

NICOLÁS CÁRDENAS-FISCHER

ART WORK



Title: My Gold Pebble

Dimensions: 70 x 80 x 75 cm (27.6 x 31.5 x 29.5 in.) aprox

Technique: Sculpture

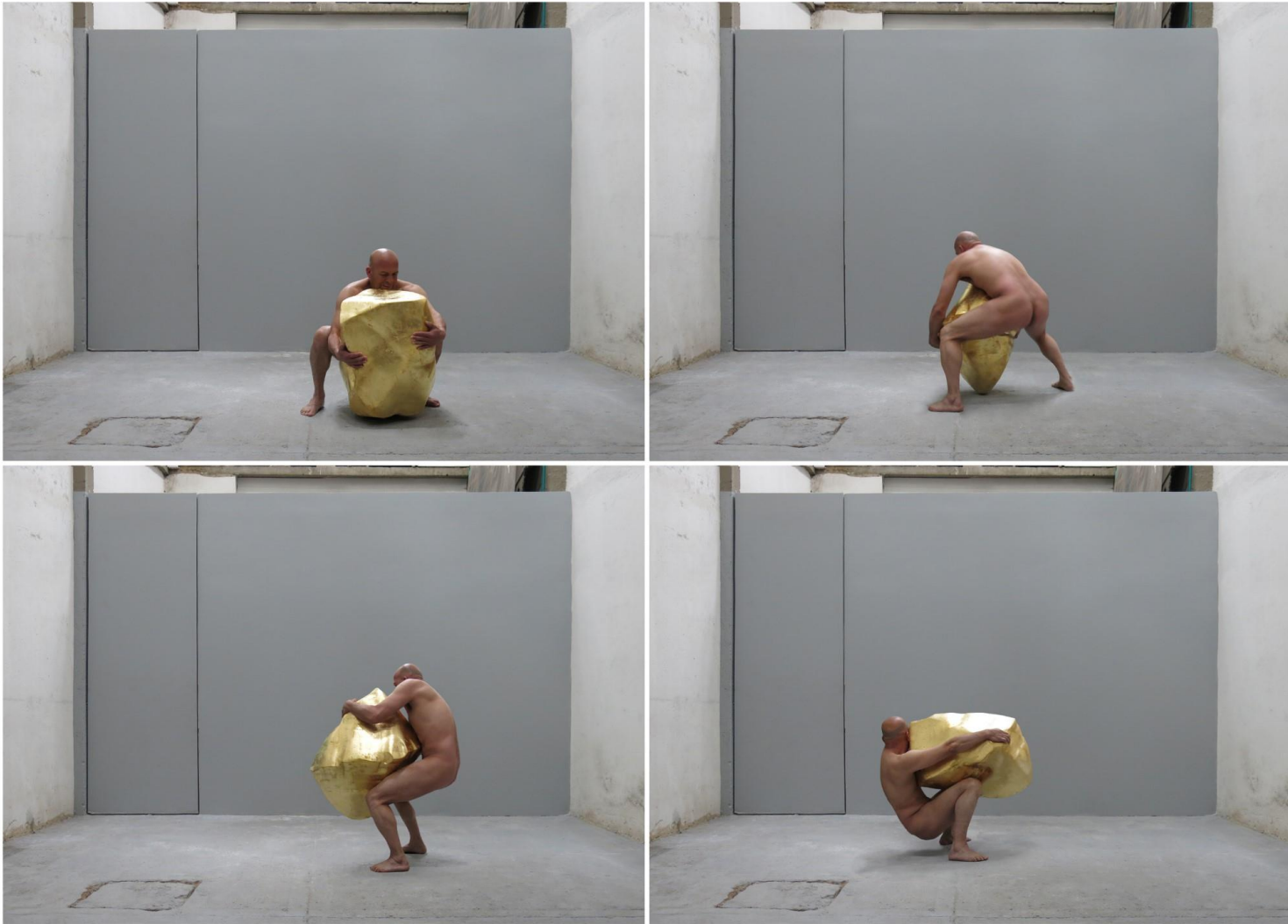
Materials: Gilded assembled wood, (24 k gold)

Year: 2013

Exhibited at Art Untitled, Miami 2013

Notes. "My Gold Pebble" is a sculpture that reflects the attraction of man (human kind) for material wealth. The gilded surface of the rock pretends to seduce the viewer, so that he or she will feel tempted to touch it, when doing so the rock will come out of balance, if the act of touching is done roughly. Thus, although it is an inanimate object it can surprise the viewer by its movement.

