

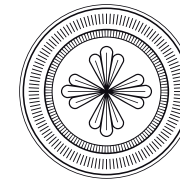
SageCulture™

ONLINE GROUP EXHIBITION | MAR 2025



# TERRA ANOGSTRA

# SAGE CULTURE



SageCulture™

# TERRA ANCESTRAL

Online Exhibition — March 13th, 2025

This catalogue is published in the occasion of the online exhibition  
"Terra Amcestral" from March 13th to May 17th, 2025.

Curated by Sage Culture.

Photography & Images courtesy of Sage Culture, Álvaro Negro, John Pule,  
Saad Qureshi, Paula Bosco, Mitch Iburg, Carlos Vera, and Lemos & Lehmann.



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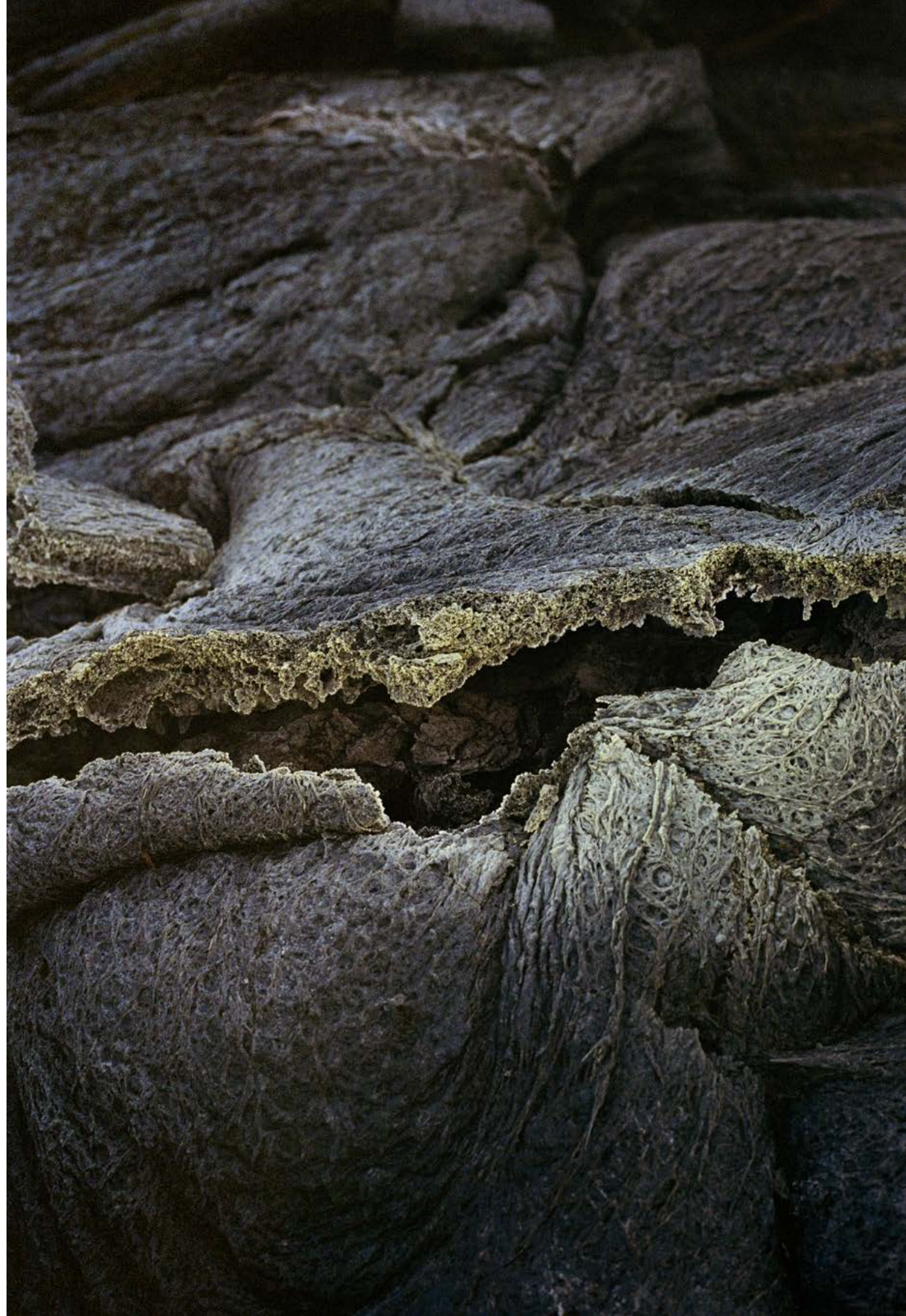
# THE EXHIBITION

# TERRA ANCESTRAL

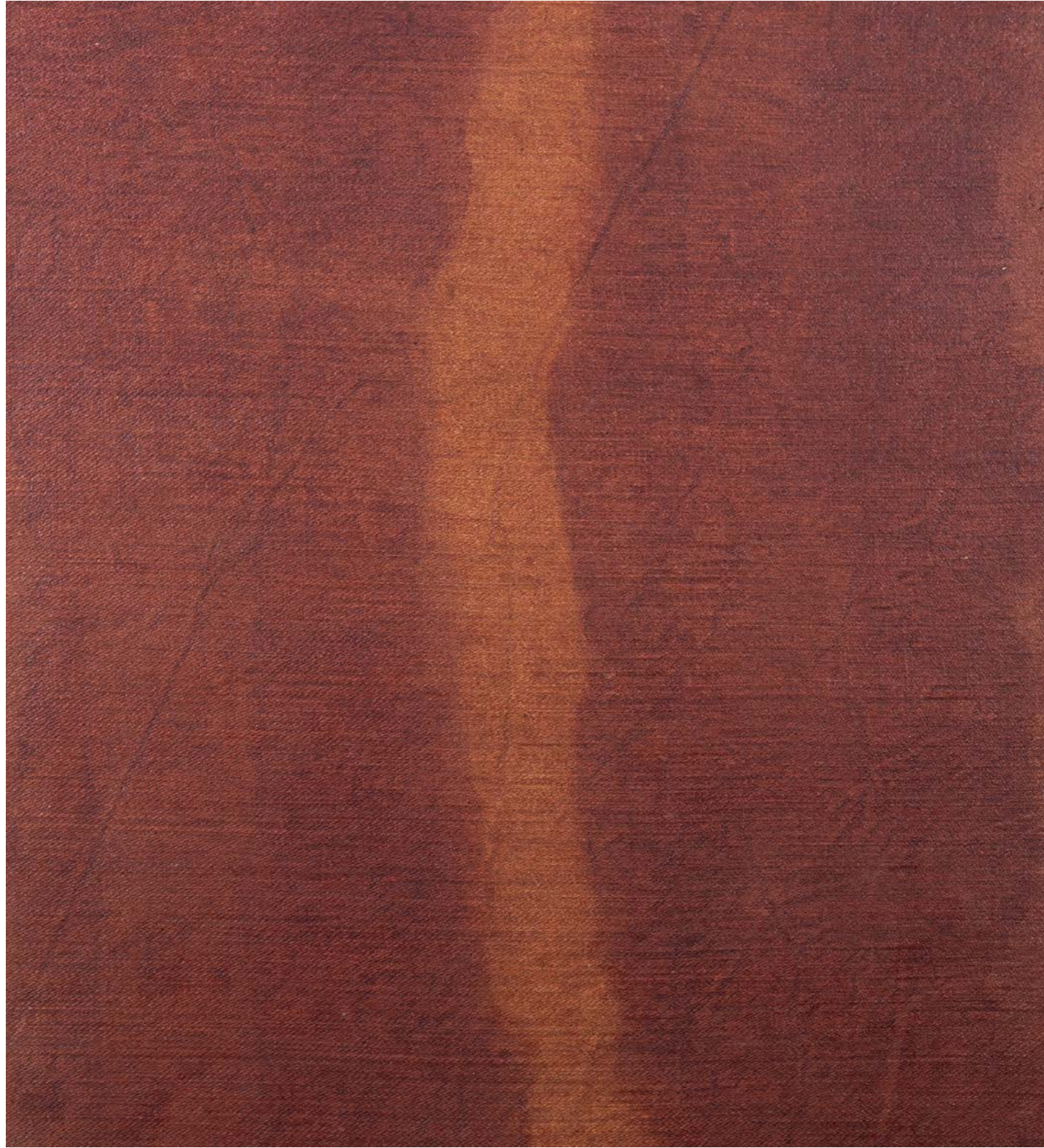
Sage Culture presents Terra Ancestral, an online exhibition that envisions the Earth as a sentient, ancestral force whose natural processes are increasingly stressed by unsustainable resource exploitation in our current era.

Current pressures now raise questions about our legacy on both climate and civilization, challenging the shift from the symbiotic relationships that Indigenous peoples maintained with nature to a less harmonious approach that has disrupted cultural orders and contributed to significant environmental and societal challenges.

Terra Ancestral reclaims Earth's primordial, dynamic wisdom—a force revered by ancient cultures as a living, sacred presence. Reflecting humanity's evolving relationship with nature, it underscores the Gallery's commitment to environmental awareness and cross-cultural dialogue.







The exhibition features works by Álvaro Negro, John Pule, Saad Qureshi, Paula Bosco, Mitch Iburg, Carlos Vera, and Lemos & Lehmann. Through natural materials and abstract expressions, these artists investigate spiritual ecology, intergenerational knowledge, and cultural traditions rooted in longstanding interactions with the environment.

The title *Terra Ancestral* alludes to the planet's geological strata and evolutionary pathways as a vast repository of wisdom for and from humankind. Over millennia, Earth's ecosystems have developed remarkable harmony, just as the earliest human cultures advanced diverse practices—ranging from oral traditions and artisanal techniques to scientific and philosophical frameworks—to live symbiotically with natural systems.



Life emerged and evolved through cycles of growth, decay, and renewal, establishing self-regulating ecosystems that have sustained the planet. These natural processes, observed and interpreted by diverse cultures, continue to shape humanity's collective consciousness, even as our connection to the natural world grows increasingly fragile.

Ancient cultures, in their journeys as nomadic hunter-gatherers, migrated across continents, adapting to varied environments with deep ecological knowledge. Arriving in new lands via natural corridors and land bridges, Indigenous peoples developed intricate systems of ecological knowledge, sustaining themselves through profound relationships with their surroundings.

Centuries later, as human societies entered periods of consolidation and cultural exchange, Indigenous practices were challenged by new waves of migration and colonization. External political and economic forces disrupted longstanding relationships between native communities and their environments.



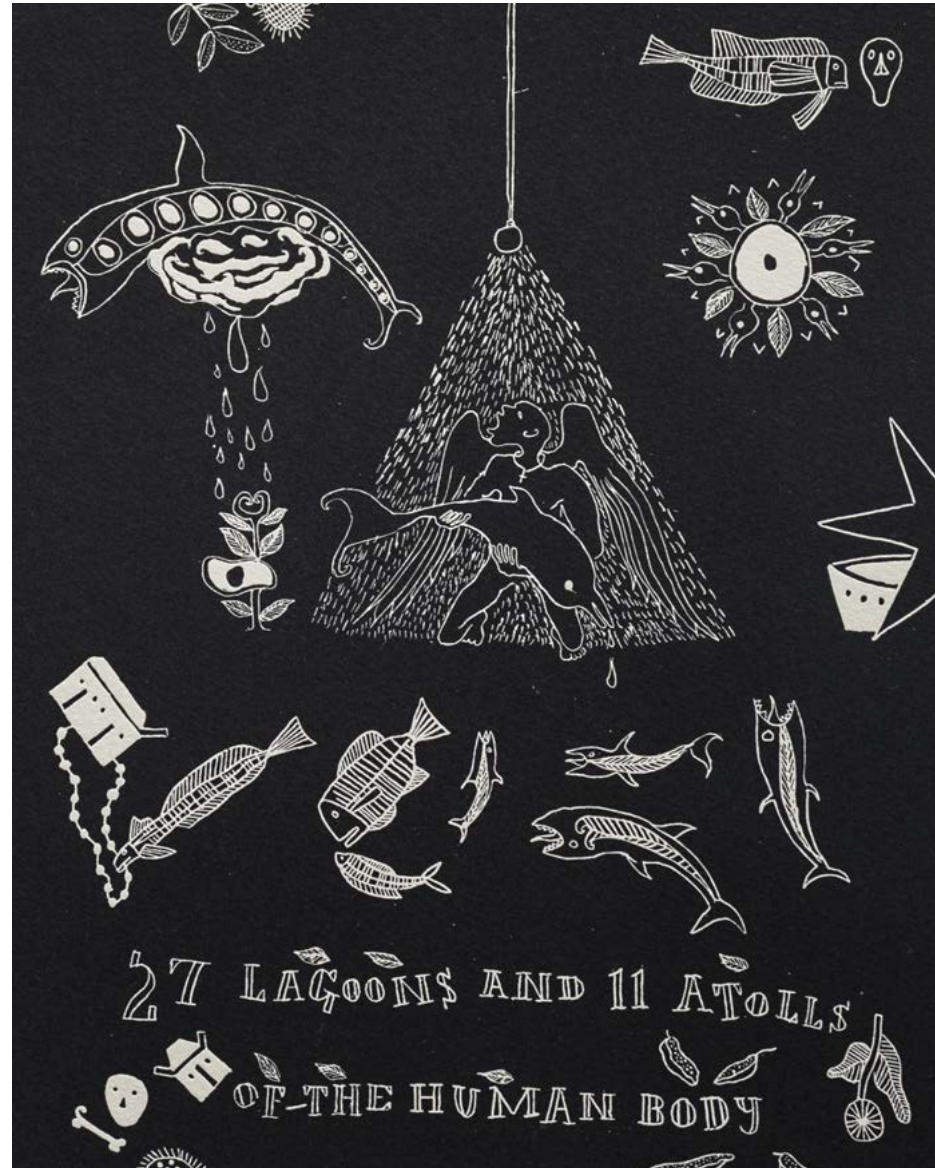




These encounters led to the displacement of entire cultures and significant disruptions of ancient civilizations, resulting in the erosion of ecological wisdom that had sustained societies for generations.

In light of today's critical natural and social upheavals—including recent wildfires that have devastated Los Angeles—environment disasters are unfolding worldwide: Europe endures record heat waves and flooding; Africa faces severe droughts and cyclones; North America struggles with intensifying hurricanes and storms; South America battles large-scale Amazon fires; Asia suffers disruptive monsoon seasons that displace millions; and Australia contends with devastating bushfires.





Simultaneously, social conflicts—including armed clashes, wars, political polarization, and global refugee and migration challenges—compound these issues, devastating communities and ecosystems on an immense scale. The exhibition underscores art's capacity to deepen our understanding of the delicate ties that connect all life forms.



As environmental disasters and conflicts escalate—calling for a renewed perspective, reverence, and responsibility for our shared home—it offers a window into the time-honored wisdom of Earth’s cycles, humankind’s cultural heritage, and the necessity of respectful social exchange.

The featured artists reflect on cultural memory and ancient traditions, using a diverse range of materials—from natural pigments and ceramics to photography—to reveal the cyclical forces underlying both the natural world and human societies.



While Terra Ancestral spotlights contemporary works, it also invokes broader historical and global perspectives. Drawing upon ancient narratives, philosophical texts, and scientific principles, the exhibition situates itself at the intersection of past and present, tradition and innovation.

In doing so, it highlights the intertwined arc of human–nature relations that spans centuries and cultures. The exhibition affirms that recognizing the dynamic relationship between natural forces, human innovation, and artistic expression is pivotal to forging a more sustainable future.





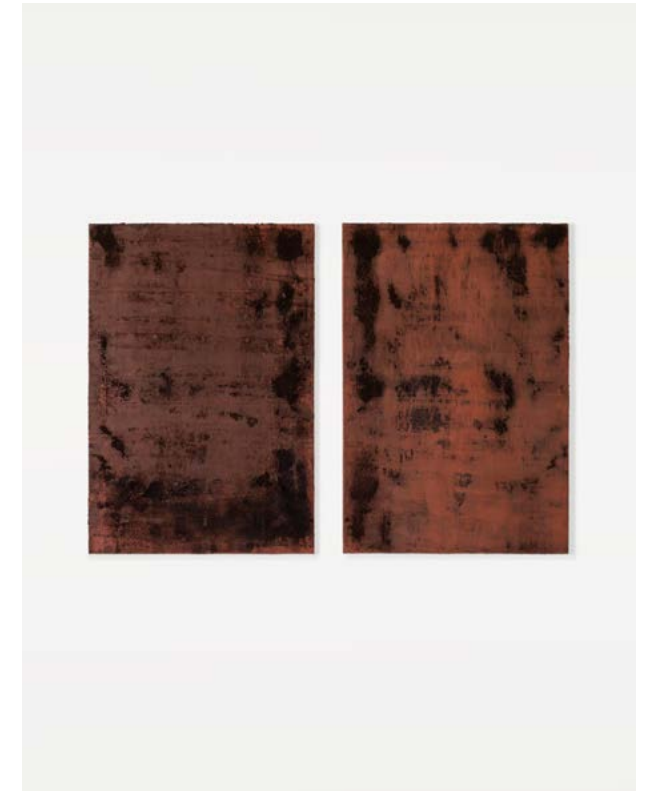


As part of Sage Culture’s “Art & Environment Program,” the exhibition fosters rich dialogues between art, ecology, and cultural memory. Merging expertise from environmental studies, cultural anthropology, art history, and related fields, the program explores how artistic practice can engage deeply with ecological stewardship and inherited wisdom.

