AGONISTIC/DISCL CONCER Chrock TURBULENCE DELAYED SPACE MAKED

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PHUTUUKAPHT **DISCURSIVE DRAWING** FILM **PHOTOGRAPHY SPECULATIVE DRAWING** FILM **PHOTOGRAPHY DISCURSIVE DRAWING** FILM **PHOTOGRAPHY DISCURSIVE DRAWING** FILM **PHOTOGRAPHY DISCURSIVE DRAWING** FILM **PHOTOGRAPHY SPECULATIVE**

DRAWING

www.alejandroramirez.info info@alejandroramirez.info

Alejandro Ramírez (b. Bogota) Strongly influenced by cinema, where collaboration is essential, I work as an investigator with a pronounced taste for deadends and wormholes. Through my artistic and curatorial practice, I venture through stories and history, incorporating my interests in architecture, science, and cuisine, in an attempt to forge novel and critical narratives.

In his most recent works, he explores science fiction and storytelling as tools to propel aesthetic & political imagination. Over the years, his oeuvre has developed into film, film/photography installations, programming discursive events. His work has been shown internationally, notably in Italy, Taiwan and The Netherlands.



DINNER AT THE 4TH (2011) Film still

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(projects and films)

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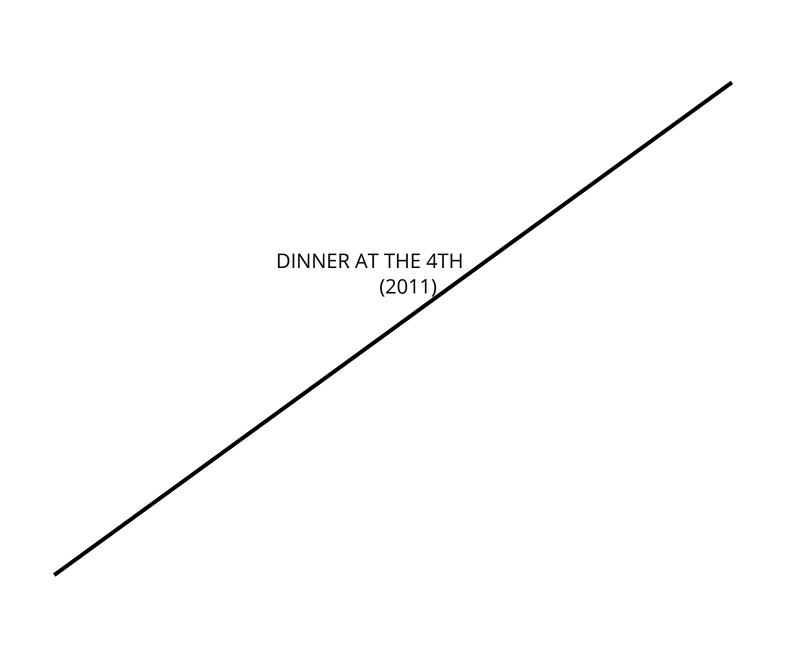
#31 - DILEMMA (2015) drawing

#49 - THERE ARE ONLY WAYS IN (2016) film still

FILM
PHOTOGRAPHY
DISCURSIVE
DRAWING
FILM
PHOTOGRAPHY
DISCURSIVE
DRAWING

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(click on the titles to navigate to the works)



DINNER AT THE 4TH (2011)

VIDEO - ESSAY - B&W FILM PHOTOGRAPHY

...we rush ascending the electric escalators to reach the platform 3b. The 13:45 train to Den Haag awaits silently. On the
billboard one can read the temperature: 29 degrees, it is a
quiet summer day. A couple of months ago I heard a news
report. The article tells the story of a container full of fake
pineapples filled with cocaine being detected by the port
police in Rotterdam. I was caught by the uncanny feeling of
something that resembles a thing but by doing this, it somehow becomes another, an estranged double. At this moment
a fictional character is created. A journalist that gets lost while
trying to find information connecting the illegal cargo with international commerce.

Then, we are now on the train telling the tale of the journalist. We explain the story to the people, they create the next chapter. We follow the trails in a collective exercise of storytelling. From Rotterdam's port we go to Den Haag, and from there to a Hell Angels bar in the industrial part of Amsterdam. It might be that by following the story a larger narrative could appear, it might tell stories of containerships, trading routes and immaterial flows of money. Suspense leading to nothing and a feeling of vertigo, directly inspired by Chris Marker's pilgrimage to Hitchcock's Vertigo: maybe all these histories are related.

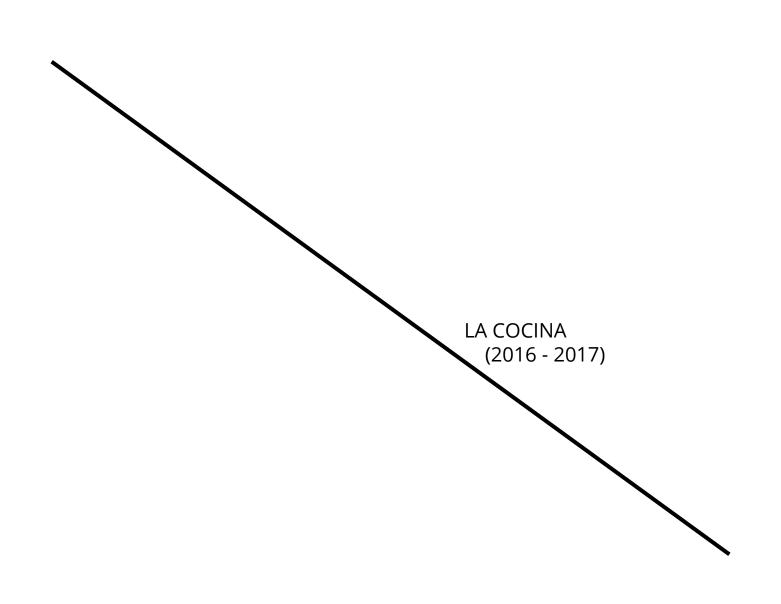


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I'm having dinner at the 4th. There are people talking loudly. Some faces are impossible to distinguish, however the sound of their voice strikes me like letters I can read. Other times the voices just become sounds that remind me of something I cannot fully identify. While holding a cup of coffee a whisper passes me by; I let it go. It's late at night but there is still sun in the venue. When I look through the window there's some snow in the street. I see people walking and looking extremely busy. I decide that it is time to go. I walk. Another murmur reaches me. Knowing that I'm extremely tired, and perhaps it's going to be hard to understand the meaning of the word that I just heard, I write it down. Now I'm watching an old movie. I remember the note. When I read it, it overlaps with the dialogue of the movie: "If time becomes a place, then innumerable places are available – the other- is an unusual thing to give someone else's card." For a moment don't recognise whose words are resonating in my head, nevertheless thin strings, like a spider web, connect the former unconnected ideas together. How many people have used the same ideas and how many ideas have travelled the same people?

read full text

DINNER AT THE 4TH (2011) Essay - Fragment



08 / LA COCINA (2016-2017) PROJECT

www.lacocinaarchive.info

La Cocina started in 2016 as a collaborative project bringing together a group of artists, architects and curators. It has been implemented in the project space of Goleb – an artist-run space located in Amsterdam Nieuw-West.

La Cocina is conceptually modelled after a kitchen: a space where not only ingredients are brought together and shared, but where productive dialogues are triggered and nurtured. As such, the notion of discursivity is central to La Cocina: How to design a place and a programme that together can sustain debate and experimentation, while simultaneously propelling imagination in an aesthetic and political level?

As an inaugural gesture, the surfaces of the walls, ceiling and floor of Goleb's project space were scratched off, with the aim of opening up lines of history that echo with the modernist legacy of the building.

These storylines unfolded through a series of events organized over a one-year program. From a chess tournament built upon a memory calling back to the French colonial history and mimicking a sport agora, to a reading group delving into the modern project. Over the months, La Cocina has become a place for probing and presenting, for coming together: a place to dissent.

