

Ernesto Solana

NADA New York

May 7–11, 2025

The Starrett-Lehigh Building, Chelsea

For this edition of NADA guadalajara90210 presents a solo booth by Ernesto Solana titled *The Effortless Manner in Which Like-Ness Propagates Through Us*. The presentation features a series of aluminum and bronze sculptures where insects, a kestrel, and flowers—some blooming, others decaying—perch on xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design. Alongside, a photograph of a snake probes tensions between desire and domination, the exotic and the restrained. These works trace a delicate defiance—where beauty becomes control, and nature, transformed, endures.



Ernesto Solana

From There On (An Orchid's Song), 2025

Encyclia orchid in bronze, wood, iron base.

152 x 55 x 30 cm

59 7/8 x 21 5/8 x 11 3/4 in

Unique

USD \$ 7,000.00





About the work

A bronze *Encyclia* orchid, native to Mexico, rests atop a wooden post—elevated, immobilized, and rendered permanent. In transforming a living bloom into metal, the sculpture reflects on how botanical life is aestheticized, collected, and symbolically fixed. The work evokes the allure of the exotic, but also the mechanisms through which nature is framed, elevated, and contained—inviting reflection on the cultural desire to preserve, define, and possess the wild.



Ernesto Solana (b. 1985, Guadalajara) is an artist working across photography, sculpture, and installation. His practice explores the porous boundaries between culture and the “natural”. Drawing from botanical forms, animal traces, and human-made detritus often in states of transformation, suspension, or containment—his work reflects on the ritualization and abstraction of nature, and the delicate tension between beauty and control. Proposing a multispecies perspective that decenters the human, Solana envisions the landscape not merely as a backdrop but as a collaborator—an extension of ourselves and our desires. His work delves into themes such as extinction, scientific collections, AnArchival methodologies, and the lingering impact of anthropocentric systems. Informed by ecological thought, mythology, and material culture, his practice invites a more intimate and critical relationship with the environments we construct and inhabit.

Solana has presented his solo exhibition *Instituto de la Neoprehistoria: Capítulo II* at the Guachimontones Archaeological Site in Teuchitlán, Mexico, and participated in exhibitions like *Eje Neovolcánico* at Museo de Arte Moderno, Mexico City; *Off to Elsewhere* at Münchner Kammerspiele, Munich (curated by Çagla İlk); *Memory Shop* at Casa Wabi, Puerto Escondido (curated by Nicolas Bourriaud); *Entre Irse y Quedarse* at Palace Enterprise, Copenhagen; *As to Be Inaudible* at C/O Berlin (curated by Jörg Colberg); and *Transatlántico* at Mana Contemporary, New Jersey.

He is also the author of *Systema Artificialis*, a book that examines the consequences of the Anthropocene and proposes new relational models between humanity, culture, and the more-than-human world. Solana holds a diploma in Forest and Wildlife Conservation, a photography degree from the International Center of Photography (ICP) in New York, and an MFA in Photography from the University of Hartford in West Hartford, Connecticut.

Based between Mexico City, MX & Houston, TX.



Ernesto Solana

Gazing the Edge, 2025

Female American kestrel in bronze, leather falconry hood, wood, iron base.

127 x 30 x 30 cm

50 x 11 3/4 x 11 3/4 in

Unique

USD \$ 7,000.00





About the work

A female bronze American kestrel, hooded and perched on a wooden post, sits in a state of suspended potential. The falconry hood, both tool and symbol, suggests restraint—instinct held in check, vision denied. *Gazing the Edge* contemplates the boundaries between control and autonomy, wildness and domestication. The sculpture becomes a meditation on power, perception, and the unseen territories just beyond our reach, where freedom remains imagined but withheld.





Ernesto Solana

We Grow in the Debris of Each Other, 2025

Recycled aluminum, including sculptural elements of *Dioscorea mexicana*, disposable cup and *Neotibicen cicada*, neodymium magnets.

