

E X T R A G A L E R Í A

ANDREA MONROY
PALACIOS



ANDREA MONROY PALACIOS

Guatemala City, 1981.

"I started making art out of necessity rather than desire. A need to emphasize certain issues or to concretely show how I understand phenomena. My artistic production arises from concerns I have as a woman in my environment and from the analysis of other people's work. In reference to the above, much of my production is based on the investigation of the textile tradition in Guatemala. I focus my study mainly on the güipiles (Mayan dress) of Guatemalan indigenous women. I am interested in examining the symbolism and the ways in which the medium and technique of a textile become a means of community representation and individual identity.

Not being trained in art, I use means of production to which I am attracted. Yarn and fabric become allies with which through basic techniques I manage to create physical ideas. In the development of my work I see weaving and embroidery as a form of manual writing that needs many elements to be achieved. And so, they become a language with both mental and physical dimensions.

This makes me propose pieces and procedures in which I treat the textile medium as a message container by analyzing the technique and elements that make it up."

— Andrea Monroy Palacios, 2023

Series | 2024

ESPERANZA EN LLANTO

“I associate the life cycles of my flowers with emotional processes. In this work, by observing of the blooming of one of my bromeliads, a process which lasts several days, makes me think of hope within chaos.

I represent this chaos with the drawing of the plant’s own foliage. I register the chaos by cleaning the cuts made in the bark of the Majunche banana tree, when I take its fruits and distill its sap, with the raw canvas.

The “queen’s tears” (or Lágrimas de Reina, the bromeliad’s common name) can also provide hope or ask for it.”

— Andrea Monroy Palacios





From the series *Esperanza en llanto*: Lágrimas de Reina
2024

Graphite and embroidery made with industrially and
naturally dyed thread on raw canvas dyed with Majunche
banana tree sap
91 cm x 123 cm



Exhibition view, *El Soplo del Mundo*. Galería Extra, 2023 - 2024.

PRESENCIAS Y DEPOSITARIAS

“In these works, I consider the textile as a being that safekeeps, and is constructed of certain elements charged with personal significance.

It is thus how ARECAA becomes the representation of a plant that has been a consistent part of my life, and an important being in the landscape of my garden-yard. Its body is woven by crocheting raw cotton yarn and thread dyed green with the essence of another one of my plants, the sacatinta.

From the main body of the textile hang pieces of the areca palm tree's bark, which detach themselves when they have concluded their life cycle. Through ARECAA, I am looking to not only give space to this plant, but to register its transformation and my personal relationship to it.”

— Andrea Monroy Palacios





From the series *Presencias*: ARECAA
2023

Crocheted textile made from raw cotton yarn and cotton yarn dyed with sacatinta, dried
areca palm tree bark, jacaranda tree branch
165 cm x 120 cm x 25 cm



From the series *Depositarias*: ORAAA
2023

Crocheted textile made from raw cotton yarn and cotton yarn dyed with turmeric root, basil, chia and plantain seed bombs, fertilizer bombs, jacaranda tree branch
130 cm x 156 cm x 30 cm

Series | 2023

PALACIOS DE ANDREA

“This series takes as a reference the Insect Hotels that are sometimes placed in gardens.

I create these kind of hospices with materials that I use in my production, which that implicitly carry a burden of significance that I personally assign to each of them. Here, I begin to incorporate new materials
And also new materials that begin to be incorporated.

These palaces (Palacios) thus become hosts of present and future ideas, and hotels that metaphorically lodge situations, beings and presences of my creation.”

— Andrea Monroy Palacios





From the series *Palacios de Andrea: Hotel para el corazón*
2023

Repurposed construction sieve, dried Majunche petals and leaves, fabric scraps, raw cotton thread, pumice stone, semi-circular brick, metallic screen and nails.

50 cm x 36 cm x 10 cm

Series | 2023

IZADORAAS

“Here, I craft a series of imaginary entities through various elements that connect and correspond with other works and processes in my practice.

IZADORAAS is the depiction of pollinating organisms.

This work relates directly to the reproductive cycle of plants, and indirectly connects to all that remains within me... and what I leave behind... when I work with plants.”

— Andrea Monroy Palacios





From the series *Izadoraas*: Izadora No. 1
2023

PVC rain pipes, raw cotton thread, central vein of dried areca palm tree leaves
150 cm x 200 cm x 10 cm

Work | 2022

LLÉVATE LAS OLAS DE MI LLANTO





Llévate las olas de mi llanto
2022

Sea snail shell stuffed with cotton thread dyed with aloin from the aloe vera plant and cotton thread dyed through a process of bandaging a Majunche banana bunch, pumice stone bindings
30 cm x 25 cm x 100 cm



Exhibition view, *En el Mío*. Galería Extra, 2022.

EN EL MÍO

There were only windy rocks left
that when they let themselves be
looked at look into the eyes.
— Juan G. Sánchez

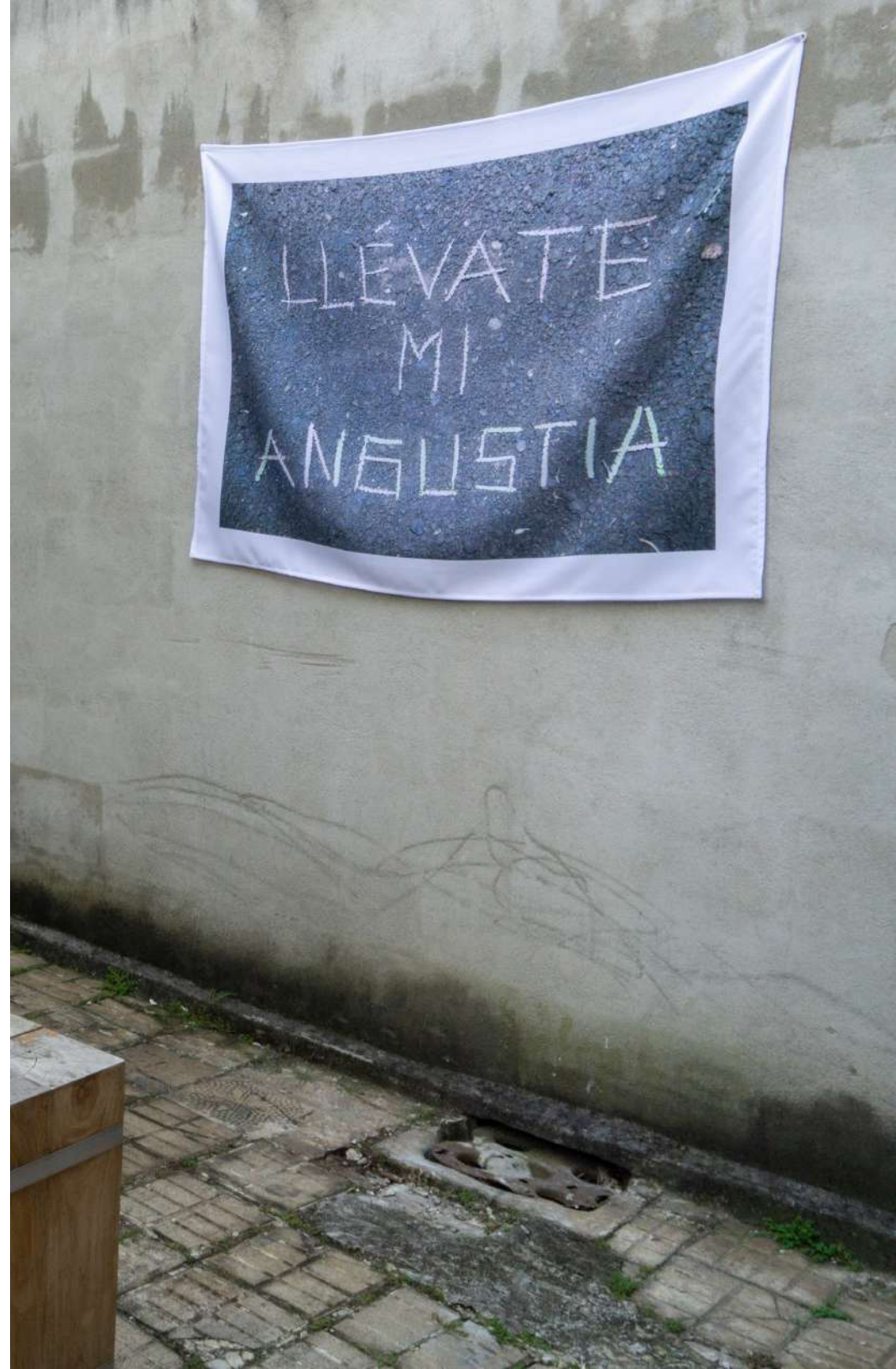
It happened with a furious sun
that seemed to take revenge
for the tempestuous weather.
— Juan Carlos Onetti

To enter the garden of Andrea Monroy Palacios is to venture into the daily surprise and discover the technologies of tenderness: to unknot the mechanisms that guide the scent of flowers, to join hands to measure the weeping of the majunche, to collect the dyes that burn/embrace the pores, to measure the threads with which memory is ripped, to find the exact tension to hang to the wind the banner that signals the time of the fruit and to warm the leaves to smooth their folds.

