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1. Institutional presentation

In 2024, the Santa Fe Gallery Network, a network of public and private spaces, both indoor and outdoor, physical and virtual, where the results of creation, training, and research by agents and organizations shaping the field of visual and plastic arts in Bogotá are showcased, served as both a stage and platform for a wide range of artistic practices that reflect the multiple languages, formats, and inquiries present in Bogotá's visual and plastic arts scene. Each year, this catalogue compiles textual and visual materials that document the implementation of the calls for proposals through which the Network is configured, creating a living memory of a constantly evolving process.

Through its Visual and Plastic Arts Management, the Instituto Distrital de las Artes seeks to strengthen and ensure spaces for the circulation of visual and plastic arts in Bogotá via the District Program of Grants, specifically the Santa Fe Gallery Network Grant (now the Programming Grant in Visual and Plastic Arts Santa Fe Gallery Network), a grant that promotes the programming of artistic spaces and the circulation of emerging, non-commercial, professional, and amateur artistic production.

These grants support creation, circulation, research, and training in visual and plastic arts, enabling artists, curators, collectives, and independent spaces to develop projects with varying degrees of experimentation, conceptual depth, and engagement with their surroundings. The proposals unfold in multiple formats: installations, publications, performances, archives, community-based processes, virtual experiences, solo and group exhibitions, as well as workshops, laboratories, and encounters with diverse audiences.

To start the year, Santa Fe Gallery presented the performance “La Fulminante, cabaret version, 2024” by Nadia Granados, winner of the eleventh edition of the Luis Caballero Award. With dramaturgy by Pepx Romero and the use of archival material, video, and performance, the exhibition focused on the creative and conceptual trajectory of “La Fulminante.”

The Programming Grant in Visual and Plastic Arts Santa Fe Gallery Network fostered a wide-ranging, decentralized cultural offering that extended across various localities in the city, encouraging intersections between artistic and pedagogical expressions and their respective

territories. The Temporary Exhibition Grant at Santa Fe Gallery provided a platform for addressing socially, politically, and culturally relevant themes from contemporary perspectives.

The virtual modalities underscored the relevance of digital languages as a means of creation, memory, and interaction. At the same time, the artist residencies carried out between 2024 and 2025, both international and district-based, encouraged exchanges between territories, knowledge systems, and experiences, allowing for the imagination of new ways of inhabiting and producing through art.

These actions respond concretely to the need to guarantee the conditions for exercising the right to participate in cultural life, a right that involves ensuring access, training, recognition, and the preservation of cultural and symbolic assets. Participating in cultural life also means having the possibility to create, to narrate the world from particular perspectives, and to take part in the processes that shape our shared history.

This catalogue is not merely a technical document: it is also a constellation of processes, a trace that allows us to traverse the vitality of Bogotá's artistic ecosystem. By bringing these materials together, we not only document the projects carried out, but also reinforce the collective sense of the Santa Fe Gallery Network as both a cultural policy tool and a symbolic space where art is projected, where dialogue happens, and where transformation takes place.

Like the echo of a conversation that continues to expand through time, this publication bears witness to the persistent desire to imagine collectively, to make the invisible visible, and to inhabit, through art, other possible ways of being in the world.

María Claudia Parias Durán
General Director
Idartes

2. SOLO EXHIBITION WINNER OF THE XI LUIS CABALLERO AWARD

“La Fulminante”, by Nadia Granados

Dates: March 15 to May 26, 2024

Photography: Juanita González Cardona

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Project title: “La Fulminante”

Artist's name: Nadia Granados

Social media

Instagram: https://www.instagram.com/nadia_granados

Facebook: <https://www.facebook.com/lafulminanteroja?mibextid=ZbWKwL>

Website www.lafulminante.com www.nadiagranados.com

Promotional Text

“La Fulminante” is one of the central projects in the body of work of Nadia Granados, an artistic endeavor that began developing in 2010 with the creation of a fictional character that has evolved over fourteen years through various media, including digital art, video, performance, and cabaret.

The unmistakable blonde wig and golden heels of La Fulminante have intervened in settings such as public spaces, websites, art galleries, bars, and nightclubs. Nadia Granados becomes La Fulminante to play with the social construction of femininity through a violent eroticism that has managed to transcend the canon of art and the market, bringing to the stage the most urgent political debates of the global emergency.

For this project, the curatorship was entrusted to Mexican artist Pepx Romero, who uses dramaturgical and stage direction tools to shape the historical narrative of “La Fulminante.” Through techniques of drag, theater, and performance, the audience is invited to witness both the front and backstage of the artist who has given life to one of the most emblematic and influential characters in international cabaret and performance art.

This exhibition is presented as part of the benefits awarded by the XI Luis Caballero Award, granted to artist Nadia Granados.

Curatorial text

A theater emerges between La Fulminante legs, and with her hands she opens the curtain to reveal her innards. “La Fulminante” is atrocity and sensuality, a spectacle that heralds the return of the spirit of interwar cabaret, the most repugnant of all vanguards.

This is not a retrospective recounting the past through an archive; it is, rather, a window into a living body, a speaking body, a body that houses the work. Nadia Granados has opened a theater within herself to inhabit a character forged in horror. The curtain rises to reveal sensual violence on a stage from which we cannot look away.

“La Fulminante” is the central project in the body of work of Nadia Granados, a piece that, over the past fourteen years, has traversed media such as digital art, video, performance, and cabaret. “La Fulminante” was born at a time when the internet expanded the standardized pornographic image under the gaze of the heterosexual male. “La Fulminante” throws herself into the horrors and wonders of femininity, transgresses the discourses of eroticism and death, and becomes a speaking body that urges us to experience a visceral journey toward reflection and emancipation.

Her repertoire comprises a wide range in which the language of performance plays with theatrical, advertising, musical, installation, and audiovisual registers, pushing even to phonetic distortion, a message that becomes universal only by becoming unintelligible. “La Fulminante” cross-dresses language itself, transforming it into gesture, an artifice that draws attention to the forms of feminine seduction as a paradoxical weapon against the atrocities of capitalism. If capitalism must spectacularize bodies, sexualize bodies, violate bodies, then those bodies reclaim their performativity to transfigure oppression into rebellion.

Nadia’s eroticism is violent and political, what she calls “Liberatory Erotic Action”, a concept that has become a fundamental contribution to the post-porn movement of recent decades. The image moves away from exploitation and becomes liberation, between desire and death.

“La Fulminante” speaks to Bataille in his own language, while radiating a light that allows us to see into the depths of the void, into the darkness of catastrophe.

We are witnessing a live detonator in the midst of a real war. Hailing from a bloody, yet ever-aroused country, her body archives real wounds in contrast to the symbolic wounds of a nation. La Fulminante’s theater reeks, terrifies, and arouses. “La Fulminante” transgresses the prohibitions of sexuality and the body to sound the alarm in the face of the violent horror we are living, in the face of the increasingly blatant intolerance of a looming obscurantism.

Pepx Romero

About the Artist

Nadia Granados (1978, Bogotá). She holds a degree in Fine Arts from the National University of Colombia and a master’s degree in visual arts from the National Autonomous University of Mexico. She is a performance artist working across experimental film, multimedia, digital art, and cabaret. She has had seven solo exhibitions in Colombia and has participated in more than one hundred group exhibitions. Her performances have been presented in community, public, private, institutional spaces, and festivals around the world, including Santa Fe Gallery, Banco de la República Art Museum, Valenzuela Klenner Gallery, Museo Reina Sofia (Madrid), MACBA (Barcelona), Rubin Museum (New York), The Broad Museum (Los Angeles), Centre d’Arts Plastiques de Saint-Fons (Paris), Leslie-Lohman Museum (New York), Ex-Teresa Arte Actual (CDMX), CENART (CDMX), Museo Tamayo (CDMX), Museo Nacional de Bellas Artes (Chile), Tallinn City Gallery (Estonia), UnionDocs (New York), Golsa (Oslo), Centro de Arte Contemporáneo (Quito), Samtan Museum (Seoul), Festival Ceremonia (CDMX), RIAP Festival (Quebec), Sonar Festival (CDMX), and Primavera Sound (Barcelona).

She has received numerous national and international awards, including the XI Luis Caballero Award (2022), the Performing Arts Prize from the University of Antioquia (2023), the Ken Burns Award (2022), First Prize at the 3rd Bogotá Visual Arts Biennial (2013), and the Franklin Furnace Fund (2013).

3. PLASTIC AND VISUAL ARTS PROGRAMMING GRANT SANTA FE GALLERY
NETWORK 2024

3.1. Category “Ongoing Programming”

3.1.1. “Between Bacatá and Bogotá” Atravesados Collective

Dates: November 2 to December 15, 2024

Photography: Juanita González Cardona

Captions Crossed

Caption 1 *Photocalls*, by Rolando Fonseca, Atalayas Park. AI, neural filters, Photoshop. Dimensions: 20 graphic panels, 100 cm x 80 cm. 2024. GSF archive, Idartes.

Caption 2 *Memory Game*, by Rolando Fonseca, Aloha Park. Laminated vinyl. Dimensions: 16 graphic panels, 40 cm x 40 cm. 2024. GSF archive, Idartes.

Caption 3 *Photocalls*, by Rolando Fonseca, Aloha Park. Illustration. Dimensions: 4 graphic panels, 160 cm x 70 cm. 2024. GSF archive, Idartes.

Caption 4 *Cubo pasarela*, by Rolando Fonseca, Aloha Park. AI, NEURAL FILTERS, Photoshop. Dimensions: 4 graphic panels, 2 m x 2 m. 2024. GSF archive, Idartes.

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Caption 6 *Instax photograph*, by Jesica Chávez, Aloha Park. Instant photography. Dimensions: A6. 2024. GSF archive, Idartes.

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Caption 15 *Fotomuseo*, by Rolando Fonseca, Timiza Park. AI, neural filters, Photoshop.
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Dimensions: 100 cm x 80 cm. 2024. GSF archive, Idartes.

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Curatorial text

“Between Bacatá y Bogotá” is a museographic installation designed to be implemented in public space, an itinerant exhibition setup that aims to contribute to the decentralization of cultural services in the city. Its narrative addresses the cultural heritage embedded in the city’s geographic names (toponymy) and was developed using research materials from the Museo de Bogotá, the National Library of Colombia, and the Bogotá Archives. The project included twelve exhibitions held in public spaces across the localities of Bosa, Kennedy, and Usme, reaching nearly one thousand people.

Programming

- Activation at Tintal Library: November 2, 2024
- Activation at Techo Park: November 10, 2024
- Activation at Patio Bonito: November 16, 2024
- Activation at Aloha Community Hall: November 17, 2024
- Activation at Nueva Roma Park: November 23, 2024
- Activation at Alameda del Parque Timiza: November 24, 2024
- Activation at Plaza La Alameda 2: November 30, 2024
- Activation at Villa del Río Park: December 01, 2024

- Activation at Porvenir Park: December 07, 2024
- Activation at Atalayas Park: December 13, 2024
- Activation at Bosa Foundational Square: December 14, 2024
- Activation in the Main Park of the town of Usme December 15, 2024

About the group

The Atravesados collective is a group of professionals from the fields of graphic design, urban planning, pedagogy, and environmental sciences. It promotes the effective exercise of cultural rights for Bogotá's inhabitants, as well as the protection, intervention, research, promotion, and dissemination of the city's tangible and intangible cultural heritage. The group specializes in the development of exhibition activities in non-conventional spaces, applying transmedia communication theory to the design of exhibition tools and devices.

3.1.2. Art for the End of History: Aliens, Crypto, and Dry Toilets LSZ Collective

Project title: “Art for the End of History: “Aliens, Crypto, and Dry Toilets”

Group name: LSZ

Dates: September 2 to December 18, 2024

Photography: Juanita González Cardona

LSZ

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Caption 3. Screening Cycle 2024. GSF archive, Idartes.

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Caption 5. Production residency. From October 15 to November 15, 2024. GSF archive, Idartes.

Caption 6. *The Chandelier*, by Nicolás Wills. Ceramics and candles. Variable dimensions 2024. GSF archive, Idartes.

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Webpages

<https://aliens.institute>

<https://instagram.com/aliens.institute>

Curatorial text

Today, the crisis in arts education is becoming increasingly evident, particularly within academia, where enrollment is steadily declining. More broadly, however, there is a significant lack of spaces for discussion, reflection, and creation in which contemporary artistic practices can be collectively made and received. Despite an unprecedented proliferation of galleries, art spaces, pop-ups, and more, the visual arts scene in Bogotá is experiencing a decline in audiences and a growing void in the critical discourse surrounding contemporary art. These specific situations affecting the arts, not only in our city but on a global scale, are being quickly followed by the economic, ecological, and social crises that define our contemporary moment.

The project “Art for the End of History: Aliens, Crypto, and Dry Toilets” is proposed as a transdisciplinary platform for thought, where those who wish to engage can experiment with different degrees of participation. From audience to creation, the project proposed a series of activities over the course of thirteen weeks, during which we moved from reflection to production and exhibition, always with the aim of opening artistic practices to the gaze of diverse audiences, from their conception through development, realization, and display. We sought to permeate and soften the boundaries between these moments of research and creation by producing a space of encounters and speculation, one that fostered collaboration and

dialogue between artists and thinkers from different disciplines, on one hand, and with spectators and the general public, on the other. To this end, we developed three public phases of the project. The first consisted of a cycle of eight conversations titled “academic encounters,” held over the course of one month. The second was a one-month production residency for ten projects selected through a call for proposals open to participants from the first phase. The third was a period of exhibition showcasing the results of the residency, concluding with a conversation about the experiences lived, the outcomes achieved, and the network of affinities and shared intentions that emerged from this hybrid experiment.

“The end of history” is a philosophical concept used to describe a moment in which humanity would reach a stage of development where no major transformations would occur in the realms of economy, society, or international relations. The concept was first developed by Hegel, who argued that history culminates in the emergence of a just and perfect political state, an idea inspired by the ideals of the French Revolution, namely equality and freedom, as well as by the Universal Declaration of Human Rights. Later, Marx reinterpreted Hegel’s concept, proposing that a global communist society would represent the realization of this transcendental point in the linear historical narrative of progress. The idea gained widespread popularity after the publication of Francis Fukuyama’s *The End of History and the Last Man* in the early 1990s. At that time, the American thinker claimed that the triumph of liberal democracy and the market economy, as an ideal model of political organization and governance, marked the end of history. Since then, this theory has faced significant challenges, particularly in the face of rising populism, identity-based movements, and the erosion of democratic models in various parts of the world. Nonetheless, the notion of capitalism perfected through the liberal and neoliberal model continues to lead global governance.

With this project, we aimed to critically examine, from the perspective of artistic practices, this concept limits the possibilities of imagination by establishing itself in our collective minds as the ultimate triumph of reason and as the culmination of a narrative that frames the human race as inherently capitalist and liberal. Artistic practices benefit from an exceptional license in the realm of transdisciplinarity: by approaching various types of knowledge in an experimental rather than expert-driven way, they are able to propose bold, perhaps naïve or unbiased hypotheses that open the door to discovering new possible worlds, new ways of being together, and unprecedented approaches to inherited assumptions. We aim

to understand the concept of the *end of history* not as the triumph of a positivist tradition that blindly believes in progress, but as a harbinger of an “apocalypse of the imagination”, an imagination that is absolutely essential to face the ongoing and increasingly daunting crises in which we find ourselves.

“Art for the End of History: “Aliens, Crypto, and Dry Toilets” unfolded through several phases that included a series of encounters of different natures, academic, practical, communal, and exhibitionary, which encouraged participants to engage in exercises of thinking and making. We created a fertile ground for speculative fiction with varying materialities, allowing us to take small quantum leaps among hidden ruins. And even if we didn’t manage to change the world, at the very least, we succeeded in partially freeing ourselves from ideological chains and imposed fatalisms. We also built new networks.

The project took place at Casa Rosa, located in the city center.

Address: Carrera 5 No. 24-06

Programming

September

Activity	Description	Start Date	End Date
The End, the Crisis, and the Possible	Opening talk of the project. Logistical and conceptual aspects of the project were discussed. Led by LSZ	September 02, 2024	September 02, 2024
The Crisis of the Concept	Talk led by Federico Nieto and Rafael Díaz	September 04, 2024	September 04, 2024
The Crisis in Arts Education	Talk led by Mario Opazo and Luisa Roa	September 09, 2024	September 09, 2024
The Crisis of the Economy and the Art Market	Talk led by Andrés Fresneda and Luis Mayorga	September 11, 2024	September 11, 2024
Ecology and Esotericism	Talk led by Zoitsa Noriega and Álvaro Robledo	September 16, 2024	September 16, 2024
Science Fiction and Speculative Narratives	Talk led by Mauricio Loza and Carlos Bonil	September 18, 2024	September 18, 2024
Body Adaptations	Talk led by Nadia Granados and Demonía Yeguaza	September 23, 2024	September 23, 2024

October

Activity	Description	Start Date	End Date
Fluids	Talk led by Elena Sánchez and María Adelaida Samper	October 02, 2024	October 02, 2024
Screening Cycle 1	Film screening <i>Mad Max</i> (1979)	October 16, 2024	October 16, 2024
Screening Cycle 2	Film screening <i>Examined Life</i> (2008)	October 23, 2024	October 23, 2024

Screening Cycle 3	Documentary screening <i>RIP A Remix Manifesto</i> (2008)	October 30, 2024	October 30, 2024
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November

Activity	Description	Start Date	End Date
“La Circular” Session	During this event, the residents presented the progress of their projects to the public.	November 02, 2024	November 02, 2024
Screening Cycle 4	Film screening <i>Roar</i> (1981)	November 06, 2024	November 06, 2024
Residency Results Exhibition Opening Event	Inaugural event for the exhibition of the creative processes carried out by the ten residents in the program.	November 16, 2024	November 16, 2024
Sample of Results	Public exhibition showcasing the outcomes of the residency.	November 19, 2024	November 29, 2024

About the group

LSZ is made up of Paulo Licon, María Adelaida Samper, and Gabriel Zea. Our working relationship was born from friendship and shared interests in art pedagogy. We aim to create highly interactive spaces that generate situations in which discursive devices are activated to catalyze new ways of doing and conceptualizing contemporary artistic production.

The collective previously developed three editions of the pedagogical section of Artbo: in 2017, the Banco Artístico de Conocimiento Experimental (BACE) fostered an experience focused on the art market and its various agents. In 2018, a new edition of BACE served as a space to think through and create proposals related to the circulation system of art and flows of capital. In 2022 “A landscape study“ served as a space for reflection on making and doing, seeking to address the isolation that dominated our lives during the pandemic.

CREDITS AND SUPPORTERS

Paulo Licona

Born in Tunja in 1977, he graduated in 2008 from the Universidad Jorge Tadeo Lozano with a degree in Fine Arts and later earned a master's degree in Visual and Plastic Arts from the Universidad Nacional de Colombia. Since 2000, he has exhibited regularly and developed various projects, such as El Mentidero (a self-sustaining art space); "Dele por ay" (a piñata workshop); culinary initiatives like Ping-pong; and contributed to the direction and organization of the Salón Interuniversitario Tollota. He also co-founded and co-directed Ediciones de Mentiras and mercadito&mentidero, and co-founded and is a member of the collectives Todopipas and Siliconagroup.

