

A N E

A L F E I R A N

P O R T A F L I O

2025

TRUE VALUE OF ART

This works were conceptualized during my participation in the Artbridger Art Residency at Soho House Hong Kong, where I reflected on The True Value of Art—what gives art its weight, its permanence, or its ephemerality in a world of constant change?

Walking through the streets of Sheung Wan, where I had my first apartments in Hong Kong and where I fell in love, the air is thick with the aroma of dried seafood. To some, it might be overwhelming, but to me, it's the scent of home, of love, of memories deeply rooted in this city. Scents don't just trigger nostalgia; they anchor us to places, moments, and identities.

This series at its core, intertwines themes of memory, transformation, and the way history embeds itself in the present. The fragmented, pixelated figures draws from my research on Lichtenstein's approach to capturing moments from a digitized world, while the raw, expressive distortions nod to Bacon's grotesque intensity. De Kooning's influence is present in the way forms dissolve and reassemble, creating a sense of instability—much like the transient nature of identity and art itself.



"Rooted Phantoms"

2025

160x130cm

mixed media and oil on canvas



"Dwelling in Time"

2025
mixed media
40x29cm



"Sea of memories"

2025
mixed media
40x29cm



"Anchored in Time 1"

2025

fOctopus encapsulated in resin

27.5x27.5cm



"Anchored in Time 2"

2025

Squid encapsulated in resin

27.5x27.5cm



"Anchored in Time 3"

2025

HK Trail Wall encapsulated in resin

27.5x27.5cm

2024

LANDSCAPES OF
COMPRESSED
MEMORY

The works I present intertwine my experiences with studies on memory and the influence of technology on our ability to remember and use memory. They not only constitute an exercise in personal archiving, but also construct a space capable of housing memories. In the technical process of creating these spaces, I am confronted with the processing limitations of my memory and the storage of physical space. To represent these landscapes, I must reduce or optimize the amount of information and color, weaving pixels that symbolize the compression of memories, resulting in a memory that is submerged between reality and fiction. This makes me reflect on my own experiences with memories, the effort to retain them, and how over time they fade, become distorted, and become abstracted. When embroidering memories or events that have shaped my life, whether I remember them clearly, are stored in my subconscious, or are completely lost, the question arises: Have you ever felt how your memories are compressed and faded over time? It's like storing files on a full hard drive, where some memories are erased or blurred. Yet even in this compression, there is beauty and mystery. What stories are lost in this process? What new meanings emerge from what remains? It's a dance between what we remember and what we forget, between the tangible and the ephemeral. This work is a reminder that our memories are fragile and resilient at the same time, intertwining human memory with modern technology. Just as data is optimized for efficient storage, our memories are condensed, altered, and sometimes lost over time.



"Heno de Pravia"

2024

Duration, 33 seg

Final video format: .mp4



"Ecos de la Infancia"

2024

Mixed media

80x90cm



"Memoria Heredada"

2021

Técnica Mixta

138x167cm



"Mi primer labial"

2024
flower encapsulated in ecological
epoxy resin
20x15cm



"La fiesta"

2024
Sunglasses in ecological epoxy
resin
15x20cm



"La apuesta"

2024
Soap encapsulated in ecological
epoxy resin
20x15cm



Foto de sala. Exposición Pasaje
aparente
2024

2023

PRESENT IN ABSENCE

This series of artworks by Ane Alfeirán Corral delves into the dynamics of human connections, encapsulating the essence of personal growth, change, and the impact of distance.

Through mixed media, Alfeiran combines lines, fragmentation, and embroidery to evoke a sense of metamorphosis. Each artwork serves as a visual metaphor for the experience of crossing borders and the evolution of individual identities. The artist has lived in different countries, experiencing friendships, and invites us to reflect on how these movements shape our relationships, illuminating the balance between presence and absence.

The fragmented lines symbolize the challenges and disruptions inherent in transitioning from one country to another and from one form of friendship to another. As the pieces are sewn back together, they become puzzles that reflect the process of rebuilding and redefining oneself. The embroidery stitches represent the threads that connect us to our past, memories, and friendships that have left a mark on our lives. They serve as a testament to the bonds that transcend physical distance and time.

