

A blurred image of a car on a beach at sunset. The car is in motion, creating a sense of speed and movement. The background is a clear sky with a gradient of colors from blue to orange, suggesting a sunset or sunrise. The foreground is a dark, pebbly beach.

ARTBO
STAND 516

ESPACIO CONTINUO

In 1919, this phenomenon arose by evoking unconscious fear or anxiety, often associated with repressed experiences. Freud argued that the uncanny originates from the conflict between the familiar and the strange, blurring the line between the known and the unknown, the real and the unreal.

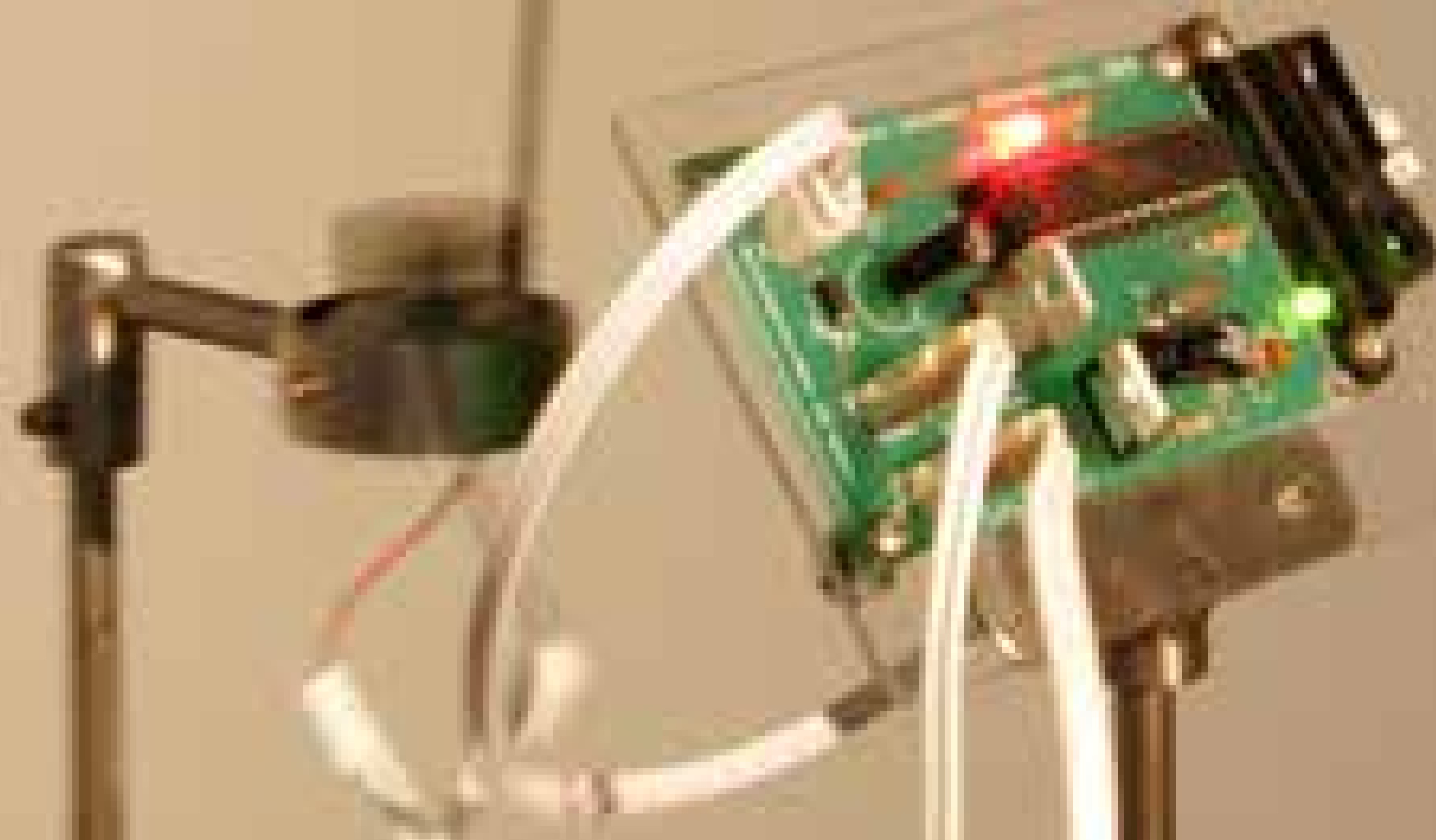
This concept provides artists with a complex framework to explore themes such as identity, mortality, and the mysteries of the human mind. By immersing themselves in the world of the unconscious, artists can create works that challenge, provoke, and disturb the audience, inviting them to confront their deepest fears and desires.

