



Untitled Art, Miami Beach

Julián Burgos
Ramón Laserna
Radenko Milak
Andrés Monzon
Jeison Sierra

NOVEMBER 29 - DECEMBER 3, 2022

Carrera 9 # 73-44 Local 2B, Bogotá.
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To imagine art is to ponder an activity of visualization and thinking that is in itself a “way of life”.

We borrow this concept from the late works by Ludwig Wittgenstein, to express an idea that serves to underline that art is not relative truth, but an expression of the masterly use of a visual language that is embedded in a context of thoughts and human activities, fears, and plans. Thus, members of different conceptual approaches can engage in dialogue with each other from a fundamentally human perspective; landscape, form, and abstraction can be defined as the common thread that weaves these works together, but above all, a conviction of the power of art to communicate a series of shared values.

The work of Julián Burgos, Radenko Milak, Ramón Laserna, Jaison Sierra, and the sculptor Andrés Monzón, seem to share a world view that is not referred to as proximity or familiarity but as a deeply rooted connection to art as a form of language. A language that, for these artists, is based on aesthetical convictions that constitute for each one a “way of life”. Though their work may vary in time, these artists have in common a fully developed and matured language that is open to cross-dialogue.

Radenko Milak continues to evolve his monumental works with a renewed perspective on the effects of the urban as the omnipresent contemporary inhabited space. A defining element of a “form of life” that has become, finally and after centuries, practically the only place known to society.

Jaison Sierra, a new artist in our gallery, has lived periods of his life in a great territory known as “Bajo Cauca” which is a vital hydrological resource in Colombia. These landscapes of his youth possess, along with rich natural forests, some of the flora and fauna that has not been classified yet. Nevertheless, this region is strife with illegal gold exploitation, paramilitary presence, and generalized violence.

For Sierra, this tropical ecosystem is a part of his identity and to represent it in his oil paintings is tantamount to an act of resistance.

Andrés Monzón’s work explores the negotiations that surround the construction and preservation of memory and cultural identity. His work sometimes explores elements of identity, while mixing them with abstract forms that bring to mind the iconography and traditions of Latin American popular culture. His work is characterized by the purity and solidness of his forms.

These works resonate similarly with the works of **Ramón Laserna**, whose abstract drawings evoke the mid-twentieth century optical Latin American art. His experimentation rotates on the ideas of line, color, and light. With these elements, he produces ethereal vibrating images that refer to the idea of interaction between abstraction and the elimination of geometrical volume.

The works by these five artists are in dialogue with each other, ultimately illuminating the frontiers of art and a possible crossing of forms of life, from a fundamentally human perspective.



JULIÁN BURGOS

Burgos's work expands the limits of painting as a medium, while investigating its codes and possibilities. Beyond the playful appearance, Burgos's work arises from complex historical, artistic and philosophical references. It explores the relationship between image and representation, between the individual and the collective, and integrates simultaneous acts of appropriation and decontextualization. This is how Julián makes painting an affective space, in which the hierarchy structure of figures in space is fragmented and reorganized within the plane of a painting, suggesting a dissolution and reconfiguration of the baroque canons.



JULIÁN BURGOS

Untitled
Check list ecopencil on paper
31.5 x 60 cm
50 x 79 cm (with frame)
2022



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Untitled
Check list ecopencil on paper
31.5 x 60 cm
50 x 79 cm (with frame)
2022



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Untitled
Check list ecopencil on paper
31.5 x 60 cm
50 x 79 cm (with frame)
2022