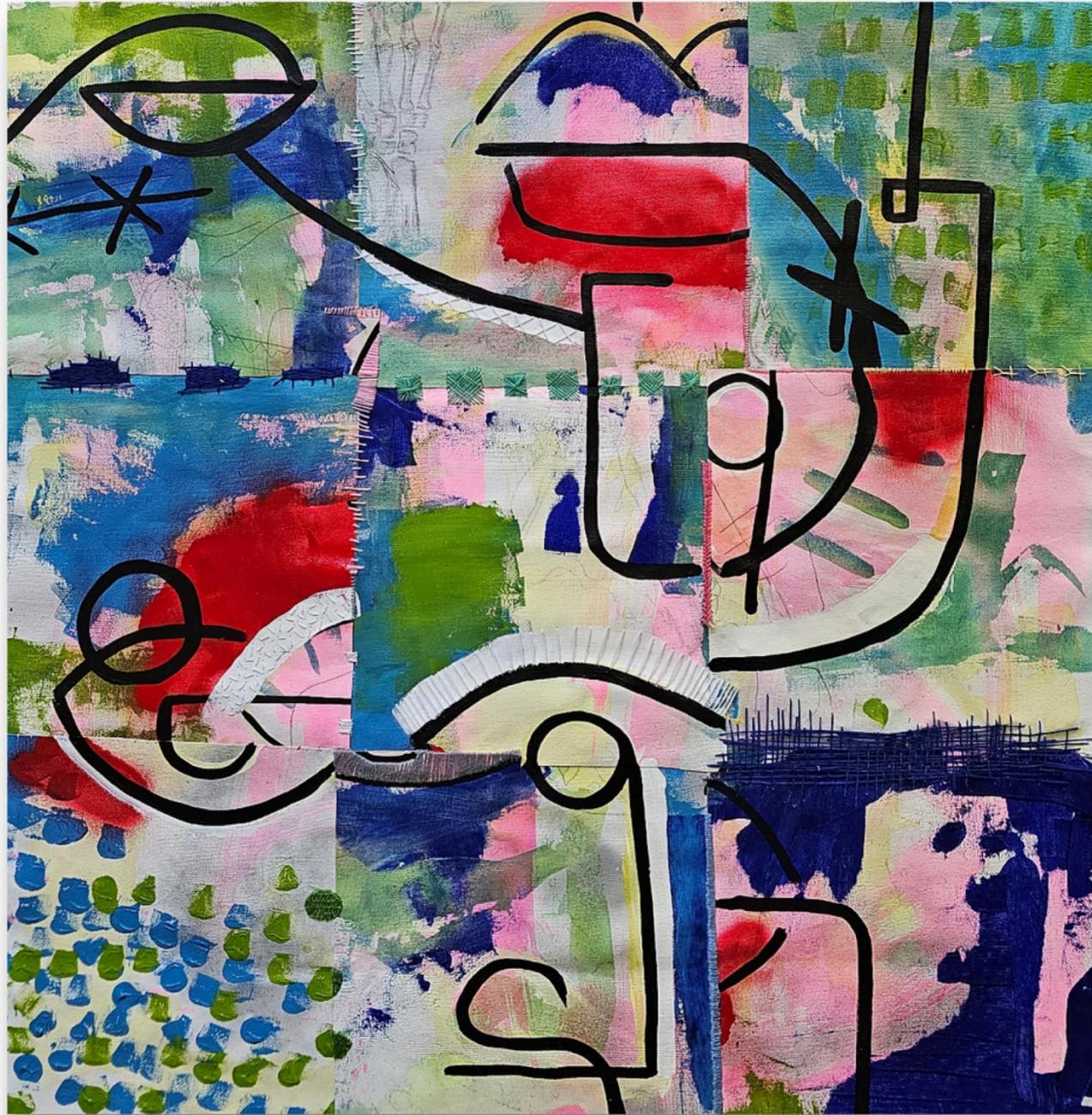
Present in Absence invites contemplation of the nature of friendship and its influence on our personal narratives. The series speaks to the experience of change and growth while celebrating friends who, despite physical separation or the passage of time, remain present in our hearts and minds.

"Sombras de presencia"

2023

Mixed media
100x100cm





"Evolucion de conexiones"

2023

Mixed media

100x100cm

"Fragmentos de amistad"

2021

Mixed media

800x100cm



"Fragmentos"

2024

Mixed media

90x160cm



"Herencia"
2 Mixed media
80x80cm

2022

TRANSCENDING LIMITS

This series pays homage to the colors and cultural traditions of Mexico, with a focus on the Day of the Dead. Inspired by the hues present in the papers, flowers, and cemeteries associated with this occasion, the series invites us to embrace the fleeting nature of life while cultivating an appreciation for the beauty of mortality.

The works seek to convey that life is transitory, urging us to appreciate each moment with reverence and gratitude.

The uneven eyes and fragmented lines suggest a kaleidoscopic view of reality, while the vivid colors and geometric figures represent the typical decorations and offerings of the Day of the Dead. The splashes of color and symbolic lines of embroidery connect disparate elements, creating a visual representation of transformation and rebirth. This mix of techniques and symbolism reflects the way Mexican traditions celebrate both life and death, recognizing the beauty in their interconnectedness.

