

ADRIANA MARMOREK



NOHRA HAIME GALLERY

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FLOWER TO BEE

March 6 - April 11, 2020

Text by Paula Silva Díaz

**NOHRA HAIME GALLERY**

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## FLOWER TO BEE

By Paula Silva Díaz

You've most likely felt it, uttered it, had it, treasured it, lost it, mourned it, regained it, trusted it, rejected it. Yet, you can't define it. Who is to say what love is? Who has ever been able to do so? Love and death are the two outmost mysteries of humanity. All art is about love, or death, or both; every single human who has ever walked the earth has endured both and there isn't a single description of either of them that can be universally applied to all. Love and death are universal, yet individual. They are at the core of what makes us human, and yet we lack the language to grasp them. We know death will come, and we spend our entire lives enmeshed in our diverse experiences of love. It is a mystery we can't seem to unlock; it is also what sets the mood to our days and colours our most mundane experiences.

Adriana Marmorek, one of Colombia's foremost contemporary artists, began her search for what she designated as the "architecture of desire" twenty years ago; and *Flower to Bee* sees her return to some of the questions that motivated the start of that quest, now examined under a different light as well as in the midst of a different social and historical context. She started out her exploration with questions around media and how the female body is wielded as a sexualized marketing tool, a path that then led her to wonder about love and loss, which in turn led her to her current investigation into the nature of love and how we have come to lose its proximity to the spiritual, the sublime, and the highly mysterious.

*Flower to Bee*, a major installation she developed over the course of three years and includes more than sixty new and unique pieces she developed in tandem with five Colombian artisans whose knowledge and technique had all but disappeared, delves into Hieronymus Bosch's *The Garden of Earthly Delights Triptych* and finds a myriad of clues for deciphering the many mysteries of love and desire locked in the symbology of its inhabitants. The *Garden* itself is far from devoid of speculation and bewilderment, as there are still many questions around its meanings, the process of its very making, and even its dating and crucial details about Bosch's life are all under dispute. But since Marmorek is aware that all art is ultimately about love, she also strikes up conversations with other artworks, other artists; she also has fluent and constant dialogue with modern and contemporary philosophers. Amongst them, Virginia Woolf, Sade, Michel Onfray, Octavio

Paz, Alain Badiou. The nature of her dialogue with all of them, but with Bosch mostly, is not formal at its core. It settles itself in the realm of concepts, enhancing the depths of her conceptual propositions and the scope of all the potential conversations she might start with other artworks as well as of the density of meaning each viewer might find in her work.

Marmorek's dialogue with the *Garden* swings like a pendulum. She approaches it with more questions than certainties and finds delicate clues in the guise of its characters and flora that point to the particularities of love, desire and sexuality she is investigating. She locks both her questions and the clues she finds in the back of her mind, then approaches her material exploration in the studio intuitively, allowing for her pieces to emerge spontaneously. In quite the serendipitous fashion, she returns to the painting to find her own intuition and