JULIÁN BURGOS

Untitled
Oil on canvas
31.5 x 60 cm
50 x 79 cm (with frame)
2022



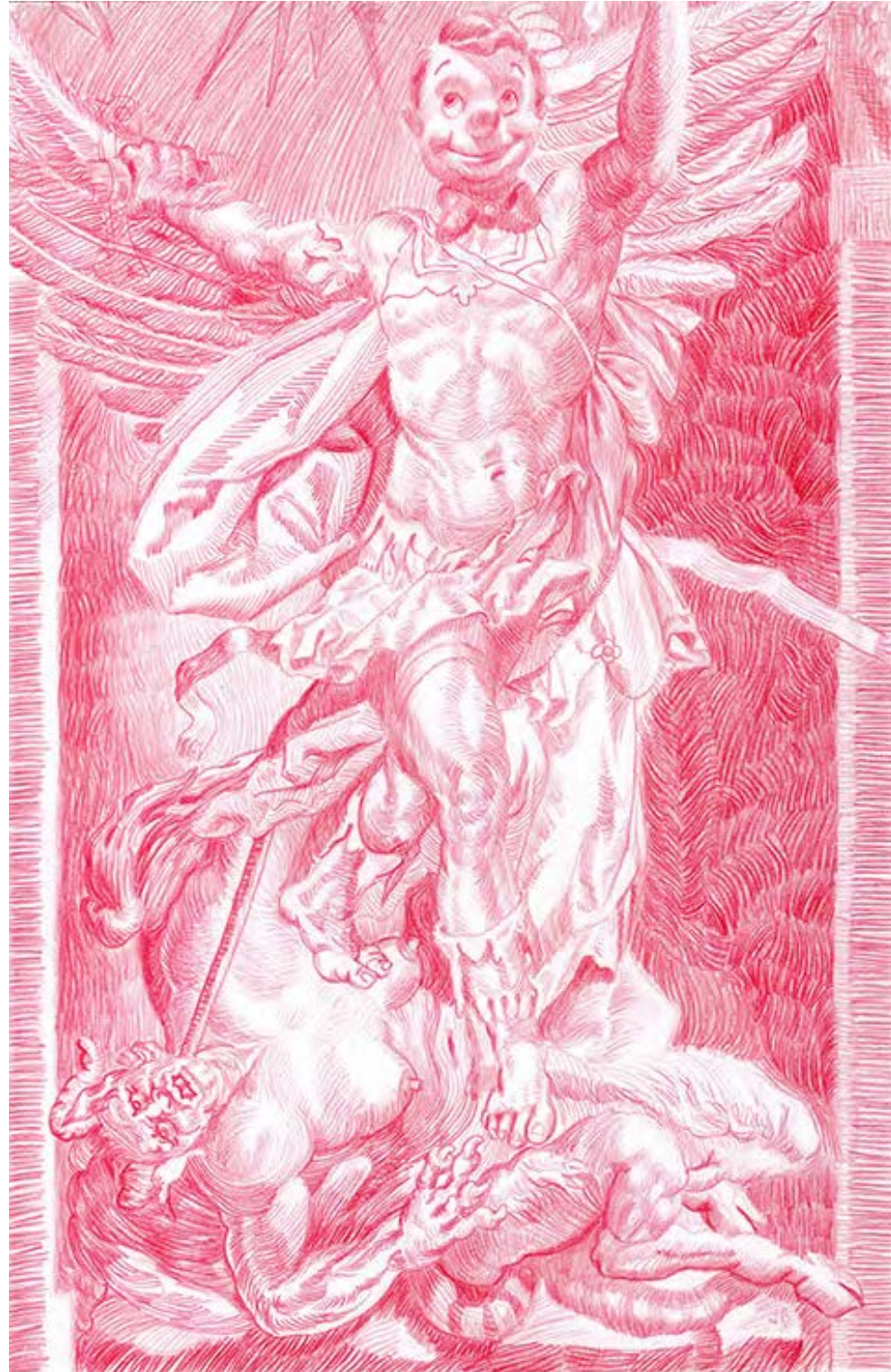
JULIÁN BURGOS

Untitled
Oil on canvas
31.5 x 60 cm
50 x 79 cm (with frame)
2022



JULIÁN BURGOS

Untitled
Colored pencil on paper
31.5 x 42.5 x 3.5 cm
2021



JULIÁN BURGOS

Untitled
Colored pencil on paper
31.5 x 42.5 x 3.5 cm
2021



JULIÁN BURGOS

Untitled
Colored pencil on paper
31.5 x 42.5 x 3.5 cm
2021



JULIÁN BURGOS

Untitled

Colored pencil on paper

12,4 × 7,9 in (without frame)

31,5 x 20 cm (without frame)

2021



JULIÁN BURGOS

Untitled

Colored pencil on paper

12,4 × 7,9 in (without frame)

31,5 x 20 cm (without frame)

2021



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Untitled

Colored pencil on paper

12,4 × 7,9 in (without frame)

31,5 x 20 cm (without frame)

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Colored pencil on paper

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31,5 x 20 cm (without frame)

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Colored pencil on paper

12,4 × 7,9 in (without frame)

31,5 x 20 cm (without frame)

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Colored pencil on paper

12,4 × 7,9 in (without frame)

31,5 x 20 cm (without frame)

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Untitled

Colored pencil on paper

12,4 × 7,9 in (without frame)

31,5 x 20 cm (without frame)

