

Ana María Devis

https://anadevis.com/es_co/



CV

ANA MARÍA DEVIS OCAMPO

September 6, 1968. Ibagué, Colombia

EDUCATION

Master in fine Arts

Universidad de los Andes | 1987 - 1992
Bogotá, Colombia

RESIDENCIES, COURSES AND SCHOLARSHIPS

RESIDENCE "TERRITORY"

Sextante Gallery | 2023

Guachaca, Sierra Nevada, Magdalena,
Colombia

RESIDENCE "TERRITORY"

Sextante Gallery | 2021

Guachaca, Sierra Nevada, Magdalena,
Colombia

FOUNTAINHEAD RESIDENCY

2019

Miami, USA

FLORA SCHOOL RESIDENCE SCHOLARSHIP

FLORA ars+natura | 2016 - 2017

Bogotá, Colombia

SCENOGRAPHY WITH J.C.SERRONI

2000-2002

Sao Paulo, Brasil

SCENOGRAPHY UNIVERSITY OF SAO PAULO

Cyro del Nero | 1999-2000

Sao Paulo, Brasil

ALTERNATIVE METHODS AND MATERIALS IN ART

The Museum School of Arts | 1991

Boston, USA

PHOTOGRAVURE AND FOUR COLOR SEPARATION

Camnitzer studio | 1990

Lucca, Italia

GRAPHIC ARTS

Rhode Island school of desing | 1998

Rhode Island, USA

WORKSHOPS

NC LAB, CREATIVE THINKING LABORATORY

directed by NC Gallery | 2016

Bogotá, Colombia

BODY WORKSHOP "THE NATURE OF THE BODY"

Directed by Maria José Arjona, FLORA

ars+natura | 2015

Bogotá, Colombia

NC LAB, CREATIVE THINKING LABORATORY

directed by NC Gallery | 2014

Bogotá, Colombia

OTHERS

"SUBJECT"

Company focused on the design of both objects and spaces,

plus the intervention of houses soon to be demolished

| 2008 - 2012

plus the intervention of houses soon to be demolished

"Puesta en Escena" 2008

"Subject House 401b" 2010

SCENOGRAPHY EXECUTION OPERA "CARMEN BY BIZET"

Directed by Carla Camurati and Hamilton Vaz Pereira

Alpha Royal Theater | 2001-2003

Sao Paulo, Brasil

SCENOGRAPHY EXECUTION "THE DROP OF WATER"

Chico Buarque and Paulo Pontes

Directed by Gabriel Vilela

Tom Theater Brazil | 2000-2001

Sao Paulo, Brasil

SOLO EXHIBITIONS

SYMBIOTIC RELATIONSHIPS

Artbo Fair, Sextante Gallery, Taller arte dos gráfico | 2021
Bogotá, Colombia

INFINITE

FLORA ars+natura | 2018
Bogotá, Colombia

THE TURTLE WOMAN

Action Series, Cabinet #16. Director, Jose Ignacio Roca. FLORA ars+natura | 2016
Bogotá, Colombia

SUBJECT TO OBJECT

Lalocalidad Gallery | 2014
Bogotá, Colombia
<http://bitacoranoticias.com/sujetoalobjeto-de-ana-maria-devis/>

WORKSHOP SALE

Il Decades in Art | 2006
Bogotá, Colombia

PARTITURA, MUSIC SCORE, ART BOOK AND EXHIBITION

Taller Arte Dos Gráfico
Sextante Gallery | 2003
Bogotá, Colombia

AND GOD CREATED THE WOMAN

Espacio Alterno Gallery, Aexandes | 1998
Bogotá, Colombia

WOMAN AS AN OBJECT OF DESIRE

Espacio Alterno Gallery, Aexandes | 1991
Bogotá, Colombia

COLLECTIONS

CLAUDIA HAKIM, MAMBO DIRECTOR

Museum of Modern Art of Bogotá | 2021
Bogotá, Colombia

JORGE M. PEREZ

2019
Miami, USA

COLLECTIVE EXHIBITIONS AND DISTINCTIONS

IT'S A LOVE STORY

Espacio Alterno Gallery - Uniandinos
| 2023
Bogotá, Colombia

ARTBO ART FAIR

Sextante Gallery - Corferias
Nominated for "Alejandría al arte", for the best living Colombian artist exhibited at the fair. | 2022
Bogotá, Colombia

ABYA YALA, STRUCTURAL ORIGINS

Invited to New York Latin American Art Triennial
BronxArtSpace | 2022
New York, USA

“FROM THE AXOLOTL SERIES AND SIMBIOTIC RELIATIONSHIPS”

action and drawings, ARTBO weekend,
Sextante Gallery | 2021
Bogotá, Colombia

DE VOZ A VOZ

Was invited to participate in the project "From Voice to Voice", with the work entitled: "Relationships", a project that was launched in partnership with the Museum of Modern Art of Bogotá and the newspaper El Tiempo in times of the pandemic | 2020
Bogotá, Colombia

TIME FOR CHANGE, ART AND SOCIAL UNREST

"Espacio 23" Jorge M. Perez, curated by Jose Ignacio Roca | 2019
Miami, USA

“BANDADAS”, WISIRARE

Gráfica América, Museum of Latin American Art (MOLAA) | 2019
California, USA
Executed in Arte dos Gráfico Bogotá,
Colombia

INFINITE

Related group, Jorge Perez. Paint Miami, Art Fair | 2018
Miami, USA
<http://arteflora.org/exposiciones/infito/>

FROM THE SERIES, "INFINITE"

La Casita
FLORA ars+natura | 2017
Bogotá, Colombia

DESDE LA HOGUERA

Instituto de Visión Gallery | 2016
Bogotá, Colombia
<http://institutodevision.com/exposiciones/desde-la-hoguera/>
<https://terremoto.mx/desde-la-hoguera/>

INVITED TO THE "SIGHTING" PROJECT

Directed by Maria José Arjona, FLORA
ars+natura | 2015
Bogotá, Colombia

SUBJECT TO OBJECT

Synchrony art fair, Lalocalidad Gallery | 2014
Bogotá, Colombia

FROM THE SERIES "MACHINES"

Photographs and video. Site 6 | 2013
Cali, Colombia

WAYS OF DOING

Video installation. Alternate Space Gallery,
from the Association of Graduates at the
University of the Andes | 2013
Bogotá, Colombia

MACHINES

Video installation. Casa Cano Gallery | 2012
Bogotá, Colombia

VERSIONS

Greeley Square Gallery | 2003
New York, USA

WOMEN

Sincelejo Art Museum | 1997
Sincelejo, Colombia

LATIN AMERICAN WOMEN IN ART

The Hispanic and Latin American Museum |
1996
Miami, USA

XXXVI NATIONAL HALL OF ARTISTS

Corferias | 1996
Bogotá, Colombia

FIRST PRIZE, VII REGIONAL HALL OF ARTISTS

Zone 4 | 1995
Ibagué, Colombia

SPECIAL MENTION, III NATIONAL PAINTING CONTEST

Banco Ganadero | 1995
Bogotá, Colombia

WOMEN AT THE EDGE OF A NERVOUS ATTACK

Gilberto Alzate Avendaño Foundation | 1995
Bogotá, Colombia

XXXV NATIONAL HALL OF ARTISTS

Corferias | 1994
Bogotá, Colombia

VI REGIONAL HALL OF ARTISTS

Zone 6 | 1993
Neiva, Colombia

II YOUNG ART HALL

District Planetarium | 1992
Bogotá, Colombia

PUBLICATIONS

MUSIC SCORE

Music score, Art Book, Taller Arte Dos Gráfico
Sextante Gallery | 2003
Bogotá, Colombia

