

# STATEMENT

I am a Colombian multidisciplinary artist bachelor of Fine Arts from the National University of Colombia. I also did two academic exchanges, one semester in the University of Barcelona and the other semester in the University of Granada, both in Spain.

My work crosses artmaking, education, cultural management and activism. I am interested in the role of art in society as a catalyst of critical reflection and creative calls to actions. My work seeks to reinterpret contemporary social and political conditions into poetical artworks that trigger questions about power, territory, memory and identity.

As an artist I believe that the content defines the medium. That is why my approach is interdisciplinary and multimedia. The poetic and the political are inseparable. Art opens our personal and collective sensibility and consciousness.

As an educator I believe in experimental and collaborative learning strategies. Teaching without hierarchies. Learning without boundaries. Art as a sensitive lab.

As a cultural manager I seek to open alternative spaces for artistic exhibition and creation. Art is not only for the elite. Art builds communities.

As an activist I conceive art as a crack. A crack that damages rotten structures that cause violence, social injustice and environmental damage. But also as a crack that opens forth our imagination into new worlds and possibilities.

Contact:  
[jpkyclo@gmail.com](mailto:jpkyclo@gmail.com)  
+57 (1) 3194912049

# PERFORMANCE

Performance has been a tool to address notions about the **body politics** in the city and different territories. The actions I have carried out are social devices around structural and underlying violences. By understanding the **body as a territory**, I propose actions that question administrative and symbolic authorities. Otherness appears in these actions as the objectified bodies through marginalization. These performances question **biopower** and **necropolitics** that sustain the normalization of violence against the body.

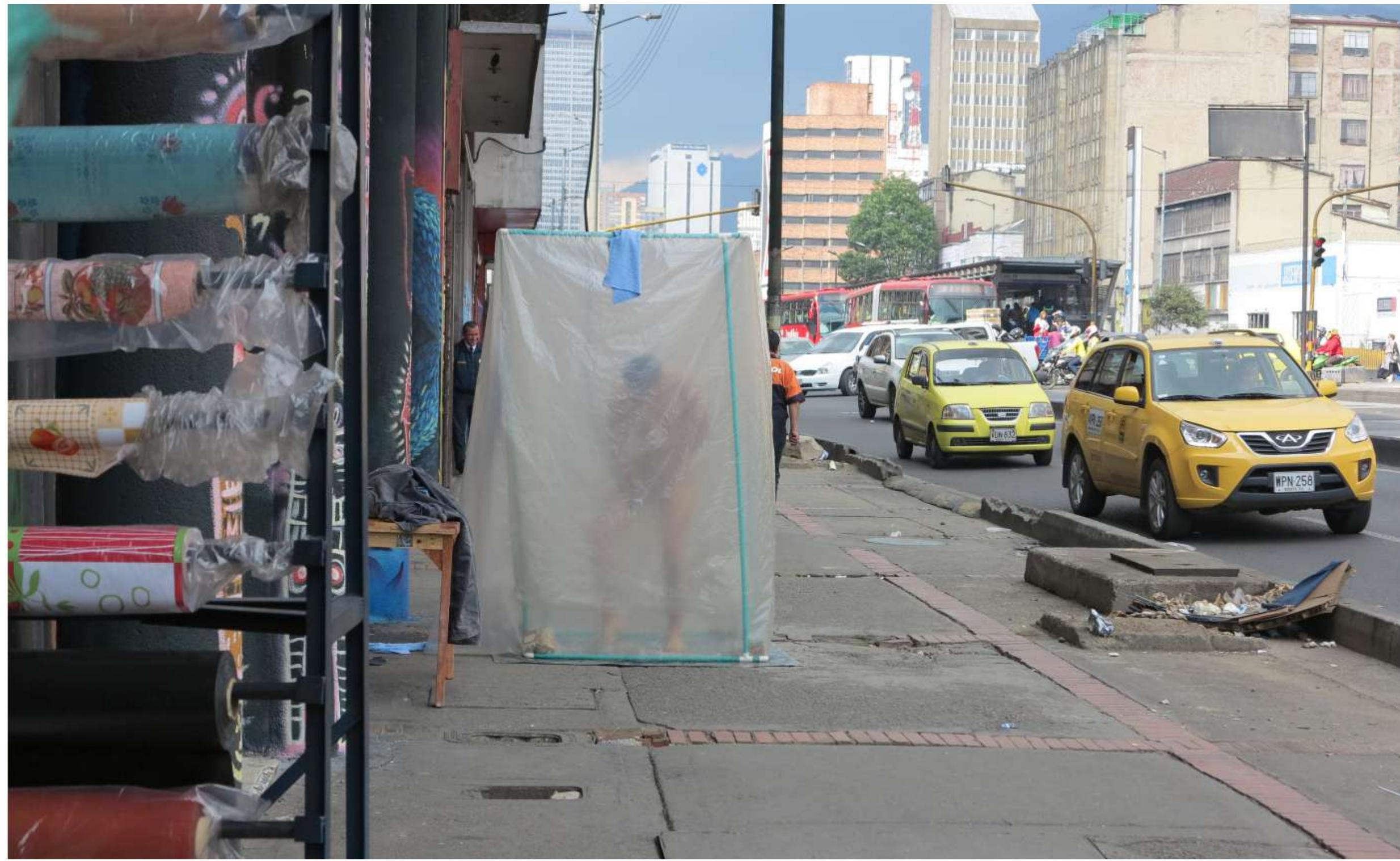
# ABLUTIO

**Ablutio** is a project that consists of the public installation of a portable shower for street inhabitants in the downtown of two Colombian cities highly populated with homeless people. The shower works as a system that brings the intimate act of bathing into the public space. This shower was installed in neighborhoods where access to water is restricted only to people who can afford it.

The shower, the bath, the water, the intimacy, the contact, the skin, the street, the noise, the garbage, the smog and the 'bazuco' are elements of this atmosphere.

In an unequal society like the one in latinamerican cities, the access to clean water is a privilege, almost a luxury. This installation provided a refreshing moment for those who are forced to live on the streets.