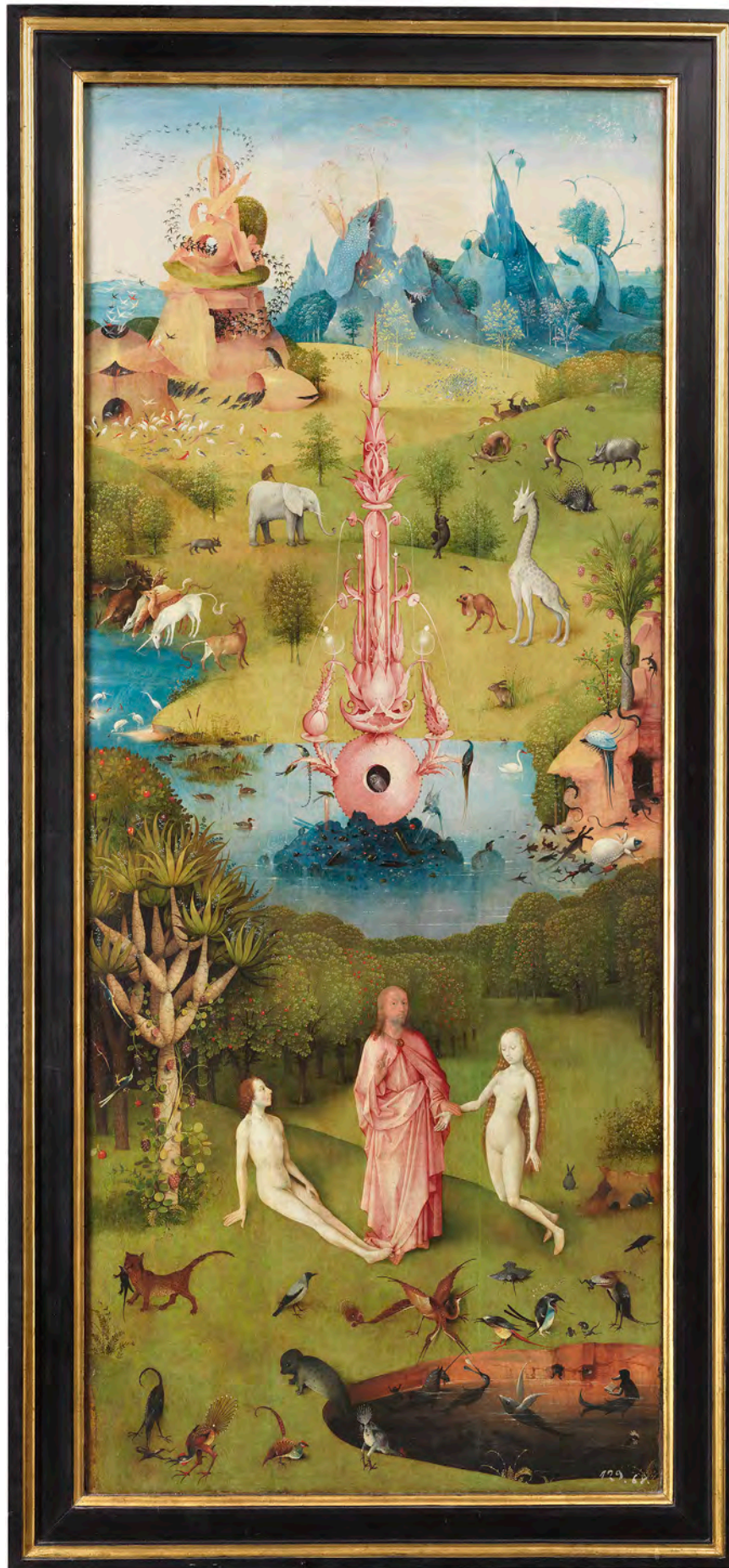
creative exploration mirrored in the many figures the *Garden* is home to. The *Garden* becomes a fertile field for wonderment, a conversational partner, a home for exploration and a setting for *Flower to Bee* to grow outside the confines of the two-dimensional plane and expand into the gallery space. Bosch's *Garden* acquires the potential of a leitmotif in Marmorek's work, one that will allow her to return and revise it as long as there are still questions about love and desire. What becomes pivotal in her relationship with the *Garden* is the fact that the painting conceals so much mystery and can detonate so many possible meanings, making it possible for her dialogue with it to be inexhaustible.



COLLECTION OF DENSITIES (Fragment),  
2016-2020

soaps

6.69 x 78.74 x 2.36 in. 17 x 200 x 6 cm.



**ANIMA, 2013**

*glass, gold leaf, motor*

*8.66 x 13.39 x 9.06 in. 22 x 34 x 23 cm.*

Her initial serendipitous encounter with Bosch's *The Garden of Earthly Delights* produced a powerfully poetic piece, *Anima*, which reinterprets the relationship she found between a tranquil and protected couple encased in a glass bubble. Her piece, a delicate glass flower whose corolla is no less than the glass bubble protecting the lovers in the *Garden*, becomes ambiguous in that very sense

of protection. Two golden sheets dance within the sphere, propelled by air blown inside it that sets the lovers in motion; but their very movement cause the sheets to crash against each other or against the glass walls of the sphere, ultimately deteriorating. They are protected and imprisoned at the same time, lovers drifting towards one another but ultimately fading away.



TANGO FLAT, 2019

screen, media player, acrylic, video - 00:22"  
9.84 x 15.75 x 7.87 in. 25 x 40 x 20 cm.

*Anima* was the namesake of a solo exhibition she presented in 2013, but the wonderment that the *Garden* provoked never left her. Marmorek then found the symbology of two previous pieces already contained in the *Garden*: the first, *Tango*, a piece from 2006, mirrored in a couple dancing in the central panel's lake. Her *Tango* shows us the feet of a couple dancing in harmony, moving across two small video screens, sometimes crossing the boundary from one screen to the other. Man and woman exist in the space of their own individual screen, allowing the other to eventually dance into their

individual space, sometimes changing sides, sometimes remaining alone in their own screen. *Tango* is an evocation of love returned, of the intimate sharing of the souls that communicate without the need for words. It also ponders on how each partner's individual space is sacred, on the fundamental space that ultimately makes it impossible for a pair to become one, on the many silences and pauses between two people. *Tango Flat*, presented in *Flower to Bee*, is a more recent edition that has replaced the two old curved screens with flat screens.



**A ROOM OF ONE'S OWN, 2008**  
*night stand, video - 00:60"*  
*15.75 x 13.78 x 17.72 in. 40 x 35 x 45 cm.*

The second piece, *A Room of One's Own* (2008), is a white nightstand that almost conceals a small video eavesdropping on an intimate encounter underneath the sheets. How many people participate in this encounter is up for the viewer to decide, again depending on each individual experience in love. It could be an act of self-love, it could be two people – gender not determined –, or it could be

more. It is, nonetheless, an entirely private and sublime moment we are suddenly given the privilege of being privy to. This piece appears in the *Garden* in the shape of a couple, of whom we can only see the feet, joyfully locked inside an oyster. *Tango* and *A Room of One's Own* both speak of the fortune of love found, of desire shared, of bodies in synch.





