

FRAMER
FRAMED

08 MAR—
30 JUN
2019

Here/ Now/

Current Visions
from Colombia

Opening:
07 March, 17:00
at Framer Framed



HERE/ NOW/

Current Visions from Colombia

08 MAR—30 JUN

at Framer Framed

08 MAR—03 APR

at Beautiful Distress House

A project by What Art Can
Do Foundation/Simone
Swildens, in collaboration
with Framer Framed

CURATOR

Carolina Ponce de León

ARTISTS

At Framer Framed:

María José Arjona, Milena
Bonilla, Clemencia Echeverri,
Laura Huertas Millán, Guillermo
Moncayo, Oscar Muñoz,
Luis Roldán, Ana María Rueda,
Carlos Villalón

At Beautiful Distress House:

Andrea Acosta, Fabio Cuttica, La
Decanatura, Wilson Díaz, Nadia
Granados, Nadège Mazars, Diego
Piñeros García, Yorely Valero

At both locations:

Más Arte Más Acción*,
Stephen Ferry, Miguel Ángel Rojas

* Artists participating in Más Arte Más Acción's *Re:Bandera* project:

Fernando Arias, Iván Cardona,
Antonio Caro, Chócolo, Wilson Díaz,
Nadia Granados, Ana María Millán,
Edinson Quiñones, Miguel Ángel Rojas,
Santiago Rueda, Saga Uno and
Jaime Tarazona

INTRODUCTION

HERE/NOW: Current Visions from Colombia features twenty artists presenting contemporary art and photojournalism created in the context of Colombia. The exhibition explores these artists' responses to the shifting cultural, social and political landscapes of a country scarred by a 60-year long history of armed struggle. The exhibition is curated by Carolina Ponce de León, in collaboration with non-fiction photographer Stephen Ferry from OjoRojo Fábrica Visual (Bogotá), for the documentary photography component. *HERE/NOW* is presented partly at Framer Framed and partly at Beautiful Distress House in Amsterdam.

CURATORIAL TEXT

By Carolina Ponce de León

Colombia and the backdrop of an over 60-year history of armed conflict, fueled and financed through drug trafficking, weave the streams of inquiry beneath the works featured in *HERE/NOW: Current Visions from Colombia*. The exhibition showcases drawings, installations, paintings, photography and videos by twenty contemporary artists and photojournalists, born or based in Colombia.

As the first big group exhibition of Colombian art to be presented in the Netherlands, it was decided early on that the exhibit would focus on artistic production addressing social content. From that point of departure, a few considerations were taken into account. First, the complex nature of Colombia's political situation. As Sergio Jaramillo, High Commissioner for Peace and architect of the negotiations between the government of Juan Manuel Santos and the Revolutionary Armed Forces of Colombia – FARC, the oldest and largest insurgency group in the country – has stated, the Colombian conflict has been by far the most violent in Latin America. No other conflict in the region has produced so many victims, or such horrific acts of violence. The National Center for Historical Memory reports that over the

last half century, there have been more than 7 million victims of terrorist attacks, massacres, disappearances, acts of torture, war crimes and human rights violations; over 220,000 dead; 83,000 missing and nearly six million people forcefully removed from their homes, generating the world's second largest population of internally displaced individuals. These numbers are rooted in a legacy of political violence due to land ownership struggles and territorial warfare almost as old as the country itself. Coupled with a complex geography and rich cultural diversity, Colombia's historical condition defies the possibility to contain, through visual representation alone, the full picture of the armed conflict's scope and repercussions.

Second consideration: as the world's foremost producer of cocaine, it is a common yet mistaken notion that the armed conflict is primarily about the illegal drug trade. This idea is reinforced as much by the official narratives of the global war on drugs as by the imaginaries in TV series and narrative films that blur the distinctions between reality and fiction in order to caricature and exploit Colombia's association with political turmoil and organised crime.

To offset these challenges and misrepresentations, the first curatorial objective for *HERE/NOW* was to ground the viewer's perception of the Colombian experience by mixing two distinctive modes of image-making —art and photojournalism— that are equally entrenched in the exploration of the internal war. Although seldom exhibited together within art contexts, in concert, they can potentially generate a broader and layered discursive space to articulate a visual representation of the nation's complex realities.

By prompting this interaction, the exhibition seeks to provide a larger visual framework in which the documentary perspectives are not included exclusively to introduce a journalistic and didactic component into the exhibit —separate from the artwork— but to provoke an enriching visual exchange between artistic discourse and the often-overlooked subjective and symbolic dimensions of documentary photography with its own capacity to suggest, express and expose emotional, latent and non-literal content.

A third component of *HERE/NOW* is an outdoor installation of 12 flags (installed at the NDSM-wharf in Amsterdam-North), designed by Colombian artists at a time when the country was presumably at the eve of peace after four years of negotiations between the government and the FARC. Over the last three years, a peace agreement has been signed, the FARC guerrillas have vacated their camps, and 69 tons of weapons and ammunition have been handed over to the government. However, steady opposition to the peace process from a new (extreme) right-wing administration, dissident insurgents and obscure political forces that are systematically killing civil rights leaders —over 300 have been murdered since the peace agreement was signed— constantly erodes any prospect of peace. The flags, bright and colourful when they were originally installed in Bogotá in 2016, are now tattered and torn. Their current state is a metaphor of the dramatic shifts the country is presently facing in its struggle for a more peaceful future.

