



# LA Balsa | ARTE

## ART PARIS 2023

*Isabel Gómez Machado*  
*Radenko Milak*  
*Andrés Orjuela*

March 30 - april 2 2023

Carrera 9 # 73-44 Local 2B, Bogotá.  
Calle 10 # 40-37 El Poblado. (574) 4795505, Medellín

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## Bodies

The body has become a motive of permanent attention in culture; a reified body is central to contemporary representation, underlining epistemological issues, as well as social and aesthetic concerns of today. The body is a construct, as have argued contemporary feminist philosophers. The body -whether scorned or rejected, desired, objectified or alienated-, is described, prescribed, intervened, confirming it as a battleground for thinkers on gender, the construction of practices of aged and sexualized existence and the post-human condition.

It is our interest to present three artists that address the body from different perspectives:

Radenko Milak considers how bodies inhabit and transform space, be it in favelas or modern-day buildings, shaping the landscape and creating immense artificial inhabited structures that sometimes manage to reveal a sense of time and place. His work is a critique of the ethical, social, and spatial practices that have enduring and transformative consequences for society. The urban structures of today are a fantastic collage of technology and design, of human ingenuity in building symbolic domains that speak of cultures, traditions, and resources. His urban watercolors oscillate between the concepts of design and good taste, place and place-lessness, as exemplified by designers of the modern tropical tradition such as Lina Bo Bardi, and the colossal man-made landscapes that characterize the XXI century cities.

Andres Orjuela scouts urban archives and second-hand images found in flea markets to explore the culture of 'luchadores' or sport-oriented wrestlers, characterized by their highly aestheticized Mexican masks, bodybuilding activities and play with popular urban myth. Inscribed in his on-going exploration of popular culture, the series 'behind the mask' recreates the images of popular subcultures, where signs and symbols recall the idea of the abject, defined by Julia Kristeva as "a concept ... referring to becoming cast off and separated from norms and rules, especially on the scale of society and morality". These figures of subjective horror, that recall misogyny, homophobia and a general disintegration of personal distinctions and confront us with a repressed corporeal reality, or "an intrusion of the real in the symbolic order". To further disorient the spectator, his found images are enlarged and high-lighted using the traditional 'Marshall's oil paintings, favored by Latin

American photographers of the 20th century.

Isabel Gómez Machado follows diverse family albums in search of the representation of private spheres, where the ordinary or commonplace take a new meaning in the representation of anonymous 'homebodies'. Isabel's paintings review the commonplace of every-day life, where the feminine presences reign over domestic landscapes. Intimacy, observation, and poetic representation give us an account of lives apparently lived in total interiority and contemplation, abstract lives concerned with the most trivial and restful existence. The simple acts of the every-day anti-heroism are rendered visible and appetizing in her carefully crafted oil paintings. The essence of her work is a poetic detachment, an overt reference to what lies behind the staged public scenes of contemporary life, as communicated by TV, internet, and magazines. Nevertheless, her work is mischievous and irreverent, choosing to present subjects of all ages and types involved in apparently innocuous situations. The body, ever-present in all its fragility and nudity, is the principal element of interest. In bold colors that recall Gauguin, flat colors, and basic outlined shapes, she brings into collision art-historical references to the body with the intimate objects and people that surround her.

These three artists dwell on the continuities and disruptions in the formal and politically motivated strategies that inform contemporary art and politics, where diverse interests collide head-front on the issue of individuality, self-determination, and difference. While providing an intense look at the contemporary body, in what Mario Perniola signals as shadows of the real world that reveal, "in a movement of extreme realism, the meeting place between human and machine, organic and inorganic, natural and artificial, impulse and electronics, people and commodities, and in consequence... the process of alienation and estrangement that constitutes the motor of modernity".

Ana Patricia Gómez  
Director

## CORPS

*Le corps est devenu un motif d'attention permanente dans la culture ; un corps réifié est au cœur de la représentation contemporaine, soulignant les enjeux épistémologiques, ainsi que les préoccupations sociales et esthétiques d'aujourd'hui. Le corps est une construction, comme l'ont affirmé les philosophes féministes contemporaines. Le corps -qu'il soit méprisé ou rejeté, désiré, objectivé ou aliéné-, est décrit, prescrit, intervenu, le confirmant comme un champ de bataille pour les penseurs sur le genre, la construction des pratiques de l'existence vieillie et sexualisée et la condition post-humaine.*

*Il est de notre intérêt de présenter trois artistes qui traitent du corps, sous des angles différents :*

*Radenko Milak considère comment les corps habitent et transforment l'espace, que ce soit dans les favelas ou les bâtiments modernes, façonnant le paysage et créant d'immenses structures habitées artificielles qui parviennent parfois à révéler un sens du temps et du lieu. Son travail est une critique des pratiques éthiques, sociales et spatiales qui ont des conséquences durables et transformatrices pour la société. Les structures urbaines d'aujourd'hui sont un fantastique collage de technologie et de design, ou d'ingéniosité humaine et de résolution dans la construction de domaines d'habitation symboliques qui défient la nature et parlent de cultures, de traditions et de ressources. Ses aquarelles urbaines oscillent entre les concepts de design et de bon goût, de lieu et de non-lieu, comme en témoignent les designers de la tradition tropicale moderne tels que Lina Bo Bardi, et les paysages colossaux créés par l'homme du manque et de la nécessité qui caractérisent les villes du XXIe siècle.*

*Andres Orjuela explore les archives urbaines et les images d'occasion trouvées dans les marchés aux puces pour explorer la culture des "luchadores" ou lutteurs sportifs, caractérisés par leurs masques mexicains hautement esthétisés, leurs activités de bodybuilding et leur jeu avec le mythe urbain populaire. Inscrite dans son exploration permanente de la culture populaire, la série 'behind the mask' recrée les images des sous-cultures populaires, où les signes et les symboles rappellent l'idée d'abjection, définie par Julia Kristeva comme "un concept ... faisant référence au fait d'être rejeté et séparé des*

*normes et des règles, en particulier à l'échelle de la société et de la moralité". Ces figures d'horreur subjective, qui rappellent la misogynie, l'homophobie et une désintégration générale des distinctions personnelles, nous confrontent à une réalité corporelle refoulée, ou à "une intrusion du réel dans l'ordre symbolique". Pour désorienter davantage le spectateur, ses images trouvées sont agrandies et surlignées à l'aide des traditionnelles peintures à l'huile de Marshall, favorisées par les photographes latino-américains du XXe siècle.*

*Isabel Gómez suit divers albums de famille à la recherche de la représentation de sphères privées, où l'ordinaire ou le banal prennent un nouveau sens dans la représentation de "corps domestiques" anonymes. Les peintures d'Isabel Gómez passent en revue les lieux communs de la vie quotidienne, où les présences féminines règnent sur les paysages domestiques. L'intimité, l'observation et la représentation poétique nous rendent compte de vies apparemment vécues dans une intériorité et une contemplation totale, des vies abstraites préoccupées par l'existence la plus triviale et la plus reposante. Les actes simples de l'anti-héroïsme quotidien sont rendus visibles et appétissants dans ses peintures à l'huile soigneusement réalisées. L'essence de son travail est un détachement poétique, une référence ouverte à ce qui se cache derrière les scènes publiques mises en scène de la vie contemporaine, telles que communiquées par la télévision, Internet et les magazines. Néanmoins, son travail est malicieux et irrévérencieux, choisissant de présenter des sujets de tous âges et de tous types impliqués dans des situations apparemment inoffensives. Le corps, toujours présent dans toute sa fragilité et sa nudité, est le principal élément d'intérêt. Avec des couleurs audacieuses qui rappellent Gauguin, des aplats de couleurs et des formes basiques, elle fait entrer en collision les références historiques du corps avec les objets et les personnes intimes qui l'entourent.*

*Ces trois artistes s'attardent sur les continuités et les ruptures dans les stratégies formelles et politiques qui informent l'art et la politique contemporains, où des intérêts divers entrent en collision frontale sur la question de l'individualité, de l'autodétermination et de la différence. Tout en offrant un regard intense sur le corps contemporain, dans ce que Mario Perniola désigne comme des ombres du monde réel qui révèlent, "dans un mouvement*

*d'extrême réalisme, le lieu de rencontre entre l'humain et la machine, l'organique et l'inorganique, le naturel et l'artificiel, l'impulsion et l'électronique, les gens et les marchandises, et par conséquent... le processus d'aliénation et d'éloignement qui constitue le moteur de la modernité".*

*Ana Patricia Gómez*



ISABEL GÓMEZ MACHADO

**ISABEL GÓMEZ  
MACHADO**

**Medellin, Colombia  
1995**

**Lives and works in  
Medellin**

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**BIOGRAPHY**

Graphic designer and artist with emphasis in illustration and animation. I'm always looking for ways to mix narrative and graphic communication. I have studied traditional techniques such as oil painting, sculpture, etching and anatomic drawing, which have been a great influence in my work as a designer.

Nowadays I collaborate with different projects in illustration and animation. At the same time, I work with my own project as an artist. My work is constantly related to my family. I question my inheritance and legacies to understand my surroundings and own character.

