

A large, textured yellow shape, possibly a leaf or a piece of paper, is the central focus of the image. It has a slightly irregular, organic form with a visible brushstroke texture. The shape is set against a solid, textured blue background. The overall composition is simple and abstract.

PORTFOLIO

MENA GUERRERO

## ARTIST STATEMENT

I see art as a heuristic process sustained by intuition and sensory experience.

My artistic practice is mainly the crafting of my own personal account and environment into emblematic worlds that come to being to be experienced by others.

In this way, I do art as a mythopoetic exercise in which I envision my work as potentially becoming a self-contained universe that I may activate through participatory dynamics and performance.

My work consists mainly of pictorial and sculptural installations, performance and participatory arts. However, I work transdisciplinarily following the requests that each of my researches and projects dictate to me.



## Volcanes, mangos y amor (2024)

*painting, drawing, participatory installation, sculpture and poetry and performance*

*La ERRE, Guatemala City*



*"A mythopoetic exercise through the exploration of landscape, the body and the domesticity of everyday life."*



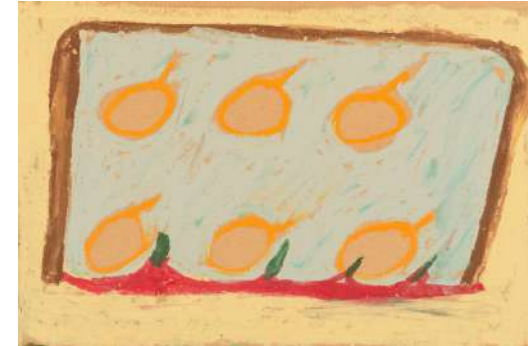
*"Three elements: volcanoes, mangoes and the body are consistently repeated while love emerges as driving force of a world that comes slowly into being."*



*Células volcánicas, universo volcán* (2024): 110 pieces polyptych, acrylic on canvas, 10 x 10 cm each - 1 x 1 mt total



Diferent views of the Pink Room.



*Piernas, mango y volcán* (2024): acrylic and oil stick on canvas, 170 x 150cm



*Volcancitos (2024):*  
interactive installation of  
30 ceramic cones with  
sparklers.

