SOL CALERO

FRANCESCA MININI

VIA MASSIMIANO, 25
20134 MILANO
T +39 02 26924671
INFO@FRANCESCAMININI.IT
WWW.FRANCESCAMININI.IT

SOL CALERO

b. 1982 in Caracas, Venezuela
Lives and works in Berlin, Germany

Sol Calero's colorful, site-specific environments blend an expanded painting practice with the vernacular architecture and cultural codes of Latin America and its diaspora. Her immersive, participatory installations have often taken the form of small businesses such as a hair salon, currency exchange booth, salsa dance school, travel agency, or restaurant, questioning aesthetic hierarchies and problematizing the perception of the exotic while engaging with local contexts. Combining materials and mediums—including furniture, textiles, mosaic, video, mural painting, and functional found objects—her projects delve into the illusion of the Caribbean as a paradise, disarming the viewer with a convivial, playful atmosphere while utilizing a transversal visual language to unfold conversations around migration, displacement, and identity.

Recent solo exhibitions: MASP - Museu de Arte de São Paulo, São Paulo (2026); Museo CA2M, Madrid (2024); Francesca Minini, Milan (2023); Stavanger Art Museum, Stavanger (2023); 1646, The Hague (2022); Copenhagen Contemporary, Copenhagen (2020); Villa Arson, Nice (2020); Tate, Liverpool (2019) and Museum Boijmans Van Beuningen, Rotterdam (2019). Recent group exhibitions: La Biennale di Venezia, Venice (2024);Oku-Noto Triennale, Suzu (2023); Bergen Assembly, Bergen (2022), Museum of Contemporary Art Kiasma, Helsinki (2022); Bergen Kunsthall (2021); Hamburger Kunsthalle, Hamburger (2020) and La Casa Encendida, Madrid (2019). Calero was nominated for the Preis der Nationalgalerie in 2017, which included an exhibition at the Hamburger Bahnhof Museum, Berlin. She also co-runs a project space in Berlin with Christopher Kline called Kinderhook & Caracas.

Calero's work is included in important international collections such as: Solomon R. Guggenheim Museum, New York, Lafayette Anticipations, Fonds de dotation Famille Moulin, Paris; Les Abattoirs, Musée - Frac Occitanie Toulouse, Toulouse; Sammlung Zeitgenössischer Kunst der Bundesrepublik; Centro de Art 2 de Mayo, CA2M, Madrid; Musée d'Art Moderne de la Ville de Paris, Paris; Centre national des arts plastiques, Paris; Museo Madre, Naples; Hiscox Collection, London; Fondazione Cassa Di Risparmio Di Cuneo, Cuneo.



Gallery exhibition



SOL CALERO
CASA ENCONTRADA

21 March - 6 May 2023

Francesca Minini
Milan, Italy

While the tiles of mosaic emerge up out from the floor, a structure that recalls that of a house without windows or frames invites the guests to step forwards. Beyond the threshold, the imposing paintings completely covering the walls of the gallery transform the second half of the first room into a forgotten loggia. Columns join together at the top, and, by forming arches, become an element of access to the view of the external world, as *natural frames*[1].

The landscapes that one glimpses among the arches do not just come alive and take shape from the architectural element itself, but the geometric shapes – emblems of human activity – mix together and overlap with the organic and changing shapes of the creation through transparencies and veils. The new series of paintings by Sol Calero (Caracas, Venezuela, 1982) is a point of departure from her previous work: whereas in the past her subjects were more defined and made unmistakable reference to her origins, this new production is more disassembling and focuses on the intersection of human action and that of nature. These views framed by the vaults look out onto worlds in which the nature-culture dichotomy does not seem to exist: human action does not take place in opposition to or in protection of nature, but inside of it.

Are nature and culture really two so distinctly opposed to one another? The artist chooses places of forgetting – those hybrid zones significantly changed by human intervention, but then abandoned and reabsorbed by the environment – as a metaphor and starting point to begin to sew back up the clear dividing line between this dichotomy, thereby reassessing the meaning of ruin and reflecting on the meaning of a common home.

Sol Calero digs then into the background of the gallery, almost turning it into an archaeological site. But the title, Casa encontrada (found home), seems to suggest more a meeting than a discovery. And the meeting expresses in the best way possible the sense of egalitarian convergence between two entities, two forces, which come together and linger voluntarily. The intention of discovering, on the contrary, alludes to a way of acting that has less to do with exchange and reciprocity: of the two entities that come into contact, only one is active, and it exercises a force vis-à-vis the other that is objectified in order to be understood.

The artist, who has lived in Europe for many years, but spent her childhood and adolescence in South America, is well aware of the fact that the dominant narrative has always described the relationship between the "Old" and "New World" as a discovery that the former made of the latter, and that the very act of naming – precisely as in this case (Old and New) – generates an alteration of reality, a particular gaze conditioned by the differences between terms which did not exist before. *Whoever possesses language possesses the reflection of the world expressed and implicit in this language* [2].

