

ductionReproductionReproduction
roductionReproductionReproducti
onReproductionReproductionRepr
oductionReproductionReproductio
nReproductionReproductionRepro
ductionReproductionReproduction
duction **Reproduction** Reprodu
ctionReproductionReproductionRe
productionReproductionReproducti
onReproductionReproductionRepr
oductionReproductionReproductio
nReproductionReproductionRepro
ductionReproductionReproduction

Colombian Art Exhibition
24 Aug - 03 Sep
2017

Sion Hill Galery
Bath Spa University, Sion Hill,
BA1 5SF
Bath, UK

24th of August to 3th of September, 2017

Inauguration: 24th of August. 4:00 Pm

Artist:

Daniela Acosta
Juan David Calderon
Paula Garzon
Manuela Jara
Daniel Jimenez
Maria Emilia Uribe

Curator:

Amy Navarrete Soto

Event assistant:

Marcela Ossa

Project-Based Long Study Project

Amy Navarrete Soto - 333644

Course:

MA Curatorial Practice, 2016- 2017

Tutors:

Michael Tooby
Ben Parry

Special thanks to:

Michael Tooby
Ben Parry
Bath Spa University
Simon Butler
July Fajardo
Emmanuelle Ginn
Natalia Gonzalez
Sonny-Lee Lightfoot
Adele Milton
Jonathan Offler
Steve Ricketts
Lizeth Rojas
David Tinkham

REPRODUCTION

Reproduce verb

UK /ˌrɪz.prəˈdʒuːs/ US /ˌrɪz.prəˈduːs/

[1.] To produce a copy, or to be copied in. [2.] A production process. [3.] To show or do something again.

* (Definition of “reproduce” from the Cambridge Advanced Learner’s Dictionary & Thesaurus © Cambridge University Press)

Colombia, maybe is not a place that comes to mind when thinking about art, but in the last few years Colombia has been starting to position itself in the international art market. Art fairs such as ArtBo (the international art fair of Bogota) have begun to attract galleries, collectors and curators . And although this is a great step for Colombian art and has made many artists of the country to be noticed by some of the greatest galleries in the world, for people outside the art market, the Colombian art is still almost unknown.

In a country like Colombia, for young artists, to show their work abroad is difficult as well as expensive, the mere fact of sending the original work outside the country represents a considerable expense. For this reason, this exhibition uses reproductions of works or works that are reproducible and in this way, give emerging Colombian artists the opportunity to show their work in an international context.

Reproduction takes advantage of new technologies to show the work of six young Colombian emerging artists. Through video, photography and 3D printing this exhibition tries to show different fields of contemporary Colombian art.

The exhibition is composed by 12 works by different artists, with different media and conceptual approaches, the parameters for the choice of the works were only two, that the artists were Colombian, and that their work could be sent by electronic means, for this reason the works do not share the same concept or the same narrative and instead of creating a forced narrative between the different works, the exhibition tries to be seen as a potpourri of works that, although they can relate to each other, it is the audience’s decision to assign them a narrative.

Amy Navarrete Soto
Curator

Amy Navarrete Soto

(Bogota, Colombia. 1993)

Curator



works of Juan Calderon, display at a tunnel in the city of Bath

Amy has a BA in Art with concentration in Cultural projects from Los Andes University, Colombia. She worked in Montenegro Art Projects, an art consulting company based in Bogota that develops art projects internationally. She also made a few internships in art fairs and in an independent art space such as ARTBO and Odeon in Bogota, Colombia.

She is currently doing a Masters in Curatorial Practice at Bath Spa University, where

she is exploring the relationship between art and the exhibition space especially in unconventional spaces.

During her MA Amy participated as a co-curator in the exhibition “Exploited reality” held in Trowbridge Town Hall, and as a lead curator in “Deconstruction” a project created for Bath Spa University Media Wall in collaboration with masters students of Dance and Sound Media Technology.

