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MARCOS AVILA FORERO

GENERAL BIOGRAPHY MARCOS AVILA FORERO

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MARCOS AVILA FORERO

Born in 1983 in Paris (France) Lives and works in Bogota (Colombia) and Paris

Marcos Avila Forero always starts working with site-specific components: a bunch of individuals and a political context. He is mainly involved with local communities, independent parties or palenqueros in areas populated with displaced communities due to the warfare between the Colombian government, guerrilla movements, and paramilitary groups. Marcos Avila Forero conducts utopian yet real collaborations. Spending part of his time in Colombian Amazonia, the artist meets locals striving to save their culture from oblivion and censorship. He is poetically joining their struggle, collecting their stories and memories soon becoming eclectic visual projects.

The Atrato (2014) project starts with the eponymous river. The Atrato River crosses the Choco forest in Colombia, which used to be a trade and migration path before becoming the backbone of the armed conflict. Along the river live expelled communities, including a group of Afro-Columbians, fighting for the survival of their traditions. Afro-Columbians are renowned percussionists: they used to play water drumming in the river as a communication tool. The tradition was lost but the artist, discovering similar water drum rituals in Congo, decided to revive it with locals. The film records the performance of men and women rhythmically "playing the water" of the river as if it were an instrument, therefore reenacting the lost ritual common to both Africa and Latin America. The experiment was conducted, with the help of professionals, as an anthropological and anthropophagic gesture, which would reconnect locals to their somewhat lost roots.

Drumming has always been a tool for political and cultural struggle in the region. During the performance, the artist thus asked the percussionists to "play" their own interpretation of the armed conflict. Marcos Avila Forero had already used arm-training sounds as an artistic material. He had also used drums in a former work, Palenqueros (2013), which consisted of two sets of drums made by French artisans, similar to those employed in some Colombian villages founded by escaped slaves. As always, the artist offered a setting that could openly be shifted by the protagonists involved: the drumming performance intuitively diverted from sound /music to body language and dance. Unconscious and potentially healing gestures appeared, such as ancestral gestures to swim up the river: "'Things have a life of their own,' the gypsy proclaimed with a harsh accent, 'it's simply a matter of waking up their souls?'"¹

The artist is always dealing with real and sometimes scientific factors but reenacts traditions poetically: "It is one thing to write as poet and another to write as a historian: the poet can recount or sing about things not as they were, but as they should have been, and the historian must write about them not as they should have been, but as they were, without adding or subtracting anything from the truth."² Instead of reconstructing a tradition as an anthropologist or a historian, Marcos Avila Forero revives traditional gestures that ultimately flow, empowered, into the present.

Art and politics are intertwined in the artist's practice: his method comes from citizen relationship management and self-organized political movements. Encounters and community work fuel his research: the time spent meeting, working and living with locals deeply orients the artistic process. On the way, the artist tries to strengthen their political struggle in order to improve their lives. Marcos Avila Forero is a Don Quixote in Colombia, getting to unreachable places with the hope to shift a perspective through invisible actions, still floating on the waters he navigates: "The truth may be stretched thin, but it never breaks, and it always surfaces above lies, as oil floats on water."³ Studying at Ecole Nationale Supérieure des Beaux-Arts in Paris, his basic visual training focused on craftsmanship techniques translated into stories and narratives. His artistic projects are however deeply driven by the encounters he makes in the villages where he stops. This led him, by accident, to work with dance, music, performance, sculpture and with anthropologists, musicians, peasants and priests. "'Obviously,' replied Don Quixote, 'you don't know much about adventures.'"⁴

Alicia Knock

¹ Gabriel Garcia Marquez, *One Hundred Years of Solitude*. New York: Harper&Row, 1970, p. 9.

² Miguel de Cervantes, *Don Quixote*, New York: Harper Collins, 2003, pp. 475-476.

³ Idem.

⁴ Miguel de Cervantes, *Don Quixote*, New York: Harper Collins, 2003, pp. 475-476.

Le Monde diplomatique, monthly newspaper, 1954 - today. Miguel de Cervantes, *El ingenioso hidalgo don Quijote de la Mancha* (The Ingenious Gentleman Don Quixote of La Mancha), 1605. Eduardo Galeano, *Las venas abiertas de America Latina* (Open Veins of Latin America: Five Centuries of the Pillage of a Continent), 1971. Gabriel Garcia Marquez, *Cien años de soledad* (One Hundred Years of Solitude), 1967. Karl Marx, *Das Kapital: Kritik der politischen Ökonomie* (Capital: Critique of Political Economy), 1867.

LES CHOSES QUI ECHAPPENT

a solo show by **Marcos Avila Forero**

October 17th - November 25th 2017

The things that slip away imbue as much importance as those we understand or join together.

