

**JUAN DAVID LASERNA MONTOYA**

Selected portfolio 2008 – 2019



**CLOISTERS, LYCEUMS, GYMNASIUMS**

Santa Fe Gallery 2019.

## CLOISTERS, LYCEUMS AND GYMNASIUMS

Reality is governed by the routines of commonplaces. In general, people are granted a citizenship and some guarantees, an inherited national identity and a hidden right to reject it. All people share the circumstances of time and the weight of some culture. Almost everyone belongs to the promise of a future, depends on a story and participates in some economy. All sheltered by a collection of principles and rights, moral flexibility and a convenient fancied ethics.

These commonplaces depend on rules and how they are taught, because they uphold the promises that maintain the social network of the future united, the coherence of the narrative and the space of exchange among agents. Rules are the basis of the agreement that prevents chaos and saves us from the dangers of dealing with too much freedom, usually those are obeyed without major concerns, sometimes they can be interpreted and others simply broken: Thus offering a space for insurgency that allows them to survive while they are braided in the habit of competence, the resignation of power or the meaning of the order of things. Once learned it is possible to see them operating in the world's "moral imperative" that comfortably flows between the everyday human conflicts.

In its most generic sense, schools are a great commonplace, a manifestation of regulations and their use, a second family capable of projecting the continuity of the world. In their multiple forms, schools are the product of an extensive journey between ideological, economic and spatial variations and, depending on the degree of obedience or resistance of the regulations they are the manifestation of a range of forms: a path that follows the panoptic order of the cloister, the amplitude of the lyceum or the school campus and in which the tired tradition of modern buildings leaves space for the contemporary articulation of the "public facilities" which, with certain disadvantage, compete with private sophisticated spaces for the key to success of the next generation.

The course of such transit brings with it, an idealized persecution of favorable conditions, a tension between public and private ways of guaranteeing happiness, wellbeing or freedom; a pulse represented by bricks and emblems showing the best and worst of a society where the few consensus happen around the emancipating promise of an education as a vehicle and a right, and therefore, as an administrative requirement, record of public investment, success indicator, social status, national origin, political ideology or religious corner.

Schools and their very complex network of diverse and distant experiences are revealed as a representation of equality, the regulating principle that, fought with intensity, could well make it possible for things actually not ending up being the same.

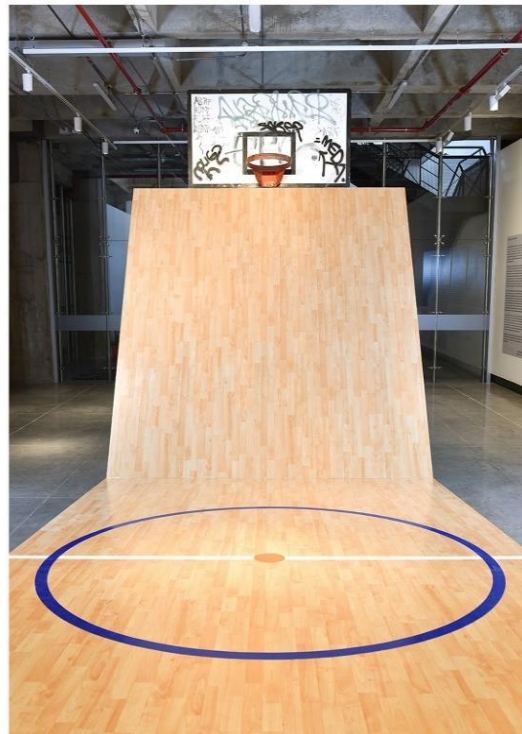
The exhibition *Cloisters, Lyceums and Gymnasiums* is the result of the Santa Fe gallery inauguration commission, granted as part of the IX Luis Caballero Award from 2017. The Project was developed in collaboration with a number of public and private high schools from Bogotá, between April 2018 and June 2019. the installation is a site specific constructed with pieces from the park that gave way to the new Gallery site in La Concordia neighborhood.

The exhibit is comprised by three main elements, the photography series “CAMPUS” a group of fifty eight portraits of twins, equally divided between girls and boy shot inside their school’s campuses all across the city. Whether public or private, the landscapes, buildings and surroundings offer a picture of the disparities educational architecture has overtaken since the eighteen century to our days, The design and character of the sites create a path towards the ideology each time embraced and how that replicated in the production of space. The children are all identical twins wearing every day uniforms, which are mandatory and selected by the institutions in accordance to dressing codes, illustrating through their outfits the differences of style and gender, both elements, the scenarios and design, are metaphors of the gap between social classes which in a city like Bogotá are defined by the tension of private, charter and public schooling.

The altered basketball installation “DEGREE” is the variation of an equally divided court that is supposed to guarantee a fair game among competitors, the sculpture welcomes the public to walk over it and reach the baskets, which are located at extremely different heights, both being unfair elements of a rigged setting of rules where no side has a real shot of competition, the backboard and baskets were saved from the park that was demolished in order to built the gallery, and keep the original graffiti tags painted when it was in use. A large scale colored mural titled “RATES” groups a number of statistic chart fragments, originally taken from public data bases where the performance of the education system is measured in numbers and represented for the use of public management, however the mural lacks any context or reference to its sources, leaving the graphics to themselves, solely as the visual entertainment that color theory and composition provides, the chart itself is numberless and therefore useless as a projection of human experience and policy performance.







***Degree***, Wood structure, original iron backboards, baskets and poles, synthetic wood cover / 1200 x 360 x 300 cm / 2019







*Campus – Andres Bello high school / digital print on Varita paper / 80 x 60 cm / 2019*





*Campus – Gimnasio Campestre high school / digital print on Varita paper / 80 x 60 cm / 2019*





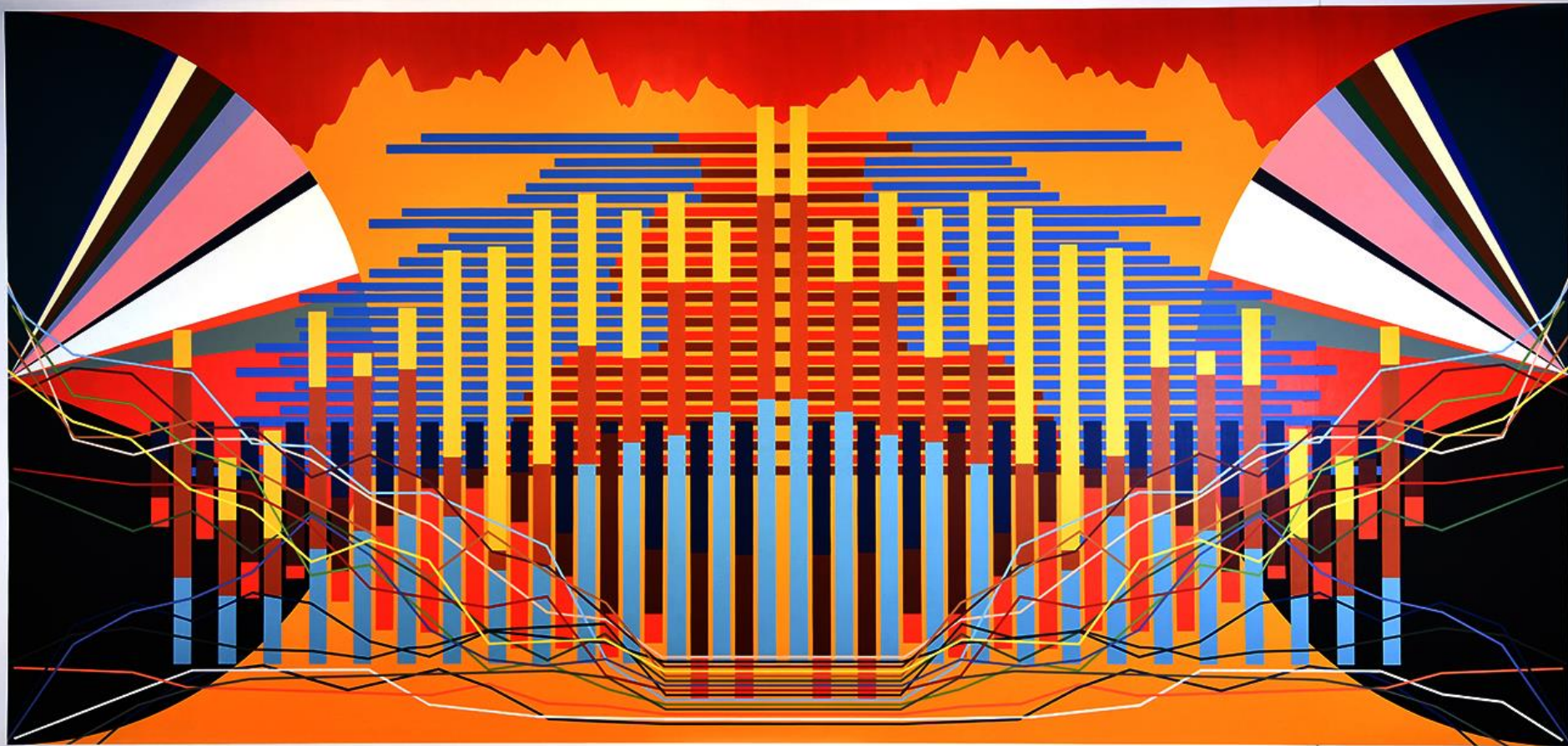
*Campus – series of 58 Portraits* / digital print on Varita paper / 80 x 60 cm each / 2019



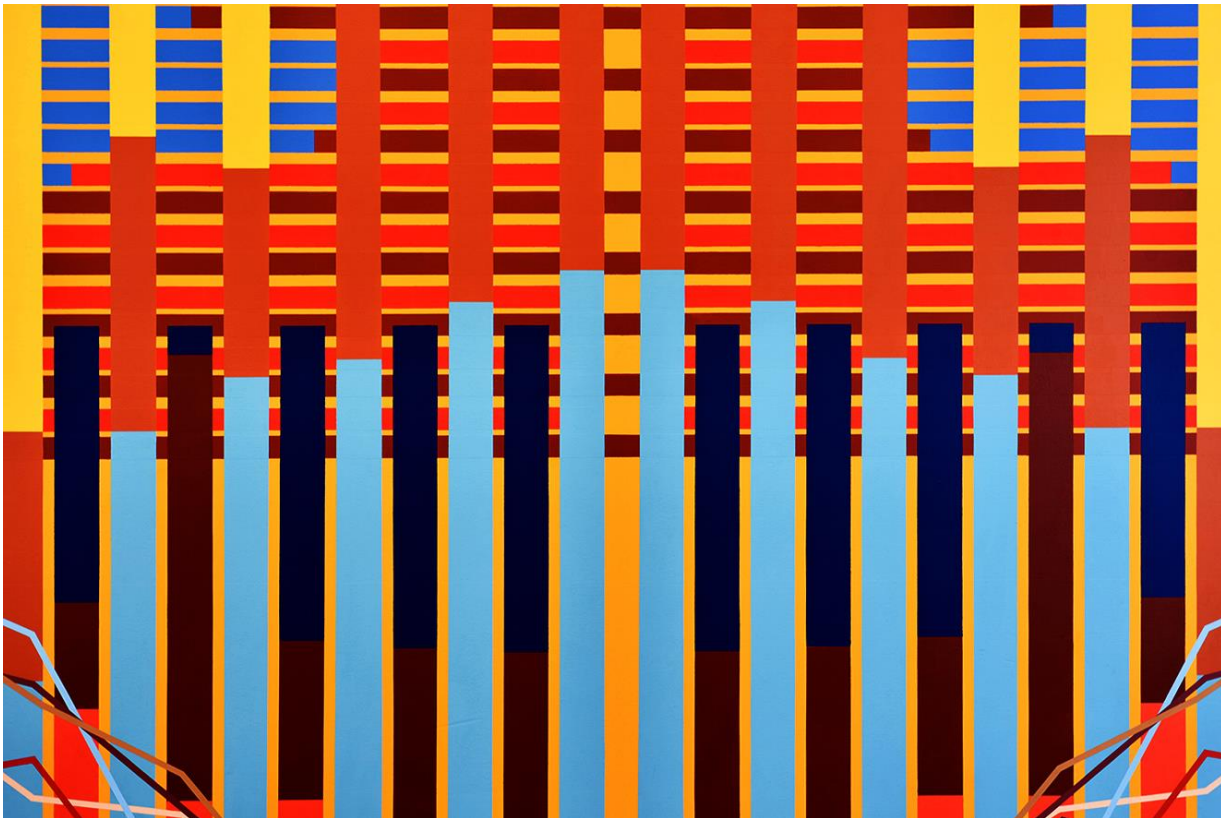


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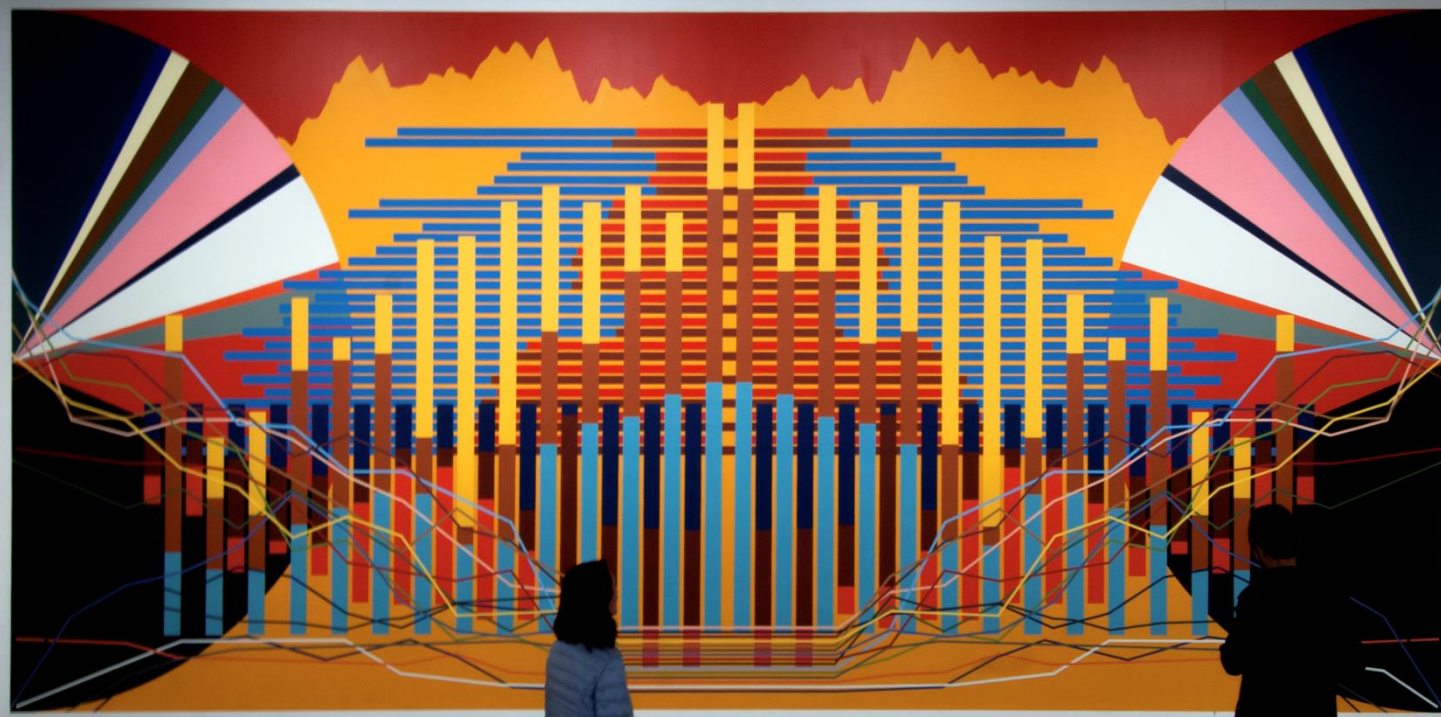


**Charts** / Acrylic pigments on wall / 820 x 400 cm / 2019



**CHARTS / DETAIL**  
Acrylic pigments on wall  
820 x 400 cm / 2019





*Charts* / Acrylic pigments on wall / 820 x 400 cm / 2019



IX PREMIO LUIS  
CABALLERO OCTUBRE 21 DE 2017  
A ENERO 8 DE 2018

## Juan David Laserna Set

Un Set es sobre todo un lugar producido: donde las circunstancias de representación han sido diseñadas y son controladas, es el escenario dispuesto para que unas cámaras registren algo: un periodista que exagera una noticia, un actor que interpreta, un comediante que no es gracioso, un político en un debate consigo mismo.

Una exposición no es del todo diferente, también sucede en un espacio producido, con condiciones y diseños específicos que le permiten una narrativa muy puntual y en la que los agentes, las obras y los discursos se movilizan rodeados de un aparato museográfico.

Este Set es en todo caso un ejercicio de traducciones, en él están dispuestas algunas de las reglas de la exposición, acompañadas por los artificios del set de televisión, de una se pasa al otro para que los personajes, las obras, puedan ser vistas en cualquiera de los límites escenificados en la sala. En general los espacios, las imágenes y los objetos están dispuestos en un campo de ambigüedades que se propone lecturas posibles desde cualquiera de las orillas.

Usted como observador hace parte del set, en cuanto que lo habita. Usted hace posible el circuito mientras desempeña su rol. Hasta donde llega la verdad o la ficción, depende principalmente de la tradición de su mirada. Entre la veracidad, la legitimidad o la apariencia de verdad asoma un lugar distinto para pensar y ver las formas, poderes y necesidades que se encuentran disponibles para producir y consumir el pasado.

APDVA

ORGANIZA



# SET

JUAN DAVID LASERNA MONTOYA

IX LUIS CABALLERO AWARD  
DISTRICT ARCHIVE  
OCT 21 – JAN 8  
2017 - 2018

A set is mostly a produced space, where circumstances of representation are designed and controlled. It is staged for cameras to capture something: an anchor exaggerating breaking news, a comedian whose jokes fall flat, a politician in a debate against himself.

An exhibition is not entirely different; it happens in a manufactured space, with specific conditions and designs that allow a precise narrative. It is where specific agents, along with artworks and discourses, are deployed around the museographer's device.

Therefore, this set is an exercise in translations, where both the rules of art exhibitions and the tricks of the TV studio are at play, oscillating from one to the other. Thus, the artworks, acting as characters, become visible inside both scenarios staged in the exhibition room. Generally speaking, the spaces, images and objects are located in a field of ambiguity that aims to open all possible readings, despite the viewer's perspective.

As an observer you are central to the set—as long as you play your part inhabiting it, the circuit is possible. Where the truth or fiction begins is entirely up to visual tradition. Somewhere between the veracity, legitimacy, or the appearance of truth lies a distinctive place to look and question the shapes, powers, and needs available to produce and consume the past.

Juan David Laserna Montoya

SET

**SET** is an installation that brings together the logic of the museographic device and the nature of theater props, hosting within a spatial fiction works articulated around an illusory museum space, a shallow architecture inspired by the Metropolitan Museum's interior decors. The stage houses 17 oil paintings of photorealistic appearance, and a single channel video. The images are painted versions of still photos from Caracol TV's shooting of "Escobar, El Patron del Mal" the Colombian precedent biopic to Netflix's Narcos.

These pictures depict iconic scenes, based on real events from the 80's and 90's war between the drug cartels and the Colombian state—situations and characters that, due to their relevance, were carefully staged by the studio and, hence, reconstructed inside this artificial set with the additional element of painting as a medium of a traceable historical significance

These pictures are versions of other versions, translations coming from an alleged source, a TV series produced to refresh the look of specific historical anecdotes, remembrances that lack sufficient visual referents despite being an essential element of Colombia's visual culture.

The video ADVERTENCIA / WARNING, which accompanies the paintings, also takes a fragment from the TV series. A five seconds disclaimer aired at the end of every chapter, in which the producers explicitly state the liberties taken regarding the "real events. The video loops around a still image of a TV set, on which the warning paragraph continuously blurs and focuses, making it almost impossible to understand in a single read as the text clears for short fragments of time before losing its shape again.

The installation comments on national museums as well. Taking the Met or the Louvre as examples, it fakes the scale of the walls, the craftsmanship of the moldings, the color, light, and elegance, to parody a devised space of historical legitimacy. A place where the relationship with imagery reminds the audience of a time when painting had everything to do with the monopoly of historical representation. An age in which authors or patrons had the right to hold historical accuracy unchallenged.





SET / 17 OIL PAINTINGS ON CANVAS, MUSEOGRAPHY DEVICE, VIDEO, LIGHTING / 24 x 4,5 x 6 mts / 2017





SET / CONJUNTO DE PINTURAS, DISPOSITIVOS MUSEOGRAFICOS, VIDEO, ILUMINACIÒN / 24 x 4,5 x 6 mts / 2017





SET / 17 OIL PAINTINGS ON CANVAS, MUSEOGRAPHY DEVICE, VIDEO, LIGHTING / 24 x 4,5 x 6 mts / 2017



SET / 17 OIL PAINTINGS ON CANVAS, MUSEOGRAPHY DEVICE, VIDEO, LIGHTING / 24 x 4,5 x 6 mts / 2017





SET / Mercedes Benz / 106 x 190 cm / Oil on Canvas/ 2017  
From the scenes depicting the murder of the minister of  
justice Rodrigo Lara Bonilla in 1984





SET / Funeral Chapel / 100 x 150 cm / Oil on Canvas / 2017  
From the scenes depicting the funeral of the Ministry of justice  
Rodrigo Lara Bonilla at the national capital in 1984





SET / Public Square / 106 x 165 cm / Oil on Canvas / 2017  
From the scenes depicting the hit on presidential candidate  
Luis Carlos Galan in a public meeting at Soacha Square in  
1989



SET / Morgue / 106 x 165 cm / Oil on Canvas / 2017  
From the scenes depicting the hit and ultimate death of  
presidential candidate Luis Carlos Galan in 1989





SET / Carnations / 100 x 150 cm / Oil on Canvas / 2017  
From the scenes depicting the funeral and open casket of the  
late presidential candidate Luis Carlos Galan in 1989





SET / Photo / 150 x 250 cm / Oil on canvas / 2017  
From the scene depicting the death of Pablo Escobar in a  
tile roof in the city of Medellin by the joint forces of  
colombian pólice and DEA agents





SET / Task Force / 106 x 160 cm / Oil on Canvas / 2017  
From the scenes depicting the death of pablo Escobar in the city of  
Medllin in 1993





SET / Don Guillermo Cano / 106 x 160 cm / Oil on Canvas / 2017  
From the scenes depicting the late editor in chief of El Espectador  
newspaper Guillermo Cano.