With *Casa encontrada*, Sol Calero invites us to an appointment with the remains and fragments of stories and places that have ceased to exist. And not with the intention of freezing them in place and exhibiting them in museum displays, but of showing that human civilizations have always been an open laboratory of social experimentation, not a linear march towards modernity and the institutions of the present day. By subverting the typically western prejudices of Otherness, the artist's work makes use of the counter-hegemonic potential of art in order to turn the gallery into a lively and dynamic space aimed at the communitarian experimentation of social structures, which in this way can be explored and transformed. *It is an aesthetic of turbulence, whose corresponding ethic is not given in advance*[3]. It is an infinite process, and thus often incomplete; it is an invitation to refuse the bureaucratization of the mind, a stimulus to go ahead and to burn back, renouncing the idea of a single direction a priori; it's a zig-zag in which the multiplicity and reversibility of the anthropological options emerges gradually from the traces of the past, without ever coming to an end. *An aesthetic, therefore, is more than a philosophy or theory of art and of the beautiful; it is a way of inhabiting a space, a special position, a way of seeing and transforming oneself* [4]. And this found home in the background of the gallery is not just a physical discovery, but it is above all a metaphysical one: returning to the imagining of environments in which beings interact amongst themselves like shared habitations to be taken care of.

Casa encontrada certainly does not offer absolute certainties, but instead a series of solid clues: it defines the capacity for imagining alternative and oppositional aesthetic acts as an answer to current cultural practices. Whoever is lucky enough to pass through its spaces will reassess the importance of the primordial attitude towards self-determination of one's environment and the recovery of the instinct to build one's own home, and therefore one's own life.

Francesco Scalas

[1] Lugi Ghirri, *Photography Lessons*.
[2] Frantz Fanon, *Black Skin, White Masks*.
[3] Èdouard Glissant, *Poetics of Relation*.
[4] bell hooks, *Feminist Theory; From Margin to Center*.

Mentre dal pavimento affiorano le tessere di un mosaico, una struttura che ricorda un'abitazione priva di stipiti e infissi invita gli ospiti a farsi avanti. Superata la soglia, gli imponenti interventi pittorici che ricoprono totalmente le pareti della galleria trasformano la seconda metà della prima sala in una loggia dimenticata. Delle colonne si raccordano alle sommità e, disegnando degli archi, diventano un elemento di accesso alla visione del mondo esterno, delle *inquadrature naturali*[1].

I paesaggi che si scorgono tra le arcate non solo prendono vita e si modellano a partire dalla componente architettonica stessa, ma le forme geometriche – emblema dell'attività antropica – si mescolano e si sovrappongono a quelle organiche e mutevoli del creato attraverso trasparenze e velature. La nuova serie di dipinti di Sol Calero (Caracas, Venezuela, 1982) è un punto di rottura con la sua ricerca precedente: se in passato i soggetti erano più definiti e facevano indubbiamente riferimento alle sue origini, la nuova produzione è più dissimulata e si concentra sull'intreccio tra l'azione umana e quella naturale. Queste vedute incorniciate dalle volte si affacciano su dei mondi in cui la dicotomia natura-cultura sembra non esistere: l'azione umana non avviene in opposizione o in tutela della natura, ma all'interno di essa.

Natura e cultura sono veramente poli distinti? L'artista sceglie i luoghi dell'oblio – quelle zone ibride modificate significativamente dall'intervento umano, ma poi abbandonate per essere riassorbite dall'ambiente – come metafora e punto di partenza per iniziare a ricucire la linea di demarcazione netta di tale dicotomia, rivalutando così il significato di rovina e riflettendo sul significato di casa comune.

Sol Calero scava quindi sul fondo della galleria, quasi a renderla un sito archeologico. Ma il titolo, *Casa encontrada* (casa trovata), sembra suggerire più un incontro che una scoperta. E l'incontrare esprime nel migliore dei modi il senso di confronto egualitario tra due enti, due forze, che convergono e si soffermano volontariamente. L'intenzione di scoprire, al contrario, allude ad una modalità di agire che ha meno a che fare con lo scambio e la reciprocità: dei due enti che entrano in contatto solo uno è attivo, ed esercita una forza nei confronti dell'altro che invece viene oggettivizzato per essere compreso.

L'artista, che vive da anni in Europa, ma ha trascorso dall'infanzia all'adolescenza in Sudamerica, è cosciente del fatto che la narrazione dominante ha sempre descritto la relazione tra "Vecchio" e il "Nuovo Mondo" come una scoperta del primo nei confronti del secondo, e che l'atto di nominare – esattamente come in questo caso (Vecchio e Nuovo) – genera un'alterazione della realtà, uno sguardo particolare condizionato dalle differenze tra termini che prima non esistevano. *Chi possiede il linguaggio possiede di riflesso il mondo espresso e implicato in questo linguaggio*[2].

