

## CV and Emirates ID

Maria Veronica Leon is a multi-disciplinary artist born in Ecuador, living and working in United Arab Emirates. In 2015 she represented Ecuador at the 56th International Art Exhibition - la Biennale di Venezia, developing successfully Ecuador's official contribution to La Biennale with the exhibition "Gold Water: Apocalyptic Black Mirrors". In 2016 after the invitation of MACRO, Museum of Contemporary Art in Rome, she became the first contemporary woman artist from Ecuador to have a solo show in a museum in Rome.

From 1998 to 2013 she lived and worked in Paris, first contemporary Ecuadorian woman artist to exhibit in a Parisian museum: Le Petit Palais (2008), invited for a solo show at the Galliera Museum Paris (2006), and selected for "La Nuit Blanche" by the Cultural Affairs Department of Paris (2004). In 2007 she was part of the 52nd Biennale di Venezia, IILA Latin-American Pavilion.

When she moved to Dubai in 2014, she became the first Latin American artist having a solo show in U.A.E. and being represented by a U.A.E. gallery, Cube Arts Gallery, DIFC. In 2017 Maria Veronica had a solo show at Katara, Doha; and at the end of 2019 one at Sorbonne University in Abu Dhabi, "TASAAMU/Tolerance, The Perpetual Sense of Tolerance and Peace". Other exhibitions: Metropolitan Museum Quito (2013). Art Brussels; Chapiteau de Fontvieille in Monte Carlo; Cipriani New York (2012). Espace Beaujon Paris; Plaza Athenee Paris (2011). Spazio Thetis Venice (2010). Guanzhou Art Fair (2008). MAAC, Contemporary Art Museum Guayaquil (2005). Crystal Palace Guayaquil; Thuiller Gallery Paris (2003). Theatre de la Ville Paris (2002). Bill Tornado and Sylvie Rielle Paris (2000). Galerie de Nesle Paris (99). Her work was part of La Havana Biennial (97); Art Forum Quito (96); Quebec International Snow Sculpture Festival and British Council Quito (95). Beijing Latin American Art Festival (94).

As a multidisciplinary artist Maria Veronica has been working with a variety of techniques: drawing, painting, printmaking, video art, video installation, video-poetry, digital books, performance and photography. From her early years the artist has shown her talent also in portraiture and self-portraiture. She made portraits of prominent figures like Bjork, Isabelle Adjani, Pina Bausch, Louise Bourgeois, Dominique Mercy, Placido Domingo, Julie Stanzak, Helena Picon, Bill Clinton, Sheikha Moza bint Nasser, and diverse Ecuadorian, Latin American, European and now Middle Eastern personalities.

In Ecuador, she worked with "La Galeria" in Quito and Madeleine Hollaender in Guayaquil (95/98). She graduated from the School of Fine Arts in Quito (91-96), painting and printing specialization; where she was as well Dean Assistant of Printing Department at the same university. In 1996 Guayasamin invited her to work with him in "La Capilla del Hombre", Quito (murals paintings). Maria Veronica Leon is one of today's most dynamic artists from Latin America; her avant-garde work and life make of her a leading woman in the international contemporary art scene.

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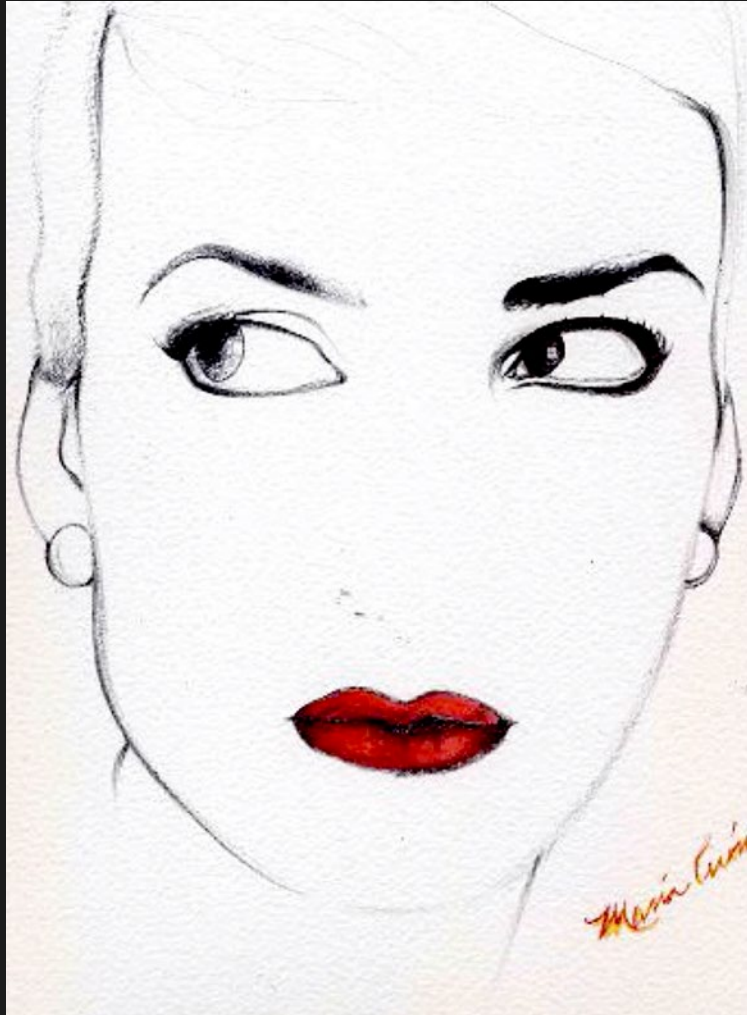
Web page: <http://www.mariaveronicaworld.com/sorbonne-2019/>