Andrea Monroy Palacios' works branch and expand as if they knew or remembered something simple and inarticulate from a time before words and knowledge, turning her eyes to the experimentation of her own instruments and symbols that allow her to dialogue with the cycles and energies that accompany her. Each of the pieces carries with it its cries and silence, but the silence is not oblivion or emptiness, but a pause between the past rains and the storms that appear in front of her eyes. This space charged with storms that overflow from the canvases are a small reminder that "here reality is still at war with the birds."^[1]

— Cristian Toj, Guatemala City, October 2022

[1] *Poemas de la Zona Reina*, Mario Payeras.



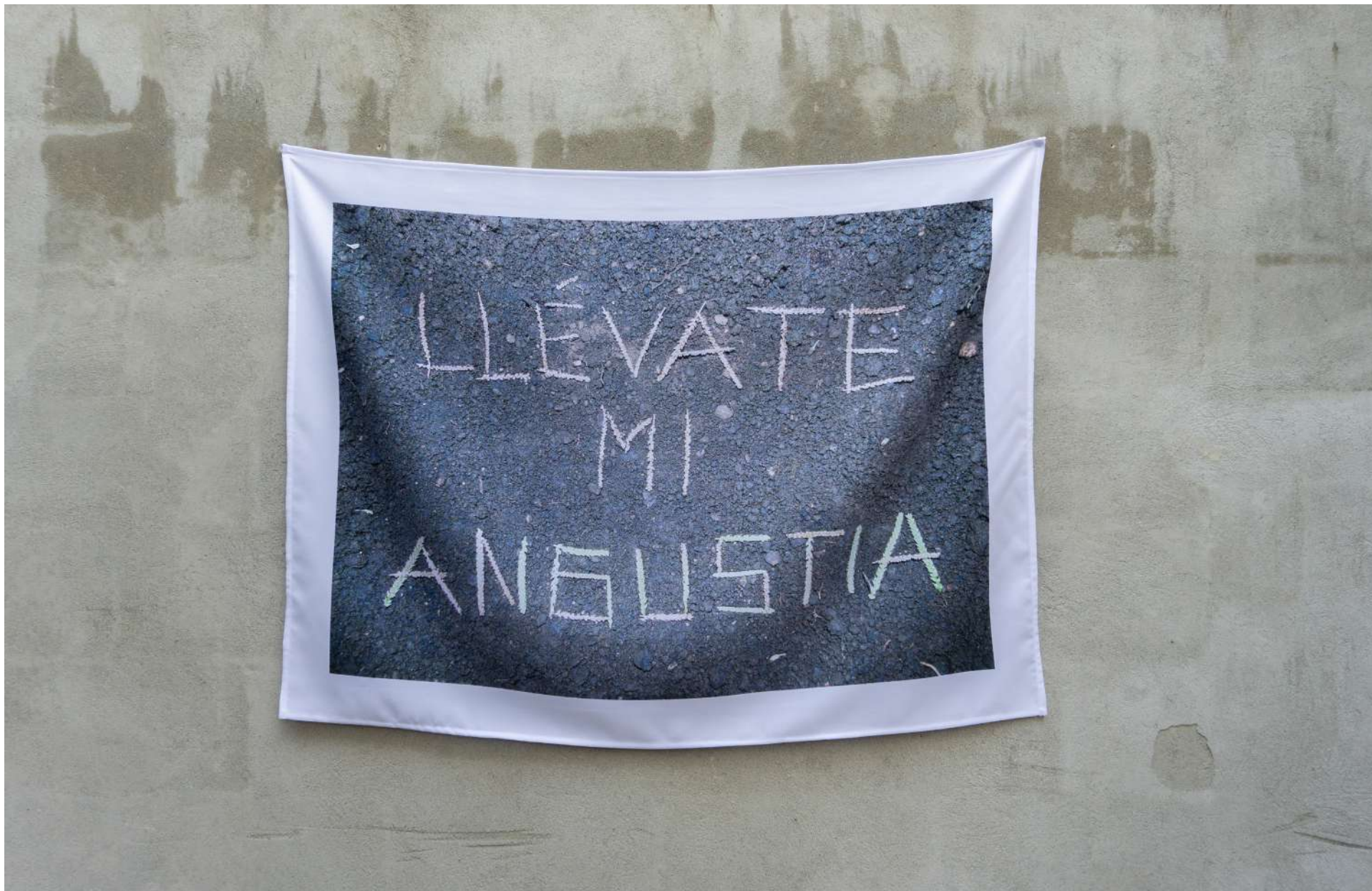


PÁJARA

2022

Crocheted textile made with raw cotton thread and cotton thread dyed with indigo, sacatinta, plantain, coffee and ilamo; dried Majunche banana tree leaves, fertilizer bombs, and jacaranda tree branch

70 cm x 186 cm x 40 cm



LLÉVATE MI ANGSTIA

2022

Action log photography, sublimation on lammy fabric.

Ed. 3 + 2 A.P.

85 cm x 124 cm



Jardín de Corazones
2022

Wire baskets, Maunche banana tree petals joined with raw
cotton thread and stuffed with scrap textiles
Variable measurements



Respira: Hasta el sol de hoy
2022

Embroidery made with cotton thread on raw cotton cloth, both dyed with coconut bark, avocado pit, and mahogany bark
141 cm x 158 cm



Divisor

2022

Metallic bird cage dividers, raw cotton thread, gravel and cotton thread
dyed with aloin from the aloe vera plant

141 cm x 158 cm



Verde Olvido

2022

Tree branches; embroidery made with cotton thread on raw canvas, both dyed with sacatinta

70 cm x 143 cm x 10 cm



Exhibition view, *En el Mío*. Galería Extra, 2022.



A3

2022

Huipil with sections woven on a foot loom, *randa* embroidered with cotton thread dyed with indigo and sacatinta, pattern embroidered with Ixcaco cotton thread

87 cm x 59 cm



Tríptico 3 'C'S: Estandarte Corona, Estandarte Corazón, Estandarte Cruz

2022

Embroidery made with industrially dyed cotton thread and cotton thread dyed with saca-tinta, cochinilla, and turmeric root on raw cotton cloth; pumice stone, cypress seeds