2021



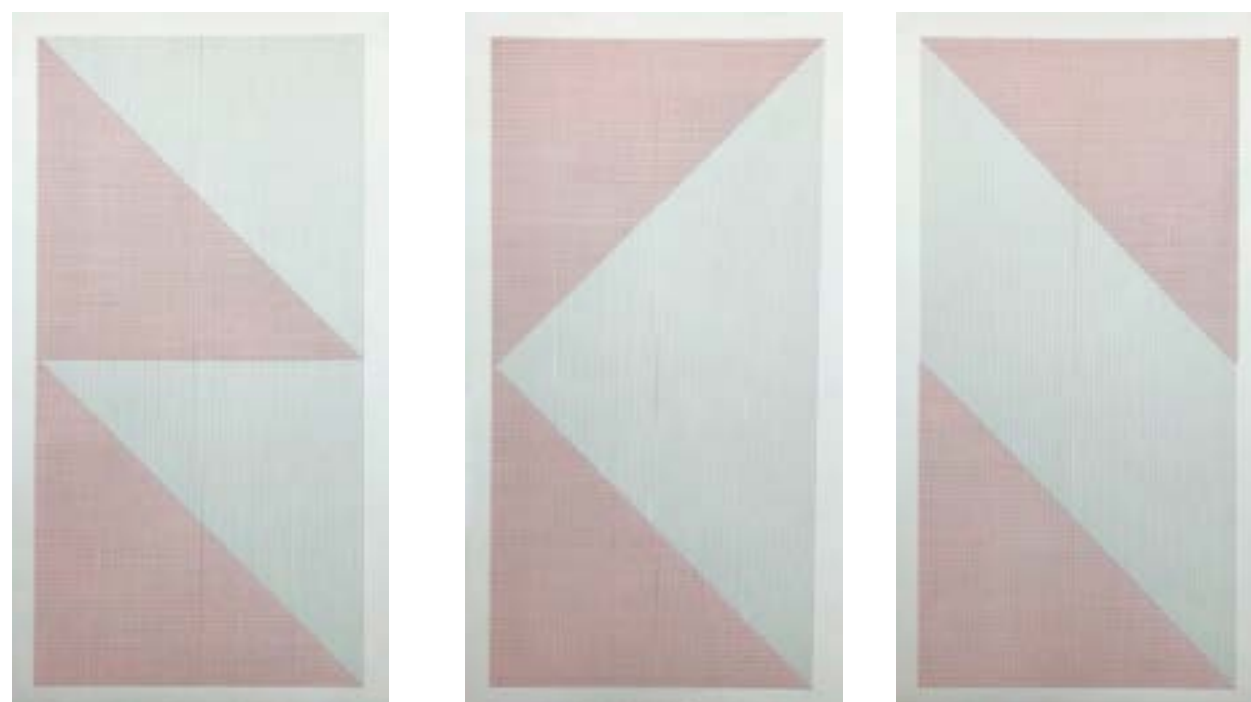
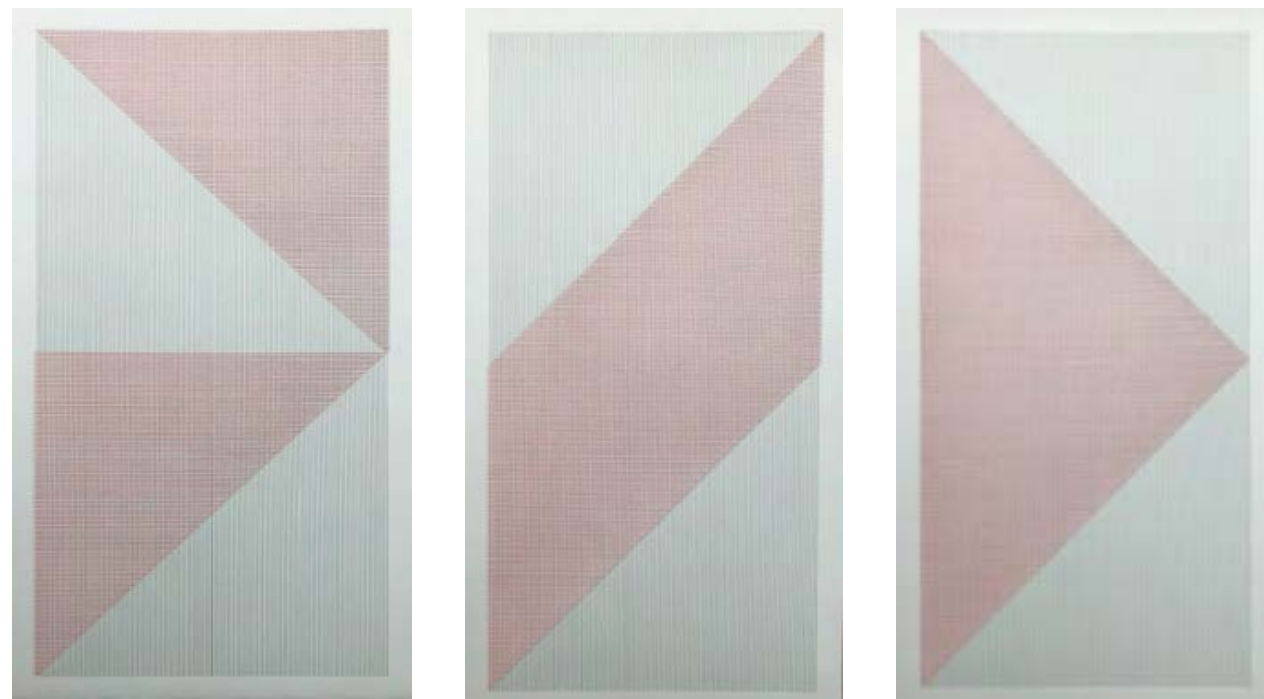
RAMÓN LASERNA

