







# Orlando Rojas

He was born in Cúcuta, Capital of the department of Norte de Santander and border city between Colombia and Venezuela.

He obtained the title of Technician in Plastic Arts in the Institute of Culture of the North of Santander, while still in high school. He graduated as a Master of Fine Arts from the National University of Colombia with Meritorious degree. In 2007, he was selected by the National University of Colombia in conjunction with the Universidad Complutense de Madrid to attend the Ibero-American scholarship-course “The image of nature and the nature of the image”, awarded by the José Félix Llópiz Foundation and The Carolina Foundation on the Contadora Island of Panama.

In 2015 he studied the Master of Research in Art and Creation at the Universidad Complutense de Madrid, thanks to the prestigious Fundación Carolina Foundation-Endesa, grant which is awarded annually to a single Latin American artist.

He was chosen to participate the 2019 and the 2021 in the biennial “50x50x50 Spazi Liberi” in Forte di Fortezza in Italia. In 2018 he held an individual exhibition in the context of the regional exhibition of artists, for the Ministry of Culture in Colombia. He was selected to participate in to “Creators 2017” in La Térmica, Center of Contemporary Culture of the Diputación de Málaga, Spain. The same year he was invited to “Bienal Sur”, the biennale of contemporary Art of Southamerica.

Has been awarded important awards such as the Arcos Dorados de Pintura Latinoamericana 2013 Edition 22 prize, which was postulated by the recognized curator and art critic Pablo León de la Barra, current curator of the Guggenheim UBS MAP for Latin America, North Africa, and the Middle East.

His work has been exhibited at numerous national and international exhibitions since 1999 and has been published in various media. His work has been acquired by important art collections such as the Gómez Collection, a foundation that is currently building a museum to keep them in the city of Buenos Aires, Argentina.

Since 2006, it has been carrying out various Art and Art-therapy workshops for different social sectors, such as: street dwellers, wounded soldiers of war, and young and child population thanks to recognized Colombian institutions: Banco de la República, Compensar, Red Cross , The Central Military Hospital, the Waja Cultural Foundation, Colsubsidio, among others.

His artistic activity has developed mainly through painting, drawing, pictorial intervention, as well as through projects of sound and musical experimentation, which he has sometimes combined with his plastic work through collective installations.

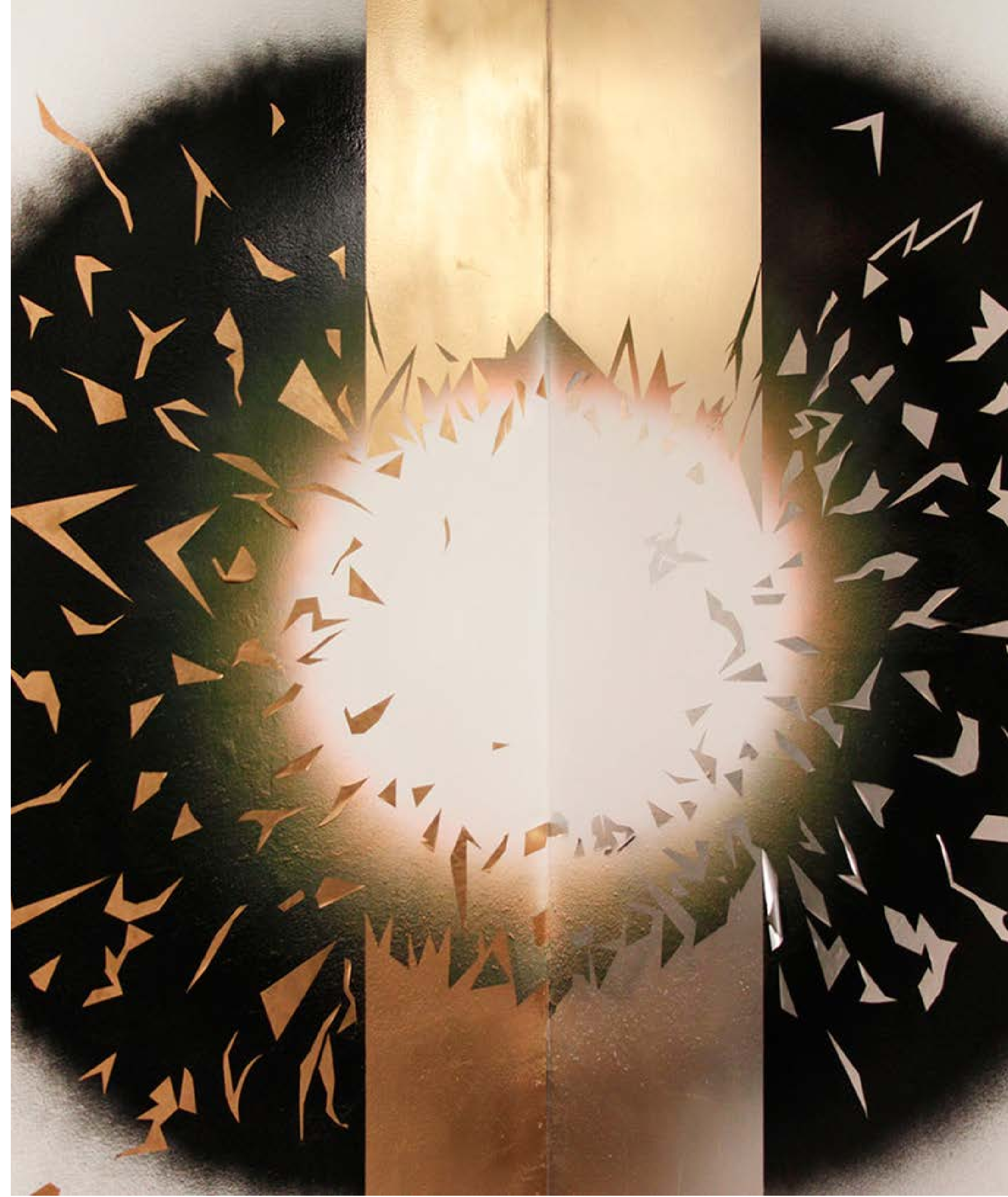
He is currently studying Electronic Music (and movement-image) at the Claudio Monteverdi Conservatory in Bolzano, Italy. He currently lives and works between Italy and Colombia.



The South American cultural miscegenation with its effervescent and convulsive social dynamics, with its fecund and multifaceted potentials, with its flourishing identities languages and interactions with other global cultural processes, offers a wide variety of contrasts, interesting nuances and renewed points of view: that's where, in the interstices of all this, where I discover the magma from which my artistic, plastic, pictorial language emerges; but above all, where my own personal search for meaning is revealed to me at all levels.

The miscegenation that I try to point out, beyond the problematic conceptual relationships behind it and the prejudices that haunt it, it is the process of cultural mix in which there are juxtaposed identities that do not finish of fusing, of joining completely. At however, the same time, they form a proper cultural way capable of being constituted in identity in itself, of including contradictions without reducing them and without disabling affections for their constitutive historical identities. In that mestizo (person of mixed-culture), opposites coexist in multiple ways, they come into friction, collide, project themselves and find common languages. We are heirs of all the ancient cultures (it cannot be otherwise), but now they are together within a new cultural configuration.

In my artistic work, i explore some possibilities of consensus/ transitions/social disagreements/entelechies (...) as an analogous scenario, making allusions to the existence of areas of tolerance and ontological experimentation and the necessity to propitiate them; in my case it happens through the pictorial and artistic practice in general, where also music and sound experimentation have been fundamental dimensions of my permanent creative process. In this way, the frontiers between the cultural perspectives that compose me and the artistic languages manifest watery edges in my personal universe, juxtaposing, shaping and tingeing each other.





Die multidimensionale Dynamik Südamerikas offenbart heute, jenseits der unbestrittenen Unterdrückung und der Ausbeutung seit Beginn der Plünderungen, das Aufblühen einer neuen menschlichen Dimension, sowie eines vielschichtigen Multi-Horizonts der Bedeutung, von planetarischer Transzendenz. Sie stellt einen Wendepunkt dar, an dem sich alle Kulturen der Welt treffen, verschmelzen und gemeinsame Projekte initiieren; es ist ein leuchtender Auftakt, an welchem alle mitgestalten werden, jenseits dieser dunklen, trennenden Phase, noch vor der Morgendämmerung.

La dinamica pluridimensionale sudamericana, al di là dell'innegabile oppressione e lo sfruttamento continuo dall'inizio del saccheggio, rivela oggi il fiorire di una nuova matrice umana e di un multiorizzonte di senso, di trascendenza planetaria, poiché costituisce una svolta in cui le culture del mondo si incontrano, si fondono e proiettano insieme; preludio luminoso in cui co-creeranno oltrepassando questa oscura fase divisiva, previa all'alba.

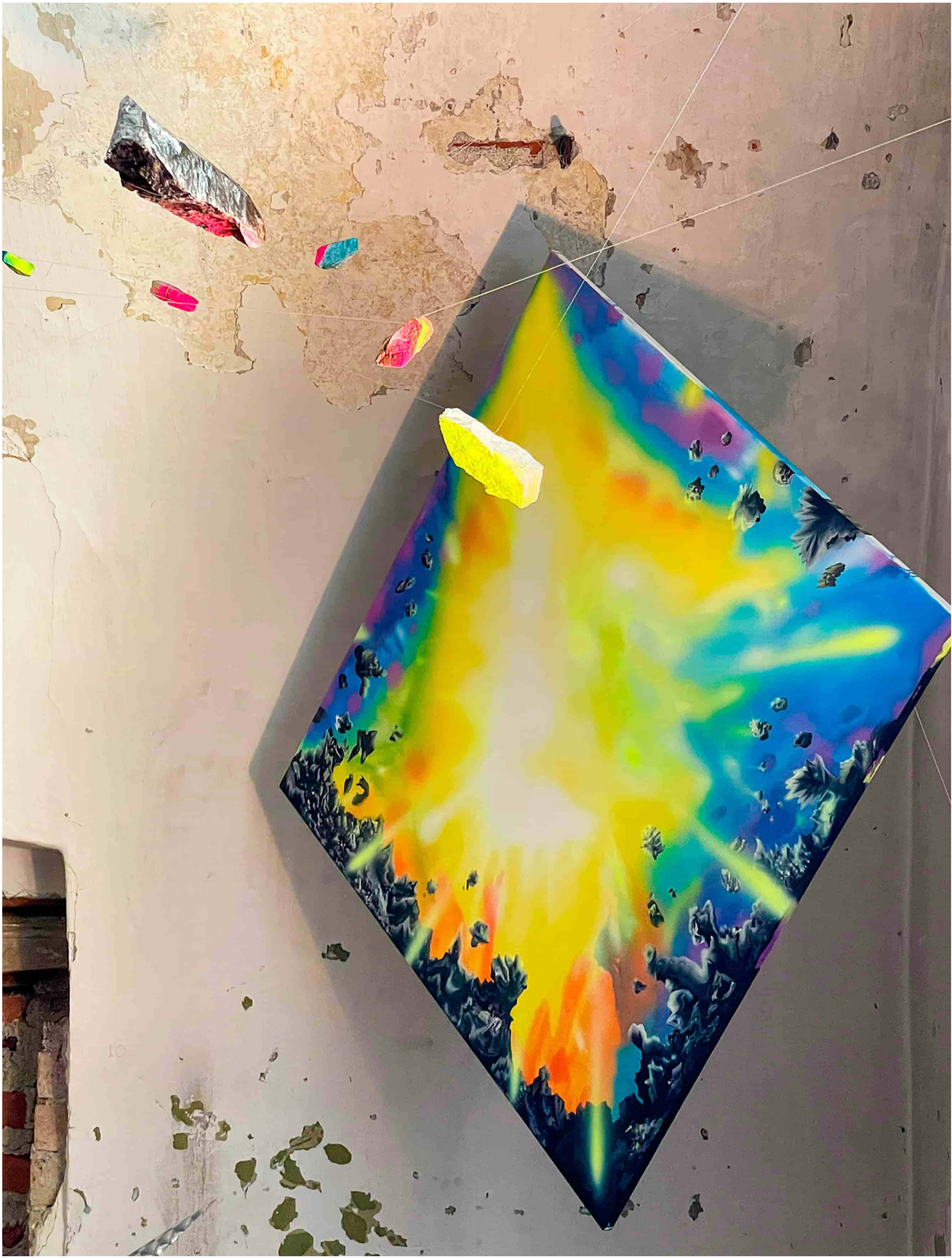




*Exhibition set-up process and general installation within the  
Biennale 50x50x50 Art Südtirol. 2021*









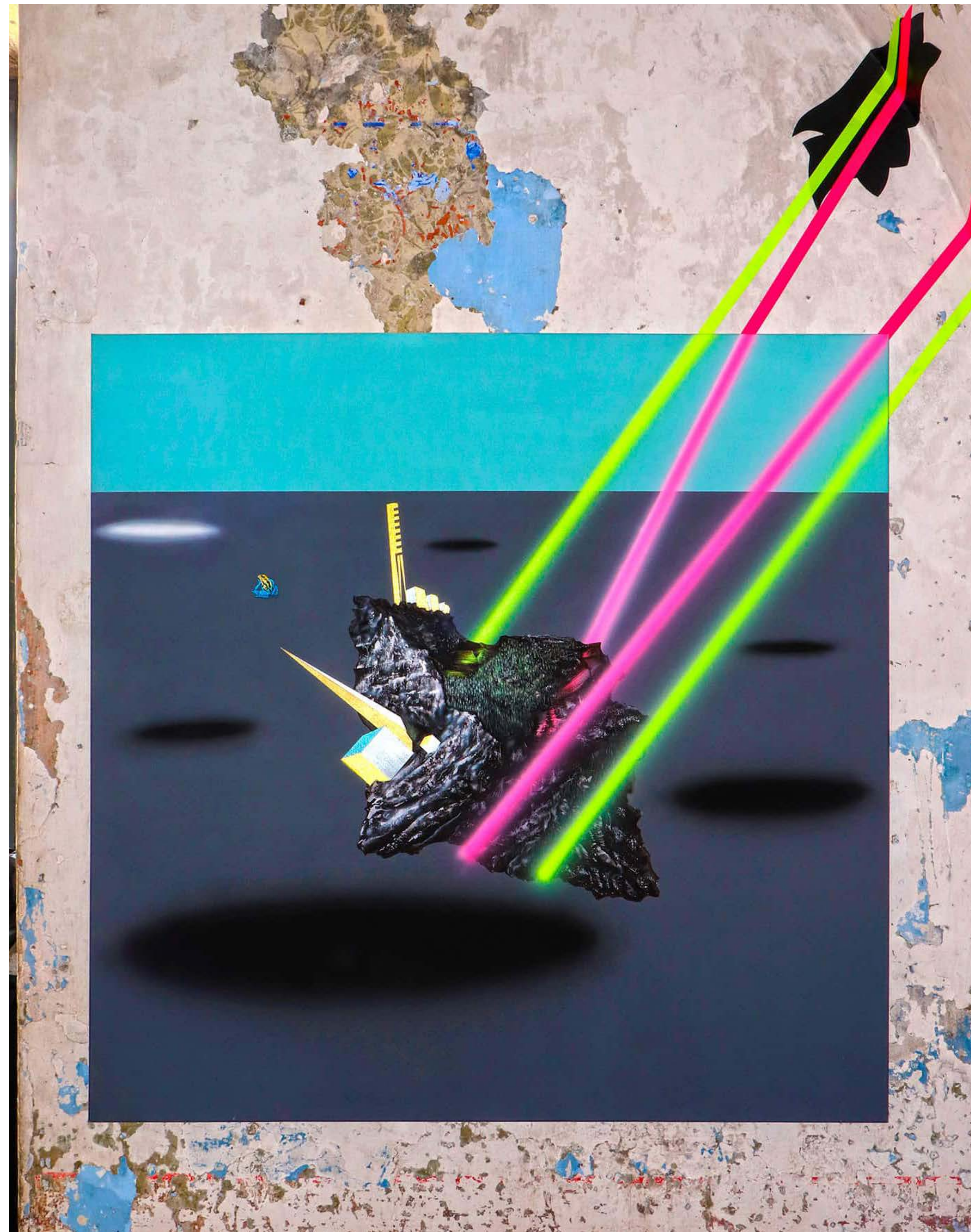
Biennale 50x50x50 Freiräume \_\_allen alles omnibus om-  
nia tutto per tutti everything for everyone \_\_Art Südtirol /  
June 05-October 3 - Festung Franzensfeste/ Forte di For-  
tezza (Italia), 2021