SET / Journal I / 86 x 130 cm / Oil on Canvas / 2017  
From the scenes depicting the car bomb attack on the  
head quarters of El Espectador newspaper by the  
Medellin Cartel in 1989



SET / Journal II / 86 x 130 cm / Oil on Canvas / 2017  
From the scenes depicting the car bomb attack on the  
head quarters of El Espectador newspaper by the  
Medellin Cartel in 1989





SET / Dark Red Subaru / 95 x 145 cm / Oil on Canvas / 2017  
From the scenes depicting the murder of chief editor of El  
Espectador newspaper Guillermo Cano in 1986



SET / Bus Bomb / 86 x 130 cm / Oil on Canvas / 2017  
From the scenes depicting the Bomb attack by the  
Medellin Cartel against the head quarters of the Security  
Administration Department D.A.S in 1989



SET / God's Minute / 95 x 145 cm / Oil on Canvas / 2017  
From the scenes depicting father Garcia Herreros, main  
negotiator of Pablo Escobar's surrender in 1991





SET / Airport / 100 x 183 cm / Oil on Canvas / 2017  
From the scenes depicting the murder of Union Patriótica  
leftwing party presidential candidate Bernardo Jaramillo  
in 1990



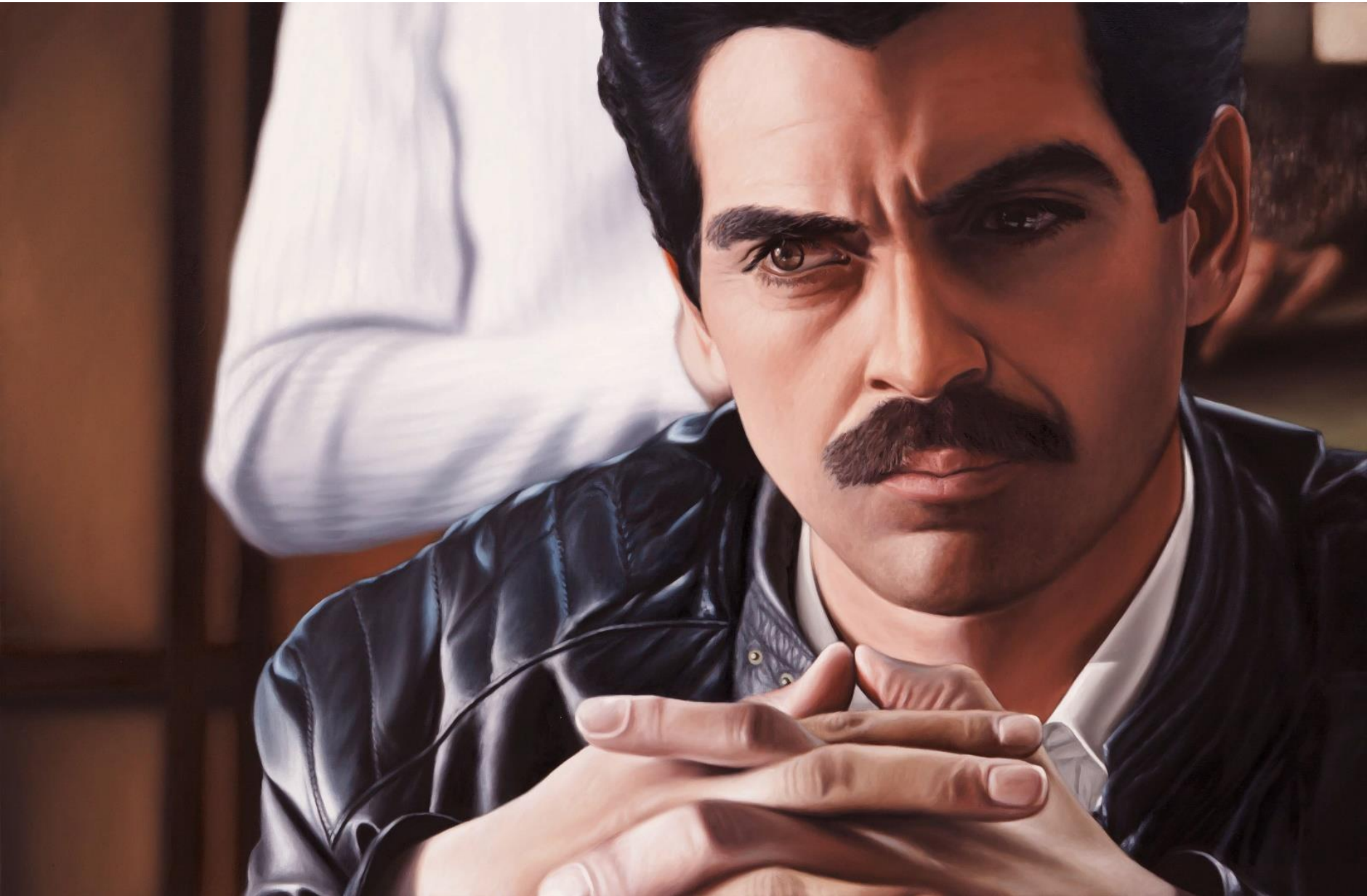
SET / letters / 100 x 150 cm / Oil on Canvas / 2017  
From the secenes depicting the kidnapping of  
journalist Diana Turbay in 1990





SET / Justices / 106 x 160 cm / Oil on Canvas / 2017  
From the secenes depicting the siege of the justice palace by  
M-19 guerrilla movement in 1985





SET / Pizarro / 86 x 130 cm / Oil on Canvas / 2017  
From the scenes depicting the late presidential candidate for  
the M-19 political party Carlos Pizarro before his murder by  
state security operatives in 1990



ESCOBAR, EL PATRON DEL MAL, IS A FICTION SERIES,  
PRODUCT OF THE FREE ADAPTATION OF THE BOOK  
“PABLO’S PARABLE”, BY ALONSO SALAZAR; NEWS  
PAPER ARTICLES AND FROM PUBLIC KNOWN FACTS  
REGARDIN NATIONAL HISTORY, THE HISTORICAL  
FACTS ARE SURROUNDED OF FICTIONAL CHARACTERS  
AND DIALOGUES, THAT ALLOW THE RECREATION AND  
FILL OF UNDOCUMENTED SITUATIONS

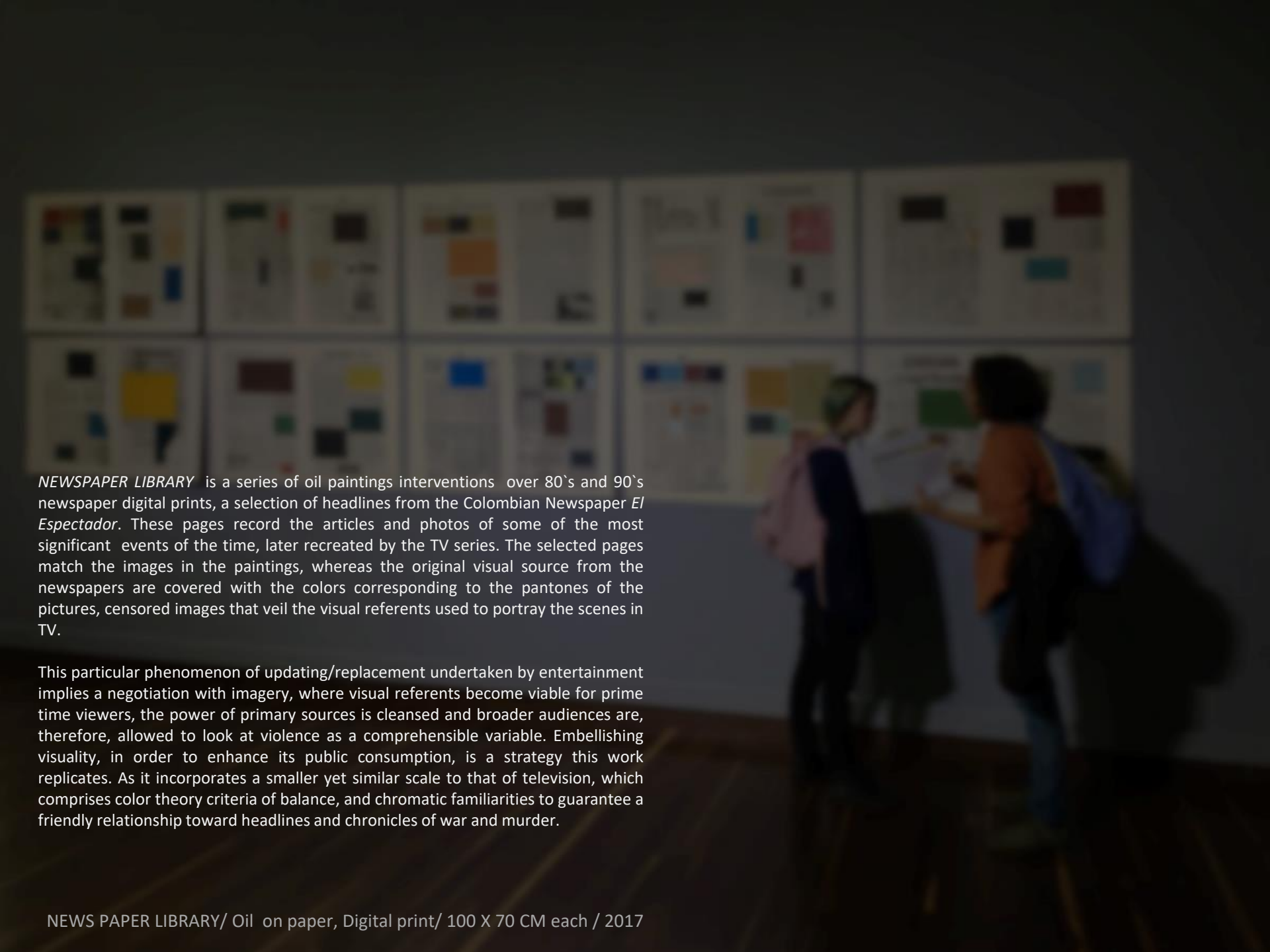
“ESCOBAR, EL PATRÓN DEL MAL”, ES UNA SERIE  
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LIBRE DE “LA PARÁBOLA DE PABLO”,  
DE ALONSO SALAZAR; DE ARTÍCULOS DE PRENSA  
Y DE HECHOS DE PÚBLICO CONOCIMIENTO DE  
LA VIDA NACIONAL. LOS HECHOS HISTÓRICOS ESTÁN  
RODEADOS DE PERSONAJES Y DIÁLOGOS FICTICIOS,  
QUE PERMITEN SUPLIR Y RECREAR  
SITUACIONES NO DOCUMENTADAS.



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*NEWSPAPER LIBRARY* is a series of oil paintings interventions over 80's and 90's newspaper digital prints, a selection of headlines from the Colombian Newspaper *El Espectador*. These pages record the articles and photos of some of the most significant events of the time, later recreated by the TV series. The selected pages match the images in the paintings, whereas the original visual source from the newspapers are covered with the colors corresponding to the pantones of the pictures, censored images that veil the visual referents used to portray the scenes in TV.

This particular phenomenon of updating/replacement undertaken by entertainment implies a negotiation with imagery, where visual referents become viable for prime time viewers, the power of primary sources is cleansed and broader audiences are, therefore, allowed to look at violence as a comprehensible variable. Embellishing visuality, in order to enhance its public consumption, is a strategy this work replicates. As it incorporates a smaller yet similar scale to that of television, which comprises color theory criteria of balance, and chromatic familiarities to guarantee a friendly relationship toward headlines and chronicles of war and murder.



























# Mañana, el sepelio de Pizarro

El sepelio de la víctima del atentado de la noche del sábado 11 de mayo, se realizará mañana a las 10 de la mañana en el Cementerio Central. El cuerpo será velado en la casa de la familia Pizarro, ubicada en la calle 100 y la avenida 100, en el barrio de La Florida. El sepelio será oficiado por el sacerdote de la parroquia de San Juan, don Juan José Pizarro, hermano de la víctima. El cuerpo será velado en la casa de la familia Pizarro, ubicada en la calle 100 y la avenida 100, en el barrio de La Florida. El sepelio será oficiado por el sacerdote de la parroquia de San Juan, don Juan José Pizarro, hermano de la víctima.



Alberti, Borges, Cervantes, Danie, Espo, Flaubert, García Márquez, Hemingway, Ibsen, Joyce, Kafka, Lope de Vega, M.

## 13 tiros recibió Pizarro Leongómez

Sacaron de 23 años el disparo con una subarmadora. 120 personas vigilaban en el sitio. El atentado se produjo por un error de cálculo.

El atentado ocurrió a las 10 de la mañana, cuando Pizarro Leongómez estaba en la casa de la familia Pizarro, ubicada en la calle 100 y la avenida 100, en el barrio de La Florida. El atentado se produjo por un error de cálculo. El cuerpo fue trasladado al Hospital General de Bogotá, donde falleció a las 11 de la mañana.

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La trágica muerte del ministro de Justicia

## Pagaron millones por asesinarlo

En Itagüí se fraguó el atentado

El atentado del ministro de Justicia, don Rodrigo Lara Bonilla, se fraguó en Itagüí, departamento de Antioquia, el día 27 de abril de 1984. El atentado se produjo por un error de cálculo. El cuerpo fue trasladado al Hospital General de Bogotá, donde falleció a las 11 de la mañana.



El presidente Bello, el exministro de Justicia, don Rodrigo Lara Bonilla, y otros funcionarios del Gobierno, en un momento del funeral del ministro asesinado en Itagüí.

### Los asesinos del ministro

A la izquierda, don Luis Carlos Álvarez, el sicario abatido por la fuerza pública. A la derecha, don Rodrigo Lara Bonilla, el ministro asesinado.

### Terrible asesinato de Lara

El atentado ocurrió a las 10 de la mañana, cuando Lara estaba en la casa de la familia Lara, ubicada en la calle 100 y la avenida 100, en el barrio de La Florida. El atentado se produjo por un error de cálculo. El cuerpo fue trasladado al Hospital General de Bogotá, donde falleció a las 11 de la mañana.

### El Gobierno dicta primeras medidas sobre estado de sitio

El Gobierno dicta las primeras medidas sobre el estado de sitio en Bogotá, después del atentado contra el ministro de Justicia, don Rodrigo Lara Bonilla.

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Era una de las más claras y firmes esperanzas del Partido Liberal y de Colombia. Era un temperamento luchador, convencido de que llegaría a la meta que se había trazado desde su primera juventud, que era la jefatura del Estado. Había luchado vigorosamente para llegar a ella y tenía profundas ideas muy grandes de ser el escogido por el pueblo colombiano. La suerte le jugó la mala pasada. La pérdida para la democracia la pone también en peligro. Estamos expuestos a una desestabilización si el pueblo colombiano no mantiene la serenidad indispensable

**JAIME CASTRO** Luis Carlos Galán era un patriota, un democrata integral, un hombre sin mancha. No merecía el final que le decretaron sus enemigos. Su suerte puede ser la de la Nación y la República si no actuamos con decisión y valor. Le corresponde al Gobierno liderar la tarea de reconstrucción que el país reclama y a todos nosotros con un gran sentido de unidad y de solidaridad, rodearlo, acatar sus decisiones y colaborar con las autoridades.

**RODRIGO FLOREDA CAL-  
CENO.** Hemos recibido este  
mensaje como una terrible in-  
justicia de lo que está pa-  
sando en el país. La muerte del  
doctor Galán no es solamente la  
desaparición de una juventud  
promisora, de un líder político,  
de un precandidato, de una  
promesa de Colombia, sino que  
representa unos principios que  
se han visto golpeados en la  
forma más cruel por la violencia  
que predomina. Fue su com-  
pañero en la Universidad.  
Pensábamos en la patria con

angustiado, pero con esperanza. Quiero hacer llegar a la familia del doctor Galdín y los colombianos que creyeron en el mensaje de solidaridad, y de que los principios que ha defendido no se pierdan. Si el presidente Barco asume un liderazgo, todos los colombianos lo acompañarán. Esta división artificial que hemos vivido en los últimos tres años no se convierte al presidente. En eso se equivocó el presidente, quiso dividir a los colombianos. Ahora es indispensable la unión. Estamos listos a colaborar sin contraprestación para afianzar la paz, combatir la violencia, rescatar al país de esta inmensa crisis.

## BOLLEA A.

**E**l presidente de la Conferencia Episcopal Colombiana, Cardinal Alfonso López Trujillo, afirmó que Colombia está de luto por el asesinato del precandidato liberal Luis Carlos Galán Sarmiento.

Desde Medellín, el prelado hizo la siguiente declaración sobre el atroz crimen:

Estoy profundamente conmovido como todo el país. Estoy recomendando al Señor de la Vida el alma le Luis Carlos Galán, como estoy también recomendando, como pastor de la Iglesia, el futuro y la suerte de nuestra Patria. Es un momento duro, triste, aciago. Colombia está de luto.

Esta mañana fuimos sorprendidos con una triste noticia en Medellín. Ahora llega al colmo nuestro pesar por el asesinato de que ha sido víctima el doctor Galán. En varios opor-

Esta existencia  
servicio del país,  
debe constituirse  
un nuevo vigor de  
la unión de los co  
un momento de l  
canales, propósi  
Nuestro país se

De la "Revista del Jurero" de El Espectador

[illegible]

CARLOS MUÑOCA  
BOGOTÁ

[illegible][illegible][illegible]

El presidente del Intercongreso Conservador (IAC) Juan Carlos Rodríguez Cordero, en la correspondencia Radio Suñer, dijo que los jóvenes en la capital tienen "una gran conciencia" y son "la fuerza que va a cambiar el rumbo de la política nacional y del mundo".

**Partidos en la jeringa**

Los miembros a la Presidencia de la República se repartieron la jeringa para la "clarificación" que los jóvenes y magistrados les hicieron para que se presentara de manera concreta sobre las dilaciones que se producían en la justicia, dijo el presidente del Intercongreso Conservador (IAC) Juan Carlos Rodríguez Cordero.

El doctor William Rodríguez expresó la necesidad en las propuestas de reformas que se presenten con "imprescindible urgencia".

El presidente del IAC, Juan Carlos Rodríguez Cordero, se refirió a la "clarificación" que los jóvenes y magistrados de la Corte Interamericana de Derechos Humanos le hicieron en su momento.

opera y, por consiguiente, el Estado no está llamado a intervenir en ella. En consecuencia, las reservas petroleras de Colombia, que pertenecen a la nación, no son patrimonio del pueblo colombiano, sino del pueblo colombiano y de los pueblos de los países que se beneficien de ellas. En consecuencia, el pueblo colombiano no tiene derecho a disponer de ellas, sino el pueblo colombiano y los pueblos de los países que se beneficien de ellas. En consecuencia, el pueblo colombiano no tiene derecho a disponer de ellas, sino el pueblo colombiano y los pueblos de los países que se beneficien de ellas.

LA BOLSILCA Bogotá, jueves, 7 de noviembre de 1985

## Varios

## magistrados de rehenes

[illegible]

El presidente de la República celebró ayer una fructífera reunión de trabajo con los presidentes de la Corte Suprema del Consejo de Estado, varios magistrados, consejeros y otros destacados funcionarios.

En una posición que el Gobierno consideró que no le convenía, el grupo guerrillero se comprometió a respetar la dignidad del Estado, según lo expresó el presidente Betancur al recibir al Directorio Revolucionario y a varios miembros de la guerrilla en el parlamento de ese período, que les hicieron pasar por expresarse su voluntad.

La cita era a las 11:25 de la mañana. Parecía un día normal de sol y de

nista, aunque al mismo tiempo se  
 preocupó de cumplir los deberes  
 de su oficio de Abogado y de  
 sus obligaciones familiares.  
 Su conducta moral y profesional  
 le mereció el respeto y la admiración  
 de todos los que lo conocieron.  
 Falleció a las 10:30 horas, en su  
 domicilio, víctima de un infarto.  
 Enterrado en el panteón de la  
 familia.

+

LA JUNTA DIRECTIVA, EL GERENTE GENERAL Y  
 FUNCIONARIOS DE LA SOCIEDAD FIJOCUARA  
 GANADERA S.A.

Lamentan profundamente el fallecimiento del  
 Señor

**MAURICIO ROJAS POLANIA**


y expresan a las autoridades, por el fallecimiento de este  
 distinguido profesional, sus más  
 sinceras condolencias a la familia de los señores  
 Carlos y las señoras, del Recuerdo.  
 Valdivia, 20 de Octubre de 1981.











*CHROMA* is an installation in which the Green screen used for digital postproduction is quoted, the Chroma key look translated into a broken tile roof that resembles the place where Pablo Escobar was ultimately killed in 1993. Since an official record of the events surrounding this historical moment do not exist, a shadow of mystery casts doubts over the death of the drug lord. Even though there has been a significant amount of research produced over the years, there is no definitive victor. In the end, the instability of the story has turned the various records into testaments of manipulation that have eliminated any possible objectivity or neutrality, turning that specific moment into the icon of the fiction that frames a culture like ours.

*CHROMA* / 500 ceramic tiles, Wood structure and acrylic Green Paint / variable dimentions  
/ 2007





CHROMA / 500 CERAMIC TILES, WOOD STRUCTURE, STAGE AND ACRILIC GREEN/ 600 X 500 X 350 CM / 2017





CHROMA / 500 CERAMIC TILES, WOOD STRUCTURE, STAGE AND ACRILIC GREEN/ 600 X 500 X 350 CM / 2017







CHROMA / 500 CERAMIC TILES, WOOD STRUCTURE, STAGE AND ACRILIC GREEN/ 600 X 500 X 350 CM / 2017



## BIBLIA PAUPERUM/TRANS/ELECTRORUM GRAFITAT 2008 - 2015

The first version of this Project took place in 2008, designed for the *Lugar a Dudas Foundation's* Showcase; in Cali Colombia, the piece brought in conjunction three elements: ten political graffiti sentences, their Latin translation, and their writing, both on an electric ticker and the wall. Everything placed inside a small white cube, in a display that aimed to re align the meanings and signifiers united by the installation.

By interweaving the sentences in Spanish with their translations on a dead tongue, I attempted to disguise them as sacred quotes, taken from an old manuscript, now moving rapidly on an electric medium, facing the static painted letters that only state velocity on its execution. Everything was locked inside a box, then displayed in public. Playing a game of relationships between a technological ad and a non tech predecessor, applying pressure against the updating efforts associated to the words, their place in time, and especially their context.

The installation, titled *Grafitorum Electritat*, was by chance the first step on a series of attempts that later found its own way of translation and mobility. In 2009, and under the title *TRANS*, a second version was displayed at the IV ASAB Biennale in Bogota, the project's fate became clear as an index, from which a set of variables was to be called upon in a new disposition, coming together according to the conditions within the space, adding materials and mediums that could enhance and enlarge the conceptual understanding of the temporal realm quoted on this particular work.



*Grafitorum Electritat*,  
La Vitrina, Lugar a Dudas Foundation, Cali,  
Electric ticker, Graffiti. 2008.

It became clear how the main topic was the continuity and endurance of some archetypes of representation and visual grammar related to protesting and resistance, mostly used by leftist wings, whom for decades kept the same slogan as a way to hold the attention on claims that had never been listened to, as if the reasons that originally made these messages come to life, were, in fact, common, or even worse, pretty much alike they were at the beginning of such gestures of manifestation.