**EDUCATION**

**2019**

*Bachelor's degree Graphic design, Universidad Pontificia Bolivariana Medellín, Colombia*

*Visual Arts, Accademia D'arte di Firenze Florencia, Italia*

**2017**

*Intensive course Art History, Scuola Toscana Florencia, Italia*

**SOLO SHOWS**

**2022**

*Detrás de todo, La Balsa Gallery Medellín*

## PROJECTS AND GROUP SHOWS

### 2021 - Today

*Author design* Aojo Studio, graphic lab

### 2020 - 2022

*Audiovisual design for live show* *Cultura Profética* Estereo Picnic and Lollapalooza 2022

### 2021 - 2022

*Art direction and illustration* *Animated short film Color - ido Short Film*. Produced and directed by Estefanía Piñeres

### 2021

*Illustration and animation, Luz de la Noche* Animated radial show for the final report of the Truth Comission of Colombia

*Talante en La Balsa* Collective show at La Balsa Gallery

### 2019 - 2020

*Jósean Log* Audiovisual design for the album “ El tiempo locura todo” by mexican musician Josean Log

### 2019

*Design for “La voz de las manos”* exposition Casa de la Memoria de Medellín Museum

## RECOGNITIONS

### Honorable mention (UPB)

*Author design* (2018)

*Animation* (2018)

*Illustration* (2017)

*Forth semester* (2016)

*Second Semester* (2015)

### Shortfilm “Curupira”

*Winner of Concurso Universitario*

TecnoTelevisión

(2018)



**ISABEL GÓMEZ MACHADO**

Tía  
Oil on canvas  
50 x 70 cm  
2023





**ISABEL GÓMEZ MACHADO**

María Cristina  
Oil on canvas  
31 x 38 cm  
2023

SOLD/ VENDIDA



**ISABEL GÓMEZ MACHADO**

Detrás de todo  
Oil on canvas  
60 x 80 cm  
2023



**ISABEL GÓMEZ MACHADO**

Selfportrait of my mom

Oil on canvas

60 x 80 cm

2023



**ISABEL GÓMEZ MACHADO**

Peso  
Oil on canvas  
100 x 70 cm  
2023



**ISABEL GÓMEZ MACHADO**

Magdalena  
Oil on canvas  
30 x 35 cm  
2023



**ISABEL GÓMEZ MACHADO**

Mamá Laura  
Oil on canvas  
34 x 46 cm  
2023



**ISABEL GÓMEZ MACHADO**

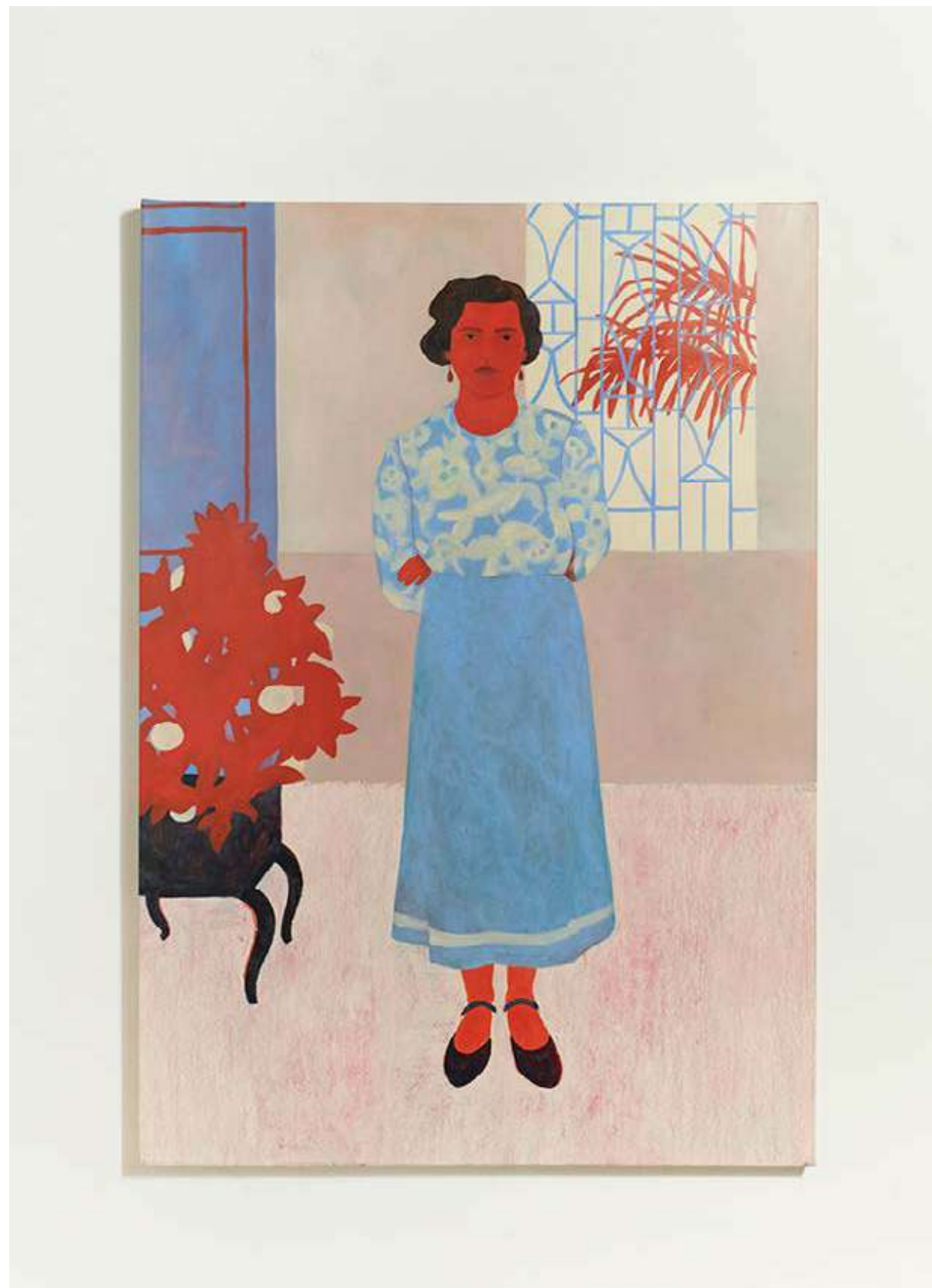
María del Carmen  
Oil on canvas  
34 x 46 cm  
2023



**ISABEL GÓMEZ MACHADO**

Florero Silvestre  
Oil on canvas  
100 x 70 cm  
2023





**ISABEL GÓMEZ MACHADO**

Teresita  
Oil on canvas  
100 x 70 cm  
2023

SOLD/ VENDIDA



**ISABEL GÓMEZ MACHADO**

Ester  
Oil on canvas  
70 x 50 cm  
2023



**ISABEL GÓMEZ MACHADO**

María Ce  
Oil on canvas  
50 x 65 cm  
2023



RADENKO MILAK

# RADENKO MILAK

Tranvik, Yugoslavia  
1980

Lives and works in  
Banja Luka, Bosnia  
Herzegovina

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## MAIN PRIVATE COLLECTIONS

Agnès b.  
Art Collection Telekom  
Collections Karmitz

## BIOGRAPHY

Radenko Milak graduated from the Academy of Art, University of Banja Luka, Bosnia and Herzegovina in 2003, and from the Faculty of Fine Arts, University of Art Belgrade in 2007. He mainly creates paintings, watercolors, drawings, and animation films.

Radenko Milak was born at the crossroads of history. In his youth, he saw his country dissolve; since, he has been a constant traveler, finding in new landscapes, new peoples, and cultures whose diversity and visual richness motivate his portrayal of the world. He develops long series of works that form referential systems, each narrating events from different perspectives.

## SOLO EXHIBITIONS

### 2022

Navigating the Unknown, Priska Pasquer Gallery, Cologne, Germany

Radenko Milak: Disappear here, Rutger Brandt Gallery, Amsterdam, Netherlands

### 2021

*Radenko Milak - Relics of Tomorrow*, Priska Pasquer Gallery, Cologne, Germany

### 2020

*Radenko Milak - 2020 All Over the World*, Watercolors, Priska Pasquer, Cologne, Germany

*Disaster of the Unseen*, Museo de Arte Contemporáneo de Zagreb, Zagreb, Croatia

*All Over the World*, Priska Pasquer Gallery, Cologne, Germany

### 2019

*Fields of Emotional Habits II*, Priska Pasquer Gallery, Cologne, Germany

*Fields of Emotional Habits*, Priska Pasquer Gallery, Cologne, Germany

*University of Disaster*, Universidad Nacional de Colombia, Bogota, Colombia

### 2018

*Escenarios para utopías fallidas (con Pablo Mora)*, curated by Melissa Aguilar, La Balsa Arte, Medellín, Colombia

### 2017

14/09/XX, Christine König Galerie, Viena, Austria

*From the far side of the moon*, Priska Pasquer Gallery, Cologne, Germany

*University of Disaster*, Radenko Milak with international guests, curated by Christopher Yggdre, Sinziana Ravini, Fredrik Svensk, Anna van der Vliet, Bosnia and Herzegovina hall, 57th International Art Exhibition, The Venice Biennale, Venice, Italy

**2016**

*Radenko Milak*, curada por León Krempel, Rutger Brandt Gallery, Amsterdam, Netherlands

*Promise of an Image*, Galerie Les Filles du Calvaire, Paris, France

**2015**

*University of Disaster & Endless Movie*, Balsa Arte Gallery, Bogota, Colombia

**2014**

*365 - Image of Time*, Kunsthalle, Darmstadt, Germany

*Big Time*, curaduría de León Krempel, Priska Pasquer Gallery, Cologne, Germany

*Unfinished Story*, Patricia Dorfmann Gallery, Paris, France

**2012**

*I Have Said Too Much I Have Not Said Enough*, Duplex/100m2, Sarajevo, Bosnia and Herzegovina

*And What Else Did You See? – I Couldn't See Everything!*, curated by Branislav Dimitrijević, Museum of Contemporary Art, Belgrade, Serbia

**2006**

*Intimacy of Planetary Experience*, Museum of Contemporary Art Banja Luka, Banja Luka, Bosnia and Herzegovina

**"Dates", project in collaboration with Roman Uranjek****2019**

*Dates 9*, Ani Molnár Gallery, Budapest, Hungary

**2016**

*Dates 7*, Galerija Fotografija, curada por Ani Molnár, Liubliana, Slovenia

*Dates 6 (Historical Encounters)*, Krank Art Gallery, Stambul, Turkey

*Dates 5*, curada por Tevž Logar, Eastwards Prospectus Gallery, Bucarest, Romania

*Dates 4*, Duplex/100m2, Sarajevo, Bosnia and Herzegovina

*Dates 3*, curada por Zoran Đaković Minniti, Belgrade cultural center, Belgrade, Serbia

