

TK ART SHOW

VOL. 2
CATALOG

JUNE 08-11. 2023

WILLIAMSBURG EDITION

JUNE 08-11. 2023

**THU 4-10PM
FRI-SAT 12-8 PM
SUN 12-6PM**

WILLIAMSBURG EDITION

97 N 10TH ST, BROOKLYN, NY

LEADING COLOMBIAN EMERGING ARTISTS

1K Art Show gathers a group of artists who have consistently produced work in Colombia and abroad. The show brings in a generation that is conscious and critical of the social turmoil of their country, yet curious enough to expand their process through various lines of thought. In this sense, "The 1K Art Show" is a mechanism to spotlight the works of these Colombian artists either through various personal and socio-political themes that ultimately reflect the richness of Colombia as well as its current art scene.

The show is designed to stoke an open dialogue between artists who conceive art through filters beyond being born in the same country, but rather through a contemporary yet everlasting conception. We invite you to discover some of Colombia's finest art gems and to acquire art without preconceptions, to get it for the unassuming and reason when investing in art: for the simple pleasure of it.

Alejandra Quintero
Camilo Correa
Camilo Villegas
Gonzalo García
Jerónimo Villa
Juan Mejía Parra
María Alejandra Torres
Miguel Guevara
Natalia Mejía
Rodrigo Spinel
Vanessa Nieto
Wees Peter Teteve

NATALIA MEJÍA

Mejía questions the relationship between simulation and reality, truth vs. fiction, through the analysis of images of The Universe. We receive - from scientific institutions - images that “describe” a territory under exploration; images that are surprising and powerful because they allow us to approach a space that we can’t experience directly; images through which we project ourselves and build an idea of The Universe. But, what is that reality presented through these images? A reality that has been perfectly homogenized? One that is controllable in high definition and in a way “finished”? Digital simulations seem to have replaced actual reality...

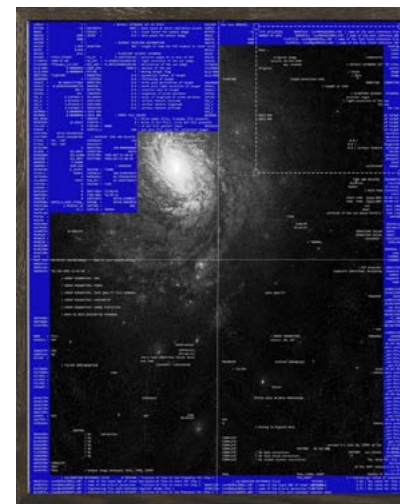
Natalia’s work examines FITS or Flexible Image Transport System format (one of the most widely used file formats in the world of astronomy). Images that are results of data that encodes and constructs parallel realities. The pieces address the relationship between the image we perceive and its FITS information, which precedes and produces the image itself.



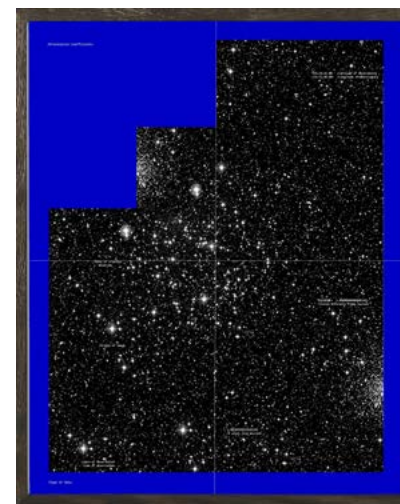
Andromeda Galaxy
Woodcut printed on cotton paper
41,3" x 33,5"
Price: 1.000 usd



Butterfly Nebula
Woodcut printed on cotton paper
41,3" x 33,5"
Price: 1.000 usd



Galaxy NGC
Woodcut printed on cotton paper
41,3" x 33,5"
Price: 1.000 usd



Open cluster Messier
Woodcut printed on cotton paper
41,3" x 33,5"
Price: 1.000 usd

GONZALO GARCÍA

Gonzalo Garcia depicts the integration of technology and popular culture. "Simple Things" explores the profound influence of video games, the paintings reflect how these interactive-digital experiences became more than just a form of entertainment, but rather an extension of our consciousness; a medium in which new worlds occur, therefore creating mutant identities and erratic connections within others on a global scale. The series beautifully captures the nostalgia and excitement that surrounded the 80s, a pivotal era that marked the beginning of a technological revolution, defining the way we connect and perceive the world around us.



