ARTESTUDIO - AN UNCONVENTIONAL CULTURAL SPACE T

Artestudio Group

Artestudio was born in Bogotá in 2001 as a creative laboratory for the choreographer Ricardo Rozo, and it has become an unconventional stage for performing arts and contemporary art. Since 2014, its mission has focused on promoting the relationship between the human body and artistic expressions through Chapinero Danza and the research and transdisciplinary circulation residency program, to elicit new spatial management from artists and their work and to create significant experiences for the spectator through art.

The 2018-2019 Artestudio program proposes the concepts of inhabiting and performing the space, understood on multiple levels: as a concrete architectural object, as the subject of creation and time modulation of a piece, and as a contextual space marked by experiences, ideas, mental constructions, and subjectivities.

***From the Celare Vultus series* T1**

Paola Correa Acero

Individual exhibition

Curatorial and production support: Ricardo Rozo, and Andrés Cárdenas Palencia

Guest artists: Stephani Revelo Bulla, Luisa Voilà, and Nathalie Sie

September 5-15, 2018

The face expresses to another without needing words, as it has the quality of being immediate corporality, presence: hiding or revealing yourself. The face means opening up, it is uniqueness and, yet, it is inaccessible, and can be limited. What does a face express then?

From the Celare Vultus Series is a collaborative exhibition about interrogation and experimentation of camouflage starting with the body and involving different materials, in the visual sense. The presented works are the result of a very long process that started in 2012 with the series *Celare Vultu*s and sparked the variations "*Ahora o Entonces*" (2016 and 2017). The notions of an expanded landscape and of identity are some of the topics that appear in the exhibitions, which will also have performance interventions including the artist with guest artists.

What do we see in that which hides from us?

Celare: cover, conceal, hide.

Vultus: Look, appearance, face.

From the Celare Vultus Series is an exhibition that experiments with camouflaging the body with different materials, the result of a very long process that started in 2012. The process begins with camouflaging the face, with the unanswered question about how to transform the individual's identity, applying multiple materials to the face to change it and transform it into something else. Then, the camouflage extended to the body in order to blend in with the landscape and propose actions for the camera. The experiments took shape and became collective performances turning to poetic devices when connecting with the gaze of others. Paradoxically, these actions hide and reveal the transformed body.

In the *From the Celare Vultus Series* exhibition, the video performances reveal the notion of an expanded landscape of identity, starting with camouflaging the face, extending the

performance to the installation, to dialogue with the space's architecture, and to the confines of earth art. The performances at the Artestudio space are experiments with materials proposed by the participating artists, which are connected to camouflage from ritual, political, and visual perspectives: charcoal, coca leaf, tobacco leaf, bougainvillea, hair, cotton, paraffin, and words. Honey became the binding agent of the other materials and of thought: a metaphor of the transformation to other states of the body.

Paola Correa Acero T2

She is a Bogotá artist who works on creative performance. In her proposals, the body is matter, a problem, and a device, where languages and ways of thinking come together from the fields of visual art, dance, philosophy, and law. She has an interdisciplinary Masters in Theater and Performing Arts from Universidad Nacional de Colombia, where she also practiced contemporary dance for several years.

***Obsolescence* T1**

October 4-6, 11-13, 18-20

Creación Danza y Artes Plásticas premiere

Director: Ricardo Rozo

Creating performers: Ricardo Villota, Felipe Valenzuela, Aníbal Quiceno and Diana León (Students of the Performing Arts program at Universidad Javeriana)

Curatorial and production assistant: Andrés Cárdenas

Video assistant: Mauricio Ramírez Vásquez

Sound assistants: Rafael Llanos and Jean-Claude Pellaton

Creación Danza y Artes Plásticas: Compañía Objets-Fax.

The show proposes a free tour of Artestudio's unconventional stage—an invitation for the viewer to attend a family portrait expanded in time. The presence of tangible and choreographic devices exposes bodies to material of the earth, combining vocal and special control with corporeal actions, in an unconventional way. In this way, themes such as the state of neglect of extensive family-owned lands can be connected with the phenomena of physical and ethical deterioration and the organic decomposition of things.

Physical space and its possession mobilizes obsolete thoughts, such as the ambition to abusively accumulate and own in order to gain social prestige connected to tenancy—superimposing arrogance, abundance, and misery.

Land ownership in Colombia has transformed into a social drift that originated during colonial times, a "national neglect" that persists today. In fact, only 40% of the properties and land in the country have clearly recognized deeds.

Disorder and deterioration are created in this piece, conjuring images of landowners living in decadence that are politely hated, as well as partner and group relationships that are ruined—lost in large estates or in restricted areas.

As such, the proposed portraits expand in time, invoking figures from different eras, who travel through bodies in movement, suggesting this national drift and these obsolete thoughts. Therefore, the bodies are set out in mechanized spatial situations that are altered and damaged, obstructed by the land and objects, but, here, in search of a visual relationship with the setting. *Obsolescence* prompts the viewers to move toward an experience of their own bodies that connects them to the whims of the space's architecture and of the choreographies, organizing several hybrid devices as a choreographic and audiovisual exhibition that combines dance,

visual installation, and video, so that the audience can circulate around the three floors of Artestudio’s unconventional stage.

***Continental S-Dram Vol. III* T1**

***Human and Urban Cartography* Exhibition**

Spatial and dramatic writings: Ricardo Rozo

Performance: Diana León

March 27 - April 20, 2019

This exhibition was created during a collective creative experience with empirical artists selected through a call for proposals, aiming to foster opportunities for citizen participation. From the initial group of eight people, self-selection naturally took place. The process took shape through the life experiences of three young women from Bogotá, for whom their "empirical" artistic practice reinforces the affirmation of an emancipated femininity that is transforming their life plans.

The collective process was carried out through workbenches and practical sessions during which *La Chaza Cultural* was built: a small traveling visual arts museum and workshop inspired by the informal street vendor, in order to interact with passers-by about artistic practices and the idea of culture.

Various paths were explored here, in order to unconventionally show the perceptions that came to the surface during this collective process in Artestudio and in public spaces in Suba, El Virrey, and Usme. Said experiences are presented as interactive maps that propose the empirical artistic practice as a personal refuge of resilience.

With the spatial staging of these materials, our interest focused on finding the curatorial and museographic narratives that they prompt in the viewer when thinking of the urban territory as a great collective piece of art—of a visual, sound, and human nature—in which we all participate.

For the four weeks of its duration, the exhibition will combine choreographies, five contemporary music concerts by the Doble Cero Carnicero, BAHO, and Ensamble de Música Contemporánea de la ASAB ensembles, and several informal talks called *Tinto-Hablado*, about the process and topics of the feminine life project.

How do the body and movement dialogue with a museum's spatial staging? What other aspects of a curatorial topic are revealed in the stage presence? Probing into the field of the unconventional Artestudio exhibition, this cycle of activities proposes some spatial writings in which dance, theater, and performance meet to address the transformations inherent to the affirmation of an emancipated femininity. Complicity and the shared experience of creation

continues to redefine the fields between choreographer and performer, and between the stage and the body’s visual presence.