

BEA
BEATRIZ ESGUERRA ART



ARTBO 2022

The Bogota International Art Fair

Corferias, Bogotá, Colombia

Booth C15

Octubre 26 al 30 de 2022



Presenting

CONVERSATIONS BETWEEN ABSTRACTION AND FIGURATION

Featuring the works of
Colombian artists

Pablo Arrazola
Teresa Currea
Jairo Llano
Luis Luna
Pedro Ruiz
Jerónimo Villa
Carol young

Visit online exhibition

Beatriz Esguerra Art presents at ARTBO 2022 a conversation between organic abstraction and figuration. Figurative, poetic, and narrative artists Pedro Ruiz, Teresa Currea, and Pablo Arrazola dialogue with organic abstract artists Luis Luna, Jerónimo Villa, Jairo Llano, and Carol Young. These Colombian artists' diverse backgrounds and expressions offer a wide range of aesthetic perspectives, which, curatorially tied together, deliver a cohesive and enriching experience of some of Colombia's most exciting artists.

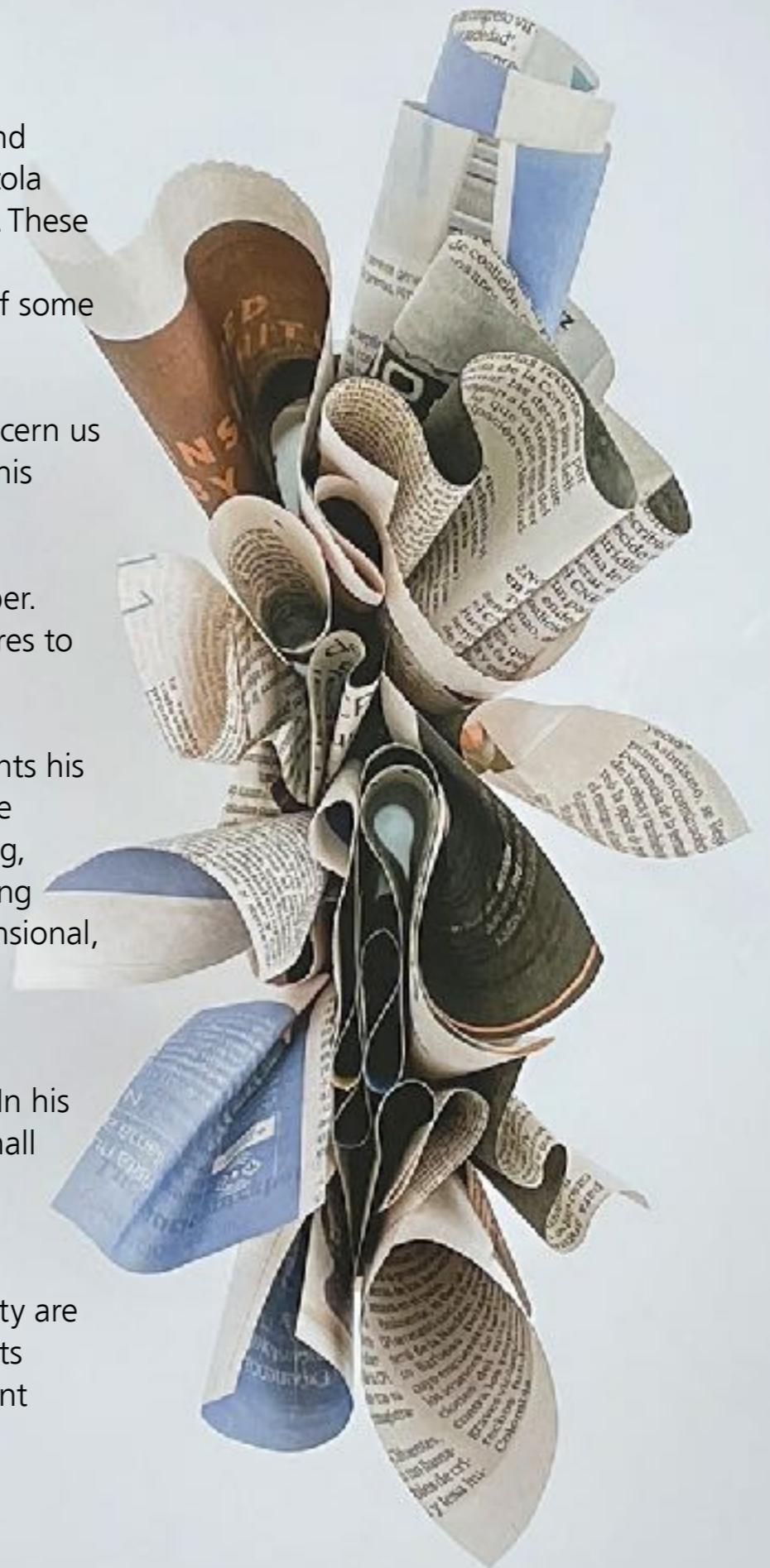
Pedro Ruiz, one of Colombia's most influential artists today, addresses social issues that concern us all, primarily that of nature conservation. The avant-garde and poetic manner in conceiving his works touch people's souls, making his message impactful and unforgettable.