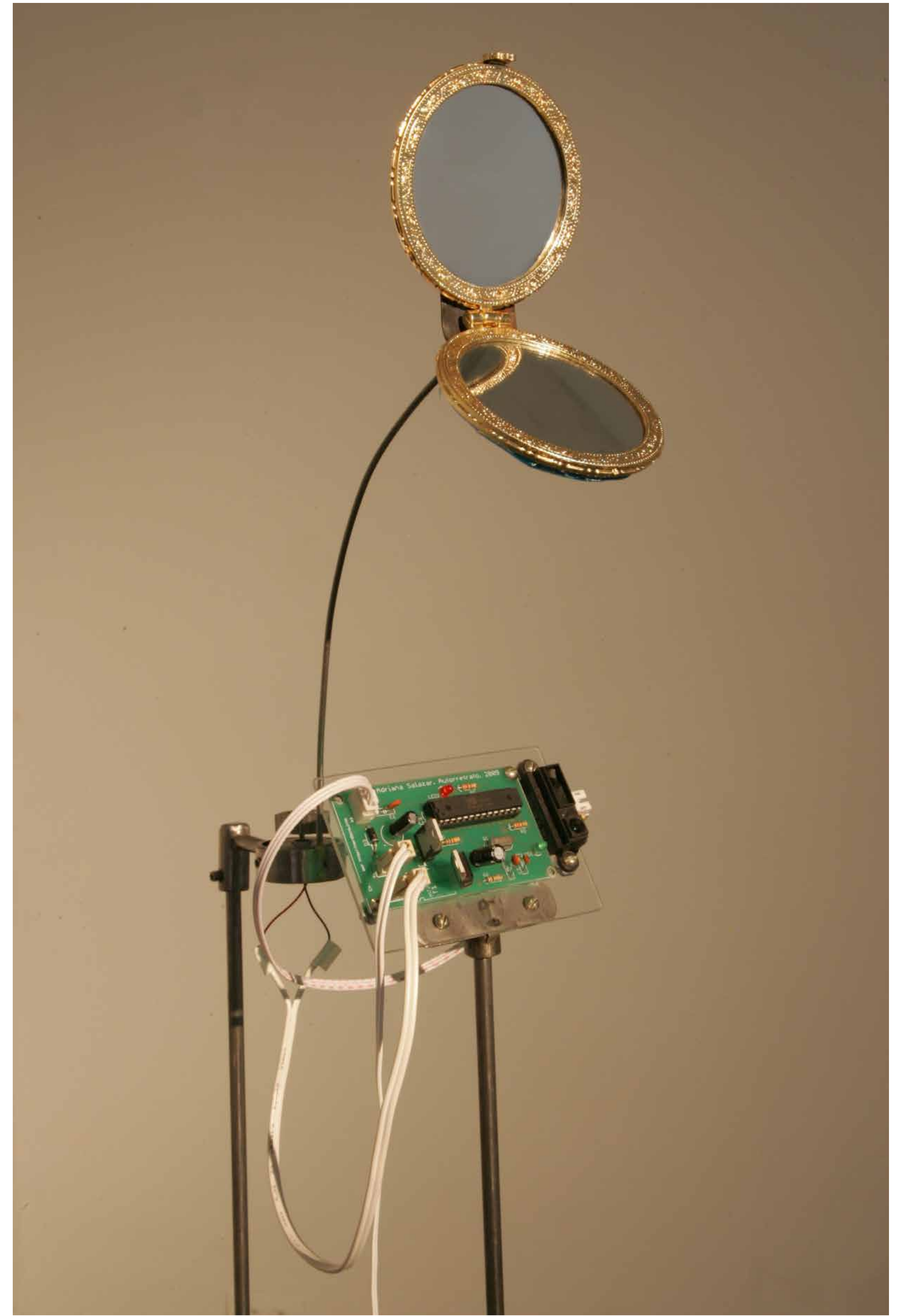
The paintings, photographs, videos, or sculptures presented for ARTBO revolve around themes of oddity, the grotesque, and irony. These pieces aim not only to impress visually but also to disturb the viewer, leaving them with a blend of sensations that are difficult to decipher.

Ana Lucia Arbelaez Z

Adriana Salazar

Colombian artist, researcher, and educator currently based in Mexico City. Her projects explore territories where the living and the inanimate are redefined, addressing them through the articulation of various knowledge and practices. Conceived as open and long-term investigations, these projects appropriate certain epistemic traditions to recontextualize them and create space for collaborative processes, museological experiments, experimental writings, discussion forums, pedagogical spaces, among other processes for constructing different types of knowledge. Since 2015, her research has focused on the transformations and movements of resistance (human and non-human) specific to the Lake Texcoco region, as well as the water crises in the metropolitan area of Mexico City. Adriana holds a degree in Fine Arts from Jorge Tadeo Lozano University in Bogotá, a master's in Philosophy from Javeriana University in the same city, and a PhD in Art and Design from the National Autonomous University of Mexico (UNAM). She teaches in the Visual Arts program at Javeriana University in Bogotá, conducts workshops, and advises cultural projects. She also writes texts, books, and articles for artistic, academic, and popular publications.





Adriana Salazar
Autorretrato

Motor, electronic circuit, sensor, mirror, iron
150 x 20 x 20 cm
Ed 4
2009



Adriana Salazar
Planta móvil #30

Installation: discarded flowers,
analogous mechanisms
2011

Ana María Rueda

She was born in Ibagué, Colombia, and lives and works in Bogotá.

From her early paintings—created in 1985—to her current photographs, Ana María Rueda has consistently explored the relationship between humans and nature, as well as their connection with others and their place in the world. This approach has been vital for her, stemming from a profound engagement with nature and a personal interest in analyzing certain philosophical positions that investigate interpersonal, ethical, and social relationships. She continually addresses themes of reciprocity and correspondence in her projects. Her deep interest lies in examining and presenting, through metaphor, the existential link between humans and their position in the world.