Con *Casa encontrada*, Sol Calero ci invita ad un appuntamento con i resti e i frammenti di storie e luoghi che hanno cessato di esistere. E non con l'intento di cristallizzarli ed esporli nelle teche dei musei, ma per rivelare che le civiltà umane sono sempre state un laboratorio di sperimentazione sociale aperto, non una marcia lineare verso la modernità e le istituzioni del presente. Sovvertendo i pregiudizi tipicamente occidentali nei confronti dell'Alterità, la pratica dell'artista si serve delle potenzialità controegemoniche dell'arte per trasformare la galleria in uno spazio vivace e dinamico volto alla sperimentazione comunitaria delle strutture sociali, che in tal modo possono essere indagate e trasformate. *Si tratta di un'estetica della turbolenza, la cui etica corrispondente non è data in anticipo*[3]. È un processo infinito, e per questo spesso incompleto; è un invito al rifiuto di burocratizzare la mente, uno stimolo ad andare avanti e tornare indietro, rinunciando a priori all'idea di un movimento a senso unico; è uno zig zag in cui la molteplicità e la reversibilità delle opzioni antropologiche emerge gradualmente dalle tracce del passato, senza esaurirsi mai. *L'estetica, dunque, è più di una filosofia o teoria dell'arte e del bello; è un modo di abitare lo spazio, una posizione particolare, un modo di guardare e trasformarsi*[4]. E questa casa trovata sul fondo della galleria non è solo un rinvenimento fisico, ma lo è soprattutto in senso metaforico: tornare ad immaginare gli ambienti in cui gli esseri interagiscono tra loro come abitazioni condivise di cui prendersi cura.

Casa encontrada non offre sicuramente certezze assolute, ma senz'altro una serie di solidi inizi: definisce la capacità di immaginare atti estetici alternativi e di opposizione in risposta alle pratiche culturali correnti. Chi avrà la fortuna di attraversare i suoi spazi rivaluterà l'importanza dell'attitudine primordiale all'autodeterminazione del proprio ambiente e del recupero dell'istinto alla costruzione della propria casa e quindi della propria vita.

Francesco Scalas

[1] Lugi Ghirri, *Lezioni di fotografia*.
[2] Frantz Fanon, *Pelle nera, maschere bianche*.
[3] Èdouard Glissant, *Poetica della relazione*.
[4] bell hooks, *Elogio del margine*.



Casa encontrada, 2023
Exhibition view at Francesca Minini, Milan, Italy



***Casa encontrada*, 2023**
Exhibition view at Francesca Minini, Milan, Italy



***Casa encontrada*, 2023**
Exhibition view at Francesca Minini, Milan, Italy



***Casa encontrada*, 2023**
Exhibition view at Francesca Minini, Milan, Italy



***Casa encontrada*, 2023**
Exhibition view at Francesca Minini, Milan, Italy



***Casa encontrada*, 2023**
Exhibition view at Francesca Minini, Milan, Italy



***Casa encontrada*, 2023**
Exhibition view at Francesca Minini, Milan, Italy



***Casa encontrada*, 2023**
Exhibition view at Francesca Minini, Milan, Italy



***Casa encontrada*, 2023**
Exhibition view at Francesca Minini, Milan, Italy



***Casa encontrada*, 2023**
Exhibition view at Francesca Minini, Milan, Italy



***Casa encontrada*, 2023**
Exhibition view at Francesca Minini, Milan, Italy

Other shows and
site specific projects



SOL CALERO
THE ARCHITECT & THE HOUSEWIFE

2026

Curated by Roos Gortzak and Clare Molloy

Groninger Museum
Groningen, The Netherlands



***The Architect & The Housewife,* 2026**
Installation view at Groninger Museum, Groningen, The Netherlands



SOL CALERO
CASA MARIA LIONZA

2026

Curated by Adriano Pedrosa and Laura Cosendey

MASP, Museu de Arte de São Paulo
São Paulo, Brazil



Casa Maria Lonza, 2026
Installation view at MASP, Museu de Arte de São Paulo, São Paulo, Brazil



SOL CALERO
LA CANTINA DE GUARENE

2025

Parco d’arte Sandretto Re Rebaudengo
Guarene, Italy



***La Cantina de Guarene,* 2025**
Installation view at Parco d'arte Sandretto Re Rebaudengo, Guarene, Italy

SOL CALERO
DESDE EL JARDÍN

2025

International Biennial of Art and the City of Bogotá, Bogotà, Colombia





SOL CALERO
PABELLÓN CRIOLLO

2024

Curated by Adriano Pedrosa

60th International Art Exhibition of La Biennale di Venezia, 'Foreigners Everywhere'
Venice, Italy



***Pabellón criollo*, 2024**
Installation view at the 60th International Art Exhibition of La Biennale di Venezia, Venice, Italy



***Pabellón criollo*, 2024**
Installation view at the 60th International Art Exhibition of La Biennale di Venezia, Venice, Italy



***Pabellón criollo*, 2024**
Installation view at the 60th International Art Exhibition of La Biennale di Venezia, Venice, Italy



***Pabellón criollo*, 2024**
Installation view at the 60th International Art Exhibition of La Biennale di Venezia, Venice, Italy



***Pabellón criollo*, 2024**
Installation view at the 60th International Art Exhibition of La Biennale di Venezia, Venice, Italy



