



# Linda Pongutá

ESPACIO CONTINUO

Linda Pongutá, Bogotá, 1988.

I research and reinterpret delicate political situations such as the corruption and abuse suffered by jungle territories at the hands of the Colombian state, and the social inequality this provokes. I have roamed the building containing the ruins of the telecommunications company, Telecom, and at a certain point in this investigation, carried out an intervention, asking myself about what people and places left behind as capitalist progress and technology sweep through.

I currently reaffirm my Muysca identity in order to extract threads from the industrial system's fabric. I choose the heaviest and rarest fibers with the intention of achieving and sustaining the weight of nature that is deteriorating. I seek to relate indigenous medicinal plants as I stop, deform, and contradict industrial objects and materials, taking them to stages of transfiguration where, what is up falls, and what is underlying in the ground rises. I find in what is germinal (what is found in the indigenous underworld) where it is not possible to reach our destiny, but instead where halfway through, the possibility of corroding the structure of what is established appears.

# Y si el agujero se tasqua

uba  
canto  
lado (of something)

4

Car grease, rust, pig's and alligator's blood, tobacco, metals, vitamins, ambil, and medicinal plants. A car containing bowls filled with all sorts of powders, all of the worlds' powders, but, above all, that of spirulina and yarumo. The industry, which shifts, decants, and decays, is present, as a slaughtered, dying animal. It dissects and retracts, it rots, builds nests of spider webs. Here, even what doesn't rot still rusts, ages, sags, and turns green through a crack. In turning green, life sprouts from it, another kind of life we do not know of, but want to. There, sifting through so much industrial decay, a thread of oxygen survives. Life, what is solid, and what is flexible, come together within this crack. If one is going to display a piece of cloth with blood on it, one must learn to sing to the cattle in order for it to heal—said the mamo. This is how it is done: a ña, tata, nanaaaa. mmmmm mmm. a ña, nna, ñana, mmmm uuuuu, nna na na ñaaaaaaa, "Ete ganao es maj purito, luego" (This cattle is purer) ñaaa, ññaaaa, ña ña, maaaaaaa.

Carolina Cerón



Car parts, fiberglass, resin, and earth.  
Variable dimensions.  
2020 - 2022.





Wood, iron beam, and tobacco weave.  
Variable dimensions.  
2022.



Wood, iron beam, and tobacco weave.  
Variable dimensions.  
2022.



Wood, iron beam, and tobacco weave.  
Variable dimensions.  
2022.



Redes vacías  
Guadua, iron pipe, and welding.  
Variable dimensions.  
2021 - 2022.



Tyhyquy  
Cast metal and floripondio leaves.  
2022.





Brote

Sprout: Work in collaboration with Marcela Teteye from the Yaré Okaina La Chorrera community, Amazonas, under the guidance of the Arte Vivo program of Artesanías de Colombia. Woven with bejuco, boa, yare, uansuco, spirulina, and chlorella. 2021 - 2022.



Hebras  
Truck springs and polished resin.  
2022.



Conducto  
Assembly of pipes and wood.  
2022.



Se tasqua II  
Drill fabric dyed with animal blood, with yarumo powder.  
2022.



Disposición de las partes de un cuerpo  
Embossed metal and resin.  
2022.



Chamusca  
Welding, burnt bamboo, and pipes.  
2022.



Lodazal  
Anchored iron tubes and fabric dyed in  
burnt motor grease.  
2022.



Se tasqua  
Drill fabric dyed in blood and ironed.  
2020 - 2022.





# Luz doblada

I roamed an enormous abandoned building's flooded machine room. Light has the capacity to penetrate inaccessible places. Bird droppings papered the room, the sound of broken glass, and the light always came up as unavoidable elements. I decided to transform the lamps that were embedded in the ceiling, by releasing the lightbulb's glow from the container, into gentle creatures that would rise as they fall without completely collapsing.



Luz doblada  
Fluorescent light lamps, ballasts,  
cable, mixed technique.  
Variable dimensions. 30 lamps.  
2014.

# Vena

In a sealed space where people would formerly undergo long and monotonous working hours, I reinstalled electricity. In activating a group of fans for a minute and a half, the echo of the sound produced by the shutters hits and touches the windows, invading the place temporarily.