PART 1: FRAMER FRAMED

Sites of Mourning, Points of Tension.

HERE/NOW is structured in two parts distributed between two separate venues. The artworks in Part One are distinguished by subtle, metaphorical and evocative visual nuances; for example, the use of fragile materials to suggest the precarious nature of human life in the ephemeral drawings made with charcoal powder on water, *Los Narcisos* (1995-2011) by Oscar Muñoz, and the blackened bedsheet, shredded and spread across a wall in a river-like landscape, by Luis Roldán. This wall piece is complemented by a group of works that also refer to rivers, including five photographs by Ana María Rueda of red-stained stones that evoke a deep-rooted history connected to these streams of water, as well as the immersive video installation *Treno* by Clemencia Echeverri, in which the forceful sounds of the Cauca river become a funeral song. Rivers are contentious war sites needed for travel by all of the armed groups (State, paramilitary and guerillas) and thus are at the centre of mutual military attacks. Sadly, they also represent a common pit for the many victims whose bodies have been tragically disappeared in their tides.

Tumaco-Amsterdam (2019) by Miguel Ángel Rojas references the global dimension of the illegal drug trade, which is often reduced by the international media to a problem exclusive to the drug-producing countries. Tumaco is a town on the Pacific coast of Colombia where narcotics are shipped from; Amsterdam is one of the destinations. Made from tiny cut-outs from coca leaves and euro bills, this collage offers a subtle visual statement opposing what each material represents: the sacred culture of the coca plant of native communities versus the international traffic and consumerist culture of first-world powers.

This first group of artists belongs to a generation that witnessed first-hand the escalation of the armed conflict in the mid-1980s, stirred by the rise of right-wing paramilitary groups and of narco-terrorist attacks in major cities to intimidate the State from signing extradition into law. These artists, among others, responded to the climate of fear and extreme violence by developing an aesthetics of trauma, using a refined visual economy. Art became a means for philosophical meditations on life and death, collective memory and mourning.

Points of tension pervade a second group of works: the experimental films *Aequator* (2012) by Laura Huertas Millán and *Echo Chamber* (2015) by Guillermo Moncayo, that delve into the contemporary legacy of modernist utopias with roots in colonial history; *Money* (2012) by Milena Bonilla, which uses actual currency (like Rojas' *Tumaco-Amsterdam*) to question the relationships between economic exchange and the colonisation of nature in contemporary society; and *Right at the Center There Is Silence* (2011), a video documenting a durational performance piece by María José Arjona, in which she stands firmly between four razor blades that dangerously frame her neck. Tension is also pervasive in the two photos by Carlos Villalón. Taken at FARC camps before the signing of the peace agreement, the images convey the nervous expectation felt by the insurgent fighters for what could lie ahead for them as future ex-combatants.

PART 2: BEAUTIFUL DISTRESS HOUSE

Failed Dreams and Learning to Fall.

The artworks in Part One address the Colombian conflict obliquely. By contrast, the ones in Part Two are explicit, defiant, cynical or critical; irony also plays a meaningful role. A few examples include *NarcoPalabras* (2017), a video by Nadia Granados that speaks of a culture overwhelmed by the influence of drug trafficking in all realms of political life; *Las Emes* (2011), an ironic painting by Wilson Díaz that uses pop aesthetics to mock the capacity of pop culture to turn even tragic reality into a commodity; and *Caquetá* (2007) by Miguel Ángel Rojas, which stages a healing ritual that is both powerful and heart wrenching, performed by a former soldier of the Colombian army. These works are less focused on the traumatic effects of political violence and more on the role the media plays in defining the symbolic order that represents the war.

Two documentary images, one by Nadège Mazars of a group of FARC combatants laughing and washing their clothes (2016) and the second by Fabio Cuttica of a young girl running with a machete in her hand (2009), are emblematic of the contradictions of Colombia, here and now, caught in between the uncertain future of the peace process, continued violence and political expectation.

These contradictions echo the duality of failure and survival present in a group of works by La Decanatura, Andrea Acosta, Diego Piñeros García and Yorely Valero. Born between the 1980s and mid-90s, this younger generation has only known life in the context of the armed conflict and of the successive failed attempts to overcome it. Their works do not reference Colombian history or the political situation directly, and yet their imagery is infused with a poetics of persistence, at times pessimistic, at times hopeful, that suggests they work from a vantage point that is familiar with a particular history of destruction and disappointment.

The exhibition closes with an important selection from Stephen Ferry's *Violentology: Manual of the Colombian Conflict*, with an emphasis on the FARC rebels, paramilitary groups, and the threat of violence and human rights abuse that continue to frame Colombian existence today. The photographic sequences speak of the political, social and cultural dimensions of the armed conflict through images that transcend the merely descriptive through the expressive potential of Ferry's visual language.

Closing the exhibition with these photographs reflects the fact that acts of war and violence continue to frame Colombian existence. While the peace agreement signed with the FARC has reduced violence in many ways, the void of authority left by their removal from the zones of conflict has generated new manifestations of power abuse, both legal and illegal. At the same time, it has strengthened the resilience and forms of resistance of local communities and civil society.



