THIRD STUDENT PHOTOGRAPHY EXHIBITION T

Javier Mauricio Vanegas Torres

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The Student Photography Exhibition (SUF, as per its Spanish acronym) was created in 2015, in response to the absence of spaces for disseminating and showcasing creative photography processes produced by university students within the academic field of higher education in the city of Bogotá. The SUF is a non-profit platform born from the practice of teaching, which identified the need to dignify and exhibit works created by new generations of Colombian artists. The goal of this platform is to develop an active artists association that considers and questions the importance of photography in our time.

The exhibition's main objective is to identify excellence within the student community, highlighting those who explore and work with photography as a medium, regardless of their area of knowledge or university major. As such, the SUF aims to establish itself as a platform for showcasing photography projects to a wide audience in a consolidated and professional way. Students who were part of the 2015 and 2016 SUF events also actively participated in the organization of the 2017 SUF event.

SUF 2017's inauguration at Espacio Odeón was attended by more than 800 people who had the chance to see the 25 best projects chosen from an open call for proposals, which received 185 applications. During the three-week SUF 2017 event, a public talk with Ruven Afanador and two free workshops were offered to the artist community. After the SUF, and through collaborative partnerships, some of the best projects were exhibited at events such as the 2017 Feria del Millón.

Its main purpose is to create an association where collaboration and collective work prevail, in order to encourage networking and constant dialogue about photography, as well as create an exhibition that leads to insightful reflections on the production of images. The project has been well-received among the youth, due to its non-profit nature—the platform is completely free, from the open call process to participation in the exhibition.

Javier Vanegas

SUF 2017 Team

Director: Javier Vanegas

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About the Third Student Photography Exhibition T1

It was a pleasant surprise for the judges to receive large numbers of proposals to participate in the 3rd Student Photography Exhibition 2017, in Bogotá, in which 185 proposals were submitted from students at 16 different universities. These two factors demonstrate that photography has established itself both as a language that can broaden the topics of discussion in Colombia as well as a space for extensive visual experimentation. Photography today is a visual thought that is intertwined with the happenings of the world. It is presented as a document while simultaneously inventing its own language to reveal the voiceless cracks of life and encounters with others.

Recovering personal, family, and social memory is one of the themes that many participants decided to address through photography. Whether some turned to family archives—through social media, in historical archives, or with entertainment and staging—everyone used photography as an ideal means to approach more intimate yet universal languages. Worries about one's body, appearance, or identity are other themes that the photography samples invite viewers to explore, through images that become a mirror of the real, the imaginary, and the intimate.

The Colombian sociocultural context is another aspect that concerns these young people, generating multiple reflections and an eagerness to communicate. Topics such as species conservation, social, and environmental processes in the city and countryside, popular customs and traditions, and trades are broached through restless proposals to turn photography into an exploration that represents the dynamics of the contemporary world.

The abundance of participation in this Student Photography Exhibition serves as an invitation for institutions and young people to become interested in sending their work to future editions, not only in Bogotá, but in the rest of the country.

Santiago Harker, Natalia Gutiérrez, and Clemencia Poveda

Jorge Tadeo Lozano University T1

***Endomorph: Expanding Feminine Beauty* T2**

This project deals with a controversial topic and which leads to endless hardships: the fat female body that is exposed, stigmatized, and attacked by the socially established canons of beauty.

Creating these images begins, conceptually, with research on feminism and movements around corpulence, both within and outside of art. This inquiry determined certain formal elements, such as staging with animals as well as elements that reinforce criticism and partly support the very stereotype that the project attempts to subvert.

This project is made up of three mise-en-scènes; using key elements to address corpulence from a metaphorical standpoint, they aim to question the way in which society and beauty stereotypes influence each other.

Daniela Mejía
Endomorph
Digital photograph
30 x 45 cm
2017

Mama T2

Illness has always been a part of life. Like it or not, at some point we will all endure pain that turns suffering into experiences, memories, and evidence of life or death. In order to show evidence of life, this project analyzes experiences and memories of women with breast cancer, through real and fictional archives. The goal is to make the sensations caused by this disease's long treatment process visible and tangible.

