



ARCO MADRID 2026

BOOTH 7C22

04.03 – 08.03.2026



ANTONIO PICHILLÁ

Lake Atitlán, Guatemala, 1982

Lives and works in Lake Atitlán, Guatemala

AYRSON HERÁCLITO

Bahia, Brazil, 1968

Lives and works in Bahia, Brazil

NÁDIA TAQUARY

Bahia, Brazil, 1967

Lives and works in Bahia, Brazil

EMILIA ESTRADA

Córdoba, Argentina, 1989

Lives and works in Rio de Janeiro, Brazil



AYRSON HERÁCLITO

A selection of works by **Ayrson Heráclito** (1968, Bahia, Brazil) explores the richness of palm oil, a vital element of Afro-Brazilian religiosity, which the artist describes as “ancestral vegetable blood”. In the video “As Mãos do Epô”, black hands perform intricate choreographies that ritualise healing and protection through this sacred fluid. In *Barruequito*, palm oil is similarly employed to evoke the cultural matrix of Afro-Brazilian identity and its connections with the African diaspora across the Americas. Additionally, Heráclito presents

a sculpture and a watercolor from the acclaimed series *Juntó*. In this series, the artist explores insignias and ritual objects associated with the Candomblé pantheon, engaging around the convergence of the entities that guide and govern us.

Selected solo shows and biennials: *Oríki Ìwòran*, Portas Vilaseca, Rio de Janeiro, Brazil (2025); *Bienal Internacional de Arte de Antioquia y Medellín*, Colombia (2025); *15th Bienal de La Habana*, Cuba (2025); *35th Sao Paulo Biennial*, São Paulo, Brazil

(2023); *Biennale Architettura 2023 – 18th International Architecture Exhibition*, Venice, Italy (2023); *Yorùbáiano*, Museu de Arte do Rio, Rio de Janeiro and *Pinacoteca de São Paulo*, São Paulo, Brazil (2021-2022); *22nd Paiz Guatemala Art Biennial*, City of Guatemala, Guatemala (2021); and the *57th Venice Biennale – Viva Arte Viva*, Venice, Italy (2017). His works are held in major national and international institutional collections, including: the Solomon R. Guggenheim Museum, New York, USA; Art Institute of Chicago, USA; among others.



AYRSON HERÁCLITO



As mãos do Epô [*The hands of Epô*], 2007-2026
9 channel video-installation, 4k, sound, color, 3m 45s
Edition: 1/5 + 3AP

[\[Watch this video online\]](#)

AYRSON HERÁCLITO



Barruequito, 2022

Installation composed of mirror, glass shelf
and glass containers, water, salt and palm oil