His work shows a particular interest in educational processes, punishment, and misbehavior, using these themes to confront the viewer through a tone that borders on irony and mockery. His most recent works have been featured in numerous national and international group exhibitions such as the 44th National Artists' Salon (Pereira, 2016), and solo exhibitions including "Venganza positiva" at SGR Galería (Bogotá, 2017), "Ph-pl vol. 2", at Centro Cultural Colombo Americano (Cali, 2014), and "Hermoso horror", at (Bis) Oficina de Proyectos (Cali, 2016).

<https://instagram.com/lechona77>

María Adelaida Samper

In her research-based practice, the artist understands artistic endeavors as forms of knowledge production, thought, and relationship-building. Her curatorial work is grounded in long-term relationships with artists, implementing joint research processes inspired by horizontal pedagogical methods, always seeking to create a collective creative lab nourished by dialogue with sources and references that allow the emergence of situated artistic practices.

She holds a BA in Fine Arts from the Universidad Nacional de Colombia and an MA in Criticism, Curating, and Cybermedia from the Haute École d'Art et de Design in Geneva, Switzerland. Since 2013, she has worked as an independent curator and researcher in both Switzerland and Colombia. Since 2022, she has served as curator at SGR Galería, where she supports the artists' processes and contributes to the conceptualization and production of exhibitions in both gallery spaces.

In her contemporary art research practice, she shows a particular interest in collaborative forms of cultural production, the intersections between art-making and education, and the discourses developed in response to the current crisis in the relationship between humans and their environment.

<https://instagram.com/María.adelaida.samper>

Gabriel Zea

He studied Fine Arts at the Universidad Nacional de Colombia and holds a master's degree in Technology and Aesthetics of Electronic Arts from the Universidad Nacional Tres de Febrero in Buenos Aires (Argentina). His research critically explores the conditions of artistic and productive labor today, through works that investigate the materials and processes of various productive and economic systems, both material and immaterial. Recent solo and group exhibitions in which he has participated include "Monument to the Unknown Screw", as part of the 10th Luis Caballero Award; "268 Wood Pieces, 1178 Staples", held at the independent space Más Allá; and the 4th Biennial Prize of the Gilberto Alzate Avendaño Foundation, of which he was the winner. Alongside his creative projects, he has frequently curated "Articularte" for the Bogotá International Art Fair (Artbo), and developed initiatives to promote the city's artistic practices, such as the *Colombian Criticism Journal* and the "Interviús" podcast. He has also been involved in cultural management projects such as "Atendido por sus propietarios" and the Jaguares collective .

<https://gbrl.in>

<https://instagram.com/gabriel.zea>

ACADEMIC ENCOUNTERS

Federico Nieto

Researcher in the Critical Philosophy program at The New Center for Research & Practice, under the direction of Reza Negarestani, and holder of a master's degree in Philosophy from the Universidad Nacional de Colombia. He is a member of the dissemination collective and publishing house [Otros Presentes]. His current research focuses on cruelty as a normative imperative underlying the human and artificial condition, understood as a critique of forms of life, and on the convergence between the philosophy of Nick Land and the philosophy of science.

<https://instagram.com/efenibot>

Rafael Díaz

Rafael Díaz makes things... Through repetitive actions and simple gestures, he poses questions about various issues, such as the problem of representation, appropriation, and interpretation of images; the passage of time; and the value relationships involved in artistic practices. Since 2014, he has run Más Allá, an artist studio space that includes a project room where exhibitions, talks, labs, workshops, and small concerts are held.

www.mas-alla.org.

<https://www.rafaelDíaz.co>

https://instagram.com/rafael_dv

Luisa Roa

She studied Fine Arts at ASAB until 2006. In 2008, she completed her master's degree in Fine and Visual Arts at the Universidad Nacional de Colombia. In 2014, she graduated with a master's degree in Public Art and New Art Strategies from the Bauhaus University in Weimar, Germany. She is currently a PhD candidate in Communication, Languages, and Information at the Pontificia Universidad Javeriana. In 2014, she received scholarships from the Bauhaus University Weimar and the DAAD (German Academic Exchange Service); that same year, she was also awarded the Stipendien Ausstellung "Ausgewählt" grant. She has participated in several public space projects in Colombia, Germany, and Bosnia and

Herzegovina. Her work has been exhibited both collectively and individually in Colombia, Argentina, Brazil, Peru, Cuba, the United States, Germany, Italy, England, and Bosnia and Herzegovina. Her projects aim to conceive the visual arts as a field where research, education as a creative process, and the articulation of media such as sound, drawing, and installation converge. Recently, her work has focused on questioning traditional notions of what has been historically designated as “nature,” and on challenging the well-worn boundary between the artificial and the natural. Her proposals seek to unfold research ranging from reflections on traditional representations of the Colombian landscape to her own experiences in these spaces, walking, observing, and conversing with those who inhabit the places that capture her interest. In recent years, ecological thinking has shaped her choice of materials, such as cardboard and other perishable substances, and has led her to explore the interconnected web of human and non-human agents whose voices and sounds weave what we call *nature, habitat, territory, or landscape*. This perspective has driven her vision from the poetic toward a critical examination of the institutional gaze on ecosystems such as wetlands, páramos, and Andean forests. She is interested in exposing the tensions, encounters, dissonances, and paradoxes within landscapes, as a counterpoint to the traditional romanticization of “nature.” Sound has remained a constant medium in her practice, from the devices that reproduce it to its potential to re-signify space through acoustic means.

Mario Opazo

A visual artist and audiovisual creator of Chilean origin, Mario Opazo lives and works in Bogotá and teaches at the Universidad Nacional de Colombia. His work develops through contemporary artistic languages such as experimental video, installation, performance, and literary writing, primarily engaging with migratory and multimodal linguistic relationships. This approach, inherently experimental, is subversive and reveals his critical stance toward the ossified grammatical gestures that persist in the structures of society, politics, and contemporary culture. He has participated in major international events such as the 52nd International Art Exhibition of the Venice Biennale, the 10th Havana Biennial, and the 2nd Mercosur Biennial, and has been featured multiple times in the Rencontres Internationales. Paris/Berlin/Madrid at the Centre Georges Pompidou and Beaux-Arts, in Paris, and at the Museo Nacional Reina Sofía, in Madrid.

His extensive body of work includes the production of five feature-length films, particularly the documentary dedicated to the state of the Sahrawi people, titled Bitter as Life, which premiered at Intermediae, at the Centro Cultural Matadero Madrid. Also noteworthy is his solo exhibition Fugitive Territory, inaugurated in March 2008 at Galería Gabriela Mistral, in Santiago de Chile; the show included works previously exhibited in 2007 at the 52nd International Art Exhibition of the Venice Biennale.

Throughout his career, he has received important awards and distinctions, such as the nomination for the Guggenheim Fellowship by Paulo Bruscky in 2000, as well as, among others, the First Prize at the 36th National Artists Salon in Colombia, the prestigious Luis Caballero Award in 2010, the Latin American Art Award at MOLAA in Los Angeles (USA), First Prize at the Young Art Salon, First Prize at the First Two-Dimensional Art Salon, both early in his career in Colombia, First Prize at the Kent Explora Salon by British American Tobacco, and the Peace Monument Prize, installed at the United Nations headquarters in New York (a monument that commemorates the peace agreements marking the end of the armed conflict in Colombia between the FARC and the Colombian State, created using ammunition surrendered by the guerrilla group).

<https://instagram.com/opazoarte>

Andrés Fresneda

He is a visual artist with over thirty years of experience in diverse cultural projects, including exhibitions, physical and digital publications, museums, and events. He has participated in collective and solo exhibitions from 1993 to the present.

He was co-founder and co-director of the publishing house La Silueta. Since 2018, he has been part of Relámpago, a project aimed at recovering Bogotá's graphic memory, which preserves the original printing press of Carteles Relámpago, a company that operated from 1960 to 2018. He is part of Jaguares, a collective focused on experimentation and learning around blockchain technology, mobilizing ethical, aesthetic, cultural, and economic values.

<https://www.instagram.com/proyectorelampago/>

Luis Mayorga

Industrial designer, entrepreneur, and political and environmental activist. Since the signing of the peace process in Havana, he has been involved in creating initiatives aimed at changing the economic paradigms associated with war in Colombia.

<https://instagram.com/luismayorga>

Zoitsa Noriega

An interdisciplinary artist, herbalist, chant channeler, and associate professor at the School of Visual and Fine Arts at the Universidad Nacional de Colombia. Her trajectory is defined by the intersection of bodily and plant knowledge acquired through her experience in contemporary dance, performance, herbalism, and horticulture. She holds an interdisciplinary master's degree in Theater and Live Arts with a specialization in Feminist and Gender Studies, as well as a bachelor's degree in Fine and Visual Arts from the same university. She completed a diploma in Ancestral Medicine and Andean Herbalism at the Instituto de Arte, Cultura, Ciencia y Tecnología Indígena de Santiago (IACCTIS), in Chile. Most of her dance experience comes from Fundación y Compañía Danza Común, where she worked as a dancer, choreographer, teacher, and coordinator from 1999 to 2013. Her artistic work has participated in various contemporary dance, performance, and visual arts events both nationally and internationally. She currently coordinates the interdisciplinary master's program in Theater and Live Arts and leads the Art and Spirituality research group at the Universidad Nacional de Colombia.

https://instagram.com/zotisa_noriega

Álvaro Robledo

Writer and translator, editor at El Peregrino Ediciones. He studied Literature at Pontificia Universidad Javeriana. He completed a master's degree in Comparative Literature at the Universidad Autónoma de Barcelona, as well as a specialization in scriptwriting at the Taller de Guionistas in the same city. He is the author of five novels: *Nada importa*, finalist for the Herralde Prize from Anagrama in 1998 (Planeta, 2000; Villegas Editores, 2008); *Final de las noches felices* (Villegas, 2006); *Que venga la gorda muerte* (Seix Barral, 2015; Laguna Libros, 2023); *El mundo no nos necesita* (Seix Barral, 2018), and *Viejos pactos* (Seix Barral, 2021). Together with illustrator Nobara Hayakawa, he created mindfulness books for children:

Hola, tristeza (2018); *Hola, rabia y Hola, tristeza* (2019); *Hola, gratitud* (2020); y *Hola, envidia* (2023). He is a regular contributor to magazines. For fifteen years, he has taught reading clubs and creative writing workshops, with an emphasis on Japanese literature.

As an astrologer, he studied formally from 2015 to 2018 with Mauricio Puerta. In 2021, he studied in depth with British astrologer James Burgess on Sabian symbols, an alternative method for interpreting astrological degrees. He continues studying astrology, tarot, and occult philosophies with master Roberto Gómez Herrera. Since 2022, he has also been studying modern and Hellenistic astrology with Austin Coppock and electional astrology with Christopher Warnock, both American teachers, as well as Renaissance astrological magic and the creation of talismans based on image science.

https://instagram.com/albedo_rubledo

Carlos Bonil

Visual and sound artist, musician, and noise performer. He holds a bachelor's and a master's degree in Visual and Fine Arts from the Universidad Nacional de Colombia. In his artistic process, the Academy, concerts, and art exhibitions have been intersecting spaces of learning about art and sound. He creates his own instruments and sound objects using knowledge of basic electronics, circuit bending, and primary acoustic machines. He makes three-dimensional sculptures with plastic objects found and purchased in hardware and variety stores, although he also finds his materials in everyday objects. He is a member and founder of the groups AC y DC (2002), Mugre (2005), and Madrastra (2021), among other projects.

He has taught at the Universidad Nacional, ASAB, and the Universidad Jorge Tadeo Lozano. He currently teaches at the Pontificia Universidad Javeriana, the Universidad de los Andes, and the Universidad del Rosario. He collaborates with various educational institutions as a guest speaker, workshop facilitator, and juror.

He coordinated the visual arts laboratories of the Ministry of Culture in San Andrés, Providencia and Santa Catalina (2011–2013) and in Amazonas (2014–2016). He has performed concerts and sound events in venues such as the Performance Festival (Cali), The Box Gallery (L.A.), Madame Claude (Berlin), mir (Oslo), Sound Art Festival (Loja), Valenzuela Klenner Gallery (Bogotá), Colón Electrónico (Bogotá), Museo de Arte de la Universidad Nacional (Bogotá), Galería 10-36 (Medellín), and MAMM (Medellín). With

Mugre, he participated in the concerts of Lydia Lunch (Bogotá), Molly Nilsson (Medellín), and Esplendor Geométrico (Bogotá).

He has participated in various national and international exhibitions: ARCO (Madrid), Colomborama (Oslo), Salón Nacional de Artistas, Regional Artist Salons for the Central Zone (Villa de Leyva, Tunja, and Bogotá); Territorio: Contemporary Art in Colombia (Ankara and Istanbul), Beijing Biennale (Beijing), and in institutions such as MAMM (Medellín), Banco de la República (Bogotá), Bogotá Chamber of Commerce, Estación del Ferrocarril (Puerto Colombia), La Usurpadora Artist Residency (Puerto Colombia), La Casa (Santa Fe de Antioquia), Casa Museo Lope de Vega (Madrid), Rio 52 (Mexico City), Casa Museo Diego Rivera (Guanajuato), Galería Vermelho (São Paulo), CCMOCA (Buenos Aires), Art Gallery of York University (Canada), The Box Gallery (L.A.), Sternessen Musset (Oslo), Valenzuela Klenner Gallery (Bogotá), La Central Gallery (Bogotá), and Casa Hoffman (Bogotá).

He was part of the group of artists who came together at the independent space El Bodegón. From November 2019 to January 2020, he presented Suelo turboso, a project nominated for the 10th Luis Caballero Award, at El Parqueadero, a space of the Banco de la República in Bogotá.

Currently, alongside Erika Montoya, he directs Madrastra gallery, a two-year project that features eighteen exhibitions in its space, as well as a curatorship for the Bogotá Chamber of Commerce, accompanied by events and musical performances.

https://instagram.com/carlos_bonil

Mauricio Loza

Writer, designer, translator, and independent researcher. He has published the essays *Against Transhumanism* (self-published, 2018) and *The Hounds of Actaeon* (Academica Press, 2020), which was adapted into the documentary series *Eros Unleashed*, in collaboration with the Spanish design studio Cvlt0. In 2023, he published *Gasguru* (Orciny Press, 2023), a uchronia about Aum Shinrikyo, the sect that released nerve gas in the Tokyo subway in 1995. He is currently working on *Reich Debord Ballard*, an essay on the interaction between psychology, architecture, and fascism, and a theory-fiction volume titled *Tesseract*.

Nadia Granados

One of the most prominent artists in the Latin American activist performance scene. Their artistic practice questions the strategies of manipulation behind the various systems of representation circulating through mass media, offering a direct critique of these structures of symbolic power through music, performances, and audiovisual resources. Winner of the 11th Luis Caballero Award in 2022, the most important visual arts award in Colombia, the Ken Burns Award for Best of the Festival at the Ann Arbor Film Festival (2019), and the Experimental Short Film Award at the Athens International Film and Video Festival (Athens, Ohio, USA).

Their experimental video shorts have been selected three times for Oberhausen; in the 63rd edition (2015), they received an honorable mention in the international competition. Winner of the 3rd Bogotá Visual Arts Biennial Prize (2013). Recipient of the Franklin Furnace Fund in 2013 to carry out a performance in New York City. Her work is part of the collection of the Museo de Arte del Banco de la República de Colombia and the Gilberto Alzate Avendaño Foundation.

<https://instagram.com/nadiagranadosv>

Demonia Yeguaza

Movement artist and founder of the House of Yeguazas, a collective of transdisciplinary artists and activists. She is interested in working with the body and movement from a gender and sexual diversity perspective; she seeks to create spaces and atmospheres in which to reflect on the various transitions of subversive bodies and on the pleasure of moving radically.

<https://www.instagram.com/la.demonia.yeye/>

Elena Sánchez

Professor and researcher at the Department of Language Studies of the Pontificia Universidad Javeriana, and PhD in Aesthetics from the University of Amiens. Her research explores creation as a means to decentralize and decolonize Western thought and knowledge; in this sense, she has explored action art as a philosophical practice, and the “Camnitzerian” figure of Latin American conceptualism as a site of a “minor” philosophy, accompanied by “minor” communication or countercommunication. She is currently exploring the notion of

translanguaging and performative gestures as a way of engaging with some of the inhabitants of Vaupés.

<https://instagram.com/translinguistica>

RESIDENTS

Rafael Díaz

Rafael Díaz makes things... Through repetitive actions and simple gestures, he poses questions about various issues, such as the problem of representation, appropriation, and interpretation of images; the passage of time; and the value relationships involved in artistic practices. Since 2014, he has run Más Allá, an artist studio space that includes a project room where exhibitions, talks, labs, workshops, and small concerts are held.

www.mas-alla.org.

<https://www.rafaelDíaz.co>

https://instagram.com/rafael_dv

Gloria Sebastián Fierro

Born in Bogotá in 1988. Artist and teacher graduated from Universidad de los Andes (2010), with an MFA from Hunter College, New York (2015). Her work is grounded in a mestiza awareness that physically allies itself with the concept of the irreducibility of life and its expressions. She embraces non-human expressions as teachers: the plantain tree is capable of teaching the cosmogonic implications of the spiral; the snail, the mythology of contact; and the spider, listening with the whole body. These research and learning processes take material form through the gray areas that emerge when painting, object, body, and sound intertwine.

<https://www.instagram.com/glosefica/>

Farleidy Vargas

Known as Polufonía, she is the bastard daughter of Azathoth and Ilúvatar. She seems human but is a twisted curse. She holds a master's degree in failures. She moans with absurdity, gnaws on chaos, and corrupts vice. She uses science to demolish rigid order, magic to enchant consciousness, and speculation to disrupt the narrative of life. She seeks to find the sublime in

what is hidden, to alter the fiction of the impossible by placing it before the preferable, and to seduce in order to induce depravity.

https://www.instagram.com/ternura_retorcida/

Luisa Gallo

Born in Bogotá, she is a visual artist from Universidad El Bosque, as well as a cosplayer and cosmaker. She explores and navigates identity, femininity, the body, change, fear, and transubstantiation. She has been sewing since the age of four and costuming since fifteen. Her relationship with the intangible made her obsessed with the material; thus, touch became her primary sense for interacting with the world. That obsession with matter led her to a need to accumulate and have access to as many experiences and production opportunities as possible. Everything is useful at some point. She is intrigued by the relationship between animals and humans. She draws on the customs and behaviors of the species she researches, appropriating them to establish the poetic foundations of her work. She is a fashion icon and a Mattel doll collector. She loves ice cream, gummies, and merengón.

