



**ARTBO 2023**

23.11.23 - 26.11.23

ÁGORA BOGOTÁ, Colombia

Ac. 24 #38-47

**MAIN SECTOR | BOOTH #501 | Group Show**

José Alejandro Restrepo | 1959, Colombia  
Silvia Rivas | 1957, Argentina  
María José Arjona | 1973, Colombia  
Ananké Asseff | 1979, Argentina  
Gabriela Golder | 1971, Argentina  
Clemencia Echeverri | 1950, Colombia  
MAPA TEATRO | 1983, Colombia

**SITIO SECTOR | 1 FLOOR**

MAPA TEATRO | Bogotá, Colombia

**PROJECTS SECTOR | BOOTH #403 | CURATOR: CLAUDIA SEGURA**

Clemencia Echeverri | b. 1950, Caldas, Colombia

**REFERENTES SECTOR | 3 FLOOR | CURATOR: JULIETA GONZALEZ**

Clemencia Echeverri | b. 1950, Caldas, Colombia

José Alejandro Restrepo | 1959, Colombia

**Rolf Art** is pleased to announce its participation in the upcoming edition of **ARTBO 2023** –Feria Internacional de Arte de Bogotá– which will take place from **November 23rd to November 26th**, 2023, at **Ágora Bogotá**, Ac. 24 #38-47, Colombia.

Supporting this initiative and once again being part of the Selection Committee, **Rolf Art stands out in four important sections of the fair:**

At the **MAIN SECTOR | BOOTH #501**, Rolf Art presents a group project that unveils the possibilities of interaction and exchange between the language of audiovisual and performative arts, featuring the work of seven prominent Latin American artists: **José Alejandro Restrepo** (1959, Colombia); **Silvia Rivas** (1957, Argentina), **María José Arjona** (1973, Colombia), **Ananké Asseff** (1979, Argentina), **Gabriela Golder** (1971, Argentina), **Clemencia Echeverri** (1950, Colombia) y **MAPA TEATRO** (1983, Colombia).

Celebrating the representation of **MAPA TEATRO** in the **SITIO SECTOR** - dedicated to works that transcend traditional formats - located on the first floor of **Ágora**, the highlighted centerpiece welcoming visitors to the fair is titled **La Balsada - Varacion IV** from the series **Los Santos Inocentes** (2009-2023), a large-scale performative installation that unfolds images and sounds of this unique festival from the Colombian Pacific. In this work, the real event takes the form of fiction, exposing the theatricalization of violence devices in Colombia.

Celebrating the representation of **Clemencia Echeverri** in the **PROJECTS SECTOR**, curated by Claudia Segura - who aims to reflect on the issues of different forms of life - the work **Duelos** (2019) is presented. This immersive audiovisual piece proposes a moment of public mourning through a polyphony of images and acoustic vibrations, delving into silent and buried stories, exploring the forced disappearance in La Escombrera, Comuna 13, Medellín. ‘Duelos’ was the emblematic inaugural work of the Fragmentos, Espacio de Arte y Memoria, conceived by the artist Doris Salcedo.

In **REFERENTES SECTOR**, curated by Valeria Gonzalez - who undertakes a review exploring the natural, telluric, and vegetal world- **Sin Cielo** (2017) by **Clemencia Echeverri** is presented, along with a selection from the iconic series **Musa Paradisiaca** (2016) by **José Alejandro Restrepo**.

In **Sin Cielo** Echeverri dissects and reconstructs fragments of images from the landscape of Marmato, Caldas, which is transformed by aggressive marks left by gold mining. This piece was recently exhibited at the 23rd Biennale of Sydney in 2022. In **Musa Paradisiaca** Restrepo works from an 1861 engraving depicting a suggestive mulatto woman reclining beneath a banana plant, scientifically classified as *Musa paradisiaca*. This image and its title prompt Restrepo to delve deeply into its role during the 19th century, the dirty wars waged by multinational corporations in Colombia, and the massacres in the banana-growing regions of the country during the 20th century.

We hope you can join us, and we appreciate your support in spreading the word!



**GABRIELA GOLDER (1971)**

**ARTBO 2023**

23.11.23 - 26.11.23

ÁGORA BOGOTÁ, Colombia

**MAIN SECTOR | BOOTH #501**

**FRAGMENTOS**

Permanence | 17.08.23-26.11.23

Performance | PODER VER | 24.11.23 - 5:30 PM - Plaza Bolívar

FRAGMENTOS.Espacio de Arte y Memoria  
Bogotá, Colombia

**ABOUT ARRANCAR LOS OJOS (2022-2023)**

**ON EXHIBITION AT BOOTH #501 MAIN SECTOR | ARTBO & FRAGMENTOS, ESPACIO DE ARTE Y MEMORIA.**

*"Los ojos, de no mirarse con otros ojos se van cerrando.  
El cuerpo, de no sentir otro cuerpo cerca se va olvidando.  
El alma, de no entregarse con toda el alma se va muriendo".*

La piel, Bertolt Brecht

Tear out the eyes is a project that proposes a constellation of works around the gaze, and its political dimension, focusing on the pattern of eye attacks by State security forces. This project arises from the shock of the tragic events that took place in Chile and Colombia in recent years and that have left hundreds of people with eye trauma due to the pellets fired by the police during the demonstrations. It was not only in Chile, it was not only in Colombia. It also happened in Palestine, in Catalonia, in France, in Hong Kong, in Colombia, in Brazil, in Kashmir. Where else? Since when? This method has been evolving since the Israeli- Palestinian conflict: bullets aimed to the eyes of protesters to blind them, to mutilate them. At the same time that the devices of police repression increase and are perfected worldwide, the unresolved conflicts in each country are strengthened and violence re-emerges, as if it had never gone away.

Tear out the eyes, stop seeing, hide, cover, blind, make invisible, disappear.