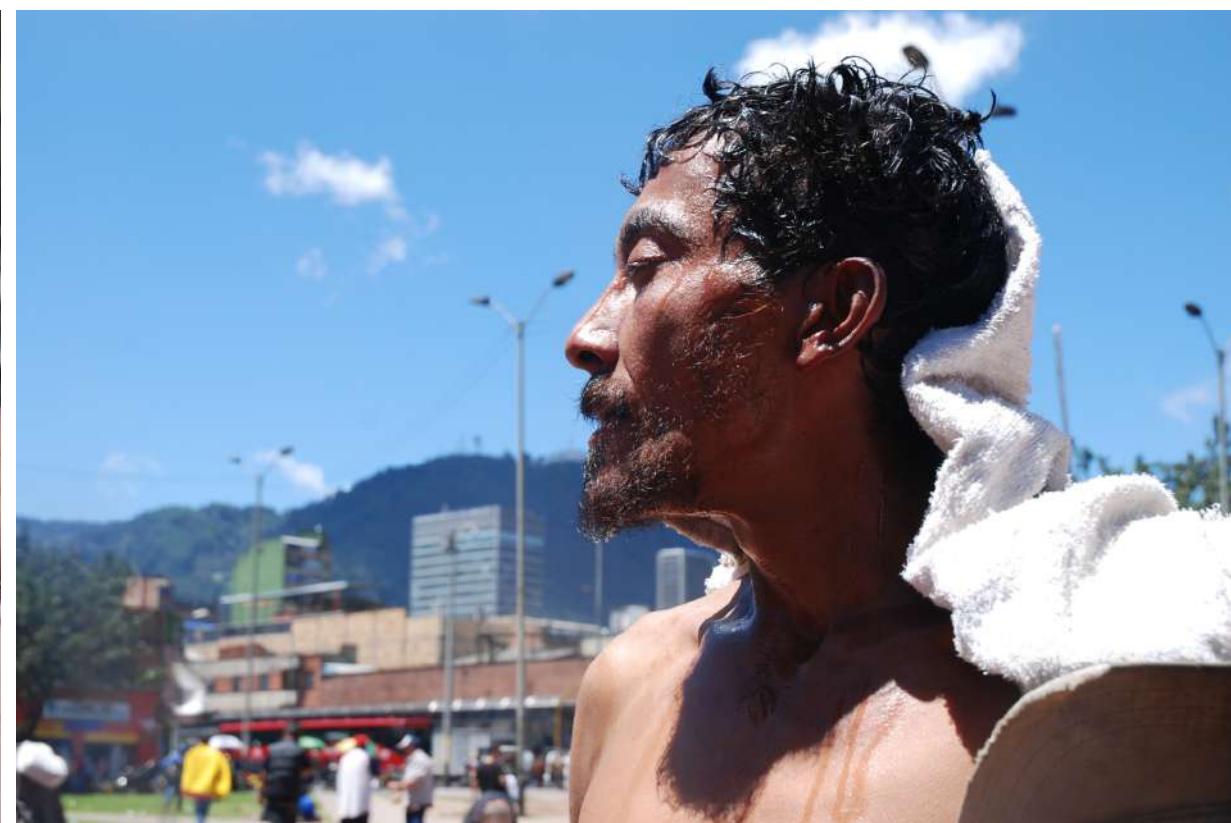
1. 'Bazuco' is the street name for cheap crack, the drug abused the most in the streets of the cities of Bogota and Pereira in Colombia, cheap. Drug addiction and abuse usually related to home violence is one of the main causes for street inhabitants in this cities.



Instalation view of the shower in public space. 2018 Bogotá, Colombia.



Street inhabitants who used the shower.

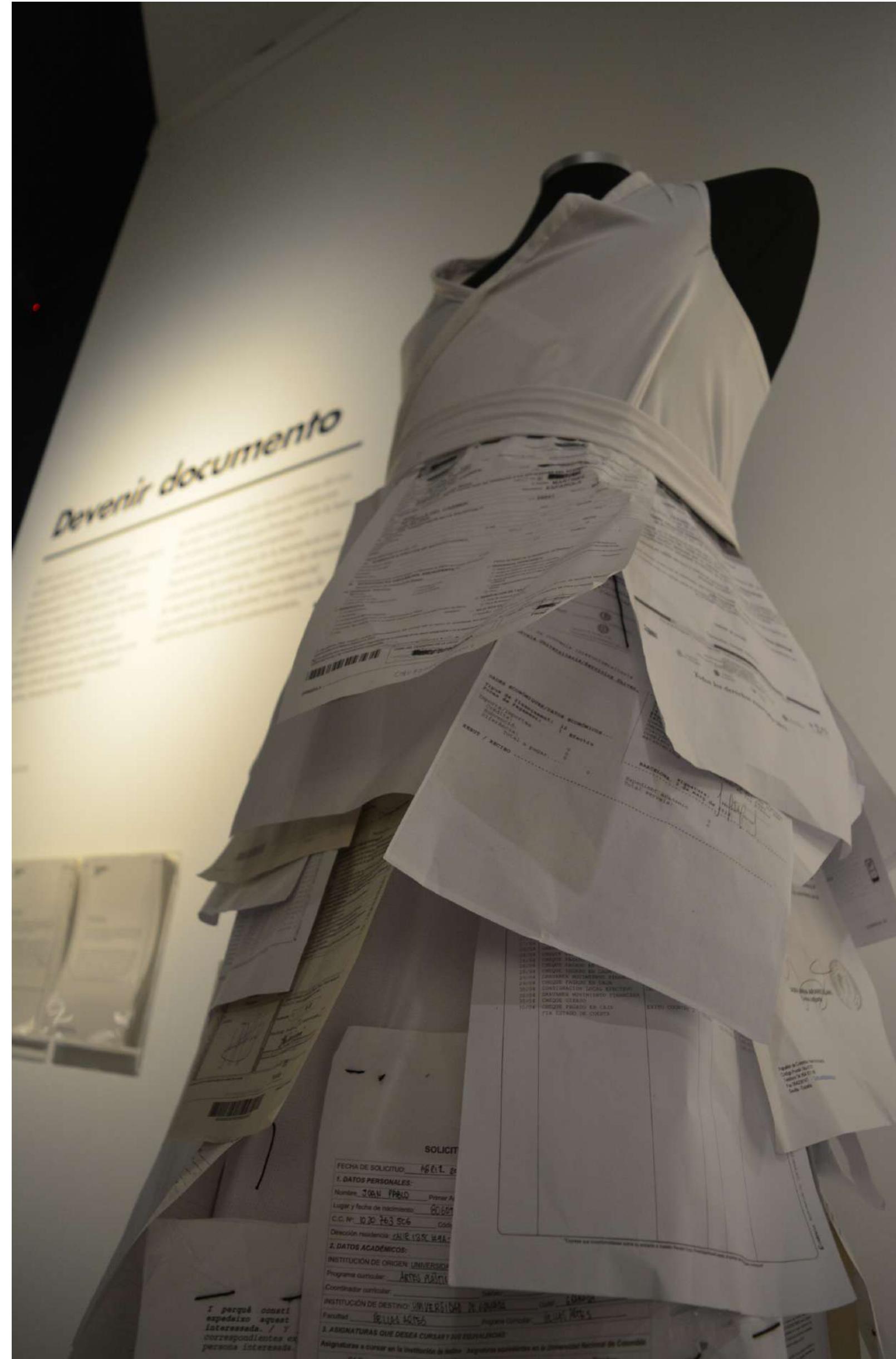


# BECOMING DOCUMENT

**Becoming Document** is a project built upon a wedding dress sewed with denied visa documents. This textile and sculptural piece reflects on the human condition of illegality, questioning bureaucracy and the migration system that bases its authority on identification control.

In this project, the wedding dress symbolizes the illegal status of immigrants who get married in order to obtain a nationality or a residence permit.

*Becoming Document* is a multimedia project that includes a series of complementary artworks, photographies, documents, videos and performances.



Exhibition at the Arts Santa Monica. Barcelona, Spain. 2016.



Exhibition at the Arts Santa Monica. Barcelona, Spain. 2016.

## Exhibitions:

First shown at exposition "**60db/16khs. BCN. Sents la violència?**"  
Arts Santa Monica, Barcelona, España.  
<http://artssantamonica.gencat.cat/es/detall/60dB-16kHz>

Also exhibited in the festival "**Culture of Silence: Invisible Violence**"  
at Third Space, in Helsinki Finland by ANALCO PROJECT.  
<http://www.th1rdspac3.com/>. 2017

