PARÍSO

Latin American Art Fair LONDON

THE LIGHT GALLERY

35 Marylebone Rd. | Booth 5 | 15 - 18 October 2026

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PARAÍSO

LatinAmerican Art Fair. 2026

The reinterpretation of cultural identity through photography.

At Paraiso The Light Gallery presents five photographic practices that explore how Latin American identity is shaped by culture, memory, territory and storytelling.Directed by LuzMa Osorio, The Light Gallery is a contemporary art gallery based in London and Medellín, committed to promoting dialogue between Latin America and the international art market through exhibitions and international art fairs.

With a strong focus on photography, the gallery represents and promotes artists whosework explores questions of identity, memory, territory and cultural heritage.

Through a carefully curated programme, The Light Gallery brings Latin American artistic practices to new audiences and collectors, supporting both emerging and established artists and contributing to their visibility within the international art world.

CITLALI FABIÁN

Citlali Fabián is a photographer from Yalálag, a Zapotec Indigenous community in the south of Mexico. Through photography, she explores what Indigenous identity means today, as well as the challenges Indigenous communities face in relation to territory, migration, and community bonds—always intertwined with her personal experiences.

As a person from the Global South, one of her main goals is to strengthen agency in the representation of the people she collaborates with. For Citlali, it is essential that those who have historically been underrepresented feel heard, respected, and actively involved in the way they are portrayed. She is committed not only to sharing their stories, but to doing so with the care and dignity they deserve.

In her recent work, Citlali has been exploring new ways of image-making by incorporating illustration into her photographs. This approach allows her to add layers of meaning and create visuals that more closely reflect what her collaborators share with her. She believes it is important to continuously experiment with the medium and to question how visual creators can expand the possibilities of storytelling.

Citlali Fabián was named Photographer of the Year 2026 at the Sony World Photography Awards for her series Bilha, Stories of My Sisters. In 2027, she will have a solo exhibition at Somerset House, London.



Maestra Lety Gallardo
Lety Gallardo is a musician, director and founder of the first regional women's band, Mujeres del Viento Florido. Through her work she has become a girls' rights defender, promoting inclusion in a male-dominated field. In this image, Lety is shown directing her favourite Oaxacan musical composition, Dios nunca muere (God never dies).

Maestra Lety Gallardo, 2025
Hahnemuhle Bamboo Paper
Edition 1 of 5 + 2AP
51.5 x 49.6 cms (Framed)

£2.700



Mitzy Violeta Cortez
Mitzy is part of Indigenous Futures, a network that discusses the climate crisis from the perspective of Indigenous peoples. She has participated in forums including COP26 and COP30. In this portrait, Mitzy is represented with her ancestors and future generations as a united front in the defence of their territory.

Mitzy Violeta Cortez, 2025
Hahnemuhle Bamboo Paper
Edition 1 of 5 + 2AP
51.5 x 49.6 cms (Framed)

£2.700



Yasnaya Elena Aguilar
Yasnaya is an Ayuujk linguist, writer and activist who advocates for language diversity and indigenous rights. Here, Yasnaya is represented with her grandma and great grandma, the pillars of her education and her guides to seeing the world. The ‘ää’ represents the seeds she has planted to protect and preserve her native language.

Yasnaya Elena Aguilar, 2025
Hahnemuhle Bamboo Paper
Edition 1 of 5 + 2AP
51.5 x 49.6 cms (Framed)

£2.700



Luna Maran
Luna is a Zapotec filmmaker, educator and activist. Her latest film, Chicharras (Cicadas) was co-created and co-produced with her community, and narrates the defence of indigenous territory, communal organisation and women's political participation. This image represents her surrounded by cicadas, creating waves of change with their communal song.

Luna Maran, 2025
Hahnemuhle Bamboo Paper
Edition 1 of 5 + 2AP
51.5 x 49.6 cms (Framed)

£2.700

JULIA FULLERTON-BATTEN

Julia Fullerton-Batten is an internationally acclaimed fine-art photographer renowned for creating visually immersive worlds where photography, cinema and storytelling converge. Her meticulously constructed images transform a single frame into an unfolding narrative, rich with atmosphere, emotion and psychological complexity.

Working on a monumental scale, Fullerton-Batten explores the human condition through carefully researched and intricately staged tableaux. Her photographs weave together history, memory, identity and social observation, using unusual locations, handcrafted sets, street-cast models and masterful lighting to create scenes suspended between reality and imagination.