Tear out the eyes question about the immediately preceded moment of mutilation and about what remains after the tragedy. Inquires about the causes, about that violent purpose of generate a blind gaze. At the same time seeks to understand the possible ways to stop the loss of the memory of what the eyes saw: In turn for the possible ways to stop the loss of the memory of what the eyes saw: we imagine the possibility that the eyes return , let the images emerge from the ruins. The eyes return to the bodies, they return with the memory of their marks and their struggles, they return in a gesture of resistance, they return as a possible act of reparation.

Tear out the eyes by Gabriela Golder stands as the first project by an international artist to win the 2021 FRAGMENTOS. Espacio de Arte y Memoria Open Call. This selection was made by a distinguished jury composed of Clemencia Echeverri, Gabriela Rangel, and Lucía González Duque.

Created by the esteemed Colombian artist Doris Salcedo in 2017, FRAGMENTOS emerges as both a counter monument and a realm space for reflection about Colombia's armed conflict. It is a living work of art, a memory's space, and an artistic creation site.



## BIO

**Gabriela Golder (Argentina, 1971)** Visual artist, investigator, curator and teacher in Argentina and different countries. She fundamentally works with moving images and her artistic practice mainly raises issues related to memory, identity, institutional violence and work. Her videos, films and installations, for which she has won various awards, have been presented at numerous exhibition and festivals around the world. Among others: National Museum of Fine Arts of Chile; Biennial of Contemporary Art Sesc\_Videobrasil, Sao Paulo; Bienalsur, Buenos Aires; Jakarta Biennale; Whitechapel Gallery, London; Dazibao, Montreal; The Maison Rouge, Paris; Dissonance, Getty Center, Los Angeles; DEAF, Rotterdam; Sharjah Biennale, United Arab Emirates; Museum Morsbroich, Leverkusen, Germany; Monitoring, Kassel; Center for Contemporary Art Ujazdowski Castle, Warsaw; X Havana Biennial. Her works received various awards: KONEX 2022 Award: Art and Technology; 2nd Prize ARTHAUS 2022; Presidency of the Nation Award for the best work of the 109 National Hall of Visual Arts, 2021; Itaú Visual Arts Award 2020; Estado da Arte, at the 21st Biennial of Contemporary Art Sesc\_Videobrasil, 2019; BA Specific Site, 2014, Luis Espinal Award-Mostra CineTrabalho, Brazil, 2011; Ars Electronica, 80+1 Project (for ARRORRÓ project), 2009; Sigwart Blum Award from the Association of Art Critics of Argentina, 2007; Media Art Award from the Zentrum für Kunst und Medientechnologie (ZKM), Germany, 2004; First Prize in the National Hall of Visual Arts, 2003; Videobrasil First Prize, 2003; Videoformes Festival Grand Prize, France, 2003, and Tokyo Video Award, Japan, 2002.

## STATEMENT

**Gabriela Golder (Argentina, 1971)** a visual artist, curator and professor of Experimental Video and New Media in Argentina and abroad, Golder is the co-director of both the Bial de la Imagen en Movimiento (BIM) and CONTINENTE, Research Center in Audiovisual Arts, at the Universidad Nacional de Tres de Febrero, in Argentina. She also serves as curator of the Experimental Video and Film Program of the Modern Art Museum in Buenos Aires. She is a professor in the Department of Electronic Arts and in the Masters program of Technology and Aesthetics of Electronic Arts at the National University of Tres de Febrero, the Universidad del Cine in Buenos Aires, and the Universidad Maimonides. Using the formats of film, video and installations, her works primarily raise issues of memory, identity and the world of labour.





## MAPA TEATRO (1983)

**ARTBO 2023**

23.11.23 - 26.11.23

ÁGORA BOGOTÁ, Colombia

**MAIN SECTOR | BOOTH #501**

**SITIO SECTOR | 1 FLOOR - ENTRANCE**

## ABOUT *LOS SANTOS INOCENTES: VARIACIONES* (2009 - 2023) ON EXHIBITION AT THE MAIN SECTOR & SITIO | ARTBO 2023

**Mapa Teatro** witnesses with astonishment the December celebrations of Los Santos Inocentes in the Colombian Pacific: every year on December 28th, masked men, dressed in women's clothing and accessories, run through the streets distributing lashes to those they encounter without masks. Men, women, adults, and children, mostly of Afro-descendant descent, try to escape or evade the lashes, but strangely, many of them throw themselves to the ground to receive them. It is a celebration, and yet, in the eyes of an observer, it could well be something else: a transgression, a collective catharsis, a nightmare, or a paramilitary massacre. The real event takes the form of fiction that unmasks the theatricalization of violence devices in Colombia. From this experience in which the collective celebration functions as a counter-device of resistance to violence, Mapa Teatro presents a new variation of Los Santos Inocentes as a living archive.

The white mask, gender and class transgression, unmask slavery, racialization, and economic and social discrimination, updating the question of the naturalization and persistence of historical violence, as well as the emergence of new forms of colonization and subjugation in Colombia.

The installation consists of a sculptural container with four curtains of threads hanging from the inside of the ceiling, forming a cubic space that can be entered by passing through this translucent material. On the four curtains, four sequences of Los Santos Inocentes are projected, assembled from the audio-visual recording made by Mapa Teatro-Laboratorio de artistas during the celebration of the same name in a municipality in the Colombian Pacific.

It is a film montage that unfolds in space the images and sounds of this unique celebration, producing an immersive effect on the bodies that pass through it. Inside the cube, thousands of shiny streamers hang from the ceiling, forming a dense volume that moves thanks to the swaying of several fans. The movement of the projected images and the streamers hanging and moving on the ceiling and floor trigger a frenetic dance that casts its shadow behind the fine thread curtains onto the inner wall of the container through which visitors enter and move.

The performance that completes and activates the installation consists of a group of five performers who move slowly through the different spaces of the fair, interacting with the architecture and visitors until they reach the location of the installation/projection, where they perform a choreographic-musical action that interacts with the narrative projected on the thread curtain.