1 B) MAN & GOLD- Still Photos / 4:48 Min. Video



Exhibited at Art Untitled, Miami 2013



Title: Sombra de Umbral (Umbral Shadow)

Dimensions: circle  $\varnothing$ = 350 cm 138 in. (aprox)

Technique: Installation drawing

Materials: Charcoal over dry wall, halogen lamp y stainless steel.

Tripod and spray paint on paper.

Year: 2010

Exhibited at Museo de La Universidad del Magdalena, Colombia. 2010.

Notes: Makes reference to a solar eclipse. A visual phenomenon is created using light juxtaposed to a charcoal drawing on the wall, a threshold of light. The viewer can step between the light source and the drawing, separating reality from illusion.



Title: 4000mt3 de carbón (4000 mt3 of coal).  
Dimensions: 68 x 107 x 60 cm (26.8 x 42.1 x 23.6 in.)  
Technique: Sculpture  
Materials: Assembled and carved wood, charcoal drawing.  
Year: 2008  
Exhibited at Galería Valenzuela Klenner, 2008.

Notes: It is the tangible representation of a body or object, in nature, which cannot be seen entirely . Like the tip of an iceberg.

4.



Title: Esquina

Dimensions: 180 x 60 x 60 cm (70.9 x 23.6 x 23.6 in.)aprox

Technique: Installation drawing

Medium: Sculpture and drawing

Materials: Charcoal, mirror on mdf embedded in the wall.

Year: 2008

Exhibited at Galería Valenzuela Klenner 2008

Notes: "*Builds the illusion of a dual space. Proposes limit as a problem*"- r . Betancourt Carlos. Artnexus, # 124, p129, 2010.

5.



Title: Horizontal Vertical

Dimensions: 230 x 315x 100cm. (90.6 x 124 x 39.4 in.)

Technique: Installation drawing

Materials: Charcoal, costume built halogen light, mirror and dry wall.

Year: 2008

Exhibited at Galería Valenzuela Klenner, 2008.

Installation drawing that establishes a relation between the horizon line and the center of the earth.  
(All that appears black in the picture is charcoal drawing, which is juxtaposed to light)



Title: 1m<sup>2</sup> de cesped (1square meter of grass)

Dimensions: 130 x 130 cm (51 3/16 x 51 3/16 in.)

Technique: Installation drawing

Materials: Wood frame, paper, Crayola & security glass.

Year: 2010

Exhibited at: Galería La Central, 2013

Art Biennial of Bogotá, 2012.

The viewer experiments an area of 1 sq. meter of terrain, which is the minimum area of space someone can have in order to own a piece of land. (In Latina America land is sold by sq. meters). The work proposes an analogy between the fragility of the glass and the fragility of the terrain.