Her distinctive visual language is rooted in a passion for storytelling and the power of light, colour and composition. Drawing inspiration from cinema, painting and real-life experiences, she creates photographs with the emotional intensity of a film still while retaining the ambiguity and depth of fine art.

Her latest project, *Frida – A Singular Vision of Beauty and Pain*, was born from Fullerton-Batten's deep love of Mexico and inspired by the extraordinary life, art and enduring legacy of Frida Kahlo. Photographed entirely in Mexico, the series reimagines aspects of Kahlo's world through richly staged tableaux, exploring beauty, pain, identity, resilience and self-expression through Fullerton-Batten's distinctive cinematic language.



Julia Fullerton-Batten

Tehuana Dress
Archival pigment print on Hahnemühle's Baryta paper
112 x 146 cms
Edition 2/7

£ 9.000



Julia Fullerton-Batten

Chinampas
Archival pigment print on Hahnemühle's Baryta paper
112 x 146 cms
Edition 4/7

£10.000



Julia Fullerton-Batten

One of us
Archival pigment print on Hahnemühle's Baryta paper
112 x 146 cms
Edition Edition 2/7

£ 9.000

RIVER CLAURE

River Claure is a Bolivian photographer and visual artist best known for his meticulously constructed portraits, magical landscapes, and photographic docufiction series. The photographic series *Warawar Wawa* (2019–2020), an adaptation of Antoine de Saint Exupéry's *Le Petit Prince* set in contemporary Bolivia, and *Mita* (2022–present), a sensitive portrait of life in Andean mining communities that references five hundred years of colonial extractivism, both exhibit a fundamentally performative approach to photography. Rather than mechanical representations of a given reality, they appear as playful interventions in what we take as given. A portrayed person can become an actor, or a documentary photograph may become a film set. Claure's photographs are real portraits of real faces, landscapes, and identities and are based on his extensive work living in and with real communities. They also joyfully reorganise the codes and arrangements that are made to depict a given reality: they are *tableaux vivants* in which the portrayed may speak the indescribable in their own way, based on the principles of self-determination and dignity and a little bit of magic.

River Claure presents Son of the Stars, his photographic adaptation of Antoine de Saint-Exupéry's The Little Prince, reimagined through the landscapes, traditions and visual language of contemporary Andean culture. Claure relocates the familiar narrative to a distinctly Bolivian context, bringing the universal themes of Saint-Exupéry's story into
dialogue with indigenous heritage, contemporary identity and ideas of belonging.



River Claure

Warawar Wawa 2019 - 2020
(Son of the Stars)
Archival pigment print on Hahnemühle's Baryta paper
83 x 123 cm (Framed)
Edition 1/5 + 2A/P

