MIRA 2026 – booth C19

A Texture of the Universe

Works by Leyla Cárdenas (Colombia), Ana Gallardo (Argentina), Jorge Rosano Gamboa (Mexico) and Paula de Solminihac (Chile)

The artistic gesture can be a way of exploring the world, transforming matter and revealing connections that are not immediately visible. Through processes of experimentation, fragmentation, deconstruction and reconstruction, artists bring to light relationships between image and matter, nature and culture, memory and time.

A Texture of the Universe brings together four distinct artistic practices that share an interest in transformation as a means of expanding our perception of reality. Whether working with natural materials, photographic images, textiles or painting, Paula de Solminihac, Leyla Cárdenas, Jorge Rosano Gamboa and Ana Gallardo engage with the material world not as something fixed, but as a field of possibilities, where forms can be altered, meanings reconfigured and hidden connections brought to the surface.

Through her exploration of matter and its transformations, Paula de Solminihac investigates the relationships between natural processes and human intervention. Leyla Cárdenas physically dismantles and reassembles images and textiles, transforming flat surfaces into layered structures that unfold in space. Jorge Rosano Gamboa creates unexpected dialogues between materials, objects and cultural references, opening up connections between the tangible world and broader cosmological perspectives. Ana Gallardo fragments and reconstructs images, translating them into new material forms through gestures that also carry traces of personal and intergenerational memory.

Despite their different approaches, the four artists share a vision of artistic practice as an active process of discovery. Their works invite us to look beyond the apparent surface of things and to perceive the world as an interconnected fabric, continuously shaped by material, time and human experience.

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Leyla Cardenas – Extracts of Permutation #8



Extract of Permutation #8, 2016
sculpted photographs (inkjet print), pins, museum glass, 120x100x5 cm

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Leyla Cardenas – Extracts of Permutation #8 – details





The process of making the series comes from a collection of photographs that the artist has been taking of old republican facades in downtown Bogotá. The facade is the only wall left of this constructions because the houses inside were left to decay in disappear. This architectural period interests her particularly because in the 19th century the country was going through a phase of constructing itself as a nation. From the few retainers of architecture of this period you can tell a lot of what was going on with it's citizens at the time and the imaginary of an utopia for modernisation and the future.

Leyla Cardenas – Dephasage III



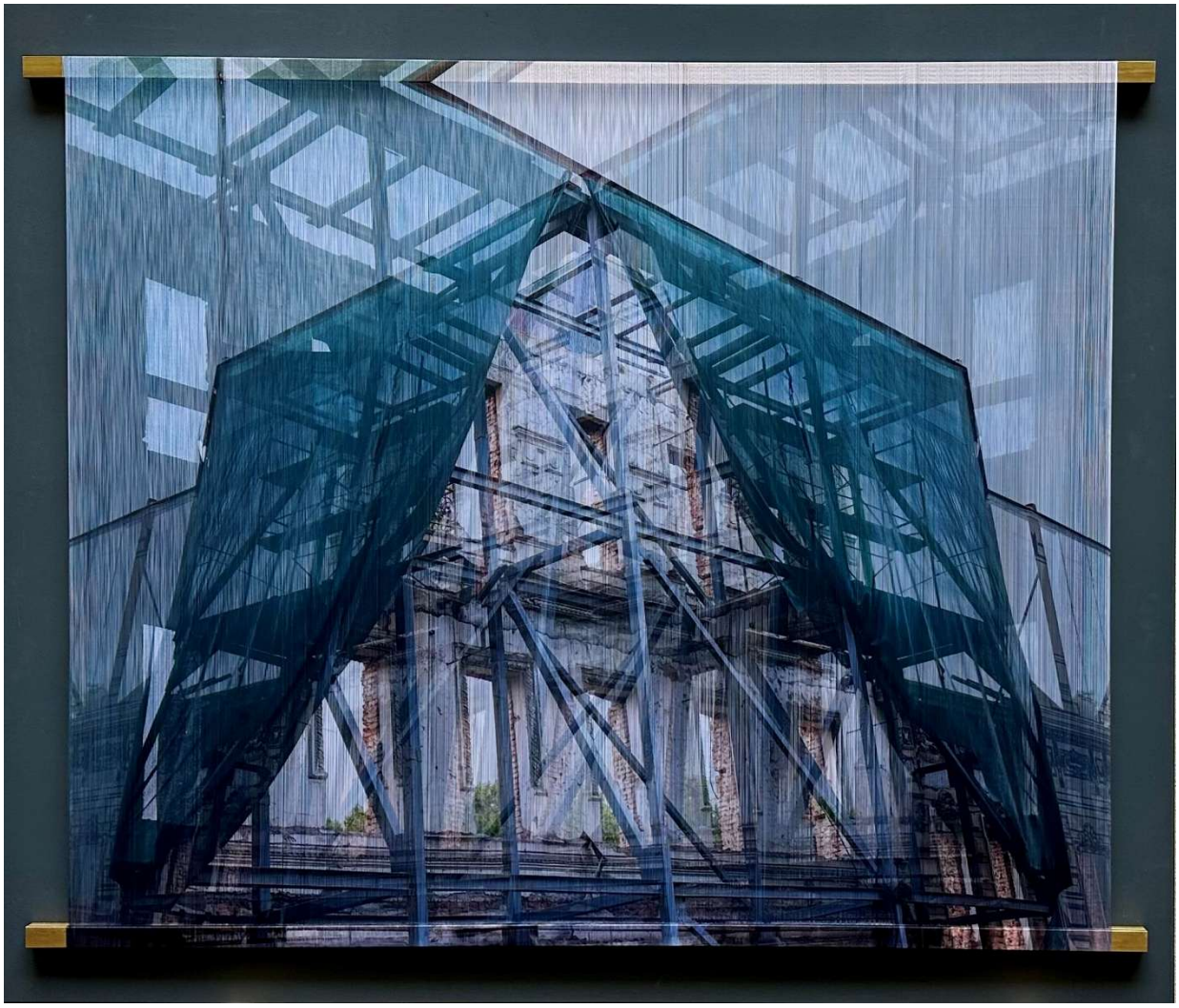
Dephasage III – 2026
photography dye-sublimated on silk polyester, then partially unweaved bronze, 96,3 x 117 x 2 cm
Unique – version 2/3