La Cocina is a project initiated by Alejandro Ramirez / Lore Gablier / that is possible thanks to the close collaboration of Goleb and the personal involvement of Andrés Novo, Mirko Lazovic and Igor Sevcuk



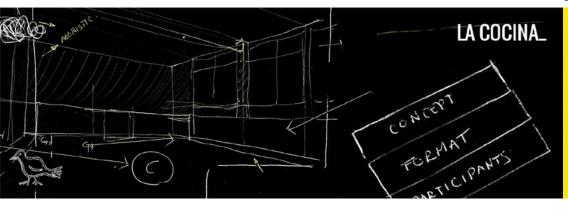
La Cocina_ (2017) Documentation - Artist presentation by Eric Sthephany



La Cocina_ (2017) Promotional material - Artist presentation by Rainer Oldendorf



LA COCINA_ (2016-2017) Promotional material - Book page marker



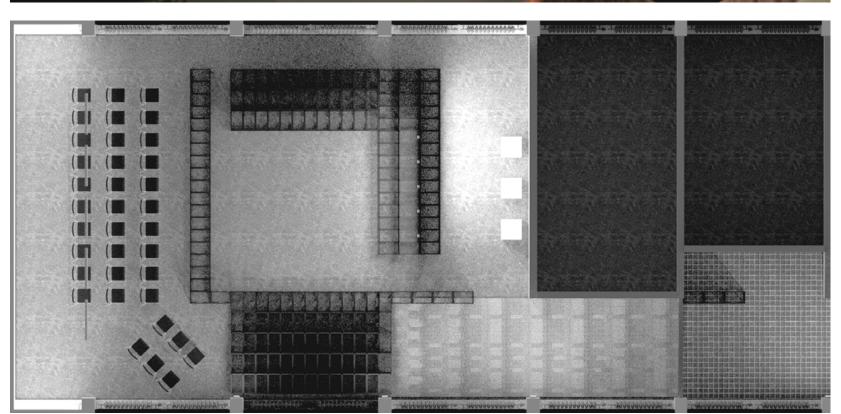
IN COLLABORATION WITH GOLEB BURGEMEESTER DE VLUGTLAAN 125 1063 BJ - AMSTERDAM

WWW.GOLEB.NL

WWW.LACOCINAARCHIVE.INFO



La Cocina_ (2016)
Documentation
"Bitter Sweet Dialogues: Self-Exploitation, the art space or how did we manage to bake such a cake with Pascal Gielen"



La Cocina_ (2016)

Render, discursive space: The house of commons

"Bitter Sweet Dialogues: Self-Exploitation, the art space or how did we manage to bake such a cake with Pascal Gielen." Desig by Andres Novo **L'Échiqueté** as a Chess Tournament with **Patrick Bernier** & **Olive Martin -** Documentation 13-11-16

Research trip_ Observatories - Documentation 13-10-17

The Incomplete Reading Group - Documentation February-April 2017







Selected events organized by La Cocina_

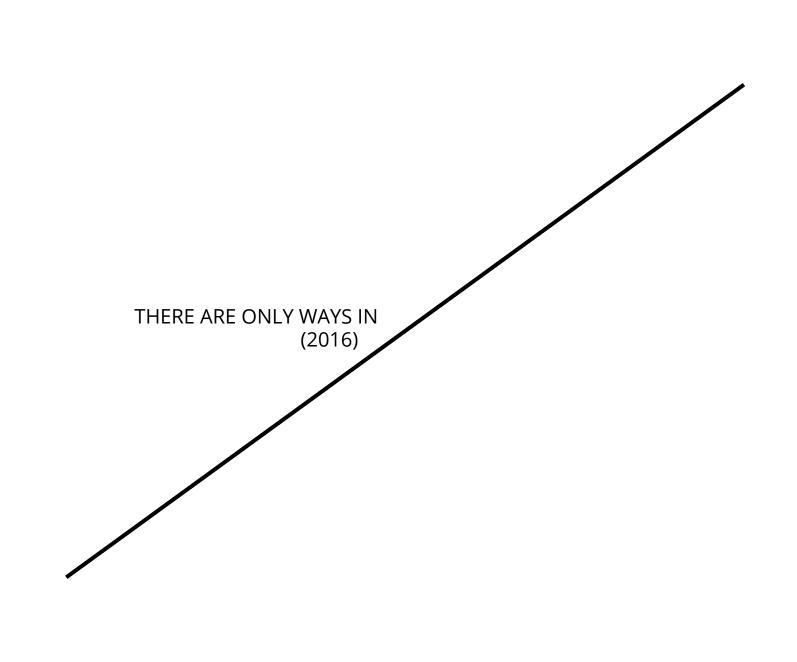


a place to dissent

Tales of Incompletenes - Documentation from Exibition and public program Julne - July 2017



LOOKING FOR N (2012) - Digital photography



07 / THERE ARE ONLY WAYS IN (2016) DIGITAL CINEMA, 19:45 MIN

The film is loosely inspired by Anne-Louis Girodet's portrait of Jean-Baptiste Belley from 1797, and a blend of Belley's and Atone Niane's biographies.

Jean-Baptiste Belley was born in Senegal circa 1746. At a young age he was sold as a slave, and taken by sailboat to the island of Saint-Domingue. Following the emancipation from the French colonial power, Saint-Domingue was renamed Haiti. After buying his own freedom, Belley became captain of the French army and the first black deputy of the French convention in 1793. He fought for the abolition of slavery and ultimately was betrayed by Napoleon in 1802. He died while still incarcerated in 1805.

Atone Niane was born in Senegal in 1953. After graduating from school he traveled to Paris in order to study anthropology. After being disenchanted with his correlation in regard to his French identity he flew from Paris around 1980. In subsequent years he continuously moved around Europe and is currently based in Amsterdam. Niane is now affiliated with a contemporary art gallery with a strong focus on non-Western art.

The film begins at a stormy shore in a nordic bucolic area where Belley seems to have just landed. As the plot evolves we are taken on a journey through time and space that leads to an unexpected conclusion. A historical film collapses into a "certain live-performance". The historical character and its contemporary counterpart mingle, both share a disillusionment that remains as a productive force when confronted with issues of equality and discrimination. It is perhaps in this area of turbulence that some ironies of history and its shortcomings can be made transparent and could even be somehow redeemed.

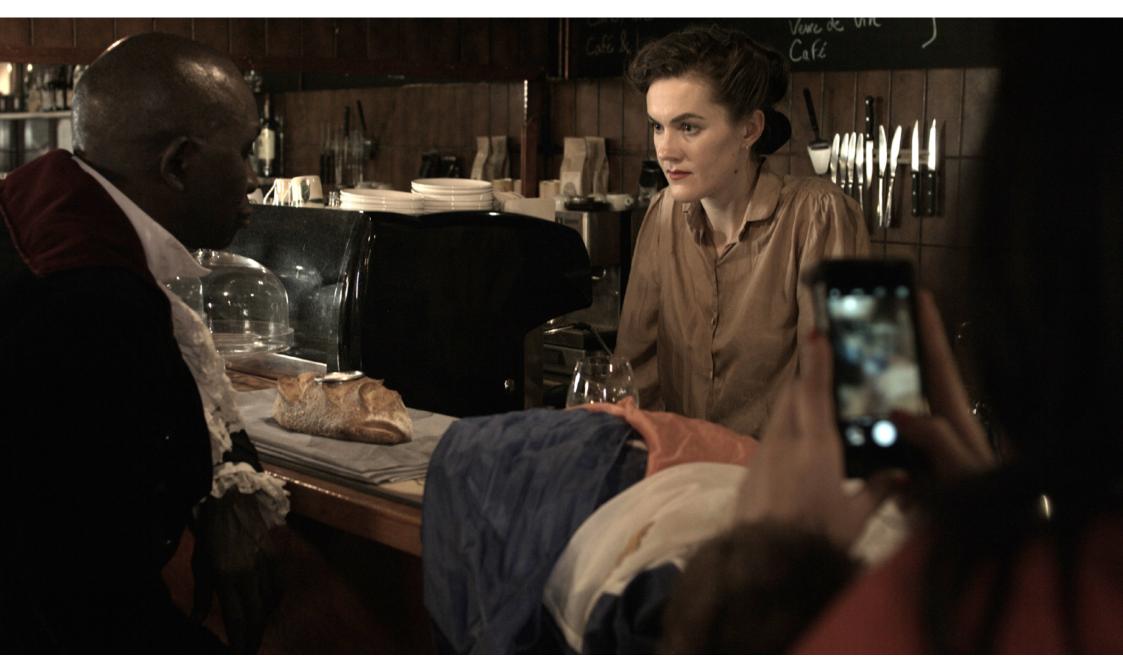
Albeit scripted, the film was realized in an impromptu tenure. Following the path of words that, like music, make us move every time in a slightly different way, as the song is played once and again: like history, repeating itself?

The film was part of the installation "Universality: Decorum of Thought and Desire", presented in Guangzhou Biennial 2015, and developed in collaboration with Tiong Ang, Atone Niane and others.

