

WIZARD GALLERY

# Muri e volpi

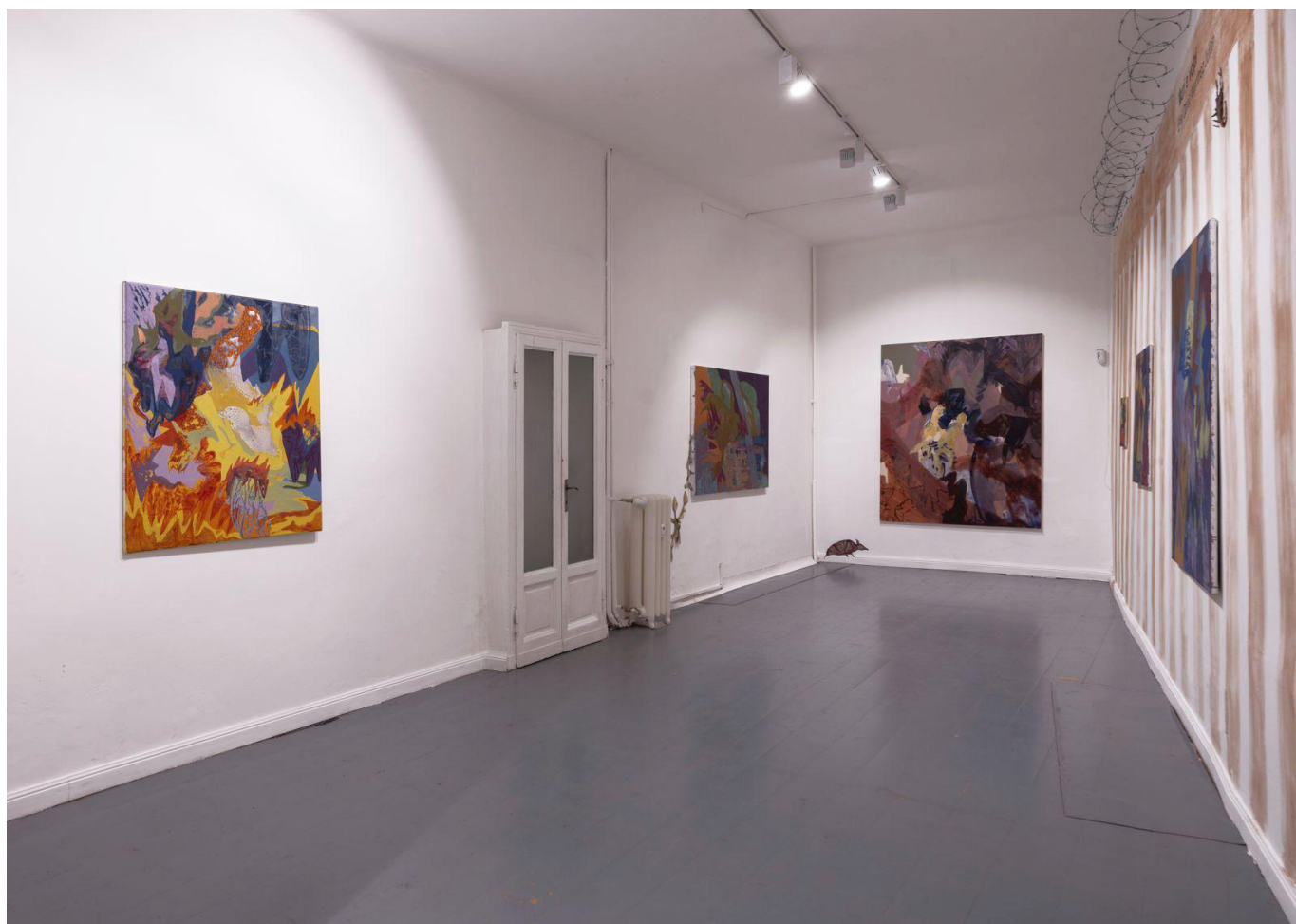


Eliel David Martínez Julián

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# Installation views









# BIO

## Eliel David Martínez Julián

Eliel David Pérez Martínez (B. 1998 Oaxaca, Mexico) lives and works in Venice, Italy, where he recently graduated at the Academy of Fine Arts (2017-2021), he completed his studies at the Escuela de Bellas Artes de Oaxaca (2015-2017) and he participated at a very young age in exhibitions and art fairs.