In **Marcos Avila Forero's** work, the artwork does not dwell only inside the « print » he decides to show, whether it is a film, a photography or a sculpture. For the artist, the site, the times of detection, observation, and dialogue, with the search for archives, make an intimate preliminary and necessary documentary.

« My work exists first and foremost where I do it. »

The photographs selection that constitute the third individual exhibition of **Marcos Avila Forero** at the Dohyang Lee Gallery impersonates the sketchbook or notebook that often comes along with his artworks in his exhibitions. These are the material of the off – camera and mark it. For documentary or journalistic purposes, if the exposed portraits also tell about the backstage of their creation, they are, above all, a tool to understand and grasp the context the artist made *Estenopeícas rurales, restitution of the memory* (2015) in : the Colombian countryside and the homecoming after a long exile of the inhabitants engaged in an organised fight – armed or not – to defend their rights of land.

In this work, the artist examines a question the peace treaty signature with the FARC addresses with more acuity, nowadays. Thus, he displays artworks that match each other about Colombian farmers and their armed struggle as part of individual exhibitions like *Les Choses qui vibrent* at Grand Café in Saint Nazaire or collective exhibitions like *Medellín, une histoire colombienne des années 1950 à aujourd'hui*, in Abattoirs de Toulouse where he notably shows, a triptych of *Estenopeícas rurales*.

The snapshots of *Les Choses qui Echappent* mark the time of reunions, after the exile, between housings, their surroundings and those who make them live. The intimate time fixed on the film will become the object of a perspective reversal, and the creation of historical depth inside the series *Estenopeícas rurales*.

The houses themselves certify the existence of those exiles that became like ghosts. The portraits exposed here testify of a retrieved presence for what the series tries to render the sporadic character. How to create and summon the history of an absence from the presence...

The eyes of time.

Marcos Avila Forero freezes here a moment to prepare an artwork that plays with different temporalities : that of the passed time and that which saw those abandoned places, that of the time of the absence, thus the time of reunions, and more the time of life and the time of death which saw times deteriorate, spoil themselves, and finally the temporality that gives birth again. The material of those analog shots itself – light and time – are also the subject they reveal. From the photography set presented in the Dohyang Lee Gallery, the artist turned the clocks back to see where the peasants came from, to tell them their stories he testifies for.

Claire Luna
Collaboration with François Couder

LOOP 2017

with **MARCOS AVILA FORERO**

JUNE 28TH 1950, THE AGRARIAN REFORM

Macros Avila Forero has contacted a Chinese calligrapher, specialized in the « cursive-chaotic » style — the same used by Mao Zedong for his poems — and asked him to take some water from the Yangzi river, in order to use it, employing a particular technique consisting of writing directly on the floor, only with water, to retranscribe the agrarian reform that occurred in China, just after the revolution in 1950.

This reform has a very important echo in the peasants claiming and the current popular uprisings. The ideograms on the ground evaporate in a few minutes, and by disappearing, the nature of the act itself gives to this reform an invocatory aspect. The action acquires then a protesting value.

Marcos Avila Forero (born in France in 1983) graduated in 2010, at the Ecole Nationale Supérieure des Beaux-Arts of Paris. In 2011, he travels the Amazonia to realize A TARAPOTO, UN MANATI, a video he presents at the exhibition *Le Vent d'après* and obtains the *Multimedia Prize of Fondations Des Beaux - Arts*. In 2012, he travels the Morocco Algerian border, works with illegal immigrants to realize the artwork CAYUCO. In 2013, after been granted the *Discovery Prize of Palais De Tokyo*, he travels in Colombia and works with populations, displaced by the armed conflict, in a shanty town named ZURATOQUE, and with the same name he realizes a new artwork and a personal exhibition in the Palais of Tokyo.

Giuseppe Penone invited him to be part of an artistic residence with the Fondation d'Entreprise Hermès, in 2014. Marcos Avila Forero is currently invited to the *Viva Arte Viva Venice Biennale* (57th edition in 2017) by the curator Christine Macel.

YIA ART FAIR BASEL 2017

with **MARCOS AVILA FORERO**

June 13th - June 18th 2017

Marcos Avila Forero (born in France in 1983) graduated in 2010, at the Ecole Nationale Supérieure des Beaux-Arts of Paris. In 2011, he travels the Amazonia to realize A TARAPOTO, UN MANATI, a video he presents at the exhibition *Le Vent d'après* and obtains the *Multimedia Prize of Fondations Des Beaux - Arts*. In 2013, after been granted the *Discovery Prize of Palais De Tokyo*, he travels in Colombia and works with populations, displaced by the armed conflict, in a shanty town named ZURATOQUE, and with the same name he realizes a new artwork and a personal exhibition in the Palais de Tokyo. Giuseppe Penone invited him to be part of an artistic residence with the Fondation d'Entreprise Hermès, in 2014. Marcos Avila Forero is currently invited to the 57th Venice Biennial (2017) *Viva Arte Viva* by the curator Christine Macel.

