

Naufus Ramírez-Figueroa
Lugar de Consuelo (Place of Solace)
Artist statement

A 60-minute performance. Five characters. A neon-lit platform that resembles both a pyramid and a spaceship. The performers move between human, animal, plant, and mechanical states. Together, a landowner (“Oligarch”) and a priest (“Church”) dress a puppet and turn it into the nation’s president, then dispatch a single soldier (“Kaibil”) to hunt down a peasant (“Scarecrow”). The peasant and soldier fight until they realize they’re both subdued by the same system. Written as a cursed play, the work examines power, postcolonial memory, and state violence using science fiction and theatrical ritual. It’s all told as if it were a story about aliens. In reality, the play depicts political violence disguised as science fiction. Text is in Spanish and English, accessible without language barriers through physical fabulation and sound design.
—Wingston González, scriptwriter

Previous versions: 32nd São Paulo Biennial 2016, LACMA 2017, Paiz Biennial Guatemala 2021

Performances will be presented in either English or Spanish, as indicated in the schedule below.

Performance schedule

Tue, Jun 16, 8:00 p.m. (in Spanish)
Wed, Jun 17, 8:00 p.m. (in Spanish)
Thu, Jun 18, 8:00 p.m. (in Spanish)
Thu, Jun 25, 8:00 p.m. (in English)
Sat, Jun 27, 8:00 p.m. (in English)
Sun, Jun 28, 8:00 p.m. (in English)

Performance credits

Artist/concept/costume design:
Naufus Ramírez-Figueroa
Scriptwriter: Wingston González
Staging director: Stephanie Acosta
Performers: Manuela “Mango” Agudelo as the President; Mobéy Lola Irizarry as the Scarecrow; Andrea Murillo as the Oligarch; Daniel Ricardo Rocha Cartagena as the Kaibil; Andrea Soto as the Church
Stage manager: Bea Perez-Arche
Lighting designer: Kahnor (Conor) Mulligan
Composer: David de Gandarias
Costume fabricator: Nicolette Henry
Prop and costume fabricator: Joe Seely
Costume supervisor: Lisa Marion
Costume assistant: Olive Del Rio
Tailor: Zarah Green
Script translator: José García Escobar
Performance production: Lizzie Gorfaine, Aminah Ibrahim, Jessie Gold, Frances Heintzelman
Stage design: Jamaal Hooker
Stage design fabrication: Neal Wilkinson
Technical director: Paul DiPietro
Audio engineer A1: Omer Leibovitz
Audio engineer A2: Sam Benezra
Lighting technician: Chris Brown
Q Lab: Will Raines
Audiovisual support: John Dyer, Frankie Fischer

The Kravis Studio recently presented the exhibition *Naufus Ramírez Figueroa: Lugar de Consuelo (Place of Solace)*, which included costumes, props, watercolor sketches and a film of a prior performance of the work, staged at the Universidad Popular de Guatemala in 2020. The Museum of Modern Art acquired *Lugar de Consuelo (Place of Solace)* in 2023 through the Latin American and Caribbean Fund and the Fund for the Twenty-First Century.

Organized by Inés Katzenstein, Curator of Latin American Art and Director of the Patricia Phelps de Cisneros Research Institute for the Study of Art from Latin America, Julia Detchon, former Curatorial Associate, Latin American Art, and Chloë Courtney, Curatorial Assistant, Department of Drawings and Prints. Produced by Lizzie Gorfaine, Director, with Aminah Ibrahim, Assistant Performance Coordinator, Performance and Live Art.

Naufus Ramírez-Figueroa
Lugar de Consuelo (Place of Solace)
Artist and performer bios

Naufus Ramírez-Figueroa lives and works in Guatemala City. His multidisciplinary practice spans performance, printmaking, sculpture, and installation, addressing collective memory, histories of displacement, state violence, and colonial legacies in Latin America. Layered with personal narratives and bodily imagery, his work embraces the dreamlike and playful to dissolve fixed interpretations. He has had recent solo exhibitions at venues including Museo Reina Sofía, Madrid (2025), Museo de Arte Moderno de Medellín (2023), Museum Leuven (2022), the Power Plant, Toronto (2020), and the New Museum, New York (2018). His work has been included in such group exhibitions as the 58th Carnegie International (2022), Toronto Biennial of Art (2019), 57th La Biennale di Venezia (2017), and the 32nd Bienal de Arte de São Paulo (2016).

Wingston González is an award-winning Guatemalan poet and transdisciplinary artist based in Livingston and Guatemala City. His experimental work merges poetry with public performance, exploring myth, fractured language, and ritual through hybrid texts and collaborative projects that engage diverse audiences.