***Pabellón criollo*, 2024**
Installation view at the 60th International Art Exhibition of La Biennale di Venezia, Venice, Italy



***Pabellón criollo,* 2024**
Installation view at the 60th International Art Exhibition of La Biennale di Venezia
Venice, Italy



***Pabellón criollo*, 2024**
Installation view at the 60th International Art Exhibition of La Biennale di Venezia, Venice, Italy



***Pabellón criollo*, 2024**
Installation view at the 60th International Art Exhibition of La Biennale di Venezia, Venice, Italy



SOL CALERO
BUSCANDO GUANÁBANA ANDO YO

2024

CA2M Museo Centro de Arte Dos de Mayo
Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



Buscando guanábana ando yo, 2024
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



***Buscando guanábana ando yo*, 2024**
Exhibition view at CA2M Museo Centro de Arte Dos de Mayo, Madrid, Spain



SOL CALERO
LA TIENDA MAENO

2023

Oku-Noto Triennale
Suzu, Japan



***La tienda Maeno*, 2023**
Exhibition view at Oku-Noto Triennale, Suzu, Japan



***La tienda Maeno*, 2023**
Exhibition view at Oku-Noto Triennale, Suzu, Japan



SOL CALERO
LA CANTINA DE LA TOURISTE

2022

Bergen Assembly
Bergen, Norway



***La Cantine de La Touriste*, 2022**
Installation view at Bergen Assembly, Bergen, Norway



***La Cantine de La Touriste*, 2022**
Installation view at Bergen Assembly, Bergen, Norway



La Cantine de La Touriste, 2022
Installation view at Bergen Assembly, Bergen, Norway