This photo series summarizes stages such as diagnosis, chemotherapy, radiation therapy, quadrantectomy surgery, preventive hormone treatment, healing, and positive diagnosis. The reinterpretation of these stages is shown in the connection between the archive's various elements, which allow ideas about cancer—from clinical, experiential, and intimate points of view—to merge together.

Nicole Hortúa Franco
Mama
Digital photograph
Varied dimensions
2017

***The Doll Hospital* T2**

The Doll Hospital is a project based on the work of José Vanegas, who has dedicated a large part of his life to repairing dolls from many different time periods: from classic porcelain collectors' items to the plush stuffed animals that were popular at one point. "Healing" dolls is an occupation that is in danger of extinction. This is due in large part to the culture of capitalism that seems to become more committed to creating disposable or very short-lived objects every day. That is why it is very difficult to find places or people who dedicate entire weeks to repairing a doll. Although many do not know of the doll hospital, the place has a good reputation that allows customers to feel comfortable when admitting their "patients" there—including those with high economic value but, above all, those with great sentimental value.

Yury Rojas Nariño
The Doll Hospital
Digital photograph
29.3 x 21.9 cm
2017

***Bogotípia* T2**

In a city like Bogotá—where all kinds of people interact as a result of the different social, cultural, and economic conflicts in Colombia—the cultural and racial mixture has been evident since colonial times. For some, the city's diversity is accepted and conscientious, while for others it is ignored or a source of shame.

In this series of photographic portraits, this problem is addressed through photographs taken in

the street, in each person's immediate and real environment, always featuring the city itself as an essential backdrop. The project's objectives are to show the beauty behind Colombia's incredible diversity while also promoting the acceptance of the Colombian identity in all forms—some still misunderstood and invisible to many. This series aims to encourage reflection, free oneself from prejudice, and simply find beauty in the recognition that each of us is unique.

Bogotípia is an ongoing editorial project (book) that will feature around 500 portraits in order to be able to aptly showcase the Bogotano identity in all its manifestations.

Luis Ramírez
Bogotípia
Digital photograph
16 x 11 cm
2016

Stories That Make My Feet Dance **T2**

Through my feet I hear how the earth tells us its story. In our ears the drum whispers of the past, of passion, of the pain that was stripped from the skin, of the force with which one lives on land that that has been declared "white." Faced with both the ban on writing down memories as well as impending death, this story sought another language in which to survive. It sought a language that speaks with the body and the viscera, one that revisits the feeling of our ancestors' fire within—not in order to revive the deaf screams that ignorance left behind, but instead to honor and release that heavy load through art.

Many history books are written from the eyes of those who win and conquer, ignoring the story of those who suffered in that process—those who, without voice or vote, silently carry what history has silenced. However, I also carry stories in my body; through dance, I relive my country's origins, even the most hidden and silent ones, time and time again.

This project began by asking myself questions like, *Why dance? Why do I love to dance to my country's folkloric rhythms? What does that mean to me?* Among my answers were: for its historical value, reflecting the pain, freedom, fury, rebellion, roots, culture, beliefs and, above

all, as a way to stay alive—in its literal sense, referring to the body's fragility, but also as a way to keep the spirit alive. As a result of this inquiry, and referencing a book on Colombia's history from the sixteenth to eighteenth centuries, I use this photo series to speak about the history of Afro-Colombians, which I have learned about through dance.

Mónica Alejandra Luque Reyes
Stories That Make My Feet Dance
Digital photograph
30 x 40 cm
2017

Above **T2**

"There was a time when people did without human contact, excessive interaction, a period of time that actually lasted an eternity. It was a strange moment, as if people had agreed to take shelter inside houses or places and not go out for a while—a collective hibernation or disinterest in going out. I'm not sure why, but the city was an inhospitable space. What was certain was that many of us had never before experienced silence.

I managed to take some photos of that time; the truth is that there were only abandoned objects in public places. I didn't quite understand what was happening with the objects at that moment, but I knew that I had to record them, in order to compare them to things once time returned to normal.