Therefore the fiction of updating could be surrounded with translations, not only of the languages on which the speech took place, but also on the materials that gave them a body, whether on drawing or objects. Hence the third version brought together all ten sentences, color, and time references that were suggested on earlier exhibitions. *Biblia Pauperum*, The bible of the poor, (La Central Gallery, Bogotá 2012) came as an expanded commentary, in which image becomes the motive, and sentences at first taken from walls on a public university are turned into engraved stones, stolen or recovered from an ancient ruin to be exhibited for educational purposes; romantic and defeated, their destiny is no other than to be shown at the museum that writes history.

As the chapters of the project came to life on different moments and places, the elements began to grow turning into new projects by themselves, however it is an ongoing project that awaits for new opportunities to bring references and insist on its basic elements. The experience of past exhibitions prove that such a problem as the understanding of archetypes is an effort to understand the ongoing updating of past and present struggles. There is always something new to recognize on the way ideas are expressed when they had never been addressed.

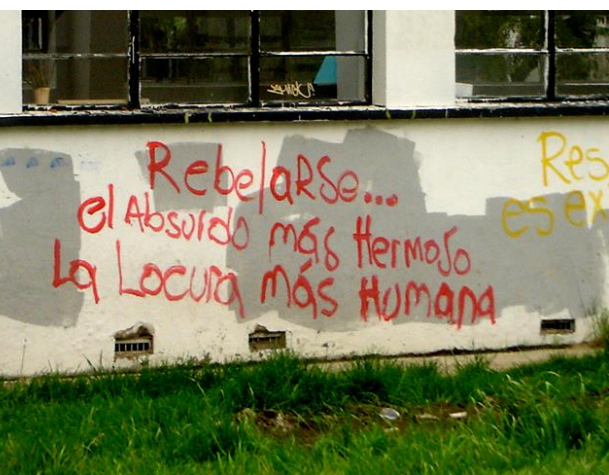
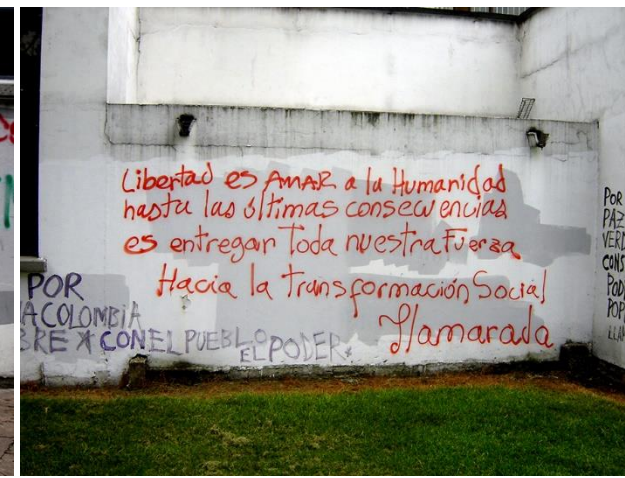
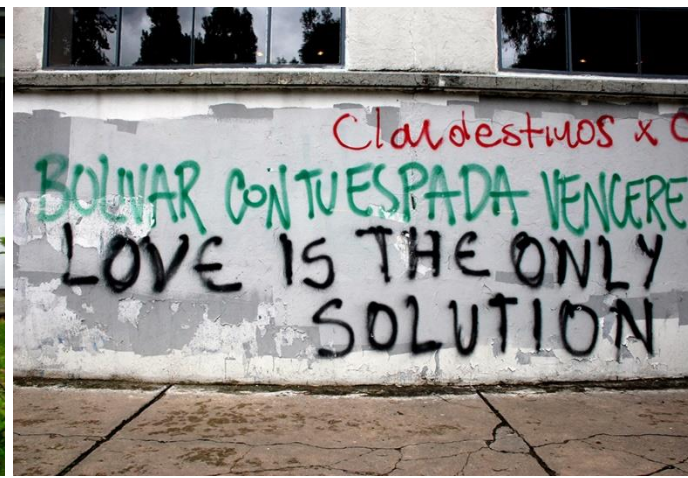


TRANS, IV ASAB Biennale, Bogota. 2011, ticker, Graffiti, Video



Biblia Pauperum, la Central Gallery, Bogota 2012, Graffiti





Graffiti from the National University of Colombia, Bogota.

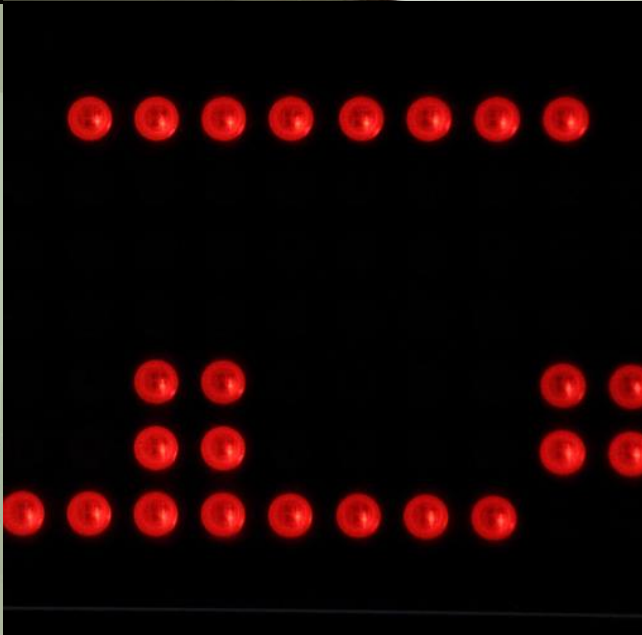


Rebelarse...  
El Absurdo más hermoso  
NUESTRAS  
La Libertad más Humana

Juan David Laserna Montoya  
Graffiti Electrónico  
Instalación, tablero electrónico y graffiti,  
2008

*"To Rebel, the most beautiful absurd, the most humane madness"* Lugar a Dudas Foundation , The Showcase, 2008, Graffiti and electric Ticker.



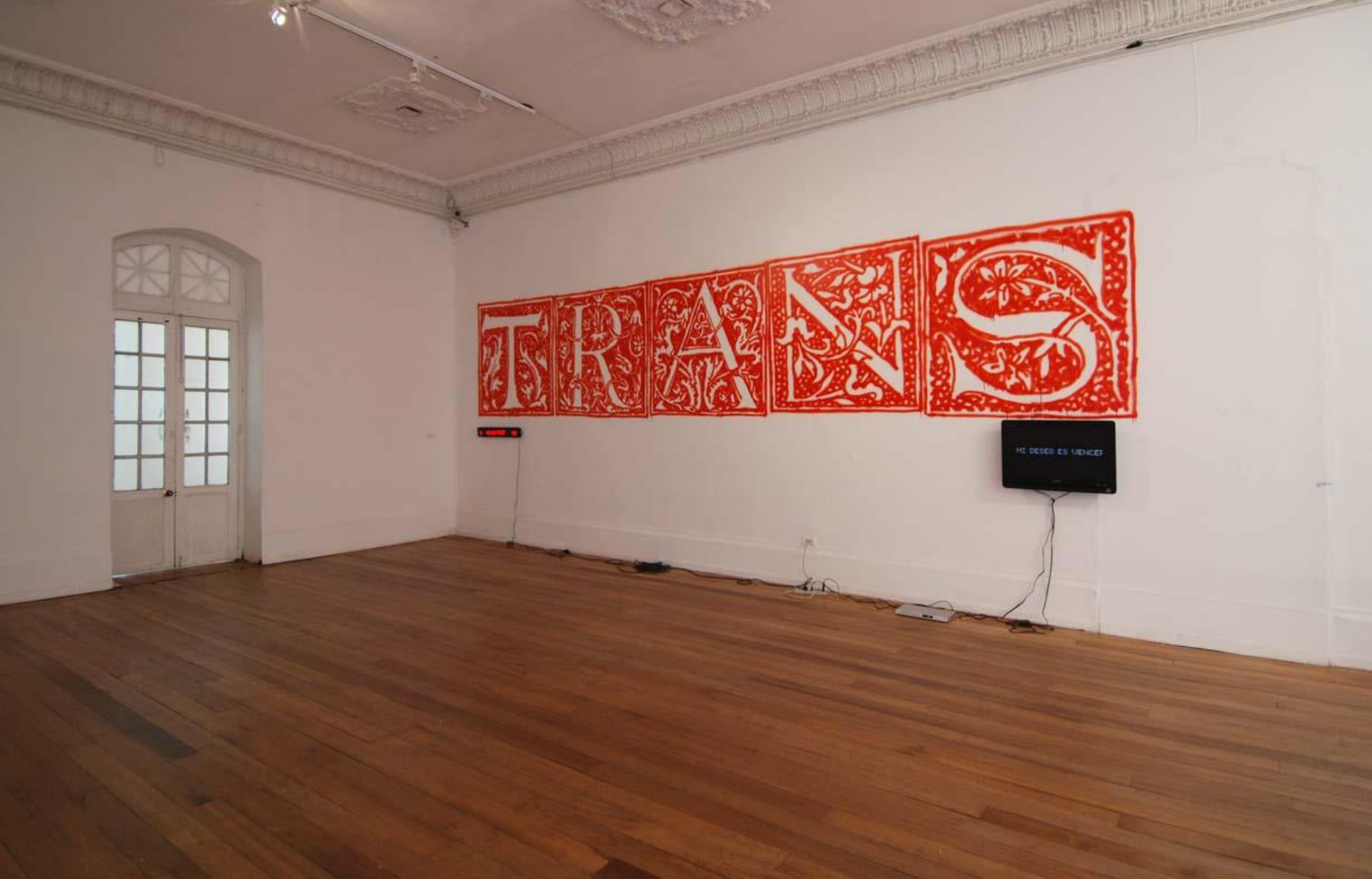


*"To Rebel, the most beautiful absurd, the most humane madness"* Lugar a Dudas Foundation , The Showcase, 2008, Graffiti and electric Ticker.

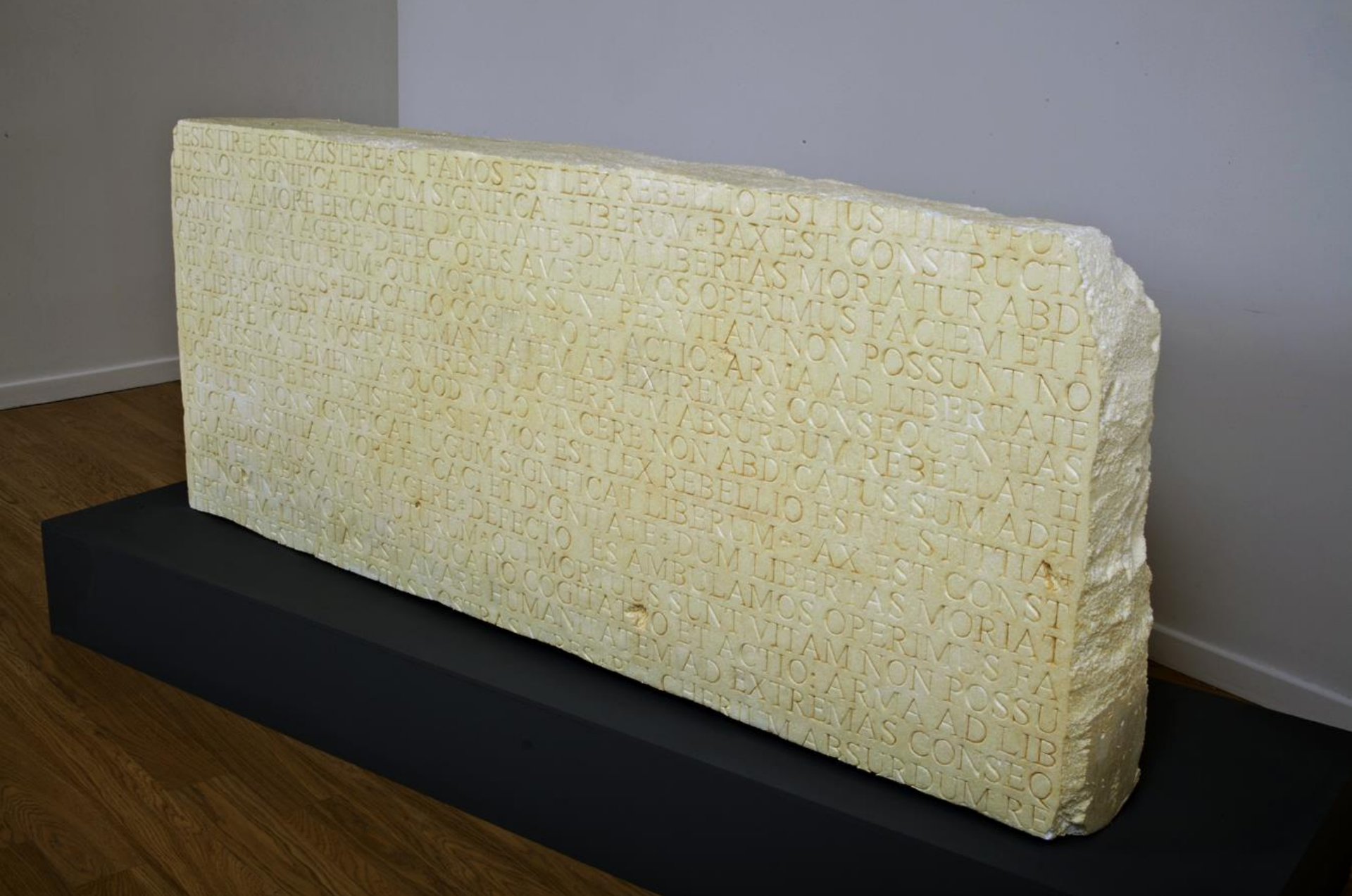


TRANS, IV ASAB Biennale, Bogotá, 2010, Graffiti, Ticker, Video





TRANS, IV ASAB Biennale, Bogotá, 2010, Graffiti, Ticker, Video



### **Boards**

Hand Carved polystyrene block, Electir ticker / ten graffiti sentences translated into latin.

200 x 100 x 25





### **Boards**

Hand Carved polystyrene block, Elec  
 ticker / ten graffiti sentences transla  
 into latin.

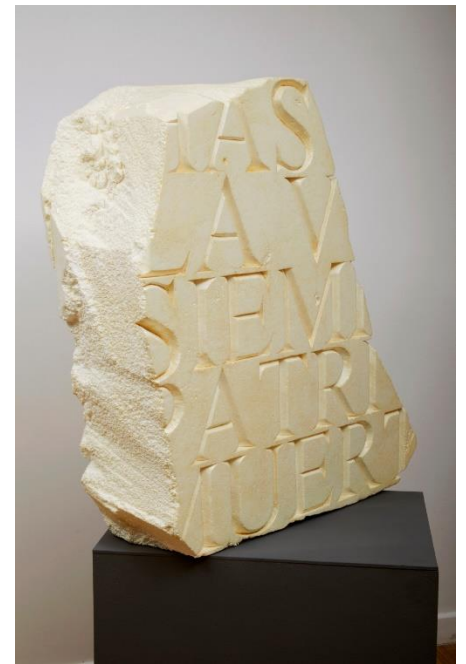
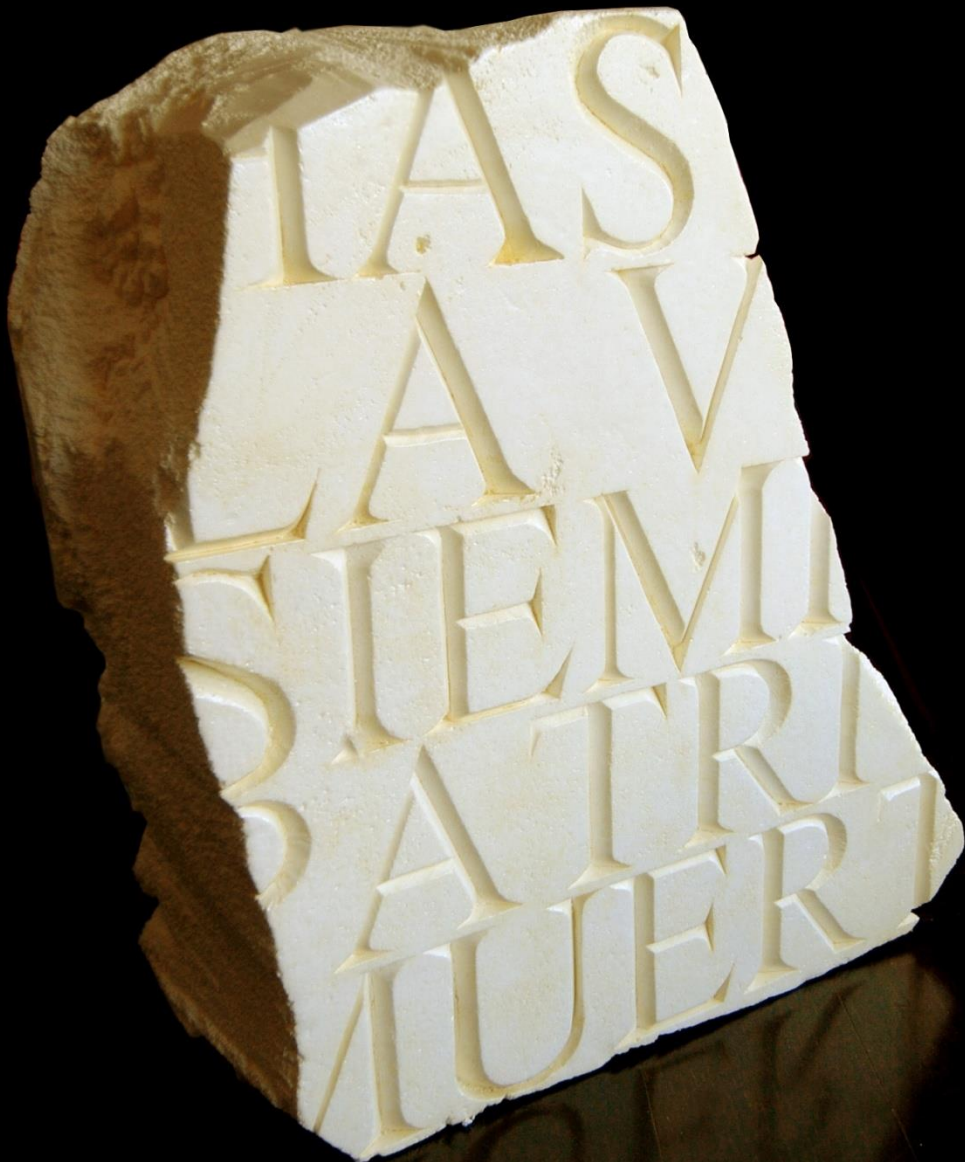
200 x 100 x 25



RE EST EXISTERE+SI FAMOS EST LEX REBELLIO EST I  
N SIGNIFICAT IUGUM SIGNIFICAT LIBERUM+PAX EST  
A AMORE EFICACI ET DIGNITATE+DUM LIBERTAS MO  
VITAM AGERE+DEFECTORES AMBULAMOS OPERIMUS  
AMUS FUTURUM+QUI MORTUUS SUNT PER VITAM NON  
MORTUUS+EDUCATIO COGITATIO ET ACTIO: ARMA A  
ERTAS EST AMARE HUMANITATEM AD EXTREMAS CON  
RE TOTAS NOSTRAS VIRES+PULCHERRIMUM ABSURDUM  
SSIMA DEMENTIA+QUOD VOLO VINCERE NON ABDICA  
SISTIRE EST EXISTERE+SI FAMOS EST LEX REBELLIO ES  
US NON SIGNIFICAT IUGUM SIGNIFICAT LIBERUM+PA  
A JUSTITIA AMORE EFICACI ET DIGNITATE+DUM LIBER  
DICAMUS VITAM AGERE+DEFECTO ES AMBULAMOS C  
ET FABRICAMUS FUTURUM+QUI MORTUUS SUNT VITAM  
MINARI MORTUUS+EDUCATIO COGITATIO ET ACTIO: A  
EM+LIBERTAS EST AMARE HUMANITATEM AD EXTRE  
AS EST DARE TOTAS NOSTRAS VIRES+PULCHERRIMUM AI

**Boards (Detail)** Translation of ten political graffiti into latin. Hand carved polystyrene block and led ticker





***Siempre la Victoria, Forever the Victory***  
Hand Carved Polystyrene Block 100 x 80 x 25 cm

NOS ORGANIZAMOS PARA LUCHAR Y LUCHAMOS PARA VENCER

NOS ORGANIZAMOS PARA LUCHAR Y LUCHAMOS PARA VENCER



***Bible of the Poor***  
Mural Graffiti  
560 x 460 cm



EN CONMEMORACION DEL SACRIFICIO  
REALIZADO POR LOS VALIENTES MIEMBROS DEL  
FRENTE HISTORICO POR LA RESTITUCION  
RECORDAMOS A AQUELLOS QUE ENTREGARON SU  
LIBERTAD POR CAUSA DE NUESTRA VERDAD  
NUNCA MAS PODRAN ARREBATARNOS LOS  
DERECHOS GANADOS CON LA SANGRE DE LOS  
HEROES DE SU LUCHA UNIFICADORA

MMCXIII

IN COMMEMORATION FOR THE SACRIFICE  
MADE BY THE BRAVE MEMBERS  
OF THE HISTORIC FRONT FOR THE RESTITUTION  
WE REMEMBER THOSE WHO SURRENDER THEIR  
FREEDOM FOR THE CAUSE OF OUR TRUTH  
NEVER AGAIN WOULD THEY TAKE AWAY THE  
RIGHTS EARNED WITH THE BLOOD OF THE  
HEROES OF THEIR UNIFYING STRUGGLE



EN ESTE LUGAR SE DIERON CITA POR PRIMERA VEZ LOS  
ENEMIGOS SIN LA PERENN CONMEMORACION  
MARCANDO AQUI EL SITIO EXACTO DE LA CONCILIACION  
QUE INMACULADA PROMETIEN LA MANCHA DE ESPERANZA  
PARA NOS POR SIEMPRE LIBERADA EN LOS  
HEREDEROS DE LA SANGRE QUE SIN REMEDIO SE FERRAMO  
DE HERIDIDOS SIN REMEDIO QUE DERRAMO LA SANGRE  
CELEBRADA POR SER SIEMPRE PARA  
LA MANCHA DE ESPERANZA QUE PROMETIEN INMACULADA  
CONCILIACION MARCANDO EXACTO AQUI EL SITIO  
PERENN DE CONMEMORACION DE LOS ENEMIGOS  
LA PRIMERA VEZ QUE EN ESTE LUGAR SE DIERON CITA

