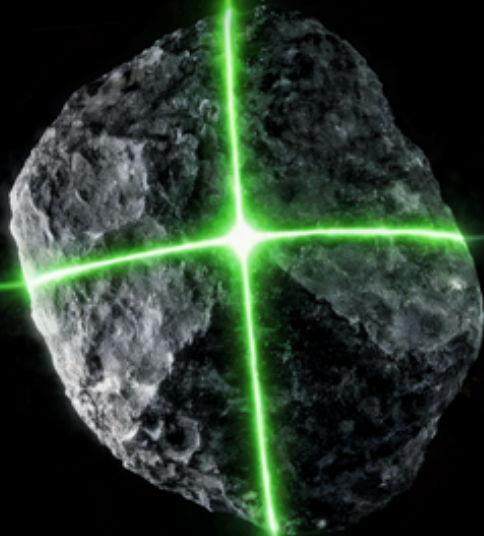




SOLIMANLOPEZ
IRIDIA.

art'otel



16th of July, 2026 / Press Release

THE MOST EXPENSIVE ARTWORK EVER MADE IS WORTH 10 TRILLION DOLLARS.

INTERNATIONAL ARTIST SOLIMÁN LÓPEZ CREATES A SPATIAL READY-MADE THAT COULD TURN HIM INTO THE RICHEST PERSON IN THE WORLD BY EXTRACTIVIST LOGIC.

“International law prohibits states from claiming celestial bodies. It says nothing about individuals. In April 2026, I completed the artistic appropriation of the asteroid 16 Psyche, a metallic body valued by NASA at over 10 quadrillion dollars. If being wealthy is a matter of controlling natural resources, I am the richest person on this planet.”

IRIDIA, was presented for the very first time at Art Dubai 2026 Special Edition as a response to a world at war over natural resources. The project connects with an asteroid and is backed by one kilogram of real iridium, the same mineral that ended the age of the dinosaurs.

Now, the project lands in the immersive gallery at **Art'Otel London** as part of the official program of **London Design Festival** from 18-30th September, including digital artworks and a selection of audiovisual previous project documentation as video

***“Money stopped being measured
in gold a long time ago.
Today it is measured in
access to resources.
If wealth is natural
resources, I am the richest
man alive.”***



Iridia Trajectories, SLStudio, 2026

A declaration that inhabits the silence of the law

Between Mars and Jupiter, a metallic asteroid drifts in silence. Its name is 16 Psyche. Its estimated value exceeds the world's GDP by several hundred thousand times. According to NASA and researchers at Arizona State University, the metal content of this single asteroid could reach ten thousand trillion dollars, approximately 70,000 times the combined economic output of every country on Earth. No nation owns it yet. No law fully governs it. And the race to extract it has already begun. After a notary a Declaration of Artistic Appropriation over asteroid 16 Psyche, the asteroid becomes a spatial ready-made: a cultural object claimed by an act of art before it becomes a battlefield.

The **1967 Outer Space Treaty** prohibits national appropriation of celestial bodies. It says nothing about individuals. That silence is precisely the space López inhabits. The Art Declaration consists of three simultaneous acts:

First, the artist transmits a flag encoded as a **radio frequency signal** toward the orbital position of **16 Psyche**. The signal reaches the asteroid approximately 22 minutes after transmission, marking it culturally before any extraction fleet arrives physically.

Second, using data progressively released by the NASA Psyche spacecraft launched in October 2023, López constructs a corpus of over **100,000 synthetic post-photographic** images of the asteroid from every angle and distance, a visual archive that precedes by several years the first real images the spacecraft will transmit upon its planned orbital arrival in July 2029.

Third, the **Declaration itself is notarized**, stored in synthetic DNA, and encapsulated within a mineral object whose surface bears, laser-engraved, the SHA-256 cryptographic hash of the document and the precise orbital coordinates of 16 Psyche at the moment of signature.

The legal status of the act remains an open question under current international frameworks. That open question is part of the work.

"The same extractivist model that has driven armed conflict and ecological destruction on Earth is now being exported to the cosmos," says López. "I am not claiming ownership in the traditional sense. I am establishing that this rock has already been named, imagined, and reached by an act of culture. That prior gesture of meaning is the only form of protection art can offer."