Hikikomori
Watercolor on paper
12,2" x 1,2"
Price: 1.900 usd



Alien
Watercolor on paper
7,1" x 7,1" x 1,2"
Price: 800 usd



Star Wars
Watercolor on paper
20,5" x 24,4" x 1,2"
Price: 1.900 usd



Space Invaders
Watercolor on paper
20,5" x 24,4" x 1,2"
Price: 1.900 usd

RODRIGO SPINEL

Terms And Conditions 2.0. is based on the contrast of two images: the air waybill and the postage stamp. Although both images were realized at different times, they serve the same purpose: "to legitimize the value of an object". Spinel enlightens the shifts of how an image is transformed through time, reflecting on how certain languages disappear due to globalization and exposing others that emerge through unified visual parameters. Formerly, stamps told stories from a country, its history or a historical event. Nowadays the air waybill is a contract with terms and conditions.



Herbert Bayer
Color pencils and ink on
Fabriano paper 250gr
20,5" x 16,9"
Price: 1.500 usd



Moholy Nagy
Color pencils and ink on
Fabriano paper 250gr
20,5" x 16,9"
Price: 1.500 usd



M.C. Escher
Ink on Fabriano paper 250gr
18,1" x 15"
Price: 1.500 usd



Massimo Vignelli
Ink on Fabriano paper 250gr
18,1" x 15"
Price: 1.500 usd

VANESSA NIETO

Lechos (Beds). This body of work gathers a series of sculptural objects and prints made with handmade paper, using cotton fiber from abandoned mattresses, collected throughout Bogotá.

Mattresses made out of mattresses.

Through lithography and embossing, the artist performs an "autopsy" on each mattress. "I find it, I open it, I disassemble it, I cook its cotton fibers, I turn them into a pulp, to create new topographies and vestiges of bodies, labor, and memory."



Lechos VIII
Handmade paper, embossed, oxide and collage
24,8" x 18,9" x 1,8"
Price: 1.700 usd



Lechos IV
Handmade paper and printed lithography
11" x 11" x 3,3"
Price: 1.200 usd



Lechos XI
Handmade paper and printed lithography
9,1" x 7,5" x 3,3"
Price: 1.500 usd



Lechos V
Handmade paper and printed lithography
14,2" x 19,7" x 1,8"
Price: 1.400 usd

MIGUEL GUEVARA

Sugarcane cutter shirts.

Series of shirts made up of handmade sugar cane paper and cotton thread. Emerged from the need of naming and recognizing the work of the sugar cane cutters in the region of Valle del Cauca, who use the long sleeve shirts to protect themselves from both the weather and the harsh of the crop itself. Now the order of roles has been reversed as the cane becomes the material that makes up the shirt that should at some point serve as protection against the sugar cane itself.

Labor.

These are a series of animations that aim to recognize the exhaustion of the body of the sugar cane cutters, who get to give up to 22,000 machete blows a day to make their work profitable. Each piece is a looping sequence of a cutter doing his job, erasing each drawing made in charcoal, on handmade sugar cane paper, to make room for the next one in the sequence of movement; generating a trace around all the drawings (bodies) previously erased, which refuse to disappear. Only the last frame of this sequence survives. The sequence can be accessed through an augmented reality app that reproduces the drawing, an infinite loop of movement.