# DOLOMITI IN SOSPENSIONE COSMICA

150 x 150 cm  
Acrylic, oil, canvas and wood /  
*Pictoric Intervention in situ*  
2021





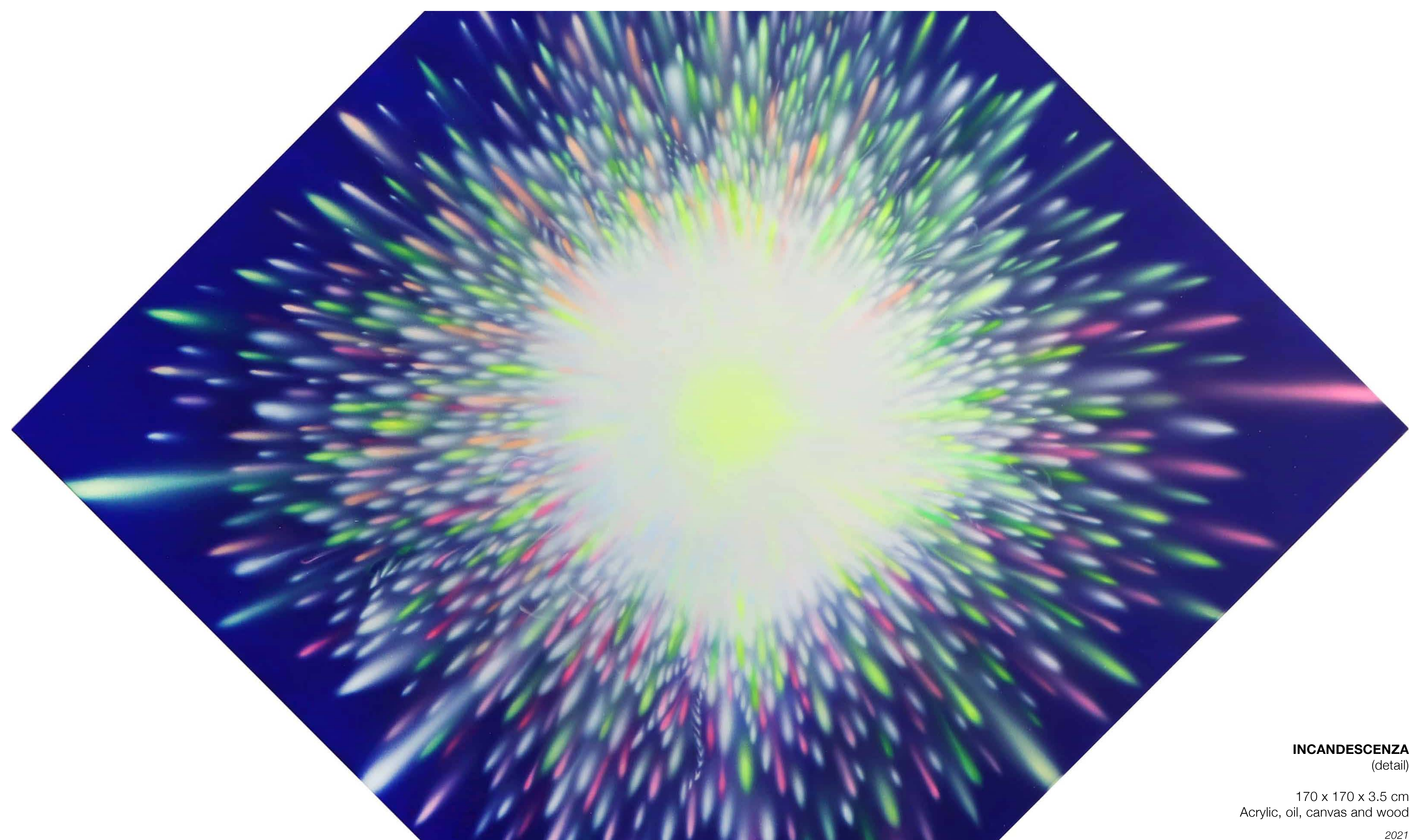




Biennale 50x50x50 Freiräume\_\_\_allen alles omnibus om-  
nia tutto per tutti everything for everyone \_\_\_Art Südtirol /  
June 05-October 3 - Festung Franzensfeste/ Forte di For-  
tezza (Italia), 2021







**INCANDESCENZA**  
(detail)

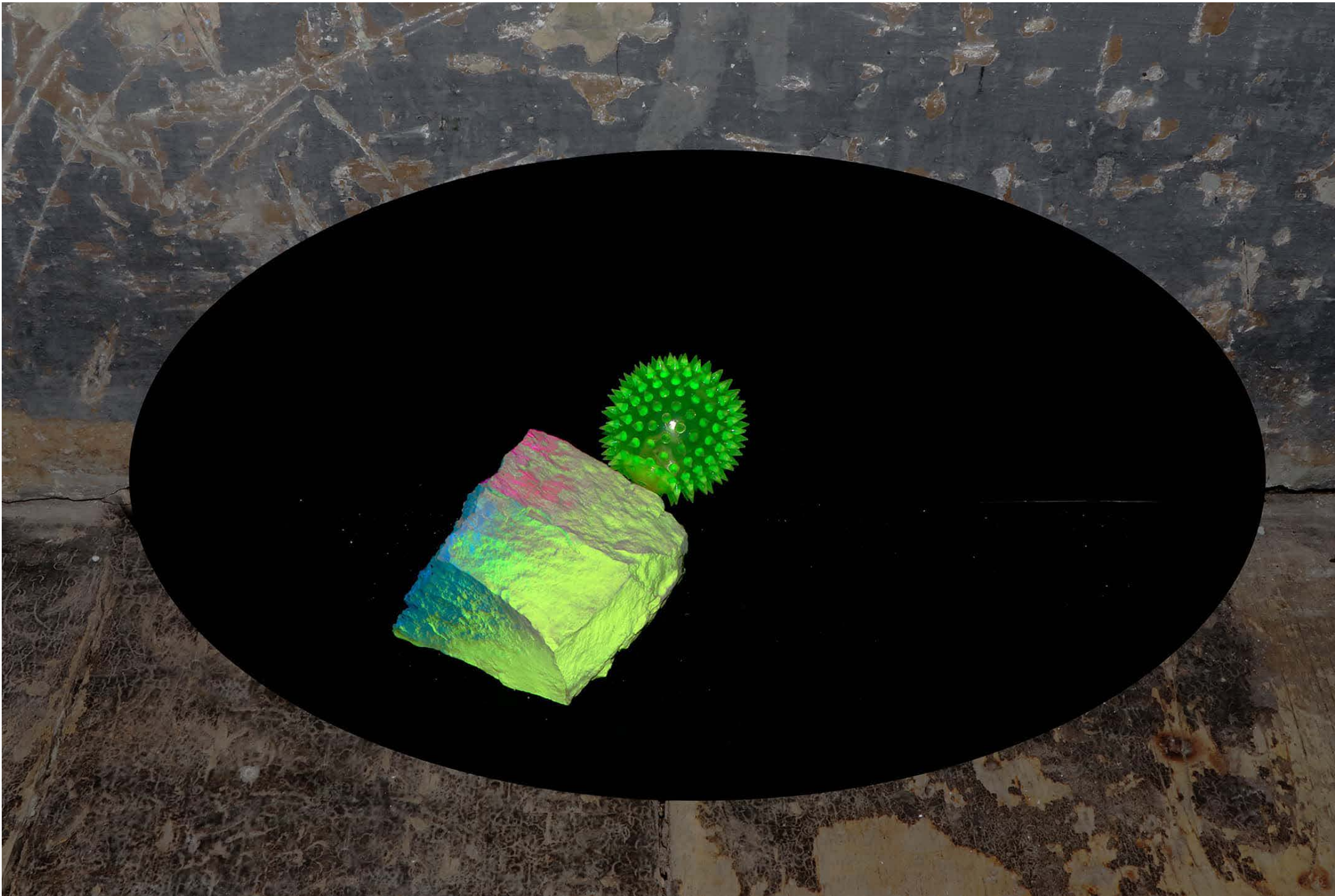
170 x 170 x 3.5 cm  
Acrylic, oil, canvas and wood

2021

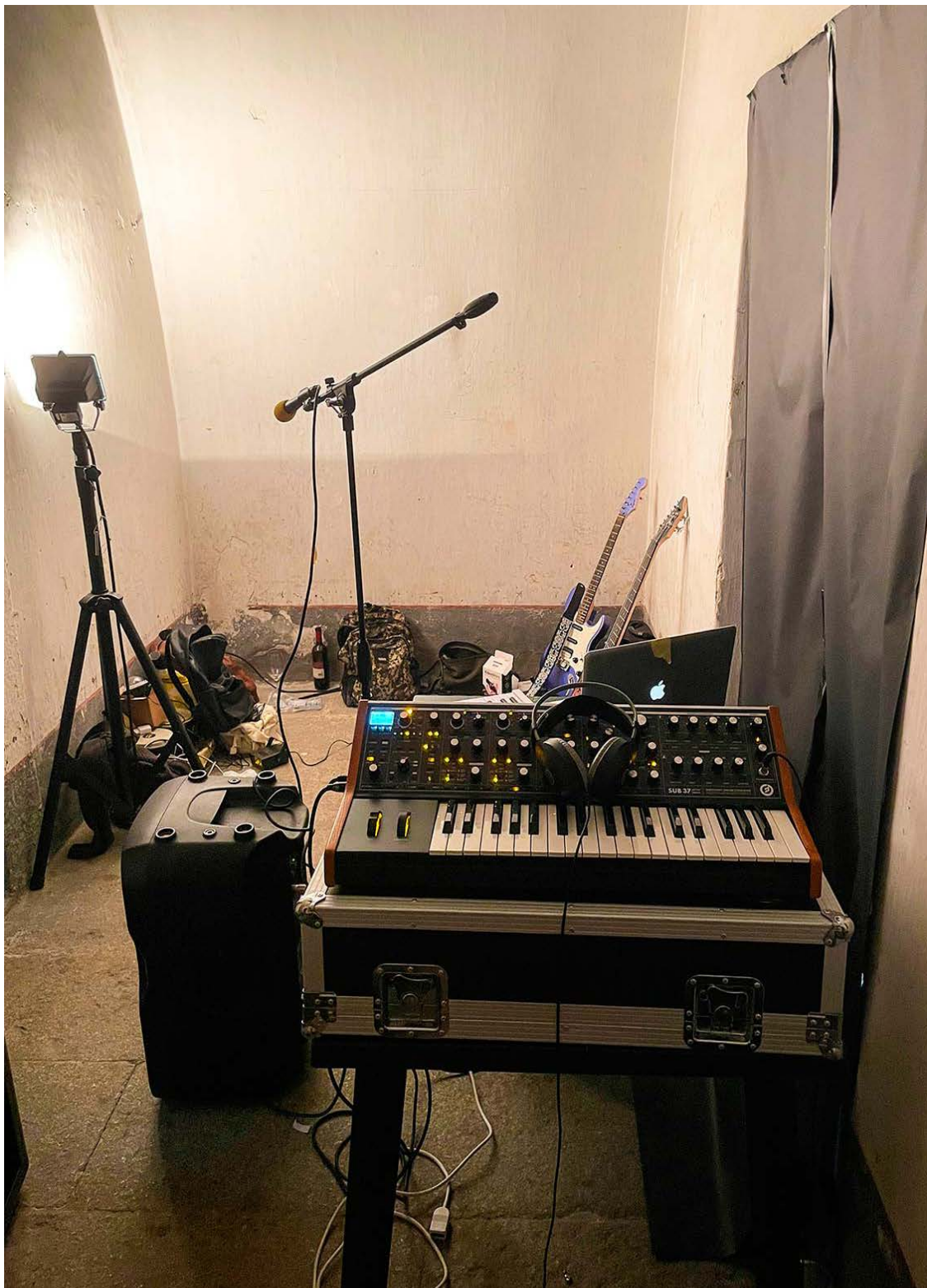












<https://www.youtube.com/watch?v=wkie8zq1ZpU&t=20s>



*Sound performance realized  
during the opening of the Biennale.*

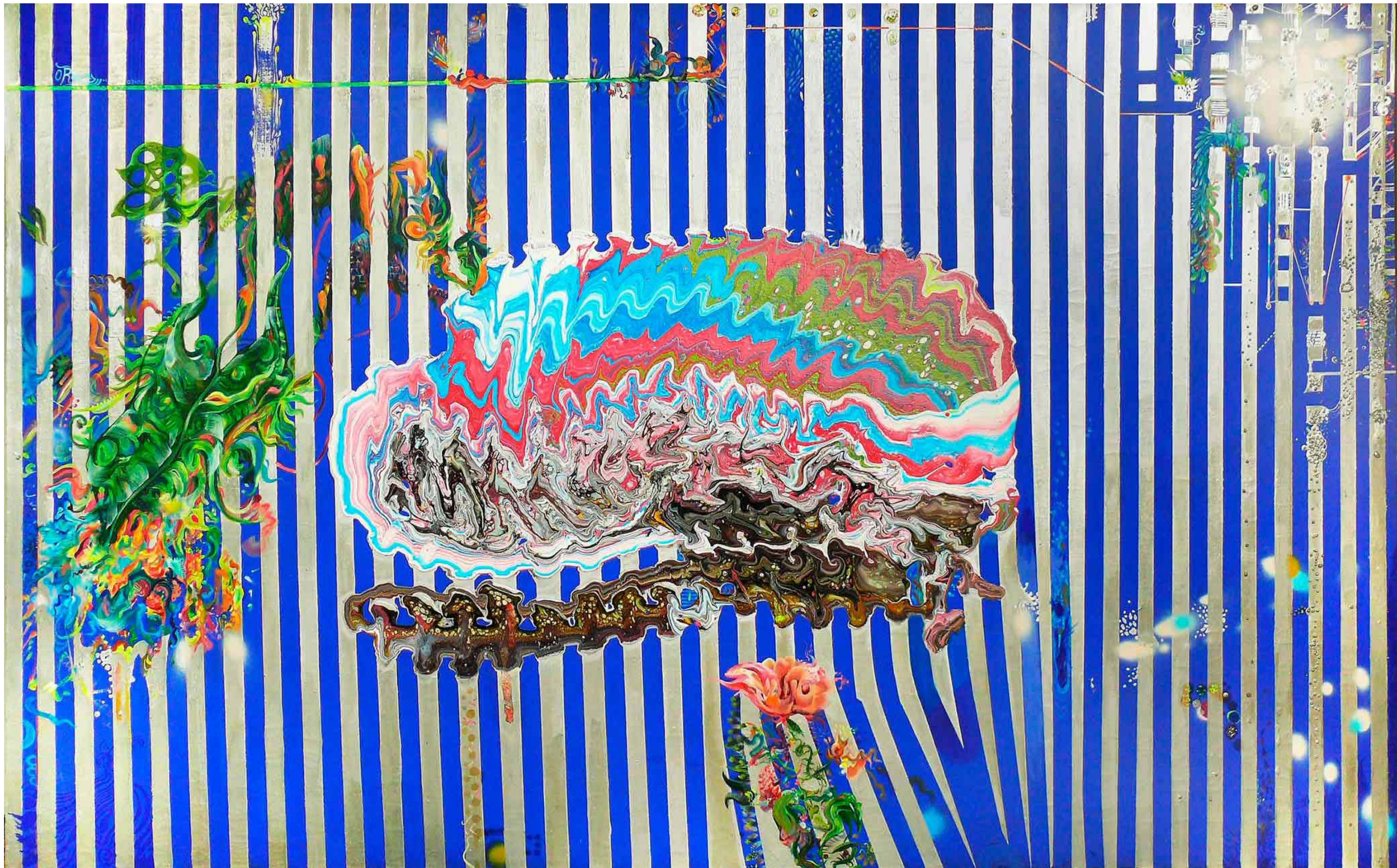


# RE-CICLO INMATERIAL

RI-CICLO IMMATERIALE - IMMATERIELLES\_UP-ZYKLUS

*Installation view **RI-CICLO IMMATERIALE / IMMATERIELLES\_UP-ZYKLUS**, Biennale 50x50x50, Spazi liberi \_\_\_ Art Südtirol / Forte di Fortezza (Italia). 2019 The artistic exhibition that I proposed was then made up of several pieces, made by recovering and artistically transforming parts of household appliances and other discarded industrial materials. The proposal was also set with musical pieces of my own, previously made from sounds registered to other objects recovered in Colombia.*





**SELVÁRTICAS TRANSFORMEITION'S** / Orlando Rojas Gutiérrez - Oil, acrylic, lacquer, canvas, steel staples and wooden frame 110x180x4 CM 2004-2008

*Quest'opera è servita come punto di partenza ed ispirazione per le opere che presento in questo portfolio. E' stata anche l'immagine di una serie di poster che sono stati consegnati ai visitatori durante la mostra, come opera portatile e come gesto espansivo dell'installazione, oltre le mura della fortezza in cui era esposta.*



## La Visione

Strane agitazioni in quell’affascinante visione. Vibrano le cose. Saltano “elettro-drizzate” lasciando tinteggiate scie meraviglianti e trasparenti.