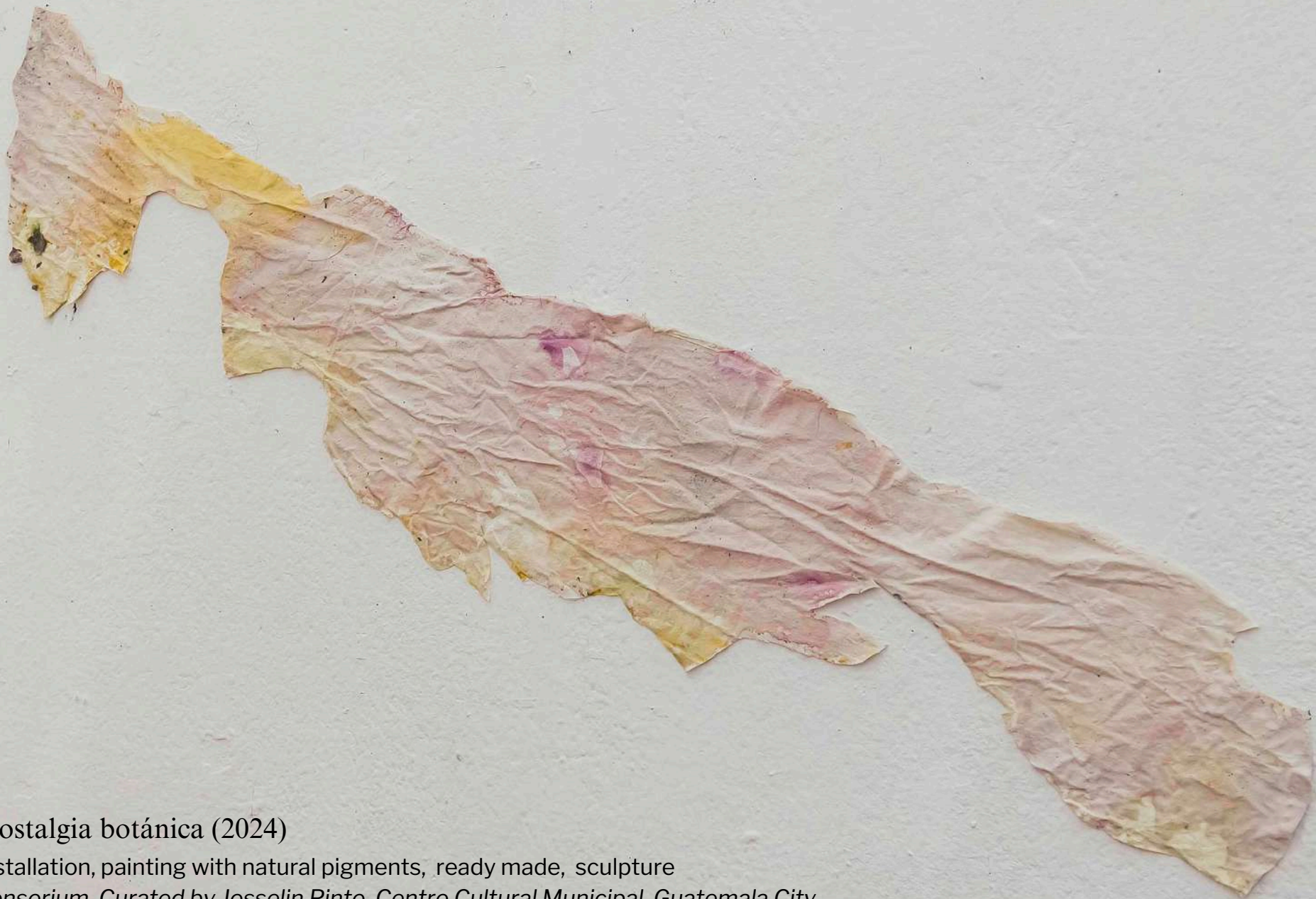


[link to sound performance](#)







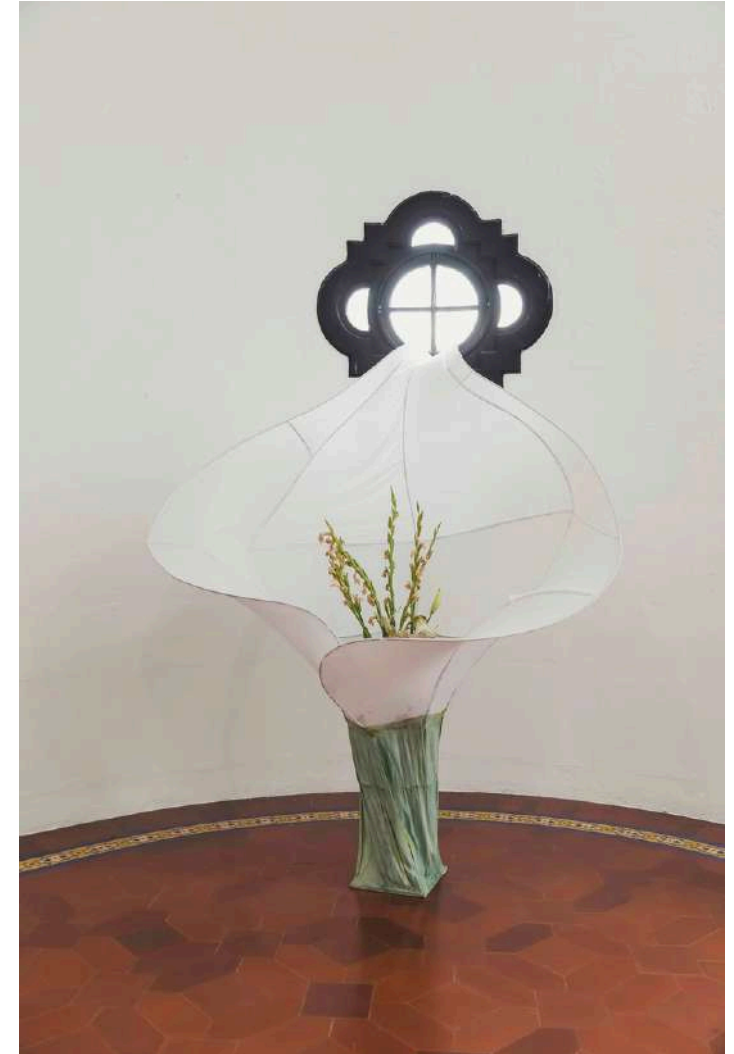


**Nostalgia botánica (2024)**

installation, painting with natural pigments, ready made, sculpture

*Sensorium, Curated by Josselin Pinto, Centro Cultural Municipal, Guatemala City*





*"Nostalgia was the driving force to an inquiry of color, texture, and multi-sensory experience that sought to operate as remedy for the impossibility of retiring to my garden which is one of my favorite activities."*