AQUI CAYO SACRIFICADA POR TRAITORAS  
MANOS LA MAS GRANDE DE LAS VICTIMAS EN LA RABIA  
DESATADA POR LAS PALABRAS DE FURIA QUE SU VOZ CONDENABA  
A FAVOR DE AQUELLOS ENEMIGOS QUE POR LIBERTAD  
HICIERON DE SU LIBERTAD EL FORJIN DESTINO DEL TRAITORAR  
EL CALLOS QUE MUCHOS POR SU LUCHA DECLARARON  
LUCHA QUE MUCHOS DECLARARON CON AMOR  
FORTIN DE SU LIBERTAD DESDE EL CUAL HICIERON PERECER  
ENEMIGOS A FAVOR DE AQUELLA FIDELIDAD POR  
VOZ CONDENADA DE FURIA QUE POR PALABRAS DESATABA  
LA RABIA VICTIMA DE GRANDES MANOS  
TRAITORAS QUE AQUI CAYO SACRIFICADA

ESTA ES LA MARCA FUNDADORA  
DEL LUGAR DONDE EMPIEZA LA HISTORIA DE  
LA ASAMBLEA DE LOS PUEBLOS DUENOS  
DE NUESTRA LEY Y DESTINO DESDE UN UNICO  
LUGAR DE PARTIDA DIRIGIDO HACIA ESTA SOLEMNE  
SEÑAL DEL PROGRESO DE PRECURSORAS INSTANCIAS  
GRITANDO EL PASADO APLASTADO QUE DEBEMOS  
APLASTAR DEBEMOS EL GRITO DEL PASADO  
EN PRECURSORAS INSTANCIAS DE PROGRESO SEÑAL  
SOLEMNE DE PARTIDA DIRIGIDA AL LUGAR DE  
LA UNICA LEY Y DESTINO DE NUESTRA  
ASAMBLEA DE PUEBLOS DUENOS DE  
LA HISTORIA DEL LUGAR DONDE EMPIEZA  
ESTA ES LA MARCA FUNDADORA

AQUÍ CAYÓ SACRIFICADA POR TRAIadoras  
MANOS LA MAS GRANDE DE LAS VÍCTIMAS DE LA RABIA  
DESATADA POR LAS PALABRAS DE FURIA QUE SU VOZ CONJURARA  
A FAVOR DE AQUELLOS ENEMIGOS QUE POR FIDELIDAD  
HICIERON DE SU LIBERTAD EL FORTIN DESDE EL CUAL DERROCAR  
EL AMOR QUE MUCHOS POR SU LUCHA DECLARARON  
LUCHA QUE MUCHOS DECLARARON CON AMOR  
FORTIN DE SU LIBERTAD DESDE EL CUAL HICIERON DERROCAR  
ENEMIGOS A FAVOR DE AQUELLA FIDELIDAD POR  
VOZ CONJURADA DE FURIA QUE POR PALABRAS DESATABA  
LA RABIA VÍCTIMA DE GRANDES MANOS  
TRAIadoras QUE AQUÍ CAYÓ SACRIFICADA

HERE FELL SACRIFICED BY TREACHEROUS  
HANDS THE GREATEST OF RAGE VICTIMS  
UNTIED BY THE WORDS OF FURY THAT CONJURED BY HIS VOICE  
IN FAVOR OF THOSE ENEMIES WHOM LOYALLY  
MADE OF HIS FREEDOM THE FORTRESS FROM WHICH TO OVERTHROWN  
THE LOVE BY SO MANY DECLARED ON BEHALF OF HIS STRUGGLE.  
STRUGGLE BY SO MANY DECLARED WITH LOVE  
FORTRESS OF HIS FREEDOM FROM WHICH THEY OVERTHROWN  
ENEMIES IN FAVOR OF THAT LOYALTY BY  
VOICE CONJURED OF FURY THAT BY WORDS UNTIED  
THE VICTIM RAGE OF GREAT HANDS  
TREACHEROUS THAT HERE FELL SACRIFICED.



# THIS WAS HERE

BY THOMAS BETTRIDGE

ABOUT *ERRATAS DE ORIGEN* BY JUAN DAVID LASERNA

IN HIS EXHIBITION, *ERRATAS DE ORIGEN*, JUAN DAVID LASERNA PRESENTS A SERIES OF MASS-PRODUCED, PRINTED MATERIALES THAT HAVE BEEN TAMPERED WITH THROUGH VARIOUS FORMS OF ERASURE: BE IT CAREFUL SCRUBBINGS WITH SANDPAPER, PROHIBITIVE STROKES WITH BLACK MARKERS, OR A SIMPLE RIPPING OUT OF PAGES FROM PIECES OF CODEX. THESE ERASURES LEAVE A CERTAIN POWERFUL DRAMA IN THAT THEY ARE AS DELICATELY CRAFTED AS THEY ARE VIOLENT TOWARDS THEIR ORIGIN. ONE PAGE IN PARTICULAR, WHICH IS BADLY FRAYED AND HAS BARELY SURVIVED ITS PROCESS OF ERASURE, LEAVES NOTHING ON ITS SURFACE BUT A TINY PLUME OF FIRE. FLOATING IN A WHITE VACUUM—WITH NEITHER PURPOSE NOR CONTEXT--THE FIRE LOOKS MORE DANGEROUS THAN ANY FIRE COULD. IT IS AN ABSTRACT AND LIMITLESS FIRE. IT COULD BURN ANYTHING. AND YET, THE EVEN-MORE-THAN- PAPER-THIN MATERIAL OF THE IMAGE LOOKS AS THOUGH IT COULD DISINTEGRATE AT ANY SECOND.

WITH REGARD TO THEIR CONTENT, THESE IMAGES SHARE IN THE PROFOUND AMBIGUITY PUT FORTH BY THEIR FORMS. STRATEGICALLY DEFACING ICONIC IMAGES OF POLITICAL REBELLION AND STRIFE, THE ERASURES PERFORMED ON THESE PAGES ARE STRIPPED OF THEIR INTRINSIC SOCIALITY, SUSPENDING THEM IN AN ABSTRACT SPACE IN WHICH THEY ARE UNABLE TO FUNCTION. THROUGH IMAGES SUCH AS A MUSCLE-BOUND ARM WITH A CHE TATTOO FLOATING IN DISMEMBERMENT, OR A REFUGEE HOLDING UP A BLANK SIGN TOWARDS THE MEDIA, THESE ERASURES PUT FORTH A COMPOUNDED PORTRAYL OF THE IMPOTENCE OF RADICALITY IN AN IMAGE-BASED CULTURE. THE CHANGES ENACTED UPON THESE IMAGES THROUGH ERASURE REVEAL THESE ICONS AND FORMS, WHICH ONCE REPRESENTED RADICAL MOTION, TO BE IN A STATE OF PARALYSIS.

THE IMPOSSIBILITY OF THIS SOCIAL DISENFRANCHISEMENT, HOWEVER, IS OFFSET BY THE NATURE OF LASERNA'S OWN PRACTICE. BY INTERRUPTING THE CIRCULATION OF THESE MASS-PRODUCED IMAGES AND TEXTS THROUGH HIS CAREFUL ACTS OF SUBTRACTION, HE DEMONSTRATES TO US THAT THE PRE-PACKAGED IDEAS AND IMAGES CIRCULATED THROUGHOUT CULTURE CAN BE MORE THAN JUST PASSIVELY CONSUMED. RATHER, THEY CAN BE FORCEFULLY MOBILIZED THROUGH ACTS OF ERASURE, MIXTURE, AND APPROPRIATION. ACTS MADE UPON MEDIA SUCH AS THESE ARE INTRINSICALLY DEMOCRATIC IN THAT THEY CAN BE PERFORMED BY ANYONE IN ORDER TO EXPRESS ANY CONCEPT. THE POSSIBILITY OF AGENCY AND OWNERSHIP PUT FORTH BY THE VERY ACT OF LASERNA'S WORK THEREFORE POSITS A SOLUTION TO THE SOCIAL IMPOSSIBILITIES HE PORTRAYS.

BUT DESPITE THIS OPTIMISTIC PROPOSITION, THE CHOICE TO ADDRESS PRINTED HISTORY THROUGH ERASURE REMAINS A PROFOUNDLY AMBIGUOUS ELEMENT OF THE WORK. THE DEFACEMENT OF HISTORICAL MATERIAL IS NORMALLY CONSIDERED IMMORAL TO THE POINT OF BEING A VISCERAL TABOO. ONE OFTEN SHUDDERS AT THE THOUGHT OF HISTORICAL OBJECTS BEING DESTROYED, OF STORIES BEING LOST, OF MUSEUMS AND LIBRARIES BURNING TO THE GROUND. IN ADDITION TO THIS, THE SUBTRACTIVE ACT OF CENSORSHIP—WHICH LASERNA GESTURES TOWARDS FORMALLY WITH HIS PRACTICES—IS NORMALLY CONSIDERED TO BE A PRACTICE INHERENTLY ANTETHETICAL TO ART. THOSE WHO HOLD POWER ARE USUALLY THOSE WHO SUBTRACT FROM HISTORY AND MANIPULATE IT SUCH A WAY, NOT THOSE WHO RADICALLY STAND IN OPPOSITION TO POWER. BUT THROUGH DARING TO ADDRESS HISTORY IN SUCH A SEEMINGLY AGGRESSIVE, UNSANCTIMONIOUS, AND EVEN DESTRUCTIVE WAY, LASERNA ESTABLISHES A RELATIONSHIP IN WHICH HISTORY IS ALLOWED TO SPILL INTO ACTUALITY. JUST AS HIS PROCESS OF TAMPERING POSITS THE AGENCY OF CONSUMERS, LASERNA'S AFFRONT TOWARD HISTORICAL DOCUMENTS DEMONSTRATES ONE'S ABILITY TO ADDRESS HISTORY IN A MANNER THAT CREATES RATHER OBEYS.

THE CREATIVE POSSIBILITY OF ERASURE, HOWEVER, IS DIFFICULT TO CONCEPTUALLY DIGEST. HOW COULD ERASURE FUNCTION CREATIVELY, WHEN ERASURE'S OPPOSITE—THE PRODUCTION OF MARKS AND SIGNS—BEARS CERTAIN INHERENT LACKS? TAKE FOR EXAMPLE, THE PARADOX OF THE GRAFFITO WHO WRITES "(BLANK) WAS HERE". IN AN EFFORT TO ESTABLISH HIS/HER PRESENCE THROUGH THE MAKING OF A MARK, THE GRAFFITO INSTANTANEOUSLY PLACES HIS/HERSELF IN THE PAST TENSE (WAS) AND SABOTAGES THIS DESIRED PRESENCE. THUS, IF THE PRODUCTION OF MARKS IS DOOMED TO YIELD ABSENCE AND LACK, IT WOULD SEEM NATURAL TO ASSUME THAT ERASURE WOULD ONLY SERVE TO COMPOUND THIS ABSENCE TO ANOTHER DEGREE BY NEGATING THE POSSIBILITY OF EVEN HAVING A SECOND-HAND VISUAL INDEX OF PRESENCE.

BUT PERHAPS IT COULD BE THOUGHT THAT ERASURE, AS INSCRIPTION'S OPPOSITE, UNDOES THE INEVITABILITY OF THESE ABSENCES. THROUGHOUT THE HISTORY OF 20<sup>TH</sup> CENTURY ART, ERASURE AS A PRACTICE HAS BEEN UTILIZED IN A VARIETY OF WAYS: WHETHER IT BE THE POLITICALLY ENGAGED SITUATIONALIST PRACTICE OF *DETOURNEMENT*; THE TONGUE-AND-CHEEK OEDIPAL GESTURE OF ROBERT RAUSCHENBERG ERASING ONE OF DE KOONING'S DRAWINGS; OR JOHN BALDESSARI'S CHARACTERISTICALLY AMBIVALENT CREMATION OF HIS OWN PAINTINGS. ERASURES, IN THESE INSTANCES, ERASURE SEEMS TO HAVE A FORCE THAT IS EQUALLY POWERFUL AS THE PRODUCTION OF NEW MARKS.

WHAT SETS LASERNA APART FROM THESE OTHER EXAMPLES IS THAT INSTEAD OF OPTING TO COMPLETELY DESTROY HIS MATERIAL, OR REPLACE IT WITH SOMETHING ELSE, HE CHOSE TO LEAVE IT PARTIALLY INTACT. ALTHOUGH THIS MAY SEEM MERCIFUL TOWARD THE IMAGE, WHAT RESULTS FROM THIS DECISION HAS THE INHERENT CRUELTY OF A SLOW DEATH. IT LEAVES ITS SUBJECTS



IN A TORTUROUS LIMBO--TAKE, FOR EXAMPLE, CASTRO PASSIONATELY ORATING INTO A BLANK ABYSS; OR FLAGS BEING HELD BY NO ONE; OR PRESIDENT BETANCUR'S WORDS BEING TURNED INTO A COMPLETELY DIFFERENT RHETORIC. RATHER THAN SIMPLY BEING DELETED, THESE IMAGES ARE TAMPERED WITH IN A MANNER RESEMBLING THE GESTURE OF A PRACTICAL JOKE, AND ARE AS SUCH MANIPULATED IN ORDER TO CONVEY WHAT IS SOMETIMES THE OPPOSITE OF THEIR ORIGINAL MEANING. BUT BY SUSPENDING IMAGES IN SUCH A WAY THROUGH PARTIAL ERASURE, LASERNA DOES NOT SIMPLY COMMIT ABUSE, HE SETS INTO MOTION AN ACTIVE RELATIONSHIP BETWEEN THE ERASED AND WHAT REMAINS.

THE FORCE OF THIS WORK THEREFORE TAKES PLACE THROUGH INTERPLAYS BETWEEN VARYING DEGREES OF *WAS* AND *IS*. LIKE THE FAILED STRIVING FOR PRESENCE OF THE GRAFFITO, THE ENTIRETY OF LASERNA'S MATERIAL CONTAINS INSURMOUNTABLE ABENCES. BUT, BY EXPUNGING SOME OF THE MATERIAL AND LEAVING OTHER PARTS, HE NOT ONLY RECONTEXTUALIZES THE MATERIAL AND CREATES NEW CONCEPTS WITH REGARD TO IT, HE SETS IN PLACE ACTIVE TENSIONS THAT FUNCTION IN THE PRESENT: *THIS BIT WAS HERE, BUT NOW IT IS GONE. THIS BIT IS STILL HERE NOW, BUT IT IS ALSO GONE IN THE SENSE THAT IT IS HISTORY AND HAS ALREADY HAPPENED*. THE WORK THEREFORE FUNCTIONS THROUGH DEGREES OF ABSENCE THAT SERVE TO FORM A SPACE OF CONCEPTUAL PRODUCTION ON THE PART OF THE OBSERVER: *WHAT CAN THIS REMAINDER OF AN IMAGE MEAN WITHOUT THE THINGS AROUND IT? HOW COULD IT POSSIBLY FUNCTION AS SUCH? HOW MUCH REALER IS IT NOW THAN THE PART THAT GOT ERASED? THIS WAS HERE. ALL OF IT WAS. BUT WHAT IS IT NOW?*

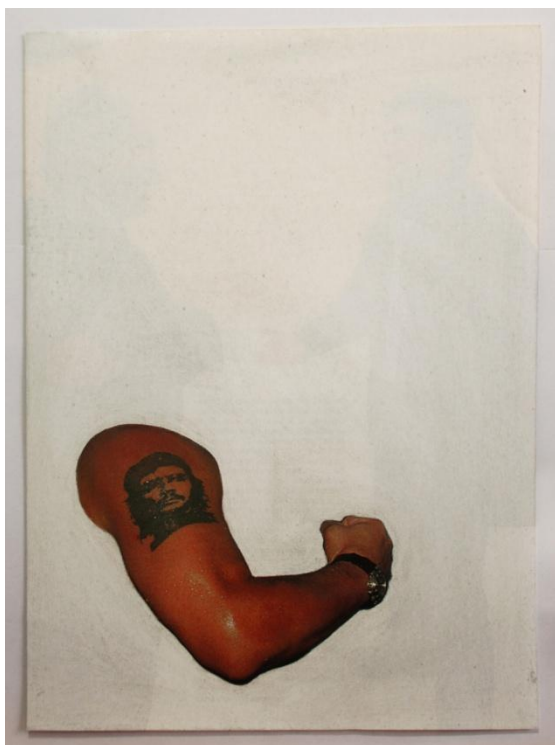
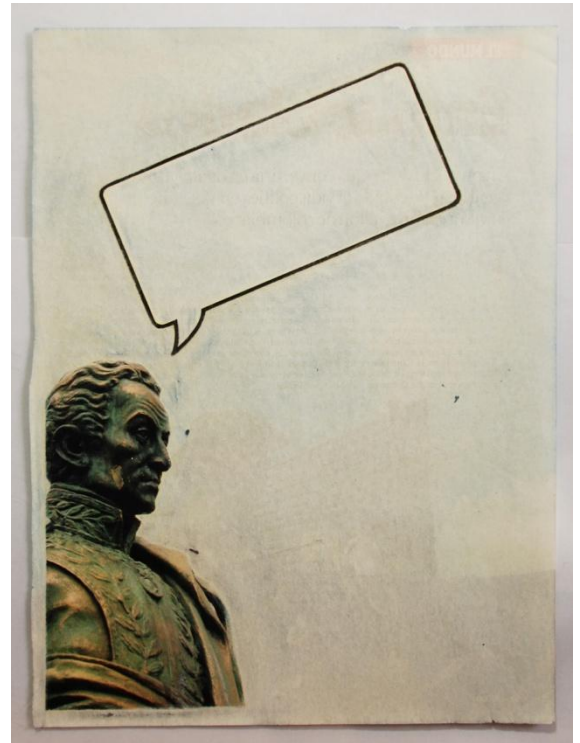
THE TASK OF CONSTRUCTING—OR FAILING TO CONSTRUCT--THE MEANINGS OF THESE SUSPENDED IMAGES AND THE ABSENCES SURROUNDING THEM IS THEN LEFT TO THE VIEWER. THIS ACTIVE PROCESS OF CONSUMING A SPECTRUM OF ABSENCE GRANTED TO THE VIEWER ALLOWS HIM/HER TO BE AS POTENT AND AGGRESSIVE TOWARDS THE SUBJECT MATTER AS THE ACTS OF ERASURE THAT SET THE WHOLE PROCESS IN MOTION. HISTORY, WHEN PLACED IN THIS SCENARIO (BOTH ON THE PART OF THE PRODUCER WHO RECASTS CONSUMED IMAGES AND THE CONSUMER), IS OWNED BY THOSE WHO INGEST IT. THINGS CAN BE ERASED, THEY CAN BE REWRITTEN, AND THE SPACES OF ERASURE LEFT BEHIND CAN BE FILLED WITH ANYTHING.

THE EMANCIPATORY AGENCY ENDOWED TO THE VIEWER BY THIS WORK, HOWEVER, DOES NOT ENCOURAGE A TYPE OF SOLOPSISTIC TYRANNY WITH REGARD TO THE PAST. RATHER, IT FORCES ONE TO POLITICIZE THEIR RELATIONSHIP WITH IMAGES. BY JOSTLING IMAGES OF MASS CULTURE OUT OF THEIR NORMAL STATE OF FACILE CONSUMABILITY, THE DIFFICULTY PUT FORTH BY THE ERASURES IN LASERNA'S WORK CREATES AN INTERACTIVITY

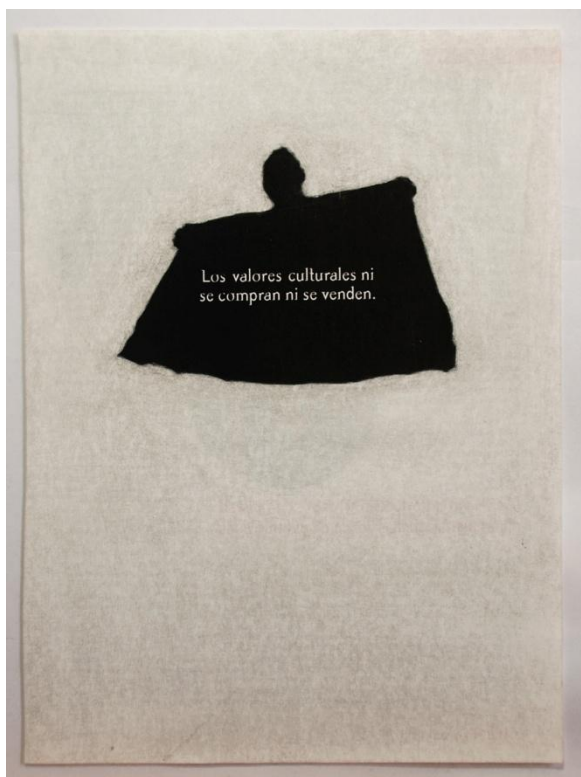
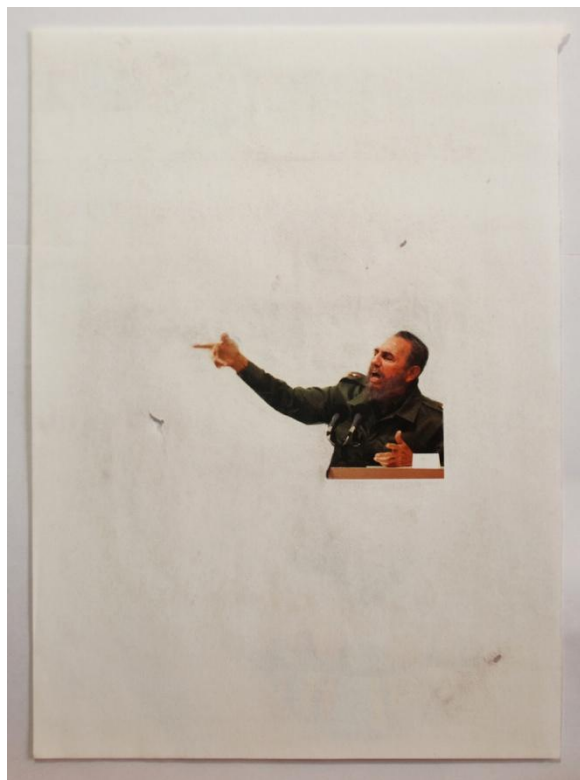
THAT SIMULTANEOUSLY GRANTS THE VIEWER WITH CREATIVE AGENCY AND POLITICAL RESPONSIBILITY. THIS RESPONSIBILITY STEMS FROM THE REALITY THAT THESE ABSENCES, IN SPITE OF THEIR DISCONNECTED NATURE, ALL HAVE AN ORIGIN. THEY ALL DEPICT SOMETHING THAT HAPPENED. AND ALTHOUGH WHAT REMAINS IS CONVULATED BY RHETORIC, DISTANCE, ERROR, AND ERASURE--AND SHOULD BE TAMPERED WITH AND TREATED WITHOUT TRUE REVERENCE—WE MUST BEAR WITNESS TO IT IN ALL OF ITS FLAWS AND ADDRESS IT AS A WAY OF BEING PRESENT; AS A WAY OF BEING AWARE; AS A WAY OF PARTIALLY LIBERATING OURSELVES FROM THE SOFT INSTRUMENTS OF POWER; AS A WAY OF ASSERTING THAT WE ARE/WERE HERE.