£6000

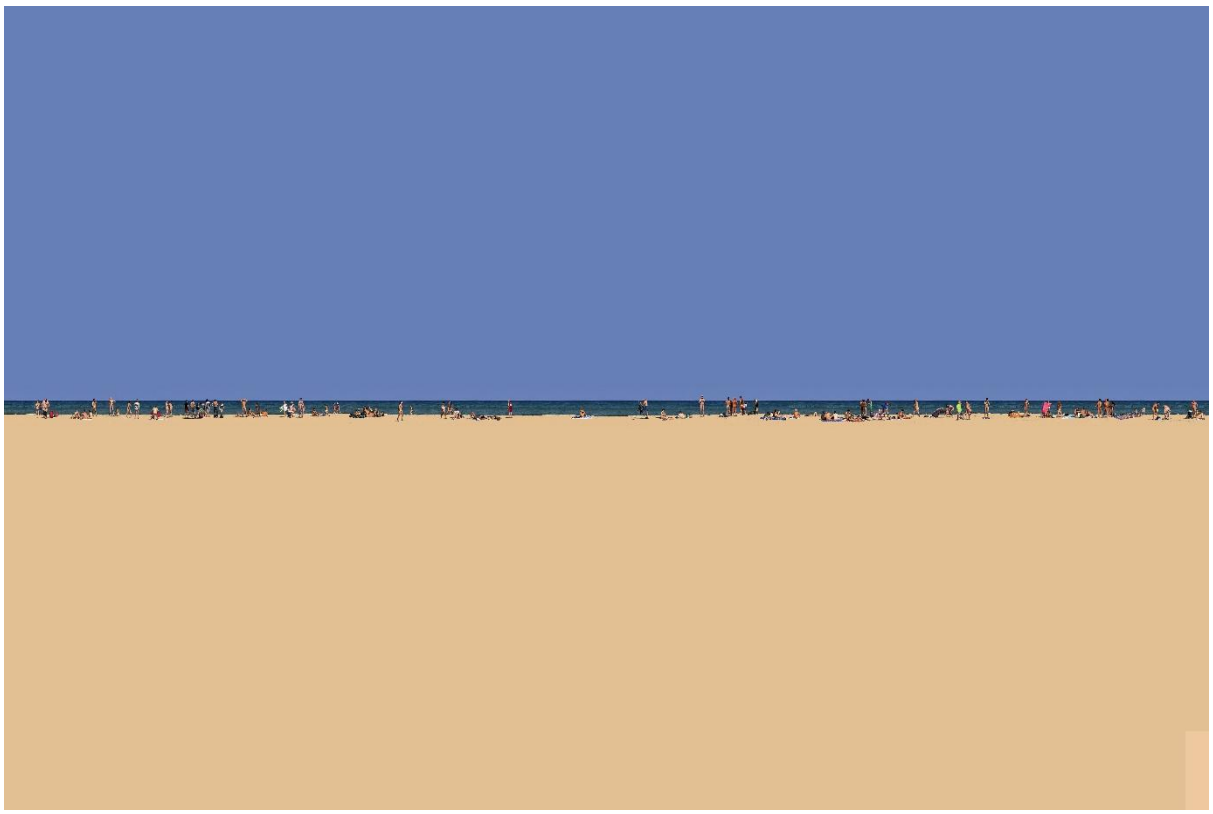
LUIS MORALES

Photographer Luis Morales (Colombia, 1969) explores the boundaries between abstraction and figuration, creating work that challenges how we perceive images and meaning.

Morales often blends elements of both, resulting in pieces that resist easy categorisation. This interplay allows his work to exist in a space where the real and the imagined overlap, encouraging viewers to question what they are seeing.
Most scientists believe life began in the ocean.
The beach generates a different attitude inhuman behavior than that of daily life; the human mind is affected by the sea's incommensurability and the infinity of sand, all of this presided over by an enormous celestial vault.

The beach that "Litoral" shows us is not the mimetic representation of a particular beach. Therefore, this beach is symbolic, which means that the individuality we see, the particularity that the work shows us, is raised in our thoughts and minds as another fragment that each attentive spectator will complement as their real beach.

On a beach, all bodies are beautiful, even those most outside the standards of a perfect body. The body is the zero degree of spatiality, as Merleau-Ponty commented, and I do not live in space as an exteriority, but in my interior; I am one with it and in it. As the philosopher above said, space is not in front of me but around me. On the beach, we return to that childhood that, with an incessant movement and without any purpose, simply celebrates life. From the beach where the beginnings of life emerged, "Litoral" returns us to it to observe ourselves again, to surrender ourselves to the events of the world.



Luis Morales

Litoral. (Shoreline) Series Untitled I, 2025
Archival pigment print on Hahnemühle's Baryta paper
103 x 153 cm (Framed)
Edition 1/1 +1A/P

£11.000

PAZ ERRÁZURIZ

Chilean photographer Paz Errázuriz began taking photographs in the 1970s during the Pinochet dictatorship. The Coral triptych forms part of Paz Errázuriz's wider body of work associated with La manzana de Adán, produced between the early 1980s and 1990 during the final years of Chile's military dictatorship. Working in brothels in Santiago and Talca, Errázuriz photographed trans and queer sex workers whose lives and identities were largely excluded from public representation and subjected to intense social and police persecution.

Coral was one of the people Errázuriz photographed during this period. In the years that followed, the AIDS crisis claimed the lives of the other people she photographed within this circle; Coral is the only one still alive. Seen today, the triptych carries both the intimacy of its original encounter and the weight of survival, memory and loss.



Paz Errázuriz

Coral I, 1980s
Platinum/Palladium on 310gsm Arches Platine paper
60 x 41 cm (Framed)
Edition 1 of 2 (Printed in 2016)

£ 10.000



Paz Errázuriz
Coral II, 1980s
Platinum/Palladium on 310gsm Arches Platine paper
60 x 41 cm (Framed)
Edition 1 of 2 (Printed in 2016)

£ 10.000



Paz Errázuriz
Coral III, 1980s
Platinum/Palladium on 310gsm Arches Platine paper
60 x 41 cm (Framed)
Edition 1 of 2 (Printed in 2016)

£ 10.000