## BIO

**Mapa Teatro** is an Artists laboratory dedicated to trans-disciplinary creation. Based in Bogota since 1986, Mapa Teatro was founded in Paris in 1983 by **Heidi, Elizabeth and Rolf Abderhalden**, theatre and visual artists from Colombia. Since its inception, Mapa Teatro has built a cartography within the milieu of the Live Arts, a propitious space for transgressing - geographic, linguistic, artistic – boundaries, and for staging local and global issues through various “thought-montage” operations.

A space of migration, where myth, history and topicality exist continuously; intimate and public spheres; artistic languages (theatre, opera, cabaret, radio, sound and video installations, urban interventions, actions and performatic conferences); authors and epochs (Aeschylus, Müller, Shakespeare, Sarah Kane, Antonio Rodriguez, Händl Klaus); geographies and languages (La Noche/Nuit in French and Spanish; West Dock in Russian, A Very Old Man with enormous wings in Tamil; De Mortibus in English, Spanish and French; voice, image and movement (4:48 Psychosis, simply complicated); memory and city (Project Prometheus, The Cleaning of Augias Stables, Witness to the Ruins, Cartographies in Motion); voice, music and live electronics (Simply Complicated, Love Story, The Magic Flute, Orpheus) simulation and reality (Exxxtrañas Amazonas, Trans/positions); document and fiction, poetics and politics (Horatio, The Holy Innocents, Discourse of a decent man and The Unaccounted: a triptych).

Hence Mapa Teatro’s interest in the creative processes and events “in vivo”; in the translation and transposition of writings and scenic scores; and in the operation of putting together documentation, archives and fictions.

In recent years, Mapa Teatro has focussed particularly on the production of poetic-political events through the construction of ethno-fictions and the ephemeral creation of experimental communities, Mapa Teatro generates processes of artistic investigation and research, which are developed in diverse spheres and scenarios of a Colombian reality. They are laboratories of social imagination.



## CLEMENCIA ECHEVERRI (1950)

**ARTBO 2023**

23.11.23 - 26.11.23

ÁGORA BOGOTÁ, Colombia

**MAIN SECTOR | BOOTH #501**

**PROJECTS SECTOR | BOOTH #403 | CURATED BY: CLAUDIA SEGURA**

**REFERENTES SECTOR | 3 FLOOR | CURATED BY: JULIETA GONZALEZ**

### ABOUT DUELOS (2019)

#### ON EXHIBITION AT THE MAIN SECTOR & PROJECTS | ARTBO 2023

In a country where many events remain unfinished, where the air is charged with hope, frustration and destroyed memory, the work *Mourning* (2019) is presented as a moment that crosses facts and stories of present and past times. From a persistent action that in the face of forced disappearance confronts us with impenetrable, heavy and immense layers.

As the central theme, the work proposes to generate a moment of public mourning to produce a polyphony of image and acoustic vibration, between space and time full of silent stories about to speak. Of absent and falling traces of the individual and collective in the face of frustrated excavations in the area of the Escombrera, Comuna 13, Medellín.

*"La Escombrera is the starting point for Duelos. It is a huge mountain built with debris from the buildings and demolitions of the city of Medellín, materials that in themselves bear witness to the death of architecture. As mentioned earlier, it was there that the bodies of the victims of several military operations and subsequent forced disappearances were buried. After three lustrums of uninterrupted filling, the dump has become a huge manmade mountain that, with its geological proportions and accumulation, layer upon layer, of cultural material, poses a paradox: everyone knows that the bodies are there, hidden in plain sight, but they also know that it will be almost impossible to exhume them. (...) When in 2015 a very hard-fought initiative was finally brought before the state by the families, the Prosecutor's Office agreed to remove debris in order to search for the missing bodies. At the same time, Echeverri traveled to the site to witness this effort to claim truth and justice on the part of civil society. The resulting collective action that took place in the Escombrera was at least a symbolic conquest. As Echeverri points out, when the earth is touched, physical areas are marked that destabilize presence in a territory that is not only physical but also affective, this again produces hopes, bringing the past into the present and stirring family histories?"*. José Roca, *¿Y cuándo vuelve el desaparecido?*, 2019

### ABOUT SIN CIELO (2017)

#### ON EXHIBITION AT THE MAIN SECTOR & REFERENTES | ARTBO 2023

In fragments of images that are decomposed and recomposed on nine screens organized in a grid, the landscape in a place in northwestern Colombia (Marmato, Caldas) is transformed by aggressive marks left by gold mining. A poisoned, toxic and forgotten territory. This audiovisual action reveals traces of cyanide, of mercury in putrefying waters of sludge that leave devastation and drowning in their wake. It is a 'moral ruin' that has profound effects on the political, social and ideological dimension of the territory.

*"In Sin cielo/Skyleless the artist records what happens in Marmato, Caldas, a town settled on a mountain full of gold veins, where mining has been going on for 400 years, first in local hands and more recently also through multinational companies. What the video records, once again, is the river, but this time making us see what the mine dumps bring: cyanide, mercury, everything that is lethal poison for the people in exchange for the search for gold. As we watch, amidst astonishment, indignation and pain, the level of the atrocious contamination of the waters, we hear the incessant clattering of the miners against the stone, reminding us of the presence of these humble men, sunk in the tunnels, humbly earning their livelihood, perhaps unaware of the tremendous environmental damage caused by these mines. Clemencia Echeverri's camera also records the desolate panorama of a town that evidences no wealth: rather chaos and ugliness, nothing that looks like the realization of a world dreamed of to live in dignity. The title Sin cielo perhaps refers to the double condition of working underground and, more metaphorically, to the hopelessness of the whole situation."* Piedad Bonnett