Pablo Arrazola and Teresa Currea are young artists specializing in drawing and works on paper. Highly skilled in their techniques, both manipulate it by cutting, tearing, or fabricating textures to create surrealist and symbolic universes.

Luis Luna, Carol Young, and Jerónimo Villa are three organic abstract artists. Luis Luna presents his deconstructed canvases, free of the stretcher and using mixed media. The results are delicate canvases with bold brushstrokes and beautiful transparencies that float in space. Carol Young, whose latest works capture the "sounds" of nature, exhibits ceramic wall sculptures featuring curved, organic volumes. Jerónimo Villa, the youngest artist in the group, creates two-dimensional, almost sculptural works made from sandpaper. The results are works with a lot of force and movement.

Finally, Jairo Llano is a photographer who centers on forms and how they interact in space. In his most recent series, "Questions Without Answers," the artist constructs and photographs small rolled paper prototypes that acquire an almost abstract and architectural dimension as they beautifully float in space.

Delicate vs. bold, drawing vs. painting, line vs. fields of color, and volume vs. bidimensionality are the values that tie this exhibition together. Beatriz Esguerra Arte believes in Colombian art, its poetry, passion, stories, and exceptional quality, and is a constant ambassador in the different international events it attends.



EXHIBITED ARTISTS



Pablo Arrazola



Teresa Currea



Jairo Llano



Luis Luna



Pedro Ruiz



Jerónimo Villa



Carol Young

PEDRO RUIZ

Colombia, 1957

Pedro Ruiz's work occupies itself with social and political issues that affect countries worldwide. Nature and the concept that it is a force that we cannot control and must live in harmony with, is ever-present in his works. Ruiz has developed four fundamental series through paintings and installations: Love is in the Air, Displacements, Gold, and Colombianas.

Pedro Ruiz is today one of Colombia's most important artists. Knighted by the French Government with the Order of the Arts and Letters and Ambassador to UNICEF for his strong commitment to translating his artistic messages into social projects, Ruiz has the ability of connecting with the public's minds and hearts. In a poetic and aesthetic manner, this artist addresses political and social issues that have affected him, his country, and the world: social displacement, the spraying of drug crops and its effect on nature, aggressive mining, and destruction of nature by multinational companies and its effect on the rural population and the contrast between urban and rural living, among other themes.

Pedro Ruiz, Afluentes (preliminary), 2022, watercolor on paper, 27 x 35 cm.



Pablo Arrazola, Kiko Series 1, 2022, colored pencils on cut paper,
76 x 56 cm.