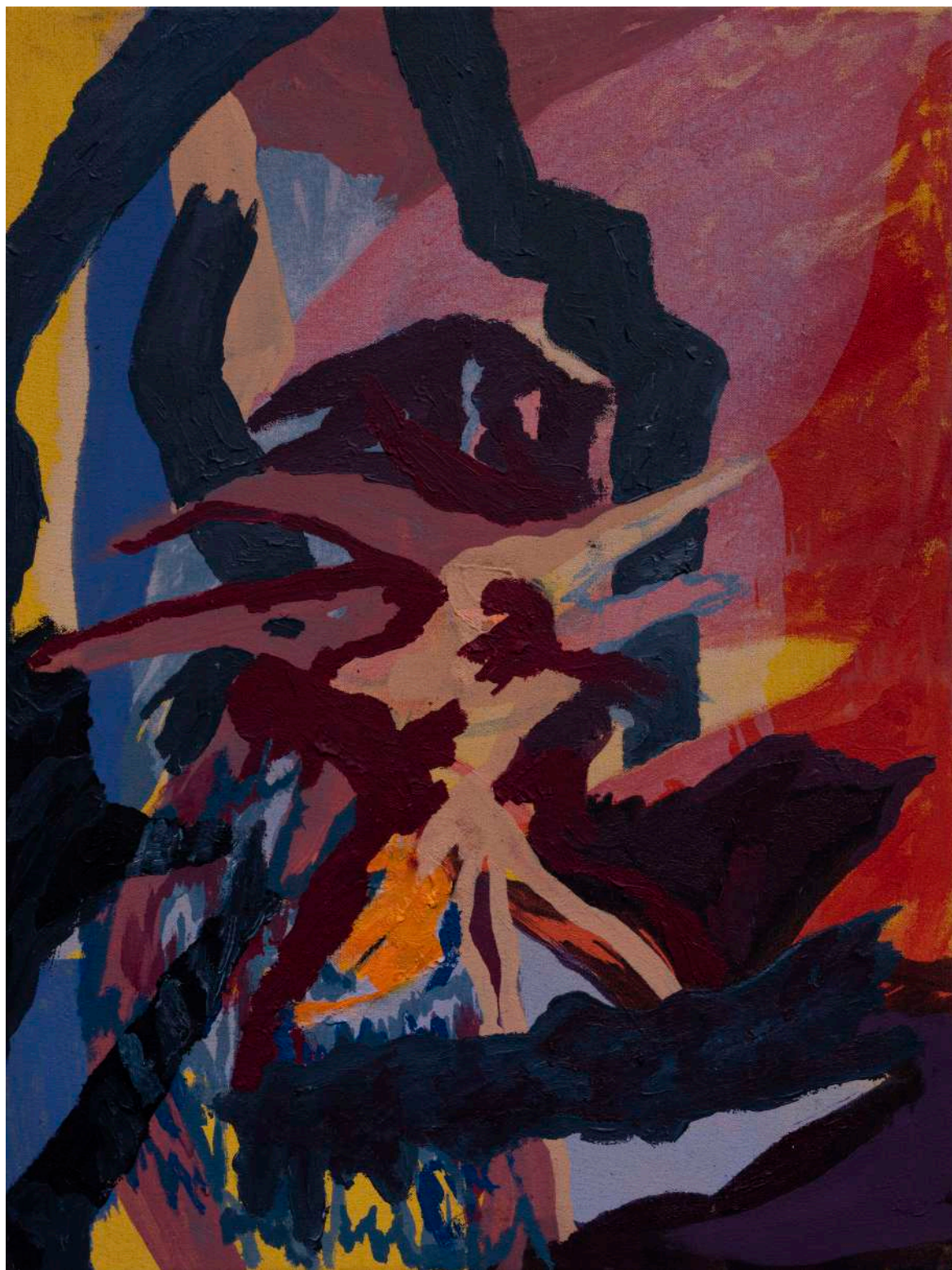
At the age of eighteen he moved to Italy where he is currently collaborate with Suburbia Contemporary Gallery (Barcelona, Spain) and Ethra Gallery (Mexico City, Mexico), he is attending aslo the master degree in Visual Arts at the Academy of Fine Arts of Venice.

Eliel David Martínez Julián was born and raised in a village in the Sierra Sur Mixteca—a mountainous and forested region of Mexico. After spending seven years in Venice, he returned to initiate a relational art project (2023 – ongoing). Art, like nature, transcends physical, political, and cultural boundaries, evoking a sense of communion and community.

Building on this reflection, the exhibition space becomes the site where the op-

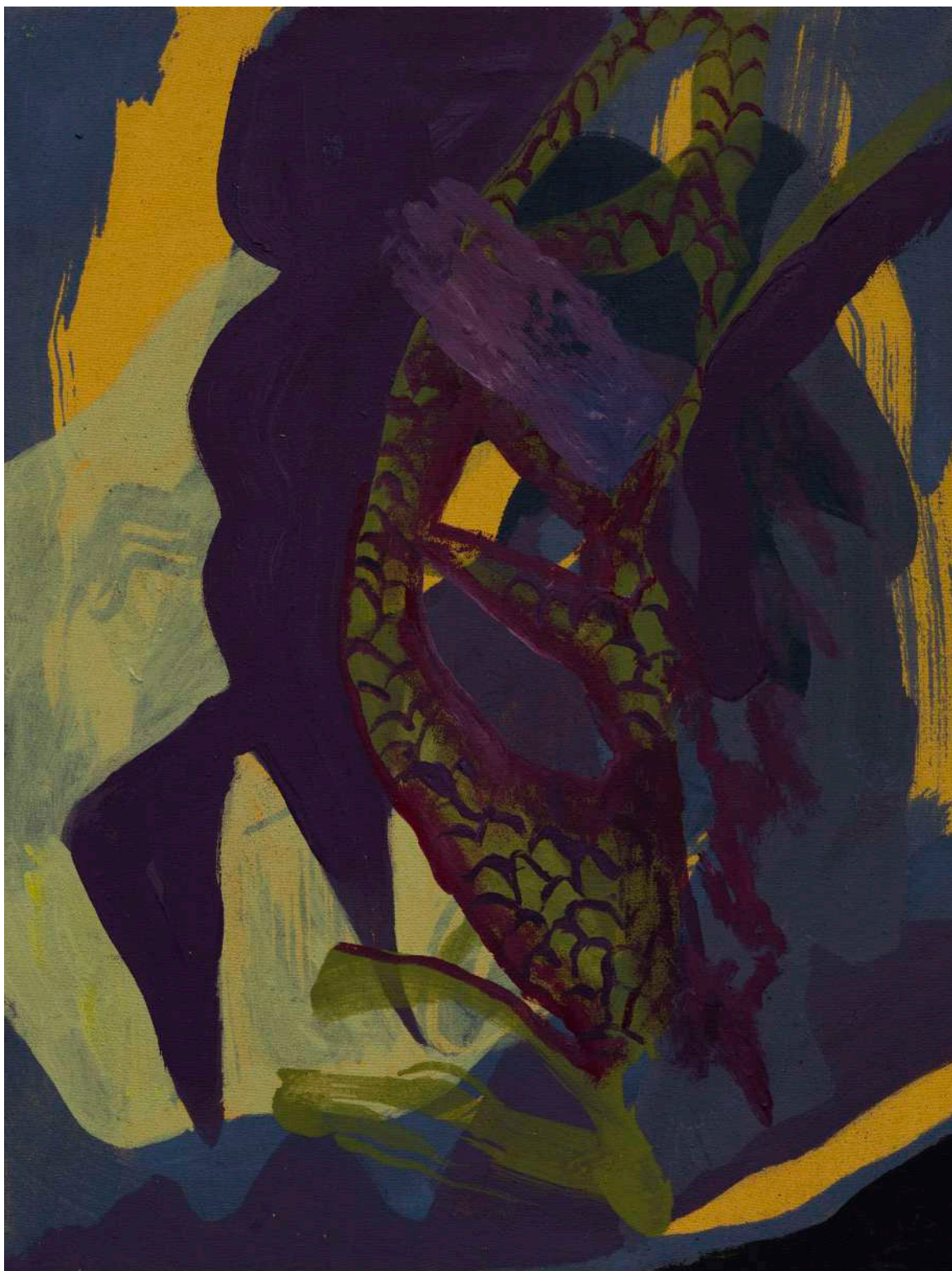
posing forces of freedom and constraint take form: the urge to transcend limits and the unyielding presence of frontiers — limits to which nature remains indifferent. The inclusion of barbed wire in the exhibition project becomes a symbol of barriers — both physical and conceptual — created by humankind. This coercive element, a sign of exclusion and control, interacts with a visual environment where painting and site-specific textile installations occupy the space, evoking an opposing movement: the natural, fluid rhythm of migration. Climbing plants ascend regardless of the walls that stand in their way — they do not pause their natural course. In the same way, coyotes defy borders, moving freely where lines are meant to separate. The use of animal figures in Martínez Julián's work recalls colloquial expressions in the Mexican context, such as coyotes — the smugglers paid by migrants to cross the U.S. border — highlighting the overlap between nature, identity, and politics. His work opens a dialogue between limits and passage, rigidity and transformation.





