

NADA New York 2026

Artists

Diana Sofía Lozano (Cali, Colombia, 1992) is a Colombian artist based in Brooklyn, NY. Lozano's work uses the language of botanical hybrids; the naturally occurring, genetically modified, and the imagined. She has built an original inventory of large-scale compounded horticultural specimens through sculpture, installation, and drawing. Lozano works with braided steel, colored resin clay, hand-dyed wool, and fabric to create other-worldly plants that leave traces of spores and mirrored spores. The enlarged petals, roots, stems, pistils, thorns, and leaves are reminiscent of the detailed botanical models on display in natural science museums. Still, their deviant forms appeal further to *lusus naturae* (freak of nature) than scientific accuracy. The artist presents biomimicry as metaphors for identity construction at the intersections of gender, sexuality, and the politics of difference. She is interested in the deconstruction of botanical taxonomic failures in order to reveal and redefine the boundaries of colonial identificatory practices and geopolitical borders.

Lozano holds a MFA in Sculpture from Yale University and a BFA from The Cooper Union for the Advancement of Science and Art. Her recent solo exhibitions include: PROXYCO Gallery (2023), Home Gallery (2021), Deli Gallery (2019), Company Gallery (2018) in New York; Parallel, Oaxaca, Mexico (2022); among others. Group exhibitions include: Wave Hill Gardens (2024, 2019), Rachel Uffner Gallery (2021) in New York; Hiroshi Kamei Collection, Arto Kyoto, Kyoto, Japan (2023); Örebro Konsthall, Örebro, Sweden (2022); Capsule Gallery, Shanghai, China (2019); New Image Art, Los Angeles (2019); Guerrero Gallery, San Francisco (2018); Casa Prado, Barranquilla, Colombia (2013).

Sheroanawe Hakihiwe (Sheroana, Venezuela, 1971) is an indigenous artist residing in Platanal, a Yanomami community in the Upper Orinoco near Mahekoto-Teri, who since the nineties has been developing a work aimed at recovering the oral memory of his people, of its cosmogony and ancestral traditions. Hakihiwe uses the elaboration of craft paper, the edition of books elaborated together with his community, and more recently drawing as a tool to represent the most diverse aspects of Yanomami life.

Hakihiiwe develops through drawing a synthetic, concrete and minimal language on the vast and intense relationship of its community with the landscape that surrounds it. These links permeate the realm of the personal and the collective, his work being a contemporary revision of the cosmogony and the Yanomami imaginary. His art evokes the archive of a preserved memory and promotes, at the same time, an aesthetic response in which time and space are subjective aspects. His works are conceived as the expression of knowledge and as the foundation that unites the ancestral with the contemporary in a fragmented time in which past and present coexist, consciously and unconsciously, in a heterochronic impulse that inhabits two or more universes. Today, from the center of the debate on the contemporary in art, these representations claim their visibility in the broad and complex artistic circuit, no longer as a strategy of alterity, as a theme or content at the margin or the center of, but thought and accepted as an alternative canon to cultural hegemony.

His work has been widely exhibited internationally, including his participation in *The Milk of Dreams* at the 59th Venice Biennale (2022), *Exposition Générale* at the Fondation Cartier pour l'art contemporain, Paris (2025–26), and *Wayamou: Common Tongues* at Museo Tamayo Arte Contemporáneo, Mexico City (2026). He has also presented solo exhibitions at the São Paulo Museum of Art (MASP, 2023) and the Museum of Contemporary Art of Santiago de Chile (2025). Hakihiiwe was an artist-in-residence at the Civitella Ranieri Foundation (Umbria, 2023) and has attended workshops at the Interdisciplinary Arts Department at Columbia College, further expanding his practice across interdisciplinary and global contexts.

Adrián S. Bará (Mexico City, Mexico 1982) is an artist who lives and works in New York. His practice, at its core, explores the body and its relation to space, architecture and structures that define everyday life. His work occupies an intermediary position between abstraction, figuration and site-specific sculpture, a practice in which a concern for materiality, space and the human body constitutes a central force. The artist's training as a filmmaker drives his narrative—pulling in from daily materials and positions to construct “sculpted situations” that are meant to be activated by viewers as they project their own accounts into the objects that invite them to do so. Bará's artwork often functions as archival traces of events—as stories that are meant to be intervened, challenged and transformed through act of looking.