NO ORDINARY LOVE, 2013

found watches

1.97 x 5.91 x 1.57 in. 5 x 15 x 4 cm.

Stark contrast is found in a couple lying on Bosch's grass: she looks at her partner, hand resting on her cheek, elbow on the grass, eyebrows arched somewhat bewildered. Her partner has no face, no head indeed, but a giant blueberry returns her stare instead. Lovers misunderstood, love unrequited, and communication broken are mirrored in Marmorek's *No*

*Ordinary Love*, a piece made of the faces and handles of two wristwatches, springing out of the wall and almost imperceptible, at first seem harmonious until it becomes evident that their time is out of synch. Marmorek also references Felix González-Torres's *Untitled (Perfect Lovers)*, contemporary art's outmost encapsulation of ideal love.



RENDEZVOUS BLOWN, 2020

blown glass, bronze

1.97 x 9.45 x 6.5 in. 5 x 24 x 16.5 cm.

Marmorek has always worked with mirrors. They hold a singular power of attraction and are in themselves the mystery that returns the gaze and the wonderment of whomever looks at their own reflection in them. Her mirrors have been, thus far, artifacts of dialogue with the viewer, devices for showing them things that are easier to handle when ignored, such as the constant state of vigilance the female body is subjected to in day to day life. Marmorek's mirrors are now transformed and pose the question of self-love. Her mirrors, melted, defying the laws of gravity, resembling mercury and tar at the same time, ethereal and sticky, don't return our own reflection back to us. We can't see ourselves in them. What they give us is deformed, ugly, fascinating and terribly beautiful, but it isn't us. Mirrors, we realize, became

another type of device for inflicting violence on the body and our self-image; but only if we are shamed into believing that we can only be loved if we imitate the pencil-thin yet curvy or muscular beauty ideals that the media has sold to us. She knows those ideals don't exist in real life, not even in the men and women hired to embody them. She knows this, and so do we. A timid couple in the *Garden* is a cautionary tale: she gazes at her reflection in a curved mirror that stands instead of a dark character's face. It crouches menacingly, approaching her stealthily. A small hand is noticed a second later, just below her breast. An initially imperceptible figure then emerges beside her, holding her. A wolf, a fox, a dog? What her mirror shows her is much more than just her reflection.



RENDEZVOUS SPLASH, 2020  
*porcelain, blown glass*  
4.33 x 13.78 x 5.91 in. 11 x 35 x 15 cm.





RENDEZVOUS LEAK, 2019  
*porcelain painted chrome, 9.84 x 1.18 x 11.81 in. 25 x 3 x 30 cm.*



RENDEZVOUS EFFUSION, 2020  
*blown glass, porcelain, 4.33 x 8.66 x 5.12 in. 11 x 22 x 13 cm.*



RENDEZVOUS SPILLOVER, 2019  
porcelain, painted chrome, 1.18 x 13.58 x 11.02 in. 3 x 34.5 x 28 cm.



RENDEZVOUS PLATINUM, 2020  
blown glass, porcelain painted platinum, 1.97 x 10.24 x 8.27 in. 5 x 26 x 21 cm.

RENDEZVOUS ID, 2020  
*carved wood, gold leaf, blown glass*  
20.87 diam. x 5.51 in. 53 diam. x 14 cm.





RENDEZVOUS MASCULINE, 2020  
*carved wood, gold leaf, blown glass, 20.87 diam. x 4.72 in. 53 diam. x 12 cm.*



RENDEZVOUS FEMENINE, 2020  
*carved wood, gold leaf, blown glass, 20.87 diam. x 4.72 in. 53 diam. x 12 cm.*

NEXT PAGES:

COSMOGONY #1 - 36, 2019

ceramic

dimensions vary

A purely experimental process led her to find the figure of the egg, one of the seminal leitmotifs in her early work. During the early 2000's Marmorek produced a series of *Cosmic Eggs*, white spheres that concealed images and artefacts of desire within them. Once she wittingly comes into dialogue with the *Garden*, she finds the presence of two eggs within the triptych. One of them is whole, delicately balancing on the back of a crouching figure, in imminent peril of falling and breaking. The second egg is broken by the edge of the water, cracked open, a line of naked people attempting to find shelter within it.