Eliel David Martínez Julián  
***Guardami volare vicino al sole senza bruciarmi le ali***, 2025  
Oil on Canvas,  
40 x 30 cm  
€1.400 + applicable tax





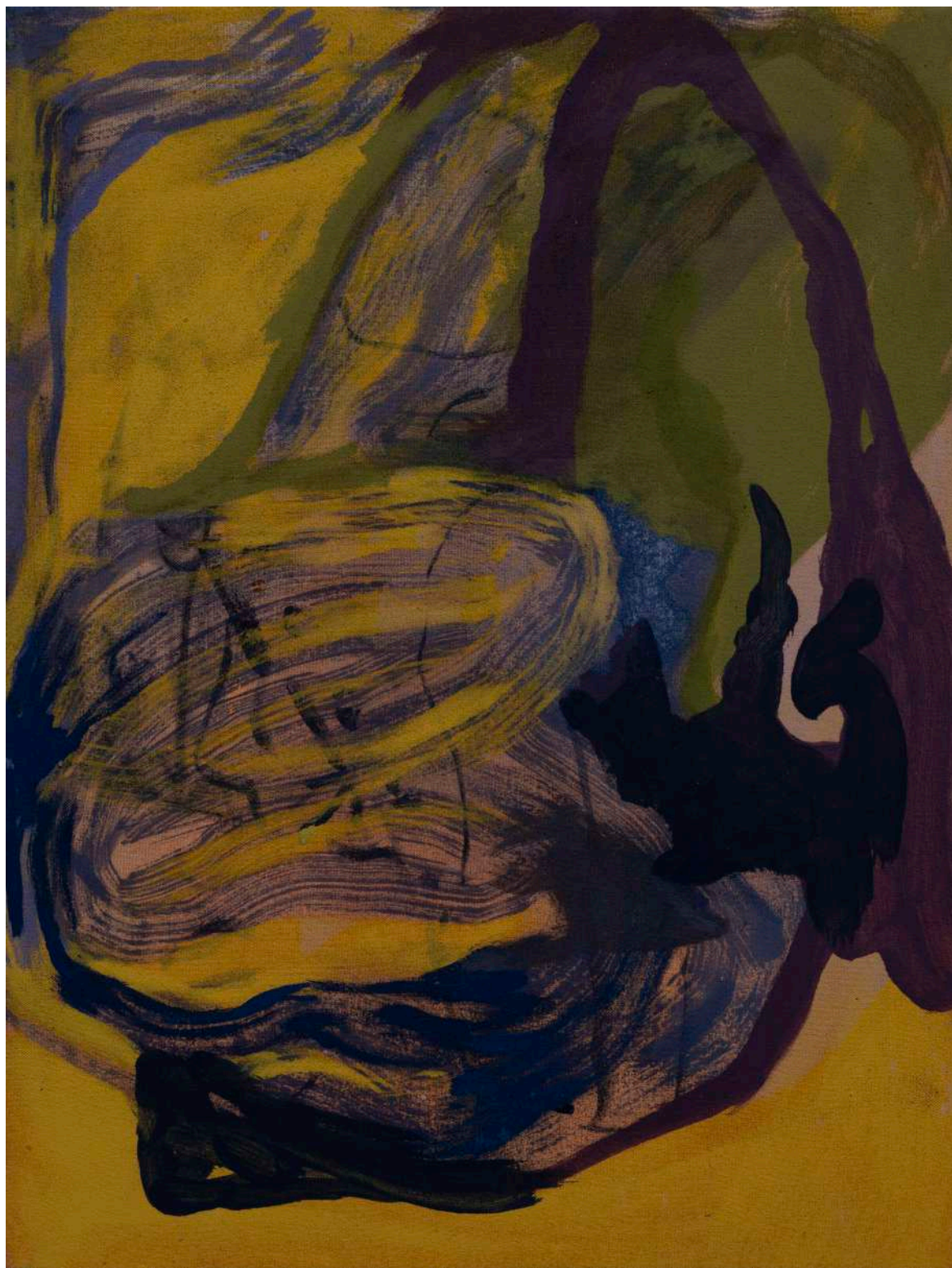
Eliel David Martínez Julián  
***Iguana sobre árbol de zarzamora***, 2025  
Oil on Canvas,  
40 x 30 cm  
€1.400 + applicable tax