03, FLORA NOTEBOOKS

The process of "Infinite"
Publications FLORA ars+natura
Printing, Torreblanca graphic agency | 2018
Bogotá, Colombia

ART LICKS MAGAZINE #21

Director, Holly Willats | 2017
United Kingdom

FLORAE MAGAZINE #3

Title: Travel and drift
Publications FLORA ars+natura | 2017
Bogotá, Colombia

" TIME FOR CHANGE, ART AND SOCIAL UNREST"

Space 23, Jorge M. Perez, curated by Jose
Ignacio Roca
| 2019
Miami, USA

Things to know about me

Ana María Devis, 1968, Ibagué, Tolima, Colombia.

I use drawing as a starting point but also as a thought process to relate to my surroundings. Feminine practices as weaving or quilting allow me to generate landscapes and imaginary creatures populating universes inspired in natural patterns.

The obsessive repetition of gestures to create layered surfaces and abstract narratives operate simultaneously as windows to different places I have traveled to. Each location becomes an archeological site from where to collect materials and, simultaneously, unveil human and non-human structures. To bring together, to attach, to unite, as well as to alter, change and transform, are constant actions crossing my body of work. "Collaging" encompasses all of these actions while also operating as a technique to address the way I relate to the world; where diversity, difference and care are crucial aspects to preserve life both human and non-human.

My art is like a map, an archive, an experience moving beyond the concept of drawing as a bidimensional action that transforms it into a methodology that manifests the complex layering of a body traveling the world.



Artwork description

Inés Arango (2021)

All of Ana María Devis' projects come into being through an embodied experience of life, using her body as vessel and creating long-lasting, meditative, and physically straining processes. In this embodiment, her work touches on feminine intimacy and the environment. These points of contact are not based on a feminist theoretical framework, nor from the impulse to control nature, but rather aim for a recognition of the systems of life that are intersect with her own existence -her personal objects, her routine, the relational ecosystem she has with her daughters, her friends, her mother, and the nature that surrounds her. Her work conceives life as a whole: it makes visible how an individual is made up of a network of cells, inner tissue, and networks of affection. Her exploration of ecosystems has given way to the creation of fantastic topologies, infinite landscapes, and fictitious, detailed, and intricate creatures, where dead organisms come to life through drawings, or other uncanny beings find their home in imagined territories.

Just as importantly, her work uses materials almost obsessively to narrate the evolution of her intimate experiences. Devis has fluently articulated sculptural work and drawing, incorporating graphic elements and organic materials with great precision. These two elements, graphic precision and the choice of raw materials are fundamental to understand her practice. The conjugation of dissimilar elements has prevailed over time up until her latest projects, where the insistent and obsessive nature of these ecosystems stems from a personal methodology to work with materials. This methodology can be described as submerged research, investigating a material by living with it every day, by being invaded by it, touching it, seeing it constantly, marinating in its presence, giving it a home to understand how the body reacts to it. In this body of work, intuition and manual processes vibrate, while meticulous they're encompassed by randomness.

GUACHACA AND THE SIERRA NEVADA TERRITORY



The series *Guachaca* (2023) a highly detailed large-scale drawing made from ink imprints of organic debris found on the seashore close to the Sierra Nevada in Colombia—a snowy peak in proximity to the Caribbean coast and the sacred land for the Arhuaco, Wiwa, and Kogi peoples—a region where multiple bodies of water descend from the Sierra into the Atlantic Ocean. Devis also collaborated with the local communities to identify, both scientifically and symbolically, the originating species of the gleaned debris.



During my stay in Guachaca, I realized a collection of items: seeds, stones, sticks and natural fibers, to then carry out printing processes.



Art studio process in Bogotá, Colombia



Guachaca

From the series "Guachaca".

Handmade prints made with organic debris found at the mouth of the Guacacha River, ink on paper

23,6" x 248"







relaciones • sɔʎ!o!qwa!s

SYMBIOTIC RELATIONSHIPS

Inés Arango (2021)

Symbiotic Relationships is an ecosystem of affections and infinite micro-worlds, displayed like a symphony of residual matter.

Symbiotic Relationships is based on perceiving that which is not immediately perceptible by connecting the feminine universe with animal and vegetable universes. Here, there is implicit gaze of care, an attention to the language of objects and nature, and an ear for the cries that the environment releases on a frequency that is rarely heard and that very few hear.

Ana María Devis seeks to understand what surrounds her not only as the environment, but beyond, as the tacit and semi-invisiblence of affective bonds, the hundreds of butterfly effects, the energy between you and me, what we create and what we don't want to see.

This exhibition gathers a process of more than two years, in two phases: an installation iteration, an intuitive and material phase, as well as a graphic one, converted into language. Forty-two creatures or disturbing organisms made by hand build the sculptural dimension of the exhibition.

They also reveal the poetic system with which the creatures were named and which gave rise to a new language and alphabet. Two other gestures seek to capture Devis' gaze on these organisms created by her, but which still fill her with strangeness: a [four-channel video](#) probes intimately with poignant close-ups and the suggestive sounds that these creatures might have uttered if they were alive. Finally, a series of color photographs explores a possible representation of each of these organisms, this time as taxonomic portraits.



Orocué, Casanare, Colombia



The Meta River, Colombia



Studio process with make-up removers
wipes in Fountainhead art residency,
Miami.





Arte Dos Gráfico Studio
Subachoque
Colombia





Symbiotic relationships installation

128,4" x 177.2" x 382.7"

Sextante art gallery
Bogotá, Colombia







"Symbiotic Relationships"

Digital Photography
Hahnemulhe photo rag metallic 340gr.
Edition of 3 and 2 proofs
32.28" x 21.65" each
one
2022





"Symbiotic Relationships"

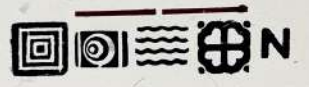
Digital Photography of the typographical plate
 HFA hahnemuhle photo rag baryta 315g
 Edition of 5 and 2 proofs
 37,7" x 57,08"
 2021



"Symbiotic Relationships".