Triptych

140 cm x 126 cm x 10 cm each

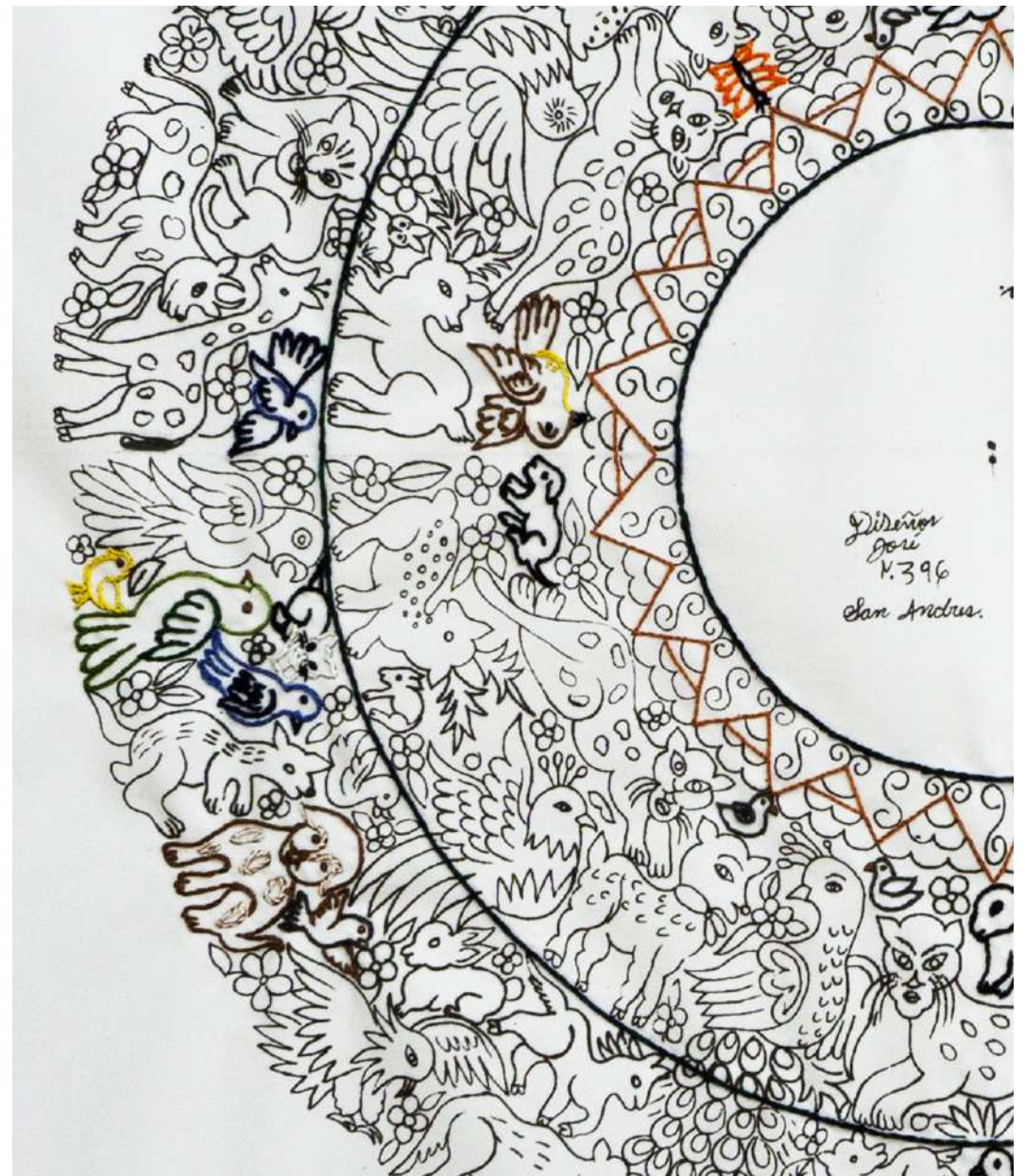


From the series *Paños: Sol M*
2022

Embroidery made with industrially dyed thread and cotton thread dyed with indigo and sacatinta on raw cotton cloth dyed with Majunche banana tree petals; tassels made with cotton thread dyed with plantain leaves, Majunche banana tree flower petals and red onion peel
157 cm x 88 cm x 3 cm

From the series *Paños: Brújula en flor No. 2*
2022

Embroidery made with industrially dyed thread dyed with cochinita, turmeric root, indigo and sacatinta on raw cotton cloth dyed with mahogany bark; tassels made with cotton thread dyed with coconut bark
121 cm x 76 cm x 3 cm



Fáunico 396
2022

Digital print on white cotton cloth; embroidery made with
industrially dyed cotton thread
130 cm x 89 cm x 2.5 cm



Exhibition view, *Mantras Que Lloran*. Museo de Arte y Diseño Contemporáneo de Costa Rica, 2022.

MANTRAS QUE LLORAN

“The proposed installation, “Mantras que lloran”, is made up of a series of pieces in which I seek personal healing through the process of tinting fabrics with dyes extracted from medicinal plants, embroidery and plant-based movements.

Considering repetition as a form of meditation necessary in the process of healing, I create a series of matras (mantras míos) that I embroider on fabric canvases dyed by me. Drawing on a principle from the Ayurvedic practice, I dye cloth and thread with various plant extract. By not using mordant in the dyeing process, the cloth and thread gradually release the color and essence from the plant as I manipulate them while dyeing and then embroidering. As I embroider I repeat my mantra and trust that the properties of the plant extract will penetrate through my hands and help me heal physically and spiritually. It should be noted that the color obtained in the dyeing process is a secondary concern.

In “lienzos que lloran” I record the process of dripping (“para mí llorar”) that the Majunche banana plant undergoes when I cut its fruits or bunch. After cutting the bunch, I place the canvases on the ground, underneath the plant, and wait for the canvas to register the process drop by drop. There is a connection of the emotional process I go through in my personal life and this action. A search for healing through the act of weeping and embracing that weeping in a symbolic way.”

— Andrea Monroy Palacios





From the series *Mantras Míos*: SOS LUZ

2020

Embroidery made with raw cotton thread on cotton cloth, both dyed with turmeric root

Pieza única

73 cm x 172 cm



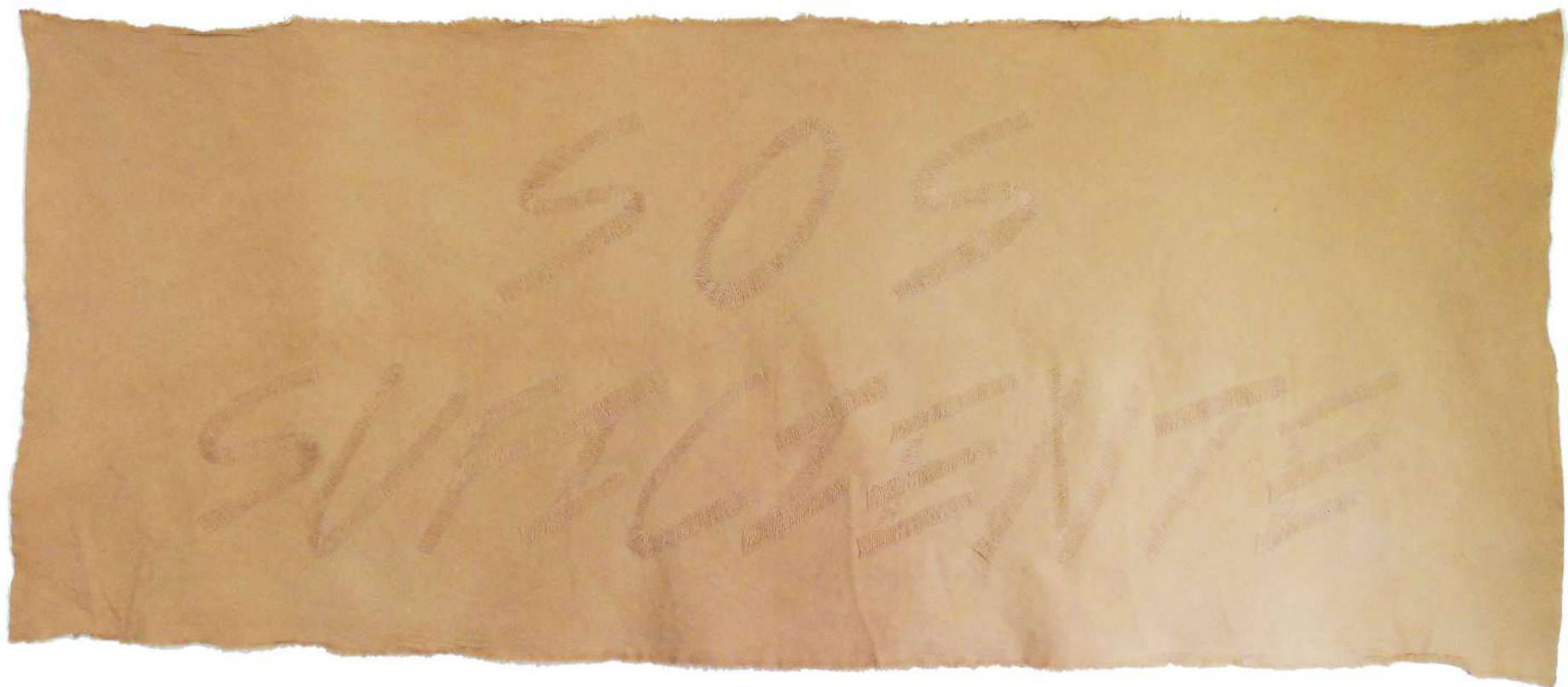
From the series *Mantras Míos*: SOS PODER

2020

Embroidery made with raw cotton thread on cotton cloth, both dyed with achiote

Pieza única

85 cm x 121 cm



From the series *Mantras Míos*: SOS SUFICIENTE

2020

Embroidery made with raw cotton thread on cotton cloth, both dyed with avocado pits

Pieza única

70 cm x 169 cm



From the series *Mantras Míos*: SOLTÁ
2020

Embroidery made with raw cotton thread on cotton cloth, both dyed with hibiscus flower

Pieza única

86 cm x 95 cm



From the series *Mantras Míos*: FLUYE

2020

Embroidery made with raw cotton thread on cotton cloth, both dyed with sacatinta

Pieza única

72 cm x 83 cm

QUE LLORAN
y Palacios

ción textil del trabajo, de
on pigmentos naturales y de
de las tradiciones y creencias
la caza de Arce. Manry
blá sobre procesos, torto de
como del desdormiento de
n contexto determinado.

que loran muestra un intento
al y reflexivo, entre un conjunto
bian de la artista, de su vínculo
con consigo misma.