Eliel David Martínez Julián  
***Medusa bajo la lluvia***, 2025  
Oil on Canvas,  
40 x 30 cm  
€1.400 + applicable tax





Eliel David Martínez Julián

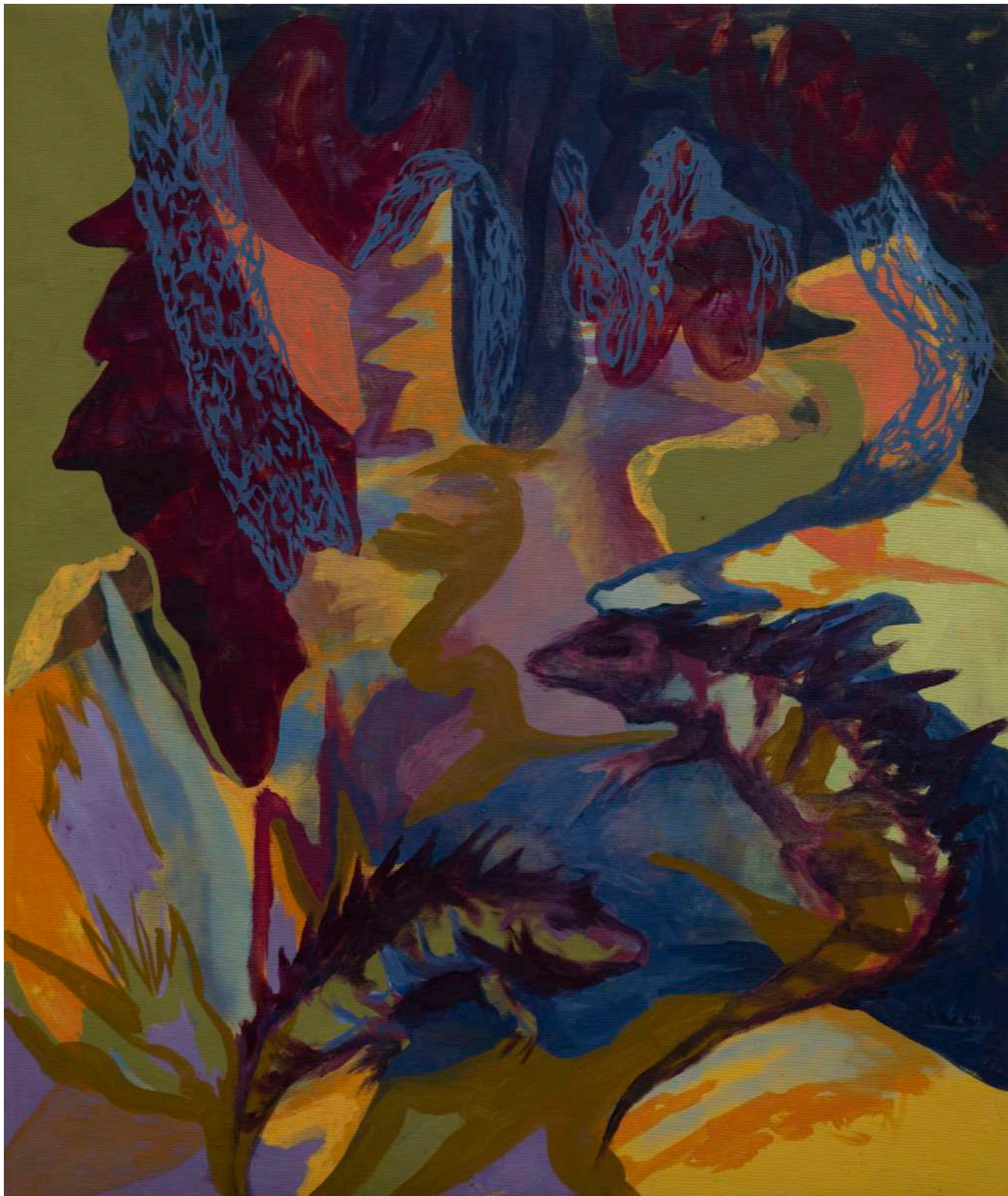
***Piel de jaguar***, 2025

Oil on Canvas,