<https://www.instagram.com/lu.gallo.delgalpon/>

Víctor Gómez

Born in Armenia (Quindío), he has been (sur)viving and working in Bogotá since 2012. He studied Visual Arts at the Guerrero Arts Academy and Universidad El Bosque. His work is positioned within the ideological processes of mass culture and the existing tensions between social classes, progress, and popular culture. By exposing these tensions, he seeks to highlight aspects such as status or power relations, and how these notions alter and modify the social fabric of a territory. His practice centers on imagining possible futures through the production of images and objects that often contradict and create tension among themselves; for this, she frequently resorts to sarcasm and irony as a starting point.

<https://www.instagram.com/vicgomaz/>

Nicolás Wills

Born in Bogotá in 1986. Visual artist graduated from the Escuela Nacional de Pintura, Escultura y Grabado “La Esmeralda” in Mexico City, and holds a Master’s in Plastic,

Electronic and Time-Based Arts from Universidad de los Andes, Bogotá. He currently lives in the La Macarena neighborhood, where he runs his ceramic-focused studio. His work, mainly sculptural, explores the relationship between humans and animals, addressing themes such as hunting, food, and the creation of bestiaries and symbolic imaginaries. The combination of ceramic objects (created in the studio) with found objects (usually from family archives or flea markets) seeks to create a dialogue between the natural and the artificial, the organic and the industrial, and particularly between the human and the animal. Hunting, a recurring theme in his work, has also become a working method that leads to the constant creation of ceramic animals, which he then sacrifices and displays as freshly hunted prey. The tension between life and death, vanitas, the feast, and the transformation of matter are themes present in these sculptures, which do not exclude a certain dark humor and constant references to comics and cartoons.

<https://www.instagram.com/nicolas.wills/>

Marcia Pulido

Born in Bogotá in 1999. Visual Arts graduate with an emphasis in plastic arts, draughtswoman, and forager of images. Her practices are mainly based on observation and the understanding of corporeality seen from different perspectives that go beyond the medically biological, always seeking new ways to speak about bodies that allow for the creation of an expanded poetics that embraces and exalts the monstrosity of contemporary, past, and future corporeality. Her process begins with the spilling and transformation of matter; thus, her work frequently features organic materials and common waste (household leftovers such as used cooking oil, fruit peels, broken eggs, and forgotten spices; or inert bodies from the street, like fallen trees, orphaned roots, and rocks parked in sad lots), because in these remnants she finds, both visually and conceptually, the richest way to speak about the body and to identify everything that composes it on both the sociocultural and individual planes. Marcia creates

spaces of contemplation, unsettling images of a world without modesty, temporalities suspended in space that evoke the decomposition of the body to give way to a union with expanded corporeality, where individual existence can be understood as part (and through) the whole.

https://www.instagram.com/marcia__999/

Tatiana Avendaño

Philosopher and interdisciplinary master of theater and live arts. She began her career as a cultural organizer hosting raves and free culture gatherings in institutions and independent spaces. She has coordinated the workshops, talks, labs, and lectures programming for the free and open Bogotrax Festival.

Her work centers on thinking the relationship with technologies through the long history of deepening the “sensitive gap,” weaving interspecies relationships and intertwining her thought with the most distant ancestral women, with thinkers and writers from Abya Yala, and with projects that here and now build possible futures that escape any hegemonic dystopia. Within this framework, in 2020 she founded the Hidden Technologies Foundation, a fictional organization from the future dedicated to researching technologies, of human and non-human origin, that are hidden or have been concealed by their own nature or by human action. In her search for spaces of critical thinking and analysis, she has participated as a fellow in major international research-creation platforms, such as Experimenta Sur, in its sixth edition titled “Mnemophilia and Lotophagy”: “Memory Consumption and the Drive to Forget” (Bogotá, 2017); “Network with an Attitude,” a project and work session organized by the Belgian collective Constant (Antwerp, 2019); “Useful Fiction,” a symposium by the Art and Science program of the École Polytechnique de Paris (Paris, 2019); and “Materia Abierta: The Rise of the Coyote” (Mexico City, 2022). She was a guest researcher at the Pluriversidad Nómada (Kingdom of Spain, 2023).

<https://cuerpxantenx.xyz/>

<https://www.instagram.com/tatiavend/>

María Marín

She explores sound based on intuition, and video from a poetic perspective. In animal behaviors (especially those of insects) or plant dynamics, she finds a trigger to reflect on society at large, something she understands as an excuse for self-diagnosis. She is drawn to the murky, the visceral, the hidden. Questioning what we believe to be natural allows her to create a close or mimetic relationship using artificial languages. She manipulates time in video and sound to induce an aphonic reading or a lucid dream.

<https://www.instagram.com/Mariamarinba/>

Gabriela Molano

Born in Bogotá in 1994, she has always been deeply curious. As a child, she dreamed of becoming a spy. She enjoys creating playful dynamics that question rigid forms of interaction in order to connect with others, something she achieves through her work as a photographer. Magic in everyday life and imagination have always been central to her explorations. The emergence of the image in photography first captivated her. After studying photography at Pratt and the School of Visual Arts (SVA), she began collecting objects and street trash that caught her attention. She is now researching new ways to create communication networks using forgotten technologies.

<https://www.instagram.com/gabigabiwoman/>

3.1.3. Emerging Peripheries. Art residencies

Project title: "Emerging Peripheries". Art residencies

Group name: La Terraza

Dates: from September 9, 2024, to March 25, 2025

Address: carrera 5 Este No. 36B-44 Sur, San Cristóbal Sur

Photography

Adriana Salazar

Juanita González Cardona

PhotoCaptions:

Caption 1 *In Line with Art*, by Víctor Vijucaro. Acrylic on canvas. Triptych: two pieces measuring 50 x 70 cm, and one measuring 90 x 120 cm. 2024.

Caption 2 *In Line with Art*, by Víctor Vijucaro. Acrylic on canvas. Triptych: two pieces measuring 50 x 70 cm, and one measuring 90 x 120 cm. 2024. La Terraza Archive.

Caption 3 *In Line with Art*, by Víctor Vijucaro. Acrylic on canvas. Triptych: two pieces measuring 50 x 70 cm, and one measuring 90 x 120 cm. 2024. La Terraza Archive.

Caption 4 *Colorful Bodies*, by Mario Orbes. Installation. Variable dimensions 2024. La Terraza Archive.

Caption 5 *Colorful Bodies*, by Mario Orbes. Installation. Variable dimensions 2024. La Terraza Archive.

Caption 6 *Colorful Bodies*, by Mario Orbes. Installation. Dimensions: 3-meter diameter 2024. GSF archive, Idartes.

Caption 7 *Interficción*, by Álvaro Cabrejo. Installation-performance. Variable dimensions 2024. La Terraza Archive.

Caption 8 *Interficción*, by Álvaro Cabrejo. Installation-performance. Variable dimensions 2024. La Terraza Archive.

Caption 9 *Interficción*, by Álvaro Cabrejo. Installation-performance. Variable dimensions 2024. La Terraza Archive.

Caption 10 *Reason for the Other's Existence*, from the series *Sketches of My Bodies*, by Fabián Andrés Miranda. Video installation. Variable dimensions 2024. GSF archive, Idartes.

Caption 11 *Reason for the Other's Existence*, from the series *Sketches of My Bodies*, by Fabián Andrés Miranda. Video installation. Variable dimensions 2024. GSF archive, Idartes.

Caption 12 *Reason for the Other's Existence*, from the series *Sketches of My Bodies*, by Fabián Andrés Miranda. Video installation. Variable dimensions 2024. GSF archive, Idartes.

Caption 13 *Under Scrutiny*, by Mari Luz Gil. Installation-performance. Dimensions: 3.45 cm. 2025. La Terraza Archive.

Caption 14 *Under Scrutiny*, by Mari Luz Gil. Installation-performance. Dimensions: 3.45 cm. 2025. La Terraza Archive.

Caption 15 *Under Scrutiny*, by Mari Luz Gil. Installation-performance. Dimensions: 3.45 cm. 2025. La Terraza Archive.

Caption 16 *Fire*, by John Jairo Conde. Lampworked glass, two-dimensional. Dimensions: 1.08 x 1.08 cm. 2025. La Terraza Archive.

Caption 17 *Fire*, by John Jairo Conde. Lampworked glass, two-dimensional. Dimensions: 1.08 × 1.08 cm. 2025. La Terraza Archive.

Caption 18 *Fire*, by John Jairo Conde. Lampworked glass, installation. Dimensions: 1.08 × 1.08 cm. 2025. La Terraza Archive.

Caption 19 *Journeyesía*, by Carlos Arturo Conde. Lampworked glass, installation. Variable dimensions 2025. La Terraza Archive.

Caption 20 *Journeyesía*, by Carlos Arturo Conde. Lampworked glass, installation. Variable dimensions 2025. La Terraza Archive.

Caption 21 *Journey*, by Carlos Arturo Conde. Lampworked glass, installation. Variable dimensions 2025. GSF archive, Idartes.

Caption 22 Exhibition “Emerging Peripheries”, by Álvaro Cabrejo. Silkscreen. Dimensions: 35 × 50 cm. 2024. GSF archive, Idartes.

Caption 23 Opening of the exhibition "Emerging Peripheries", by Álvaro Cabrejo. 2025. GSF archive, Idartes.

Caption 24 Opening of the exhibition "Emerging Peripheries", by Álvaro Cabrejo. 2025. GSF archive, Idartes.

Caption 25 Opening of the exhibition “Emerging Peripheries”, by Álvaro Cabrejo. 2025. GSF archive, Idartes.

CREDITS

Resident artists

Víctor Vijucaro

Mario Orbes

Álvaro Cabrejo

Fabián Andrés Miranda

Mari Luz Gil

John Conde

Carlos Conde

Coordination and curatorship: Adriana Salazar Cáceres

Social media and website

Instagram: [@laterrazacentro](#)

Facebook: <https://www.facebook.com/CCLaTerraza/>

Website: <https://desdelaterraza.co/>

Curatorial text

“Emerging Peripheries” is a proposal that extends the boundaries of contemporary art beyond institutional spaces and conventional galleries, seeking to deeply connect with the pulse of everyday life in San Cristóbal. This curatorial project was born out of the intention to generate a genuine exchange between art, territory, and community, inviting artists to immerse themselves in the local dynamics through seven artistic residencies that become points of convergence between creation and context. Each residency is an invitation to reflection and experimentation, where artists not only produce works but also engage in ongoing dialogue with the environment and its inhabitants. The creative process is enriched by interacting with the stories, sounds, and experiences of the people of San Cristóbal, promoting a direct connection between artistic creation and the community. This approach generates a more accessible form of art, committed to place and its social dynamics. The works created during this process not only reflect the essence of the spaces and people the artists encounter, but also become vehicles for transformation and reflection on urban spaces and their multiple meanings. By engaging in dialogue with the territory, each piece articulates a shared vision that breaks with traditional boundaries of art, encouraging active participation from the community in the creative process.

“Emerging Peripheries” thus becomes a bridge between the city, society, and art, a space of cultural exchange where contemporary art is redefined from the margins. Here, the periphery is not merely a geographical location but a space of infinite possibilities for creation and encounter. The project opens new perspectives on the city, such that the artwork is not only exhibited but also inhabited, transformed, and nourished by the place and its people.

Artistic residency “In Line with Art”

Artist: Víctor Vijucaro

Instagram: @vijucaro_arte

“In Line with Art” presents a powerful reflection on the relationship between humanity and the environment through the work of Vijucaro Arte.

This piece stands as a cry of alarm in the face of the pollution threatening our blue planet, a world that, despite its beauty and natural wealth, finds itself in a critical state due to human intervention.

In this work, water, which covers much of our planet, becomes a symbol of life and purity, contrasted with the dark cities that emerge from urban sprawl. These cities, posed as the epitome of development and progress, are transformed into chimneys that emit smoke and waste, thus staining the green of the jungles and the blue of the oceans. Vijucaro Arte invites us to reflect on how our actions, in the name of development, have contributed to the degradation of our environment. The piece highlights the opposition between nature and urbanization and shows how humanity, in its pursuit of growth, has forgotten its connection with the natural world.

Green spaces, symbolizing jungle areas, are threatened by the spread of cities, which create a landscape where pollution emanates from small points but collectively represents an environmental crisis of massive proportions.

“In Line with Art” is not only a denunciation but a call to collective awareness.

Through his art, Vijucaro confronts us with the reality of a planet crying out for attention and care. The work invites us to question our daily practices and to consider the impact we have on the environment. It is a reminder that every action matters and that together, we can work toward a more sustainable future.

Artistic residency “Colorful Bodies”

Artist: Mario Orbes

Instagram: @marioorbesstudio

The exhibition Colorful Bodies is an enthusiastic celebration of the intersection between painting, the body, and movement.

This work is the result of a deep investigation nourished by the rural and festive heritage of southern Colombia, as well as the cultural richness of the Carnival of Blacks and Whites. Through this proposal, the aim is to explore and reinterpret the relationship between art and tradition, creating a space where painting transcends its two-dimensional form to become a sensory and dynamic experience.

Inspired by *The Dance*, by Henri Matisse, the piece transforms into a painting-dress that breathes new life into the characters of the original work. These characters, now dressed in masks that evoke the spirit of carnival, are filled with vivid colors that reflect the joy and cultural diversity of the region. The incorporation of traditional craft techniques, such as cabuya weaving, not only enriches the piece, but also establishes a dialogue between art and craft, highlighting the importance of traditional practices in contemporary creation.

“Colorful Bodies” is activated through the body and movement, inviting viewers to interact with the work in a unique way. This expanded painting experience allows art to become a meeting space in which the viewer not only observes but becomes part of the work itself. Dance, movement, and bodily expression intertwine to create a synergy that celebrates the vitality of culture and tradition.

The construction of this work fosters an enriching dialogue between different crafts, such as weaving and painting. By integrating traditional craft elements into pictorial practice, a space is opened for reflection on the relationship between tradition and contemporary artistic expression. “Colorful Bodies” thus becomes a bridge that connects past and present and invites viewers to reconsider the way they interact with art and culture.

The “Colorful Bodies” residency is an invitation to immerse oneself in a world where painting, the body, and movement intertwine in a celebration of cultural heritage and contemporary creativity.

With this work, the aim is not only to honor past traditions but to open a space for innovation and personal expression.

We invite you to explore this sensory experience and be part of a dialogue that transcends the boundaries of art, craft, and culture.

Artistic residency “Interfiction”

Artist: Álvaro Cabrejo

Instagram: @alvarocabrejotorres

“Interfiction” arises from a profound exploration of the local iconography of San Cristóbal, where emblems, ornaments, and graphic signs intertwine to reflect the essence of this locality.

With a careful selection of graphic pieces, the work references key elements of local identity, such as devotions and heritage, which are intrinsically marked by the concepts of progress, labor, and production.

Each piece becomes a vehicle for reflection, inviting viewers to consider how these symbols have shaped the culture and history of San Cristóbal. The work not only documents the visual richness of San Cristóbal, but also raises questions about the transformation of its identity over time.

The culminating gesture of the project is the crossing of the San Cristóbal River, an act that symbolizes the fusion of this iconographic repertoire in an ironic interpretation of the history and evolution of this territory. This crossing represents not only a physical displacement, but also a conceptual journey that challenges traditional narratives and opens up space for new interpretations of local identity.

“Interfiction” invites viewers to immerse themselves in a dialogue between past and present, to question notions of progress, and to recognize the complexity of cultural identity in a constantly changing world. Through this work, the goal is not only to celebrate the richness of San Cristóbal but to foster critical reflection on its future and the many layers that make up its history.

Artistic residency “The Other’s Reason for Being,” from the series *Sketches of My Bodies*

Artist: Fabián Andrés Miranda

Facebook: <https://www.facebook.com/fabian.miranda.1800>

This artistic residency delves into a deep exploration of identity, the body, and perception through an interdisciplinary practice that merges video and *performance*. This reflective proposal invites both participants and the public to reconsider conventional notions of the body, the other, and the borders that define and separate us.

Through a series of performative interventions intertwined with the visual language of video, the artist presents a meditation on the invisible layers that compose our existence. The “sketches of my body” are portraits of an identity in constant redefinition; they explore the tensions between who we are and how others perceive us, and question the boundaries between personal introspection and the gaze of the other.

The residency invites us to rethink the body not only as a physical object but as a mutable territory constantly negotiating with its environment. Each performance becomes an exercise in deconstruction and reconstruction, in which the body is not only the subject but also the object of reflection and transformation. The sketches, in their instability, seek to capture the gestures, shadows, and movements that constitute us, but are rarely seen clearly or precisely.

Video, in turn, becomes a medium to multiply the body’s possibilities and, in doing so, opens new dimensions where the tangible meets the intangible, and the image becomes as ephemeral as the action itself.

In this context, “The Other’s Reason” for Being emerges as an invitation to strip away certainties and explore the space between the known and the unknown, the visible and the hidden, what we are and what others imagine of us.

This artistic residency creates a space of encounter that challenges static notions of identity and corporeality and invites both artists and spectators to engage in a reflection that reaches beyond the physical body toward a more complex and fluid understanding of being.

Artistic residency “En tela de juicio”

Artist: Mari Luz Gil

Instagram: @mariluzgilarte

In this proposal, visual artist Mari Luz Gil invites us into a deep exercise in interpretation and reflection, using the phrase “En tela de juicio” as a starting point for a visual analysis that challenges the boundaries of language and perception. Through her residency, Gil delves into the complex structure of this common expression to explore its metaphorical potential and its capacity to open new perspectives on meaning and representation. The phrase “En tela de juicio” becomes fertile ground for questioning not only its literal meaning but also the underlying meanings within its components. First, under “en”, a preposition that marks a transitory state, opens the door to fluidity and mutability, inviting reflection on transitions and in-between states. “Tela”, understood as a fabric, not only in the material sense but also symbolically, alludes to the constructions, layers, and frameworks that shape our understanding of the world, whether throughout history, in ideas, or in emotions. Finally, “juicio” judgment, a term that evokes discernment and decision-making, confronts us with the constant tension between truth and falsehood, good and evil, order and chaos, and makes us question the boundaries between the rational and the irrational, the justified and the uncertain.

Through this process, Mari Luz Gil proposes a series of visual interventions that seek to “clothe” this fabric under scrutiny, transforming the abstract into the tangible and the conceptual into the visual. Her work becomes a space in which judgment is subjected to a process of construction, and each thread of the fabric becomes an interpretation, a response to the uncertainty and ambiguity inherent in the act of judging.

This artistic residency not only invites spectators to revisit the concept of judgment from an aesthetic perspective but also challenges them to reconsider how art can serve as a medium to explore and express the tensions and complexities of our relationship with truth, morality, and subjectivity. In “En tela de juicio”, Mari Luz Gil’s work becomes an invitation to question, to look beyond appearances, and to consider the multiple layers that compose our understanding of the world and of ourselves.

Her work fuses art and design to explore the relationships between the body and space, both physical and social.

She centers her research on female stereotypes, beauty ideals, and the rituals that discipline the body. Through performances, video-performances, and installations, she reflects

on fashion as a tool of power and the mechanisms underlying beauty standards and consumer trends.