**2015**

*Dates 2*, Museo de Arte Contemporáneo, Zagreb, Croatia

*Dates 1*, curada por Dr. Sc. Sarita Vujković, Gallery of Matica Srpska, Novi Sad, Serbia

**BIENNIALS****2018**

Bienal de Kochi Muziris, curada por Anita Dube, Kochi, India

Salón 57 de octubre, The Marvellous Cacophony, curada por Gunnar B. Kvaran and Danielle Kvaran, Belgrade, Serbia

Kampala Art Biennale, The Studio, curada por Simon Njami, Kampala, Uganda

**2017**

Venece Biennial, University of Disaster, Radenko Milak, with special guests, curated by Christopher Yggdre, Sinziana Ravini, Fredrik Svensk, Anna van der Vliet, Pavilion de Bosnia and Herzegovina, 57th International Art Exhibition, Venece, Italy

**2014**

Canakkale IV International Biennale, curada por Deniz Erbas, Canakkale, Turkey

**2011**

*No Network – 1st Time Machine*, Biennale of Contemporary Art, D-O ARK Underground, Konjic, Bosnia and Herzegovina

**GROUP EXHIBITIONS****2021**

Art Rotterdam 2021, Rutger Brandt Gallery, Amsterdam, Netherlands

Winds of Change, Nft Art Exhibition, curated by Priska Pasquer and Christiane Maria Schneider, Priska Pasquer Gallery, Cologne, Germany

**2020**

Our Duty Is To Experiment, 20 Years Galerie Priska Pasquer, Priska Pasquer Gallery, Cologne, Germany

Me, Myself and I, Christine König Galerie, Vienna, Austria

Deceptive Images, Playing with Painting and Photography, Marta Herford Museum, Herford, Germany

Black Album / White Cube, A Journey into Art and Music, Kunsthal Rotterdam, Rotterdam, Netherlands

On Equal Terms II, Priska Pasquer Gallery, Cologne, Germany

**2019**

Art Düsseldorf 2019, Priska Pasquer Gallery, Düsseldorf, Germany

Dates 9, Ani Molnár Gallery, Budapest, Hungary

Priska Pasquer at Art Cologne 2019, Priska Pasquer Gallery, Cologne, Germany

Fields of Emotional Habits Albrecht Schäfer - Radenko Milak, Priska Pasquer Gallery, Cologne, Germany

Listen to Us – Artistic Intelligence, Deutsche Telekom Art Collection, curated by Rainald Schumacher and Nathalie Hoyos, Plovdiv, Bulgaria

Now Is The Time, Kunstmuseum Wolfsburg, Wolfsburg, Germany

Hyper! A Journey Into Art And Sound, curada por Max Dax, Deichtorhallen, Hamburg, Germany

**2018**

Facing Gaia, Christine König Galerie, Vienna, Austria

Sans Tambour ni Trompette, cent ans de guerre, Faux Mouvement, Metz, France

Kochi Muziris Biennale 2018, Kerala, India

Homo Interior, Centro Cultural Italiano, Belgrade, Serbia

Salón 57 de Octubre, Belgrade City Museum, Belgrade, Serbia

The Studio, Kampala Art Biennale 2018, Kampala, Uganda

CUT/REZ – Examples of collage in artistic practices in Central and Eastern Europe from the Avant-garde to the present, Contemporary Art Museum, Zagreb, Croacia

**2017**

Vojna, War, Krieg, Koroška galerija, Slovenj Gradec, Slovenia

Issues of Uncertainty, Ani Molnár Gallery, Budapest, Hungary

On aime l'art...!!, agnès b. collection, curada por Eric Mézil, Collection Lambert, Aviñón, France

Planet 9, Kunsthalle, Darmstadt, Germany

Symptoms of Society, curada por Alenka Gregoric, Guangdong Museum of Art, Guanzhou, Guangdong, China

Magnier, Galerie Les Filles du Calvaire, Paris, France

Formes cinématographiques, Patricia Dorfmann Gallery, Paris, France

**2016**

Alineamientos, La Balsa Arte, Bogota, Colombia

Vivre! – La collection agnès b., curada por Sam Stourdzé, Musée National de l'Histoire de l'Immigration, Paris, France

Schnittschnitt, Kunsthalle, Darmstadt, Germany

The Pleasure of Love, curada por David Elliott, Salón 57 de Octubre, Belgrade, Serbia

Aquarées, Galerie Bernhard Bischoff & Partner, Berna, Switzerland

Contemporary Thesaurus, Žana Vukičević, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia

Who Are Your #femaleheroes?, curada por Jeanette Zwingenberger and Priska Pasquer, Priska Pasquer Gallery, Cologne, Germany

Répétition, curada por Nicola Lees and Asad Raza, Villa Empain, Boghossian Foundation, Brussels, Belgium

Malerei als Film, Kunsthalle, Darmstadt, Germany

Shape of Time – Future of Nostalgia, National Museum of Contemporary Art (MNAC), Bucarest, Romania

**2015**

Fluctuat Nec Mergitur, Galerie Patricia Dorfmann, Paris, France

Notes on the Beginning of the Short 20th Century, Emil Filla Gallery, Usti nad Labem, Czech Republic

Hommage à Malevich: Black Square Continued, curada por Mateja Podlesnik, City Art Gallery Liubliana, Liubliana, Slovenia

Notes on the Beginning of the Short 20th Century, curada por Andrea Domesle and Frank Eckhardt, Quartier21, Vienna, Austria

New Space/Accrochage, Priska Pasquer Gallery, Cologne, Germany

Les Témoins, Centre d'art de Colomiers, Colomiers, France

**2014**

Memory of Violence – Dreams of the Future 1914-18 / 2014, curada por Sanja Kojić Mladenov, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia

Notes on the Beginning of the Short 20th Century, Kultur Forum Dresden, Dresde, Germany

4th International Canakkale Biennial, curada por Deniz Erbas, Canakkale, Turquía

Il s'en est fallu de peu, curada por Sandrine Wymann, La Fonderie, Mulhouse, France

Sans tambour ni trompette, Cent ans de guerres, curada por Julie Crenn and Maud Cosson, La Graineterie, Houilles, France



(Hi)Stories, Bernhard Bischoff & Partner Gallery, Berna, Switzerland

Memory Lane, curada por Pierre Courtin, Galerie du Jour – agnès b., París, France

## 2013

En-Lighted, Bernhard Bischoff & Partner Gallery, Berna, Switzerland

Show Room One, Duplex/10m2, Sarajevo, Bosnia and Herzegovina

## 2012

Bild-Gegen-Bild, Haus der Kunst München, Munich, Germany

Subjektive Empfindlichkeiten/5 Positionen, curada por Elio Krivdi, Künstlerhaus Viena, Vienna, Austria

## 2011

No Network – 1st Time Machine Biennale of Contemporary Art, D-O ARK Underground, Konjic, Bosnia and Herzegovina

## 2008

Salon of the Revolution, HDLU – Croatian Association of Artists, Zagreb, Croatia

## 2006

Eastern Neighbours, curada por Dunja Blazevic, Cultural Center Babel, Utrecht, Netherlands

Memory (W)hole, Museum of Contemporary Art Banja Luka, Banja Luka, Bosnia and Herzegovina

## RESIDENCIES

2019 L'Accolade, Paris, France

2012 Premio Combat, Italy

## COLLECTIONS

City of Lyon, Francia

Folkwang Museum, Essen, Germany

Hessisches Landesmuseum, Darmstadt, Germany

Jewish Museum, Frankfurt, Germany

Kunstmuseum Wolfsburg, Wolfsburg, Germany

Museum of Contemporary Art of the Republic of Srpska, Banja

Luka, Bosnia and Herzegovina

National Art Gallery of Bosnia and Herzegovina, Sarajevo,

Bosnia and Herzegovina

The Albertina Museum, Vienna, Austria

Ludwig Museum of Contemporary Art, Budapest, Hungary

## PUBLICATIONS

Milak, Radenko, University of Disaster, La Biennale di Venezia, MSURS, 2017

Milak, Radenko, 365, Verlag der Buchhandlung Walther König, Cologne, 2014

Dander, Patrizia and Lorz, Julienne, Bild Gegen Bild/Image Counter Image: Haus der Kunst, Múnich en asociación con Verlag der Buchhandlung Walther König, 2012.