PABLO ARRÁZOLA

Colombia, 1991

In Arrázola's work the depicted children manifest themselves not only as independent and complete beings, but also invoke-through the traces or marks that each character leaves in the environment they inhabit-the ordering interaction of the world and the transformation of space characteristic of human beings at any age. The paper materializes the metaphor of the blank sheet of paper alluding to the potential of life itself. It also constitutes the field of action of homo ludens, the man who plays, creating an equivalence between art and life where the children represented fulfill an alter ego function in the performing of the artist's actions. The various strategies of drawing Arrázola employs simultaneously lead us to multiple levels of signification alluding to childhood, the practice of art, the perception of the viewer, and additionally manifests that life itself is-like paper-a field for exploratory action and constant re-creation.

-Natalia Vega, Art Historian and Critic



Teresa Currea, *Feminine Power*, 2022, Mixed media on cut paper and small lightbulb, 37 x 27 x 5 cm.

TERESA CURREA

Colombia, 1985

For Teresa Currea, paper is what canvas is to painters and, despite its fragility, is also what bronze or stone is to sculptors. It is not just the raw material of her works, but also the productive element of her images; the foundation from which the rest of her fantastic compositions originate. Her work will move you to utopic worlds; worlds of dreams where birds and flowers, mushrooms and astronauts mesh so as to guide the observer to improbable worlds, at the same time enabling one's own imagination to fly.

If paper is her support, drawing is the medium that allows the embodiment of her fiction, the suggestion of some kind of fable through which she expresses her own reveries. Through them, she is also able to indirectly touch on some of her artistic values, like her view of aesthetics as a crucial requisite, and of the artist's freedom to follow a path counter to the conventional values - those that have been established, as well as those of vanguard.

- Eduardo Serrano, Art Critic

JAIRO LLANO

Colombia, 1979

As a result of his training as an architect, Jairo Llano believes that space is the ideal vessel for any metaphor one would care to explore. His relationship with space can be as direct as a relationship with a person, allowing him to abstract the subject matter that is analyzed in his work.

If Llano had to describe his photography in a single word, it would be IDENTITY, for that is what every one of his projects investigates. Each series responds to questions the artist asks himself regarding to “what he wants to be” as opposed to “what he should be.”

His works address subjects such as the creation of boundaries, the new meanings that objects bring into a landscape and the creation of memories, trails, and artifacts. In this documentation of paper sculptures, Llano concentrated on the playful task of creating an arrangement that can only be shared through images. The tension of papers next to each other breaks their original shapes and changes constantly. Photography is the witness of an instant in the movement of these elements.



Jairo Llano, We Forget, 2022, Photography and digital print, 100 x 70 cm

LUIS LUNA

Colombia, 1958

There is a humanist path in the work of Luis Luna. alchemy and the world of symbols are encapsulated in his work. Images and visual consensuses that come from a story with an interpretation; a relationship of individuality and belonging that has meaning in the abstract world and the image. From Arab life to the royal condition of the Habsburgs, his inspiration is bottled in the air of his multiple and infinite journeys: some about the history of geography, where Luis Luna travels through territories such as the "Silk Road," others, mental, where the world is more hermetic while journeying through "The Whims of Goya." Different worlds and eras that come together in a poetic image. Winds of atmospheres, winds of climates. Worlds of color and light seek opacity. In the words of Adorno, the affliction for an unattainable truth. The use of black is always forceful. It is the image of another place, of symbols, of non-color.

His world also has freedom: he constructs and deconstructs. He goes back and forth between painting and poetry. He leaves us the merit of the mysterious magic of other times, of the story of "The Thousand and One Nights" with the reality of Carare de Opón and the chronicles of Santander and the Magdalena Medio region. The obtuse presence of Colombian daily life. -Ana María Escallón, Art critic



Luis Luna, The Diversity of the World, 2022, pigments on canvas assembled with steel rods, 94 x 142 cm.



