

Ramón Saturnino
Art Basel, Switzerland
Lodos, Mexico City
Booth M14

Lodos, Mexico City, presents Ramón Saturnino in the Statements sector of Art Basel 2026, booth M14.

Ramón Saturnino's (b. 1999, San Luis Río Colorado, Sonora, Mexico) presentation for Lodos at Art Basel comprises two interconnected elements: a sculptural fence constructed from wire and plaster weights, and a selection of photographs from his ongoing series *Bulgaria–Mexicali*. The sculpture consists of thin vertical wires stretched across the booth's walls, each stabilized by a plaster weight. These weights mimic standard fencing tensioners but are brittle and non-load-bearing. As a result, the arrangement recalls the cadence of fencing yet is rendered functionally inert by its own fragility. The piece first appeared in Saturnino's 2025 solo exhibition *Aquí no es así* at Lodos; for Art Basel, it is presented at a larger scale.

Behind this structure, the photographs depict the Sonoran Desert surrounding San Luis Río Colorado, Sonora – including the landscape and vernacular architectures – as well as specific inhabitants and occupied sites. The images are placed at irregular intervals behind and between the fence's wires. Neither the photographs nor the fence align to a single grid, and the placement of the sculpture in front of the images fractures the horizon, interposing a partition between the viewer and the depicted terrain.

Saturnino draws on ubiquitous, mass-produced building materials – wire, plaster, drywall – that are used in vernacular construction. Translated into sculpture and photography, these elements function as indexes of construction methods that are makeshift, patched together and exposed in their instability. The works reference the commercial, social and geopolitical devices that partition the landscape of the Desierto de Altar, without, according to the artist, *'making any moral judgment'*. Where land art typically inserts monumental forms into the open desert, Saturnino works in reverse: he brings a fragment of the desert's partitioning logic into the booth, using these minimal, fragile materials that refuse monumentality. The desert appears here mediated through photographs and a fence that cannot enclose.

The title of the photographic series, *Bulgaria–Mexicali*, is borrowed from a poetry collection by the Mexican poet Gerardo Arana. The artist has noted that Arana's work addresses the relationship between a traumatic literary history and the act of grounding a poem in a specific place. Saturnino adapts this strategy, allowing the context of his birthplace – a region shaped by the border wall and its attendant politics – to inhabit the work without being narrated or dramatized, treating that context as a received condition.

The booth's white walls intersect the sculpture and the photographs, and no horizon line is presented as a continuous image. Distances are measurable: between wire strands, between photograph and fence, between San Luis Río Colorado and the border apparatus. The work remains in the space between structures, and separation – mediated here through a language of conceptualism and minimalism – is treated as measure.

-

Ramón Saturnino (b. 1999, San Luis Río Colorado, Sonora) lives and works in Mexico City. Trained as an architect at the Universidad Nacional Autónoma de México (UNAM), he works across sculpture, photography, and sound. He has presented the solo exhibitions *Aquí no es así* (Lodos, Mexico City, 2025) and *5 fotografías por Ramón Saturnino* (Jet Lag Taxi, Guadalajara, 2024). His work has been included in group exhibitions including *Vasos comunicantes* (G.A.M., Mexico City, 2025), *Columna rota* (Museo de la Ciudad de México, Mexico City, 2025), *Manual intuitivo* (Museo de Arte Carrillo Gil, Mexico City, 2025) and *La Casa Ideal* (Proyectos Multipropósito, Mexico City, 2024).

His work has been recently acquired by Colección Jumex, among other private collections.