It encourages all generations and disciplines to examine how they inhabit and shape the Earth’s living systems.

Terra Ancestral at Sage Culture stands as a reverent homage to the Earth's ancient wisdom and a contemplative study of our collective human legacy. By illuminating the interplay of ecological processes and cultural inheritance, the exhibition encourages us to reclaim the balance that has sustained life for millennia and to foster peace among nations and peoples of all origins.

Within these works, the Earth emerges as both muse and mentor—a sentient force that invites us to honor its cycles, protect its future, and inherit the profound knowledge that has guided countless generations before us.







Founded in Los Angeles in 2016, Sage Culture focuses on nature-inspired art. Its mission is to foster a deeper appreciation for environmental narratives and cultural resilience, promoting ecological reflection through contemporary practice. Terra Ancestral continues this mandate by emphasizing how ancient wisdom—embedded in nature’s processes and human traditions—can help address current ecological challenges.

Through exhibitions and programs, Sage Culture foregrounds environmental themes, advocating for a global community of artists whose thoughtful engagement with Earth’s materials and histories enriches both creative practice and ecological awareness.



# FEATURED ARTISTS

# JOHN PUHIATAU PULE

Liku — Niue & New Zealand





John Puhiaata Pule is an established painter, printmaker, poet, and writer. Born in the village of Liku, he immigrated to Aotearoa, New Zealand, at an early age and remains deeply connected to his birthplace, splitting his time between Niue and Auckland. A self-taught artist who first entered creative spheres through his extensive and award-winning body of poetry, Pule often draws on his own migration story and sense of identity to explore broader Niuean culture and mythologies.



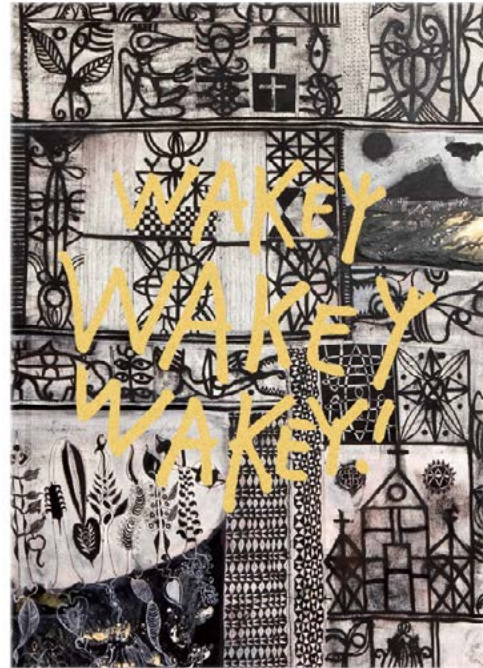
His art intertwines expressions of land, ocean, and people, both familiar and foreign, as well as symbols of colonization, displacement, and religion to create a visual topography that embraces personal and communal histories.

Pule's visual vocabulary is also strongly informed by hiapo, a traditional Niuean decorative barkcloth. In the 19th century, hiapo were characterized by motifs inspired by native plant life and produced in fluid freehand directly on the cloth. With colonization, these works began to feature images of colonial influence, melding traditional Niuean cultural iconography with that of modern events. Pule's work often emphasizes representations of Nature and references from across cultures and time, bringing past and present together into singular compositions on canvas, barkcloth, and paper.

Pule's work is held in several public collections, including the Auckland Art Gallery, Te Papa Tongarewa (Museum of New Zealand), the National Gallery of Victoria, and the Queensland Art Gallery.







Arguably one of the Pacific's most significant artists, Pule has been at the forefront of contemporary New Zealand art since the early 1990s. His work has been presented extensively at prestigious institutions and events, including the Queensland Art Gallery, the 24th Biennale of Sydney, and the Asia-Pacific Triennial.

In 2011, the Auckland Art Gallery held a major survey of his work, highlighting his significant contributions to contemporary art, and in 2018, one of his large-scale, multi-panel paintings was featured in the monumental survey Oceania at the Royal Academy of Arts in London. Pule has been invited to important residency programs, including at the Romerapotheke Art Residency in Basel, Switzerland, and has been honored with such awards as the Laureate Award given by the Arts Foundation of New Zealand.

# FEATURED WORKS



# John Puihata Pule - Song of the Drunken Land, 2010

Float mounted Etching framed with Tru-View Museum Glass®

18 3/4 x 22 3/4 x 11/4 in | 47.6 x 57.8 x 3.2 cm

Frame included - Edition 10 of 30





10/15 In another Country  
Tom Pule 2013

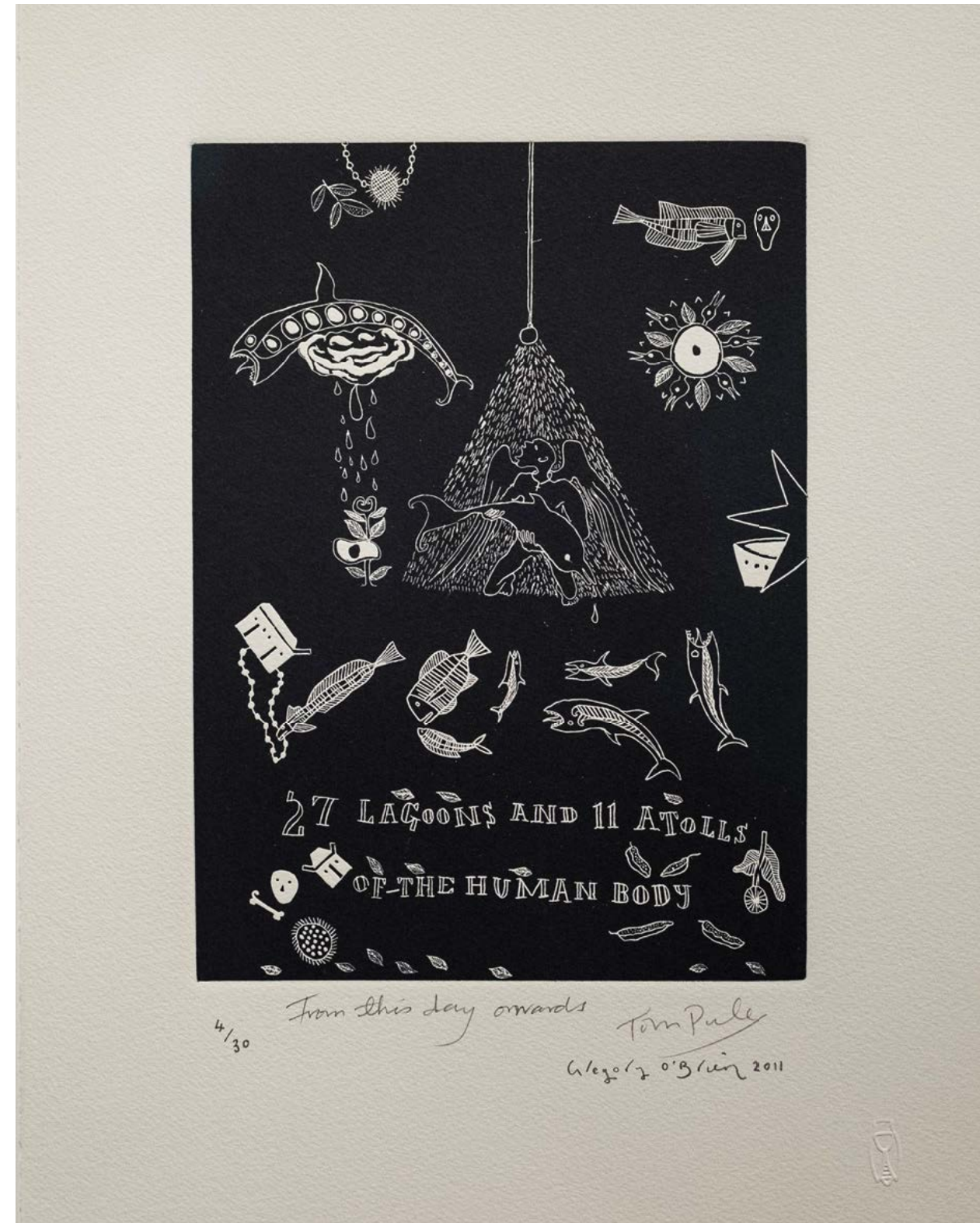






### John Puhiata Pule - From This Day Onwards, 2011

Float mounted Etching framed with Tru-View Museum Glass®  
 18 3/4 × 15 × 11 1/4 in | 47.6 × 38.1 × 3.2 cm  
 Frame included - Edition 4 of 30







### John Puihata Pule - The Guitar in the Studio, 2010

Float mounted Etching framed with Tru-View Museum Glass®

18 3/4 × 15 × 11/4 in | 47.6 × 38.1 × 3.2 cm

Frame included - Edition 4 of 30



### John Puihata Pule - Stars Navigators, 2011

Float mounted Etching framed with Tru-View Museum Glass®

19 2/5 × 23 1/10 × 13/10 in | 49.2 × 58.7 × 3.2 cm

Frame included - Edition 4 of 30



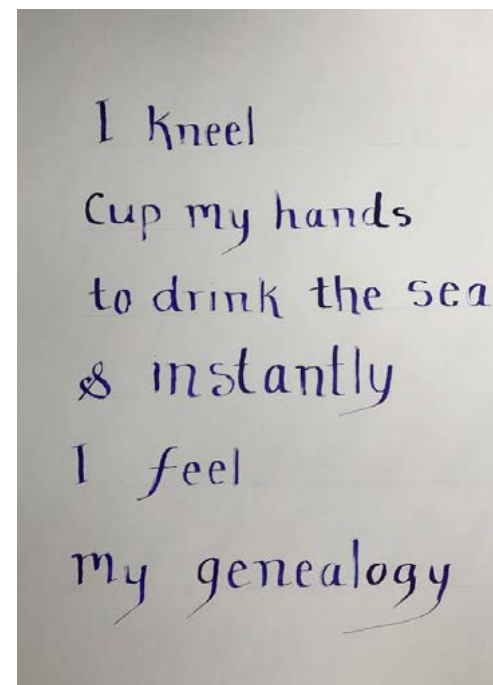




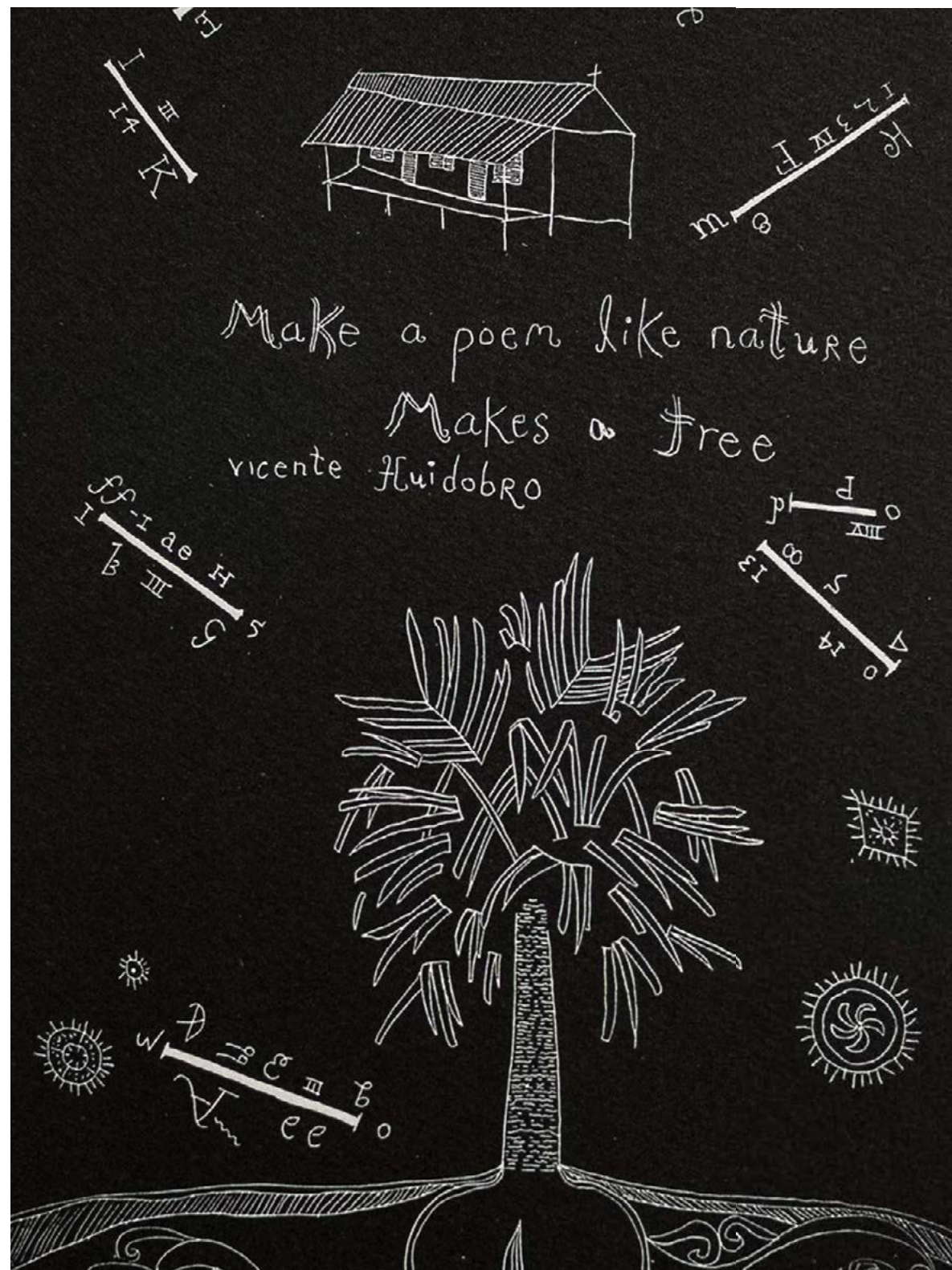


## John Puhia Pule - Four Prayers, 2010

Float mounted Etching framed with Tru-View Museum Glass®  
 18 7/10 × 15 × 13/10 in | 47.6 × 38.1 × 3.2 cm  
 Frame included - Edition 4 of 30







## John Puhiaata Pule - Planks of a Half Built House, 2010

Float mounted Etching framed with Tru-View Museum Glass®

18 7/10 × 15 × 13/10 in | 47.6 × 38.1 × 3.2 cm

Frame included - Edition 4 of 30



## John Puhiaata Pule - What I Will Find There, 2011

Float mounted Etching framed with Tru-View Museum Glass®  
 18 3/4 × 22 3/4 × 11/4 in | 47.6 × 57.8 × 3.2 cm  
 Frame included - Edition 3 of 30





# ÁLVARO NEGRO

Lalín — Spain







Álvaro Negro (b. 1973, Lalín, Spain) is a multidisciplinary artist whose practice spans painting, photography, video, writing, and curating. His work explores the historical and conceptual dimensions of painting, engaging with themes of temporality, light, and spatial perception. Rooted in a deep awareness of art history, Negro's compositions often reference Renaissance light, architectural modulation, and the materiality of color. His paintings—layered with acrylic, pastels, and mineral pigments—investigate abstraction while maintaining a dialogue with everyday experience.

Álvaro Negro's artistic journey is shaped by an ongoing dialogue between history and contemporary practice. After studying at the Faculty of Fine Arts in Pontevedra, he was deeply influenced by his early collaboration with Lucio Muñoz in Madrid, where he contributed to the mural *La ciudad inacabada* for the Assembly of Madrid. His subsequent studies at Central Saint Martins in London exposed him to international artistic dialogues and reinforced his interest in abstraction, materiality, and spatial perception.

Negro's works have been exhibited at leading institutions, including CGAC (Centro Galego de Arte Contemporánea), Fundación DIDAC, MACUF, and the Real Academia de España en Roma. His *Traza* series, developed at Galería Vilaseco, reflects his meticulous investigation of pictorial presence and the passage of time.







An important part of Negro's international presence is his collaboration with the Los Angeles-based Sage Culture Gallery, where he participated in *Consciousness* (2022) and *Terra Ancestral* (2025).

His practice aligns with the gallery's Art & Environment Program, reinforcing his commitment to ecological awareness and cultural memory.