Edition: 3/3 + 2AP

60 x 60 x 30 cm | 23.6 x 23.6 x 11.8 in

AYRSON HERÁCLITO



Oxóssi com Oxaguiã, 2025

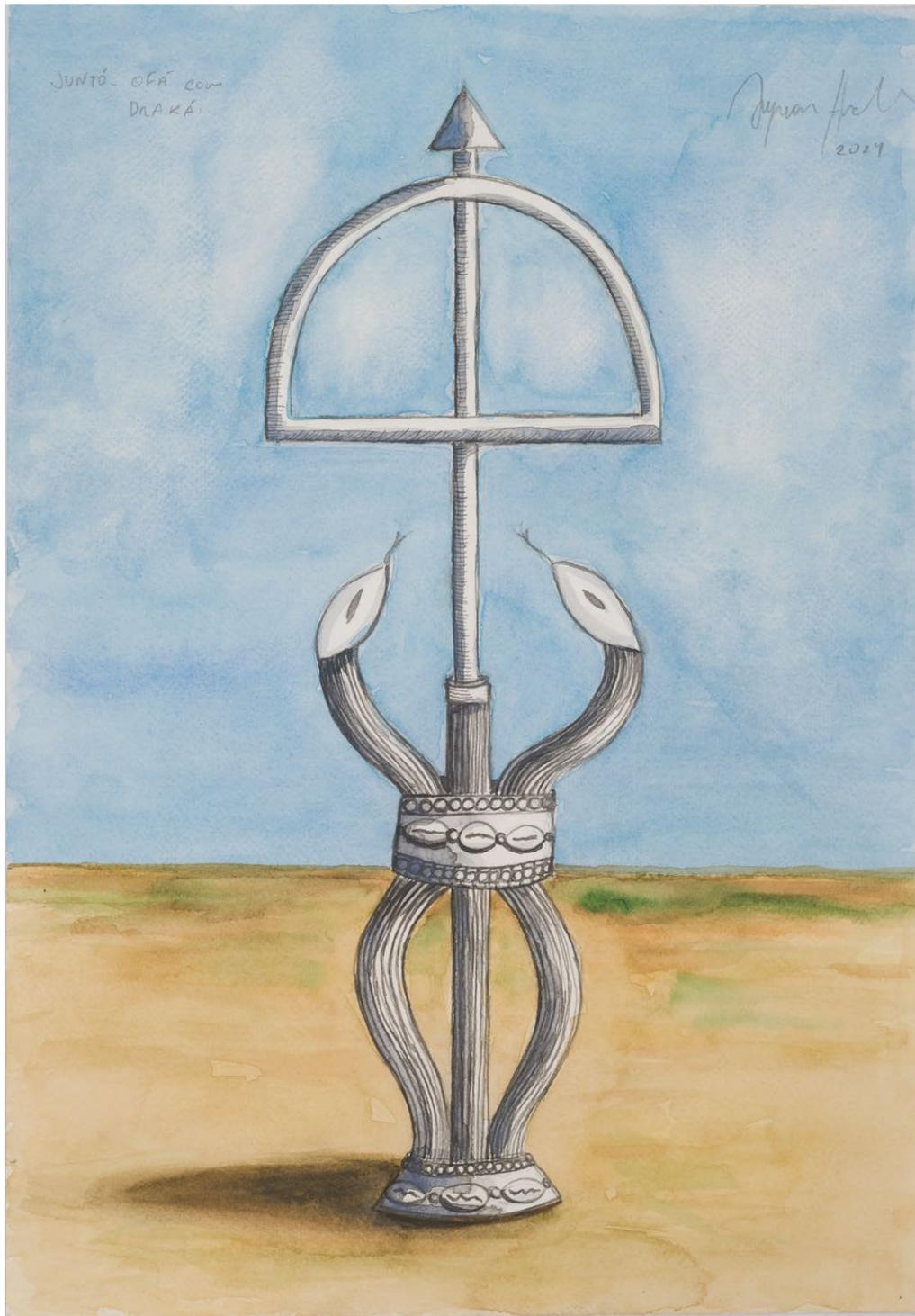
Stainless steel

Edition: 2/3 + 1AP

101 x 25 cm | 39.8 x 9.9 in



AYRSON HERÁCLITO

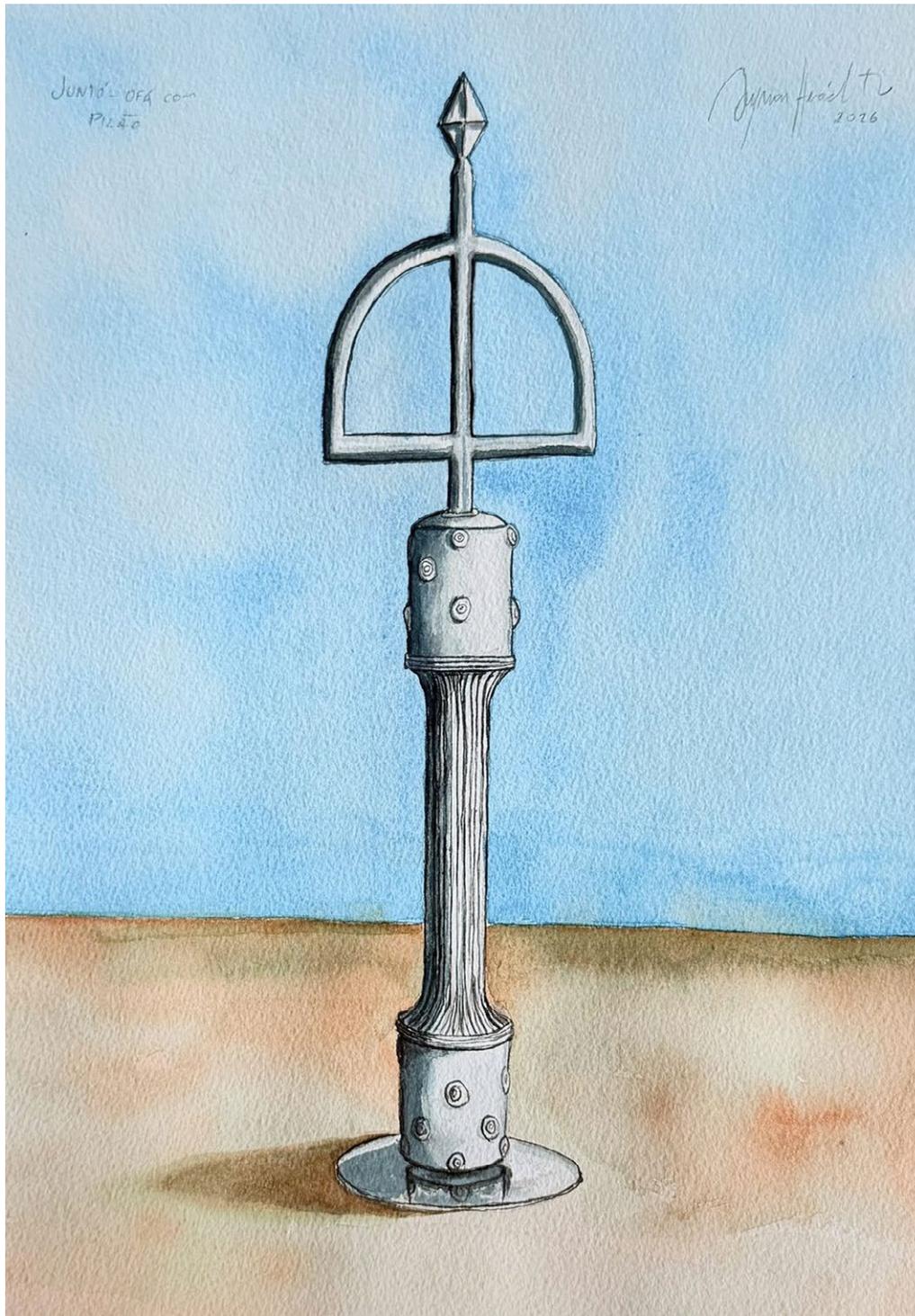


Ofá com Draká, 2024

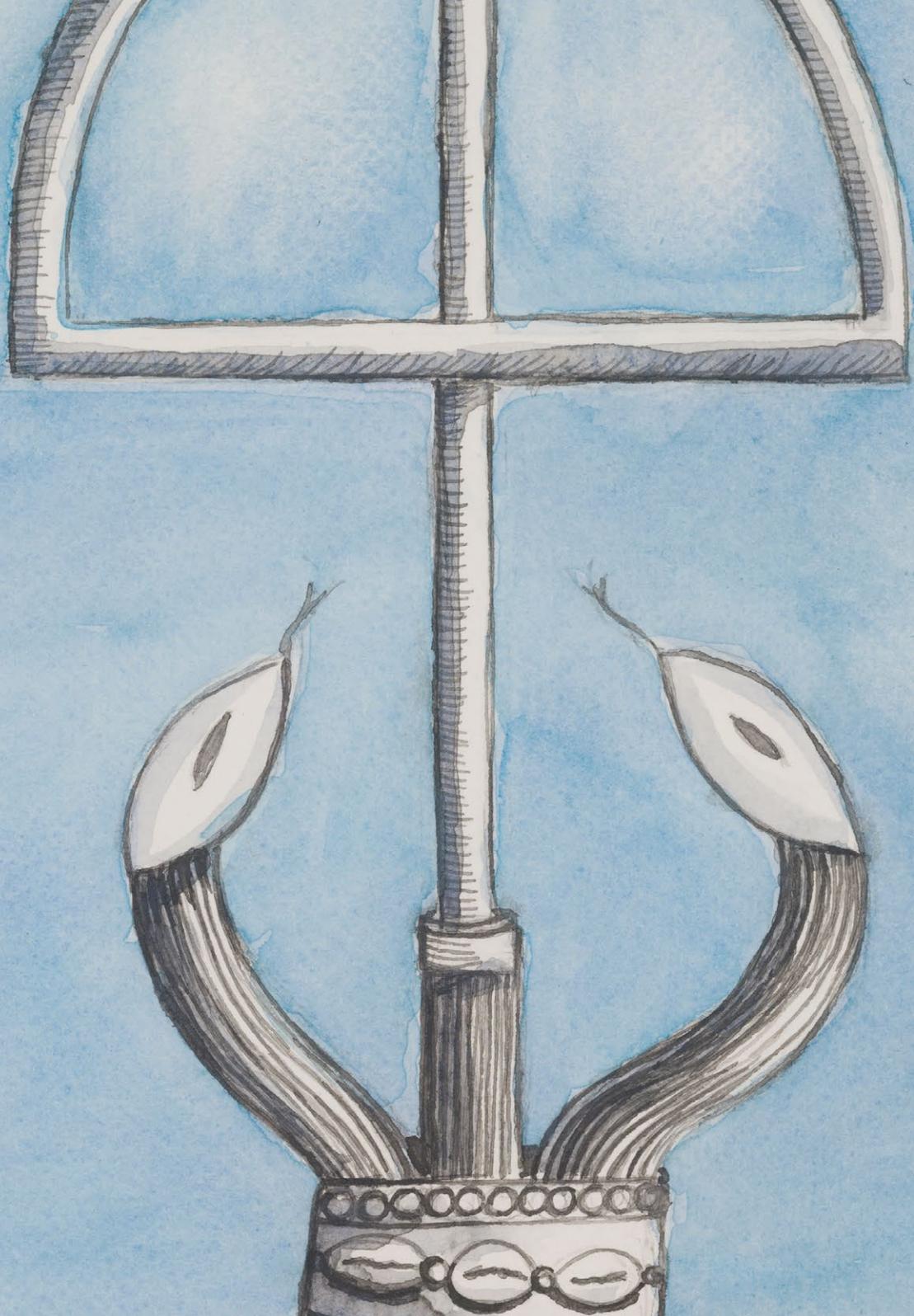
Watercolor on paper

55 x 43 x 4.50 cm | 21.7 x 16.8 x 1.7 in

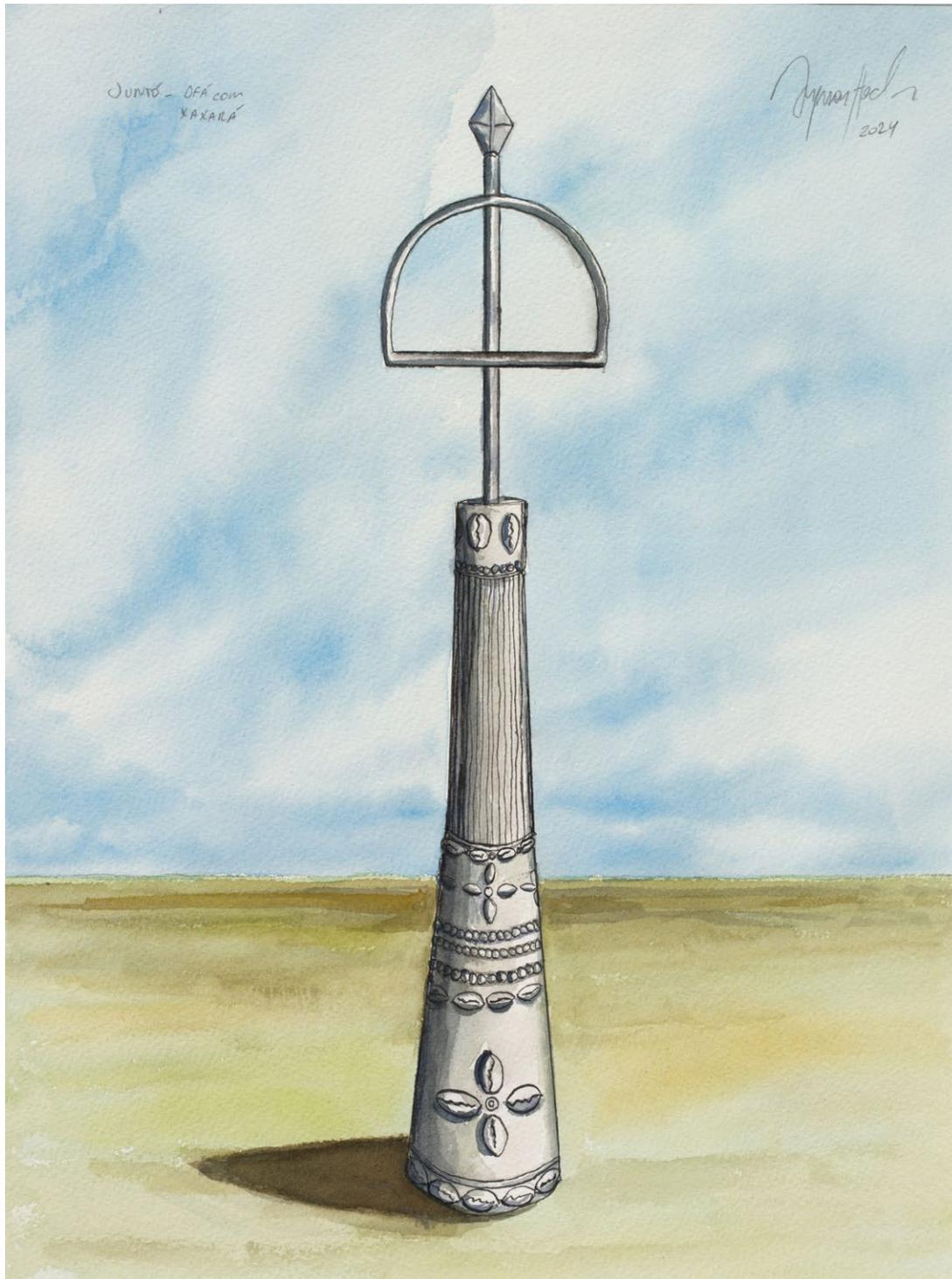
AYRSON HERÁCLITO



Ofá com Pilão, 2026
Watercolor on paper
31 x 41 x 4.50 cm | 12.2 x 16.2 x 1.7 in



AYRSON HERÁCLITO



Ofá com Xaxará, 2024

Watercolor on paper

55 x 43 x 4.50 cm | 21.7 x 16.8 x 1.7 in





NÁDIA TAQUARY

Nádia Taquary (1967, Bahia, Brazil) channels the deep cultural currents of the African continent in her Dinkas series, meticulously handcrafted pieces that revive the artisanal traditions of black women. Referencing the jewellery of the crioulas, these ornaments symbolize the fusion of African ancestral knowledge transplanted to Brazil. Far from being mere adornments, the Dinkas embody ancestral reverence, establishing a tangible bridge between past and present. Through her work, Taquary interrogates and dismantles eugenic, Eurocentric, and