Wood and metal typography from the archives of Taller
 Arte dos Gráfico. Handmade cotton paper.
 37,7" x 57,08"
 Made in Arte dos Gráfico, Subachoque, Colombia.
 Edition of 5 and 3 proofs
 2021

e l i r c l
n p es c e a
i p i i n
u d n o a m
t o s n a
u a u r t r
r a s a o



Volpesúrte

4/5

Dau/21

r e b m p l v e
s a i f á r m i a
p i s o s o i n i
e r m li m l l e
n a i d c d s
d o a d o o o



Rasuntisanóllamas

2/5

Dau/21

v r mix e
e n e c o n r
t e s i l r n o
i o s t ñ n r l v l l s
l s e i d a o c v i
c i i n l e d a q u i a g u r i ñ
ó n m o y a



Lananteterequismixgárluon

7/5

Dau/21

p co p fco p n
u n r m l a o
r s o r a m b
i l r n mag e
f t e g l o i n e cos
ic n e r n t i m
a c i a r a s c o t ic



Pistecámelrame

2/5

Dau/21

"Symbiotic Relationships".
Wood and metal
typography from the
archives of the Taller Arte
dos Gráfico.
Handmade cotton paper
with fragments of makeup
remover cloths, iguana skin
and synthetic and natural
hair.
12" x 19.7"
Made in the workshops of
Arte dos Gráfico.
Subachoque, Colombia.
Edition of 5
2021

THE AXOLOTLS SERIES



From the serie "Axolotls"

Rapidgraph, makeup remover cloths, iguana skin, synthetic and natural hair on paper.

15" x 43"

2022



From the serie "Axolotls"

Rapidgraph, makeup remover cloths, iguana skin, synthetic and natural hair on paper.

11" x 16"

2022

Ana,

When I came into your atelier, I saw your creatures. They seemed motionless, spread out in space like in an aquarium. Each one had a name and personal characteristics, and together they seemed part of an animal of almost prehistoric species.

You had told me that they came into the world, assembled by hand, with natural, personal, chemical elements – hair, makeup remover tissues, iguana skins, pieces of wood from the Orinoco, a process that went on for months and in some cases, years.

I spent hours looking at them. Little by little I understood their movements, their way of breathing, and I saw your reflection, your creative and tactile work, giving life to these creatures.

And then I remembered the Axolotl in Julio Cortazar's story, with its gills and tiny eyes. And I understood that there, in those creatures, you were looking at me.

Juan Devis - Film and TV producer

Text inspired by the work *Symbiotic relationships*



From the serie "Axolotls"

Rapidgraph, makeup remover cloths, iguana skin, synthetic and natural hair on paper.

10" x 29,5"

2022

Infinity

This project departed from research on the braided hairstyles of the afro-descendant culture in Palenque, Bolívar. In its origins, many of these hairstyles were designed as escape maps; like a non-verbal language that transcribed specific topographic spots, revealing in code the escape routes during slavery. The braided hairstyle, considered as a resistance instrument, understood as a complex system, containing the cyphered knowledge of a particular culture, drove me to think about identity and its manifestations. In this way, a study about fingerprints, with their singularities and characteristics, was started at the same time.

By investigating the characteristic points of the fingerprint, I found names and shapes that refer to topography as well: island, fork, junction, detour, etc. Similarly, when observing the hairstyles from above, I found a formal and direct association between them and the imprint of fingerprints. In this process, I started an exercise of transference, by drawing each of the fingerprint's characteristic marks, combining it with elements particular of the landscape, nature, and hairstyles,—such as seeds and vegetable species— later transforming each of these drawings into a stamp.

Starting with the imprint produced by a bas-relief of the fingerprint, I decided to work with the linocut technique. Taking advantage of the plasticity of the stamps, I modified the original matrices using some of their parts. I insisted on the gestures, the actions, the repetitions, and the overlapping, since my main tools are drawing and my own body. For two years I moved from one sheet to another building a territory, drawing with the stamps and blurring the sign through its fragmentation, thus evidencing the temporary process of its making, showing a memory of what is left in the mind. As well as my fragmentary gesture, the ink also blurs this large format piece, as it fades with time.

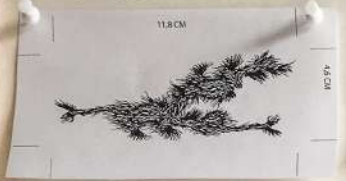
Infinito became a work of art where the significance of an investigation is enlarged, reproducing with the stamps a fiction that extends the representation of the landscape and merges different perspectives. The work is the result of an action, an intimate and emotional trip through a map of a non-place; it's the search for freedom in imagination. The size of this linocut print allows people to submerge in a personal topography to find their own, simultaneously reconfiguring a narrative that tries to leave linear time to settle in *infinity*.



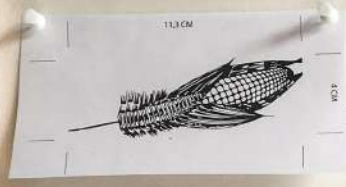


Process in the studio of Flora ars+natura 2016-2017.

Sellos:



BIFURCACION SIMPLE O CONVERGENCIA



TENDENCIA A LA BIFURCACION (RAMA SUPERIOR)



BIFURCACION DOBLE O CONVERGENCIA



ISLAS - ISLITAS
FRAGMENTO O INTERRUPCION



AGUIJON

1. ...nupta o terminación
2. Bifurcación o convergencia
3. Desviación
4. Empalme o cruce
5. Fragmento o borde independiente
6. Interrupción
7. Laguna o ojal
8. Punto de isla
9. Transversal
10. Aguijón

PUNTOS CARACTERISTICOS EN LAS HUELLAS DE LOS ALES

1. Bifurcación simple
2. Bifurcación doble
3. Bifurcación triple
4. Unión
5. Tendencia a la unión
6. Tendencia a la bifurcación
7. Islote
8. Encaje simple
9. Encaje doble
10. Zigzag
11. Doble zigzag
12. m
13. Cruzamiento
14. Estrechamiento
15. Triangular

FRAGMENTO O INTERRUPCION
ENSAMBLE O INICIO



Body and imprint

–José Roca

In *La mujer tortuga* (The Turtle Woman, 2016), Ana María Devis used the inner surface of turtle shells for her drawings¹. It was a drawing without a preconceived image, which occupied the available surface until it bled onto the paper around it. This work had a public aspect in its execution: the drawings were made inside a vitrine -as part of FLORA's Gabinete (Cabinet) program- conceived as a long-duration action twice a week². The space was extremely cramped so she had to devise a sliding table that would fit into the narrow space yet allow the drawing to occupy as large a surface as possible. Despite being visible from the street, separated from passersby only by a glass pane, the mirror effect inside the vitrine isolated her from what happened outside, providing an intimate space for developing her work. This resulted in extreme concentration and self-absorption as if induced by the repetition of a mantra. With her body confined in a narrow enclosure -like a turtle- Devis produced the series of drawings without a preestablished pattern of recognizable image; each one was patiently rendered from the accumulation of small markings. These essentially abstract works evoke nonetheless multiple images: microorganisms, geographies as seen from above, urban topographies, electronic circuits or organic tissues from a microscope are some that come to mind.

