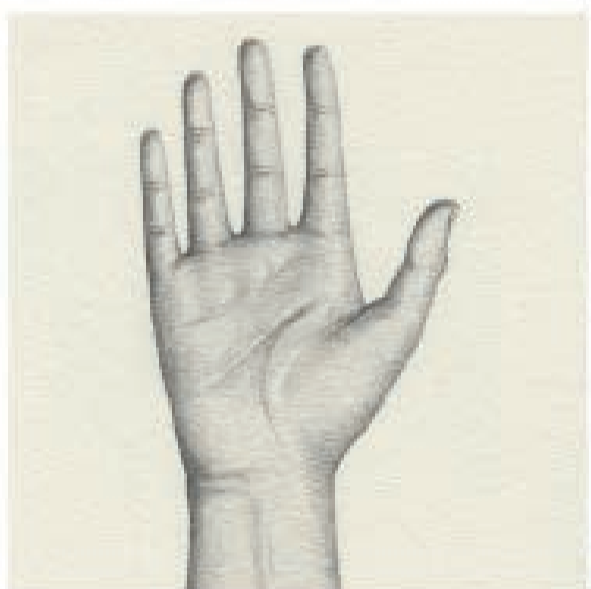


**LA Balsa |**

ARTE

Art Paris Art Fair | April 4-7



Juan Osorno  
Julián Burgos  
Luis Fernando Peláez

## ABOUT THE GALLERY

La Balsa Arte has been operating in Bogotá, Colombia, since 2014, and in Medellín, Colombia, since 2017.

Our perspective is set on contemporary artistic practice in Colombia, as well as engaging with other artists from Europe and Latin America.

We strongly relate to artists whose work deals with current social, political and aesthetic issues. The process, research, and method are of particular interest for us, without neglecting excellent craftsmanship.

During this years' exhibitions, we have engaged in a conversation between very young artists and some with a consolidated practice stemming from the 20th century. To show their work means also to invite our public to understand the change of narrative that has taken place between generations and focus on the continuing evolution of these artist's work.

Our aim is to work very closely with a few selected artists in order to participate in the process of positioning their work within the local and international scene. This includes exploring new venues, fairs, residencies, and in-depth programs and competitions.

## THE ENIGMA OF TIME

this years' proposal for the fair

An incursion into a multiverse-framework of artistic practices signals a possibility of a deeper comprehension of the actual state of art. The artists that La Balsa presents for Art Paris Art Fair reflect the state of artistic practice in Colombia.

We propose three artists: Julian Burgos, Juan Osorno, and Luis Fernando Peláez.

Together they represent spheres of high energy. Characterized by continuous production, they create new facets of work, while always questioning their own results and 'starting over'.

For Burgos, the time-line of reference is painting in the French classical technique. Yet this passion for the voluptuous forms and colors of the XVII century is overturned with the overlaying of digital compositions that further exacerbate and break apart all classical unity. Beyond the bold spatial turns of mannerism or baroque painting, in his work, the 'arrow' of time springs forward in an unending bending of the rules, flashback and fast-forward.

What if the work of Humboldt had taken a different turn? This is the question for Juan Osorno, whose exploration of improbable accidents in nature is a way of referring to a moment in history where the search for knowledge was based on the documentation of the real. But nightmares are also real, as real as the production in the timeline of strange new phenomena. In the new series of drawings "Humboldt's treaty", the extreme perfectionism of drawing technique goes

hand in hand with a nod to the probability of chaos in un-linear evolution.

Subjacent in the work of Luis Fernando Peláez is the notion of memory. Rooted in understanding the nature of basic human bonding, the piece of luggage or a found photograph represent the traces of the need to return, or maybe a longing for the end of the journey home. Here, time is really an enigma, as we live the present through the past.

Central to our frame of ideas is the question of the representation of time in art and its conceptual understanding; its meaning and function of symmetry-asymmetry (before/after) and how time works as a representation of a state of disorder, in search of lessening entropy. Paraphrasing Laura Mersini-Houghton, in "Notes on Time's Enigma", we can say that the fundamental question of time in their proposals is distinct from the 'local time' in the nucleating bubble universes of transitional contemporary practice. As the author notes, "only the highly ordered, high energy (low entropy) states are the most probable universes". This represents for us the 'survival universes' of these artists, who, with their energy and constant questioning of ideas, tread relevant artistic worlds which curiously sidestep the immediate novelty of the contemporary, to address the lingering question of what art and time represent.

Ana Patricia Gómez  
DIRECTOR AT LA BALSARTE

JULIÁN BURGOS  
1976, Colombia



Julian Burgos (1976) is a painter of painters; based in France since the 1990's, he contemplates the weight of historical classical European figurative art versus its cross-fertilization with the imagery of a digital world. In a constant re-working of images and visual space, he questions context and content, seriality and authenticity. His posture defies easy classification as his education and experience allow him to stand out and apart from his generation.