Ramon Laserna's, abstract drawings evoke the mid-twentieth century optical Latin American art. His experimentation rotates on the ideas of line, color, and light. With these elements, he produces ethereal vibrating images that refer to the idea of interaction between abstraction and the elimination of geometrical volume.



RAMÓN LASERNA

Ink on paper
80 x 60.5 cm
2022



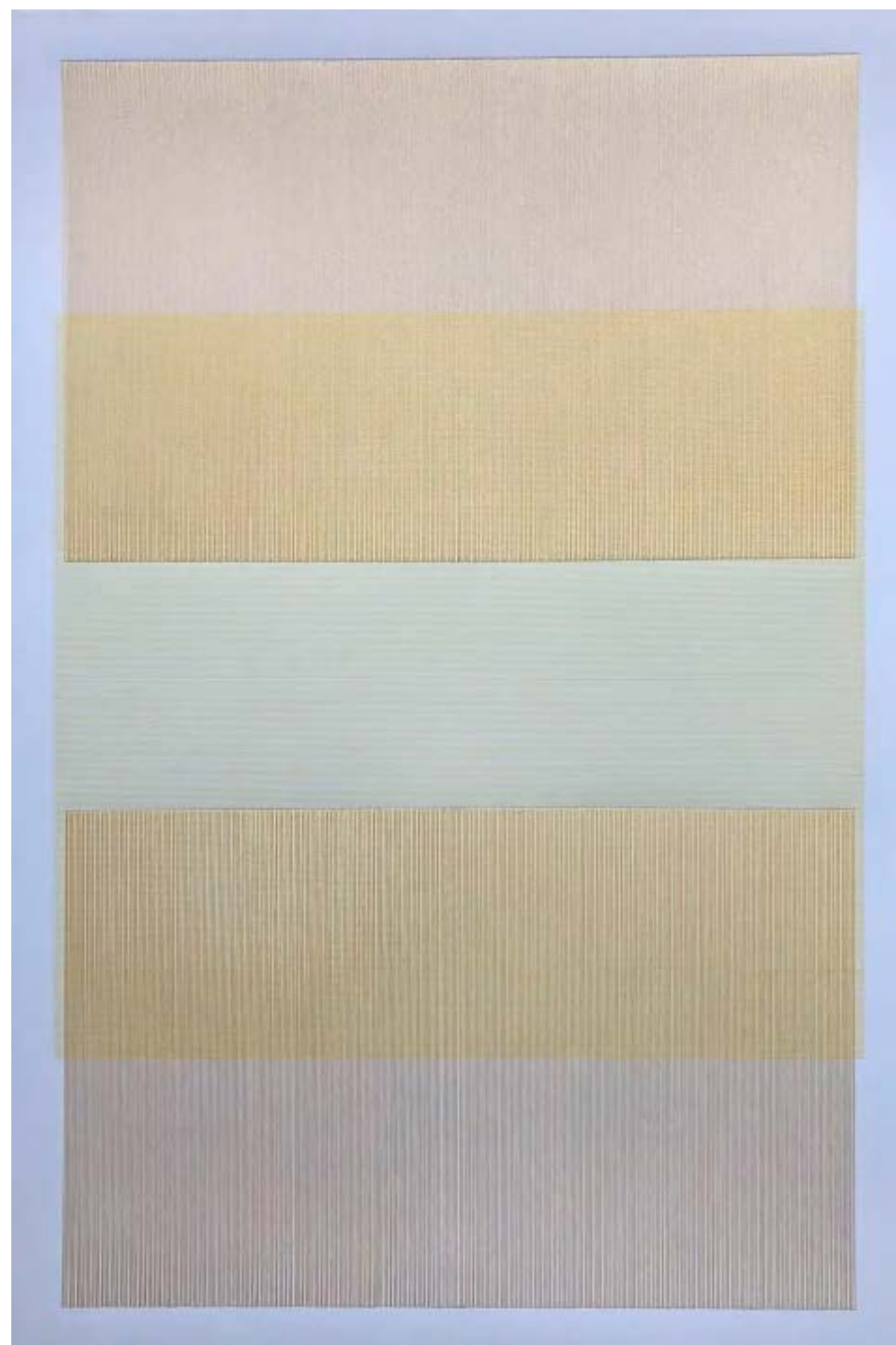
RAMÓN LASERNA

Thread (red)/ ink (black) on paper
Each: 37 x 63 cm
2022



RAMÓN LASERNA

Ink and thread on paper
44 x 62 cm
2022

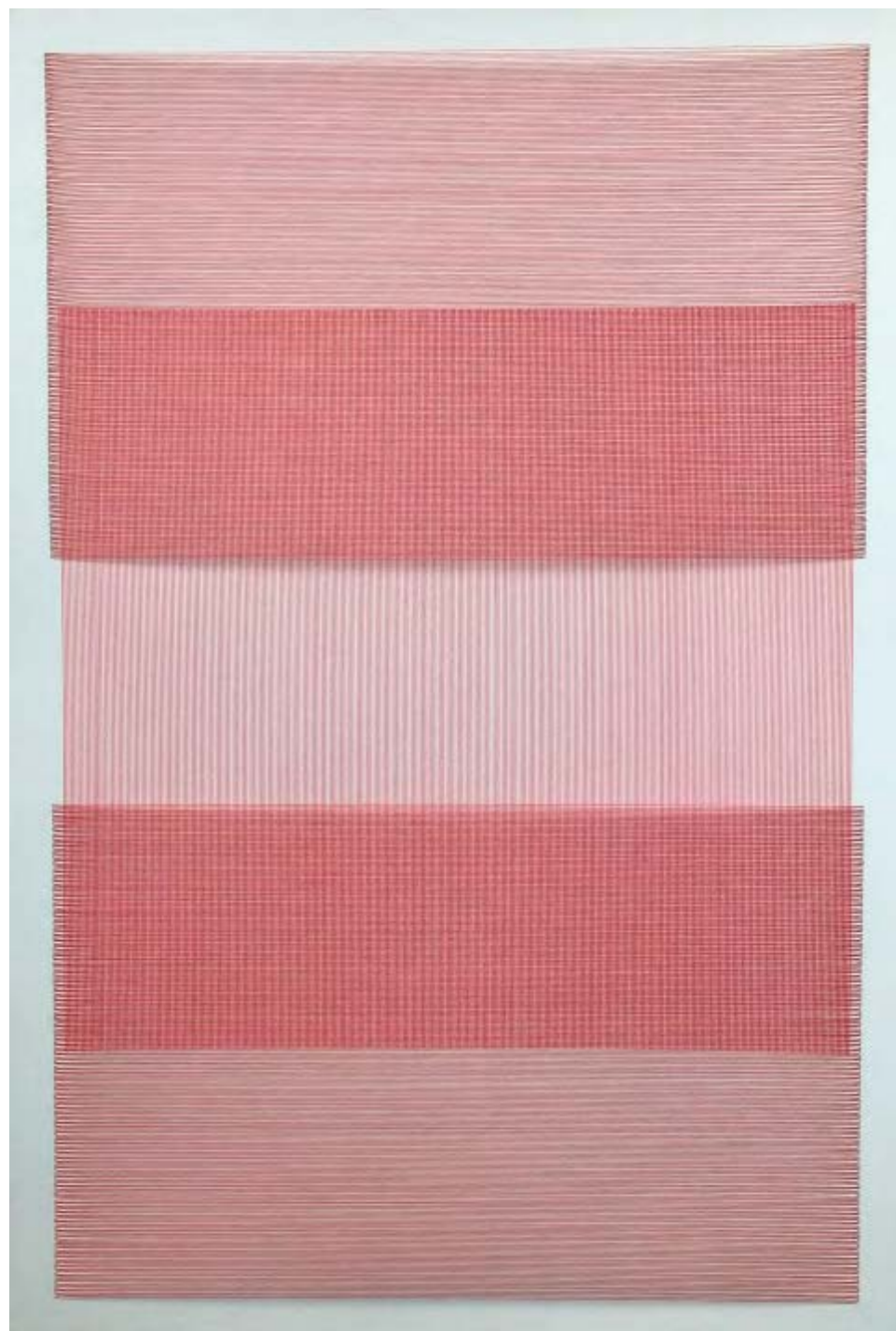


RAMÓN LASERNA

Ink and thread on paper

44 x 62 cm

2022



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Ink and thread on paper
44 x 62 cm
2022



