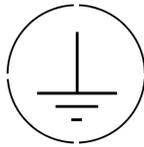
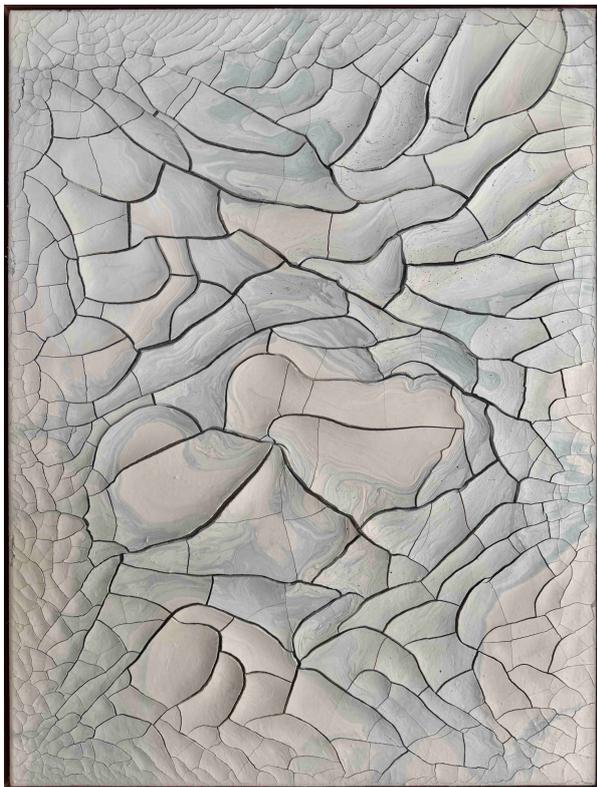


GROUND
NINETY-NINE



SENGLEA
L-ISLA

LUIS CARRERA-MAUL



Luis Carrera-Maul,

***VORTEX 53 (Marmor)*, 2024, Porcelain paste and pigments on linen_60 x 80 cm**

***VORTEX 55 (Grünblauoxid)*, 2024, Porcelain paste and pigments on linen_60 x 80 cm**

Within GROUND 99, the work of Luis Carrera-Maul anchors the exhibition's exploration of environmental and ethical excess in a language of material restraint. His porcelain-based landscapes align closely with the Malta Biennale 2026's call to *clean, clear, cut* by refusing narrative dramatization in favor of surfaces that register slow, cumulative pressure. Rather than depicting catastrophe as spectacle, Carrera-Maul presents the aftermath of impact - subtle fractures, abrasions, and residues that invite close, sustained attention. Within the context of GROUND 99, these works function as a threshold between image and body, landscape and responsibility, reinforcing the exhibition's insistence that ecological crisis is not an abstract future condition but a present, embodied reality. By demanding a slower mode of looking, Carrera-Maul's practice creates a space where accountability emerges through proximity rather than

persuasion, asking viewers to encounter the planet not as scenery, but as a surface shared and already altered.

ARTIST STATEMENT:

Luis Carrera-Maul's work begins with a deep reflection on the Anthropocene - the proposed geological epoch defined by the decisive impact of human activity on Earth's systems. His artistic practice confronts the visible and invisible marks we leave on the planet, questioning not only the causes of environmental degradation but also our collective responsibility as a species.

Climate change, deforestation, and desertification emerge in his work not simply as environmental phenomena, but as symptoms of a broader rupture in our relationship with the Earth. In this sense, his position resonates with the thinking of Bruno Latour, who asserted that "there is nothing more political than our relationship with the planet." For Carrera-Maul, ecology is inseparable from ethics and politics; the landscape becomes a site of accountability.

His images, rendered in porcelain paste on canvas, depict landscapes that feel both distant and intimately familiar. They evoke deserts—vast, eroded, and fragile terrains—but they also resemble human skin. This visual ambiguity is crucial. The soil, like skin, is a surface: a thin, vulnerable layer that protects and sustains life. By drawing this parallel, Carrera-Maul suggests that the Earth is not an abstract territory but a living body marked by exposure, damage, and memory.

The landscapes he presents exist in our collective imagination. They are not specific geographic locations, but symbolic terrains - psychological and material at once. Cracked surfaces recall drought-stricken lands; smooth expanses resemble scar tissue. Through the tactile quality of porcelain, a material both delicate and resilient, he underscores the paradox of fragility and endurance that defines our current epoch.

Ultimately, Carrera-Maul's work invites contemplation rather than spectacle. It urges viewers to reconsider the surface of the planet - not as inert ground beneath our feet, but as a living skin bearing the trace of human history.

- Luis Carrera-Maul

ARTIST BIO: www.luiscarreramaul.com | [@luiscarreramaul](https://www.instagram.com/luiscarreramaul)

LUIS CARRERA-MAUL (born 192 in Mexico City, Mexico. Lives and works in Mexico City and Berlin, Germany.)

Visual artist, curator, and art educator, born in Mexico and of German descent. He completed undergraduate studies in Industrial Engineering and Philosophy, as well as specialized training in drawing, painting, sculpture, and new media. He subsequently pursued postgraduate studies in Visual Arts at the Universitat Autònoma de Barcelona and at the Universität der Künste Berlin

(UdK), and later earned, with distinction, a Master's degree in Art Education from the Faculty of Arts and Design (FAD) at the National Autonomous University of Mexico (UNAM).

His teaching practice has allowed him to collaborate with various prestigious academic and university institutions in both Mexico and Europe. Among them are the National Autonomous University of Mexico; the Autonomous University of Guadalajara; the Autonomous University of the State of Mexico; the Universität Regensburg; and the Universität der Künste Berlin, among others.

His career has been recognized with several distinctions, including his incorporation into the National System of Art Creators (FONCA) in the 2012 and 2024 cohorts; the Acquisition Prize at the II Pedro Coronel Painting Biennial (2010); his nomination as Best Latin American Visual Artist in the United Kingdom (LUKAS Awards, 2015); and his selection as a finalist for the Prix Thun for Art and Ethics in Switzerland (2017). In 2018, he was commissioned to produce a work for the XIII FEMSA Biennial, held in the city of Zacatecas, Mexico.

His artistic work has been presented in numerous solo and group exhibitions in Mexico, Spain, Argentina, Colombia, England, Italy, and Germany. Among the institutions that have showcased his work are the Museo de Arte Moderno (MAM) and the Museo Nacional de San Carlos (MNSC) in Mexico City; the Museo de Arte Latinoamericano de Buenos Aires (MALBA); the Centre de Cultura

Contemporània de Barcelona (CCCB); the Museo Pedro Coronel, the Museo Francisco Goitia, and the Museo de Arte Abstracto Manuel Felguérez in Zacatecas; the Museo de los Pintores Oaxaqueños (MUPO); the Museum of the City of Mérida; and the Museum of Art of the City of Querétaro, among others. He is the founder and director of *Lagos – Estudios y Residencias para Artistas*, an independent platform with headquarters in Mexico City and Berlin, dedicated to artistic research, experimental production, and the exchange between artists and institutions at national and international levels.