***La Cantine de La Touriste*, 2022**
Installation view at Bergen Assembly, Bergen, Norway



***La Cantine de La Touriste*, 2022**
Installation view at Bergen Assembly, Bergen, Norway

SOL CALERO
LOS VESTIGIOS DE LA TURISTA

2022

1646
The Hague, The Netherlands





***Los vestigios de La Touriste*, 2022**
Exhibition view at 1646, The Hague, The Netherlands



***Los vestigios de La Touriste*, 2022**
Exhibition view at 1646, The Hague, The Netherlands

***Los vestigios de La Touriste*, 2022**
Exhibition view at 1646, The Hague, The Netherlands



***Los vestigios de La Touriste*, 2022**
Exhibition view at 1646, The Hague, The Netherlands



SOL CALERO
EL AUTOBÚS

2022

Finnish National Gallery
Helsinki, Finland



***El Autobús,* 2022**
Exhibition view at Finnish National Gallery, Helsinki, Finland



***El Autobús,* 2022**
Exhibition view at Finnish National Gallery, Helsinki, Finland

SOL CALERO
LA VENTANA

2021

BahnhofFriedrichstraße
train station
Berlin, Germany

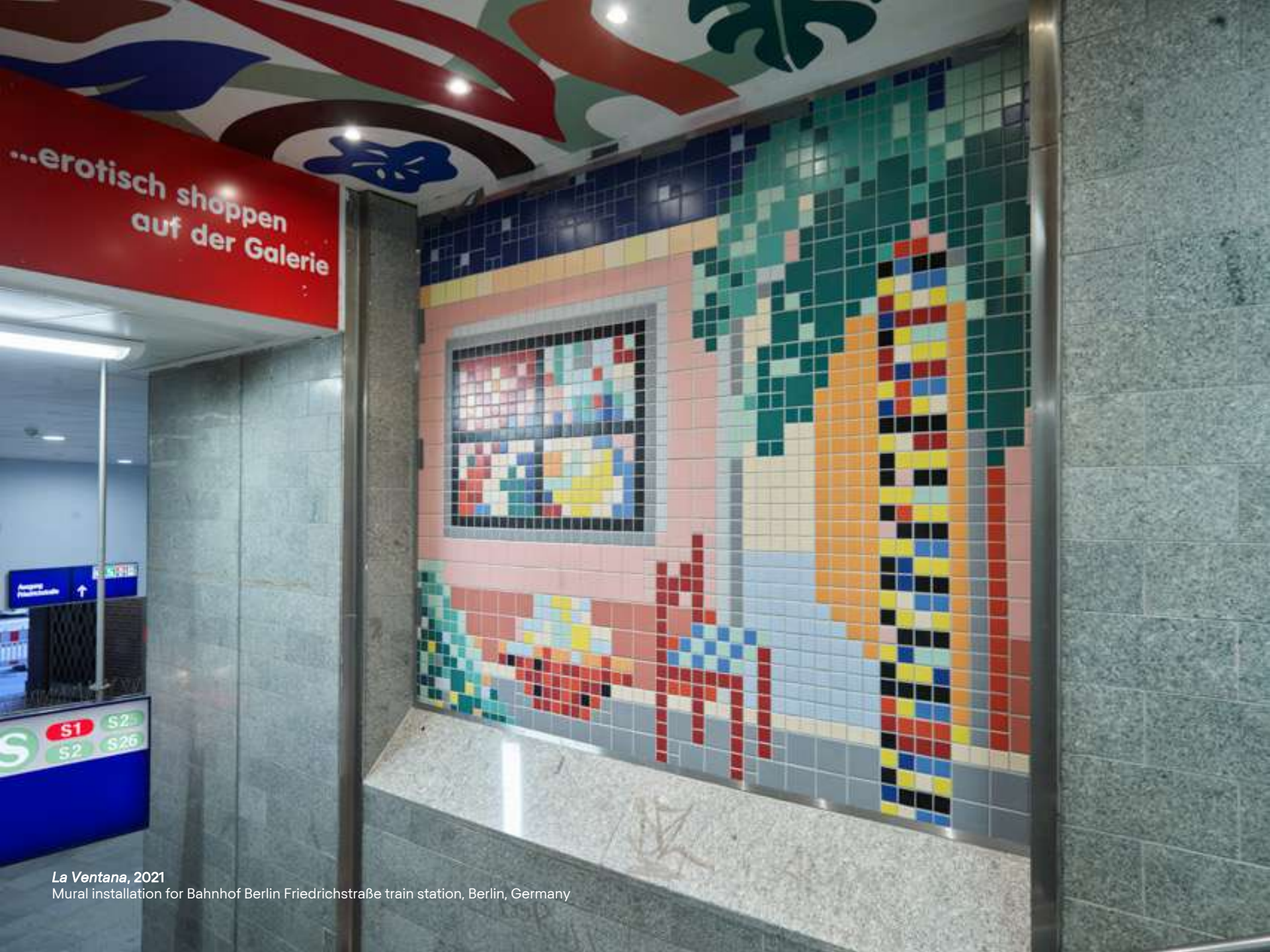




***La Ventana*, 2021**
Mural installation for Bahnhof Berlin Friedrichstraße train station, Berlin, Germany



***La Ventana,* 2021**
Mural installation for Bahnhof Berlin Friedrichstraße train station, Berlin, Germany



***La Ventana*, 2021**
Mural installation for Bahnhof Berlin Friedrichstraße train station, Berlin, Germany



SOL CALERO
SE EMPEÑABAN EN TAPAR LAS GRIETAS, PERO LAS PAREDES SEGUÍAN SUDANDO

2020

Villa Arson
Nice, France



Se empeñaban en tapar las grietas, pero las paredes seguían sudando 2020
Exhibition view at Villa Arson, Nice, France



Se empeñaban en tapar las grietas, pero las paredes seguían sudando **2020**
Exhibition view at Villa Arson, Nice, France



Se empeñaban en tapar las grietas, pero las paredes seguían sudando 2020
Exhibition view at Villa Arson, Nice, France



Se empeñaban en tapar las grietas, pero las paredes seguían sudando 2020
Exhibition view at Villa Arson, Nice, France



SOL CALERO
EL BARCO DE PIEDRA (THE CLAY SHIP)

2020

Contemporary Copenhagen
Copenhagen, Denmark



***El barco de piedra (The Clay Ship)*, 2020**
Exhibition view at Contemporary Copenhagen, Copenhagen, Denmark



El barco de piedra (The Clay Ship), 2020
Installation view at Contemporary Copenhagen, Copenhagen, Denmark



***El barco de piedra (The Clay Ship)*, 2020**
Installation view at Contemporary Copenhagen, Copenhagen, Denmark



SOL CALERO
ISLA

2019

EXTRA CITY
Antwerp, Belgium



Isla, 2019
Exhibition view at Extra City, Antwerp, Belgium



***Isla,* 2019**
Exhibition view at Extra City, Antwerp, Belgium



***Isla,* 2019**
Exhibition view at Extra City, Antwerp, Belgium

SOL CALERO
TENTE EN EL AIRE

2018

Kunsthalle Lissabon
Lisbon, Portugal





***Tente en el aire,* 2018**
Exhibition view at Kunsthalle Lissabon, Lisbon, Portugal



SOL CALERO
EL PATIO,
SENSORY SPACES 15

2018

Boijmans van
Beuningen Museum
Rotterdam, The Netherlands



***El Patio, Sensory Spaces 15,* 2018**
Exhibition view at Boijmans van Beuningen Museum, Rotterdam, The Netherlands



El Patio, Sensory Spaces 15, 2018
Exhibition view at Boijmans van Beuningen Museum, Rotterdam, The Netherlands



SOL CALERO
INTERIORES

2017

Dortmunder Kunstverein
Dortmund, Germany



Enteriores, 2017
Exhibition view at Dortmunder Kunstverein, Dortmund, Germany



Enteriores, 2017
Exhibition view at Dortmunder Kunstverein, Dortmund, Germany

SOL CALERO
CASA ANACAONA

2017

WOMAD Festival
Folkestone, Great Britain





Casa Anacaona, 2017
Installation view at Folkestone
A co-commission by WOMAD World of Art and the Creative Foundation for Folkestone Triennial 2017, Great Britain