Photograph shot by the artist of a house in the Colombian countryside abandoned since the train does not exist anymore. But there are signs of a new life.The photograph was printed on a silk polyester that the artist then unweaved to materialize time and emphasize erasure.

The work consists of two pieces of unweaved textile, one of which preserves an unweaved part to emphasize the growth of small herbs. The light between the threads creates a kinetic effect.

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Leyla Cardenas - Endless Reweaving III



Endless Reweaving III, 2023
Photographs dye-sublimated on polyester silk then unweaved, bronze, 147x126x2 cm

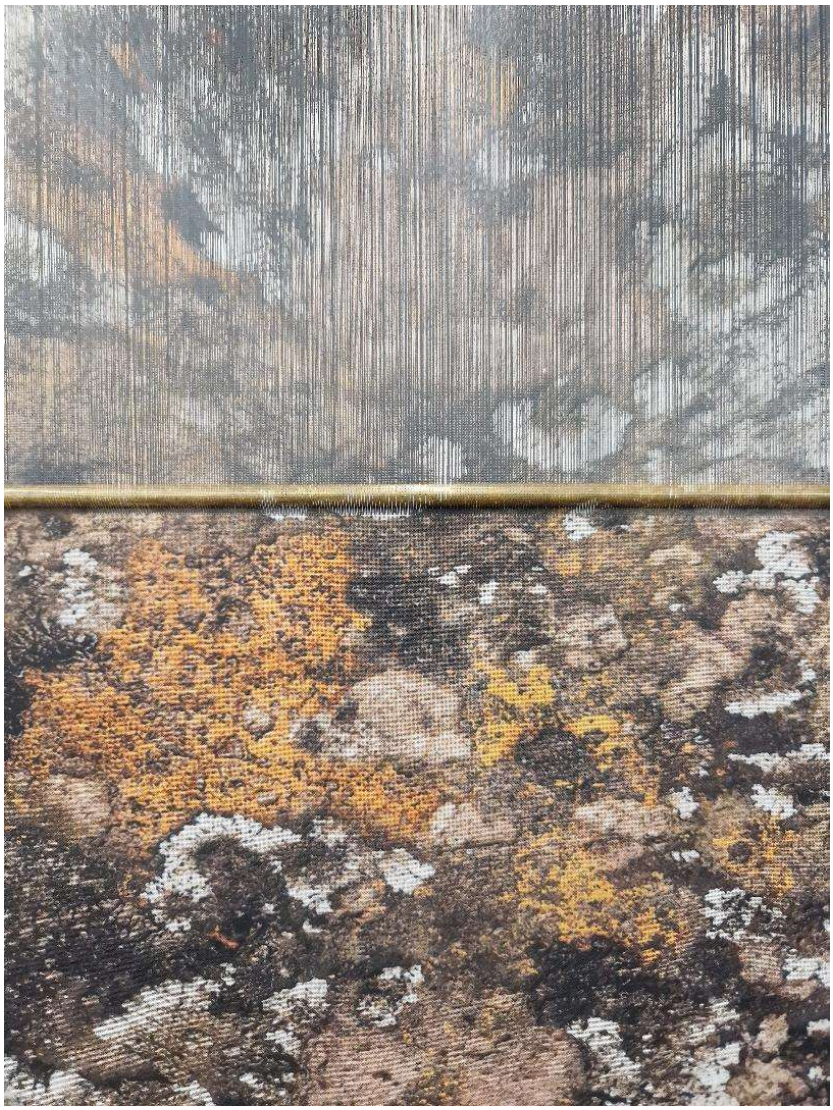
Two layers of textile are issued from the same image shot in Tbilissi, Georgia, but printed mirrored, which produces a kind of analogical superimposition of the final image. This gives the illusion of a third dimension. Moreover the light that goes through the threads creates a kinetic effect.