Art Residency “Fire”

Artist: John Conde

Instagram: @Kondenarte72

Fire, as a tool in the artist residency, stands as a transformative element that enables the exploration and manipulation of diverse materials, from ceramics to metal. Its ability to generate dialogs through light and shadow creates a dynamic atmosphere in which the passage of time becomes a protagonist that reveals the traces of creation and destruction. In this context, fire not only acts as a means of production but also as a symbol of renewal and change, while inviting viewers to reflect on the duality of its nature. The resulting work from this artist residency seeks to encapsulate the essence of peace and tranquility, using fire as a connecting thread that unites various creative possibilities. Through welding, cutting, molding, and insulation, pieces are created that are not only visually striking but also invite contemplation and dialogue.

Artist residency “Journey”

Artist: Carlos Conde

Instagram: @carloscondeartistaplastico

“Journey” delves into the complex and moving reality of migration in Colombia’s Pacific region. Through an artistic installation that interweaves stories of displacement and resistance with the region’s lush natural landscape, this residency invites viewers to reflect on the multiple dimensions of the migratory experience.

The work is presented as a reflection of the rawness and complexity of the migratory reality and creates a visual tension that captures the fragility and vulnerability of migrants. Each piece serves as a testimony to the harshness and hostility they face on their journey, while also highlighting human resilience and the ability to survive and resist adversity. In this sense, “Journey” not only documents suffering but celebrates the strength of the human spirit.

This artist residency is a call for empathy and awareness. It invites us to transcend statistics and distant narratives, connecting us with individual stories that often remain in the shadows. In doing so, “Journey” seeks for each viewer to reflect on their own relationship with migration and feel the tension between fragility and resilience that characterizes those forced to leave their homes.

In an interconnected world where migration is an experience that affects us all, this artistic installation serves as a powerful reminder that migrants’ stories are an integral part of our collective narrative. “Journey” invites us to open our hearts and minds to recognize the shared humanity in every journey and to consider how our actions and decisions can contribute to a more inclusive and compassionate future.

Acknowledgments

We would like to express our heartfelt thanks to all the women from the locality of San Cristóbal who took part in the project “En tela de juicio”. Their valuable participation and stories have been fundamental in giving life to this artist residency.

We also thank each of the attendees who accompanied the resident artists in their various creative processes. Their support and commitment have enriched this experience and contributed to the creation of a space for dialogue and reflection.

Special thanks to the team at La Terraza, whose effort and dedication have been essential for the realization of this exhibition. Their professionalism and passion for art have made this encounter possible.

Finally, we extend our recognition to the artists who made “Emerging Peripheries” possible. Their creativity and vision have inspired this project and opened new possibilities in the artistic realm.

Thank you all for your collaboration and for being part of this collective journey.

Programming

Activity	Description	Date
Artist residency “In Line with Art”. Víctor Vijucaro	Opening of the artist residency with artist Víctor Vijucaro	September 9 to September 28, 2024
Opening of “Studio Residency No. 1”. Víctor Vijucaro	Activation of the residency through a conversation about the artistic process shared with the community	September 21, 2024
Opening of “Studio Residency No. 1”. Víctor Vijucaro	Activation of the residency through a talk sharing the social art process with artists from Ciudad Bolívar	September 15, 2024
Artist residency “Cuerpos coloridos”. Mario Orbes	Inauguration of the artist residency	October 7, 2024 to October 26, 2024
Opening of “Studio Residency No. 2”. Mario Orbes	Activation of the residency through a conversation about the artistic process shared with the community	October 19, 2024
Artist residency “Interficción”. Álvaro Cabrejo	Inauguration of the artist residency	November 8, 2024 to November 27, 2024
Opening of “Studio Residency No. 3”. Álvaro Cabrejo	Activation of the residency through a conversation about the artistic process shared with the community	November 22, 2024
Artist residency “The Other’s Reason for Being”. Fabián Miranda	Inauguration of the artist residency	November 28, 2024 to December 17, 2024
Opening of “Estudio	Activation of the residency through a	December 10, 2024

Residencia No. 4". Fabián Miranda	conversation about the artistic process shared with the community	
Artist residency "En tela de juicio". Mari Luz Gil	Inauguration of the artist residency	January 4, 2025 to January 23, 2025
Opening of "Studio Residency No. 5". Mari Luz Gil	Activation of the residency through a conversation about the artistic process shared with the community	January 18, 2025
Performance and closing of the residency "En tela de juicio". Mari Luz Gil	Closing of the residency "En tela de juicio" with a performance held at Columnas Park, in which the community of San Cristóbal took part	January 24, 2025
Artist residency "Fire". John Conde	Inauguration of the artist residency	January 13, 2025 to February 1, 2025
Opening of "Residency Studio No. 6". John Conde	Activation of the residency through a conversation about the artistic process shared with the community	January 17, 2025
Artist residency "Journey". Carlos Conde	Inauguration of the artist residency	February 4, 2025 to February 23, 2025
Opening of "Studio Residency No. 7". Carlos Conde	Activation of the residency through a conversation about the artistic process shared with the community	February 14, 2025
Group exhibition	Group exhibition resulting from the process developed by the participating artists in each of the artist residencies	March 3, 2025 to March 16, 2025

3.1.4. “The Laboratory of Illustrated Dreams”

Project: “The Laboratory of Illustrated Dreams”

Collective: Biblioteca Comunitaria Violetta

Dates: from August 21, 2024, to April 28, 2025

Address: carrera 27H No. 71I, Cl. 22 Sur, Ciudad Bolívar, El Paraíso neighborhood

Photography

Anderson Medellín

Leydi Salazar

Juanita González Cardona

Captions

Caption 1 Activation of “Arts Showcase”. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 2 Activation of “Arts Showcase”. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 3 Activation of “Arts Showcase”. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 4 Exposición “The Laboratory of Illustrated Dreams”. Photography. 2025. Violetta Community Library Archive.

Caption 5 “Pencil and Paper” Lab. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 6 “Pencil and Paper” Lab. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 7 “Pencil and Paper” Lab. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 8 “Pencil and Paper” Lab. Violetta Community Library. 2025. Photography: Juanita González Cardona, gsf Archive, Idartes.

Caption 9 Workshop “Do quiero ser adulto”. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 10 Taller “Do I Want to Be an Adult”. Violetta Community Library. 2025. Photography: Juanita González Cardona, gsf Archive, Idartes.

Caption 11 Taller “Do I Want to Be an Adult”. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 12 Laboratory “Pencil and Paper, Universe of Fish”. Violetta Community Library. 2025. Violetta Community Library Archive.

Caption 13 “Pencil and Paper” Lab. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 14 “Pencil and Paper” Lab. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 15 “Pencil and Paper” Lab. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 16 “Pencil and Paper” Lab. Violetta Community Library. 2025. GSF archive, Idartes.

Caption 17 “Arts Showcase.” Violetta Community Library. 2025. GSF archive, Idartes.

Caption 18 “Arts Showcase.” Violetta Community Library. 2025. GSF archive, Idartes.

Caption 19 “Arts Showcase.” Violetta Community Library. 2025. GSF archive, Idartes.

Caption 20 “Arts Showcase.” Violetta Community Library. 2025. GSF archive, Idartes.

Caption 21 “Arts Showcase.” Violetta Community Library. 2025. GSF archive, Idartes.

Caption 22 “Arts Showcase.” Violetta Community Library. 2025. GSF archive, Idartes.

Caption 23 “Arts Showcase.” Violetta Community Library. 2025. GSF archive, Idartes.

Caption 24 “Arts Showcase.” Violetta Community Library. 2025. Violetta Community Library Archive.

Caption 25 “Arts Showcase.” Violetta Community Library. 2025. GSF archive, Idartes.

Caption 26 “Arts Showcase.” Violetta Community Library. 2025. GSF archive, Idartes.

Credits and list of supporting individuals

Leydi Joana Salazar Cepeda (artist and educator who led the formative-creative process)

Wilman Alejandro Solano Morales (artist creator)

Jhon Freddy Madrigal Martínez (artist creator)

Anderson Medellín (photography and video)

Luis Alberto Morales (artist creator)

Nubia Yaneth Rojas (craftswoman and support)

Carlos Eduardo Solano Morales (coordination and artist creator)

Social media

Instagram: @letras.violetta

Facebook: BC Violetta

YouTube: Taller de letras Violetta

Curatorial text

The “The Laboratory of Illustrated Dreams” is a proposal that presents a cultural artistic offering designed for children, based on a laboratory-gallery and a program offering artistic activities focused on girls and boys from zero to fourteen years old, so that each participant could feel part of it and actively engage. Its purpose is to make art something close and familiar to them, not just to contemplate it, but to manipulate, transform, and reconstruct it, thus enabling constant creative activation from each child’s unique perspective.

A series of activities were developed, allowing for the ideation and construction of a circulation gallery and an immersive space based on in-person gatherings with the girls and boys who participated in or are part of the Violetta Community Library, located in the Ciudad Bolívar district. These meetings included moments of play, experimentation, learning, and co-creation through laboratories that led to the development of an experimental gallery featuring works centered on observation, exploration, and immersion.

These were the activities carried out:

- Laboratory “Pencil and Paper”: an experimental space based on reading, drawing, painting, sculpting, and play to create narratives and gather materials and ideas for

producing artistic exhibition pieces based on the perspective of the participating girls and boys.

- “Experimental Gallery”: an interactive exhibition. An innovative experimental art proposal grounded in exploration. The exhibition was organized into four sections:
 - “World of Observation”: visual and literary artworks for contemplation.
 - “Experimental World”: exploratory artworks to be manipulated, transformed, and reconstructed through interaction with the visiting public.
 - “Immersive Space”: a penetrable space designed for an artistic experience that immersed the public in a possible world through imagination, via a large-format installation.
 - Creative workshop-style laboratories, open to all audiences.
- “Meaningful experiences”: a space for play, exploration, and awareness activities through artistic interventions such as “Lupuna,” “The Smoking Cauldron”, and “The Laboratory of Illustrated Dreams.”
- “Do I Want to Be an Adult”: moments of pause, tranquility, and guided play aimed at people over the age of fourteen, encouraging them to dream again and view the world as children do.
- “Arts Showcase”: a space for exhibiting and selling handmade crafts, food products, and souvenirs such as papier-mâché crafts, magnets, handbags, earrings, and other items made by local craftswomen.

Programming

Activity	Description	Date
“Pencil and Paper” Labs	Spaces for artistic experimentation and creation	August 30, 2024
“Pencil and Paper” Labs	Spaces for artistic experimentation and creation	September 06, 2024
“Pencil and Paper” Labs	Spaces for artistic experimentation and creation	September 10, 2024

“Pencil and Paper” Labs	Spaces for artistic experimentation and creation	September 20, 2024
“Do I Want to Be an Adult”	Moments of pause, calm, and play	September 21, 2024
“Pencil and Paper” Labs	Spaces for artistic experimentation and creation	October 04, 2024
“Pencil and Paper” Labs	Spaces for artistic experimentation and creation	October 18, 2024
“Pencil and Paper” Labs	Spaces for artistic experimentation and creation	October 22, 2024
“Pencil and Paper” Labs	Spaces for artistic experimentation and creation	October 29, 2024
“La circular”	Event of the Santa Fe Gallery Network	November 02, 2024
“Pencil and Paper” Labs	Spaces for artistic experimentation and creation	November 15, 2024
“Pencil and Paper” Labs	Spaces for artistic experimentation and creation	November 19, 2024
“Lupuna”	Meaningful Experiential Journey	November 30, 2024
“Pencil and Paper” Labs	Spaces for artistic experimentation and creation	December 06, 2024
“Do I Want to Be an Adult”	Moments of pause, calm, and play	December 14, 2024

“The Smoking Cauldron”	Meaningful Experiential Journey	January 18, 2025
“Arts Showcase” “Do I Want to Be an Adult”	Exhibition and sale of handmade crafts	February 15, 2025
“Experimental Gallery”	Sensory and experimental gallery	March 08, 2025
“Experimental Gallery”	Sensory and experimental gallery	March 11, 2025
“Experimental Gallery”	Sensory and experimental gallery	March 15, 2025
Exhibition “The Laboratory of Dreams”	Meaningful Experiential Journey	March 22, 2025
“Experimental Gallery”	Sensory and experimental gallery	March 26, 2025
“Arts Showcase”	Showcase and immersive space	April 01, 2025

3.1.5. MATERIAL DOES NOT DESCRIBE RAW MATERIAL, BUT SUBSTANCES THAT ARE ALWAYS SUBJECT TO CHANGE, No. 2

Project title: “Material Does Not Describe Raw Material, but Substances Always Subject to Change, No. 2”.

Dates: from September 07, 2024, to April 28, 2025

Address: Calle 9 No. 8-93, Bogotá

Group name: Material

Photography: Juanita González Cardona

Captions

Caption 1 “An Archive for the Revenge of History”, by Gabriela Pinilla. General view of the exhibition. 2024. GSF archive, Idartes.

Caption 2 View of the exhibition “An Archive for the Revenge of History”, by Gabriela Pinilla. Installation. 2024. GSF archive, Idartes.

Caption 3 Detail from the exhibition An Archive for the Revenge of History by Gabriela Pinilla. Installation. 2024. GSF archive, Idartes.

Caption 4 Detail from the exhibition An Archive for the Revenge of History by Gabriela Pinilla. Installation. 2024. GSF archive, Idartes.

Caption 5 Detail from the exhibition An Archive for the Revenge of History by Gabriela Pinilla. Installation. 2024. GSF archive, Idartes.

Caption 6 Detail from the exhibition An Archive for the Revenge of History by Gabriela Pinilla. 2024. GSF archive, Idartes.

Caption 7 Opening of the exhibition “An Archive for the Revenge of History”, by Gabriela Pinilla. Installation. 2024. GSF archive, Idartes.

Caption 8 General view of the exhibition Apatría by Luis Carlos Tovar. Installation. 2025. GSF archive, Idartes.

Caption 9 View of the exhibition Apatría by Luis Carlos Tovar. Installation. 2025. GSF archive, Idartes.

Caption 10 View of the exhibition Apatría by Luis Carlos Tovar. Installation. 2025. GSF archive, Idartes.

Caption 11 Detail from the exhibition Apatría by Luis Carlos Tovar. Installation. 2025. GSF archive, Idartes.

Caption 12 Detail from the exhibition Apatría by Luis Carlos Tovar. Installation. 2025. GSF archive, Idartes.

Caption 13 Detail from the exhibition Apatría by Luis Carlos Tovar. Installation. 2025. GSF archive, Idartes.

Caption 14 Detail from the exhibition Apatría by Luis Carlos Tovar. Installation. 2025. GSF archive, Idartes.

Caption 15 Detail from the exhibition Apatría by Luis Carlos Tovar. Installation. 2025. GSF archive, Idartes.

Caption 16 Short training program“ Working with Photographic Archives: Concepts, Practices, and Challenges in Contemporary Photography”. Workshop session record. 2025. GSF archive, Idartes.

Caption 17 Short training program“ Working with Photographic Archives: Concepts, Practices, and Challenges in Contemporary Photography”. Detail of workshop elements. 2025. GSF archive, Idartes.

Caption 18 Short training program“ Working with Photographic Archives: Concepts, Practices, and Challenges in Contemporary Photography”. Workshop session record. 2025. GSF archive, Idartes.

Caption 19 Short training program“ Working with Photographic Archives: Concepts, Practices, and Challenges in Contemporary Photography”. Workshop session record. 2025. GSF archive, Idartes.

Caption 20 Short training program“ Working with Photographic Archives: Concepts, Practices, and Challenges in Contemporary Photography”. Workshop session record. 2025. GSF archive, Idartes.

Caption 21 Short training program“ Working with Photographic Archives: Concepts, Practices, and Challenges in Contemporary Photography”. Workshop session record. 2025. GSF archive, Idartes.

Caption 22 Short training program“ Working with Photographic Archives: Concepts, Practices, and Challenges in Contemporary Photography”. Workshop session record. 2025. GSF archive, Idartes.

Curatorial text

“Material Does Not Describe Raw Material, but Substances Always Subject to Change. n.º 2” is a continuous programming proposal that addresses the materiality of photographic products from a vital perspective within current practices and theoretical discussions on working with photographic archives in contemporary art: photography as printed image.

Traditionally, image studies have focused on visual content, that is, on what happens from the edge of the image inward. Photographs are usually discussed in terms of representation, rather than their material existence, which involves supports, devices, media, systems of production, modes of circulation and consumption, places of appearance, conservation, and disappearance, among other elements.

However, by paying attention to this material universe of photographs, infinite potential is revealed. Within it, it is possible to discover physical, economic, political, ideological, emotional, ethical, and historical, alternative, relationships that contrast with the traditional narratives through which we tell ourselves, as a society, through images.

This programming cycle presents the work of two contemporary Colombian artists and a short training program focused on working modalities with photographic archives. The first exhibition, titled “An Archive for the Revenge of History”, reveals what lies “behind” the work of artist Gabriela Pinilla. For the first time, and on a large scale, her work is exhibited through the material universe that composes it: photographs, mural debris, sketches,

newspapers, books, photocopies, work notebooks, editorial mock-ups, sound documents, and audiovisual materials that allow for reflection on the complex constellation of thoughts and practices running through it.

This multiplicity of documents seeks to raise questions about the production of meaning from images and the role of those who view them and construct their own interpretations. It also problematizes the silences within archives when clandestinity permeates them in contexts of armed conflict, generating tensions between law and censorship. In this sense, the exhibition invites us to delve into the ways in which artists, and in particular, Gabriela Pinilla, summon, challenge, and mobilize the emergence of the historical, creating conditions of possibility to transform the ways we are narrated in order to be governed.

The second exhibition, titled “Apatría”, by artist Luis Carlos Tovar, reflects on monuments as historical mediations in the construction of national narratives, especially those erected between the mid-19th and early 20th centuries, which marked a disputed ground for the nascent Republic. Concepts such as public space, political imagination, and collective visual memory are manifested with apparent force in the decrees of honors involved in the statutory production of the 19th and early 20th centuries. Likewise, the emergence and development of editorial projects, such as books and commemorative photo albums, over nearly five decades, evidence a visual alliance conceived to support the nationalist strategy, sustained by a belief in the printed image.

Through acts of intervention, subtraction, and corrosion, Luis Carlos Tovar addresses the progressive obsolescence of statuary as a cultural artifact, questioning its images, narratives, and material transformations that resonate deeply with the complexity of today’s national identities.

Lastly, the short training program “Working with photographic archives: Concepts, Practices, and Challenges in Contemporary Photography” proposes both a theoretical and practical approach to archival work, with an emphasis on the printed image, from and through its full materiality. This involves learning about production techniques, transformation processes, and modes of circulation, while also discussing, from a conceptual and creative perspective, the notions typically encompassed by the term “archive.”

From this perspective, we argue that the preservation of photographic archives must be accompanied by activation plans through research and creation, in order to open pathways for the production of new, theoretical and sensitive, knowledge, by means of known disciplinary methodologies as well as through creative innovation. The latter allows us to find renewed ways to narrate ourselves, past, present, and future.

This continuous programming cycle has been developed at Material, Space for Thought, Research, and Practices in Photography and Visual Culture, a research-creation center based in the La Candelaria district of Bogotá, dedicated to the critical review of visual practices focused on representation, with a special interest in the power of devices and the intense materiality of images that construct cultural vision.