Marcela Ossa

(Medellin, Colombia. 1989)

Event assistant



works of Daniela Acosta, display under the railway in the city of Bath

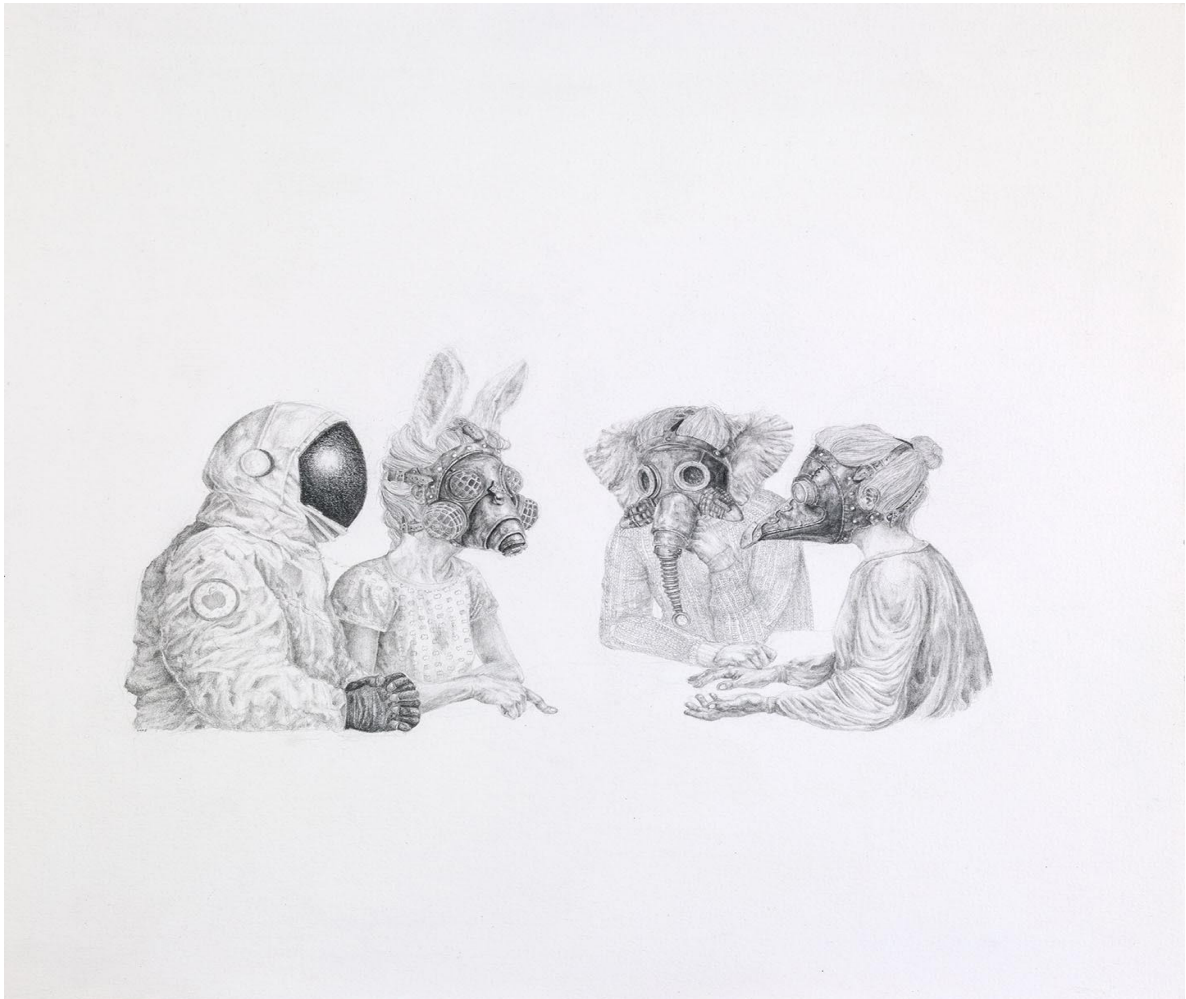
Marcela is a classical singer with a BMus in Music with Emphasis in Vocal Performance from EAFIT University, Colombia. After more than six years of experience teaching music to kids and adults, and more than ten years performing both as solo singer and in choral ensembles, she is now pursuing a career in Arts Administration combining her background as a musician with Business and Management skills acquired through her

most recent MA in Arts Management at Bath Spa University.

She is currently on placement with the Education Department of Bath Preservation Trust, an arts organisation that owns and manages four museums in the city of Bath, helping in the development of a Social Media marketing plan to promote their various education activities and schools workshops.

Daniela Acosta

(Bogota, Colombia. 1993)



Reunion, 2016. Pencil on paper, 32x35 cm

Daniela has a BA in Art from Los Andres University, Colombia. She is currently finishing a second BA in History at the same University while she continues working in the production of her work.

The work of Daniela is created around the dialectic of memory and forgetfulness within the experience of the traumatic.

The disruptive experience crosses the days of a person and attacks without warning.

¿What do the whispering voices say?
¿How does hope and fear coexist?
¿Why do insistent nightmares come back?
¿How to live in this world when the horror seems to overflow and invade all living space?