Since the beginning of her career, she has worked recurrently in series and developed her work using various techniques, allowing the medium to suggest itself based on the original idea. Her practice includes painting, sculpture, and, since 2004, photography.

She holds a diploma in Fine Arts from the École Nationale Supérieure des Beaux-Arts in Paris (1979)...



Ana María Rueda
Como la sal invisible en las olas

Acrylic on canvas, magnets, wire, and plaster.
190 x 135 cm
2024



Ana María Rueda
Las construcciones del viento

Acrylic on canvas, magnets, wire, and plaster.
240 X 100 cm
2024



Ana María Rueda
**Serie Como es adentro es afuera,
como es arriba es abajo - No. 1, 4,
6 y 7**

Photographic print, drawing, and
painting on rice paper.

39,5 x 40,7 cm

35,5 x 41,5 cm

34,5 x 37 cm

34,5 x 37 cm

2012 - 2021

8



Ana María Rueda
**Serie Como es adentro es afuera,
como es arriba es abajo - No. 9, 11
y 12**

Photographic print, drawing, and
painting on rice paper.

37 x 38,5 cm

37 x 38,5 cm

43,5 x 24,5 cm

2012 - 2021

Felipe Lozano

Visual artist based in Bogotá, Colombia. A Distinguished Graduate in Fine Arts and Visual Arts from the ASAB Faculty of Arts at the Francisco José de Caldas District University, and a holder of a Master's Degree in Art Research and Creation from the Complutense University of Madrid, Spain.

Their work as an artist encompasses creations in photography, video, painting, installation, and digital media. Their productions revolve around their personal history, starting from their conception through assisted reproductive technology, to ongoing reflections on the human condition stemming from their own experiences. The projects they develop arise from the need to find their place in the world, rooted in the belief that art has the capacity to distill what we are as human beings. Through various artistic languages, they address themes such as desire, death, the origins of life, the pursuit of transcendence, the creation of new technologies to meet artificially generated needs, reproduction, self-improvement, consumption, and ostentation.



Ana María Rueda
Anatomías de el delirio

Oil on canvas
60 x 45 cm
2024

Juan David Laserna

Visual artist graduated from the School of Fine Arts in 2004 and with a Master's in Fine Arts and Visual Arts in 2010 from the National University of Colombia. His work encompasses a diverse range of strategies that combine media and plastic operations, often focusing on visual critique and the analysis of media devices. In 2018, he won the IX Luis Caballero Prize for his project SET. He is a university professor and a member of the Maski collective (www.maskilaveneno.org), with whom he has been developing research and creation projects since 2005.

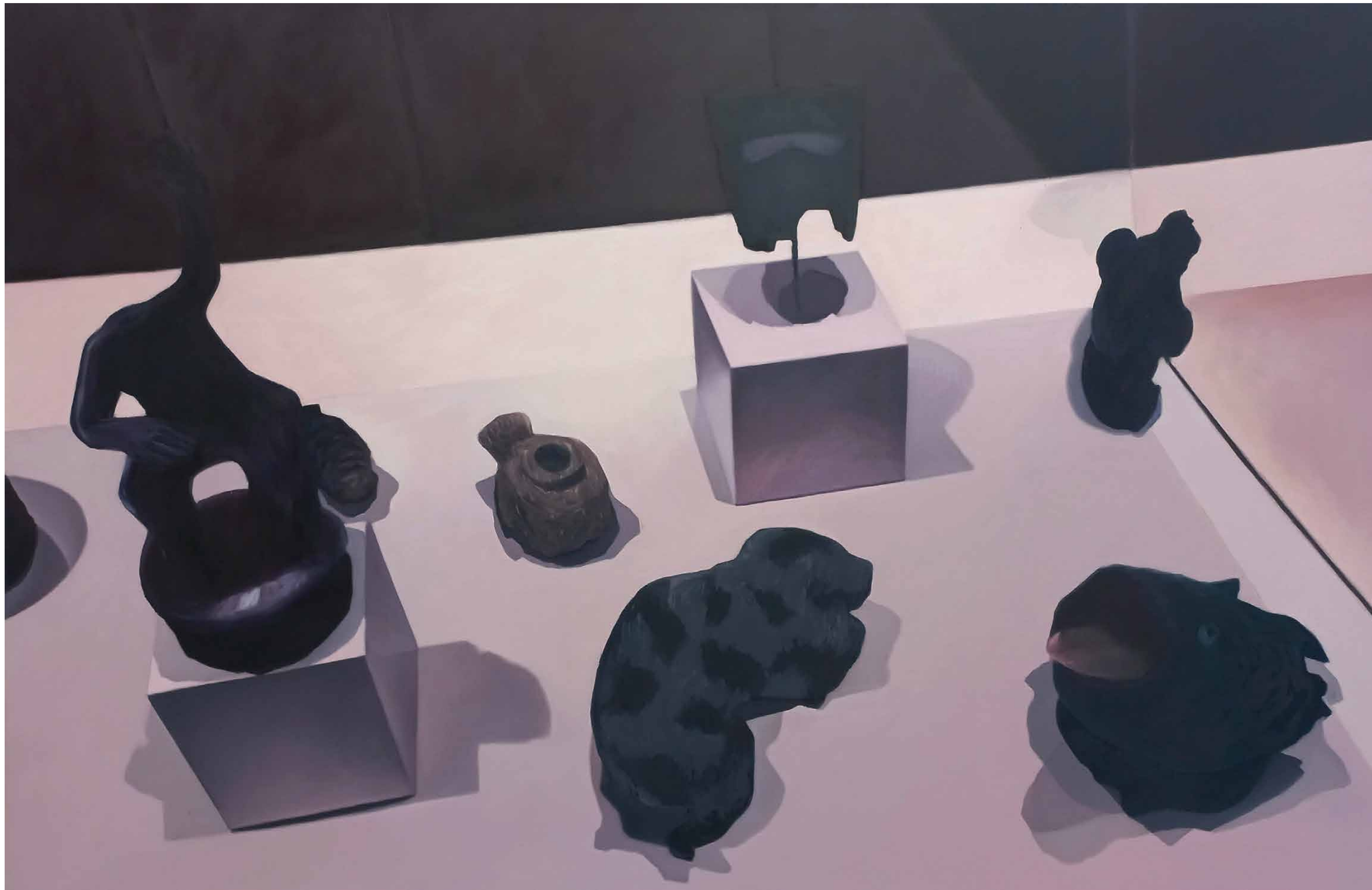
He has received the Outstanding Postgraduate Student Scholarship from the academic vice-rectory of the National University and a creation grant from the Ministry of Culture of Colombia in 2015. His work is part of the collections of the Museum of Antioquia, the Modern Art Museum of Barranquilla (MAMB), the Miguel Urrutia Museum of Art (MAMU), the Museum of Art of Pereira, and the Museum of Bogotá. His projects have been continuously presented since 2008, primarily in institutions and independent spaces in the cities of Bogotá, Cali, and Medellín.





