

Teresa Solar Abboud

Atlantic Ridge Multiplicity

September 10–October 31, 2026

London

Opening reception with artist: September 10, 2026, 18:00–20:00



Teresa Solar Abboud, *Multiplicity*, 2026

Lehmann Maupin presents *Atlantic Ridge Multiplicity*, an exhibition of new work from Madrid-based artist Teresa Solar Abboud. Solar Abboud's multidisciplinary practice explores ideas of interrelation, hybridity, and metamorphosis through sculpture, works on paper, installation, and video. Her diverse bodies of work offer speculative reimaginings of both the known and the unknown world, engaging themes ranging from subterranean landscapes and ecological entanglements, to subatomic dynamics and organic processes mapped across deep time. *Atlantic Ridge Multiplicity* marks Solar Abboud's first solo exhibition in the United Kingdom. It follows her recent outdoor installation, *Mother Tongue*, at the Hayward Gallery in London and her 2025 solo exhibitions *Bird Dream Machine* at Fondazione Sandretto Re Rebaudengo, Turin, and *Self-Portrait as a Pregnant Woman* at Kunstverein Hannover, Germany.

Over the past decade, Solar Abboud has developed a distinct practice rooted in the material properties of clay. Her well known *Tunnel Boring Machines*, which were featured in the 59th Venice Biennale's *The Milk of Dreams*, combine visibly hand-worked clay with brightly saturated, precisely finished resin appendages whose shapes echo flippers, pincers, or beaks. These sculptures hypothesize the hidden forces and beings that form the Underground—the vast expanse of earth which we traverse daily but that remains fundamentally unknowable to us.

In her newest series, *Multiplicity* (2026), Solar Abboud delves into the strange dislocation between body and psyche triggered in host bodies during pregnancy, as they gestate a foreign life within their own. Based on her own experiences as a pregnant woman, Solar Abboud invites us to rethink ourselves as multiple beings intertwined with others rather than independent, self-contained

entities. Her *Multiplicity* sculptures reflect these ideas of interrelation alongside the reality of physical pressure. Rendered in blue and black, the works hang suspended from the gallery ceiling, fragments of organic and inorganic beings, folded and compressed, nested into each other in ways that suggest compaction from external forces. Here, Solar Abboud extends the notion of feeling like a foreigner in one's own body to the Earth itself, suggesting that while we remain estranged from the forces shaping its hidden interior, we are also intimately entangled with them.

The exhibition also features six new works on paper, which are part of Solar Abboud's *Oozing Out* series. In these works the artist captures fragments reminiscent of bones or organs, appearing as if suspended mid-motion. While these entities evade obvious taxonomical classification, each has a distinctly organic quality that posits an innate connection to the natural world. Presented in isolation, some works evoke images of fossils, or skeletons—the outcome of bodies compressed for millenia—while others recall ovaries, glands, or other soft tissue.

The exhibition's title comes from the Mid-Atlantic Ridge, the world's longest mountain range, which lies submerged beneath the Atlantic Ocean and stretches more than 10,000 miles along the ocean floor. This site of great, protracted pressure is paradoxical, creating both crushing, destructive effects, as well as generative ones, such as the eruption of lava creating new land from the ocean, or the shift of tectonic plates forming mountains across eons of pressure. *Atlantic Ridge Multiplicity* reflects these profound dichotomies, understanding that a single force can produce multiple outcomes simultaneously.

Multimedia artist Teresa Solar Abboud (b. 1985 Madrid, Spain; lives and works in Madrid) work spans sculpture, drawing, and video, and is rooted in a fragmented narration of the contemporary world. Rather than proposing a singular, overarching vision, it evokes multiple bodies, events, and histories perceived only in part, which together form a mosaic-like universe.

Solar Abboud occupies space with works of varying scale and materiality: clay, found objects, and human-made symbols coexist within her installations. In her practice, she alludes to material entities in states of transformation and to the tension between seemingly opposing concepts such as the organic and the synthetic, the interior and the exterior, or infrastructure and organism, bringing them into coexistence. She approaches these relationships through an organic sensibility, as if they were bodily functions, while simultaneously foregrounding the complex systems of interdependence that structure the industrial world, where hybrid forms of existence continuously emerge.

She recently presented *Mother Tongue*, a public sculpture commissioned by the Hayward Gallery in London, as well as her solo exhibition *Self-portrait as a Pregnant Woman* at Kunstverein Hannover.

She participated in the 59th International Art Exhibition of La Biennale di Venezia *The Milk of Dreams*, curated by Cecilia Alemani (2022). In 2023, she took part in the group exhibition *When Forms Come Alive* at the Hayward Gallery in London, curated by Ralph Rugoff. In 2021 she took part in the Liverpool Biennial curated by Manuela Moscoso with a public art installation at Exchange Flags titled 'Osteoclast'. She took part in KölnSkulptur #9 curated by Chus Martínez in Cologne (2017-2019).

She has presented solo exhibitions at Fondazione Sandretto Re Rebaudengo, Torino; CA2M Centro de Arte Dos de Mayo, Madrid; Museu d'Art Contemporani de Barcelona; Kunsthalle Lissabon, Lisbon; Matadero Madrid; Index Foundation, Stockholm; Der TANK, Institut Kunst in Basel. She has

taken part in group shows at Kunsthaus Hamburg, Germany; Pinchuk Foundation, Kiev; Museo de Arte Abstracto, Cuenca, Spain; Centro Conde Duque, Madrid; Casal Solleric, Palma de Mallorca, Spain; Museo Patio Herreriano, Valladolid, Spain; Haus der Kunst, München, Fundación Marcelino Botín, Santander; Maxxi, Rome; General Public in Berlin; Kunstverein München; and La Casa Encendida, Madrid.

Her work is part of public collections such as: Sprengel Museum Hannover, Germany; Museo Nacional Centro de Arte Reina Sofía, Spain; MACBA Museu d'Art Contemporani de Barcelona, Spain; TBA21 Thyssen Bornemisza Art Contemporary, Spain; Fondazione Sandretto Re Rebaudengo, Torino, Italy; Colección Fundación Jumex, Mexico City, Mexico; Colección Fundación Botín, Santander, Spain; Colección CA2M Comunidad de Madrid, Spain; Colección MAEC Ministerio de Asuntos Exteriores y de Cooperación, Madrid, Spain; Colección Fundación Coca-Cola, Madrid, Spain, and FRAC Corsica, France, among others.



Artist portrait at Kunstverein Hannover, 2025



Lehmann Maupin

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has permanent locations in New York, Seoul, and London, as well as team members throughout Asia and Europe.

New York

501 W 24th Street
New York, NY 10011
+1 212 255 2923
newyork@lehmannmaupin.com

Contact

Adriana Elgarresta
Global Director of Communications & Marketing
adriana@lehmannmaupin.com