RAMÓN LASERNA

Ink and thread on paper
44 x 62 cm
2022



RADENKO MILAK

The primary source of Radenko Milak's research on the role of historical images as detonators of XX century aesthetic sensibility were, originally, the books and film produced in his native Yugoslavia. He developed a keen eye for images, mostly in black and white, whose reproducibility made them ever-more memorable in the general global conscience than those of official histories.

The aesthetic of the XX century, created between two world wars and eventually encompassing the whole world, has reached hyper-developed proportions as we are all immersed in the permanently expanding fields of the arts, cinema, and mass consumption, now exponentially thrust upon us by digital media. With these elements, Radenko began his exploration of the illimited expansion of visual media, with particular interest in the historic, social, and artistic events that shape history. His refined technique is applied to stop-motion animation and watercolors, which he considers installations. Each image taken from an archival source demands a contextualization and re-interpretation; it becomes a citation, a poke-in-the-face, a reminder, an alert of things to come.



RADENKO MILAK

Neighbors

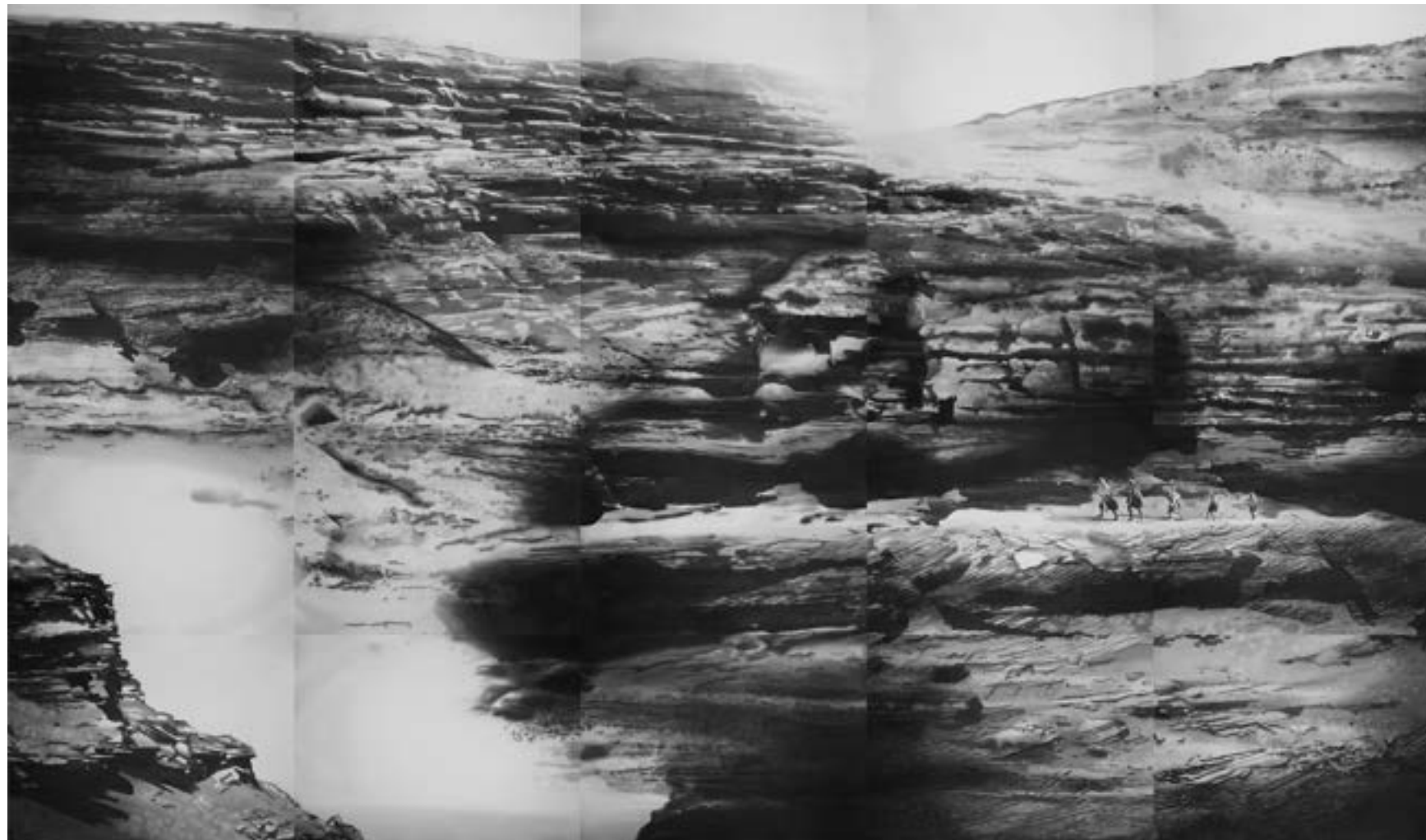
Watercolor
141.9 x 201.6 cm



RADENKO MILAK

Neighbors

Watercolor
90 x 151 cm



RADENKO MILAK

Exodus - (Rhapsody of a new Exodus)
From the series University of Disaster

Watercolor

20 part polyptych

Total measure: 200 cm x 350 cm

Each: 67 x 49.5 x 3.5 cm

2018



RADENKO MILAK

Dream of winter - (study)
From the series University of Disaster

Watercolor
91.5 x 61 x 2.5 cm
2018



RADENKO MILAK

Before the crossing
(Rhapsody of a new Exodus)
From the series University of Disaster

Watercolor
60.7 x 60.7 x 4.3 cm
2018



RADENKO MILAK

Tears
(Rhapsody of a new Exodus)
From the series University of Disaster

Watercolor
53 x 53 cm
2018



RADENKO MILAK

Dream for light
(Rhapsody of a new Exodus)
From the series University of Disaster