"I am not building a collection," says López. "I am building infrastructure. A new periodic table, not for chemistry, but for the challenges we have not solved yet. Each element is a mind, a community, and a memory. Together they propose a new metaphor for what civilization can mean, on this planet and beyond it."

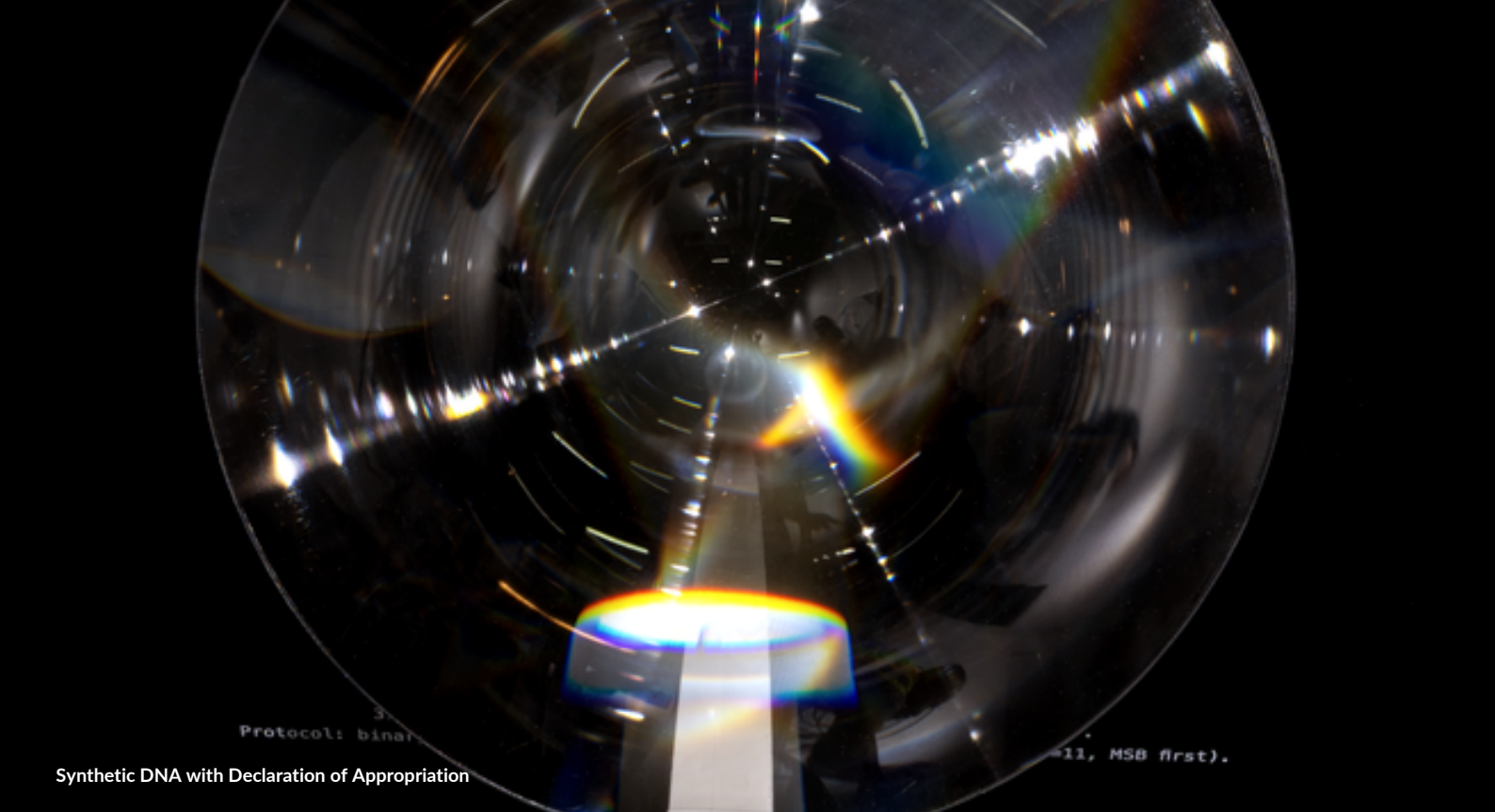


IRIDIA: the design of a new periodic table for an uncertain planet. A coalition of thinkers. A possible solution.

