



SOL GOLDEN SATO

the
**BOMB
FACTORY**
ART FOUNDATION

The Woman Who Entered the City of Mirrors Where Rivers Run Backwards and the Stars Weep Salt for the Unwritten

This exhibition by **Sol Golden Sato**, a Malawian artist based in London, is a mythopoetic exploration of Afro-Mexican identity, ancestral memory, and the fragmented nature of historical archives. Inspired by a dream visitation from Isabel de Olvera—a free Afro-Mexican woman who, in 1600, petitioned for her freedom before joining an expedition to New Spain, Now New Mexico USA—the project reframes her journey as a metaphysical crossing through a surreal “City of Mirrors.” Themes of migration, resistance, and rebirth unfold through layered symbolism and materiality.

The installation includes three monumental paintings, three smaller triptychs, and a central sculptural work composed of fabric and African terracotta bead heads. An optional soundscape may accompany the works, weaving spoken-word fragments and diasporic rhythms into the space. The exhibition invites viewers into a dreamlike archive where history and myth converge.

La Cucaracha Triptych

2026

Oil on wood

60 × 40 cm (central panel) + 60 × 20 cm (two side panels)

130 × 110 cm (Kanga fabric backing)





La Adelita Triptych

2026

Oil on wood panel

60 × 40 cm, 60 × 20 cm (two side panels)

130 × 110 cm (Kanga fabric backing)



The Inquisition Triptych

2026

Oil on wood panel

60 × 40 cm, 60 × 20 cm (two side panels)

130 × 110 cm (Kanga fabric backing)

KHANGA NZITO: YAISHI NISAN ZANZIBAR D.NO.5474

This body of work emerges from a dream encounter with Isabel de Olvera, reframing her historical petition for freedom as a timeless act of resistance. The exhibition traces and honors the legacy of extraordinary figures embedded in popular histories and legends, the Inquisition, and ballads such as La Adelita and La Cucaracha. It resonates with the voices of iconic performers like Toña la Negra and musical traditions such as son jarocho and danzón, bearing witness to the rich heritage of Black communities and women in contemporary Mexico.

At its core, this project confronts the erasure of Afro-Mexican histories from official narratives. Afro-Mexicans—descendants of enslaved Africans brought to New Spain—played vital roles in shaping Mexico’s cultural and social fabric, yet their contributions remain largely invisible in mainstream historiography. By constructing a “dream-archive” where myth and memory converge, Sato restores presence to voices silenced by colonial and national identity frameworks. Through layered painting techniques, sculptural assemblage, and sonic fragments, the work transforms absence into visibility, creating a space where the past speaks, the present listens, and the future dreams.

By merging African and Mexican mythologies with contemporary materiality, this work constructs a space where erased histories re-emerge, challenging the paradox of simultaneous invisibility and fascination surrounding Afro-Mexican identity.



Las Posadas

2026

180 cm × 230 cm

Oil on canvas with textiles



The Woman Who Entered the City of Mirrors with the River That Runs Backwards

2026

270 cm × 170 cm

Oil on canvas with textiles

Sol Golden Sato is a Malawian artist based in London whose practice spans painting, sculpture, and immersive installations. His work interrogates the intersections of myth, memory, and diasporic identity, often using fragmented narratives to reclaim silenced histories. Sato's interest in forgotten or neglected histories stems from his own experience of displacement and the erasure of African voices in global narratives. In 2024, he presented the critically acclaimed exhibition *Ancestral Lungs* at Somerset House, London—a monumental project exploring breath, lineage, and survival through large-scale sculptures and sonic rituals. With *The Woman Who Entered the City of Mirrors...*, Sato deepens his engagement with Afro-Mexican histories, transforming space into a dream-archive of resistance and rebirth.



Sol Sato
London



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