El rapto de las hijas de Leucipo

Oil on canvas  
101x118 cm – 34.2x46.5 in  
2018

SOLD



Everything had change

Oil on canvas  
114x146 cm – 45x57.4 in  
2018



Evidence geometrique

Oil on canvas  
130x89 cm – 51x35 in  
2019



La cortina azul

Oil on canvas  
65x81 cm – 25.6x31.9 in  
2018





La menor resistencia

Oil on canvas  
130x89 cm -51x35 in  
2019



Multiplicité irrécuperable

Oil on canvas  
138.5x87 cm – 54.3x34.2 in  
2018



Neverending dawn

Oil on canvas  
166x114 cm – 65.3x45 in  
2018



Baltasar Carlos

Oil on canvas  
65x46 cm – 25.6x18.1 in  
2018

SOLD

JUAN OSORNO  
1993, Colombia

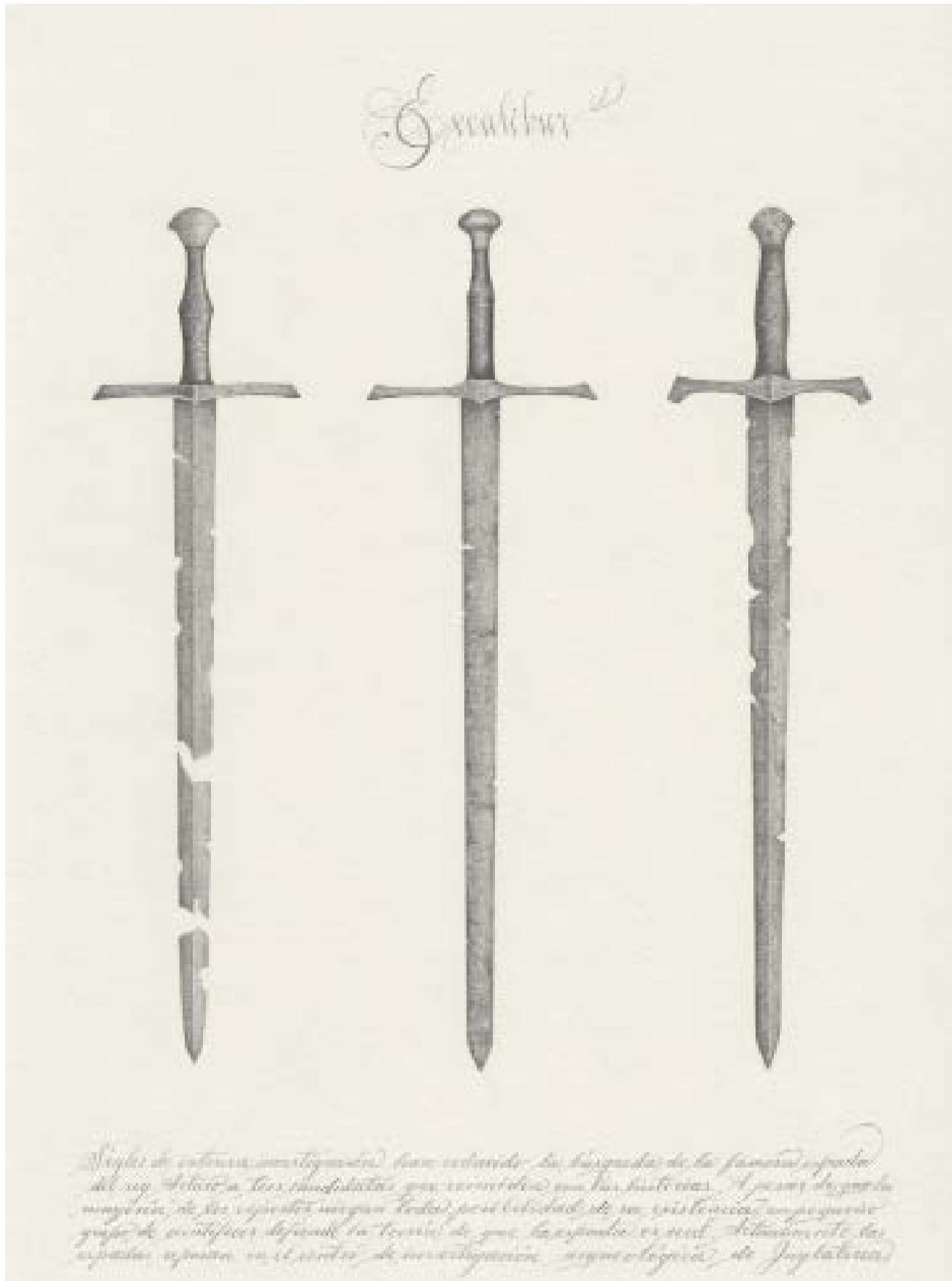


Juan Osorno minutely resolved drawings call back on a tradition of scientists, travelers and explorers who left their legacy in Latin America. The drawings for Art Paris Art Fair refer, in particular, to Humboldt's Atlas. For the artist, this treatise is an unfinished and imaginary work whose possibilities of growth are endless. The fantasy of an undiscovered land lead Humboldt to the imaginary quest of describing all areas of knowledge of the New World: animals, plants, geology, inventions, arts, peoples, etc. Following these premises, the artist has concentrated on a new series of drawings for the last two years, without abandoning his other visual essays shown before in Art Paris Art Fair: Necessary Failures, Anatomy of an Artist, Sightings and Deep Space.



Dagas de Napoleón  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



Excalibur  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



Cabeza del joven Zeús  
De la serie "El tratado de Humboldt".