## BIO

**Clemencia Echeverri (1950, Caldas, Colombia)** She lives and works in Bogotá. She studied Visual Communication at the Universidad Pontificia Bolivariana and Visual Arts at the Universidad de Antioquia. At the postgraduate level, she completed a Master's degree in Visual Arts and later studied Contemporary Art History and Theory at Chelsea College of Arts in London. She taught undergraduate and graduate art for 27 years at the Universidad de Antioquia and the Universidad Nacional de Colombia. Her artistic career began with an emphasis on painting and later on sculpture. Since the 1990s she has explored problems related to violence, memory and the force of nature in Colombia. Through drawing, video, photography, video-installation, sound and interactivity, she creates projects that require field trips, research, social commitment and technology. She has been awarded the Colombian Ministry of Culture's In Situ Creation Grant to perform *Sangre en El Túnel de Escape* in Cartagena de Indias in November 2023. She will be part of the Biennial of Cuenca (Ecuador) titled *Quizá Mañana* (Maybe Tomorrow). She is also participate in the annual exhibition *Performing PAC* in Milan with the work *Treno*. In September 2023 she will participate in the exhibition "421 Warehouse in Abu Dhabi, with the video installation *TRENO*. As part of the Premio a la Creación 2019 of the Museo Nacional de Colombia with support from the Ministry of Culture she presented her work *Duelos* in "Fragmentos, Espacio de Arte y Memoria". Her retrospective *LIMINAL/Clemencia Echeverri*, curated by María Margarita Malagón, presented a selection of the last 20 years of her work. It was held at the Museo de Arte Miguel Urrutia (MAMU) of the Banco de la República de Colombia in 2019- 20. In recent years, she has made video-installation projects with participation in several national and international events, among which stand out: *Deserere* at the Espacio Continuo Gallery, Bogota and in the neighborhood of El Pozon, Cartagena with the support of the Magdalena Foundation. *Sin Cielo*, at the 23rd Biennial of Sydney and at Art Gallery of Guelph, Canada (2020-21). *Treno* at Here/ Now: Current Visions of Colombia, Holland (2019). *Río por Asalto* at the 12th Shanghai Biennale curated by Cuauhtemoc Medina, China (2018). *Treno* in La Vuelta, 'Les Reencontres de la Photographie'; Arles, France (2017). *Free Version* in 'From Medellin, A Colombian art scene' at the Musée d'Art Les Abattoirs; Toulouse, France (2017). *Train* in 'Waterweavers' at Bard Graduate Center; New York (2014), Casa de América; Washington (2015) and Conde Duque, Madrid (2015). Clemencia Echeverri's work is part of the collections of museums and cultural institutions such as: Musée les Abattoirs, Toulouse, France; Ulrich Museum Collection, Kansas, and Museum of Latin American Art of Los Angeles (MOLAA), United States. Also from the Daros-Latinamerica Collection, Zurich, Switzerland; Latin American Art Collection, Essex, England; Museo Extremeño e Iberoamericano de Arte Contemporáneo (MEIAC), Badajoz, Spain; Museo Universitario de Arte Contemporáneo (MUAC), Mexico; Museo Nacional de Colombia, Fundación Gilberto Alzate Avendaño, Museo de Arte de la Universidad Nacional de Colombia and Colección del Banco de la República de Colombia, Bogotá.

## STATEMENT

*Since the 1990's I have proposed to work from the issues that mobilize and disrupt our society, aiming to encourage and strengthen a collective resistance against the abuses that surround us. More than social responsibility, what I believe art has is a political responsibility for the resistance that is inherent to it, for the alienation it exerts in the processes of representation and for its ethical approach to the interrogation that justice involves. I am interested in working from the rigor centered on a commitment to the affective and supported by a process of research and observation that allows me to connect the reality that moves between personal, social and political interactions. Through my work I have come closer to the violence and conflict that has crossed us for so many years generating loss, instability, grief and forced disappearance. From multichannel video, sound, intervened photography and installation I work these problems in relation to the natural forces that have been violated.. Clemencia Echeverri*





**JOSÉ ALEJANDRO RESTREPO(1959)**

**ARTBO 2023**

23.11.23 - 26.11.23

ÁGORA BOGOTÁ, Colombia

**MAIN SECTOR | BOOTH #501**

**REFERENTES SECTOR | 3 FLOOR | CURATED BY: JULIETA GONZALEZ**

## **ABOUT MUSA PARADISIACA (1996-2016)**

**ON EXHIBITION AT THE MAIN SECTOR & REFERENTES | ARTBO 2023**

In the words of José Alejandro Restrepo: "My first encounter with the 'Musa paradisiaca' was through a picturesque 19th-century engraving: a suggestive mulatto woman reclined under a banana plant." This is *Musa paradisiaca*, an engraving published in the book "Viaje a Nueva Granada" by the Frenchman Charles Saffray, who recounts his observations about the fauna, flora, and local customs in 1861. The banana plant was scientifically classified as *Musa paradisiaca*." This image and its title inspired José Alejandro Restrepo to thoroughly study its role during the 19th century, the dirty wars waged by multinational corporations in Colombia, and the massacres in the banana-growing areas of the country during the 20th century.

The result of the research is the installation *Musa paradisiaca*: a series of banana clusters hanging from the ceiling with small screens projecting videos onto mirrors. One of them is a recreation of the engraving, but instead of a woman, there is a naked couple walking among banana plants. The second video is a series of images of massacres carried out by paramilitary groups and guerrillas in banana-growing areas, taken from various national news programs.

"Restrepo has been interested in how historical narratives are constructed: who makes history, whose service the narrative is in, how it is told, and with what images reality is constructed. Most of his works are based on extensive and in-depth documentary research, many of them in historical archives, books, documents, drawings, engravings, and photographs. This is the case with *Musa paradisiaca*: the installation condenses many years of research in newspapers, magazines, and television news about the relationship between bananas and violence in Colombian and non-Colombian territory. (...) The strategy of reading the historical image from the present, central to *Musa paradisiaca* and much of Restrepo's work, reappears in a piece from the same series but created in 2016: a digital photo frame with images taken from internet chat rooms where women, subjects of the gaze of an anonymous and delocalized multitude of voyeurs, casually eat a banana. This work is related to an oil landscape by Guillermo Wiedemann, a German artist who arrives in Colombia in 1939 and is dazzled by the color and light of the tropics and the sensuality of the mulatto women of the Colombian Pacific coast: a transhistorical look at the exuberance of the tropics similar to that of Charles Saffray, the French traveler who published an illustrated account of his trip to Nueva Granada in 1861, one of whose engravings inspired Restrepo to develop *Musa paradisiaca*." José Roca, JOSÉ ALEJANDRO RESTREPO: MUSA PARADISIACA (1996 – 2016).