Facebook: [mariaveronicaleonveintemilla](https://www.facebook.com/mariaveronicaleonveintemilla)

Instagram: [maria\\_veronica\\_leon\\_v](https://www.instagram.com/maria_veronica_leon_v)

Twitter: [@MARIERVERONICA1](https://twitter.com/MARIAVERONICA1)



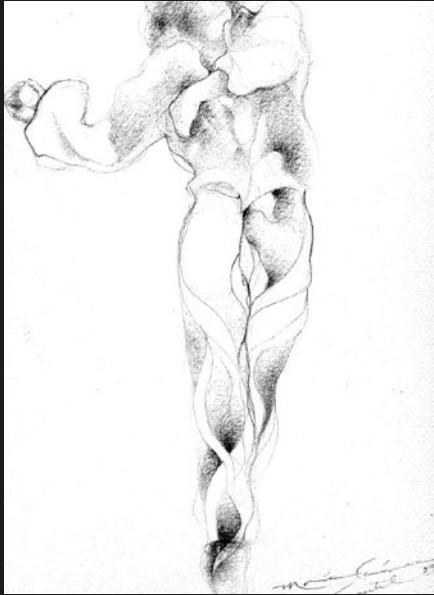


Maria Callas Portrait  
Pen and Acrylic on Canson  
Paris 2002



Pina Bausch Portrait  
Pen and Pencil on Canson  
Paris 2002





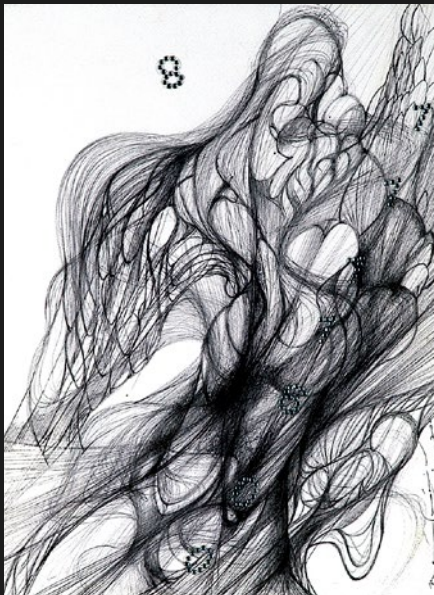
Dominique Mercy  
Tanztheater Pina Bausch Dance Company  
Paris 2003



Nauyoung Kim  
Tanztheater Pina Bausch Dance Company  
Paris 2003



Julie Stanzak & Helena Pikon  
Tanztheater Pina Bausch Dance Company  
Paris 2003



