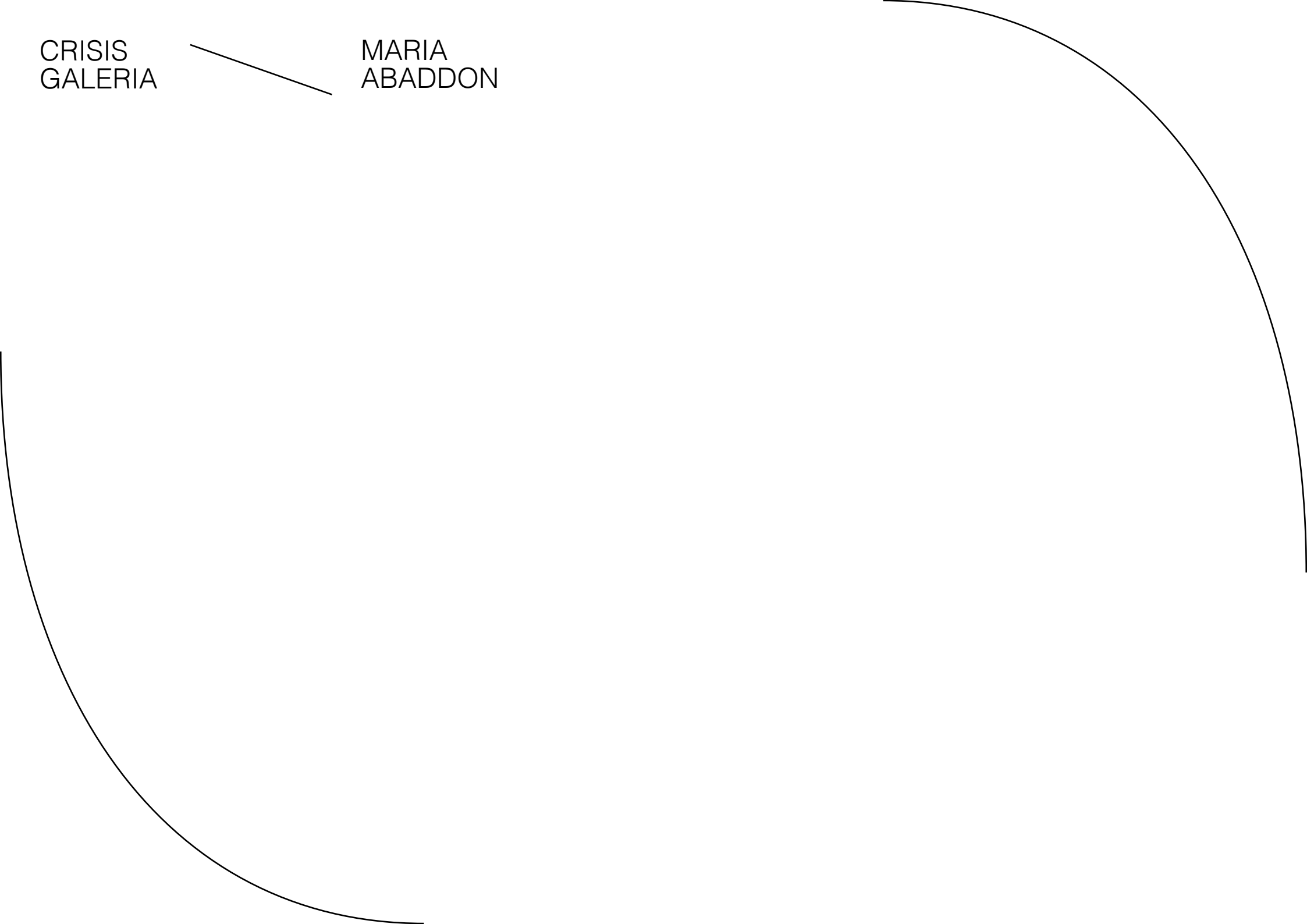
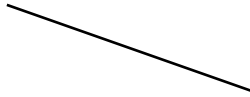


CRISIS
GALERIA

MARIA
ABADDON





Maria Abaddon (Lima, 1988) is a Peruvian visual artist, teacher, and cultural administrator. She holds a BA in Plastic and Visual Arts from the National School of Fine Arts in Peru and has exhibited widely. Her work, which confronts themes of everyday violence, self-mortality, and human fragility, is part of private collections in Latin America and Europe. She delves into the fragmentation of the body, exploring themes of violence and human fragility through symbolic spaces and organic elements. Her installations often create immersive, ritualistic environments that invite reflection on mortality and societal norms. By presenting acts of carnage and ritual mourning, she challenges viewers to confront the harsh realities of human existence and our disconnection from one another.

Maria has participated in artist residencies in Mexico and Argentina and has been a finalist for several prestigious awards. She founded Ambulante Gallery, Free Art School, and the contemporary art fair La Carniceria to democratize art and support underrepresented artists.