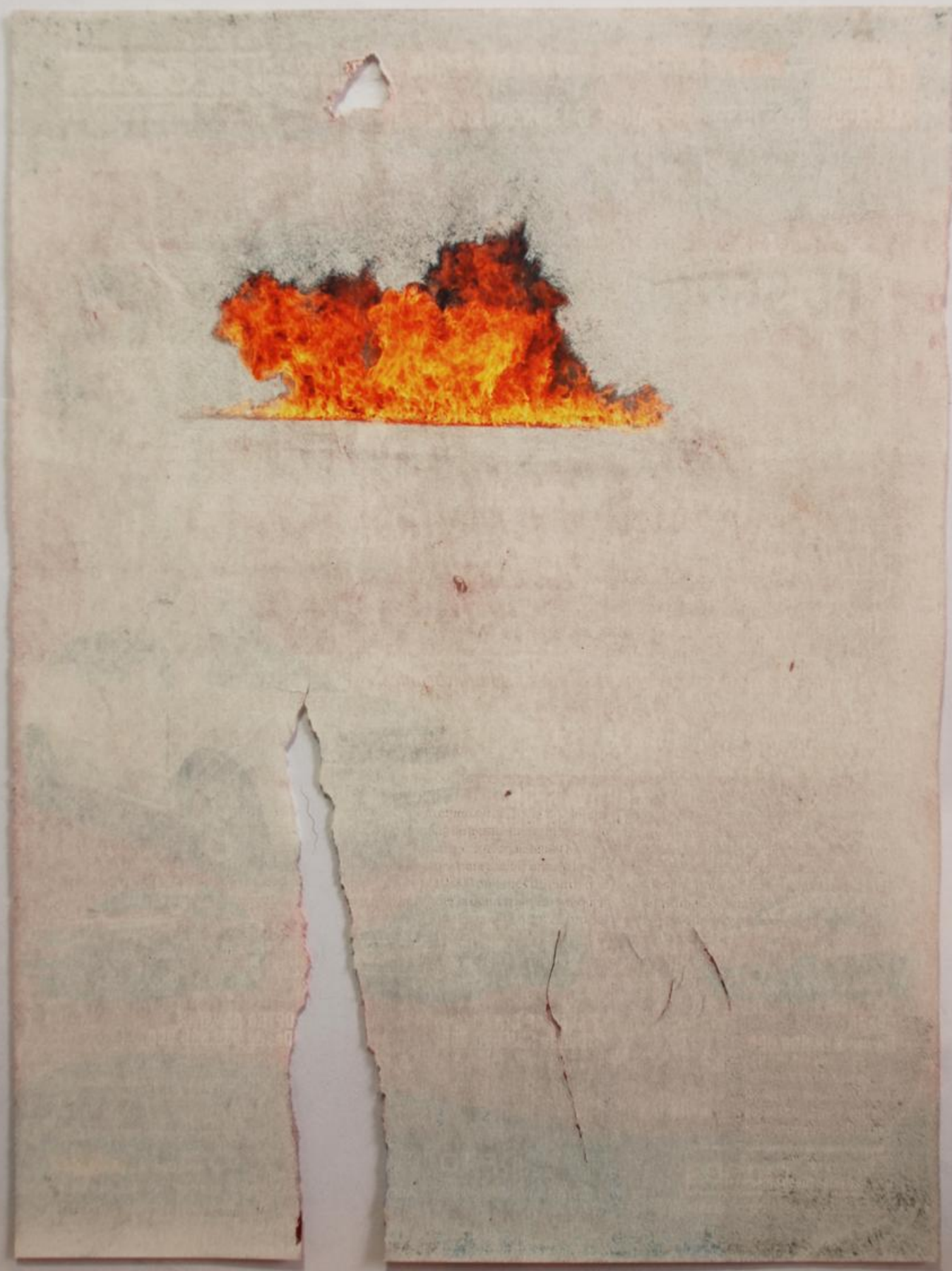

















TENEMOS LOS MEDIOS PARA  
AYUDAR A LOS DEMÁS, PERO

TIENES QUE IR A UNA  
TRINCHERA ■ HACER  
MARCHAS DE PROTESTA,  
■ TIENES QUE DARTE  
CUENTA DEL PODER QUE  
TIENES ■  
ÚNETE A NUESTRA CAUSA









No salga a la calle.

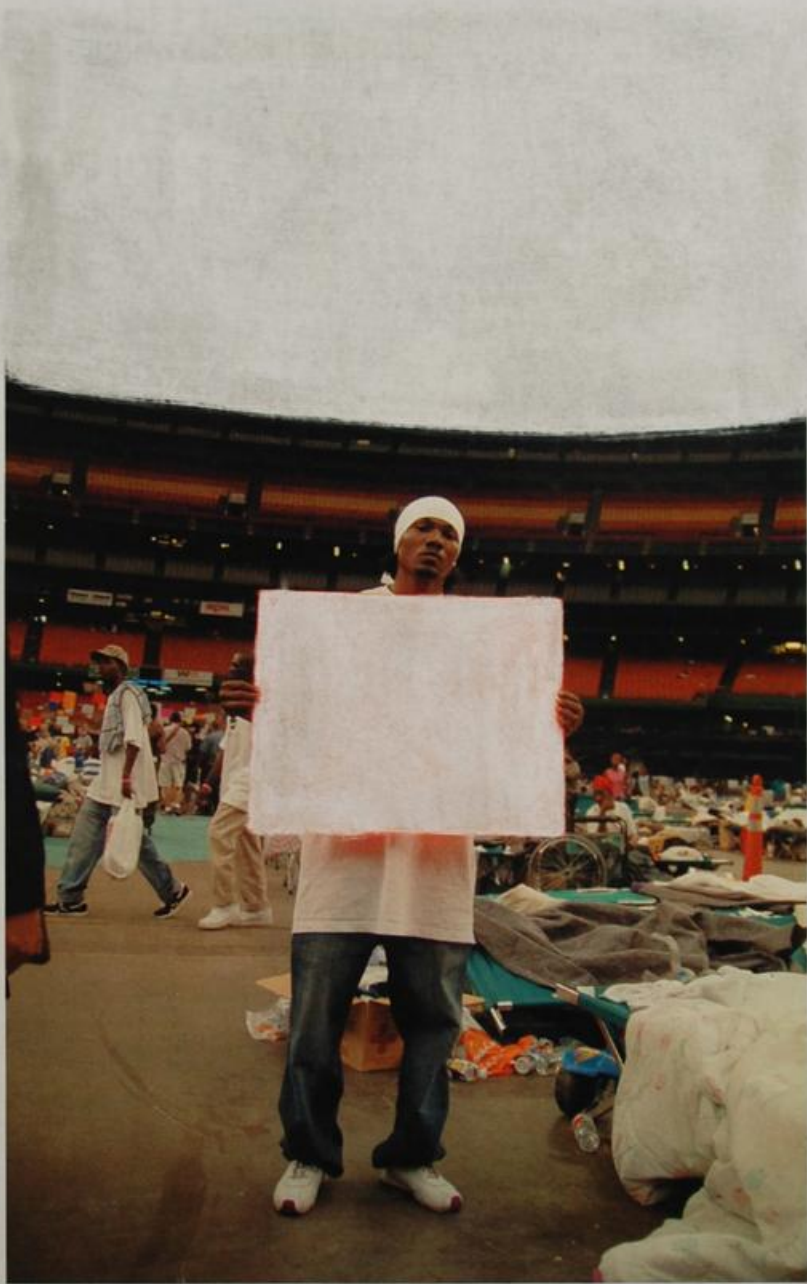


**PARA QUE  
SIRVE  
EL  
MUNDO?**











R  
LINEA  
VIVA LA

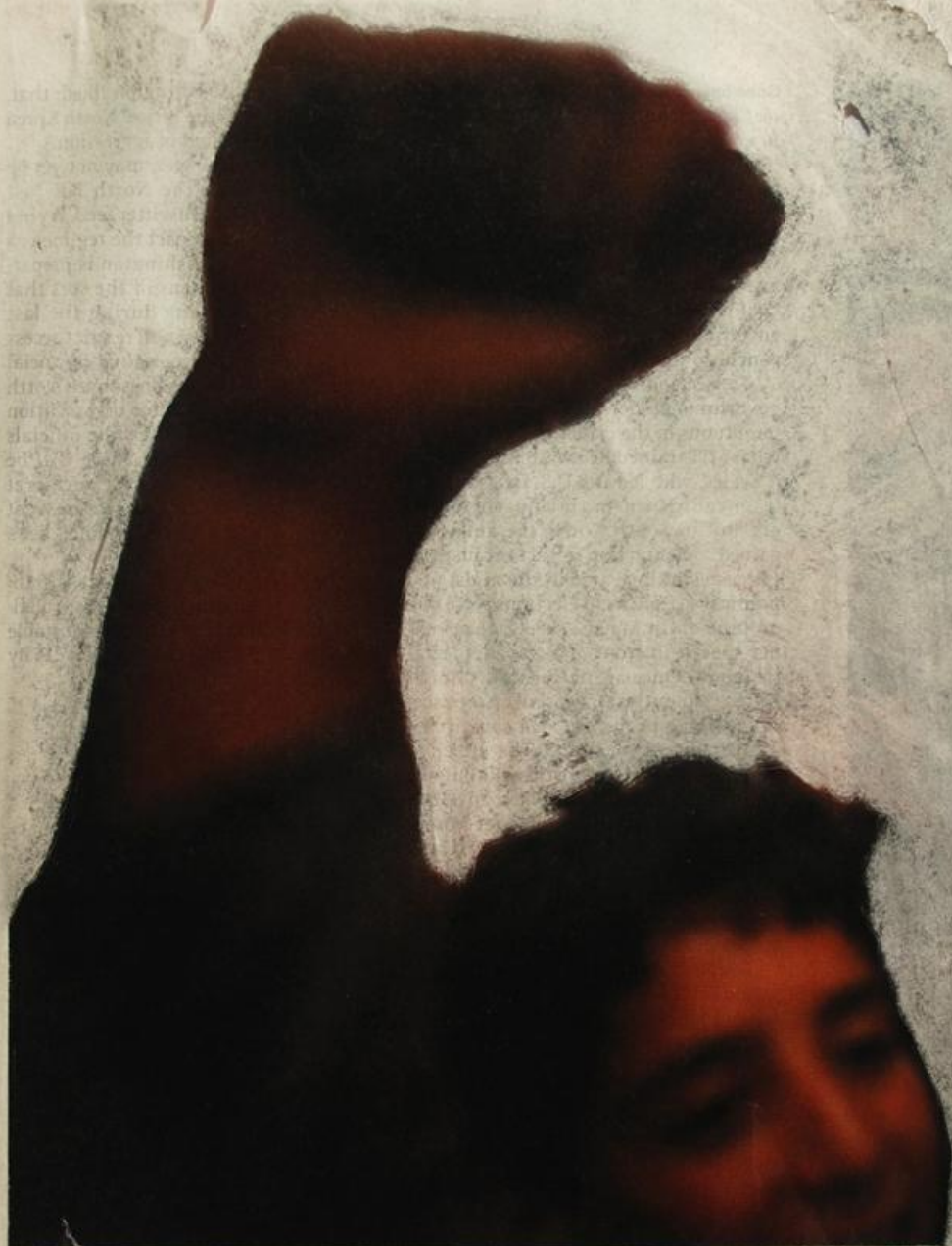
EVOLUCION





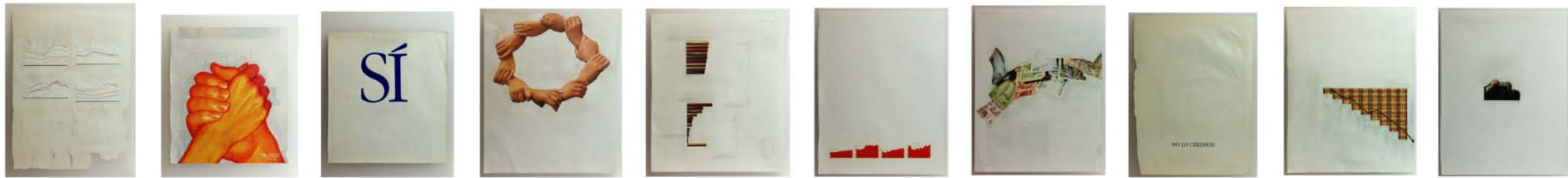




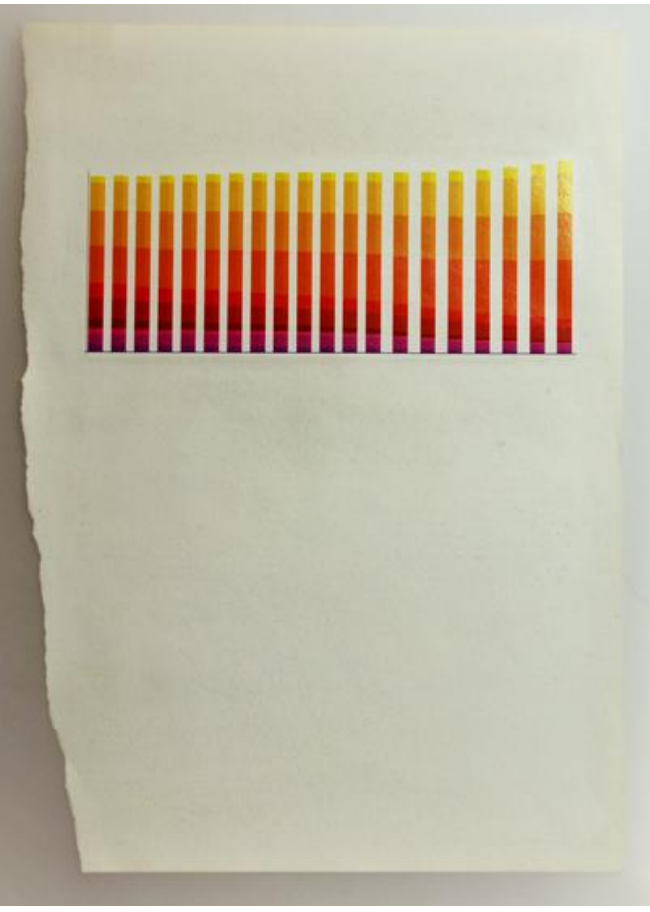
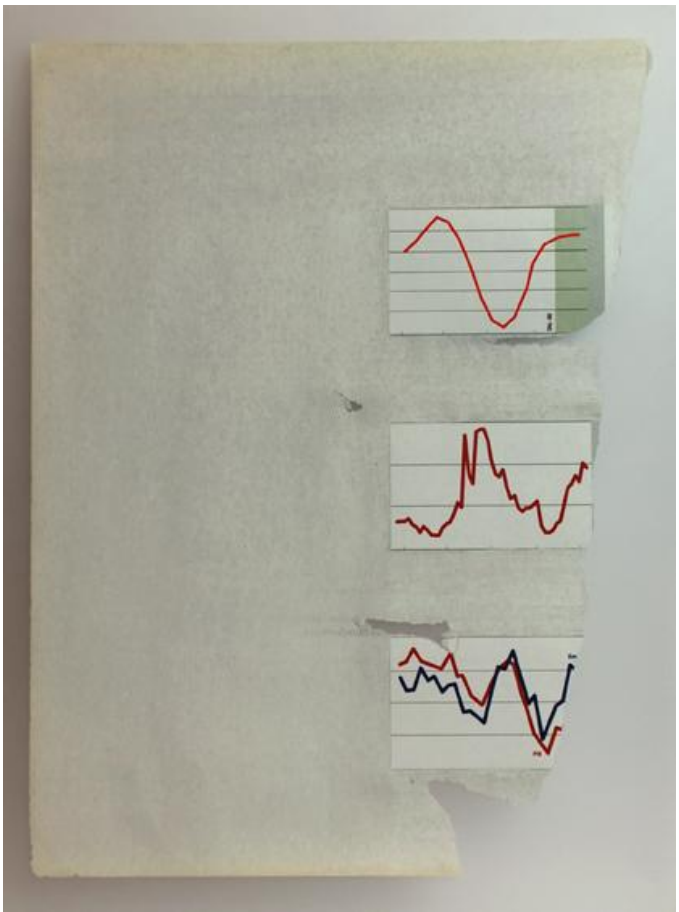
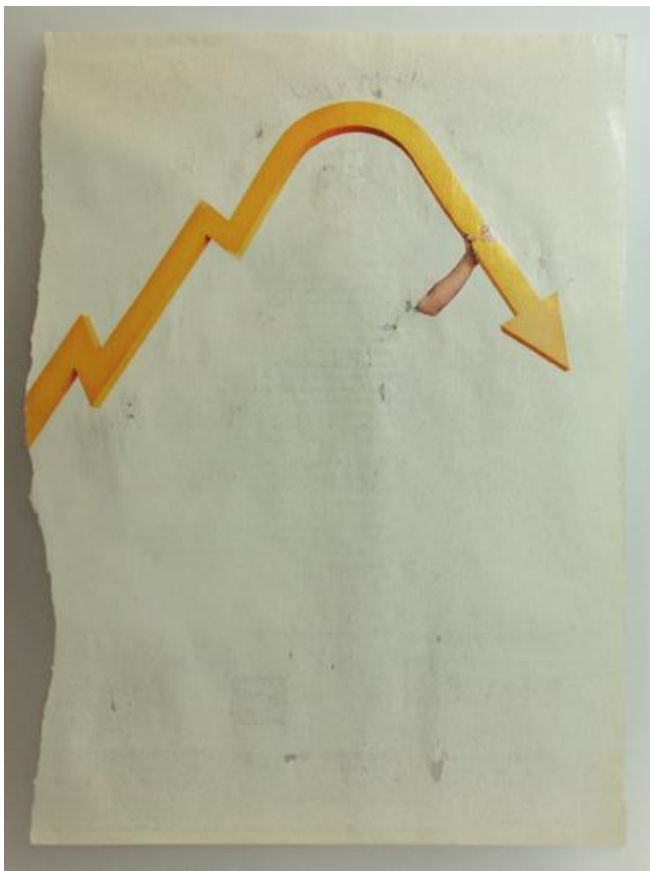












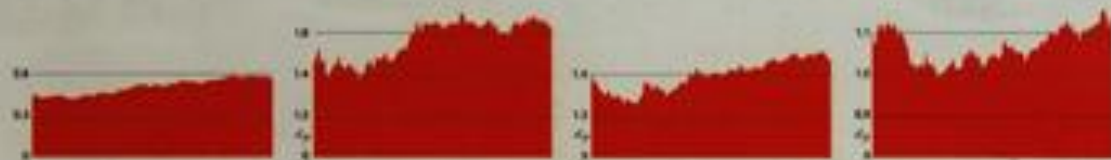












**JUAN DAVID LASERNA MONTOYA**  
*FOROS /FORUMS*

Galería Santa Fe / Bogotá / enero 18 a febrero 11, 2011 \* *Santa Fe Gallery / Bogotá / January 18 to February 11, 2011*



**Foros** reúne una serie de registros fotográficos realizados en arquitecturas públicas de gran aforo. Todos ellos son lugares comunes en nuestra experiencia, espacios asociados al entretenimiento o a espectáculos deportivos. Las imágenes de la serie en su totalidad son ejercicios de exposición fotográfica prolongada, por medio de las cuales fueron captados textos o intervenciones que se realizaron con luces artificiales en horas de la noche, en espacios vacíos y desprovistos de su uso.

Si bien la dimensión y complejidad de los enunciados varía dependiendo de las características de cada lugar, todos fueron concebidos alrededor de dos ideas fundamentales. La primera de ellas rodea el concepto de "pueblo", entendido como representación unificada de los intereses de la esfera pública y, al mismo tiempo, como un "todos", agrupado en un territorio, y regulado y definido por la ley. La segunda idea es la "multitud", distanciada de la primera en los inicios de la sociedad moderna pero, no por eso, necesariamente antagónica.

Partiendo de esta distancia, el proyecto realizó intervenciones puntuales, con el fin de reflexionar en torno al público ordenado y medido que en ocasiones escapa de la regulación. Así, pues, la tensión entre ambos conceptos -reunidos en un lugar concebido racionalmente con propósitos específicos- preparó el

**Forums** brings together a series of photographic records produced around high capacity architectures, common places in our experience, spaces related to entertainment and sports events, the series are entirely composed of long exposition shots that capture texts and interventions made with artificial lights at night hours, when these buildings are empty and stripped of their use.

Even though the size and complexity of all written statements varies depending on the characteristics of each place, all were designed around two basic ideas, the first surrounds the concept of "people", understood as the unified representation of the interests of the public sphere, and at the same time as a "whole", grouped in a territory, regulated and defined by law and a shared history. The second idea is the "multitude", allegedly detached from the first at the beginning of modern society, yet not its pure antagonist.

The distance separating these two concepts routed the project intentions into precise interventions, aimed to achieve a reference to that measured public that eventually shakes from regulation. thus the tension between these two ideas – located in a place rationally conceived for specific purposes- opens a path for the camera to capture images, depicting the contradictions of either one or the other, setting the visual as a new variable for the characterization of that true common

camino para la producción de la cámara, generando imágenes dirigidas a poner en contradicción las definiciones de uno y otro concepto. De esta forma, lo visual se convirtió en una variable de ese espacio compartido en el que se han puesto en juego históricamente enunciados que, dentro de un marco coherente, dirigen día a día nuestra capacidad de definirnos y producirnos.

*ground, of that shared space in which the statements that daily help us to define ourselves, had been constructed historically within a meaningful coherent context*



# Foros / Forums

Serie Campin – *Campin Series*



La sumatoria de la capacidad de las tribunas del estadio El Campín arroja como resultado una cuenta total de 46.018 personas. Esta cifra es empleada como marco de referencia para un ejercicio de traducción a las unidades de medida, otorgándole a cada individuo un peso promedio de sesenta kilogramos. De esta manera, el aforo es expresado en peso usando el sistema americano/inglés, lo que permite que un número consecuente con la capacidad de un estadio se convierta en una medida desmesurada que resulta difícil de abstraer y pronunciar, a tal punto que el aforo mismo se transforma en una idea imposible (aunque racional), una cuenta matemática asociada a materiales más que a personas. De la misma forma, el enunciado “Aforo Total Permitido” es trasvasado a un juego de palabras, comúnmente referidas en conteos de grandes cantidades de mercancías o productos.