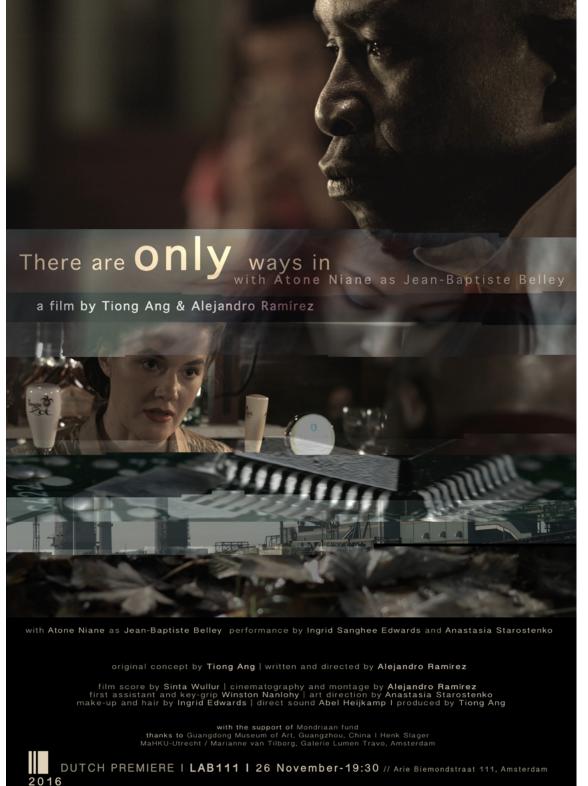
watch the video



THERE ARE ONLY WAYS IN (2016) Film stills



THE ARE ONLY WAYS IN (2016) Film still

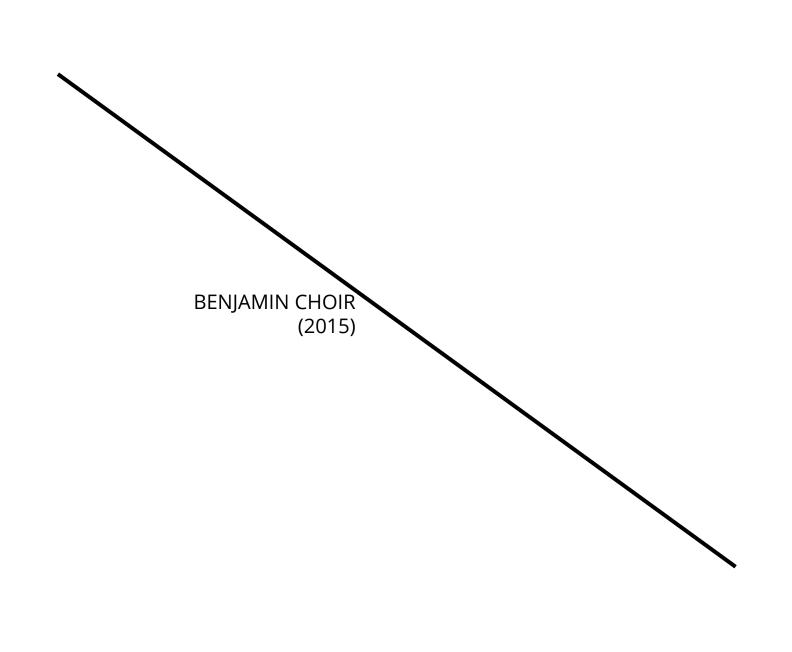


THE ARE ONLY WAYS IN (2016) Film poster



THERE ARE ONLY WAYS IN (2016) Film stills with Atone Niane as Jean-Bapstide Beley

like a ghost revisiting its own memories





06 / BENJAMIN CHOIR (2015)

HD VIDEO, 9:18 min

A group of senior citizens of Gdansk (Poland) were invited to perform in a choir. They sang edited fragments of the canonical essay by Walter Benjamin "Theses on the Philosophy of History". Both the participants of the choir and the area as a whole have suffered drastic historical changes, ranging from the first battle of WWII that took place in Westerplatte, to the foundation of the "Solidarity" movement. By singing Benjamin's text, the work intended to grasp what the philosopher describes as "an irretrievable picture of the past, which threatens to disappear with every present, which does not recognise itself as meant in it." "Benjamin Choir" was accompanied by a professional cello player who performed an adapted version of the notorious baroque song "La Folia" [folly, empty-headedness, dementia]. The film was screened on the facade of one of the buildings in the neighborhood.

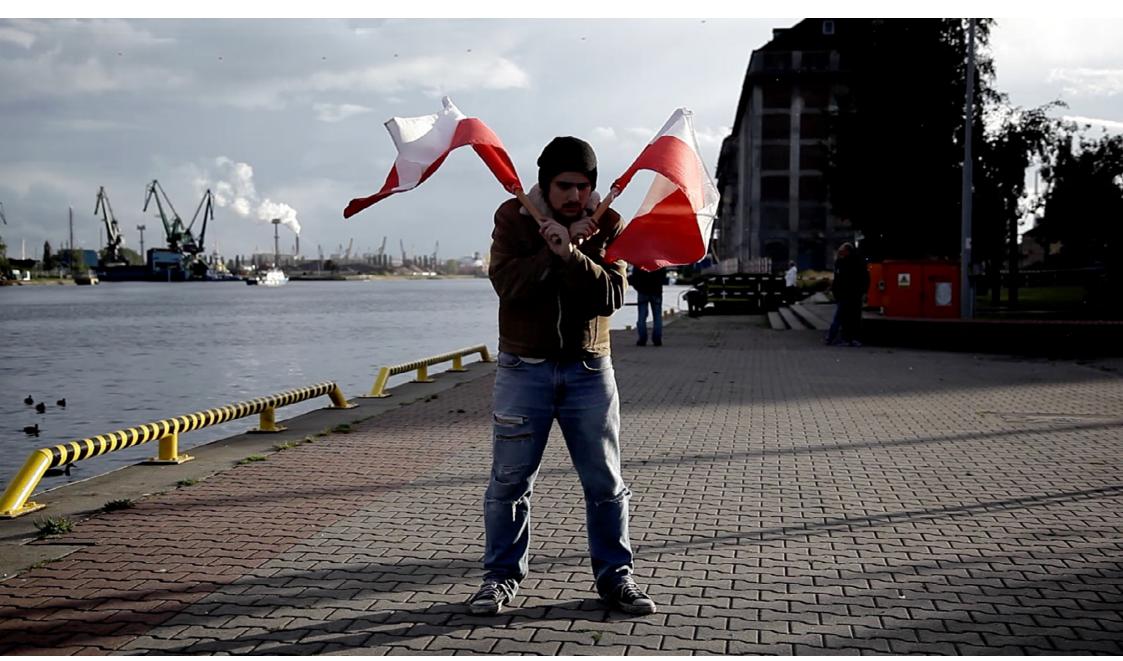
This piece was done in collaboration with Olga Jitlina (artist, Russia), Anna Jankowska (professional cello player, Poland), Iwona Chudowicz, Grazing Gabryszewska, Andrzey Liss, Jacek Tomczak (amateur choir, Poland) and IKM in Gdansk, Poland.

watch the video





BENJANMIN CHOIR (2015) Film still



BENJANMIN CHOIR (2015) Film still

BENJAMIN CHOIR (Lyrics)

1

The happiness which could awaken envy in us exists only in the air we have breathed with people we could have spoken with, with women who might have been able to give themselves to us.

Ш

The conception of happiness, in other words, resonates irremediably with that of redemption. It is just the same with the conception of the past, which makes history into its affair

Ш

The past carries a secret index with it, by which it is referred to its resurrection.

Are we not touched by the same breath of air which was among that which came before?

so, then there is a secret protocol between the generations of the past and that of our own.