Now I can understand it; an interstice was created in reality, and the fiction of time itself emerged—nature's resistance that embraces the adverse. When walking through the city in this state, one of the questions that rumbled in my head was: *How much time is needed to look up and find nature contained without branches?*

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This project, which began in 2016, is carried out through photographic renders of everyday objects and public places where, from the absurdity of using objects of contemplation and decor, the possibility of a new way of containing nature becomes evident.

Felipe Patarroyo
Above
2016-2017
3D photograph
28 x 43 cm

***Wonderland* T2**

This project was based on the reinterpretation of Lewis Carroll's *Alice in Wonderland*, with emphasis on the stage design and the atmosphere within the novel. Therefore, the method was based on studying the text, extracting the rhetorical figures, and integrating the image with the words, in order to obtain a new contextualization of the text represented by a fixed image.

The creation of these images is based on two moments in the story: The Pool of Tears and The White Rabbit's House. Within the novel's narrative, the description of spaces and things was very general. This left room for introducing other elements and creating spaces which generated a new version of the fantastic world. It also allowed for a variation on the story that continued the plot, showing humanity's entrance into this beautiful place.

The result of this project was three photo-illustrations that were constructed from images extracted from free photo banks; the images were then doctored and adapted, with various adjustments, to achieve the final composition.

This project's aim is to provide a contribution from the spatial narrative and its atmosphere to a topic that has been addressed in different contexts. Therefore, the goal is to create a distinctive and contextual piece that contributes to reinterpreting Lewis Carroll's work. Here the prime focus is placed on scenography, which takes on the same level of importance as the character—given that the work has been addressed collectively—in search of new interpretations.

Adelhein Palomá
Wonderland
46 x 31 cm
Digital photograph
2017

3SK8: Concrete Curves That Become Skin Through the Camera Lens **T2**

These images show a journey through a space that is virtually unknown to many. They portray a place that is witnessing the transformation of a sport that will move from the streets and suburbs of major cities to the Tokyo Olympics in 2020.

The skateparks emerged in the sixties as an imitation of the waves that allowed surfers to practice their sport and of California's empty pools. These spaces are usually full of young people who run at full speed; jumping, falling, hanging in the air for a moment while their boards and bodies twist and bend, trying to perform a trick before gravity pulls them back to the ground. These spaces resemble sand dunes bathed in light on any given afternoon. The cold concrete is heated by the sun, and the whole place transforms into a sea of shadows that move all around, creating an atmosphere of contrasts that, through the lens, becomes enigmatic.

This series is a selection of photographs from the photo book entitled *3SK8,* in which the interaction between architecture, the body, and the object is recorded in the context of skateboarding, in specialized locations in Bogotá and Facatativá.

Camilo Español M.
3SK8
36.5 x 55 cm
Digital photograph
2017

KING Soap **T2**

KING soap is a series of photographs that are part of the project *Monarcas de la cultura popular* (Monarchs of Popular Culture).

REY (king, in English) brand soap, matches, and cumin are products eternally present in every Colombian's laundry room, stove, and plate of food; they are part of us and our cultural memory.

It is amusing that these monarchical products governed our lifestyle despite being a country without a monarchy. We ourselves allow kings to characterize our popular culture and leave a mark on entire generations of Colombians. Briquets, liquid soap, and imported condiments have been products that have long influenced changes in our lifestyle and reaffirmed our

position as a colonial culture.

We have created a mere reflection of the current colony, and we are moving towards self-destructing Colombia's popular cultural memory. The perpetuation of this contemporary conquest will continue to dominate us with small seductive changes in everyday life.

Valentina Ruiz B.

KING Soap

Cyanotype

52 x 37 cm

2017

Pontificia Universidad Javeriana T1

***Family Issues* T2**

This artistic project is the result of a collaboration with my family. It began as an investigation into the relationship between family and power, in which I addressed concepts such as religion, the State, institution, law, and medicine, among others. This interest began the moment I told my parents I was dating a man, Luis, which caused a rift in our relationship. This was something that went against the rules that governed my family's way of thinking.