Juan David Laserna
**De la serie Catálogo de materia, color, con-
taminante**

Oil on canvas
128 x 177 cm
2024



Juan David Laserna
**De la serie Catálogo de materia, color, con-
taminante**

Oil on canvas
110 x 170 cm
2024

María Elvira Escallón

Born in London, she lives and works in Bogotá.

Her work emphasizes the process and revolves around themes such as the relationship between culture and nature, memory, and the vulnerability of monuments. Each project follows its own unique visual path. Her ephemeral sculptural interventions, whether executed in inaccessible sites or not, are documented through video and photography.

Since 1990, her work has been exhibited nationally and internationally, earning several awards, including the Luis Caballero Prize (III Edition), the National Individual Creation Grant from the Ministry of Culture in 1995, 2006, and 2014, the First Prize at the Regional Salon of Artists in Bogotá in 1997, and the Heritage Grant from IDCT in 2007. Her work has been included in international exhibitions such as the X Havana Biennial and the VIII Mercosur Biennial, and is part of collections such as the Banco de la República, the National Museum of Colombia, the National Fund for Contemporary Art of France (FNAC), the LPS Collection of Latin American Photography (Stanislas and Leticia Poniatowsky), the Cisneros Fontanals Foundation, the Latin American Art Collection at the University of Essex, England, the Art Gallery of South West, Sydney, Australia, the Luis Pérez Collection, and various private collections.



María Elvira Escallón
**Dispositivos para ver pasar el
tiempo V y VI**

Digital photography
34.5 x 51.5 cm
Ed 5 + 3 PA
2020



María Elvira Escallón
Dispositivos para ver pasar el tiempo XI

Digital photography
38 x 57 cm
Ed 5 + 3 PA
2020



María Elvira Escallón
Dispositivos para ver pasar el tiempo XII

Digital photography
38 x 57 cm
Ed 5 + 3 PA
2020



María Elvira Escallón
**Dispositivos para ver pasar el
tiempo X**

Digital photography
38 x 57 cm
Ed 5 + 3 PA
2020



María Elvira Escallón
En el fértil suelo (video)

Video
75 x 128 cm
Ed 2/3 + 2 PA
2020



María Elvira Escallón
Serie, Estado de coma

Giclée digital print
66 x 93 cm
2007

Mario Opazo

He lives and works in Bogotá, Colombia.

A visual artist and audiovisual creator of Chilean origin, he is a professor at the National University of Colombia. Currently, his work focuses on the potential relationships between the performative and the audiovisual. His interdisciplinary approach has led him to propose aesthetic products that are “degenerated” and fluctuate between content and medium, as well as between traditional and experimental narratives. This positions his creative practice more in the realm of creative conduct than in traditional disciplinary skills, potentially subverting the boundaries and particularities of plastic languages. He engages in acts of resistance and micro-political gestures that reveal his critical stance and perspective on the contemporary world.



Mario Opazo
Cintas paliativas I

Fabric, red pigment, and plastic on fabric
160 x 91 cm
2022



Mario Opazo
Cintas paliativas II

Fabric, red pigment, and plastic on fabric
160 x 91 cm
2022



Mario Opazo
Constelaciones I

Drawing, collage
118 x 88 cm
2023



Mario Opazo
Constelaciones II

Drawing, collage
118 x 88 cm
2023

Miler Lagos

He lives and works in Bogotá.

He studied Fine Arts at the National University of Colombia and Mechanical Engineering at the Universidad de América, Colombia. His works and sculptural interventions—often seen as visual paradoxes—reflect his deep concern for understanding the essence of the materials that constitute his surroundings, while questioning reality as an artificial construct grounded in the appearance of things.

