

BIOS

**Cecilia Barreto Aguilar (Mexico City, 1985)**

Lives and works in Mexico City.

Cecilia Barreto is a visual artist whose work delves into contemporary narratives through painting, assemblage, and conceptual research. Her practice examines natural resource exploitation, power dynamics in contested territories, and the implications of global economic policies—with a particular focus on Mexico. Through her work, Cecilia aims to establish connections between data-derived abstractions, privatization processes, and the transformation of the landscape within the framework of neoliberal economics.

She holds a degree in Visual Arts from the Faculty of Arts and Design at the National Autonomous University of Mexico (UNAM). Barreto has participated in various international exhibitions and artist residency programs that have enriched her practice.

Among her most notable achievements are her upcoming participation in the New York Latin American Art Triennial (2025), selection for the Residency Unlimited program in New York (2024), and her inclusion in the 14th Havana Biennial, “Future and Contemporaneity” (2021/2022). She was also an artist-in-residence at Casa Wabi (2020), curated by Paola Jasso, and La chambre blanche in Québec (2019), as well as part of Zona\_Seis at Luis Adelantado Gallery (2015). In 2016, she was awarded First Place in Parámetro Arte Lumen, and in 2021, she was admitted into the National System of Art Creators (Mexico) with her project *El mapa no es el territorio*. Additionally, she was a recipient of the 5th BBVA Bancomer Program with INESTIMABLE and the 3rd Adidas Border Grant. In 2009, she received the Young Creators Grant (FONCA). Her work has also been recognized in platforms such as the Rufino Tamayo Biennial (18th and 16th editions), and she received an Honorable Mention at the 8th Alfredo Zalce National Painting Biennial.

She has had seven solo exhibitions, including *Tequila Sunrise* (2024), at the Zarur Collection, Guadalajara, Mexico, in collaboration with Saenger Galería and curated by Juvenal Urzúa; and *Sentir Desierto* (2023), curated by Christian Gómez, also at Saenger Galería. Other significant solo shows include *Cielo Abierto* (2021) at Archivo Colectivo Gallery and *Hyper-objects* (2019) at La chambre blanche, Québec, Canada. In 2016, she presented *Happy Markets* at Luis Adelantado Gallery, Mexico.

Barreto has participated in over 80 group exhibitions, including Bricolage (2024) on Governors Island, New York, curated by David (Data) Chigholashvili; Mercados desde el arte contemporáneo (2022) at the Banco de México Museum; and El Cordón Umbilical Retiniano (2018) at ESPAC, Mexico City. Other notable exhibitions include Pintura Reactiva at the Carrillo Gil Museum (2017), Fábulas sin Moraleja: El Desbordamiento de la Corrupción en México (2017) at Casa del Lago Juan José Arreola, and Notas para una Educación (Económico-) Sentimental (2017) at the University Museum of Contemporary Art (MUAC). She also participated in El Futuro No Está Escrito at the Palazzo Cinni as part of the official program of the 56th Venice Biennale (2015).

### **Yoab Vera (Coyoacán, MX. 1985)**

Lives and works between Mexico City and Istanbul.

In 2021, he received an MFA in Drawing and Painting from University of California Los Angeles (UCLA), where he also studied meditation practices at the Mindfulness Awareness Research Center in the Semel Institute for Neuroscience and Human Behavior. He graduated with a B.A. in Studio Art and Art History with a concentration in Latin American Art from Hunter College, New York and studied Architecture in Mexico City at Universidad Nacional Autónoma de México.

Vera's work is buoyant, modular, and transitory. He often hybridizes materials from the everyday urban environment into his paintings and installations to allow memories of landscapes to emerge. He paints by combining oil-stick and concrete. He uses oil-stick for its tactile immediacy and concrete for being a recognizable and ubiquitous material reference in the architecture of urban spaces. The surface of his work is used as an impermanent field of possibilities for affective translation and recognition. He calls his practice -- haptic contemplative painting -- and uses meditation as a tool to slow down. Throughout his mindful movements both in his garden studio and afield as he transverses cities, he explores qualities of tactility, sensation and perception as they relate to bodily, mental and spatial states of awareness. Vera's installations are an index of gestures that chart the relationship between objects, subjects and his own experiences in Mexico City, Istanbul and the various places in which he finds himself. Through his study and practice of self-awareness, cognitive science, and psychological research, his work embodies a dynamic integration of painting and architecture with neuroaesthetics and spirituality.