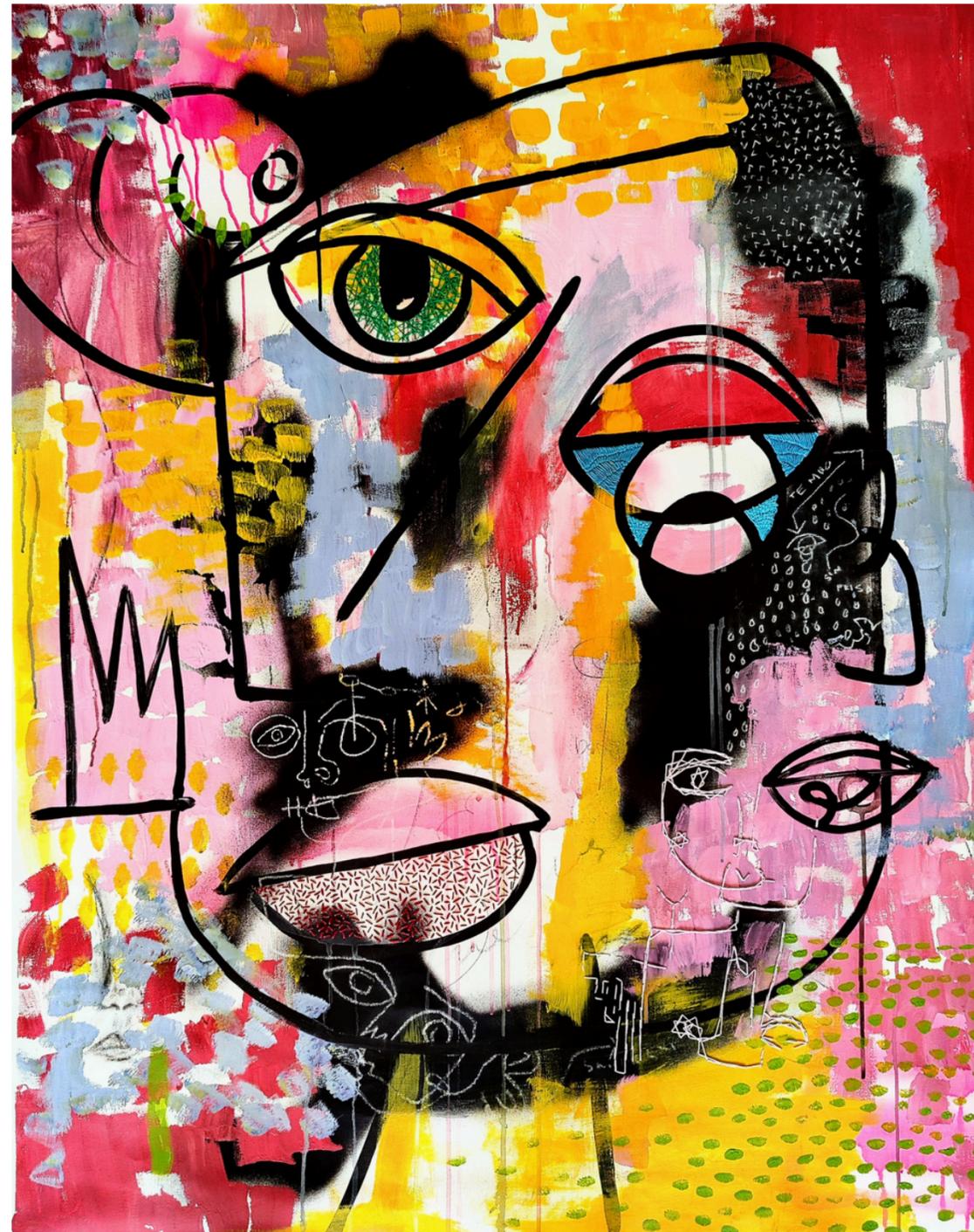
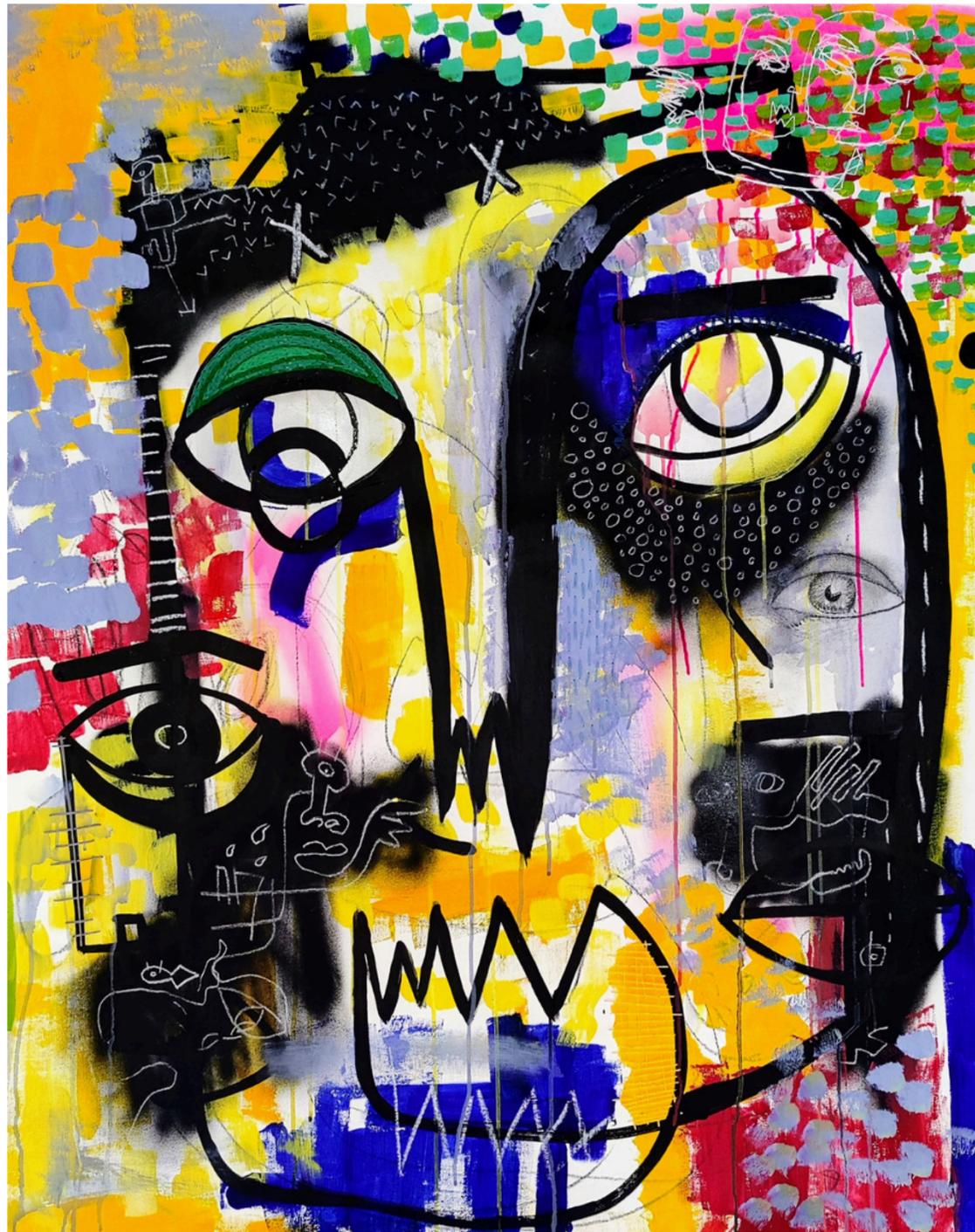