In his works, he creates situations where scale redefines the relationship between the majesty of nature and human presence. Miler has developed several projects as an artist in residence at the Darb 1718 Contemporary Art and Cultural Center in Cairo, Egypt (2018); Location One in New York, USA (2011); AB Projects in Toronto, Canada (2010 and 2011); the University of Pennsylvania in Philadelphia, USA (2010); Gasworks in London, UK; and The Intricate Journey in Berlin, Germany, both in 2009; and the Encuentro Internacional Medellín MED07 residency at the Museum of Antioquia in Medellín, Colombia (2007).

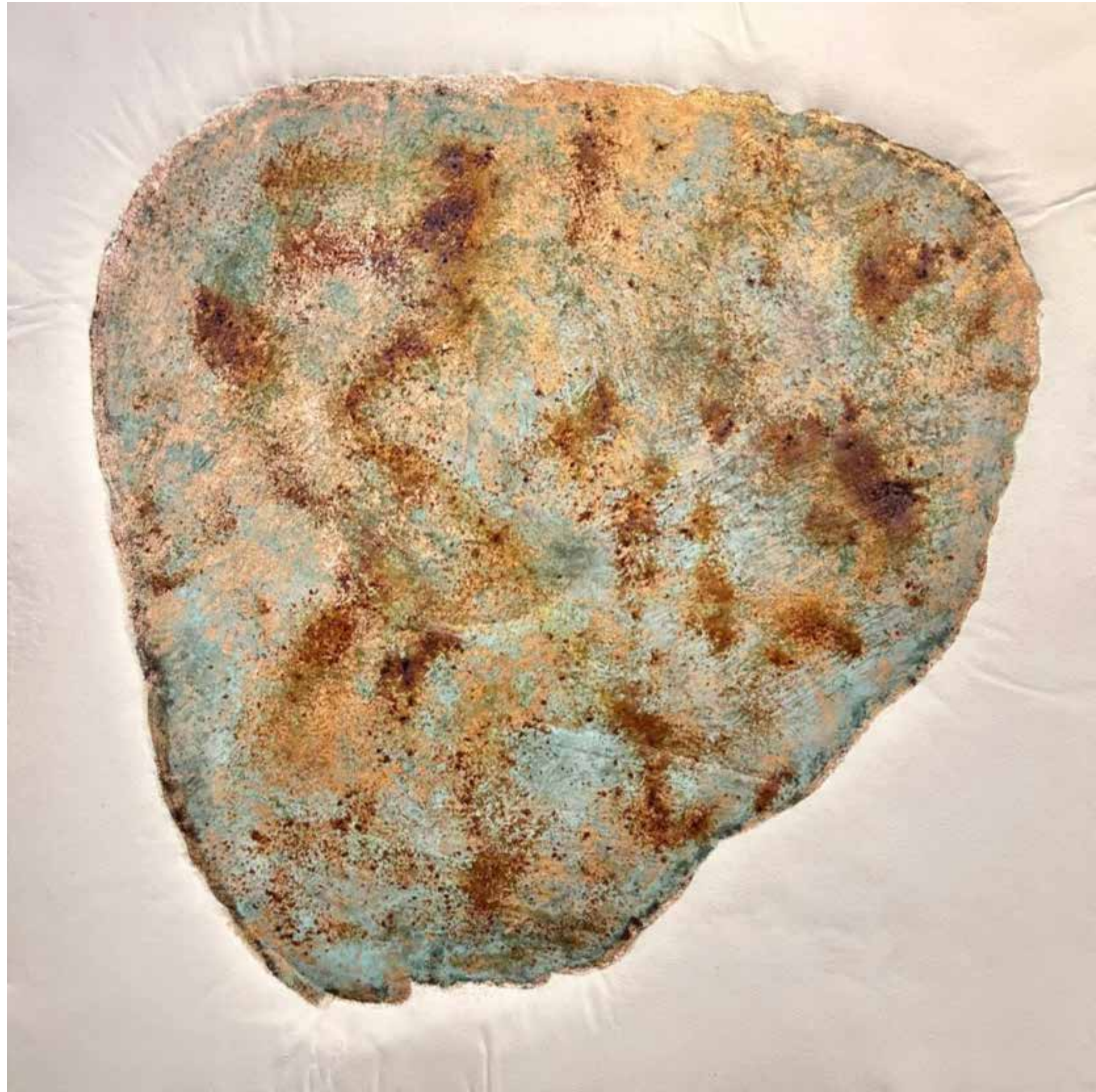


Miler Lagos
Manantiales

Wood sculptures from the Carreto of Putumayo
218 x 45 x 45 cm
2015

Miler Lagos
Manantiales

Wood sculptures from the Carreto of Putumayo
148 x 35 x 35 cm
2015



Miler Lagos
Ban Liang

Intaglio with a bronze blade, copper and iron shavings on high-weight handmade paper
170 x 170 cm
2024



Miler Lagos
Léon de Lidia

Intaglio with a bronze blade, copper and iron shavings on high-weight artisanal paper
170 x 170 cm
2024



Miler Lagos
Aureous

Intaglio with a bronze blade, copper and iron shavings on high-weight handmade paper
170 x 170 cm
2024



Miler Lagos
As

Intaglio with bronze blade, copper and iron shavings on high-weight artisanal paper
170 x 170 cm
2024



Miler Lagos
Shekel

Intaglio with bronze blade, copper and iron shavings on heavy handmade paper
170 x 170 cm
2024



Miler Lagos
Elefante Denario

Intaglio with bronze blade, copper and iron shavings on high-weight handmade paper
170 x 170 cm
2024

Linda Pongutá

I research and reinterpret delicate political situations such as the corruption of the Colombian state, its abuses of jungle territories, and the resulting social inequality. I have explored the building housing the ruins of the telecommunications company Telecom, and at one point during this investigation, I intervened in the space, questioning what is left behind in people and places when capitalist progress and technology move forward.

