

PABLO ARRAZOLA

Colombia, 1991

En la obra de Arrazola los niños representados no solo se manifiestan como seres independientes y completos, sino que invocan, a través de las huellas o marcas que cada personaje deja en su entorno, la interacción ordenadora del mundo y transformadora del espacio, propias de los seres humanos a cualquier edad. El papel materializa la metáfora de la hoja en blanco como el potencial de la vida misma y también es el campo de acción del homo ludens, el hombre que juega, creando una equivalencia entre el arte y la vida donde los niños representados cumplen una función de alter ego en la realización de las acciones del artista. Los diversos lenguajes del dibujo entonces nos conducen simultáneamente a múltiples niveles significativos alusivos a la niñez, la práctica del arte y el espectador mismo, manifestando que la vida misma es - como el papel- un campo de acción exploratorio y de interacción constante.

Natalia Vega, Historiadora y crítica de arte

In Arrázola's work the depicted children manifest themselves not only as independent and complete beings, but also invoke-through the traces or marks that each character leaves in the environment they inhabit - the ordering interaction of the world and the transformation of space characteristic of human beings at any age. The paper materializes the metaphor of the blank sheet of paper alluding to the potential of life itself. It also constitutes the field of action of homo ludens, the man who plays, creating an equivalence between art and life where the children represented fulfill an alter ego function in the performing of the artist's actions. The various strategies of drawing Arrázola employs simultaneously lead us to multiple levels of signification alluding to childhood, the practice of art, the perception of the viewer, and additionally manifests that life itself is-like paper-a field for exploratory action and constant re-creation.

Natalia Vega, Art Historian and Critic

EDUCATION

2015 Visual and Fine Arts, Universidad Nacional de Colombia, Bogotá, Colombia

SOLO EXHIBITIONS

2023

Kiko, Beatriz Esguerra Arte, Bogota, Colombia

2022

Apuchumala Galerie Frank Schlag & Cie., Essen, Germany

2020

Apuchumala, Beatriz Esguerra Arte, Bogotá, Colombia.

Childhood Heroes, Museum Folkwang, Essen, Germany

2018

Moyas, Transborder sas, Bogotá, Colombia

2017

Walls, Otros 360 Gallery, Bogotá, Colombia

2015

XXXII Student Alumni Exhibition, Gustavo Zalamea, Universidad Nacional de Colombia. Bogotá, Colombia

GROUP EXHIBITIONS

2023

ARTBO, Beatriz Esguerra Arte, Bogota, Colombia

Dallas Art Fair, Dallas, TX

LA Art Show, Beatriz Esguerra Art, Los Angeles, CA

2022

ARTBO, Beatriz Esguerra Arte, Bogota, Colombia

Art on Paper New York Fair, New York, NY
Dallas Art Fair, Dallas, TX
LA Art Show, Beatriz Esguerra Art, Los Angeles, CA

2021

Dallas Art Fair, Beatriz Esguerra Art, Dallas, TX
Art on Paper NY, Beatriz Esguerra Art, New York, NY

2020

ARTBO, Beatriz Esguerra Arte, Bogotá, Colombia.
Navigating Space, Beatriz Esguerra Arte, Bogotá, Colombia.
Insignia, Beatriz Esguerra Arte, Bogotá, Colombia.
Dallas Art Fair, Beatriz Esguerra Art, Dallas, TX.
New Arrivals, Beatriz Esguerra Art, Dallas, TX.

2019

ARTBO, Beatriz Esguerra Arte, Bogotá, Colombia.
Dallas Art Fair, Beatriz Esguerra Art, Dallas, TX.
Drawing Now Paris, Adrian Ibañez Gallery, Paris, France.
Assorted, Beatriz Esguerra Gallery, Bogotá, Colombia.

2018

Barcú Art Fair, Adrian Ibáñez Gallery, La Candelaria, Bogotá, Colombia.
Drawing Room Lisbon, Adrian Ibáñez Gallery, Lisbon, Portugal.
Organic Landscapes, Beatriz Esguerra Galley, Bogota, Colombia
Arte Diez Art Fair, Foto Museo Cuatro Caminos, Mexico City, Mexico
Coffee, Beatriz Esguerra Gallery, Bogotá. Colombia
5o Commemorative Anniversary Exhibition, Galería Otros 360o, Bogotá. Colombia

2017

Feria Del Millón, Mentores Program, Textura Creative Center, Bogotá, Colombia
Barcú Art Fair, Adrian Ibañez Gallery, La Candelaria, Bogotá Colombia
Spring group show, Beatriz Esguerra Gallery. Bogotá. Colombia
Colectivo Pablo Arrazola / Ana Maria Gutierrez, Galería DarteSocial, Club el Nogal. Bogota, Colombia
Feria Del Millón Caribe, Coltabaco Old Fabric, Barranquilla, Colombia
Figurations, Adrian Ibañez Gallery, Tabio / Cundinamarca. Colombia

2016

Feria Del Millón, Textura Creative Center, Bogotá, Colombia
XI Young Colsanitas and Spanish Embassy Art Prize, Nueveochenta Gallery, Bogotá, Colombia
Reflections of Our Earth, VI Visual Arts Festival, Cota City Hall, Cundinamarca, Colombia
La Garza, Claustro Nuestra Señora del Rosario, Bogotá, Colombia
The Wall Prototipo Gallery, Bogotá, Colombia
Immanence, Casa Museo Santander, Hacienda el Cedro, Bogotá, Colombia
Multidimensional, Beatriz Esguerra Art, Bogotá, Colombia
With the Mark of the Body, Artestudio. Bogotá, Colombia
Levis 501 Original Plaza, Textura Creative Center. Bogotá, Colombia
Destination 82nd Street. Geba Art Gallery. Bogotá, Colombia
12L / 12, Zona L Gallery. Bogotá, Colombia