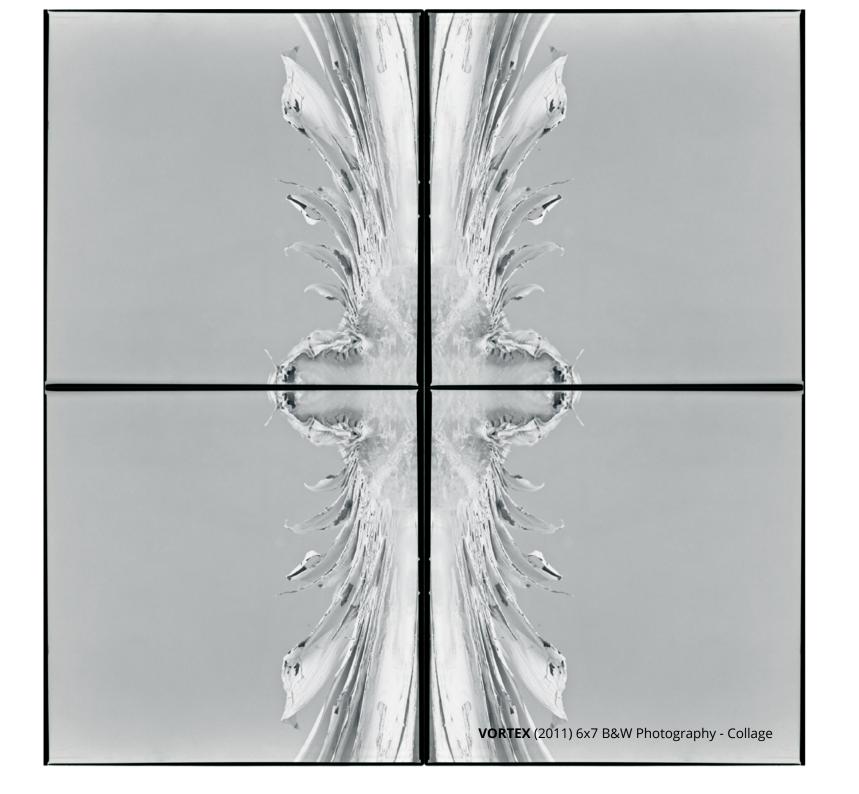
V

The true picture of the past whizzes by.
Only as a picture, which flashes its final farewell
in the moment of its recognizability, is the past to be held fast.
The past would fully befall only a resurrected humanity.

chorus

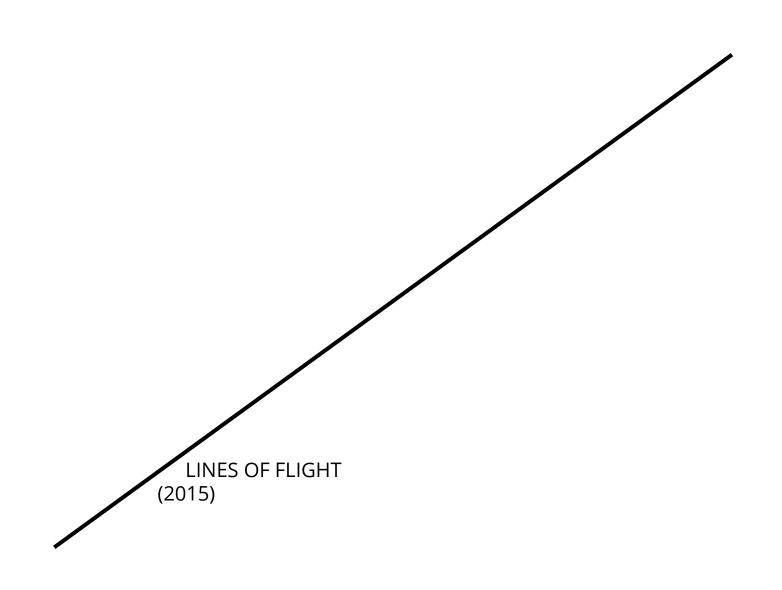
The tradition of the oppressed teaches us that the "emergency situation" in which we live is the rule. The task before us is the introduction of a real state of emergency.

...to brush history against the grain.





LA COCINA_ (2016) 6x7 B&W Photography Architectural Intervention



04 / LINES OF FLIGHT (2015)

HD video documentation + Audio + Photography. 44:19min

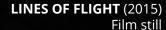
"From Greece to Spain: Lines of Flight - Syriza & Podemos" was a performative debate. It aimed to illuminate the relations between ideas and places, places and ideology.

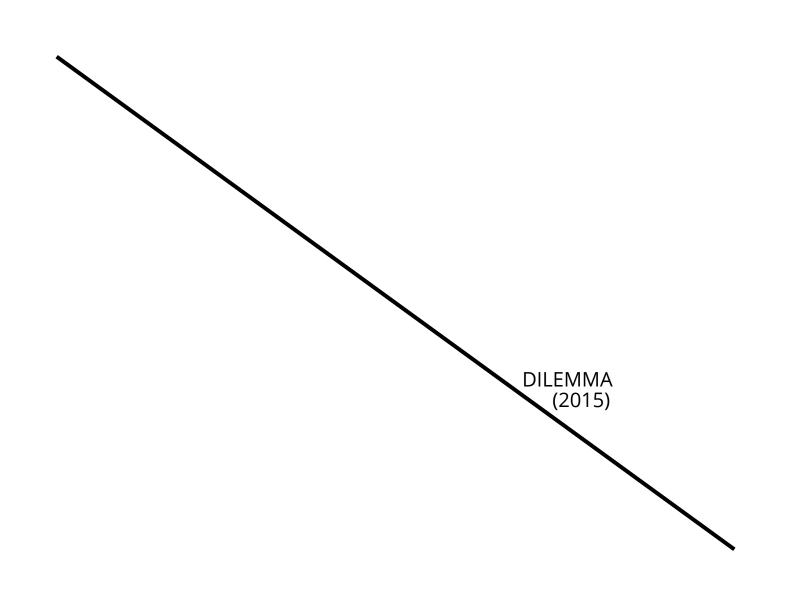
For the occasion representatives from Syriza (Greece) and Podemos (Spain) were invited to discuss the state of politics in the context of the Greek credit crisis and the rise of Podemos as a political force in Spain. Yet, the debacle that was about to take place for the Greek politics/economy seemed like a bad dream, and the elections were still to be decided in Spain.

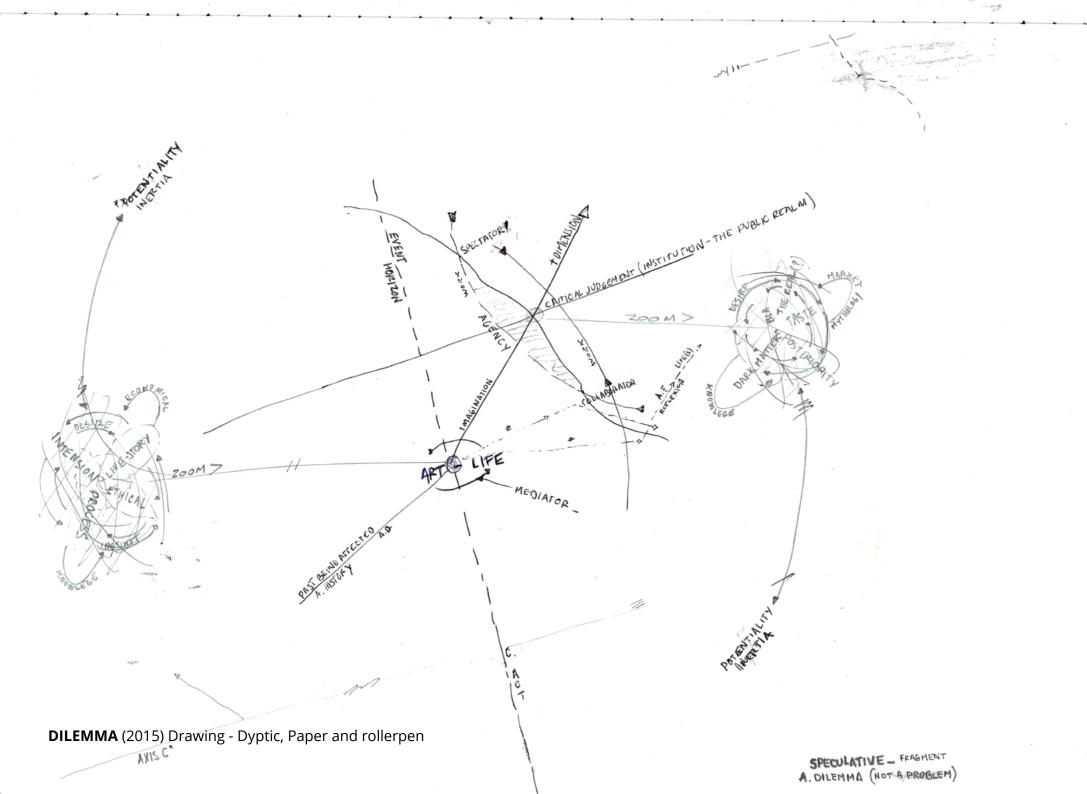
In parallel, a humanitarian crisis was unfolding in the Mediterranean shores, while austerity measures were being imposed to several countries within the region.