Jerónimo Villa, Black Sea, 2022, sandpaper on board, 46 x 141 cm.

JERÓNIMO VILLA

Colombia, 1990

The liaison between life and death is the conceptual backbone of Jerónimo Villa's work. It is his source of inspiration. Found objects were dead in life and now are celebrated and implemented within a sculptural and conceptual process.

Chairs, furniture, blinds, tree-trunks, windows and an assortment of intervened objects are frozen in time. Some others are embedded or have had things embedded in them, like a memory that is lodged in time. Books, strings, wood, paint and fire, a full dialogue between materials and objects. The work embraces the nameless objects and baptizes them with a new order that converses with space and offers mature narratives; an order that is consolidated in sculpture, in painting, and mostly, in poetry. The object is now a memory, a past that is engraved in the work. Time has stopped and left behind still scenes that elude death and recount just a tiny fraction of what they have ceased to be.

In different ways, and through different means, the work expresses a longing for a time gone by, like the function that is no more, or the scar that the past left on the material.

CAROL YOUNG

Uruguay, 1952

Viriditas, which in Latin means "greenness," is the title of Colombian artist and ceramist Carol Young's most recent series; it is an ode to the plant world, to its vitality and exuberance. The forms gathered in this exhibition, fantastic, relics of an archaic flora, are born from the value that Young gives to viriditas as the power of plants to grow and heal. They are her tribute to the dream forest, cultivated patiently, lovingly and that today surrounds and inhabits her. Living, vibrant forms of essential beauty that combine human and natural intelligence, in the tactile seduction of the ancient alchemy of clay. - Jorge A. Gómez

Using ceramics as her primary medium, Carol Young's installations and sculptures transcend the standard perception of the material, creating work that is unique, challenging and beautiful. Her relationship with ceramics is intimate, the creation of her pieces, intuitive. She has the ability to emulate the organic, to mold and manipulate the material, producing objects that could almost appear in nature. However, Carol Young's work cannot exist on its own. It relies on the attention, the contemplation of the viewer; for it is them who will ultimately endow these forms with meaning.



Carol Young, Viriditas 2, 2022, ceramic, 64 x 27 x 10 cm

ART FAIR PARTICIPATION 2017-2022

2017

Art Wynwood, Miami, FL
Dallas Art Fair, Dallas, TX
Art New York, New York, NY
Artbo, Bogota, Colombia

2018

Dallas Art Fair, Dallas, TX
Artbo, Bogota, Colombia

2019

Dallas Art Fair, Dallas, TX
Artbo, Bogota, Colombia

2020 - All Virtual

Dallas Art Fair, Dallas, TX
Artbo, Bogota, Colombia
Art Miami, Miami, FL
Art Palm Beach, Palm Beach, FL

2021

Art on Paper, New York, NY
Artbo, Bogota, Colombia
Dallas Art Fair, Dallas, TX

2022

Los Angeles Art Fair, Los Angeles, CA
Art on Paper, New York, NY
Dallas Art Fair, Dallas, TX
Artbo, Bogota, Colombia

CONTACT USEFUL LINKS AND FURTHER INFORMATION

Link to our online exhibition of the fair

Links to the individual artists exhibited: **Pablo Arrazola, Teresa Currea, Jairo Llano, Luis Luna, Pedro Ruiz, Jerónimo Villa, Carol Young.**

Download images **here**. For additional information, or to set up an appointment, please contact Beatriz Esguerra by **phone** or by **e mail**.

More information on Beatriz Esguerra Art and its director **here**.

Beatriz Esguerra

Director, Beatriz Esguerra Art

Cra. 16 No. 86A-31, Bogotá, Colombia
346 NW 29th Street, Miami, FL 33127, USA
(By appointment)

Instagram: @beagallery

Web: www.beatrizesguerra-art.com

E mail: beatrizesguerra@gmail.com

Phone: +57 310 249-5591

+1 (305) 260-6445

+1 (941) 448-0918