Andrés Foglia Ortegarte

Programming

Activity	Description	Date
“An Archive for the Revenge of History”	Opening of the solo exhibition by artist Gabriela Pinilla	September 7, 2024 – November 9, 2024
“Images of a Search: Talk on cinema, music, and children's books”, with Gabriela Pinilla	First activation of the solo exhibition by artist Gabriela Pinilla	October 11, 2024
“Tensioning the Archive: Management, politics, and the left in Colombia”	Second activation of the solo exhibition by artist Gabriela Pinilla, in conversation with Rosario Arias Callejas (AGN), and as part of “La circular” from the Santa Fe Gallery Network	November 02, 2024

Short training program “Working with Photographic Archives: Concepts, Practices, and Challenges in Contemporary Photography”	Short training program in seven sessions, held on Saturdays from 9 a.m. to 1 p.m. at the facilities of Material. A public call was made, from which 15 full scholarships 100 % (including participation, materials, and workshop equipment) were awarded.	February 15, 2025 – April 5, 2025
“Apatría”	Opening of the solo exhibition by artist Luis Carlos Tovar Exhibition open to the public	February 22, 2025 – April 9, 2025
“Apatría”	First activation of the solo exhibition by artist Luis Carlos Tovar	February 22, 2025
“Dissecting Publications: Colombian photobooks in the 20th century”	Second activation: talk on the book <i>Impreso en Colombia</i> , with José Ruiz and Arturo Salazar (Ediciones Réplica), as part of the exhibition “Apatría”	March 22, 2025

Credits and list of supporting individuals

General direction: Andrés Foglia Ortegá

Exhibition “An Archive for the Revenge of History”

Artist: Gabriela Pinilla

Production: Javier Villamizar, José Forero

Acknowledgments: Eduardo Salazar, Rosario Arias Callejas, Galería La Cometa

Exhibition “Apatría”

Artist: Luis Carlos Tovar

Research assistant: Sebastián Espitia

Production: Ana María Borrero, Edouard Wolton, Baptiste Caccia, Vincent Valluet, Jairo Sánchez, Lina Henao, José Forero

Advisory and assistance with birds: Paul Stewart (En8patas)

Acknowledgments: General Secretariat of the Mayor's Office of Bogotá. District Directorate of the Bogotá Archive, Historical Archive of Universidad del Rosario, National Library of Colombia, Banco de la República Library, Zully Sotelo, Samuel León

Short training program “Working with Photographic Archives: Concepts, Practices, and Challenges in Contemporary Photography”

Direction: Andrés Foglia Ortegata

Acknowledgments: John Jairo Martínez, Paola Montoya, Sandra Suárez, José Ruiz and Arturo Salazar (Ediciones Réplica)

Scholarship participants: Alanis Lozano, Andrea Melo, Andrés Pérez, Steven Moreno, Sebastián Espitia, Mateo Sánchez, Natalie Lozano, Sabrina Rodríguez, Catalina Fernández, Laura Jiménez, Joyce Rivas, Alejandra Prieto, Lucas Morales, Camila León, Adriana Valderrama

Social media

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@andresfoglia

@pinilla_gabriela

@luiscarlostovar

3.2. Category “Artistic Creation and Experimentation in the Pedagogical Block Final Showcase at El Parqueadero”

3.2.1. Ancestral Harmonies

Project title: “Ancestral Harmonies”

Artist’s name: David Andrés Vega Monsalve

Exhibition dates: August 1 to 26, 2025

Photography

María Paula Londoño

Juanita González Cardona

Captions:

Caption 1 Process of “Ancestral Harmonies”, by David Vega. Creation of natural pigments. 2024. GSF archive, Idartes.

Caption 2 Process of “Ancestral Harmonies”, by David Vega. Colloquium. 2024. GSF archive, Idartes.

Caption 3 Process of “Ancestral Harmonies”, by David Vega. Colloquium. 2024. Archive: María Paula Londoño Hejeile.

Caption 4 Process of “Ancestral Harmonies”, by David Vega. Creation of natural pigments. 2024. GSF archive, Idartes.

Caption 5 “Ancestral Harmonies”, *Rebirth from the Ashes*, de David Vega. Mixed media with pigmented jute rope for performance. 2024. Archive: María Paula Londoño Hejeile.

Caption 6 Weaving workshop “Ancestral Harmonies”, by David Vega. 2024. GSF archive, Idartes.

Caption 7 “Ancestral Harmonies”, *Water After the Fire*, by David Vega. Live performance. 2024. Archive: María Paula Londoño Hejeile.

Caption 8 Process of “Ancestral Harmonies”, by David Vega. 4-meter-long jute nets. 2024. Archive: María Paula Londoño Hejeile.

Caption 9 “Ancestral Harmonies”, *Weaving Nets*, by David Vega. 4-meter-long jute nets. 2024. Archive: María Paula Londoño Hejeile.

Caption 10 “Ancestral Harmonies”, *Weaving Nets*, by David Vega. Coastal fabric with natural pigments, jute nets, clay and earth, fabric with water. Dimensions: fabric – 7 m x 1 m; net – 4 m long; earth circle – 1 m in diameter. 2024. GSF archive, Idartes.

Caption 11 “Ancestral Harmonies”, by David Vega. Jute nets. Dimensions: 2 m x 1 m. 2024. GSF archive, Idartes.

Caption 12 “Ancestral Harmonies”, by David Vega. Clay with soil. Dimensions: 1 m in diameter. 2024. Archive: María Paula Londoño Hejeile.

Caption 13 “Ancestral Harmonies”, by David Vega. Coastal fabric with natural pigments, jute nets, clay and earth, fabric with water. Dimensions: fabric – 7 m x 1 m; net – 4 m long; earth circle – 1 m in diameter. 2024. GSF archive, Idartes.

Caption 14 “Ancestral Harmonies”, by David Vega. Generative image in TouchDesigner and Kinect sensor. Dimensions: 2 m x 3 m. 2024. Archive: David Andrés Vega Monsalve.

Caption 15 Weaving workshop “Ancestral Harmonies”, by David Vega. 2024. GSF archive, Idartes.

Caption 16 Weaving workshop “Ancestral Harmonies”, by David Vega. 2024. GSF archive, Idartes.

Caption 17 “Ancestral Harmonies”, by David Vega. Natural pigment class 2024. Archive: María Paula Londoño Hejeile.

Caption 18 “Ancestral Harmonies”, by David Vega. Creation of natural pigments. 2024. GSF archive, Idartes.

Caption 19 “Ancestral Harmonies”, by David Vega. Jute nets. Dimensions: 2 m x 1 m. 2024. GSF archive, Idartes.

Caption 20 “Ancestral Harmonies”, *Water After the Fire*, by David Vega. Live performance. 2024. GSF archive, Idartes.

Caption 21 “Ancestral Harmonies”, *Water After the Fire*, by David Vega. Live performance. 2024. GSF archive, Idartes.

Caption 22 “Ancestral Harmonies”, *Water After the Fire*, by David Vega. Live performance. 2024. GSF archive, Idartes.

Caption 23 “Ancestral Harmonies”, by David Vega. Coastal fabric with natural pigments, jute nets, clay and earth, fabric with water. Dimensions: fabric – 7 m x 1 m; net – 4 m long; earth circle – 1 m in diameter. 2024. Archive: María Paula Londoño.

CREDITS

Visual arts group

Juana Valentina Vargas Sosa

María Alejandra Montañez

Alba Sofía Gracia Hincapié

Ana María Cortés Rodríguez
Mariana Moreno Segura
Lina Sofía Zambrano Sarmiento

Sound creation group

Verónica López Figueroa
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Juan Felipe Fernández Medina

Performance group

Lina Sofía Zambrano Sarmiento
María Alejandra Montañez

Visual creation group

María Paula Londoño Hejeile
Juan David Sánchez Arévalo
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Installation and logistics support

Hernán Yamid Vaca
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Website and e-mail

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Curatorial text

In the entrails of the mountain, where the river winds and the roots sink into the earth, wisdom travels through them, preserving balance. Our origins are lost in the mist of centuries, and we burn as fiercely as the trees and the skies. In every drop that falls, in every sprout that rises from the ashes, lies the promise of a rebirth. In reconciling with our origins, we find ourselves reflected in the rawest and truest expression of nature and in the recognition of our existence as part of the whole. We will walk the earthen path with every step in harmony.

Programming

Activity	Description	Date
Opening of “Ancestral Harmonies” and “Prior knowledge”	Opening of the exhibition “Ancestral Harmonies” alongside “Prior knowledge”, at El Parquadero of the Miguel Urrutia Art Museum (MAMU)	August 01, 2024
Exhibition “Ancestral Harmonies” and “Prior knowledge”	Exhibition “Ancestral Harmonies” alongside “Prior knowledge”, at El Parquadero of the MAMU	August 01, 2024
Weaving workshop-talk, “Ancestral Harmonies”	In this weaving talk-workshop, the use of materials such as jute is explored for the creation of the artwork <i>Ancestral Harmonies</i>	August 08, 2024
Weaving workshop-talk “Ancestral Harmonies”	In this weaving talk-workshop, the use of materials such as jute is explored for the creation of the artwork <i>Ancestral Harmonies</i>	August 15, 2024
Natural pigment workshop-talk, “Ancestral Harmonies”	This workshop-talk on natural pigment creation was held with	August 22, 2024

	participants at El Parqueadero of the MAMU	
Performance Renacer de las cenizas, closing of the exhibition	Final performance Renacer de las cenizas, created by the performance group of “Ancestral Harmonies”	August 23, 2024

3.2.2. Prior knowledge. Paloma Pardo

Project title: “Prior knowledge”

Artist’s name: Paloma Pardo

Exhibition dates: August 1 to 26, 2024

Photography

Daniela Torres, Paloma Pardo Archive

Juanita González Cardona

Captions

Caption 1 Process of “Prior knowledge”, by Paloma Pardo. 2024. GSF archive, Idartes.

Caption 2 Process of “Prior knowledge”, by Paloma Pardo. 2024. GSF archive, Idartes.

Caption 3 Process of “Prior Domain”, by Paloma Pardo. 2024. GSF archive, Idartes.

Caption 4 “Prior knowledge”, by Paloma Pardo. Olfactory activation activity. Variable dimensions 2024. GSF archive, Idartes.

Caption 5 “Prior Domain”, by Paloma Pardo. Olfactory activation activity. Variable dimensions 2024. GSF archive, Idartes.

Caption 6 “Prior Domain”, by Paloma Pardo. Olfactory activation activity. Variable dimensions 2024. GSF archive, Idartes.

Caption 7 “Prior knowledge”, by Paloma Pardo. Olfactory activation activity. Variable dimensions 2024. GSF archive, Idartes.

Caption 8 “Prior knowledge”, by Paloma Pardo. Olfactory activation activity. Variable dimensions 2024. GSF archive, Idartes.

Caption 9 “Prior knowledge”, by Paloma Pardo. Publication. 2024. Paloma Pardo Archive.

Caption 10 “Feast and Revelry”, “Prior knowledge”, by Paloma Pardo. Activation talk. 2024. GSF archive, Idartes.

Caption 11 “Feast and Revelry”, “Prior Domain”, by Paloma Pardo. Activation talk. 2024. GSF archive, Idartes.

Caption 12 “Prior knowledge”, by Paloma Pardo. 2024. GSF archive, Idartes.

Caption 13 “Feast and Revelry”, “Prior knowledge”, by Paloma Pardo. Activation talk. 2024. GSF archive, Idartes.

Caption 14 “Prior knowledge”, by Paloma Pardo. Workshop. 2024. GSF archive, Idartes.

Caption 15 “Prior knowledge”, by Paloma Pardo. Workshop. 2024. GSF archive, Idartes.

Caption 16 “Prior knowledge”, by Paloma Pardo. Olfactory installation. Variable

dimensions 2024. GSF archive, Idartes.

Caption 17 “Prior knowledge”, by Paloma Pardo. Olfactory installation. Variable dimensions 2024. GSF archive, Idartes.

Caption 18 “Prior knowledge”, by Paloma Pardo. Olfactory installation. Variable dimensions 2024. GSF archive, Idartes.

Caption 19 “Prior knowledge”, by Paloma Pardo. Olfactory installation. Variable dimensions 2024. GSF archive, Idartes.

Social media and e-mail

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Curatorial text

Tiny droplets cling to branches and saturate the space with scent. Their smell is the cloth of the forest and is woven through the holes in the oxygen net.

Freshness is inhaled: the aqueous and the cold tickling the skin and, at the tip of the nose, the condensation of a liquid point of cleanliness.

The mist smells like an original form of soap; a soap that is not oily, that does not yet slide. It is something like the blue from which soap comes.

Distance is covered, and shapes are veiled, but in the fogged glass of the air, each aroma is precise, as thick as a brush hair.

And in brushstrokes, the forest textures spread: it smells like vegetables, like a cube of green apple cut with a steel knife, like consumed fruit, like crunchy coriander seed between the teeth, like cucumber, citronella, and geranium. In a knot of tiny stems and massive thick trunks lingers a smoky whiff, like bacon, wrapped in a handkerchief left damp overnight. All of that bursts forth, like dew, from an underground passage under construction, and upon the dew settles a transparent sawdust.

Moss dominates; its scent speaks of deep process, of soaked fungus, of a refrigerator left closed without power. Radish and spinach stems. Behind the scene and the nose, the landscape recedes: the black earth, heavy and oozing. It smells like the steam of boiled beetroot, patchouli, and sweet-and-sour currant. A step further brings the exhalation of tanned skin, of stones that have never known warmth, and the air of the word “rock,” which drags, calls, throws, and grants passage. Finally, anticipating the waterfall, comes the scent of salt unearthing the trickle of water.

Paloma Pardo and Carolina Sanín

The Andean cloud forest, an ecosystem native to the Bogotá savanna, has been receding since colonial times.

“Prior knowledge” seeks to artificially reproduce its scent.

Programming

Activity	Description	Date
Opening of “Prior knowledge” and “Ancestral Harmonies”	Opening of the exhibition “Prior knowledge”, alongside “Ancestral Harmonies”, at El Parquadero of the MAMU	August 01, 2024
Process talk	Conversation among artist, perfumer, and scent analyst who carried out the work	August 17, 2024

Brief biography of the artist

Paloma Pardo, a Bogotá-based artist, earned her undergraduate degree from Universidad de Los Andes and an MFA from the School of the Art Institute of Chicago. She has five years of experience in the fields of art and curatorship; during that time, she has participated in nine group exhibitions. In the last year, she exhibited at the Miguel Urrutia Art Museum and received two government grants. Her practice focuses on understanding the role of the artist as someone who highlights points of interest. She frequently uses tools such as artificiality,

readymades, writing, and trompe-l'œil. Her production spans various techniques including perfumery, creative writing, painting, sculpture, cooking, and pedagogy.

Credits and list of supporting individuals

Production assistant: Sofía Lozano Ávila

Curatorial text written by: Carolina Sanín Paz

Guest artist for the activation talk: Giovanni Vargas Lunas

Olfactory advisory and analysis: Sensasorial

Aromatic accord production: CPL Aromas

Support in installation assembly and production: Pedro Torres Garzón

Experimental *Catering*: Juana Manjarrés Burgos

Notebooks for the activation activity: Chancas Japonesas

Editing and launch of final publication: Editorial El fin de una Era

4. Temporary Exhibition Grant at Santa Fe Gallery, 2024

4.1. Category: "Oriental Room" "Yet to Be Named". Paola Peña

Project title: " Yet to be named"

Artist's name: Paola Peña

Exhibition dates: August 29 to October 20, 2024

Photography: Juanita González Cardona

Captions:

Caption 1 View of the exhibition "Yet to Be Named", by Paola Peña Ospina. 2024. GSF archive, Idartes.

Caption 2 *History Is Written in Futura* (detail) by José Ruiz (2021-2024). Posters, serigraphed mesh tarp, video, archive material. Variable dimensions 2024. GSF archive, Idartes.

Caption 3 View of the exhibition "Yet to Be Named", by Paola Peña Ospina. 2024. GSF archive, Idartes.

Caption 4 *The Centennial Dance*, by Andrea Ferrero (2022). Edible installation with chocolate pieces. Variable dimensions 2024. GSF archive, Idartes.

Caption 5 *Poporo* (2023), *Egida* (2024), and *Young* (2023), by Andrés Monzón. Ceramics covered with fabric and glazed ceramics. Variable dimensions 2024. GSF archive, Idartes.

Caption 6 Opening of " Yet to be named", by Paola Peña Ospina. 2024. GSF archive, Idartes.

Caption 7 *Archaeological Symptoms, A Shining Echo (detail)* (2022), by Gala Berger. Printed on fabric. Dimensions: 41 × 30 cm each. 2024. GSF archive, Idartes.

Caption 8 Opening of “Yet to Be Named”, by Paola Peña Ospina 2024. GSF archive, Idartes.

Caption 9 *Speculative Treasures and Re-signification and Collective Construction of Decolonial Imaginaries*, by Juan Covelli and Minga Decolonial Practices (2020-2024). Installation with three videos and 3D-printed filament pieces, video + signature of Quintín Lame, bust and flags. Variable dimensions 2024. GSF archive, Idartes.

Caption 10 *Crisopeya*, by Sebastián Carrasco (2022). Multichannel video. Variable dimensions 2024. GSF archive, Idartes.

Caption 11 *Speculative Treasures*, by Juan Covelli (2020-2024). Installation with three videos and 3D-printed filament pieces. Variable dimensions 2024. GSF archive, Idartes.

Caption 12 Opening of “Yet to Be Named”, by Paola Peña Ospina 2024. GSF archive, Idartes.

Caption 13 Opening of “Yet to Be Named”, by Paola Peña Ospina 2024. GSF archive, Idartes.

Caption 14 *Poporo (2023), Egida (2024), and Young (2023)*, by Andrés Monzón. Ceramics covered with fabric and glazed ceramics. Variable dimensions 2024. GSF archive, Idartes.

Caption 15 Opening of “Yet to Be Named”, by Paola Peña Ospina 2024. GSF archive, Idartes.

Caption 16 Opening of “Yet to Be Named”, by Paola Peña Ospina 2024. GSF archive, Idartes.

Caption 17 Opening of “Yet to Be Named”, by Paola Peña Ospina 2024. GSF archive, Idartes.

Caption 18 Opening of “Yet to Be Named”, by Paola Peña Ospina 2024. GSF archive, Idartes.

Caption 19 Opening of “Yet to Be Named”, by Paola Peña Ospina 2024. GSF archive, Idartes.

Caption 20 Opening of “Yet to Be Named”, by Paola Peña Ospina 2024. GSF archive, Idartes.

Caption 21 “Yet to Be Named”, by Paola Peña Ospina. Printing session 2024. GSF archive, Idartes.

Caption 22 “Yet to Be Named”, by Paola Peña Ospina. Printing session 2024. GSF archive, Idartes.

Caption 23 “Yet to Be Named”, by Paola Peña Ospina. Printing session 2024. GSF archive, Idartes.