201 x 40 x 43 cm

79 1/8 x 15 3/4 x 16 7/8 in

Unique

USD \$ 7,000.00



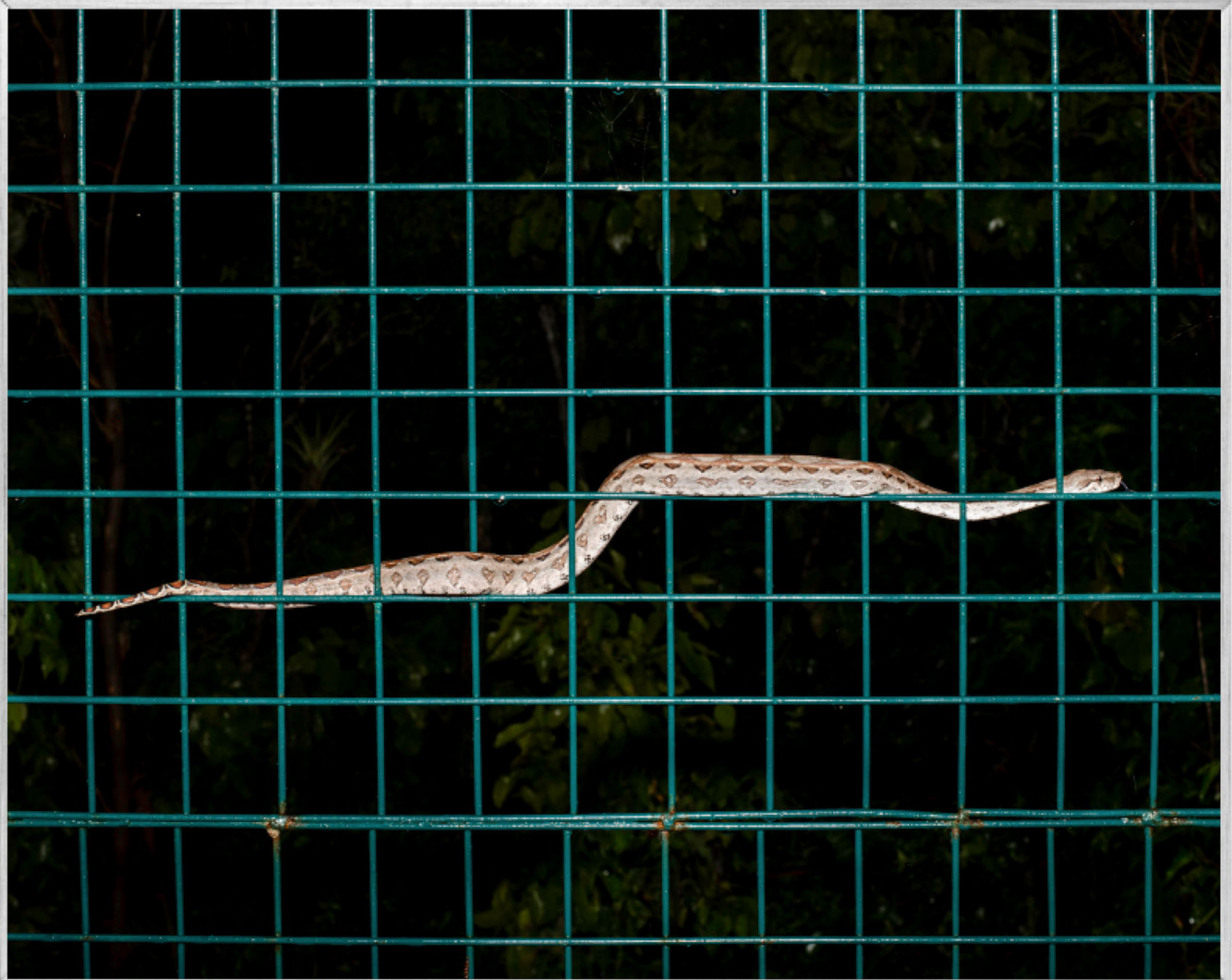
About the work

A vine emerges from the once woody base of a *Dioscorea mexicana*—both cast into metal—climbing through a styrofoam cup textured with a shallow, stylized echo of the xicalcolihqui, a stepped and spiraling motif rooted in Mesoamerican design. This ornamental pattern, replicated in a disposable object stripped of cosmology, becomes a symbol of repetition without remembrance. A cicada—a cyclical being that has witnessed the folding of time between past and present—remains still, patiently fixed to the meanings culture has imposed.

Continuing a practice that explores the porous boundaries between culture and the natural world, the sculpture reflects on the fragile entanglements between living beings and human debris. Here, growth and decay, artifice and memory, weave into each other: nature and artifact no longer stand opposed but fold into mutual becoming. In this topography of suspension and transformation, survival emerges from the ruins, insisting that life is always a collective negotiation.