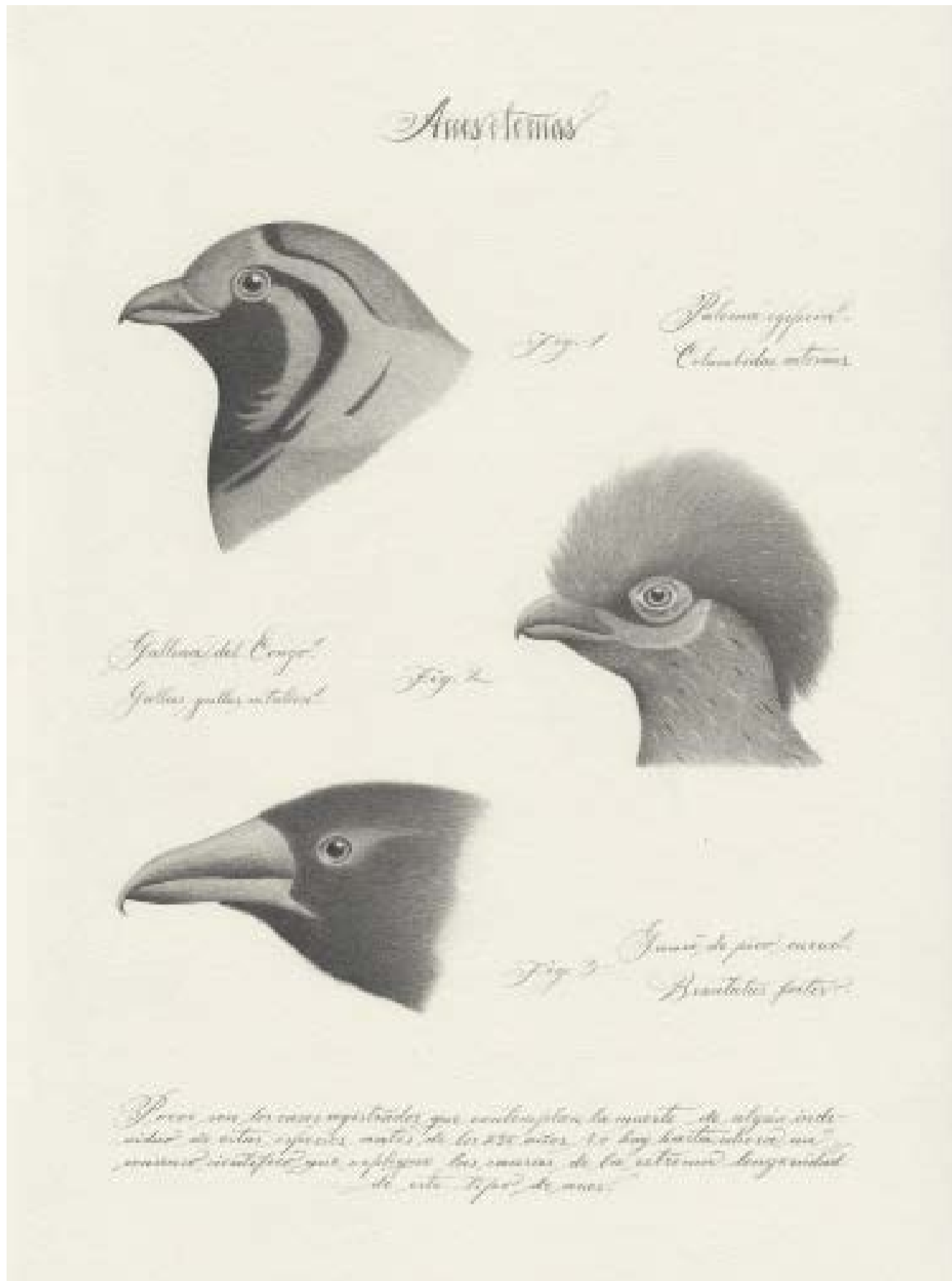
Pencil on paper  
29.8 x 22,2 cm.  
2018





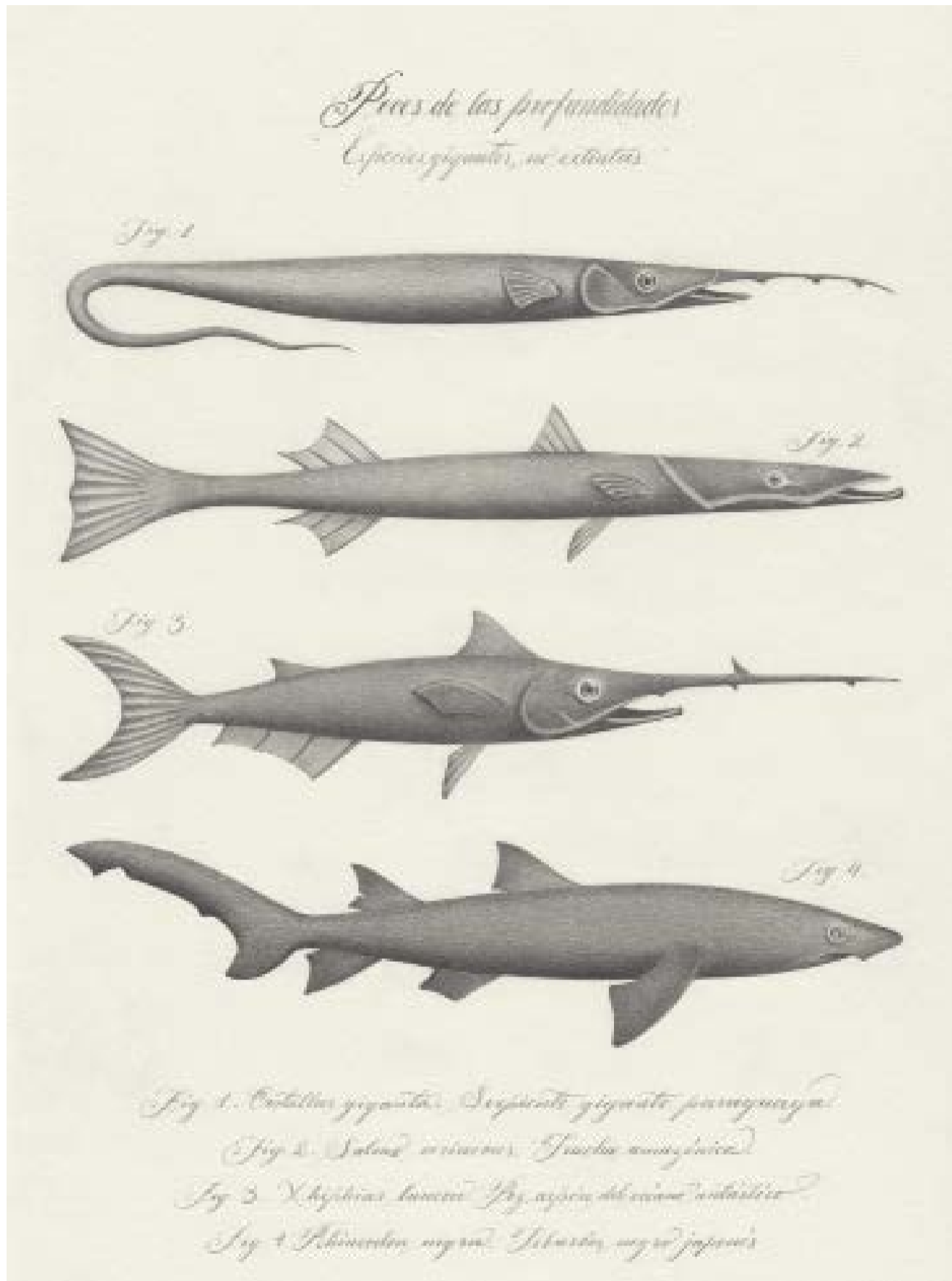
Caballo de Nerea  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