The representatives from the political parties were asked to participate as patients in a staged psychoanalytic session taking place in the set-up of a TV panel discussion.

watch the video







TELL ME SOME TELL ME SOME WHY ARE SOME PUNCHLINES

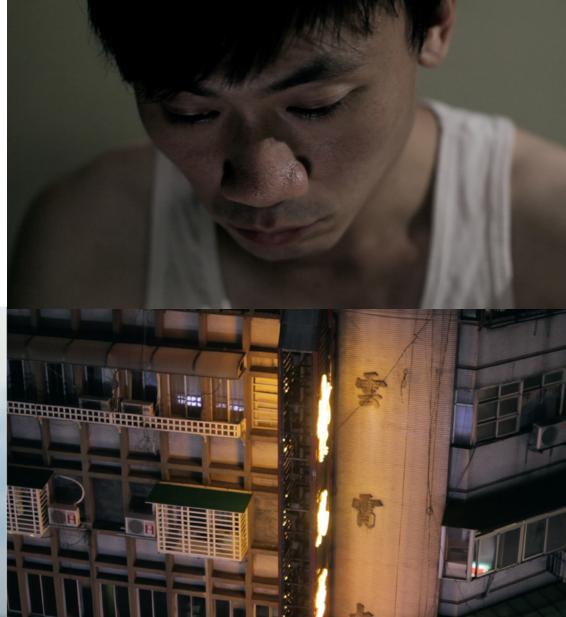
HOUSE OF SHYNESS (2015) HD VIDEO, 49:50 MIN

[voice-over] I confuse a memory of myself standing in front of a sundraped window with a picture in my grade school textbook. Perhaps the writer's memory was so similar to mine that his picture had replaced my actual memory. /// Maybe children across the world were duplicated from the same laws, that each child's individual memory was part of a shared entity. That's when we start swapping memories; first we forget, then we're desperate to fill the void left behind.

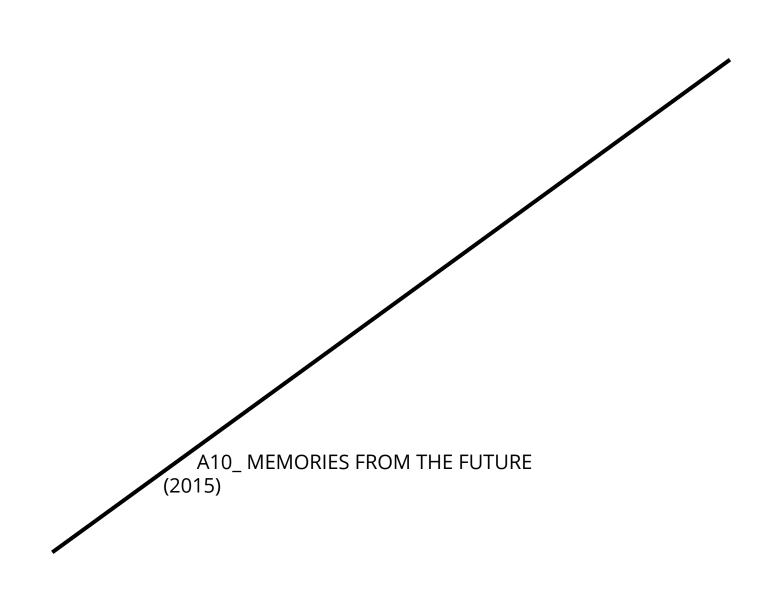
A Film done in collaboration with Tiong Ang and Alejandro Ram í rez and others. Text by Audrey Wang.

watch the film



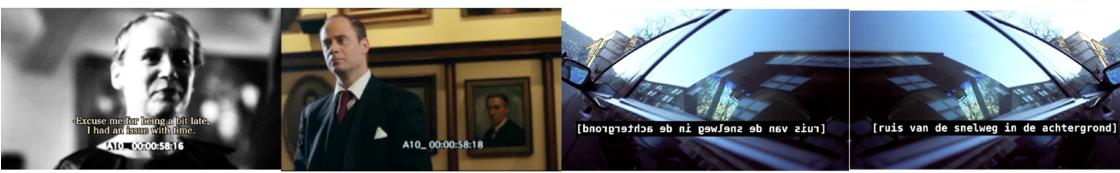


HOUSE OF SHYNESS (2015) Film stills



A10_ MEMORIES FROM THE FUTURE (2015)

FIVE-CHANNEL VIDEO INSTALLATION + DEBATE



A10 Memories from the Future started as a research on modernist housing projects implemented in Amsterdam West in the 1950s. The piece examined the ideology behind contemporary gentrification processes, and traced a history of ethnic and intercultural tensions derived from structural practices starting in the 1960s with the infamous "guest worker" program. It challenged – among other issues – the manner in which migrant communities are represented by the media and conceived possible ways to symbolically contest those narratives. Stories of migration and ideology were linked together with local stories related to real-estate and city policies.

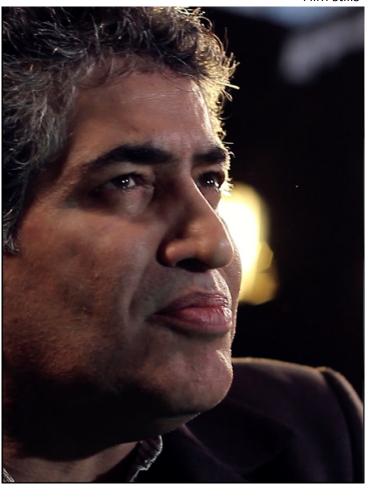
The A10_ installation consisted of five video works that were retro-projected on the vitrine of five different buildings in the Kolenkit neighborhood, in Amsterdam. The area was going through an acelerated process of gentrification. Each video relates to a fictional investigation taking place in the future, and delves into different epochs in the history of Amsterdam. While walking through the neighborhood, going from location to location, we ventured into a journey through the past, the present and the future. The experience invited us to reflect on how local stories and global narratives are entwined.

A10_ MEMORIES FROM THE FUTURE (2015) Film Stills

The project name refers to the motorway that stretches around the perimeter of Amsterdam. This motorway is often imagined as a dividing line between the city and its post-war suburbs, as a fence that separates the 'creative city' from the unsuccessful, and the untalented periphery. Indeed, in the Kolenkit the presence of the motorway is very much felt as a fact, as something that, in its heavy corporality, is unavoidable, and separates the here from the there, the in from the out, and so on. But maybe these dichotomies really don't mean anything at all. As the traffic hum of the motorway is absorbed in an acoustic amalgam of noises, voices and languages. The Kolenkitbuurt is a point that contains other points, a place that can be unfolded to tell global stories about migration, exclusion, modernity and its discontents. Let us dwell in yesterday's tomorrow for a bit, before plunging back into today's fictions. The past needs our help and imagination.

watch the videos

A10_ MEMORIES OF THE FUTURE (2015) Film stills







How to write History in Future tense Debate in three acts

A10_Memories from the future

Fictie kan helderheid scheppen in de geschiedenis. De installatie AlD_will fictie Juist inzetten om de complexiteit van de geschiedenis van de Kolenkitbuurt in Amsterdam West te laten zien. Noem keisencefiction, maar dan over de werkelijkheid. Vijf films worden op verschillende locaties in de buurt vanuit woningen en kantoren vertoond, waarbij de vensters gebruikt worden als projectiescherm. De vensters tonen verhalen waarin het verleden en de toekomst met elkaar verknoopt worden. Laten we en duik nemen in de toekomst van gisteren, in de fictie van vandaag, en laten we leren om geschiedenis in de toekomstiee tild eschriiven.

Fiction can rescue history from its confusions. The art project A10_ is an attempt to do the opposite, to use fiction in order to reanimate the history of the once infamous Amsterdam neighbourhood De Kolenklif, and to preserve it from false learlify. Science fiction indeed, but based on reality. The project takes the shape of a five channel installation that uses windows from houses and commercial places in the area to retro-project different stories that connect the past and future. Let us plunge into yesterday's tomorrows, days' fictions and write history in the Future tense.