40 x 30 cm

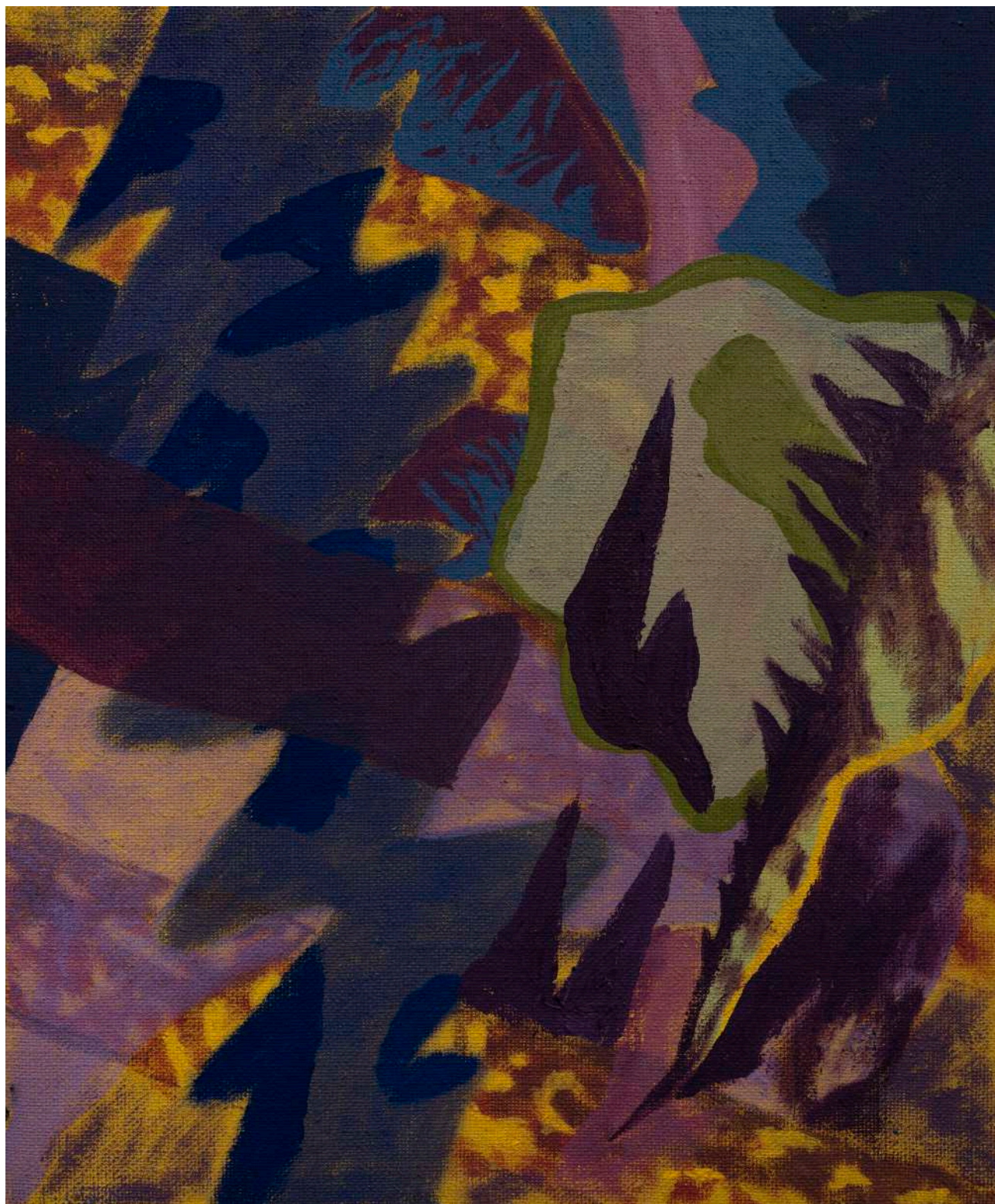
€1.400 + applicable tax





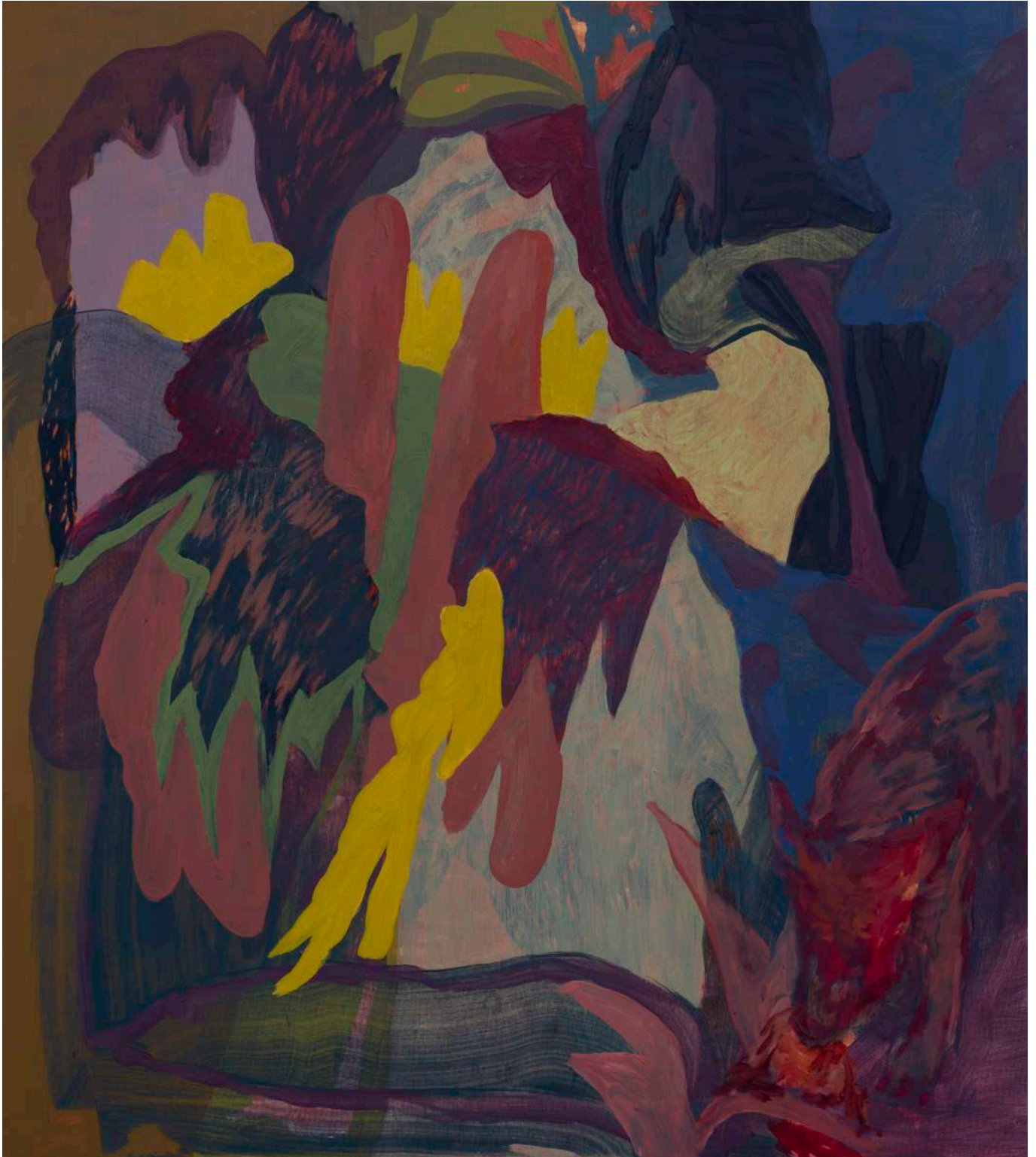
Eliel David Martínez Julián  
***Sobre rocas y agaves***, 2025  
Oil on Canvas,  
80 x 70 cm  
€3.000 + applicable tax