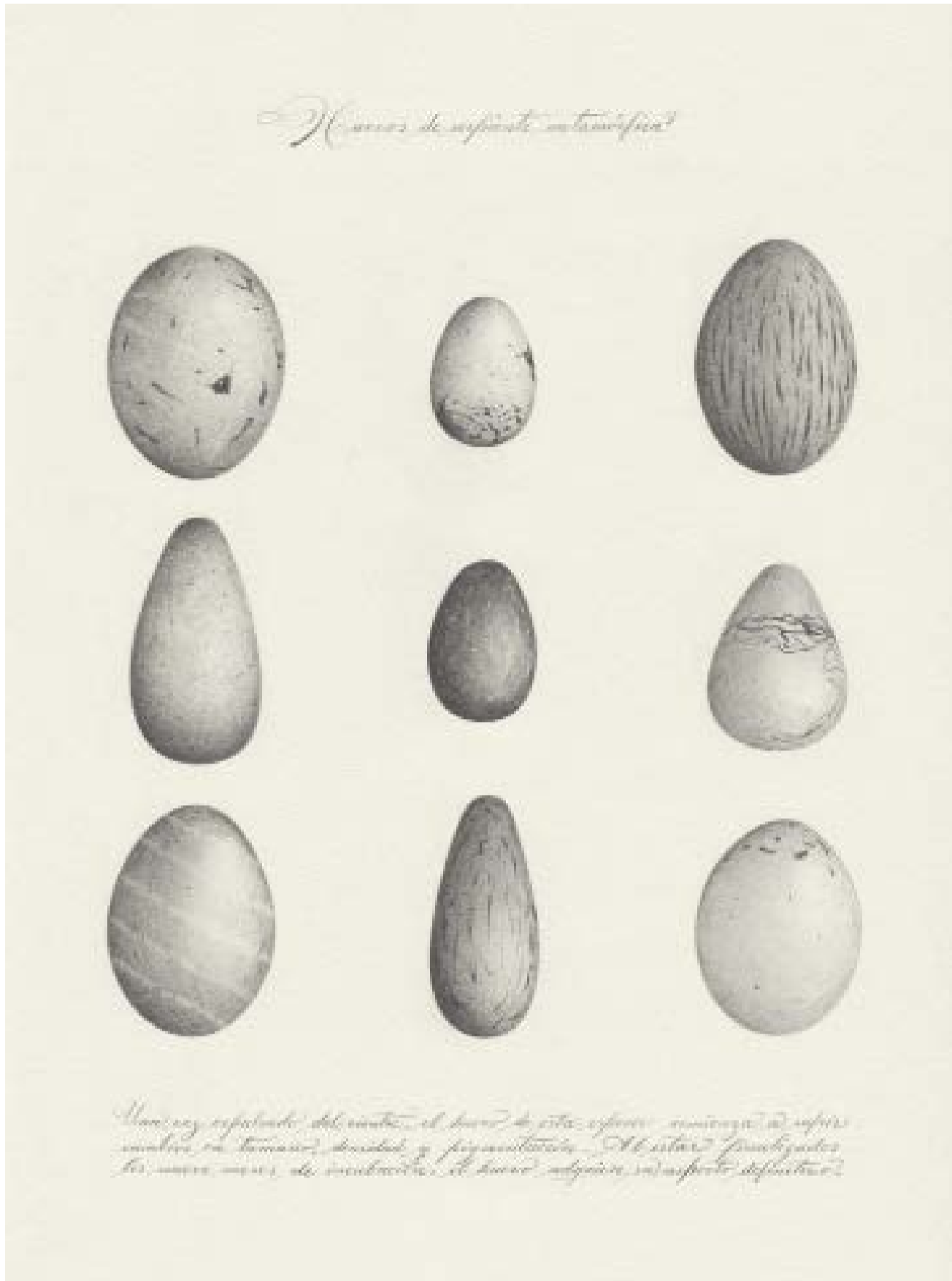
Aves eternas  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