Si scuote e si amalgama l’ingrigita geometria, così indegnamente strumentalizzata. Si risveglia come da un interminabile incubo di un geometra con una iridescente risata stellare ed un gesto di saggia innocenza che sembra previo a tutte le storie. Nello spazio si alimentano spettacoli di contrasti tra fusioni impensabili. I recipienti gelati si spezzano e la lava primigenia esce incontenibile, sciogliendo contorni e spigoli affilati. Le gocce e le fiammate assumono diverse forme fantastiche in ogni angolo di quel commovente portale multidimensionale.

Toni bruni cangianti e gialli abbaglianti, ballano vertiginosamente sulle pietre del fiume blu-argentato, lanciando come frecce divertenti urla al suono di recipienti risonanti. Le cifre di un mondo quantificato emergono da quella trance irriconoscibile, senza etichette. Si spaventano ma... colossale sorpresa! Un Dio benefattore le ha liberate, restituendo loro la propria essenza, in armonia naturale con il tutto, senza confusioni, angustie né vili ambizioni.

Cosa faranno?  
Chi lo sa... sono in cammino

## Die Vision

Seltsame Unruhen in dieser faszinierenden Vision. Die Sachen vibrieren. Sie entspringen daraus elektrisiert und lassen bunte, durchsichtige und wunderbare Spuren hinter sich.

Die graue Geometrie, die so unwürdig instrumentalisiert wurde, wird erschüttert und verschmolzen. Sie wacht auf, wie aus einem unendlichen Alptraum eines Geometers mit einem schillernden Sternenlachen und aus einer Gebärde der weisen Unschuld heraus, die vor allen Geschichten zu stehen scheint. Im Raum wird ein Spektakel an Kontrasten zwischen undenkbaren Fusionen geschürt. Die gefrorenen Behälter brechen und die ursprüngliche Lava fließt unaufhaltsam heraus und verschmilzt Umrisse und scharfe Kanten. Die Tropfen und das Aufflammen nehmen verschiedene fantastische Formen in jeder Ecke dieses bewegenden, multidimensionalen Portals an.

Schillernde Brauntöne und blendendes Gelb, tanzen schwindelerregend auf den Steinen des blau versilberten Flusses und werfen wie Pfeile, lustige Schreie zum Klang von Resonanzkörpern. Die Ziffern einer quantifizierten Welt entstehen aus dieser unerkennbaren Trance, ohne Etiketten. Sie erschrecken, aber ... kolossale Überraschung! Ein wohlthätiger Gott hat sie befreit und ihnen ihre eigene Essenz zurückgegeben, in natürlicher Harmonie mit dem Ganzen, ohne Verwirrung, ohne Angst, frei von niederträchtigem Ehrgeiz.

Was werden sie tun?  
Wer weiß es? Sie sind bereits schon mitten drin!

## The Vision

Strange agitations in that fascinating vision, things vibrate. They jump “electro-bristled” leaving tinged transparent and marvelous trails. They play among forests, jungles, cities, houses and hearts. The gray geometry, so unworthily implemented, is shaken and kneaded. It wakes up like an endless nightmare of a geometer with an iridescent stellar laugh and a gesture of wise innocence, which seems prior to all the stories. Contrast shows between unthinkable mergers are enlivened in space. The frozen containers of things break and the primal lava goes out of control, melting contours and sharp angles. The drops and flares take on many fantastic shapes in every corner of that endearing Multidimensional portal.

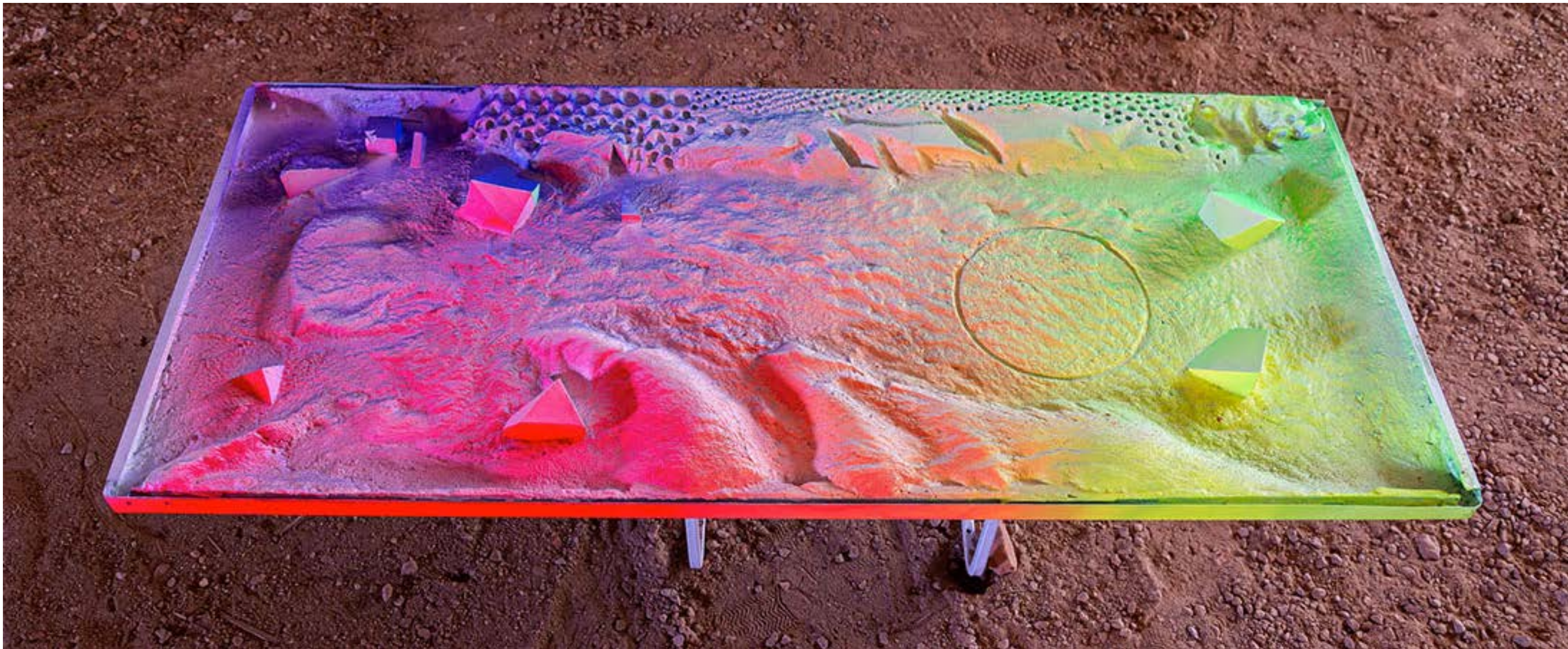
Golden brown and yellow dazzling tones dance vertiginously on the stones of the blue-silver river, throwing like arrows, funny howls at the sound of shining vessels and bright instruments. The figures of a quantified world emerge from that unrecognizable trance, without labels. They get scared, but ... Colossal surprise! A benefactor God has freed you by giving them back their own essence, in natural harmony with the whole, without confusion, anguish or vile ambitions.

What will they do now? Who knows, they are on their way!

*Questo testo poetico, tradotto in tre lingue, è stato inserito nel catalogo della mostra, nel testo espositivo e in una serie di opere/poster consegnate ai visitatori interessati (vedi pagina precedente).*



< "IL TIMIDO E CANGIANTE SORRISO DELLA LAVA", Vernice su altorilievo in schiuma sintetica, cemento e metallo.  
RI-CICLO IMMATERIALE / IMMATERIELLES\_UP-ZYKLUS, Biennale 50x50x50 Spazi liberi\_\_\_Art Südtirol /  
Forte di Fortezza (Italia). 2019 >>



*"RITORNO AL PAESAGGIO CAUSALE" 140 x 80 x 5 CM / Vernice su altorelievo in schiuma sintetica, cemento e metallo.*

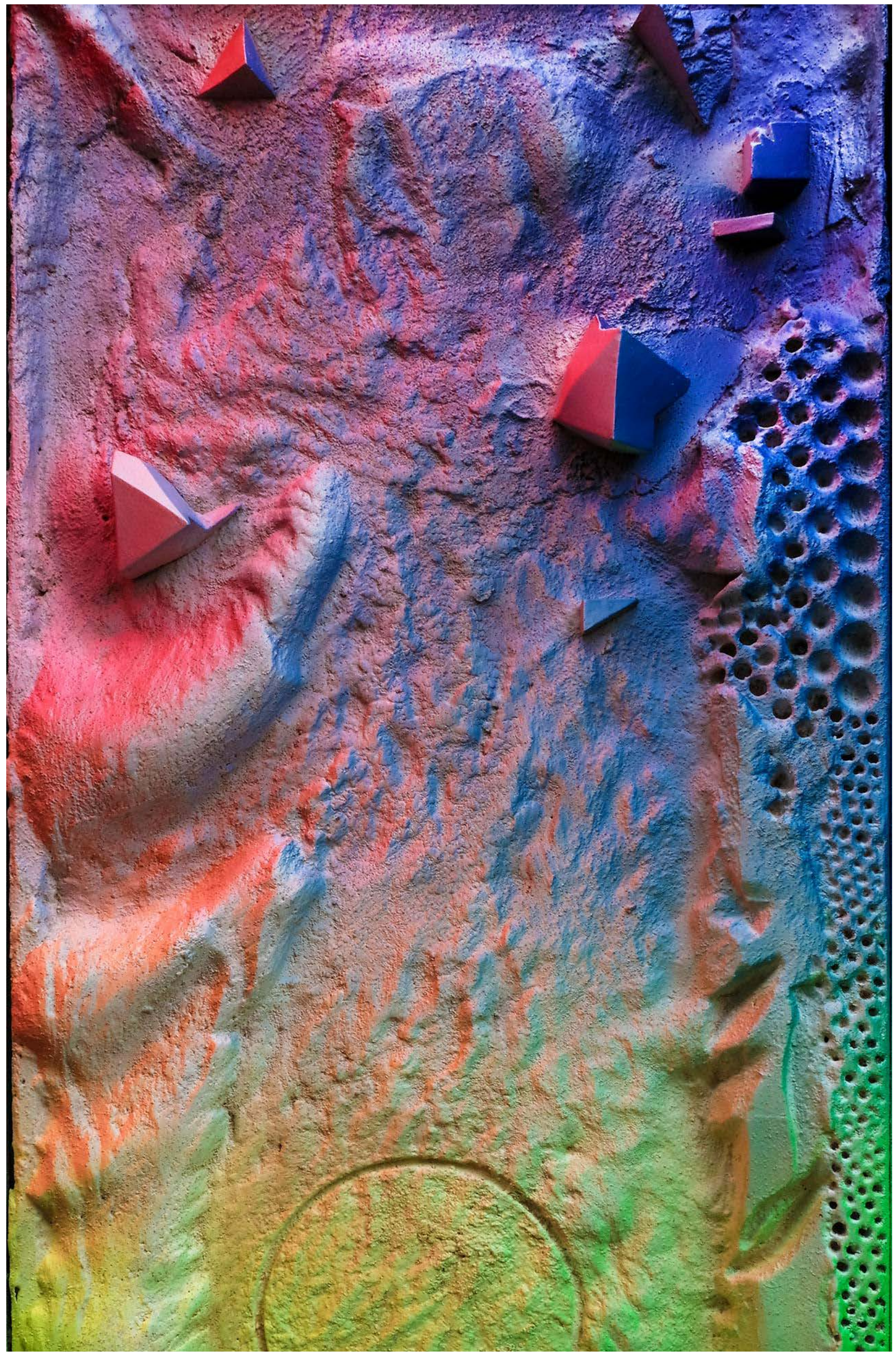
*Esposto all'interno nella mostra RI-CICLO IMMATERIALE / IMMATERIELLES\_UP-ZYKLUS,  
Biennale 50x50x50 Spazi liberi\_\_\_Art Südtirol / Forte di Fortezza (Italia). 2019*







*Details*





*"MICROARCHITETTURA IRIDESCENTE"*

*100 X 100 X 35 CM / Multidimensional painting: Concrete parts painted with paint - Aluminum shelf. Displayed within the exhibition  
RI-CICLO IMMATERIALE / IMMATERIELLES\_UP-ZYKLUS, Biennale  
50x50x50 Spazi liberi\_\_\_Art Südtirol /  
Forte di Fortezza (Italia). 2019*



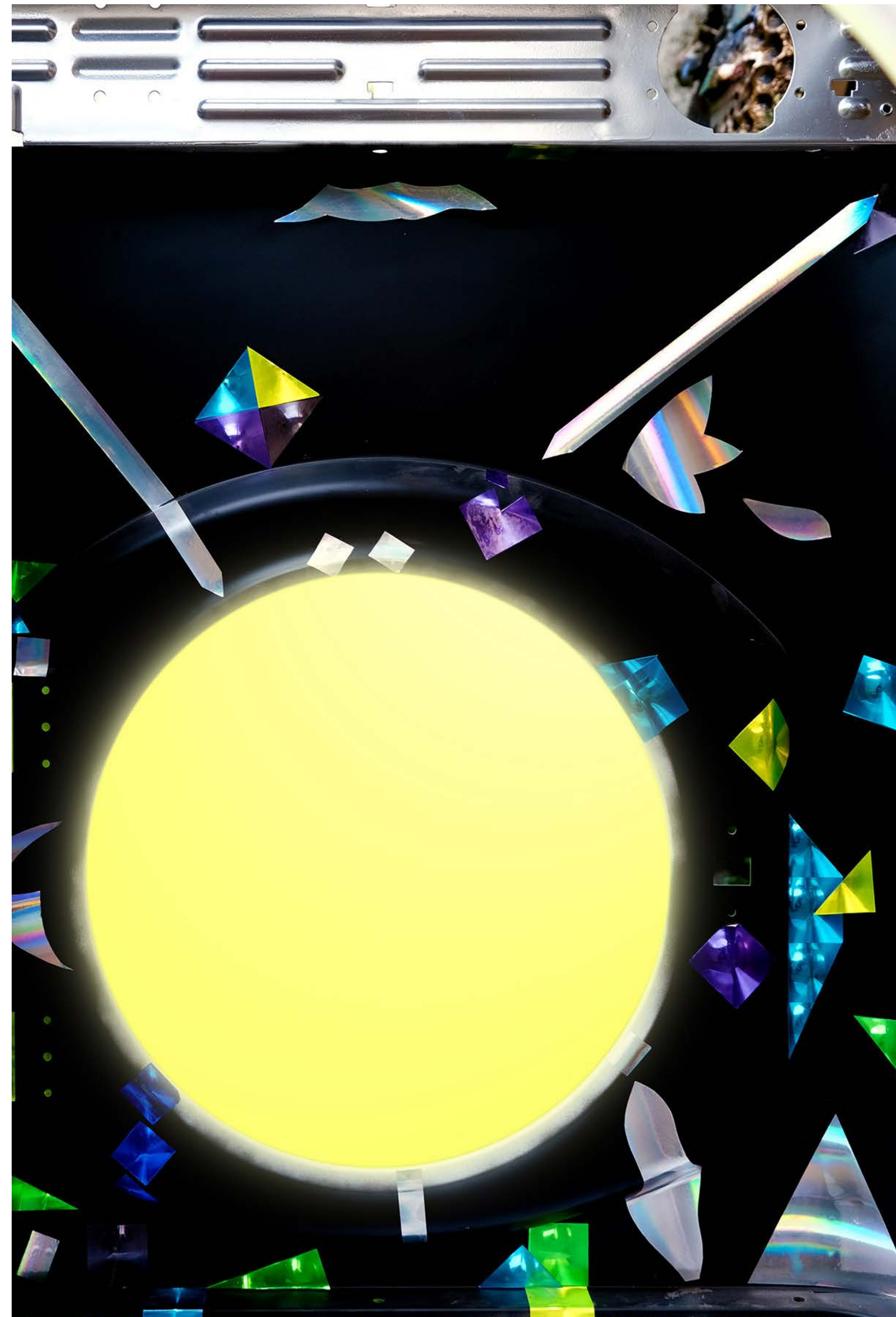
*200 X 100 X 30 CM / Multidimensional painting:  
Concrete parts painted with paint - Aluminum shelf.*