**RADENKO MILAK**

La Habana  
From the series Anthropocene

watercolor mounted on wooden panel  
200 x 140 cm  
2023



**RADENKO MILAK**

Tokyo  
From the series Anthropocene

watercolor mounted on wooden panel  
200 x 140 cm  
2023



**RADENKO MILAK**

Brazilia  
From the series Broken Time

watercolor  
100 x 70 cm  
2023



**RADENKO MILAK**

Brazilia  
From the series Broken Time

watercolor  
50 x 50 cm  
2023

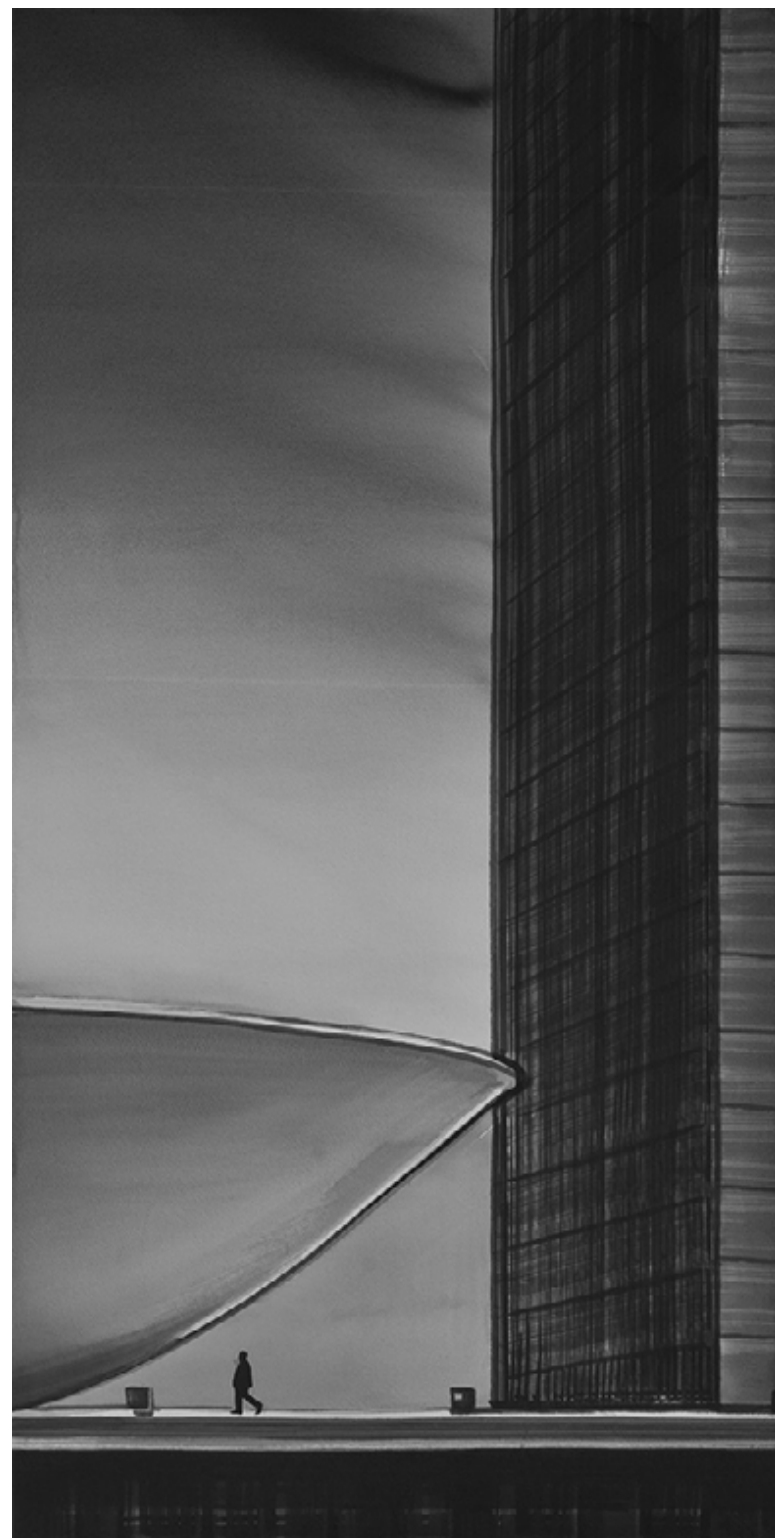


**RADENKO MILAK**

Brazilia  
From the series Broken Time

watercolor  
50 x 50 cm  
2023

SOLD/ VENDIDA



**RADENKO MILAK**

Brazilia  
From the serie Broken Time

watercolor  
100 x 50 cm  
2023

SOLD/ VENDIDA



**RADENKO MILAK**

HER(O)S

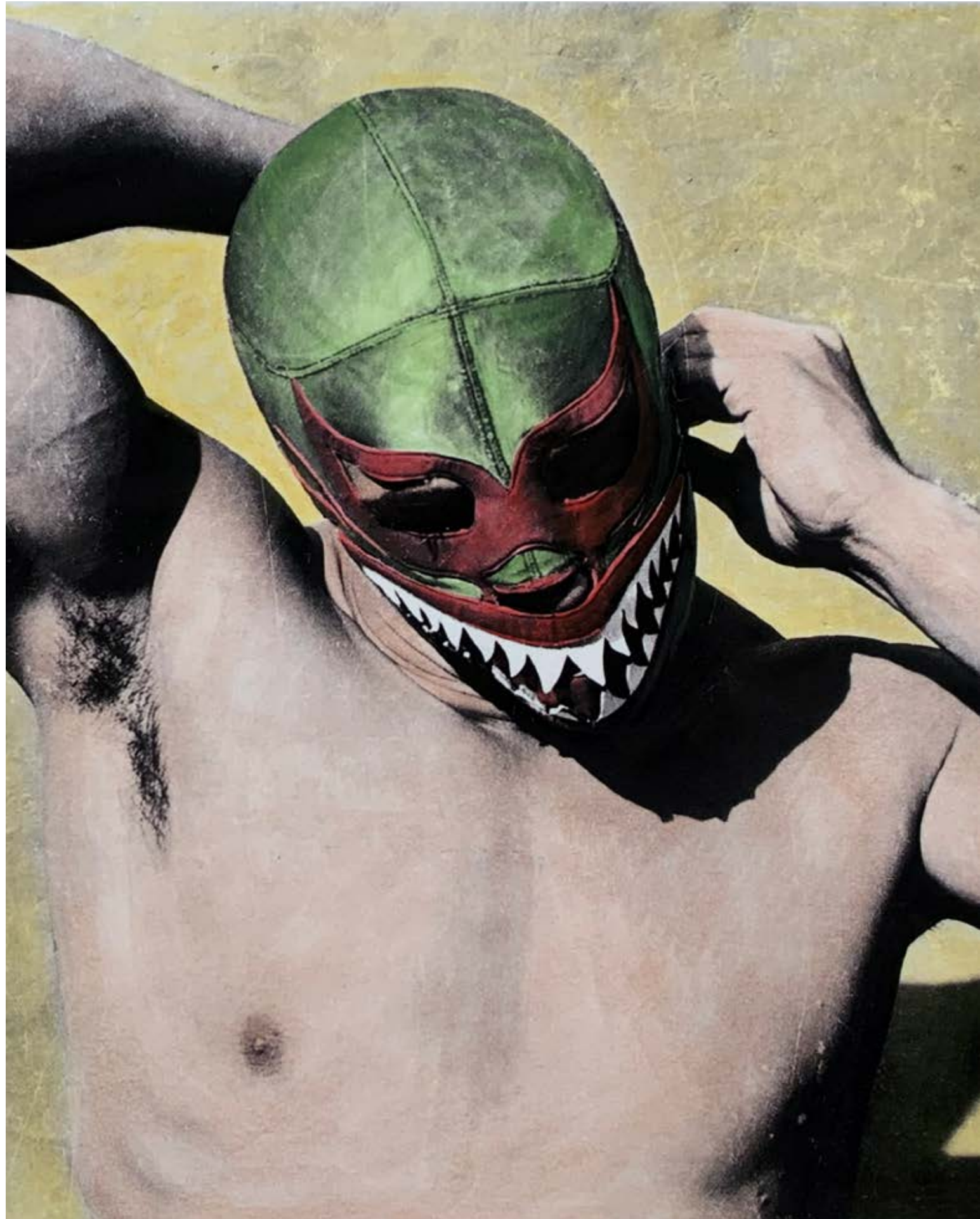
Polyptych

Watercolor on archer paper

250 x 170 cm

2022





ANDRÉS FELIPE ORJUELA

# ANDRÉS ORJUELA

**Bogotá, Colombia  
1985**

**Lives and works in  
Ciudad de México**

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## BIOGRAPHY

Andres Orjuela holds a Master's Degree in Plastic and Visual Arts from the National University of Colombia, where he obtained the University's Honorary Degree. He also holds a Master's Degree in Visual Arts and a Doctorate in Art and Design from the Universidad Nacional Autónoma de México.

His work is in dialogue with research on the consumption of images, memory and mass culture. In this work, direct appropriation operates as a strategy to point out, displace or interrupt the power structures that regulate and administer the circulation and consumption of images of violence and social criticism. Through a process of classification and contrast of information, Orjuela examines these images that are veiled and obstructed in their course, and bets to critically and politically influence the complex relationships between mass culture, modes of consumption, conditions of spectacularity of images and forms of subjectivation.

## SOLO EXHIBITIONS

### 2022

*Under the Mask: Monstruos y otras criaturas perversas*, La Balsa Arte, Bogotá and Medellín, Colombia

### 2018

*'Archivo Muerto 'o como la memoria histórica de un país se en torno a la violencia se tira a la basura*, FoLa, Buenos Aires, Argentina

*Memorias de una utopía: arte y activismo en mayo del 68*, Fundación Arkhe, Bogotá, Colombia

**2016**

*Miserere: Vestigios de una historia*, Curated by Irving Domínguez Espacio El Dorado, Bogotá, Colombia

**2015**

*Palomas y Piedras*, SKETCH Gallery, Bogotá, Colombia

*Brindar con extraños*, Karen Huber Gallery, Ciudad de México

**2012**

*Edén*, Espacio 77, Curated by Camilo Chico, Bogotá, Colombia

**2010**

*Ecosistemas de la ausencia*, Sebastian Foundation, México D.F. México

**2008**

*Aves de Rapiña*, Universidad Nacional de Colombia, Bogotá, Colombia

**GROUP EXHIBITIONS**

**2022**

*En condición de reposo*, Lia Laboratorio / Lia Faro Bogotá, Colombia

*Periódicos de ayer*, Curated by Maria Wills and Alexis Fabry, Miguel Urrutia Art Museum, Banco de la República, Bogotá, Colombia

**2020**

*Colombia múltiple*, Tolima Museum of Art, Ibague, Colombia

**2019**

*Revistas, videos y narco archivos*, Gilberto Álzate Avendaño Foundation, Bogotá, Colombia

*De Bravo al Plata*, Exhibition first Latin American photography contest, Photography Cuatro Caminos Museum, Ciudad de Mexico

**2018**

*Noches Fieras 1970-2017*, Leticia and Stanislas Poniatowski collection, El Chopo Museum, México D.F., México

*Animalista: Genealogías, Violencias, Respuestas*, Monument to Heroes, Bogotá, Colombia

*La Vuelta*, Curated by Carolina Ponce de León and Sam Stourdzé, Medellin Museum of Modern Art, Colombia

*Los arquitectos salvajes: Arquitectura y arte contemporáneo en Colombia*, Cámara de Comercio de Bogotá, Chapinero, Bogota, Colombia

**2017**

*Una línea de polvo*, Museum of Contemporary Art, Bogotá, Colombia

*Infranomadas*, Casa Hoffmann, Bogotá, Colombia

*Foam Talent London*, Beaconsfield Gallery Vauxhall, London, Inglaterra

*Foam Talent NY*, curated by Mirjam Kooiman, Red Hook Labs, Brooklyn, EE.UU.