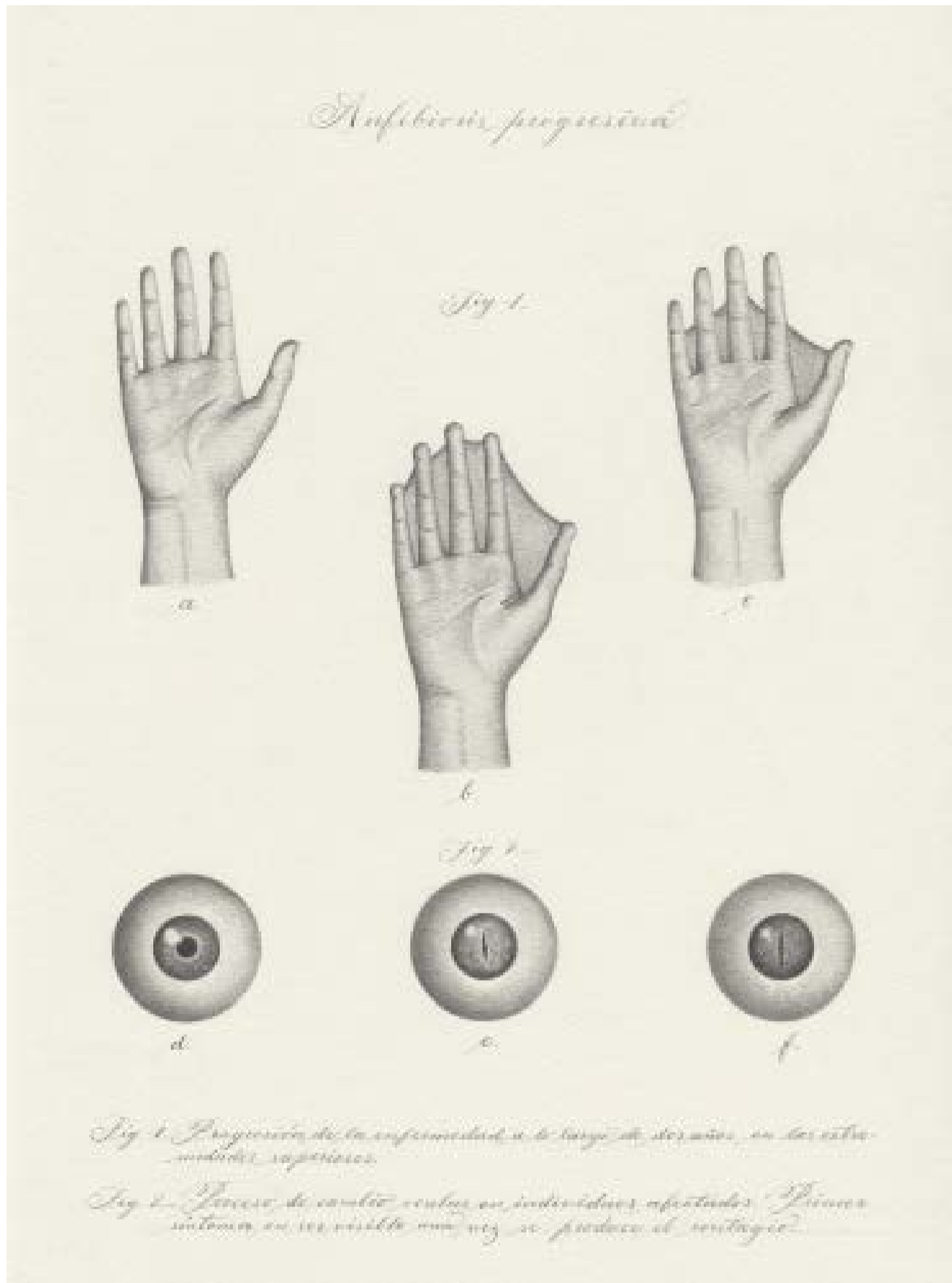
Peces de las profundidades.  
Especies gigantes, no extintas.  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



Huevos de serpiente metamórfica  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



