



Reinventing abstraction
Discover artists reclaiming abstract painting at Art Basel Hong Kong
Art Basel, February 15, 2024
(author: Alfonse Chiu) 1/2

Art | Basel

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By Alfonse Chiu | 15/02/2024 08:00 | 4 min read

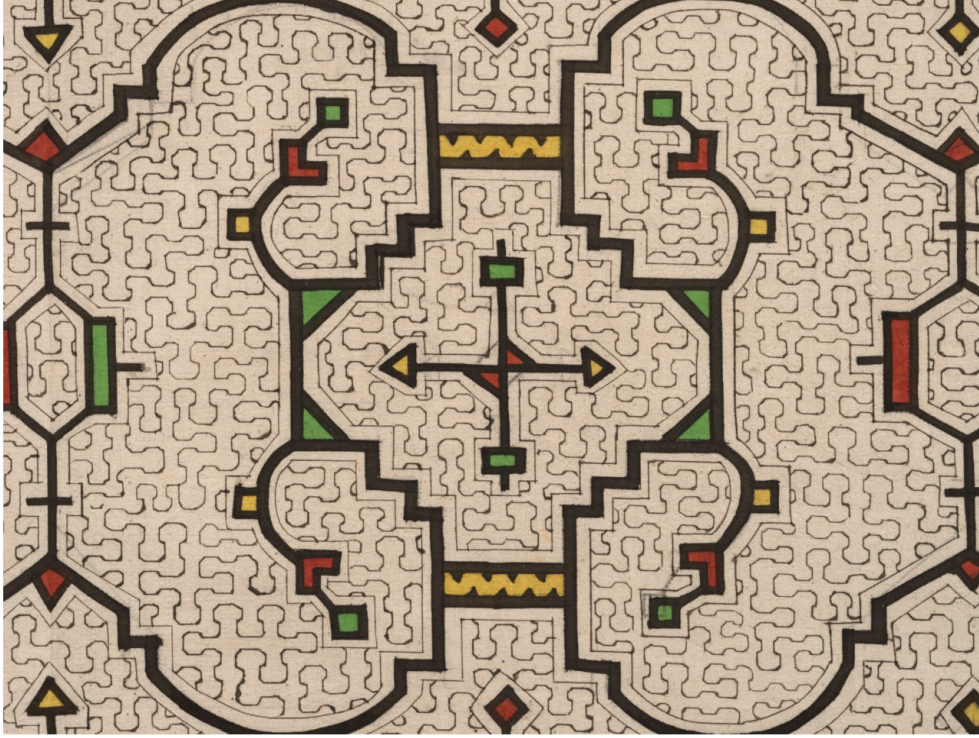
Sara Flores

Clearing

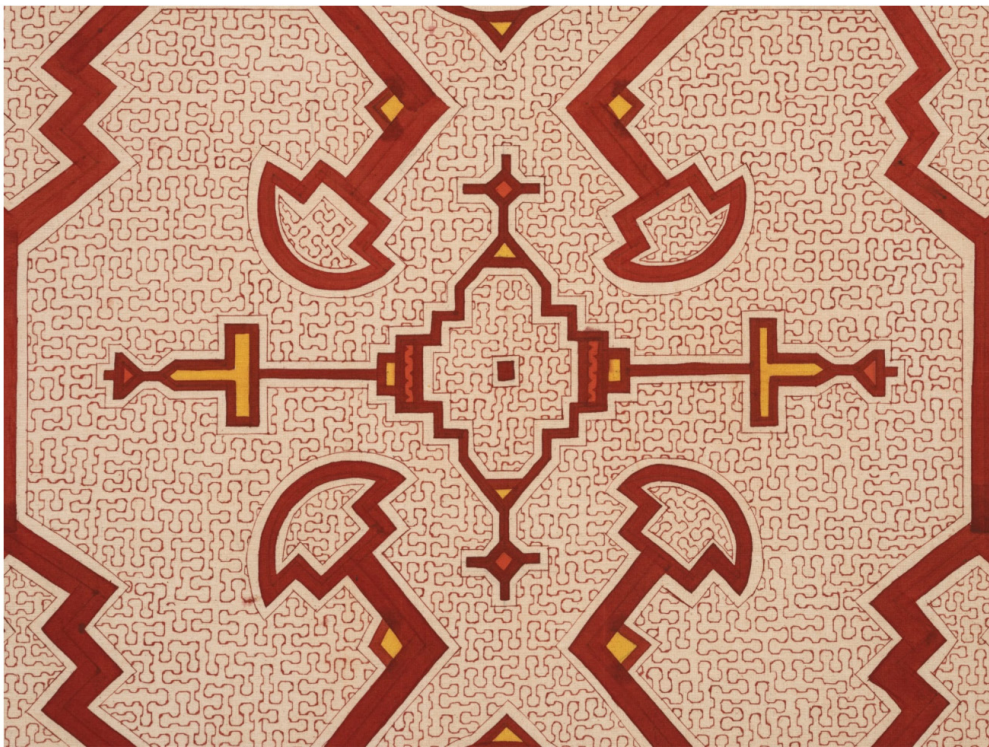
Sharing an aptitude for repetition with Khan, but with a formal, geometric rigor that draws on her Indigenous Shipibo-Conibo heritage, Sara Flores – or Soi Biri in her birth name – works predominantly in *kené*, a matrilineal Shipibo art form which reflects on the hallucinatory visions obtained during ayahuasca ceremonies through elaborate fractal patterns. In serial pieces ranging from *Untitled (Maya Kené 7)* (2020) to newer works like *Untitled (Tayan Kené 2)* (2023), Flores reveals stunning symmetries that portend deep curative and spiritual powers derived from a reciprocal relationship with nature. Flores crafts her own dyes from native flora of the Peruvian Amazon, which she then applies to *tucuyo*, a wild cotton canvas, as part of her compositions. Derived from the soils of Shipibo land, Flores's meticulous hand-traced *kené* convey a sense of calm and tranquility that exists in a radically different format from the overwhelming and disorienting fractal patterns more commonly seen in Euro-American psychedelia, offering an almost nurturing space for contemplation. In this way, Flores captures and reappropriates the formalist line and grid from its masculine Western sensibility into an expansive act of relationality – weaving together, through the abstract, the tangible threads of love and responsibility between mothers and daughters, people and land.

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Sara Flores, Untitled (Maya Kené 7), 2023. © JSP Art Photography. Courtesy of the artist and CLEARING.



Sara Flores, Untitled (Tayan Kené 2), 2020. © JSP Art Photography. Courtesy of the artist and CLEARING.