"Marbas miso" y "Luzca que
un fragmento de su vida, el cual
crisis, ansiedad, esto, lento y
acompañamiento y cuido.

José Daniel Picado García
Curador MACC

ARTISTAS
Manry Palacios

UNFUCK
YOURSELF
BRILLA

SOLTA

S
PO

RE

Exhibition view, *Mantras Que Lloran*. sMuseo de Arte y Diseño Contemporáneo de Costa Rica, 2022.



From the series *Mantras Míos*: DEJA IR
2020

Embroidery made with raw cotton thread on cotton cloth, both dyed with beetroot

Pieza única

81 cm x 89 cm



From the series *Mantras Míos*: MIRA MÁS ALLÁ
2020

Embroidery made with raw cotton thread on cotton cloth, both dyed with red onion peel

Pieza única

90 cm x 133 cm



Exhibition view, *Yuxtaposiciones*.
22 Bienal del Arte Paiz. Casa Iburgüen, 2021.

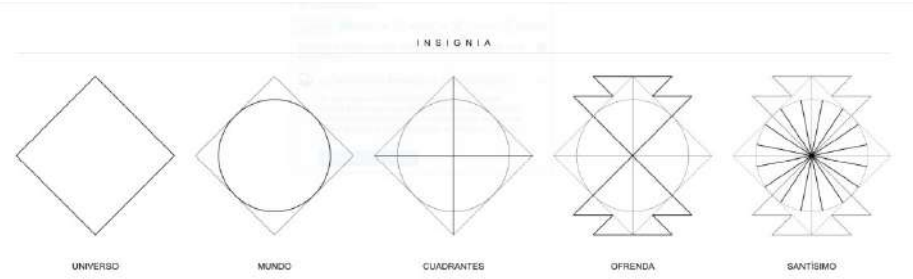
YUXTAPOSICIONES

“This installation is the result of the analysis and creation of symbology that combines elements interpreted from the Mayan cosmovision and my personal religious beliefs. A series of diagrams on the tables show the process of design and interpretation through the memorization and categorization of certain geometric shapes charged with meaning. This process is transferred to embroidery where color and thread finish shaping the element.

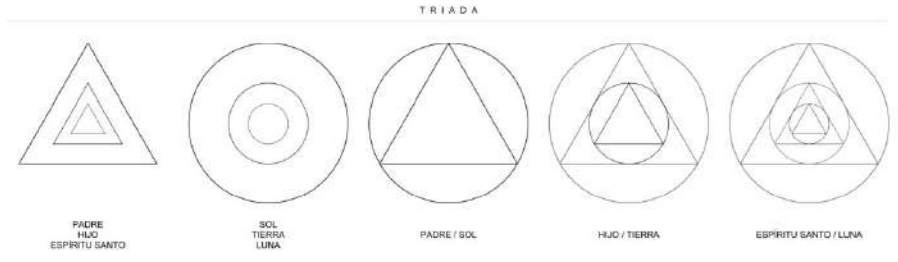
The windows and doors of the space are adorned with these embroideries, like flags, of a new form of personal cosmogony.”

— Andrea Monroy Palacios

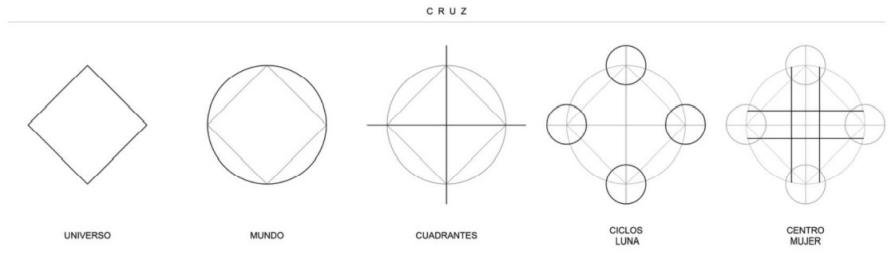




From the series *Yuxtaposiciones: Insignia*
2021
Embroidery on fiberglass screen and raw cotton cloth
Unique piece
Variable measurements



From the series *Yuxtaposiciones: Triada*
2021
Embroidery on fiberglass screen and raw cotton cloth
Unique piece
Variable measurements



From the series *Yuxtaposiciones: Cruz*
2021
Embroidery on fiberglass screen and raw cotton cloth
Unique piece
Variable measurements



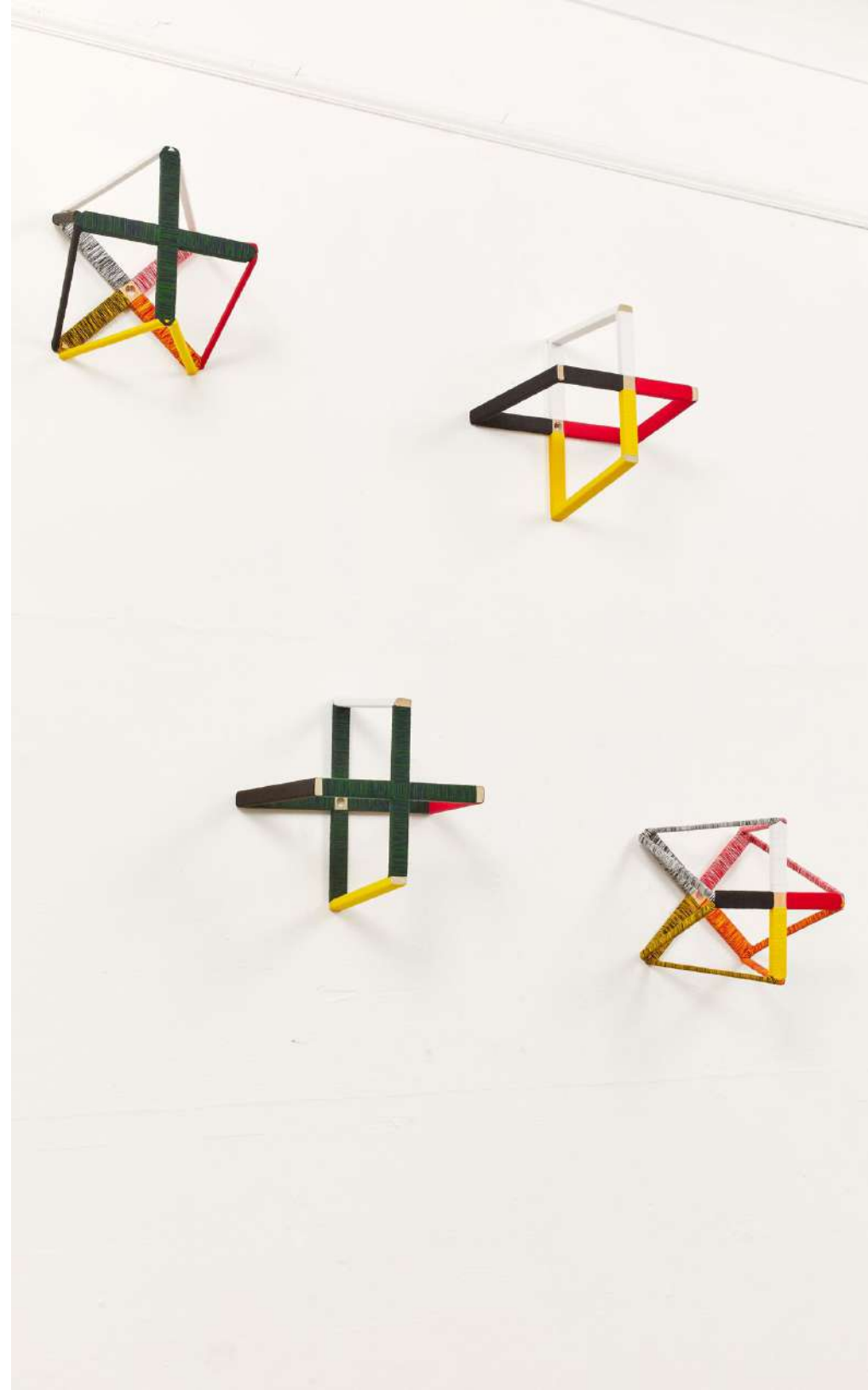
Exhibition view, *Yuxtaposiciones*.
22 Bienal del Arte Paiz. Casa Iburgüen, 2021.

INTERACCIONES

“Interacting with a handcrafted work tool such as the winder allows me to transfer the colors assigned to the cardinal points and overlay them on the machine’s geometry.”

In this way, I memorialize them around the center of nature, represented by green and blue. The winders become compass roses. And the idea of being the center, which guides these four cardinal points, translates into the creation of a sobrehuipil.”