Ernesto Solana

Animals Came Over the Horizon (Boa), 2018

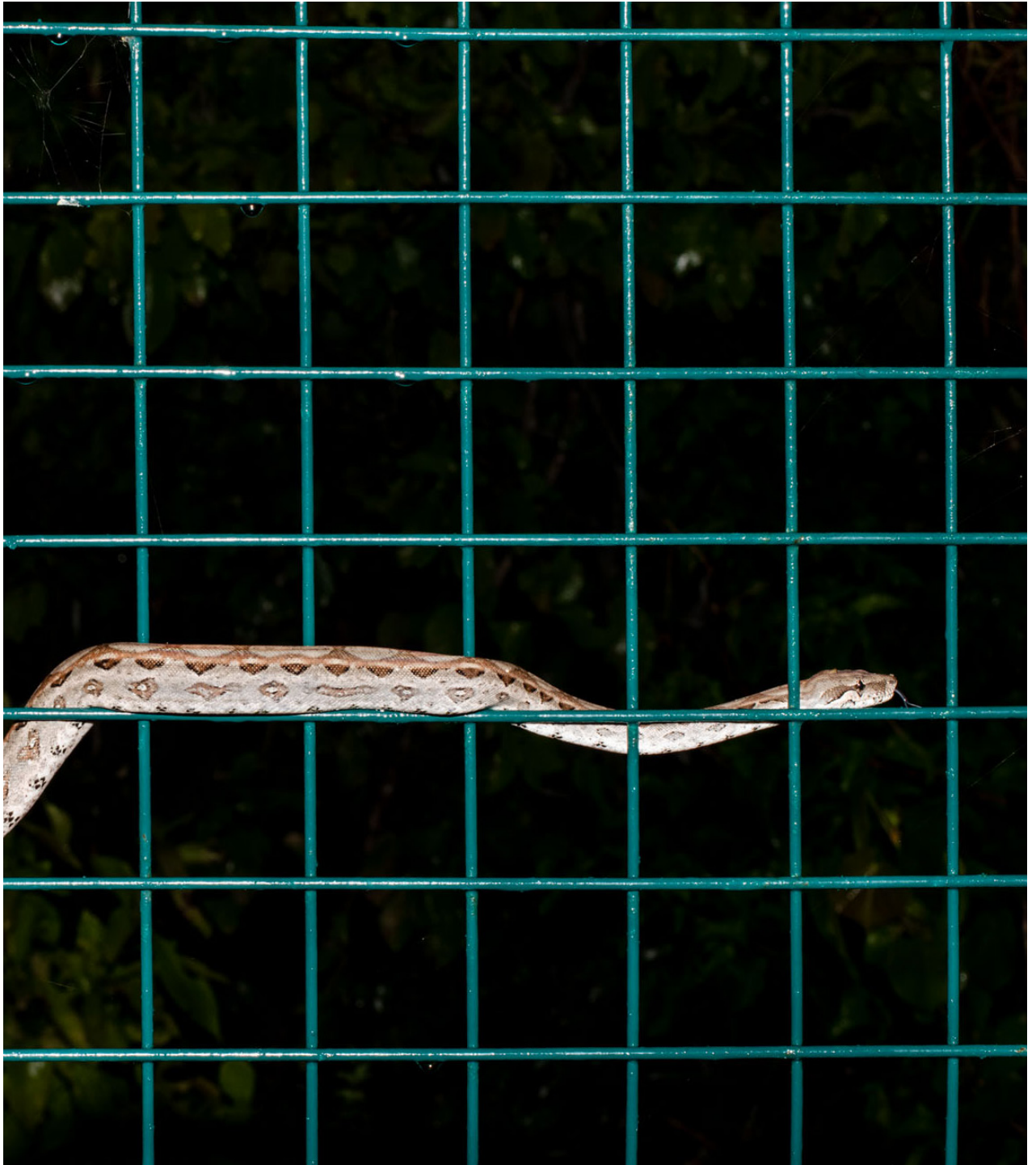
Archival pigment print.

135 x 110 x 3 cm

53 1/8 x 43 1/4 x 1 1/8 in

Edition of 5 + 1 AP

USD \$ 5,000.00



About the work

A boa—endemic to Mexico's Pacific coast—meanders through a green geometric fence at night, detailed by the flash of light, its body suspended between wildness and containment. The background fades into obscured vegetation, evoking a displaced ecology. Removed from its 'natural' environment, the snake becomes a figure of tension—caught between control and instinct, exposure and concealment—speaking to the ways we estrange what we seek to behold, and yet it unfolds, and continues on.



Ernesto Solana

The Anecdote Reveals Something Else, 2025

Recycled aluminum, including sculptural elements of *Erythrina coralloides* flower and seed pod, and *Nymphalis antiopa* chrysalis; neodymium magnets, stainless steel pyramidal wall base.

53 x 26 x 28 cm

20 7/8 x 10 1/4 x 11 in

Unique

USD \$ 3,500.00



About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor a cast aluminum flame coral tree flower, its seed pod as a stinger, and a suspended *Nymphalis antiopa* chrysalis. Like a serpent, the sculpture coils atop a stepped pyramidal base affixed to the wall. Its silver surface shifts subtly, shaped by a foundry process akin to lost-wax casting. The suspended chrysalis becomes a metaphor for transformation and potential, embodying the liminal space between life and death. The work reflects on how nature is abstracted, ritualized, and reshaped—where beauty becomes a mirror of desire, and likeness a fragile imprint of power, preservation, and control.