1 The turtle has mythical associations in many cultures. It is a symbol of slowness, hence of wisdom (the long duration is also the time of reflection); of longevity, which brings experience. Also of self-sufficiency, as the turtle carries its own "house", and is capable of surviving for long periods without food or water. In some cultures, the shell of a turtle was considered akin to the celestial sphere and was used as an oracle; the turtle, like Atlas, sustains the world on its back.

2 Devis was part of the group of performers that worked with María José Arjona in a collective action as part of *Avistamiento*, Arjona's exhibition at FLORA (2015).

The cross between drawing and long duration that began in *La mujer tortuga* continues in *Infinito* (Infinite, 2016-present), also a drawing that grows organically, but in this case done with rubber stamps. The process that brought about this work is long and full of crossings and bifurcations: originally interested in the patterns of the braided hairstyles of Afro-Colombian communities, Devis quickly went beyond ethnography and interpretation of local traditions in order to develop her own vocabulary of symbols. She made drawings and transferred them to rubber stamps, which render possible a potentially infinite combination of the patterns, or fragments thereof, through iteration and juxtaposition. In this work/process, Devis has been marking sheets of paper using her body as an extension of the different stamps. A body/matrix that draws using gestures-imprints, which range from the subtle movement of the hand repeating a print to using stamps attached to her feet and the weight of her body as the press to mark the surface with violent jumps. This huge monotype has been growing sheet by sheet in a long period of uninterrupted work, nevertheless punctuated by significant changes in the workspace as well as in the artist's own body. From the studio she occupied in FLORA, a standard-size space that allowed her to visualize the resulting work on floor and walls, she moved to another studio, larger in surface but with a much lower ceiling, where both her ways of working and of visualizing the results were primarily horizontal. At the beginning of 2018 Devis underwent hip surgery, which forced her to stay in bed for weeks, limiting her movement. This led her to change her way of working, resulting -as with *La mujer tortuga*- in a more intimate and intricate iconography. She worked on fragments of the drawing by sitting around them, even lying on top of the working table, until she recovered the

ability to walk³. All these moments can be discerned in *Infito* as indicators of the fluctuating relationship of the artist's body with the work. "(...) what I did was to place some tables aside, readjusting their height and leaving space around them so I could stand (with the aid of a walker) on the borders and lean onto them with my open hands so as to reach as far as possible. Then I placed stools so I could sit near the edges of the drawing, and after a month I could finally climb on top of the tables". Ana María Devis, in email conversation with the author, 2018.

In *Contact Images*, Georges Didi-Huberman looks at this close relationship between body and image. An imprint is an image done by direct contact; something was there which touched the surface of the support, so there is a relationship of contiguity with the matrix; my eyes caress the paper that was in contact with the stamp, which in turn was in contact with the body that manipulated it. Didi-Huberman proposes an eloquent repertoire that is worth repeating (reiterating, reprinting) here: "Images that touch something and then someone. Images that cut to the quick of a question: *touching to see* or, on the contrary, *touching to no longer see*; *seeing to no longer touch* or, on the contrary, *seeing to touch*. Images that are too close. Adherent images. Image- obstacles, but obstacles that make things *appear*. Images coupled to each other, indeed even to the things of which they are the image. Contiguous images, images backing each other. Weighty images. Or very light images that surface and skim, graze us and touch us again. Caressing

3 "(...) what I did was to place some tables aside, readjusting their height and leaving space around them so I could stand (with the aid of a walker) on the borders and lean onto them with my open hands so as to reach as far as possible. Then I placed stools so I could sit near the edges of the drawing, and after a month I could finally climb on top of the tables". Ana María Devis, in email conversation with the author, 2018.

images. Groping or already palpable images. Images sculpted by developer, modeled by shadow, molded by light, carved by exposure time. Images that catch up with us, that manipulate us, perhaps. Images that can ruffle or chafe us. Images that grasp us. Penetrating, devouring images. Images that move our hand⁴.

4 Georges Didi-Huberman, *Contact Images* (1997)







[Click here to watch the video:](#)

Infinito, (Infinite)

Duration: 08:48 min

Audio: Muted

Dimensions: 1920 x1080 px.