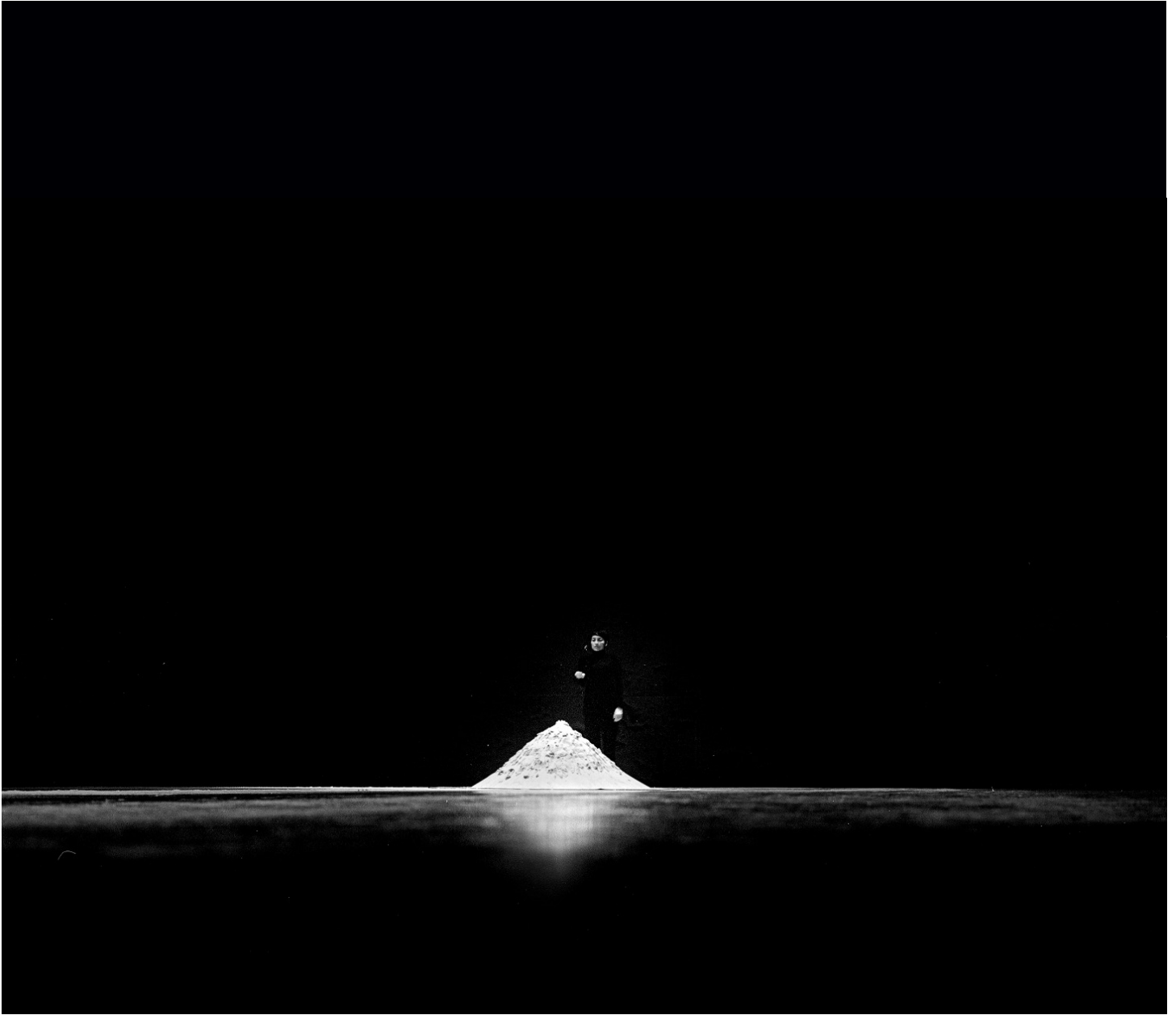
## BIO

**José Alejandro Restrepo** (1959) is a renowned Colombian video-artist and a central figure in Latin American contemporary art with more than thirty years of production that forms part of the history panorama of the electronic arts in our continent. His training and interests are varied and range from visual and scenic arts, installation, photography, performance and editorial production, constituting as a model of contemporary artist that operates from hybridity. Also, his work dialogues with the documentary image through a work exhibited under diverse formats and devices, focused on the critique of the relationships between art, history, media, religion and politics. The work of the Colombian artist is based on serious research on the accounts of the dominant power and popular beliefs that derive in a critical vision and whose interpretations dismantle the ideology of the system. In this sense, Restrepo attributes to the video the function of disarticulating the discourses of power and in several of his works he does so from the re-appropriation of television images and their manipulation, reconstructing the messages of the mass media, to make a signal on the value that is given to the images. On the other hand, the uses that Restrepo makes of video technology and electronic image imply a deviation from the speeches of the spectacle and the mainstream of contemporary art. His work is regularly exhibited in Europe, Latin America and the United States. Among his individual exhibitions we can mention *Teofanías* (2008, Museo de Antioquia, Medellín); *Transhistory: myth and memory in the work of José Alejandro Restrepo* (2001, Luis Ángel Arango Library, Bogotá), *Musa paradisiaca* (1997, Museum of Modern Art, Bogotá), *Anaconda* (1993, Aphone in Geneva, Switzerland) and *Terebra* (1988, Museum of the National University of Bogotá). He also made group exhibitions such as *BotániCa política* (2004, Fundación la Caixa, Barcelona) and *Cantos / cuentos colombianos* (2004, Contemporary Colombian Art in the Daros- Latinoamérica, Zurich), *Tempo* (2002, MoMA, New York), *Art and Violence in Colombia* (1999, Museum of Modern Art, Bogotá), *The Sense of Place* (1998, Reina Sofía Art Center, Madrid). He participated, among others, in the 52nd Venice Biennial (2007), Mercosul Biennial (Porto Alegre, 2011), Lyon Biennial (2011), Quai Branly Museum (2013) and The Museum of Fine Arts (Houston, 2015).