Ernesto Solana

The Effortless Manner in Which Like-Ness Propagates Through Us XII, 2025

Recycled aluminum, including sculptural elements of *Erythrina coralloides* flowers, *Xylocopa* carpenter bee, and *Neotibicen* cicada; neodymium magnets.

65 x 42 x 16 cm

25 5/8 x 16 1/2 x 6 1/4 in

Unique

USD \$ 3,500.00



About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor coral tree flowers, a resting carpenter bee, and a cicada in emergence. Silver surfaces shift subtly, shaped by a foundry process akin to lost-wax casting. The presence of the insects reinforces the dialogue between the ephemeral and the enduring, between stillness and change. The carpenter bee, at rest, evokes constancy and resilience in the natural cycle, while the cicada, in its phase of transformation, symbolizes rebirth and transition. The work reflects on how the natural world is abstracted and reconfigured through cultural frameworks, where beauty is both honored and controlled, and likeness becomes a vessel for memory, desire, and imposed order.





Ernesto Solana

The Effortless Manner in Which Like-Ness Propagates Through Us I, 2025

Recycled aluminum, including sculptural elements of *Chiranthodendron pentadactylon* flower and *Neotibicen cicada*; neodymium magnets.

31 x 28 x 25 cm

12 1/4 x 11 x 9 7/8 in

Unique

USD \$ 2,900.00



About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor cast aluminum Mexican hand tree flower and a deceased cicada. Its silvery surface shifts subtly, shaped by a foundry process akin to lost-wax casting. The piece reflects on how the natural world is abstracted and reconfigured through cultural frameworks, where beauty is both honored and controlled. The cicada, at the end of its lifecycle, evokes the transient nature of existence—where likeness becomes a vessel for memory, desire, and imposed order.





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An Ornament for No One, 2025

Recycled aluminum, including sculptural elements of disposable cup and *Nymphalis antiopa* chrysalis, neodymium magnets, stainless steel base.

10 x 7.8 x 9 cm

4 x 3 1/8 x 3 1/2 in

Edition of 5 + 1 AP

USD \$ 1,500.00



About the work

A single-use styrofoam cup—meticulously cast in aluminum—takes on new permanence, its surface imprinted with a shallow mimicry of the xicalcolihqui, a stepped and spiraling motif rooted in ancient Mesoamerican design. Stripped from its cosmological significance, the pattern here becomes ornamental: a decorative citation, mass-produced and emptied of depth. Suspended from the inner rim of the cup, a *Nymphalis antiopa* chrysalis hangs in stillness—its form also rendered in metal, evoking suspended transformation.

The sculpture freezes a moment of becoming within a vessel of disposability. It speaks to the hollow reproduction of meaning, to how beauty can act as a form of control or submission, and to the quiet persistence of life amid waste. It reflects on the entanglements between nature and artifact, inviting us to consider how growth, decay, and remembrance persist within the debris of our cultural repetitions.





Ernesto Solana

The Effortless Manner in Which Like-Ness Propagates Through Us II, 2025

Recycled aluminum, including sculptural elements of *Chiranthodendron pentadactylon* flower and *Neotibicen cicada exuvia*; neodymium magnets.

30 x 38 x 21 cm

11 3/4 x 15 x 8 1/4 in

Unique

USD \$ 2,900.00



About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor cast aluminum Mexican hand tree flower and a cicada exuvia. Its silvery surface shifts subtly, shaped by a foundry process akin to lost-wax casting. The exuvia becomes a metaphor for transformation and latent potential, embodying the liminal space between life and death, absence and emergence. The work reflects on how nature is abstracted, ritualized, and reshaped—where beauty mirrors desire, and likeness becomes a fragile imprint of power, preservation, and control.





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The Effortless Manner in Which Like-Ness Propagates Through Us III, 2025

Recycled aluminum, including sculptural elements of *Chiranthodendron pentadactylon* flower and *Neotibicen cicada exuvia*; neodymium magnets.

39 x 32 x 16 cm

15 3/8 x 12 5/8 x 6 1/4 in

Unique

USD \$ 2,900.00



About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor cast aluminum Mexican hand tree flower and a cicada exuvia. Its silvery surface shifts subtly, shaped by a foundry process akin to lost-wax casting. The exuvia becomes a metaphor for transformation and latent potential, embodying the liminal space between life and death, absence and emergence. The work reflects on how nature is abstracted, ritualized, and reshaped—where beauty mirrors desire, and likeness becomes a fragile imprint of power, preservation, and control.