patriarchal narratives that have historically restricted access to, and understanding of, the depth and complexity of African cultural legacies.

Selected solo shows and biennials: Ònà Irin: Caminho de Ferro, MUNCAB – Afro-Brazilian Museum, Salvador / Museu de Arte do Rio, Rio de Janeiro, and SESC Belenzinho, São Paulo, Brazil (2024 – 2025); 36th Sao Paulo Biennial, São Paulo, Brazil (2025); 15th Bienal de La Habana, Cuba (2025); 24th Biennale of

Sydney, Australia (2024); Musafiri, Haus der Kulturen der Welt (HKW), Berlin, Germany (2025); Spiritual Form, El Museo del Barrio, New York, USA (2025); The Precious Life of a Liquid Heart, Institute for Studies on Latin American Art (ISLAA), New York, USA (2023), among others. Her works are included in major national and international institutional collections, including: Pérez Art Museum Miami (PAMM), USA; Museum of Arts and Design (MAD), New York, USA; Institute for Studies on Latin American Art (ISLAA), New York, USA; among others.



NÁDIA TAQUARY



Orumilá, 2026

Glass beads from the Czech Republic,
African cowrie shells, copper and silver

Edition: 1/3 + 2AP

160 x 30 x 20 cm | 63 x 11.8 x 7.8 in



NÁDIA TAQUARY



Oxum Abebé, 2023

Glass beads, African cowries and copper