ARTISTS

ANDREA ACOSTA

(Bogotá, Colombia, 1981)

In her artistic practice, Andrea Acosta explores the way urban spaces are inhabited and reconstructed in memory. *Aprender a caer* [Learning to Fall] (2019) is a series of photographs taken by the artist of accidents and fallen objects in urban settings —plants, trees, posts, furniture, etc.— which placed together construct a poetic in which she reorganises and brings meaning to her environment.

Acosta uses a variety of media, such as photography, drawing and objects, to reflect on the transformation of matter and territories, and proposes playful ways of generating narratives that challenge our understanding of nature in urban contexts.

She graduated from the Universidad de los Andes in Bogota, obtained an MFA at the Bauhaus Universität in Weimar and has participated in the Goldrausch Künstlerinnenprojekt art IT Postgraduate Program in Germany. She has exhibited in Europe, Asia and Latin America. She lives and works in Berlin, Germany.

MARÍA JOSÉ ARJONA

(Bogotá, Colombia, 1973)

María José Arjona, the leading performance artist in Colombia, is known for her research-based, long durational performance projects that activate carefully crafted visual compositions in which the body functions as a medium to understand

philosophical, social, anthropological and political issues. The video, *Right at the Center, there is Silence* (2011), documents a long durational piece in which the artist's throat is dangerously exposed to four razor blades. The overall image is one of tension and discipline, strength and vulnerability, potential violence and resilience. As its title suggests, silence —its implications and meanings— is the main focal point: is silence resistance, censorship, an act of self-restraint or a survival skill?

Rich in visual metaphors and gestures, Arjona addresses physical and psychological strength as part of her ordeal to transcend notions of pain, tension or violence. Formerly trained in contemporary dance, she graduated from Visual Arts from the Higher Academy of Arts of Bogota (ASAB, 2000). From 2002 to 2017 she resided in New York City where she further developed her practice. She lives and works in Bogotá, Colombia.

MILENA BONILLA

(Bogotá, Colombia, 1975)

Milena Bonilla's artistic practice employs a variety of media, including installation, video, drawing, text, public interventions and photography, through which she investigates associations that link economy, subjectivity, nature and culture. For example, *Money* (2012), a collection of small frottages on paper of fauna and flora engraved on coins, highlights the contradictions between the idealisation of nature, its commodification and the power of economic exchange in contemporary society.



Her current practice focuses on explorations around knowledge, understood as a work force, and nature, perceived as an entity colonised by language and consumed on a massive scale through images. Other investigations include research on how societies represent and consume themselves, playing with the different ways in which control is implemented on their bodies.

Milena Bonilla graduated from the Visual Arts program at the Universidad Jorge Tadeo Lozano in Bogotá (2000) and finished a residence program at the Rijksakademie in Amsterdam in 2010. She is currently a recipient of The Work Award Proven Talent, awarded by the Mondriaan Fonds in The Netherlands. She lives and works in Amsterdam, The Netherlands.

FABIO CUTTICA

(Roma, Italy, 1973)

Girl with Machete (2009) represents a young child walking with a machete in her hand, in a hamlet on the banks of the Mira River, Nariño. During the year of 2009, peasant communities, mostly dedicated to the cultivation of coca plants, were forced to leave their homes due to clashes between the insurgent groups of the FARC and the National Liberation Army - ELN. The peasants found refuge in this area of the river. In the context of this exhibition, this image conveys a world of tensions specific to Colombian actuality: the familiarity of violence in everyday life; youth tainted by a legacy of war; a future built on a premise of lost innocence.

Fabio Cuttica is a documentary photographer who grew up in Colombia and Perú. Since 2001, he has focused most of his work in Latin America, documenting social, cultural, health and human rights issues. During the last years, he has been developing 'Tierra Herida' [Wounded Land], a long-term project that documents the slow road to peace and the impact that the armed conflict has had on the civil population. Cuttica is a member of OjoRojo Fábrica Visual, Bogotá. He lives and works in Bogotá, Colombia.

LA DECANATURA

Elkin Calderón
(Bogotá, Colombia, 1975)
Diego Piñeros García
(Bogotá, Colombia, 1981)

La Decanatura is an artist collective that develops artistic projects that combine hybrid perspectives and disciplines, such as sports, games and leisure, to question hegemonic forms of knowledge and power. Through audiovisual mediums, they establish poetics of time and space, playing with narratives that produce dislocations and alterations that lead to new readings of reality.

The video *Centro Espacial Satelital de Colombia* [Colombian Satellite Space Station] explores links between memory and the ruins of the past. It was shot in Chocontá, Colombia, on the site of two obsolete satellite tele-communications dishes —constructed in 1970 and 1981— which used to connect Colombia with the rest of the world. The camera explores the interior of the facilities while the Youth Orchestra of Chocontá



Wilson Díaz - Untitled, from the series *La flor caduca de la hermosura de su gloria* [The Flower Expires from the Beauty of its Glory] (2011), acrylic paint on canvas, 220 x 182 cm

plays classical music outdoors. The contrast between the youth —the future— and the outdated technological monuments —the failed future— is both uplifting and melancholic.

La Decanatura has been awarded various grants in support of their art projects and has participated in video festivals throughout Europe, the United States and Latin America. 'Colombian Satellite Space Station' received an award at the 2017 Video Brazil festival. Both members live and work in Bogotá, Colombia.