IRIDIA is not an exhibition in the conventional sense. It is a living system of a digital coalition of 128 elements, each one a unique mineral co-designed with an international partner, a university, a foundation, an art center, a company, or an independent thinker. Each mineral houses an autonomous AI agent trained to address a specific planetary challenge, from resource scarcity and climate instability to biodiversity loss, technological governance, and the emerging question of interplanetary civilization. These agents do not merely perform tasks and they function as living archives, preserving and organizing the knowledge and research produced by their partner communities. As the table grows, it becomes a decentralized memory of human thought at a civilizational turning point. The ambition is explicit to found a new concept of civilization and establish new metaphors for the future of humanity, on this planet and beyond it, in symbiosis with the natural ecosystem.

The project extends an open invitation to a global network of 128 international partners. Universities, foundations, art centers, technology companies, entrepreneurs, and thinkers are welcome to co-author one element of the table, permanently inscribed in the ecosystem.

The collectors of the project becomes then, foundational partners and key people of a new ecosystem.



Synthetic DNA with Declaration of Appropriation

The physical anchor

At the heart of IRIDIA rests one kilogram of 99.9% pure iridium, provided by Hebany Group, strategic partner and co-producer of the project. Iridium arrived on Earth through meteorite impacts millions of years ago. It is the same element whose global presence in the geological record confirmed the asteroid impact that ended the Cretaceous period 66 million years ago. It is also the material that, alloyed with platinum, constituted Le Grand K, the cylinder kept under a triple glass bell outside Paris that served as the absolute international reference for the kilogram until 2019.

Launching

IRIDIA has chosen a very special moment to become real. It is officially presented at Art Dubai, the most relevant international contemporary art event in the Middle East, a place at the epicenter of one of the most serious armed conflicts of recent years. A conflict that is both witness and executioner of our distorted system of value, addicted to natural resources as currency. This scenario becomes the ideal context in which to carry out Act I, with the first official and public presentation of the Declaration of Appropriation.

During the event, in a special format, a body of works is also presented, such as Trajectories, an algorithm materialized through plotter drawings that shows how the system can collapse on the basis of a few slight coincidences; Specimens, a self-generative work of digital mineral entities with prices anchored to the real values of rare earths and other minerals; and The Unownable Object, a 3D sculpture resulting from the algorithmic interpolation of the current three dimensional scientific models of Psyche, marked with a molecular solution invisible to the human eye but visible under the infrared spectrum, developed in collaboration with the company Elementag.

We have published a complete website, understood as part of the work itself, where you can read, listen (to the message sent to space) and interact with the project, take part in it, acquire Specimens, commission Trajectories, rotate The Unownable Object and collaborate in the Coalition toward the creation of new minerals for this periodic table in which, literally, everything is still to be built.

Participate at: www.iridia.world

Solimán López is a contemporary artist whose practice operates at the intersection of art, science, technology and ecological transition. His work investigates how information, memory and life can be stored, transmitted and transformed across physical, biological and digital systems, using technology as both a conceptual and technical mediator.

Through the use of environmental DNA, artificial intelligence, data visualization, blockchain, sound and immersive installations, López develops poetic and critical works that make the invisible visible: genetic traces, planetary data, non-human forms of memory and the hidden processes of contemporary technology.

His research addresses key issues of our time such as ecological transition, digital sovereignty, biodiversity preservation, posthuman identity and the politics of data, frequently working in collaboration with scientists, laboratories and research centers. He is recognized for a conceptual, critical and aesthetic use of technology, where technological tools are inseparable from their cultural and ethical implications.

He has exhibited in more than 20 countries across Europe, the Americas, the Middle East and Asia, in museums, biennials, fairs, scientific forums and public spaces, including international contexts such as the Brazilian Digital Art Biennial, Ars Electronica, ISEA, and institutions such as the Centre Pompidou, Museo de Arte Contemporáneo de Chile, MAAT Lisbon and the IVAM. He also actively collaborates with scientific forums such as Xpanse, as well as with more than a dozen universities worldwide.



Tech information

- **Project:** Iridia by Solimán López
- **Dedicated web:** <https://www.iridia.world>
- **Gallery:** Rizq Art Initiative
- **IRL Launching:** Art Dubai, 14th May 2026

Details:

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Image folder:

[Link](#)

"IRIDIA is a call to action. A proposal to imagine beyond extractive humanism, using art as a common language and the rarest element in the cosmos as an anchor of value."

www.irdia.world

www.solimanlopez.com