is



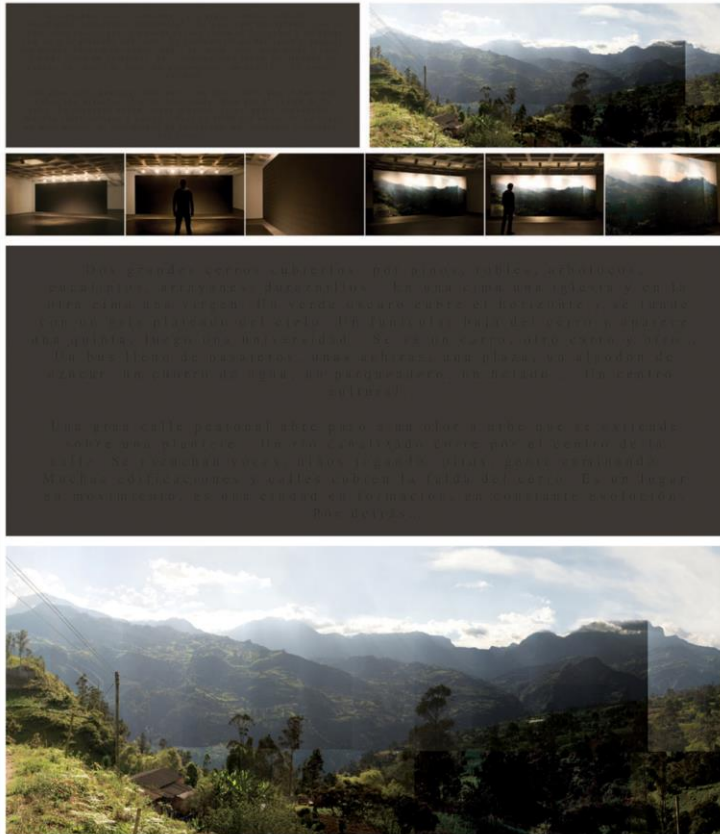
7.



Title: 1 mt2 de tierra (1 square foot of soil)  
Dimensions 100 x 100 x 100cm. (39.4 x 39.4 x39.4 in.)  
Technique: Sculpture  
Materials: Sawdust, glue and dirt.  
Year: 2011  
Exhibited at Fundación LIA y LA Galería, 2012.

Note: it is a soil carpet

8.



Title: Visible - Invisible (Choachi / Bogotá)

Dimensions: 213.3 x 450 x 6 cm. (84 x 117.2 x – 2.4) in.

Technique: Installation, text and photo Materials: Sawdust, glue and dirt. Year: 2009  
Materials: Sawdust, glue and dirt.

Year: 2011

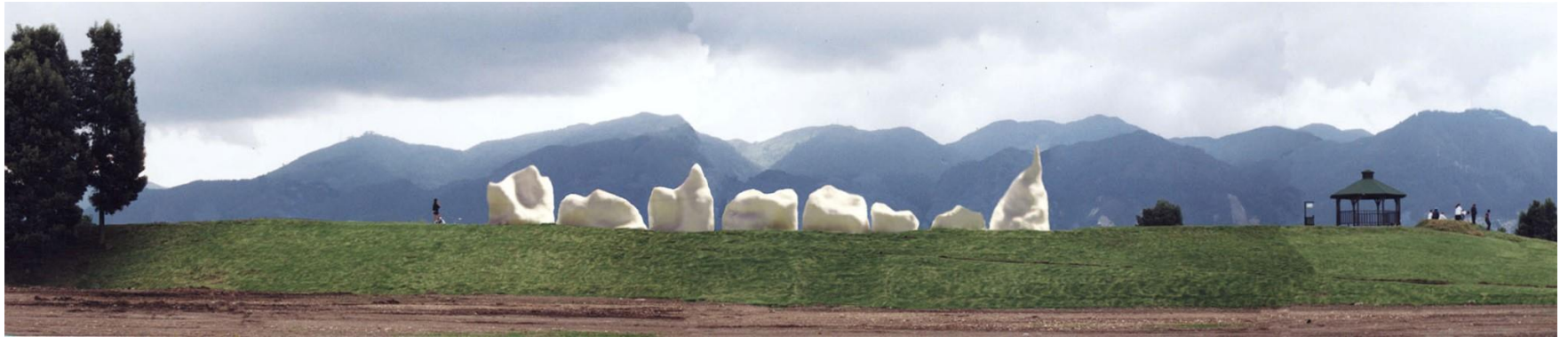
Exhibited at Centro Colombo Americano Bogota, 2009.

Materials: Dry wall, plotter cut text, plotter photo, tungsten lights.

The work is a site-specific piece. The gallery is next to the mountain. So the viewer realizes that what they are looking is the space outside the gallery. They are also questioned about the past and future of that space.