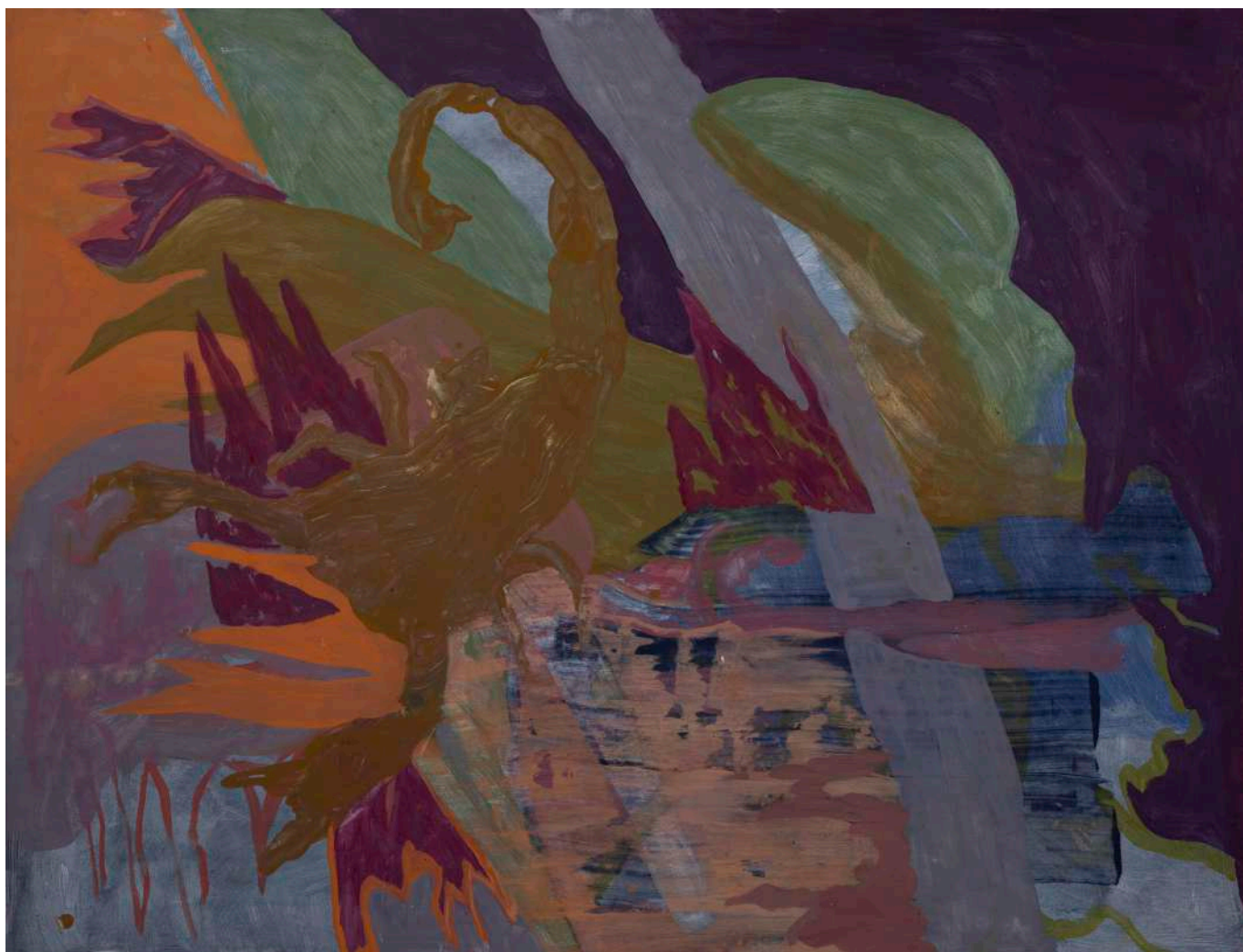
Eliel David Martínez Julián  
***Hielo, trigo y reptiles***, 2025  
Oil on Canvas,  
60 x 50 cm  
€2.200 + applicable tax





Eliel David Martínez Julián  
***Un coyote sobre el desierto de sonora***, 2025  
Oil on Canvas,  
90 x 80 cm  
€3.400 + applicable tax





Eliel David Martínez Julián  
***Autoritratto con meteoriti***, 2025  
Oil on Canvas,  
152 x 115 cm  
€5.350 + applicable tax



Eliel David Martínez Julián  
***Coyote deambulando en un pueblo fantasma***, 2025  
Oil on Canvas,  
150 x 115 cm  
€5.300 + applicable tax





Eliel David Martínez Julián  
***Yo no soy mojado, es más, traigo flamas***, 2025  
Oil on Canvas,  
115 x 96.5 cm  
€4.250 + applicable tax



