CASA HOFFMANN 2018-2019 T

Andrés Moreno Hoffmann

Casa Hoffmann is an independent venue that was created in 2014 for the production, promotion, exhibition, and circulation of curatorial research. Our exhibition cycle is born out of specific projects, commissioning curators and researchers to conceive central themes that describe different trends of contemporary art production through collections that propose dialogue between Colombian and international artists. The venue, located in Bogotá, promotes and sponsors the development of contemporary art research projects, understanding that creative practices foster the economic and cultural growth of our societies. We are interested in sharing quality content that promotes the spreading of the latest trends in current art research. The venue's proposal for the Ongoing Program category of the Red Galería Santa Fe Visual Arts Program Grant in Bogotá began with the first phase, which consisted of commissioning three contemporary art research projects from the following curators: Caridad Botella, responsible for the NC-arte Educational Project; Juan David Quintero, curator of the Bogotá Contemporary Art Museum (MAC, as per its Spanish acronym), and Carolina Ponce de León.

***Inhabiting* T1A**

Curator: Caridad Botella

Collective exhibition

José Julián Agudelo, Milena Arango, Camilo Bojacá, Miguel Cárdenas, Nicolás Cárdenas, Iván Castiblanco, BilalChahal, Erika Díaz, Rodrigo Echeverri, Lía García, Margaret Mariño, Camilo José Martín, Lucía Moure, Mateo Pérez, Pérez Reiter, Sandra Rengifo, Ernesto Restrepo Morillo, Iván Tovar, Hernando Velandia and Carolina Villegas
August 16 - September 14, 2018

***A Developing Idea* T2**

We live on Earth, we walk on earth, earth divides us, earth gives birth to us, and earth receives us again. Whether it is understood as a planet, matter, or geopolitical or geological territory, earth is an essential element, an unavoidable coordinate. Everything happens in the time and space of this planet and on this soil, from which life emerged. We live on this earth that we cross, divide, destroy, pollute, fertilize, analyze, and protect. The whole of humanity is here together, fixed to the ground or running away from it, with the universe covering our heads, like an incomprehensible part of the infinite cosmos, but living as if there were nowhere else other than this small place we inhabit. Together but separate, on Earth and on earth, we progress in history, a temporal receptacle that we contribute to every day, leaving a trail of memories, footprints, and narratives that, like time capsules, will have to be interpreted by our descendants. The earth is our home, our interstellar vehicle. We get our hands dirty and we eat what comes from the earth. We enjoy everything that grows in it. We live in territories marked by real and imaginary maps. A sole of a shoe separates us from the surface or a "protecting" metropolis isolates us from its smell, from its dust, and from the danger of confronting the earth.

Earth covers different meanings, but each and every one of us has a relationship with it as matter, as an idea, as a place, as a territory, as a source of life and death, as a surface in constant formation, and as a container of potential images. This exhibition suggests a revision of approaches to the word "earth." Each one is born from and is the origin of the other, always from the place being inhabited, like a rhizomatic thread of a narrative that urges us to situate ourselves in each layer we find ourselves in. Compared to other moments in history, now, there is a multiplicity of meanings and metaphoric uses that are granted to and appropriated from the idea of earth, which in the history of art is understood only as a lost landscape-paradise, as a pictorial genre or as the transition of an allegory to be interpreted as matter, a map, territory, construction, society, countryside, city, human being, nature, vegetation, cosmos, history, memory, resistance, struggle, growth, or inequality.