Edition: 1 AP

165 x 25 x 4 cm | 64.9 x 9.8 x 1.6 in



NÁDIA TAQUARY



Tempo [*time*], 2026
Glass beads from the Czech Republic,
cowrie shells and copper
Edition: 1/3 + 2AP
160 x 45 x 12 cm | 63 x 17.8 x 4.8 in

NÁDIA TAQUARY



Ìyàmi, 2026

Glass beads from the Czech Republic,
African cowrie shells, and copper

Edition: 1/3 + 2AP

160 x 35 x 12 cm | 63 x 13.8 x 4.8 in



NÁDIA TAQUARY



EG 10, 2026

Linen, bronze, wood, glass beads,
lagidibás, copper

Edition: 1/5 + 3AP

168 x 35 x 35 cm | 66.2 x 13.8 x 13.8 in





ANTONIO PICHILLÁ

Manual practices are situated within specific territories in the textile works by **Antonio Pichillá** (1982, Lake Atitlán, Guatemala), a Tz'utujil Maya artist based in the Lake Atitlán region. He pays tribute to Indigenous women's wisdom, passed down through the labour of hands. Works such as *Viento* or *Cuatro puntos cardinales* honour Tz'utujil traditions while engaging critically with the rules and structures that shaped modernity. With a focus on collective experiences and actions, his research is deeply rooted in the culture

and symbols of his community, located near Lake Atitlán in Guatemala, a place full of ancestral customs where the Tz'utujil language predominates.