Anfibiosis progresiva  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



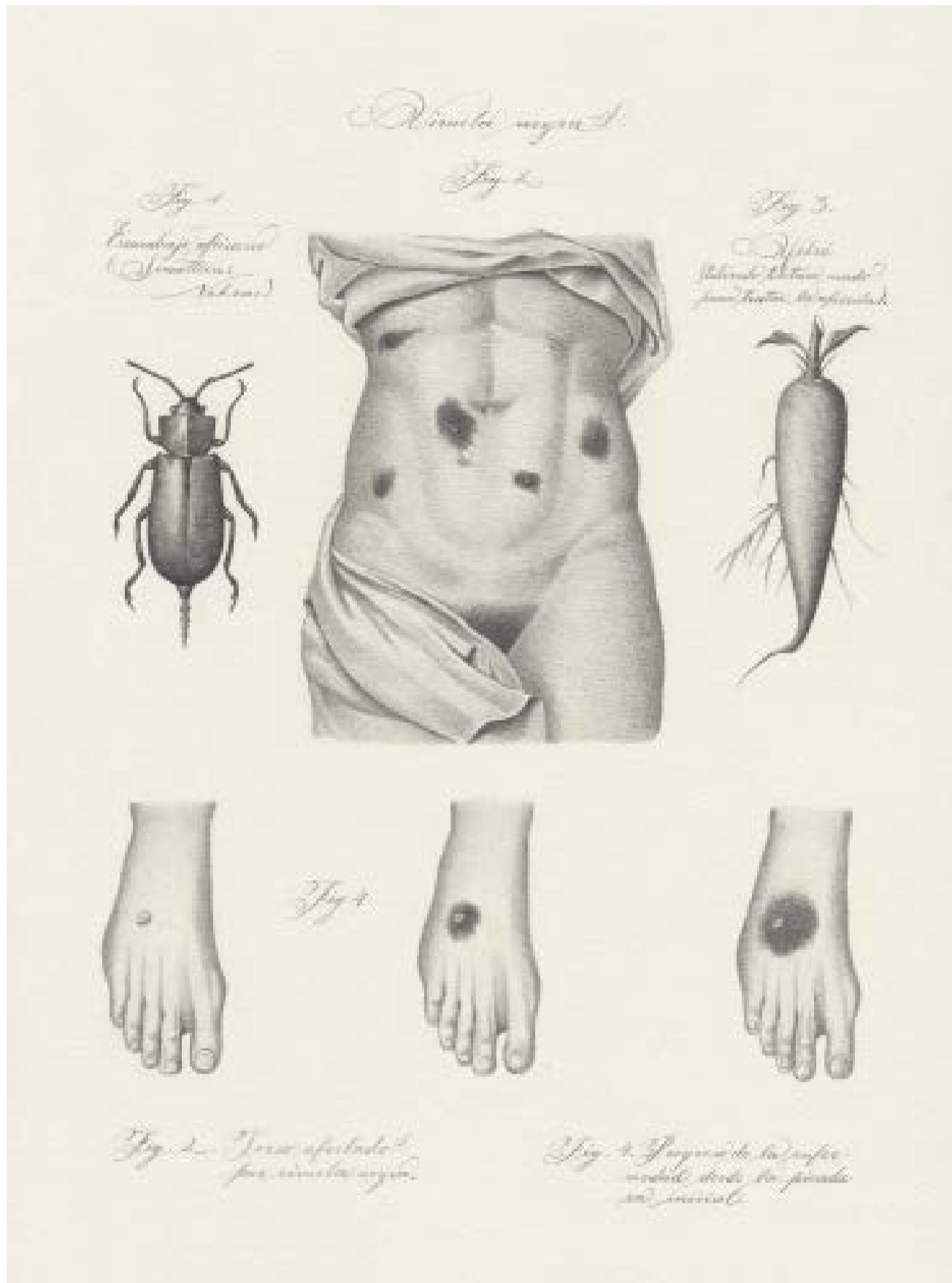
La flor del sueño  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



Las perlas del Iput  
De la serie "El tratado de Humboldt".

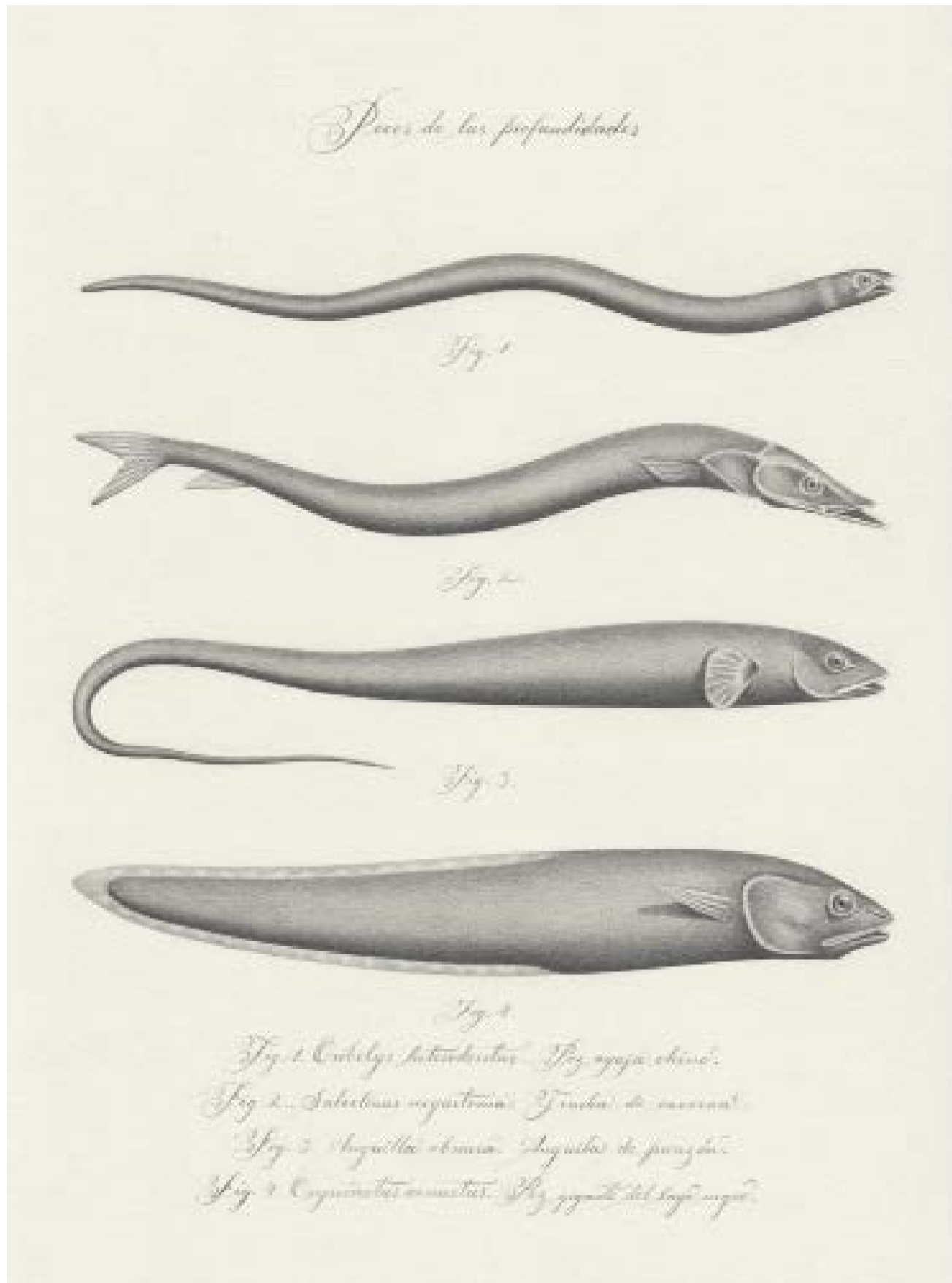
Pencil on paper  
29.8 x 22,2 cm.  
2018