Through these collaborations, his work contributes to global discussions on the relationship between art, history, and environmental consciousness.



# FEATURED WORKS





Álvaro Negro - Untitled (Deserto Cassel), 2022

Acrylic on canvas  
42 1/2 × 29 1/2 in  
108 × 75 cm







Álvaro Negro - Untitled (Deserto Laranxa), 2022

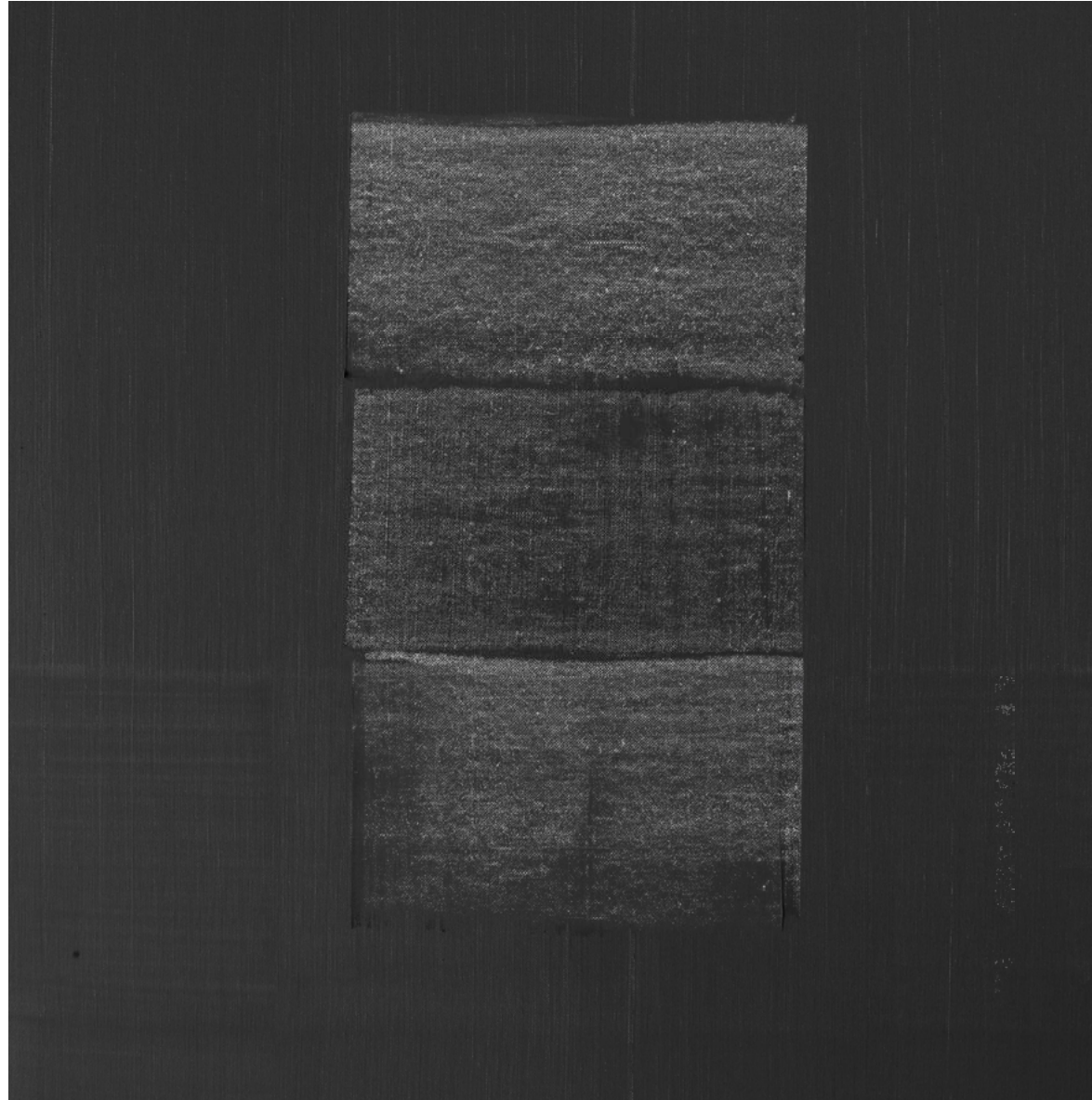
Acrylic on canvas

18 × 13 in

45.7 × 33 cm







Álvaro Negro - Traza V, 2022

Acrylic on linen  
48 4/5 × 39 4/5 in  
124 × 101 cm





Álvaro Negro - Untitled, 2018

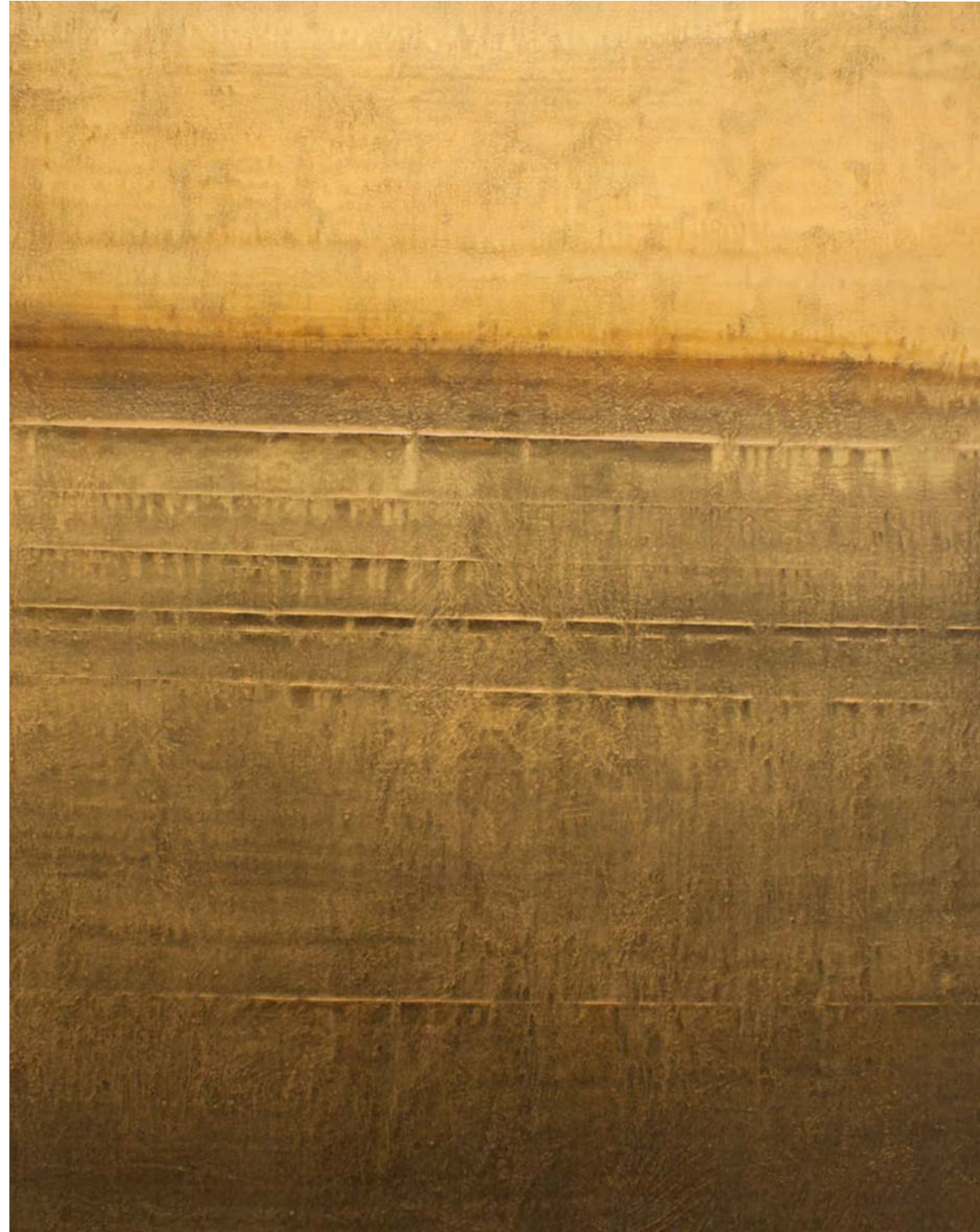
Acrylic, water-soluble pastel, and plaster on board  
13 × 9 2/5 in  
33 × 24 cm



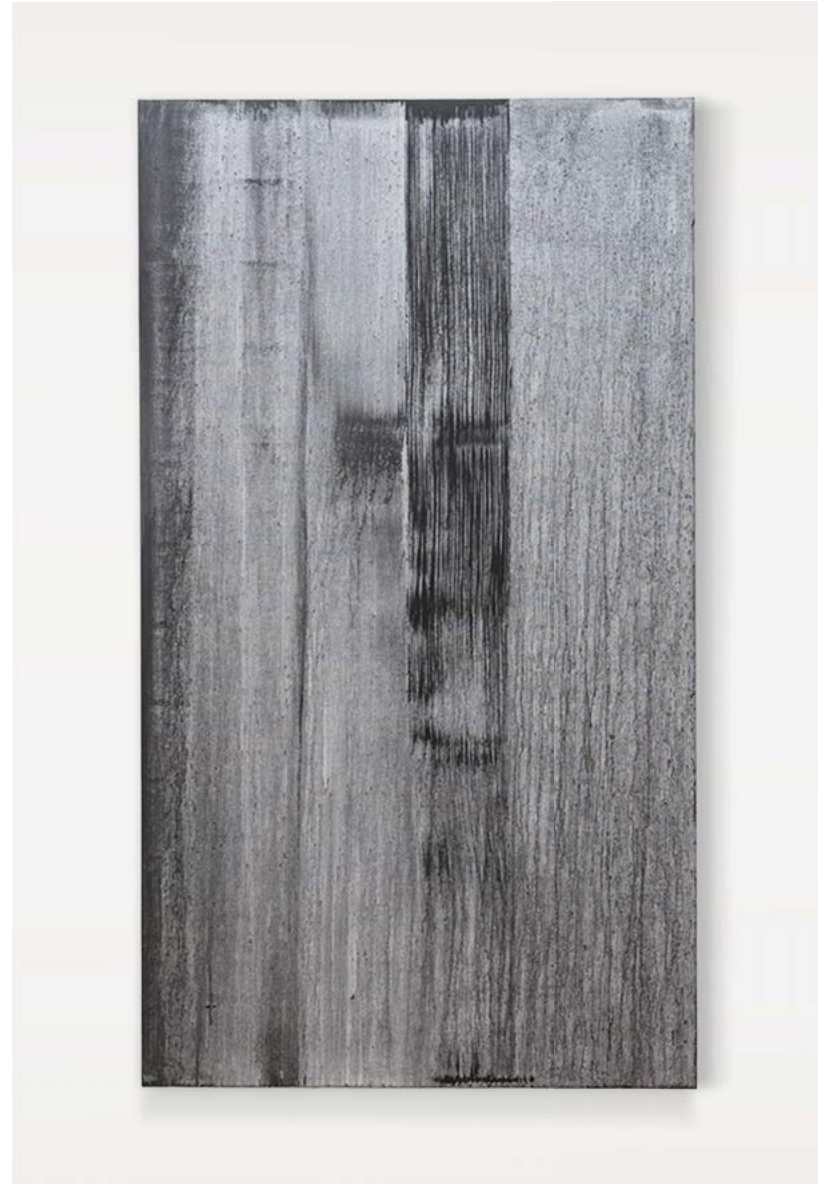


**Álvaro Negro - Untitled, 2020**

Acrylic and plaster on linen mounted on board  
39 × 29 3/10 in  
99 × 74.5 cm







Álvaro Negro - Traza II, 2022

Acrylic on linen  
94 1/2 × 49 1/5 in  
240 × 125 cm

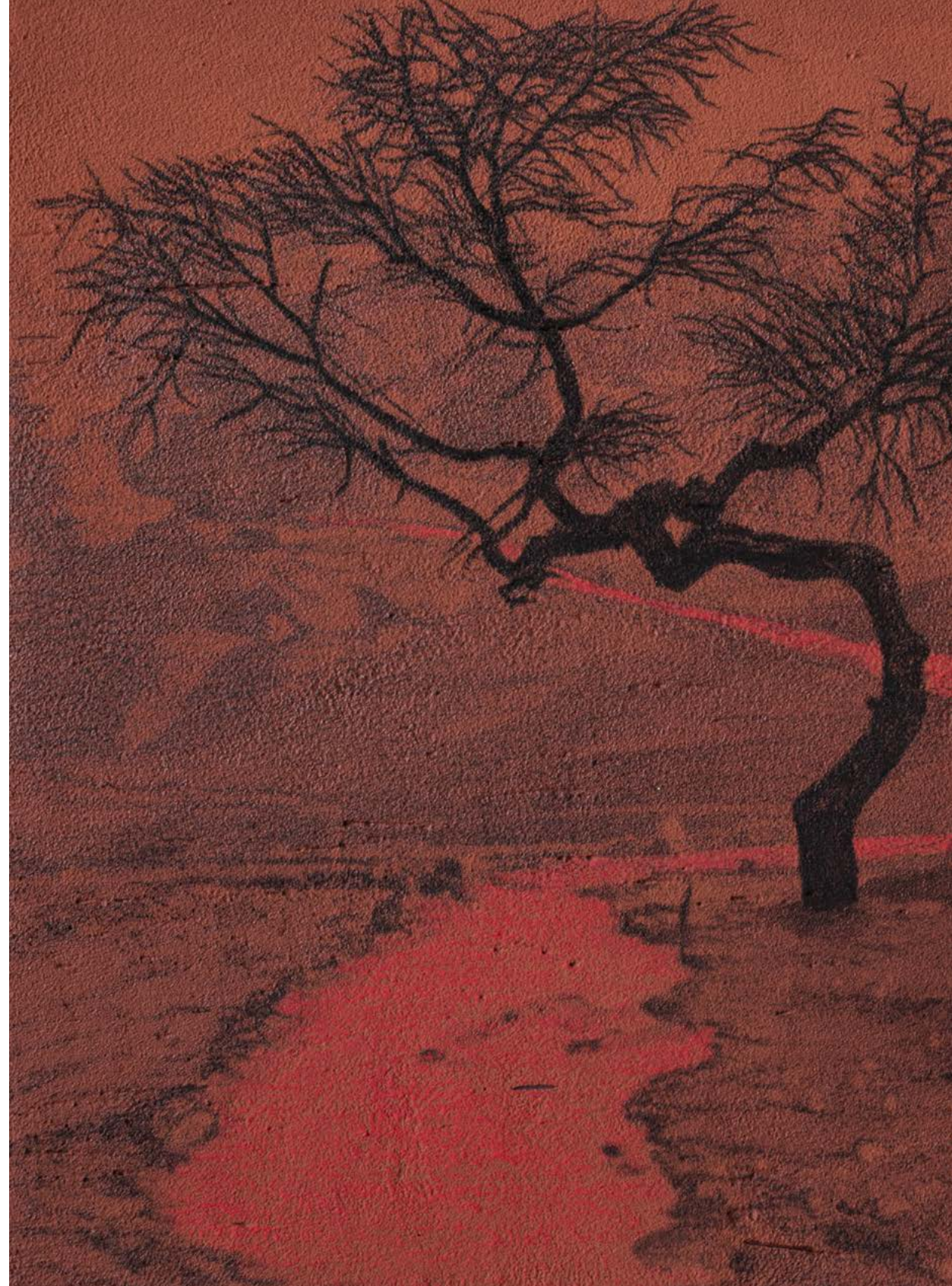






# SAAD QURESHI

London — UK & Pakistan







Saad Qureshi (b. Pakistan) is a multidisciplinary artist who lives and works in London and Oxford. He received his BA in Fine Art from Oxford Brookes University (2007) and an MFA in Painting from The Slade School of Fine Art (2010). Exploring the ineffable nature of lived experience, Qureshi's practice examines how memory—personal, cultural, and spiritual—shapes our perceptions of objects and landscapes over time.

His sculptures, paintings, and mixed-media works materialize the narratives through which we construct meaning and identity. Drawing on his childhood in Pakistan and subsequent life in the UK, he channels both ancestral customs and contemporary influences into tactile, symbolic storytelling.

A hallmark of Qureshi's practice is his innovative use of materials—brick dust, charcoal, and found textiles—to explore the migration of places and narratives through human consciousness. Described by Laura Cumming in *The Observer* as “pensive and poetic,” his immersive installations often evoke gateways or portals, suggesting transitions between states of being. His work has been featured in solo exhibitions at the Djanogly Gallery (Lakeside Arts, Nottingham University), the Sharjah Islamic Arts Festival, Yorkshire Sculpture Park in Wakefield, and Nature Morte Gallery in New Delhi.