Estenopeicas rurales are tryptichs of photos that pay tribute to farmer populations of Colombia, that suffer for years from the violence of the armed conflict. The houses, transformed into a huge pinhole cameras (dark rooms) get a picture, on a large scale, of the cultivated landscapes and the mountains. The kind of the resulting black and white image evokes photographic archives of the *La Violencia* era. However, we can not perceive the interior of those houses, as they will remain as the dark space of the story they evoke.

Zuratoque, a shantytown in the Santander region of Colombia, is the subject of this work. Some 350 families live there, most of them displaced by armed conflicts in the countryside. To testify their stories, life-size photos of jute bags on which each family wrote the story of the moment they had to flee the countryside. Then the jute bags were frayed to recover the yarns to weave a pair of alpagatas, traditional sandals.

Paysage Arménien is a tryptich of photos of a fresco painted with coffee on the facade of a colonial house located on the Armenia zone in Colombia. This fresco was inspired by a photographic document taken in 1915 of the first deportations done by the Ottoman soldiers. This work wants to create a bond between two places that never should have met.

Cayuco is a video that tells the travel of the artist with a plaster reproduction of a Cayuco, a fishing boat, often used by illegal immigrants to cross the Mediterranean sea, through the road of Oujda in Morocco to the Spanish enclave of Melilla. The artist drags the plaster reproduction all along the travel and leaves a physical track. The video ends with the encounter of all the migrants who ended up there, hiding and waiting for the "right moment" to cross. In the meantime, from this overhanging spot, they can look at Melilla and its barbed border.

Colina 266 - Old Baldy is a photo took in South Korea, nearby the 266 Hill, located on the Korean Demilitarized Zone (DMZ). The artist wished to tell the story of the Colombian Battalion who participated in 1951, in the Korean War, and specially fought in that hill. The hill is hidden by the fog because it is forbidden to directly take pictures of the DMZ.

70 rue Curial is the big format photo of a wall that some youngsters made dirty, only by leaning daily against that wall. They unintentionally left the mark of their idleness. Of the passing of time.

ARCO MADRID 2016

with **MARCOS AVILA FORERO**

ESTENOPEICAS RURALES “ REVOLTED LANDSCAPES ”

Marcos Avila Forero (born in 1983) works in Paris, and Bogota, in Colombia. He exhibited in the Palais de Tokyo, where he received the *Discovery Prize of the Friends of the Palais de Tokyo*, in 2012. In 2014, he was awarded the *Loop Award* for the artwork *A Tarapoto, un Manati*. His artworks are plunged into the complex reality of social and political situations of the places he walks in. He re-establishes the things, not as an impartial observer, but involving himself through his work. His artworks bear the traces of each encounter. The human being is always the main character.

With the artworks *Estenopeicas Rurales - subversive landscapes* and *Triofijo - the convinced shot*, the artist transforms some countryside houses from Colombia, or transportation pallets, into giant photographic devices, using the most basic photographic technique : the pinhole camera. The very long exposure times, demanded by this technique - even a whole day for a single photography - make the local inhabitants' involvement and even the sense of play, necessary. That obliges the artist to regard the documentary image as a stage composed space where reality is only discernable because it is recreated. In the case of *Triofijo - the convinced shot*, a whole scene is created to reproduce an existing archive image, of the first meeting of the revolted farmers from Marquetalia.

In the video *Atrato*, the artist, backed up by a team of researchers, proposes a community of drummers riverside inhabitants, in Colombia, to use the Atrato river as a musical instrument. This act transforms itself in a social claim tool, which allowed them to recover one of their missing traditions, through music and dance.

Colina 266, Old Baldy, is the photography of a hill plunged into the fog, located on the DMZ, between the two Koreas. A foggy tale comes along with this image, and seeks to deploy the crossed destinies of a Colombian soldiers batallion who fought in this hill during the Korean War, with those of farmers and rebel guerilleros who, in the same time, had declared civil war in Colombia.

Bananos, is a reflection about the existence of the history through its transcription. Directly carved on banana skins, one could read reports from the United States Consulate from the 40's. Those telegrams were classified then. They are mixed with several testimonies from the farmers, also carved on those very skins. All writings are linked with the expansion of the South American banana industry. Nowadays, those files are available and unveil to us, 50 years later, the human cost of those banana republics.

galerie dohyanglee

(OFF)ICIELLE 2015

with **MARCOS AVILA FORERO**

October 22nd - October 25th 2015

Marcos Avila Forero (born in 1983) works in Paris and Colombia. He integrates the Ecole Nationale Supérieure des Beaux Arts Paris, in Giuseppe Pennone's workshop, and is graduated the congratulations of the jury. Marcos has exposed in the Palais de Tokyo where he was awarded the *Prix Découverte des Amis du Palais de Tokyo* in 2012. In 2014, he received the *Loop Award* for the artwork *A Tarapoto, un Manati*.