Yoab Vera's individual exhibitions include, Thögal: Pausa nel Paesaggio, (Casa MB, Milán, Italy, 2025), Reminiscence - Contigo Aprendí, (Alexander Berggruen gallery, New York, NY, 2024), Scent of Time: Horizontes Temporales, (Casa Gilardi curated by Juan Jose Kochen, organized by

SAENGER Galería, Mexico City, MX, 2024); Amanecí Otra Vez (El Castillete, Madrid, ES, 2023); Circadian Memories: Amar Pacífico (Make Room LA, Los Angeles, CA, 2023); Pasajes Urbanos, curated by Ana Castella (Salón Acme, CDMX, 2022) y Haptic Contemplative Painting (New Wight Gallery, UCLA, Los Angeles, CA, 2021). Furthermore, he has participated in several group exhibitions, such as And The Night Flowers Open (Andrea Festa Fine Art, Rome, IT, 2023); Five Years, curated by Raúl I. Lima (Akademie der Bildender Kunst, Wien, Vienna, AT, 2023); Things Seen, curated by Patrick Zapien (Make Room LA, Los Angeles, CA, 2023); Nature Holds a Mirror, curated by Ambar Quijano (Casa Astronoma, Mexico City, MX, 2023); Way Home, curated by Chengxi Hu, China (Consorcio de Arte Latinoamericano, Shanghai, CN, 2022); Light Touch, LA Dreams, curated by Emilia Yin (CFHILL, Estocolmo, SE, 2022), Terms of Belonging (GAVLAK Gallery, Los Angeles, CA, 2022), amongst others. Likewise, he has been resident at the Duplex Residency in Lisbon, Portugal (2024), El Castillete, Madrid, Spain (2023); in Roman Road, Berlin, Germany (2023), at the School of Fresco Painting and Vernacular Architecture of Oaxaca (2022). He was awarded the New York Community Trust Award in Painting and Poetry (2021) and the Helen Frankenthaler Foundation Painting Prize (2019). In addition, Vera has been a beneficiary of the Fundación Jumex Scholarship (2019-2021) and the Moss Painting Full Scholarship (UCLA, 2018-2021). His work belongs to private collections in Asia, the United States, Europe and Latin America. Yoab Vera is represented by SAENGER Galería in Mexico City and Make Room in Los Angeles.

### **Robert Janitz (Alsfeld, Germany, 1962)**

Lives and works in Mexico City

Robert Janitz was born in Alsfeld, Germany, in 1962. He has a master's degree in art history and Sanskrit from Phillips University Marburg. From 2001 to 2008 he taught at the University of Paris VIII and at the Higher School of Fine Arts in Cherbourg. In 2024 he was invited as a guest lecturer at SOMA, Mexico City and HBHK, Hamburg. He held his first solo exhibition at Galerie Valleix in 1996 and since then has presented more than thirty solo shows in Paris, Berlin, New York, London, Los Angeles, Brussels, Brooklyn, Mexico City, Istanbul, Seoul, Porto and Chicago.

He made his debut in the Latin American art scene with the exhibitions Best of all worlds, curated by Gianni Jetzer, at Casa Gilardi, 2021, followed by Janitz at Anahuacalli, curated by Karla Niño at Anahuacalli Museum, 2022. His work has been reviewed in ArtForum, The New York Times, the Brooklyn Rail, The New Yorker, Blouin ArtInfo, Juliet, Die Welt amongst others. His work is featured in Contemporary Painting (Thames & Hudson, 2021), Frozen Gesture (Hirmer, 2019), Geometria figurativa (Silvana Editoriale, 2017) and Painting Now (Thames & Hudson, 2015); he also has done four individual publications: Robert Janitz: Made in New York 2020-2010 (Distanz, Berlin,

2021), Ex Libris (Rainoff, NY, 2014); Robert Janitz (Le 10 Neuf, Paris, 2006); Robert Janitz at the Anahuacalli (Canada, SAENGER Galería, Sevil Dolmaci, 2023).

Janitz's paintings are in the permanent collections of the Musée d' Art Moderne de Paris, San Francisco Museum of Modern Art, the AmorePacific Museum in Seoul and the Musée d'Art Moderne de Paris. His work is part of the Collezione Maramotti, Italy; Hall Art Foundation; Collection VR d'Afflux, Paris; Collectors Room Berlin/Olbricht Foundation; the Carole Server Collection, New York; Mediolanum Art LLC; Hong Kong; the Hort Collection, New York; Roberto Toscano Collection, São Paulo; the Beredzvin Collection, Puerto Rico; Zarur Collection, Guadalajara; Suro Collection, Guadalajara; Warwick Collection, London and Goetz Collection, Munich. Janitz's work is represented by the galleries Canada (New York), Sevil Dolmaci (Istanbul), König (Berlin, London and Seoul) and Saenger Galería (CDMX). After living for more than a decade in New York, between 2009 and 2020, Robert Janitz resides in Mexico City.