Original file: Ana Maria Devis.MP4

Format: HD

2018



Infinite

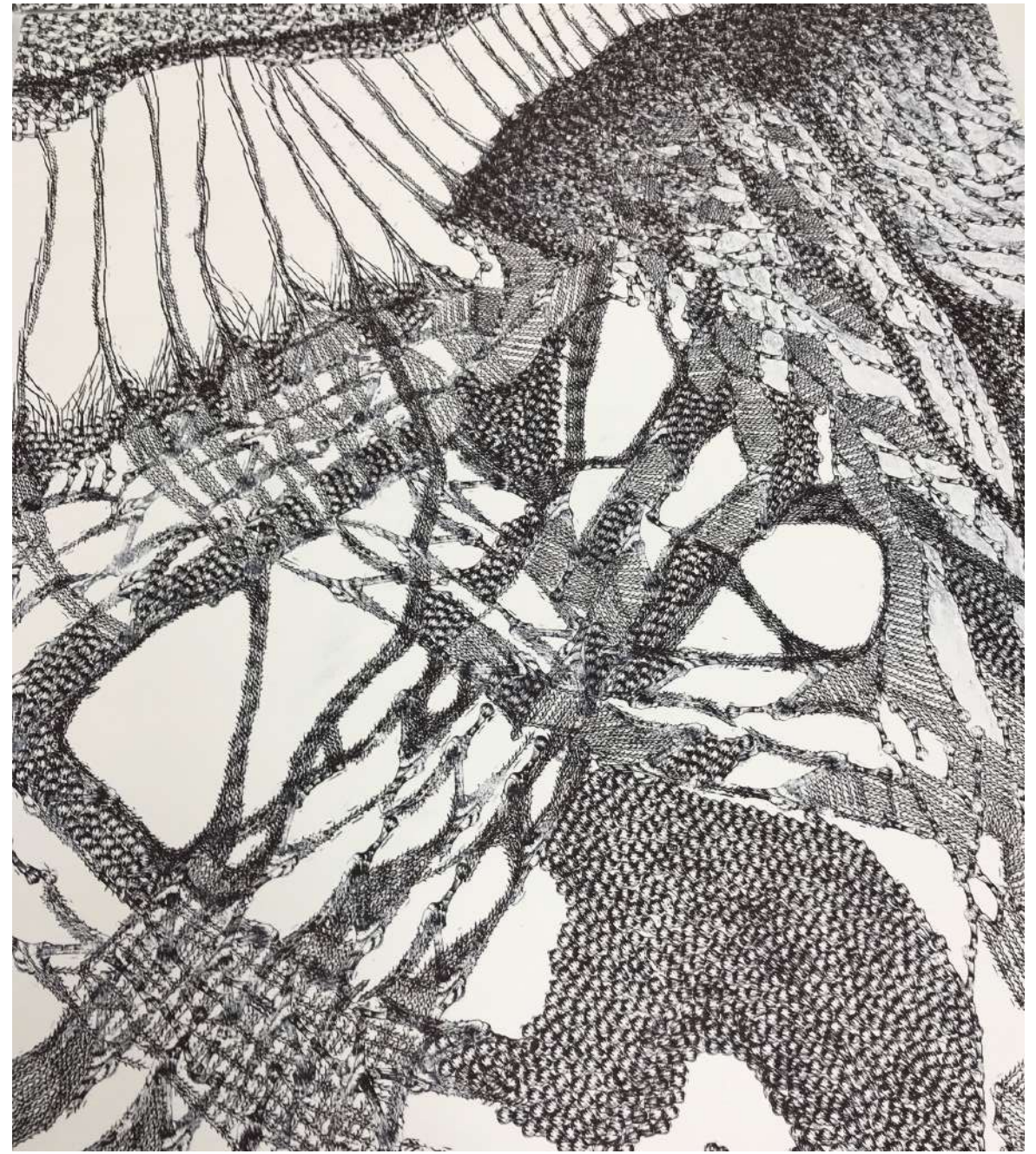
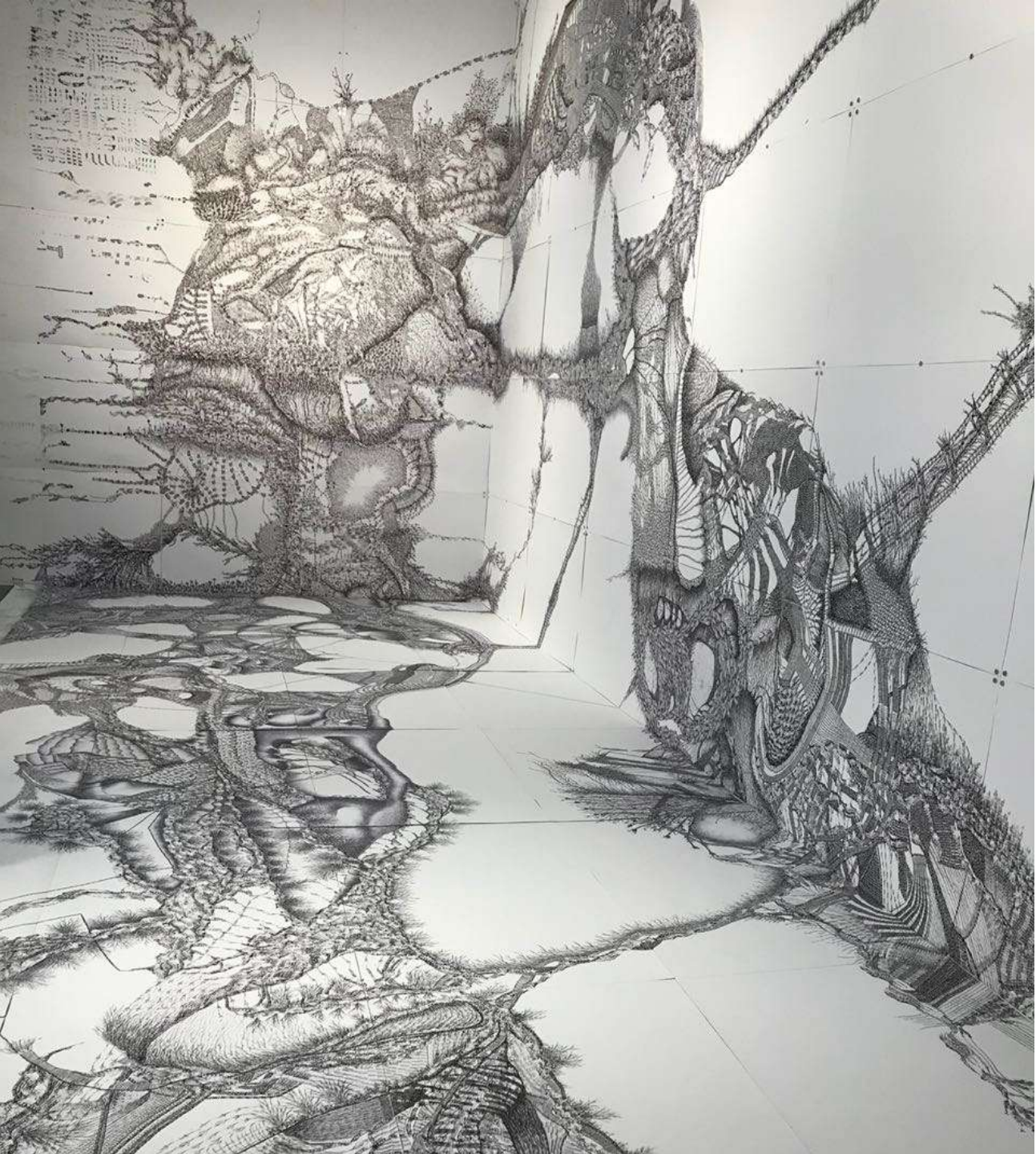
Rubber and ink stamps on paper. Exhibition copy.

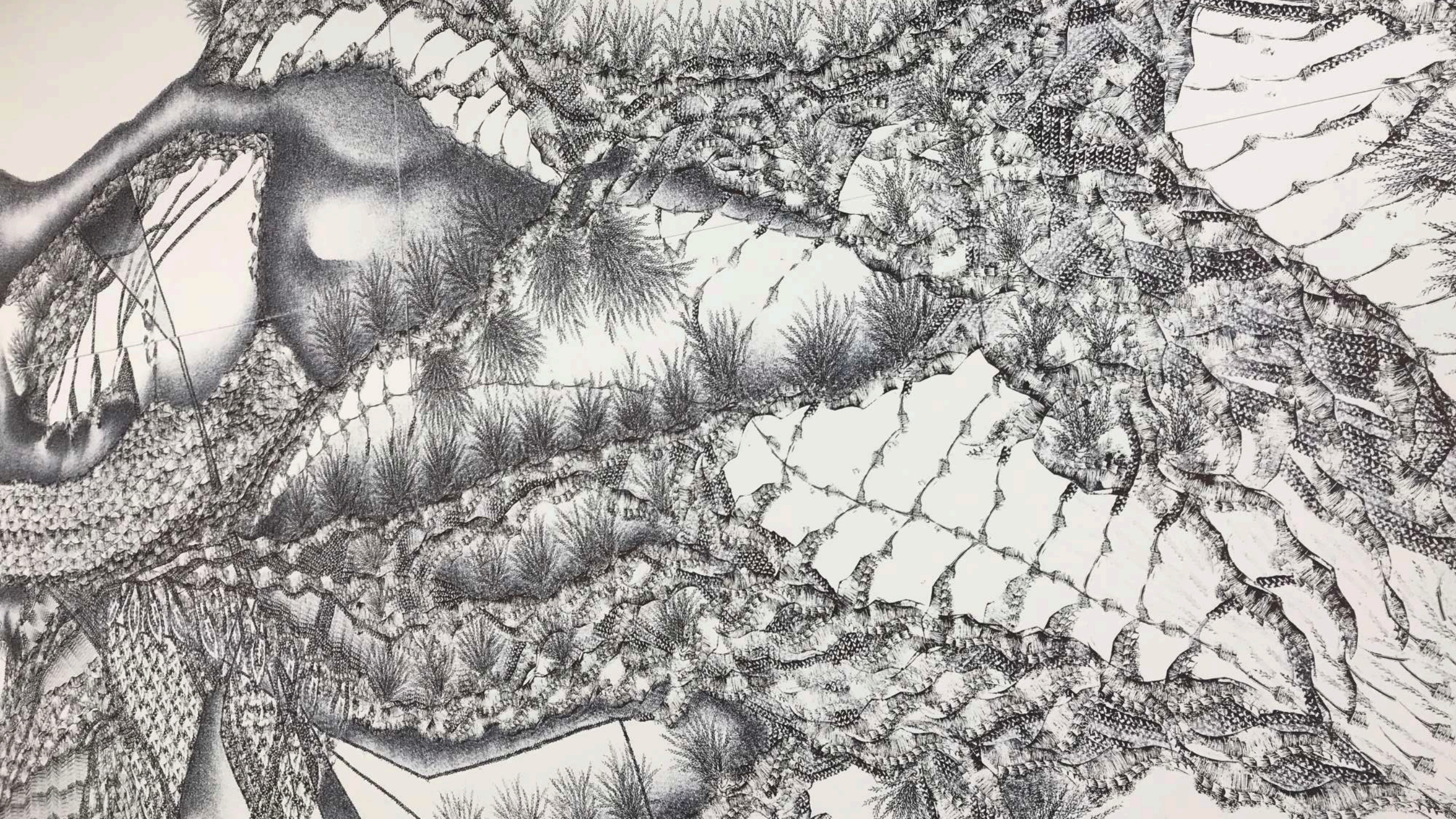
Wall 1: 11mts, wall 2: 22 mts, floor: 17.6 mts.