***Casa Anacaona*, 2017**
Installation view at Folkestone
A co-commission by WOMAD World of Art and the Creative Foundation for Folkestone Triennial 2017, Great Britain



SOL CALERO
CASA ANACAONA

2017

WOMAD Festival
Malmesbury, Great Britain



***Casa Anacaona*, 2017**
Installation view at Malmesbury
A co-commission by WOMAD World of Art and the Creative Foundation for Folkestone Triennial 2017, Great Britain



SOL CALERO
AMAZONAS SHOPPING CENTER

2017

Hamburger Bahnhof - Museum für Gegenwart
Berlin, Germany



***Amazonas Shopping Center*, 2017**
Exhibition view at Hamburger Bahnhof - Museum für Gegenwart, Berlin, Germany



Amazonas Shopping Center, 2017
Exhibition view at Hamburger Bahnhof - Museum für Gegenwart, Berlin, Germany



***Amazonas Shopping Center,* 2017**
Exhibition view at Hamburger Bahnhof - Museum für Gegenwart, Berlin, Germany

SOL CALERO
La Sauna Caliente

2016

KUB Collection Showcase
Bregenz, Austria





***La Sauna Caliente,* 2016**
Exhibition at KUB Collection Showcase, Bregenz, Austria



***La Sauna Caliente,* 2016**
Exhibition at KUB Collection Showcase, Bregenz, Austria



***La Sauna Caliente,* 2016**
Exhibition at KUB Collection Showcase, Bregenz, Austria



SOL CALERO
CASA DE CAMBIO

2016

Art Basel Statements
Basel, Switzerland



***Casa de Cambio,* 2016**
Exhibitionview at Art Basel Statements, Basel, Switzerland



Casa de Cambio, **2016**
Exhibitionview at Art Basel Statements, Basel, Switzerland



SOL CALERO
LA ESCUELA DEL SUR

2015

Studio Voltaire
London, UK



La Escuela del Sur, 2015
Exhibition view at Studio Voltaire, London, UK



***La Escuela del Sur*, 2015**
Exhibition view at Studio Voltaire, London, UK



***La Escuela del Sur*, 2015**
Exhibition view at Studio Voltaire, London, UK

SOL CALERO

b. Caracas, Venezuela 1982
Lives and works in Berlin, Germany

EDUCATION

2009
Master in Design, Universidad Complutense de Madrid (ESP)
2006
BA in Fine Arts, Universidad de La Laguna, Tenerife (ESP)

AWARDS, PRIZES AND SCHOLARSHIPS

2019
Nominated for Prix Jean-Francois Prat, Paris (FR)
2017
Nominated for the Preis der Nationalgalerie in association with Hamburger Bahnhof, Berlin (DEU)
2016
Shortlisted, Future Generation Art Prize, Kiev (UKR)
2014
XVII Salón Banesco Jóvenes Con FIA, Third Place in National Prize, Caracas (VEN)
2009
Leonardo Da Vinci, Berlin (DEU)
2005
Séneca / Sicue, Universitat de Barcelona, Barcelona (ESP)
2004
Erasmus, Interactive Arts, Manchester Metropolitan University, Manchester (GBR)

PUBLIC AND INSTITUTIONAL COLLECTIONS

Lafayette Anticipations, Fonds de dotation Famille Moulin, Paris (FR)
Les Abattoirs, Musée - Frac Occitanie Toulouse, Toulouse (FR)
Sammlung zeitgenössischer Kunst der Bundesrepublik, (DEU)
Centro de Art 2 de Mayo, CA2M, Madrid (ESP)
Musee d'Art Moderne de la Ville de Paris, Paris (FR)
Centre national des arts plastiques, Paris (FR)
Museo Madre, Naples (IT)
Hiscox Collection, London (GBR)
Fondazione Cassa Di Risparmio Di Cuneo, Cuneo (IT)
Solomon R. Guggenheim Museum, New York (USA)

EDITIONS

2022
Solidarity Prints for Artists at Risk in Ukraine
2021
Studio Voltaire
Whitechapel Gallery
Designing Motherhood
Absolut Art
2020
Art For Black Lives
Copenhagen Contemporary, Copenhagen
2019
Tate Liverpool
2018
Kunstverein für die Rheinlande und Westfalen, Düsseldorf
BOM DIA BOA TARDE BOA NOITE
2017
Jahresgabe, Dortmunder Kunstverein, Dortmund
2016
London is Open: Art for Everyone, Art On The Underground, London House of Voltaire, Studio Voltaire, London
Glasgow International Festival, Glasgow
Jahresgabe, Kunstverein für die Rheinlande und Westfalen, Düsseldorf

CATALOGUES & PUBLICATIONS

2023
L*atin American Artists: From 1785 to Now*, Phaidon Editors
2022
Mecarõ – Amazonia in the Petitgas Collection, ed. by Anna Kerekes, Jacqueline Kok, Silvana Editorale, Milan, 2020
2017
Sol Calero. Agencia Viajes Paraiso, by Amely Deiss and Milena Mercer, Kunstpalais, Stadt Erlangen
2015
Works from the Agovino Collection, by Dio c'é, Cura Publishing.