Caridad Botella

The earth has the force of gravity that always brings us back to our center. Our earth is soft and sharp at the same time. We can lose ourselves in our thoughts, rise into infinity, but the earth keeps us connected to the ground and ensures that we do not lose ourselves.
BilalChahal

The earth, beyond the concept of property, symbolizes a connection with an organic and balanced energetic entity that is capable of providing us with food, wisdom, and shelter.
Camilo Bojacá

The earth is the essence. It is the matter that enables us to understand the macrocosm and its cycles, on our scale. Earth, as a material, attracts man. The earth is the womb, it is fertility; it means returning to the cave, it is silence.
Carolina Villegas

The Earth has been different since that specific moment when Parmentier wrote the botanical treatise which finally recognized the potato and, consequently, a nourished Europe started to think.
Ernesto Restrepo Morillo

I can't think of earth without thinking of trees, without thinking of rivers...
Hernando Velandia

Earth as a testimony to time, where stories arise that reconstruct the past.
Iván Castiblanco

"Actually, the old Mexican Gods were rather cruel. […] When they would plant corn and seed they would sacrifice a baby, and cut him all up, and then plant him along with the cornseed in the ground. And then when the corn grew a little higher, they would take a young boy, and slice him all up, and plant him along with the adolescent corn sprouts. And then when it was fully grown and ready to take off they would do the same thing with an old man,

so that sort of gives you the feeling that lurks in Mexico. There is something about Mexico, an overall hidden concealed violence about the landscape itself."[1]
Iván Tovar

All of this made from the only thing it is not possible to make: earth.
José Julián Agudelo

The earth is a history book. It preserves and reveals the footprint of time.
When I think of earth, I think of footprints, and next I think of stratigraphy, layers and layers of earth, which are compressed and condensed to later reveal things.
Lía García

Earth does not have doubts, it is always thirsty.
Margaret Mariño

Earth is what we are inevitably pushed toward by the effect of the force of gravity.
Mateo Pérez

"Terra! Terra!
Por mais distante
O errante navegante
Quem jamais te esquecerei?"
(Earth! Earth!
However distant
The wandering navigator
Who could ever forget you?)
Caetano Veloso
Miguel Cárdenas

Earth that I touch and mix. Some stays on my hands and transports me. Firm earth. Complete stillness. Brown earth. Earth that marks. Earth that I shake and forget.
Milena Arango

[1] Robert Smithson, *Hotel Palenque* (Mexico: Alias, 2011), p. 9.

Earth is a great container, of gigantic and microscopic scale, that helps us to understand what we have been, what we are, and what we can be as individuals and as the human race.
Nicolás Cárdenas-Fischer

The earth moves.
The earth transforms, expands, contracts.
The earth covers, undresses, folds.
Pérez Reiter

As a species, we go deep into the earth, no longer to inhabit it like cavemen, but instead to open up its skin to extract its treasures. We do not seek its protection like our ancestors. On the contrary, men, women, and children risk their lives mining—the only motive: human greed.
Rodrigo Echeverri

Alidade/graduated circle
Horizon/celestial body.
Sandra Rengifo

Earth is the root that people have in the place they are from, the last thing that covers a body, earth that contains and is contained: a fertile, arid, or decomposing place.
Erika Díaz

Earth's internal places, its layers, and structures mutate. Its nucleus is alive. The land sphere is not an inert weight. If it were, everything would be reduced to its surface. All its matter and bodies are fluid.
Camilo José Martín

Earth: body that surpasses me.
Lucía Moure

***Transmutation* T1A**
Curator: Juan David Quintero

Collective exhibition

Ache, Chirrete Golden, Cosmo y la Wife, Dela Calle, Dj Lu, Enka, Emptyboy, Erre, Fábio Tremonte, Furia, Gleo, Joems Beat, Lili Cuca, Mugre Diamante, Nice Naranja, Pésimo, Rapiña, Skore 999, Tonra, Toxicómano, Ventus and Zokos

October 11 - November 9, 2018

Transmutation is an investigation that documents the practices that occur in urban art—made manifest through collective objects and installations—in order to reinterpret the activist and counterculture phenomenon, which constantly reinvents the city and habitual places through different practices including graffiti, posters, and stickers. The artists' interventions enable the democratization of art; in other words, they take their creations to places of transit, where people's gazes meet in a single place. Therefore, "art is situated in contexts that are not initially artistic in order to transform the environment through the language of each artist, who tries to communicate with ordinary people through his/her work."[2] The exhibition is made up of three parts. The first is an installation where viewers can appreciate objects related to education and "non-education." The second displays a collection of pieces in which the artists intervened to interpret the artwork in a new way, with a series of faces that tell a story. Finally, another installation presents images, icons, and figures in a geometric, tangible space.