Astronaut, 2016
pencil and watercolours on paper
43x41 cm



Rabbit, 2016.
Pencil on paper
35x30 cm



Elephant, 2016.
Pencil on paper
28x28 cm

Juan David Calderon

(Pasto, Colombia. 1996)



Punto Negro (Black dot), 2015. Digital photography

Juan David Calderón Ardila is an Audiovisual and Multimedia Communicator of University of La Sabana, based in Bogota..

Specialized in art and editorial photography and the development of audiovisual narrative content. He began with photography and decided that he wanted to study, practice and theorize about pictorialist aesthetic but combining it with other aesthetics, such as documentary in the visual and audiovisual world.

In 2016, his work was ranked among the top eight global master portfolios of Artistic Documentaries and Narrative Photography at the TAI School in Madrid. On the same year he won the National Photographic Award, curated by Canon LatinAmerica, Colombia, with one of his images from the 'Criadas' series, and was selected for the

Visual Young Room, curated by the embassy of Spain and Sanitas International, as one of the top 30 young artist under 30.

His work has been exhibited at international events such as Bogota Photographic (Fotográfica Bogota) of Colombia's Museum of Photography, as well as in digital platforms like PhotoVogue, curated by Vogue Italia photography editors and SeeMe Community, New York.

His work has been reviewed by Colombian curators such as Maria del Pilar Rodriguez from 'Enfoque Visual' magazine, citing his own style and aesthetic in his photographs. His work has also been exhibited in shows such as the SOFA and the International Communication Week in Colombia.

He is recently working in his fourth audiovisual Project called Homemade Dynamite.



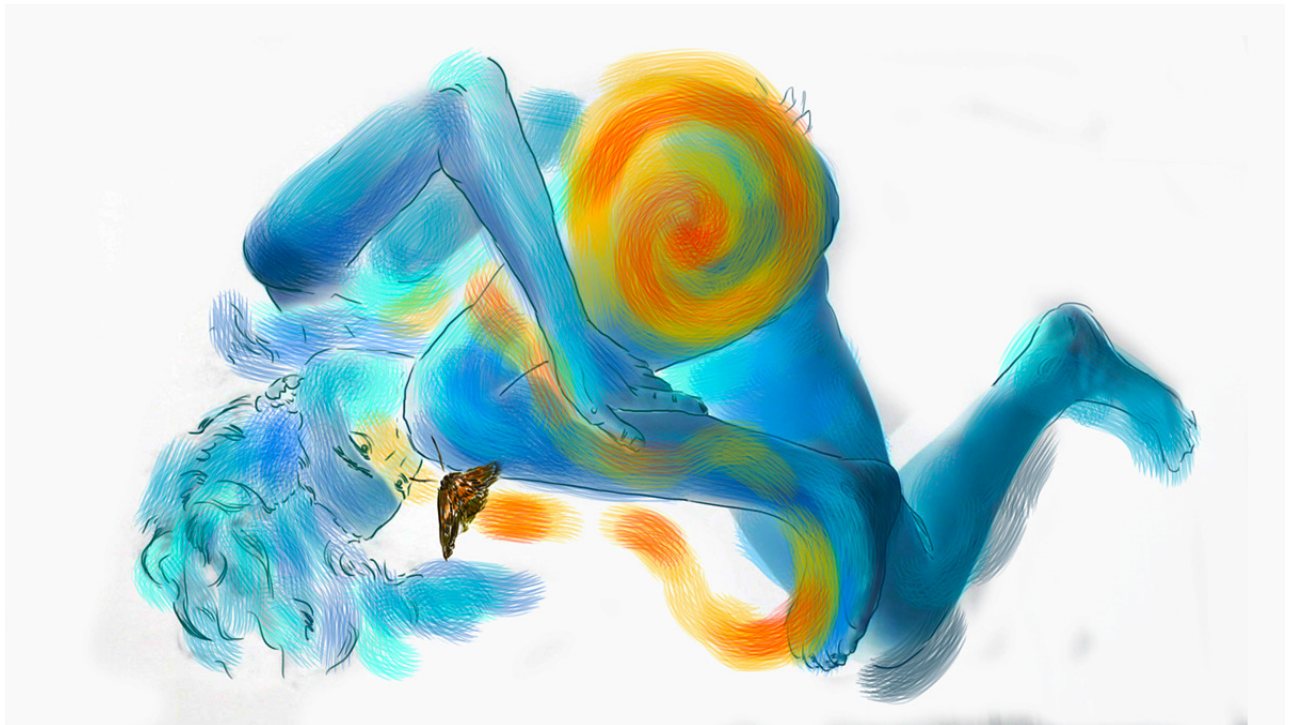
A little bird told me, 2016. Digital photography



**Project Maids: Woman with wool, 2016.
Digital photography**

Paula Garzon

(Bogota, Colombia. 1994)



Two looks, one pond, 2017. Digital rotoscopy / audiovisual installation

Paula Alejandra Garzon is a Visual Artist with Emphasis in Plastic Arts from Los Andes University, Colombia. Her work combines different artistic disciplines such as drawing, animation, poetry and performance, in an effort to reach answers within herself, a process that starts from the inside and goes to the outside.