*The total capacity of the Campín stadium results into a total account of 46.018 seats. This number becomes a when it is translated into weight measurements– taking an average weight of a 60 kilo person, using both the American and the English scale. Thus, a number that seems to be coherent in relation to the capacity of any stadium becomes an excessively large number, one that is not easily abstracted or pronounced. In that way the capacity becomes an image associated with materials instead of people. In addition, the statement “total allowed capacity” is changed by means of synonym variations to create a set of titles in accordance to weight translations usually used to count commodities or products.*



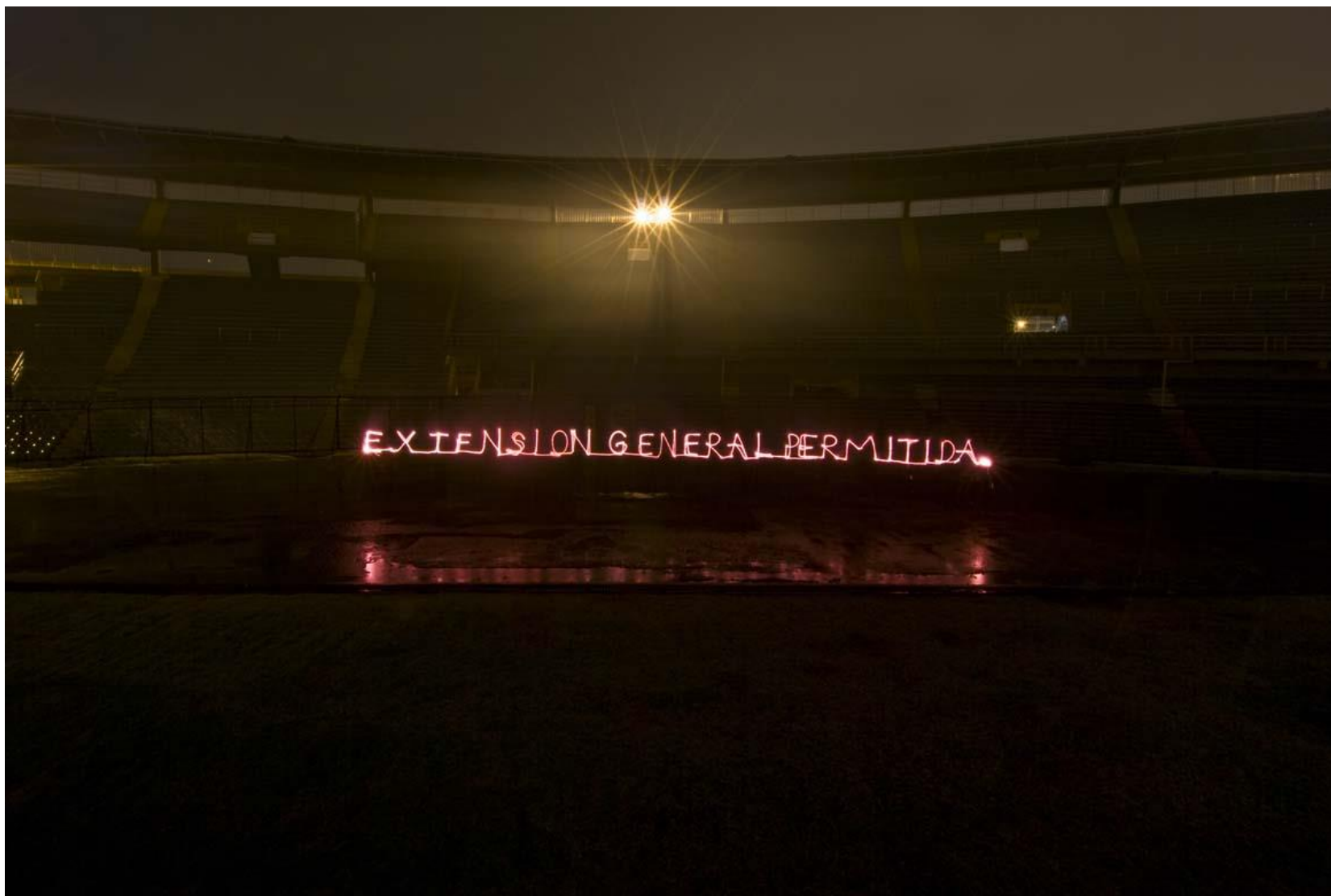
**Conjunto de 12 Fotografías Impresión digital 2010**

*Group of 12 Photos Digital Print 2010*





***Serie Campin – Campin Series***  
Impresión digital /Digital print  
35 x 50 cm / 13,7 x 19,6"



***Serie Campin – Campin Series***  
Impresión digital /Digital print  
70 x 100 cm / 27,5 x 39,3"

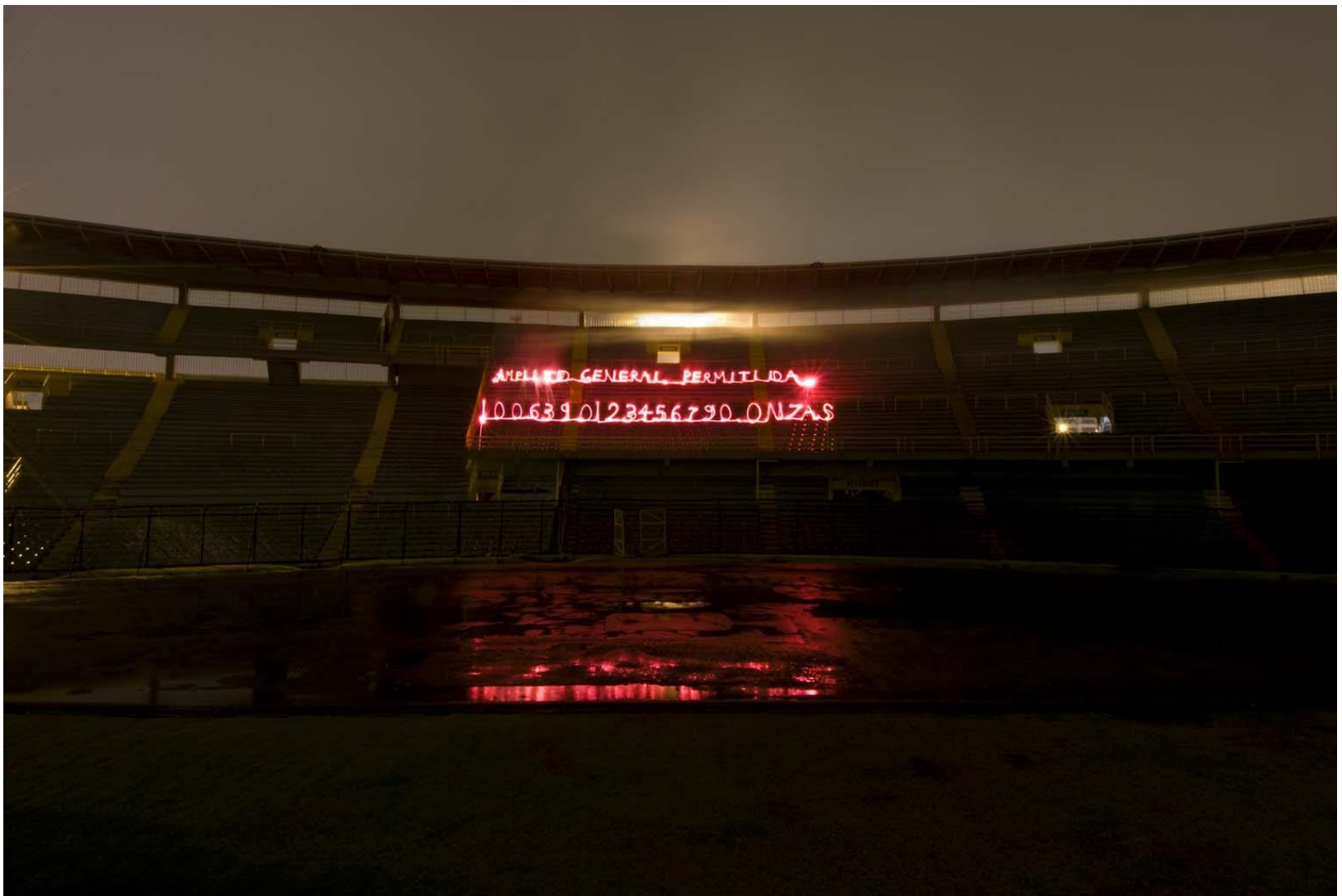




***Serie Campin – Campin Series***

Impresión digital /Digital print

73 x 110 cm / 28,7 x 43,3"



**Serie Campin – *Campin Series***  
Impresión digital / *Digital print*  
73 x 110 cm / 28,7 x 43,3"



# Foros / Forums

Serie Plaza de Toros Santa María

Santa María *Bullring Series*



La serie *Plaza de Toros la Santa María* está construida por tres ejercicios. El primero de ellos presenta algunos sinónimos de la palabra “centro” asociados al cuerpo, los cuales aparecen como únicos sujetos en medio de una plaza oscura que ha sido registrada casi cenitalmente.

Los dos ejercicios restantes implican escrituras de mayor tamaño en el espacio total de la arena, en la que los sinónimos y antónimos de la palabras “centro” y “centrar” se encuentran o se mueven en el espacio a medida que las líneas del texto intentan encontrarse en un único punto. Las palabras escogidas demuestran una intención positiva en los sinónimos, así como los antónimos parecen acercarse a un territorio marcado por el caos o el desorden.

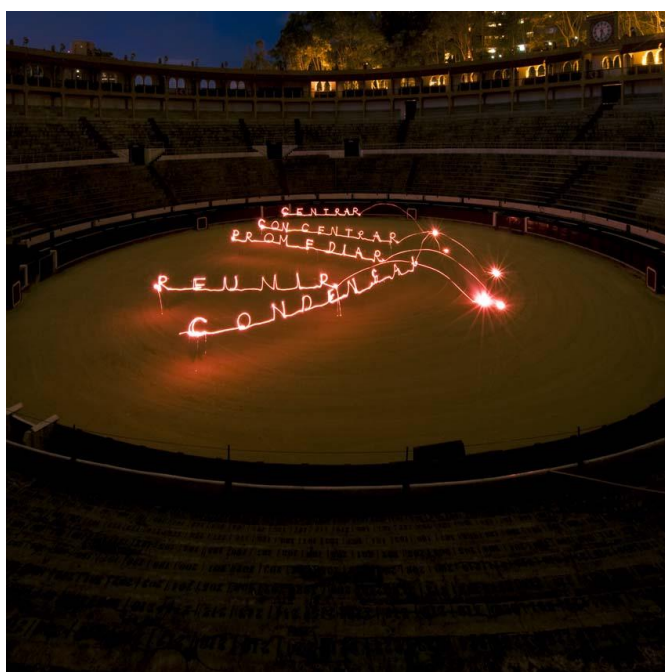
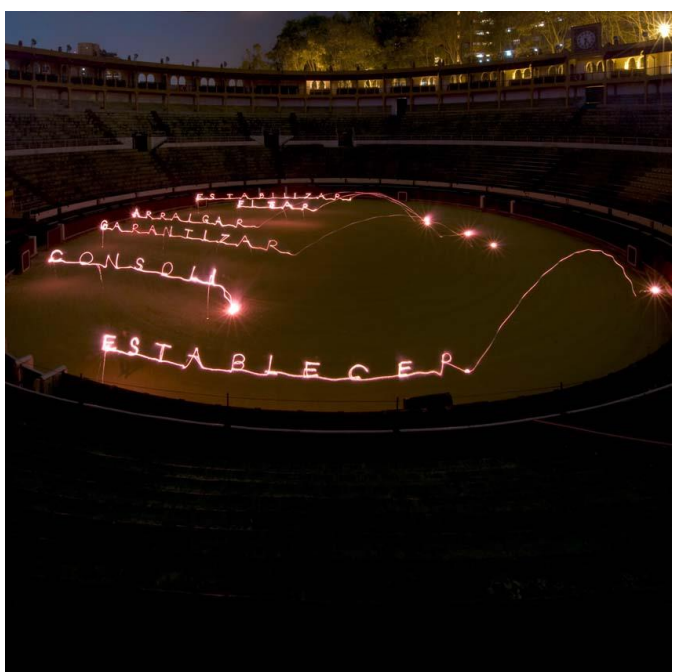
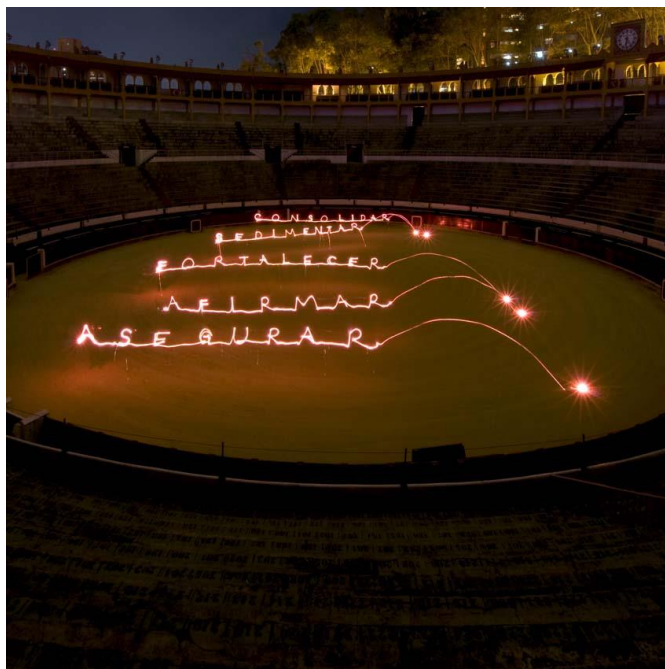
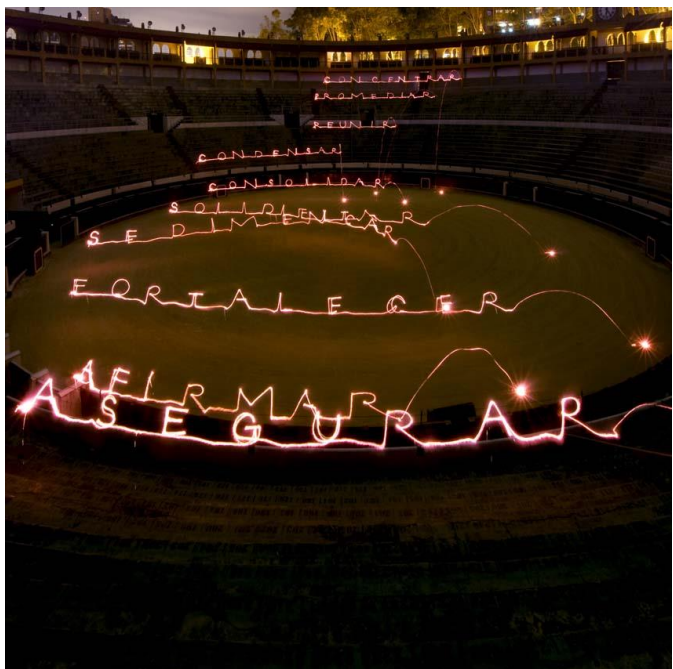
*The Santa Maria Bullring series is composed of tree different exercises. The first one shows synonyms of the Word “Centre” associated to the body, such as heart or soul, words that stand alone in the middle of an obscure arena in an almost zenithal view of the building,*

*The rest of the series goes around larger scale writing, where both synonyms and antonyms of he word “center” merge or move around the space, as the flare’s light tries to converge into a single point. The chosen words prove a positive intention of meanings in relation to synonyms, whereas antonyms approach concepts related to chaos or disruption.*



***Foros / Forums***  
***Plaza de Toros / Bullring Series***  
Fotografía Digital/ Digital Print  
80 x 80 cm / 31 \* 31 "





**Foros / Forums**  
**Plaza de Toros / Bullring Series**  
 Fotografia Digital/ Digital Print  
 165 x 165 cm / 64 \* 64 "

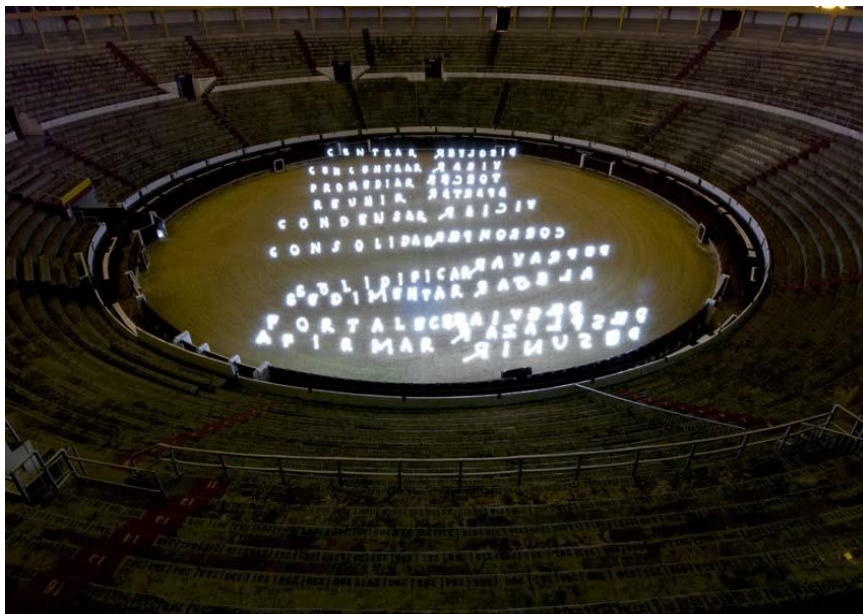
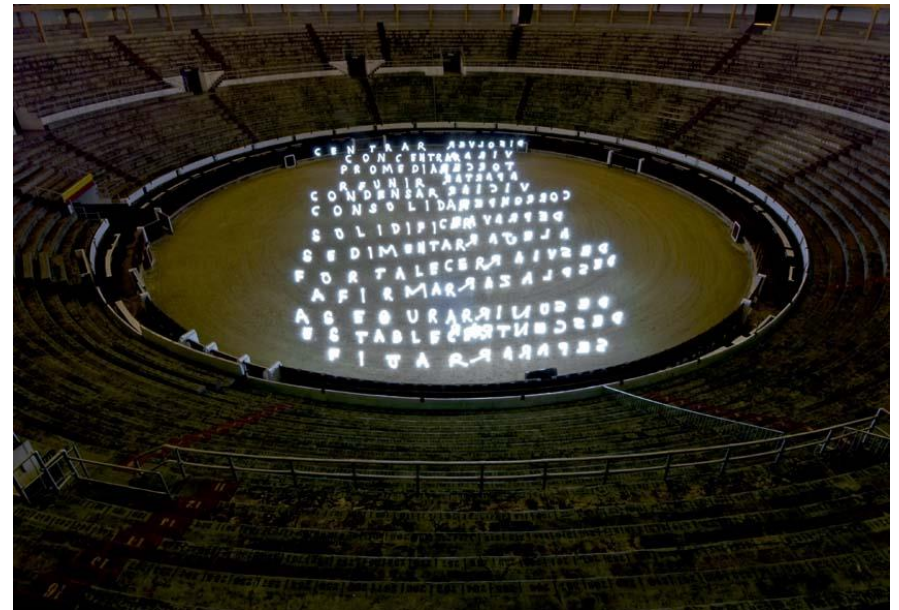
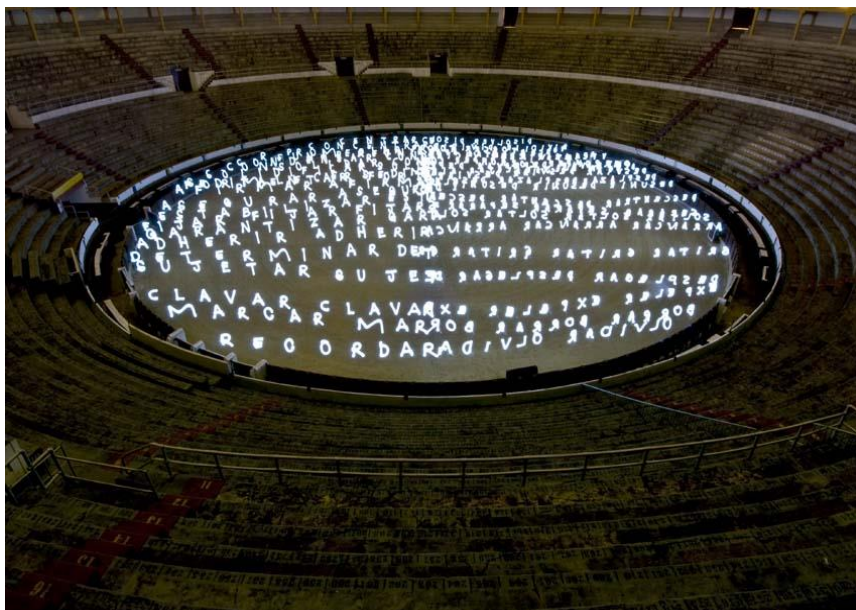


*Plaza de toros / Bullring Series*

Fotografía Digital/ Digital Print

80 x 117 cm / 31 \* 46 "





*Plaza de Toros / Bullring Series - Fotografía Digital/ Digital Print*  
165 x 240 cm / 92,5 \* 64 "

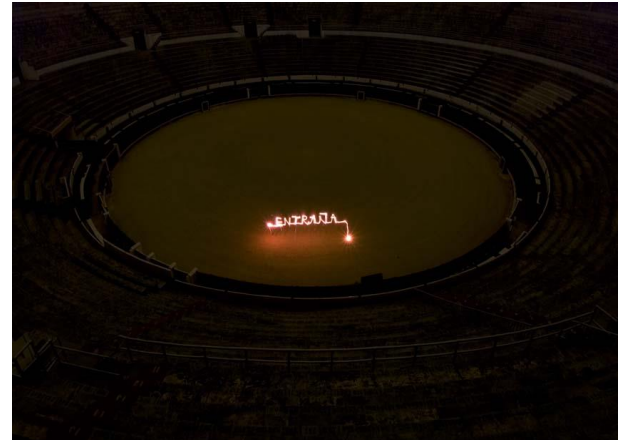




*Plaza de toros / Bullring Series*  
*Fotografia Digital/ Digital Print*  
35 x 48 cm / 13,7 \* 18,8 "



Corazón/Órgano/Entraña/Alma/Medula  
*Heart/Organ/Core/Soul/Marrow*



## Foros / Forums

Serie Coliseo el Campín  
*Campín Coliseum Series*

Los espacios públicos administrados desde la institucionalidad son regulados por manuales de control y seguridad. De tal forma que su definición técnica implica la claridad de conceptos como el aforo o la escala matemática de capacidad, estándares según los cuales se garantiza el buen uso de los escenarios. De acuerdo a la cantidad de público y a las características de la infraestructura de cada edificio, las condiciones y comportamientos se unifican y reglamentan.

Estas dos fotografías, realizadas en el Coliseo El Campín, (el cual fue construido en la década de los 70 y , por tanto, es probable que sea demolido en los próximos años para dar lugar a un complejo más moderno y eficiente) ofrecen citas tomadas de estos protocolos, en los que la relación numérica de capacidad ha sido aumentada hasta establecer un aforo imposible de 1.000.000.001 a 5.000.000.000. El díptico incluye igualmente la cita de la definición técnica y legal del “Aforo”, texto que ocupa en la extensión de un párrafo la cancha del coliseo cubierto.