"El sol"

2022

Mixed media

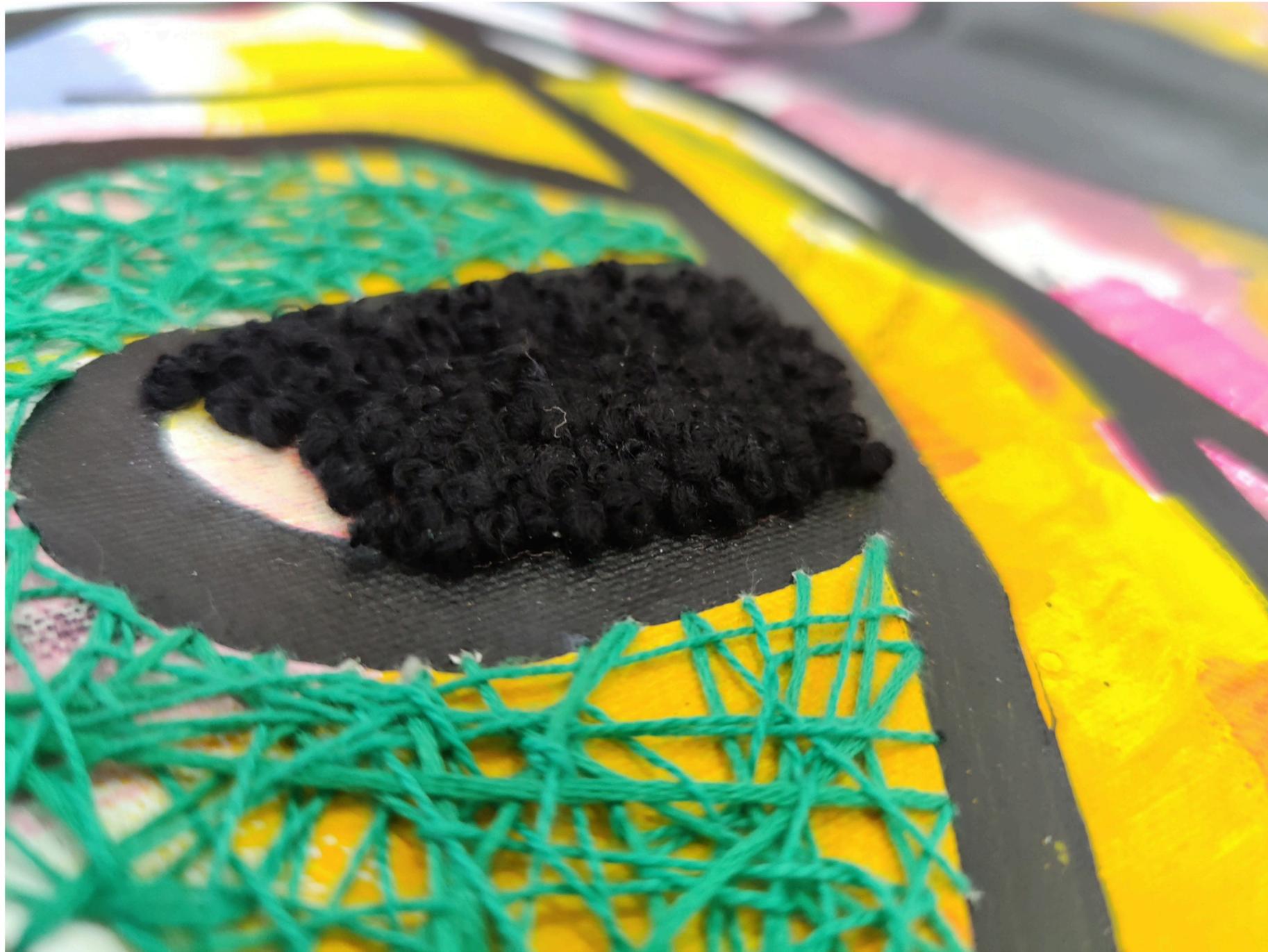
17x27cm



"Me miras"
2022
Mixed media
120x95cm

"Te miro"
2022
Mixed media
120x95cm

TRANSCENDING LIMITS



Fragments of works

2020
FU LU SHOU

FU LU SHOU

THE SANXING (三星 "THREE STARS")