The Protector  
Pen on Canson  
Paris 2010



Violin Waves  
Pen on Canson  
New York 1996



Turning Around  
Pen on Canson  
Paris 2010



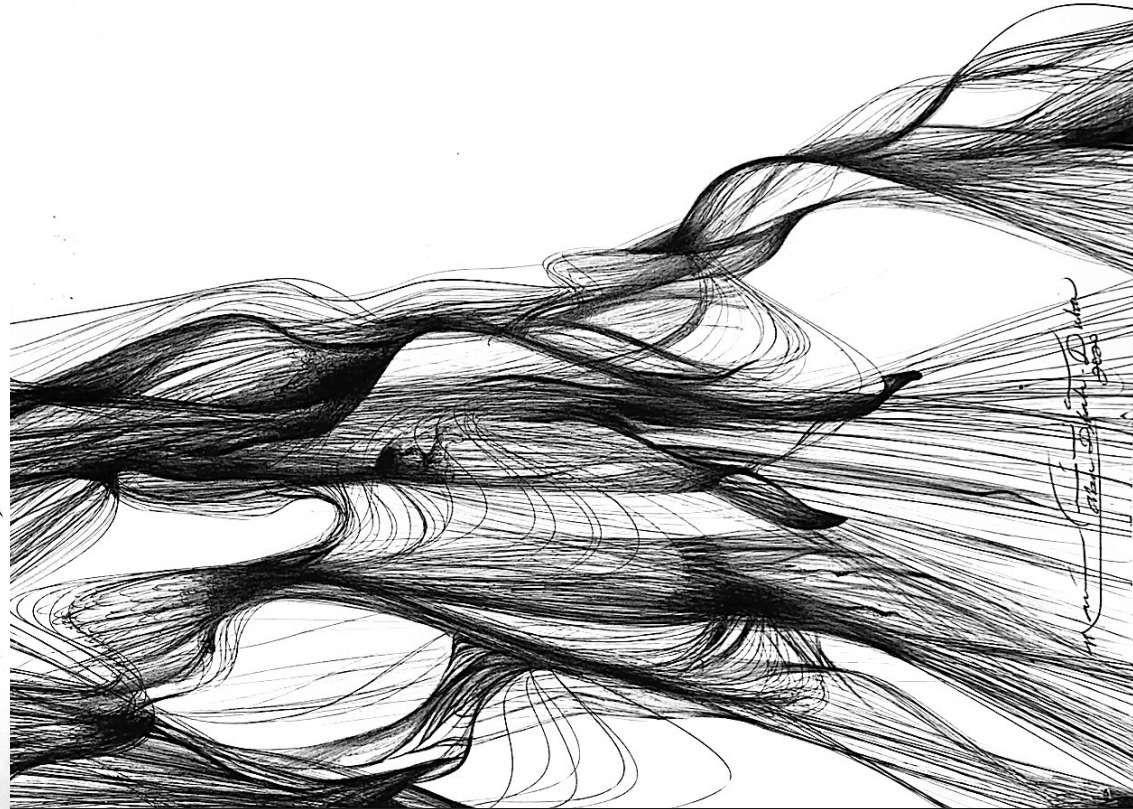


The Fluxus of Eternity  
Pen on Canson  
Venice 2013





Dune Bashing  
Pen on Arches  
40.8 x 30.8 cm  
Dubai 2021

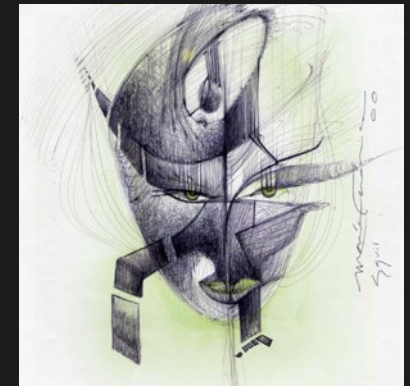
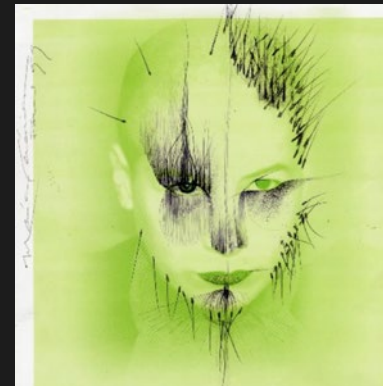
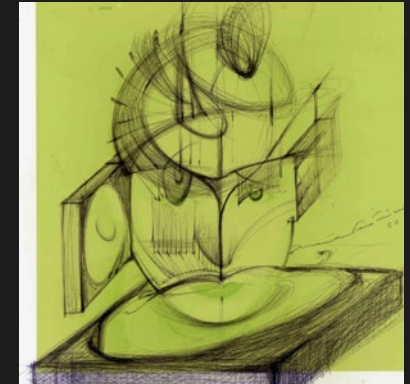
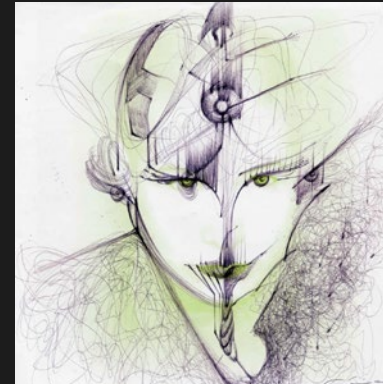
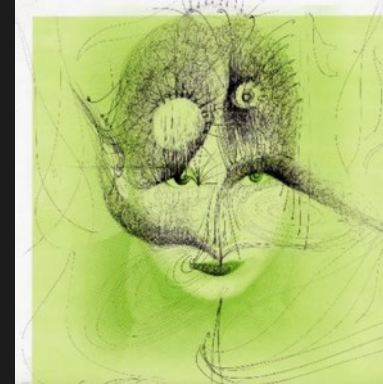