Total: 50,6 mts²

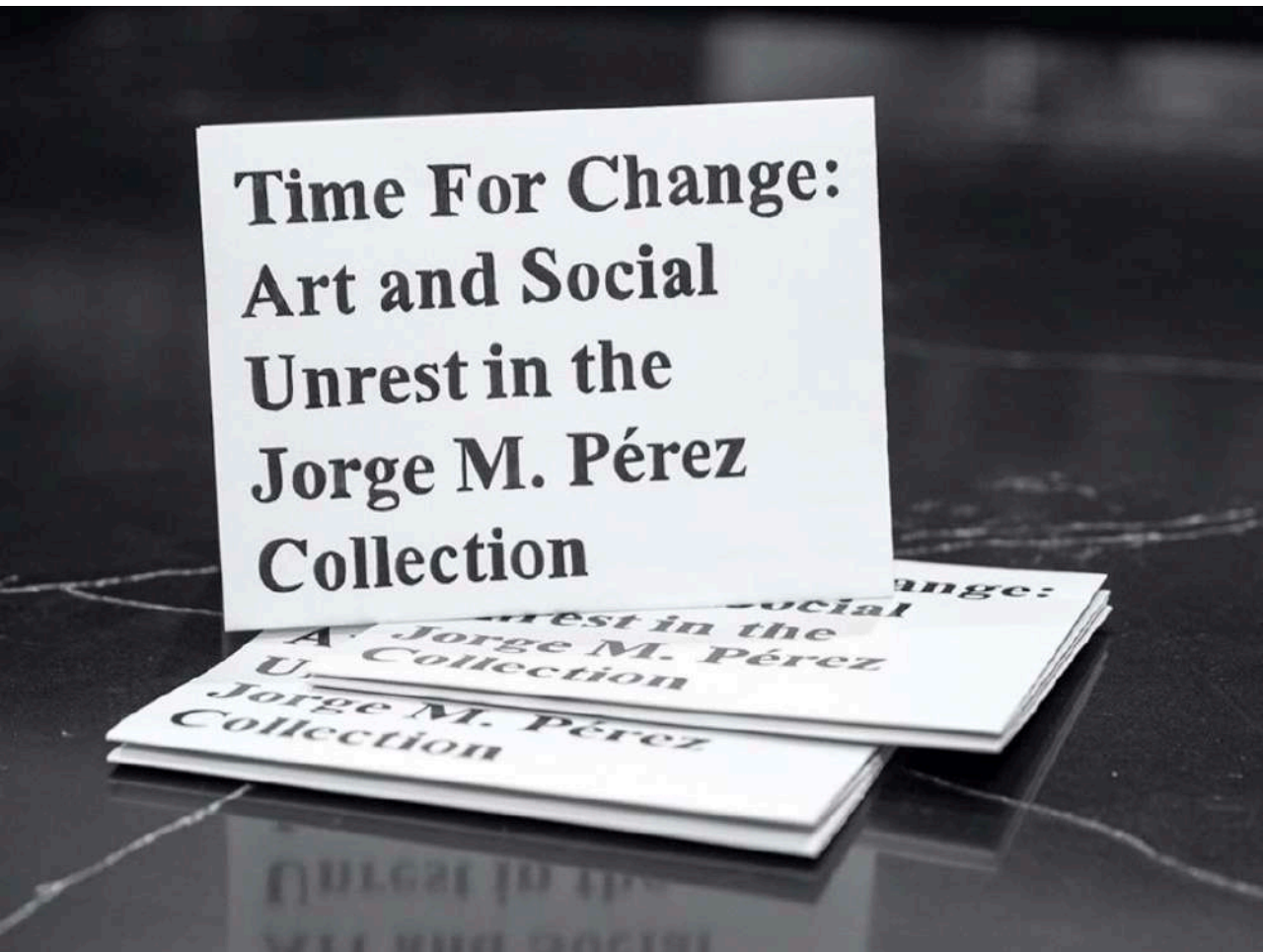
2018

Flora ars+natura Bogotá, Colombia









Infinite in Time for Change: Art and Social Unrest in the Jorge M. Pérez Collection curated by José Roca (2019), in El espacio Twenty three, Miami.