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The Effortless Manner in Which Like-Ness Propagates Through Us IV, 2025

Recycled aluminum, including sculptural elements of *Chiranthodendron pentadactylon* flowers and *Cotinis* beetle; neodymium magnets.

28 x 39 x 24 cm

11 x 15 3/8 x 9 1/2 in

Unique

USD \$ 2,900.00



About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor cast aluminum Mexican hand tree flowers and an inverted *Cotinis* beetle. Its silvery surface shifts subtly, shaped by a foundry process akin to lost-wax casting. Drawn to decay, the *Cotinis* beetle becomes a metaphor for transformation and latent potential, embodying the liminal space between life and death, absence and emergence. The work reflects on how nature is abstracted, ritualized, and reshaped—where beauty mirrors desire, and likeness becomes a fragile imprint of power, preservation, and control.



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The Effortless Manner in Which Like-Ness Propagates Through Us VI, 2025

Recycled aluminum, including sculptural elements of *Erythrina coralloides* flower and *Neotibicen* cicada; neodymium magnets.

42 x 50 x 24 cm

16 1/2 x 19 3/4 x 9 1/2 in

Unique

USD \$ 2,900.00





About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor a cast aluminum flame coral tree flower and a cicada. Its silvery surface shifts subtly, shaped by a foundry process akin to lost-wax casting. The cicada becomes a metaphor for latent potential, embodying the liminal space between existence and death, absence and emergence. The work reflects on how nature is abstracted, ritualized, and reshaped—where beauty mirrors desire, and likeness becomes a fragile imprint of power, preservation, and control.





Ernesto Solana

The Effortless Manner in Which Like-Ness Propagates Through Us VII, 2025

Recycled aluminum, including sculptural elements of *Chiranthodendron pentadactylon* flower and *Xylocopa* carpenter bee; neodymium magnets.

40 x 29 x 26 cm

15 3/4 x 11 3/8 x 10 1/4 in

Unique

USD \$ 2,900.00





About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor cast aluminum Mexican hand tree flower and a deceased carpenter bee. Its silvery surface shifts subtly, shaped by a foundry process akin to lost-wax casting. The piece reflects on how the natural world is abstracted and reconfigured through cultural frameworks, where beauty is both honored and controlled. The carpenter bee, at the end of its lifecycle, evokes the transient nature of existence—where likeness becomes a vessel for memory, desire, and imposed order.



**Ernesto Solana**

The Effortless Manner in Which Like-Ness Propagates Through Us VIII, 2025

Recycled aluminum, including sculptural elements of *Erythrina coralloides* flower and Sarcophagidae fly; neodymium magnets.