Pablo Gómez Uribe (Medellín, Colombia, 1975) is a Colombian-born architect and visual artist whose work engages with architectural theory, urbanism, and materiality. He has maintained a dual residence between Medellín, Colombia, and New York, USA, which allows him to reflect on a bi-national perspective that informs his artistic practice.

Trained in Architecture, Pablo Gómez Uribe develops a practice that constructs a counter-narrative of modernism camouflaged within rationalist seriality and elegant abstract forms. Informed by the concept of *anarchitecture*, coined by Gordon Matta-Clark, Gómez Uribe employs a form of speculative archeology that draws on urbanism. His work displays elements extracted from the analytical methodology of paper architecture to establish a dialogic relationship with divergent positions of constructivist modernism in contemporary artistic production. He has participated in biennials in Colombia and his work has been exhibited internationally.

His solo exhibitions include PROXYCO Gallery in New York (2025, 2022, 2018), and Galería De La Oficina and Sala de Arte Suramericana in Colombia (2016, 2013, 2009). Notable group exhibitions include Museo de Antioquia, Museo de Arte Moderno de Medellín, Galería Espacio Continuo in Colombia, as well as Artists Space, Judson Memorial Church, Susan Inglett Gallery, the Sheila C. Johnson Design Center at The New School, and The Kitchen in New York. He has participated in several biennials, including the Bienal Internacional de Arte de Antioquia y Medellín (2025), the Primera Bienal Internacional de Arte Contemporáneo Cartagena de Indias (2014), and the Colombian Biennale of Architecture (2008).

Sara Mejía Kriendler (New York, NY, 1983) is a Colombian-American artist. She studied Intellectual History at the University of Pennsylvania, trained as a sculptor at the Pennsylvania Academy of Fine Arts, and received her MFA in Fine Arts from SVA. Her solo exhibitions include "Field Notes" at the Arts Center at Duck Creek in East Hampton, NY (2023), "Mother's Milk" at PROXYCO Gallery, NY, NY (2021), "Sangre y Sol" at The Chimney, Brooklyn, NY (2019), "In Back of Beyond" at Guild Hall, East Hampton, NY (2018), "El Ocaso de Los Idolos" at Pereira Museum of Fine Art, Pereira, Colombia (2018), "Duplicates, Dummies & Dolls" at CP Projects Space, NY, NY (2016), "The Anthropocene" at A.I.R. Gallery, NY, NY (2015) and "In Arbeit - Six Memos for the Next..." at Magazin 4, Bregenz, Austria (2013). She has also participated in group exhibitions at La Cometa in Bogota, Colombia, The Americas Society, NADA x Foreland, El Museo del Barrio, Spencer

Brownstone Gallery, 601 Artspace, Interstate Projects, and The Invisible Dog, in New York, Halt Gallery in Phoenix, and Works on Paper in Philadelphia. Her exhibition "Sangre y Sol" at the Chimney was featured in The New York Times Spring Guide. Her work has also been featured in Whitewall, Artnet News, Newsday, and Hyperallergic.

Simón Ramírez (Medellín, Colombia, 1988) lives and works in Brooklyn, New York. He holds an MFA from the New York Academy of Art and a degree in Graphic Design from the Pontificia Bolivariana University in Medellín. He has been based in the United States since 2014. His artistic work explores ideas around the structures of language, dissociation, intuition, and misunderstanding. He works across mediums such as painting, drawing, and printed matter.

His project *El libro que tiende a desaparecer* (*The Book That Tends to Disappear*) was launched at Casa Bosques in Mexico City and, later, at Printed Matter in New York. This work is now part of the collections of institutions such as Mumok, Vienna; the John M. Flaxman Library at SAIC, Chicago; and the Bayerische Staatsbibliothek, Munich. Additionally, his work has been exhibited and published at the Museo de Arte Carrillo Gil, Mexico City; Museo de Arte Moderno de Medellín; National Portrait Gallery, London; ProxyCo Gallery, backbonebooks, Center for Book Arts in New York, Parent Company Gallery, among others.

In addition to his artistic practice, Simón is the co-founder of Miriam, a curatorial platform based in Brooklyn, New York. Miriam is an exhibition space and artist bookshop focused on the dissemination and democratization of practices rooted in contemplation, collaboration, and play.