## 2016

*El tormento y el éxtasis: arte de origen latinoamericano en las colecciones de Mallorca*, Museu d'art modern contemporani de Palma ESBALUARD, Palma de Mallorca, Spain

*Foam Talent Unseen*, Amsterdam, Netherlands

*Arquivo Ex Machina: Identidad y conflicto en Latinoamérica*, IV Foro Latinoamericano de fotografía, ITAU Cultural, Sao Pablo, Brasil

*Las apariencias engañan, Exploraciones a partir de la fotografía en México*, El Chopo Museum, México, D.F., México

## 2015

*Fourth Word: Current Photography from Colombia*, San Francisco Camera Work, San Francisco, EE. UU.

## 2014

*Andrés de Santamaría, los años colombianos (1893-1911)* MAMBO, Medellín, Colombia

*Bellos jueves*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina

## 2013

*Visible Invisibilization, Aproximaciones entorno a la Violencia*, International Exhibition, City of Querétaro Museum, Querétaro, México

## 2012

*A/B GRAMATURA*, Sao Pablo, Brasil

*Técnicas del desaparecimiento*, Araujo, Guantánamo, Cuba

*Política de la imagen: video arte contemporáneo en Colombia*, Guerrero Academy, Bogotá, Colombia

## 2011

*Taxonomía Ex Fábula*, Centro Cultural Border, México, D.F., México

*Just in Case this is the End*, Museo Casa de Lago, México D.F., México

## 2010

*A 100 años... Una visión contemporánea*, MUCA-CU, México D.F., México

## 2009

*El efecto collage y la práctica artística contemporánea*, Manuel E. Amador Gallery, Universidad de Panamá, Panamá

*Oasis Cotidianos*, Museum of Contemporary Art, Universidad Nacional de Colombia, Bogotá, Colombia

## BIENNIALS

### 2015

10a Bienal de Mercosur, Curaduría Gaudêncio Fidelis, Porto Alegre, Brasil

**2014**

Xvi Bienal De Fotografia De México, Centro de la Imagen Monterrey, Culiacán, México

**2006**

VI Bienal de Venecia de Bogotá, Bogotá, Colombia

**COLLECTIONS**

Bachue Collection, Colombia

ArtNexus Collection, Colombia and EE.UU.

Arkhe Foundation Collection, Colombia

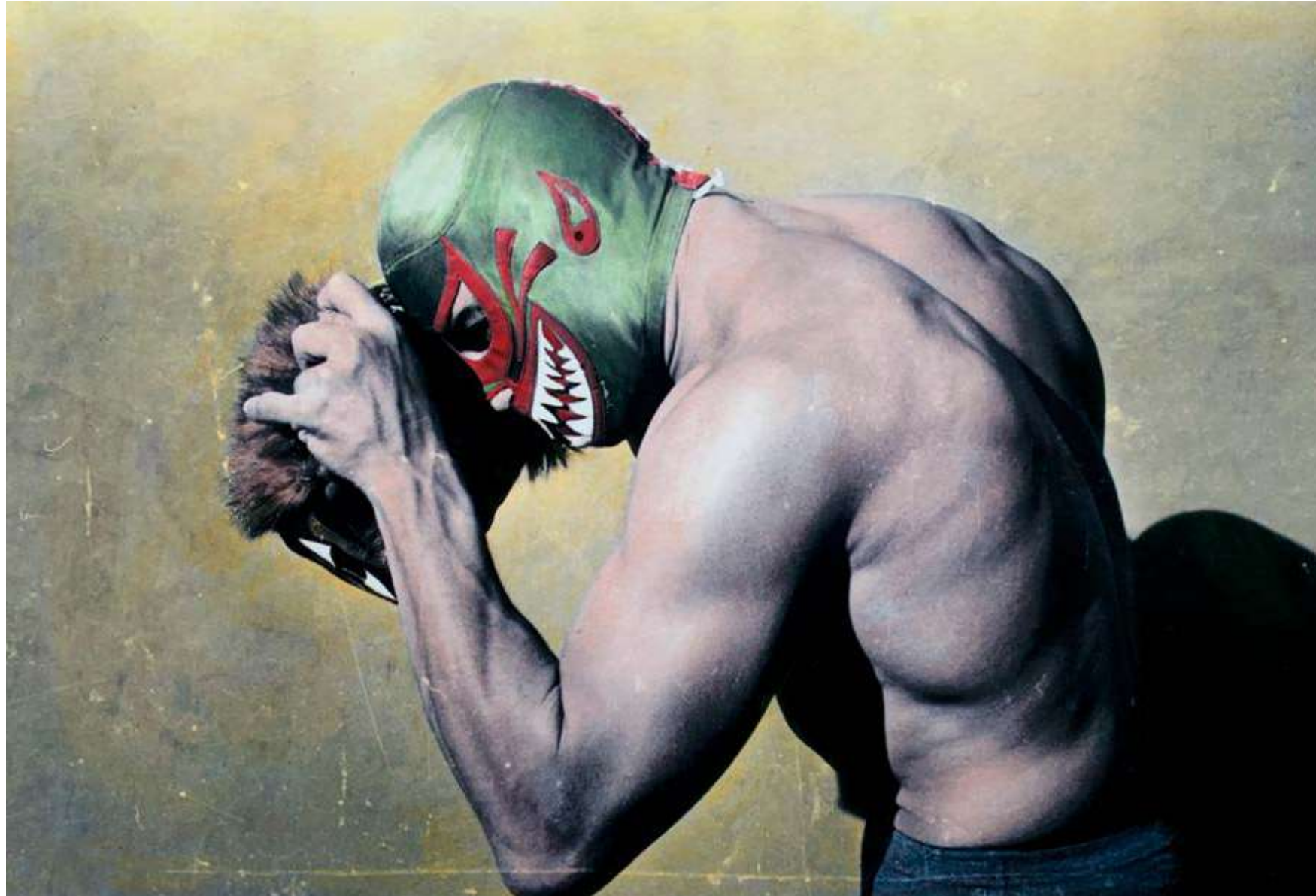
FoLa Collection, Argentina

Secretaria de Hacienda México, México

Televisa, México

Centro de Documentación, Información e investigación Arkheia MUAC, UNAM, México

Leticia and Stanislas Poniatowski, Francia



**ANDRÉS ORJUELA**

Megalodón I  
Stock photography copy in cotton paper,  
illuminated with Marshall Oils  
55 x 42 cm  
2022



**ANDRÉS ORJUELA**

Megalodón II  
Stock photography copy in cotton paper,  
iluminated with Marshall Oils  
55 x 42 cm  
2022

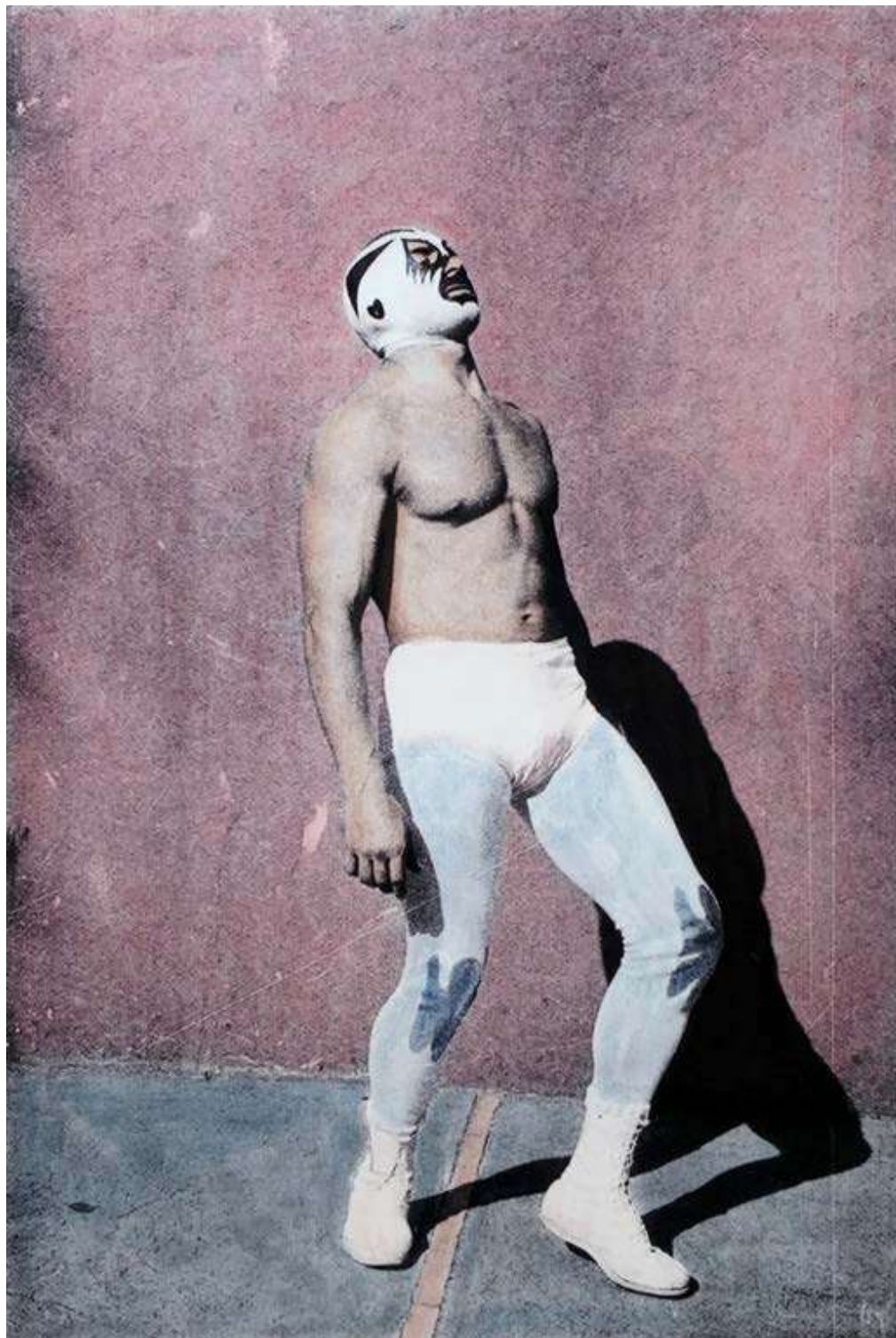
SOLD/ VENDIDA



**ANDRÉS ORJUELA**

Megalodón III  
Stock photography copy in cotton paper,  
iluminated with Marshall Oils  
110 x 152 cm  
2022