WILSON DÍAZ

(Pitalito, Colombia, 1963)

Wilson Díaz is a visual artist whose practice involves a broad range of mediums that include music, painting, performance art, photography and video. Two paintings from the series *La flor caduca de la hermosura de su gloria* [The Flower Expires from the Beauty of its Glory], featured in *HERE/NOW*, play with the ubiquitous representation of violence in the mass media and establish links to the political imagery of Colombia.



In 1999, Díaz visited San Vicente del Caguán, a town that had been temporarily demilitarised during a (failed) peace process with the FARC, and filmed *Los rebeldes del sur* [Rebels of the South] (2000), which documents a concert given by a band of FARC members. Díaz's camera humanises the portrayal of the FARC in ways unlikely to be seen in mainstream media.

In 2017-2018 Díaz participated in the residency series of the Berlin Art Program (DAAD). He lives and works in Cali, Colombia.

CLEMENCIA ECHEVERRI

(Salamina, Caldas, Colombia, 1950)

In her work Clemencia Echeverri explores the political and social conditions of memory, loss and violence in Colombia utilising a variety of media including installation, video, sound and interactivity, often setting a stage for an immersive experience.

Treno [Threnody] (2007) is a multichannel video and sound installation, presented as a funeral song. The viewer is seized by the overpowering sounds of the Cauca River's waters while echoes of human voices carry across the river banks, calling for the missing. While water is mostly associated with healing, cleansing and life forces, here it embodies an opposite power—one that divides and carries death—a common pit for corpses tormented by violent histories.

Echeverri completed her undergraduate studies in Colombia and earned an MFA at Chelsea College of the Arts, London.

Her work has been exhibited in national and international events in Europe, Asia and Latin America. She lives and works in Bogotá, Colombia.

STEPHEN FERRY

(Cambridge, Massachusetts, USA, 1960)

Since the late 1980s, Stephen Ferry has traveled to dozens of countries, covering social and political change, human rights, and the environment, on assignment for publications such as National Geographic, GEO, TIME and the New York Times. His first book, *I Am Rich Potosí: The Mountain that Eats Men* (Monacelli Press, 1999), documents the lives of the Quechua miners of Potosí, Bolivia. His second book *Violentology: A Manual of the Colombian Conflict* (Umbrage, 2012) has become a referential work for the study of Colombian history, armed conflict and human rights. In 2018, he published *LA BATEA* (Icono/Red Hook Editions, 2018) with his sister, the anthropologist Elizabeth Ferry.

Ferry has won honours from the World Press Photo, Picture of the Year, and Best of Photojournalism contests. He has also received grants from the National Geographic Expeditions Council, the Fund for Investigative Journalism, the Alicia Patterson Foundation, the Howard Chapnick Fund, the Knight International Press Fellowship, the Getty Images Grant for Good, Open Society Foundations and the Magnum Foundation. Ferry is a member of OjoRojo Fábrica Visual, Bogotá. He lives and works in Bogotá, Colombia.

NADIA GRANADOS

(Bogotá, 1978)

Through her artistic practice, Nadia Granados raises questions, from a trans-feminist perspective, about the strategies of manipulation that exist behind different representational systems that circulate in the mass media (news broadcasts, political campaigns, reggaetón, Narco-TV series, etc.), exploring issues related to globalisation, anti-imperialist struggles and power relations, imposed by the deeply-rooted Latin American machismo.

In the video *Narco Palabras* (2018), Granados questions the media construction of public political discourse that unmasks a culture consumed by the ever-present influence of drug-trafficking in all realms of daily life, through caricature and parody.

Her work combines performance-based strategies, audiovisual media and technology to occupy different types of public spaces such as the web, the street, cabarets and art galleries, using strategies associated with gender performativity and guerrilla communication. She lives and works in Bogotá, Colombia.

LAURA HUERTAS MILLÁN

(Bogotá, 1984)

French-Colombian artist and filmmaker, Laura Huertas Millán develops visual projects that entwine ethnography, ecology, fiction and historical inquiries.

Aequador (2012) takes us through a cultural landscape that has emerged from the ruins of modernist progress in Latin America. It is a science-fiction documentary film evoking the colonisation of nature, former utopias in Latin American forests, and their cohabitation with the present. The film portrays a journey upstream the Amazon River where digital representations of modernist constructions appear in a state of abandonment. Amidst these false relics of utopian architecture overtaken by nature, daily life continues for the local inhabitants.

Her cinematographic practice circulates between contemporary art venues and international film festivals such as the Viennale (Vienna), the Toronto International Film Festival, the New York Film Festival, Rotterdam, La Habana or Cinéma du Réel (Paris). She is currently preparing her first feature film, after completing in 2017 a PhD between PSL University (SACRe program) and the Sensory Ethnography Lab (Harvard University). She lives and works in Paris, France.

MÁS ARTE MÁS ACCIÓN FOUNDATION

Since 2011, the Más Arte Más Acción Foundation has been generating interdisciplinary artistic projects with artists and writers who investigate social and environmental issues through art.

RE: BANDERA is a project the Foundation carried out in Bogotá in 2016, in which twenty-six artists



Guillermo Moncayo - *Echo Chamber*, 2014. Film, color.
 Production, Le Fresnoy, Studio National des Arts Contemporains

were invited to design a new flag for Colombia at a moment when peace negotiations between the government and the FARC seemed to be heading towards a successful conclusion. The flags were installed at a highly visible site in downtown Bogotá, in front of the Center for Historical Memory. It stood as a symbol for a new era of peace.