A10_Team

A10_ Memories from the Future is a project by Alejandro Ramirez done in collaboration with

Steyn Bergs - Translation / Roxana Cociorba - Design / Julie Dassaud - Dissemination & Debate / Farhad Foroutanian - Acting / Allsa Kay - Translation / Roel Grifficen - Research / Antoine Latigau - Lights and amazing driving / Irina Lelier - General Production / Vincent Lodder - Acting / Andrés Novo - Installation / Lucia Mendoza - Art director / Miguel Angel Montaya - Light assistant / Jet Pagnier - Acting / Karin Ruisch - Guided tours / Frank Schouten - Sound design / Robert Wittendorg - Programming

A10_Installatie/ A10_Installation

- **1. Schiller Café. Ch B**_Een onderzoeker reist terug in de tijd om inzicht te krijgen in de ideologie en de erfenis van de naoorlogse stedenbouw.
- 2. Upgrading. Ch F_ Het is 2007. Twee personages rijden door de Kolenkitbuurt en speculeren over hoe de buurt er na de 'make-over' uit zal zien. De crisis is nog niet uitgebroken en geen plan lijkt te ambitieus.
- 3. De Grap . Ch A_ Een geestigheid slaat een gat in de beeldvorming.
- Naamplaatjes. Ch CZZ_Een beeldkaart van de buurt.
- 5. How to write History in Future tense. Ch D_

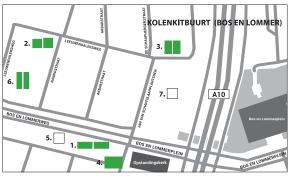
Een publiek debat waarin bewoners, beleidsmakers, ondernemers, academici, kunstenaars en afgevaardigden van woningcoöperaties met elkaar in gesprek gaan over het heden, verleden en de toekomst van de wijk. Naar voorbeeld van de fabel-vorm is het debat in drie delen gestructureerd: een begin, een erhisch dilemma en een moeallike oplossin, een erhisch dilemma en een moeallike oplossin.

6. How to write History in Future tense. Ch.D_ Worm gat naar de Toekomst .

- 1. Schiller Café. Ch B_ A researcher travels back in time looking for answers regarding the ideology and legacy of the post-war housing developments.
- Upgrading. Ch F_ It's 2007. Two characters drive through the Kolenkitbuurt. They speculate on how the 'make-over' will change the neighbourhood. The crisis has not yet landed and no plan seems too ambitious
- The Joke. Ch A_ A joke that breaks the representation(s).
- Name tags. Ch CZZ_Visual mapping of the neighbourhood.
- 5. How to write History in Future tense. Ch D

This public debate brings residents, policy makers, local entrepreneurs, academics, artists and representatives of housing associations together to discuss the present, past and future of the area. Following the structure of a fable, the debate will consist of three parts: beginning: ethical dilemma and possibility.

6. How to write History in Future tense. Ch D_ Worm hole to the Future



LOCATIES

[] 5. debat GildeLab Bos en Lommerweg 361 [] 7. startpunt installatie: Schaffelaarplantsoen

How to get there:

Metro Burg. de Vlugtlaan, Tram 7, 14, Bus 15, 21 // A10 afrit S104

A10_Programma/ A10_Programme

WOENSDAG 5 NOVEMBER

- 19.00 Opening met rondleiding langs alle locaties onder leiding van kunstenaar Alejandro Ramirez
- 20.00 "How to write History in future tense", een debat in drie acts met bewoners, (voormalige) directeuren van woningcoöperaties, beleidsmakers, ondernemers, academici en kunstenaars
- 22.00 Einde programma

DONDERDAG 6, VRIJDAG 7 NOVEMBER

19.00 Rondleiding langs alle locaties onder leiding van Karin Ruisch, cultuurwetenschapper en gids in de Kolenkitbuurt

ZATERDAG 8 NOVEMBER

19.00 Afsluiting met de kunstenaar en het team

WEDNESDAY 5 NOVEMBER

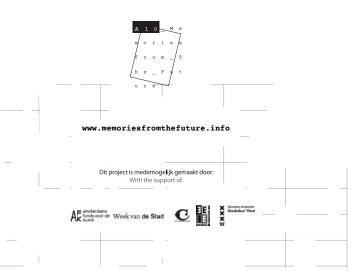
- 19.00 Opening and tour of the sites with artist Alejandro Ramirez
- 20.00 "How to write History in Future tense", a debate in three acts with the participation of residents, intellectuals, policy makers, entrepreneurs, academics and artists
- 22.00 End of program

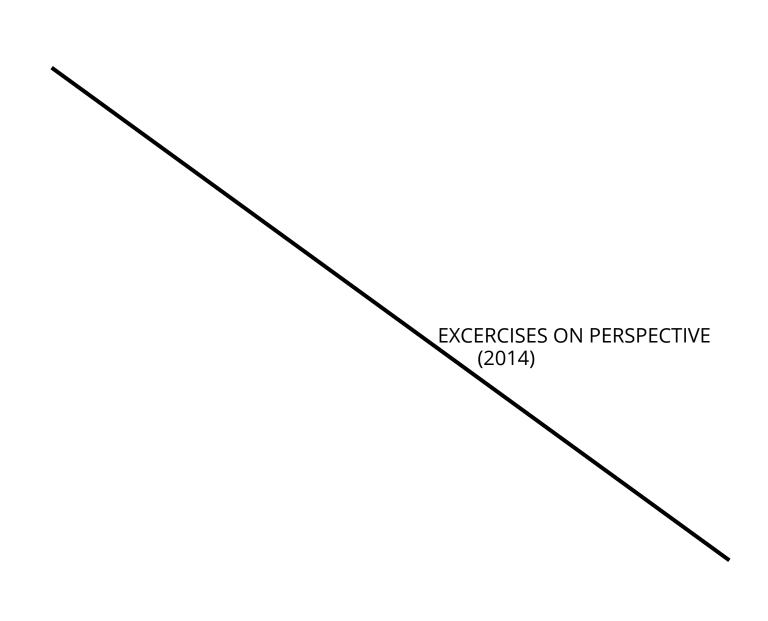
THURSDAY 6, VRIJDAG 7 NOVEMBER

19.00 Tour of all the sites by Karin Ruisch, cultural scientist and guide in the Kolenkitbuurt

SATURDAY 8 NOVEMBER

19.00 Closing event with the artist and the team





01 / EXERCISES ON PERSPECTIVE (2014) VARIOUS MATERIALS

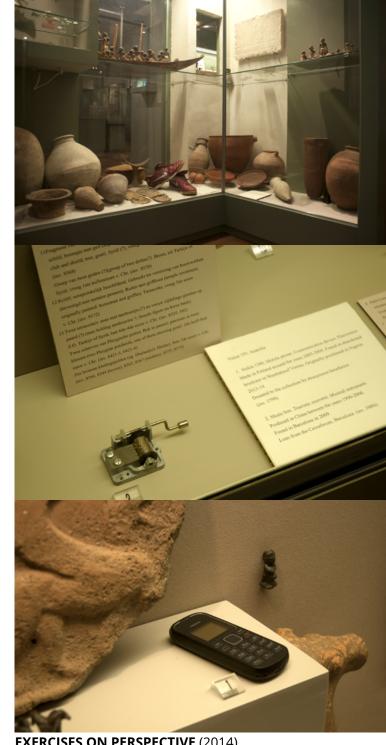
The Mediterranean area has been called the cradle of civilization. At a time when the very idea of Europe is undergoing relentless reformulations, one question captures my attention: what is the meaning of this word? Beyond territorial boundaries, national and economical discourses, further the shores of the continent, there must be an idea that unifies and replaces the provincial notion of 'territory".

In the museum the collection speaks about the collector; in between their lines of "taste", economic availability and scientific rigor one can find ideological threads and unexpected genealogies. I wanted to generate an alternative categorization where contemporary fictional elements get confused with "original" ones. As a found object enters the collection, life stories and unforeseen connections emerge to tell altenative historical narratives where recent stories of migration confront their ancient counterparts.

The inserted objects were chosen according to no particular criteria to construct case studies that underline circumstances where the migratory process becomes difficult or even impossible. Survival kits, digital currencies, Internet "memes", and everyday objects belonging to migrants are inserted into the collection pairing up the museum objects. They illuminate their traveling routes from places like Egypt, Lampedusa, Syria or Malta which are historical in nature. The geneaology of the objects was inspired by news reports, personal experiences and various data published by multiple organizations. The ITEMS questioned, sometimes in a humorous way, the status of the collection:

What is accepted? Why? Where?

The intervention was done at the Allard Pierson Museum.