“Your sculptures, Maria, are glimpses of the future. Rare anatomies; exposed, stretched, pierced epidermis; pieces of flesh that flee from the bony structure; vegetation and foliage that fantasize about a post-human ecology. These are also personal statements about what it means to modify your appearance in a world that punishes difference and deviation. Thus your soft objects are a frenzy of delicacy and beauty that evoke the deep sea and sidereal landscapes. The sculptural oasis that welcomes us in the middle of space, surrounded by your nameless creatures, seems to be the promise of an Eden for those who live a nomadic existence. You use embroidery and crochet to weave wounds, mucus, scabs and bruises, but also countless specimens of the fungi kingdom. The reproduction systems of fungi are the result of sexual recombination and fusion with their environment; they possess qualities of the plant and animal world without belonging to either. I see you camouflaged in that universe, escaping the police processes of identification -of the nearly 4 million fungi, less than 150 thousand have been recorded by modern Western science-, claiming the trans outside of genital syntax and human morphology: a communication by electrical impulses, a network of filaments that plot an uprising below the ground.

This Paradiso is replete with paintings and hanging fabrics, disemboweled and stitched anatomies, cocoons that are cells that are mandalas, scars and traces of operations, threads that resemble melted skins and bodily fluids as a form of spiritual communion. Freed from all law and all norm, your characters proudly carry what many consider aberrant; you invite us to open our bodies and look at the transformation of flesh as a possibility of another life.”

- Miguel López



Paradiso, 2022. Maria Abaddon and Wynnie Minerva at Proyecto Amil, exhibition view



Paradiso, 2022. Maria Abaddon and Wynnie Minerva at Proyecto Amil, exhibition view



Paradiso, 2022. Maria Abaddon and Wynnie Minerva at Proyecto Amil, exhibition view



María Abaddon

Untitled, 2021

Textil

78 x 130 x 65 cm



María Abaddon

Los centauros comen carne cruda, 2021

Textil

87 x 65 cm



María Abaddon

Untitled, 2021

Textil

87 x 65 cm



Untitled (detail)



María Abaddon

Untitled, 2021

Textil

98 x 70 x 85 cm



María Abaddon
Battle Royale, 2022
Felt, dyes
170 x 120 cm

According to the reflections of Spanish writer Ignacio Ramonet, fictional representations of apocalypses or human catastrophes fulfill the function of being authentic phobic objects, since they allow the spectator to identify, delimit and fix the intense anguish of these visions, considering them as a psychologically distant threat, which offers us the possibility of distracting ourselves without taking risks.

Maria Abaddon's work transports us to one of those "counter-utopian" scenarios that should not necessarily be seen as the end of the Earth, but as a way in which it escapes our threatening presence. These imaginary futures, present in both cinema and literature, show human decline in the face of an indomitable nature to which we must submit and survive like mites clinging to their skin.

Losing oneself in this artist's fiction implies that between us and space there is not only a relationship of domination and control by the subject, but also the possibility of space dominating us. They are living landscapes, seasonal and, therefore, changing, like the hills that turn green with humidity or the clouds that move incessantly. However, in them nature has undergone a significant mutation; now it is our own skin that shapes them and the individual becomes the natural resource to be exploited. That is the real terror hidden in his work, the horror of our bodies being inhabited, desecrated or treated as the planet's own virus, or worse, to be used only as matter.

A fear that Abaddon addresses and conceals through aesthetics that, in principle, may seem friendly due to the type of material and the beautiful chromatism that make the scenes bearable, but that do not fail to represent the sinister and disturbing of a scenario that may seem less and less surreal to us. Their work makes us aware of the space that surrounds us, of the interaction between nature and the human body, and of how current value systems can influence not only our perception of ourselves and our relationship with our bodies, but also the place we will occupy within a superorganism that we cannot encompass and do not want to face.

However, there is a glimmer of hope in the way in which Maria Abaddon reflects and embraces a future that, even in ending what we are, brims with life. Thus, her landscapes of destruction become an allegory of life, in the sense expressed by Schopenhauer, in the drive inherent in the rest of nature.

Óscar Manrique.



Destruction landscapes, 2023. Maria Abaddon at Ginsberg Gallery in Lima, exhibition view



María Abaddon

Untitled, 2023

Felt, dyes

70 x 130 cm



María Abaddon

Untitled, 2023

Felt, dyes

70 x 75 cm



María Abaddon
Untitled, 2023
Watercolor on paper
70 x 130 cm



María Abaddon
Oleaje anómalo, 2023
Textil crochet, metal
132 x 90 cm



María Abaddon
Linha, 2022
Textil crochet
135 x 87 cm



María Abaddon
Lomas de carne, 2023
Textil crochet, metal
120 x 72 cm



María Abaddon

Micelio de carne, 2023

Textil crochet, metal

90 x 68 cm



María Abaddon

Untitled, 2023

Textil crochet

58 x 52 cm



María Abaddon
Untitled, 2023
Textil crochet
62 x 50 cm



María Abaddon
Lomas de carne, 2022
Textil crochet
260 x 130 cm



Mental vomit, 2021. Maria Abaddon at Palace of Culture in Warsaw, exhibition view