When walking into a 2000 sq. ft., the visitor is encounters with a floating frame that appears to be a void suspended in space. Due to a set of lights that are aimed at the viewer, he or she, can't see what stands beyond them. When approaching the void, lights stop illuminating the viewers face enabling them to see a text written on a wall describing a mountain, a landmark point in Bogotá Colombia called Monserrate. As the viewer walks alongside the piece to read the text, the text starts to make itself visible and invisible. This forces the viewer to try to keep concentrating on what he is reading which is a description of Monserrate which relates to El Centro Colombo Americano, which is the gallery where the work is exhibited. At the end of the reading the text questions the viewer what could be behind the wall. When the viewer walks to the back part of the wall, a big picture of a landscape of what is behind Monserrate mountain can be seen, revealing the viewer the back part of the mountain which cannot be seen looking from the city of Bogotá.

9.



Title: Andes en Dientes de Lobo (Andes in Wolf teeth)

Dimensions: H 400 x L 1000 x W 250 cm ( 157.7 x 393.7 x 98.4 in)

Technique: Out doors sculpture installation Materials: Concrete and Iron.

Year: 2000

Proposal for Parque Simon Bolívar, Bogota, 2000.

Proposal for Parque (Park) Simón Bolívar in Bogotá. Sculpture installation for people to climb, practice skate boarding, cross-bicycling and other extreme sports. Thinking of people's fear, in Colombia, to adventure into the mountains and explore our country because of the risk of being kidnaped, this work represents Los Andes Mountain range as wolf teeth. The work is thought to act as a psychological treatment device to help people lose their fears and insecurity.

10.



Title: Sombras y esferas. (Shadows and spheres)

Dimensions: Wall- 158 x 396 in. ( 4mt x 10 mts) , Spheres:  $\varnothing$  9 1/6 in. (24 cm),  $\varnothing$  7 7/8 in (19.8cm) and  $\varnothing$  32 9/32 in (83.6cm).

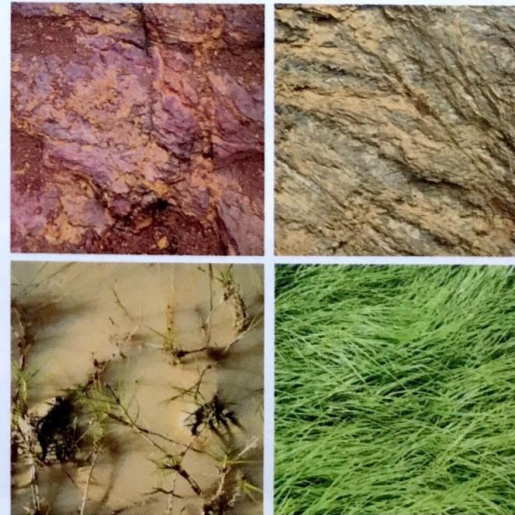
Technique: Sculpture installation - lathe

Materials: Laminated wood and light.

Year: 2013

Exhibited at Galería Del Infinito, Bogotá, 2013.

Light and object create a plane, where the wall has a vertical force . It is a play of light and shadow which simulates movement, but does not move.



Title: Ser ahí (Ger.Dasein)  
Dimensions: Variable. Each photograph 100 x 100 cm  
Technique: Photography and installation.  
Year: 2018  
Exhibited at: LA Galería, Bogotá, 2018.

Nicolás Cárdenas-Fischer  
Artist Statement

My work is about perceiving and understanding space. Understanding the space we humans live in and that surrounds us as living beings. Understanding that we are a physical and a mental body that occupies a space that has to be shared with other people and other beings.

My interest is to create situations that question the viewer about what they are looking at and the space they occupy. The curiosity of the viewer is what drives her or him to interact with the piece in a physical and mental way. In most of my pieces the viewer has to use his or her own body, in a physical manner, to interact with the work. Sometimes it is by discovering that they can step on it or that they can touch it or that they have to walk around it. The awe that people feel when they take the risk to interact with the work is what I look for. That sense of unstableness, joy and wonder, that makes us react in unconscious ways, like: impeding others to occupy certain areas of space, is what makes us question how we take command, interact and understand a specific area or place. Understanding how we create notions of space that are all in our imaginations, but that are real to, is what makes us realize how we humans draw imaginary lines that limit or define our idea of a place and our behavior in a society. People might experiment fear, admiration and power all at the same time. Finally they end up being in control of themselves in front of the work of art.