## STATEMENT

**José Alejandro Restrepo** is a central figure in Latin American contemporary art, with more than thirty years of production within the historical panorama of electronic arts in our continent. His training and interests are varied and range from the visual and performing arts, installation, photography, performance and editorial production, establishing himself as a model of contemporary artist who operates from hybridity. His work is based on serious research on the speeches of the dominant power and popular beliefs that derive in a critical vision and whose interpretations dismantle the ideology of the system. The recovery of the theatricality of Catholicism and the codes of the colonial baroque by the political / media and the slide towards politics of some of the most important religious themes, such as punishment, redemption and sacrifice (as legitimization of violence), occupy a central role in the artist's work. A pioneer of video art, Restrepo puts the documentary image in dialogue through a work exhibited under several formats and devices, using the resources of video technology and electronic image to accentuate a deviation from the discourses of the entertainment and the mainstream of contemporary art. In order to do this, the artist often resorts to the re-appropriation of television images and their manipulation, reconstructing the messages of the mass media to highlight the value given to images. Some of his most outstanding works are "Pavements", "The pass of Quindío I", "Paradisiacal Muse" and "Iconomia".





**MARÍA JOSÉ ARJONA (1973)**

**ARTBO 2023**

23.11.23 - 26.11.23

ÁGORA BOGOTÁ, Colombia

**MAIN SECTOR | STAND #501**

**ABOUT CONSTRUCCIÓN DE UN TIEMPO (2000)  
ON EXHIBITION AT THE MAIN SECTOR | ARTBO 2023**

*Construction of a time* is a long-term performance that presents time as a cycle. In it, María Jose Arjona collects with her hands several hundred pounds of accumulated sand in the form of a mound to transfer and deposit them in another place that is empty. During the multiple journeys from one point to the other, a circle is traced on the floor from the grains of sand that are falling from the artist's hands, forming a metaphorical "lost time". In the middle of the circle there is a mechanical clock -amplified at three points in space- that marks the rhythm of the body's movement in space. At the end of the process, the mound of sand will have moved to the new space, although it will not be the same, since on the way it will have suffered losses.

Arjona understands performance as an art of experience and, in this sense, "Construction of a time" goes beyond the action of moving the sand from one point to another: it is about going through a process. In this symbolic action based on repetition and mechanical movement, it is the abstraction of the body that makes it possible to make visible and reflect on the passing of time.

As in all the works by the Colombian artist, "Construcción de un tiempo" tests the viewer that he must see beyond the apparently useless process that unfolds in front of him and go through a hirieliense!, dealing with his own anxiety and that which bothers him and that the work allows.

"Construction of a time" was presented for the last time at CaixaForum Madrid, as part of the shipment from Colombia for the ARCOmadrid 2015 fair. On that occasion, the action lasted eleven hours in which the artist transferred 1100 pounds of sand from one point to another in a linear fashion.





## BIO

**María José Arjona** (Bogotá, 1973) initially received dance training before devoting herself to performance. She graduated from the Academia Superior de Artes, Bogota. In recent years, Arjona has developed a series of workshops, talks and seminars around the social and political potential of the performing arts. Her work has been exhibited in different museums, galleries and international events, such as the Third Triennial of Guangzhou, China, (2008); In Transit, Haus der Kulturen der Welt, Germany (2009); the Quadrilateral Biennial, Croatia (2011); the MOTHER Museum, Italy (2010); Irregular Hexagon, Israel (2012); the Morocco Biennial (2012); DOIT, United Kingdom (2013); the 43 Artists National Salon, Colombia (2014); NC-art, Colombia (2014); Caixa Forum, Spain (2015); FLORA ars+natura, Colombia (2015); Kunsthalle Osnabrück, Germany (2016); Infinite must be known – Retrospective, Museo de Arte Moderno de Bogotá, Colombia (2018); and Colombian Art of the 21st Century, Museo de Arte Moderno de Medellín, Colombia (2019), among others. She also participated as a re-performer for the Marina Abramović retrospective at MoMA, New York, USA (2010) and in the artist's residence programme of the Watermill Center, New York (2009). Her work is part of public and private collections in Colombia, the United States, Europe and Asia. María José lives and works in Bogota, Colombia.

## STATEMENT

Artist focused on performance, María José Arjona proposes to rethink the roles of the subject movement within space, time, the duration of that interaction, assuming a perspective that proposes to develop negotiation maneuvers where research and writing are the experimental spaces for reflection to develop. Her work insists on confronting the system, transforming itself into a fundamental tool of provocation and connection with the other, each piece being a set of poetic and choreographic strategies where bodies are the link and the battlefield capable of materializing the repercussions of the clash of forces between them and with the objects that also inhabit the same space, stimulating and transforming themselves in this dynamic. Gestures as a clear manifestation of feelings, needs, states of mind, are an invaluable source for the artist who finds in them a kind of archive that collects and registers emotions within political and social power structures, applying an acute point of view that contemplates philosophical readings in order to emphasize their interest in transition, transformation and becoming as actions of resistance. In her series "White (IN-TRANSIT BERLIN 2009)", "Vires" (2010), "All the others in me" (2012) and "Lifeline" (2016), Arjona displays a range of performance proposals where the body is always in the center of the scene, though as a vehicle not only for denouncing violence and socio-political problems, but as a promoter of alternative ways of thinking about them, the body as a means of rethinking communication and lack of communication, the messages given for granted, the lack of questioning about thoughts that are given to us and we naturalize without opposing debate. In Arjona's work, the viewer is invited to assume a physical and intellectual active role.