Looking for ways to destroy the hierarchy that existed at home, I began to hold meetings; this created a space for the studied concepts to be explained and artistic exercises to be proposed,

in order to address the questions at hand. Then I wrote a story in which I explained my perspective regarding my family and the way it dominated its members, due to the laws that indirectly govern us. The story became a fantasy similar to reality as well as my point of view about the world and its radical organization of power.

In order to share the process, I carried out several photographic experiments with role playing. One of them was that the characters lived in a medieval context. I invited my boyfriend to take part, who played a specific role in each one that was evidenced in the photos. To show the positive outcome of the process and the transformation within the family micro-policy, I decided to use an invented visual methodology to work with my family and show the horizontal relationships that we began to establish. By the end of this experience, my family and I had strengthened our bond and eschewed laws that were determined by state and religious powers, to instead welcome equality and love.

Juan Sebastián Jiménez Espinosa
Family Issues
Digital photograph
100 x 70 cm
2015

Brain D(rain) **T2**

Earth's increasing population terrifies its inhabitants. By 2050, the world's population is expected to increase by more than 37 percent, reaching a total of 9.5 billion inhabitants. There is concern that humanity will run out of natural resources, work, food, housing, social services, infrastructure, and even enough physical space.

The intention of Brain D(rain) is to show a compilation of the 20 countries with more than one million inhabitants where the opposite is demonstrated; their populations are declining dramatically, which jeopardizes their economic growth. According to a new forecast from the Population Reference Bureau, some countries will see their population decrease by up to 25 percent by 2050. This phenomenon is usually attributed to what is called "brain drain," in which the most educated or qualified citizens, mostly young people, perceive few opportunities in their home country and decide to emigrate. As they distance themselves from their countries, they pour into others like a rainstorm with the hope of a better future.

The following are the top 20 countries, according to the Population Reference Bureau forecast:

1. Poland
2. Latvia
3. Croatia
4. Belarus
5. Puerto Rico
6. Taiwan
7. Hungary
8. Bosnia-Herzegovina
9. Slovenia
10. Estonia
11. Serbia
12. Slovakia
13. Albania
14. Bulgaria
15. Cuba
16. South Korea
17. Romania
18. Moldova
19. Lithuania
20. Macedonia

Daniela Camacho Jattin
Brain D(rain)
Google Earth screenshots
18 x 25 cm each
2015

Chikatetsu **T2**

Chikatetsu is a series of black and white photographs of micro-moments in the Tokyo subway. These show a mirror-space that reveals the complexity of Japanese culture: its landscapes, rhythms, and mindset.

This series allows the viewer to enter everyday spaces and communicates another form of existence: that of a man who thinks collectively. The Tokyo subway is the essence of the

future—increasingly faster speeds and men who only recognize themselves through a screen. However, in their day-to-day behavior and feelings, one can perceive an ancient history that permeates the present, both in thought and in action.

Camila Ospina Gaitán
Chikatetsu
Analog photograph
Varied dimensions
2017

You'll Feel Right at Home **T2**

The average office is a physical space dedicated to performing one or more administrative tasks based on generating profits for a company. This space, as the company's operational base, requires adequate personnel in order to operate normally.

You'll Feel Right at Home is a product of inhabiting and carrying out roles within an office whose dynamics are based on working a certain number of hours in exchange for monthly fees. With the passage of time, these workdays lead to employees suffering from loss of identity when inhabiting these spaces, because in them, relationships are reduced to links with computers, documents, files, etc. This photo series uses the aforementioned elements to signal the experience of being in the physical space of an office.

Daniel Pacheco Calvo
You'll Feel Right at Home

28 x 38 x 1.50 m
Screenshot photocopied with scanner
2017

Myths and Legends About How I Lost My Arm **T2**

Myths and Legends About How I Lost My Arm emerged from the curiosity and imagination of some people in my life who never dared to ask me what happened to my missing arm. As for

me, I inevitably ask myself how they see me and how I look, and what led me to stand in front of a camera and act out a fictional tale that emerged from another person's mind. This unavoidable questioning results in a self-portrait of accumulated lies that end up making fun of their own naïveté.