A modern interpretation of the traditional gods of the three stars or constellations considered essential in Chinese astrology and mythology



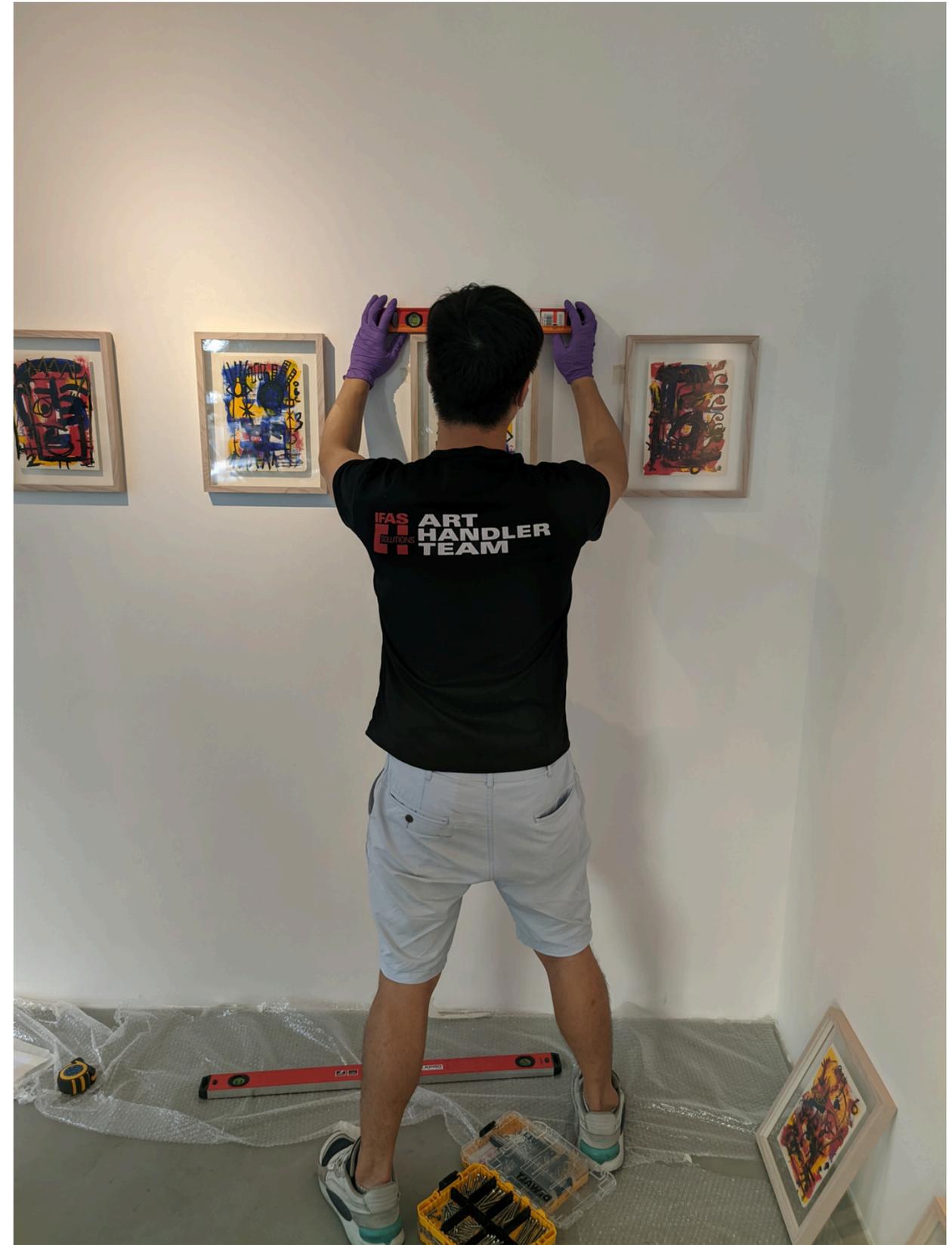
"Fu Lu Sho"
Triptico
2020
Mixed media
60x40cm c/u

2021
CAMINO AL MICTLAN

Camino Al Mictlán is inspired by Mexican folklore and mythology. Mictlán is the underworld in Aztec mythology and consists of nine distinct levels. The Aztecs believed that when people died, they traveled through the various levels of the spiritual realm. Throughout this series, the artist explores the levels of Mictlán in the context of existential questions that shed light on mortality, destiny, and the meaning of life. Primary colors were used to capture the intensity and purity of emotions associated with the spiritual journey, reflecting the vitality and essence of Mexican traditions.



"Camino al mictlan"
2021
Acrylic on paper
30x20cm c/u



201/2022
CONNECTIONS

Now, more than ever, we have the opportunity to connect with each other in seconds. Texts, calls, email, FB, Tweets, Instagram. Yet, we have forgotten how to connect with each other on a human level.