Watercolor
48.5 x 62 x 4 cm
2018



RADENKO MILAK

First Assembly
(Rhapsody of a new Exodus)
From the series University of Disaster

Watercolor
49.5 x 62 x 4.5 cm
2018



RADENKO MILAK

The Exiled
(Rhapsody of a new Exodus)
From the series University of Disaster

Watercolor
48.6 x 62.2 x 4.2 cm
2018



RADENKO MILAK

Shadow Out of Time - Hieronymus #5
From the series University of Disaster

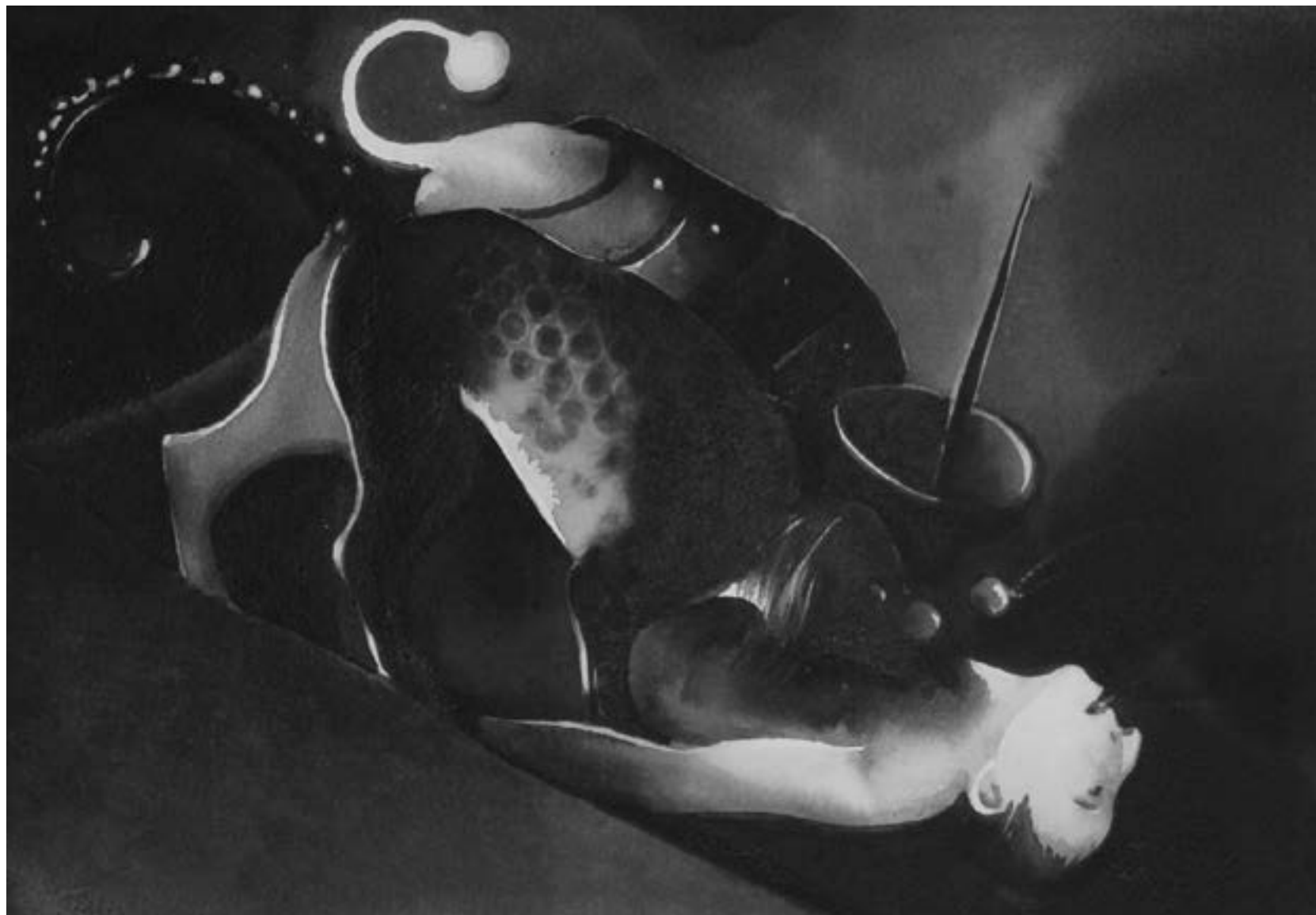
Watercolor
36 x 46 x 4 cm
2017



RADENKO MILAK

Shadow Out of Time - Hieronymus #12
From the series University of Disaster

Watercolor
35 x 25 cm
2017



RADENKO MILAK

Shadow Out of Time - Hieronymus # 11
From the series University of Disaster

Watercolor
37 x 46 x 4 cm
2017



RADENKO MILAK

Shadow Out of Time - Hieronymus #6
From the series University of Disaster

Watercolor
37 x 46 x 4 cm
2017



ANDRÉS MONZÓN

Andrés Monzón's work explores the negotiations that surround the construction and preservation of memory and cultural identity. His work sometimes explores elements of identity, while mixing them with abstract forms that bring to mind the iconography and traditions of Latin American popular culture. His work is characterized by the purity and solidness of his forms. This language, at the same time moves towards the creation of a series of still lifes that refer to the way in which fruits and vegetables are arranged in the markets, elevating this organizational gesture to a monolithic sculptural object, which formally refers to the tropic, to the public space and to the Quimbaya goldwork.



ANDRÉS MONZÓN

Bodegón XXX (esferas)/ Still life XXX (spheres)

Glazed ceramic

Height 37 cm

Width: 33 cm