36 x 30 x 22 cm

14 1/8 x 11 3/4 x 8 5/8 in

Unique

USD \$ 2,900.00

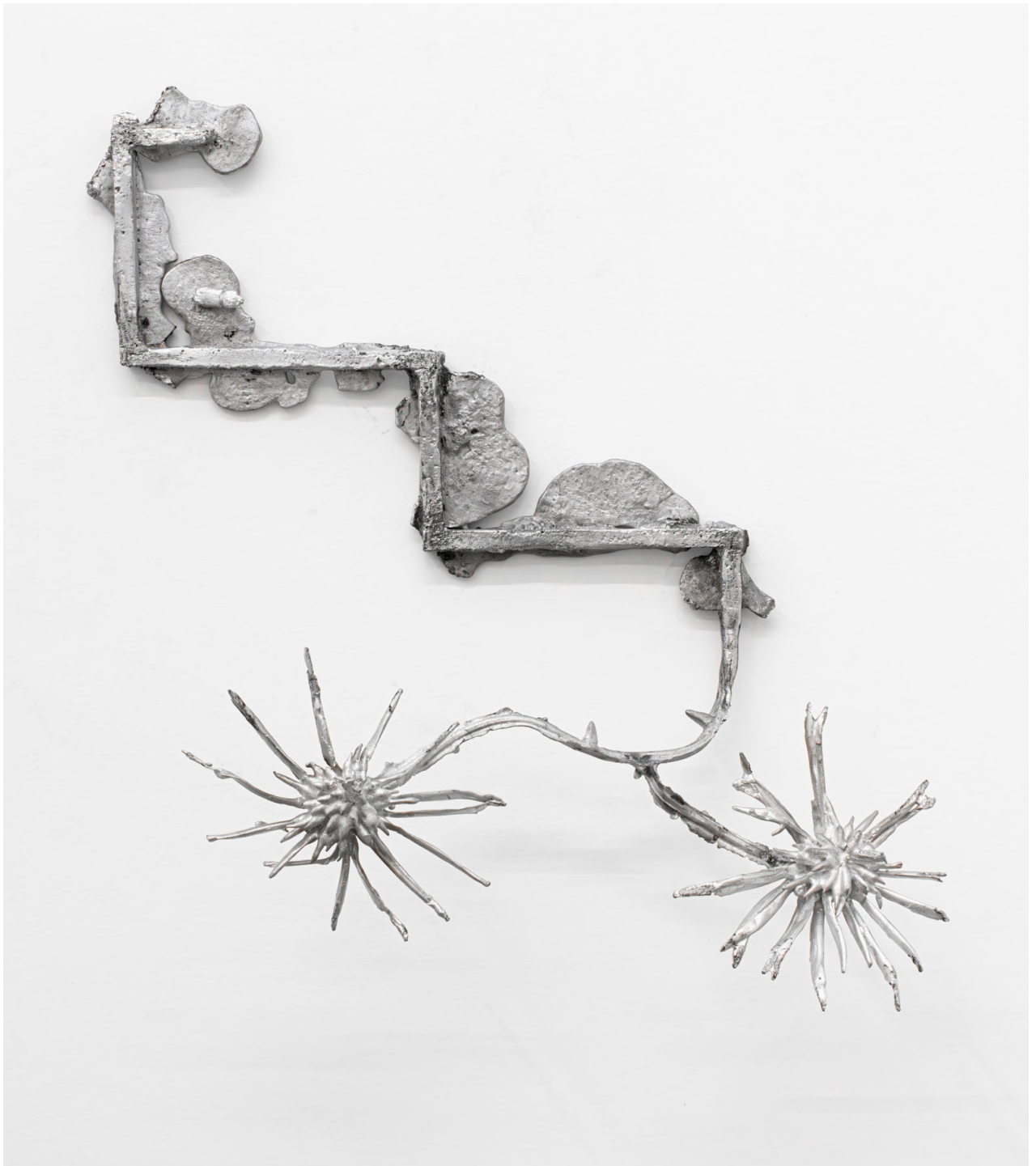




About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor a cast aluminum flame coral tree flower and a Sarcophagidae fly. Its silvery surface shifts subtly, shaped by a foundry process akin to lost-wax casting. The piece reflects on how the natural world is abstracted and reconfigured through cultural frameworks, where beauty is both honored and controlled. The Sarcophagidae fly—often drawn to death—becomes a quiet symbol of impermanence, where likeness turns into a vessel for memory, decay, and desire.



**Ernesto Solana**

The Effortless Manner in Which Like-Ness Propagates Through Us IX, 2025

Recycled aluminum, including sculptural elements of *Erythrina coralloides* flowers and *Ptichopus* beetle; neodymium magnets.