Marmorek thus begins to break the egg open, to allow for cracks and spillages to occur, for the eggs to deflate like balloons. These breakages present the viewer with windows and doorways for us to take a peek into what lies inside, in much the same way as we were invited to do with the *Cosmic Eggs*. The eggs in *Flower to Bee*, however, are empty; whatever lies within them is whatever the viewer puts there. These are no longer eggs, per se, but *Cosmogonies*, the etymology of the word unlocking Marmorek's intention. From the Koine Greek: κοσμογονία (from Greek: κόσμος "cosmos, the world") and the root of γί(γ)νομαι / γέγονα ("come into a new state of being"), her *Cosmogonies* symbolize our unknown state of affairs when it comes to love, sex and desire. Over the course of the past few years Marmorek has enquired what the effects are of the breakage of the main institution that oversaw the rule of love: marriage. Marriage as an economic institution now ignored by couples who don't care anymore about getting married, marriage finally opened to non-economic transactions with the legalisation of same-sex weddings, marriage no longer a "till death do us part" transaction when people don't feel obligated to stay in unhappy marriages, marriage as a much harder option than quickly giving up. A "big bang" dynamic comes into place when Marmorek also begins to wonder what happens to the social norms and rituals of seduction in the milieu of #MeToo, when the very social norms and rituals our society held us by become revealed as abusive and violent. The result is that we no longer know anything. We are in the process of collectively establishing new social norms, new rituals, new institutions. What these will look like, no one knows yet. Her proposition: we are in the process of building a new cosmogony of love, a state we were forced into because we lost sight of the sacred nature of love and desire along the way, blinded by the shiny and seemingly perfect lustre of sex offered to us by media and advertising. The only way forward is to recognize that love is both sacred and highly mystical, it is what brings us closer to infinity, it suspends death if ever so briefly. Her eggs are empty because they are the receptacles of our own doubts; but mostly, they are the containers of our own, individual, and unique experience in love.





**LUSH, 2020**

*porcelain, blown glass*

*9.84 x 16.93 x 10.24 in. 25 x 43 x 26 cm.*

Arriving at the ceramic eggs led her to look at the strange flora in the *Garden*. She found hybrid plants that are man-made containers as much as they are vegetable, she found fruit and flower all blended into one, she found a hybridization of flora and fauna that accounts for much of the strangeness of the painting. She set about creating her own lush garden, a constellation of pieces that are dark at the same time

as they are beautiful, they are fruit at the same time as they are tentacle or arthropodous leg, they are fascinating in their contradictory nature. They attract us, they appear bizarre but conceal beautiful buds within them, they ask us to decide what it is that we want to make of them. They demand that we think. They reject us if our choice is to remain passive in our observation of them.



**HIEROSGAMOS, 2020**  
*porcelain, blown glass*  
8.66 x 21.65 x 9.84 in. 22 x 55 x 25 cm.



CONJUNCTION, 2020  
porcelain, blown glass  
11.81 x 7.48 in. diam. 30 x 19 cm. diam.



CAUSIS PLANTARUM SIGMA, 2019  
porcelain, blown glass  
11.81 x 5.12 x 12.2 in. 30 x 13 x 31 cm.