Viruela negra  
De la serie "El tratado de Humboldt".

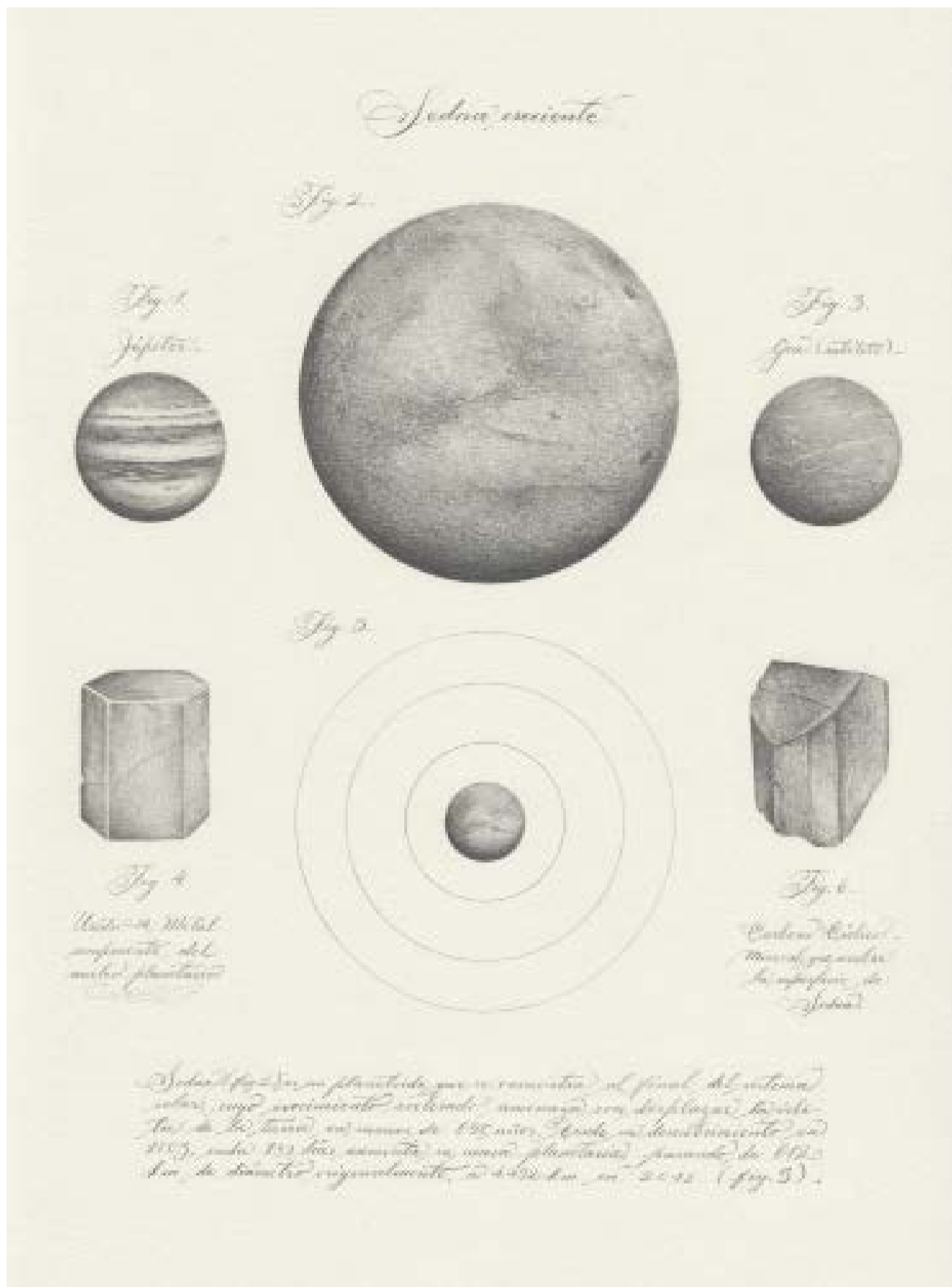
Pencil on paper  
29.8 x 22,2 cm.  
2018





Peces de las profundidades  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