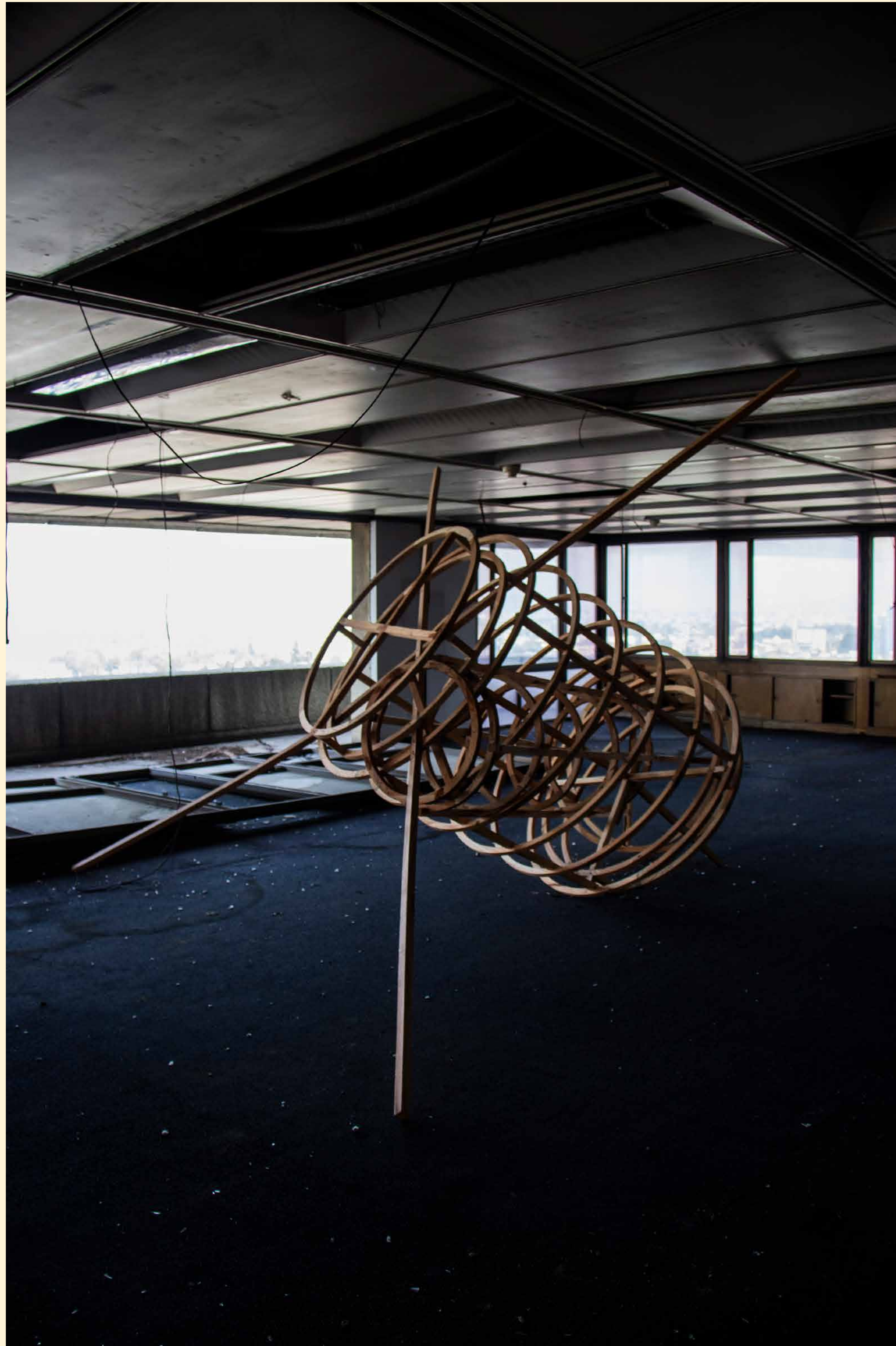




Vena  
2015. Color picture.  
70 x 50 cm.  
Edition 4 + 2AP  
2015

# Telecom

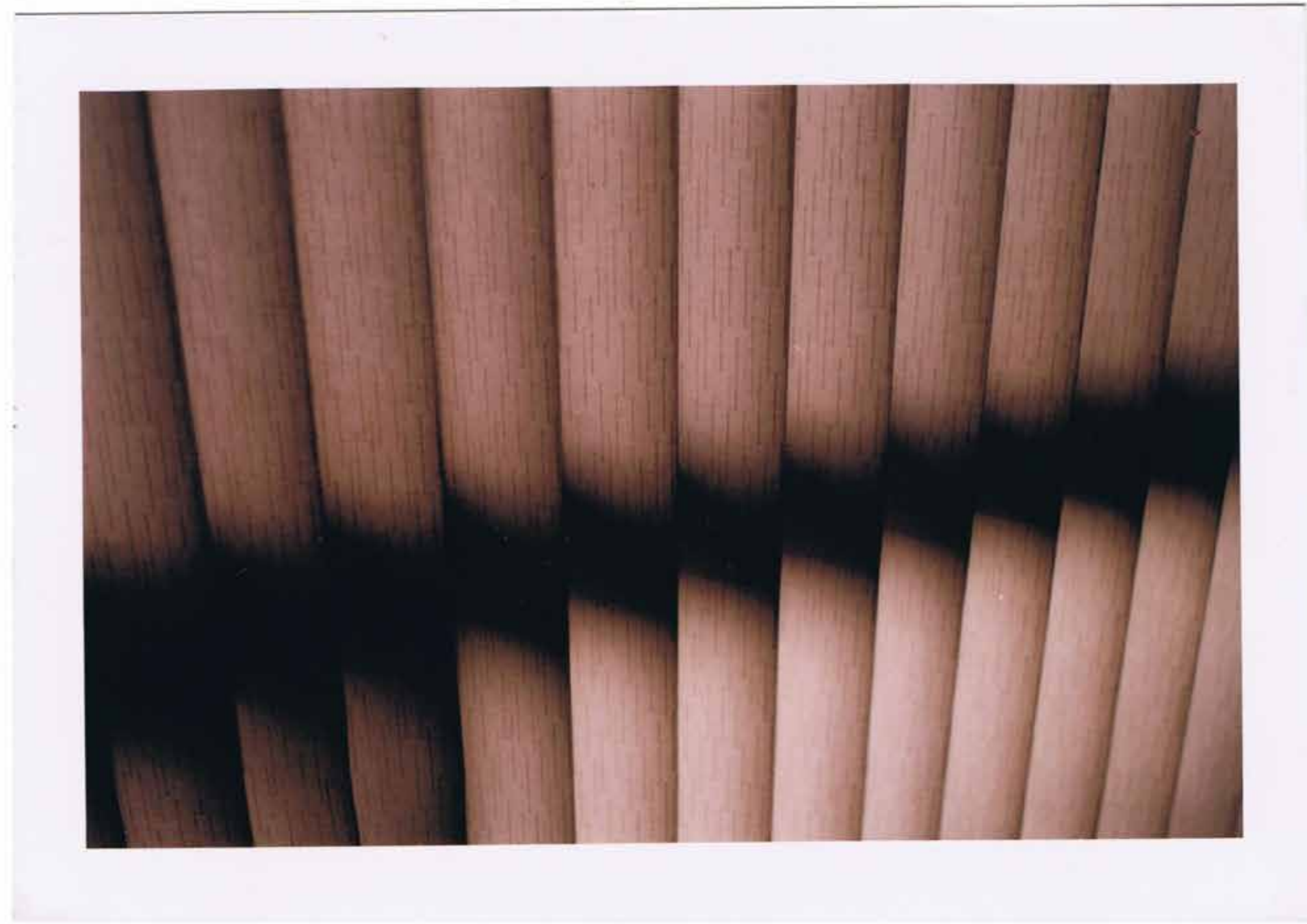
These installations arise as the Florentino Vezga building, the former headquarters of Telecomunicaciones Telecom (Telecom Telecommunications), in Bogota is occupied. I felt influenced by the enigmatic history of a specific Latin American era where the privatization of great public enterprises that provided basic needs to the population, was forced upon countries by neoliberal politics of the Western World. Although its interior is worn out, the facade remains well-kept. From here, it was possible to witness the city's downtown area grow, as well as a system's attempts to move away from its own opacity.