*"LAVACUBI" Paint on metal / 84 x 76 x 65 CM  
Displayed inside in the exhibition  
RI-CICLO IMMATERIALE / IMMATERIELLES UP-ZYKLUS  
Biennale 50x50x50 Spazi liberi — Art Südtirol / Forte di Fortezza (Italia). 2019*



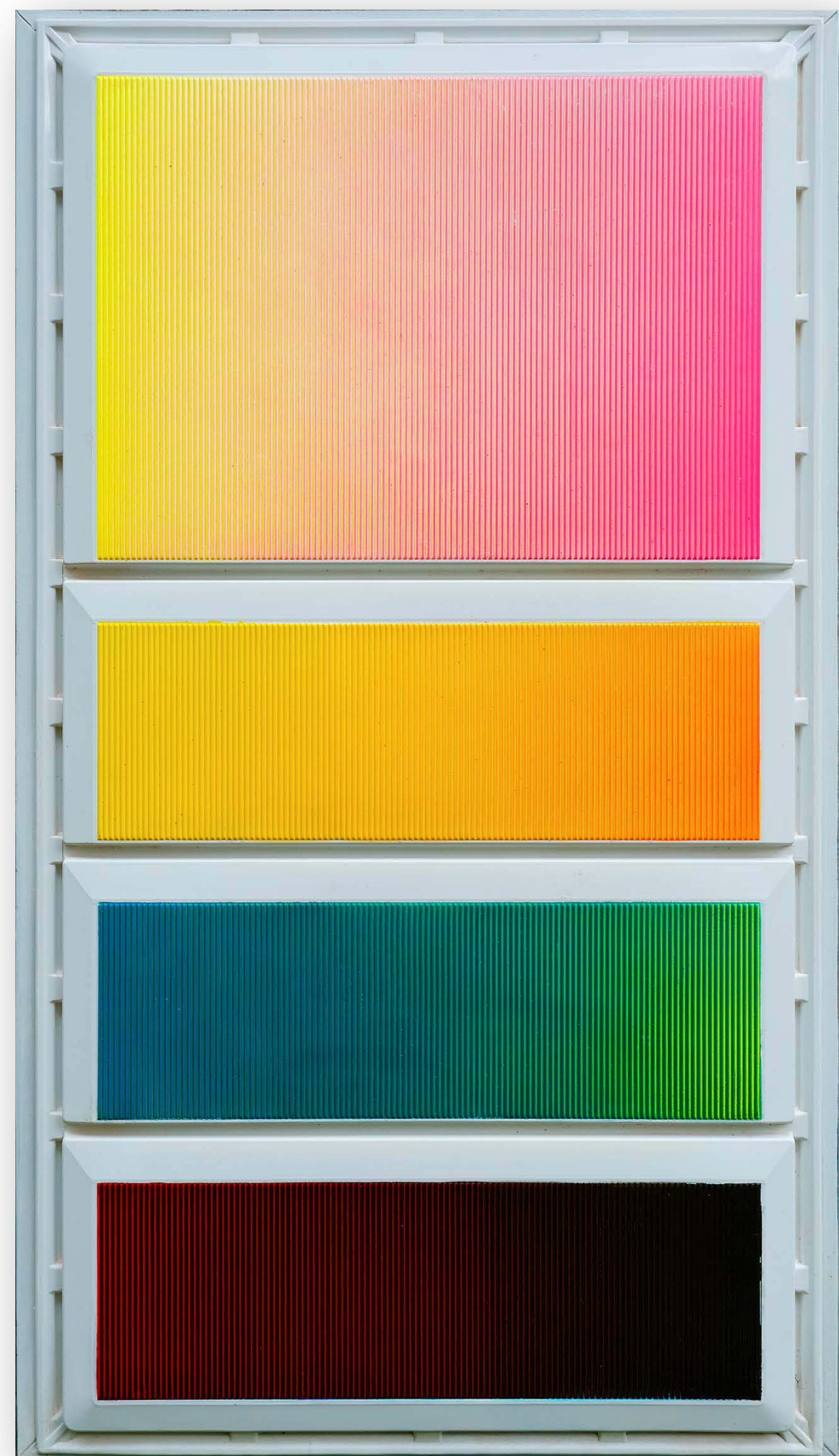
*"LAVACUBI"  
(Details)*







**MONOLITE SULLE LUCI 2**  
 Dimensioni: 120 x 80 x 5 CM / Vernice su metallo

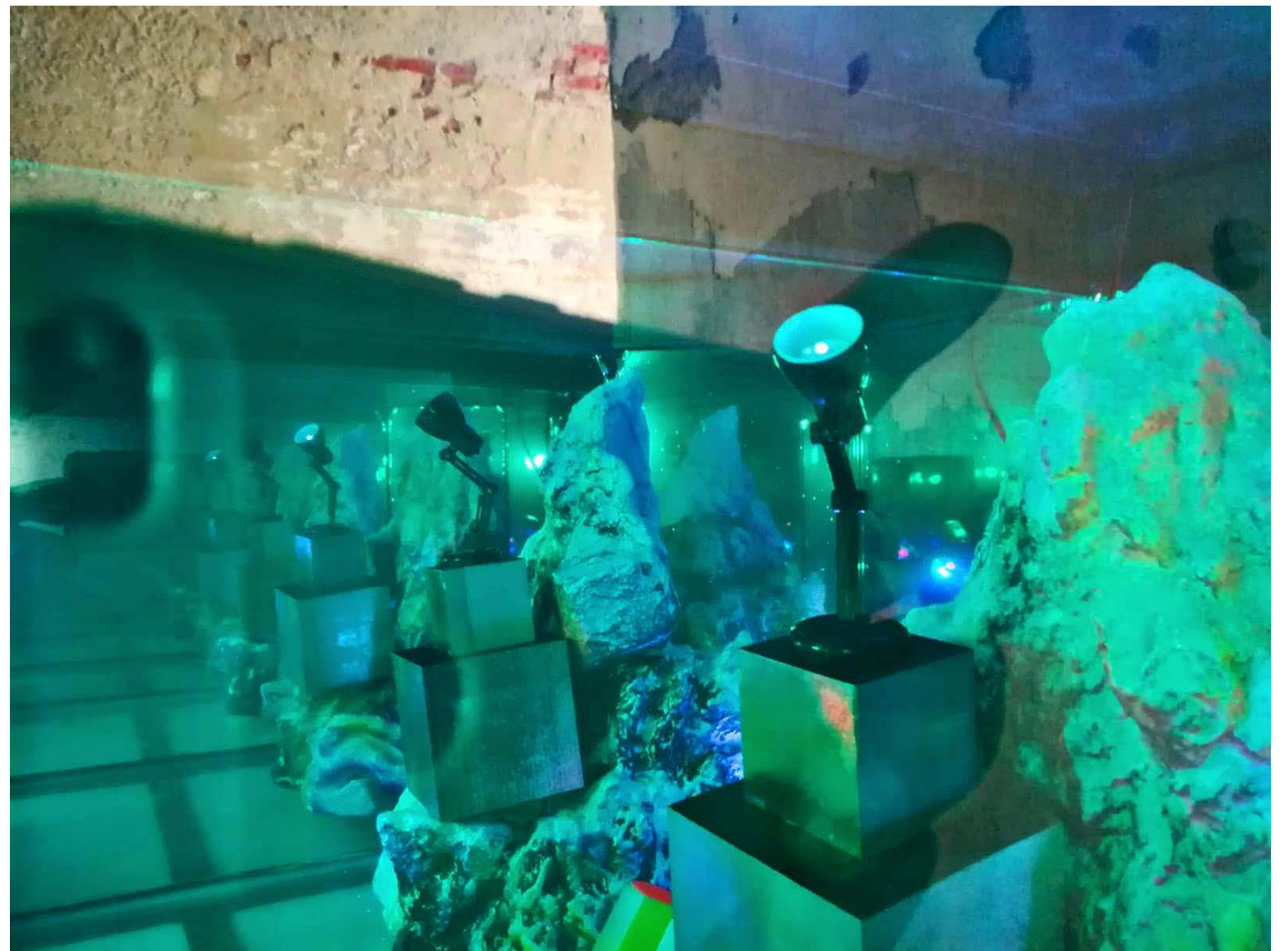


**OP-ORTALE TRANSTROPICALE**  
 Dimensioni: 120 x 80 x 5 CM / Vernice su plastica





*Details*





*"MÁS ALLA DE LO QUE SOMOS, MÁS ALLÁ ES AQUÍ" / 70 x 100 x 45 CM  
Multidimensional painting-sculpture, mixed media / RI-CICLO IMMATERIALE /  
IMMATERIELLES\_UP-ZYKLUS. 2019*

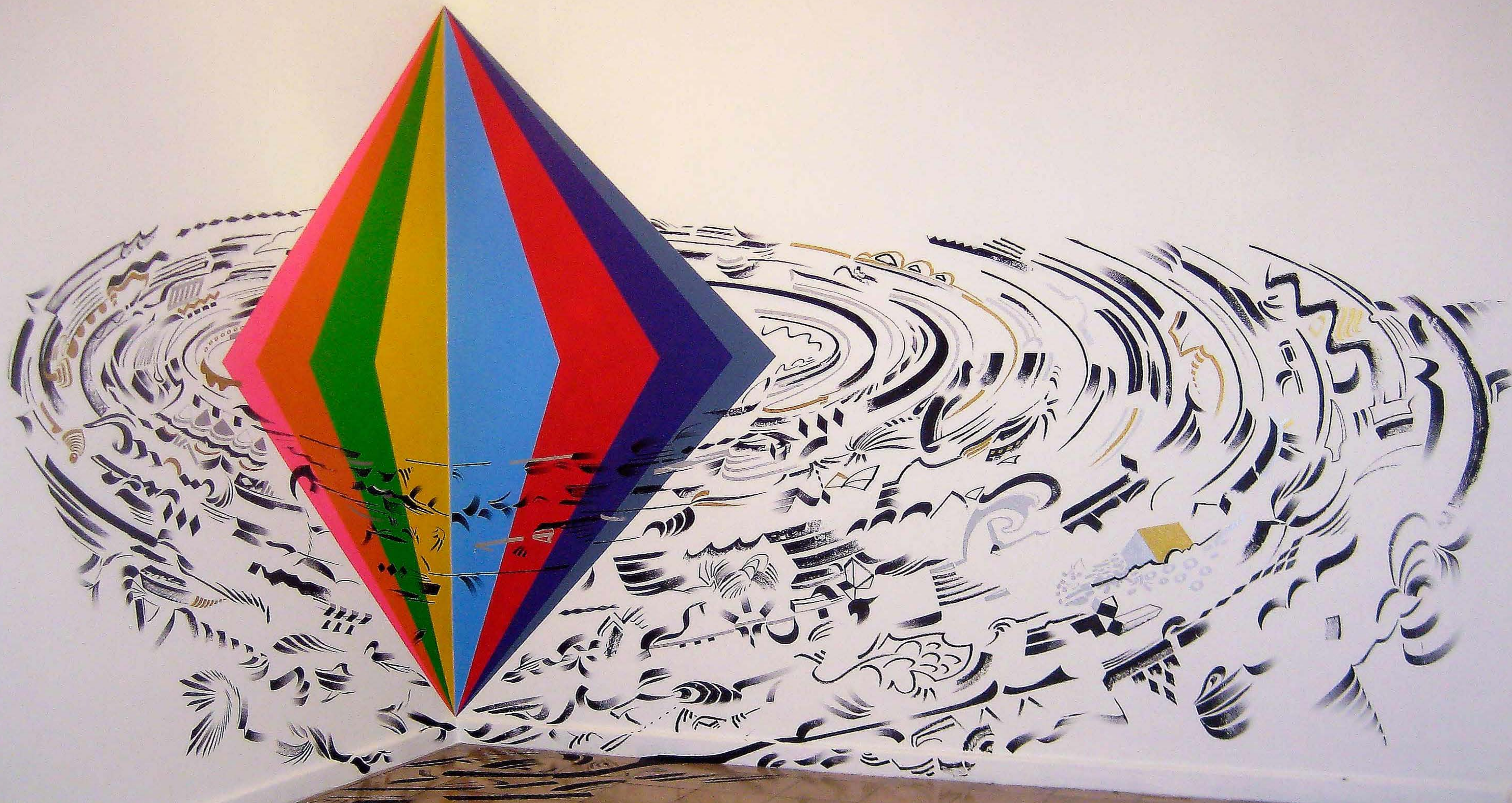






Installation view  
*RI-CICLO IMMATERIALE / IMMATERIELLES\_UP-ZYKLUS,*  
*Biennale 50x50x50 Spazi liberi\_\_Art Südtirol / Forte di Fortezza*  
*(Italia). 2019*