For its presentation in Amsterdam, we have included a selection of 12 of the original flags. Selected artists include: Fernando Arias, Iván Cardona, Antonio Caro, Chócolo, Wilson Díaz, Nadia Granados, Ana María Millán, Edinson Quiñones, Miguel Ángel Rojas, Santiago Rueda, Saga Uno and Jaime Tarazona.

Today, these flags are tattered and worn after having been exposed for months to Bogotá's harsh contamination. Nonetheless, we opted to exhibit them in their current state as a metaphor of the difficulties the implementation of the peace process has been facing. They are installed at the NDSM-wharf in Amsterdam-Noord.

NADÈGE MAZARS

(France, 1973)

French documentary photographer Nadège Mazars, is based in Bogotá, Colombia since 2007. She began working as a professional photojournalist after receiving her PhD in Sociology (2013).

Since 2015, she has followed closely the peace process and the FARC-EP guerrilla in Colombia. *HERE/NOW* features a photo she took of a group of guerilla combatants

bathing and washing their clothes (2016). It is a candid portrait that shows how daily life in the guerrilla is a community life. It was taken in the aftermath of four years of peace negotiations and signing of an agreement between the FARC and the Colombian government. It is part of a series with a particular focus on female combatants, who represent between 30 and 40% of FARC members.

Mazars strives to achieve intimate insights into subjects related to global issues such as migration, healthcare systems and natural resource extraction. Her work also explores the origins of war and the conditions to reach peace in societies such as El Salvador and Colombia. She lives and works in Bogotá, Colombia.

GUILLERMO MONCAYO

(Bogotá, Colombia, 1979)

Guillermo Moncayo develops his work in the field of video art, documentary film and photography.

Following ruined railroad tracks, while a radio broadcasts a non-stop weather alert of an imminent natural catastrophe, *Echo Chamber* (2014) portrays the gradual abandonment of the railway network in Colombia, starting in the second half of the 20th century. The film offers a complex portrait of modernity in which failed promises and economic abandonment inspire nevertheless strategies of resilience and survival.

In his works, Moncayo seeks to explore the effects of geographical environments on the emotions and

behaviours of the subjects and on the ways in which they construct their inner experience of reality. He studied at the School of Art in Aix en Provence and the National Studio of Contemporary Arts in France. Moncayo has exhibited his work at numerous events in France and abroad. He lives and works in Lille, France.

OSCAR MUÑOZ

(Popayán, Colombia, 1951)

Over the past 30 years, Oscar Muñoz has developed an experimental approach to drawing, photography and video, incorporating innovative techniques that blur the boundaries between them. He is known for his use of ephemeral materials, in poetic reflections upon memory and mortality. Most of his art is concerned with the idea of representation, and his choice of art medium moves freely between photography (photorealism), printmaking, graphite drawing, installation art, audiovisual media, and sculpture.

Narcisos [Narcissists] (1995-2011) consists of a series of self-portraits made from loose charcoal powder that float on water contained in an acrylic tray. These self-images appear both as individual and collective representations, with the artist as one of many witnesses to Colombia's social reality. Muñoz's body of work could be understood as a meditation on individual and collective memory, reflecting on the notions of permanence and mortality in times of war. Muñoz has exhibited extensively nationally and abroad. In 2013 he

received the Prince Claus Award and was the 2018 recipient of the prestigious Hasselblad Award. He lives and works in Cali, Colombia.

DIEGO PIÑEROS GARCÍA

(Bogotá, Colombia, 1981)

Diego Piñeros García is a visual artist who has developed a technique he calls 'hyperrealist pointillism' which consists of mixing the colours of thousands of tiny beads of playdough and patiently assembling them on a hard surface that finally comes together as a two-dimensional representation often drawn from the Internet, pop culture and film.

The four tableaux in *HERE/NOW* present images of disasters and unexpected catastrophes that have dramatically shifted ordinary life. The works are based on images found online; three represent real events, while the one of the looming airplane crash is based on a fiction movie still. Although not directly connected to Colombian history, his images convey a fatalist vision overwhelmed by the fragility of life, hope and dreams.

Piñeros García's artistic practice involves visual arts, low-tech installations and playdough paintings that blend the visual qualities of impressionism and photorealism. His video work combines documentary, video clip and cinematic narratives. He has shown his work in exhibitions, festivals and artistic events in Colombia, Argentina, México, USA, Canada, Spain, France, Italy, Turkey and Indonesia. He lives and works in Bogotá, Colombia.



Diego Piñeros García - *Relatos salvajes* [Salvage Tales] (2014), pointillism in modeling clay, 60 x 90 cm

MIGUEL ÁNGEL ROJAS

(Bogotá, Colombia, 1946)

Miguel Ángel Rojas is a conceptual and multimedia artist whose work addresses subjective experience, identity, and politics, including indictments of international drug trafficking, double standards and violence.

HERE/NOW features three works: In *David* (2004) a Colombian soldier, victim of a landmine, poses in a heroic stance echoing Michelangelo's famed sculpture of the same name. *Tumaco-Amsterdam* (2019), a collage made with tiny cut-outs from coca leaves and euro bills, comments on the production and distribution of cocaine for first world consumption.