I try to understand how we perceive natural phenomena such as day + night, darkness, lightning or a solar eclipse, the height of a mountain or the scale of a coal mine or the seduction of a gold stone, the force of water or the reflection of the sun on a lagoon. All that, to understand that we are part body and part mind.

Through the use of light as a medium to create mass and volume, of drawing, mirrors, photography and text, woodwork and textures, I question the viewer's space and I propose a relation of this space with the body. I like to test the observers, making them use the senses, memory and the imagination. Our senses are the medium we use to picture an image of a place or thing.

I touch social and political problems that affect the people and the society I live in, but which are not uncommon to other cultures. Latin America and more precisely Colombia my home, is the place that has influenced my work the most. Violence, death, land control, power, possession of material things, destruction of natural resources, and privatization of freedom are themes that recur in my work. I try to present a solution to these issues as a way of trying to make people more aware of the beauties and wonders of the world we inhabit.

In my work I create consciousness of a problem and try to present a solution to that problem. I like to work with children of lowincome families, foster kids or children and adults affected by violence who are trying to rebuild their lives. My greatest satisfaction as an artist is when a viewer who is not an educated viewer, relates to the work and questions it. I think that in that moment the work opens a door, a door of dialogue, to help the viewer understand the concept behind it, and maybe give her or him some tools to react and to understand the space that he or she inhabits.

Work at Art Untitled.

Title: My GOLD PEBBLE.

“My Gold Pebble” is a sculpture that reflects the attraction of man (human kind) for material wealth. More than 450 years have passed since a *Chibcha* (Indigenous culture) Indian gave origin to the *La Leyenda del Dorado* (The City Legend the City of Gold), and still today we let ourselves be seduced by this metal, gold, and for what it represents: power.

The legend started when Gonzalo Jimenez de Quezada, a Spanish conquistador and founder of the city of Bogota, heard of an indigenous *cacique* (Indian Chief) that used to bathe himself gilded in gold in a sacred lagoon, in the Andes, called Laguna de Guatavita, close to where the city of Bogota stands now days. The story of a man gilded in gold traveled all the way down to Ecuador, Peru and Bolivia, where it was told mouth to mouth, and where instead of a man people said it was a city covered in gold. The city never existed, but only in the people’s minds whose ambition moved them to adventure in the wild looking for the Lost Dorado until now.

The gilded surface of the rock pretends to seduce the viewer, so that he or she will feel tempted to touch it, when doing so the rock will come out of balance, if the act of touching is done roughly. Thus, although it is an inanimate object it can surprise the viewer by its movement.

There’s an analogy between the rock and the balanced-sound wealth, being greediness and ambition that can make someone to loose control due to the wealth of the surroundings. The rock represents a limit and a constant jeopardy of how natural resources are at risk for the search of gold.

The size is in relation to how absurd it will be to own a real rock of these dimensions, that would only serve as an icon of the false worship of money. Also because of its proportions and weight, it can be lifted by a person who might would want to steal it, making him or her look stupid in the act of doing so.

The shape is inspired in a baby’s rattlesnake golden toy from the indigenous culture of Colombia and a gold nugget. The construction process is inspired in how church altars where built by the conquistadores, using gilded wood. It is a fake altar and a fake gold rock.

CV

**Education / Estudios**

1994-1997 BFA, Rhode Island School of Design, Providence R.I, U.S.A. 1992-1994  
The School of The Art Institute of Chicago, Chicago, ILL, U.S.A.

**Solo Shows/ Exposiciones Individuales**

2010, *Tangible-Intangible II*, Museo de Arte de La Universidad del Magdalena, Santa  
Marta, Colombia.

2009, *Visible-invisible*, Colombo Americano Center, Bogotá, Colombia.

2008, *Tangible-Intangible*, Galería Valenzuela Klenner, Bogotá, Colombia.

2002, *Nicolás Cárdenas, Escultura*, Galería Diners , Bogotá, Colombia.