Currently, I reaffirm my Muysca identity to extract threads from the fabric of the industrial system, choosing the heaviest and most worn fibers to bear and reflect the weight of deteriorating nature. I seek to connect indigenous medicinal plants, stopping, distorting, and contradicting industrial objects and materials, transforming them into states where what is above falls and what lies beneath the ground emerges. I find in the germinal—discovered in the indigenous Underworld—a state where reaching the destination is impossible, but where, halfway there, the possibility of corroding the established structure appears.



Linda Pongutá
Vena 3

Burnt motor oil and mineral pigment
137 x 23 cm
2024



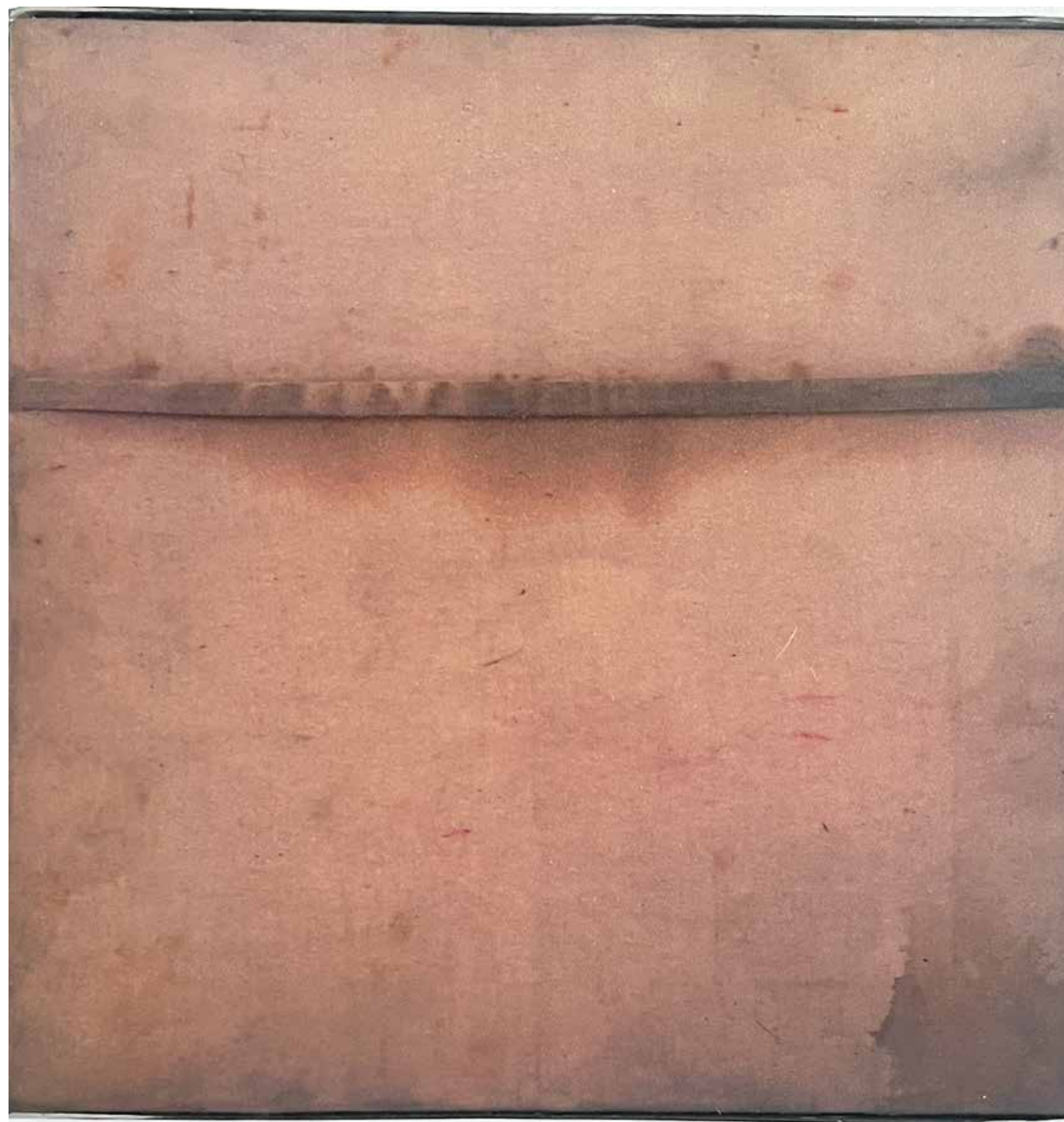
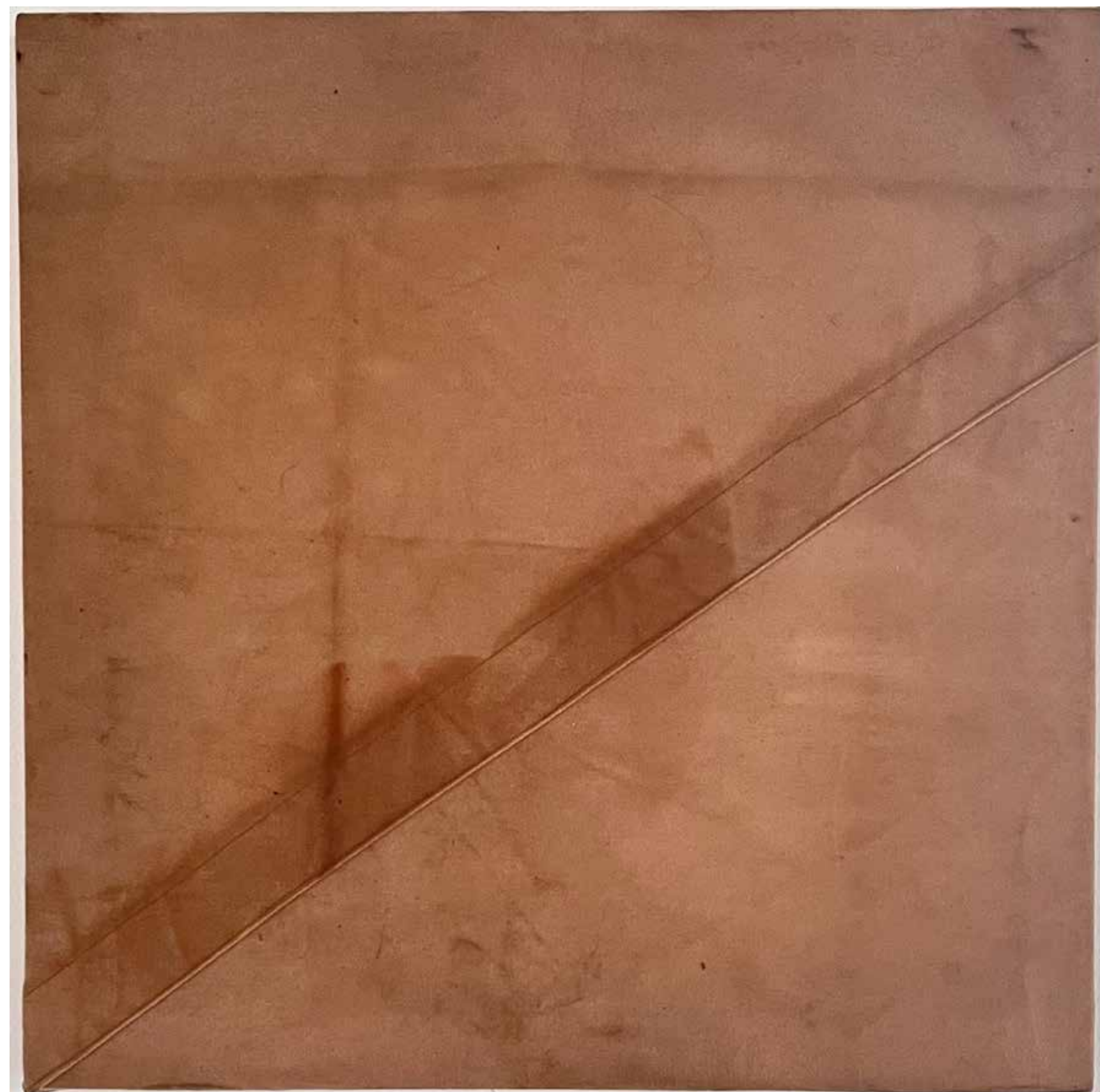
Linda Pongutá
Verde