**SILVIA RIVAS (1957)**

**ARTBO 2023**

23.11.23 - 26.11.23

ÁGORA BOGOTÁ, Colombia

**MAIN SECTOR | BOOTH #501**

***SOBRE TODO LO DE AFUERA (2005-2006)***  
**ON EXHIBITION AT THE MAIN SECTOR | ARTBO 2023**

Under the general title of Everything outside, a play of relations between videos and video installations is presented. Each part of this series of images presents a journey where the gaze is slightly displaced with respect to the previous one, pointing out the impossibility and the impediment as becoming, where the conflict is staged as an objective.

A blinded eye is the metaphor of that which is inaccessible to us, a group of people revolve in an eternal and useless struggle. This "endless" composed of images, shows the eternity of condemnation. At the same time, these symbolic images are framed in a concrete sound environment: humming, sighing, the panting of the effort itself refer to the inner voices of a subject that sometimes appears fragmented, framed in the frame of the monitors and other times undifferentiated in a mingling of bodies projected in space.

The images reproduce a sensation, which as such, is impossible to describe... But, the certainty of the existence of a surrounding that is not accessible, the strong insistence to conquer the impediment and the figure of this impediment circulate with movements of one same piece. The body is the limit and this limit is the only certain thing. These are empty moments, there is no event whatsoever, everything is circumstance. Like in the hours of insomnia, there is no landmark to draw the path. And so things are... someone sings to himself as support, so that the echo sets the limits of everything that is inside.



## BIO

**Silvia Rivas** (Buenos Aires, Argentina, 1957) is a pioneer of video-art, video- installation and delegated performance in Argentina and Latin America. She was the first audiovisual Argentine artist to have received the Guggenheim fellowship and other awards such as, the Konex Award for Merit Diploma in Mixed Media 1997- 2001; and in 2002, the Leonardo Prize of the National Museum of Fine Arts and the Visual Arts Award from the Argentinean Art Critics Association (2002), among others. She has numerous individual exhibitions in which it is important to highlight, she was the first artist to present the first major video installation shown in the country, at the honorific Cronopios salon at the Recoleta Cultural Center; as well as to note her individual exhibition in MALBA, an outstanding immersive video installation entitled "Zumbido". Her work has been exhibited in Chile, Venezuela, Brazil, Cuba, Colombia, Mexico, United States, Spain, France, Germany and Switzerland, and has represented Argentina in several international biennials, including Mercosur (Portoalegre in 2000 and 2005) La Habana (2003), BienalSur (2016) amongst others. Silvia Rivas works belong to several prestigious national & international collections and recognized institutional collections including: Museum of Latin American Art of Buenos Aires, MALBA – Costantini Foundation, Argentina; Museum of Modern Art of Buenos Aires – MAMBA, Argentina; Municipal Museum of Fine Arts "Juan. B. Castagnino ", Rosario, Santa Fe, Argentina; Museum of the National University of Tres de Febrero – MUNTREF, Buenos Aires, Argentina; Amalia Lacroze Collection of Fortabat, Buenos Aires, Argentina; Center of Contemporary Art of Santiago de Compostela, Xunta de Galicia, Spain; Reina Sofia Museum Collection, Madrid, Spain, among others.

## STATEMENT

**Silvia Rivas** has been a pioneer in the experimentation of video art, video installation and performance delegate in Argentina and Latin America, since the beginning of the 90s. Her work is an opening, or a deep bend, of reflections on figurative and embodied time: the internal perception of the present, perception surrounded by the density of the past, the resistance of the future and the inevitability of circumstance. Humanized measures of time, linked to vital existence and emotions, which contrast with the impassive circularity of natural rhythms. It is time, that presence of the instant as a breaking point, urgency, the wait, space, ambiguity and the dual nature of things, the coexistence of opposites and the thresholds that separate different situations, constant themes in her work. Interested in the limits of audiovisual expressions, in the moving image, in the capacity of video to operate passages, capture gestures and point out circumstances; experimenting with several supports and materials that she models according to her poetics to figure out her concepts; exploring the possibilities and dimensions of the body -physical and virtual- through a virtuous form of delegated performance, contained by a sonorous spatiality that enriches her idiosyncratic fictions of suspended time, Silvia Rivas video installations explore the potential of the dilemma that reminds us that life is pure contingency.





VACIATE

**ANANKÉ ASSEFF (1979)**

**ARTBO 2023**

23.11.23 - 26.11.23

ÁGORA BOGOTÁ, Colombia

**MAIN SECTOR | BOOTH #501**

**SOBRE UN OTRO-LUGAR (2019-2021)**  
**ON EXHIBITION AT THE MAIN SECTOR | ARTBO 2023**

The project UN OTRO-LUGAR (AN OTHER-PLACE) reformulates old insignias and explores in depth, the concepts of order and chaos, in a bid to reflect on the idea of Change. In the same way, Ananké Asseff has dealt with the complex and paradoxical links between action and withdrawal, containment and provocation throughout her work, it is now in the midst of this complex time and context that Asseff constructs - from another point of view - a piece that reflects the transition from chaos to a new order, to new forms and logics, which materialise from the analytical, the experiential and the poetic.

Asseff invites to viewer to an act of self-enquiry. We could describe this aspect as an essential element that resonates throughout the artist's practice, the outcome of her constant interest in the subjective construction of the individual and how this translates on a social and environmental level. The variety of artistic resources deployed in the project is accompanied by a markedly conceptual and sensitive approach; each of the pieces is constructed with different languages, an approach which greatly enriches the proposal's concept. Thus, experiencing it, is an emotional and reflective experience for the spectator, who agrees to become a participant.

With simple elements and complex processes, this project represents a space of transformation. In this way, Asseff investigates the different possibilities of identifying physical phenomena in everyday life that can make evident the transition between what is real and evident, and that which is not visible and perceived by the senses. It is in this sense, that Asseff investigates the superfluous stigmas that unsettle us in the face of the Idea of Change.