Juan Martín Molina Patiño
Myths and Legends About How I Lost My Arm
66 x 44 cm
Digital photograph
2017

1x1 **T2**

The bustle of the street during the day and the silence at night are the backdrop of long days in imperceptible spaces. In everyday life they are part of the city's architectural landscape, but within, they are stories that weave together and simultaneously speak to the jubilation of a completed task and the solitude of confinement. These spaces are recreated by the value of their belongings and the utopia of their territory, in the midst of the hesitation of those who see them only as part of the scene that surrounds them.

Jorge Arturo Salazar G.
1x1
Digital and analog photograph
Varied dimensions
2016

Universidad de los Andes T1

***Stilt Houses* T2**

Like the mangrove roots that cover its banks, the Atrato River divides before its imminent encounter with the sea. The environment's uniqueness left its mark, not only on the photographs that accompany this text, but also on the culture they intend to portray. Here, as in many other cases, the subject goes unnoticed. This is not the portrait of a community; it is the portrait of its exoticism. Images and windows seem to be presented as elements of cohesion between two opposing realities—inside and outside, spectator and subject, center and periphery. Which one do we inhabitant? In this case, the essentially disjunctive nature of a photograph and a window—both denoting a separation, both in spatial and perceptual terms—lends itself to demonstrate that gap. This distance has allowed the cultural identity of the Pacific region's communities to develop autonomously and has materialized in the ways in which those remote environments are inhabited, due to forced migration.

Ever since Colombia became a sovereign state, Chocó has been subject to constant political and economic exclusion. This initially encouraged the region to develop independently of society as a whole and the cultural trends that governed the ideological construction of Bogotá and other urban centers in Colombia. As such, the center-periphery structure is analogous to

that of the spectator-subject, which the images suggest. There, a cultural contrast appears through the interest in a distant reality and the assumption of a perspective facing it, which is capable of glorifying those distinctive and foreign features by which reality is presented as exotic. The image/window reconciles two realities and deforms their essence in the process and, therefore, demonstrates the impossibility that either of them can construct an objective vision of the unknown—from an outside that will never be an inside.

Mateo Walschburger
Stilt Houses
Digital photograph
45 x 30 cm
2016-2017

***Zzz* T2**

I have an obsession with time and how the time I have left to live weighs me down at the same time that I feel it escaping. I like wasted time. I like to freeze what can be ignored. I like time to fracture.

What act shows an implicit loss of time? Sleep— a dead time full of life, at rest. A third of our life passes us by as we sleep, the unconscious hours pass and divide the days, making them tolerable. Sleep is the time to do nothing, to be immersed in one's self. Where does it happen? What place is safe enough to temporarily pause life without reproach and, during this pause, expose a vulnerable body? Observable? Does sharing this silent moment of fragility with others imply blind trust? And, ultimately, is it this trust that holds the family together?

I like to think that sleeping is perhaps the most still and awkward moment of existence, the most obvious. I like to think that it is one of my favorite things in the world. I like to think about what is lost and what is gained while clinging tightly to repose.

I love blue and I love blue dreams.

María Juliana Villabona Triana
Zzz
Cyanotype on cloth

Varied dimensions
2016

Ocean $1.99 **T2**

The idea of this project arises as a result of visiting a sport fishing spot in Florida, United States, where the battle between the pelican's survival and man's entertainment was evident. It was there when I questioned: who is left with the last breath? The one who destroys his home for fun or the one whose life is taken away?

It is evident that human beings' irresponsible practices greatly impact the oceans; however, these remain ignored by the eyes of the world. Indifference erases in its path any real attempt at finding solutions, and the consequences of damaging the environment will take decades to restore.

This project was born from a place of anger, nonconformity, and the desire to create visibility of this issue through photography. In the city of Orlando, emotions flooded me in a gift shop, where the ocean had been looted and its pieces placed in a basket and insolently sold for $1.99.