Finally, the video *Caquetá* (2007) captures a delicate moment of a former soldier of the Colombian army washing camouflage paint off his face. It is a difficult scene to watch, as both his hands and arms were lost in a landmine explosion. He is surrounded by coca leaves—a material Rojas often uses in his work—as a reminder of how the drug trade fuels the war. Like in *David*, Rojas points to the young men and boys who are caught in the war and forced, for many different reasons, to join military, guerrilla or paramilitary ranks. Rojas lives and works in Bogotá.



Oscar Muñoz - *Narcisos* (1995 – 2011), charcoal, paper, water, 50 x 50 x 10 cm

LUIS ROLDÁN

(Cali, Colombia, 1955)

Luis Roldán, who was trained formally as an architect, is first and foremost a painter who gives great importance to the role of the artisan, materials and craft in the artistic process.

His work, *Permutados* (2005), alludes to the absence of the body. Roldán constructs the image from threadbare sheets that have been blackened with graphite and delicately shredded to small pieces. The graphite and the loose threads of the torn fabric add sensuality, drama and tension. Metaphorically, the blackened sheets evoke a distressing view of the cycle of life and death, censorship, and the impossibility to dream and desire.

In general, Roldán explores themes revolving around time and space, where the familiar and urban environments of Cali, Bogotá, and New York are ever-present. He has exhibited nationally and internationally for over 30 years and has been granted two of the most prestigious visual arts awards in Colombia: the 36 National Salon of Artists (1996) and the Luis Caballero Prize in 2000. He lives and works between New York City and Bogotá, Colombia.

ANA MARÍA RUEDA

(Ibagué, Colombia, 1954)

Ana María Rueda has worked over the last decade on video installations and photography-based projects that address themes related to human

experience, the natural environment, and empathy. *Yo Soy También el Otro* [I Am Also the Other] (2005) is a series of five photographs that depicts stones softened by river currents and stained with red, that evoke a compelling yet understated presence of the haunting stories of violence carried by the river's tides. As in most of her work, primordial natural elements—in this case, stones, earth, water, blood—generate metaphorical correspondences with human experience to speak of fear, loss and suffering in the context of Colombia's longstanding history with political violence.

She has participated in numerous national and international events at venues including: Museo de Arte Moderno de Medellín, Colombia; Rencontres Internationales de la Photographie, Arles, France; Luis Caballero Award, Centro de Memoria Paz y Reconciliación, Bogotá, Colombia; Royal Academy of Spain, Rome, Italy; FLORA ars + natura, Bogotá; and NC Gallery, Bogotá. She lives and works in Bogotá.

YORELY VALERO

(Bogotá, Colombia, 1992)

Yorely Valero is a visual artist whose work is based on daily life as a field of research. Her practice is rooted in the observation of routines, recurring spaces, journeys through the city, customs, etc. These interests are not only about observation itself but connected to associations she makes between those scenarios and other areas of knowledge.



Luis Roldán - *Permutados* [Permuted] (2005), charcoal on cloth - wall installation, variable dimensions



Ana María Rueda - *Yo Soy También el Otro* [I am also the other] (2005), digital photograph, 85.5 x 119 x 4.5 cm



In *Catálogo astronómico* [Astronomical Catalogue] (2018), she constructs a landscape composed by a series of photographs of spherical water tanks found throughout Bogotá. They are complemented by a video of these same tanks, taken at a moment when the sun hides behind them, causing eclipses. The points of constellations of these urban planets play with a poetics that intertwines the everyday, the extraordinary and the phenomenological.

Her work is an exploration of how some fundamental science concepts —as time, space, natural phenomena, light or physics— and life in general can touch each other in everyday situations. Her practice involves different techniques, in which video, film photography and installation are dominant. She lives and works in Bogotá, Colombia.

CARLOS VILLALÓN

(Santiago, Chile, 1965)

Carlos Villalón is a photojournalist based in Colombia since the year 2000. *HERE/NOW* includes two works. One shows a female guerrilla combatant from the Revolutionary Armed Forces of Colombia - FARC, who poses for the camera at a secret camp in Meta, Colombia, on July 26, 2015, during a unilateral cease-fire, two years into the peace talks in Havana, Cuba, with the Colombian government. The image is full of tension and enigma, conveying in a direct yet evocative way, the doubts the insurgent combatants were having with regards to their future after the signing of the peace agreements.

In the second photo, hundreds of plastic chairs, stacked in a jungle camp, await the guests of the FARC's 10th National Conference in El Diamante, Colombia, on September 20, 2016, six days before they were expected to sign a peace agreement with the government ending a fifty-two-year war. This photo is an eerie representation of the tensions of an uncertain future about to be determined without return.

Villalón has worked on assignment for publications and organisations such as the New York Times, National Geographic, Time, Newsweek, Colors, Outside, Terra Mater, VG, CNN international, Univision, The Washington Post and The Wall Street Journal. He is represented by Redux Pictures in New York City. He is a member of OjoRojo Fábrica Visual, Bogotá. He lives and works in Bogotá, Colombia.

CURATOR

Independent curator Carolina Ponce de León has served as artistic director of the Luis Ángel Arango Library, Banco de la República, in Bogotá; curator of the Museo del Barrio in New York; director of the Galería de la Raza in San Francisco and advisor of the Visual Arts division of the Ministry of Culture of Colombia.