*"People were invited to engage with their sight, touch and smell and connect with the different botanic elements that brought the installation to life."*



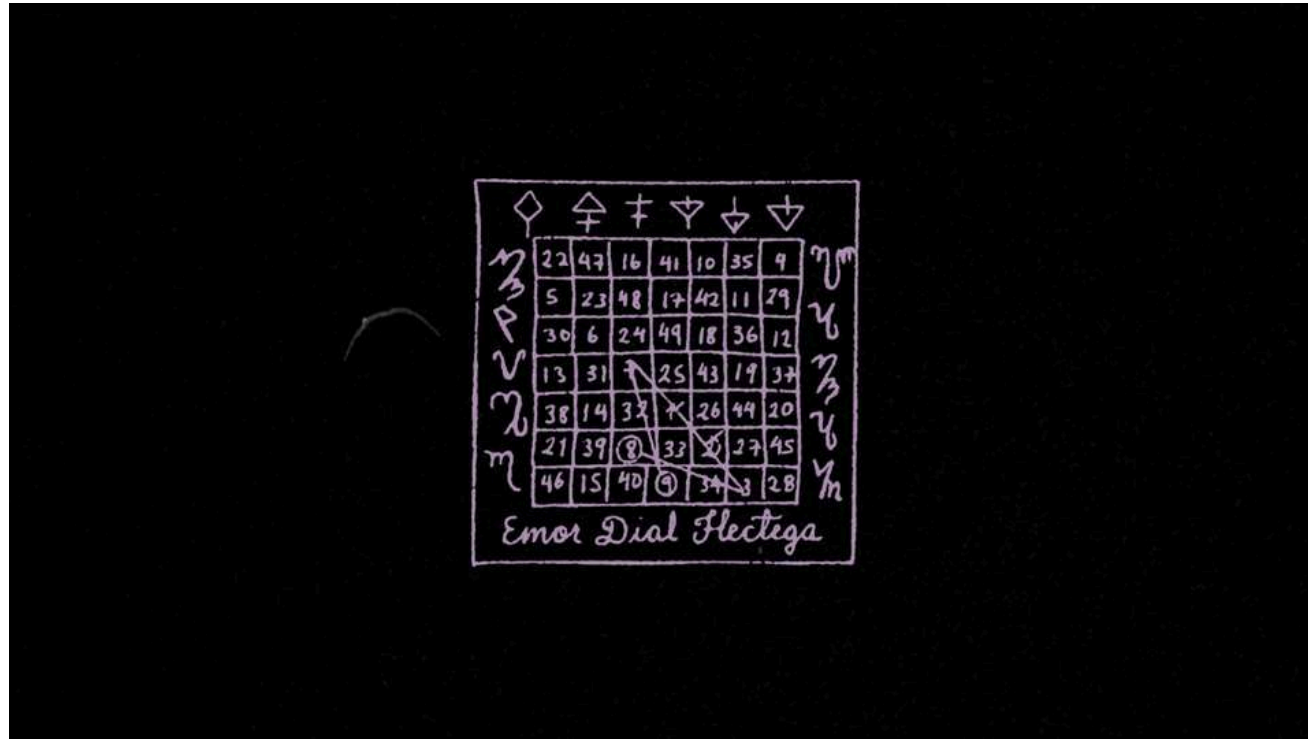
*Cut out of canvas dyed with bougainvillea, turmeric and leaves from my garden mounted as a collage on the wall.*



*Close-up of the 10 x 1.5 m painting installed as a landscape in the middle of the room. showing the pigmentation of spirulina, purple cabbage, linder flower, charcoal, achiote and brown clay*

# Éxtasis (2023)

Performance, Painting, and experimental participatory video documentation  
Espacio en Movimiento, Centro Cultural de España, Guatemala City



[link to the film](#)











Close-ups of choreographical paintings produced during the performances. Each of the paintings were 5.45 x 1.50 m.

## El cuarto de pintura (2021)

Painting, collage, participatory installation, *happening*, *ready made*  
*Happening*, [Inserte su título aquí], Espacio La Fábrica. Guatemala. GT  
1st place, Galería Abierta 2022, Centro Cultural Municipal, Guatemala,  
GT





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This project was an ode and experiment on freedom and joy. In The Painting Room people are invited to touch, feel, smell and play. There are no rules about how to relate to the work. People can even steal objects and take them away.



The installation included my art journals and was a punk expression where the approach was to not filter anything and place all the work I did from 2019 to 2021 in a diy fashion.





*Close up of collage on the wall and images from my artist's journals.*





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