María Abaddon
Mental vomit, 2021
Textil instalation
Variable measures



A pound of flesh, 2019. Maria Abaddon at Ginsberg Galería, exhibition view



C-section, 2019. Maria Abaddon at ICPNA, exhibition view



The triumph of human stupidity, 2018. Maria Abaddon at La Carnicería, Proyecto Amil, exhibition view

María Abaddon

Lima, 1998

Vive y trabaja en Lima, PE

EDUCATION

2007 - 2014 BA, ENSABAP (Escuela Nacional Superior Autónoma de Bellas Artes del Perú). Lima, PE.

SOLO SHOWS

2023 Suave por dentro - Verduyn Gallery. Bélgica, BE.
2023 Paisajes de la destrucción - Ginsberg Gallery. Lima, PE.
2021 Mieso Mielone - 66p Gallery. Wrocław, PL.
2021 Rotten, AbrirGallery. Lima, PE.
2021 Carne Viva, Callao Monumental. Lima, PE.
2019 A Pound of Flesh, Ginsberg Gallery. Lima, PE.

GROUP SHOWS

2024 Finalistas del concurso de pintura del Banco Central de Reserva, Museo Central. Lima, PE.
2024 Lavado de cerebro, La zona Gallery. Madrid, ES.
2023 Imaginarium, curada por Silvana Iagos, Public Service. Stockholm, SE.
2023 Color. El conocimiento de lo invisible. Curaduría por María Santoyo y Miguel A. Delgado, Museo de Arte Contemporáneo MAC. Lima, PE.
2023 Mi ropa, la de otros, la de muchos, curada por Antonio Echeverría y Sergio Parra, Il Posto. Santiago de Chile, CL.
2022 PARADISO, Bipersonal show con Wynnie Mynerva y curaduría por Miguel A. López, ProyectoAmil. Lima, PE
2022 Trabajos Maternos: Desmontando el macho-lío patriarcal, Centro Cultural de España. Lima, PE.
2021 Trans, curada por Inés R. Artola, Palacio de la Cultura de Polonia
2021 Carcaza, Bipersonal show con Nuria Cano curada por Carlos García

Montero, ICPNA Cultural. Lima, PE.

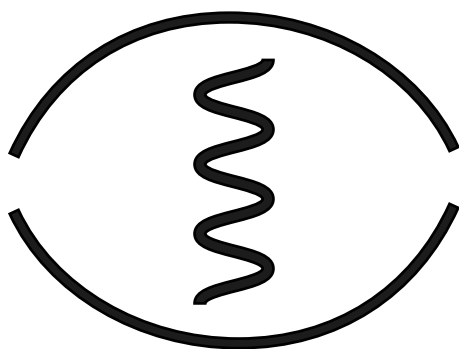
2021 Prisioneras del amor y el costo de otras economías invisibles en la Galería UP del Centro Cultural de la Universidad del Pacífico, Perú.
2021 Salón Del fuego. Encuentro virtual de arte, antropología y pensamiento actual, Ambos Mundos. Buenos Aires, AR.
2020 Habitación Propia, Exposición virtual curada por Inés Ruiz Artola
2021 2020 x 6 Young peruvian artist, MATE. Lima, PE.
2019 Sorry not Sorry, Centro Cultural PUCP. Lima, PE.
2019 Pasaporte Para un artista, Centro Cultural PUCP. Lima, PE.
2019 Arquitectura de la desolación, Ambos mundos. Buenos Aires, AR.
2020 Sincrónicas, Arte contemporáneo a través del coleccionismo en el Perú - CIFO. Madrid, ES.
2018 Del individuo al ser social: colectivos de las bellas artes, Luis MiróQuesada Garland. Lima, PE.
2017 We are happy here at the happy house, Proyecto AMIL. Lima, PE.
2017 VIDI - Museo de arte contemporáneo MAC, Perú
2016 Ruidimos, Proyecto AMIL. Lima, PE.
2015 MujeresCreadoras-Nayarit. Ciudad de México, MX.
2015 Indumentum, Centro Cultural de Bellas Artes. Lima, PE.
2015 Saints and fuckers, Proyecto AMIL. Lima, PE.
2014 Máscaras, Centro Cultural de Bellas Artes. Lima, PE.
2010 Habitación 2012, Alianza Francesa. Lima, PE.

RESIDENCIAS

2015 Mujeres Creadoras - México.
2019 Residencia Epecuén - Argentina.

AWARDS

2024 Finalista concurso de pintura del Banco de Reserva
2021 Finalista ICPNA arte contemporáneo, Perú
2021 Finalista IPAE, Perú
2019 Finalista IPAE, Perú
2019 Finalista Pasaporte para un artista, Perú



CRISIS