She is the author of the books *El efecto mariposa: Ensayos críticos sobre arte y cultura en Colombia* [The Butterfly Effect: Critical Essays on Art and Culture in Colombia] (IDCT, Bogotá 2004), *Jesús Abad Colorado: Mirar de la vida profunda* [Jesús Abad Colorado: A Look at Life Profound] (Editorial Planeta, Bogotá 2015) and *Roldán* (Villegas Editores, Bogotá 2015). She has contributed to anthologies published by MIT Press, The New Museum in New York and the Institute of International Visual Arts, INIVA, London, and in publications such as L'Officiel-Art, Art in America, Art Nexus, Bomb Magazine, Parkett and Polyester.

Carolina Ponce de León lives and works in Bogotá, Colombia.

PUBLIC PROGRAMME

Symposium *HERE/NOW* at Stedelijk Museum
10 March 2019, 11:00 – 16:00

Location: Teijin Auditorium | Tickets: € 3, excl. museum entry | Language: English

Morning, 11:00 – 13:00: *Social and political transitions in Colombia.*
Afternoon, 14:00 – 16:00: *Artist panel: Art and social conflict in Colombia*

On the occasion of the exhibition *HERE/NOW*, a symposium will be presented at the Stedelijk Museum in Amsterdam, examining artist responses to the social and political climate in Colombia, where an armed conflict has taken place over the past 60 years.

The *HERE/NOW* symposium seeks to draw attention to the country's social and political transitions. On the one hand these have been impacted by a signing of a peace agreement between the State and the FARC (Revolutionary Armed Forces of Colombia) in December 2016, the largest and oldest insurgent group, and on the other by the struggle to implement a peace process faced with active opposition of extreme political forces trying to take control of the void left by the departure of the rebel troops.

These issues are inevitably connected to a worldwide crisis marked by growing numbers of refugees, local and international migrations, environmental and natural catastrophes, among many other forms of social and economic inequities. At a time when fear seems to rule, there is great validity in turning towards art in taking a closer look at the processes, experiments, and research by artists as they tackle, make sense of and respond to the struggles of everyday lived realities.

This symposium aims to address questions such as:

- What does it mean for an artist to practice art in times of armed conflict?
- How are artists engaged with the current transition from armed conflict to peace in the context of Colombia?
- Can an artwork stand independently from its surroundings?
- Can social reality and the artist's imagination be separated?

Speakers: Andrea Acosta, Stephen Ferry, Carolina Ponce de León, Luis Fernando Roldán and Ana María Rueda.

Moderator: Carolina Ponce de León.

LOCATIONS

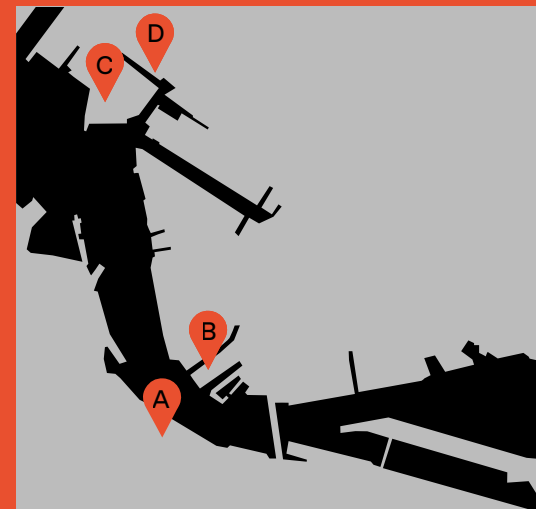
Framer Framed

Framer Framed is a platform for arts and culture, with an independent exhibition space in the Tolhuistuin, Amsterdam. The organisation presents changing interdisciplinary exhibitions in which contemporary art, visual culture and critical theory & practice intersect. For each show, Framer Framed collaborates with different international curators and artists, emerging as much as established. Next to the exhibitions, an extensive public program is organised in order to contextualise as well as shed different lights on the topics concerned. With this common space for dialogue, Framer Framed aims to show a plurality of voices in a globalised society.

Beautiful Distress House

The space of Beautiful Distress House was rented by What Art Can Do Foundation as a second location for the exhibition project *HERE/NOW*. Beautiful Distress House is a collaboration between Beautiful Distress and The Fifth Season. The Fifth Season Foundation owns an artist in residency on the grounds of mental health institute Altrecht in den Dolder. The Beautiful Distress foundation owns a residency in the mental health institute Kings County Hospital in New York. In the Beautiful Distress House at the NDSM-Wharf in Amsterdam North, the organisations show to the public works that are created and everything else that goes on in both residencies.

DIRECTIONS



The quickest way via public transport to get from Framer Framed to Beautiful Distress House and vice versa, is by hopping on a ferry. Ferry 901 travels continuously between the Buiksloterweg stop (right across from Framer Framed) and Amsterdam Central Station. From and to Amsterdam Central Station and Beautiful Distress House, ferry 906 can be boarded. This stops at NDSM, and from here, it is a 1 min walk to Beautiful Distress House.