Recent exhibitions include: "Abuela Materna", solo show, Galeria Memoria, Madrid, Spain (2025); 24th Paiz Guatemala Art Biennial, Guatemala (2025-2026); 24th "Daritev / The Offering", solo show, International Graphic Arts Museum – MGLC, Ljubljana, Slovenia (2024); "Unravel: The Power and Politics of Textiles in Art", group

show, Barbican Centre, London, UK (2023); "Threads of The South", group show, The Institute for Studies on Latin American Art – ISLAA, New York, NY, USA; among others. Pichillá is represented in prominent collections worldwide, including the Museo Reina Sofía (Spain), Tate Modern (London, UK), Denver Art Museum (USA), Museo MALBA (Buenos Aires, Argentina), Kadist Art Foundation (San Francisco, USA), IL POSTO (Chile), and the Banco Interamericano de Desarrollo (Washington, USA), Colección Banco de España (Spain), among others.



ANTONIO PICHILLÁ



Abuela, 2024
Handmade textiles and maguey fiber
110 x 80 x 7 cm | 43.3 x 31.5 x 2.7 in



ANTONIO PICHILLÁ



Abuela, 2022
Wool threads and maguay fiber
110 x 25 x 12 cm | 43.3 x 9.8 x 4.7 in

ANTONIO PICHILLÁ



Cuatro Puntos Cardinales, 2025

Dyed wool yarns

85 x 125 cm | 33.4 x 47.2 in

ANTONIO PICHILLÁ



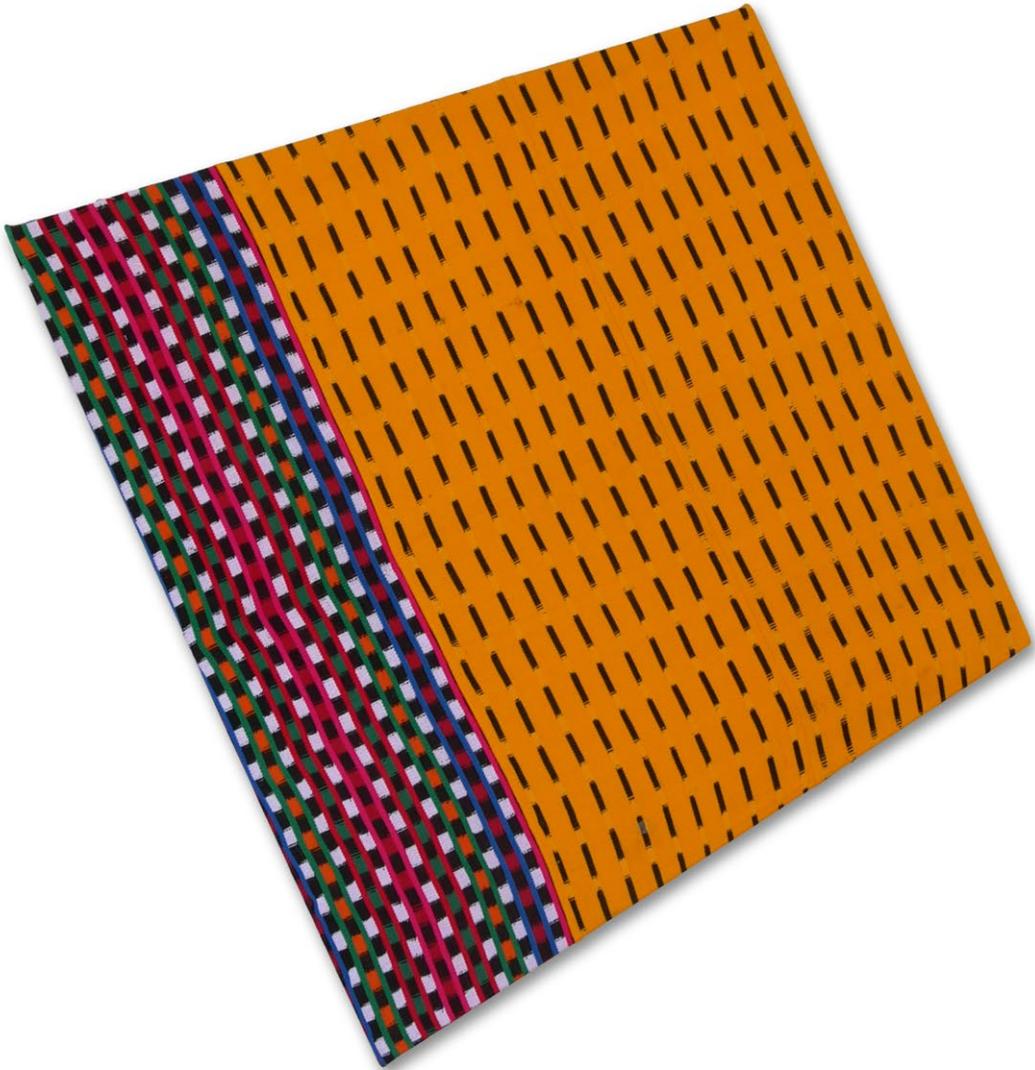
Viento, 2023
Handmade textiles
117 x 97 cm | 46.1 x 38.2 in