Satcol, 2018.  
Color picture.  
70 x 50 cm.  
Edition of 5



Nuevo río, 2018  
Color picture  
70 x 50 cm  
Edition of 5



Telecom series, 2013  
Film photography on  
cotton paper  
70 x 50 cm



Telecom series, 2013  
Film photography on  
cotton paper  
70 x 50 cm





Telecom series, 2013  
Film photography on  
cotton paper  
70 x 50 cm



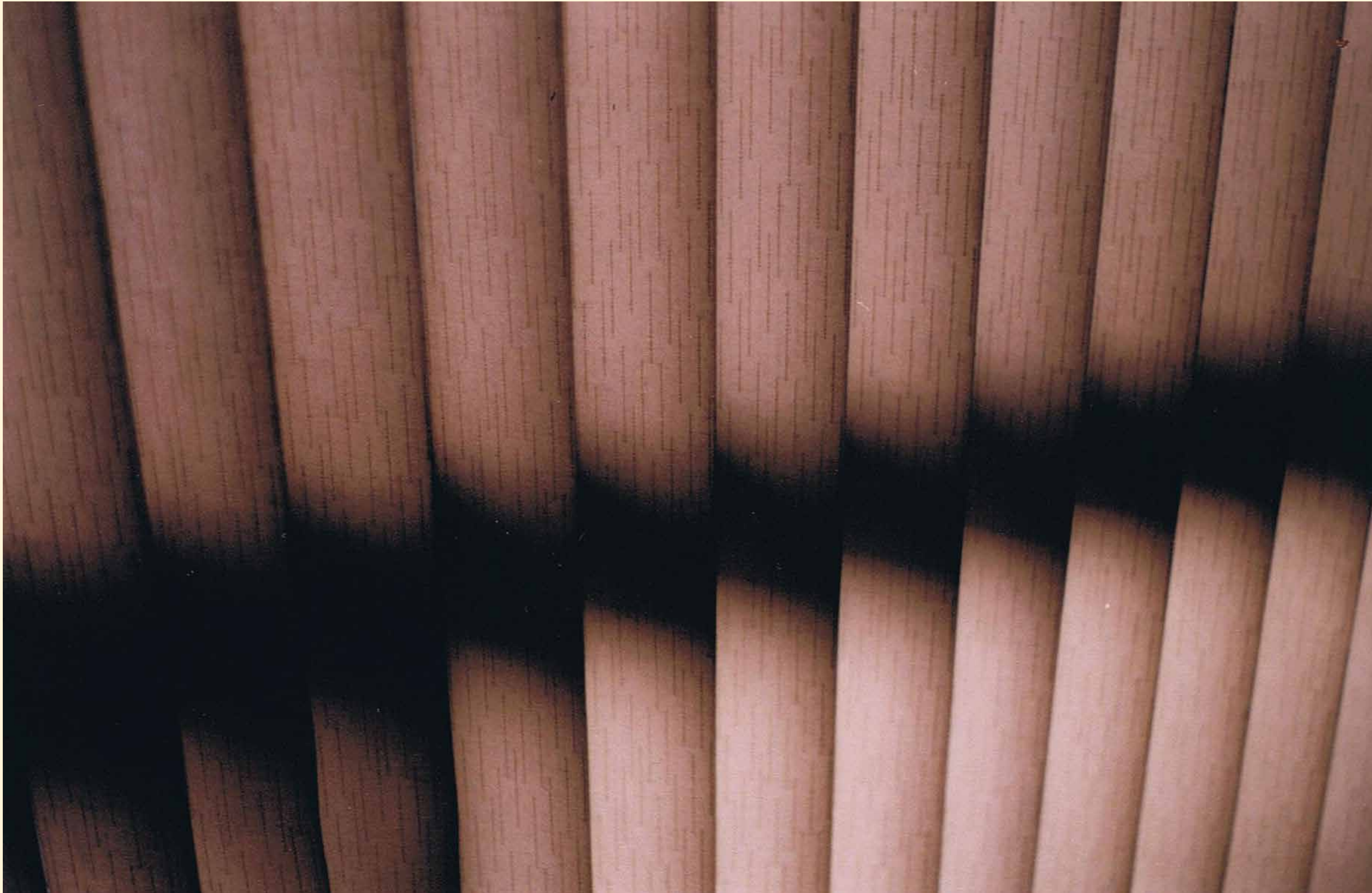
Telecom series, 2013  
Film photography on  
cotton paper  
70 x 50 cm



Telecom series, 2013  
Film photography on  
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70 x 50 cm



Telecom series, 2013  
Film photography on  
cotton paper  
70 x 50 cm



Telecom series, 2013  
Film photography on  
cotton paper  
70 x 50 cm

# Ojos de tierra

At a residency in Cajamarca, Perú, I studied the constructive elements of the Chaupe family, and I observed the specific area where a great rock was embedded. I associated it with genetic power. The area was difficult to access and is still surrounded by mining companies. I built a wall made from mud and manure around this element. Although its presence was diminished as I came up close, I was able to relate its territory to the enormous mountain that contains it.