Stephanie Acosta is an interdisciplinary artist, archivist, and curator whose work centers the “materiality of the ephemeral” and questions ideas of meaning-making and manufactured limitations. Acosta blends performance with practice-based research, creating performance works that challenge site, space, and perception and emphasize shared experience.

David de Gandarias is a composer turned sound artist. He started as a rock musician, then became a conservatory student in Guatemala and Italy, and later a music engineer, producer, and teacher. He works in composition, performance, engineering, and sound design, with a focus on social contextualization.

Kahnor (Conor) Mulligan is an artist and lighting designer. Their design work represents an ongoing exploration of light in live performance. Mulligan designs lighting for stage productions in New York City and regionally throughout the United States. They are a proud member of USA 829.

Nicolette Henry is a lifelong designer, clothing and costume fabricator, and dancer. She has built pieces for Conceptual artists Emily Mast, Candice Lin, and Asher Hartman, and has designed costumes for such dance companies as Bellydance Evolution, Gulistan Dance

Theater, and Troubadour Theater. Henry has made costumes for film and television, including *Dancing with the Stars* and productions for Marvel Studios and Disney.

Joe Seely is a performer and designer who has appeared in films and on stages internationally. He received a Los Angeles Drama Critics Circle Award for his work designing phalluses at the Getty Villa, and an Ovation Award for puppetry. Seely has built objects for the Los Angeles County Museum of Art, Museum of Contemporary Art, Los Angeles, the Power House, and Mark Taper Forum. He is drawn to constructed/adopted personas, masks either chosen or unknowingly worn, and kindness.

Lisa Marion is a stylist and wardrobe supervisor who has worked in theater, film, television, and print. She supervised the wardrobe for Bill T. Jones's *Chapel/Chapter* at Harlem Stage, Pope.L's *Eating the Wall Street Journal* and *Dressing Up for Civil Rights* at MoMA, Adam Linder's *Shelf Life* at MoMA, Judson Dance Theater's *The Work Is Never Done* at MoMA, Laurie Anderson's performances at the Brooklyn Academy of Music (BAM), and Anohni and the Johnsons's performances at BAM, among others.

Bea Perez-Arche is a queer Cuban American theater artist who was born in Miami and is based in New York City. She has dedicated her talents to civic artistic programming, focusing on creating community through her work in the arts. She is an associate artist at the Sanguine Theatre Company and a Salzburg Global Citizenship Alliance Fellow, and she received her BFA from Boston University.

Manuela “Mango” Agudelo is a Colombian immigrant who was raised in Queens. She studied social justice and performance art at the City University of New York and is a first-generation graduate. Her work is rooted in community wellness and family history. Agudelo choreographed and directed the original dance theater production *Legado Dorado*, which honors her matrilineal ancestors. In *Lugar de Consuelo*, she plays the President.

Mobéy Lola Irizarry is a Two-Spirit cultural worker whose practice incorporates salsa, bomba, poetry, and transdisciplinary performance. Based in Brooklyn, they hail from the Puerto Rican diaspora in Hartford, Connecticut, and are a citizen of the Chickasaw Nation. Irizarry creates within the lineages of decolonial uprisings, collections of tiny mirrors at queer clubs, and the precolonial languages of the drum and the braid. They are

a 2026 Letras Boricuas Fellow. Irizarry, who plays the Scarecrow in *Lugar de Consuelo*, is the creative director and *conguere* for Las Mariquitas, New York's queer and trans salsa band.

Andrea Murillo is a multidisciplinary artist who works across dance, theater, film, and immersive performance. She has performed internationally with the Martha Graham Dance Company and appeared in such productions as *Sleep No More*. As a creative director, teacher, and founder of the Madre Project, she creates collaborative, expressive spaces that facilitate movement, storytelling, and community. In *Lugar de Consuelo*, she appears as the Oligarch.

Daniel Ricardo Rocha Cartagena is a tragically optimistic investigator of human and cosmic realities. A first-generation child of Colombian parents, his cultural understanding of rhythm and movement deeply informs his practice. He graduated with a BFA in dance from New York University's Tisch School of the Arts, and his training spans across a wide range of techniques, with each style informing the others. He is a member of Five Two Dance Company and frequently collaborates with artists across New York City and beyond. In *Lugar de Consuelo*, he plays the Kaibil.

Andrea Soto is a Mexican American movement artist who was raised on the US-Mexico border in Juárez. Her practice spans performance and physical theater, using embodied research to investigate memory, displacement, and the body's entanglement with landscape and the nonhuman world. She works internationally as a performer and creator. In *Lugar de Consuelo*, she plays the Church.