*The operation of Public spaces managed by institutions often involves a set of definitions and protocols, expressed in regulations and text guides. These technical parameters offer standard definitions for concepts such as capacity, used to establish mathematical scales in order to measure space and the public. Mostly with the intention of guaranteeing security and control .*

*These images, produced inside the Campín Coliseum, a space built in the mid seventies, (scheduled for demolition in order to be replaced for a more modern and efficient multipurpose sports complex) depicts two quotes, both were taken from the aforementioned protocols, in which the numeric representation of possible capacities are extended into an impossible figure that goes from 1.000.000.001 up to 5.000.000.000 people, the diptych also includes the technical definition of such capacity, a concept contained in a single paragraph written all along the coliseum court.*





# Foros / Forums

Serie Coliseo el Campin – *Campin Coliseum Series*



Impresión Digital  
110 x 340 cm  
*Digital Print*  
43x 137 "



Impresión Digital /Digital Print - 110 x 165 cm / 43 \* 63"





Impresión Digital /Digital Print - 110 x 165 cm / 43 \* 63"

# **Foros / Forums**

ESTADIO DE TECHO / TECHO STADIUM

Long exposure shots at Techo football stadium, drawing  
with camera flashes



# Foros / Forums

Serie Estadio de Techo 1 / *Techo Stadium Series 1*



Impresión Digital / Digital Print  
120 x 640 cm / 47 x 251"



**Techo 1** - Impresión Digital Blanco y Negro / *Black and White Digital Print* - 54 x 79 cm / 21 x 31"





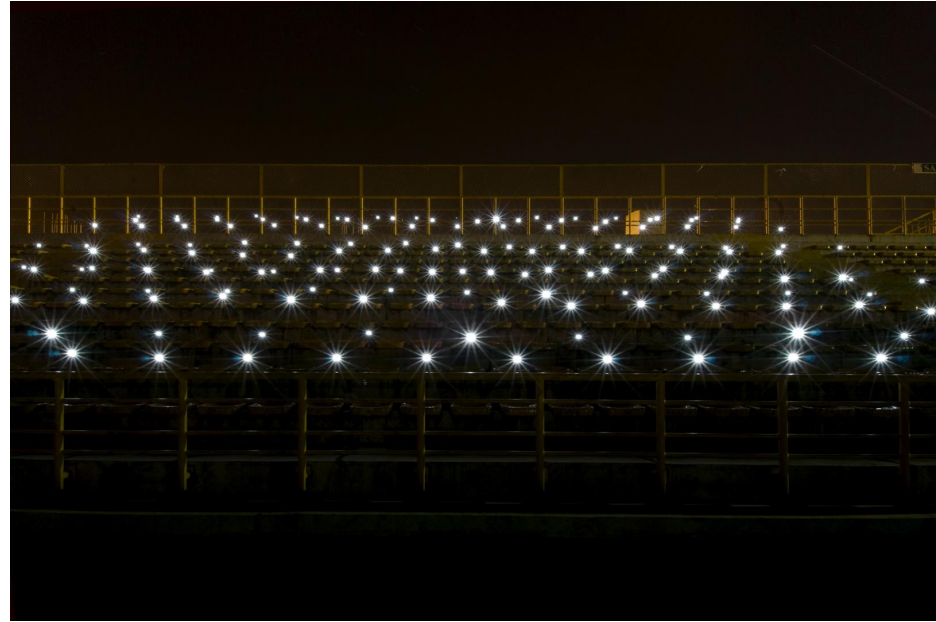
**Techo 1** - Impresión Digital Blanco y Negro / *Black and White Digital Print* - 54 x 79 cm / 21 x 31"





# Foros / Forums

Serie Estadio de Techo 2 / *Techo Stadium Series 2*

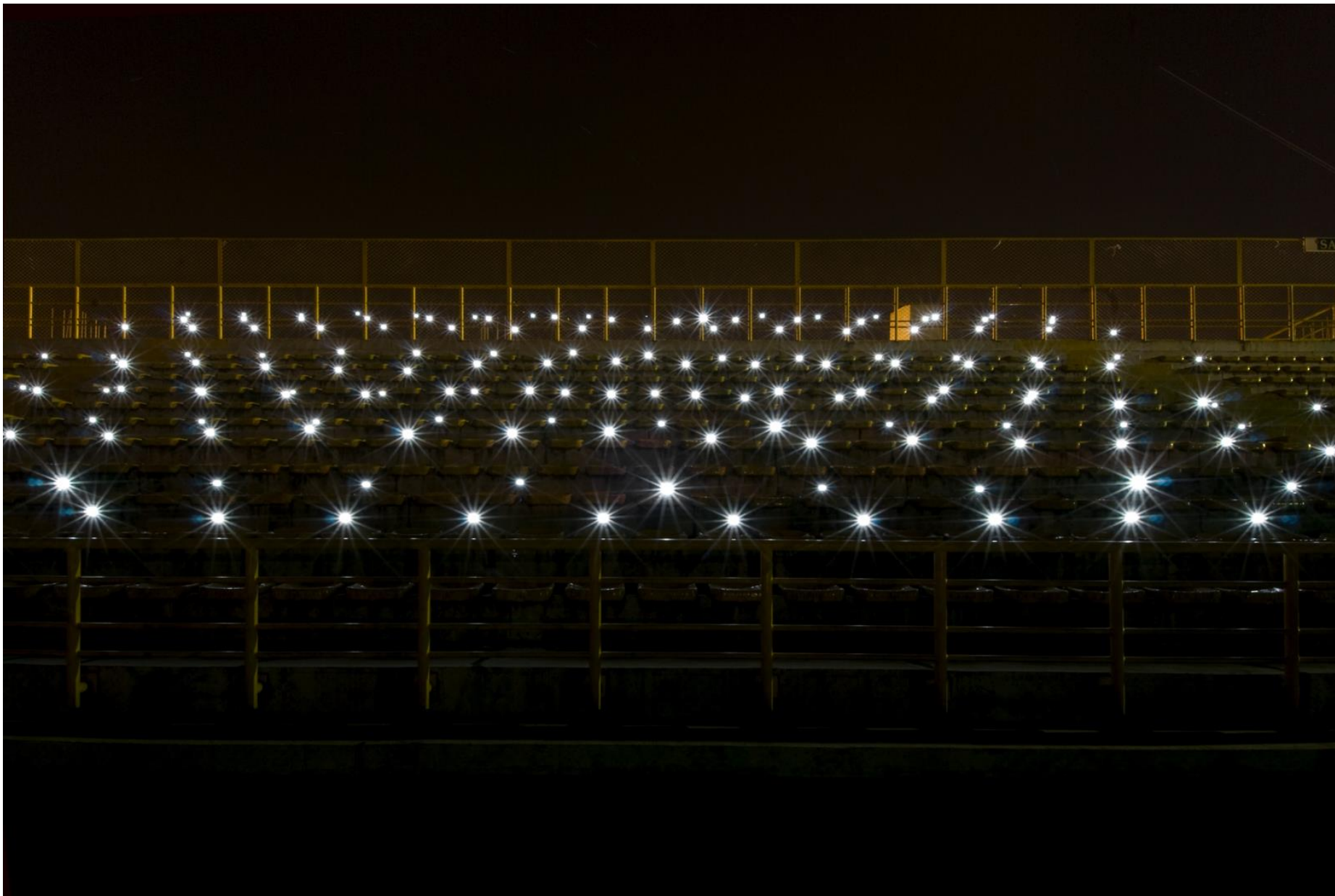


Impresión Digital, 59 x 190 cm / *Digital Print 21 x 63"*



**Techo 2**  
Impresión Digital, 59 x 89 cm / *Digital Print 21 x 31"*





**Techo 2**  
Impresión Digital, 59 x 89 cm / *Digital Print 21 x 31"*

# Foros / Forums

Serie Estadio de Techo 3 / *Techo Stadium Series 3*



***Techo 3*** - Caja de luz, Impresión Digital 82 x 110 cm c/u - *Digital Print, Light box 32 x 43" Each*





***Techo 3***, Impresión Digital en caja de luz, 80 x 110 cm / *Light Box Digital Print 31 \* 43 "*

# Foros / Forums

Serie Estadio de Techo 3— Techo Stadium *Series 3*



***Techo 3***, Impresión Digital en caja de luz, 80 x 110 cm cada una / *Light Box Digital Print 31 \* 43 " Each*



# Foros / Forums

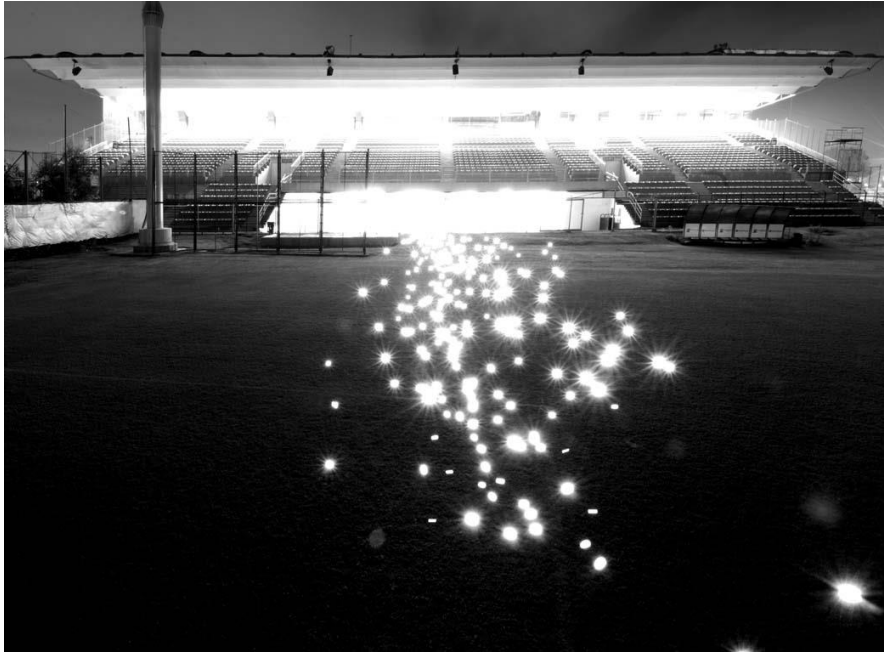
Serie Estadio de Techo 3— Techo Stadium *Series 3*



**Techo 3**, Impresión Digital en caja de luz, 80 x 110 cm cada una / *Light Box Digital Print 31 \* 43 " Each*

# Foros / Forums

Serie Estadio de Techo 3— Techo Stadium *Series 3*



**Techo 3**, Impresión Digital en caja de luz, 80 x 110 cm cada una / *Light Box Digital Print 31 \* 43 " Each*





**Techo 3** - Caja de luz, Impresión Digital 82 x 110 cm c/u - *Digital Print, Light Box 32 x 43" Each*

# Foros / Forums

MAS / MORE

Simon Bolivar Metropolitan Park Concert Square

Fotografías de la Plaza de Eventos del Parque  
Metropolitano Simón Bolívar



# Foros / Forums

Parque Metropolitano Simón Bolívar / Simón Bolívar Metropolitan Park



Impresión Digital 80 x 100 cm cada una / *Digital Print 31\*39" Each*



**MAS LLENO / FULLER**

Simón Bolívar Metropolitan Park

Edición de 3 + 1 P/A

Digital Print 80 x 100 cm





**MAS ALTO / TALLER**

Simón Bolívar Metropolitan Park

Edición de 3 + 1 P/A

Digital Print 80 x 100 cm



**MAS GRANDE / BIGGER**

Simón Bolívar Metropolitan Park

Edición de 3 + 1 P/A

Digital Print 80 x 100 cm





**MAS HERMOSO / MORE BEAUTIFULL**

Simón Bolívar Metropolitan Park

Edición de 3 + 1 P/A

Digital Print 80 x 100 cm



**MAS MODERNO / MORE MODERN**

Simón Bolívar Metropolitan Park

Edición de 3 + 1 P/A

Digital Print 80 x 100 cm



**MAS / MORE**

Simón Bolívar Metropolitan Park

Edición de 3 + 1 P/A

Digital Print 80 x 100 cm





**Foros, Vista General**, Galería Santa Fe,  
 Planetario Distrital enero 18 – febrero 11 de 2011  
**Forums, General View**, Santa Fe Gallery, District  
 Planetarium, january 18 – february 11, 2011

Las fotografías del proyecto Foros fueron realizadas en la ciudad de Bogotá en siete espacios públicos diferentes, iniciando con el estadio olímpico Alfonso López Pumarejo en el campus de la Universidad Nacional en el mes de febrero de 2010, las sesiones continuaron meses más tarde para incluir los estadios de Techo, El Campin, el Coliseo Cubierto El Campin, el velódromo Luis Carlos Galán, la Plaza de Toros La Santamaría y el Parque Metropolitano Simón Bolívar entre Agosto y Diciembre del mismo año. Este proyecto fue posible gracias al apoyo de la Secretaria Distrital de Cultura y la Fundación Gilberto Álzate Avendaño, así como a la participación de amigos y coleccionistas privados, la producción estuvo a cargo de La Productora Agencia en Artes

*The Forum project photographs were taken in Bogota in seven different public spaces, beginning with the Olympic stadium at the National University Campus in February of 2010, the sessions were later completed to include The Techo Stadium, The Campin Coliseum, The Luis Carlos Galan Cycle Track, The Santa Maria Bullring, the Nemesis Camacho football stadium and the Simon Bolivar Metropolitan Park, between August and December 2010. The project was possible thanks to the District Culture Bureau and The Gilberto Alzate Avendaño Foundation, as well as the help and co production efforts of friends and private collectors, The production was in charge of La Productora Agencia en Artes.*



**Foros Vista General**, Galería Santa Fe, Planetario  
 Distrital enero 18 – febrero 11, 2011  
**Forums General View**, Santa Fe Gallery, District  
 Planetarium, january 18 – february 11, 2011



# ***The Touristic Condition***

**Juan David Laserna Montoya**



***“The Touristic Condition”*** could be categorized as a retrieval exercise, not necessarily an archive attempt, focused on the glossiness that surrounds all fine advertisement products, a reform based on re discoveries of that visual index, lately placed in motion to reconstruct the consensus of patriotic ideals, while taking the risky tone of propaganda.

Starting with this imagery the Project plants an alternative, responding to the instrumentalisation of folklore, tradition and cultural productions in campaigns like Colombia is Passion. Re programming a script of propaganda formulated a while ago, through the collection and cohesion of materials and symbols originally created for such advertisement campaigns, which eventually were also hidden in the accelerated ways of design

This especial attention towards that past, has achieved the configuration of a collection of washed-out look images that allows a revision of the technical process that creates and updates country brands, a process that during a period of half a century produced and disseminated an image, in order to confirm a single common interest while reassuring identity as a unique and indisputable realm

Such collection strategy is based on the reunion of history disposals, especially those pieces of past that circulate in the periphery of current reality representations, only to work as points of reference. This is nothing but an attempt to harness the power imbedded in imagery ruins, previous results of representation attempts that hold the testimony of both time and history, and reveal, in the present, the trails of consumption cycles, especially those that come and go, finally reappearing in the form of undiscovered novelties.

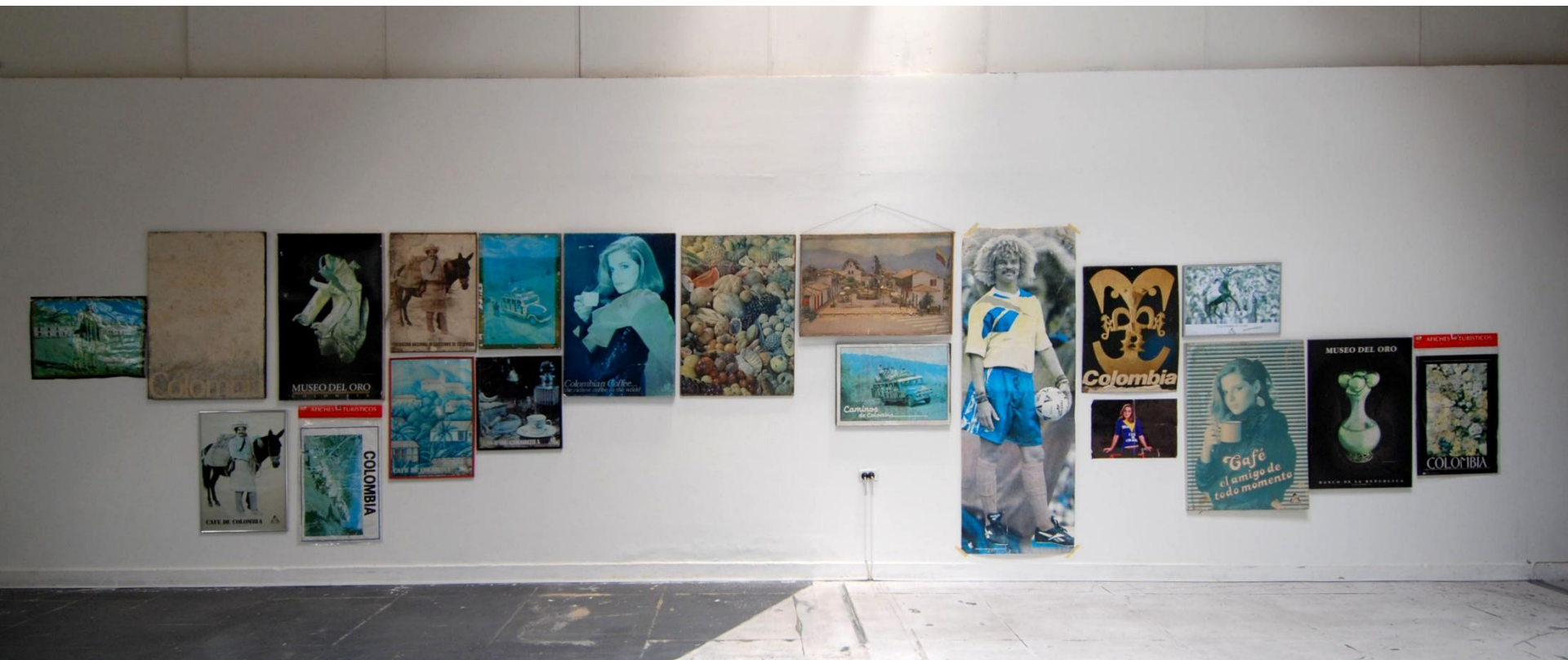
Thos everything that's been added to this set of interventions, was brought back from oblivion, taken from the drawer of national old time celebrities, from a city's memorial monument celebrating the glories of the past, from those brands whose value is the promise to stay the same, from the obvious and naive photographic subjects that seem to be recently discovered, and so on. At the end, everything has been rescued from walls and from private useless and senseless collections, relics of a seemingly far away reality.

This are rescued materials nonetheless, not because memory couldn't reach them, but because they are is soft history, ruins without relevance, shreds of entropy, hurled dust, distracted from the last advertisement updating campaign, materials capable of addressing not its time but ours, they speak about the structure set in motion to make us feel secured of who we are, yet not to conflict on us as an idea.

Its narrative hasn't changed since its origin, but the sentences that link the text are adapted according to the requirements of the updating program, organizing it to make it appear as a bright, new and astonishing product, until the time comes for this "brand new" post product to be replaced, hiding its own ways of circulation and death, leaving nothing but its pretended representation waiting for the next one to come.







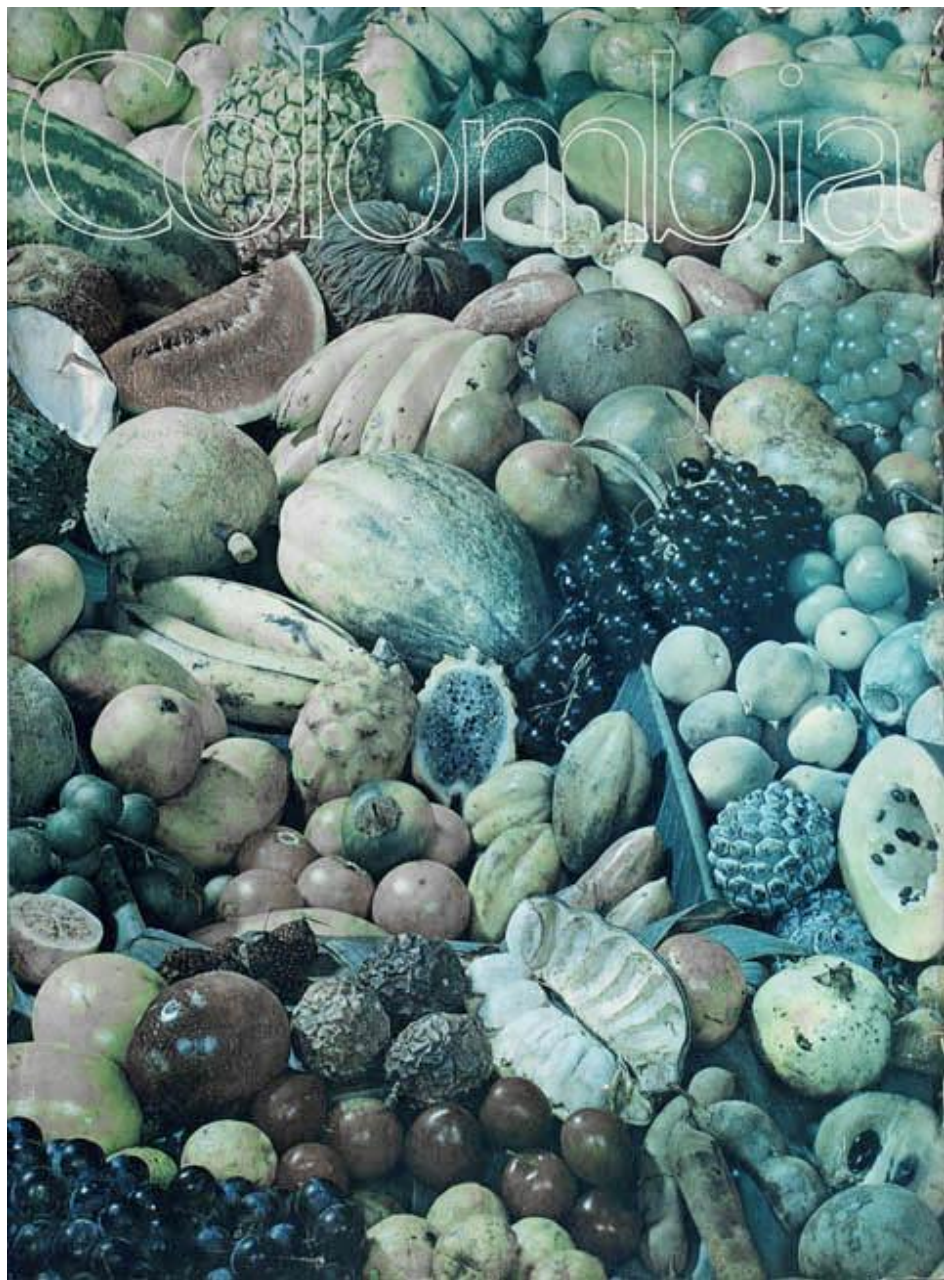
General View of 20 Advertisement Prints  
Deteriorated by Long Solar Exposure  
Variable Dimensions  
2010