El corte 4 ed. 2
Carbon Pencil on artisanal cane sugar
paper / animation
19,7" x 19,7"
Price: 1.100 usd



Camisa de cortero 27
Handmade sugar cane paper shirts
26,5" x 34,6"
Price: 1.800 usd



Camisa de cortero 26
Handmade sugar cane paper shirts
26,5" x 34,6"
Price: 1.800 usd

CAMILO CORREA

"See buddy... that weapon is nothing more than a containment wall. When we take it out, we shoot! The other gang stops. They stop shooting, they get scared, they're spooked (...)."

(Excerpt from a conversation between the artist and a member of an armed group in the Popular Comuna 1 in Medellín)

Through an immersive research methodology, Containment Wall emerged. The artwork arises from a conversation between the artist and one of the "guys from the Comuna", specifically when discussing their preference weapons to use.

It is a sculpture composed of prefabricated concrete blocks in the shape of a Thompson submachine gun. This artwork, constructed within the exhibition space, divided the room to serve as a barrier and stood as a reflection on mental barriers, invisible borders, and social conflicts that act as impassable barriers within cities.



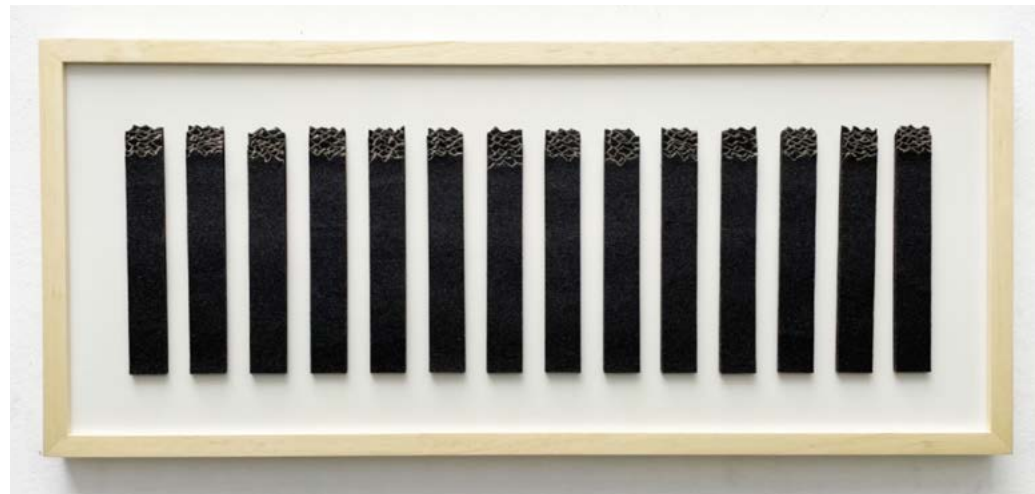
Block, from the project *Containment Wall*
Precast concrete blocks pigmented with red iron oxide
7,9" x 15,7" x 4,7"
Price: 700 usd



Square meter (15 blocks), from the project *Containment Wall*
Precast concrete blocks pigmented with red iron oxide
39,4" x 47,2"
Price: 7.500 usd

JERÓNIMO VILLA

The ground is in constant change. Today, yesterday and tomorrow. This landscape is not static nor perishable; is mutant, fluctuating, fluent. These window mountains seem to be still paintings, marble sculptures. We have different times: we have aged and the landscape seems to barely move. However, under our steps everything is moving at constant, almost imperceptible, rhythms. The ground lives and changes, molded by wind, gases, liquids, thunders, earthquakes. A sandpaper does not stop rubbing the space where we are sheltered. We are spectators, actors and witnesses of the changing figure, under and above our bodies. Impermanence rules these times without roughness, times being sanded constantly, times with unstable forms, unreachable times.