2015

V Conference of National and International Visual Artists, Alberto Urdaneta Salon, Municipal City Hall, Cota, Cundinamarca, Colombia

AWARDS AND DISTINCTIONS

2017 Winner Mentor Program to work with Nadín Ospina, Textura Creative Center, Bogotá, Colombia
2016 Finalist, Colsanitas Award, Feria del Millón, Textura Creative Center, Bogotá, Colombia
2016 Finalist, Young Colsanitas Award, Spanish Embassy, Nueveochenta Gallery, Bogotá, Colombia
2010 Fellowship Best Bachelors From Colombia, National University of Colombia, Bogotá. Colombia

PUBLIC COLLECTIONS

Royal Caribbean International, "The Symphony of the Seas", "Greasy pole" Series.
Folkwang Museum, Essen, Germany
21 C Museum Hotels

REPRESENTED WORLDWIDE BY

Beatriz Esguerra Art

Pablo Arrázola believes we coexist with our environment in a relationship of mutual construction. Our identity is mostly the result of how we appropriate our landscape. In turn, this landscape is the result of how our identity also impacts said landscape. These two concepts come together to create infinite narratives. Arrázola tries to capture the aspects and gestures of his characters and their interaction with space, in order to generate visual narratives. His work appeals to the experience, view and memory of the observer to create stories that call upon a reflection of what is present and apparently absent.

Why draw children? Why draw inspiration from youngsters of a certain age, who are in their period of discovery and their world presents itself not as something new, but as something entirely their own? Adults are slaves to certain conditions: education, society, cultural heritage, religion, even memory. Arrázola understands children as Nietzsche's last transformation of the spirit: innocent, carefree, without ties or duties, empowered, and lacking memories or limits that coerce them. Their spirit is so free, that we find them reflecting on or manipulating their reality, transforming and adapting their space as if it were a game, maybe even unconscious that their limits consist merely of paper and a frame, and that their realities remain, in fact, within the drawing itself.

There is something childish about assuming someone else is responsible for making sense of our lives. Life is, after all, as insignificant, senseless or wonderful as we want to make it. This is what ends up happening in each of the works: a dialogue is established between the figure and the medium. The artist uses paper as the site where the relationship between the viewer and the work will flourish; a relationship that appeals to their experiences, their motivations, and their memories. Each child is a reflection, a game of mirrors that repeats itself with each viewer like the aphorism of the eternal return. The children rip, transgress, and adapt their world as they search for the answers to essential questions that have always captivated us as a species: Who are we? Where do we come from? Where are we headed?

Everyone has different ways of approaching these questions and in the artist's work, the profound and infinite paleness of white on white and its relationship with the children, conscious of their condition in the medium, becomes an analogy, a suggesting image that encourages the viewer to ask themselves about their own reality, formulate their own questions, and find their own answers.

THE ROLE OF PAPER; THE WORK OF PABLO ARRÁZOLA

By Natalia Vega

Art historian and critic

During the last few decades, the boundaries of what drawing is and can mean have expanded considerably. The young Colombian artist Pablo Arrázola (Bogotá, Colombia, 1991) participates in this development by juxtaposing two modes of language in dialogue: the traditional figurative mode, characteristic of descriptive and realistic representation -limited to the use of the most basic and traditional tools- and the innovative, experimental and abstract mode in which paper is manipulated with a wide number of tools. Arrázola engages with the paper-formally and significantly, activating it by applying various actions of mark-making such as cutting, tearing, scratching, scraping, and rubbing. These actions produce a wide range of elements -such as clean and straight lines, irregular lines, textures, and reliefs-that transform the white paper, which traditionally had been considered solely as

support, into a field of action. These interventions result in an array of features that expand the limits of the language and feature characteristics belonging to varied media such as drawing, painting, engraving, and sculptural bas-relief. By manipulating paper as a tactile material and not using it strictly as a surface, he introduces the physical reality of the third dimension and the imaginary reality of an inhabited environmental space.

Drawing has been used by many contemporary artists to explore issues related to various constructions of identity; in this case, the depicted children do not constitute specific or real portraits but, rather, generic representations which help the artist explore the most neglected topic of childhood in art, and to address the conceptualization of this stage of life in consonance with current interests within social and cultural studies. In antiquity, the status of childhood was similar to that of women and slaves, discriminated against, and treated as minorities. In subsequent periods children were portrayed in art as miniature adults, going through a preparatory stage that ought to be accelerated. Recently, the intrinsic importance of their experiences, cognitive development, and ability of creative agency has been recognized.

In Arrázola's work, the depicted children manifest themselves not only as independent and complete beings but also invoke through the traces or marks that each character leaves in the environment they inhabit-the ordering interaction of the world and the transformation of space, characteristic of human beings at any age. The paper materializes the metaphor of the blank sheet of paper alluding to the potential of life itself. It also constitutes the field of action of homo ludens, the man who plays, creating an equivalence between art and life where the children represented fulfill an alter ego function in the performing of the artist's actions. The various strategies of drawing Arrázola employs simultaneously lead us to multiple levels of signification alluding to childhood, the practice of art, the perception of the viewer, and additionally manifests that life itself is-like paper-a field for exploratory action and constant re-creation.