Caption 24 “Yet to Be Named”, by Paola Peña Ospina. Printing session 2024. GSF archive, Idartes.

Caption 25 “Yet to Be Named”, by Paola Peña Ospina. Printing session 2024. GSF archive, Idartes.

Credits

Andrea Ferrero

Andrés Monzón

Gala Berger

José Ruiz

Joiri Minaya

Juan Covelli

Laura Campaz

Minga Decolonial Practices

Sebastián Carrasco

Curatorship: Paola Peña Ospina

Museography

Daniel Blanco

Arturo Salazar

Paola Peña Ospina

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Curatorial text

Colonial legacies are being increasingly brought to light, and the works gathered in this exhibition attempt to reflect the determination of many voices to transform them. This determination is manifested in two phenomena which, through gestures, actions, and demands, seek to reveal and overturn the colonial framework. The first is related to the re-signification and reclamation of ancestral heritage, and the second, to iconoclastic acts of toppling, destroying, or altering statues. In different ways, both phenomena represent a new dimension of struggle, suggesting that dealing with the past must be a collective, action-based task, not just an intellectual exercise.

This struggle focuses on exposing how many objects and cultural artifacts that we have socially attributed value to, as well as the lives they've had, were obtained and constructed within a web of colonial practices and subjectivities that still persist. However, after years of voices questioning the hegemonic narratives of history, an unexpected debate has gained prominence in the public sphere, not only to hold the past accountable for hidden injustices but, above all, to foster the emergence of other possible futures.

Programming

Activity	Description	Date
Exhibition “ Yet to be named”	Temporary exhibition in the eastern gallery of the GSF	August 29, 2024
Talk with some of the artists	Conversation with Édinson Quiñones Falla and Estefanía García Pineda, members of the collective Minga Decolonial Practices, and Andrea Ferrero	August 30, 2024
Listening session with Laura Campaz	A listening session in which the artist invites us to reflect on key moments of	September 24, 2024

	contemporary marronage and the struggles of Afro-Colombian communities, highlighting their importance in the building of the country. Additionally, the session will explore how music has accompanied these resistance processes.	
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About the members of the collective

Paola Peña Ospina

Sociologist from the University of Antioquia (2009), with a Master's in Art History from the University of Salamanca (2012). She works as a researcher, teacher, and independent curator. Her research focus advocates for the visibility of artists and practices that have not been included in the more official narratives of art history. Such is the case of her investigations on art: *Carlos Echeverry y el arte correo* (2021) or *Al mismo tiempo: Parallel Histories of Video Art in Colombia* (2019). She has written various texts aimed at enriching discussions around contemporary artistic practices. In 2023, she was a writer-in-residence at the Institute for Studies on Latin American Art (ISLAA), with a research project on the Chilean magazine *cal*. Her most recent curatorial projects include “Art, Friendship, and Social Networks: Artist-Made Serial Publications” (2023), in which she explored the diversity of collaborative editorial artistic practices within the context of Colombian art, and “Yet to be named” (2024), which brought into dialogue the works of Latin American artists who are surfacing the legacies of colonialism in order to expose, heal, and transform them.

@paolape_022

Andrea Ferrero

She holds a degree in Sculpture from the Pontificia Universidad Católica del Perú. Andrea is a Peruvian artist whose work revolves around monuments and architecture. In her practice, she critically engages with the iconographies of power and our relationship to them. Using humor and a sense of irony directed at power structures, her work aims to challenge dominant

political ideologies by fantasizing about fictional scenarios and alternative narratives.

@andreaferrop

Andrés Monzón

This Colombian-American artist uses painting and sculpture to reflect on issues of identity. In his artistic practice, Monzón reflects on the history of displacement, mestizaje, and heritage in the northern Andean region. His work incorporates elements of art and iconography from the Americas. In sculpture, he primarily works with ceramics, referencing historical objects from cultures such as Tumaco, La Tolita, and Quimbaya.

@andresmonzon

Gala Berger

An Argentinian visual artist and independent curator currently based in Lima, Peru. Gala's work is rooted in Latin America, and for the development of her projects she builds independent spaces. She is co-founder of Casa ma (2018–2022), a community committed to disseminating creative practices generated by diverse identities across Costa Rica and its diaspora. She is also co-founder of the experimental museum La Ene (Nuevo Museo Energía Arte Contemporáneo, 2010–2020) and co-founder of the Paraguayan Printed Art Fair.

@galaberger

José Ruiz

A Bogotá-based artist who studied Art and Art History at the Universidad de los Andes. His artistic and curatorial practice centers on working with archives related to art, film, architecture, and popular graphics. He is co-founder of Ediciones Réplica, dedicated to the research and preservation of photographic archives, and artistic director at Gráficas Molinari, where he explores the development and circulation of popular graphics in Cali since the 1950s.

@se_hacen_publicaciones

Joiri Minaya

A multidisciplinary Dominican artist who studied at the Escuela Nacional de Artes Visuales in Santo Domingo (2009), the Altos de Chavón School of Design (2011), and Parsons

The New School for Design (2013). Her recent work focuses on destabilizing historical and contemporary representations of an imagined tropical identity.

@joiriminaya

Juan Covelli

An independent artist and curator who lives and works in Bogotá. He holds a Master's degree in Philosophy and Contemporary Photographic Practices from Central Saint Martins in London. Covelli is a researcher and university professor, and a founding member of the digital platform Nmenos1. His practice focuses on the new materialities generated by the digital age, while exploring the technological potential of archives, 3D technologies, machine learning, and artificial intelligence as creative tools to transgress and redefine ingrained arguments and concepts surrounding repatriation and colonial histories.

@juan_covelli

Laura Campaz

A Colombian visual artist based in Cali. She is interested in investigating and reflecting on Blackness, darkness, ritual, and the historical image of Black communities through netnography, where she traces vestiges of the conception of "race" in relation to territory, stereotypes, ancestry, and contemporaneity. Her media include digital collages, video, photography, and installation, among others.

@materiaoscurx

Minga of Decolonial Practices

A Colombian collective made up of the artists Emiliano Çxayu'çe and Edison Quiñones Falla (of Nasa origin), the artist Estefanía García Pineda (from the Caribbean coast), Miller Muñoz (from Cauca), Taita Lorenzo Tunubalá Hurtado Mørøpik Misak, Phuyu Uma (Jenniffer Ávila Jordan), and Isua Pørøpik (Eyder Calambás Tróchez), from the Misak people, all based in the department of Cauca. The collective has been active since late 2016 in their home territory, one of the epicenters of social and land struggles in the country, which has motivated them to use their work as a means to contribute to peacebuilding. As victims of the armed conflict and members of historically excluded Indigenous and peasant communities,

they have developed multiple projects in the region, where they focus on recovering ancestral legacies to foster changes that improve the living conditions of the communities with which they work.

@mingapracticasdecoloniales

Sebastián Carrasco

A Bogotá-born visual artist who graduated from the Department of Art at Universidad de los Andes and earned his MFA from Hunter College (NY). His research and creative processes stem from interpreting the symbolic logics and structures of society as a playing field, focusing on exploring disjunctive modes within conventionally established situations. His actions involve a variety of media, formats, and materials, depending on the conceptual link between different themes and their possibilities for experimentation.

@seb_carr86

Daniel Blanco

An artist and architect trained at Universidad de los Andes. His work integrates both disciplines with pedagogy; using words, drawings, and especially acts of construction, he explores the craft of building within situated material cultures, and examines how design tools can build bridges between people and their ecosystems. He was a co-founder of the Cooperativa Editorial de Proyectos Autónomos and teaches art at the Escuela Popular y Artística. He currently works independently developing exhibitions, furniture, and renovations, and offers workshops and courses in both academic and community-based settings.

@danielenblanco

Arturo Salazar Garzón

Visual artist. Has edited and designed publications focused on photography and art archives. Has developed creative and research projects related to photography and graphic art in Colombia. Co-director of Ediciones Réplica, an editorial and curatorial project structured around archives and research on photography in Latin America.

@arturosalazarg

4.2. Category “West Hall”. Childhoods and the Bipartisan Violence

Project title: “Childhoods and Violence bipartidista (1946-1950)”

Group Childhoods and Violence: Carolina Bácares and Camilo Bácares

Exhibition dates: from August 29 to October 20, 2024

Photography

Carolina Bácares

Juanita González Cardona

Captions:

Caption 1 *Hemerographic Violence, by Carolina Bácares and Camilo Bácares.* Photographic installation, *backlit* print. Dimensions: 2.50 × 1 m each. 2024. Archive: Carolina Bácares.

Caption 2 *Hemerographic Violence, by Carolina Bácares and Camilo Bácares.* Photographic installation, *backlit* print. Dimensions: 2.50 × 1 m each. 2024. Archive: Carolina Bácares.

Caption 3 *Voices and Tremors, by Carolina Bácares, Alejandro Vergara and Camilo Bácares.* Sound video installation. Duration: 12 minutes. 2024. GSF archive, Idartes.

Caption 4 *Presences*, by Carolina Bácares. Digital graphic, printed on 100 % cotton paper. Variable dimensions 2024. Archive: Carolina Bácares.

Caption 5 *Ephemeral News*, by Carolina Bácares and Camilo Bácares. Animation on paper volumes. Duration: 1 minute each. 2024. Archive: Carolina Bácares.

Caption 6 *¡Arengas!*, by Carolina Bácares and Alejandro Vergara. Sound sculpture. Duration: 10 minutes, 54 seconds. 2024. GSF archive, Idartes.

Caption 7 *¡Arengas!*, by Carolina Bácares and Alejandro Vergara. Sound sculpture. Duration: 10 minutes, 54 seconds. 2024. Archive: Carolina Bácares.

Caption 8 Book talk “Childhoods and Violence”. By Carolina Bácares and Camilo Bácares. 2024. GSF archive, Idartes.

Caption 9 Talk on the book *Childhoods and Violence*. By Carolina Bácares and Camilo Bácares. 2024. GSF archive, Idartes.

Caption 10 Talk on the book *Childhoods and Violence*. By Carolina Bácares and Camilo Bácares. 2024. GSF archive, Idartes.

Caption 11 Talk on the book *Childhoods and Violence*. By Carolina Bácares and Camilo Bácares. 2024. GSF archive, Idartes.

Caption 12 Talk and film related to *Childhoods and Violence*. By Carolina Bácares and Camilo Bácares. 2024. GSF archive, Idartes.

Caption 13 Talk and film related to *Childhoods and Violence*. By Carolina Bácares and Camilo Bácares. 2024. GSF archive, Idartes.

Caption 14 Opening of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. Photographic installation, *backlit* print. Dimensions: 2.50 × 1 m each. 2024. GSF archive, Idartes.

Caption 15 Opening of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. Photographic installation, *backlit* print. Dimensions: 2.50 × 1 m each. 2024. GSF archive, Idartes.

Caption 16 Opening of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. Sound sculpture. Duration: 10 minutes, 54 seconds. 2024. GSF archive, Idartes.

Caption 17 Opening of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. Sound sculpture. Duration: 10 minutes, 54 seconds. 2024. GSF archive, Idartes.

Caption 18 Opening of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. Sound sculpture. Duration: 10 minutes, 54 seconds. 2024. GSF archive, Idartes.

Caption 19 Catalogue of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. Sound sculpture. Duration: 10 minutes, 54 seconds. 2024. GSF archive, Idartes.

Caption 20 Catalogue of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. Photographic installation, *backlit* print. Dimensions: 2.50 × 1 m each. 2024. GSF archive, Idartes.

Caption 21 Catalogue of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. Photographic installation, *backlit* print. Dimensions: 2.50 × 1 m each. 2024. GSF archive, Idartes.

Caption 22 Catalogue of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. Animation on paper volumes. Duration: 1 minute each. 2024. GSF archive, Idartes.

Caption 23 Catalogue of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. Animation on paper volumes. Duration: 1 minute each. 2024. GSF archive, Idartes.

Caption 24 Catalogue of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. 2024. GSF archive, Idartes.

Caption 25 Catalogue of *Childhoods and Violence*, by Carolina Bácares and Camilo Bácares. Animation on paper volumes. Duration: 1 minute each. 2024. GSF archive, Idartes.

Credits

General production: Angélica Rodríguez

Sound production and setup: Alejandro Vergara Becerra

Video production: Leticia Prado

Museographic supports: Edward Domínguez, Nicolás Caro, Ejecutar Diseño

Photographic documentation: Triketa Films

Photographic post-production: Final Touch Digital

Artwork printing: Graph&Co

Visual identity and graphic design: Tangrama

Website

www.infanciaenlaviolencia.com

Curatorial text

“Childhoods and Bipartisan Violence in Colombia (1946-1950)” is a project that emerged from the construction of a news archive from the newspapers El Tiempo, Jornada, El Siglo, and El Espectador, curated and previously organized in a virtual exhibition with the support of the Research Grant on the Collections of the National Library of Colombia. Now, thanks to the Temporary Exhibition Grant from Santa Fe Gallery, the archive could be artistically reinterpreted and intervened through a juxtaposition and staging of light, shadow, testimonies, materials, and sounds, aiming to foster an encounter with that unknown, silenced, and scarcely studied past in the country’s history.

Violence produced multiple childhoods, that is, diverse social experiences for the children of that time, which would not have existed without the intervention and mediation of concrete and recognizable actors, discourses, actions, and institutions. It must not be forgotten that during the four years of Mariano Ospina Pérez’s presidency, the conservative-liberal confrontation and persecution intensified due to a set of decisions and events that converged during his government. For example, the two states of siege he decreed, the closure of Congress, Assemblies, and City Councils, the curfews, media and telecommunications censorship, the military trials of the “nueve abriños,” the agitated slogan of liberal fraud, the criminalization of union protests, the conservative transformation of the police through the so-called “chulavitas,” and the assassination of Jorge Eliécer Gaitán and everything it triggered: the Bogotazo, popular uprisings, and the rise of self-defense groups in the regions etc.

The exhibition invited visitors to become both participants and witnesses of the impact of the Violence on the lives of children during that period, and even to question how much and in what ways it may have affected and transformed their families so many years ago. Five visual and sound works were made available to the public, presenting part of the collected information through sight and sound, allowing visitors to read, hear, and experience firsthand many of the political tensions present in that context, as well as the direct and indirect consequences that forced children to live and endure childhood in a specific way due to the Violence, whether as displaced persons, harassed and threatened along with their families, or murdered to punish and intimidate political opponents.

Carolina Bácares Jara
Camilo Bácares Jara

Programming

Activity	Description	Date
Exhibition: “Childhoods and Bipartisan Violence in Colombia (1946-1950)”	Exhibition: “Childhoods and Bipartisan Violence in Colombia (1946-1950)” in the western room of the Santa Fe Gallery	August 29 to October 20, 2024

Talk on the work <i>Notebooks of Violence: Childhood Memories in Villarrica y Sumapaz</i> , by Jaime Jara Gómez	First activity related to the exhibition “Childhoods and Bipartisan Violence in Colombia (1946-1950)”	September 18, 2024
Talk on bipartisan Violence, Colombian cinema, and childhoods, with Pedro Adrián Zuluaga	Second activity related to the exhibition “Childhoods and Bipartisan Violence in Colombia (1946-1950)”	October 02, 2024

ABOUT THE GROUP

Carolina Bácares Jara

Visual artist with a Bachelor's degree in Fine Arts from Universidad El Bosque, Bogotá (2010). Recipient of the Young Talents Artist Grant from Icetex to pursue a Master's in Artistic Production at the Polytechnic University of Valencia, Spain (2012), and of a study grant from the Contemporary Printmaking Center in Betanzos, Spain (2018), specializing in graphic arts techniques.

Over the course of a career, several recognitions have enabled broader artistic exploration and production. Among the most notable are: Temporary Exhibition Grant at Santa Fe Gallery (Idartes, 2024), Intermediate Career Artist Grant (Ministry of Culture, Colombia, 2023), 46th National Artists' Salon Inaudito Magdalena (Tierra en Tránsito, 2021), Artistic Works Award Art and Nature (Ministry of Culture, Colombia, 2021), XVII Regional Artists' Salons (Ministry of Culture, 2020), Study and Artistic Residency Award Bloque Ciudad de Bogotá (Idartes, 2019), Regional Artists' Salons Museo efímero del olvido (Ministry of Culture, Colombia, 2015), and Artistic Residency and Production Grant (Fundación BilbaoArte, España, 2015).

Camilo Bácares Jara

Sociologist from Universidad Externado de Colombia, with a Master's in Social Policy with a focus on childhood from Universidad Nacional Mayor de San Marcos, and a PhD in

Education from Universidad del País Vasco. Dedicated to researching and writing about the sociological category of childhood in relation to political violence, wars, visual studies, rights, and public policy.

5. VIRTUAL PROGRAMMING GRANT IN VISUAL AND PLASTIC ARTS RGSF 2024

<https://galeriasantafe.gov.co/sala-virtual-gsf/>

5.1. Ears of a criminal person → generate

Project title: “Ears of a criminal person → generate. Visual Representation of Criminality: Historical ties between the positivist school and AI in a web-based artwork”

Group name: Díaz Collective (Nicolás Díaz, Sebastián Díaz, and Shantal Ramírez)

Available at: <https://galeriasantafe.gov.co/ears-of-a-criminal-person/>

Captions

Caption 1 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a collaborative Web-Based Work”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 2 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 3 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 4 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz

Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 5 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 6 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 7 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 8 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 9 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 10 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 11 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 12 “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 13 Socialization and presentation of the project “Ears of a criminal person → generate Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 14 Presentation and discussion of the project “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

Caption 15 Presentation and discussion of the project “Ears of a criminal person → generate. Visual Representation of Criminality: Historical Ties Between the Positivist School and AI in a Collaborative Web Project”. Díaz Collective. Web page, digital art, video art. 2024. Nicolás Díaz and Sebastián Díaz Archive.

CREDITS

Direction and Concept: Nicolás Díaz and Sebastián Díaz

Co-creation of web artwork: Shantal Ramírez

Performers: Danna Michell Alarcón, Alandra Rodríguez Arévalo, Sebastián Sánchez Sánchez,

Paula Medina Ortiz

Website and email:

<https://dnctcsv.org/>

collectiveDiaz@gmail.com

Curatorial text

Datasets are not merely raw materials to feed algorithms; they are political interventions that reflect and perpetuate entrenched cultural and social perceptions. This project seeks to explore the connection between 19th-century positivist criminology and contemporary artificial intelligence (AI) technologies, particularly in the context of visual representation. These relationships, often underlying and unexplored, have roots in historical approaches that used visualization and categorization as tools of oppression, social control, and racial scientism. Positivist criminology in the 19th century represents one of these historical approaches. This scientific current sought to understand criminal behavior through empirical and medical methods, focusing on visual representations of anatomy, physiology, and psychology to identify supposed criminal predispositions. For example, Lombroso, Bertillon, and their followers believed that physical features such as the shape of the skull, jaw, or ears could indicate a criminal predisposition, and used drawings and photographs to document and reinforce these theories.