ANTONIO PICHILLÁ



Abuelo, 2025
Handmade textiles
98 x 84 cm | 38.6 x 33.1 in

ANTONIO PICHILLÁ



Abuelo, 2025
Handmade textiles
98 x 72 cm | 38.6 x 28.4 in



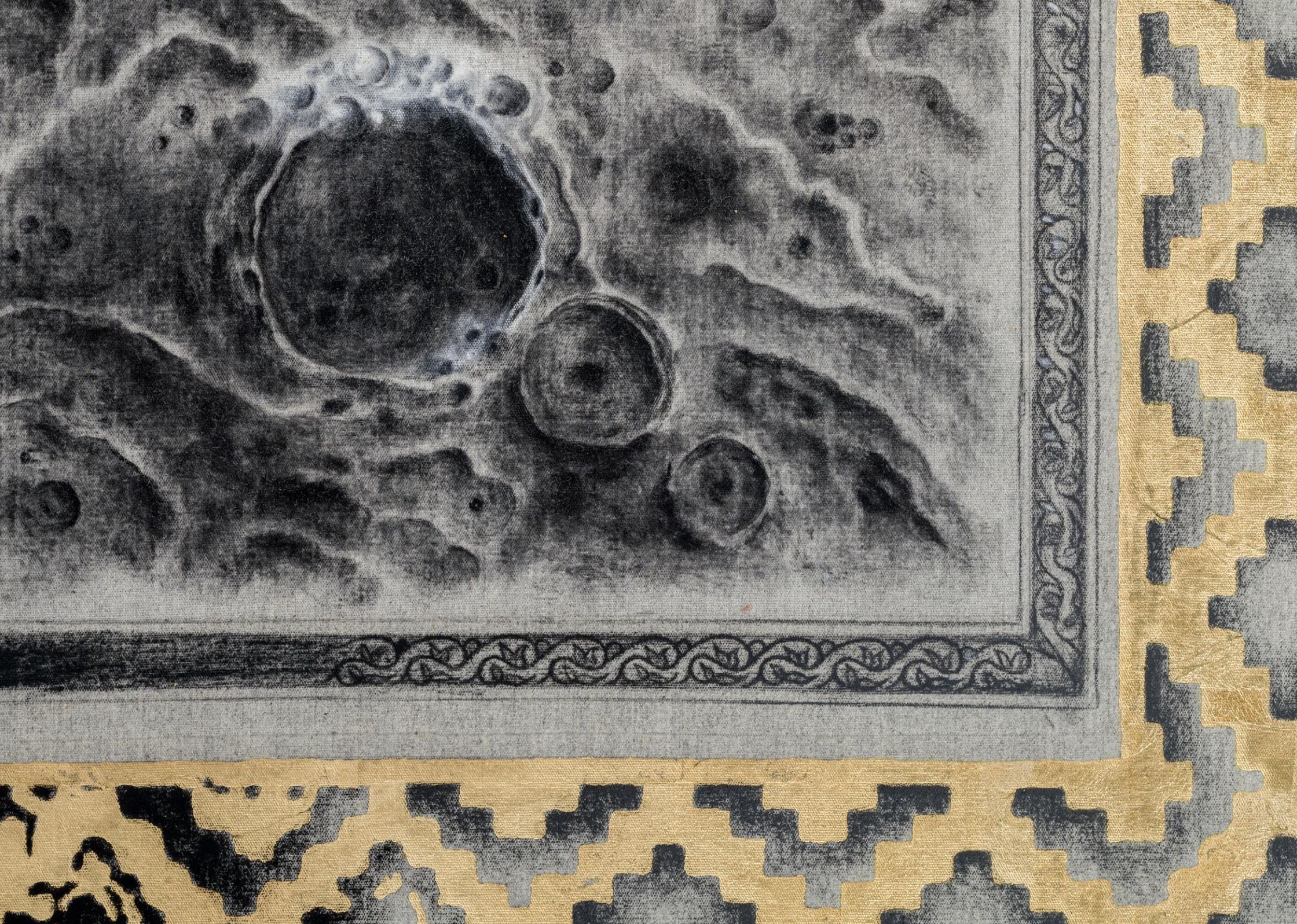
EMILIA ESTRADA

Engaging with notions of displacement and occupation, **Emilia Estrada's** (1989, Córdoba, Argentina) practice confronts the ways in which power is inscribed in archives and in representations of space. By probing the gaps and omissions of official records, Estrada excavates buried memories and proposes alternative readings of hegemonic historical narratives. The history of colonisation is examined in her Andalucía series. This body of work draws connections between lunar nomenclature (selenography) and colonial toponyms of the so-called New

World: the Moon as a mirror of the Earth, and naming as a strategy of domination in European expansionism. Through the fusion of historical episodes, iconographies, and hand-shaped visualities, both Estrada and Pichillá reveal the human relationship with related territories and their ecosystems.

Emilia has held solo exhibitions and participated in group shows at Manarat Saadiyat, Abu Dhabi, United Arab Emirates (2024); Museu de Arte Moderna do Rio (2025) Rio de Janeiro, Brazil; Museu de