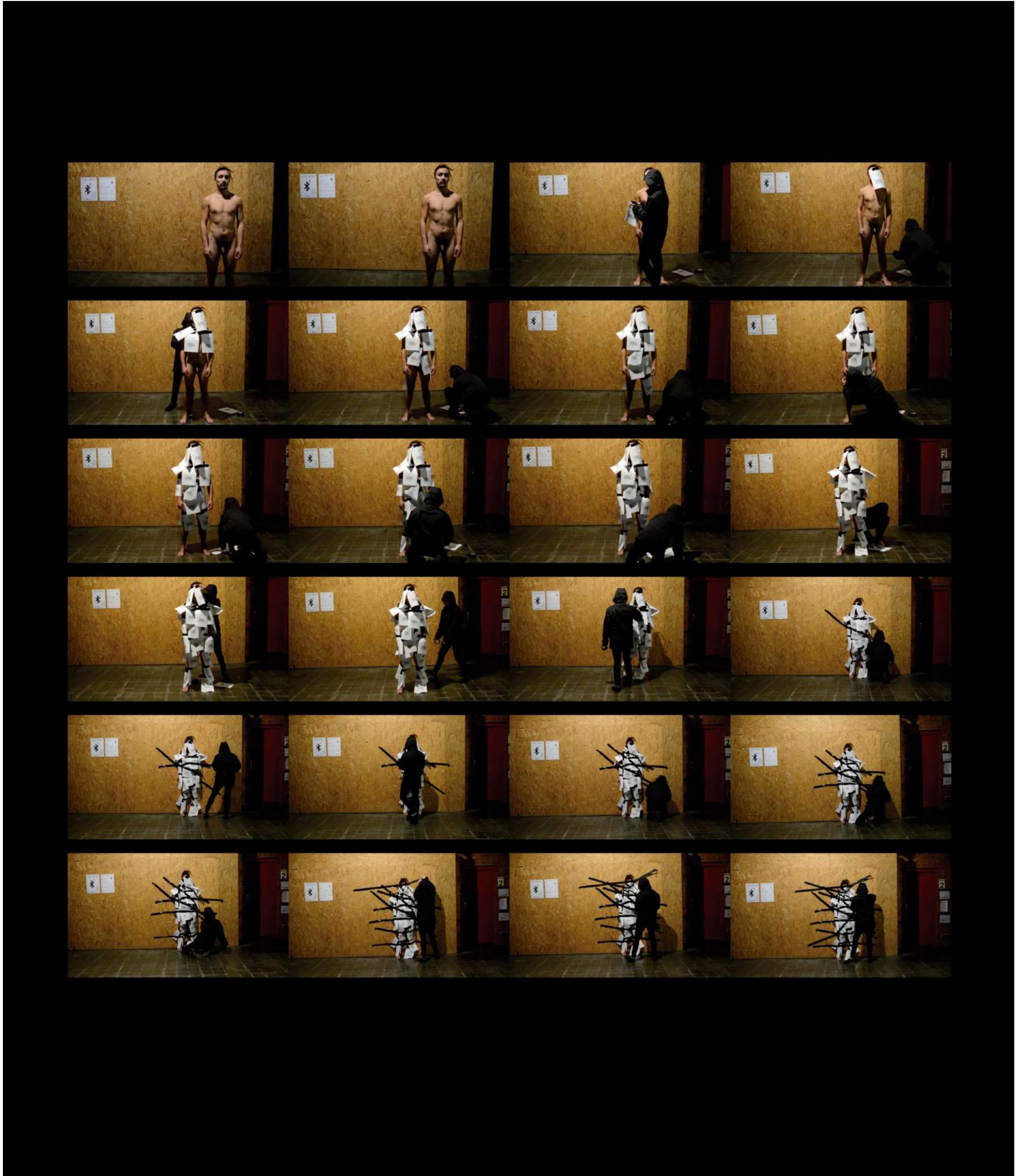
Finally, exhibited in the exposition "**Abya Yala: Arte y de colonialidad**" in  
the Colonial Museum of Bogotá.  
Curatorship by Cultural Node Art y Anthropology. 2017



Visa documents of the artist exhibited at the Granada University. Spain, 2016.



Performance during the exhibition at the Arts Santa Monica. Barcelona, Spain. 2016. Video: <https://youtu.be/qSCKEmG4Srk>



Performance during the EQNX Art festival. Barcelona, Spain. 2015.

# (NOT) ALL HEARTS ARE SACRED

*(Not) all hearts are sacred* was a performance built upon the catholic image of the “Sacred Heart of Christ”. The Colombian government entrusted the nation to this symbol as an act of grief in the 1900’s after the Thousand Days War. That is why it has become a symbol to represent merciness and forgiveness in popular culture.

This performance questions the notion of ‘sacred’ implied in this symbol. It aims to point out the contradiction of a very religious country with such high rates of murder and violence. Throughout the armed conflict, many Colombians have accepted that some deaths are necessary. This is an evidence of the disobedience of the first catholic commandment: you shall not kill.

The performance consisted in the procesion of a person who dragged very slowly the heart of an animal through the streets. The performer was covered up by a costume made up of the three silk pieces. Each silk piece was of each of the three colors of the Colombian flag but in an inverted order, which designates an international call for help. The procession started in the balcony of a republican house under a sculpture of the catholic symbol. The performer emulated the speech of a poltician from the balcony. Then, continued through the streets of the downtown of Bogotá.



Photo of the procession through the streets.

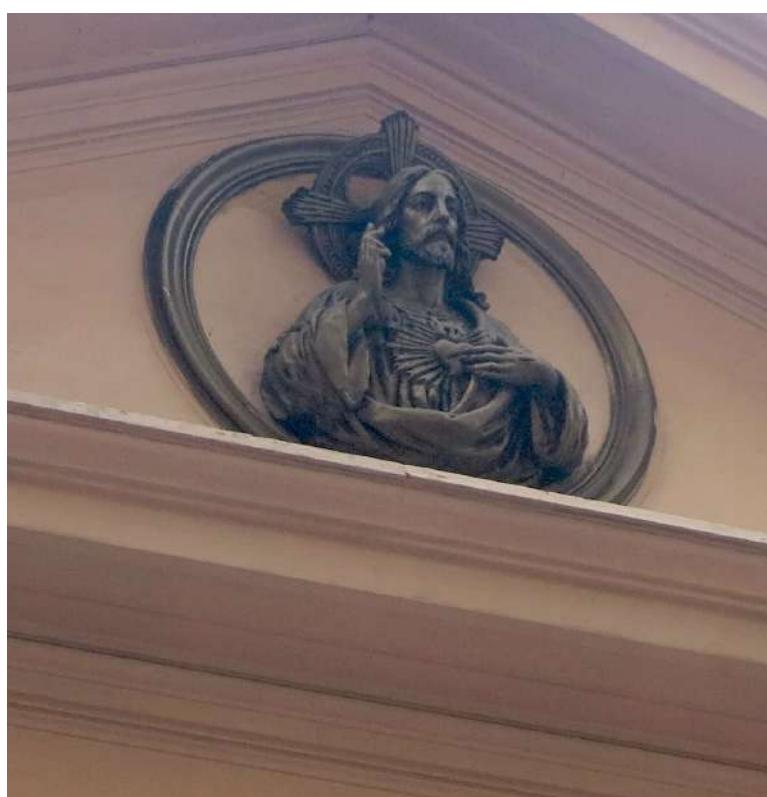


Photo of the sculpture in the house.



Photo of the heart.



Photo of the begining of the performance at the balcony.

# SITE SPECIFIC INSTALLATION

As an artist one of my main interests is the relationship we establish with the land we live in: **our territory**. Our territory, understood not only geographically or as a landscape, but through the correlation between our personal and collective identities and the places we inhabit.

This series of artworks gathers multiple questions and reflections based upon our shared spaces and the ethics, politics and aesthetics underlying each context in which they were produced. These are **site specific** (and non-site) artworks because they are the result from the analysis of certain territories, their social dynamics and my own perception of the spaces. Each one uses a different artistic and social strategy according to the context and embrace multiple mediums such as **photography, drawing, sculpture and urban installation**.

# ANTI-MONUMENTS

**Anti-monuments** is a digital photographic dyptic of an intervention made to public monuments in the city of Barcelona, Spain.