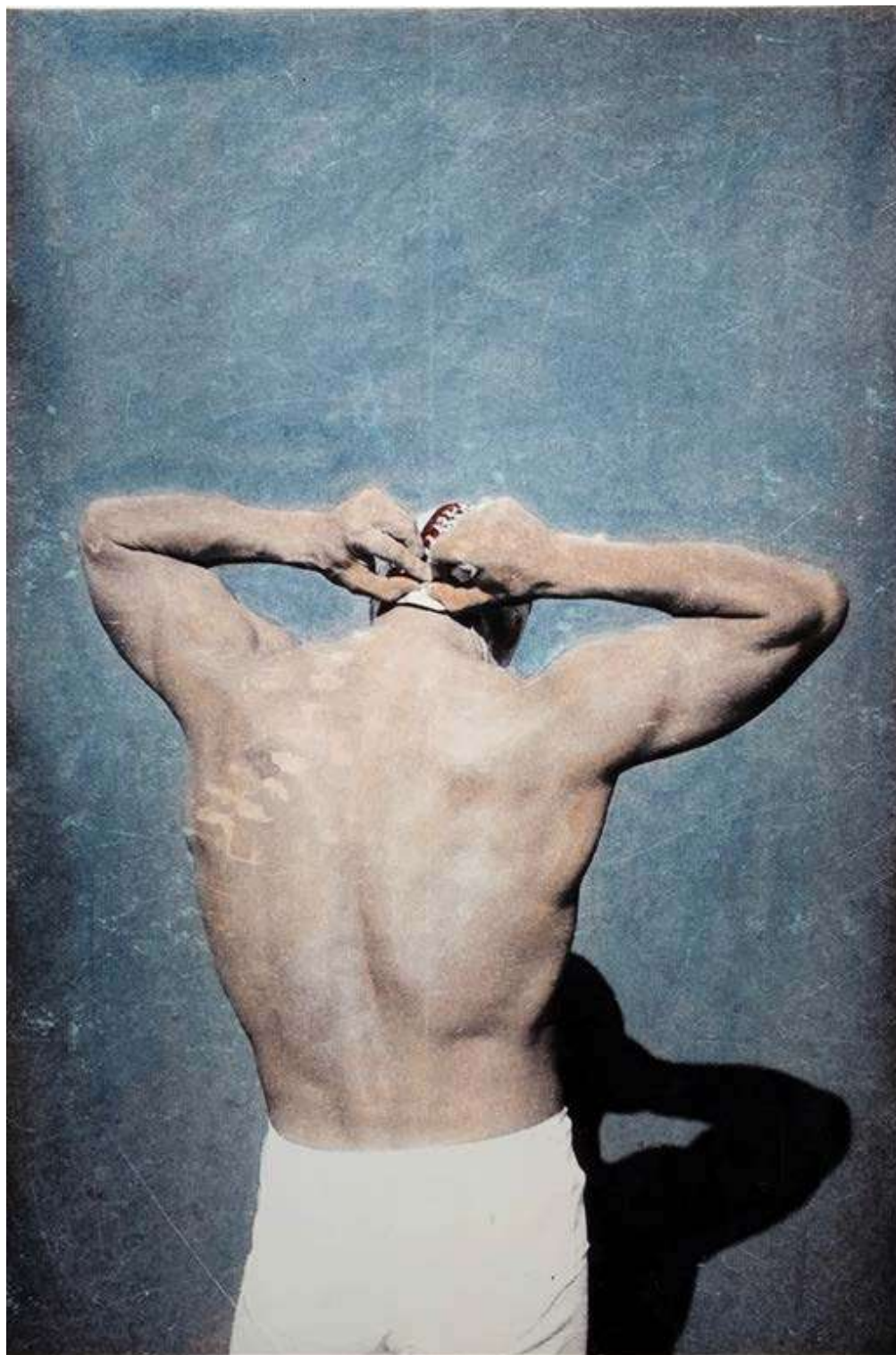
**ANDRÉS ORJUELA**

El Martirio I  
Stock photography copy in cotton paper,  
illuminated with Marshall Oils  
55 x 42 cm  
2022



**ANDRÉS ORJUELA**

Mil Máscaras  
Stock photography copy in cotton paper,  
iluminated with Marshall Oils  
55 x 42 cm  
2022



**ANDRÉS ORJUELA**

Back

Stock photography copy in cotton paper,  
iluminated with Marshall Oils

55 x 42 cm

2022



**ANDRÉS ORJUELA**

Brothers  
Stock photography copy in cotton paper,  
illuminated with Marshall Oils  
55 x 42 cm  
2022