He has also participated in group exhibitions at the Aga Khan Centre Gallery (London), L'Institut des Cultures d'Islam (Paris), Museum Arnhem (Netherlands), Kunsthall 3,14 (Bergen), Drawing Room (London), and White Project Gallery (Paris).

In Los Angeles, Qureshi exhibited at Sage Culture Gallery first in *Traces* (2022), a group show examining humanity's imprint on the Earth, and in *Terra Ancestral* (2025)—an online exhibition envisioning Earth as a sentient, ancestral force under ecological strain. Part of Sage Culture's Art & Environment Program, these exhibitions highlight his ongoing engagement with memory, myth, and ecological discourse, reflecting on how our collective legacy shapes—and is shaped by—our changing relationship to the environment.

Qureshi's career is marked by significant public commissions and honors. Winner of The Frieze & The OWO Sculpture Prize, his large-scale work *Convocation* is on view at Raffles London at The OWO. In 2023, he was commissioned to create a permanent Organ Donor Memorial for the Royal London Hospital in Whitechapel; he has also realized site-specific projects for Oxford Brookes University and LandSec in Victoria, London. A 2021 finalist for the SkyArts LANDMARKS public art prize, Qureshi has also received distinctions such as the Royal Society of British Sculptors bursary award and the Red Mansion Foundation Prize.





His work is held in major public and private collections, including the Dipti Mathur Collection (California), the Farjam Foundation Collection (Dubai), UNESCO Creative Cities Collection (Beijing), the Kiran Nadar Museum of Art (New Delhi), the Bagri Collection (London), Almarkhiya Gallery (Qatar), and the Saudi Arabia Museum of Contemporary Art (SAMoCA).

A Trustee of the Yorkshire Sculpture Park, Qureshi is recognized in Thames & Hudson's 100 Sculptors of Tomorrow for his innovative synthesis of narrative, materiality, and the interplay between real and imagined landscapes in shaping human identity.



# FEATURED WORKS



**Saad Qureshi - Red River, 2020**

Mixed media including brick dust, charcoal,  
watercolour pencil, ink on birch plywood  
12 3/5 × 14 1/5 in | 32 × 36 cm



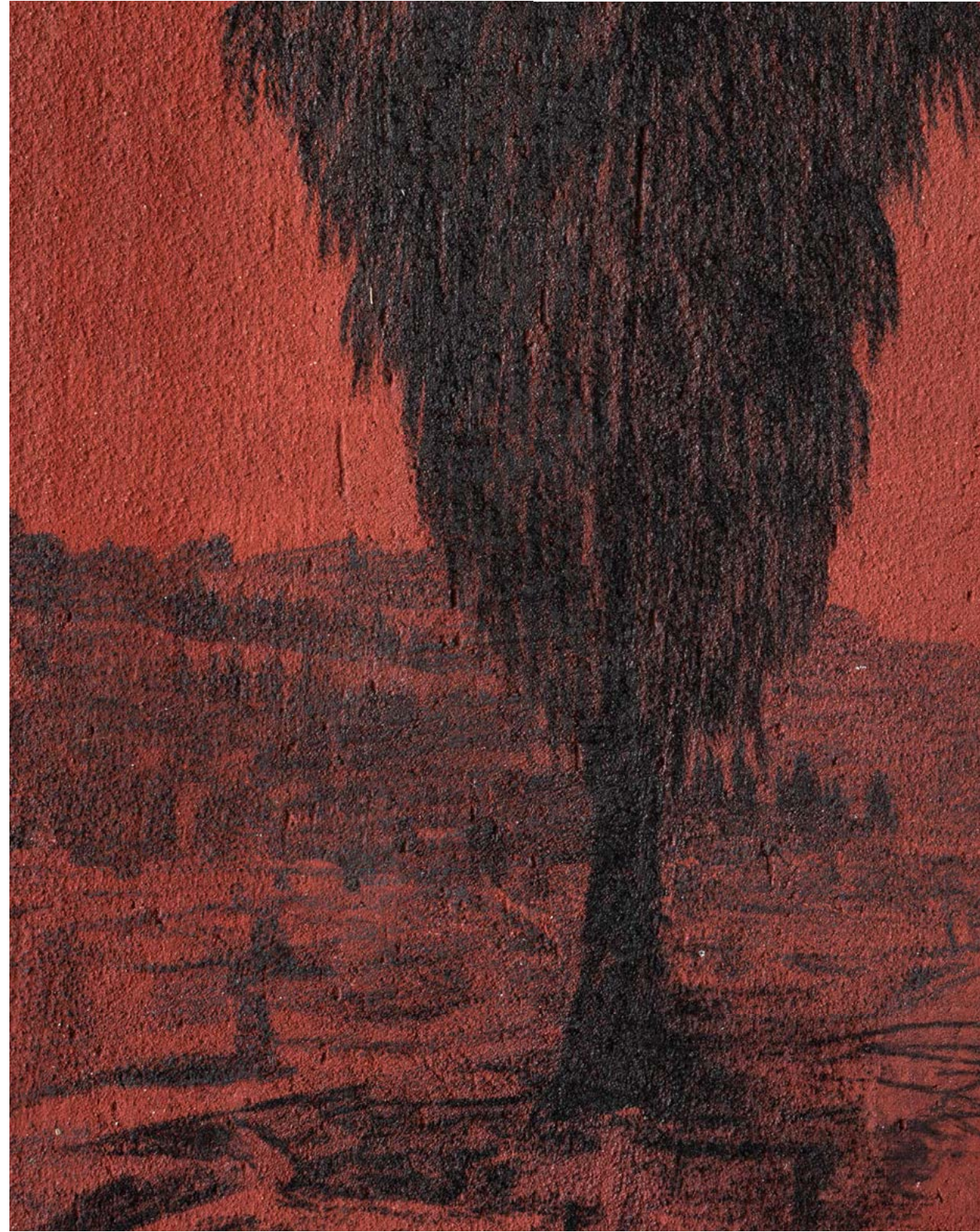






**Saad Qureshi - Fazal, 2020**

Mixed media including brick dust, charcoal,  
watercolour pencil, ink on birch plywood  
11 4/5 × 7 9/10 in | 30 × 20 cm











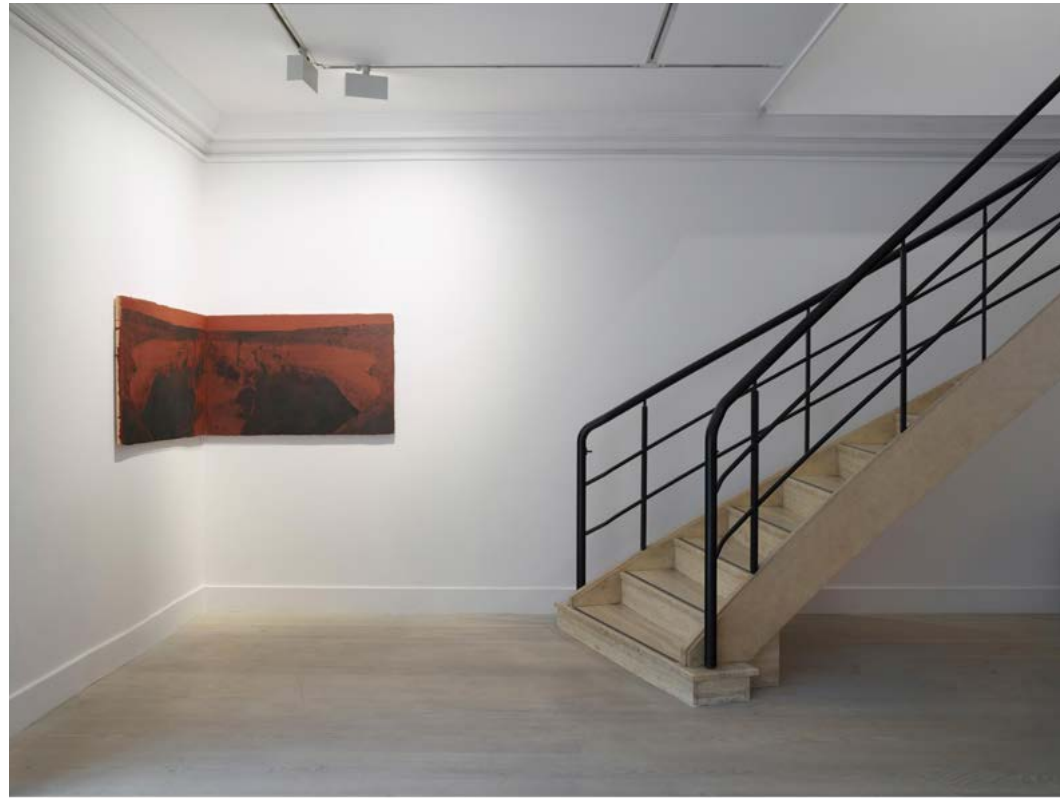
**Saad Qureshi - Sadar Jaan, 2020**

Mixed media including brick dust, charcoal,  
watercolour pencil, ink on birch plywood  
11 4/5 × 7 9/10 in | 30 × 20 cm









### Saad Qureshi - Three Together, 2020

Mixed media including brick dust, charcoal, watercolour pencil, ink on birch plywood

12 3/5 × 14 1/5 in | 32 × 36 cm

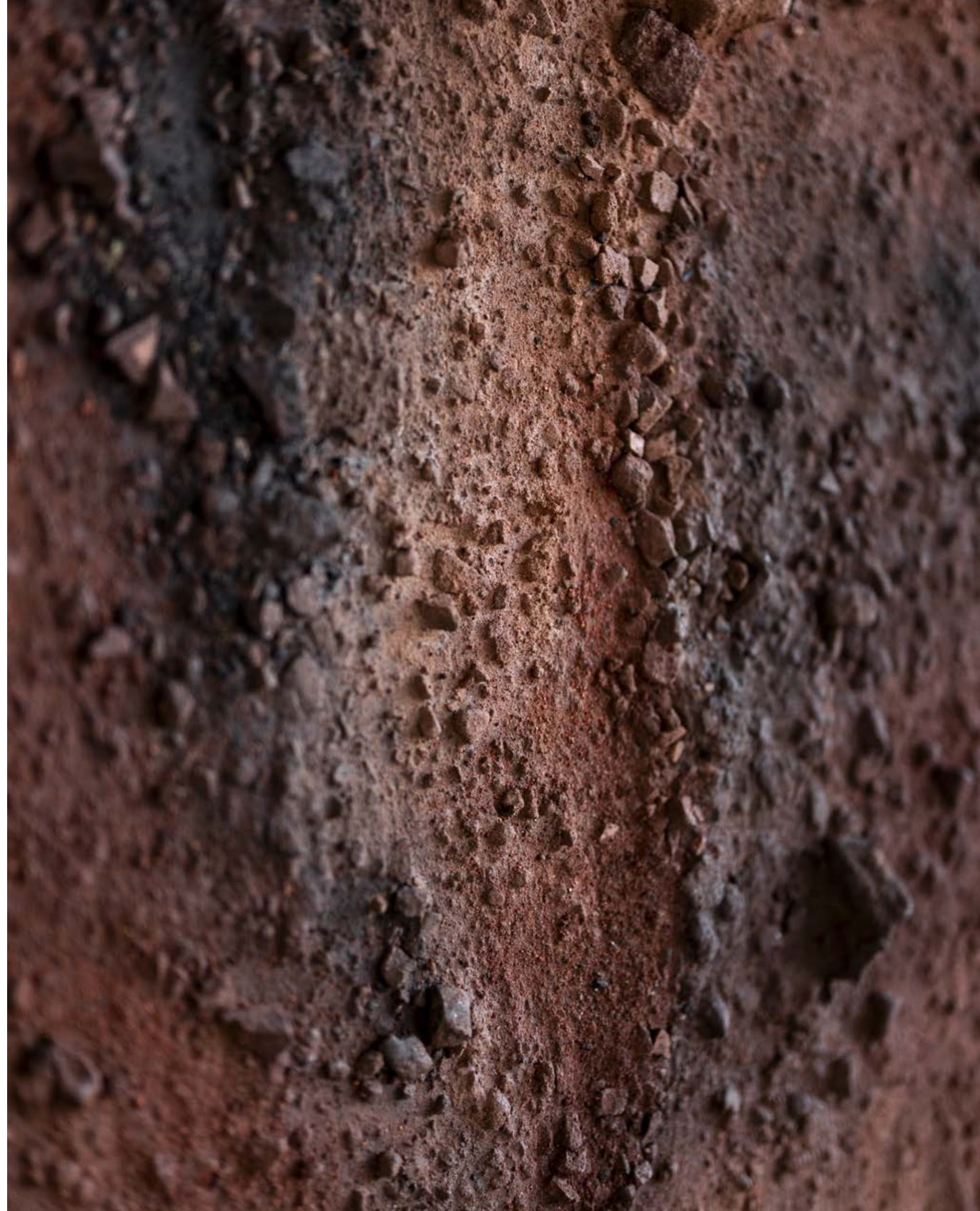






# MITCH IBURG

Saint Paul — USA







Mitch Iburg is an American ceramic artist based in Saint Paul, Minnesota.

His studio practice is deeply influenced by the geologic forces that shape the Earth. Through research and making, he pursues a deeper understanding of these processes and how they function as a means of recording, eroding, and inevitably rewriting the planet's history.

The artist translates this concept into his work by studying and using foraged clays, stones, fossils, and glacial debris to re-frame the volcanic eruptions, ancient seas, and ice sheets that have shaped the landscapes around him.

Researching the diversity of Minnesota's geological past has inspired an approach to making that both embraces and challenges conventional ceramic traditions. In an effort to promote various materials along a spectrum of art forms, Mitch's work frequently shifts between vessel, sculpture, and two-dimensional formats.

Each body of work conveys a unique dialect within the larger languages of geology, craft, and contemporary art.

*"Researching the diversity of Minnesota's geological past has inspired a way of making that both embraces and challenges conventional ceramic traditions. In an effort to promote various materials along a spectrum of art forms, my work frequently shifts between vessel, sculpture, and two-dimensional formats. Each body of work conveys a unique dialect within the larger language of geological history. Collectively, I view each series as a specific resolution to the tension between artistic intent, ceramic tradition, and the intrinsic properties of natural materials."*

*Although all materials are sustainably collected with the permission of land owners, I recognize that my practice takes place on territory stolen from Minnesota's Indigenous peoples. I respectfully acknowledge the Dakota and Anishinaabe peoples as the rightful owners and original stewards of the land on which I work".*







Mitch Iburg views each series as a specific opportunity to study the many relationships and conflicts between artistic intent, making traditions, and the intrinsic properties of natural materials.

Mitch Iburgs holds a B.A. in Fine Arts and has participated in several artistic residencies worldwide. He has exhibited his work in galleries in the USA, Europe, and Asia. His work has been acquired by notable collectors throughout all continents and was more recently commissioned by the Aman Hotel New York as part of their permanent collection.