**Monument to BDSM** is an intervention that makes an ironic comment on the religious figure of the cherub. The cherubim (plural for cherub) are allegedly asexual angels commonly represented in Catholic imagery. This artwork questions religious approaches to sexuality while reflecting on the conflicts associated to pederasty.

**Monument to Capitalism** is an intervention that draws upon the triumphant gesture of a Spanish Civil War monument. A Coca Cola bottle – major symbol for capitalism – is placed as a trophy on the monument questioning who is the winner of contemporary conflicts.

These photographies were taken after the monuments were intervened with the objects.

Video *Monument to BDSM*: <https://vimeo.com/138464124#at=1>

Video *Monument to Capitalism*: <https://vimeo.com/130198198>



*Monument to BDSM*. Digital photography, 2016. Barcelona, Spain



*Monument to Capitalism*. Digital photography, 2016. Barcelona, Spain.

# RIERA BAIXA NETWORK

Based on the narrowness of some streets in Barcelona and how this ends up generating some kind of awkward intimacy among the inhabitants, ***Riera Baixa Network*** is a communication system between neighbors and their balconies inspired in the clothesline. This artwork was created as a physical symbol to visibilize this proximity and use its potential.

By linking these private spaces, *Riera Baixa Network* has the intention to trigger public communication among the residents of the Riera Baixa street located in Barcelona's Downtown. Since this is a place inhabited mostly by foreigners, the communication we established between the neighbors was emphasized on multicultural backgrounds.

With this project, we wanted to point out the limited cultural interaction between residents despite the diversity that characterizes many European cities.

In collaboration with Daniela Medina Poch.

*Riera Baixa Network* video: <https://vimeo.com/147051864>



Still frames of the *Riera Baixa Network* on Vimeo.



Installation of a world map hanging from the network made for joining the neighbor's terraces. Barcelona, Spain. 2016

# MURALISM & GRAPHIC ART

Image is a central interest in my work that operates as a vehicle for analysis and resignification of symbols, reality and history. My work aims to incorporate images from historical archives, popular culture and native myths to foster questions about identitiy, memory and social conflicts. I use a wide range of mediums such as classic printmaking, silkscreen and recently, digital ilustration and collage in order to make the most of image reproducibility in paper and social media. My perception about the image is related to a mirror: it is built upon our previous knowledge of reality but shows us a new aspect of our own selves.

Through muralism as a community practice, I have found the potential of image as a place for social encounter and dialogue. The images I represent in muralism are usually a result of participatory design thinking processes in which dialogue is a central element in the creation of meaningful images. The murals I make are often painted with the communities involved, strengthening their apropiation with the images and developing a placemaking process, in which the mural wall becomes an important place for the local inhabitants.

# LEAD LIFE CAMPAIGN

**Lead life campaign** was a national project held in 2019 to visibilize the legacy of murdered social leaders through workshops and large-scale murals in five Colombian cities. This was a campaign in favor of human rights, the denaturalization of the conflict, peacebuilding and the promotion of community leadership. The selected cities were Ibagué, Villavicencio, Cartagena, Pasto, Buenaventura and Bogotá.



*Reexist.* Medium format mural. Bogotá, Colombia. 2018.



*Lets raise our voice and care for life.* Large format mural. 2018. Bogotá, Colombia.



*Cultivate leadership, harvest dignity.* Large format mural at the General Attorney Office. Bogotá, Colombia. 2020.



Workshops with community leaders for designing murals. Caribbean coast of Colombia. 2019.



Large format mural made with community leaders. Buenaventura, Colombia. 2019.



Large format mural made with mothers of people who disappeared during the armed conflict. Pasto, Colombia. 2019.

# NORTH/SOUTH

**South / North** is a metal engraving piece made through the techniques of etching and aquatint. It is a decolonial analysis of history that reflects on the manifestations of violence and resistance that are traced back to colonial history.

It is a collage of images of the Colonial exhibitions held in the 1930s in Paris, and of the Colombian indigenous resistance led by the indigenous Manuel Quintín Lame. The image has a double vertical reading to emphasize the notions of Global South and North.

Exhibited in:  
Abya Yala, Art and Decoloniality, Art and Anthropology Node, Colonial Museum, Bogotá, Colombia. 2017



*North South.* Metal engraving. 100% cotton Fabriano paper. 2016

# KALASHNIKON

*Kalashnikon* is an image that comes from the idea of photography as a weapon and the violence implicit in the photographic act of focusing and shooting. Photography as an extension of the gaze and memory is configured as a machine for the production of otherness. Framed in the current context of Colombia, it is also an image that suggests pacification and the exchange of rifles for cameras as a reconciling possibility of the arts.



*Kalashnikon - Modern Rifle*, metal engraving on 50% cotton Fabriano paper  
2016

# A SER ARTE



*'A Ser Arte'* is a silkscreen print consisting of a spanish language word game that in english means 'making art' is 'being art'. It comes from a reflection of life as an aesthetic experience, and how art provides us with the possibility of taking consciousness in the perception of our world. And from that perception, bring new ideas, creations and experiences into life.

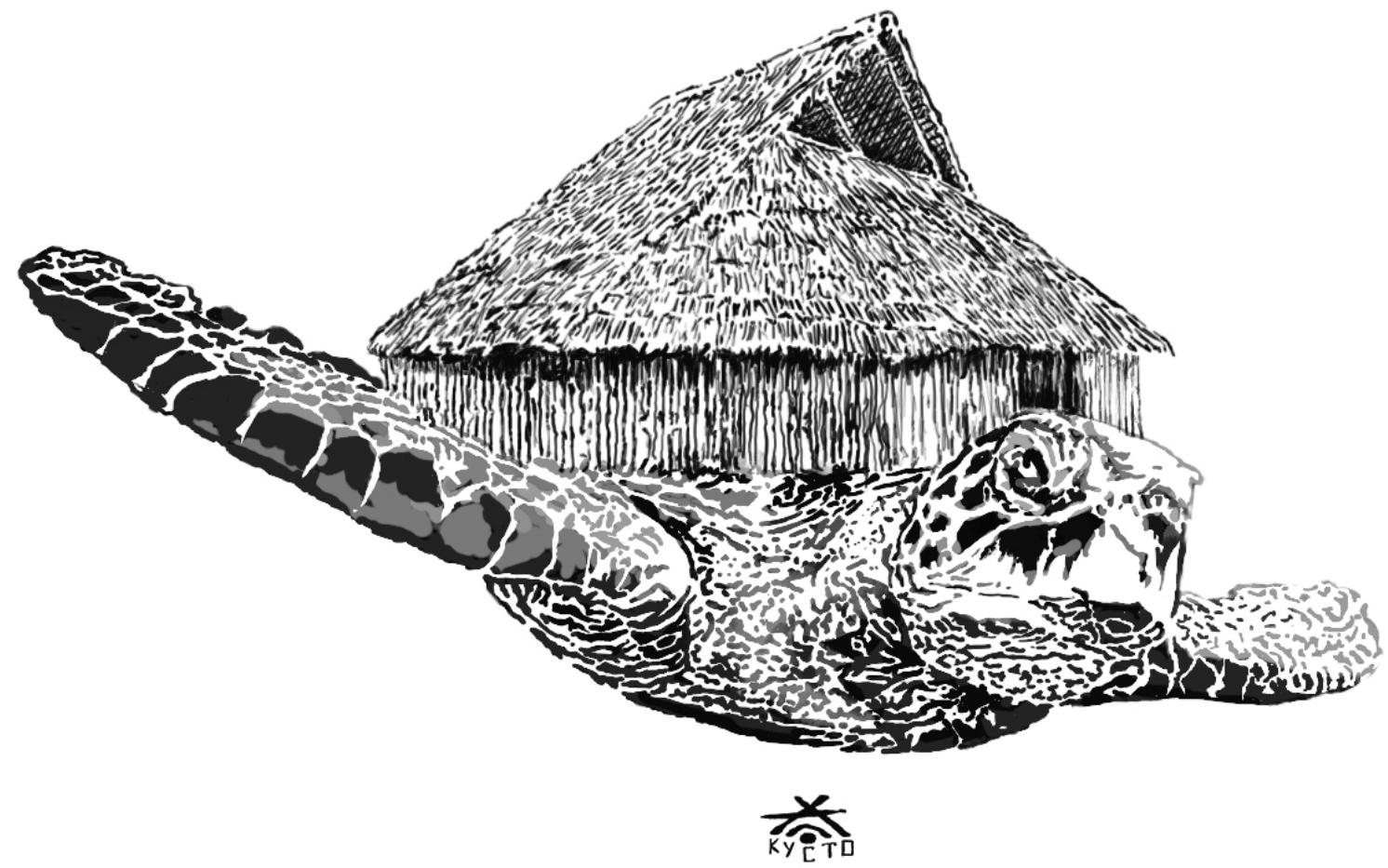


Silkscreen on paper. 2021.