**CAUSIS PLANTARUM MAGNETIC, 2020**  
*porcelain, blown glass, magnet, 12.6 x 7.09 x 5.12 in. 32 x 18 x 13 cm.*



**CAUSIS PLANTARUM PETAL, 2019**  
*porcelain, blown glass, 14.57 x 7.09 x 4.72 in. 37 x 18 x 12 cm.*



**FLOWER TO BEE ORCHID, 2019**  
*porcelain, magnet, 13 x 8.66 x 7.87 in. 33 x 22 x 20 cm.*



**FLOWER TO BEE, 2019**  
*porcelain, magnet, 13.19 x 7.09 x 10.63 in. 33.5 x 18 x 27 cm.*



**GRISAILLE FLOWER OF DESIRE, 2019**  
*porcelain, 9.84 x 7.87 x 8.66 in. 25 x 20 x 22 cm.*



**GRISAILLE FLOWER PISTIL, 2019**  
*porcelain, resin, 8.27 x 7.87 x 8.27 in. 21 x 20 x 21 cm.*





**GRISAILLE FLOWER ORCHID, 2019**  
*porcelain, blown glass, 8.27 x 7.87 x 8.27 in. 19.5 x 18 x 16.5 cm.*



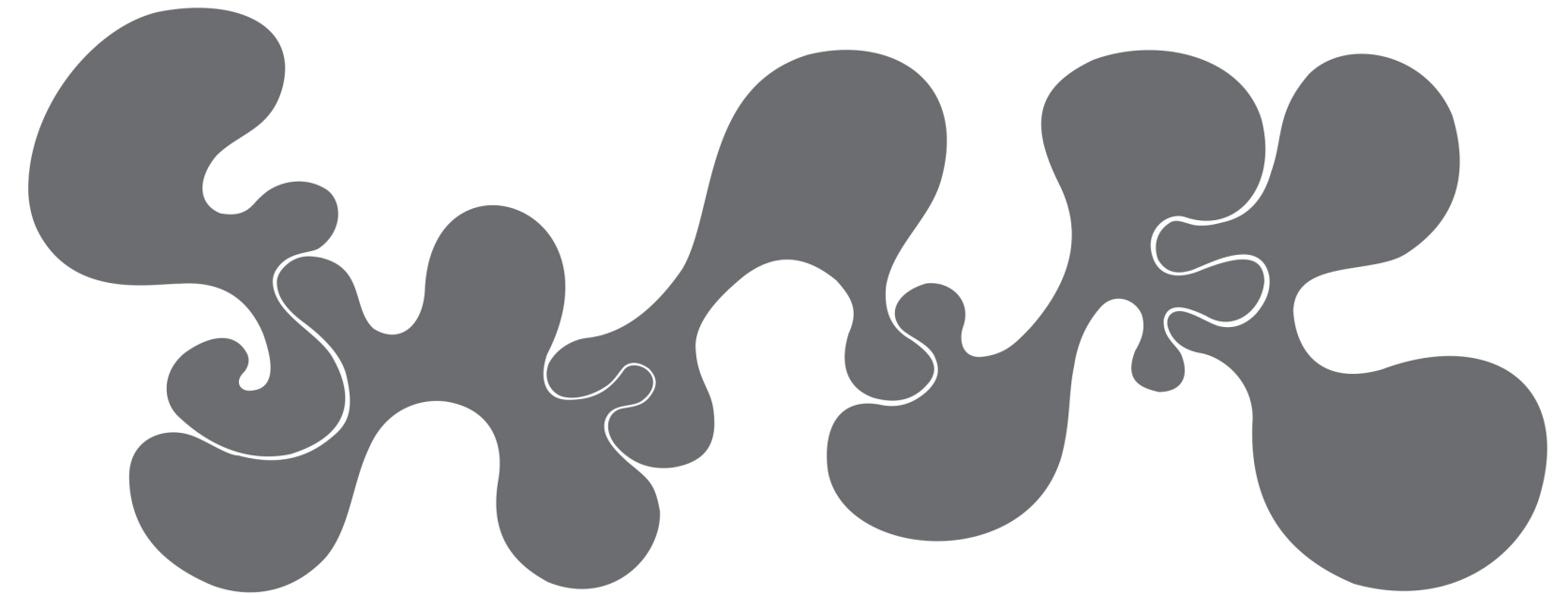
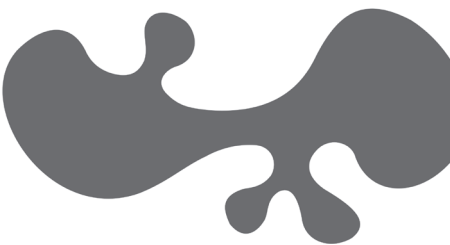
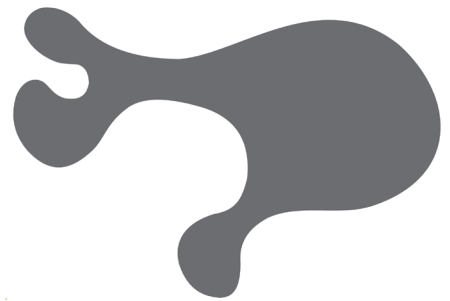
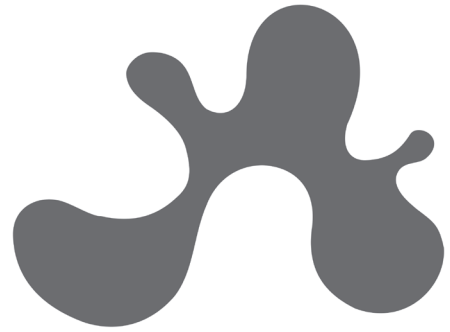
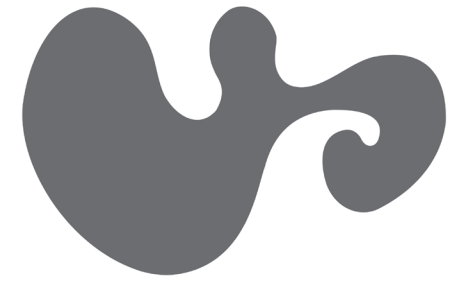
**GRISAILLE FLOWER BUD, 2019**  
*porcelain, 7.87 x 5.51 x 5.71 in. 20 x 14 x 14.5 cm.*

RIDDLE TRACE 1-5, 2020 (table)  
mdf, painted polyester  
275.59 x 102.36 in. 700 x 260 cm. (height varies)

Her garden of broken eggs and strange flowers finds a home in the most unusual of flowerbeds: a raised amoeba-shaped table, that in turn shapes the footpath between it and the edges of the gallery space that spectators are to follow. This amoeba had first made an appearance in the very first iterations of Marmorek's work as an artist: as a sculpture student she carved that same shape in female bodies as a means of exploring both their

physicality and its sensual potency. The shape turned into an amoeba that gained its own footing in her work in the early 2000's. Here, it is a flowerbed made out of separate pieces, which come together as a single piece like a puzzle. This is not only a flowerbed, but also a path that leads us to the far end of the gallery space and binds together the story told by the many dozens of separate pieces that make up the installation.





**INDIVIDUAL WORKS:**

**RIDDLE TRACE 1, 2020**

*mdf, painted polyester  
51.97 x 82.28 in. 132 x 209 cm.*

**RIDDLE TRACE 2, 2020**

*mdf, painted polyester  
70.47 x 94.49 in. 179 x 240 cm.*

**RIDDLE TRACE 3, 2020**

*mdf, painted polyester  
57.87 x 85.43 in. 147 x 217 cm.*

**RIDDLE TRACE 4, 2020**

*mdf, painted polyester  
51.97 x 102.36 in. 132 x 260 cm.*

**RIDDLE TRACE 5, 2020**

*mdf, painted polyester  
60.24 x 95.28 in. 153 x 242 cm.*

**RIDDLE TRACE 1-5, 2020 (wall sculpture)**  
*mdf, painted polyester, 275.59 x 102.36 in. 700 x 260 cm.*



FIELD FOR A UTOPIA, 2020, photograph printed on textile, 59.06 x 149.61 in. 150 x 380 cm.