Eliel David Martínez Julián

***Volpe in mezzo ad un incendio***, 2025

Oil on Canvas,

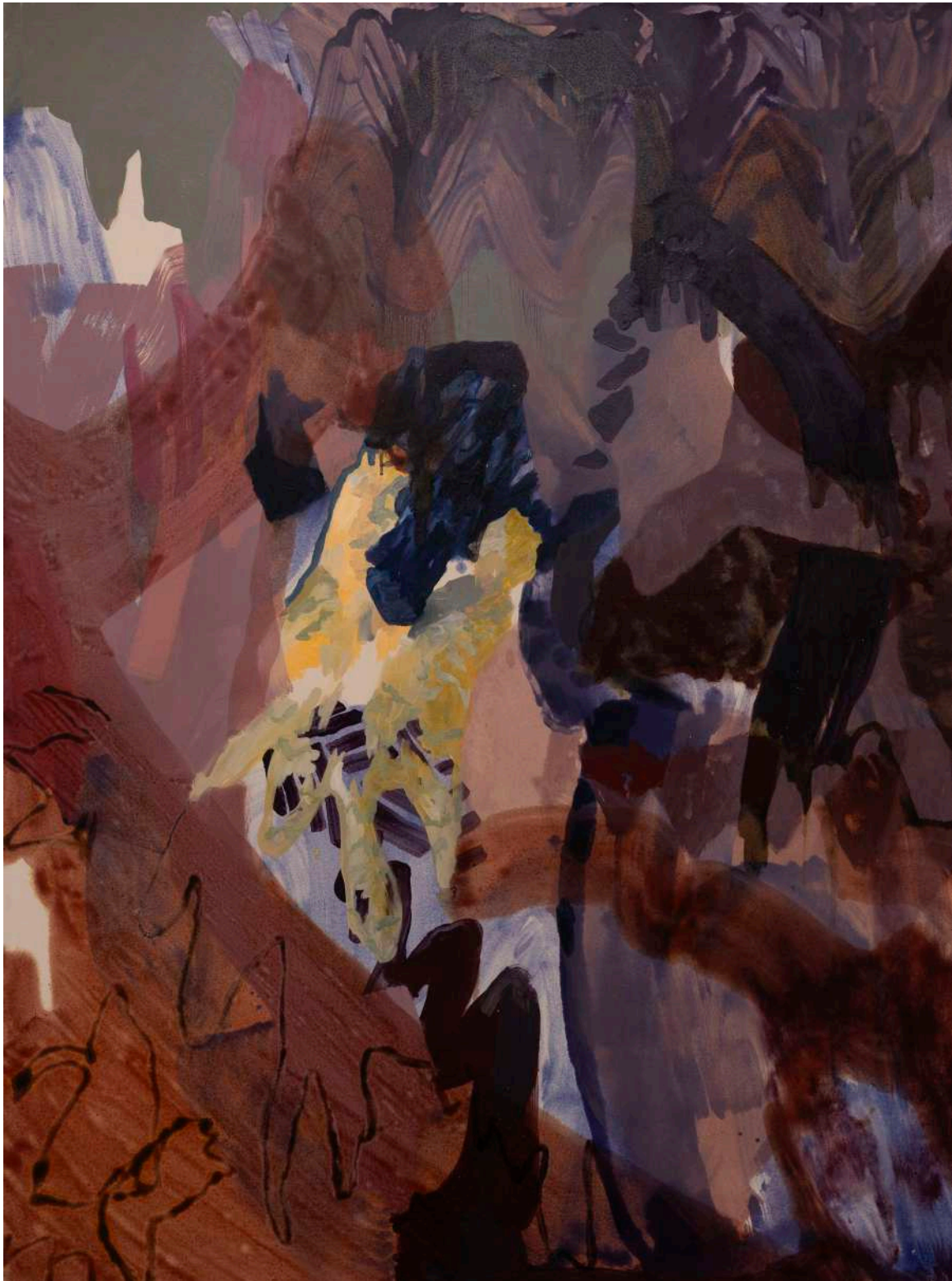
201 x 139 cm

€6.800 + applicable tax





Eliel David Martínez Julián  
***Cuéntame una fabula, pero que tenga coyotes***, 2025  
Oil on Canvas,  
154.5 x 155 cm  
€6.200 + applicable tax



Eliel David Martínez Julián

***Nieve de pitayas con magueyes purpuras*, 2025**

Oil and wax colours on Canvas,

196 x 144 cm

€6.800 + applicable tax



# CV

Eliel David Martínez Julián

Oaxaca, Mexico – 1998  
Lives and works in Venice

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## SELECTED AWARDS AND RESIDENCIES

2023

- **ARCIPELAGO**, winner, organized by Fondazione Rocca dei Bentivoglio, Bazzano, Bologna, Italy, 2023.
- **THE CREATIVE ROOM #3 'NAVIGATING THE CITY,'** winner, curated by Atopos Venice in collaboration with curators Antonio Caruso, Martina Cavallarin, and Miguel Mallol, Venice, 2023.

2021

- **Atelier 2021-2022**, Fondazione Bevilacqua La Masa, Palazzo Carminati, Venice.
- **IN-EDITA 2**, artistic residency, Forte Marghera, 2021-2020.
- **STUDIO**, artistic residency, Palazzo Poli, Florence, 2021.

2020

- **Rotary Artprize 2020 "Be the difference with art!"** finalist, organized by Rotary Asolo and Pedemontana del Grappa, Bassano del Grappa, 2020.

2019

- **102 Collettiva Giovani Artisti**, finalist, organized by Fondazione Bevilacqua La Masa, Venice, 2019.

## SELECTED EXHIBITIONS

2024

- **CROMA**, Solo show curato da Lucrezia Odorici, Gallerie Riunite, Napoli, Italia, 2024.

2023

- **JUEGOS DE MATERIA: NEBLINA Y COLOR**, Solo show, Honorable Cámara de Diputados del Congreso de la Unión, Città del Messico, Messico. Testo di Lisa Pujatti, 2023.
- **HUIR DEL DESTINO**, Solo show curated by Daniele Capra, Wizard Gallery, Milan, 2023.
- **POLVO ERES**, solo show curated by Riccardo Paris, Condotta 48 - Artist run space, Rome, Italy, 2023.

2022

- **SOTTOSOPRA**, solo show curated by Rodrigo Borrás, text by Ana Piquer, Ethra Gallery, Mexico City, Mexico, 2022.
- **LLUVIA SOBRE EL CAMPO DE MAGUEYES**, solo show curated by Maya de Martin Fabbro, Suburbia Contemporary, Barcelona, Spain, 2022.
- **POISON GREEN** - Artists of the Atelier 2021-22 curated by Eva Comuzzi, Fondazione Bevilacqua La Masa, 2022.

2021

- **HUMO Y BANDERAS ROTAS**, double solo show curated by Mónica Pacheco, Satellite, Florence, 2021.





## WIZARD GALLERY

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# INTERVIEW

With Eliel David Martínez Julián

***This body of work effectively conveys the complexity and deep richness of El Frontón's political history, from its exploitation by the guano industry to its later transformation into an Island prison. What inspired you to focus on this particular chapter of Peru's history, and did it have a personal impact on you?***

I am interested in depicting the landscape, one that symbolizes freedom and nature without human alteration. That is why I decided to focus on marine landscapes, and it was the reason for going to Frontón Island. The history of Frontón was the main reason I chose to focus on this island.