— Andrea Monroy Palacios





Interacciones

2021

Installation. Wooden winder and acrylic thread, rocks; embroidery made with acrylic thread on cotton sobrehuipil

Variable measurements

MESOTRÓPICOS

“Curandera is a woven manifestation of the presence of plants, with a capacity for physical and emotional healing. The transformation from plant to color is the conclusion of a process of planting, caring, and even eating another being. In addition to the action of weaving, the action of braiding (involved in a piece of the textile) gives the piece the everydayness of an act that is practiced with oneself or towards others. This, to me, gives the textile a human quality.

Capa C is a presence woven by me with raw cotton yarn mixed with cotton yarn dyed by the distillation of aloe vera leaves. A cape that covers you, but simultaneously empowers you. The color obtained from the aloe vera leaves gives it not only physical, but also emotional healing qualities.

Crying is very personal, but when the experiences and family ties are the ones that provoke it, it seems to happen at the collectively. I am one of four daughters, and the experience is like bringing carrying a trio of sisterhood. “A cuatro tiempos” is the record of a strong emotional period experienced by me and my sisters.

When considering the dripping of sap from my Majunche banana bush, when cutting its fruits, I perceive it as weeping tears; this is what leads me to create a register, in four canvases united by randas embroidered with thread dyed by the distillation of aloe vera leaves. Aloe vera brings its healing qualities to the creation of this textile.

I continue this registry-metaphor with six canvases (number of my family members) joined using embroidered randas with cotton thread dyed through the action of bandaging the bunches and trunk of my Majunche banana tree.”

— Andrea Monroy Palacios





Curandera

2021

Textile made from raw cotton thread and cotton thread dyed with achiote, eucalyptus, geranium, plantain, bougainvillea, sacatina, beetroot, coconut bark, coffee, hibiscus flower, and mahogany bark

105 cm x 120 cm x 6 cm



Capa C
2021
Textile made from raw cotton thread and cotton thread
dyed with aloe vera
170 cm x 115 cm x 8 cm



A cuatro tiempos

2021

Cotton cloth dyed by drippings from the Majunche banana tree, joined by an embroidered randa made from raw cotton thread dyed with aloe vera

75 cm x 142 cm



Llanto
2019

Cotton cloth dyed by drippings from the Majunche banana tree, joined by an embroidered randa made from raw cotton thread dyed with Majunche banana tree sap
141 cm x 91 cm



Lágrimas
2019

Cotton cloth dyed by drippings from the Majunche banana tree, joined by an embroidered randa made from raw cotton thread dyed with Majunche banana tree sap
111 cm x 91 cm

EN EL JARDÍN DE ELLA Y EL MÍO

“My artistic production is based on the study of the textile tradition in Guatemala. This study encompasses anything from the raw materials and techniques used in the weavings to the underlying interpretation of the finished pieces.

“En el jardín de ella y el mío” is a series that results from the analysis of the work of Victoria Cumez. She is one of the main originators of *marcadores* (patterns for weavings) from Comalapa, Chimaltenango. Some time ago, I began this analysis by transferring her designs to construction sieves. They are familiar to me and record the process of sifting to obtain a homogeneous mixture. I related that process to the creation of a design in which shapes and colors are selected on a grid at different scales.

In this series I analyze the flowers that Victoria has transferred to her *diseños marcadores*, under the premise that they are flowers that are familiar to her, flowers that perhaps she would have in her garden. That is the basis for creating my own patterns relating them to Victoria's. I have selected flower designs that exist in my home garden, and then I create my own flower patterns and contrast them with Victoria's. The process of locating, selecting, photographing and designing flower patterns from my garden allowed me to interact with the organization of my garden, tell its story, and in itself also narrate part of the story of my home and family.

Each of the pieces in this series represents me, my garden and Victoria's work. The resulting series shows different facets of creative processes, but ultimately it becomes immortalized in textiles that speak of you, what is yours and what surrounds you.”

— Andrea Monroy Palacios





From the series *En el jardín de ella y el mío: Antes de entrar al callejón, del lado derecho e izquierdo, del cafetal*
2020
Embroidery on repurposed construction sieves
Triptych
Variable measurements



From the series *En el jardín de ella y el mío: La primera, al lado derecho de la puerta de la entrada*
2020
Embroidery on repurposed construction sieves
Diptych
Variable measurements



Exhibition view, *In Situ*.
Project Room, Galería Extra, 2019.

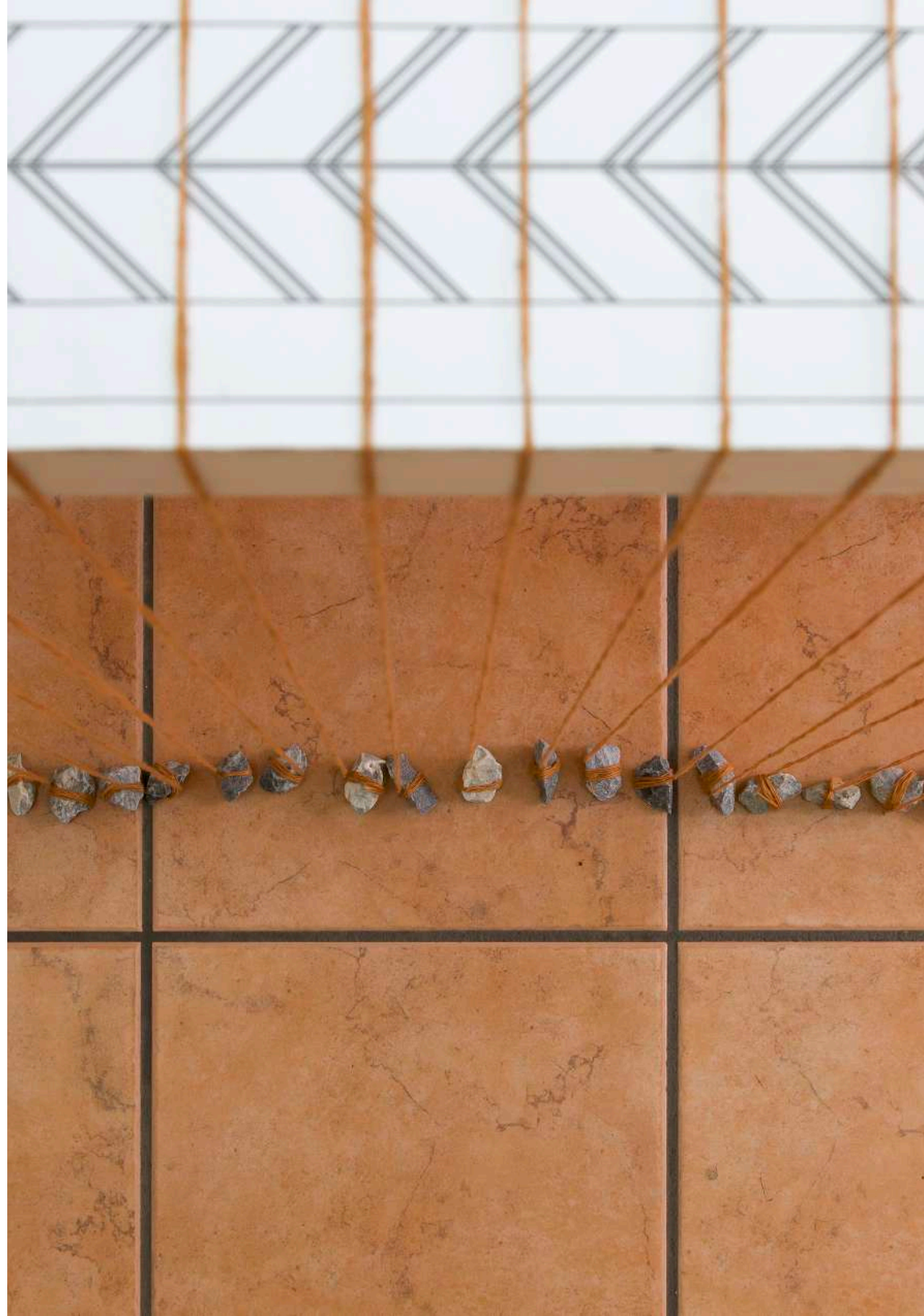
IN SITU

“I analyze the repetitive symbology in huipiles from different regions and linguistic groups of Guatemala, mainly antique pieces used daily and ceremonially.

I group the symbols, according to the results of my research and personal interpretation, by different elements that make me understand the graphic language in which women have organized the ancestral knowledge of the Mayan cosmovision. I establish an order, in which the Everything that we inhabit and that inhabits us is organized according to what I understand and can assimilate from my own perspective.