SOLO EXHIBITIONS

2026
CASA MARÍA LIONZA, curated by Adriano Pedrosa, MASP - Museu de Arte de São Paulo, São Paulo (BR)
2024
SOL CALERO. GUANÁBANA, Museo CA2M, Móstoles (ES)
PABELLÓN CRIOLLO, La Biennale di Venezia, curated by Adriano Pedrosa, Venice (IT)
BUSCANDO GUANÁBANA ANDO YO, curated by Tania Pardo, CA2M Centro de Arte Dos de Mayo, Madrid (ES)
2023
CASA ENCONTRADA, Galleria Francesca Minini, Milan (IT)
LAS SEIS VENTANAS, Stavanger Museum, Stavanger (NOR)
2022
LOS VESTIGIOS DE LA TURISTA, 1646, The Hague (NLD)
2021
ISLA, Berlin Art Week Garden, Kindl, Zentrum für zeitgenössische Kunst, Berlin (DEU)
LA VENTANA, Mural installation for train station. Bahnhof Berlin-Friedrichstraße, Berlin (DEU)
LA CARTA, POR FAVOR,Galerie Crèvecoeur, Paris (FRA)
2020
EL BARCO DE BARRO (THE CLAY SHIP), Copenhagen Contemporary, Copenhagen (DNK)
SE EMPEÑABAN EN TAPAR LAS GRIETAS, PERO LAS PAREDES SEGUÍAN SUDANDO, Villa Arson, Nice (FR)
2019
EL AUTOBÚS, TATE, Liverpool (GBR)
PASAJE DEL OLVIDO, Barbara Gross Galerie, Munich (DEU)
ISLA, Kunsthal Extra City, Antwerp (BEL)
ARCHIVOS OLVIDADOS, ChertLüdde, Berlin (DEU)
2018
EL PATIO, Museum Boijmans van Beuningen, Rotterdam (NLD)
CASA ISADORA, Brücke Museum, Berlin (DEU)
PICA PICA, Düsseldorf Kunstverein, Düsseldorf (DEU)
TENTE EN EL AIRE, Kunsthalle Lissabon, Lisbon (PRT)
SOLO PINTURA II, Barbara Gross Galerie, Munich Milagritos y Frutas, Galerie Crèvecoeur, Paris (FR)
2017
AMAZONAS SHOPPING CENTER, Preis der Nationalgalerie - Nominee exhibition, 2017 Hamburger Bahnhof - Museum for Gegenwart, Berlin (DEU)
AGENCIA VIAJES PARAÍSO, Kunstpalais Erlangen, Erlangen (DEU)
INTERIORES, Dortmunder Kunstverein, Dortmund (DEU)
2016
LA SAUNA CALIENTE, Kunsthaus Bregenz, Bregenz (AUT)
SOLO PINTURA, Laura Bartlett Gallery, London (GBR)
CASA DE CAMBIO, Art Basel Statements, Basel (CH)
DESDE EL JARDÍN, David Dale Gallery, Glasgow (GBR)
2015
LA ESCUELA DEL SUR, Studio Voltaire, London (GBR)
El Buen Vecino, SALTS, Basel (CH)
OFICINA DEL CIUDADANO, Galerie Wedding, Berlin (DEU)
CARACAS 2015, Sala Mendoza, Caracas (VEN)

2014
BIENVENIDOS A NUEVO ESTILO, Laura Bartlett Gallery, London (GBR)
SALSA, Gillmeier Rech Gallery, Berlin (DEU)
CARIBBEAN STYLE, Museo Apparente, Naples (IT)
CYBER CAFE, Frieze, London (GBR)
2013
LA CARAQUEÑA, Frutta Gallery, (Hadrian), Rome (IT)
MODERN DOWRY (with Christopher Kline), Toves, Copenhagen (DNK)
LA PERLA DEL CARIBE, The Taut And Tame (Lüttgenmeijer), Berlin (DEU)