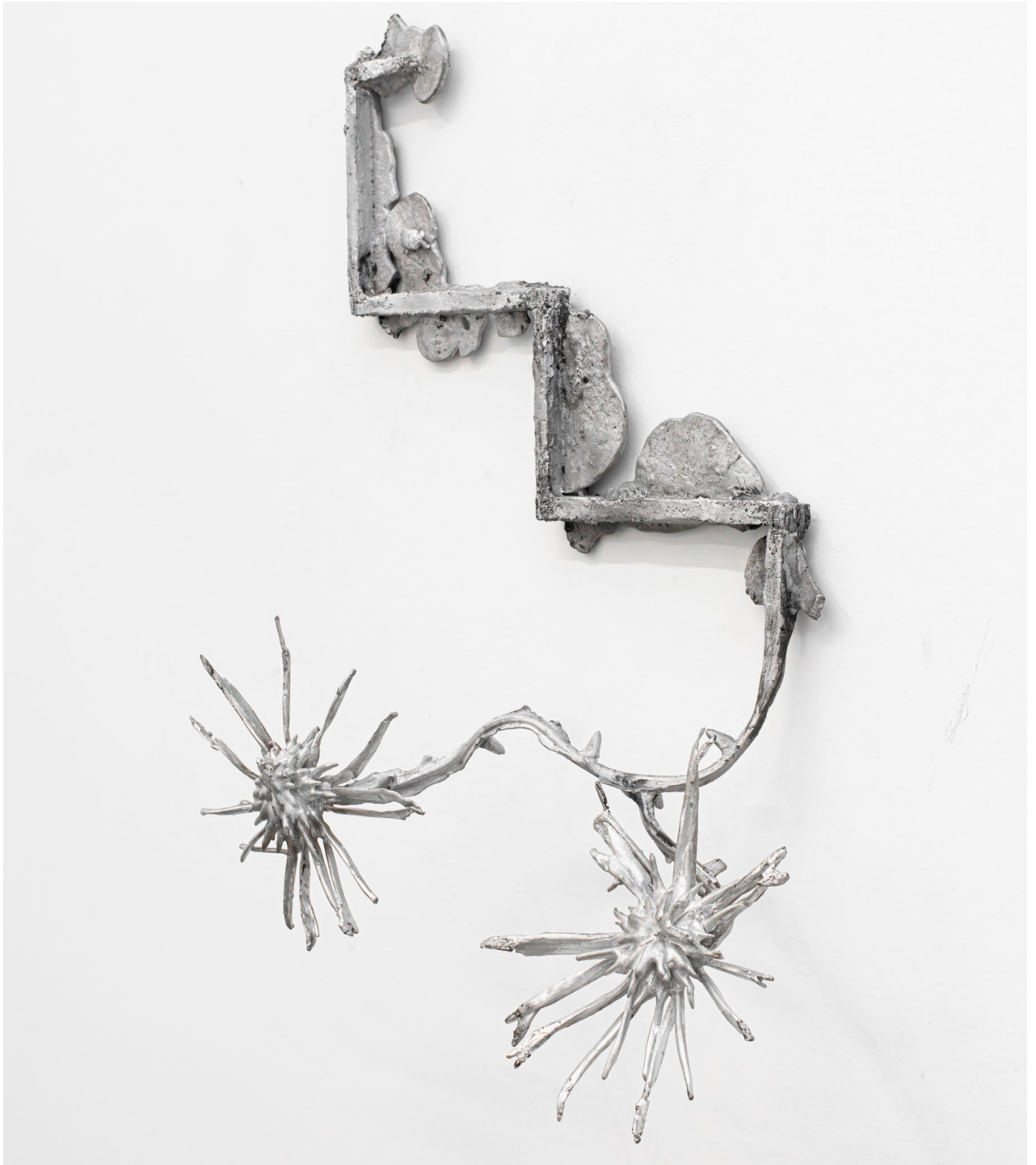
43 x 40 x 18 cm

16 7/8 x 15 3/4 x 7 1/8 in

Unique

USD \$ 2,900.00





About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor cast aluminum flame coral tree flowers and a *Ptichopus* beetle. Its silvery surface shifts subtly, shaped by a foundry process akin to lost-wax casting. The piece reflects on how the natural world is abstracted and reconfigured through cultural frameworks, where beauty is both honored and controlled. The beetle—often associated with decay—becomes a quiet emblem of transformation, where likeness becomes a vessel for memory, entropy, and desire.



**Ernesto Solana**

The Effortless Manner in Which Like-Ness Propagates Through Us X, 2025

Recycled aluminum, including sculptural elements of *Chiranthodendron pentadactylon* flower and *Xylocopa* carpenter bee; neodymium magnets.