# FEATURED WORKS





**Mitch Iburg - Trace Fossil, 2021**

Porcelain, Ordovician fossils, foraged Minnesota clays  
fired to 2200 F. in oxidation

18 × 18 × 11/2 in | 45.7 × 45.7 × 3.8 cm







**Mitch Iburg - Anamnesis 17, 2023**

Hand harvest Minnesota clay

7 × 14 × 6 1/2 in

17.8 × 35.6 × 16.5 cm



**Mitch Iburg - Anamnesis 20, 2023**

Hand Harvest Minnesota Clay

16 1/2 × 9 × 6 in

41.9 × 22.9 × 15.2 cm



**Mitch Iburg - Anamnesis 11, 2022**

Foraged Minnesota clays and minerals,  
fired to 2200 F. in oxidation

23 1/2 × 13 × 8 in | 59.7 × 33 × 20.3 cm







## Mitch Iburg - The Conservation of Matter: 7, 2022

Foraged sand, minerals, stones, PVA binder on board

40 × 48 × 2 in

101.6 × 121.9 × 5.1 cm









**Mitch Iburg - Anamnesis 16, 2023**

Hand Harvest Minnesota Clay  
15 × 11 × 6 3/5 in  
38.1 × 27.9 × 16.8 cm



**Mitch Iburg - Anamnesis 22, 2023**

Hand harvest Minnesota clay  
10 × 14 × 8 in  
25.4 × 35.6 × 20.3 cm



## Mitch Iburg - The Conservation of Matter: 5, 2022

Foraged sand, minerals, stones, PVA binder on board

36 × 24 × 2 in

91.4 × 61 × 5.1 cm





**Mitch Iburg - Anamnesis 18, 2023**

Hand harvest Minnesota clay

12 × 15 × 7 in

30.5 × 38.1 × 17.8 cm



**Mitch Iburg - Anamnesis 21, 2023**

Hand Harvest Minnesota Clay

12 × 15 × 7 in

30.5 × 38.1 × 17.8 cm









**Mitch Iburg - Anamnesis 13, 2022**

Foraged Minnesota clays and minerals, fired to 2200 F. in oxidation

23 × 17 × 9 1/2 in

58.4 × 43.2 × 24.1 cm



### Mitch Iburg - Anamnesis 15, 2022

Foraged Minnesota clays and minerals, fired to 2200 F. in oxidation  
 16 × 25 × 11 in  
 40.6 × 63.5 × 27.9 cm





**Mitch Iburg - Chimera 1, 2021**

Brick dust, mixed media on fired clay

11 × 4 × 6 in

27.9 × 10.2 × 15.2



**Mitch Iburg - Chimera 3, 2021**

Foraged Minnesota clays, minerals, brick waste

Fired to 2200 F. in oxidation

13 × 11 × 13 in | 33 × 27.9 × 33 cm



**Mitch Iburg - Untitled, 2021**

Brick dust, mixed media on fired clay

42 × 21 × 2 in

106.7 × 53.3 × 5.1





**Mitch Iburg - Chimera 2, 2021**

Coal slag, fossil dust, brick dust, mixed media on fired clay  
 13 × 11 × 13 in  
 33 × 27.9 × 33 cm



**Mitch Iburg - Chimera 5, 2021**

Brick dust, mixed media on fired clay  
 22 1/2 × 14 × 9 in  
 57.2 × 35.6 × 22.9 cm



## Mitch Iburg - The Conservation of Matter, 2021

Coal slag, brick dust, soil, mixed media on board

24 × 24 1/4 in

61 × 61.6 cm

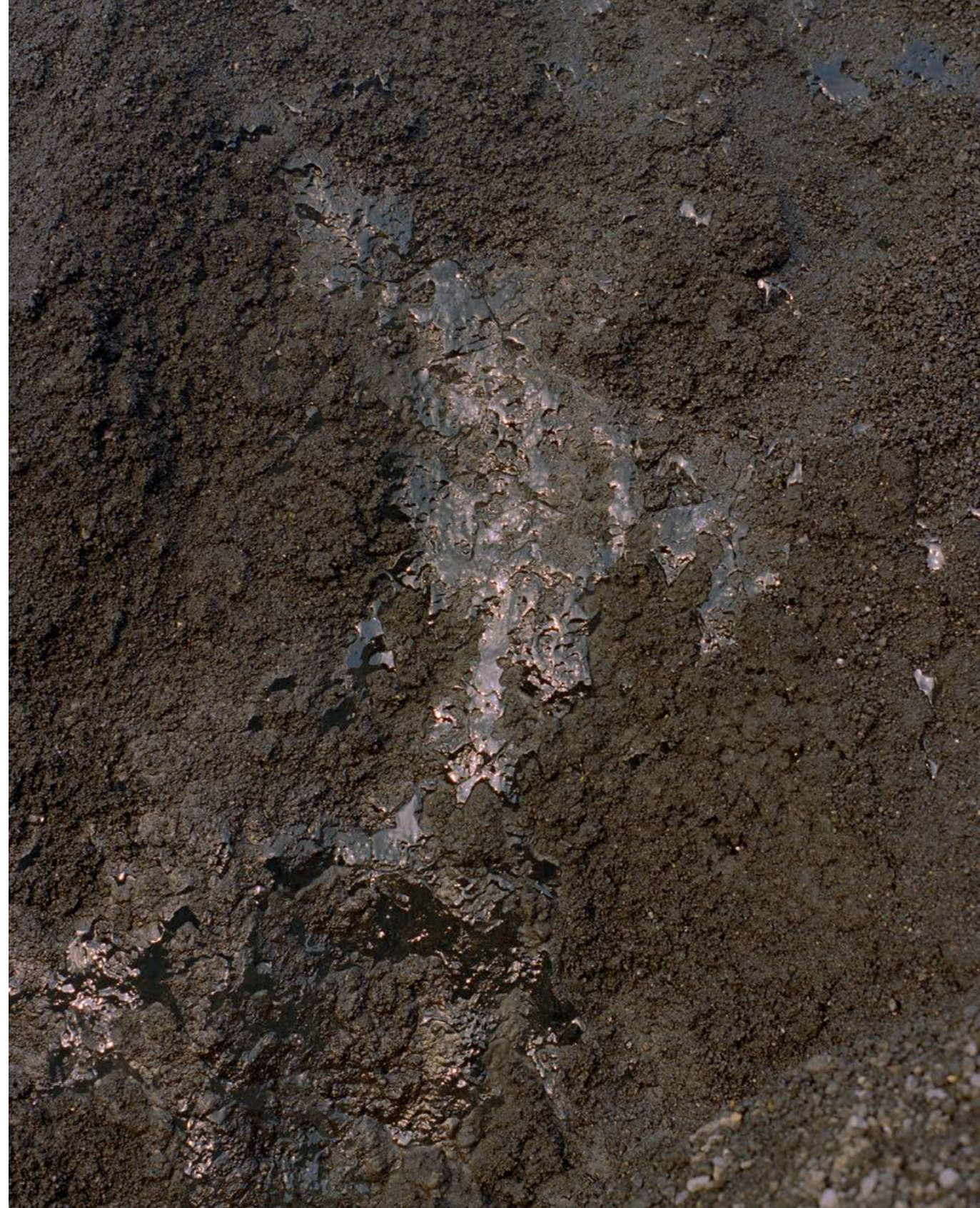






# LEMOS + LEHMAN

Reykjavík — Iceland & Spain







Pat Lemos (Spain) and Lukas Lehmann (Germany) are visual artists with a BA in Fine Arts from the Polytechnic University of Valencia and the Kunsthochschule Burg Giebichenstein of Halle/Salle, respectively; creators and members of the artistic duo Lemos + Lehmann. Nowadays, they live and work between Spain and Iceland.

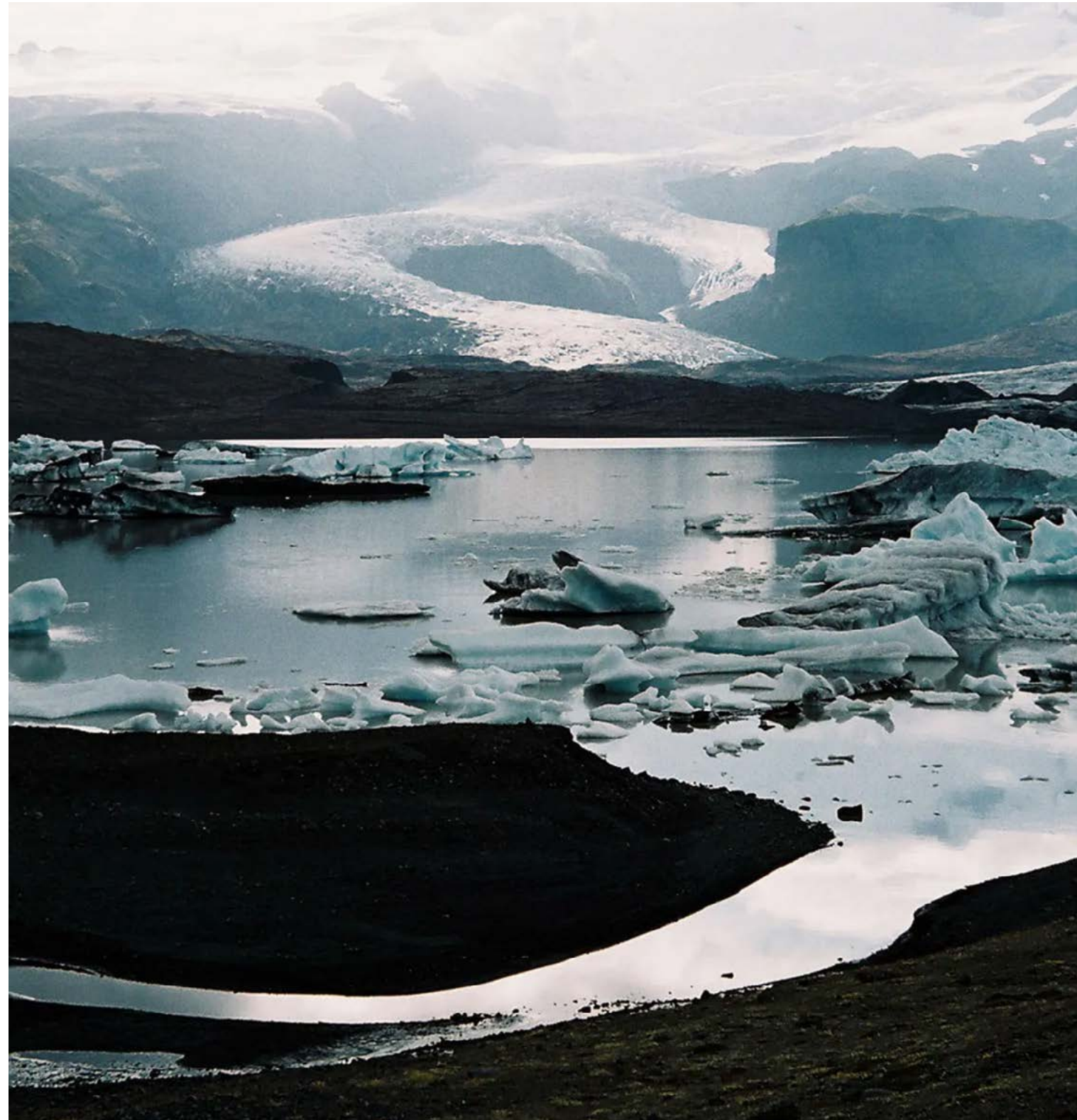
Their research focuses on expanded photography and new forms of representation in contemporary culture using analog photography as their main tool. Through the dialogues they establish between the images and sound or installation, the duo explores new fields of perception, contemplation, and emotion. Lemos + Lehmann's gaze is raw but layered with subtleties, formally moving from the figurative to the total abstraction and conceptually from the natural to the mystical and to the supernatural.

*"The impact of glaciers, volcanoes, and majestic geology on the imagination of artists has been a fact of life for centuries. Nature as a divine and unworldly space that allowed the explorer, the scientist, and the artist to immerse themselves in a spiritual experience. The feeling of insignificance of oneself in the face of the grandeur of these landscapes generated as much awe as the union of the human being with an immense natural force. This sense of the sublime is often present in our work and our fascination with Nature and the uninhabited landscape."*

*Iceland, in the middle of the Atlantic and on the edge of the Arctic Circle, was a turning point in our relationship with Nature and simultaneously with art and photography. It can be said that Iceland transformed us, and the need to feel it and return to it has been part of us over the last ten years. Wandering without a concrete goal or destination is often the base of our practice.*

*Walking as a way of becoming aware of oneself in relation to the environment. A ritual of contemplation, enjoying what you perceive, delighting in the attractions and feelings that Nature offers you through every sense. Our seemingly serene and strange photographs generate a growing sense of duality; calm and tension, familiar and unfamiliar, natural and supernatural. A play of dichotomies that is paramount in Lemos + Lehmann's practice and inexorably linked to the influence of Iceland.*

*There is something that analog photography has managed to give us during all these years, bringing us closer to the truth, to the emotion of the moment in which one ceases to exist, and the only thing that remains is the possibility of infinity and no other than now. We use it to capture countless fragments of time and space that shape and bring to life a vast personal archive, a visual universe expanding in cyclical deconstruction and reconstruction. Sound as an exaltation of silence is also part of our recent creations, generating alluring soundscapes that interact with the images, serving as a tool of perception and unfolding an ever-changing scene. An invitation to the viewers to take a pause and surrender to the emotion the artwork can provoke. Our work is a meditation on life from life itself. An ode to the invisible layers and secret structures that shape what we perceive on the surface. Continuously".*







Individually, the duo has exhibited at venues such as Etesian Gallery (Menorca, Spain), CAAA (Guimarães, Portugal), Ramskram Gallery (Reykjavík, Iceland), The Liminal (Valencia, Spain), and Lokal-Int (Biel, Switzerland), among others.

Collectively, they have participated in numerous international exhibitions, including Museum Casa Das Artes (Vigo, Spain), ARCO Art Fair (Madrid, Spain), Kiyomizu-dera Temple (Kyoto, Japan), Sage Culture (Los Angeles, USA), Listval (Reykjavík, Iceland), and CICA Museum (Gimpo, South Korea).

# FEATURED WORKS





**Lemos + Lehmann - I was someone and then I met you, 2022**

Inkjet print on Hahnemühle Photo Rag Bright White 185g, framed in black lacquered aluminum - Edition 1 of 3 - 39 2/5 × 39 2/5 in- 100 × 100 cm

Photograph taken during the last day of the eruption in Fagradalsfjall, Iceland





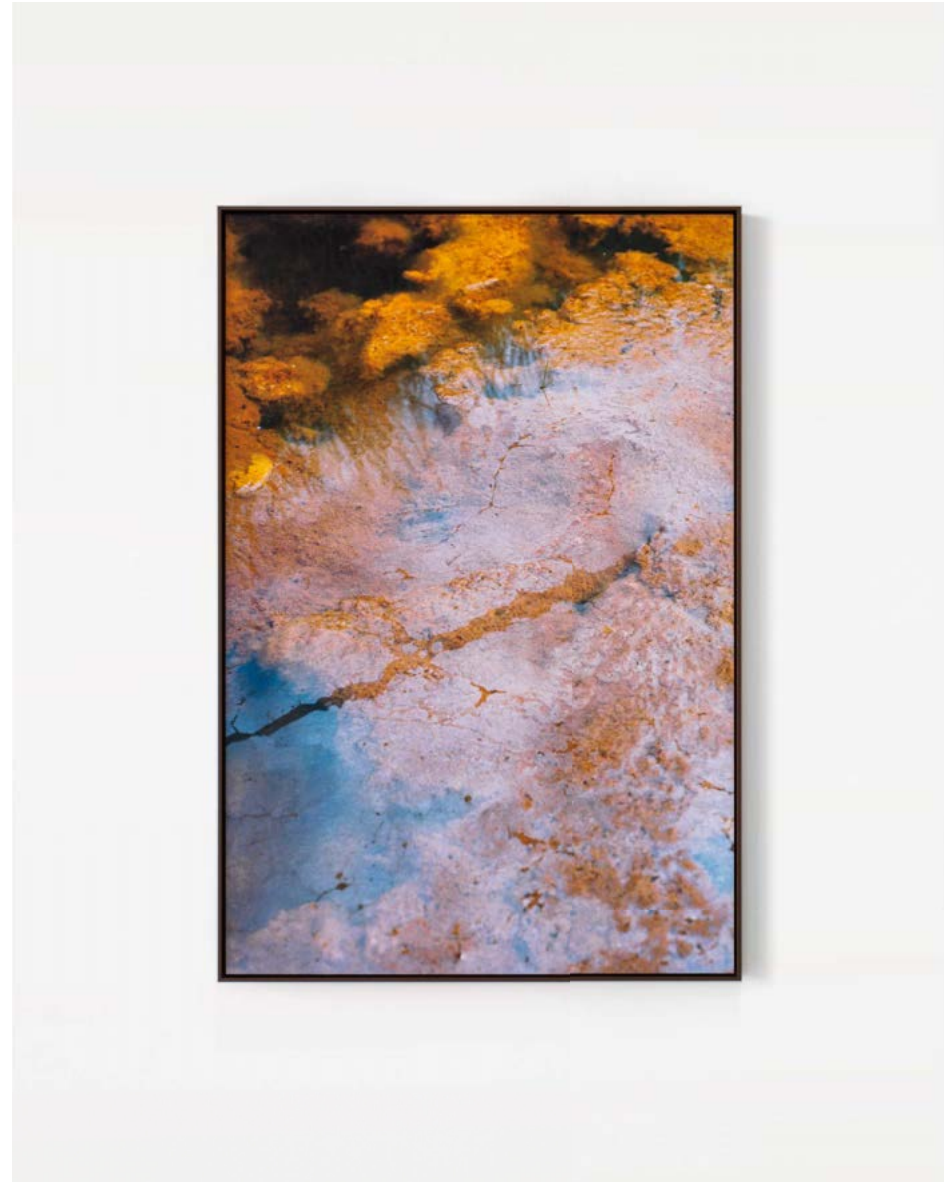


# **Lemos + Lehmann - Omen, 2022**

Inkjet print on Hahnemühle Photo Rag Bright White 185g, framed in black  
lacquered aluminum - Unique - 59 1/4 × 39 2/5 in - 150 × 100 cm  
Photograph taken in the Sólheimajökull glacier, Iceland