EXERCISES ON PERSPECTIVE (2014) Documentation digital photography

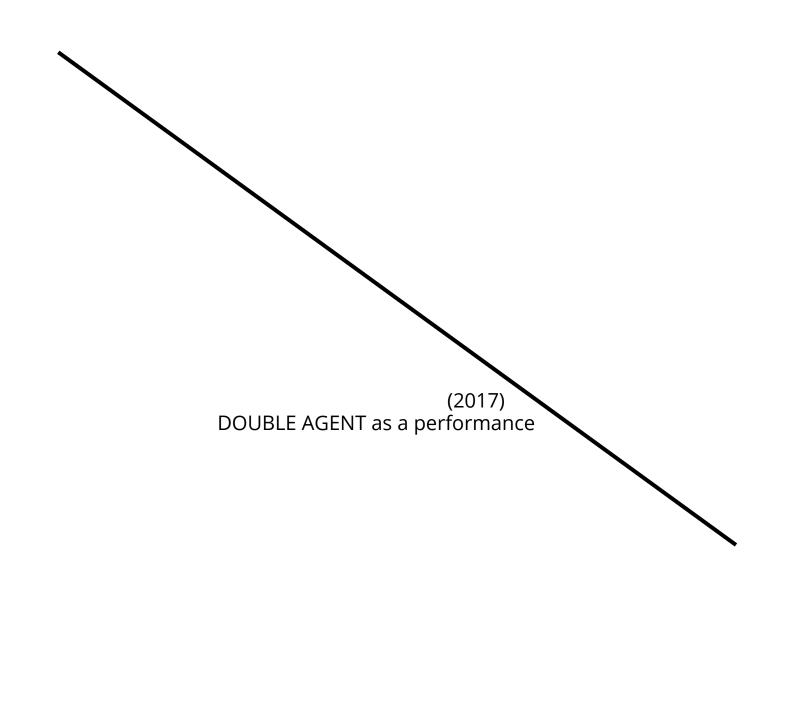


Vitrine 242. Heracles and others Greek Gods.

- 1 Tin Box. Originally used to store candy. Normally used to store money and various papers. Made in the Netherlands 1989.
 Found in Paris 2015.
 Bought for the Collection by the Allard Pierson Museum from original owner in 2015. (inv. 17450)
- 2 Hand-made notebook. Inside: addresses and digital currency (BitCoins).Notebook made in Libya around 2011.Found in Paris 2015. Donated to the collection by anonymous benefactor. (inv. 1867)
- 3 Water container. Used to carry water. Made in Egypt around 1997-2005. Found on the coast of Sicily 2008.

 Donated to the collection by anonymous benefactor (inv. 2008a)

r



09 / DOUBLE AGENT as a performance (2017) with Vincent Hessling

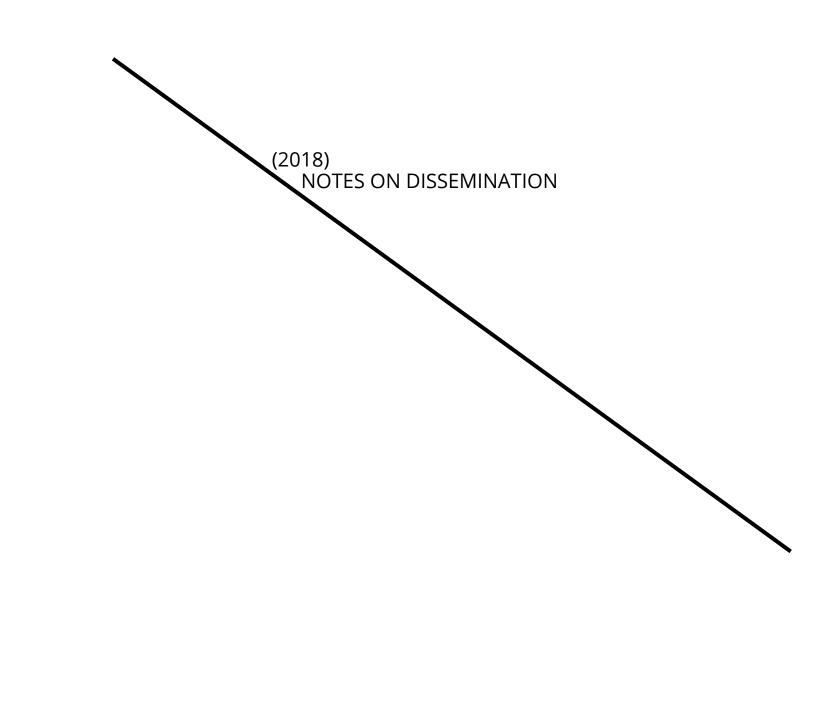
PERFORMANCE Part of Tales of Incompleteness exibition and public program

Double Agent as a performance was created as the first iteration/manifestation of an ongoing project that goes by the same name. The piece uses a chemical element (tin) as a pretext to examine the entanglement of materials and human history.

During the performance, two characters sustained a dialogue. The dialogue takes place in the imagination of an absent third character – the "mad historian." As the exchange develops, tin is melted, then poured into cold water and "read" in a fortune-telling mimicry.

As the characters trace tin as the "thread that connects civilization", history, technology, and trivia are combined. These elements construct a sometimes absurd, a sometimes paradoxical narrative that opens a space for critical observations while dealing with history and how it is constructed.

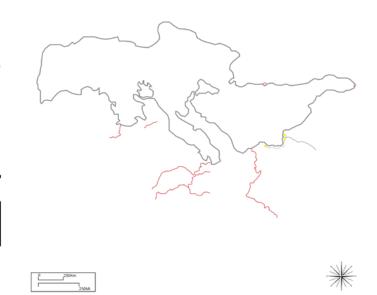






There's

that's for remember. for brance. Jove, remember.

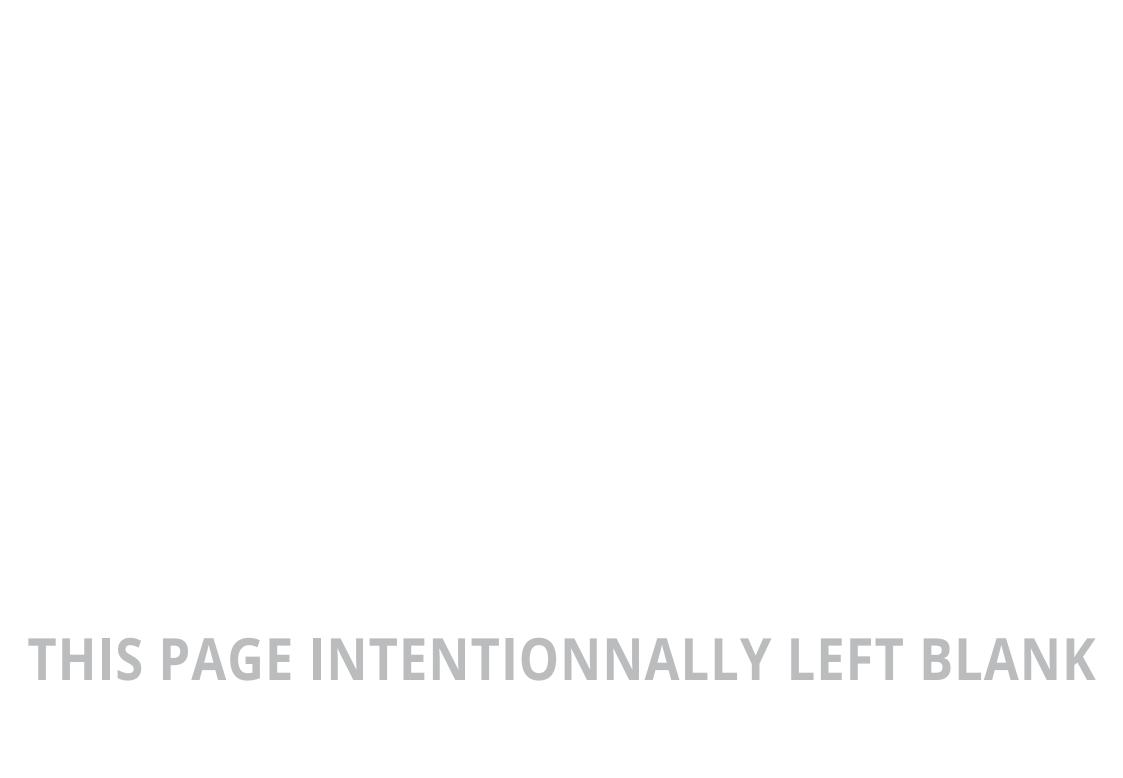


10 / notes on dissemination (2018)

3 B&W Medium format photography + 6 color posters / Dimensions variable

The work (notes on dissemination) comprises three images: a photograph of a plant, a poster of a partially strikethrough text, and a second poster depicting an upside down map. These pertain to a larger series initiated in December 2017, during a journey from Marseille to Portbou, on the road that German literary critic and philosopher Walter Benjamin took in September 1940, in an ultimate attempt to escape fascism and put an end to seven years of exile. The series explores the idiosyncrasy of weeds and plants as resilient organisms that become a metaphor for the development and dissemination of ideas. Like ideas, weeds and plants resist and challenge mechanisms of control and regulation: they pollinate, spread, replicate, contaminate – unstoppable.