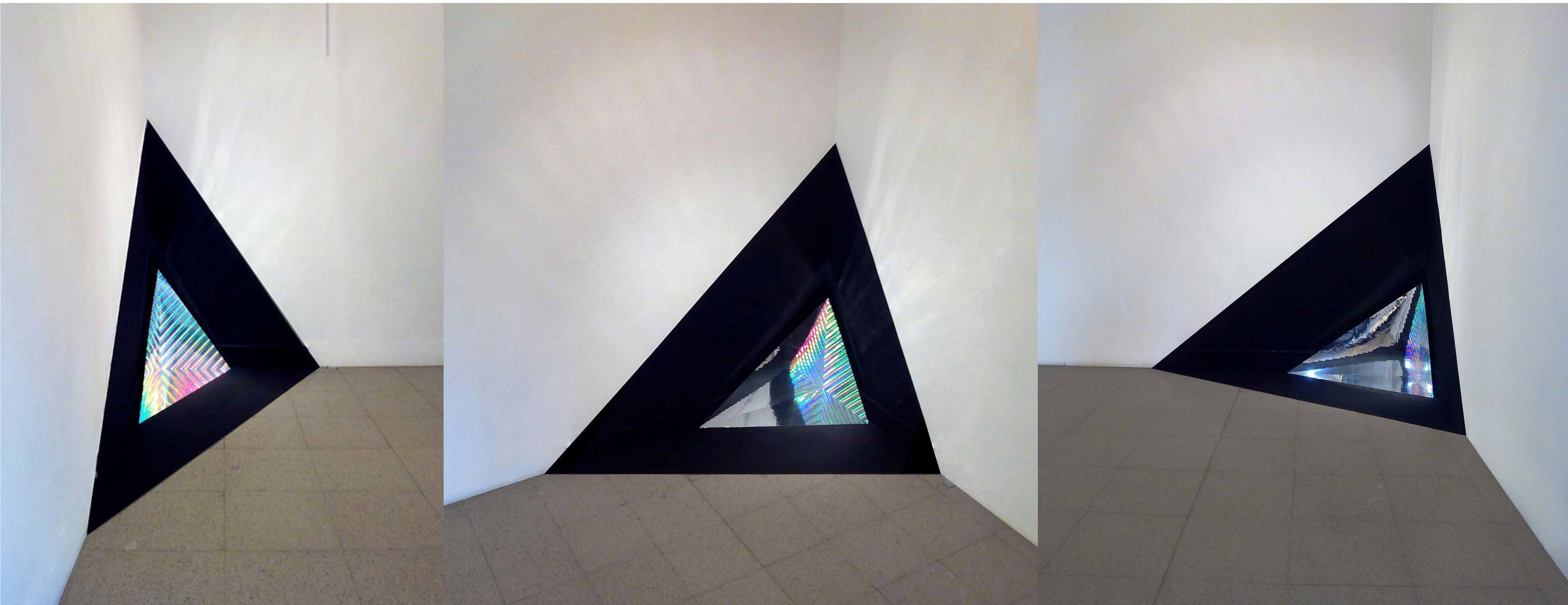




**NODO** / *NODE*





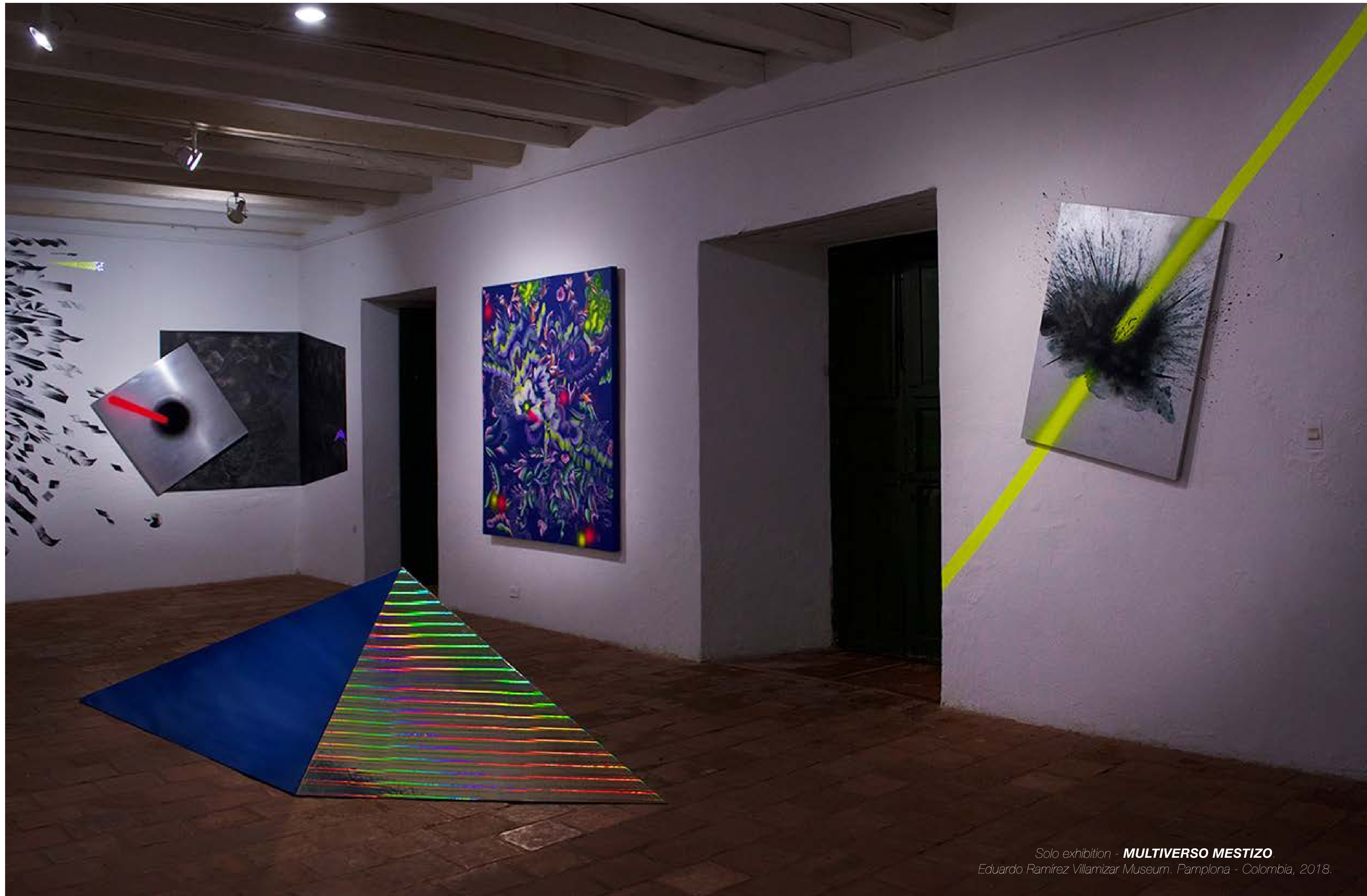


Corners are “points of space” receptors of a multiple load, both “practical” and symbolic, therefore, with a wide potential for meaning. They are practical, in the sense of for example, that corners are spatial reference points and places of great architectural importance. They are symbolic, because the corner itself is also a cultural notion. They are something like the projection of a way of looking drawn on space -the nature-. The corner is then, originally, a mental place, an idea, rather than a physical space. And like every idea, it has a point of origin– a font-: a “someone”. It constitutes an area of ontological affirmation that does not only fulfill the role of a palpable structural node. It is, in this way, a “place of legitimation.”



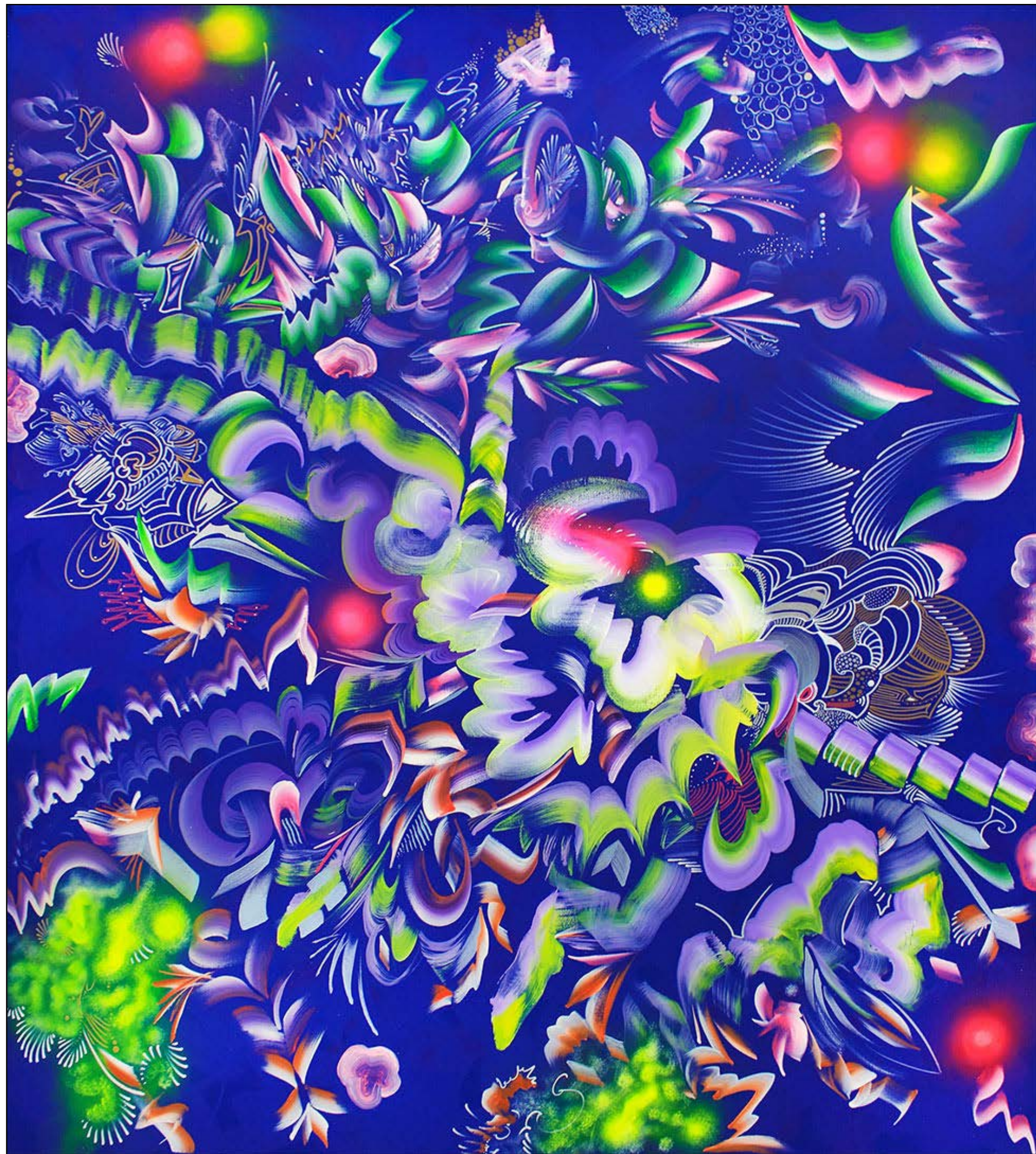






Solo exhibition - **MULTIVERSO MESTIZO**.  
Eduardo Ramírez Villamizar Museum. Pamplona - Colombia, 2018.





**ATRAVESANDO AGUAS NEGRAS**  
*CROSSING BLACK WATERS*

100 x 100 x 2.5 CM  
 Lacquer on canvas and intervention on wall with aerosol  
 2014





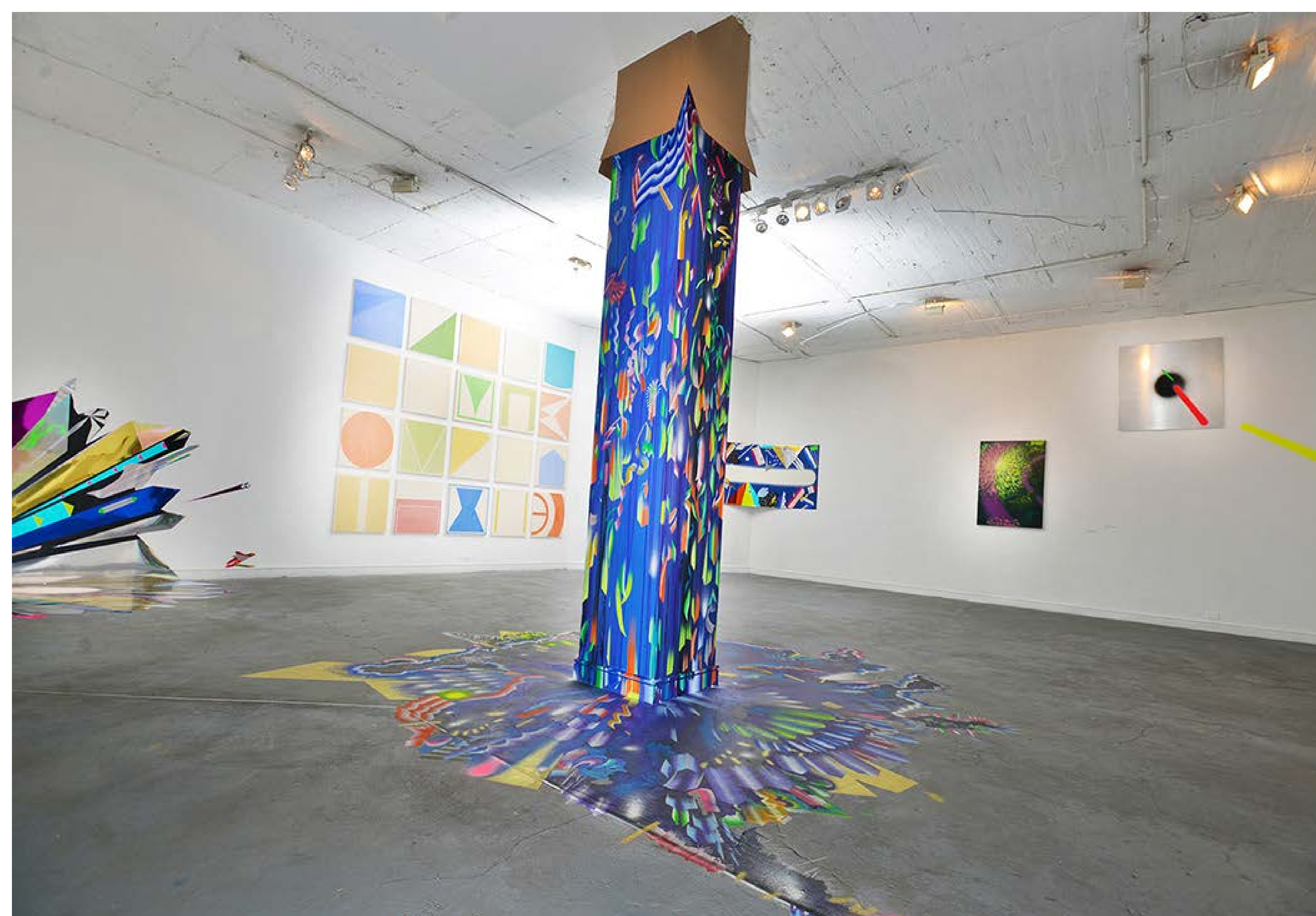
*Details*





**FLUIDO INTERGALÁCTICO  
E INTERCULTURAL**

INTERGALACTIC AND  
INTERCULTURAL FLOID



*Pictorial intervention to column and floor. Acrylic, spray, vinyl, rolling art and carton. Height 3.70 x 3 x 3 meters approximately. Show in **LA Galería Arte Contemporáneo** (Bogotá - Colombia), inside the exhibition **LENGUAS DE LUZ**, 2014.*







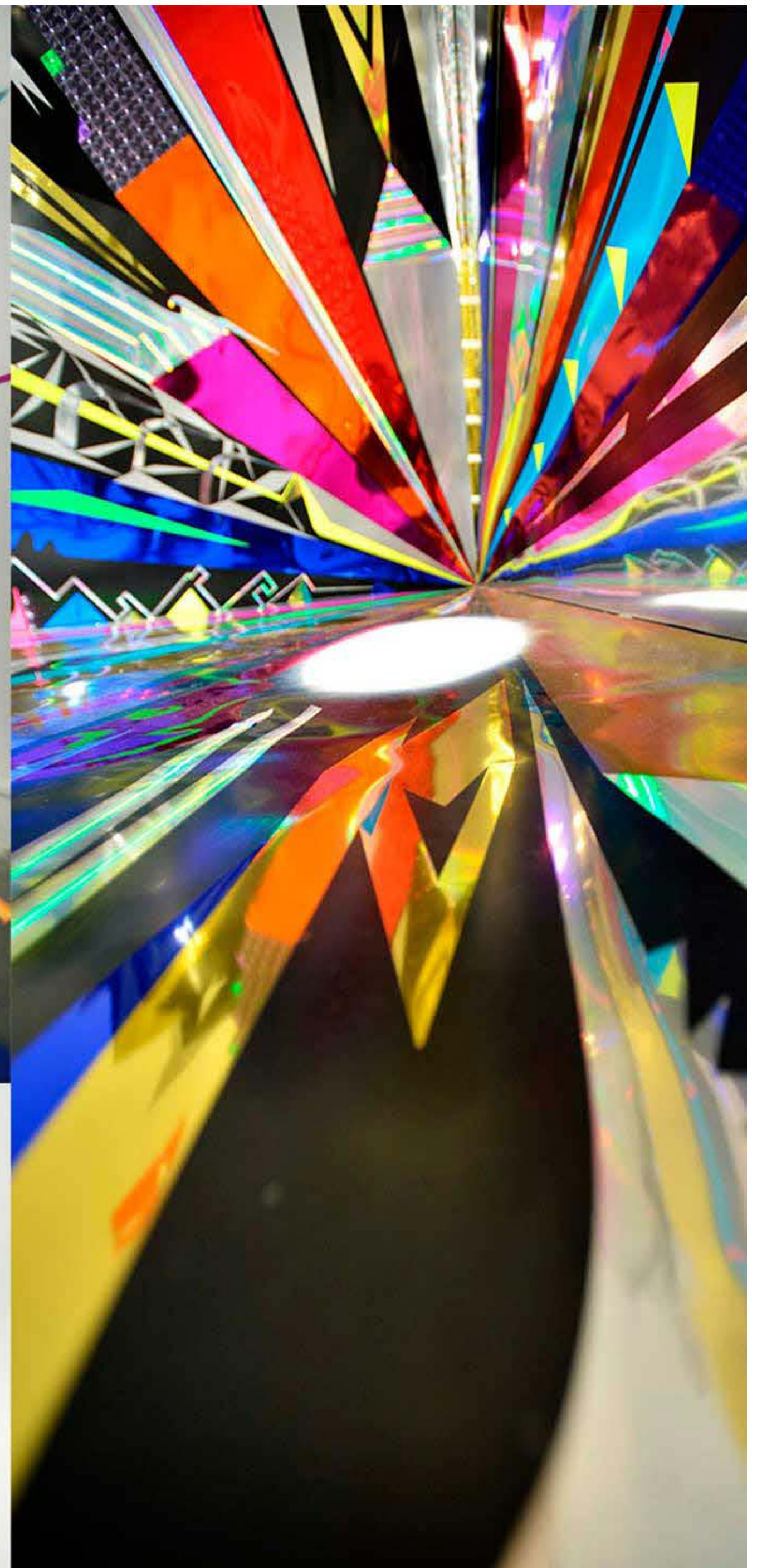
**LA ESFERA DE LUZ ESCAPANDO  
DEL AGUJERO TRIDIMENSIONAL 3**

SPHERE OF LIGHT ESCAPING  
THE THREE-DIMENSIONAL HOLE 3

*Self-adhesive vinyls and acrylic on  
polystyrene sheets. Variable Dimen-  
sions  
(250 x 700 x 300 CM  
Approximately)  
7 Hall of Young Art  
Club El Nogal, 2013.*







The pictoric interventions point to the liberation of those corners or forgotten space, conceptually stuck. These expanding paintings imagine, sometimes, the “greening of geometries”, other times they suspect of the three-dimensionality of space.