Leyla Cardenas – Entrelacer



Entrelacer I,
unweaved dye sublimated photography on silk polyester, bronze, 160x65cm

Leyla Cardenas – Entrelacer (detail)



The work is part of a series dedicated to lichens that fascinate the artist because they create symbiotic "partnerships" between two organisms. It´s a whole microcosmos and the possibility of life in spite of all the death and destruction all around. The image was shot by the artist next to the very contaminated Bogota river. It points out some lichens growing on a wall in concrete next to that river.

The photography is printed by sublimation on silk polyester, that is then partially unweaved to materialize time and erasure, but also to highlight the resurgence of nature.

Biography – Leyla Cardenas



Born in 1975 and living in Bogota, Leyla Cardenas is a Colombian artist whose practice explores the relationship between architecture, time, memory and social transformation. Working across sculpture, installation and site-specific interventions, she investigates how places retain traces of human activity and historical change. Through the extraction, fragmentation and suspension of architectural elements, she gives form to the fragility of structures and the resilience of memory.

She holds a BFA in Fine Arts from Universidad de los Andes, Bogotá (1999), and an MFA in Sculpture from the University of California, Los Angeles (2004).

Her work has been presented internationally at prominent institutions such as the Palais de Tokyo in Paris, El Museo del Barrio in New York, LACMA, the Museum of Fine Arts, Houston, and the Museo de Arte Moderno de Medellín, as well as Vienna's Q21 MuseumsQuartier and the Orange County Museum of Art.

Her recent trajectory highlights major global projects, including the 2025 Hangzhou Triennial of Fiber Art (*Re-constellations*) in China and the Bienal Internacional de Antioquia y Medellín. In 2023, the Museo de Artes Visuales at Universidad Jorge Tadeo Lozano in Bogotá honored her practice with a major anthological survey. Her work was also featured at the 2022 Lyon Biennale (*Manifesto of Fragility*), where she unveiled two new site-specific commissions. Additional landmark presentations include the CIFO Mid-Career Artist Award (2019), the Cuenca Biennial (2018), the 2017 California-Pacific Triennial, and the acclaimed exhibition *Home—So Different, So Appealing*, presented jointly at LACMA and MFAH.
She will be part of the exhibition *Alchimies photographiques* curated by Matthieu Lelièvre at Museum of Contemporary Art in Lyon, France in 2027, celebrating the anniversary of photography

She has held solo exhibitions in Bogotá, Miami, Paris, San José, Los Angeles and Madrid. Her international residencies include CCA Andratx (Mallorca, 2024), Pro Helvetia (Switzerland, 2022), Bellas Artes Projects (Philippines, 2019), Q21 MuseumsQuartier (Vienna, 2016), and the Van Eyck Academie (Maastricht, 2015–2017).

Her work is held in numerous public and private collections, including the CIFO Art Foundation (Miami), the Museum of Latin American Art (MOLAA, Long Beach), the Museum of Fine Arts, Houston, the Banco de la República and Fundación Gilberto Alzate Avendaño (Bogotá), the West Collection (Philadelphia), the Pérez Foundation (Miami), Fondation Thalie (Brussels), and the Ria Keburia Foundation (Georgia).