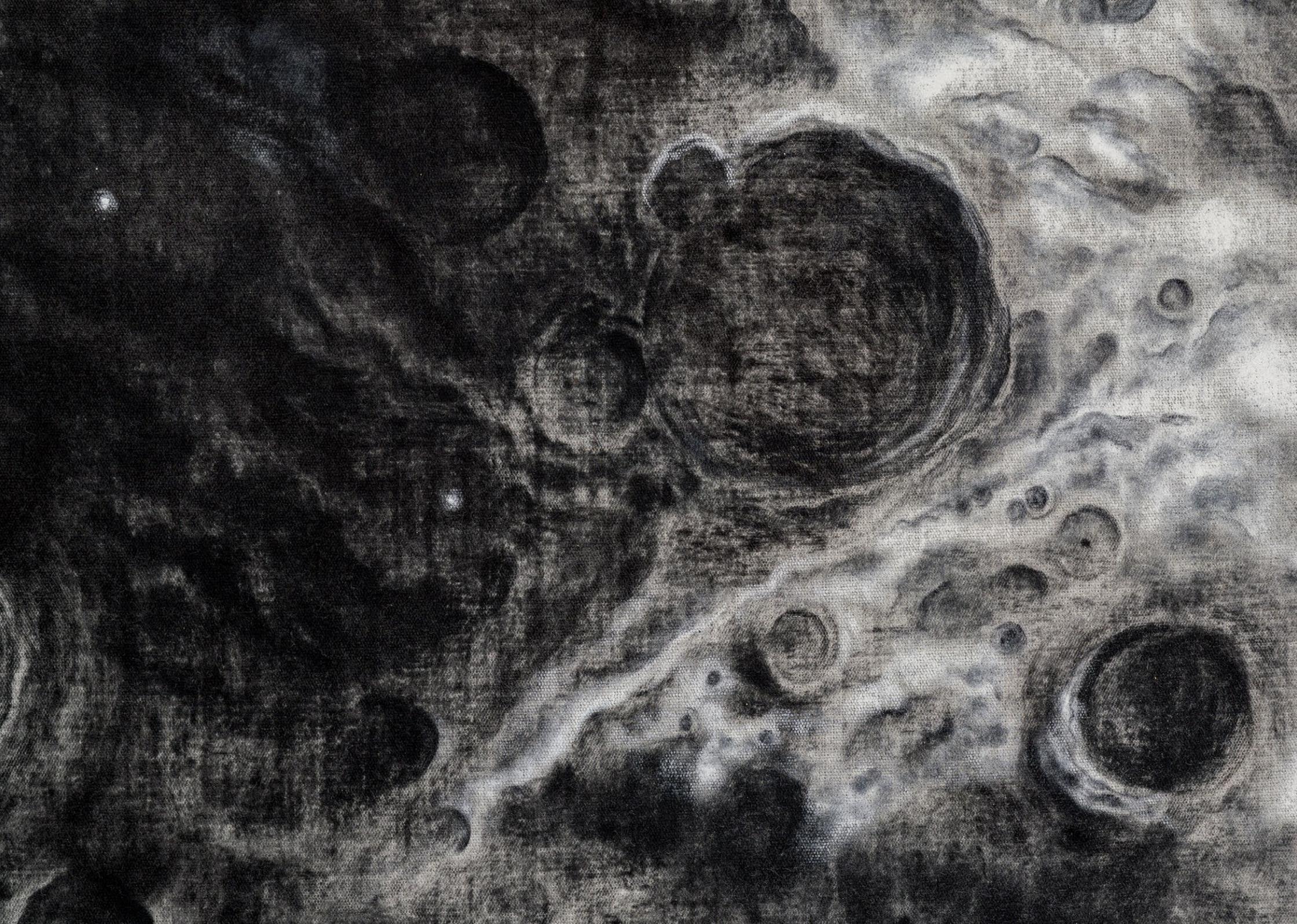
Arte do Rio – MAR (2021), Rio de Janeiro, Brazil; Museu Nacional de Belas Artes (2018), Rio de Janeiro, Brazil; and SESC Pompéia (2022–23), São Paulo, Brazil, among others. Her works are included in public and private collections. She studied Visual Arts at Universidad Nacional de Córdoba (UNC) and Universidade Federal Fluminense (UFF), took part in the Práticas Artísticas Contemporâneas program at the Escola de Artes Visuais do Parque Lage, and was an artist-in-residence at Gasworks, London (2025).



EMILIA ESTRADA

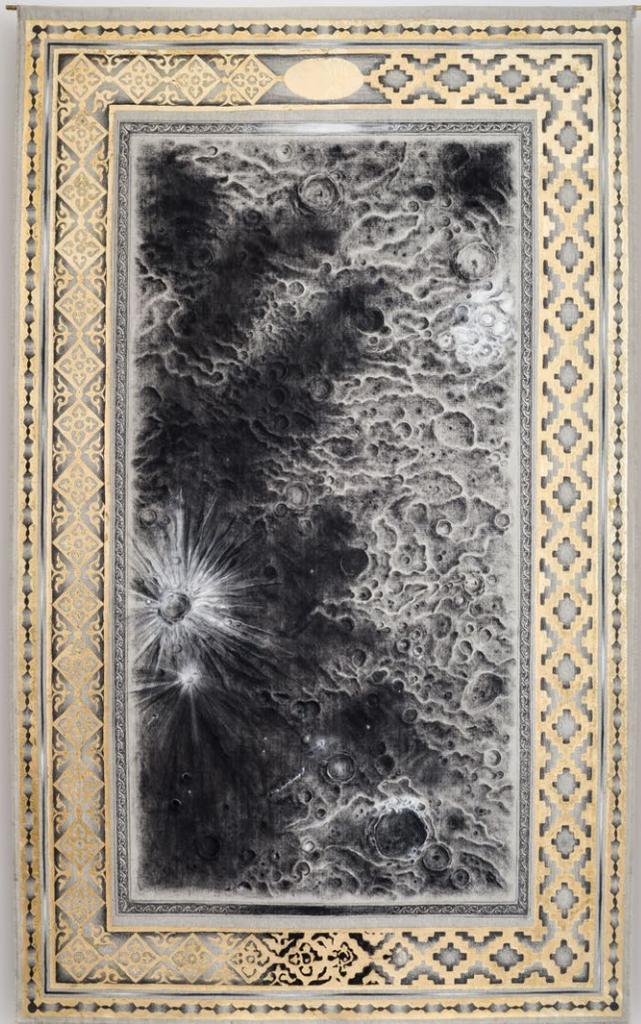


Péndulo, from the *Andalucia* series, 2025
Péndulo, da série Andalucia, 2026
Carvão, pastel seco e folha de ouro sobre
linho, pirita, basalto e latão
215 x 128 cm | 84.7 x 50.4 in