Dune Reflections  
Pen on Arches  
40.8 x 30.8 cm  
Abu Dhabi 2021





The Empress of China  
Self-Portrait  
Acrylic and Real Scarf on Canvas  
120 x 90 cm  
Quito 1995-1996



Self-Portraits  
Pen on Couche paper  
Paris 1998-1999





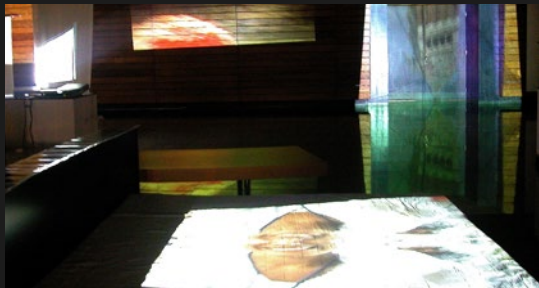
Performance  
La Galeria  
Quito 1997



Installation & Performance  
Acrylic & Oil on Velvet  
Quito 1997



Psychedelic Future  
Installation  
Psychedelic fabric & broken mirrors on Velvet  
Quito 1996



From Water & Crystal  
Video Art  
MAAC, Anthropological & Contemporary Museum  
Guayaquil - Ecuador 2005



From A Mother from Mars  
Video Performance  
Petit Palais Paris 2008



From A Mother from Mars  
Video Performance  
Petit Palais Paris 2008





Active Meditation Painting  
Quadrimensional Painting  
Performance: Acrylic Cube, Acrylic Painting & Techno Music  
MAAC, Antropological and Contemporary Museum  
Guayaquil - Ecuador 2005

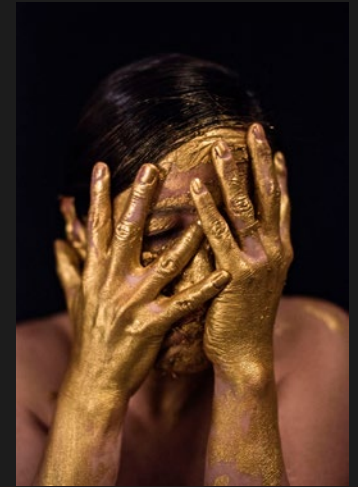




The Mirrors of Venice  
Video-Poetry  
MAAC, Antropological & Contemporary Museum  
Video projections on home appliances (Washing machines, refrigerators, beds, etc)  
Guayaquil - Ecuador 2005

