

**From One Life to Another Affective Thresholds and Astonishing Matters** is the first institutional solo exhibition by Colombian artist **Ana María Devis**, internationally recognized for her multimedia practice. In her work, Devis explores the bonds that intertwine bodies, domestic spaces, and the agency of the nonhuman world. This exhibition focuses on her most recent artistic project (2025–2026), while enriching the reading of her body of work through pieces from two earlier series, *Guachaca* (2023) and *Symbiotic Relations* (2020–2021).

*From One Life to Another* witnesses the familiar silhouettes of domestic space undergoing dramatic transformation: when human activity ceases, interiors are stripped of their passivity and become sites of biological and emotional change. In 2025, Devis encountered a fungal and bacterial infestation in an apartment in Bogotá, Colombia, caused by an unnoticed water leak. There, fungi, bacteria, and yeasts spread across every surface, orchestrating their own reorganizations—mysterious and beyond human control. Beginning with a photographic record of the space and an exercise in somatization through an intense manual practice, this series reveals the hidden activity of the microscopic world through a detailed, affective, and speculative study of its forms.

The central piece of the exhibition is an embroidery based on a photograph sublimated onto fabric. Its reliefs, colors, and abundance of details stem from a speculation on what might have unfolded had microbial and fungal growth not been interrupted.

As is often the case in her artistic research, Devis is at her most comfortable when collapsing the boundaries between the micro and the macro, the exterior and the interior, the bodily and the environmental, placing them within a continuous flow. Her process begins with the observation of the fleeting traces of intimacy and continues into an expanded ecology, where she examines what connects all forms of life, weaving dialogues with natural elements that unify her multimedia practice. Through drawing, installation, video, sculpture, and photography, Devis embodies the symbiotic exchanges between the organic and the inorganic, blurring their boundaries while emphasizing their interdependence.

The video from the *From One Life to Another* series follows the journey of the photograph sublimated onto fabric, now suspended among trees, toward a new living environment: the landscape surrounding the artist's mother's home. Deep within the Colombian tropics, this is a place of affection for Devis, one she has incorporated repeatedly into her long-term processes and the place where she first began to metabolize the astonishing encounter she experienced with the microscopic universe. Through this video, the artist records the first stage of the somatic process she undertook to understand her relationship with the image printed on the fabric, establishing a play of scale between the micro and the macro.

The acoustic landscape accompanying the video—a 5.1 surround-sound composition created in collaboration with musician Antonio Ponce de León—invites viewers into the exhibition's immersive universe. A resonance with other bodies and rhythms, it is an open and fragmented soundscape that brings together the domestic, the natural world, and the spectral within a single composition.

The visual and material traces left by fungal and microbial occupations are striking in their resemblance to vast natural territories. They evoke tangled root networks within a forest, the complex abundance of mud in a wetland, or even the tacit architectures of symbiotic communities. Beds, walls, and floors, bursting with rhizomatic overgrowths and flourishing reliefs, become surfaces that rewrite the domestic landscape through the resilient patterns of nonhuman life.

In the same way, the visual traces of microorganisms bear formal correspondences with Devis's earlier works, which also draw upon organic forms and residues as primary sources. In *Symbiotic Relations* (2021), the intricacy of the compositions and their chromatic structure are surprisingly reminiscent of the patterns found on the infested sheet. In a video from that same series, Devis imagines the lives of these creatures, accompanying them with sound and movement. This work, also included in the exhibition, reveals not only the coherence between different moments of Devis's practice, but also expands her sustained attention to the small and the ephemeral.

In *Symbiotic Relations*, Devis created an ecosystem of 42 fictional creatures made from residual and organic materials, where branches, makeup-removal pads, hair, sticks, lacquer, wire, makeup, and reptile skin multiply like a cell in mitosis—forming a network of residues, affections, and journeys that envelop a feminine universe within the animal and plant worlds.

Created over the course of two years, the creatures inhabiting *Symbiotic Relations* encompass vestiges not only of the material world, but also of the taxonomic one. Each bears an absurd and unpronounceable name, such as *Rasuntisanollamas*, constructed from a list of emotional, abstract, and objective attributes. Makeup-removal pads contribute the syllable *RA*, from the word *respirar* (to breathe); makeup itself is represented by *S*, from its “base”; *UN* refers to the uniformity of matte lacquer; *TI* to the plastic in synthetic hair; *SA* to the pink tones present in the strands of hair from which they are woven; *NO* to the luminosity of the areca palm; *LLA* to the vanilla scent found in commercial makeup products; and *MAS* to the scales of the skin of the common iguana. While in their original version the creatures were exhibited within an imagined natural habitat, in this video installation Devis imagines their lives and movements through a soundscape that is unsettlingly nonhuman.

Another series included in the exhibition is *Guachaca* (2022–2023), drawings on handmade paper, rapidograph drawings, and impressions made with residues collected from the Guachaca River on Colombia's Caribbean coast.

**Assistant Curator:**  
**Inés Arango Guingue**