



GUATEMALA CITY, JUNE 2026.

## **GALERÍA EXTRA PRESENTS MARILYN BOROR BOR IN LISTE ART FAIR 2026**

In its second consecutive year, Galería Extra announces its participation in Liste Art Fair Basel, which will take place from June 15 to 21 at Hall 1.1 of Messe Basel, Switzerland.

For Liste 2026, Galería Extra presents a project by Marilyn Boror Bor that brings together three bodies of work from her ongoing practice: Re/Write Re/Name, Buried Rituals: Combing the Roots, and Dictionary of Forgotten Objects. Across these series, Boror Bor reflects on memory, Indigenous knowledge, and the ways territory and everyday life are transformed by systems of extraction and urbanization in Guatemala.

Boror Bor is a Maya Kaqchikel artist from San Juan Sacatepéquez, a region historically known as “the land of flowers,” where the expansion of cement factories has deeply altered the landscape and the rhythms of community life. Her practice emerges from materials, gestures, and forms of knowledge rooted in her daily experience and cultural inheritance. Through sculpture, textiles, and installation, she explores how ancestral memory persists within the body, within objects, and within the land itself.

In Re/Write Re/Name, Boror Bor approaches Maya clothing as a living system of thought and communication. In many Indigenous communities, weaving and embroidery are not simply decorative practices; they are forms of knowledge that carry stories, histories, and ways of understanding the world. The artist reflects on how industrialization has reproduced Indigenous textile designs through sublimation and digital printing processes, often displacing the labor of women weavers while emptying the textile of its symbolic and cultural meaning. By intervening directly on these industrially produced fabrics, Boror Bor reclaims the textile as a space of memory and resistance. For her, clothing is inseparable from the body, the landscape, and collective identity.

The sculptures in Buried Rituals: Combing the Roots focus more directly on the violence of extractivism and urban expansion in her territory. Combining threads, roots, plantain leaves, corn husks, and concrete, Boror Bor creates works that hold tension between organic materials and the hardness of industrial development. Threads emerge from cement blocks, disappear into cracks, or push outward as if resisting containment. The works evoke rituals, gestures, and forms of connection to the land that are often buried or displaced by modernization, while also suggesting the persistence of memory beneath these structures.

In Dictionary of Forgotten Objects, Boror Bor turns her attention to everyday objects connected to domestic and communal life. Through collecting, preserving, and recontextualizing these materials, she creates a kind of personal and collective archive. The series reflects on how ordinary objects can carry memory, affection, and knowledge across generations, especially within communities whose histories have often been excluded from official narratives. Rather than presenting these objects as remnants of the past, the works insist on their continued presence and relevance.

Together, these series create a space where textile, body, object, and territory become intertwined forms of knowledge. Boror Bor’s work asks what is lost through processes of Westernization and extraction, but it also points toward what remains: the memories, practices, and relationships that continue to survive, even under the weight of concrete.

## **ABOUT THE ARTIST**

Mayan-Kaqchikel (San Juan Sacatapéquez, Guatemala, 1984) is an artist, curator, and educator recognized for her socially engaged artistic practice, her work addresses themes such as Maya and Indigenous identity, historical memory, colonialism, and cultural resistance.

She has participated in major international biennials, including the Aichi Triennale, Japan (2025); the 13th Leandre Cristòfol Art Biennial, Barcelona (2025); the 35th São Paulo Biennial (2023); Bienal Sur, Buenos Aires (2022); and multiple editions of the Paiz Art Biennial in Guatemala (2014, 2016, 2021, 2023). Her work has also been exhibited internationally across Latin America, Europe, Asia, and North America.

Her artistic residencies include Hangar, Barcelona, Spain (2025); Fundación Ama Amoedo (FAARA), Uruguay (2023); ARTE-UNAM, Mérida, Yucatán (2022); and Espira/Espora, Nicaragua (2013, 2014, 2016). She has delivered lectures at institutions such as Cornell University; the Institute for Contemporary Art, Virginia; Museo Amparo, Mexico; and Museo Reina Sofía, Spain.

Her work is held in significant collections including Museo Reina Sofía, Spain; Museo de la Solidaridad Salvador Allende, Chile; Museo de Arte Contemporáneo de Panamá; and Kadist Collection. In 2023, she was selected for Phaidon Art: The Next Generation as one of the most innovative contemporary artists worldwide.

## **ABOUT THE GALLERY**

Galería Extra represents Latin American artists whose practices are grounded in rigorous research and sustained engagement with social, political, and material contexts. Based in Guatemala, the gallery was founded with the aim of strengthening the visibility and circulation of critical contemporary practices from the region.

The gallery works with artists committed to long-term research processes and clearly defined conceptual positions. It supports the production and international presentation of their work through curated exhibitions, art fairs, and institutional collaborations.

Its program foregrounds practices that combine material precision, critical reflection, and strong contextual grounding, including perspectives informed by Indigenous thought and community-based knowledge. Through strategic partnerships and sustained dialogue, Galería Extra connects its artists to broader international circuits while maintaining a long-term, research-driven development

## **Galería Extra in Liste Art Fair**

Opening: Monday, June 15

Closing: Sunday, June 21

Liste Art Fair Basel

Messe Basel, Hall 1.1

Booth 59

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