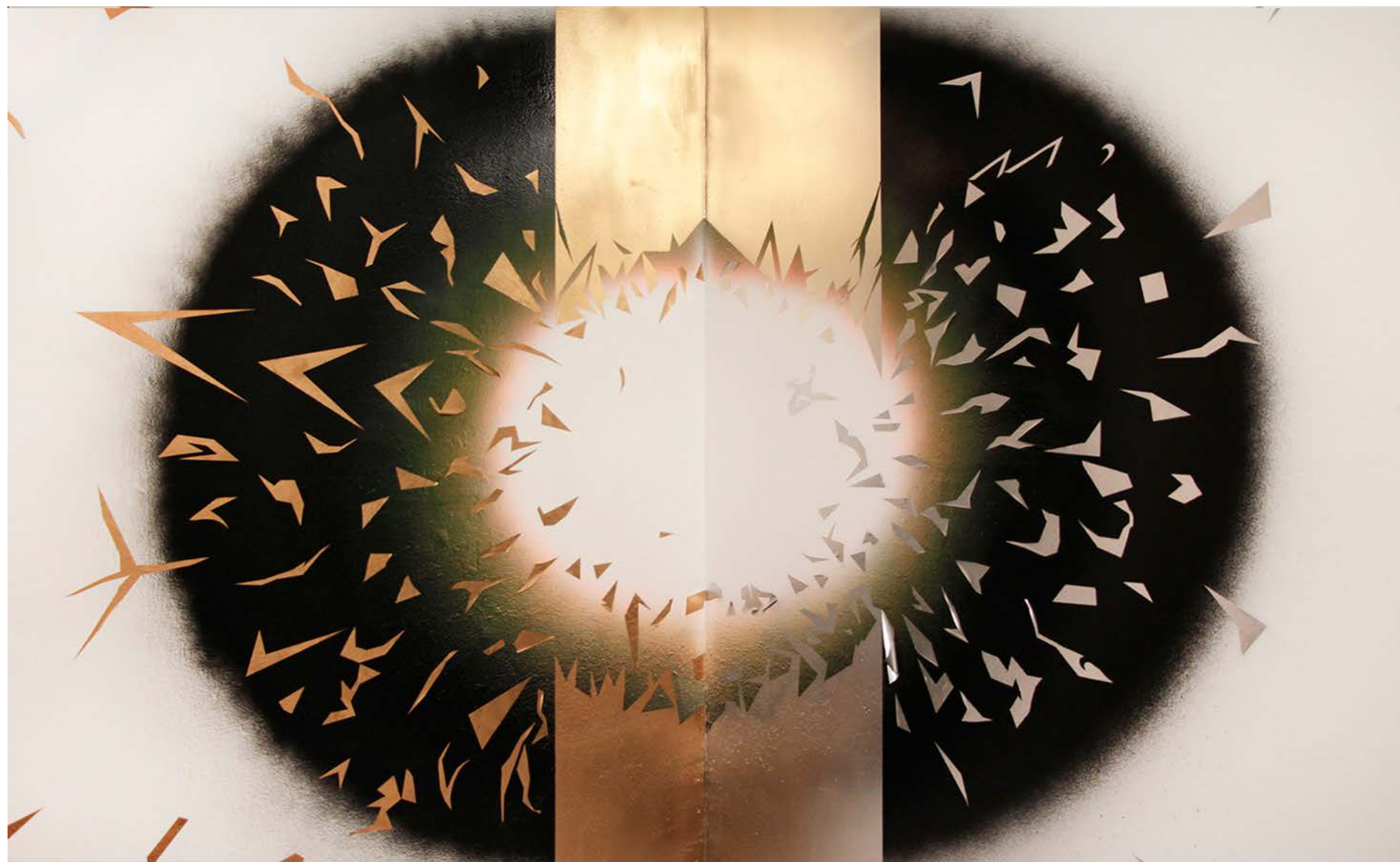




LA ESFERA DE LUZ ESCAPANDO DEL AGUJERO TRIDIMENSIONAL 3  
SPHERE OF LIGHT ESCAPING THE THREE-DIMENSIONAL HOLE 2  
*Pictoric intervention realized in the Museum La Tertulia in the exhibition "New: New Colombian Painting" /  
Acrylic and lacquer on wall. Variable Dimensions (300 x 500 x 700 CM Approximately) 2013*





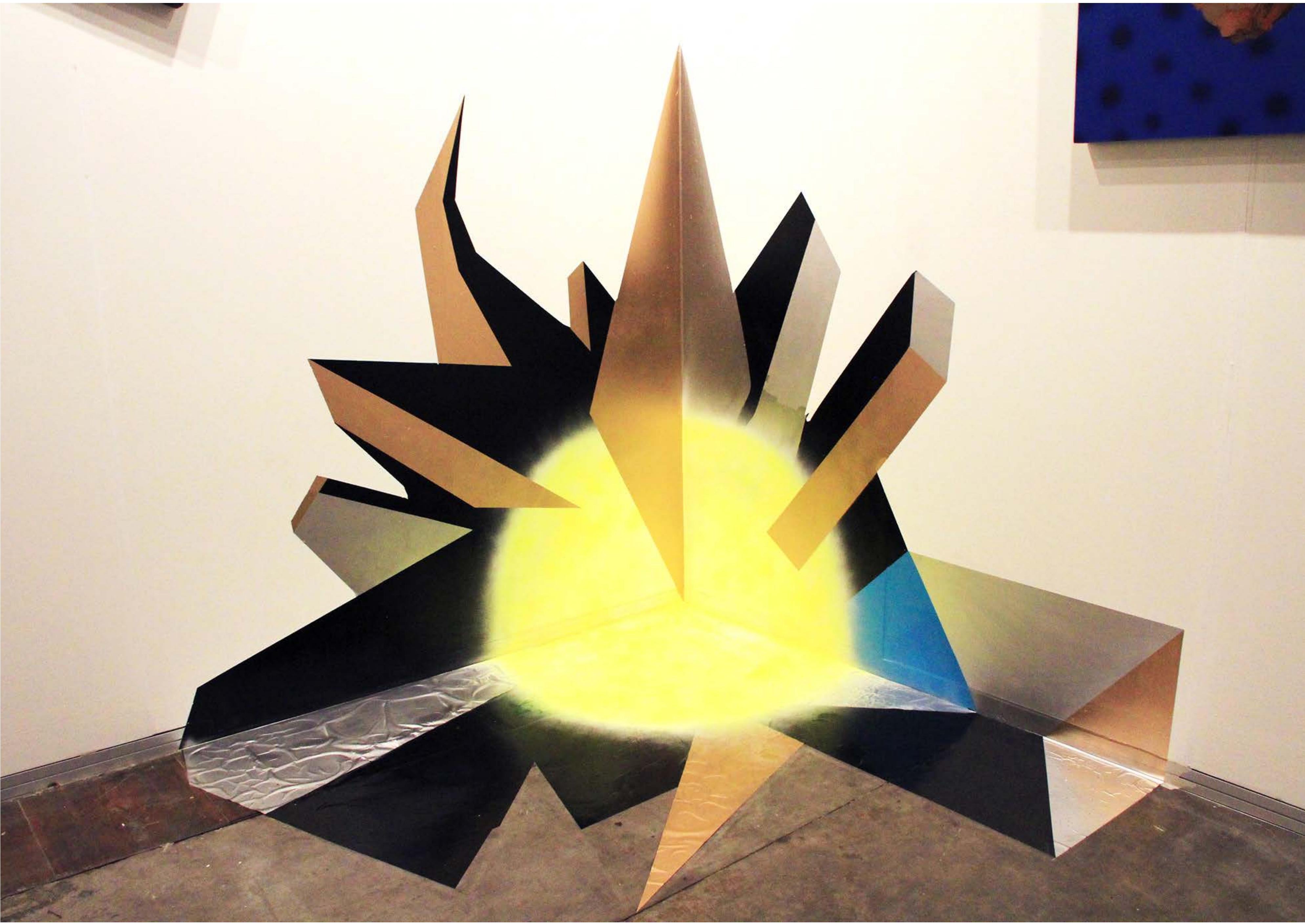


However, even with this importance, corners have been associated – within its own system – with a range of zones charged with “lowly category” or status. Spatial points traditionally relegated, discouraged and marginalized conceptually, in relation to “the centre”. That of course, from those notions propagated by the pretentious hegemony of the west as those that emits the rules and hierarchies that maintain the levels of preponderance for one or such other cases. In this way, the “status quo of the occidental view” projected on and from its organisational sphere, imposes in an insistent way a rigid matrix and a system of categorisations, hierarchies and privileges; and thus produces by inherent consequence, areas of marginality and exclusion, along with all its fatal consequences.

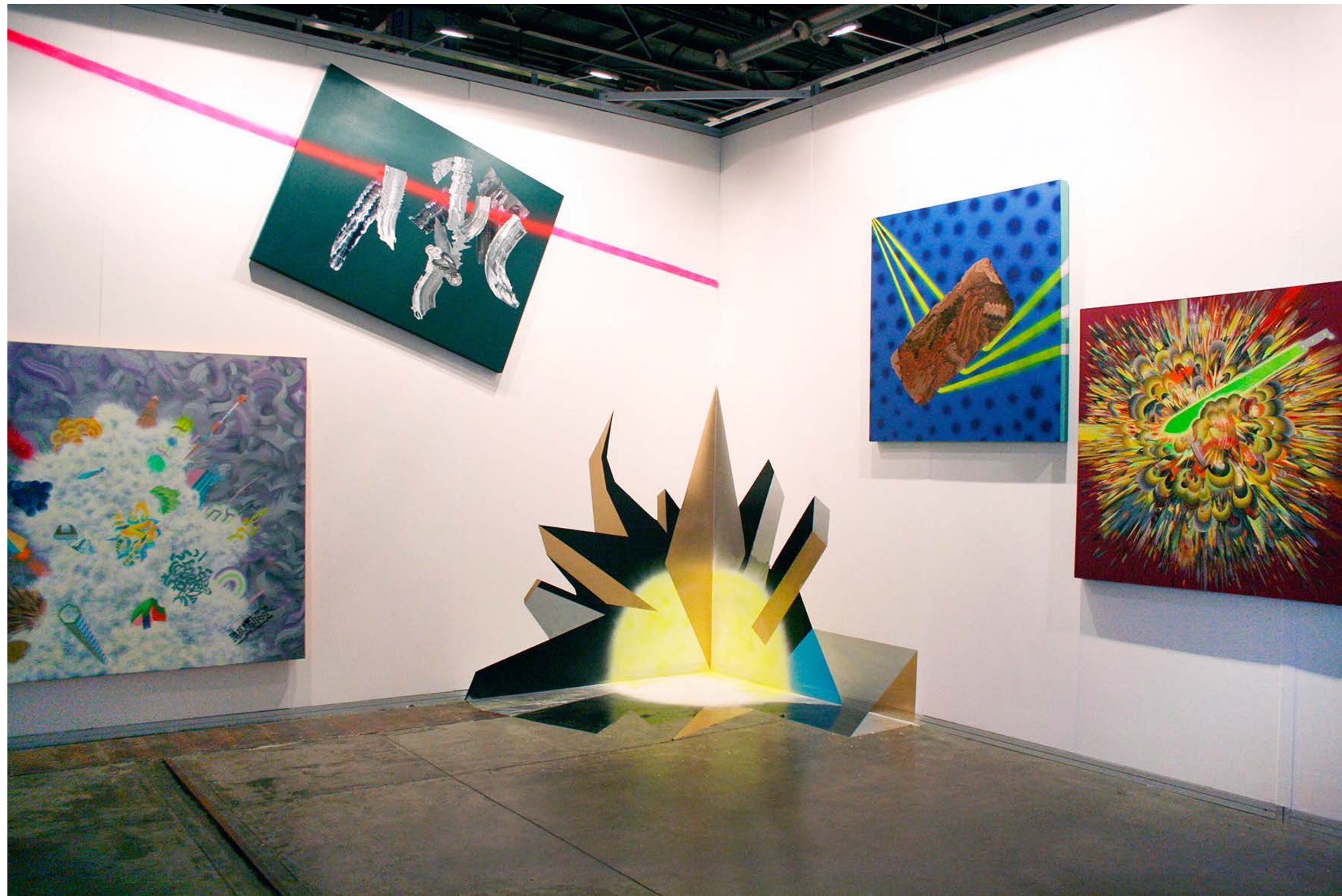


**ESFERA DE LUZ  
ESCAPANDO  
DEL AGUJERO  
TRIDIMENSIONAL 1**

SPHERE OF LIGHT  
ESCAPING THE HOLE  
THREE-DIMENSIONAL 1







The corners of our streets (Colombia, South america) express flagrant evidence as they abound in “picturesque” derivations and contradictions. These beaten corners, underrated, scarred by the oppression of those orders that reduces them to marginalised zones, residuals, “inferior” with regards to the priveleged centre. For us, the concept of corner has thus become a metaphorical place, alluding to our harshest reality, but also, simultaneously, it points to “the place of awareness” where our liberation begins and will become a sign of awakening.