She uses the dialog between mind and body in order to find unity and a variety of possibilities, her obsession is drawing in motion which allows her to create works that can be seen with different eyes every time and in an infinite space.

She has participated at several body and theatre workshops with directors like Hector Bayona from 'El Teatro Libre' and Pedro Salazar.

Two looks, one pond

A succession of images in motion that create a living self-portrait. Its function: be mirror of the soul while it devours itself. A frenetic search of the unknown, to learn by self experience all those things that cannot be taught.

A poetic uroboros that does not return to the beginning, but enters into a full contemplation of the same life in different loops instead. An attempt that is consciously just a little step in a very long way, a utopic but beautiful goal.

Manuela Jara

(Bogota, Colombia. 1978)



Spin, 2017. Screen Dance, 5 min

Dancer, choreographer, dance teacher and emerging screendance artist with extensive experience in the arts education field in Colombia. Manuela graduated with honors from the Hartt School of Music, Dance and Theater Conservatory, Connecticut, U.S.A., with a Bachelor of Fine Arts degree in dance. Has danced with dance theater companies of the Greater Hartford Area, U.S.A. like ScapeGoat Garden, Full Force Dance Theater and Judy Dworin Performance Ensemble.

She is currently doing a Master of Arts in Dance at Bath Spa University, where she is focusing on developing a creative practice in the screendance field, exploring and making work for the screen. As part of her M.A. Manuela has premiered three dancescreen works at Bath Spa University. 'Changes', a dance film

for the screen, 'InLuz' a collaborative dance film and 'Deconstruction', a montage of dance videos created for the Media Wall in collaboration with master students of sound media technology and curatorial practice.

Daniel Jimenez

(Bogota, Colombia. 1993)



“OMEGA”, 2016. woodcut, 35x50 cm

The power of the images that Daniel produces as an artist comes from the privilege of questioning the very roots of many of the values upon which our bodies are built in western culture.

The image is a point of convergence between dialogue and the visual, the possibility of debating through the eyes, and it is here that Daniel leaves in the viewer a feeling that captivates and at the same time restless and ends up becoming a question for The nature of my work.



STALKER, 2016. linocut, 35x50 cm

The trick lies in the fact that there is no such thing as nature: like culture and scientific forms seek to construct through words an essential idea about what we are, his work is an artifice, a fiction.

Maria Emilia Uribe

(Bogota, Colombia. 1993)



Joes Mugs, 2016. 3D modeling

Maria Emilia is a Product Designer with an interest in materials and three-dimensional expressions.

Joes Mugs

The project is born from a commission that does not require a particular purpose, but a development involving three-dimensional modeling in Rhinoceros 5 and its Grasshopper extension. By developing this three-dimensional model, she can look for materials, techniques and processes that allow her to reproduce the resulting model piece, and thus obtain a “small series” from the original.

At its simplest point, faces are our identity as people. And the way in which people connect our physical appearance with the

personality they know, forms the entity that we understand as our own. It is so fast the way we recognize the faces in their appearance and the information that is expressing to us, it only takes a second to recognize someone, even if we easily forget the name, or even the place where we met that person.

Reproduce and place



works of Daniel Jimenez, display at a canal in the city of Bath

Throughout my master, I became interested in the relationship between the art works and the space in which they are exhibited, especially when the art works are being show in a non-conventional spaces with a different aesthetic instead of to the convencional white cube.

For this reason, I decided to exhibit the same works from the exhibition *Reproduction* in unconventional spaces, with different aesthetics, and to document how the works relates to space.

This exercise of placement will allow me to experience how the different works react and behave with the different spaces, it's also an attempt of activate a space through art, I hope that by placing the documentation next to the exhibition *Reproduction* which is carried out in the gallery of Sion Hill and has a white cube aesthetic, allows to observe the difference in the relation of the works and the spaces in which they are exhibited.



Amy Navarrete Soto - 333644
Project-based Long study
MA Curatorial Practice 2016- 2017
Bath Spa University