Sierras
Sandpaper on wood
13,8" x 32,3"
Price: 1.560 usd



Tatacoa
Sandpaper on wood
30,3" x 12,2" cm
Price: 1.260 usd



Tatacoa
Sandpaper on wood
30,3" x 12,2" cm
Price: 1.260 usd



Portillos
Sandpaper on wood
34,6" x 13,8"
Price: 1.670 usd

MARÍA ALEJANDRA TORRES

Maria Alejandra Torres has investigated the native dyeing plants of the Colombian territory that were used in pre-colombian textile. These fabrics were made mainly of cotton, since wool and its use occurred after the Spanish brought sheep to the continent. The Dividivi pieces stem from an interest in the materials used in traditional textiles, as well as their narrative potential and as an instrument of memory, these pieces speak from what grows from the soil, and has always grown in the territory. By dyeing sheep's wool with this plant, Torres seeks to highlight that part of history: the encounter imposed by one culture over another; history, as we know it.

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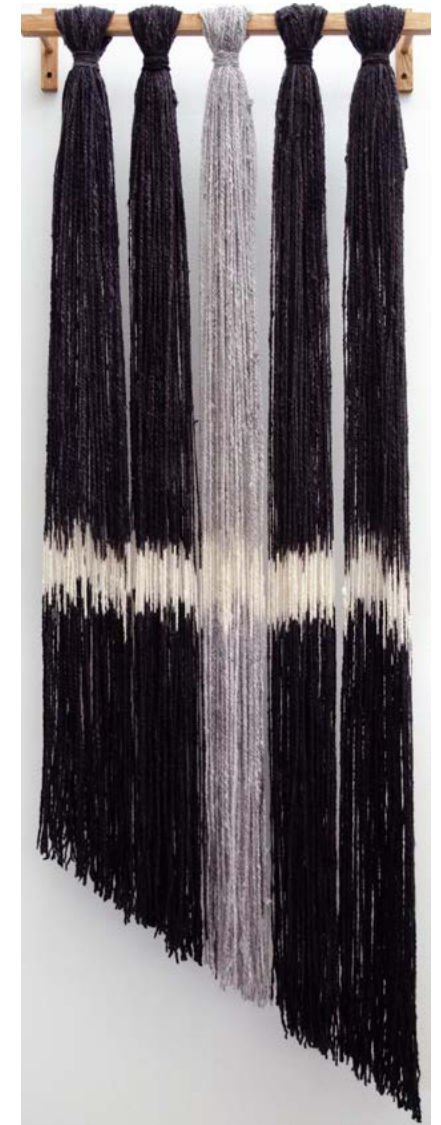


Dividivi II
Textile
74,8" x 23,6"
Price: 1.800 usd



Dividivi III
Textile
54,3 x 15,7" x 3,5"
Price: 1.000 usd

Dividivi IV
Textile
65,7" x 23,6" x 49,2"
Price: 1.500 usd



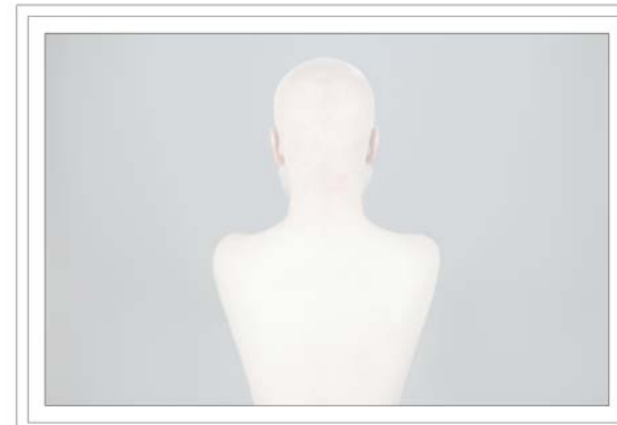
ALEJANDRA QUINTERO

This project explores the intimate and daily existence of an albino community in Bogotá. In 2010, as she was invited into the daily life for this community that lives amid the chaos of the Colombian capital, the photographer found herself facing a group of people with their own authentic aesthetic that had remained practically unknown to the general public. Other than in publications with a mere scientific or ethnographic motive, the albinos, like many other communities, remained beyond the camera lens. She felt the need to celebrate the lives of its members who were full of their own ideas, identities, and actions. Under that premise, she began an exploration of the body beyond the criteria which generally met the needs and concepts of mass media culture, the market and fashion. She explores the body through universal themes like love, loneliness, humor, leisure and celebration.