Pictoric intervention realized in the Booth granted during the Prize of Latin American painting ARCOS DORADOS 4, inside the art fair ArteBa (Buenos Aires - Argentina). At the invitation of the Mexican curator Pablo León de la Barra. Acrylic and lacquer on wall. Variable dimensions



**ALINEACION DE ESFERAS  
ADIMENSIONALES**

*ALIGNMENT OF  
ADIMENSIONLESS SPHERES*

Pictorial intervention made in  
EL PARQUEADERO in the  
sample "Periscopio / Laboratory  
of Graduates, School of Plastic  
Arts of the National University  
of Colombia" Curated by Raúl  
Cristancho. Acrylic and vinyl  
on walls and floor. Dimensions  
Variables

(200 x 300 x 900 CM  
Approximately)  
2013







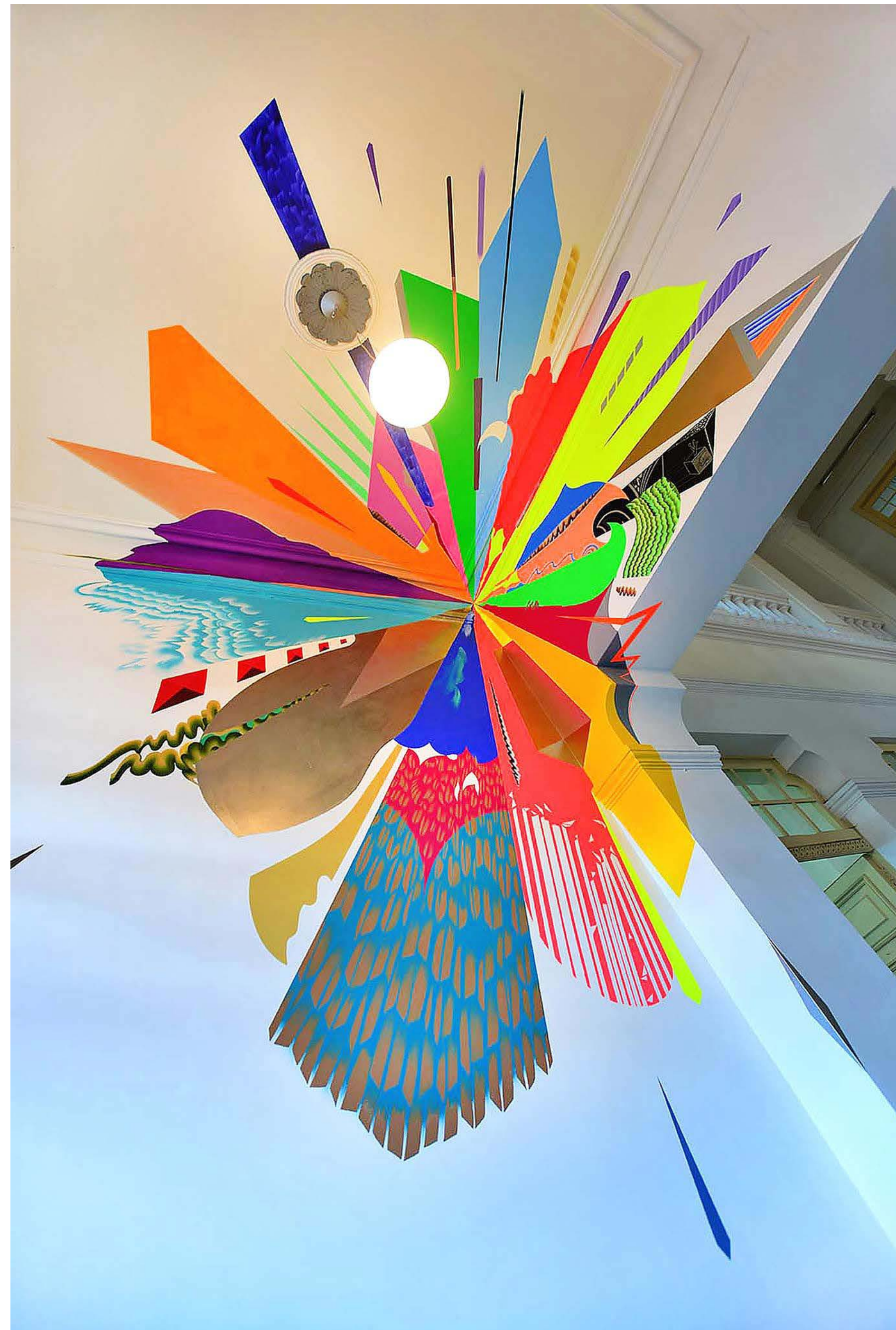




**ESQUINA DEL GUERRERO**  
*CORNER OF THE WARRIOR*

Permanent pictorial intervention at the Zipaquirá Train Station. Project commissioned by La Cámara de Comercio de Bogotá / Acrylic and lacquer on wall / Variable dimensions

(700 x 500 x 400 CM Approximately)  
 2012













# MISCEGENATION MULTIVERSE

The South American culture with its dynamic, potential and interactions that establishes other global cultural processes, offers an ample variety of contrasts and points of view. It is here, while contemplating in the most ample way, that I discover the ‘magma’ from where my pictoric and artistic language emerges.

This miscegenation that I try to point out, beyond the problematic meanings that precede its conceptualization, is the process of a cultural mix of the not quite fused or joined juxtaposed identities. These in turn self-form a unique cultural way, sufficient to constitute itself into an identity and to include contradictions without reducing them or deactivating their affects by their constitutive historic identities. In the “miscegenation language” the opposites live in multiple forms: they enter into friction, they project themselves and encounter common (shared) languages in a creative way.

Our miscegenation is ‘new’ in historic terms with regards to the majority of other similar processes on the planet. The world knows of the existence of our Amerindian continent, at least openly - for a few centuries. The same occurs in the opposite sense, that is to say: for the Amerindian continent the totality of the world has been opened only ‘recently’. The importance of this event has not been studied and as a result has not been sufficiently understood. For us our own perspectives result unexplored. We remain without fully transitioning, without choosing and delving into our own paths. Our work of ‘self-identity’ remains latent.

In this miscegenation the very notion of art, from a certain perspective, can self-perceive and perhaps constitute a new concept that links millennial human constructs of meaning to its very own. For this, all that, which the West signifies within the notion of art, for the Latin-American miscegenation, expands into a more larger and heterogeneous planet, as this basically constitutes another portion, amongst others, of the diverse spectrum of artistic visions and cultural horizons that form and serve as its starting point: I art - ... - ... - I

However, it is necessary to show that all this occurs within an unequal struggle against old appropriated geometries (that which today undergoes a new phase, in the form of Late Capitalism). We can recognise its archetype: the square ( and the Cube, its three dimensional projection) that unifies for the West, old notions of order, balance, purity, objectivity, control, measure; and in turn is used as a ‘ vehicle for truth’.

It is about a structural projection in the order of ideal supremacy for the West and it reveals itself in a special and uncompromising way under the programme of modernity, that which we could associate with the ‘proliferation and invasion of the Cube’ to the other world cultures, within which it forces itself to maintain content and control.

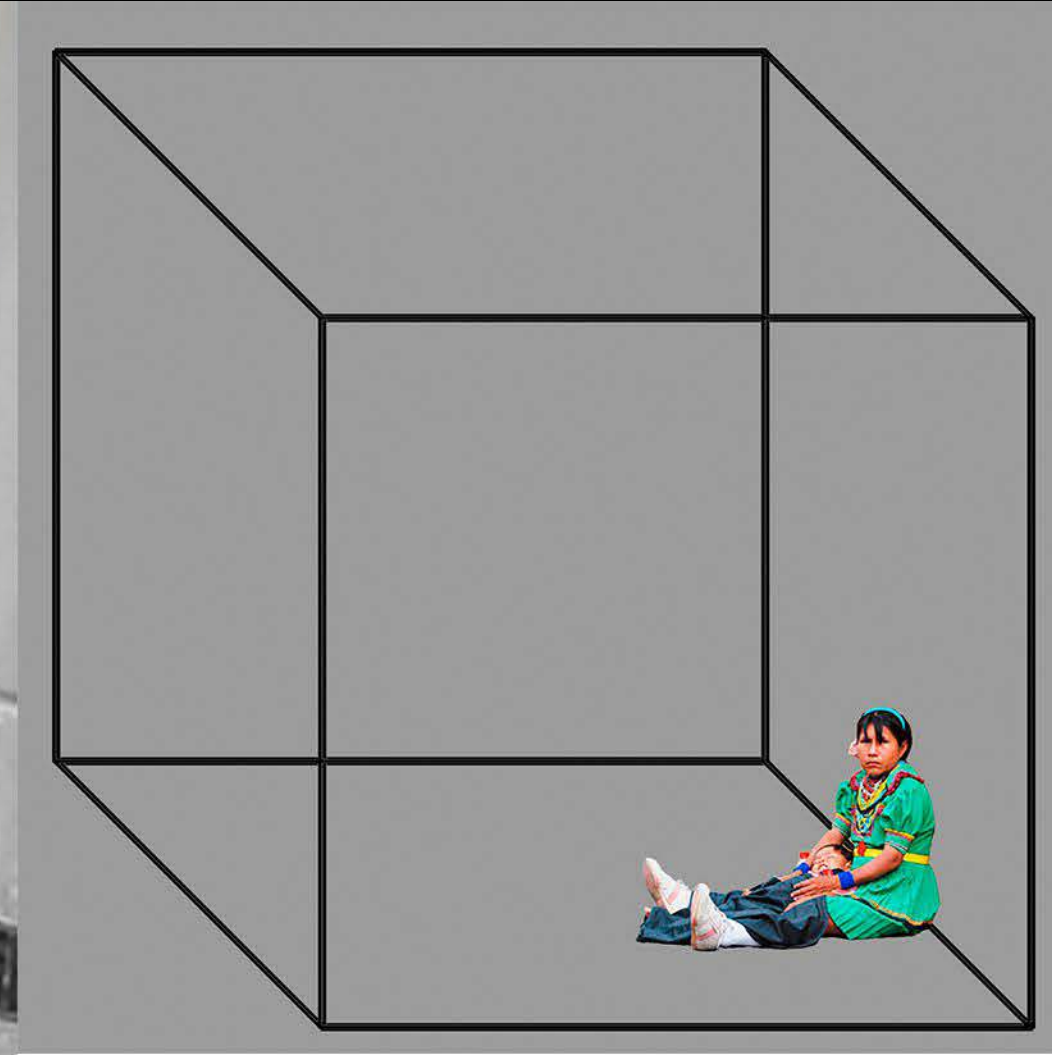
Our ‘pluricultural soup’, finds itself in the midst of cooking its own identity. We find ourselves highlighting ‘other names’ as we transit diverse stages of cultural maturity. We find ourselves in a particular moment of self-awareness, salvaged from our denied roots, of a growing collective consciousness that allows us to value and cultivate, free of all colonialism, our own views and feelings.

From an imaginary person born of my attentive observation of the sociocultural process of our border context (Cúcuta, border between Colombia and Venezuela), I have been constructing over time a pictoric language, a type of pictoric multiverse in which I interpret our sociocultural processes from the perspective of painting.

The elements that interact within its interior, juxtapose diverse meanings of identity. I put forth the imagining of a poetic mix that explores expressive alternatives as pictoric substitutes of ways, codes and phases of intercultural communication starting from a local experience. This also as a counter measure to a global, rigid reality that opposes the spontaneous and self-aware developments of the diverse ancestral and new born identities; as is the case of our miscegenation.

In this light, I explore through painting, possibilities of social consensus or dissent. These are allusions on variations of cultural junctions searching for areas of ontological tolerances in dialogue with other epistems through the image and the inherent potential in my own pictoric practice, but resynchronising the basic elements, both material and immaterial (conceptual, poetic). At the same time, I allow myself to cross both technical and structural -meaningful- frontiers, with the intention of making watery the “edges” that are intended to be imposed on the ungraspable space of life that each of us keeps as a gift. All this hints them at the emerging of a language which expands, integrates and treads amongst explosions, rubble and old resistance towards a multi-common horizon.









**UN-SONNENFINSTERNIS  
\*DIS-ECLISSE**

*160 x 160 cm  
Acrylic, oil, canvas and wood*

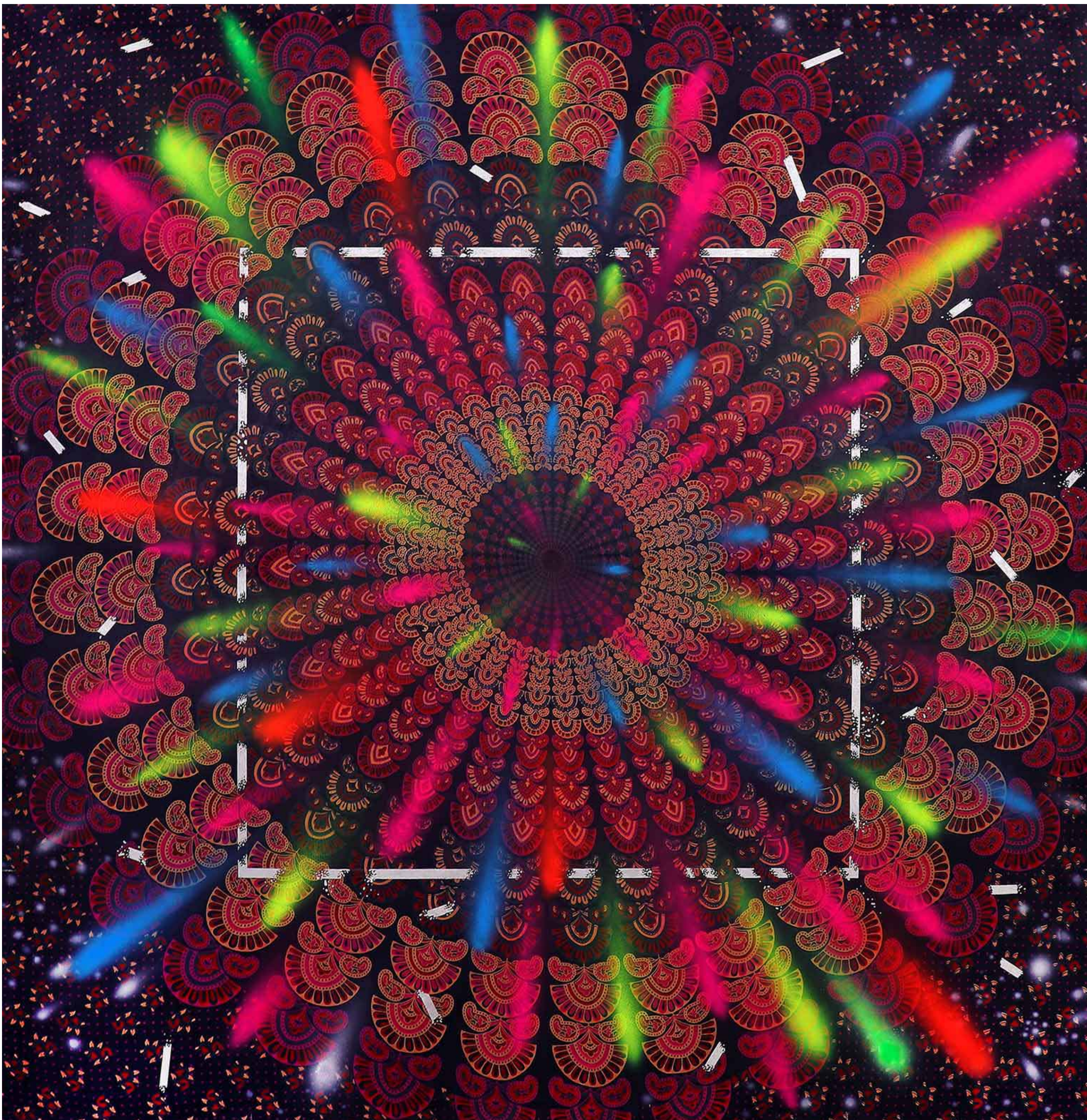
*2021*



My artistic work has been a constant immersion in the multi-forms of my motley cultural identity, in which the heterogeneous variety of my cultural heritages are combined, namely: “All” the cultures of the world (Afro-descendants; Europeans - incorporate aspects of other culturas from its own mixes; the small migrations that started towards America for colonization), plus the historical genetic-cultural inheritance contributed by the original peoples in the American continent ( Abya Ayala, named after these peoples).

TRANSMANDALA  
TRANSMANDALA

*Aerosol and enamel on printed fabric*  
180 x 180 x 2.5 CM  
2017





[illegible]

NUBE CARNAVALETOSA  
CARNIVAL CLOUD

*Oil on canvas*  
163 x 183 x 5 CM  
2011



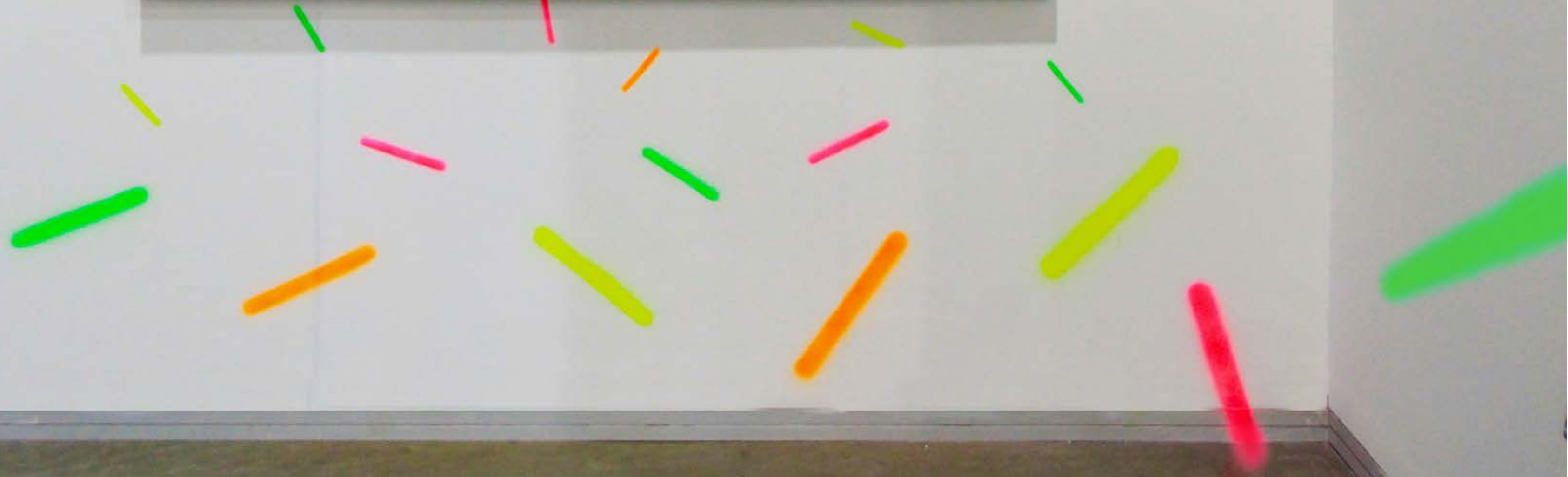


**SOL DE LOS VENADOS / SUN OF THE DEER** Oil and lacquer on wooden altarpiece / 130 x 170 x 6 CM / 2011 - 2013





THE MOUNTAIN  
2019  
OIL ON CANVAS  
100 x 100 cm





[illegible]

Acrylic, oil, lacquer, rollingart, tarpaulin,  
steel staples and wooden frame /  
163 x 183 x 5 CM /  
2011 - 2012



To clarify a subtle twist in my artistic language, i must mention that this quest must in turn be captured in ambivalent relation to fluctuating and empty identity models associated with the era of contemporary capitalism, which along with digital interfaces and the technical development at its disposal, it adds to our imagination a greater and perhaps more demanding challenge than for other older cultures formed at the beginning of this period.