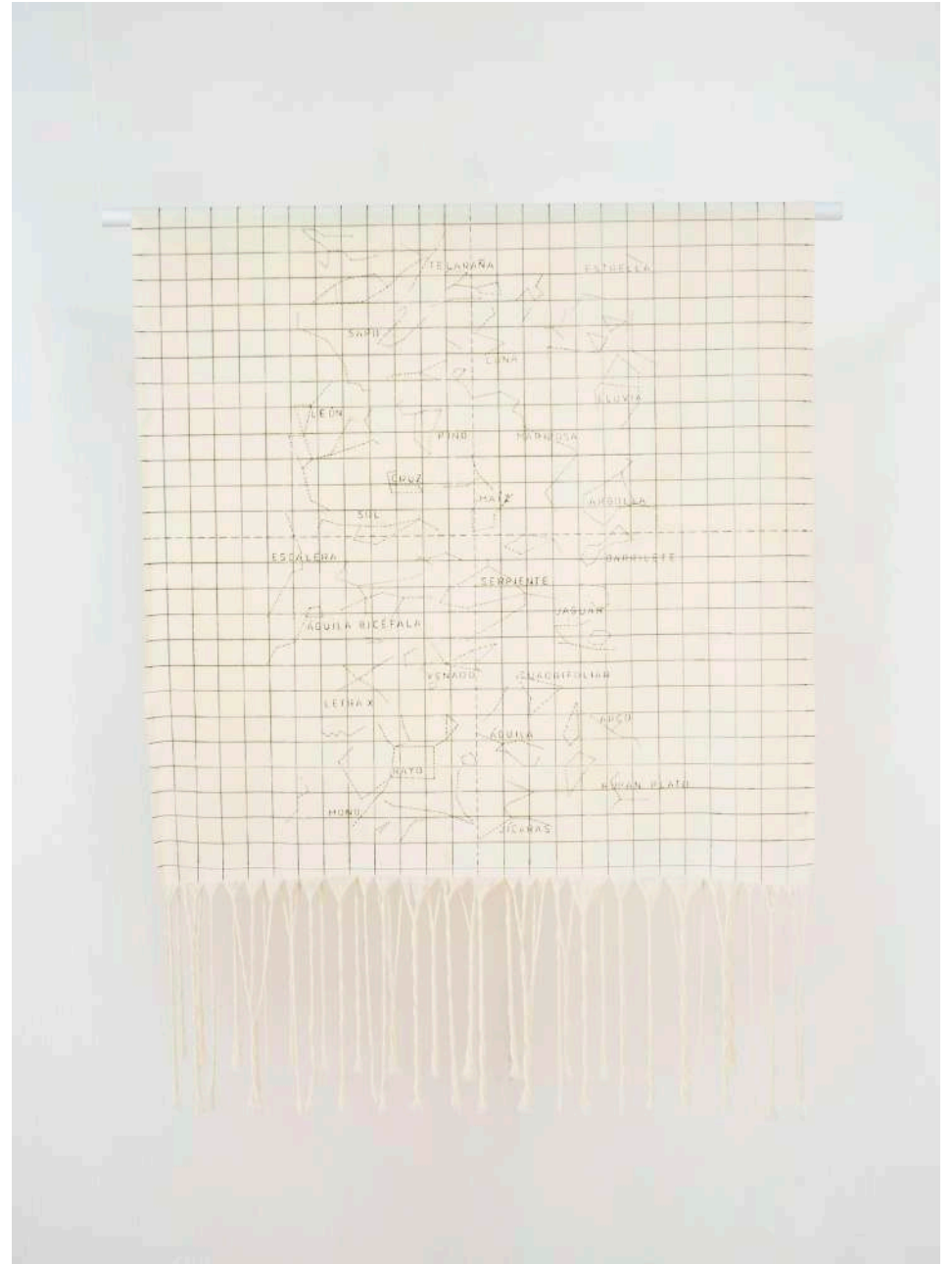
I begin the creation of a personal symbology in relation to the result of the research and my personal interests.”