A : Amsterdam CS
B : Framer Framed
C : NDSM-wharf
D : Beautiful Distress House

COLOPHON

HERE/ NOW/

HERE/NOW: Current Visions from Colombia is a project initiated by What Art Can Do Foundation / Simone Swildens, in collaboration with Framer Framed. Curated by Carolina Ponce de León.

CONCEPT

Simone Swildens, Carolina Ponce de León

TEXTS

Carolina Ponce de León, the artists

EDITING

Olga Leonhard

TRANSLATION

Guus van Engelshoven, Olga Leonhard

DESIGN

Studio Montero, in collaboration with Branding Studio Geraldine MacDonald, Roos Groothuizen & Cianne van den Houten and Tripcode, *HERE/NOW* typeface: Salvaje by Cristian Vargas (CO)

SUPPORTED BY

TOLHUISTUIN

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YUMAJAI

HET VIJFDE SEIZOEN

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ATELIERS
BAZILLE

STEDELIJK
MUSEUM
AMSTERDAM

Framer Framed

IJpromenade 2
1031 KT Amsterdam

OPENING HOURS

Monday: Closed
Tue – Fri: 13:00 – 21:00
Sat – Sun: 11:00 – 21:00

CONTACT

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press@framerframed.nl

Beautiful Distress House

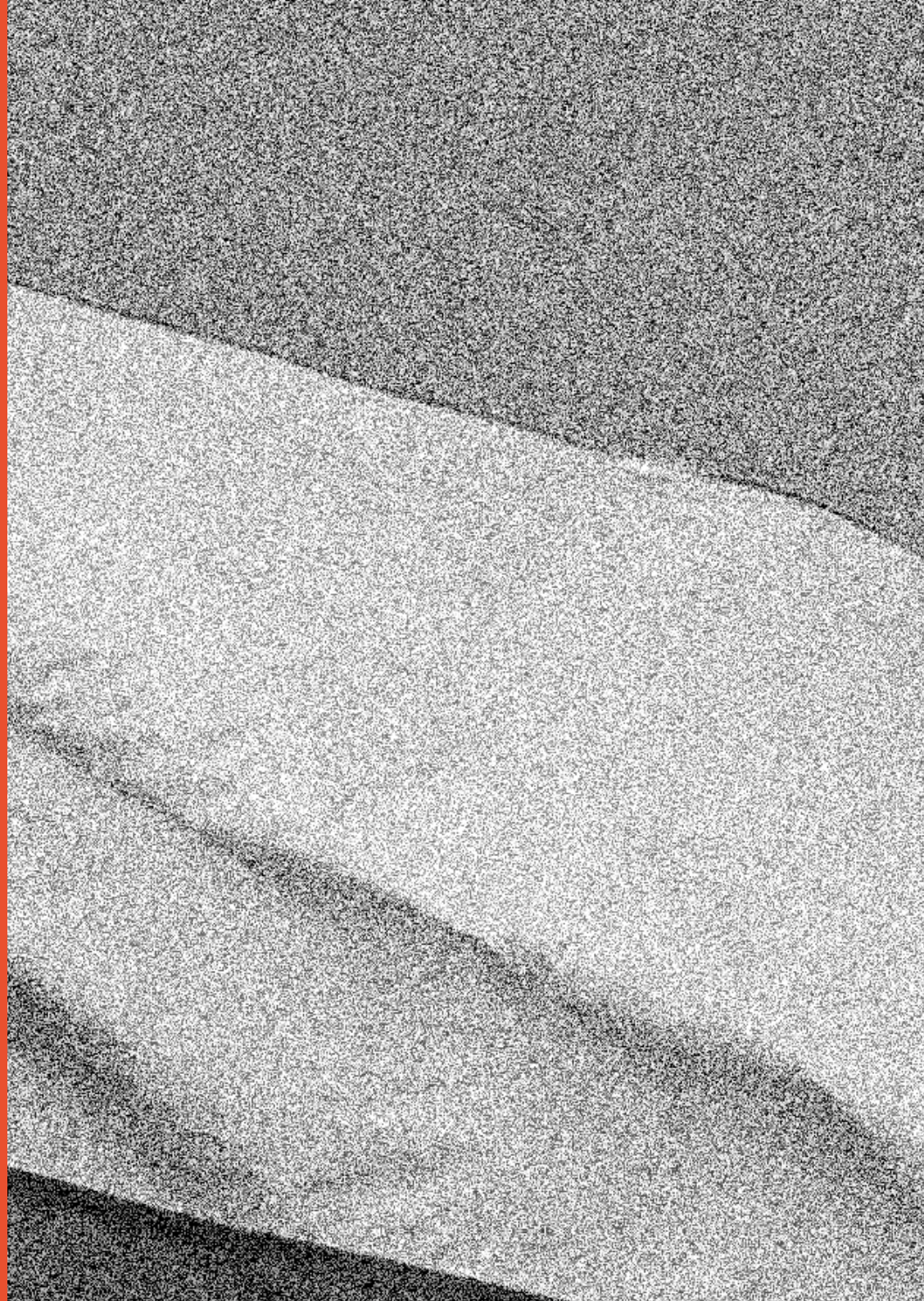
Ms. van Riemsdijkweg 41-A
1033 RC Amsterdam

OPENING HOURS

Wed – Fri: 12:00 – 18:00
Sat – Sun: 13:00 – 18:00

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08 MAR—
03 APR
2019

at Beautiful
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Current Visions
from Colombia