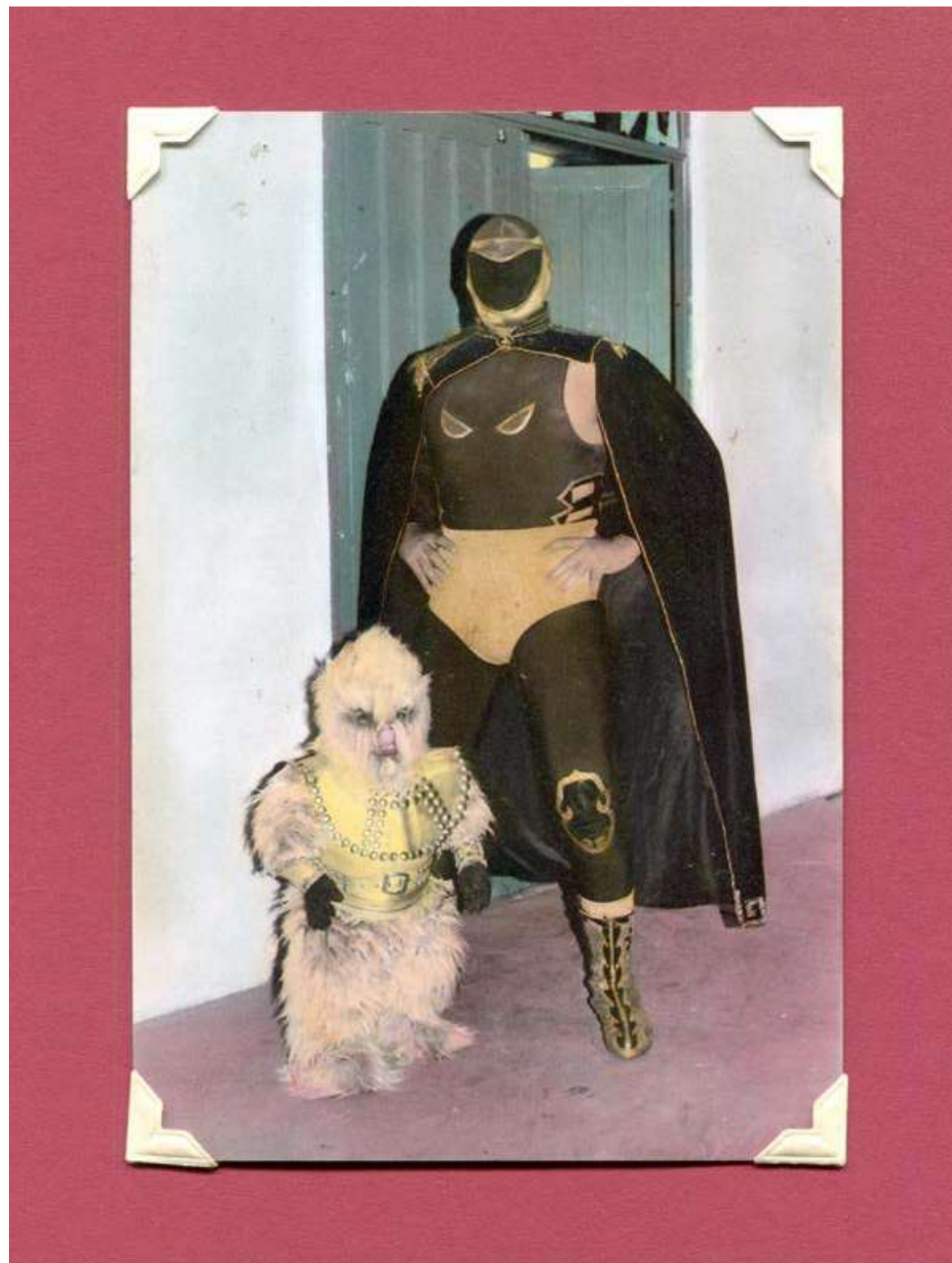
**ANDRÉS ORJUELA**

Arms

Stock photography copy in cotton paper,  
illuminated with Marshall Oils

55 x 42 cm

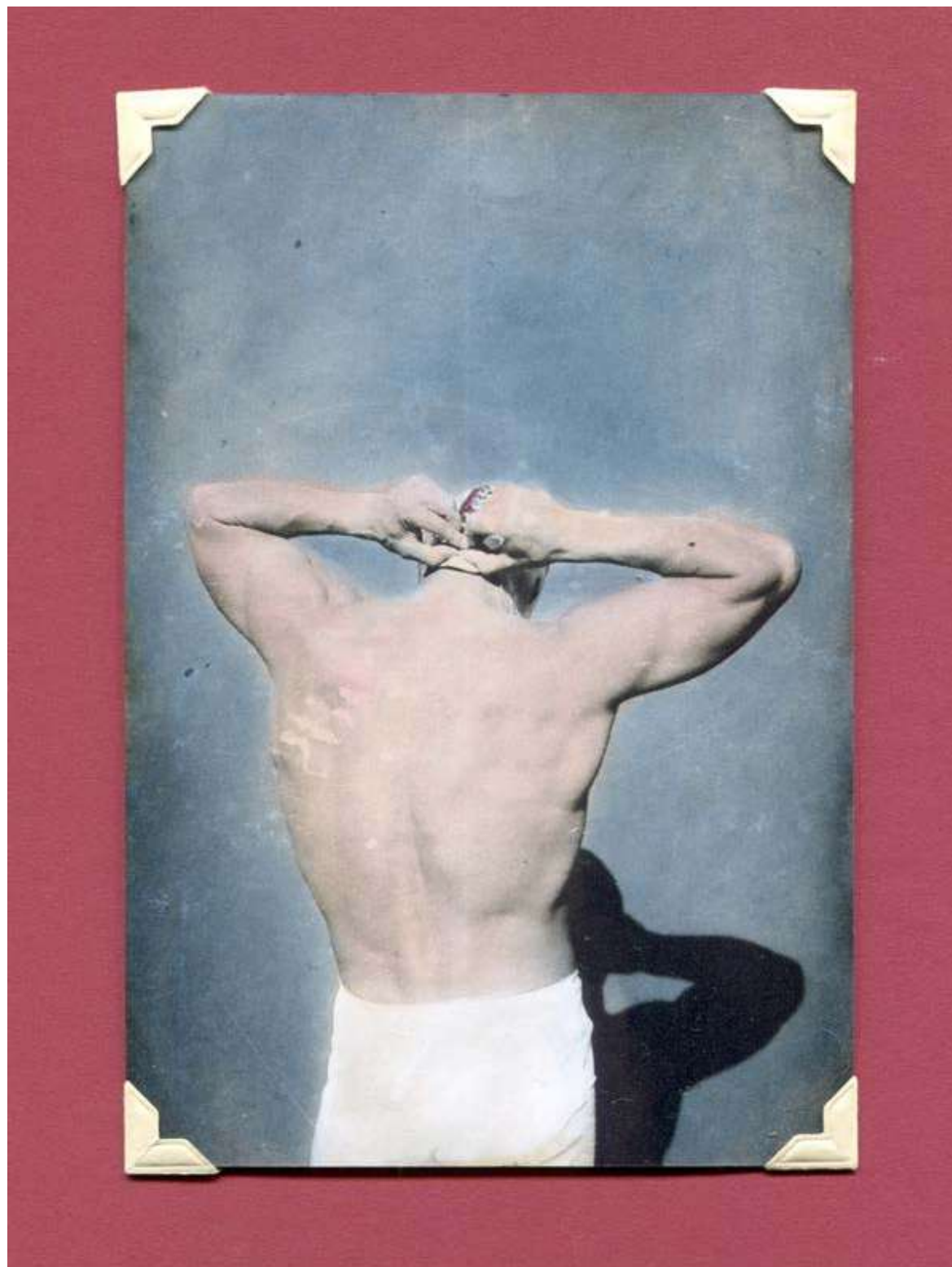
2022



**ANDRÉS ORJUELA**

Aluche  
Vintage photograph intervened with Marshall  
oils  
15 x 11 cm  
2023

SOLD/ VENDIDA



**ANDRÉS ORJUELA**

Back  
Vintage photograph intervened with Marshall  
oils  
15 x 11 cm  
2023

SOLD/ VENDIDA



**ANDRÉS ORJUELA**

Brothers  
Vintage photograph intervened with Marshall  
oils  
11 x 15 cm  
2023