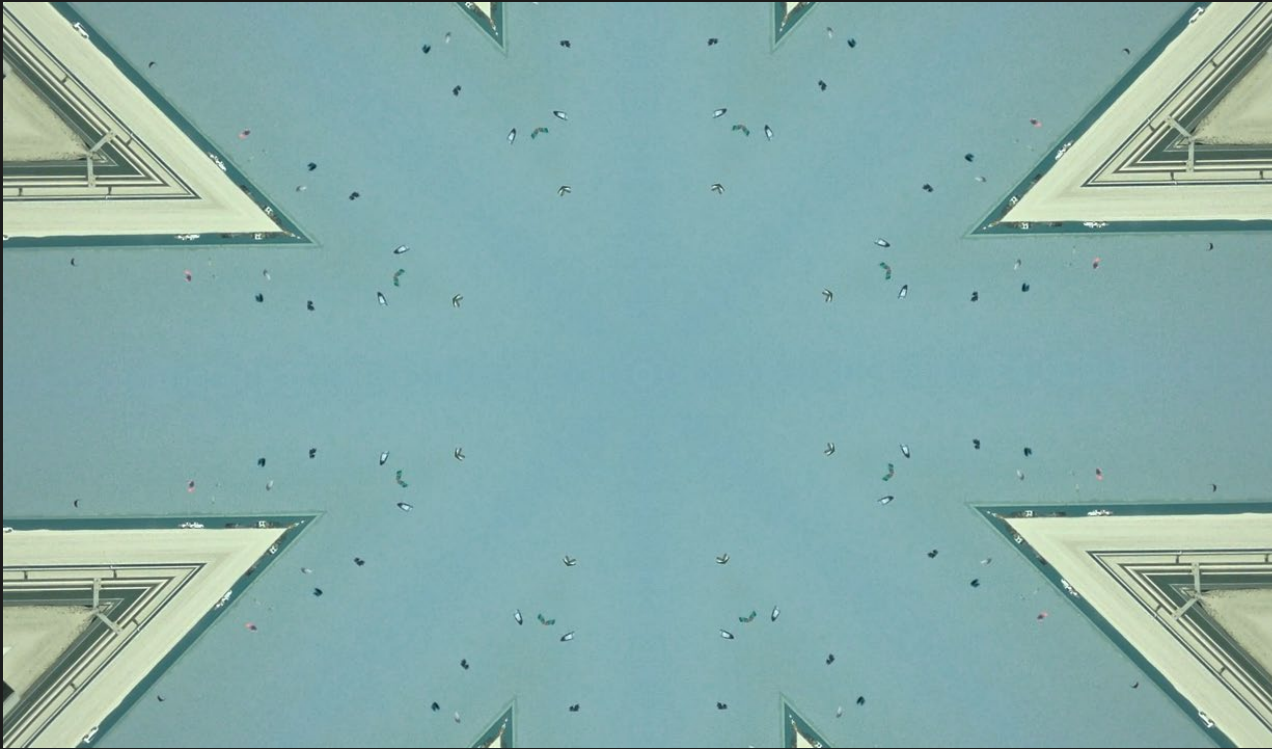
The Mirrors of Venice  
Video-Poetry / Video Art  
Palazzo Ca Zenobio  
52 International Exhibition - La Biennale di Venezia  
IILA Latinamerican Pavilion  
Venice 2007





Communicating with Ancestors  
Virtual Gold Masks  
Acrylic on faces, Performance & Video  
Dubai 2015  
56 International Exhibition. La Biennale di Venezia.  
Pavilion of Ecuador, Venice 2015





## Gold & Water: Metallic Constellations]

by Ileana Cornea, Paris 2015

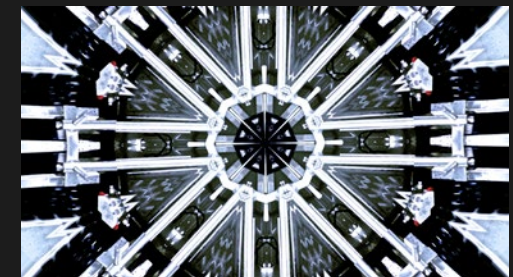
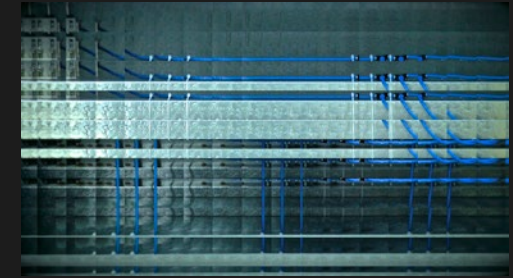
For the first time in the history of the Venice Biennale, Ecuador opens its own independent pavilion thanks to the initiative of a young multidisciplinary artist, relevant to the Art History of Ecuador, Maria Veronica Leon, currently living in Dubai (Cube Arts Gallery), who has been distinguishing herself in Paris since 1998 for her works (drawing, painting, printing, video art, video poetry, performance, digital books, and digital photography).

Gold intensity and water translucency has always been one of her favorite subjects. For the 56th International Art Exhibition, she explores gold and water through a new proposal: "Gold Water: Apocalyptic Black Mirrors", a true manifesto in favor of life and art.

This committed artist deplores the excesses, exaggeration, intoxication and drifts of industry, which penetrates to the very heart of nature (1) and alters 'water vibration energy' and the 'symbolic, historical and cultural significance of gold.'

'Water, as governed by regulations that meet the needs of our western industrial civilisations, encompasses the most ancient representations that, still today, bear their influence on our opinions. Water mythology and symbolism engraved in our subconscious contribute to our perception of water'. For the French semeiologist Jules Gritti 'Our technical and industrial civilisation, owing to its inherent shortages and pollutions, may exacerbate need, anguish and appetite in talking signs.'