The aim of this research process was to review the body of work of each artist, which enabled the creation of new objects of study that demonstrate the panorama of urban art in Latin America.

Lujuria **T1A**

Curator: Carolina Ponce de León

[2]Allan Schwartzman, *Street Art* (New York: Bantam Doubleday, 1985).

Collective exhibition

Fernando Arias, Karen Paulina Biswell, Camoy Hellvira, Juan Cárdenas and Jerónimo Atehortúa, Leidy Chávez, Sebastián Escalante, Stephen Ferry, Carlos Gómez Salamanca, Lina Hincapié, Catalina Jaramillo, Karaoke de Jesús, Paulo Licona, Luz Ángela Lizarazo, NadègeMazars, Juan Mejía, Lucas Ospina, Fernando Pareja, Viviana Peretti, Diego Piñeros García, Mariana Portela Echeverri, Sandra Rengifo, Sofía Reyes Guevara and María Isabel Rueda.

March 29 - April 26, 2019

We live in a complex time of expectations that rise and fall like a yo-yo: hope in light of burden, imagination in light of destruction, knowledge in light of barbarity.

Nature is affronted, consumed, finished off. Polar bears die. Bees die. Climate change submerges us in apocalyptic scenarios. Throughout the world, mass migrations of humans flee hell to arrive in another hell. The lights of progressive policies rise and the fascist darkness expands. Movements that defend the rights of communities trampled over by history (LGBTQI, indigenous people, migrants, etc.) are consolidated while the fundamentalism that aims to annihilate them is exacerbated. It is an extreme dispute of opposing and contradictory forces.

All of this makes me think of *The Garden of Earthly Delights* (c. 1490)—by the Dutch painter Hieronymus Bosch, known as "Den Bosch" (The Forest)—one of the most fascinating paintings in the history of art. Comprised of a triptych of symbolic content, it announces the beginning and end of humanity in three panels: paradise, lust, and hell—each one used for its relationship with sin.

But how do we define *lujuria* here? We use an ample definition, that of excess.

Lujuria

Feminine noun

1. Exacerbated desire and sexual activity.

"Man spent his time hunting, due to pure boredom, and also chasing maids to satisfy the lust forbidden in his marital bed."

Synonyms: *lasciviousness, lechery.*

2. Excess or abundance of things that stimulate or excite the senses.

"…it was said that civilization was a city and the city is wealth, abundance, superfluous life, luxury, and lushness."

So *lujuria*—here—is also excess because of ambition, greed, and power. It is the greedy debauchery that promotes the evil that ends Eden. It is the *invention* of sex as a sin, but not the sin itself. It is the implementation of the forbidden as a control mechanism. Look carefully at the central panel. How beautiful they all look fornicating in the garden, like innocent animals. Evil is not there. Look instead at the lust for money, arms, ideologies, and fiction of God.

Lujuria is religion and the extermination of indigenous peoples and cultures. It is religion and sexual abuse of children. It is religion and its machismo that redeems murderers and pardons rapists, but burns women for being witches. It is the dove of peace at the gates of hell. It is the desecration of the weakest, of innocence, of tenderness. It is nationalism, colonialism, capitalism. Obscene consumption. The pornography of power, the greed of drug traffickers, the cruelty of paramilitaries and violence, all kinds. It is the atrocity of our culture of gore that sadly sticks to our skin, little by little converting us into apocalyptic monsters.

This imagery confronts us in this exhibition.

And there are also gardens: carnivorous flowers, tormented heavens, post-apocalyptic, arid, and desert landscapes. The beginning of the end.