

anri sala

oct. 18 — dec. 13, 2025





opening

oct 18, 12— 2 pm

kurimanzutto
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col. san miguel chapultepec
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tue – thur, 11am – 6pm
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kurimanzutto is proud to present Anri Sala's third exhibition at the gallery in Mexico City, on view from October 18 to December 13, 2025. Featuring a new body of work shown in Mexico for the first time, the artist turns to the al fresco technique—among the most demanding forms of painting—to explore how time inscribes itself in both materials and images. Practiced in Italy since antiquity and perfected during the Renaissance, al fresco involves painting directly onto fresh lime plaster (*intonaco*) with pigments dissolved in water. Each surface must be completed in sections known as *giornate*, within a single working day, as the plaster must remain moist throughout the process. Once the painting dries, the pigments fuse permanently with the wall. Sala revives this craft using specially prepared portable supports backed by aluminum honeycomb panels. His works are far from historical recreations, bringing together seemingly incompatible temporalities: the fleeting and the geological, the digital and the ancient.

The exhibition presents three groups of works. The first, *Surface to Air* (2023–present), is based on Sala's photographs of clouds taken through airplane windows, images that sometimes capture the terrain below filtered through shifting atmospheric conditions. Reimagined in fresco, the clouds appear as softly diffused layers of pigment, yielding surfaces that register air and light over ambiguous landscapes. From such an altitude, the land itself slips into abstraction; cities, mountains, and rivers dissolve into lines and swirls glimpsed in transit. Each title cites the exact coordinates where the photographs were taken, situating the works as both portraits of place and records of a fleeting moment.

Into the plaster, Sala embeds fragments of different kinds of marble—Cipollino, Radica, Tartaruga—whose richly veined surfaces echo surrounding brushstrokes while introducing the vast timescales of geology. The inlays serve a dual function: at times they mirror the movement of clouds; at others they interrupt the composition, as if something was lost in the image. Their swirling striations reflect the logic of the clouds while anchoring the works in deep geological time.

The second group of works draws from Renaissance frescoes by artists such as Masaccio, Fra Angelico, and Piero della Francesca. This approach is exemplified by Sala's *Cristo Deriso* (2025), which references Fra Angelico's *The Mocking of*

Christ (c. 1440–42) in the San Marco convent in Florence. In the original, Christ's calm, blindfolded figure is surrounded by disembodied hands and a head that spits directly in his face, a haunting abstraction of violence. Sala isolates a fragment of this image and employs a color-reversal effect drawn from analog photography. The result is a juxtaposition not only of two media—photography and fresco—but also of their temporal assumptions: the instantaneous and the enduring. These works speak directly to the history of art, not only through the fresco tradition, but also by reflecting on the shifting ways artists, across centuries and within the possibilities of their media, have chosen to depict their subjects.

The third body of work, *Tracing Vista*, consists of drawings made with ink, graphite powder, and *intonaco* on perforated and printed paper. To transfer the design onto the plaster, artists traditionally used *spolveri*—preparatory drawings on thin paper perforated along the outlines of the image. By dusting graphite or charcoal powder through these pinholes, the composition was stenciled onto the wall, providing a guide. These *spolveri* map the individual day-long sections that compose *Surface to Air XXIX (Cipollino/ 45°18'46"N, 7°16'57"E)* (2025), offering a glimpse into the process behind the large fresco. The composition appears as floating fragments, at once autonomous works and traces of the piece from which they extend.

Within the Mexican context, Sala's frescoes inevitably recall the muralist tradition spearheaded by artists such as Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, who inscribed revolutionary ideals onto the walls of public life. In contrast, Sala's frescoes avoid monumental declarations. While resonant with this legacy, they withdraw from its didacticism, using the same technique to register what is fugitive, unstable, or inverted, as in his fragments of Italian Renaissance works. If Mexican muralism sought to fix history in pigment and plaster, Sala's frescoes remain open-ended, resisting definitive interpretation. In their layered materiality, they propose that painting can still serve as a form of contemporary archaeology—of vision, memory, and matter itself.

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about the artist

Anri Sala employs moving images and their soundtracks to investigate historical ruptures and failures of language. Using a variety of platforms including video installation, sculpture, photography, performance, and movie scores, he explores non-verbal modes of expression through narratives or ideas. His work opens to a multiplicity of perspectives and interpretations by distancing the viewer from a “logical,” direct or language-based understanding. Sala studied at the University of Arts (UART) in Tirana, Albania, after which he attended the École nationale supérieure des arts décoratifs in Paris. He completed his Postgraduate Studies in film directing at Le Fresnoy – Studio national des arts contemporains in Tourcoing, France. In 2001, he received the Young Artist Prize of the 49th Venice Biennial and was recipient of the Absolut Art Award 2011 and Prix Gilles-Dusein (2000). He was also shortlisted for the Hugo Boss Prize (2002) and Pries der Nationalgalerie für junge Kunst (2005).