**Selected Group Shows / Exposiciones Colectivas**

2014 Guest Projects at Shonibare Studios, *Vanishing Points*, curated by John Angel, London U.K.

2014 START art fair at Saatchi Gallery, Galería Más Arte Contemporaneo, curated  
by Carlos Vargas, London U.K.

2014 Galería Jacob Karpio, Art Cartagena, Enero 9-12 , Cartagena de Indias, Colombia.

2013 *Tierra (soil)*, Galería Más Arte Contemporaneo. Curated by Omar Lopez Chahoud, Art Untitled Miami - Art Fair, 2013.

2013 *Horizontal*, Galería La Central, Curated by Beatriz Lopez, Bogotá, Colombia.

2013 *Constante*, Galería Del Infinito (Argentina). Bogotá, Colombia.

2012 *Be Part Miami*, *Fundación Ayuda a la Infancia, Hogares Bambi Colombia*,

art auction by Christie´s in benefit of Hogares Bambi, Miami, USA. 2012 *II Bienal de*

*Artes Plásticas y Visuales de Bogotá FGAA*, curated by José Ignacio Roca,

Pablo Adarme y Clemencia Poveda. Bogotá, Colombia. 2012 *Tránsitos*, LIA



(Laboratorio Interdisciplinario para las Artes) con el apoyo de LA Galería  
, Bogotá, Colombia.

2011 *El Paraíso (No) Es Aquí*, LIA (Laboratorio Interdisciplinario para las Artes),  
Curated by Santiago Rueda y Francisco Klinger Carvalho, Bogotá,  
Colombia.

2010 *Segundo Tiempo (Second half)*, curated by Carlos Blanco, Centro Colombo  
Americano, Bogotá, Colombia.

2009 *Galería La Cometa*, Hospital Cardio Infantil, Bogotá, Colombia

2009 *La Otra*, Art Fair, Galería La Cometa, Bogotá, Colombia

2008 *Colección BBVA*, curated by Carlos Betancourt, *La Otra*, Art Fair, Bogotá,  
Colombia.

2008 *La Otra*, Art Fair, Galería La Cometa, Bogotá, Colombia.

2007 *Premio BBVA (Prize)*, *Teatros de Operación: Zonas en fricción*, curated by  
Carlos Betancourt, Museo of Antioquia; Museo del Banco de La Republica  
Casa Republicana, Bogotá; Museo de Arte Moderno de Barranquilla; Museo  
de Arte La Tertulia, Cali.

2007 *La Otra*, Art Fair, Site specific proyect, Bogotá, Colombia. 2006 *Droids-*  
*Pensamiento y Robótica*, curated by John Angel, Cienemateca  
Distrital, Instituto Distrital de Cultura y Turismo, Bogotá, Colombia.

2006 *ARTBO*, Art Fair, Galeria LA Duarte, Bogotá, Colombia. 2006 *Kromatica*,  
Galería LA Duarte, curated by Jairo Valenzuela, Bogotá, Colombia.

2006 *II Salón Fernando Botero*, Fundación Jovenes Artistas Colombianos, Bogotá,  
Colombia.

2005 ARTBO, Art Fair, curated by Jairo Valenzuela, Galería Good Man Duarte,  
Bogotá, Colombia.

2005, *Invisibilidades- Cuatro encuentros escultóricos*, curated by Jairo  
Valenzuela, Galería Good man Duarte, Bogotá, Colombia

2004 *Diez años de adquisiciones de arte joven 1992-2002*, Museo del Banco de la República. Bogotá, Colombia.

2003 *El Divino Niño*, Centro de Cultura Contemporanea de Barcelona,  
Barcelona, España

2003 *International Paper Exhibition*, MG / CVS Space, New York , NY, William  
Whipple Art Gallery/Museum, University of Southern Minnesota, Marshall,  
Minnesota.

2003 *Works on paper*, Monique Goldstrom Gallery, New York, N.Y.

2003 *Solo Dibujo*, Museo Universidad Nacional, Bogotá, Colombia.

2002 *CHIC/ Carolina Herrera*, Biblioteca Virgilo Barco, Bogotá, Colombia.