Emancipatory Calls

José Roca

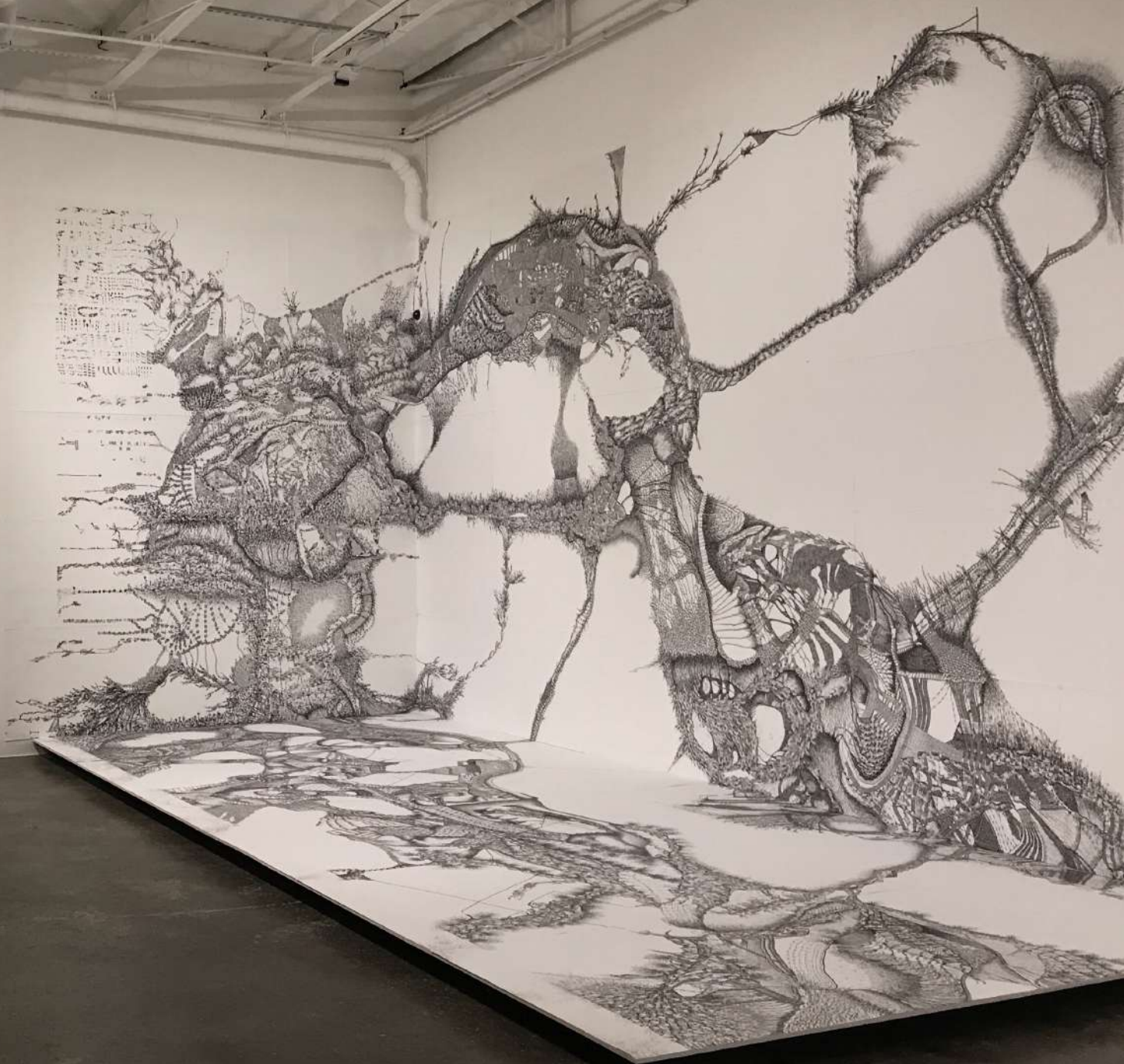
These artists' paintings, photographs, sculptures, videos, and performances are not only rife with political content—aestheticizing abuses of power, past and present hurt and humiliation—they also contain the hope of personal and collective activism: an interest in what we can do collectively in the street as well as what liberatory change might be capable of in our own lives, in our own bodies. That change is quieter, a daily fight that is unseen but felt. Most powerfully, in this art, the body is a malleable, sculptural material—a metaphor for transformation, for holding space and sly suggestion as to how we can use our own. Which is to say that these artists continue to see themselves despite their presumed invisibility. Standing in the present darkness, yes, in sympathy with the past, they imagine themselves, and therefore us, in the light of a nearby future. They know, as another of these artists once said, that “the function of freedom is to free someone else.” So they work, in praise of the shadow.

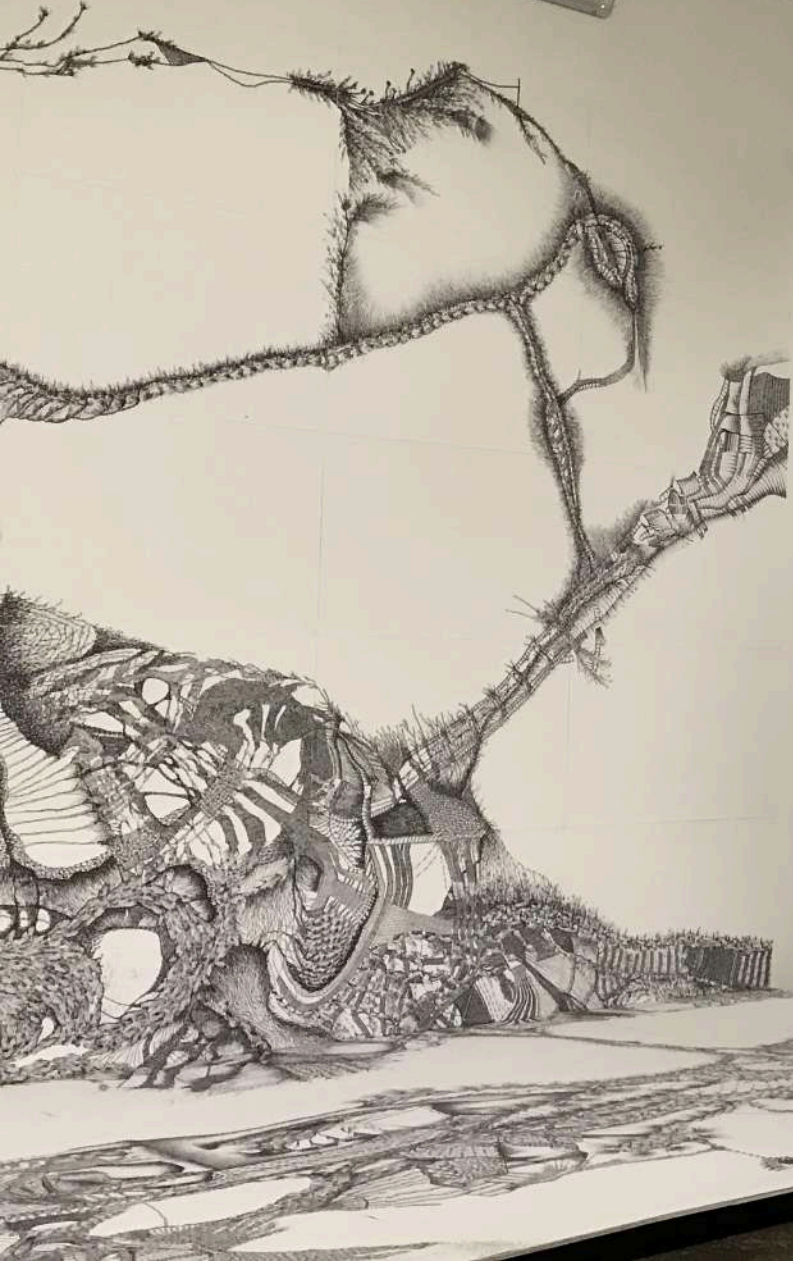
If you look at the work of these artists and are blind to understanding this, if you can see only struggle and disaster and not the care and love of better worlds they deserve and see, through the brutality, for themselves and for us, then you are only half-looking. Their lives, and their visions for them, are always larger than their pain, are always engaged in moments where they have found

freedom because they are living and dreaming possibilities for us all into new frames. In moments, when I see myself in their pictures, it is not as representation but with great specificity. It is often fleeting but something—a feeling, a fact, a freedom—that felt lost to time or circumstance is returned back to my body. There are other moments when holding this art in my eyes speaks to a need for revolutions that do not concern my own life. Looking in these instances is, for me, transmuted into an act of witness, encouraging empathy and the different kind of liberation that comes with wrestling with the sum privileges of our existence.