Whether overtly and actively, or subtly and subliminally, society has become so attached to these things that we talk to these objects more than we do to other human beings, and these objects that are designed to help us develop, enhance, and improvise dialogue are turning us into slaves to technology. We live in and through our screens.

There is no silence or solitude anymore, there is no boredom anymore, and therefore, there is no analytical thinking anymore.

This series explores communication between people in the modern world and the conflict between our online presence and our reality.



"There are two sides to every story"

2021

Acrylic on canvas

30x50cm



"Don't hide behind what you don't understand"

2021

Acrylic on canvas

30x50cm



"Alone"
2021
Técnica mixta
130x130cm

"We can only move forward"
2021
Técnica mixta
130x130cm



"Stay away, don't stay away"

2021

Mixed media

130x130cm

"Talking to me from afar"

2021

Mixed media

130x130cm

2018
M E D I O C R E

An investigation into what elevates the ordinary into the extraordinary.

What are the signifiers of mediocrity? Culture, race, class, and experiential differences define the very nature of the term. A thing labeled "mediocre" is only less exceptional than something else it is compared to: a "mediocre" experience does not match the experience of value or "specialness."

But the experience—and subsequent judgment—of the value of art is hardly original. What is labeled "mediocre" does not match something that has already been labeled exceptional, but the individual user of art rarely has the autonomy to evaluate, label, and describe the exceptional for themselves. Remarkable art is elevated; mediocre art is overlooked, but only after passing the litmus test of aesthetics, skill, and value by another, more powerful agent.

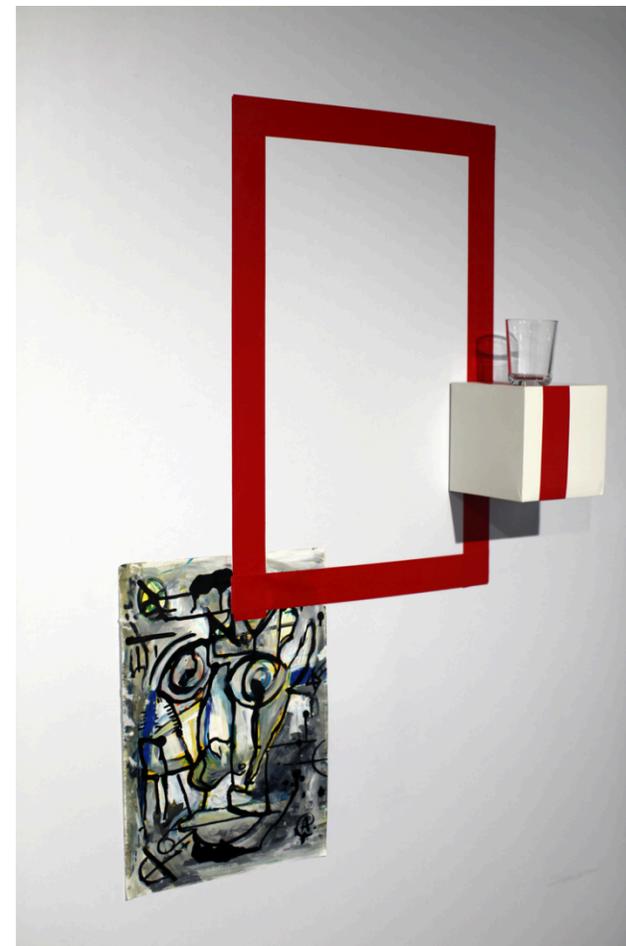
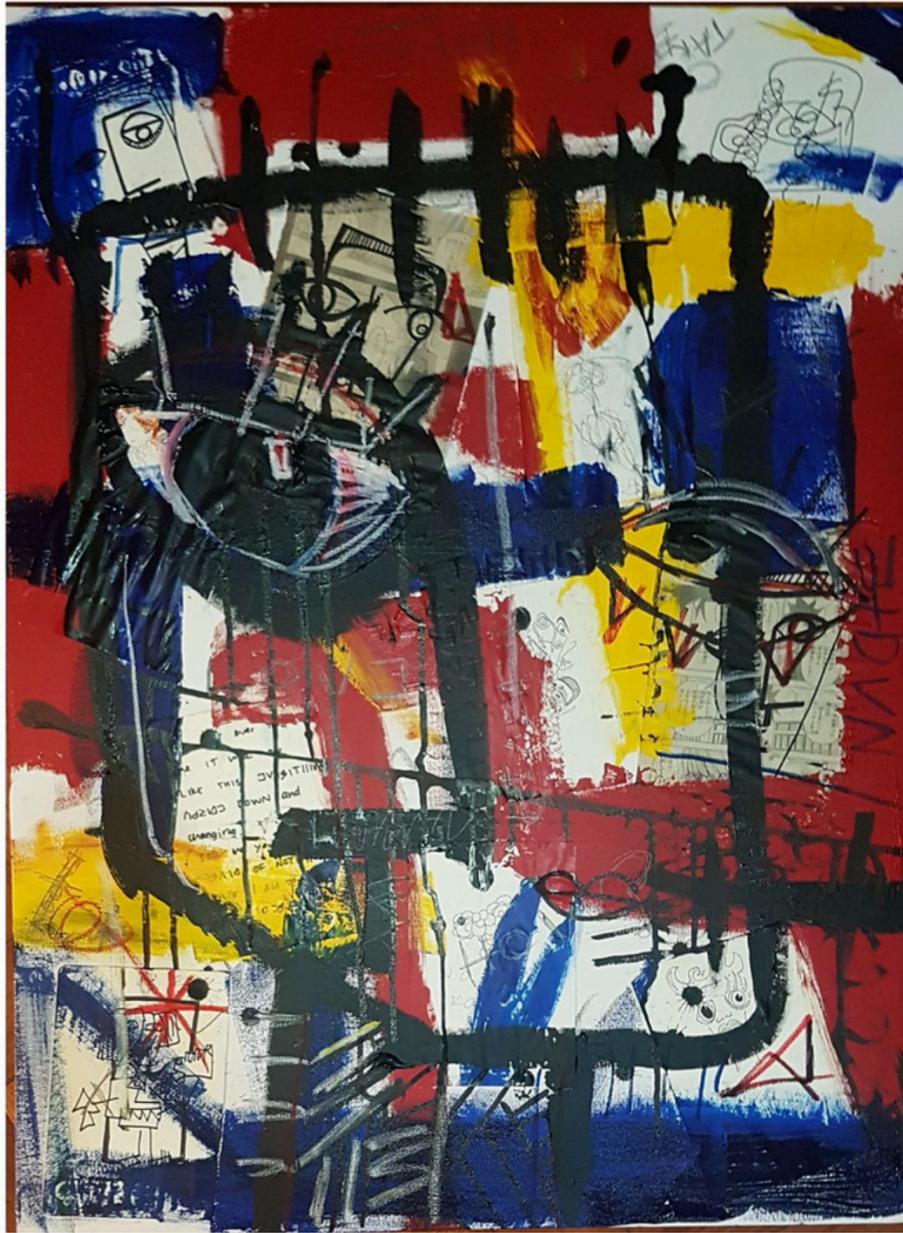