**AFUERAX DESDE ADENTRONIC**

100 x 100 x 2.5 CM  
Lacquer on aluminum  
and intervention on wall with aerosol

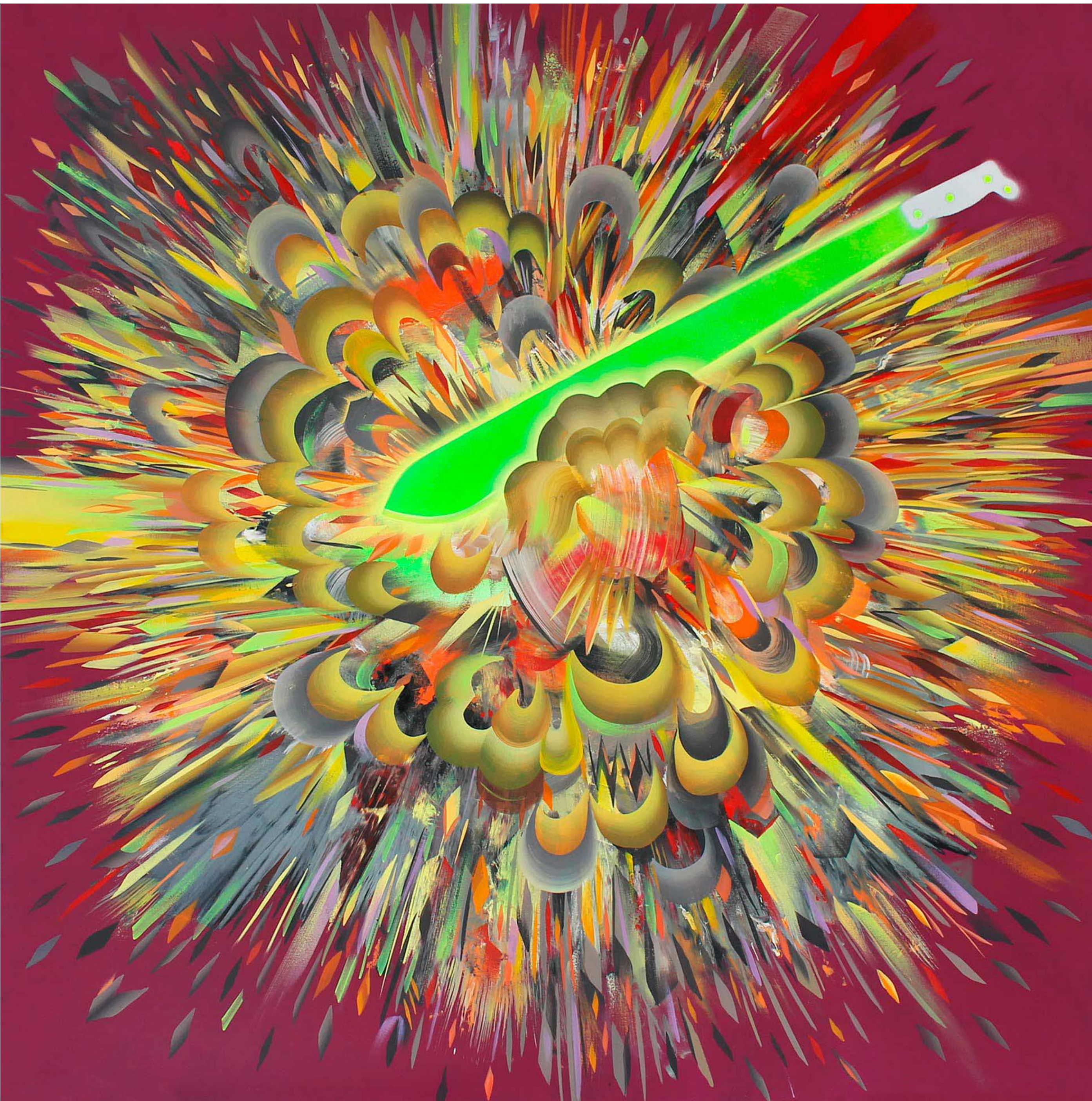
2014



Moreover, there is something very important for the world that is born with us. That condition of ours of mixing cultures, so despised by many of the proud representatives of ancient cultures, was in fact the beginning of a mixed world culture. For the last cultural link in the world (the indigenous cultures of the so-called America), who were distant from the rest of the world's upheavals, were integrated (although almost destroyed) into both the genetic and cultural mix.

**MACHETE LÁSER CORTANDO  
UN TROZO DE ATOLLADERO**  
*LASER MACHETE CUTTING  
A TRUNK OF ATOLLADERO*

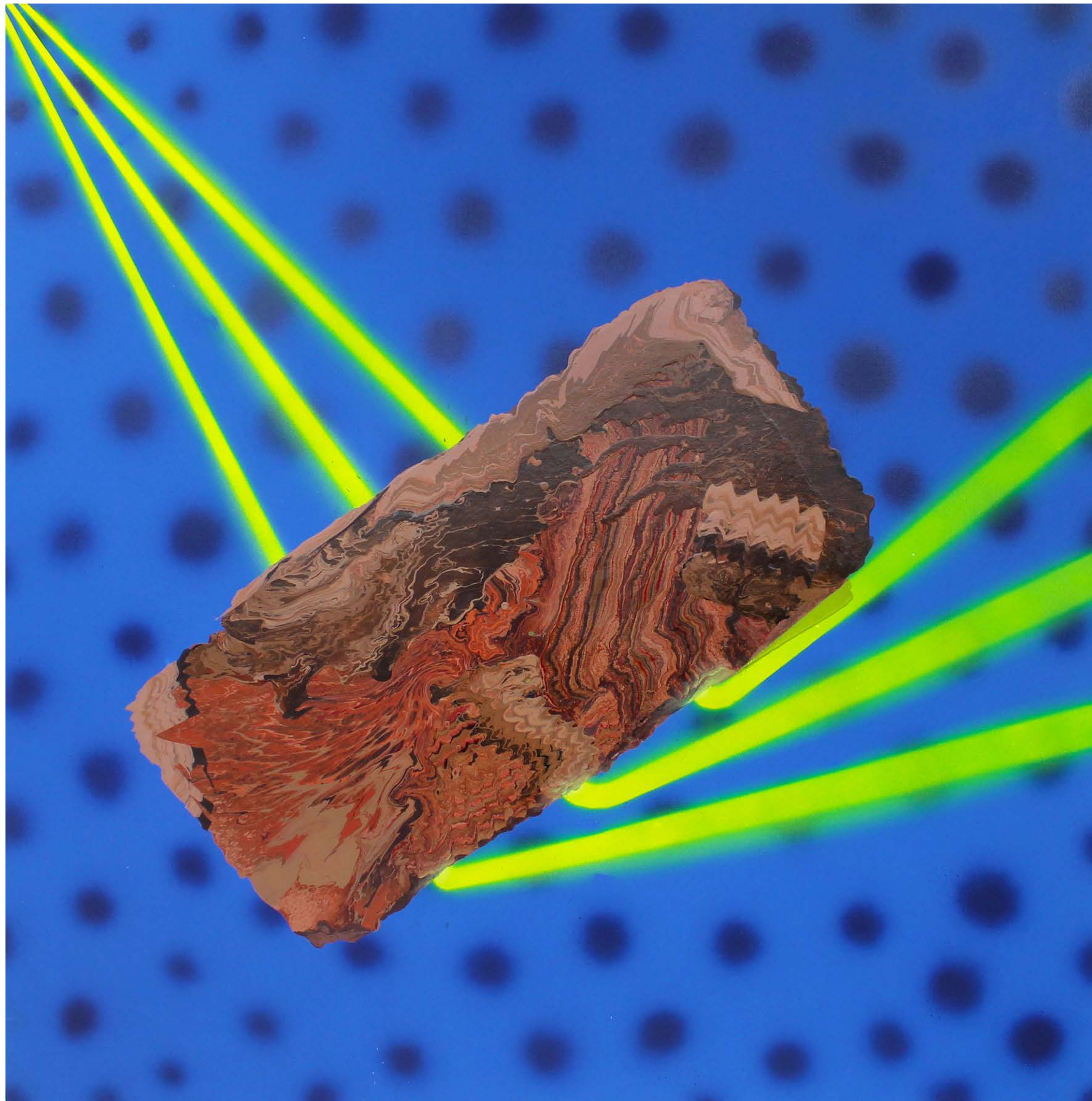
Acrylic, oil, lacquer, tarpaulin, steel  
staples and wooden frame  
130 x 130 x 6 CM  
2009 - 2010





**MONOLITO SOSTENIDO POR LAS LUCES**  
*MONOLITO SUPPORTED BY THE LIGHTS*

Acrylic, lacquer, canvas, steel grease and wood frame  
130 x 130 x 6 CM  
2009 -2010







**COMO PINTURA COLGANDO / HOW TO PAINT HANGING** Acrylic, lacquer, canvas, steel staples and wooden frame 130 x 160 x 6 CM 2011



*WE NEED MORE LIGHT*

*Zzzuummmmm...*

*Do we need? Who? What light?*

*A white line liquidates the solid in its path.  
Liquidating...*

*Fusing together diverse, heterogeneous,  
historical (antique-contemporary) elements  
in use.*

*Mixing notions about the image to produce  
a “pictorial synthesis”.*

*Effects or possibilities ?*

*Less is more, but more is less in another  
context.*

*Breath painting Painted air*

*Thinning the edges*

**NECESITAMOS MÁS LUZ**  
*WE NEED MORE LIGHT*

150 x 150 x 6 CM  
Oil, acrylic, lacquer, tarpaulin,  
steel staples and wooden frame  
2011





LA LUZ REBASA LOS UMBRALES *THE LIGHT BREAKS THE THRESHOLDS*  
Lacquer, Self-adhesive vinyls and acrylic on polystyrene sheets 100 x 200 x 0.5 CM 2014



Thus we are the first culture in the world that contains, almost completely, all the others. And our experience of identity creation will be a model and example for the world to come, which little by little, although at great speed, is following the path of cultural co-creation and fusion of meanings of life.

## **PUFFF**

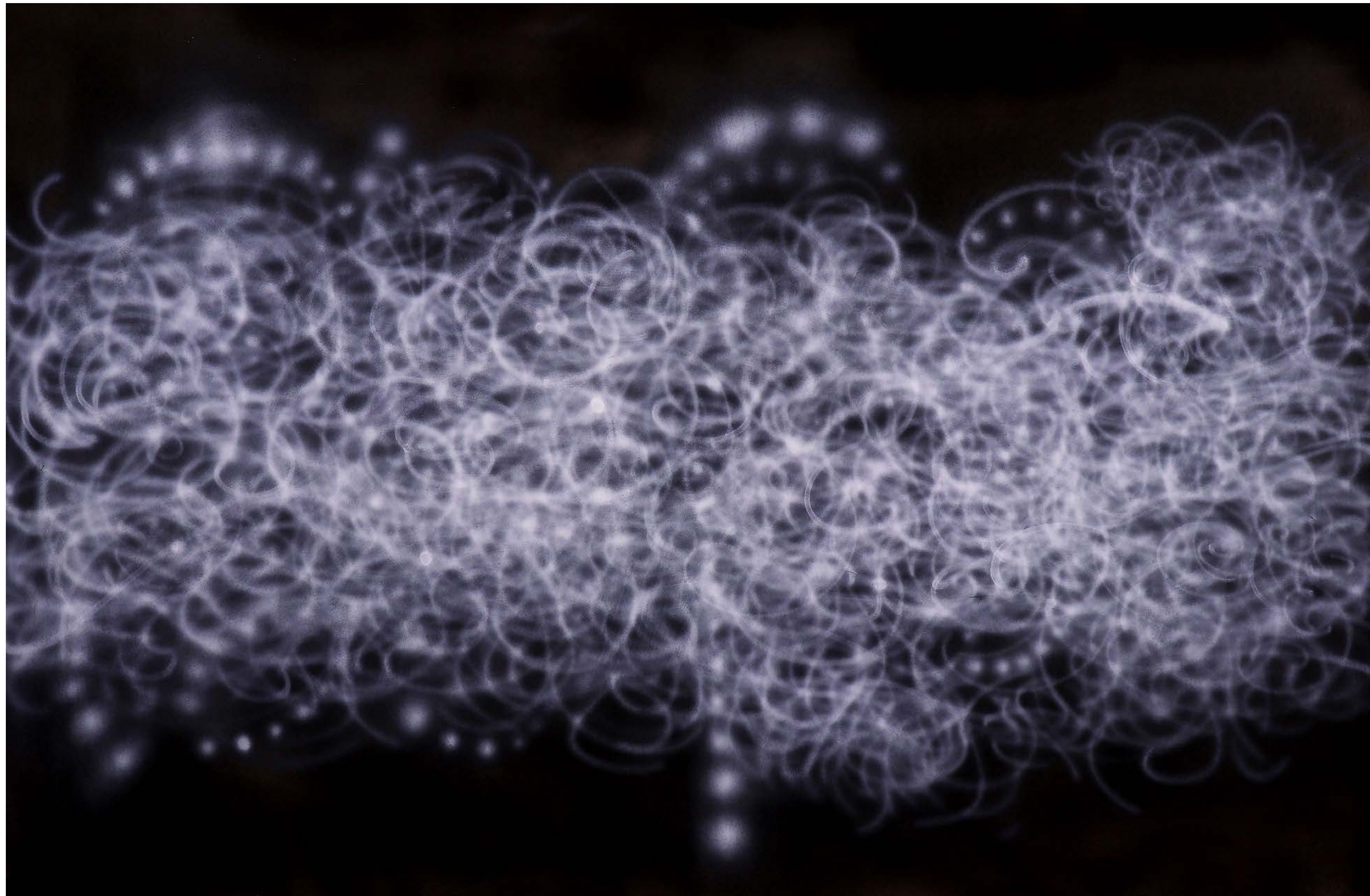
Acrylic, oil, lacquer, tarpaulin,  
steel staples and wooden frame  
163 x 183 x 5 CM  
2011 - 2012





**DOS EN FUGA** *TWO ESCAPING* Chinese ink on paper / 150 x 300 CM / 2017





**NEBULOSA** *NEBULOSE* Chinese ink and acrylic on paper 100 x 150 CM 2017





**SIN CULPA, SIN MIEDO,  
SIN VIOLENCIA**  
*WITHOUT GUILT, WITHOUT FEAR,  
WITHOUT VIOLENCE*

163 X 142 x 6 CM  
Acrylic on canvas  
2009





**MENSAJEROS / MESSENGERS**

Lacquer on aluminum  
50 x 50 x 40 CM  
2017



Fase di lavoro dell'intervento pittorico: "AGUJERO INTERCULTURAL" - all'interno della mostra individuale "MULTIVERSO MESTIZO"  
presso il Museo Eduardo Ramírez Villamizar - Ministero della Cultura.Colombia - 2018