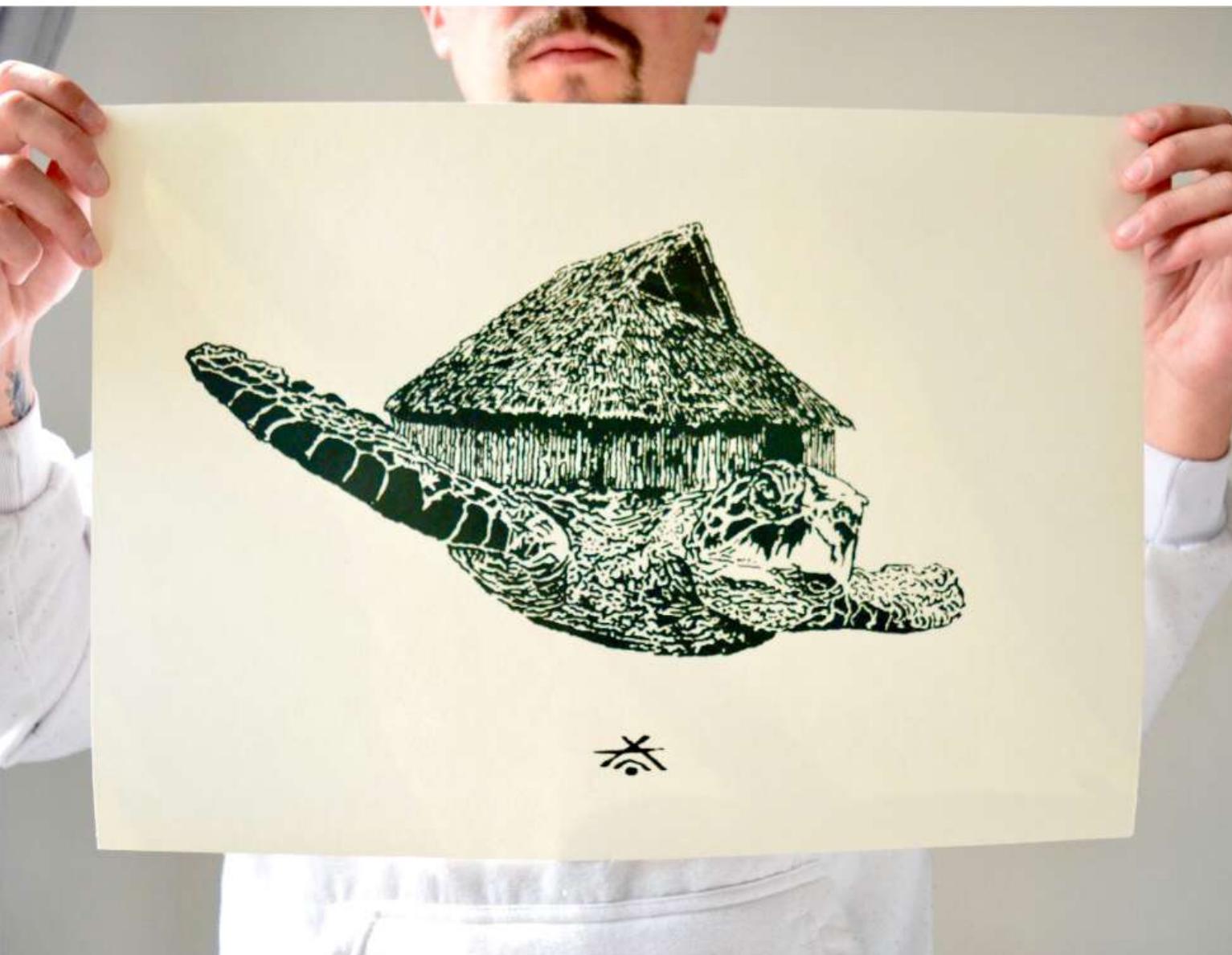


Silkscreen on hoodie. 2021.

# MALOKA TURTLE



**Maloka Turtle** is a digital illustration based on amazonic indigenous cosmology which have been an important inspiration in my work. This image is part of an investigation upon foundation myths and shamanic practices of ancestral communities. The turtle has been an inspiring animal for me due to its longevity. The house in the turtle's shell is known as a 'Maloka', an indigenous place where community meets in order to work, talk, eat, share knowledge and take important decisions. This digital illustrations carries a message I once received from a native elder in the Amazon: "One has to live like the turtle, with the maloka in the back".



Silkscreen on paper. 2021.



Silkscreen on hoodie. 2021.

# COLLAGE

These series of collages explores the intersection between text and image. I intend to merge poetical and political reflections in a visual manner, generating short sentences that interact with images, inviting the spectator to travel across the image to search for internal relations.