— Andrea Monroy Palacios

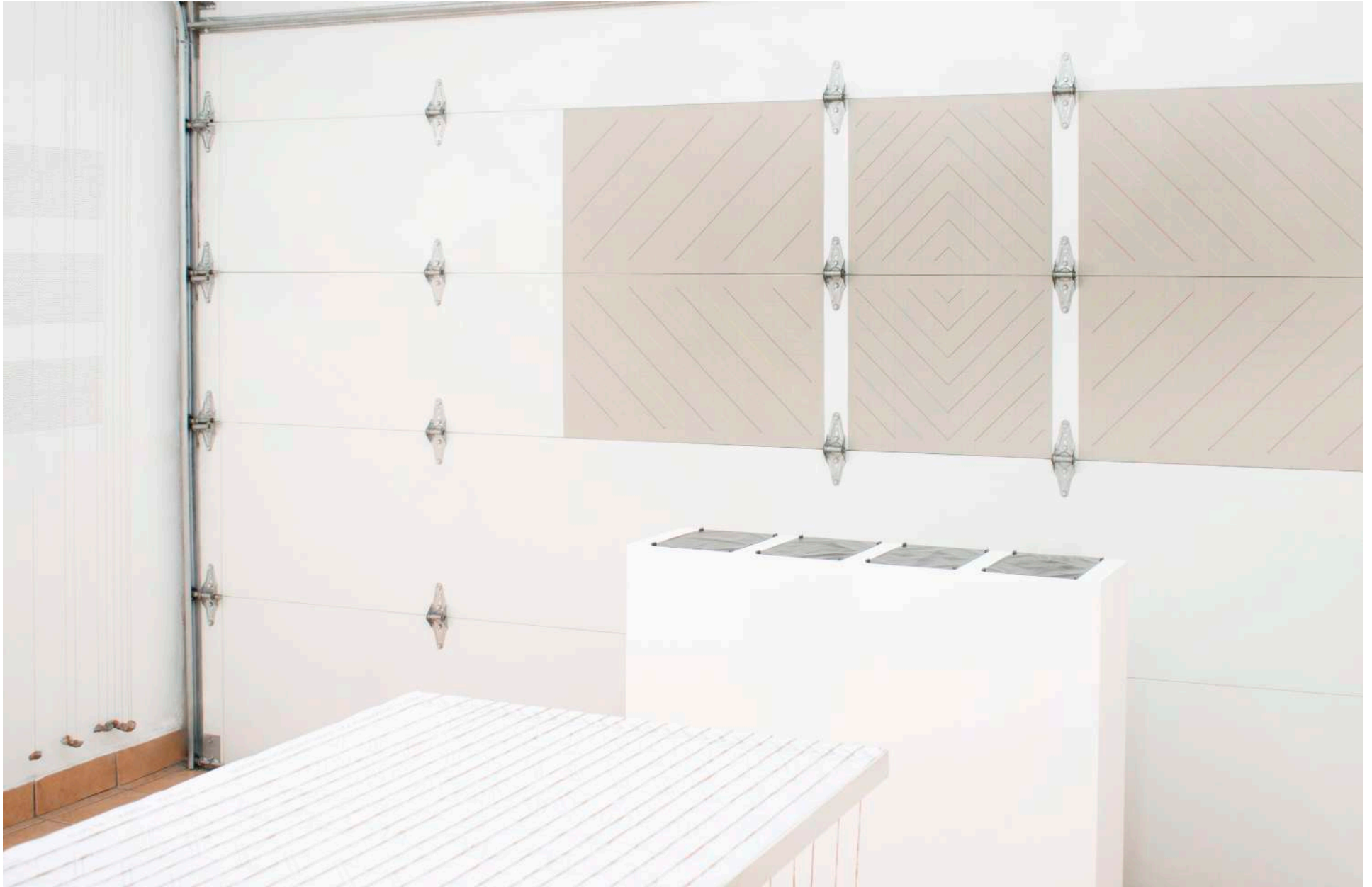




UNIVERSO
2019
Transfer on cotton cloth
110 cm x 95 cm



ESPIRITUAL
2019
Transfer on cotton cloth
110 cm x 95 cm



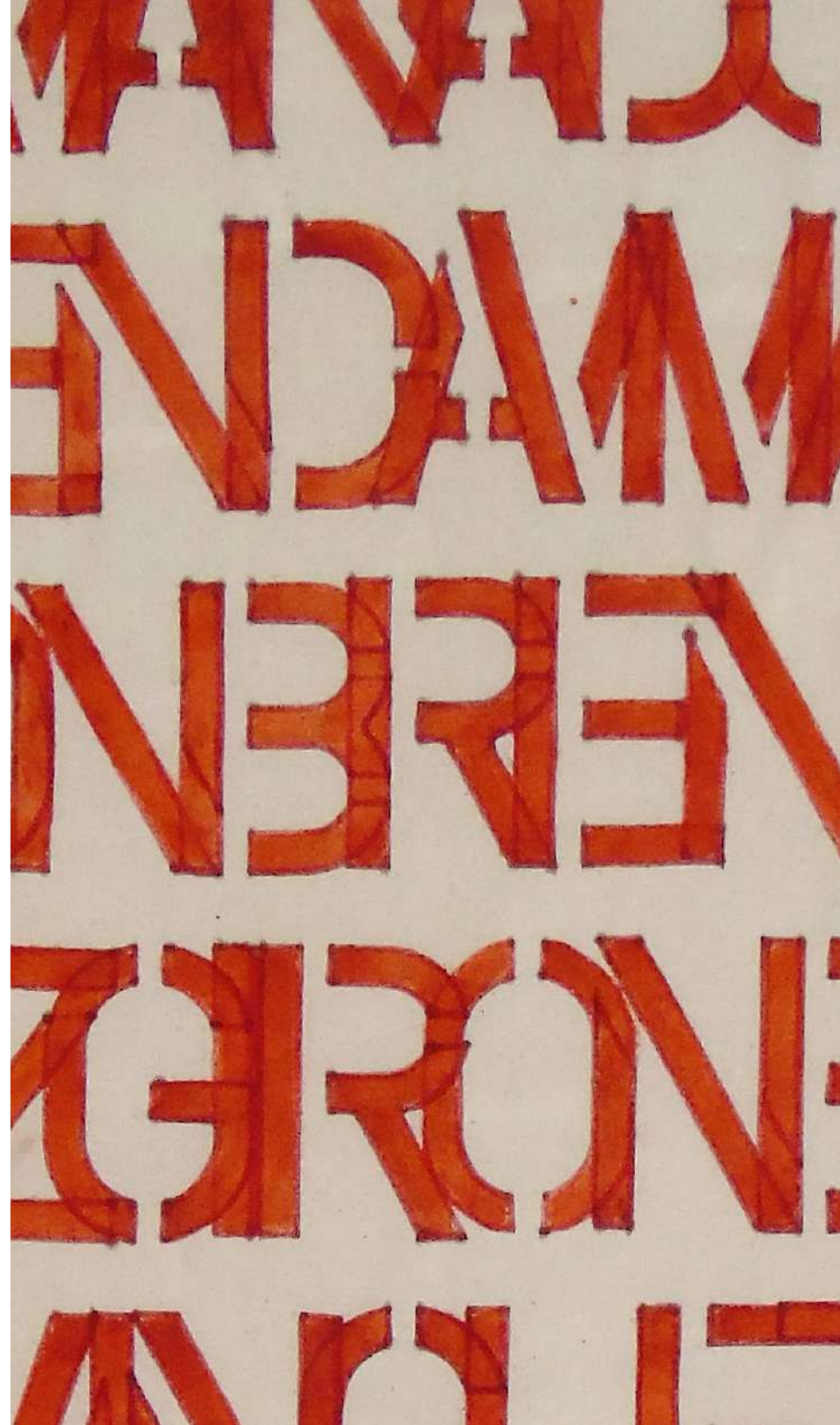
CM7 No.2
2019
Transfer on cotton cloth
Poliptych
91 cm x 262 cm

PATRONES

“2017 in Guatemala is a year marred by the deaths of many women. This leads me to the creation of a series of patterns in fabric from the names of the victims.

On March 8, 2017, 41 minors die in a fire inside the Hogar Seguro institution. In this series, I continuously write the names of the 41 victims on 8 yards of fabric. I create a natural pigment based on charcoal, aloevera and castor oil. The color and texture of the charcoal recall the way they died, and, at the same time, the properties of the other components of the pigment carry the implicit desire for healing.”

— Andrea Monroy Palacios





From the series *Patrones*: Patrón No. 41
2017

Natural pigment made from charcoal, aloe vera, and castor oil on cotton
cloth

730 cm x 120 cm



From the series *Patrones*: Patrón
No. 1
2017
Natural pigment made from
charcoal, aloe vera, and castor oil
on cotton cloth
91 cm x 91 cm

HINCAR LOS HILOS

“In Prague, Czech Republic, I carry out an Action using Guatemalan thread. I tie the thread to tree branches, and bring it to the ground level to then tie it to local stones and bury it at different levels of the ground.

This action refers to the constructive process of “driving stakes” in which it is necessary to find a resistant and stable soil stratum to place the foundation. I turn this reference into an interaction with the earth, creating a relationship between my work and the thread while on distant lands. It is also an interaction with nature, where the one finds the raw material for textiles, and with which I begin to develop a special connection”

— Andrea Monroy Palacios



CUADROS PARA BORDAR

“In handicraft stores in Guatemala, you can find template drawings for embroidery. These drawings show indigenous women in folklorically associated tasks such as: selling in a market, doing household chores or simply posing. For this reason, they are usually identified as “cuadros típicos”.

In the Sepur Zarco case*, a group of 15 indigenous women show us how far they are from a “typical or folkloric image”. In these works, I embroider the figures of the women on the Sepur Zarco trial, overlaid on the templates of these made-to-copy “cuadros típicos”.

**The Sepur Zarco case— as it was known because of the name of the military base where the crimes were committed— marked the first time that crimes of sexual violence committed in the midst of the 36-year internal armed conflict have been tried before a Guatemalan criminal court.”*

— Andrea Monroy Palacios





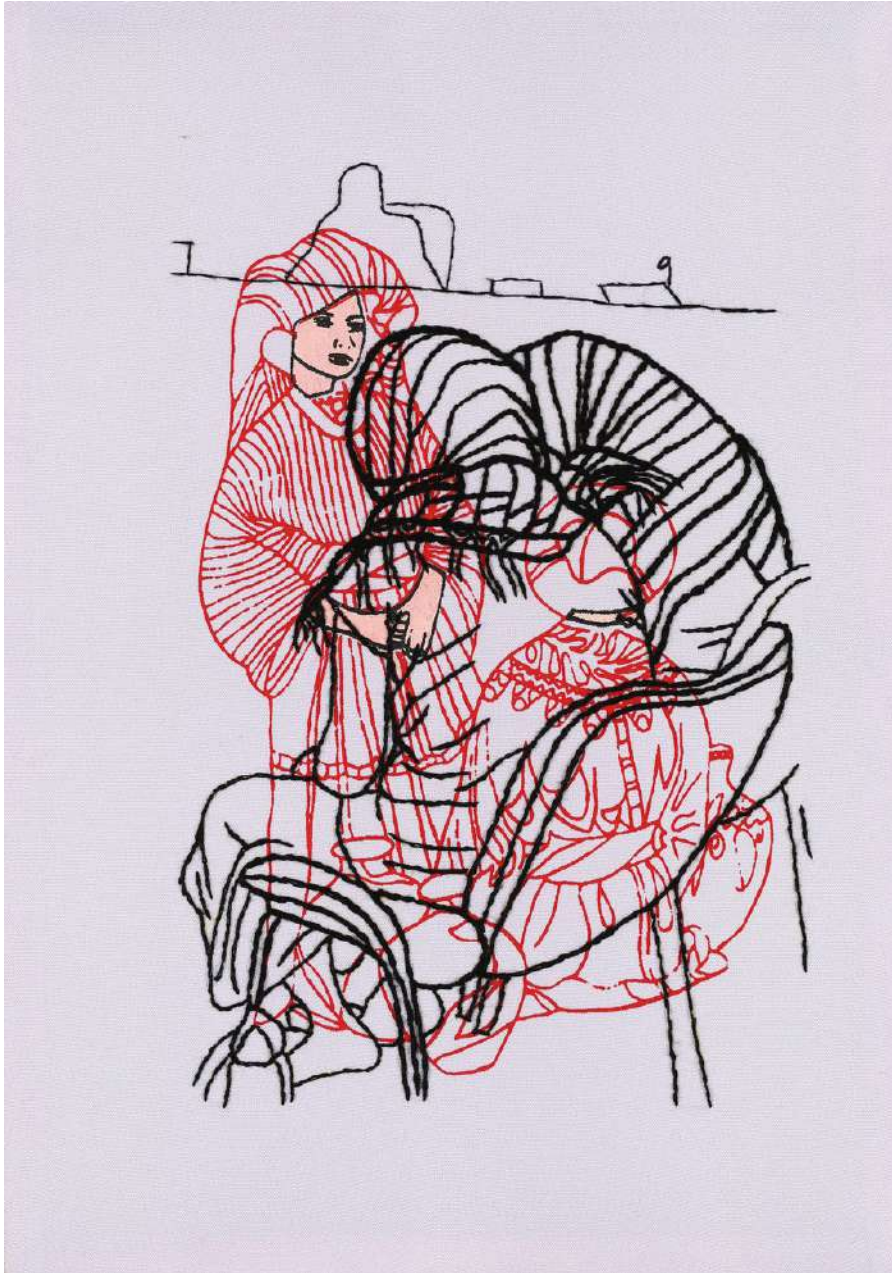
From the series *Cuadros para bordar*
2017
Hand embroidery on embroidery template
Variable measurements