SOLD/ VENDIDA

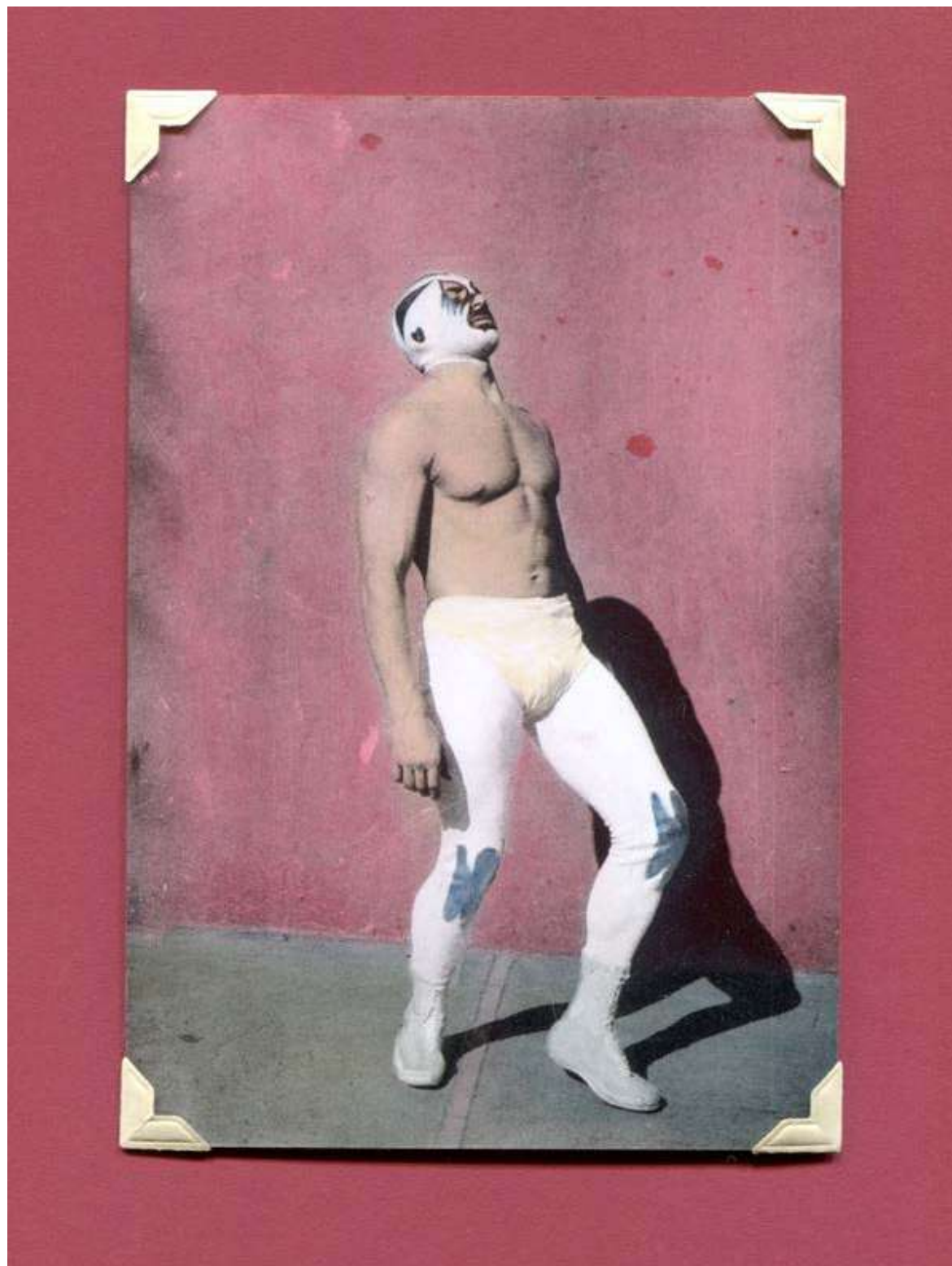




**ANDRÉS ORJUELA**

Arms  
Vintage photograph intervened with Marshall  
oils  
11 x 15 cm  
2023

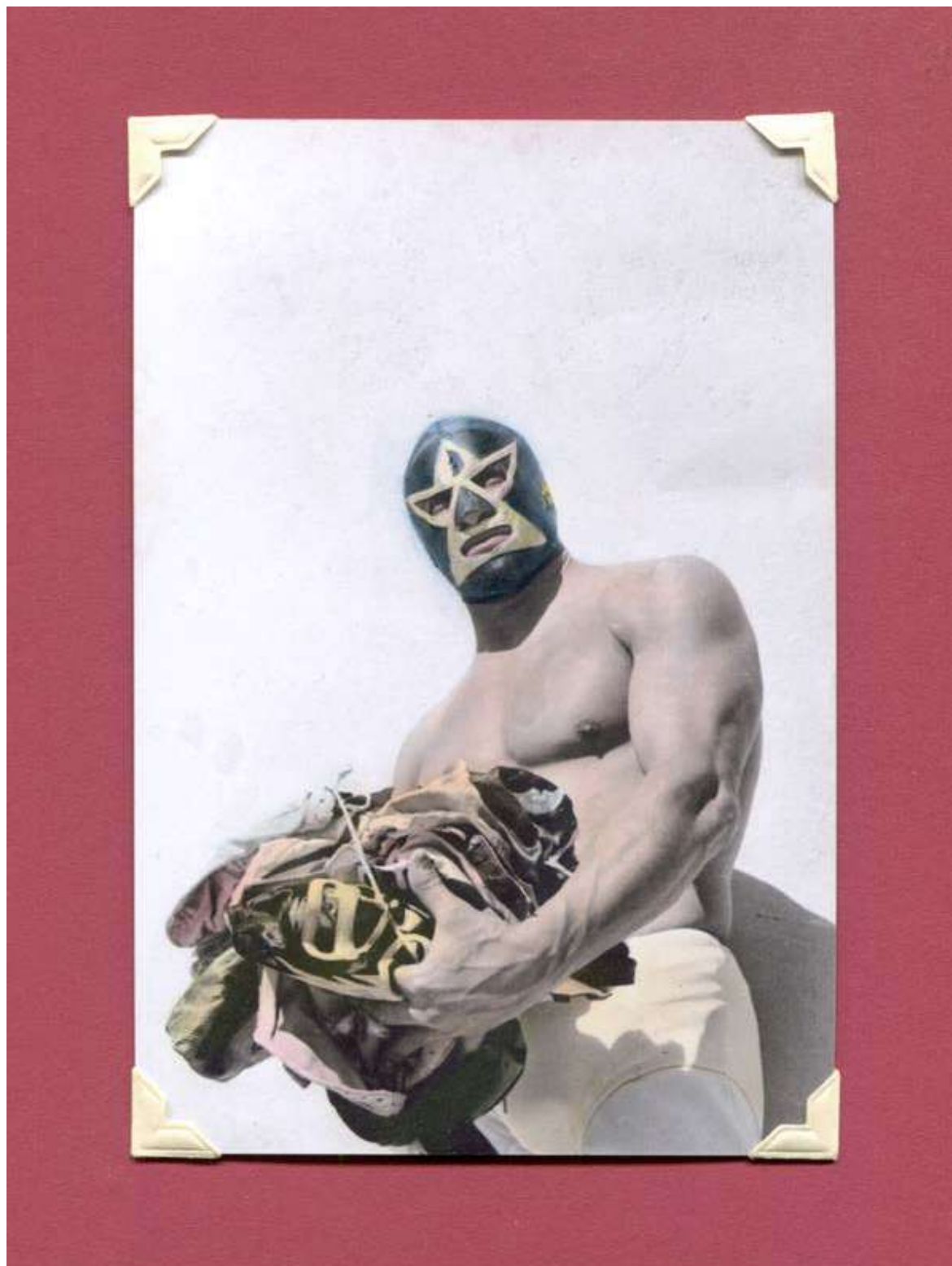
SOLD/ VENDIDA



**ANDRÉS ORJUELA**

Martirio  
Vintage photograph intervened with Marshall  
oils  
15 x 11 cm  
2023

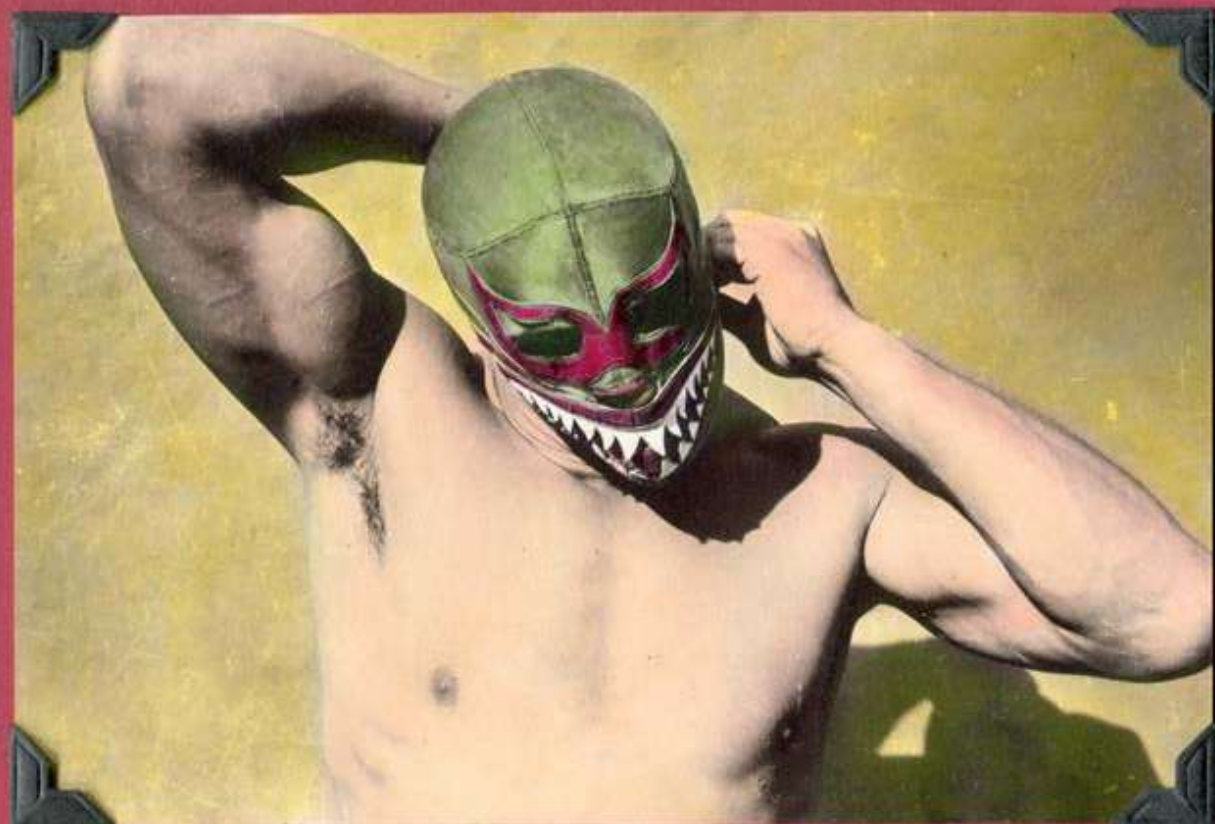
SOLD/ VENDIDA



**ANDRÉS ORJUELA**

Mask  
Vintage photograph intervened with Marshall  
oils  
15 x 11 cm  
2023

SOLD/ VENDIDA



**ANDRÉS ORJUELA**

Megalodón I  
Vintage photograph intervened with Marshall  
oils  
11 x 15 cm  
2023

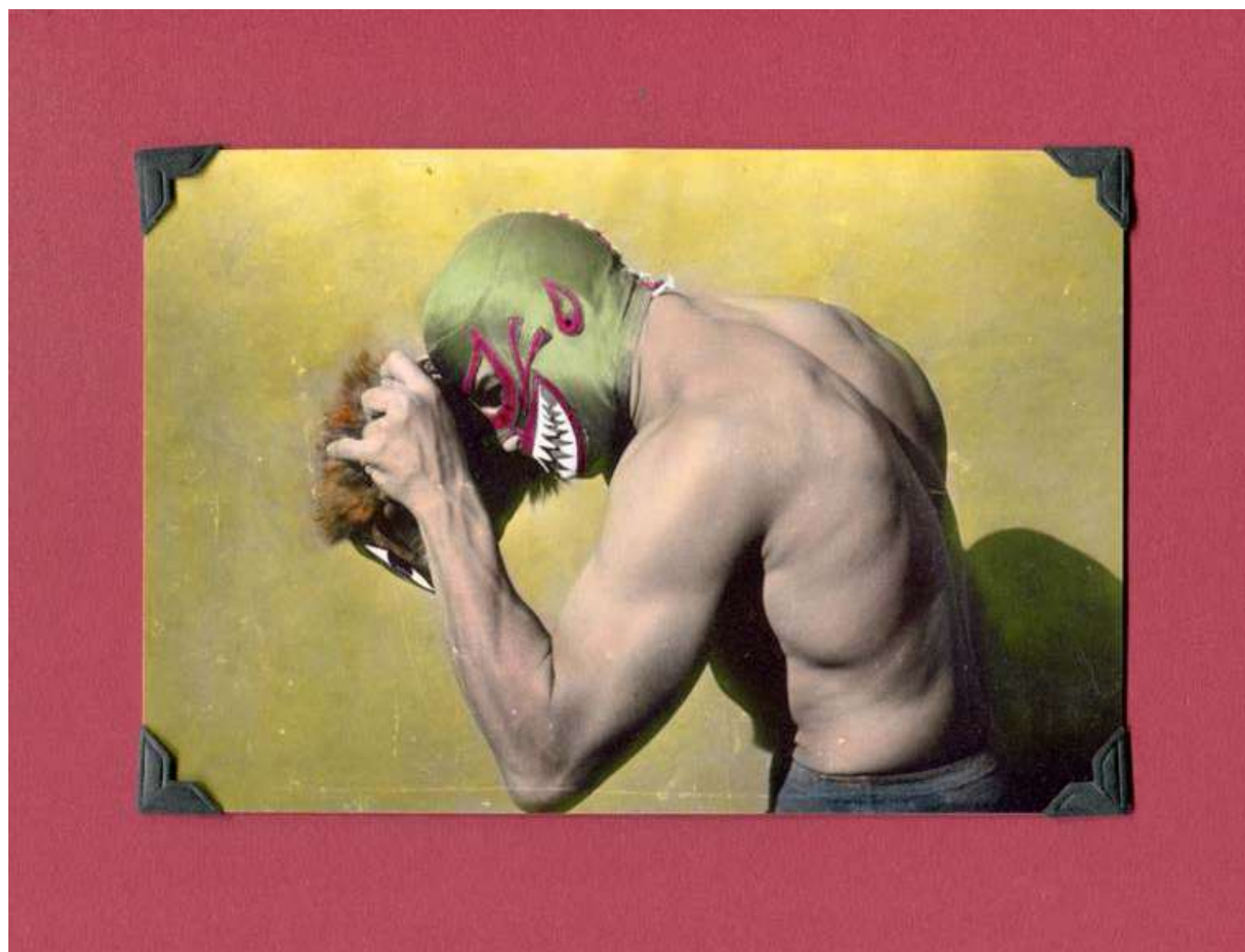
SOLD/ VENDIDA



**ANDRÉS ORJUELA**

Megalodón II  
Vintage photograph intervened with Marshall  
oils  
11 x 15 cm  
2023

SOLD/ VENDIDA



**ANDRÉS ORJUELA**

Megalodón III  
Vintage photograph intervened with Marshall  
oils  
11 x 15 cm  
2023

SOLD/ VENDIDA