39 x 29 x 25 cm

15 3/8 x 11 3/8 x 9 7/8 in

Unique

USD \$ 2,900.00

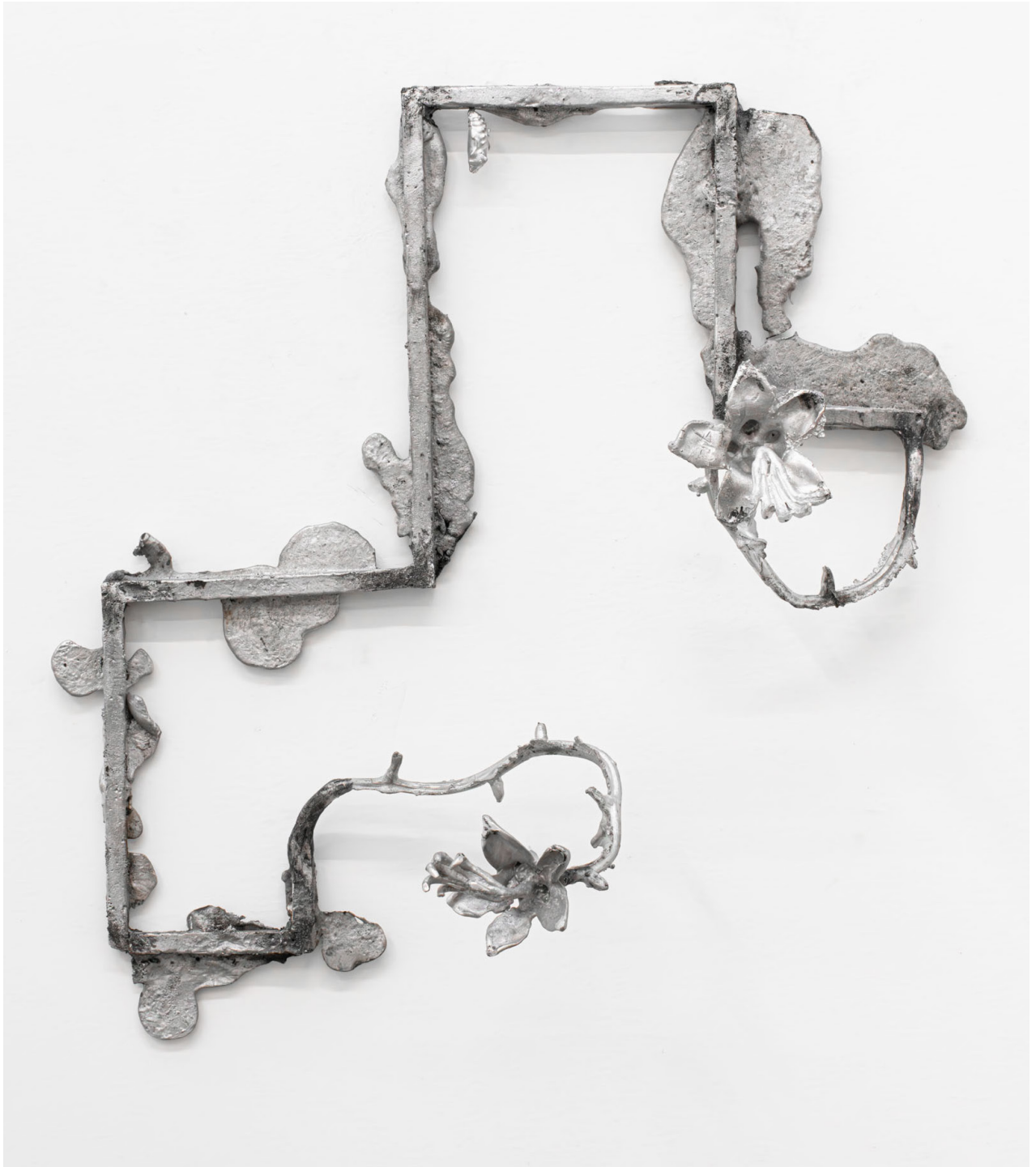




About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor a cast aluminum Mexican hand tree flower and a carpenter bee, poised as if in quiet anticipation. Its silvery surface shifts subtly, shaped by a foundry process akin to lost-wax casting. The bee becomes a metaphor for existence itself—embracing the cycles of life, persistence, and endurance. The work reflects on how nature is abstracted, ritualized, and reshaped—where beauty mirrors desire, and likeness becomes a fragile imprint of power, preservation, and control.





Ernesto Solana

The Effortless Manner in Which Like-Ness Propagates Through Us XI, 2025

Recycled aluminum, including sculptural elements of *Chiranthodendron pentadactylon* flowers and *Nymphalis antiopa* chrysalis; neodymium magnets.

46 x 44 x 20 cm

18 1/8 x 17 3/8 x 7 7/8 in

Unique

USD \$ 2,900.00





About the work

Xicalcolihqui-inspired geometries—a stepped, spiraling motif rooted in Mesoamerican design—anchor cast aluminum Mexican hand tree flowers and a da suspended *Nymphalis antiopa* chrysalis. Its silvery surface shifts subtly, shaped by a foundry process akin to lost-wax casting. The suspended chrysalis becomes a metaphor for transformation and potential, embodying the liminal space between life and death. The work reflects on how nature is abstracted, ritualized, and reshaped—where beauty becomes a mirror of desire, and likeness a fragile imprint of power, preservation, and control.





guadalajara90210 is a project dedicated to contemporary art with venues in Mexico City and Guadalajara (MX). It explores new exhibition formats through the organization of projects, with its main objective being to adapt to specific sites.

Its first headquarters were in a building designed by architect Alejandro Zohn, in the Americana neighborhood, in Guadalajara. Between 2019 and 2022, the project was based in some old corrals in the Seattle neighborhood, in Zapopan. In 2022, the project moved to its current location, an old school in the Americana neighborhood. At the end of 2020, a second venue was opened in Mexico City, until 2024 it was located in the Escandón neighborhood and then moved to its current location in a current shunt factory in the Nextila neighborhood.

Parallel to the programming in the permanent venues, guadalajara90210 has adopted a “nomadic” methodology with the organization of a large number of projects in atypical places – rooftops, buildings under construction, parking lots – and institutions – arts centers, museums, exhibition spaces, universities – in various cities in the Mexican Republic and outside Mexican territory.

As an exhibition space, guadalajara90210 has four fundamental principles: valuing experimentation, generating collaborative dynamics, adapting to the social context and physical environment of each project, and considering exhibitions in symbiosis with the architecture of the specific place through specific museographies.

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