2002 Group Exhibition, Monique Goldstrom Gallery, Nueva York, N.Y., U.S.A.

2002 Homenaje a Nueva York, Galería La Cometa, Bogotá, Colombia.

2002 *Espera Divina*, Galería Sala de Espera, Bogotá, Colombia.

2002 30 años, Espacio Alterno, Uniandinos, Bogotá, Colombia.

2002 *The Third Dimension*, Monique Goldstrom Gallery, Nueva York, N.Y., E.E.U.U. 2002

*Image of Latin America*, Whipple Gallery Minnesota, South West University,  
E.E.U.U.

2002 First Triennial Sculpture Exhibition, Woods-Gerry Gallery, Rhode Island School  
of Design, U.S.A.

2001-2005 La Nueva Pintura Colombiana, Ministerio de Relaciones

Exteriores, Bogotá, Colombia. UNESCO Galerias La Fayette, Paris,

Francia. Bucarest National Theatre, City of ClujNapoca, Bucarest and

ClujNapoca, Rumania. ONU, Ginebra, Suiza

2001 *Por La Libertad*, Galería Sala de Espera, Bogotá, Colombia

2001 Escultura, Galería Diners, Bogotá, Colombia.

2000 *Grandes artistas en pequeño formato*, Galería Diners, Bogotá, Colombia.

2000 *Introduction 2000*, Monique Goldstrom Gallery, Nueva York, N.Y., E.E.U.U.

2000 1a Bienal de Arte, Ralston Purina, Galería Carrión Vivar, Bogotá, Colombia.

1999 *Surrealist Show*, Monique Goldstrom Gallery, Nueva York, N.Y., E.E.U.U.

1999 Image of Latin America, Monique Goldstrom Gallery, Nueva York, N.Y., E.E.U.U.

1999 *Dos pintores un escultor*, Galería Espacio Alterno, Uniandinos, Bogotá, Colombia

1997 Senior Show, *Brick, Hands & Shadows*, Rhode Island School of Design,  
Providence, R.I., E.E.U.U.

### **Collections / Colecciones**

Colección del Banco de la República, Bogotá, Colombia.

Ministry of Foreign Affairs, Bogotá, Colombia.

Colección BBVA Colombia, Bogotá, Colombia.

Centro Colombo Americano, Bogotá Colombia.

Whipple Gallery, South West University, Minnesota, U.S.A.

The Art Gallery at Queens's borough Community College, Queens, New York, U.S.A.

### **Awards / Premios**

2010 Nominated to CIFO award, Cisneros Fontanals Foundation,

Miami, U.S.A.

2008 Salón BBVA, Acquisition prize, Bogotá, Colombia

2001 1a Bienal de Arte, Ralston Purina, Primer place in Sculpture, Bogotá, Colombia.

### **Bibliography / Bibliografía**

MACHADO, Lorena, Halo de Creatividad, El Espectador, 02-07-2010

BETANCOURT, Carlos, *Nicolás Cárdenas*, crónicas, Artnexus, #124, 2010

HERRERA TELLÉZ, Adriana Panorama of Emergin Latin American Art, *Arte al Día*, #131, 2010

XV Salón de Arte, Catálogo de Exposición. Teatros de operación: zonas de fricción,. Salón de Arte BBVA, Casa Republicana, Banco de la República. Bogota. 2007.

### **Publications / Publicaciones**

Solo Dibujo, Luis Cantillo, Villegas Editores, 2003.

### **Experiencia docente / Teaching Experience**

01/05 - 11/14

Art teacher, Fine Arts Faculty, Universidad de Los Andes, Bogotá,  
Colombia.

Guest professor, Fine Arts Faculty, Universidad Nacional de Colombia. Bogotá, Colombia.

05/30/07 - 09/14/11

Special guest by the Cultural Office of El Banco de La República to give the workshop  
*Nuevas prácticas en la escultura (New Practices in Sculpture)* at: San Andres-San Andres  
Isla, Neiva, Huila, Giradot- Cundinamarca, Villavivencio- Meta, Ibague-Tolima y Florencia  
Caqueta, Ibague y Florencia, Caqueta, Colombia.