This final chapter in *Overexposed* creates a combination of various levels of artistic exploration. On the one hand, there is a series of photographs where Juan Carlos, the protagonist of the series, gives up his hair in front of the camera, stripping himself of a key characteristic of his appearance and personality. With each photograph, we see how Juan Carlos's hair diminishes bit by bit until he remains entirely bald in a sequence that becomes performative.



Overexposed VOL.3 #6
Digital photograph, printed in matte cotton paper
27,6" x 39,4"
Price: 1.800 usd



Overexposed VOL.3 #11
Digital photograph, printed in matte cotton paper
27,6" x 39,4"
Price: 1.800 usd



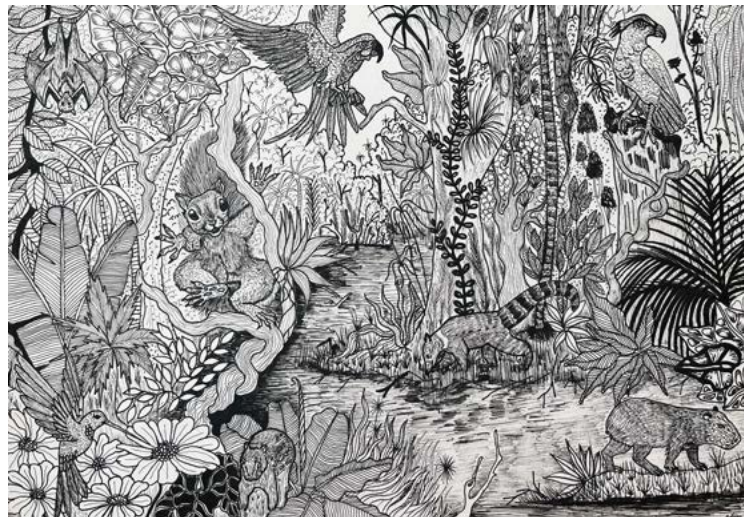
Overexposed VOL.3 #12
Digital photograph, printed in matte cotton paper
27,6" x 39,4"
Price: 1.800 usd



Overexposed VOL.3 #3
Digital photograph, printed in matte cotton paper
27,6" x 39,4"
Price: 1.800 usd