Natural dyes fixed with burnt motor oil and
cured with ambient
65 x 18 cm
2024



Linda Pongutá
Tejido escondido I y II

Natural dyes fixed with motor oil and
cured with ambil
37 x 39 cm
37 x 37 cm
2024



Linda Pongutá
Vena 1 / Vena 2

Burnt motor oil and mineral pigment.
50 x 50 cm
30 x 30 cm
2024



Linda Pongutá
Vehículo

Burnt motor oil and mineral pigment
30 x 30 cm
2024



Linda Pongutá
Cuenco

Car body, fiberglass, resin, and soil
Weight: 350 kilograms
4.4x1.7x1.5 mts
2020

Rosario López

Visual artist and researcher focused on landscape and territory. She uses photography to document the entropic forces that modify nature and reflects on these phenomena through the creation of sculptural and installation objects placed in museum spaces. She has been an Associate Professor at the School of Fine Arts and Visual Arts in the Faculty of Arts at the National University of Colombia since 1999.

She studied Fine Arts at the Universidad de Los Andes and completed a Master's in Sculpture at Chelsea College of Art and Design in London. She has participated in numerous solo and group exhibitions in Colombia and abroad and has received support from various research-creation grants, including those from the Faculty of Arts at the National University of Colombia, the Ministry of Culture of Colombia, the District Institute of Culture, Colfuturo, the American Foundation for the Arts, and the Mariann Palloti Fellowship, among others.