Past solo exhibitions include: *Anri Sala – In the Midst of Old Masters*, Kunstmuseum Basel, Switzerland (2024); *Anri Sala: Time No Longer*, Bourse de Commerce – Pinault Collection, Paris (2022); *Anri Sala*, Kunsthau Bregenz, Austria (2021); *Tini: Fikret Atay and Anri Sala*, Bilsart, Istanbul (2020); *Le Temps coudé*, Musée d’Art Moderne de Grand-Duc Jean (Mudam), Luxembourg (2019); *Anri Sala. AS YOU GO*, Castello di Rivoli Museo d’Arte Contemporanea, Turin, Italy (2019), travelled to Centro Botín, Fundación Botín, Santander, Spain (2019), Winsing Art Place, Taipei, Taiwan (2022); *The Last Resort*, Garage Museum of Contemporary Art, Moscow (2018); *Clocked Perspective*, Museo Jumex, Mexico City (2017); *Anri Sala*, Museo Tamayo, Mexico City (2017); *Anri Sala: Answer Me*, New Museum, New York (2016); *No Names, No Title*, Tel Aviv Museum, Israel (2015); *The Present Moment (in D)*, Haus der Kunst, Munich, Germany (2014); *Anri Sala*, Centre Pompidou, Paris (2012); *Anri Sala*, Louisiana Museum of Modern Art, Humlebæk, Denmark (2012); *Anri Sala*, Musée d’art contemporain de Montréal (MAC), Canada (2011); *Anri Sala*, Serpentine Galleries, London (2011); *Anri Sala*, National Museum of Art, Osaka, Japan (2011); *Title Suspended*, Museum für Moderne Kunst (MMK), Frankfurt, Germany (2010); *Purchase Not by Moonlight*, Museum of Contemporary Art North Miami

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(2009) and Contemporary Arts Center, Cincinnati (2008), among others.

Past group exhibitions include: *A Field Well-Found. Artistic Practices from Marcel Duchamp Prize's Past 25 Years*, Ludwig Museum – Museum of Contemporary Art, Budapest, Hungary (2025); *1+1. The relational years*, MAXXI | Museo nazionale delle arti del XXI secolo, Rome (2025); *Copistes*, Centre Pompidou Metz, Metz, France (2025); *Anri Sala: Ravel Ravel Interval*, Musée des Beaux-Arts de Montréal, Canada (2024); *In the Night*, Saudi Arabia Museum of Contemporary Art, Diriyah, Saudi Arabia (2024); *Untranquil Now: A Constellation of Narratives and Resonances*, Hamburger Kunsthalle, Hamburg, Germany (2024); *KAFKA: 1924*, Museum Villa Stuck, München (2023); *En el jardín: Colección Isabel y Agustín Coppel*, Museo de Arte Contemporáneo de Monterrey (MARCO), Mexico (2023); *Une seconde d'éternité*, Bourse de Commerce – Pinault Collection, Paris (2022); *TODOS JUNTOS (All Together)*, kurimanzutto, New York (2022); *all the lonely people*, silent green Kulturquartier, Berlin (2021); *The Paradox of Stillness: Art, Object, and Performance*, Walker Art Center, Minneapolis (2021); *Al filo de la navaja*, Museo Jumex, Mexico City (2020); *Distance intime*, MO.CO., Montpellier, France (2019); *Deep Sounding – History as Multiple Narratives*, Deutscher Akademischer Austauschdienst (DAAD), Berlin (2019); *Faith Love Hope*, Kunsthau Graz, Austria (2018); *The Third Space (All That We Have In Common)*, The Museum of Contemporary Art Skopje, Republic of North Macedonia (2018); *The Creative Act: Performance, Process, Presence*, Guggenheim Abu Dhabi, United Arab Emirates (2017), among others.

Sala has participated in many international biennials, including International Art Exhibitions and French and Albanian Pavilions at the 57th, 50th, 55th and 47th editions of the Venice Biennial (2017, 2003, 2013 and 1999); Yokohama Triennale 2001 and 2017, Japan; 12 Bial de la Habana, Cuba (2015); The Fifth Auckland Triennial, New Zealand (2014); 1, 4 and 8 Berlin Biennale (2002, 2006 and 2014); Sharjah Biennial 11, United Arab Emirates (2013); 9th Gwangju Biennale, South Korea (2012); 8. Istanbul Biennial, Turkey (2003); 29a and 25a Bial de São Paulo, Brazil (2010 and 2002); Manifesta 3 Ljubiana, Slovenia and Manifesta 4 Frankfurt, Germany (2000 and 2002).

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