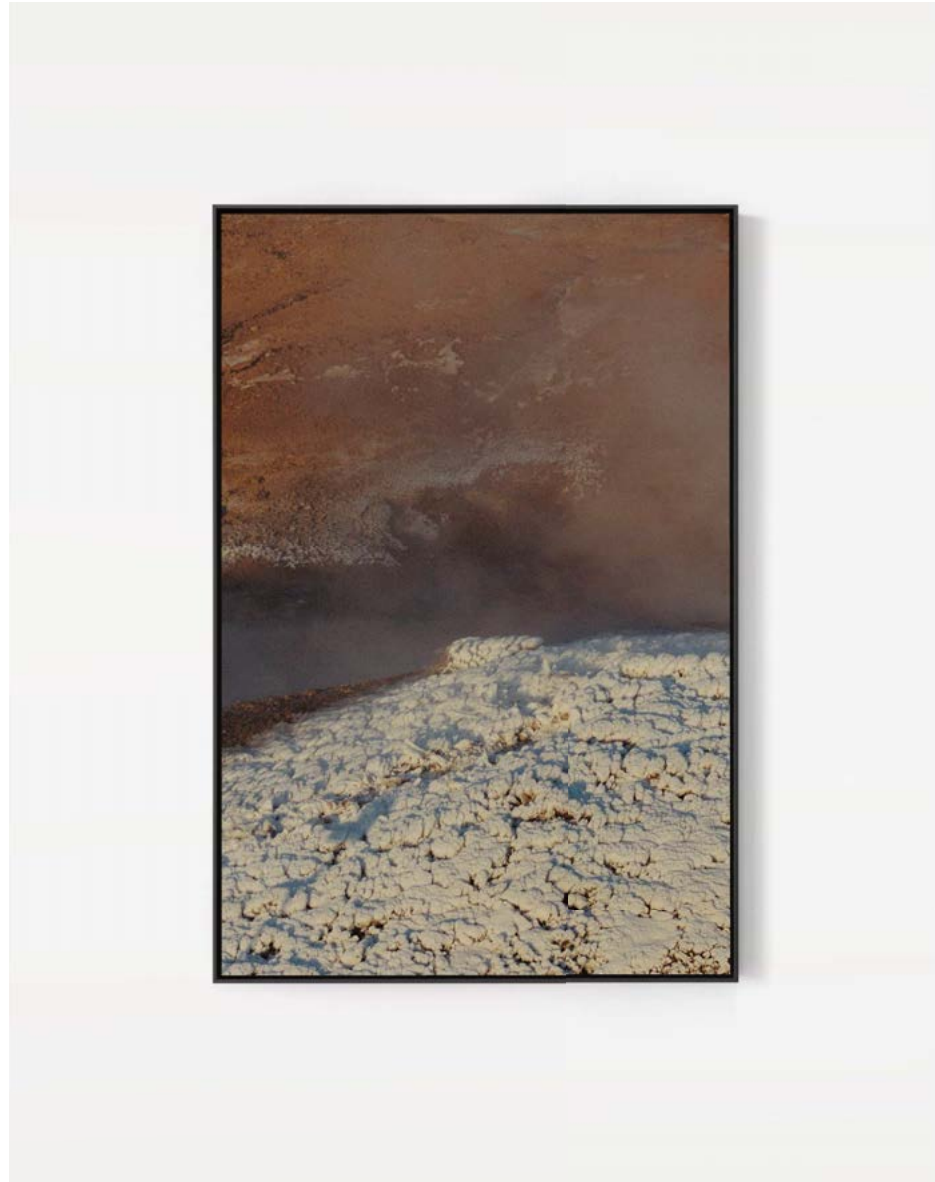




### Lemos + Lehmann - Hidden Rythms, 2022

Inkjet print on Hahnemühle Photo Rag Bright White 185g, framed in black lacquered aluminum - Edition 1 of 3 - 31 1/2 × 21 in 80 × 53.35 cm  
Photograph taken at the Fimmvörðuháls trail, Iceland





**Lemos + Lehmann - Salinity, 2022**

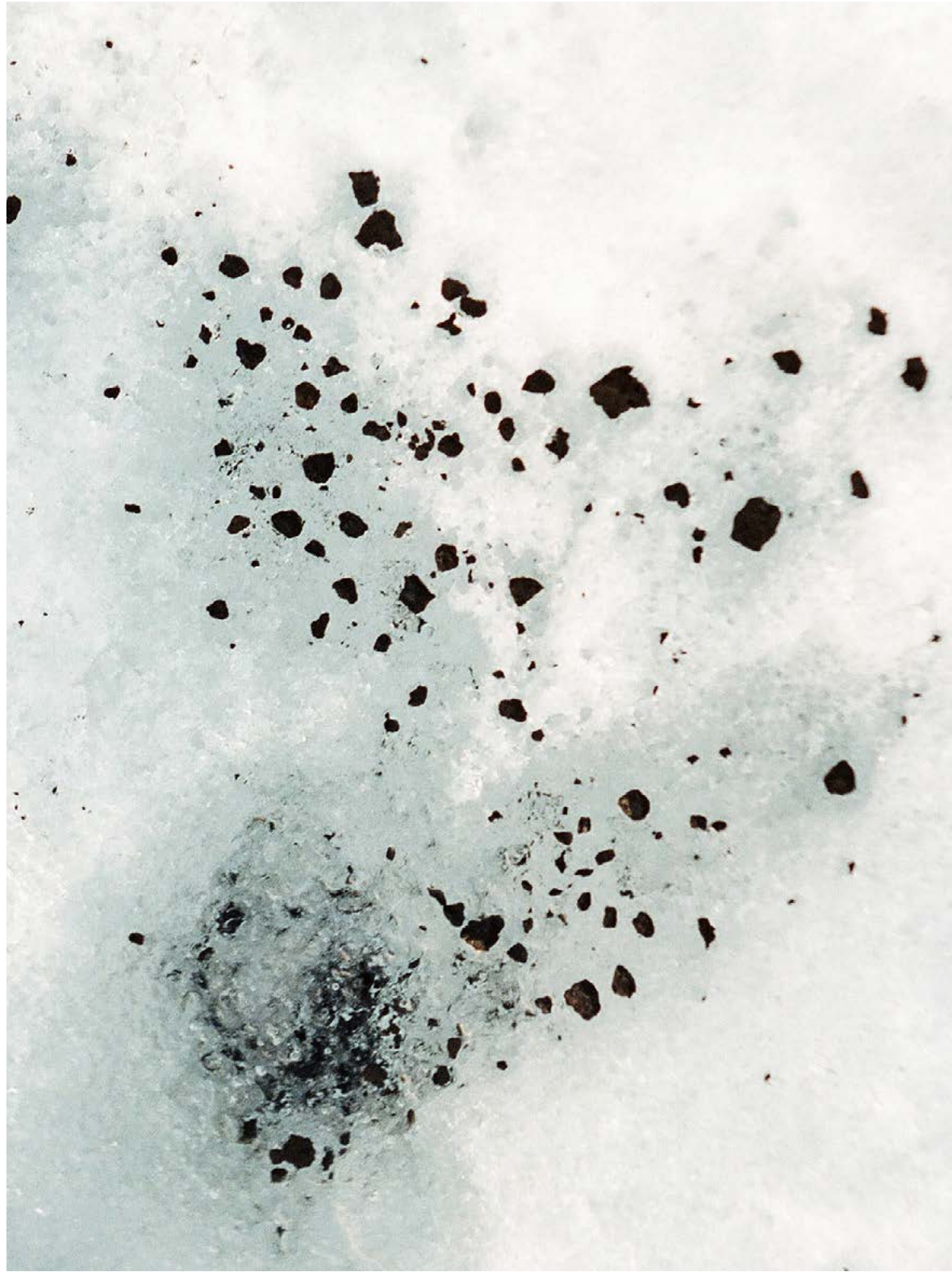
Inkjet print on Hahnemühle Photo Rag Bright White 185g, framed in black lacquered aluminum - Edition 1 of 3 - 31 1/2 × 21 in 80 × 53.35 cm  
Photograph taken in the geothermal area of Seltún











**Lemos + Lehmann - White Omen, 2022**

Inkjet print on Hahnemühle Photo Rag Bright White 185g, framed in black lacquered aluminum - Unique - 59 1/4 × 39 2/5 in - 150 × 100 cm  
 Photograph taken in the Sólheimajökull glacier, Iceland

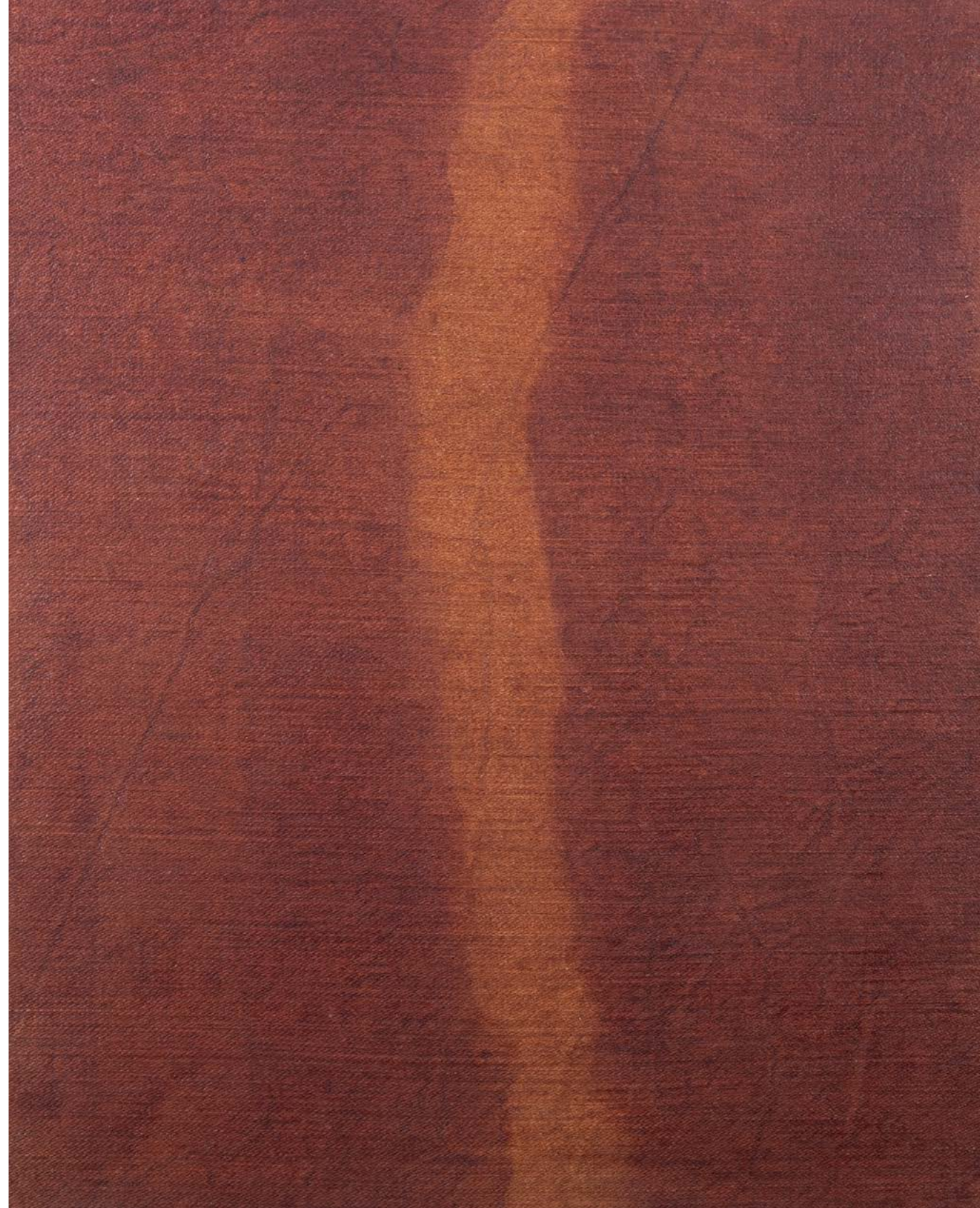






# PAULA BOSCO

London — UK & Argentina







Born in Argentina, Paula Bosco is a visual artist and designer working mostly with textiles. Paula specialized in Textile Design at Central Saint Martins School, University of the Arts London. She currently lives and works in London.

Questioning the art industry's impact on the environment, she embraces a visual and meditative process that moves away from exploitative and extractive relationships with nature and prioritizes connection, slower living, and mindful action.

Bosco works solely with organic materials and adopts ancient artisanal application methods, including hand printing, painting, dyeing, sewing, embroidery, and hand weaving. Her continuous and endless experimentation of botanical dyes and mineral pigments results in a color palette that is quite subdued yet reveals the unspoken energy and power held in the medium.



*"My art is an offering with the intention of bringing a quiet time for observation, reflection, deep communion with nature, and connection with spirituality. I want to facilitate the viewer's attendance to their relationship with themselves and with the living Earth.*

*By inviting the observer's mind to a softer place and returning to the essential, I can connect with them in the emotional realm. From there, true feelings emerge, and the mind becomes a space like a garden.*

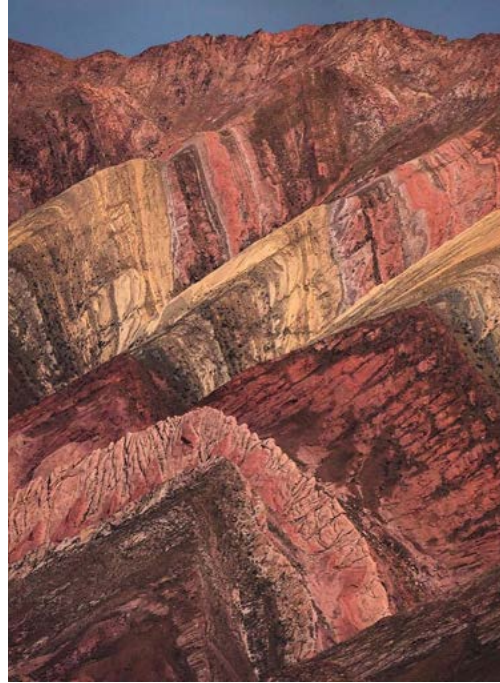
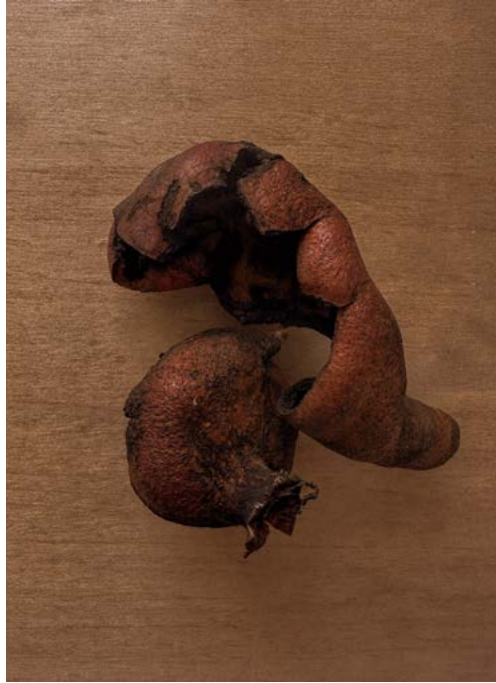
*I pursue themes of beauty, calmness, and mindfulness, the value of the handmade. Above all, I want to stimulate the desire to practice deep respect for nature; part of that respect comes with interaction and time. It is by engaging in connection with nature we learn to value it, and this is grounded in a deep connection to the self, with our spirit.*

*When it comes to color, the natural resources available allow me to shape their potential. I explore the pigments' tinctorial richness and hue variations, which give way to different amalgams and varied rates of color absorption on the canvas. On occasions, I consecutively juxtapose the dyes onto the cloth on top of each other or let the pigments bleed out gradually, and I stay open to visual incidents. Other times, I deliberately elevate a particular shade by infusing the surface with the pigment.*

*Shades and threads affixed to the canvas are delicate but full of character and speak for themselves. Using stitch and thread as a drawing and painting medium, colors and textures entwine and dialogue on the surface of the cloth, building a sense of unity between materials.*







Bosco's process is an intuitive and immersive ritual where she deepens her connection with the spiritual energy of nature, the senses, and herself. As a consequence, what comes into fruition is the art that can be safely returned to the Earth.

Closely, each piece and surface is subtly raw in its textures, and its receded colors do not cause distraction from the material, its meaning, and its substance. The minimalism and rhythms of the compositions attempt to capture the sublime simplicity of everyday life and the poetic cycles of nature.