The furthest end of the gallery opens up to an enormous landscape. It is vast and initially unequivocal, until its own ambiguity slowly reveals itself. It is difficult to tell when sky is sky or when water is water. A rocky pathway leads up to the water-side, the color of the water mimicking exactly the color of the sky, the water ending in a rocky edge, which contains the deep blue sky above. The oddity of the landscape becomes apparent in how the landscape doubles over itself, like a

Rorschach. The sky and mountainous edge are echoed in the rocky pathway and water body. Once again, Marmorek finds a reverberation of what she achieved with the landscape in Bosch's *Garden*: a similar lake doubling over itself in the left panel, a water mirror that bizarrely replicates the landscape above it. Marmorek's landscape is, contrary to Bosch's, deserted. Her operation is to deplete the garden of its delights, imbue them with a three-dimensional, material

existence, and allow the landscape to open our dialogue with the installation to endless possibilities.

As you enter the gallery space the glass doors open in front of you, revealing the wide expanse of the garden before your eyes. A watery landscape in the far distance; flower beds in front of you mark out the footpaths that you will follow. A dense habitat of flora and fauna populate the exuberant shrubbery that only turns

to color as you reach its far end. This garden is, in every single one of its many nooks and crannies, an ode to love and a poetics of desire. It invites you to walk about its footpaths, immersed in your own sense of wonder and fascination. It invites you to bring your own desires, fears and losses into it, to be cradled in the corollas of its flowers and inhabit them, to be assuaged by its beauty, to be enticed by its darkness and ambiguity.



**ETERNITY ARRESTED, 2020**

*glass, metal filings, acrylic, pluc, 14.57 x 11.81 x 6.3 in. 37 x 30 x 16 cm.*

ADRIANA MARMOREK

Born in Bogotá, Colombia, 1969  
Lives and works in Bogotá

EDUCATION

2004-2006 MFA, Universidad Nacional, Bogotá  
1988-1992 Social Communication, Universidad Javeriana, Bogotá

ONE PERSON EXHIBITIONS

- 2020 "Flower to Bee," Nohra Haime Gallery, New York
- 2019 "Órbita," LOOP Barcelona Festival 2019, Reial Cercle Artistic, Barcelona  
"Quiero que sepas una cosa," Museo Rayo, Roldanillo, Valle, Colombia
- 2018 "Tes Oro - Treasure," Organization of American States, Washington, D.C.  
"Self Storage," Nohra Haime Gallery in collaboration with Rincon Projects, Snap Storage, Bogotá  
"Osario de amores," Nohra Haime Gallery in collaboration with Rincon Projects, Bogotá
- 2017-18 "Háblame, Amor," Premio Luis Caballero, Museo de Arte Moderno, Bogotá
- 2016 "Love Relics," Nohra Haime Gallery, New York
- 2015 "Máquinas Deseantes," Sitio in Artbo, Nohra Haime Gallery, Bogotá  
"Ensayos para Objetos de Deseo," NH Galería, Cartagena de Indias, Colombia  
"Alter Ego," Museo de Arte Contemporáneo, Bogotá
- 2014 "Aqua," MAG3, Vienna, Austria
- 2013 "Desidium," MUUA, Museo de la Universidad de Antioquía, Medellín, Colombia  
"Ánima," LA Galería, Bogotá
- 2011 "Punto Básico: Doble Nudo," LA Galería, Bogotá
- 2009 "El Tocador," LA Galería, Bogotá
- 2008 "Habitación Propia," In-situ, Bogotá  
"Construcción Sensible," Cámara de Comercio de Bogotá, Sede Salitre, Bogotá
- 2007 "A través del Espejo," LA Galería, Bogotá
- 2006 "The Unspoken," Remy Toledo Gallery, New York
- 2003 "Deep Inside," Greeley Square Gallery, New York  
"Íntimamente," Galería Compás, Bogotá
- 2002 "Entregas," Galería MS, Quito, Ecuador

BIENNIALS

- 2015 "Reliquia," Salones Regionales de Artistas Zona Centro, Universidad Nacional de Bogotá, Edificio Sindu, Bogotá
- 2010 Premio Bienal de Artes Plásticas y Visuales Award, Bogotá
- 2009 "Fotográfica 09," Bienal de Fotografía, Fundación G Alzate A, MAMBO, Museo de Bogotá, Museo Casa Sámamo, Archivo Bogotá, Museo de Artes Visuales, Fenalco, Bogotá
- 2008 "Y el amor, ¿Cómo va?," Planetario Distrital, Bogotá