Along the road from Marseille to Portbou, weeds and plants were collected, then photographed and combined with a variety of images in order to form assemblages that conflate past and present, confronting a linear perspective on history. This first triptych is articulated around the rosemary, an aromatic herb that is believed to have properties to improve memory. It invites us into an exercise of remembering that implies digging into the buried, excavating the unnoticed and the silenced, and therefore reinvigorating or redeeming the past.



Alejandro Ramírez G.

b. Bogotá, 1978

Education

2009-2010 MaHKU. **UTRECHT GRADUATE SCHOOL OF VISUAL ARTS AND DESIGN.** MA Fine Arts.Utrecht, The Netherlands.

1998-2004 **UNAL. UNIVERSIDAD NACIONAL DE COLOMBIA.** Audio-visual producer. Film-making. Art and New Media emphasis. B.A.Bogotá, Colombia.

(selected Exibitions and presentations)

2018 - **notes on dissemination.** Group show at Lumen Travo Gallery. [Amsterdam, The Netherlands]

2017 - **DOUBLE AGENT AS A PERFORMANCE.** Part of the performance and public program "Tales of Incompletness". [Amsterdam. The Netherlands]

2016 - **THERE ARE ONLY WAYS IN.** International Premiere. LAB 111. In collaboration with Tiong Ang. [Amsterdam, The Netherlands]

2016 - **BENJAMIN CHOIR.** Art in the State of emergency, performance under '48 Hours Peace Workshops on Peace, Foreign and Security Policies'. Rosa Luxembourg Foundation. [Berlin, Germany]

2015 - **SPECULATIVE.** A conscious issue #4. Launched at Nectar gallery. Publication, book exhibition. [Tbilisi, Georgia].

2015 - **UNIVERSALITY** – Decorum of Thought and Desire. **THERE ARE ONLY WAYS IN.**Guangzhou Triennial. Film installation. In Collaboration with Tiong Ang and others. [Guangzhou, China]

2015 - **BENJAMIN CHOIR.** Narracje festival. Video projection into architecture. In collaboration with Olga Jitlina. [Gdansk, Poland]

2015 - **CALL FOR DRAWINGS.** BAK. Basis voor Actuele Kunst. Exhibition. [Utrecht, The Netherlands]

2015 - **HOUSE OF SHYNESS.** Dutch premiere. In Collaboration with Tiong Ang. LAB 111. [Amsterdam, The Netherlands]

2015 - **HOUSE OF SHYNESS.** Research Pavilion. Experimentality. In Collaboration with Tiong Ang. Collateral event Venice Biennial 2015. [Venice, Italy]

2014 - **EXERCISE ON PERSPECTIVE.** Allard Pierson Museum. Performance, Group show. [Amsterdam, The Netherlands]

2014 - **HOUSE OF SHYNESS.** Taipei Fine Art Museum. Aesthetic Jam, satellite event of Taipei Biennial 2014. In Collaboration with Tiong Ang. [Taipei, Taiwan]

- 2014 **ARE YOU CIVILIZED?** Kulter. Group show. [Amsterdam, The Netherlands]
- 2014 **LOOKING FOR N.** Tarkovsky Festival. [Moscow, Russia]
- 2014 **A10_ MEMORIES FROM THE FUTURE.** Cascoland. Artist in Residence. Video Installation in public space. [Amsterdam, The Netherlands]
- 2013 **JOYFUL WISDOM.** The Pavilion of Distance: Cross Roads and Hazy Maze. Collaborative Project. Rezan Has Museum. [Istanbul, Turkey]
- 2012 **MUTED DISTORTIONS.** Metamatic Art Foundation. Looped, video installation. [Athens,Greece]
- 2012 **THE PAVILION OF DISTANCE: A GREEK TRAGEDY**. TBILISI TRIEN-NIAL "Off-side Effect". Collaborative Project. Center of Contemporary Art / Georgian National Museum [Tbilisi, Georgia]
- 2012 **reconstruction(s)** KIJKRUIMTE. Artist in residence. Solo exhibition. [Amsterdam, The Netherlands]
- 2012 **TEASER 367.** GRID. Bi-Annual International Photography Festival. 2012. Invited artist, representing Colombia. Multimedia Instalation + Digital Photography. [Amsterdam, The Netherlands]
- 2011 **LOOKING FOR N: THE NASREDDIN PROJECT.** BACTRIA. Collective storytelling. Electronic Cartography. [Khujand-Tajikistan]
- 2011 **THUS THE COUNT BOY SANG AT THE SEASHORE.** CIEN MIRADAS, UN PAIS. Film Festival. [Barcelona, Spain]
- 2011 **LEVANTAMIENTOS TOPOGRAFICOS.** FESTIVAL INTERNACIONAL DE LA IMAGEN. [Manizales, Colombia] http://www.festivaldelaimagen.com
- 2011 **SEGUIMIENTOS**. LABSURLAB. Museo de Arte Moderno. Multimedia event. [Medellin, Colombia] http://www.labsurlab.co/
- 2011 **BOX 34. AMNESIA.** COLOMBIAN ARTIST IN THE NETHERLANDS. Galería Pulchri Studio [The Hage, The Netherlands]

- 2011 **DINNER AT THE 4TH.** DEHOEKSTEEN http://dehoeksteen.live.nu/ [Amsterdam, The Netherlands]
- 2010 **INCOMPLETE HOMAGE.** Expodium. Collective individualialims. [Utrecht, The Netherlands]
- 2009 **SI ESTUVIERAS ACA YA ESTARIAS EN CASA.** FOTOMUSEO. [Bogotá, Colombia]
- 2008 **THUS THE COUNT BOY SANG AT THE SEASHORE.** ZINEBI 49o. International Documentary and Short Film Festival of Bilbao. [Bilbao, Spain]
- 2008 **TECNICAS DE DESAPARICION.** FOTOLOGÍA 6. International Photography Festival. [Bogotá, Colombia]
- 2007 **THUS THE COUNT BOY SANG AT THE SEASHORE.** BOGOTÁ FILM FESTIVAL. [Bogotá, Colombia]

(performances and other events)

- 2017 **THE INCOMPLETE READING GROUP:** Broken Lines of Progress. LA COCINA_ From January-April 2017. [Amsterdam, The Netherlands]
- 2017 **TALES OF INCOMPLETENESS** with Éric Sthephany. On Free Falling. LA COCINA_ Performance [Amsterdam, The Netherlands]
- 2017 **ANOTHER STOP ON THE ROAD** with Rainer Oldendorf. LA COCINA_Multimedia event [Amsterdam, The Netherlands]
- 2016 **L'ÉCHIQUETÉ AS A CHESS DÉTOURNEMENT** with Patrick Bernier & Olive Martin. LA COCINA_ Multimedia performance [Amsterdam, The Netherlands]
- 2016 BITTER SWEAT DIALOGUES: SELF EXPLOTATION, THE ART SPACE OR HOW DID WE MANAGE TO BAKE SUCH A CAKE with Pascal Gielen. LA COCINA_ Discursive space. [Amsterdam, The Netherlands]

- 2016 **Architectural Intervention: LA COCINA_** Modern Shadows. [Amsterdam, The Netherlands]
- 2015 **work + work + workshop.** The front Line at M4 Tetterode. [Amsterdam, The Netherlands]
- 2015 **IF THERE IS SOMETHING WRONG IN THE NEIGHBORHOOD.** Art, Gentrification, and Housing Politics. The Front Line at Dijk Theatre. [Amsterdam, The Netherlands]
- 2015 **FROM GREECE TO SPAIN. LINES OF FLIGHT: SIRIZA & PODEMOS.** The Front Line at Dijk Theatre. Performance debate. [Amsterdam, The Netherlands]
- 2014 **HOW TO WRITE HISTORY IN FUTURE TENSE.** A10_ Memories From The Future. Performance and debate. [Amsterdam, The Netherlands]

(aditional information upon request)