GROUP EXHIBITIONS

2026
TELENOVELA, curated by Aimé Iglesias Lukin, Americas Society, New York (USA)
2025
LA BELLA ESTATE / THE BEAUTIFUL SUMMER, curated by Tom Eccles, Liam Gillick and Mark Rappolt. Palazzo Re Rebaudengo, Guarene (IT)
ENSAYOS SOBRE LA FELICIDAD, Bienal de Bogotá, Bogotá (COL)
REBELDÍA Y DISCIPLINA. UNA POSIBLE HISTORIA DE LOS GRUPOS DE ARTISTAS DE CANARIAS A PARTIR DE LA COLECCIÓN DE TEA, TEA Tenerife Espacio de las Artes, Tenerife (ESP)
2024
QUIZE ANOS DE AMORE NA REPÚBLICA DOS PAGOLIN, curated by Filipa Ramos, Kunsthalle Lissabon, Lisbon (PRT)
UNION LIBRE, Memento, Auch, France (FR)
2023
SENSING PAINTING, curated by Carolyn Christov-Bakargiev, in collaboration with Fondazione CRC Cuneo Castello di Rivoli, Rivoli (IT)
LA TIENDA MAENO, Oku-Noto Triennale, Noto (JPN)
MONOTYPES: Edition VFO, Curated by David Khalat and Valérie Hashimoto, Kunsthalle Zürich, Zürich (CH)
MY DEMONS MY ANGELS, ChertLüdde, Berlin (DEU)
VIELHEIT: STORIES FROM THE POSTMIGRANT SOCIETY, curated by Jörn Schafaff, Kunst Meran, Meran (CH)
LA ABSTRACCIÓN ES LA FIGURACIÓN, curated by Ricardo Báez GBG ARTS, Caracas (VEN)
2022
LA CANTINA DE LA TOURISTE, Bergen Assembly, Bergen (NOR)
ARS 2022, Kiasma Finnish National Gallery, Helsinki (FIN)
2021
QUINCEAÑERA, 15 años de Diablo Rosso, Panama City (PAN)
PAINTING IN PERSON, The new Collection of Fondazione CRC, Cuneo (IT)
THE SOWERS, Brussels (BEL)
THE OCEAN, Bergen Kunsthall, Bergen (NOR)
INDICE ULTRAVIOLET: DÉCALAGE VERS LE ROUGE, CAN Centre d'art Neuchaˆtel, Neuchaˆtel (CHE)
2020
DIE ABSURDE SCHONHEIT DES RAUMES, Hamburger Kunsthalle, Hamburg (DEU)
FEATURES, ZEHN SICHTEN AUF BERLIN, Nikolaikirche, Stadtmuseum Berlin, Berlin (DEU)
L'AMAZONIE DANS LA COLLECTION PETITGAS, MO.CO., Montpellier (FRA)
RAUPENIMMERSATTISM. THE AFFLUENT SOCIETY AS CONSUMED SOCIETY OR THE MYTH OF ENDLESS PRODUCTION AND CONSUMPTION, SAVVY Contemporary, Berlin (DEU)

2019
EXPANDED PAINTING, Galleria Massimo Minini, Brescia (IT)
POSTALES DEL FUTURO, Baró Galería, Madrid (ESP)
EL HECHO ALEGRE. UNA MECÁNICA POPULAR DE LOS SENTIDOS, La Casa Encendida, Madrid (ESP)
A SHIVER IN SEARCH OF A SPINE, Arario Gallery, Seoul (KOR)
2018
LA PUERTA, ACCA Melbourne, Melbourne Papier Salon, Wentrup, Berlin (DEU)
2017
CASA ANACAONA, Folkestone Triennial, Folkestone (GBR)
FIRST DAY OF GOOD WEATHER, organised by Despacio (Costa Rica), Sies & Höke, Düsseldorf (DEU)
FUTURE GENERATION ART PRIZE, Pinchuk Art Centre, Kiev (UKR)
WHAT'S UP - THE AMERICAS, LVH Art, London (GBR)
HO HO HO, Frutta Gallery, Rome (IT)
2016
CURATED BY A TREE, 1857, Oslo (NOR)
TROPICAL PUNCH, Galerie Nathalie Halgand, Vienna (AUT)
CLOSER TO THE VEG, Fitzroy Park Allotments, London (GBR)
JE NE SAIS WHAT?, Carnelutti Law Firm, Milan (IT)
2015
SALON OF HYBRID THINGS, KW Institute for Contemporary Art, Berlin (DEU)
OFFICE FOR PARADOXICAL RELATIONS, space design, NGKB, Berlin (DEU)
WOMEN'S ART SOCIETY II, curated by Adam Carr, Mostyn, Llandudno (GBR)
YOU WILL FIND ME IF YOU WANT ME IN THE GARDEN, Galerie Chez Valentin, Paris (FR)
OH, OF COURSE, YOU WERE BERRY PICKING, DREI Gallery, Köln (DEU)
CHE CHE COLE, 63rd-77th STEPS, Bari (IT)
2014
SMALL ROME, Frutta Gallery, Rome (IT)
BORDERS, curated by Adam Carr, Artuner, Online show (GBR)
ACCORDION, Laura Bartlett Gallery, London (GBR)
2013
WOMEN'S ART SOCIETY, curated by Adam Carr, Mostyn, Llandudno (GBR)
THE PHYLOGENESIS OF GENEROSITY, Prizessinnengarten Outdoor Sculpture Triennial, Berlin (DEU)
VON FLUSSIGEN STAMMBAUMEN IM GEROLL DER VERNETZUNG: EIN FAMILIENPORTRÄT, Espace Beaumont, Luxembourg (LUX)
PERFORMING AND COSTUME FOR MICHELE DI MENNA - OOZE GENERATOR, 12. Triennale Klein plastik, Fellbach (DEU)
ITEM PERSPECTIVA, Krome Gallery, Berlin (DEU)
COME, ALL YE FAITHFUL, CURATED BY CARSON CHAN, Florian Christopher, Zurich (CH)