EMILIA ESTRADA



Péndulo, from the *Andalucia* series, 2025
Péndulo, da série Andalucia, 2026
Carvão, pastel seco e folha de ouro sobre
linho, pirita, basalto e latão
215 x 128 cm | 84.7 x 50.4 in



EMILIA ESTRADA



Ibn Firnas, 2025

Charcoal on linen, gold leaf on velvet,
brass and basalt

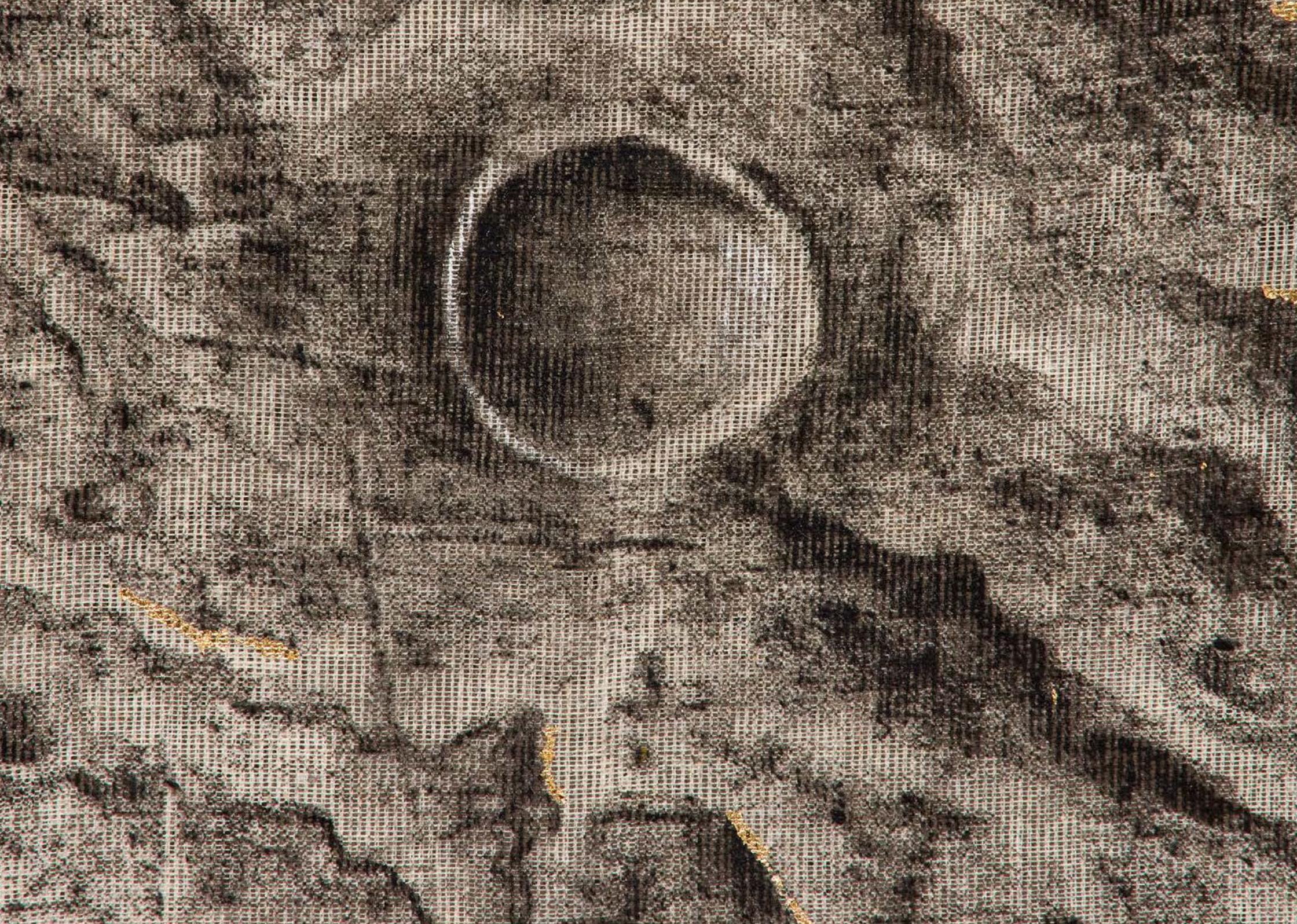
128,5 x 210 x 12 cm | 50.5 x 82.5 x 5 in



EMILIA ESTRADA



High shadow – west side, 2025
Charcoal on linen, velvet, brass and basalt
136 x 84 cm | 53.6 x 33.1 in



EMILIA ESTRADA



Observation in deep shade #7, 2025
Charcoal on linen, gold leaf, velvet, silk, and brass
85 x 59 cm | 33.4 x 23.2 in

EMILIA ESTRADA



Observation in deep shade #5, 2025
Charcoal on linen, gold leaf, velvet, silk, and brass
85 x 59 cm | 33.4 x 23.2 in



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