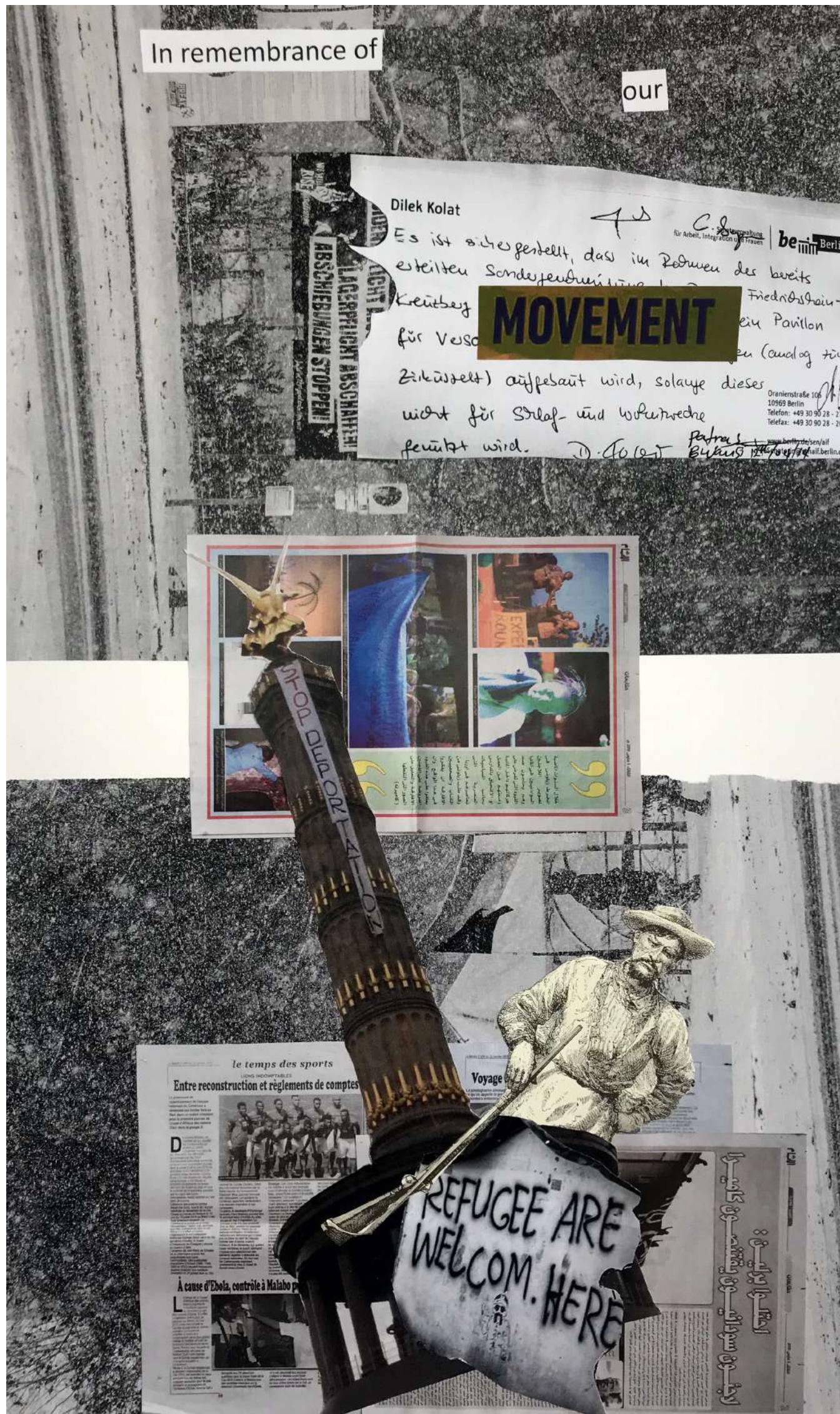
*Abyss Image.* Collage on paper. 2021



*Culture is not nation.* Collage on paper. 2021



*Memoir, invisible battle.* Collage on paper. 2021



*Movement, invisible battle.* Collage on paper. 2021

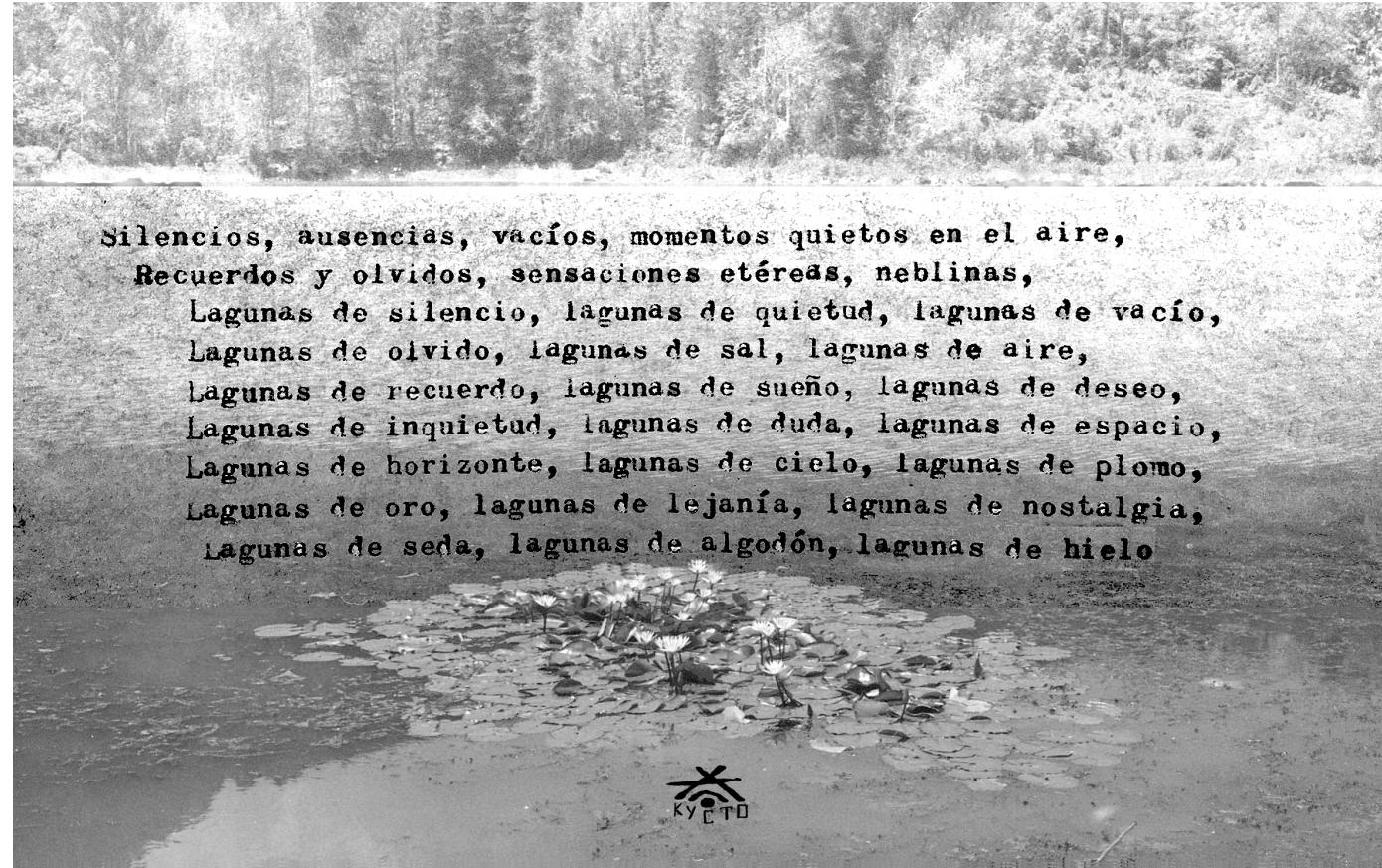


*Denial of the past.* Collage on paper. 2021

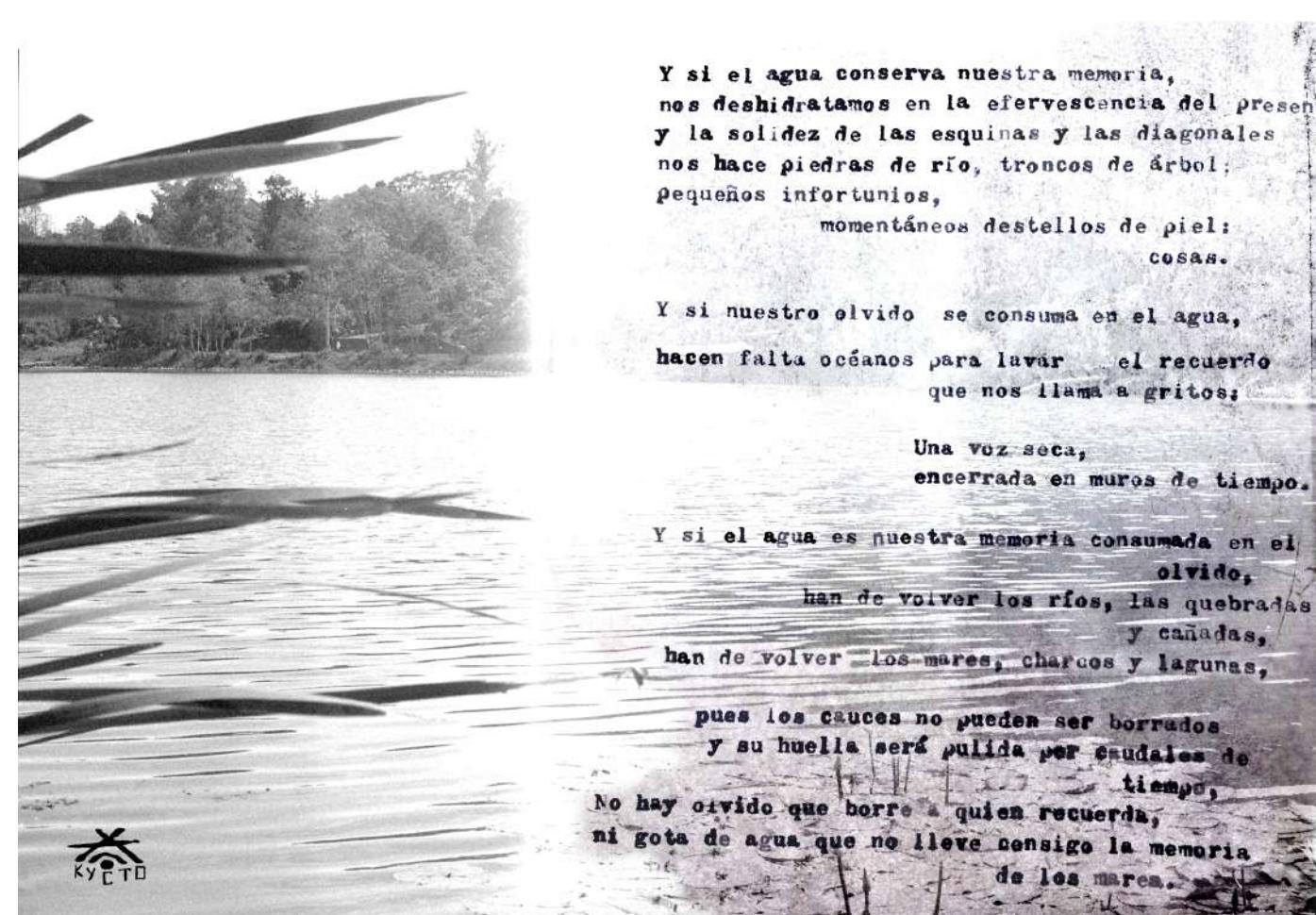
# PHOTOGRAPHY & POETRY

Photography and poetry are the mediums I choose for my most personal inquiries. I am very interested in analog photography due to its direct relation to memory and its physical print in the photographic film. Photography is for me, an act of presence and deep connection with the image I am registering. I consider taking pictures as an act of writing with images; a way of documenting my reality and making poetic statements of what calls my attention. When I take pictures, I also write poems associated with the images in order to expand their meaning. The relationship between text and image seems most interesting to me; by transposing them and merging their textures I can create visual poetry.