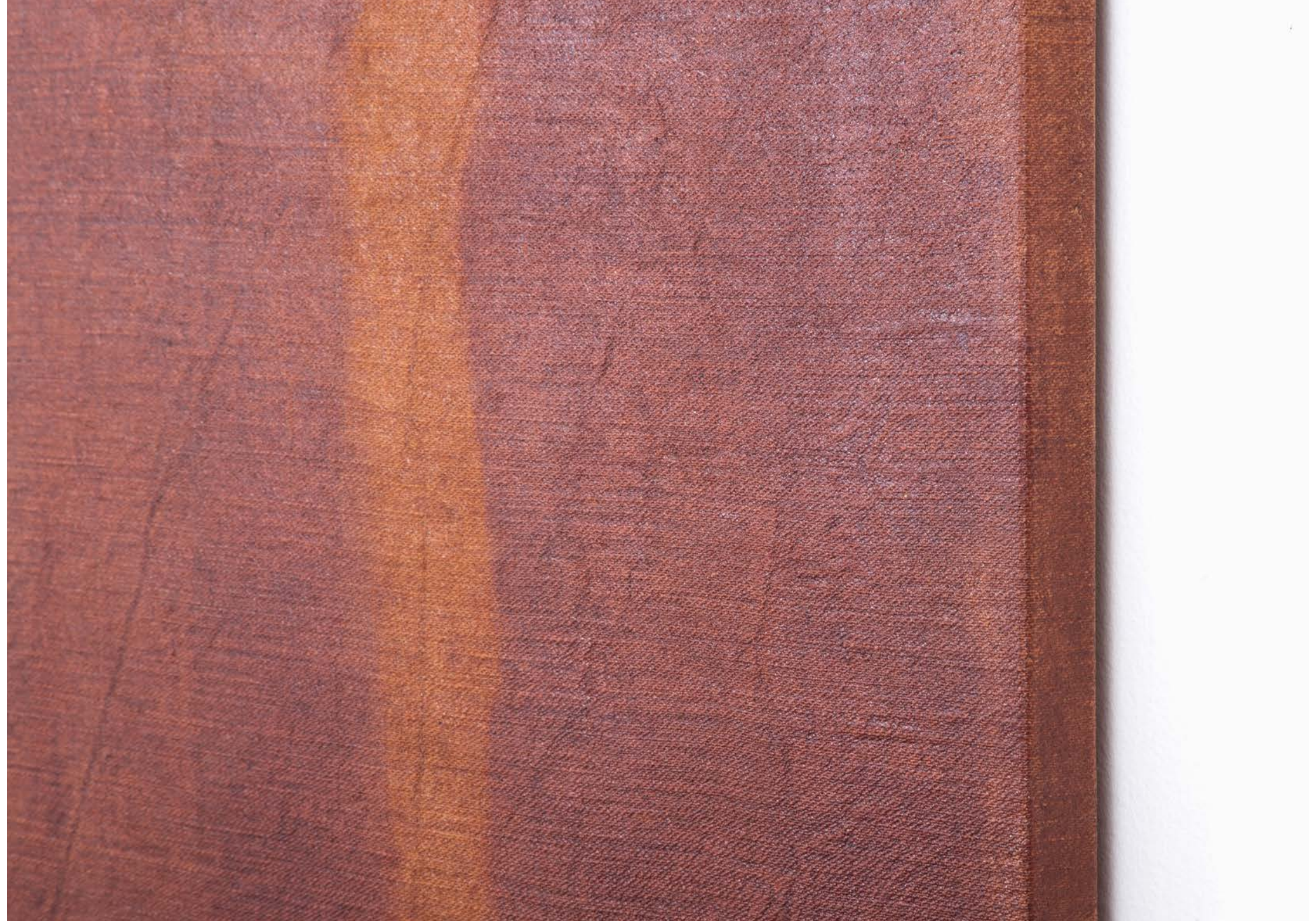
# FEATURED WORKS



**Paula Bosco - Lava, 2025**

Sappanwood and Black Catechu root extract on linen  
21 7/10 × 17 7/10 in  
55 × 45 cm











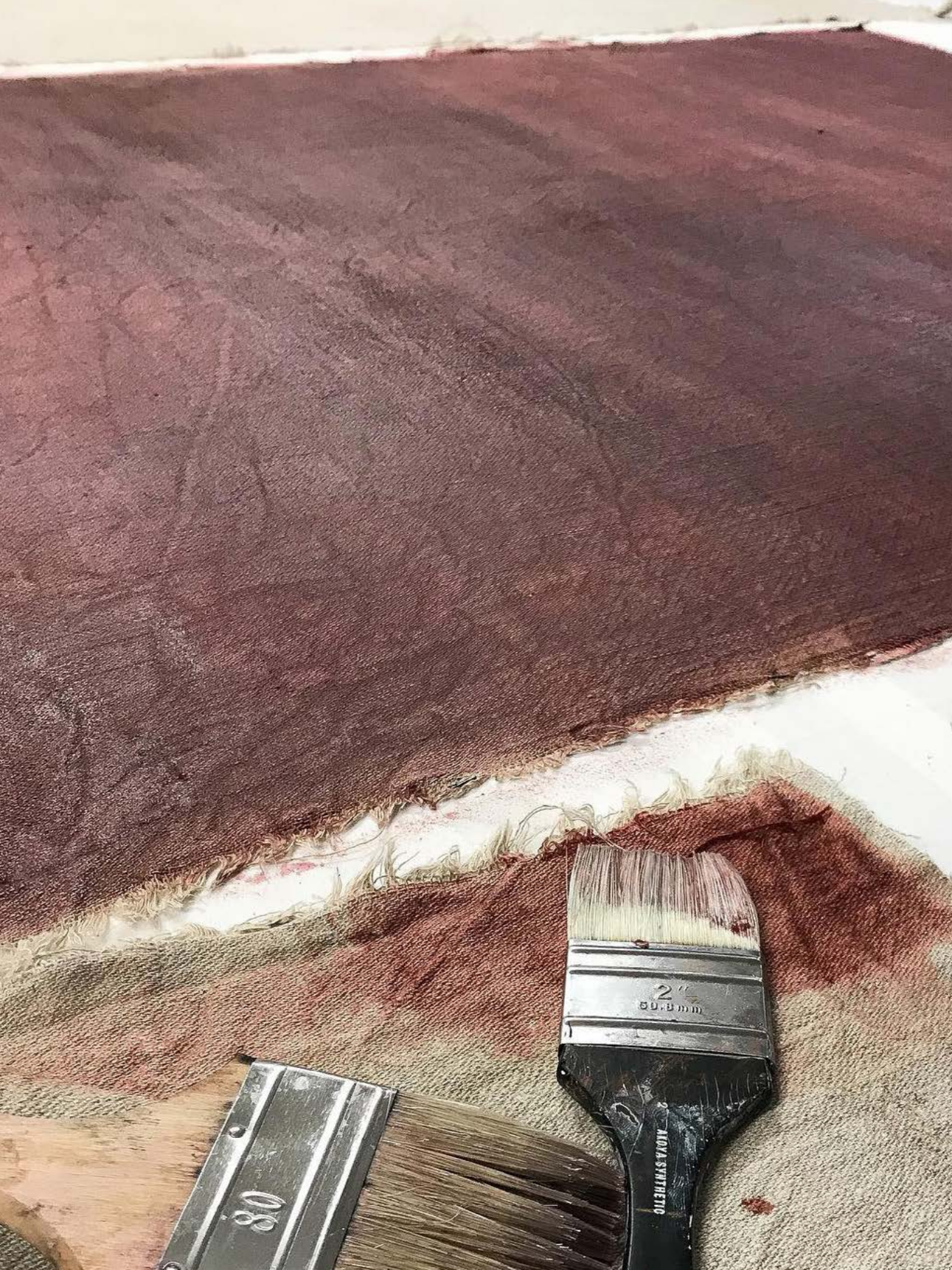


**Paula Bosco - Magma, 2025**

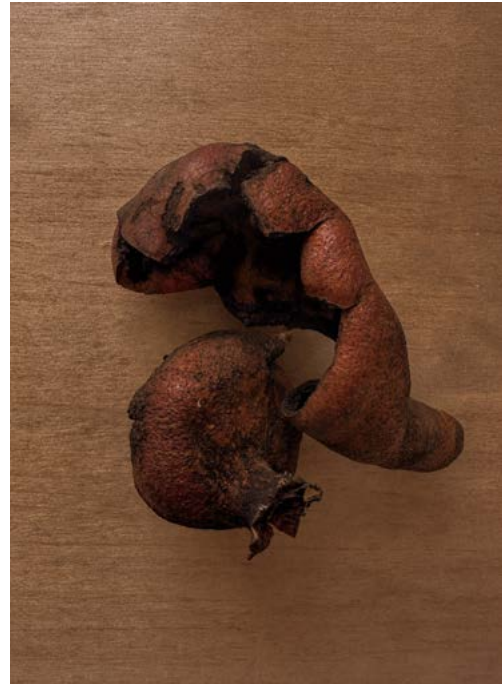
Sappanwood and Black Catechu root extract on linen  
15 × 13 in  
38 × 33 cm











**Paula Bosco - Fire, 2022**

Sappanwood extract on linen  
35 2/5 × 35 2/5 in  
90 × 90 cm







# CARLOS VERA

Medellín — Colombia







Carlos Vera is a Colombian artist born in Antioquia, Colombia, and based in Medellín. Carlos holds an MA in Plastic Arts from the University of Antioquia and a Technologist in Crafts with an Emphasis on Ceramic Media from the same university.

His practice investigates the transformations and sequels left in the landscape by different human interventions in Nature, including mining action. His work proposes a sculptural and archaeological reflection on the landscape and contemporary waste.



*"Clay is an ancient mineral, not only because of its geological processes but also because of its anthropological traces. And it is precisely from this noble clay, subject to the impetuous fire, that ceramics results, a material present in the development of all human societies: the archeological vestige par excellence".*

It is through the approach above that Carlos Vera's plastic proposal arises. His work makes it possible to question how ceramics become evidence of the man-territory-nature relationship. He begins by examining and delving into the aesthetics and symbolism of the past, especially the pre-Hispanic. The artist wonders how concepts of the past, such as "Totem" or "Fossil," can be revised through the ceramic language as future archaeology.

His work acquires significance by using its context: The Eastern Region of Antioquia, Colombia. This territory, which has an extractive activity of non-metallic minerals such as kaolin and quartz, destined for the creation of crockery, bathroom fixtures, and electrical insulators, has been the visual and material input of his research/creative project.







In this sense, the artist uses the aesthetics and waste of these industrial landscapes to propose fictitious archeology through the ceramic medium, generating a reflection on current society and its contemporary consequences.

The work is visually integrated with color, geometry, and texture to generate a mediation between ancestral meanings and contemporary sculpture.

Carlos's work has been awarded extensively in his home country, Colombia, where he has held many museum shows and currently teaches at the University of Antioquia. Carlos Vera has also exhibited his work in Sage Culture, Los Angeles, and museums and galleries throughout South America.



# FEATURED WORKS





### Carlos Vera - Pectoral, 2020

Hand-molded ceramics

fired at 1060 degrees celcius

38 1/2 × 18 × 4 1/2 in | 97.8 × 45.7 × 11.4 cm







**Carlos Vera - Colgante Sublabial, 2020**

Hand-molded ceramics  
fired at 1060 degrees celcius

35 × 10 6/25 × 4 1/2 in | 88.9 × 26 × 11.4 cm





### Carlos Vera - Excavadores III, 2022

Hand-molded ceramics  
fired at 1060 degrees celcius  
37 1/4 × 4 1/4 × 3 1/4 in | 94.6 × 10.8 × 8.3 cm



### Carlos Vera - Aisladores I, 2020

Hand-molded ceramics  
fired at 1060 degrees celcius  
46 × 6 × 6 in | 116.8 × 15.2 × 15.2 cm





**Carlos Vera - Morfogénesis I, 2019**

Hand-molded ceramics

fired at 1060 degrees celcius

45 1/2 × 61 1/2 × 3 3/4 in | 115.6 × 16.5 × 9.5 cm



## Carlos Vera - Aisladores II, 2020

Hand-molded ceramics

fired at 1060 degrees celcius

34 3/4 x 3 3/4 x 3 3/4 in | 88.3 x 9.5 x 9.5 cm





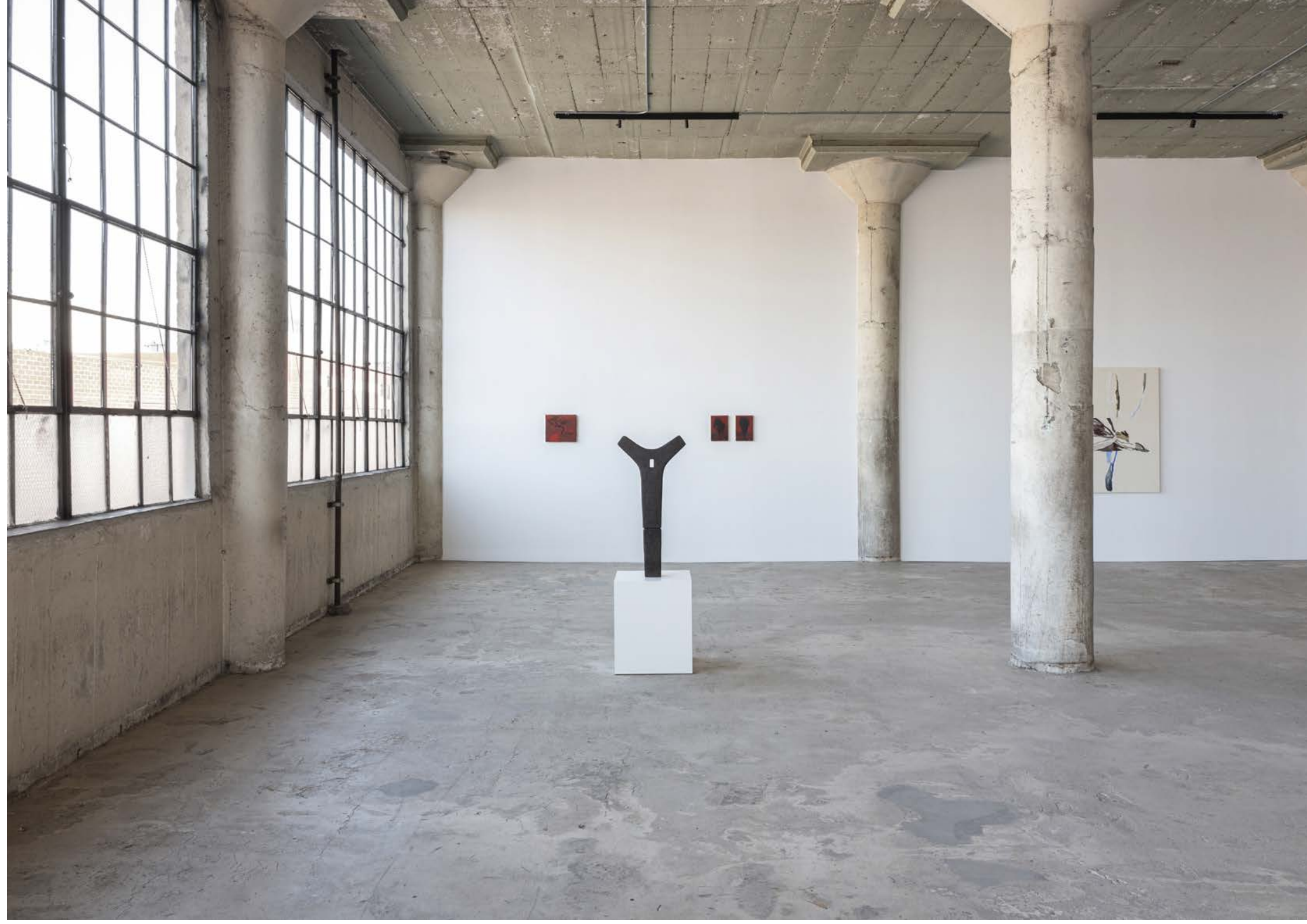
### Carlos Vera - Excavadores I, 2020

Hand-molded ceramics  
fired at 1060 degrees celcius  
38 × 4 1/4 × 3 in | 96.5 × 10.8 × 7.6 cm



### Carlos Vera - Excavadores II, 2020

Hand-molded ceramics  
fired at 1060 degrees celcius  
36 3/4 × 4 1/2 × 3 in | 93.3 × 11.4 × 7.6 cm