Starting from this perspective, the Ecuadorian artist explores the mnemonic traces of our relationship with water and gold. Her project is built around a strong symbol: the fireplace, which is cube-shaped as a leading-edge kitchen, though with a new identity. The relevance of this realistic structure lays in its universality, thus enabling the artist to create an original work that metaphorically evokes humanity in the process of forgetting itself. A wall of a series of micro- waves recessed into rails shows the images of a lost paradise recalling the walls of Plato's Cave. Several videos show the images of a water bottling plant: shuffled rhythms on a metal background give rise to stars that open and transform like new galaxies. Another video shows virtual and incandescent gold in an everlasting fight against water and evokes chaos. Gold as an economic index will turn into a promise of beauty.



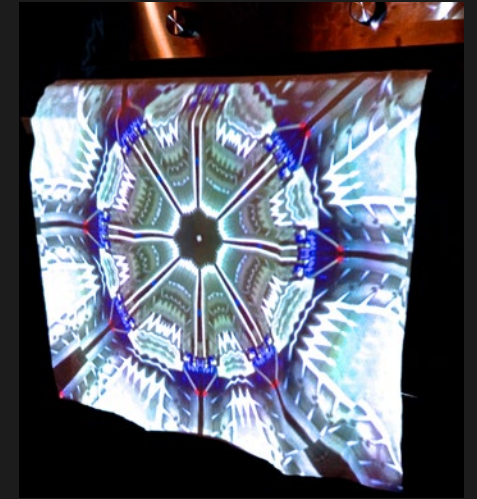
Apocalyptic Black Mirrors  
Video Art Opera  
Dubai 2015

56 International Exhibition, La Biennale di Venezia,  
Pavilion of Ecuador 2015





Transgender Kitchen  
Painting, drawing, printing on Ikea Kitchen and doors.  
Art video on Kitchen Clothes on Ovens  
Apocalyptic Black Mirrors, Video Art Opera, Dubai 2015  
56 International Exhibition. La Biennale di Venezia.  
Pavilion of Ecuador, Venice 2015



Containers for Apocalyptic Black Mirrors Video Art Opera  
Installation  
MACRO, Museum of Contemporary Art of Rome  
Rome 2016







The Mechanics of Joy  
Painting, Collage with Electronic & portable Gadgets on Mirrors  
80 x 120 cm  
Dubai 2019  
Sorbonne University Abu Dhabi 2019.



The Reason of the Mentor  
Adhesive materials, acrylic & writing on mirror  
80 x 120 cm  
Dubai 2019  
Sorbonne University Abu Dhabi 2019.



The Mechanics of Persistence  
Painting, Collage with Electronic & portable Gadgets on Mirrors  
80 x 120 cm  
Dubai 2019  
Sorbonne University Abu Dhabi 2019.





The Healer  
Oil on canvas  
162 x 130 cm  
Dubai 2019  
Sorbonne University, Abu Dhabi 2019.



Ghandi's Room  
Installation / wood furniture & environment inspired by Ghandi's room  
Sorbonne University, Abu Dhabi 2019



The Cure  
Installation with different medias: drawing, painting on canvas and mirrors, collages, bear, pills, medical and hospital appliances  
Sorbonne University, Abu Dhabi 2019



Ghandi, The Heroic Destiny of Tolerance  
Acrylic & Oil on canvas  
150 x 100 cm  
Dubai 2019  
Sorbonne University, Abu Dhabi 2019

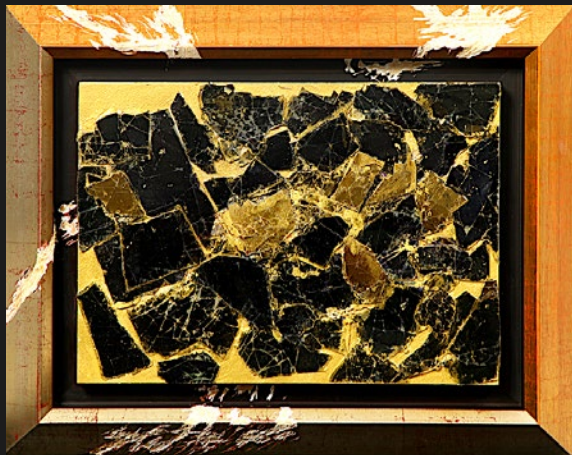




Cyber Dissolution  
Broken iPhone & TV Screen fragments on canson  
92.8 x 72.6 cm  
Dubai 2019  
Sorbonne University, Abu Dhabi 2019