# LAGOON CITY



Silencios, ausencias, vacíos, momentos quietos en el aire,  
Recuerdos y olvidos, sensaciones etéreas, neblinas,  
Lagunas de silencio, lagunas de quietud, lagunas de vacío,  
Lagunas de olvido, lagunas de sal, lagunas de aire,  
Lagunas de recuerdo, lagunas de sueño, lagunas de deseo,  
Lagunas de inquietud, lagunas de duda, lagunas de espacio,  
Lagunas de horizonte, lagunas de cielo, lagunas de plomo,  
Lagunas de oro, lagunas de lejanía, lagunas de nostalgia,  
Lagunas de seda, lagunas de algodón, lagunas de hielo



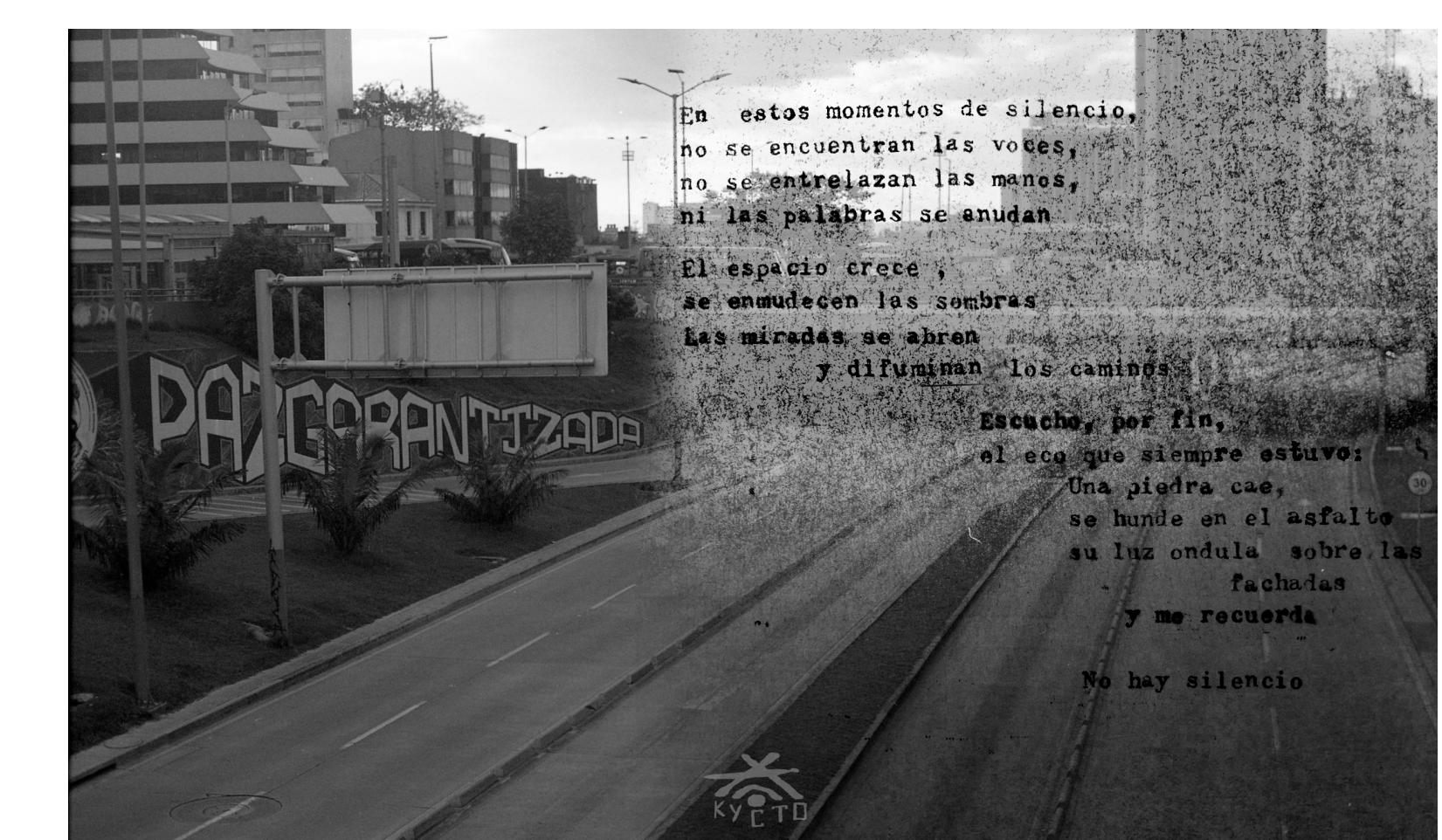
**Lagoon City** is a series of 3 visual poems inspired by the writings of students from a rural school who see the Ubaque Lagoon as a sacred and mysterious place. These analog photographs of the lagoon were mixed with photographs of the empty center of Bogotá in the middle of the quarantine. Over the images I wrote short poems that reflect the loneliness and isolation of the city in the course of the pandemic. During the lock-downs, Bogotá was covered by a veil of emptiness becoming a hologram; a lagoon city.