Antwaun Sargent

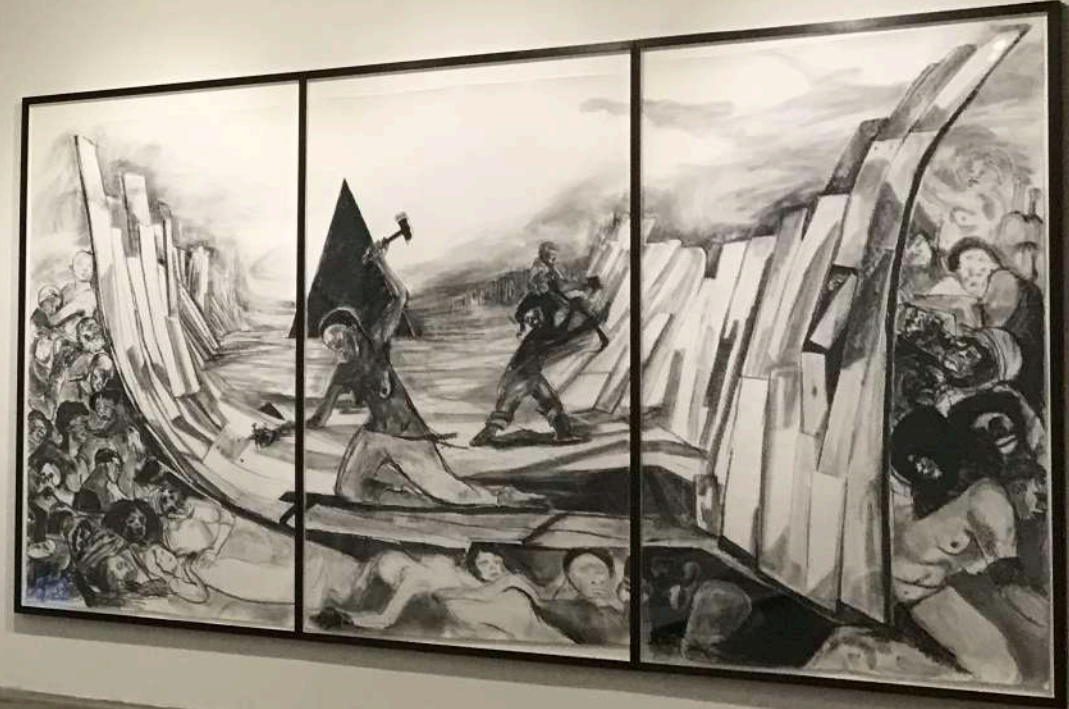
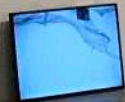
This is an excerpt of the essay “See the Truth, Be the Truth” that appears in the book that accompanies this exhibition.





Encephalopathy Cells

Encephalopathy is a general term for a group of conditions that affect the brain. It can be caused by a variety of factors, including infection, trauma, and metabolic disorders. The symptoms of encephalopathy can range from mild confusion and memory loss to severe coma and death. The drawing above illustrates the complex, interconnected nature of the brain's cellular structure, highlighting the intricate patterns and textures that define its function and structure.



INFINITE in Pinta Miami

The related group boasts an extensive art collection, consisting mostly of international contemporary art. It is in constant flux as works are continuously being acquired as well as placed in Related projects throughout the United States and Latin America. Artworks in the collection range in scale from drawings, videos, paintings and sculptures to site-specific installations and commissions as well as large-scale public art. In addition to the curated selection of art within each of its projects, The Related Groups art strategy extends far beyond the buildings walls. By supporting cultural organizations such as Pérez Art Museum Miami (PAMM), The National Young Arts Foundation and Fountainhead Residency in Miami as well as programs such as Artists x Artists in Madrid and Havana and Flora ars + natura in Bogotá, Related affirms its commitment to enhancing the culture development of Miami and many other cities in Latin America.

Related is proud to present two recent acquisitions at Pinta Miami: an installation by Ana Maria Devis (Colombia) and paintings by David Beltrán (Cuba).







Infinite

Rubber and ink stamps on paper. Exhibition copy.
Wall 1: 11mts, wall 2: 22 mts,
floor: 17.6 mts.
Total: 50,6 m²
2018
Pinta Miami, art fair.



LA MUJER TORTUGA THE TURTLE WOMAN

Flora ars+natura (2016)

The drawing in this project was an action intended to generate a series of organisms or new animals starting with thirteen turtle shells which I collected during a trip to Orocué (Casanare, Colombia). I open the shells before they were taken to FLORA in an attempt to observe their internal layer, the one which is closer to the animal. I started my intervention by creating meticulous and obsessive drawings that seemed to shape microscopic organisms which were then extended into the surface where the shells laid: paper. The procedure of drawing on the shells was carried out in extensive work sessions over a period of three months in FLORA.



[Click here to watch the video](#)

The turtle woman

Series of actions

Cabinet # 16

2016

FLORA ars+natura
Bogotá, Colombia

THE TURTLE WOMAN (2016)

Turtle woman consists of a series of actions in FLORA ars+natura where I enter into a cabinet (a vitrine) to draw for three hours a day, twice a week, for two months. Each action allows me to establish a close relationship with the viewer and creates a link that would otherwise be nonexistent. I draw the turtles using a magnifying glass because it is the tool that has allowed me to both approach them and go into great detail. I have found positions in my body that I did not know existed in order to adapt to their forms, I have shared their slowness, the passing of time and patience. I now see the load of these animals as journeys throughout the topography of Colombia, from the gaze and body of the turtle, but also from my own gaze and my own body.





The Turtle Woman at Sextante Gallery, 2023









DESDE LA HOGUERA FROM THE BONFIRE

Instituto de visión (2016), Bogotá, Colombia
Maria Wills, curator.

"The group exhibition "From the bonfire" reflects on the beyond and the connotations implied by an apparently pagan spirituality, outside the limits of evil. As thus, we present projects based on intimate and personal rituals, such as that of Ana María Devis, who delivers herself in a mystical and contemplative manner to the pictorial activity of intervening in a turtleshell".

Installation result from the contact with tortoise shells, Galápagas, as commonly called in the zone of the Colombian Orinoquía. These turtle shells were found dead and managed properly with the environmental entity of Yopal-Casanare "Corporinoquia", through visits and photographic records that gave account of the responsible extraction and respect with the environment.



FROM THE BONFIRE, variable dimensions, Instituto de visión (2016), Bogotá, Colombia