*Colombian Coffee...*  
*the richest coffee in the world*











CAFÉ DE COLOMBIA









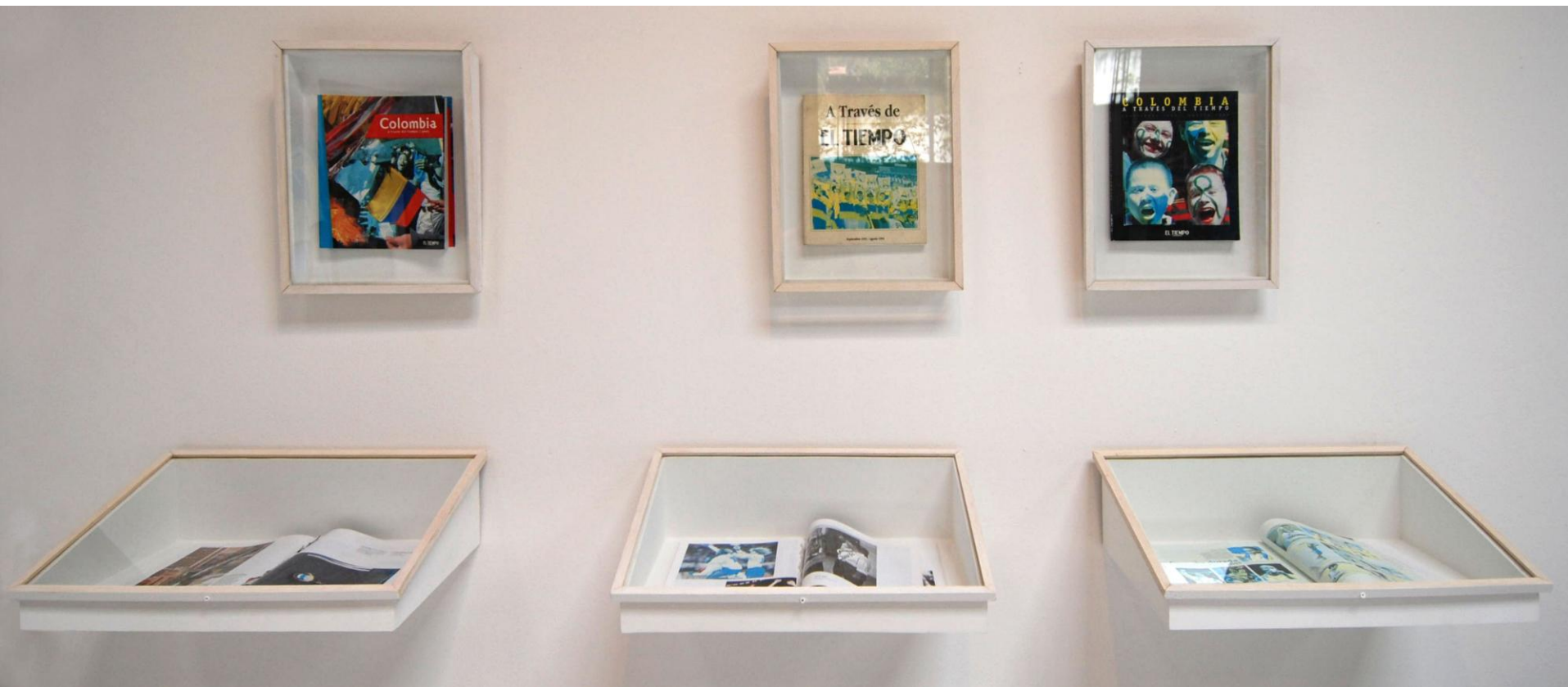




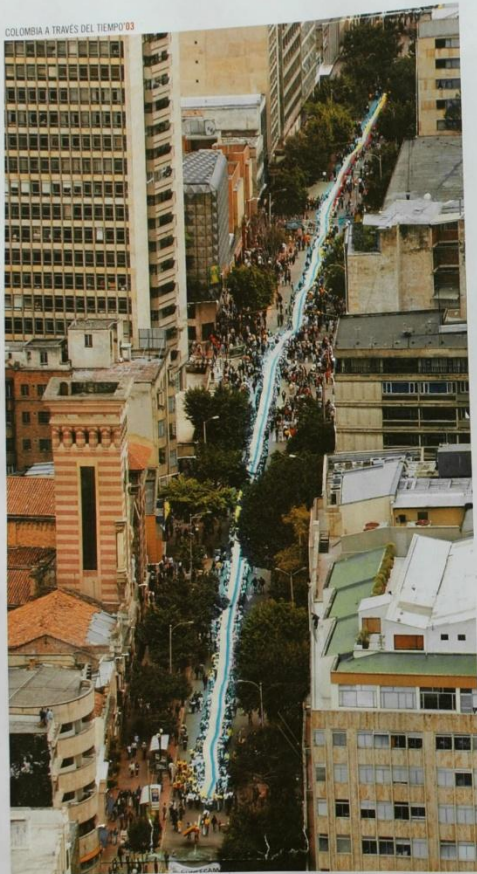
Sí, sí! Colombia. Sí, sí! café.



El Café despierta tu energía.



Publication and Intervention / Six Intervened Photo Journalism Catalogues / Collage, Overlapping, Sunlight Exposure / *Colombia a Través del Tiempo* 1998 – 2009, Published by Casa Editorial El Tiempo.

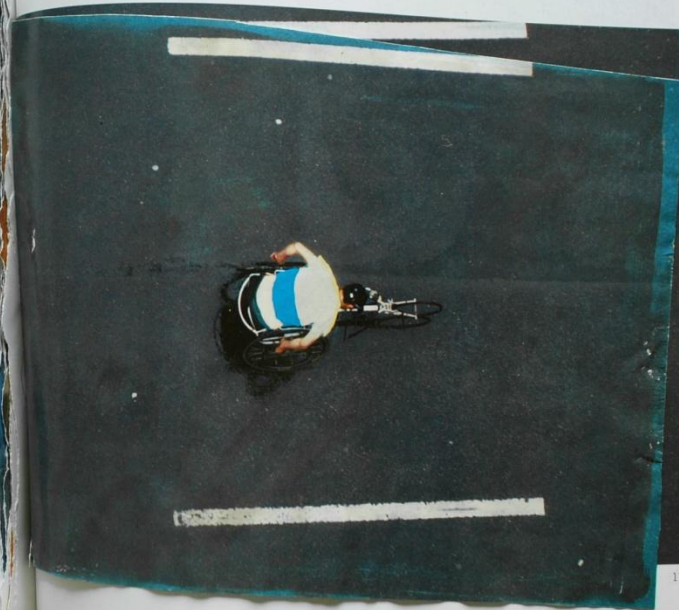


← Una bandera de Colombia de 1.600 metros de longitud se abrió paso por la carrera séptima de Bogotá, sostenida por miles de ciudadanos que marcharon en contra del secuestro y la violencia durante la celebración del 20 de Julio, Día de la Independencia.  
GERARDO CHAVES 07/21/2003

→ Yolanda Pinto besa el féretro del gobernador de Antioquia Guillermo Gaviria, su esposo, durante el multitudinario sepelio que tuvo lugar en su honor en Medellín.  
JULIO CÉSAR HERRERA 05/08/2003

← La cucutella Fabiola Zuluaga se llevó el cuarto título WTA de su carrera, al vencer a la española Anabel Medina Garrigues en la XI Copa Colsanitas.  
FELIPE CAicedo 02/24/2003

→ La Media Maraton de Bogotá acogió a toda clase de competidores.  
FELIPE CAicedo 04/08/2003







Flags / Detail / Publication Overlap # 1 / 28 x 66 cm



El 5-0

¿Alguien olvidará este tango?  
Buenos Aires, septiembre 5 de 1993  
Henry Agudelo



¡Por fin cayó!  
Medellín, diciembre 2 de 1993  
© El Tiempo







## Cosecha dorada en los Panamericanos

John Wilson Viscaino  
13/07/2007 - 29/07/2007

Con 14 medallas de oro distribuidas en disciplinas como pesas, ciclismo, patinaje, boxeo, lucha, squash y tiro con arco, la delegación colombiana obtuvo el mayor número de preseas doradas en la historia de su participación en los juegos Panamericanos. Aunque Estados Unidos ocupó el primer lugar, Brasil deslumbró al alcanzar 25 medallas de oro más que en los juegos de Santo Domingo 2003.



Elender Alvarez-Boxeo, categoría de los 81 kilos



Jackeline Benteria-Lucha libre, categoría 55 kilos



Ubaldo Valoyes-Levantamiento de pesas, categoría 75 kilos



José Ruiz-Levantamiento de pesas, categoría 85 kilos



Natalia Sánchez, Sigrid Romero-Arco. Venció a Canadá 201-199 en la final.



Leidy Solís-Levantamiento de pesas, categoría 63 kilos



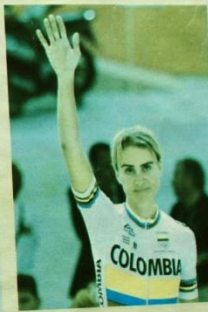
Diana García-Prueba de velocidad ciclismo de pista



Miguel Rodríguez, Bernardo Samper y Javier Castilla-Equipo de Squash. Venció a Canadá en la serie final



Jorge Luis Cifuentes-Prueba de fondo de patinaje



María Luisa Calle-Persecución individual en ciclismo de pista



Leonardo Narváez-Prueba de Keirin en ciclismo de pista



Santiago Botero-Contrareloj individual en ciclismo de ruta



Tulía Medina-Levantamiento de pesas, categoría 69 kilos



Diego Salazar-Levantamiento de pesas, categoría 62 kilos





...goria de los 81 kilos



...pesas,



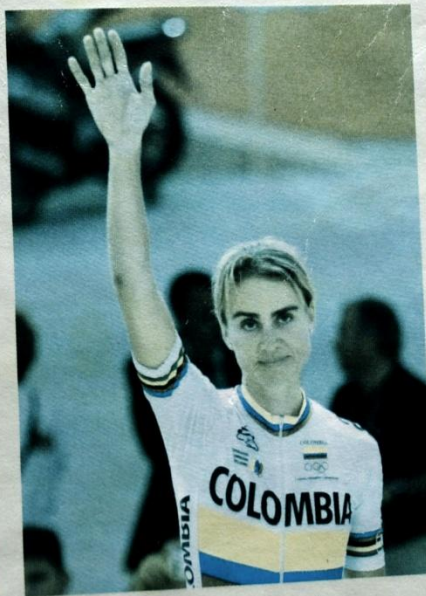
Diana García-Prueba de velocidad ciclismo de pista



Miguel Rodríguez, Bernardo Samper y Javier Castilla-Equipo de Squash. Venció a Canadá en la serie final



Jorge Luis Cifuentes- Prueba de fondo de patinaje



María Luisa Calle-Persecución individual en ciclismo de pista



Leonardo Narváez-Prueba de Keirin en ciclismo de pista





Burning / Cover Overlap # 1 / 28 x 33 cm





T Shirts / Cover Overlap # 2 / 28 x 33 cm



Septiembre 1993 / Agosto 1994

# A Través de **EL TIEMPO**



Septiembre 1993 / Agosto 1994

# COLOMBIA

A TRAVÉS DEL TIEMPO

SEPTIEMBRE 1999 / AGOSTO 2000



**EL TIEMPO**



*Colored Faces / Cover Overlap # 3 / 28x 33 cm*

***Titan*** / Single Channel Video + Audio / 4,13 Minutes / <https://vimeo.com/27843098>



“When you go to international fields, you want to play well and win prizes, but I never thought I would be awarded with this huge monument, and in my own home town” Valderrama stated in that occasion, the Colombian congress granted him with the “Order of Great Knight” to celebrate his services to the country”.



Quote from an article by Guillermo Tribín Piedrahita – El Almanaque

A full body poster of Colombia's all time star football player is introduced among the public of a military parade, celebrated on July 20 to celebrate the country's independence, the different army contingents march while the camera struggles to keep the focus on the player's face on the poster, later on we see the same character in the middle of a public event, hosing his own statue from a fire truck latter, the water falls on a huge monument, raised in his hometown as a prove of admiration and gratitude.







***About Susana*** / Single Channel Video + Audio / 9,27 Minutes / <https://vimeo.com/27843098>

**Hostess:** Now, What are you gonna do?, I know you had a wonderfull time. You had a wonderfull time, here in Miami.  
What are you gonna do first, when you get Home?

**Susana Caldas:** Well I think I'll drink a very big cup of coffee...

Miss Universe Pageant finals  
Miami 1984

Susana Caldas, Image of the Colombbian Coffee Grower's Federation, famous around the world for the Juan Valdez logo, tells how a simple answer at the Miss Universe beauty pageant, turned her in an advertisement icon of massive visibility, taking her all around the world as representative of a county's identity.

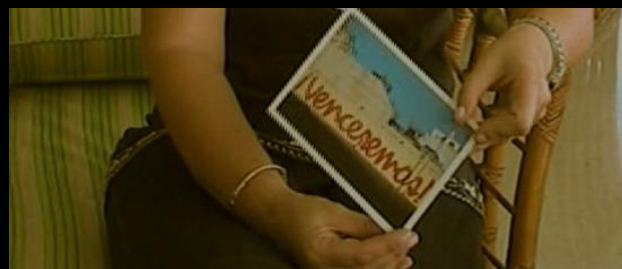
most of her participation on advertisement campaigns involved modeling for posters and a variety of photo shots, which were later published as part of the federation's branding strategy. Only a few of these materials survive today in personal and institutional archives, some can be find in old magazines or remain in the memory of a generation that recalls her as "Colombia's girlfriend". One of her posters, rescued from the trash, is turned into a standard and is used to join a walk out, where the washed out image, portraying an anonymous model, interferes the marching of banners and flags, that movie along with the chanting crowd as it makes its way through the city streets.



I'll drink a very big cup of coffee, ¡Colombian Coffee!







***We Will prevail*** / 1120 Touristic Post Cards Exposed to Sunlight / Color Degradation Drawing / 200 x 840 cm

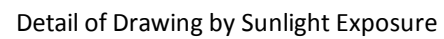












## Juan David Laserna Montoya

Bogotá, 1980 / Lives and Works in Bogotá

[www.juandavidlaserna.com](http://www.juandavidlaserna.com)

Master in Visual Arts (2010) Fine Arts undergraduate (2004) from the National University of Colombia, Assistant to the director and chief of the education department of the National University Arts Museum (2002 – 2003). From 2004 he has participated in a number of solo and group exhibitions in institutions, museums and galleries mostly in Colombia, Member of the Maski Collective (2005) ([www.maski.laveneno.org](http://www.maski.laveneno.org) with Bogota based artists Camilo Ordoñez and Jairo Suarez. Both individually and collectively has been awarded with the National creation grant of the Ministry of Culture of Colombia (2005, 2007. 2015) the *Patrimony District Institute Grant* (2008) *Gilberto Alzate Avendaño Foundation and Bank of the Republic Art Museum Grant- El Parqueadero Laboratory* (2010) In 2008 He received the Scholarship for Outstanding graduate students from the National University of Colombia and held the position of assistant faculty member from 2008 to 2010, in that same year he received the grant for projects development and exhibition by The District Culture Institute and Santa Fe Gallery in Bogotá, currently he is the winner of the **IX Luis Caballero** artist award granted by that same institution. Currently teaches at Andes and El Bosque Universities In Bogotá.

His works are included in the following institutions: **Museum of Antioquia**, Public Collection, Medellin Colombia / **Pereira Art Museum**, Private Museum Pereira Colombia / **MAMU, Museum of the Bank of the Republic**, Public Institution Bogota Colombia / **MAMB, Barranquilla Museum of Modern Art**, Private Museum, Barranquilla Colombia / **Museum of Bogota**, Public Museum, Bogota Colombia.

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### SOLO EXHIBITIONS SINCE 2009 *Title/Venue/City/Date*

**SET**, Contemporary Art Museum, Pereira, November 2019 / **CLOISTERS, LICEUMS AND GYMNASIUMS**, Santa Fe Gallery, Bogotá, June 2019 / **SET**, MAMB Museum of Modern Art, Barranquilla, March 2019 / **FORUMS**, Plecto Gallery, Medellin, March 2018 / **SET, IX LUIS CABALLERO AWARD**, District Archive, Bogotá, October 2017 / **THE TOURISTIC CONDITION**, Institute of Fine Art, Cali, October 2017 / **INTERPLACED COMPLEX UNITY** (Maski Collective) BIS, Cali April 2016 / **PRIMARY SOURCES**, Rincon Projects, Bogota, November 2015 / **HUNTERS AND GATHERERS**, MIAMI Contemporary Art Practices, Bogota, June 2015 / **ARMONIC SIMPLE MOVEMENT**, (Maski Collective) Odeon foundation, Bogota, April 2015 / **ADVERTISEMENT EXTRACTION**, Lugar a Dudas Foundation, Cali, July 2014 / **DESIRED LAND** (Maski Collective) French Alliance, Bucaramanga, November 2013 / **DESIRED LAND** (Maski Collective) LA Gallery, Bogota 2013 / **REDACTIONS**, LA TIENDA, Medellin, January 2013 / **BIBLIA PAUPERUM**, La Central Gallery, Bogota, June 2012 / **UNSUSTAINABLE CINEMA, FICTION, MUSEOGRAPHY, TRANSIT AND DISSAPERANCE**, (Maski Collective) Medellin Chamber of Commerce Gallery, Medellin, September 2011 / **6**, Julio Mario Santodomingo Public Library, Bogota, July 2011 / **FORUMS**, Santa Fe Gallery, District Planetarium, Bogota, January 2011 / **UNSUSTAINABLE CINEMA, FICTION, MUSEOGRAPHY, TRANSIT AND DISSAPERANCE** (Maski Collective) Bogota Museum, Bogota, June 2009 / **GRAFITORUM ELECTRICITAT**, LA VITRINA, Lugar a Dudas Foundation, Cali October 2009.



## SELECTED GROUP EXHIBITONS SINCE 2009 *Title/Venue/City/Date*

**THE TIGER IS NOT THE WAY IT IS DEPICTED**, (Maski Collective) MAMU, Museum of the bank of the Republic, Bogotá, October 2019 / **FUTURE PAST TIME**, (Maski Collective) MAMM Museum of Modern Art, Medellín, March 2019 / **WITHOUT WORD**, (Maski Collective) NC – Art, Bogotá, February 2018 / **THE DEVIL'S NOSE**, Odeon Foundation, Bogotá, November 2017 / **GUIDED VISIT**, Campo Art Space, Bogotá December 2016 / **LOCALIZATION, PLACES, LOCALS DISLOCATIONS**, Bogota Art Fair, October 2016 / **INMACULATE NATURE, BROKEN LANDSCAPES**, EPM Library, Medellin October 2016 / **AÚN - still**, **NATIONAL ARTISTS SALON**, Rialto Building, Pereira, September 2016 / **FAILURES OF ORIGIN**, Museum of Art of Juarez City, Juarez City MX, July 2016 / **EPHIMERAL MUSEUM OF OBLIVION**, National University of Colombia, Bogotá, August 2015 / **BOGOTÁ HORROR AND BEAUTY**, MAMBO Museum of Modern Art, Bogota, September, 2015 / **HORROR PLENI, TOO FULL TOO EMPTY**, EAC, Montevideo URU, March 2015 / **REMEMBERING THE MEXICAN REVOLUTION, A LOOK TOWARDS EVERY DAY ZAPATIT LIFE**, EPM Library, Medellín, November, 2014 / **COLECCTION, NEW AQUISITIONS 2011 – 2014**, Museum of Antioquia, Medellín, August 2014 / **IMPERFECT IDLER OR WHEN THINGS DISAPPEAR**, I International Cartagena Biennale Museum of Modern Art, Cartagena, February 2014 / **THE DISAPPOINTMENT OF CERTAINTY OR THE CERTAINTY OF ILLUSION** (Maski Collective) ARTBO FAIR, Bogotá, October 2013 / **PERISCOPE**, MAMU, Museum of art of the Bank of the Republic, Bogotá, August 2013 / **NO WAY OF LIFE IS INEVITABLE** (Maski Collective) Flora ARS+NATURA, Bogotá, August 2013 / **ANTIOQUIAS, DIVERSITY AND IDENTITY IMAGINARIES**, Museum of Antioquia, Medellín, June 2013 / **INTERSECTIONS ARTST IN RESIDENCE**, MAMBO Museum of Modern Art, Bogota, October 2012 / **MARTHA"CHE" TRABA: AN EXHIBITION ABOUT LATIN AMERICAN IDOLS**, ENE Museum, Buenos Aires ARG, June 2012 / **THE FUTURE OF THE PAST: VARIATIONS ABOUT AN OBSOLETE MODERNITY** (Maski Collective) Clock's Tower Cutural Center, Cúcuta, November 2011 - MAP, Pereira Art Museum, December 2012 / **WE TOOK**, Site Specific, Odeón Foundation, Bogotá, October 2011 / **PLACE ENCOUNTER**, Naval Museum, Cartagena, February 2011 / **MULTIPLE ORIGINALS**, Gilberto Álzate Avendaño Foundation, Bogotá, November 2011/ **IV ASAB BIENNALE, LOW-MID AND HIGH TECHNOLOGIES**, ASAB Scholl Gallery, Bogotá, October 2009 / **ART AND NATURE**, Botanical Gardens, Bogotá, March 2009 / **QUOTATIONS**, Antioquia Museum, Medellín, September 2009.

## GRANTS, AWARDS AND RESIDENCIES

- IX Luis Caballero National Arts Award, **DISTRICT INSTITUTE FOR THE ARTS – IDARTES, 2017**
- AUN, 47 National Artist Salon Residency, **PEREIRA – COLOMBIA / MINISTRY OF CULTURE OF COLOMBIA, 2016**
- National Creation Grant for mid-career artist, **MINISTRY OF CULTURE OF COLOMBIA, 2015**
- Grant for Artists Circulation, **MINISTRY OF CULTURE OF COLOMBIA, 2015**
- Juarez City Residency, **JUAREZ – MEXICO / UACJ, UNIVERSITY AND LA AGENCIA, 2013**
- Project Award El Parqueadero Open Call for grants, **GILBERTO ÁLZATE AVENDAÑO FOUNDATION, 2012**
- Grant for Projects Circulation, **MINISTRY OF CULTURE OF COLOMBIA, 2011**
- MDE11 Art Residency, **MEDELLIN - COLOMBIA / DISTRICT INSTITUTE FOR THE ARTS – IDARTES, 2011**
- District Grant and Award Santa Fe Gallery exhibitions, **GILBERTO ÁLZATE AVENDAÑO FOUNDATION, 2010**
- Grant, The city a Common Patrimony, **DISTRICT INSTITUTE FOR PATRIMONY AND BOGOTA MUSEUM, 2008**
- Outstanding graduate student scholarship for MFA, **NATIONAL UNIVERSITY OF COLOMBIA, 2008 -2010**