Ana Gallardo – Essai pour Eloge du Murmure (installation)



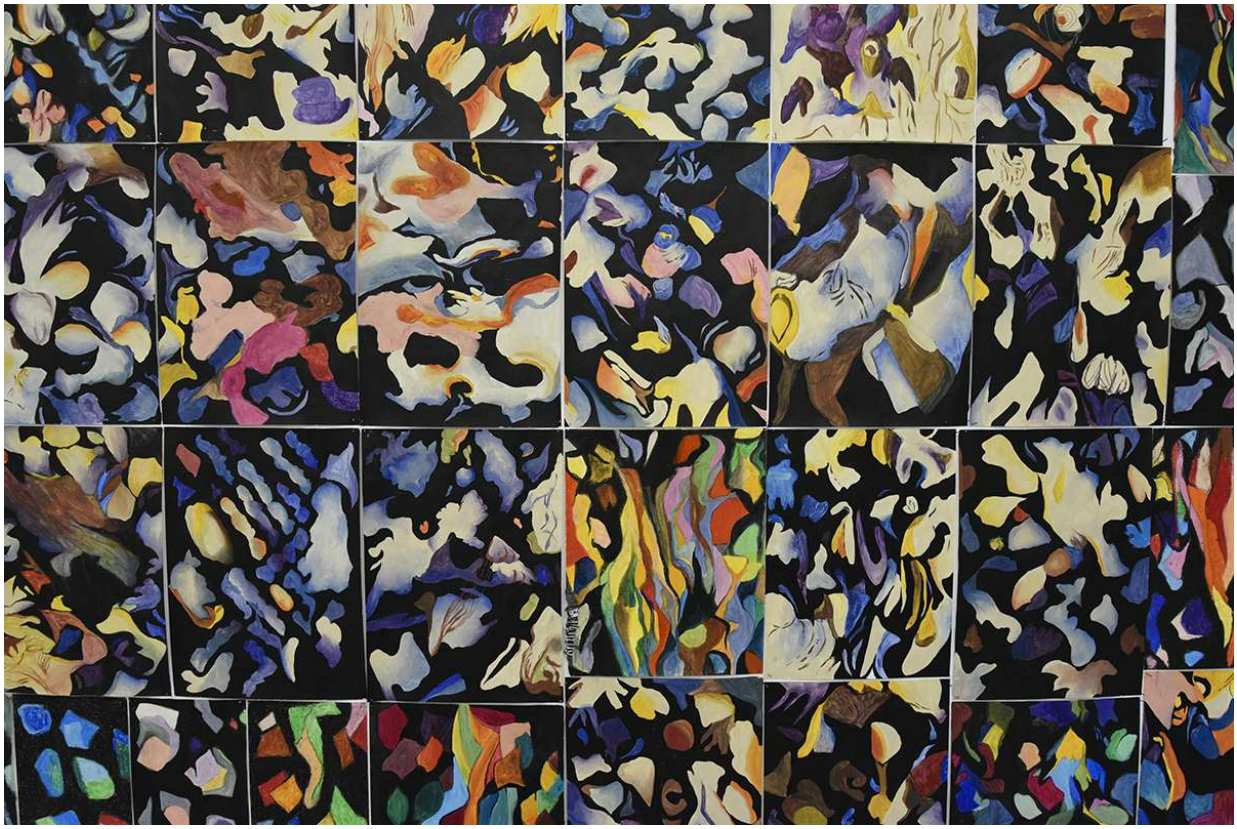
Acrylic on paper, 140 x 180 cm



Ceramic, 19 x 25 x 15 cm



Embroidery on fabric, 22 x 24 cm



In Ana Gallardo's work, transformation becomes a way of reconstructing a presence through the material traces left behind. The process began with an image of one of her mother's paintings, reproduced in black and white in a newspaper. The image was then radically enlarged, breaking down into a multitude of coloured fragments that Ana painstakingly recreates as individual paintings on paper. As the original image dissolves, new forms emerge from its fragmentation, turning the process of reconstruction into a reflection on memory, loss and the limits of representation.

A ceramic object made by Ana's daughter, based on a vessel depicted in one of her grandmother's paintings, extends this process across generations. The vessel is also represented in a small textile embroidery. Moving from image to material object, from mother to daughter, the work reveals memory not as a fixed record of the past, but as something continually transformed and transmitted through gestures, matter and acts of making.

In a video, Ana Gallardo explains how she restored seven paintings made by her mother through an intimate physical gesture, using her own saliva.

Biography – Ana Gallardo



Born in Rosario, Argentina, in 1958, Ana Gallardo lives and works in Mexico.