Daniela Rebolledo
Ocean $1.99
Digital photograph
Varied dimensions
2017

Universidad Nacional de Colombia T1

***Trash Bin-Ary* T2**

The public bathroom is one of the few places whose access and use still remain under the restriction of sexual segregation dynamics. Beyond supplying a basic and common physiological need for all people, these spaces are places for the individual reaffirmation of one's own gender and, also, for monitoring others' conformity with the established binary pattern. The degree of privacy or public exposure allowed during the excretory act and the body postures adopted during the process are decidedly determined by biological differences between men and women, and are standardized through the design of objects (toilets and urinals) and the architecture of restroom facilities.

These differences, apparently reduced to biological functions, also simultaneously embody the inequality established by the roles traditionally associated with each sex and, therefore, do not accommodate non-binary gender identities. Stressing the notions of public versus private and masculine versus feminine brings into question such normalized social mechanics and allows this performative exercise, which involves public space, to address the problem and open it up for discussion.

Álvaro Corredor Bohórquez
Trash Bin-Ary
Digital photograph
30 x 40 cm
2016

***Déjà vu* T2**

The lives of others, as they come to us in so-called reality, is not cinema but instead photography; that is, we cannot grasp the action—only fragments cut in an Eleatic manner. There are only moments when we are with another whose life we think we understand, or when he talks to us about it, sharing what has happened or what he intends to do. In the end, what remains is a photo album of fixed moments—the future never unfolding before us, the passage from yesterday to today, the first needle of oblivion in memory.

Julio Cortázar, *Hopscotch,* Chapter 109

Memory is an unstable element; However, it bears great credibility for those who remember, even when undergoing involuntary changes over time. Evoking a memory causes the body to experience sensations such as *déjà vu*, a French term that describes having already seen, or better said, experienced an event.

If we had the opportunity to compare the images that our mind constantly accumulates, how many of them would have something similar? The exercise of taking different photographs from the same place at different times of day allows for the exploration of this situation.

During the exercise I found images that were similar to each other—not only at the level of color or composition, but that could also be found in a magazine catalog, advertisements, or other instances when audiovisual media imposes itself upon us.

These photographs that allude to *déjà vu* are a theatrical play that changes the scenography on the same stage until it reaches the end. They are memories that circulate over and over again until dissolving into oblivion. However, are we really aware of what effects a *déjà vu*?

Sara Cristancho Gaviria
Déjà vu
Analog photograph
30 x 20 cm

2016

***Wayúu, Fishermen of the Desert* T2**

In Colombia's northernmost region, in the Caribbean's driest and most arid desert, lives the Wayúu people; they are direct descendants of the Arawak Indians, one of the few indigenous peoples who, in the midst of the conquest, were able to resist Spanish occupation.

Formerly, they were a nomadic tribe of hunters and gatherers; today, they continue to depend largely on grazing and artisanal fishing. The most fortunate ones have small herds of goats, while those who live in the poorest coastal areas of the upper Guajira depend almost entirely on what the sea gives them. Those who live off of livestock grazing see fishing as a shameful activity and those who depend on it as inferior, because they see the fisherman as having nothing. However, for those who embark in their precarious boats to look for sustenance day after day, it is quite the opposite. Their wealth lies in the sea. They do not depend on rain for their crops nor do droughts steal their flocks; they are shepherds of the sea.

Sea turtles, manta rays, morays, fish of all sizes and colors, as well as huge lobsters and snails, are skillfully caught using two techniques learned during childhood and passed down from father to son: free diving and harpoon fishing in reefs. In Wayúu mythology, those who take more than they need from the sea are punished—still they have no choice but to catch everything that the sea provides them. The smallest fish are for the fishermen's families and the rest is sold to people who drive along the endless beaches on motorcycles, looking for low prices, to then do business with hotels along Colombia's Caribbean coast.

Pablo Davis Gutiérrez
Wayúu, Fishermen of the Desert
Digital photograph
25 x 37 cm
2015-2016

Universidad Distrital Francisco José de Caldas-ASAB T1

***Words Written for my Homophobic Brother in his Closet* T2**

This project is based on the premise that personal situations can always act as examples to show more general patterns and possibly understand them better.

This series of photos is based on the relationship between my brother and me. We share a room, yet our sexual orientations or, rather, intolerance regarding its diversity, divide us. My brother is homophobic and the diatribes he constantly spews against the queer community are loud and radical. Strange, if you consider that I belong to this community.