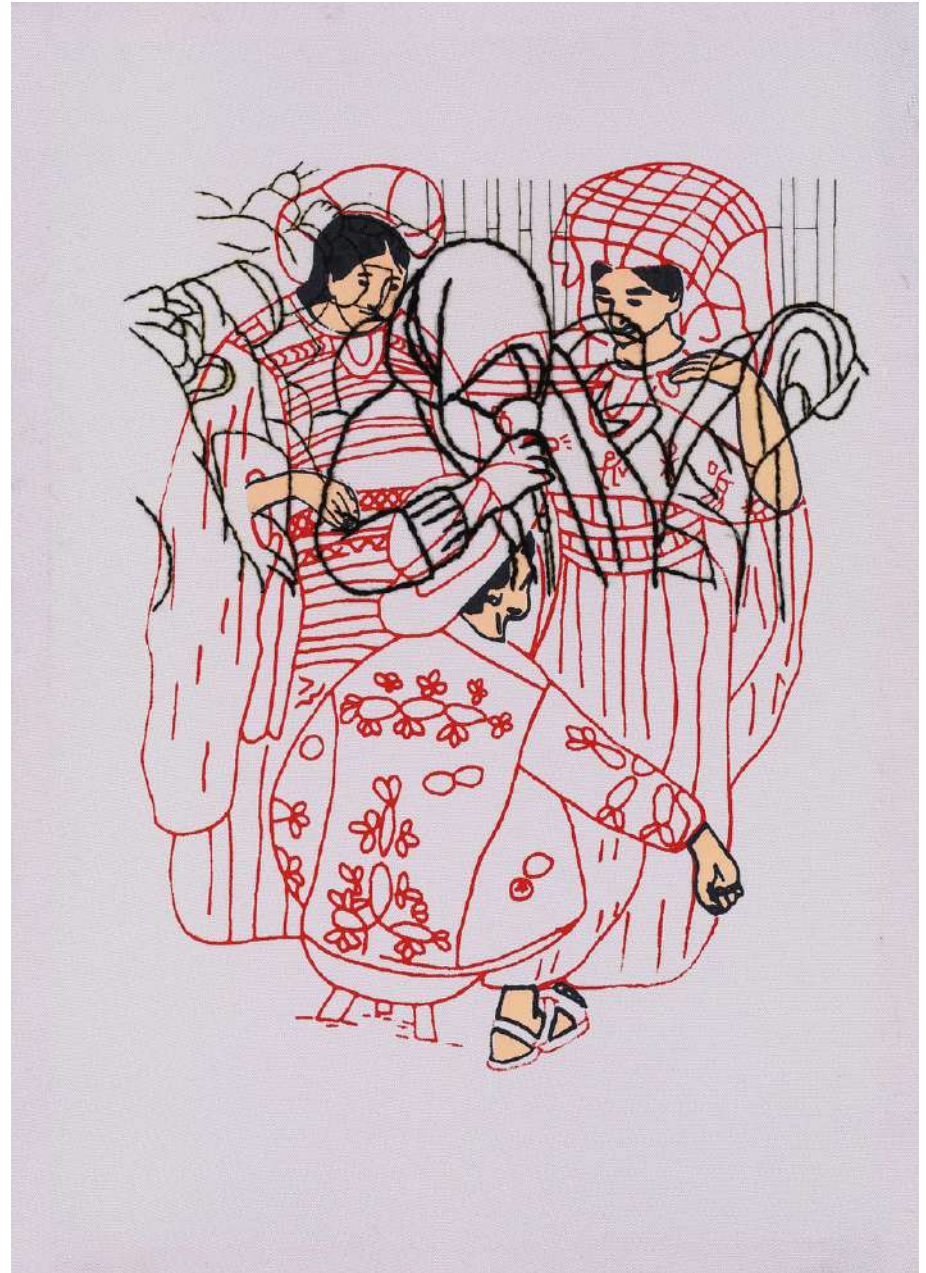
From the series *Cuadros para bordar*
2017
Hand embroidery on embroidery template
Variable measurements



From the series *Cuadros para bordar*
2017
Hand embroidery on embroidery template
Variable measurements



From the series *Cuadros para bordar*
2017
Hand embroidery on embroidery template
Variable measurements



From the series *Cuadros para bordar*
2017
Hand embroidery on embroidery template
Variable measurements

LIENZOS

“Some time ago, I took on the challenge of creating a huipil. My ignorance on the subject, my lack of technical skills in weaving, and the title of “ladina” triggered my interest in huipiles and what they are linked to.

I create a series of canvases that physically compile my analysis; the point at which I find myself discovering and understanding the work on huipiles.

In “lienzo central”, I transcribe my findings on the process of huipil-making, as a story, creating a plot in a literal way with the writing and emphasizing the warp with Ixcaco thread embroidery.”

— Andrea Monroy Palacios





Lienzo central

2014

Petate, chair, table, typewriter, cloth, ink, embroidery made with
ixcaco thread, wooden dowels

Variable measurements

ANDREA MONROY PALACIOS

Guatemala City, 1981.

SOLO EXHIBITIONS

- 2022 En el mío. Galería Extra, Guatemala City.
- 2022 Mantras que lloran. Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
- 2019 Project Room: In Situ. Galería Extra, Guatemala City.

GROUP EXHIBITIONS

- 2023 El Sopro del Mundo. Galería Extra, Guatemala City.
- 2022 Cartografía de lo (in)visible. Galería Extra, Guatemala City.
- 2021 Los tormentos de la materia. Galería Extra, Guatemala City.
- 2021 República. La Nueva Fábrica, Antigua Guatemala.
- 2021 22 Bienal de Arte Paiz. Casa Iburgüen, Guatemala City.
- 2021 Mesotrópicos. Museo Arte Contemporáneo, Panama City.
- 2021 Segundo Aire. Galería Extra, Guatemala City.
- 2021 Arte en Mayo. Fundación Rozás Botrán, Guatemala City.
- 2021 Trama: Primer Certamen de Gráfica del Taller Experimental de Gráfica de Guatemala. Centro Cultural España, Guatemala City.
- 2020 Stone's Throw: Arte de Sanación/Arte de Resistencia. The Anderson, Virginia Commonwealth University, Richmond, VA, USA.
- 2020 Last Chance! Se me pasa el arroz. Tic-tac. Metrópolis, Cultural Programme, Spain.
- 2019 Inquieta Imagen. Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
- 2019 El Prado desde Centroamérica. Centro Cultural España, Guatemala, El Salvador, Honduras.
- 2019 Rapaces Generos.as. Centro Cultural España, San Salvador, El Salvador.
- 2019 Arte en Mayo. Fundación Rozas Botrán, Guatemala City.
- 2018 Selección de Maestros. Basis School of Arts and Culture, Herzliya, Israel.
- 2018 Las Costas del Mundo. Display Gallery, Prague, Czech Republic.
- 2018 Juannio Subasta de Arte Latinoamericano. Museo Ixchel del Traje Indígena, Guatemala City.
- 2018 Arte en Mayo. Fundación Rozas Botrán, Guatemala City.
- 2017 Juannio Subasta de Arte Latinoamericano. Museo Ixchel del Traje Indígena, Guatemala City.
- 2017 La Otra Galería. Fundación G&T Continental, Paseo de los

- Museos Hotel Casa Santo Domingo, Antigua Guatemala.
- 2017 10 años de Gráfica: Taller Experimental de Gráfica de Guatemala, Centro Cultural España, Guatemala City.
- 2016 Juannio Subasta de Arte Latinoamericano. Museo Nacional de Arte Moderno Carlos Mérida, Guatemala City.
- 2016 IX Bienal de Arte de Bolivia SIART. Participation as part of Sitio/Seña Collective. Museo Tambo Quirquincho, La Paz, Bolivia.
- 2016 X Bienal Centroamericana. Participation as part of Sitio/Seña Collective. Museo Rafael Calderón de la Guardia, San José, Costa Rica
- 2016 20 Bienal de Arte Paiz. Participation as part of Sitio/Seña Collective. Centro Cultural Municipal Álvaro Arzú Irigoyen, Ciudad de Guatemala.

E X T R A G A L E R Í A

SILVIA DE TRES, DIRECTORA
+502 5527 6519
SILVIA@EXTRAGALERIA.COM
WWW.EXTRAGALERIA.COM