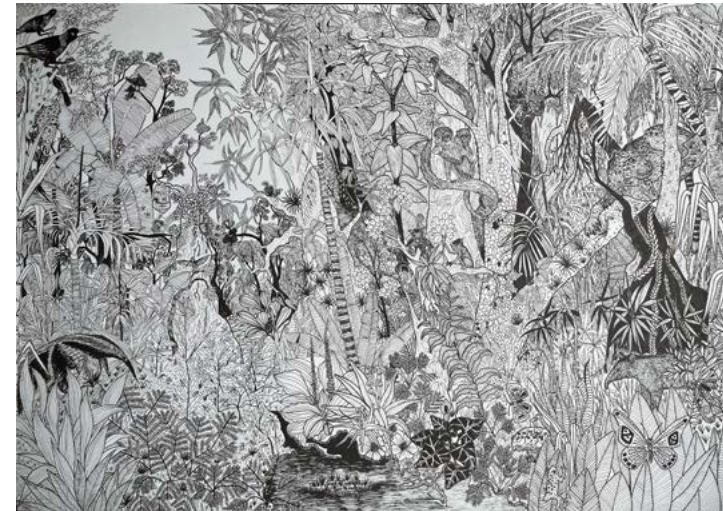
WEES PETER TETEYE

From the Canangucho Clan (Ineje). Born in Los Monos del Caquetá, son of Marfilio Teteye and María Elsa Falla, he is one of the eight descendants of the elderly Benito Atiepa of the Bora ethnic group in the Amazon. Since childhood, Wees had the initiative to explore new methods to improve his talent and empirical knowledge in freehand drawing and illustration, overcoming the limitation that he himself imposed: that without studies in Art he could not achieve it. After completing his primary and secondary studies in 2019 at La Casa del Conocimiento, formerly Casa Arana, in the village of La Chorrera in the Amazon, he decided at the age of 21 to move to Bogotá, becoming part of Fundación Amor Real. It is then, when he decides to focus on drawing, finding inspiration in the knowledge of the jungle world and the western artistic tradition. In June 2022, the Dutch Embassy invites him to draw a work at the Fashion for Good Museum of Sustainable Art, for the benefit of the indigenous tribes of La Chorrera in the Amazon and for the environmental preservation of the region. 2022, represented by BARCU at their annual exhibition in Bogotá's Candelaria, the historic area.



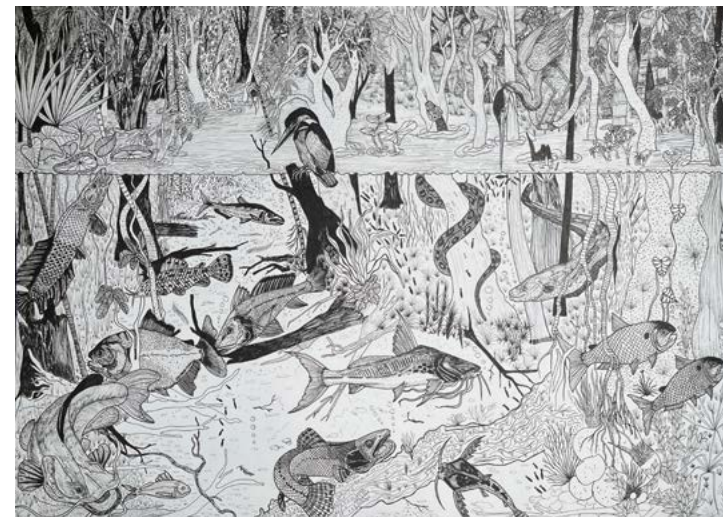
Sin título 2 from the series *"Allá donde solo escuchas el silencio de tu alma y la conexión con las entrañas de la madre tierra"*

Ink on paper
9,6" x 13,8"
Price: 350 usd



Sin título 4 from the series *"Allá donde solo escuchas el silencio de tu alma y la conexión con las entrañas de la madre tierra"*

Ink on paper
13,8" x 19,7"
Price: 700 usd

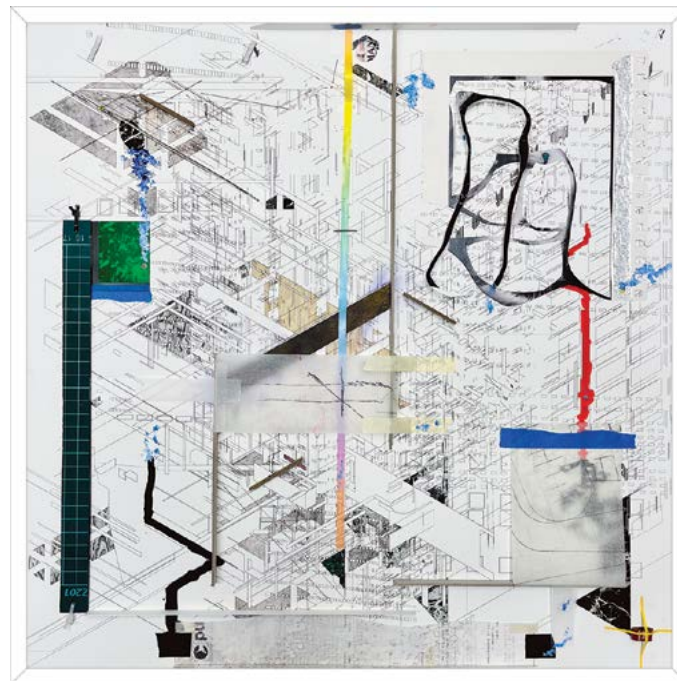


Sin título 3 from the series *"Allá donde solo escuchas el silencio de tu alma y la conexión con las entrañas de la madre tierra"*