Sheikh Zayed, The Dream of a Father  
Oil on Canvas  
150 x 100 cm  
Dubai 2019  
Sorbonne University, Abu Dhabi 2019



Breaking Structures & Material Paradigms  
Acrylic & TV Screen fragments on canson  
45.7 x 60.9 cm  
Dubai 2019  
Sorbonne University, Abu Dhabi 2019



The Artist's Room  
Installation / Different medias & broken TV  
Sorbonne University, Abu Dhabi 2019





Empty Quarter Sand Drawing on Canson  
61 x 45.7 cm  
Dubai 2021

## Maria Veronica Leon, the unravelling thread

by Ileana Cornea, art critic  
Paris, 2011

Her pen moves quickly, blackening the blank page, threads overlapping, stretching and finally taking shape. The organic joins the plant world, pouring out sap, the female body is a secret landscape, a palpitating constellation, a changing topography, a tapestry recounting intimate stories.

It's the family of Valentine Hugo, Unica Zűn, Dora Maar, Léonore Fini, Toyen, and all those whose names have been forgotten, whose line Maria Veronica Leon continues. She belongs to the family of women who brought awareness of the female inner consciousness to the history of art.

Woman considers herself of the cosmos, feels she is part of the telluric and chthonian forces; she is the incarnation of nature. Maria Veronica instinctively interprets the female body like a living spring, ceaselessly contorting and recomposing itself.

Her drawings are of the utmost precision. Having lived and worked with Pina Bausch's dance company, she was able to embody in her drawings the energy driving the movements and spirit of the German choreographer. Her drawings develop the dreamlike quality of the body depicted, the metaphor of the being belonging to the universal vibration.

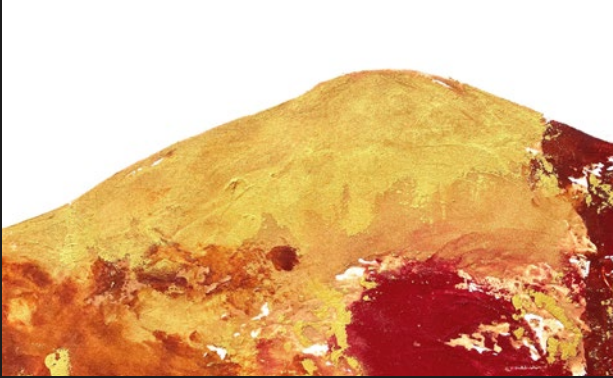
The Ecuadorian artist secretes thread like an insect, like Penelope working on her interminable creation. Guts, nerves, arteries, synapses, this is the living nature of the troubled body, the loving body, the lascivious body, the offered body and the body dancing.

She draws the symbolic thread, Ariana's thread, entering the intimate labyrinth, the feminine condition, the above and the below blending into one.

Her paintings inherit this pen stroke which goes on into infinity and is peculiar to her. In her portrait gallery, you're drawn in by the details of the richly worked costumes, the thread increasing the complexity of its turns and blending with colour:

Bits of abstract lace, fluted threads, come together and separate, creepers, complicated and gilded textures; the artist comes from a country where gold symbolises the sun and the silver is moon dust.





Gold, Color Acrylic & Empty Quarter Sand on Arches  
61 x 45.7, Dubai 2021



Gold, Color Acrylic & Empty Quarter Sand on Arches  
61 x 45.7, Dubai 2021



Gold, Color Acrylic & Empty Quarter Sand on Canson  
61 x 45.7, Dubai 2021



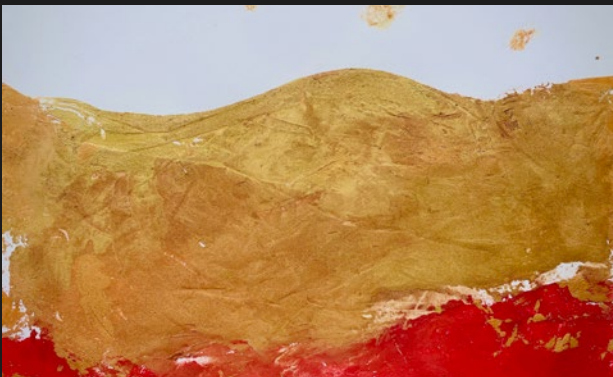
Gold Acrylic & Empty Quarter Sand on Arches  
57 x 38, Dubai 2021