In my opinion, it is an island with a dense history and a charged political background, but also a landscape that is less altered by humans compared to other landscapes. From there I began — to see and understand that it was a place that had been destroyed by humans, but over time nature was recovering. With buildings falling apart, the climate getting better, the birds actively flying, Frontón is becoming more of an island and less of a prison.

This part of the history of the prisons at El Frontón did not affect my family personally, but it left a deep impression on me. Seeing the prison walls marked by bullet holes, I began to transform these bullet marks into constellations. I found myself searching for symbols that could represent the past and the future.

***Was the contrast between abstract expressionism and representational landscape an intentional narrative choice, or did it emerge intuitively during the creative process?***

The act of working on the island began with the landscape—more formalist paintings—and then shifted toward working with stellar elements. I used photographs taken in negative of the prison walls to reframe them, to recognize them, and turn them into something poetic. Reflecting on it now, it became a process of technical freedom.

The aerial paintings and the intervention works with bird droppings were ways to liberate composition and technique. I placed golden papers on the island and allowed the birds to dry them out—through that gesture, I gave up



control of the paintings and placed them in the hands of the island itself. These works also register the passage of time, showing how nature slowly reclaims the land—revealed in something as subtle as the accumulation of bird droppings. So yes, I believe the contrast between abstract expressionism and representational landscape was both an intuitive and intentional narrative evolution. Both modes share the same pictorial conditions. In a way, the birds live on the island—they drink its water, eat its fish. Conceptually, they continue to use the same palette. The birds are, in that sense, the landscape I paint.

***The muted, opaque colors in your work create a sense of uncanniness and obscurity, alluding to the island's shifting environment. Was this your intention, or were you aiming to convey something else through your palette?***

The island carries a very strong energy because of everything that has happened there. It's a place where not much had happened before, but in the 1980s—specifically in 1986—there were major massacres. Frontón was a penal colony for 100 years, but in the pre-Columbian period, it was a site of indigenous rituals.

I see these compositions of bullet marks and relate them to constellations, as if they were stars. That structure is meant to speak across time—about the past, the future, and the present.

I can feel that weight.

The colors I used were metallic. I chose metallics because of the theme of landscapes influenced by a studio of light, where only the moon and the sun affect the sea. I was interested in colors resembling metallics—not for their shine, but for their shifting tones.

As for the murals, using black was the simplest way to work and to transform the walls into constellations. The guano paintings, working in gold, are a return to the traditional painting palette—a way to reference the moon, the sun, and their reflection on the sea.

***Knowing that you are from Peru, your last name really stands out. Scaglia is a last name I will say is very italiano than Peruvian. Do you have Italian roots?***

Peru is a place with a mix of cultures, especially along the Peruvian coast. There are many cultures, such as African, Asian, and European. There is a very large Italian community.

Since I was a child, I've been immersed in Italian culture. My father's family has Italian origins—my father's father is Italian. Not only that, I'm part of an Italian unit, and my daughter is Italian.

***How has living and working in Peru shaped your practice?***

It has been fundamental. When I finished school and decided to study art, I had the opportunity to work outside my country, but I chose not to. If I had something to say or something to focus on and critique, then the perfect place to do it, for me, is Peru. That's why I decided to study and stay in Peru.

Latin America is a region with many similarities—similar conflicts, similar changes

in government, and similar revolutions. I believe it's a very rich context for an artist to develop in.

***Can you tell us a bit more about your creative process when making these emotionally charged works, especially the ones that incorporate guano?***

After doing my first show on my Frontón project, I didn't have these pieces yet. My process was to work on the island and then continue working in Lima. When I returned from doing a show in France, months had passed. The day I got back, I started to smell that sea breeze again—calming me, like an addiction. I wanted to understand this addiction I had to the smell of the island. I wanted to understand what was calling me back to the island and taking away that anxiety.

I realized that what I was smelling was guano. That's when I came to the conclusion that my addiction was the guano. For that reason, I began to leave fabrics and papers on the island to see how nature would begin to intervene—reflecting how nature reclaims everything that is left



behind. I left these pieces in nature and gave absolute freedom, both in terms of composition and color, and in how they would develop depending on where they were left. It was about letting go and recovering.

For the paintings made about the sea, I started by making sketches of what I was seeing and doing color tests based on what I observed on the island. This was very important because the colors of the island are always changing with the light. The color tests were a way to capture the real colors of that specific moment. I also took photographs to capture the details I wanted to paint later in the studio.

***When you visit El Frontón, which holds so much emotional and historical weight, how do you travel there? Do you have to take a certain kind of boat or route?***

In a very slow boat. I bought a boat from a fisherman, and from there he took me to the island. It was a kind of exchange—I helped him with something, and he helped me with this.

***During these visits, how long do you usually stay on the island?***

No more than three days, because there isn't really a place to stay—there's no water, no electricity, nothing. When I go, I sleep out in the open air, looking at the sky and surrounded by the island's nature.

***Do you feel most inspired when you're outside at night, just looking up at all the stars?***

Yes. When I started working with the stars, constellations, and star GPS, I tried to find connections or reflections of the constellations I was seeing on the island and translate them to the stone remains of the destroyed buildings and the ground. From there, I began to create star-related things to these stones.

***What kind of thoughts or feelings come up for you when you're standing on the island?***

It feels the same as what happens to me when I'm on a plane. No signal or internet — it feels truly wonderful. It's a flowing and current place, really, because it forces you to be in the moment and make use of your time. There's no real way to get sidetracked from one's work. It's a place I love.

***Was your time on the island a transformative experience for you?***

Being a gallerist, it has given me the perfect place to return to and develop my practice as an artist. An island far away that completely disconnects me from other parts of my life.

During the moments I've spent on the island, I've developed a strong connection with it. When I'm there, it's a true disconnection.