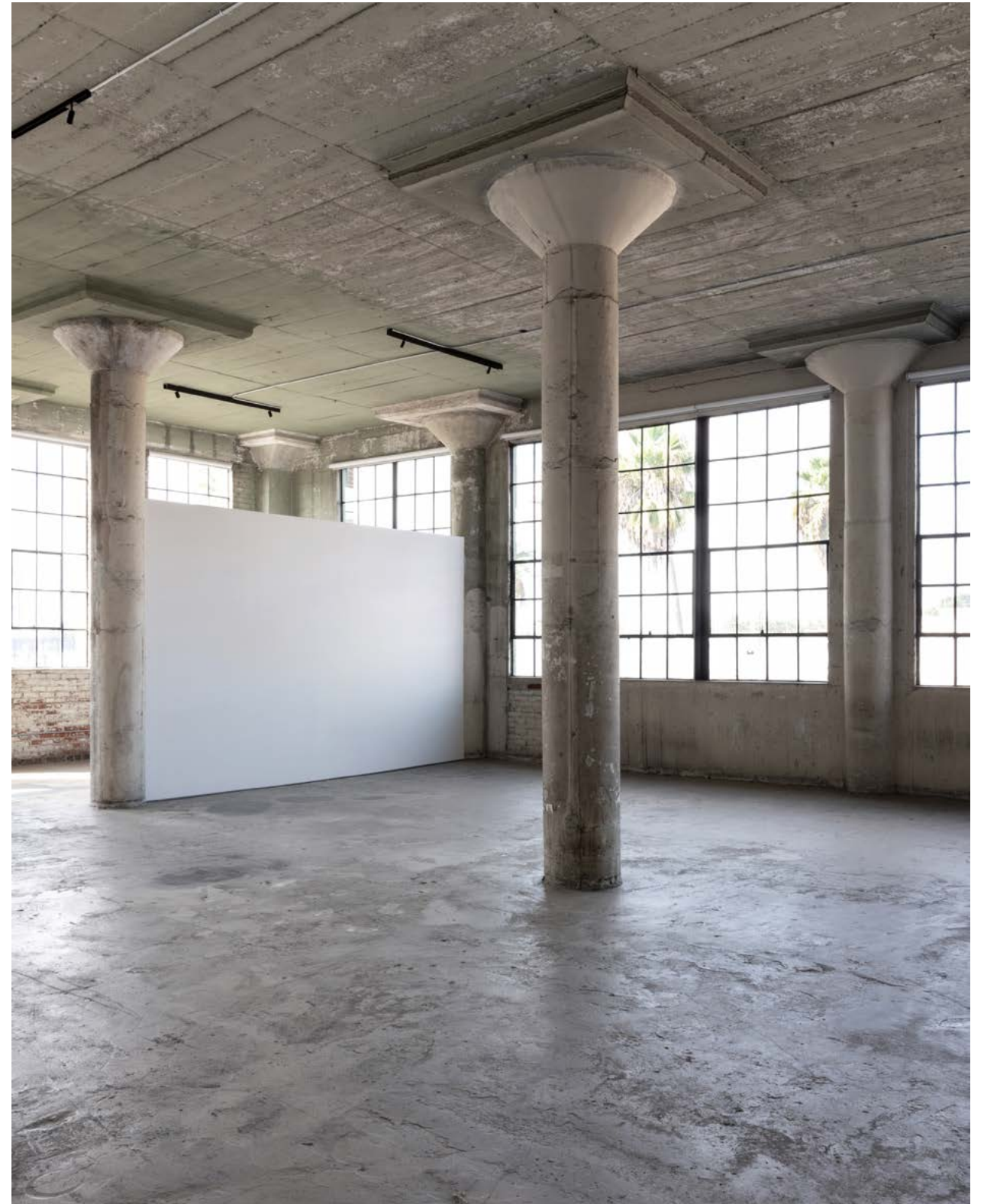


# THE GALLERY

# SAGE CULTURE

Sage Culture is an art gallery based in Downtown Los Angeles, founded in 2016.

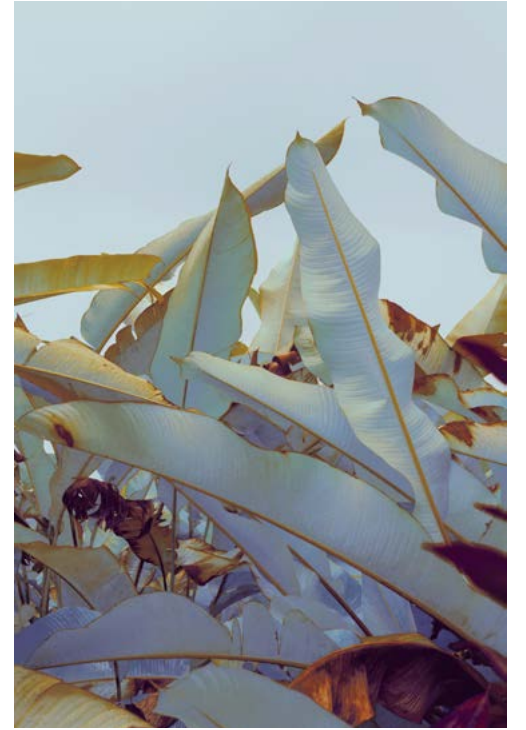
The appreciation of Nature defines the gallery's mission, curation, and aesthetics. Sage Culture's concept relates to a constant attempt to artistically portray the relationship between people and Nature — from observing humanity's primordial cultures and their complete integration with the environment to the recent efforts to make sense of this relationship today.







*Layers of Earth, 2023*



*Non-Natural, 2024*





*Ecotone, Filipa Tojal's Solo Exhibition, 2023*





*Atmosfera, 2024*



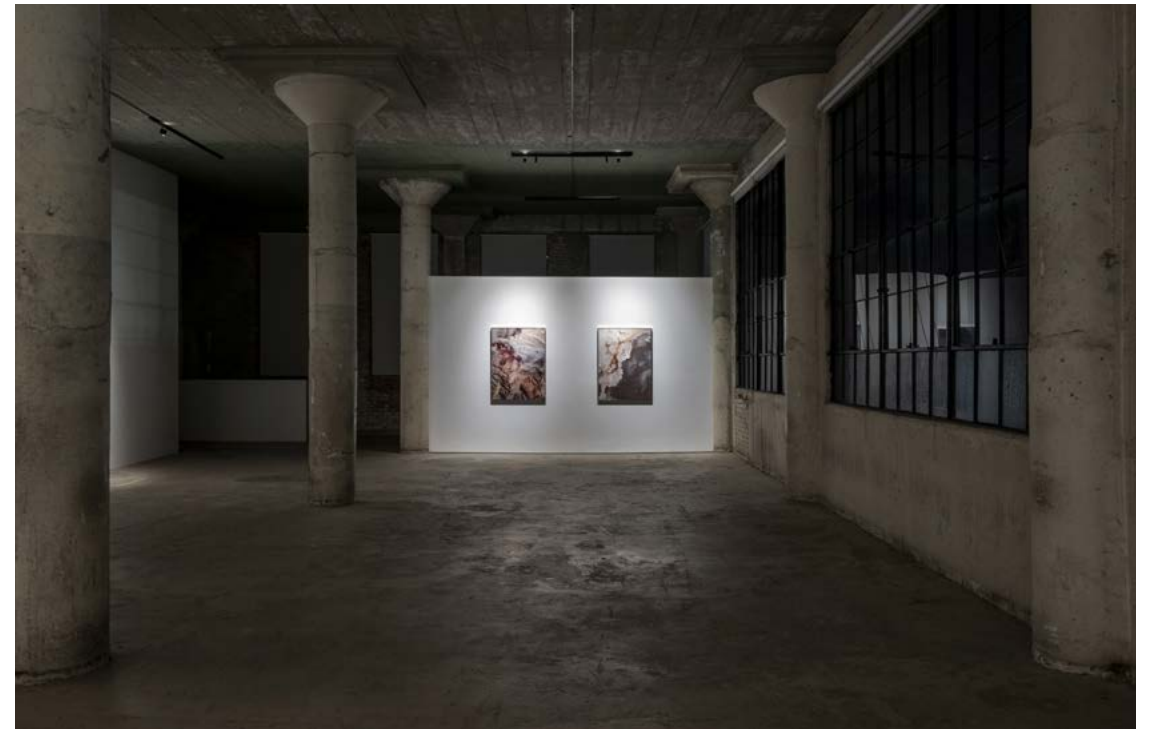
*Consciousness, 2022*



*Landscapes of Gaia, 2021*

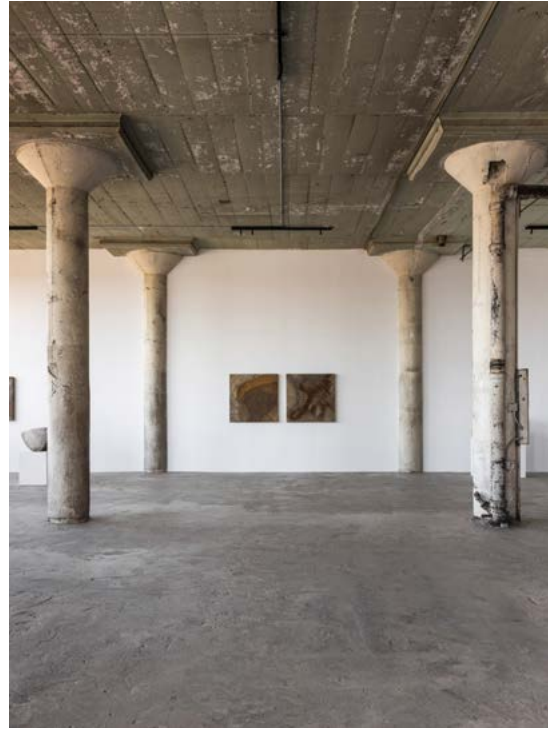


*Ecotone, 2023*



*Valle Mortis, Brooke Holm's Solo Exhibition, 2023*





*Diagenesis, Mitch Iburg's Solo Exhibition, 2022*



*Traces, 2022*



*Landscapes of Gaia, 2020*



*Climatopia, 2021*

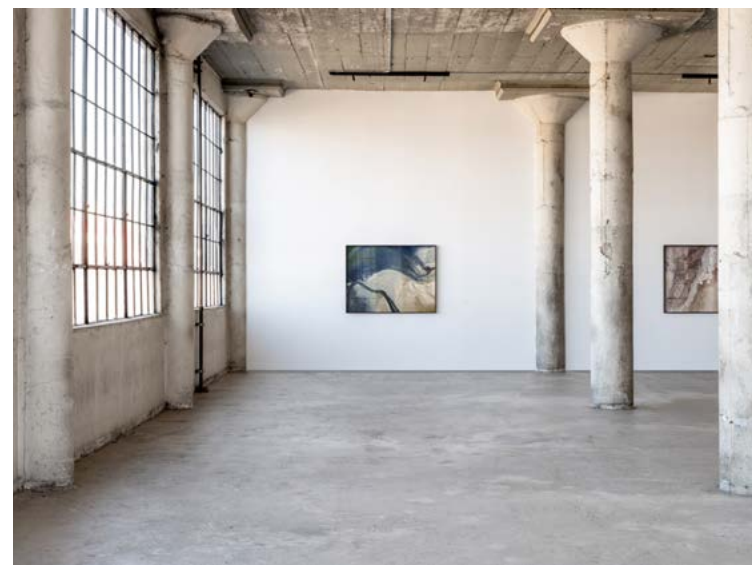




*Verdamt, Filipa Tojal's Solo Exhibition, 2021*



*Flora, 2022*



*Ephemera, Brooke Holm's Solo Exhibition, 2021*





*Aura, 2020*



*De Profundis, 2019*

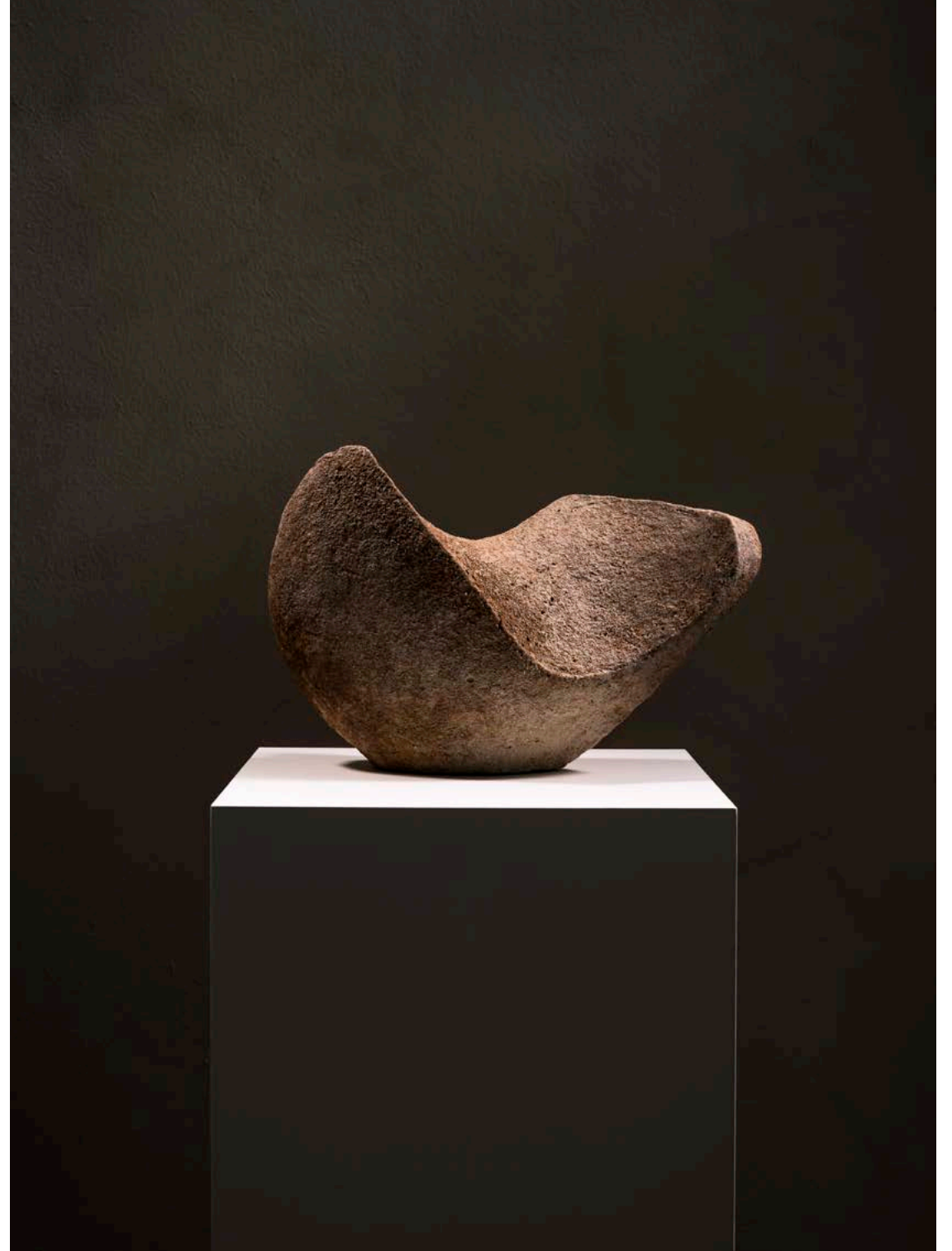


*Black Sun, 2018*





*The Ancient Oceans, 2017*



*Form of Memory, Mitch Iburg's Solo Exhibition, 2018*

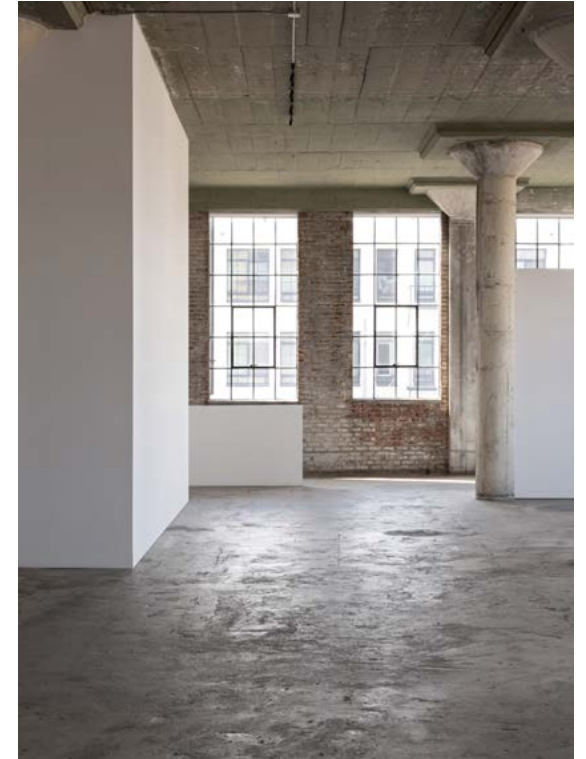


A visit to Easter Island was the starting point and primary inspiration for developing the early concept of Sage Culture. The remote island's rich history and how ancient art forms have always acted as a powerful transformation tool for humankind profoundly inspired the founders throughout the creative process.

In line with its concept, the gallery represents artists whose deep connection to Nature serves as their primary source of inspiration. Using natural materials or promoting discussions on the subject, they contribute to reimagining this crucial but endangered bond with Earth.

These artists focus on their processes, sometimes defying traditional practices and techniques. The results frequently blur the lines between media and the established boundaries of art, craft, and design.

In the age of the Anthropocene, our marks on the planet are the subject of constant debate, and Sage Culture intends to Make this debate permanently present in its program concerning Art & Environment, promoting a reconnection with the environment through artistic contemplation.





SageCulture™

# TERRA ANCESTRAL

Online Exhibition — March 13th, 2025



**Sage Culture LLC**  
Contemporary Art Gallery & Projects

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SageCulture™