Gold Acrylic & Empty Quarter Sand on Arches  
57.3 x 37.2 cm, Dubai 2021



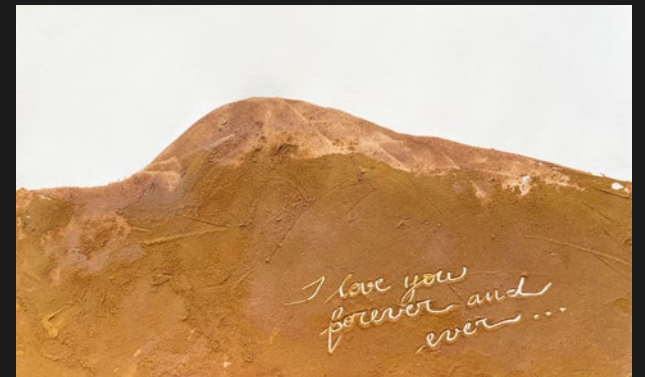
Gold Acrylic & Empty Quarter Sand on Arches  
40.8 x 30.8 cm, Dubai 2021



Gold, Color Acrylic & Empty Quarter Sand on Canson  
61 x 45.7, Dubai 2021



Gold, Color Acrylic Writing & Empty Quarter Sand on Canson  
61 x 45.7, Dubai 2021



Empty Quarter Sand & Writing on Canson  
61 x 45.7, Dubai 2021



# Portfolio - The Empty Quarter Sand Painting

Maria-Veronica Leon V

## The dune, the astonishment

"When I'm in the desert, I leave everything behind."

Many years ago Maria Veronica Léon-Ventemilla began by revealing the invisible traces left in space by the movement of the body of dancers. With her baroque sensibility, she then embarks on the exploration of the face of the self-portrait and then of the portrait. The fascination with water and gold brought her to the Venice Biennale in 2015 with "Gold Water: Apocalyptic Black Mirrors". Performance, photo, installations, all of his creation correspond to specific moments in her life, thus punctuating her crossing of cities and continents. The desert, this immense wrinkled monochrome, marks a turning point in the way she sees painting.

On paper, the curved lines now frame the golden walls. The soft hunchbacked shapes like matrices vulnerable to the mercy of the winds hide in their sublime undulatory mystery the premises of the impossibility of the image.

The nothing at the root of all creation, the zero degree of its own pictorial experience, infinite space has no face, neither does the loss of the father.

There remains the materiality of sand, the illusion of color, the density of air. Traces are inscribed on the paper like writings cemented on the walls of her sensual curves. The breath of everything remains invisible.

She works from memory. Her dunes seem to form themselves on the white, grainy paper like the palimpsest of her perception. "They happened quite naturally" confides the artist, as if dictated by an exhalation animating the material. The sand, the acrylic glue, from where this "seat in gesin" dear to the Breton painter Pierre Tal Coat, which it offers to the eye and which it calls very scientifically "the system of dunes" which do not represent not landscapes, skies, oases or personalities.

On the blank page, protruding reliefs stand out and intersect, provoking the imagination, the painting as a task and a golden trace, consolidated, modeled materialised in the crushed earth of the dune.

Its dunes transform themselves. They change their color, reality, shape. Throughout the series they are in motion like real wind-powered dunes, coloured by the rays of the sun. Almost liquid orange trees, imprinted greens as if to seek the freshness of water, other exogenous hues, strangely pigmenting them.

Its dunes then seem to disappear in an explosion of lines and gestural and nervous features like a disorder committed to transforming itself into order. Do they announce the birth of a new prayer?

The "letter" is not yet formed. In the belly of the dune it seems to be in gestation. She seeks to reinvent herself to make the junction between the physical world and the metaphysical world.

The contribution of the sand testifies to the geographical location where the work of Maria Veronica was carried out. Its symbolic charge adds to the content the reality of time and space as an essential inking. Rub al Khali's imprint moved his soul: This is not a dune.

Ileana Cornea (Artension) Paris March 2021



Gold & colour Acrylic & Empty Quarter Sand on Arches  
61 x 45.7 cm, Dubai 2021



Watercolor Pencil & Empty Quarte Sand on Arches  
76.3 x 56.5, Dubai 2021



Gold Acrylic & Empty Quarter Sand on Arches  
61 x 45.7 cm, Dubai 2021



Watercolor Pencil & Empty Quarte Sand on Arches  
76.3 x 56.5, Dubai 2021



Gold & Color Acrylic and Empty Quarter Sand on Arches  
40.9 x 30.7 cm, Dubai 2021



Gold & Colour Acrylic & Saadyat Island Sand on canvas  
200 x 110 cm Dubai 2021