Ojos de tierra, 2019  
Print on cotton paper  
84 x 118 cm



Vivir mejor, 2020  
Tanque de gas, tierra y barro  
70 x 90 x 60 cm



Recogedor, 2014  
Yaré fiber, eucaliptus.  
10 x 17 x 72 cm  
Edition 2 of 6

# CV

## Exhibitions

- Participación en la exposición Identities in Transit "WALKING IN SOMEONE ELSE'S SHOES" curada por Adriana Herrera y Willy Castellanos, en Aluna Art Foundation Miami FL con la obra Traspíe, año 2014.
- Participación en la exposición "Vecindad" curada por Verónica Lehner, Oscar Moreno y Adrián Gómez en la Galería Santa Fé con la obra Fragmentos para mañana (corte), año 2014.
- Muestra de proyecto de grado titulado Fragmentos para mañana, antiguo Edificio Telecom. Bogotá año 2014.
- Participación en la exposición Asfalto curada por Oscar Moreno y Linda Pongutá, en la Galería Neebex, Bogotá, con la obra Sin título, (polvo blanco), año 2015.
- Participación en la exposición Ley de rendimientos decrecientes, curada por Guillermo Vanegas en la Cámara de Comercio de Bogotá, con las obras Luz doblada de la serie Fragmentos para mañana y Movimiento I, año 2015.
- Ganadora de la convocatoria para Artbo sección Artecámara curada por Mariángela Méndez Prencke con la obra Luz doblada de la serie Fragmentos para mañana, año 2015.
- Participación en la exposición Escatologías curada por Gustavo Villa en Salón Comunal, con la obra Sin título, año 2015.
- Participación en la exposición Ciclo curada por Felipe Tribin y Uriel Ladino en la Universidad Jorge Tadeo Lozano, con las obras Sin título y Recogedor, año 2016.
- Participación en el 44 Salón Nacional de Artistas AÚN curado por Inti Guerrero, Víctor Albarracín y Guillermo Vanegas, Pereira, año 2016 con la obra 20 kilómetros de distancia.
- Apertura rota, exposición individual, Salón Comunal, año 2017.
- Participación en la exposición Matera de Materas curada por Manuel Kalmanovitz en la Cámara de Comercio de Salitre, Bogotá, año 2017.
- Ganadora del estímulo Residencias artísticas nacionales Lugar a Dudas, Cali, otorgado por el Ministerio de Cultura en el año 2017.
- Participación en la exposición Búsqueda curada por Laura Arbeláez y Diana Camacho en la Sala de proyectos de la Universidad de los Andes, con la obra Extracto seco, año 2018.
- Ganadora de Beca para la realización de exposiciones individuales Zona Centro, otorgada por el Ministerio de Cultura



Participación en el 45 Salón Nacional de Artistas El revés de la trama, con la obra Extracto seco, Bogotá, año 2018.  
Participación en el proyecto HAWAPI, con la obra Ojos de tierra, Cajamarca, Perú año 2019.  
Participación en la exhibición Máxima Acuña, con la obra Vivir Mejor, ICPNA, Lima, Perú, año 2020.  
Participación en la exhibición PIEDRAPIEDRAPIEDRA, con la obra Transmisión, Plural Nodo Cultural, año 2020.  
Colaboración con la comunidad Okaina para la realización de la obra Cosecha creciente, Expoartesanías programa Arte vivo, año 2020-2021.

## Prizes and awards

Ganadora Beca para Obra Realizada, Ministerio de Cultura, año 2016.  
Ganadora Residencia Artística Nacional, Ministerio de Cultura, año 2017.  
Ganadora Beca para la realización de exposiciones individuales Zona Centro, Ministerio de Cultura, año 2018.

# ESPACIO CONTINUO

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