The main reason for taking these photos was as a way to cope with sharing a physical space in the midst of intolerance. They make a statement that fluctuates between the poetic, the cynical, and the rebellious and can be interpreted in two ways. The first way is by understanding the place from which the message is written: his closet. This is a metaphor used for those who hide their sexual or social identity, often due to fear, rejection, and the stigma placed on non-heteronormative identities. The second way is by seeing the statement's content, which reclaims the word *loca* (faggot) in reference to its negative connotation and from a point of view that generates aggressive thoughts.

Daniel Felipe Rodríguez
Words Written for my Homophobic Brother in his Closet
Digital photograph
30 x 45 cm
2017

The New Cimarrones **T2**

You will leave behind, far behind, in oblivion

the dread of renewed disasters

the mirages that duplicate death

until with their winter claws

the rivers of the fable arrive

and you feel the fauns traversing your skin

who thought they were defeated

because the ol' maroon does not die

from rain.

La búsqueda, Alfredo Vanín

This project arises from the need to establish a response to the idea of "race" as a social, historical, economic, and cultural construction, which contributes to legitimizing inequality, exclusion, and discrimination against several communities, especially those of African descent.

Since the time of black enslavement, being a *cimarrón* (maroon, or runaway slave) evoked rebellion and freedom, where the oppressed express their true identity as a people. Until 1982, with the emergence of contemporary *cimarrón* communities, Colombian society had not raised awareness about the depth and significance of African heritage, nor about the Afro-Colombian contribution to the history, development, and evolution of national culture. Eurocentric and pro-Hispanic thinking of the dominant elites has perpetuated the national population's denial of Afro-Colombians as the roots and protagonists of Colombian society, rendering them invisible.

The New Cimarrones is a work consisting of four black and white analog photographs, digitally printed, and a video (10:26 min) featuring Juan de Dios Mosquera Mosquera, the national director of the *Movimiento por los Derechos Humanos Afrocolombianos Cimarrón* (National Cimarrón Movement for Afro-Colombian Human Rights). The piece identifies decisive actors

and entities involved in fighting for Afro-descendants' human rights in Bogotá.

The knowledge and recognition of Africa's presence—as well as the connection between Africa and America that exists in Colombian culture and contemporary art—are essential factors in order to conceptualize Colombia as a diverse, multicultural, and multi-ethnic place.

Nicolás Sebastián Díaz
The New Cimarrones
Analog photograph
42 x 28 cm
2017

Universidad Central T1

***Resisting Daily Life* T2**

Resisting Daily Life aims to encourage reflection through long exposure photography, alluding to the speed and indifference with which society lives its daily life. Similarly, it questions the taboo that exists around the naked body through expressions that reflect human passions which, when performing them, make us truly naked before the world. The exploration of the city center immerses the project in an aesthetic where a present-day perception of history and memory converges with its relationship with the body.

In conclusion, this series aim to shake society up and remind viewers that wonderful things may be happening in our daily lives—actions that, ironically, are only revealed through the naked body. It is precisely those actions that can grant meaning to life and save us from monotony.

Felipe Andrade
Resisting Daily Life
Digital photograph
30 x 45 cm
2017

La Salle College T1

***Bogotá Compressed* T2**

In Bogotá, public transport has become another milestone for the city. However, some feel abused, repressed, and imprisoned inside; for others it represents the isolation of individuals within a sea of passengers who find themselves trapped.

This project aims to separate mass transport from daily life and bring it closer to what, for me, is its absolute reality—dark, degrading, and impersonal. In this series of images, I focused on searching for features to show the sense of confinement experienced every day through routine, transportation, and the masses.

Inspired by the works *Tokio Compression* by Michael Wolf, *Subway* by Bruce Davidson, and *The Transported of KwaNdebele* by David Goldblatt and Philip van Niekerk, I reinterpreted what mass public transport in Bogotá—in this case the TransMilenio—means to me; thus, *Bogotá Compressed* was created.

Sebastián Comba Rico
Bogotá Compressed
Digital photograph
30 cm x 45 cm
2017