These traits were closely observed, and data was collected to create comparative tables. Such tables displayed the frequency and characteristics of the trait in criminal individuals compared to the general population. Statistical analyses were conducted to find correlations between the studied trait and criminal behavior. The influence of positivist criminology on contemporary artificial intelligence, especially in image generation, is evident in the parallels between historical visual representations and modern AI applications. AI systems rely heavily on datasets to train models, in which definitions and labels of “criminality” may reflect historical biases. For example, Dall·E and ChatGPT are trained on extensive datasets that include images and texts from diverse sources, such as the internet, public databases, or private collections. During training, these models learn to associate textual descriptions with

corresponding images and are adjusted to identify patterns and relationships between words and visual features.

If the dataset contains stereotyped or biased representations of certain groups of people or physical characteristics, the model can learn and replicate those biases in the generated images. Dall·E and other generators can produce images based on textual input, which means that if the input descriptions include terms or concepts reflecting stereotypes or prejudices, the model may generate images that reflect these biased representations.

Critical studies and analyses have demonstrated how ideas and representations derived from biological positivism and 19th-century positivist criminology continue to influence the contemporary system of criminalization. These representations contribute to racialization, stigmatization, and criminalization by perpetuating negative perceptions based on physical or biological characteristics associated with criminal behavior. The persistence of these pseudoscientific narratives reinforces social control, discrimination, and unfair practices in the criminal justice system. In the realm of visual representation, this connection between the positivist school of criminology and artificial intelligence draws a compelling historical thread that reveals how past theories influence the development of today's technologies.

This work explores how the positivist school visually represented criminality and how those historical foundations intertwine with contemporary AI approaches. These historical considerations are relevant in the present context, where a regime of vision and imagination still seeks to categorize and criminalize individuals.

This conception of criminality appears to be embedded in AI, revealing a racial foundation linked to the origins of artificial intelligence that date back to the Italian and French positivist schools. Unfortunately, these stereotypical representations translate into violence, necropolitics in the streets and public policies, and may even generate images of hate. It is crucial to understand how AI works, especially through the collection of datasets, in order to assess the impact of these historical biases on today's decisions and actions.

Thus, the project consisted of creating a satirical website for a fictional state institution called the National Department of Criminological Sciences and Technologies for Security and Surveillance (dnctcsv). The website mainly invites citizens to participate in the training of its own dataset (a new security strategy) to help combat dangerousness and criminality in the country.

At first, users can choose between three buttons with ****preset prompts: *criminal ear, dangerous ear, or suspicious ear***, to generate an image using an AI connected to OpenAI technology. Once the image is generated, the user can freely label it and save it in the entity's databases.

Next, users are invited to complete a multiple-choice questionnaire with questions such as the following example:

What aspects of the ear reflect a predisposition to suspicious behavior?

- A size disproportionate to the face.
- An irregular shape that could indicate “social deviations.”
- Marked asymmetries suggesting “instability.”

Lastly, users have the option to perform a “biometric scan” through their device's camera to determine the degree of danger in their own ear. After taking a photo of their ear, the user receives an immediate result, for example: “Danger probability: 21 %. The ear appears fairly common, without any alarming features. It falls within the normal range, with no signs of danger or risk.”

Programming

Activity	Date
Virtual Seminar – Satirical Presentation of the Fake Institution	December 02, 2024

5.2. The Migrating House Beatriz Eugenia Orrego Cortés

Project title: “The Migrating House”

Artist's name: Beatriz Eugenia Orrego Cortés

Project available at <https://galeriasantafe.gov.co/la-casa-que-migra/>

Photography: Beatriz Eugenia Orrego Cortés

Juanita González Cardona

Captions:

Caption 1 *Roots for the Future*, by Gloria Cortes. 3D modeling with Tinkercad. 10.5 MB. 2024. Beatriz Eugenia Orrego Cortés Archive

Caption 2 *Trailer Home*, by Kennal Rolando Peraza. Assembly using cardboard and recycled material, and photogrammetry of the structures. Dimensions: 50 x 20 x 25 cm. 2024. Beatriz Eugenia Orrego Cortés Archive

Caption 3 “The Migrating House” 2024. Beatriz Eugenia Orrego Cortés Archive

Caption 4 “The Migrating House” 2024. Beatriz Eugenia Orrego Cortés Archive

Caption 5 Socialization of “The House That Migrates”, by Beatriz Eugenia Orrego Cortés. 2024. GSF archive, Idartes.

Caption 6 Socialization of “The House That Migrates”, by Beatriz Eugenia Orrego Cortés. 2024. GSF archive, Idartes.

Caption 7 *Postcard from Exile*, by Jean Pool Sánchez. Collage with photos. 196 KB. 2024. Beatriz Eugenia Orrego Cortés Archive

Caption 8 *Suitcase-House*, by Edgar Vásquez. *Collage* in a suitcase-shaped container, with cardboard, fabric, rope, and stitching. Dimensions: 35 x 27 x 19 cm. 2024. Beatriz Eugenia Orrego Cortés Archive

Caption 9 *Suitcase-House*, by Edgar Vásquez. *Collage* in a suitcase-shaped container, with cardboard, fabric, rope, and stitching. Dimensions: 35 x 27 x 19 cm. 2024. Beatriz Eugenia Orrego Cortés Archive

Caption 10 Presentation of “The Migrating House”, by Beatriz Eugenia Orrego Cortés, at Casa de la Paz. 2024. gsf Archive, Idartes.

Caption 11 *Landscape of Household Things*, by Sebastián Paz. Equirectangular drawing with pencil and charcoal and digital editing. Dimensions: 35.56 × 21.59 cm. 2024. Beatriz Eugenia Orrego Cortés Archive

Caption 12 *Ambiká Pijao Weaving*, by Pablini Cardoso Beadwork. Dimensions: 45 × 7 cm. 2024. Beatriz Eugenia Orrego Cortés Archive

Caption 13 *Anti-Forgetting Vest*, by María Elsa Pérez. Crochet weaving. Dimensions: 56 x 40 x 2 cm. 2024. Beatriz Eugenia Orrego Cortés Archive

CREDITS

Project support

La Casa de la Paz, which has welcomed us since 2023.

Virtual exhibition team

Ángela Cristina Hernández Guevara, a co-creator who has strengthened the project since its beginning in 2023.

Mateo García, whose patience and expertise make it possible to access the project’s source code.

Participating artists

Pablini Cardoso

Ambiká Pijao Weaving Beaded necklace depicting a house in the city at night. 2024.

@warriors_porlapaz

Sebastián Paz

Landscape of Household Things Equirectangular drawing. 2024.

Edgar Vásquez

Maleta casa. Collage in a suitcase-shaped container, with cardboard, fabric, rope, and stitching. 2024.

@Latrinchera_paz

Gloria Cortés

Roots for the Future Tree and roots representing the twenty-two houses where the artist has lived. 3D modeled with Tinkercad. 2024.

Kennal Rolando Peraza

Trailer Home. Miniatures of vehicles that have accompanied the artist in different cities, later photographed for photogrammetry. 2024.

María Elsa Pérez

Anti-Forgetting Vest. Crocheted vest representing the beginning of Doña Elsa's displacement with her younger siblings, after their mother was killed by a gunshot to the chest. 2024.

Jean Pool Sánchez

Postcard from Exile This piece is a postcard with photographs of memories left by the exile the artist experienced due to her mother being a social leader. 2024.

Websites and social media

@beatrizmalgenia

<https://beatrizmalgenia.com/laCasaQueMigra/>

<https://puntadaelectronica.hotglue.me/?>

<https://malgenia.wixsite.com/mal-genia/blank-c24vq>

Curatorial text

“The Migrating House” is a project that, in order to explore experiences of migration, appeals to the virtual dimension underlying memories of “lost homes.” The project, which focuses on the overwhelming experience of having to change and lose familiar and emotional spaces, an experience that, in most cases, affects the most vulnerable populations, began in 2023 with the support of a creation grant from the Ministry of Cultures, Arts, and Knowledge. It is a creative project that engages in dialogue with the lived experiences of migrants and based on their memories and images, creates a virtual reality home that gathers all those experiences. Thus, traces and remnants of these experiences materialize into objects, architectural forms, or images brought into 3D space. In 2024, “The Migrating House”, as a virtual exhibition, set out to delve deeper into these experiences of migration, this time focusing on the creations of individuals who have actually gone through such experiences. The project thus proposes a creative agency for the participants, most of whom do not identify as artists, in an attempt to promote greater ownership and engagement with digital languages and the forms of expression they enable.

Most of the creators who participated in this virtual exhibition have experienced internal migration within Colombia and have been involved in processes of violence, social struggles, and peacebuilding efforts. First, and connected with La Casa de la Paz, where part of the process has taken place, three of the participants are signatories of the peace agreement between the government and the FARC-EP (2016). Second, from another perspective, the project includes the experience of a woman weaver who was displaced from the countryside by guerrilla forces. Third, the project addresses cases of migration involving individuals who are continuously subjected to precarious socioeconomic conditions, which force them to migrate in search of other opportunities, such as in the cases of Gloria and Kennal. Fourth and

lastly, it includes the migration experience of Jean Pool Sánchez, who was exiled. These varied ways of experiencing migration, and the reasons behind them, find different formats when it comes to creatively expressing their individual stories.

An important element of the virtual space is the mountain, as it appears consistently in internal migration experiences in Colombia and in four out of the seven cases. The mountain is a landscape that is inseparable from the act of imagining a home or a place of refuge. In the virtual exhibition, each participant has a page showcasing their work, where a very brief curatorial interpretation can be read, along with an audio recording by the author of the piece.

Briefly summarized, Pablini Cardoso's work, a beaded necklace made using the ambiká pijao technique from their ethnic heritage, is a representation of a house at night, overlooking the city. This view corresponds to the current one from their self-built home in the hills of Bogotá. Their migration story is shaped by the experience of motherhood in tension with their need to return to the mountain as part of their people's struggle, as well as by the craft of sewing and the pride they take in their current self-built home.

Sebastián Paz work is an equirectangular projection drawing that captures the landscape and certain elements that remind him of the most positive aspects of his migration experiences. His memories are marked by the hot lands of Valle del Cauca and Caquetá, by "la mata" (his word for the wilderness), and by the act of building structures to camp or cook in nature.

Edgar Vásquez's work is a cardboard and fabric construction that blends the ideas of suitcase and house. In his migration experience, the mountain appears since childhood; there, during combat, he lost one of his legs, which led him to the craft of making practical clothing for life in the mountains.

Gloria Cortés took on the challenge of using 3D modeling to express her migration experience, something developed during the creative workshops we held. She chose this medium to depict the twenty-one houses she has lived in, as if they were the roots of a tree. That tree represents the life she was able to build, or as she puts it, "the future she could have had."

Kennal Peraza's work is a miniature representation, made with recycled materials, of the vehicles that have accompanied him throughout his life, later processed using a photogrammetry application. His experience as a migrant originally from Venezuela has always been accompanied by a vehicle that has taken him through the neighborhoods where he has lived. In Venezuela, the route 24 bus, "Agua Blanca"; here, self-built little cars. As all of them have allowed him to continuously move through the spaces he has inhabited, they play a fundamental role in the special relationship he has with those places.

Elsa Pérez work is a crocheted vest that, through some of the most representative symbols of her story, makes a call for protection. Her migration story began in Boyacá with the shots her mother received in the chest from guerrilla members, which forced her to begin a journey with her six younger siblings until they reached Bogotá.

Finally, Jean Pool Sánchez's work is a digital collage, a sound postcard that compiles his migration experiences from the exile his family faced due to the threats his mother received because of her activism as a social leader.

Programming

Activity	Date
Exhibition launch and gathering with the participating artists	November 28, 2024

6. 2024 Activation Grant for Santa Fe Gallery Spaces

6.1. Category “Activation of the Santa Fe Gallery Plaza”

Project title: “Corpo-Scenes of the Hidden” (cedo)

Group name Impromptvs

Photography

Edgar Guzmanruiz

Juanita González Cardona

Captions:

Caption 1 Documentation photo of activation n.º 2 by *Spatial dialogs by Impromptvs*.
Photography. 2024. Impromptvs Archive

Caption 2 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.
Photography. 2024. Impromptvs Archive

Caption 3 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.
Photography. 2024. GSF archive, Idartes.

Caption 4 Documentation photo of Activation No. 2 of *Spatial Dialogues by Impromptvs*.
Photography. 2024. GSF archive, Idartes.

Caption 5 Documentation photo of Activation No. 2 of *Spatial Dialogues by Impromptvs*.
Photography. 2024. GSF archive, Idartes.

Caption 6 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.
Photography. 2024. GSF archive, Idartes.

Caption 7 Documentation photo of Activation No. 2 of *Spatial Dialogues by Impromptvs*.

Photography. 2024. GSF archive, Idartes.

Caption 8 Documentation photo of Activation No. 2 of *Spatial Dialogues by Impromptvs*.

Photography. 2024. GSF archive, Idartes.

Caption 9 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.

Photography. 2024. GSF archive, Idartes.

Caption 10 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.

Photography. 2024. GSF archive, Idartes.

Caption 11 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.

Photography. 2024. GSF archive, Idartes.

Caption 12 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.

Photography. 2024. GSF archive, Idartes.

Caption 13 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.

Photography. 2024. GSF archive, Idartes.

Caption 14 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.

Photography. 2024. GSF archive, Idartes.

Caption 15 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.

Photography. 2024. GSF archive, Idartes.

Caption 16 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.

Photography. 2024. GSF archive, Idartes.

Caption 17 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.

Photography. 2024. GSF archive, Idartes.

Caption 18 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.
2024. Impromptvs Archive

Caption 19 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.
2024. Impromptvs Archive

Caption 20 Documentation photo of Activation No. 2 of *Spatial dialogs by Impromptvs*.
2024. Impromptvs Archive

Caption 21 Documentation photo of Activation No. 3 of *Spatial dialogs by Impromptvs*.
2024. Impromptvs Archive

Caption 22 Documentation photo of Activation No. 3 of *Spatial dialogs by Impromptvs*.
2024. Impromptvs Archive

Caption 23 Documentation photo of Activation No. 3 of *Spatial dialogs by Impromptvs*.
2024. Impromptvs Archive

Caption 24 Documentation photo of Activation No. 3 of *Spatial dialogs by Impromptvs*.
2024. Impromptvs Archive

Caption 25 Documentation photo of Activation No. 3 of *Spatial dialogs by Impromptvs*.
2024. Impromptvs Archive

Dates of the Performative Activations at the GSF Courtyard

October 18, 2024

November 1, 2024

November 15, 2024

Credits

Artistic direction: Impromptvs Collective

Joan Sebastián Arenales Martínez

David Felipe Arenales Martínez

Daniel Alejandro Corredor Carmona

Ana María Perdomo Contreras

Co-direction and installation: Edgar Guzmanruiz

Project supported by the School of Arts at Universidad de los Andes

Webpages

<https://bio.site/impromptvslab>

<https://www.instagram.com/impromptvs/>

<https://www.guzmanruiz.com/>

<https://www.instagram.com/edgar.guzmanruiz/>

Curatorial text

“CORPO-Scenes of the Hidden” is a transdisciplinary project that articulates expanded mediation methodologies designed by the research collective Impromptvs with the performative installation *Spatial Dialogs* by artist and architect Edgar Guzmanruiz. This articulation functions as a hybrid and modular scenic device that operates both in the square of the Santa Fe Gallery and its surrounding areas, seeking to expand dialogs between the cultural institution, the surrounding transient population, and public space.

CEDO aims, first, to enable the inscription of multiple scenarios for the appearance and corpo/political agency of those peripheral/fluctuating social mechanics that remain hidden (street vendors, homeless people, non-normative gender identities, people with disabilities, etc.). To this end, it establishes long-term affective bonds between them and central institutions, in order to bend the boundaries that separate them and generate knots and displacements that activate the potential of bodies to *encounter each other through deviation*.

Programming

Activity	Date
Performative activation	October 18, 2024
Performative activation	November 01, 2024
Performative activation	November 15, 2024

6.2. Category: “North wall of the Santa Fe Gallery façade and vertical connection”

Project title: “A. I. (analog print)”

Group name: Peregrino Print

Dates: August 1 to November 29, 2024

Photography

Peregrino Print Lab

Juanita González Cardona

Captions:

Caption 1 Impeccable Habit, by Peregrino Print Lab. Poster art and collage. 2024. GSF archive, Idartes.

Caption 2 Impeccable Habit, by Peregrino Print Lab. Poster art and collage. 2024. GSF archive, Idartes.

Caption 3 Impeccable Habit, by Peregrino Print Lab. Poster art and collage. 2024. GSF archive, Idartes.

Caption 4 *Impeccable Habit*, by Peregrino Print Lab. Poster art and collage. 2024. GSF archive, Idartes.

Caption 5 Detail of *Impeccable Habit*, by Peregrino Print Lab. Poster art and collage. 2024.

GSF archive, Idartes.

Caption 6 *Evelia*, by Peregrino Print Lab. Poster art. 2024. GSF archive, Idartes.

Caption 7 *Evelia*, by Peregrino Print Lab. Poster art. 2024. GSF archive, Idartes.

Caption 8 *Evelia*, by Peregrino Print Lab. Poster art. 2024. GSF archive, Idartes.

Caption 9 *Impeccable Habit*, by Peregrino Print Lab. Poster art and collage. 2024. GSF archive, Idartes.

Caption 10 *Impeccable Habit*, by Peregrino Print Lab. Poster art and collage. 2024. GSF archive, Idartes.

Caption 11 *Impeccable Habit*, by Peregrino Print Lab. Poster art and collage. 2024. GSF archive, Idartes.

Caption 12 Socialization of A.P. (Analog Printing) and panel “Women in Graphic Arts”, by Peregrino Print Lab. 2024. GSF archive, Idartes.

Caption 13 Socialization of A.P. (Analog Printing) and panel “Women in Graphic Arts”, by Peregrino Print Lab. 2024. GSF archive, Idartes.

Caption 14 Socialization of “A. I. (analog print)” and discussion “Women in Graphic Arts”, with Yuly Ayure Daza (journalist and MA in Aesthetics and Art History), Valentina aka Incendia (illustrator, screen printer, and tattoo artist), and Vanessa Parra Sánchez (visual artist with a focus on printmaking and painting) with the Peregrino Print Lab team. 2024. GSF archive, Idartes.

Caption 15 Socialization of A.P. (Analog Printing) and panel “Women in Graphic Arts”, by Peregrino Print Lab. 2024. GSF archive, Idartes.

Caption 16 Silkscreen printing session by Peregrino Print Lab. 2024. GSF archive, Idartes.

Caption 17 Silkscreen printing session by Peregrino Print Lab. 2024. GSF archive, Idartes.

Caption 18 Silkscreen printing session by Peregrino Print Lab. 2024. GSF archive, Idartes.

Caption 19 Silkscreen printing session by Peregrino Print Lab. 2024. GSF archive, Idartes.

Caption 20 Silkscreen printing session by Peregrino Print Lab. 2024. GSF archive, Idartes.

Caption 21 Silkscreen printing session by Peregrino Print Lab. 2024. GSF archive, Idartes.