Foto de sala. Exposición Pasaje
mediocre
2018



"Regresar"
2018
Técnica mixta
100x76cm



"Resurgir"
2018
Técnica mixta
100x76cm

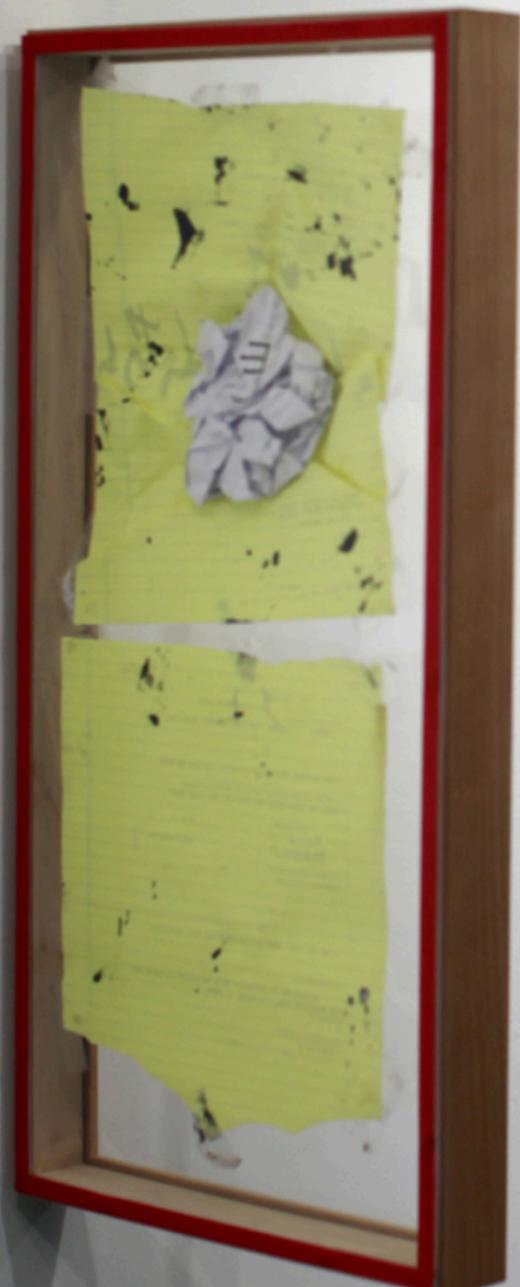


"Recorrer"
2018
Técnica mixta
100x76cm



"Venus & Seus"
2018
molde de yeso con
acrilico y tinta
40x36cm c/u aprox





B I O

Ane Alfeirán (Mexico City, 1987) is a multimedia artist currently living and working in Hong Kong.

Alfeiran's artistic practice investigates memory and technology, exploring how these elements intersect in contemporary society and contribute to the formation of identity. She is interested in collective consciousness, and her work delves into the ephemeral nature of life and the cultural connections found in myths, beliefs, metaphysics, and quantum physics. Her compositions utilize various techniques, including acrylics, oils, embroidery, and installation. By using embroidery as a feminist approach, she aims to recover intuition and highlight marginalized techniques and cultures. Each work seeks to capture the essence of shared emotions, transcending social differences.