GROUP EXHIBITIONS

- 2020 "Simbiosis Entrópica," Museo de Arte de Pereira, Colombia  
"MIKRÓN," Casa Hoffman, Bogotá  
"Open Studio," FDdM 9/ACdO, Madrid, Spain
- 2019 "Romance ¿Verso par?," Galería Casa Cano, Bogotá  
"Del objeto al sujeto," Galería El Museo, Bogotá  
"SCULPT-URE," Nohra Haime Gallery, New York  
"Chicas, chicas, chicas," Galería Elvira Moreno, Bogotá  
"Primitivo," Casa Hoffman, Bogotá  
NH Galería en Bogotá, Vendome, Bogotá  
"A mí me habita... a veces ese cuerpo," Fundación Espacio Interferencia, Cali  
"I like it Real," Schau Fenster, Berlin  
"Estudio" ACdO, Madrid, Spain
- 2018 "Gold," Beth Urdang Gallery, Boston, MA

“Kuir Bogotá,” Festival Internacional de Arte y Cine Queer, Bogotá  
 “Broken Hearts,” Artless Bastard, De Pere, WI  
 “Arte y Textiles,” Tercer Salón de Arte Utilitario, Salón Artístico en pro de los niños, Galería El Nogal, Bogotá  
 2017 “Let There Be Light,” Artnexus Corporation, Miami, FL  
 “Hagase la luz,” Fundacion Artnexus, Bogotá  
 “Mex Call,” Gabriel Garcia Márquez Cultural Center, Bogotá  
 “Dark and Stormy Night: The Gothic in Contemporary Art,” Lehman College Art Gallery, New York  
 “New Place, New Space,” Nohra Haime Gallery, New York  
 “FEMALE\FEMINIST/2017,” Lyme Academy College of Fine Arts, Old Lyme, CT  
 “Nuskool,” Art Foundation – National Museum of Colombia, Bogotá  
 “2017 Hot New Pics,” Midwest Center for Photography, Wichita, KS  
 “Wealth,” LA galería, Bogotá, Colombia  
 “Feminist Feminine,” Nohra Haime Gallery, New York  
 “Visiones Algorítmicas,” NH Galería, Cartagena de Indias  
 2016 “Intimate Voices,” Museo Nacional de Colombia, Bogotá, Colombia  
 “Pasado Imperfecto,” NH Galería, Cartagena de Indias  
 “Schnabel, Muniz y Otras Obras Maestras,” NH Galería, Cartagena de Indias, Colombia  
 “Obras en la Colección del Museo,” Museo de Arte Moderno de Cartagena, Colombia  
 “Medusas. Mujer Mito/Mujer Sombra,” MAC Museo de Arte Contemporaneo de Bogotá, Colombia  
 “Creative Tech Week NYC,” Hyphen Hub, New York  
 “Objetus,” NH Galería, Cartagena de Indias, Colombia  
 “Retrospective /10Years Mag3,” Mag3, Vienna, Austria  
 “El Trueque,” Rincon Projects, Bogotá  
 2015 “Dialogs with the Collection,” Museo de Arte Moderno de Bogotá, Colombia  
 “Abrahadabra,” Museo de Arte Contemporáneo de Bogotá, Colombia  
 “Mythologies,” Galería El Nogal, Bogotá  
 “Heroin,” Galería Nest, Bogotá  
 ARCO Colombia, Curatorial Selection by Juan Andrés Gaitán, Madrid, Spain  
 “Dame un Beso, Kiss Me, Küss Mich,” Tatiana Pagés Gallery, New York  
 2014 “theRed,” Ruse Art Gallery, Ruse, Bulgaria  
 “La Novia del Viento,” MUJUA, Museo de la Universidad de Antioquía, Medellín  
 “theRed,” Galerie Lisi Hämmerle, Bregenz, Austria  
 2013 “Infinitum cuerpo: de corrosiones y placeres,” Galería Espacio Alterno, Bogotá  
 “theRed,” MAG3, Vienna, Austria  
 2012 “Tránsitos,” LIA, LA Galería, Bogotá  
 “Ellas Sí Hablan,” Galería Villa Manuela, Havana, Cuba  
 “La Luz,” Rojo Galería, Bogotá  
 “L’Essenza Di Tutte Le Cosse,” Primo Piano livingallery, Lecce, Italy  
 2011 “Máquina Deseante,” Galería Dos Casas, Bogotá  
 2010 “Hubiera Podido haber sido,” LA Galería, Bogotá  
 “Ahora o Nunca,” Rincon Projects, Pop-up gallery, Bta, New York  
 “Máquinas Deseantes,” Burstyn-Marmorek, Centro de Cooperación de la Embajada de España, Cartagena de Indias, Colombia  
 2009 “Casa de citas,” Museo de Antioquía, Medellín, Colombia  
 “Nuskool,” Fundación Arteria, Bogotá  
 “Entretenimiento de Verano,” Galería Dabba-Torrejón, Buenos Aires, Argentina  
 2008 “Y el amor, ¿Cómo va?,” Planetario Distrital, Bogotá  
 “Cuestión de Corazón,” Galería El Museo, Bogotá  
 “2èmes Rencontres D’ete,” Art 22 Espece, Brussels, Belgium  
 “Nuskool Party,” Periódico Arteria, Bogotá  
 2007 “Cocktail,” Galería Dabba-Torrejón, Buenos Aires, Argentina  
 “Nuskool Party,” Periódico Arteria, Bogotá  
 “Salón de Arte Joven-Artecámara,” ArtBo, Bogotá  
 “Plataforma,” LA Galería, Bogotá  
 Cartagena Film Festival, Video Art Selection, Cartagena de Indias, Colombia  
 2006 “The Unspoken,” Remy Toledo Gallery, New York  
 “Nuskool Party,” Periódico Arteria, Bogotá  
 “Arte en Canvas,” Alonso Garcés Galería, Bogotá  
 “Raíces,” Carrión Vivar Galería, Bogotá  
 “Art (212),” Aid For Aids Booth, New York