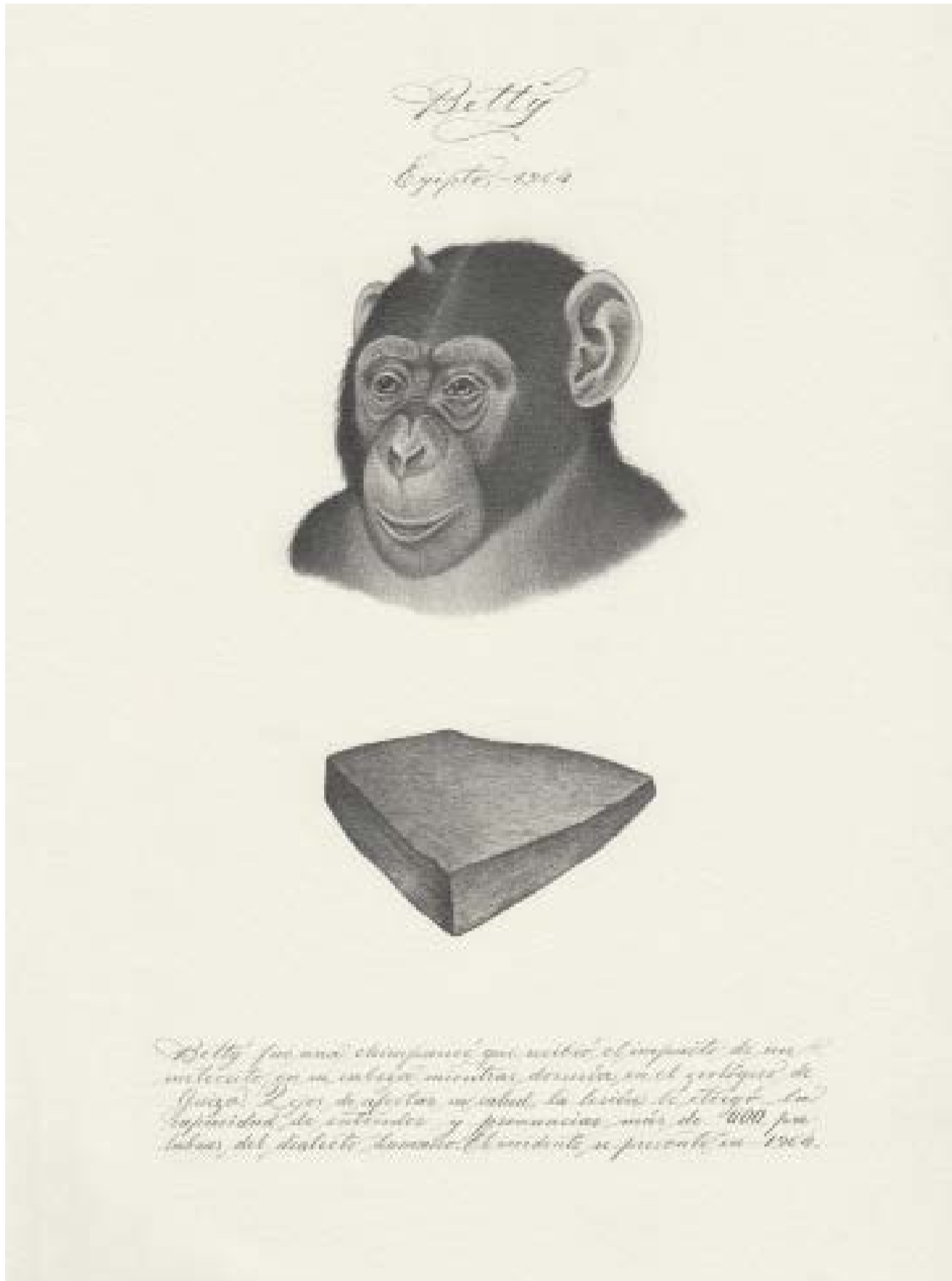
Sedna creciente  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



Cerdo del rey  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



Betty  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018



Busto de Josefina  
De la serie "El tratado de Humboldt".

Pencil on paper  
29.8 x 22,2 cm.  
2018

LUIS FERNANDO PELÁEZ  
1945, Colombia



Luis Fernando Peláez is actually the mayor live representative of contemporary sculpture in Colombia. His involvement in architecture, teaching and curatorship has enriched his work, which reflects constant attention to the poetics of space and landscape. His minute care for detail, plus exquisite craftsmanship, make of each of his pieces a compelling contemplation of the poetics of dwelling and existence itself. Using industrial materials and found objects, territory and memory are central to his work, which oscillates between minimalist forms and recognizable formats, such as the suitcase and the basic house.



De la serie Noche del Tiempo

Wood, acrylic, object and resin  
160 x 40 x 23 CM  
2018



De la serie Noche del Tiempo

Metal, wood, fabric, objects and resin

40 x 40 x 22 CM

2019





De la serie Noche del Tiempo

Metal, wood, objects and resin

40 x 40 x 22 CM

2019



De la serie Noche del Tiempo

Metal, wood, objects and resin

40 x 40 x 22 CM

2019



De la serie Noche del Tiempo

Metal, wood, fabric, objects and resin

40 x 40 x 10 CM

2019



De la serie Noche del Tiempo

Metal, wood, fabric and resin

40 x 40 x 5 CM

2018



De la serie Noche del Tiempo

Metal, wood, fabric and resin

40 x 40 x 5 CM

2018



De la serie Noche del Tiempo

Metal, wood, fabric and resin

40 x 40 x 5 CM

2018