Caption 22 *Dressed in an Impeccable Habiteccable Habit*, by Peregrino Print Lab. Two-color screen printing on colored manifold paper. Dimensions: 70 × 50 cm. 2024. Peregrino Print Lab Archive

Caption 23 *Dhxm Trace*, by Peregrino Print Lab. Two-color screen printing on colored manifold paper. Dimensions: 70 × 50 cm. 2024. Peregrino Print Lab Archive

Caption 24 *DHXM*, by Peregrino Print Lab. Two-color screen printing on colored manifold paper. Dimensions: 70 × 50 cm. 2024. Peregrino Print Lab Archive

Social media and website

Instagram: [@peregrinoprint](https://www.instagram.com/peregrinoprint)

Website: <https://peregrinoprintlab.com/es/inicio/>

Curatorial text

In an increasingly digitalized world, “A. I. (analog print)” emerges as a passionate plea for the resistance of manual work and artistic memory. This project, developed by the graphic laboratory Peregrino Print Lab, reclaims the value of traditional printing crafts as fundamental spaces for human experience and cultural construction.

The proposal is structured around three main axes: the visualization of the screen-printing craft, the mark it leaves behind and those who practice it, and public space as a medium of communication. At the heart of this initiative is a tribute to Evelia Medina, a pioneer of screen printing and printmaking in Colombia, whose work has been systematically marginalized and rendered invisible by traditional art history.

Following a methodology that intertwines research, community participation, and artistic creation, the project seeks to recover and highlight the memory of essential artists, placing particular emphasis on the role of women in graphic arts. The intervention proposed for Santa Fe Gallery thus becomes a memory device, a public canvas that engages in dialog with the city and new generations.

The outreach strategy multiplies meeting spaces: from the large-scale mural on the gallery façade to workshops with students, including a discussion on gender in graphic arts and the production of posters that document the process. Each action is an act of resistance, a statement that manual craftsmanship is not a relic of the past, but a living language that continues to evolve.

“A. I. (analog print)” invites us to look beyond the immediate, to recognize the hands that weave the history of our artistic production, and especially to value the voices of women who have been silenced, but never erased, from that narrative.

Programming

Activity	Description	Date
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Façade intervention	Activation in the Santa Fe Gallery square through the intervention of the north wall of the gallery façade.	October 14–17
Vertical connection intervention	Activation in the vertical connection of Santa Fe Gallery through the intervention of the walls that link the Gallery with Plaza de La Concordia.	October 14–17
Screen-printing workshop	Workshop with secondary school students from the district educational institution, where they learned printing techniques and art history.	October 17
Screen-printing day	Introductory workshop on single-color (water-based) screen printing and availability of three designs created by Peregrino Print Lab.	October 18
Presentation of “A. I. (analog print)”	Presentation of the project “Hardly”, made by machines, from which the proposal “A. I. (analog print)” and its various prior and current, local and international research components were born.	December 29
Talk “Women in Graphic Arts”	Discussion from three feminine perspectives on the role and invisibilization of women in past and present art history, moderated by Yuly Ayure Daza (journalist and M.A. in Aesthetics and Art History), accompanied by Valentina a.k.a. Incendia (illustrator, screen printer, and tattoo artist), and Vanessa Parra Sánchez (visual artist specializing in printmaking and painting).	December 29

7. Exhibition Grant – Artistic Residency Program in Visual Arts 2022–2023 Exhibition “Ten Names Evidence of an Occupation”

Exhibition title: “Ten Names” Evidence of an Occupation”

Exhibition dates and location: From November 21, 2024, to January 19, 2025, at Santa Fe Gallery.

Photography: Juanita González Cardona

Captions:

Caption 1 *Ten Names* catalogue. 2024. GSF archive, Idartes.

Caption 2 *Satellite Transmissions <Behind the Scene>*, performance by Justino Velandia. Installation and/or with video. 2024. GSF archive, Idartes.

Caption 3 *The Root of the Green Gorse*, by Ana Núñez. Metal flag holder, mast made of broom shrubs branches, and printed fabric flags with sublimated archive photographs. Photographs printed on cotton paper, framed and intervened with organic materials from broom shrubs. Video. 2024. GSF archive, Idartes.

Caption 4 *All the Streets I Know*, by Laura Quiñónez. Posters with movable types on Strathmore paper, Middle Age paper, Iris paper, and Shiro paper, 2020–2024. The Cayenne Flowers of Bogotá, lithography in three inks on citrus paper, 2022. Untitled (drawings), fine art print, watercolor, charcoal, and acrylic on paper, 2020–2024. Untitled (photograph), fine art print from photographic negative, 2023. Untitled, mural mosaic made up of approximately sixty color laser prints, tabloid size each, 2024. GSF archive, Idartes.

Caption 5 *Wandering in Concrete III*, by Sergio Díaz. Installation with video and photography. 2024. GSF archive, Idartes.

Caption 6 *Wandering in Concrete III, by Sergio Díaz.* Installation with video and photography. 2024. GSF archive, Idartes.

Caption 7 *Wandering in Concrete III, by Sergio Díaz.* Installation with video and photography. 2024. GSF archive, Idartes.

Caption 8 *Wandering in Concrete III, by Sergio Díaz.* Installation with video and photography. 2024. GSF archive, Idartes.

Caption 9 *Diez nombres* catalog. 2024. GSF archive, Idartes.

Caption 10 *Diez nombres* catalog. 2024. GSF archive, Idartes.

Caption 11 *ABC parque Nacional, by Ricardo Muñoz Izquierdo.* Installation. 2024. GSF archive, Idartes.

Caption 12 *Stratichromies* (2022), *Technoliths* (2023), *Anthropocenic Rocks* (2023) and *Partial Fusions* (2024), by David Franco Gámez. Sculpture. Aggregates, cement, and mineral pigments. 2024. GSF archive, Idartes.

Caption 13 *Resting Scene #1, part of the work Satellite Transmissions, by Justino Velandia.* Performance. 2024. GSF archive, Idartes.

Caption 14 Talk "Lover of Life", led by Laura Riaño Cabrera and Tina Fresneda. Experiences of care and affection in/with the Tunjuelo River basin. Part of the work Sacred Communion: Shores of Memory. Installation with video. 2024. GSF archive, Idartes.

Caption 15 Drift and rock collection exercise *Stratichromies* (2022), *Technoliths* (2023), *Anthropocenic Rocks* (2023), and *Partial Fusions* (2024), by David Franco Gámez. Sculpture. Aggregates, cement, and mineral pigments. 2024. GSF archive, Idartes.

Caption 16 Guided Tour of *Wandering in Concrete III* (2024), by Sergio Díaz Installation with video and photography. 2024. GSF archive, Idartes.

Caption 17 *Interficción*, by Álvaro Cabrejo Torres. Video installation. 2024. GSF archive, Idartes.

Caption 18 *Interficción*, by Álvaro Cabrejo Torres. Video installation. 2024. GSF archive, Idartes.

Caption 19 *Not Scoring a Single Goal Against the Rainbow*, by Rubén Barrios Rodríguez. Video installation. 2024. GSF archive, Idartes.

Caption 20 *The Root of the Green Gorse*, by Ana Núñez. Metal flag holder, mast made of broom shrubs branches, and printed fabric flags with sublimated archive photographs. Photographs printed on cotton paper, framed and intervened with organic materials from broom shrubs. Video. 2024. GSF archive, Idartes.

Caption 21 *Sacred Communion: Shores of Memory*, by Laura Riaño Cabrera. Installation with video. 2024. GSF archive, Idartes.

Caption 22 *Interficción*, by Álvaro Cabrejo Torres. Video installation. 2024. GSF archive, Idartes.

Caption 23 “Ten Names: Evidence of an Occupation”. 2024. GSF archive, Idartes.

Caption 24 *Estraticromías* (2022), *Technoliths* (2023), *Anthropocenic Rocks* (2023) and *Partial Fusions* (2024), by David Franco Gámez. Sculpture. Aggregates, cement, and mineral pigments. 2024. GSF archive, Idartes.

Caption 25 *The Root of the Green Gorse*, by Ana Núñez. Metal flag holder, mast made of broom shrubs branches, and printed fabric flags with sublimated archive photographs. Photographs printed on cotton paper, framed and intervened with organic materials from broom shrubs. Video. 2024. GSF archive, Idartes.

Curatorial text

Ten names, two years, three residencies, one gallery. In the contemporary world, it seems inevitable not only to justify, but to promote the decisions that led us to whatever we do to “make a living”: today, more than ever, that expression feels like an overwhelming task, unlike, perhaps, what previous generations experienced, people who could work in one place for their entire lives, who could retire, who apparently had more time for everything beyond paid work. Those who make art are not exempt from this experience, and government funding is one of the ways to obtain resources to develop projects and practices by those who chose careers related to the arts and culture. A necessary bureaucratic apparatus allows funds to reach artists in a timely and appropriate manner. Those rules and requirements may seem like an obstacle, but they are quite the opposite: the paperwork is the evidence that legitimizes the process and ensures that programs are renewed, and that resources continue to exist. The works presented in this exhibition were selected precisely through the bureaucratic apparatus that regulates the funding for visual arts managed by Idartes. Likewise, as a second phase of the 2022 and 2023 residencies, an exhibition like this ensures the circulation of artworks, thus providing artists with support that allows their processes to complete the value chain of artistic production.

This is not, however, a whiny exhibition: the artists gathered here remind us of joy, playfulness, tenacity, intelligence, rootedness in territory, and reflection that comes from an attentive view of context. Their works, brought together by the rather random causes underlying the Exhibition Grant of the Artistic Residencies Program in Visual and Plastic Arts 2022–2023, are at the same time traversed by different dimensions of the contemporary experience. The city can also be observed in these pieces, whether as a concrete presence, as a territory that is inhabited, or as a space that contrasts with nature and the ancestral knowledge it has to offer. With “Ten Names: Evidence of an Occupation”, we celebrate that artistic practices flourish and spread to every corner, and that even the constraints and conditions of a

grant can trigger creative processes and works that, in turn, reach the citizens who visit this exhibition space in different ways.

The Exhibition Grant of the Artistic Residencies Program in Visual and Plastic Arts 2022–2023 invited all the artists who participated in the national and virtual residencies in visual and plastic arts, as was the case in the national and district call for residencies at El Bloque for the 2022 term. Those who took part in the national residencies in visual and plastic arts, in the international residency at Dos Mares (Marseille, France), and in the national and district calls for residencies at El Bloque during the 2023 term were also eligible to participate.

The residencies program grants support to agents interested in meeting peers, exchanging experiences, and carrying out proposals in the fields of creation, research, and circulation within visual and plastic arts. In this way, it promotes the articulation and visibility of the work of visual and plastic artists from Bogotá in other contexts, by supporting creation projects to be developed in national or international residency centers.

Programming

Activity	Artist in charge	Description	Date
Scene of <i>Rest #1</i>	Justino Velandia	Act of presence at rest on set during the opening of the exhibition	November 21, 2024
<i>Interfiction</i>	Álvaro Cabrejo Torres	Performative lecture <i>Interfiction 3.5: Test of State</i> , presented in the exhibition room, based on the original score.	November 21, 2024
Guided tour of the work and reflections on photography and	Sergio Andrés Díaz Cortés	Activity with the Photography Research Group from the Universidad Nacional. Video projection	November 22 (confirmed group)

time		in the artwork's space	
<i>Behind the Scenes</i>	Justino Velandia	Continuous performative action during 13 days of exhibition, in which a dozen coveralls were sewn.	November 26 to December 13, 2024
Guided visit of the artwork and reflections on the creative process	Sergio Andrés Díaz Cortés	Activity with photography students from the National University and general public Video projection in the artwork's space	November 27 (confirmed group)
Drift exercise and rock collection	Jorge David Franco Gámez	Brief guided tour of Relictos and a drift and collection exercise of rocks and "almost anthropogenic rocks" in the surroundings of Santa Fe Gallery. The hand samples collected were described and classified by the visitors and finally incorporated into the exhibition.	November 28, 2024
<i>Multispecies Cartographies</i>	Ana Núñez Rodríguez	Tour and fanzine design	December 04, 2024
<i>Multispecies Cartographies</i>	Laura María Quiñónez Paredes	Tour and fanzine design	December 04, 2024

Tina Fresneda, “life enthusiast” Experiences of care and affection in/with the Tunjuelo River basin	Laura Riaño Cabrera	Talk by Tina Fresneda, environmental interpreter at the District Department of Environment, guardian of the Tibanica Wetland and bearer of knowledge about the Tunjuelo River basin.	December 07, 2024
“Interfiction”	Álvaro Cabrejo Torres	Performative reading Around the methodological structure and the experimental and bibliographic archives of Interfiction (radio broadcast)	December 20, 2024
Guided visit of the artwork and reflections on the creative process	Sergio Andrés Díaz Cortés	Activity with photography students from the National University and general public Video projection in the artwork’s space	January 17 (confirmed group)
<i>Multispecies</i> <i>Cartographies</i>	Laura María Quiñónez Paredes and Ana Núñez	Tour and fanzine design	January 18, 2025
Scene of <i>Rest</i> #2	Justino Velandia	Collective performative action of Rest with coveralls inside the set and around the Gallery, for 24 participants	January 18, 2025
“Interfiction”	Álvaro Cabrejo Torres	Performative reading Around the methodological	January 19, 2025

		structure and the experimental and bibliographic archives of Interfiction (radio broadcast)	
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PARTICIPATING ARTISTS AND WORK DESCRIPTIONS

Rubén Barrios Rodríguez

Visual artist from Barranquilla. Using *queer* approaches, his work challenges normative narratives about masculinity and promotes dissident masculinities in conservative contexts.

Not scoring a Single Goal Against the Rainbow is a video installation that presents 48 Colombian football terms to explore soccer in a subversive way.

- *Not scoring a Single Goal Against the Rainbow* Video installation. 2024.

@ben_artist_studio

Álvaro Cabrejo

Plastic and visual artist graduated from the Universidad Nacional de Colombia. His practice focuses on critical appropriation, proposing acts of recognition and recreation through transmedia operations and notions of montage and performativity.

“Interfiction” is a series that combines moving image, performance, and graphics to create a performative document that reveals alternate truths and realities about progress and national identity.

- *Interfiction*. Video installation. 2024.

@alvarocabrejotorres

Sergio Díaz

Independent teacher and photographer, specialist in photography and design from the Universidad Nacional de Colombia, who explores contemporary urban dynamics, as well as

time, the body, and architecture, with a focus on social autonomy and environmental degradation.

In *Wandering in Concrete III*, a project developed during his residency at El Bloque Pedagógico, he pays attention to the skating community and its interaction with public space.

- *Wandering in Concrete III*. Installation with video and photography. 2024.

@z4cklebeau

David Franco Gámez

Geologist from the Universidad Nacional de Colombia and visual artist trained in Montpellier. Investigates the relationships between lithosphere and biosphere, proposing an ecosystem in which humans and non-humans coexist.

- *Stratichromies* (2022), *Technoliths* (2023), *Anthropocenic Rocks* (2023), and *Partial Fusions* (2024) reflect on our impact on current and future geological records and Earth processes.
- *Stratichromies I*. Sculpture. Aggregates, cement, and mineral pigments. 2022.
- *Stratichromies II*. Sculpture. Aggregates, cement, and mineral pigments. 2022.
- *Technoliths I*. Sculpture. Aggregates, cement and mineral pigments, petroleum-derived polymers, recycled materials, technological and industrial waste. 2023.
- *Technoliths II*. Sculpture. Aggregates, cement and mineral pigments, petroleum-derived polymers, recycled materials, technological and industrial waste. 2023.
- *Anthropocenic Rocks*. Installation. Hand samples of collected rubble and waste. 2023.
- *Partial Fusions*. Sculpture. Sandstone rocks, colored glass. 2024.

Olga Huyke

Multidisciplinary conceptual artist. Interested in anything that rethinks our learned notions of reality and their connections to the individual.

Renounce Time clearly expresses her obsessions and invites reflection on the fictional nature, despite very real effects, of the chains that bind us.

- *I Renounce Time*. Silkscreen. 2022.

@isobelmiserere

Ricardo Muñoz Izquierdo

His work spans photography, drawing, video, and painting, and employs elements of psychedelia and subcultures to create symbolic universes and tensions between the public and private spheres.

In ABC parque Nacional, the artist builds an alphabet of images and narratives through which he constructs a unique and delirious map of his imaginary.

- *ABC parque Nacional*. Installation. 2023–2024.

@ricardo.munozizquierdo

Ana Núñez Rodríguez

Spanish photographer and visual artist based in Colombia, with a master's degree in Photography and Society. Her work focuses on identity politics and colonial legacies related to nature.

In *The Root of the Green Gorse*, she traces plant migrations and their effects on the geographies of Galicia and Colombia through the study of retamo (gorse). Her installation combines audiovisual and organic material to reconstruct social memory and foster dialogs around political ecology.

- *The Root of the Green Gorse*, Metal flag holder, mast made of broom shrubs branches, and printed fabric flags with sublimated archive photographs. Photographs printed on cotton paper, framed and intervened with organic materials from broom shrubs. Video. 2023.

@ana_nunez_rodriguez

Laura Quiñónez

Laura Quiñónez born in Bogotá, Works primarily with editorial design, drawing, and photography. She has independently published various visual books and photobooks. Her projects explore concepts such as memory, the body, identities, destiny, and historical past, among others.

Her work has been exhibited in solo and group exhibitions in Colombia, France, Japan, China, and Germany. She also works in the management and documentation of visual archives.

- *All the Streets I Know*. Posters with movable type on Strathmore paper, medieval paper, iris paper, and shiro paper. 2020–2024.
- *The Cayenne Flowers of Bogotá*. Three-color lithograph on citrus paper. 2022.
- Untitled (drawings). Fine art print. Watercolor, charcoal, and acrylic on paper. 2020–2024.
- Untitled (photograph). Fine art print from photographic negative. 2023.
- Untitled (mosaic). Mural mosaic composed of approximately sixty color laser prints, each tabloide-size. 2024.

@lm.quinonez

Laura Riaño Cabrera

Bachelor in Fine Arts from the Universidad Nacional de Colombia. Her artistic research and practice merge actions, video, installation, and painting. She seeks to decolonize imaginaries and de-hierarchize knowledge by exploring the cultural memory of Indigenous peoples.

Holy Communion: Banks of Memory proposes ritual encounters with the Tunjuelo River. Here, four participants weave symbolic bridges with the intention of reestablishing dialogs with nature, recognizing the sacred essence of water and its role in memory and territorial transformation.

- *Holy Communion: Banks of Memory*. Installation with video. 2024.

@laura.carc

Justino Velandia

Bachelor in Visual and Fine Arts from Universidad Distrital Francisco José de Caldas. Through performance, photography, video, and other media, he investigates labor precariousness in the Colombian neoliberal context, questions the glorification of work, and explores alternative vital horizons.

Satellite Transmissions delves into self-managed labor in clothing satellite workshops in Bogotá, exposing the precarization and exploitation stemming from a deregulated market, as well as the adaptation to a changing environment.

- *Satellite Transmissions* Installation and video. 2024.

@putoconceptual