“Once,” Universidad Nacional de Colombia, Bogotá  
 2005 Hispanic Heritage Month, New York  
 “Formato Regalo,” Galería Proyecta, Bogotá  
 “El arte por los niños,” La Pared Galería, Bogotá  
 “No todo lo que brilla es Arte,” Artecámara, Cámara de comercio de Bogotá, Artbo, Colombia  
 “El Arte Por Los Niños,” Galería La Pared, Bogotá  
 2004 “Problemática Urbana,” Centro Cultural De Cali, Colombia  
 “Cuestión de Corazón,” Galería El Museo, Bogotá  
 “Intervención Urbana Como Proyecto Artístico,” Universidad Nacional, Bogotá  
 2003 “Versions,” Greeley Square Gallery, New York  
 “Obras en Pequeño Formato,” Galería Proyecta, Bogotá  
 “La Noche De La Pinta,” Alianza Colombofrancesa, Bogotá  
 “Emplazamiento De La Obra en el Espacio Expositivo,” Universidad Nacional, Bogotá  
 “25 Años Mario Hernández,” Centro De Diseño Portobelo, Bogotá  
 “Reflejos, Exposición Itinerante,” Galería El Moro de Venezuela, Miami, Weston, El Doral, Miami, FL  
 2002 “Formato CD,” Grupo Arte, Bogotá  
 2001 “Más Allá de un Encuentro Cercano del Tercer Tipo,” Galería Compás, Bogotá  
 “Naturaleza y Forma,” Galería Arte Fenalco, Bogotá  
 “Subasta Silenciosa,” Galería Proyecta Arte, Bogotá  
 2000 “El 2000 en Pequeño,” Galería Proyecta Arte, Bogotá  
 “Prologo,” Galería La Pared, Bogotá

#### ART FAIRS

2017 AIPAD The Photography Show 2017, Nohra Haime Gallery, New York  
 2016 PULSE New York, Nohra Haime Gallery, New York  
 2015 ARCO, Colombia Guest of Honor, Focus, LA Galería, Madrid, Spain  
 ArtBo, Nohra Haime Gallery, Bogotá  
 2013 PINTA, New York  
 ArtBo, LA Galería, Bogotá  
 2012 ArtBo, LA Galería, Bogotá  
 Pinta, LA Galería, London, United Kingdom  
 ArteBA, Del Infinito Arte, Buenos Aires, Argentina  
 2011 ArtBo, LA Galería, Bogotá  
 ArtRio, LA Galería, Rio de Janeiro, Brazil  
 AAF, Espace Art 22, Brussels, Belgium  
 2010 ArtBo, LA Galería, Bogotá  
 Galería Dabba-Torrejón, Buenos Aires, Argentina  
 2009 ArtBo, LA Galería, Bogotá  
 2008 PhotoBA, Galería Dabba-Torrejón, Buenos Aires, Argentina  
 Artwi, LA Galería, San Juan, Puerto Rico  
 ArtBo, LA Galería, Galería Dabba-Torrejón, Bogotá  
 2007 PhotoBA, Galería Dabba-Torrejón, Buenos Aires, Argentina  
 ArtBo, LA Galería, Bogotá  
 Arte Americas, Remy Toledo Gallery, Miami, FL  
 Art Fair Palm Beach, Palm Beach, FL  
 2006 Diva, Remy Toledo Gallery, Miami, FL  
 2005 Arte Américas, Remy Toledo Gallery, Miami, FL  
 ArtBo, Salón de Nuevos Artistas, Bogotá

#### PERMANENT COLLECTIONS

Art Museum of the Americas, Washington, D.C.  
 Ayala-Suárez Colección de Arte Latinoamericano, Buenos Aires, Argentina  
 Colombian Embassy, Washington, D.C.  
 Fenalco, Bogotá, Colombia  
 Museo de Arte Contemporáneo, Bogotá, Colombia  
 Museo de Fotografía de Bogotá, Colombia  
 Museo de Arte Moderno, Cartagena de Indias, Colombia

Museo de Rayo, Roldanillo, Colombia

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COVER: **FLASK, 2020**, *porcelain, blown glass, 18.5 x 15.75 x 9.45 in. 47 x 40 x 24 cm.*  
 BACK: **PROLIFERATION, 2020**, *20 blown glass pieces, magnets, variable dimensions*





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