En estos momentos de silencio,  
no se encuentran las voces,  
no se entrelazan las manos,  
ni las palabras se anudan.

El espacio crece,  
se enmudecen las sombras,  
las miradas se abren y difuminan los caminos.

Escucho, por fin,  
el eco que siempre estuvo.

Una piedra cae,  
se hunde en el asfalto,  
su luz ondula sobre las fachadas  
y me recuerda:  
no hay silencio.



In this moment of silence  
voices are not gathered,  
hands do not intertwine,  
nor the words are knotted.

The space grows,  
shadows are muted,  
glances open and blur the paths.

I listen, finally,  
the echo that always was.

A stone falls  
sinks into the asphalt,  
its light ripples over the facades  
and it reminds me:  
there is no silence.

# STAMP YOUR LOOK

*Stamp your look* was a pinhole photography workshop held in downtown Bogota in Los Martires district, one of the poorest and most violent districts in town, from January to February of 2018.

This collective workshop revolved around the notion of territory. A series of routes were made in order to map the city and re-signify marginal spaces through photography.

This workshop counted with the support of the House for Young People in Bogota.

The cameras were made with recycled metal cans.



Photography of the workshop and an assistant with her camera.



Pinhole photography resultant of the workshop.

# CULTURAL MANAGEMENT

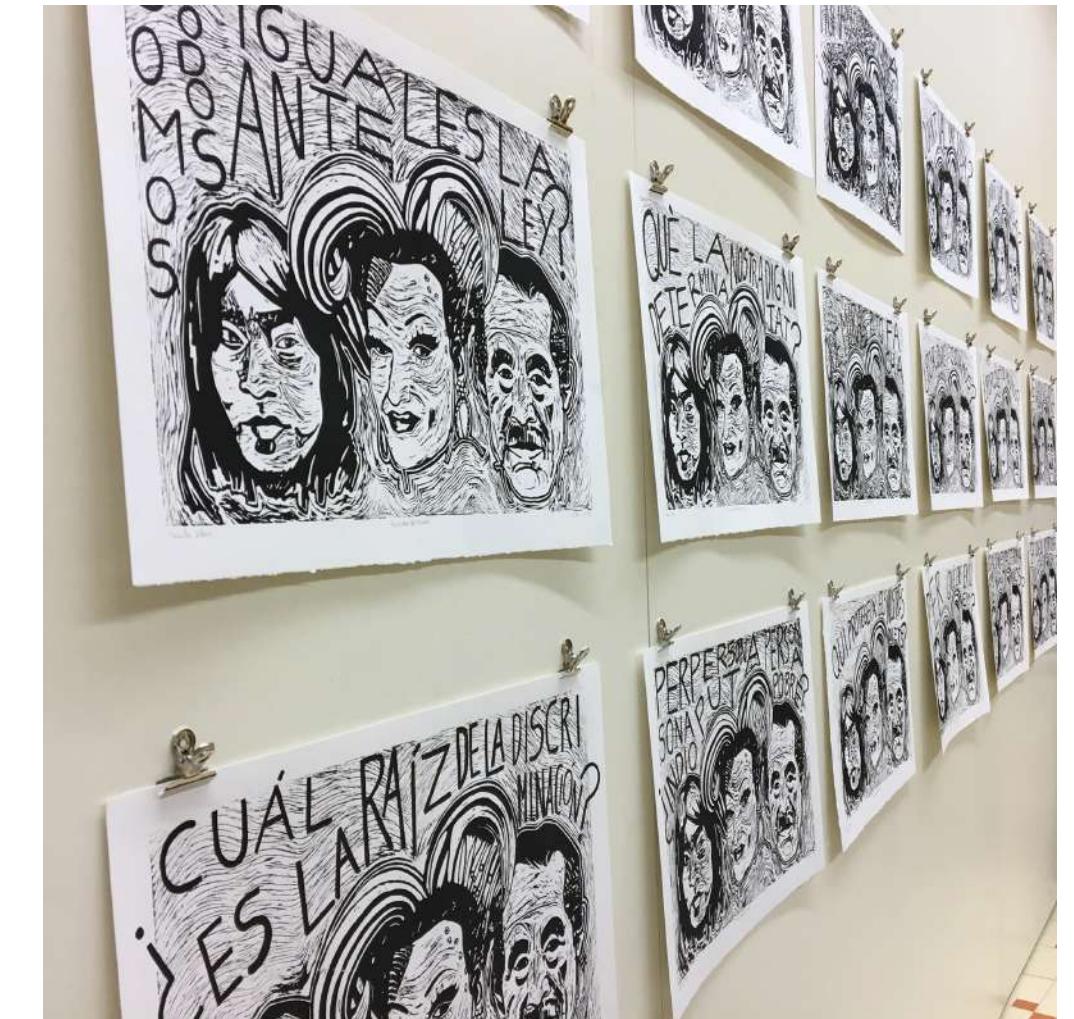
I understand cultural management as an artistic practice because art is not only the artworks but also the spaces, platforms and encounters that surround our cultural experiences and exchanges. Opening spaces for other artists and for collective processes of knowledge-building has been one of my main interests as a cultural professional. In these projects I explore different curatorial inquiries about concepts I'm interested in such as memory, territory, exile and collective creation. These projects are interdisciplinar and collective events that involve multiple cultural scenarios such as visual arts exhibitions, screenings, performances, concerts, workshops and panel discussions.

# DISARMED IMAGINARIES

***Disarmed Imaginaries*** was an interdisciplinary festival about territory, memory and identity in exile to support the Colombian peace agreement. It was a social laboratory for aesthetic and political participation through art creation based in the defense of territories, queer activism, historical memory and decolonization as tools for peacebuilding.

The festival focused on exile and migration as experiences that allow us to reflect in our personal and collective history, to recognize and heal wounds product of the armed conflict and asylum seeking.

Disarmed Imaginaries was held in 2016 between the 15th to the 18th of December in Barcelona. It included an exhibition, performances, video projections, talks, a workshop on emotional mapping of exile, meals and a closure party. It was developed in collaboration with different organizations, artists and migrants and the support of Barcelona's district.



Artworks by Manuela Illera included in the exhibition.



## Official flyer for the Festival



## Participants of the interdisciplinary festival.

# EQNX

# ART FESTIVAL



EQNX was an interdisciplinary and international arts festival that functioned as a platform for dissemination, pedagogy and experimentation. It was a laboratory of ideas, devices and artistic operations.

Three versions of the festival were held in the city of Bogotá (2012-2014), Colombia, with a large and diverse participation of artists, managers, researchers, students, writers, among others. Its fourth version was international (2015), involving artists in Berlin, Barcelona and Bogotá simultaneously.

The festival was based on the collective work of all the participants, aiming to open alternative spaces for contemporary cultural, artistic, pedagogical and curatorial practices. It was a non-profit festival, built on a self-management model and symbiosis between the participants and the project, generating spaces, tools and dynamics for its production.



Handout programs of the festival in Barcelona.



Opening in Bogotá and Barcelona (2015).



Official flyers of the festival in Bogotá, Berlin and Barcelona.

# CULTURAL SEEDBEDS

**Cultural Seedbeds** was a pedagogical project based in collective laboratories of public space interventions in marginalized districts in downtown Bogota (2008). It was a workshop and collective research about the cultural diversity of that territory using cultural management and public art strategies led by Atempo Collective. The project was targeted to local leaders and artists who carried out community interventions in two public parks of Bogota's Downtown.



Official flyer for the project.



Participants of the project during a session of fine arts training.



Participants of the project during a workshop session in the public space.