*"...Ananké Asseff records a poignant image of the different forms of erasure; that of herself, of her own motionless presence in the middle of urban foot-traffic, of people who do not come to a halt. Her expression mutates, first serious then with an almost frozen smile. The grammars of the crowd are based on the contagion between bodies. In Crowds and Power, Elias Canetti's extensive analytical writings about crowds, their inherent grammars are analysed. However, the possibility of a contrast between the contagious movement of the bodies within urban traffic and the complete stand-still that is represented in the motionless presence of the artist, is not included. This video allows us to think about the affections that are not contagious. Here, nobody registers the body, the immobile and inadequate presence that contrasts the zigzagging routes of those who rush past. "Empty yourself", the words emblazoned on a flag, invites us to think about this absence-presence in the monumental format of a flag: red, as if its extensive vertical surface could install the voice of a dissident subjective voice." Andrea Giunta. Exhibition "Rethink Everything". Rolf Art.*



## BIO

**Ananké Asseff** (b.1957), Buenos Aires, Argentina. is a visual artist, with a development in performing arts, and integrates different disciplines and languages. She has participated in the 10th Havana Biennial; Curitiba Biennial 2017; BIENALSUR 2017. In 2017 LATIR, its first anthological exhibition with more than 60 works was presented at the CdF in Montevideo. She has been nominated for the Infinity Award 2017 in the category "Art", she has received distinctions such as the scholarship at the Academy of Media Arts KHM in Germany and the residency at the Banff Center for the Arts in Canada (2004 – 2005), the Scholarship Arts Center South Florida in the United States (2016); the Leonardo Prize for Photography 2002 (Argentine Association of Art Critics); and the National Arts Fund Scholarship (2001). She also obtained the Rioplatense Prize for Visual Arts 2004, the Banco Ciudad Prize in 2002, the Federico J. Klemm Prize for Visual Arts (2009) and the Mamba Prize – Telefónica Foundation Art and New Technology (2011), among others. In 2007 she received a grant from the Buenos Aires Metropolitan Fund for the Arts and a Grant from the National Fund for the Arts. In 2012 he received the Fundación Konex Award for Photography and in 2014 the FNA Project Grant, among others. She has been the Artistic Director of the Biennial Project Medifé Arte y Medioambiente Foundation 2016-2017. Her works have been published in various specialized media such as TIME Magazine, Photoworld Magazine China, 2014, Arte al Día Internacional, 2016; Fototazo Magazine, by Jessica Hubbard Marr, 2015; IMAGE- France. 2008; VISURA MAGAZINE New York, 2009 and EXIT Spain, 2007, among others. In 2012 her book ANANKÉ ASSEFF: OBRAS 2001-2012 was published. She has been a teacher in the Visual Arts Laboratory modality, in Argentina and abroad since 2006. She participated in numerous solo and group exhibitions in Argentina, Uruguay, Brazil, Chile, Bolivia, Peru, Mexico, Colombia, Cuba, Germany, the Netherlands, Mexico, Spain, the United States, France, Switzerland and China. Her work integrates national and international collections, both public and private, such as the Museum of Modern Art of Buenos Aires – MAMBA (Argentina), National Museum of Fine Arts (Buenos Aires, Argentina), National Endowment for the Arts (Buenos Aires, Argentina), Palais de Glace (Buenos Aires, Argentina), Castagnino + MACRO Museum (Rosario, Argentina), E. Caraffa Museum (Cordoba, Argentina), Museum of Modern Art of Rio de Janeiro (Brazil), Wilfredo Lam Center for Contemporary Art of Havana (Cuba), Tate Modern (London, England), J. Paul Getty Museum (Los Angeles, USA) and ARTER (Istanbul, Turkey), among others.

## STATEMENT

**Ananké Asseff** is an Argentine visual artist, whose diverse work includes photography, installation, video, interactivity, sculpture, object and site specific, creating dense scenarios that evoke fear and threat, imagined and / or promoted, in social and personal construction. The artist's premise is that language does not represent reality but rather constitutes it. In Asseff's work, danger is present but not as an event, but as a hypothesis: it is the assumption of its imminence that loads the images with tension. From the fragile and accusatory exposition of the solitary body itself to the tacit violence of society and the poetic intimacy of nature, Ananké Asseff has been dealing in her photographic work with the complex and paradoxical links between action and withdrawal, containment and provocation, stillness and unease. Her series appeal to technical resources where the geometric shapes, the glazes generated by the color planes that intervene in the images, create scenarios in a conceptual and metaphorical key where they seek to create enigmatic, cryptic photographs that jeopardize documentary objectivity and the supposed innocence of the image since it always implies a certain ethical complicity of the gaze. Campos de realidad I, II & III" (2014-2016), "Soberbia" (2016), "Un lugar otro" (2019-in process) are some of the series that give credit of a work with high power of synthesis between the forceful content of the images and the abstract interventions, shielding the viewer from accessing to them entirely. Asseff's work maintains a recognizable aesthetic coherence beyond the topics or formats she uses, related to her personal search to influence the viewer, impressing him, investigating the relationship between how we look, feel and live and questioning the device and nature of the personal, social and media constructions that influence the ways of seeing.

ABOUT ROLF ART

Rolf Art, located in Buenos Aires and founded in 2009 by Florencia Giordana Braun, is the only art gallery specialized in technical image in Argentina. Focused on contemporary Latin American visual arts, the gallery represents and promotes a selected group of artists & Estates that explores the limits of the image in its several expressions. The curatorial profile challenges the given conjuncture considering the social, political & economical background of artistic production as a determining factor for art’s interpretation.

In order to promote the production and appreciation of contemporary art, Rolf Art develops a solid global program comprising research and archive work, exhibitions, sustained participation in leading international art & photo fairs, editorial and audiovisual projects, educational and training courses, institutional collaborations, and public & private acquisitions management; positioning the work of Latin American artists internationally and contributing to the legitimization of the visual expressions from the Latin American region worldwide.

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