She has exhibited her work in Hong Kong, Singapore, the US, and London, including her latest exhibition "True vallue" showing the results of her Art Residency at Soho House Hong Kong. Her work has been displayed in institutions such as the Bicentennial Museum in Mexico, Y Museum, and Over The Influence Gallery in Hong Kong.

Alfeiran has pursued bast courses in drawing, painting, and ceramics in both Hong Kong and Mexico. In 2024, she participated in a Virtual Seminar on Projects and Visual Discourse with artist Selma Guisande. She was a finalist in the Spectrum Miami Art Fair Competition in 2019, and her work has been featured in publications like Hypebeast, Vice, Ghasp Media, Resident, and Jimon.

In 2019, she co-founded Xoloplastics, a non-profit initiative focused on transforming plastic waste into art while providing opportunities for young people in Mexico. She is committed to education and has taught workshops at Museo Tamayo in Mexico City, as well as The Mills and Hart Haus in Hong Kong.

S T A T E M E N T

At the core of my artistic practice is the intersection of my personal experience, cultural explorations, and reflections on death and memory. My compositions are developed through a variety of techniques ranging from acrylic to embroidery and installation. Originally from Mexico City and moved to Asia at the age of 23, my work reflects diverse explorations of the ephemeral nature of life and the cultural parallels I find in myths, beliefs, metaphysics, and quantum physics. Using embroidery as a feminist stance aims to recover intuition and restore marginalized techniques and cultures. Each work is an attempt to capture the essence of shared emotions, transcending social differences.

CV

PROFESSIONAL STUDIES

2025- Interdisciplinary Art Course, thought by curator Gonzalo Ortega.

2023 - Virtual Seminar on Projects, Visual Discourse, Project Writing and Production of Work, taught by Selma Guisande, Avcine Foundation and Sangremal Gallery, Mexico.

2021- Art History Seminar, Thought by gallerist and art historian Fatima Gonzalez Martinez Parente.

MENTIONS AND GRANTS

2019-Spectrum Miami Art Fair Competition, Finalist, Miami, USA

2017- Named "Artists to look out for" by London Art Merchants, London, UK

4th Price Showcase Winner in New Media Category, Artsland Winner, USA

SOLO EXHIBITIONS

2021- "Camino al Mictlan", Over The Influence Gallery, Hong Kong, China

2020- "Connection", Artitude Galeria, Singapore

2019- "Incompatible", Brick Lane Gallery, Hong Kong, China

GROUP EXHIBITIONS

2025-"True Value of Art", Soho House, Hong Kong

2024-"Love", Y Museum, CDMX, Mexico

2023- Affordable Art Fair Singapore, Singapore

2022- Affordable Art Fair Singapore, Singapore

2021- "Space Shuffler", Hart Haus, Hong Kong, China/ "Be'Sides", Hart Haus, Hong Kong, China/ "Ew! Normal?", Hart Haus, Performance, Hong Kong, China

2020- "Social Studio", Hart Haus, Hong Kong, China/ "Mexiquense Woman Asymmetry", Bicentennial Museum, Edo. México, México 2019-"House Studio Presents: Sustainable

Art", Soho House Hong Kong, Hong Kong, China 2017-"Mediocre", Nock Art Gallery, Hong Kong, HK HEMEROGRAFÍA 2021-"My Life in Flowers", by Madeline Tsang, The

Florist Official Magazine, Hong Kong, 2019- "Ane Alfeiran Traps into the Underworld of Aztec Mythology", by Shawn Ghassemitari, Hypebeast Magazine , Hong Kong/"Ane

Alfeiran on The Self-taught Artist", by Julia Hovarth, Ghasp Media Magazine, Hong Kong, China 2018-"Ane Alfeiran, Paints with Flair", by Angela Noelle, Resident Magazine,

New York 2017- "Getting to know Ane Alfeiran", By Jimon, Jimon Magazine/ "Artist Spotlight: Ane Alfeiran", The Every City Magazine, Hong Kong TRAINING

COMPLEMENTARY

2018- HKU Space- Drawing Course taught by Mr. Lo Yat-lun BA (Hons) Goldsmiths; MFA Hunter./ Ceramics Studio under Ms. Isabel Corral at Centro de Arte y

Transformación Tres Tierras, CDMX, Mexico/ Live Drawing Course taught by Winnie Davies, Hong Kong, China

2017-HKU Space- Painting Course under Ms. Celia Ko Tin-yan, BFA CSULB; MA Hong Kong

PROFESSIONAL EXPERIENCE

2025- Art Residency program at Soho House Hong Kong

2019 - 2023-Directing and creating the non-profit project Xoloplastics, an initiative that transforms plastic waste into art and provides training and employment opportunities for young people, Edo. From Mexico, Mexico

2023- Teaches Art and Sustainability workshop, "Creating Changes with Colors", Museo Tamayo, CDMX, Mexico

2021- Teaches Art and Embroidery workshop, "The Discovery of a Secret Language", Hart Haus, Hong Kong, China / Curates the exhibition "Be'Sides" at Hart Haus, Hong Kong, China

2020- Teaches Art workshop, "A year of reflection", The Mills with Art For Good Foundation, Hong Kong China / Curates the exhibition "Social Studio" at Hart Haus, Hong Kong, China



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