A self-taught artist, she is also an administrator of numerous artistic projects and an educator. Her artistic practice is closely intertwined with events in her personal life. She explores the different facets of violence, with a current focus on violence related to ageing.

Recent solo exhibitions include: *Manifiesto para el murmullo*, Galerie La Oficina, Madrid (2026); *Materiales para la Memoria*, Museo Moderno (2026); *Restauración de un perfil*, Galerie Ruth Benzacar, Buenos Aires (2025); *Tembló aquí un delirio*, CA2M (Spain) and MUAC (Mexico); *Bitácora Guatemalteca (Te busco en otro nombre) 1987/2022*, Julius Baer Prize for Latin American Female Artists, Museum of Modern Art of Bogotá (2023); *Escuela de envejecer*, Parque de la Memoria, Buenos Aires (2022); *Escuela de envejecer (Programa Ágora: un anteproyecto para la utopía)*, Museo Jumex, Mexico (2018); and *Un lugar para vivir cuando seamos viejos*, Museum of Modern Art of Buenos Aires (2015).

She has also participated in numerous group exhibitions, including: *Darkness Visible: The Long Shadow of Dictatorship*, Espace Punch, Venice, a project developed by the Museum of Modern Art of Buenos Aires on the occasion of the 2026 Venice Art Biennale; the 17th Cuenca Biennial, Ecuador (2025); the 25th Paiz Biennial, Guatemala (2025); the 15th FEMSA Biennial, Mexico (2024); the 12th Mercosur Biennial (2020); the 13th Havana Biennial (2019); the 56th Venice Biennale (2015); and the 29th São Paulo Biennial (2010), among others.

For several years, she has been involved in the creation and organisation of independent art spaces and initiatives, including Periférica, the first art fair dedicated to self-managed spaces, and Espacio Forest in Buenos Aires. She has taught at SOMA México and currently directs Imán Escuela, as well as La Verdi, an artist residency space in Mexico.

Jorge Rosano Gamboa - The stellar influences



The stellar influences / Transmutation, 2024
ritual vase in terra cotta, cyanotype on linen, 400x125 cm

The coat of the Virgin, made of a huge cyanotype dotted with stars created by the spines of the nopal cactus, emerges from a traditional ceramic vase where the ashes of the deceased used to be placed.

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Jorge Rosano Gamboa – The blue of distance



The Blue of Distance, 2024
Inkjet print, 100 x 70 cm

"The blue of distance" is a series composed of photographs of paintings kept at the Uffizi in Florence representing the blue coat of the Virgin, to which the artist mixed images from the Hubble telescope, transforming them again into a more universal night deity.

Jorge Rosano Gamboa – series Este pueblo está lleno de ecos
(This town is full of echoes)



El eco de la sombras, 2023
Antique used tiles with moss, marbles,
paper fragments from the book "Pedro Paramo" by Juan Rulfo, 50x24cm

Biography -Jorge Rosano Gamboa



Jorge Rosano Gamboa (Mexico, 1984) is a visual artist whose practice explores the relationship between time, memory, and representation. Rooted in photography and moving images, his early work examined the capacity of images to capture, preserve, and transform fleeting moments. Over time, these investigations expanded beyond the photographic medium into painting, drawing, sculpture, and site-specific interventions, where the image is no longer understood solely as a representation of reality, but as a space in which memory, absence, and perception converge.
His work approaches painting and drawing through a photographic way of thinking, exploring the tension between the ephemeral nature of experience and the permanence of its representation. Drawing on historical, cultural, and psycho-emotional references, particularly those connected to his native Mexico, Rosano Gamboa creates compositions that question how images construct memory and how the past continues to inhabit the present.

In recent years, his practice has increasingly engaged with architecture and public space, extending these investigations into environments shaped by collective experience. In 2026, he created public murals for the Universidad Metro Station in Mexico City and for a public hospital in León, Guanajuato, bringing his visual language into spaces of everyday life and shared memory.
Rosano Gamboa graduated from the Escuela Nacional de Pintura, Escultura y Grabado La Esmeralda in 2011 and completed postgraduate studies at SOMA in 2017. His practice has been enriched by artist residencies in Mexico, Berlin, Houston, Los Angeles, and Japan, where he participated in a residency with Casa Nano in 2025.