Ink on paper
13,8" x 19,7"
Price: 700 usd

JUAN MEJÍA PARRA

"I have designed over 56 houses/studios that I dream about building, but have never even come close to doing so." These designs have become abstract objects with a spinal cord, dispersed along the digital cloud, waiting to serve a purpose, Juan Mejía's work is a clear example of the everlasting relationship between art and architecture, a grey area that has allowed both disciplines to converge through infinite possibilities of abstraction. "I wanted to pay tribute to all this work that seemed useless, recognizing the time I spent developing it and using it as a tool for drawing and collage." The various elements that compose these exploded designs, at a first glance with an absence of coherence or order, layout the artists self and obsessions.



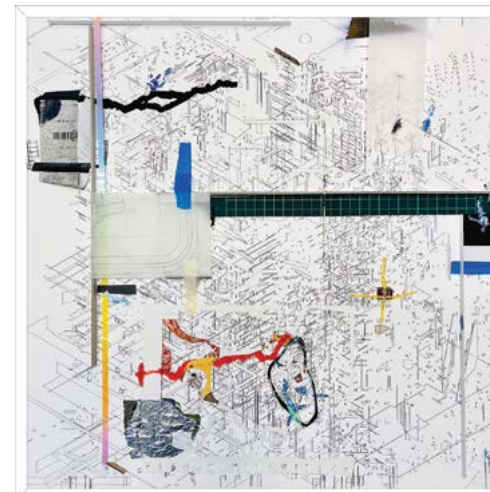
E1
Mixed media on paper
21,3" x 21,3"
Price: 1.099 usd



ABCDEF1
Mixed media on paper
21,3" x 21,3"
Price: 1.099 usd



B2
Mixed media on paper
21,3" x 21,3"
Price: 1.099 usd



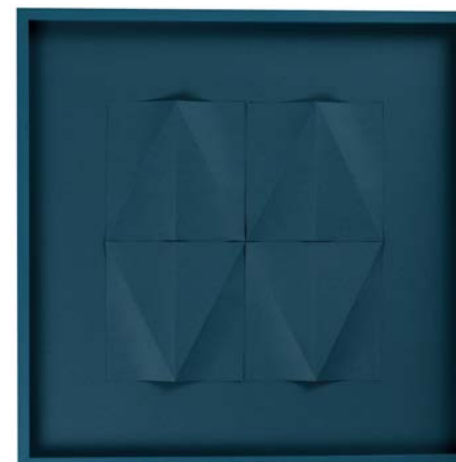
A1
Mixed media on paper
21,3" x 21,3"
Price: 1.099 usd

CAMILO VILLEGAS

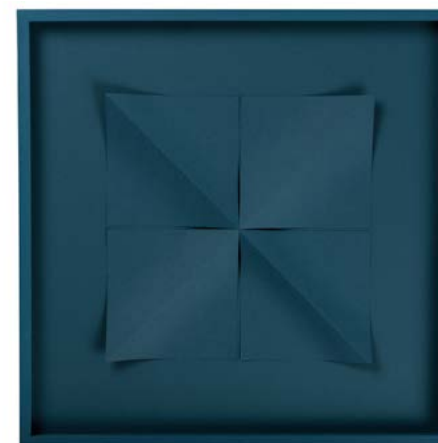
Through a simple exercise of folding papers and composing them onto a square, this work follows the emergence of fundamental geometric forms hidden in the mystery of the square. The play of light and shadow give shape to the designs revealing how inner symmetries emerge out of larger and more simple forms. Organic elements enter the piece as symmetries are broken according to the play of shadows and light following the Earth's own geometric motion through the heavens.



Folding Papers #14
Folded paper
21,6 " x 21,6"
Price: 950 usd



Folding Papers #11
Folded paper
21,6 " x 21,6"
Price: 950 usd



Folding Papers #1
Folded paper
21,6 " x 21,6"
Price: 950 usd



Folding Papers #16
Folded paper
21,6 " x 21,6"
Price: 950 usd