Depth: 33 cm

2022



ANDRÉS MONZÓN

Bodegón (corozos)/ Still life (corozos)

Ceramic
Height 24 cm
Width: 31 cm
Depth: 32.5 cm
2021

JEISON SIERRA

Jaison Sierra, a new artist in our gallery, has lived periods of his life in a great territory known as “Bajo Cauca” which is a vital hydrological resource in Colombia. These landscapes of his youth possess, along with rich natural forests, some of the flora and fauna that has not been classified yet. Nevertheless, this region is strife with illegal gold exploitation, paramilitary presence, and generalized violence. For Sierra, this tropical ecosystem is a part of his identity and to represent it in his oil paintings is tantamount to an act of resistance.

Sierra's recent work introduces color in an extreme way, suggesting skies on fire, fantastic trees and atmospheres charged with extreme energy. The painting seems to shout that the landscape is ending and the earth is suffering. Once again, the landscape becomes relevant given that a renewal of global environmental awareness has triggered from the documentation of the accelerated processes of environmental destruction, peri-urbanization, and the transformations caused by the industrialized and illegal economic exploitation of gold, not only in the Andean alluvial valleys but in the entire ecosystem of the Amazon River.





JEISON SIERRA

From the series Aterritorial

Oil on canvas
60 x 80 cm
2022



JEISON SIERRA

From the series *Aterritorial*

Oil on canvas
55.5 x 70.5 cm
2022



JEISON SIERRA

From the series *Aterritorial*

Oil on canvas
70 x 95 cm
2022



JEISON SIERRA

From the series *Aterritorial*

Oil on canvas
60.5 x 85.5 cm
2022