His solo exhibitions include the Institut Culturel du Mexique in Paris (2025), En el Medio at LaNao, Mexico City (2023), ACME, Mexico City (2022), Casa Equis, Mexico City (2020), Filet Space, London (2018), Museo Latino, Omaha, Nebraska (2014), and MUCA Roma, Mexico City (2013).
His work has also been presented in group exhibitions at the Antiguo Colegio de San Ildefonso, Museo de Arte Contemporáneo de Querétaro, Centro de la Imagen, Capilla del Arte at Universidad de las Américas Puebla, and Casa Wabi, among others. He participated in the Mexican Photography Biennial at Centro de la Imagen in 2016 and 2018.
He will present a project at the Museo Nacional de Antropología in Mexico City in 2027.

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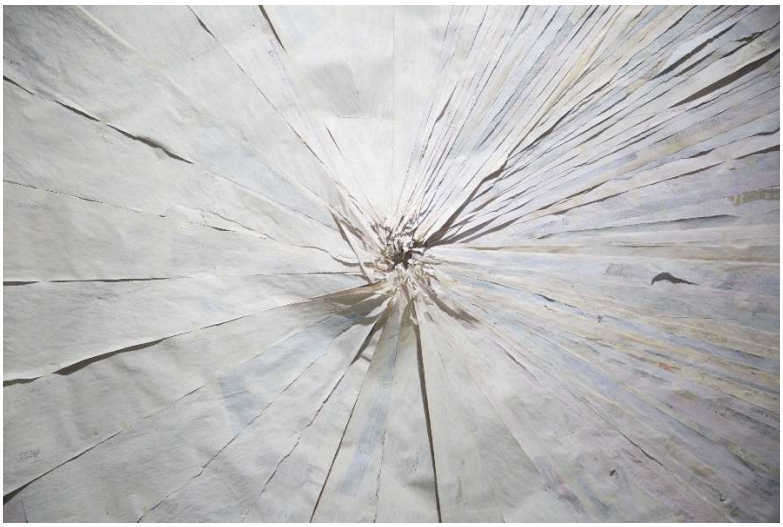
Paula de Solminihac – Victoria



Victoria, 2015
dye cut paper from newspaper and paint, framed with plexi, 180x140x8cm

Victoria – details





Inspired by an Amazon lotus flower that metamorphoses between day and night, this work is made of strips cut into newspaper, which were then covered with white paint. Each white tone is unique. So there are as many white tones as there are strips. In her archaeological approach of art, Paula de Solminihac numbered each key of white paint on each tab and on small vignettes (looking like archeological labels) arranged at the base of the work.

Paula de Solminihac – Archeological Matters

The artist said about the process: “I discovered that my art of memory had allowed me not only to print time but also to see in a small clod of earth (un pequeño terrón de tierra), an image of what could be a texture of the universe.



Archeological Matter, 2015
clay, cotton, linen, cardboard, 46 x 24 x 8.5cm



The plan of the artist was to imprint in the memory of the wet clay the passage of time. She wrapped some remnants of clayfrom her workshop in old cloth, sunk them in buckets with sand and water and kept them wet for a long time. Watching at the buckets, she discovered the reflection of the sky in the wáter. One day she took them out and put them to dry to be able to observe what time and humidity had produced.

Paula de Solminihac – Armillarea #3



Armillarea #3, 2015
artist diary page, wood, 34 x 41cm

Biography – Paula de Solminihac



From the artisanal gesture to a study of material processes, Paula de Solminihac's work explores the connection between art, nature, and sustainability. Through ceramics, sculpture, and installation, she examines transformation and cycles of matter, reflecting on fragility and continuity in the natural world.

Born in Santiago, Chile, in 1974, Paula de Solminihac holds a degree in Visual Arts from the Pontifical Catholic University of Chile and a Master's in Visual Arts from the University of Chile. She has taught for over twenty years at the Catholic University's Art School, where she also directs Nube LAB, a creative laboratory founded in 2013. Since 2023, she has collaborated with the university's Institute for Sustainable Development, pursuing research connecting artistic practice and ecology.

Her recent solo exhibitions include Night Games (Espacio 550, Santiago, 2024), Objetos Personales (Galería Patricia Ready, Santiago, 2022), Humus (Museo de Artes Visuales – MAVI, Santiago, 2019), and Les noms secrets (Galerie Dix9 Hélène Lacharmoise, Paris, 2015). She has also exhibited at Galería Sextante (Bogotá) and the Gasco Foundation(Santiago). Her work has been featured in international group exhibitions such as the Sydney Biennale (2022), Ceramix (La Maison Rouge, Paris, and Bonnefanten Museum, Maastricht, 2015–2016), Aux contours de l'abstraction (Galerie Dix9, Paris, 2024), and When the Globe is Home (Gallerie delle Prigioni, Treviso, 2020).