Rosario López
Insuflare (patico)

Photography
125 x 146 x 4 cm
Pieza única
2007

Ryan Brown

She is a visual artist and researcher focused on landscape and territory. She uses photography to document the entropic forces that modify nature and reflects on these phenomena through the creation of sculptural and installation objects placed in museum spaces. She has been an Associate Professor at the School of Fine Arts and Visual Arts in the Faculty of Arts at the National University of Colombia since 1999.

She studied Fine Arts at the Universidad de Los Andes and earned a Master's in Sculpture from Chelsea College of Art and Design in London. She has participated in numerous solo and group exhibitions in Colombia and abroad and has received support from various research-creation grants, including those from the Faculty of Arts at the National University of Colombia, the Ministry of Culture of Colombia, the District Institute of Culture, Colfuturo, the American Foundation for the Arts, and the Mariann Palloti Fellowship, among others.



Ryan Brown
The modern library II

Canvas, paper, acrylic paint, and wooden
frame
115 x 122 cm
2024



Ryan Brown
The modern library III

Canvas, paper, acrylic paint, and wooden
frame
115 x 122 cm
2024



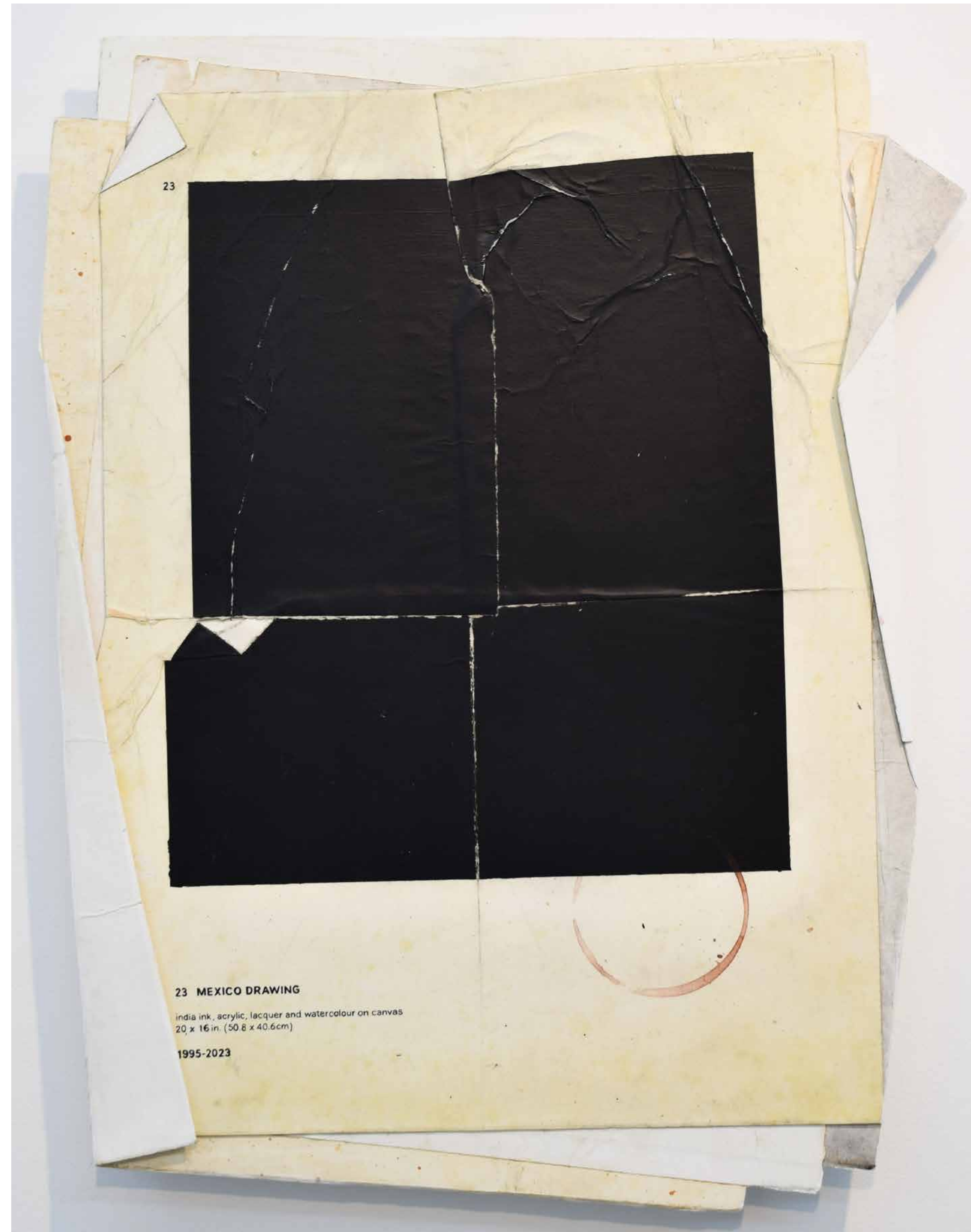
Ryan Brown
Let sleeping dog lie

Painted canvas, sand, and fiber fill
30 x 110 x 37 cm
2022



Ryan Brown
Let sleeping dog lie

Painted canvas, sand, and fiber fill
30 x 110 x 37 cm
2024



Ryan Brown
Mexico drawing

Acrylic, graphite, watercolor, and ink on paper
84 x 64 cm
2024

ESPACIO CONTINUO