Videos, frescoes, performances or installations, the works of Marcos Avila Forero always seem to evoke an off field: a meeting, a tale or a route of which they keep the imprint... This work pulls its wealth and poetry from the attendance and the diversion of the borders... The human being, whom the artist places in the centre of his work, is paradoxically the one who waits in the margins, waiting endlessly for " the good moment " to take the plunge...

Daria de Beauvais

Estenopeicas rurales

At the moment, I am making a photographic project with Colombian farmers who militate for agrarian reform: I photograph their farms by employing the old technique, the pinhole camera.

Their houses are transformed in to a giant " camera obscura ", which purpose is to get an argentic image of their cultivated landscapes.

These houses/pinehole cameras require extended times of, which causes the disappearance of the bodies in motion. Once, a farmer disappointed not to appear on the image, asked me about what he had to do to be in. I answered him he had to pose for twenty minutes without moving.... he decided then to do so, him and his son....

These famers fight to keep and cultivate their lands. The analogy between the insistences of their fight with the will to appear on the photography is quite touching.

Marcos Avila Forero

The exhibition consists of several pinehole camera photographs, which are gathered into tryptichs with three videos *Casa de Don Luis*, *Los Fusiles de Don Gilberto* and *Mision Ad Hoc*, as well as several preparatory drawings like *Notes Testimonies Don Luis - San Luis de Ocoa*, who show plans of house and notes taken by the artist. To finish, the artist choses to expose the pinholes cameras which served to take photos, as witnesses of meetings.

ESTENOPEICAS RURALES
Restitutions of the memory

a solo show by **Marcos Avila Forero**

October 10th - November 28th 2015

In his second personal exhibition at the Dohyang Lee Gallery, **Marcos Avila Forero** presents his new project *Estenopeicas rurales - Restitutions of the memory*, realized in Colombia.

Since its origins until the contemporary protests, the social civil and armed conflict in Colombia is strongly connected to the needs for viable agrarian policies for the farmer populations. In this context, some regions became the main theatres of peasant struggles, since the historic era of *La Violencia* until now. In close collaboration with the local population, the artist transformed several families' farms of these regions, which were or continue to be spaces of revolt, militancy and sometimes clandestinity, into a *camera obscura*. Each house, as a huge camera, catches on a large scale the cultivated landscapes and the mountains. The obtained black and white images evoke archive images tying the link between history and the current situation.

On the ground floor of the gallery five huge pinholes – triptychs of this series will be exposed.

On the lower level we can (re)discover two works recently acquired by the FNAC (French National Contemporary Art Collection) and the FMAC (Contemporary Art Collection of the City of Paris) which testify the artistic approach of **Marcos Avila Forero**, based on the meeting with people, a place, a story, and trying to tie the lost threads between ancestral traditions and contemporary practices. In the video *Atrato (2014)*, the artist suggests the Afro-Colombian local residents, of the river of the same name, one of the main arteries of the armed conflict in Colombia, they reclaim a lost ancestral tradition consisting in using the river as a resonance chamber (drum instrument). In this contemporary version, through gestures and musical tones, this group of percussionists evokes and exorcises the experience of *the habituation with the violence* of the armed conflict.

For his project *Alpargatas de Zuratoque (2013)*, the artist worked with families moved by the armed conflict in Colombia. He suggested they write their story on jute bags which then served to make traditional weaved shoes for the peasants.

Marcos Avila Forero (*1983) works in Paris, in Colombia and according to his many journeys. After being graduated (with the congratulations of the jury) at the ENSBA Paris, he exposed in the Palais de Tokyo (Discovery Prize of the Friends of the Palais de Tokyo Prize Winner in 2012) in the art centre of La Passerelle in Brest and in the Castle of the Adhémar in Montélimar. On the same time as the exhibition in the Dohyang Lee Gallery, we can see his personal exhibitions in the art centre of CAIRN in Digne-les-Bains (from October 16th till November 30th, 2015) and in the Camille Lambert Contemporary Art Space in Juvisy-sur-Orge (from November 14th till December 18th, 2015).

The video *Atrato (2014)* is also part of the exhibition *Tout le monde* at CREDAC in Ivry-sur-Seine (until December 6th, 2015).

Maya Sachweh

galerie dohyanglee

(OFF)ICIELLE 2014

with **MARCOS AVILA FORERO**

October 22nd - October 26th 2014

Videos, frescoes/murals, objects, sculptures, performances or installations, the work of **Marcos Avila Forero** always seems to evoke an off-screen: a meeting, a story or a process it keeps track of. Its micro-fictions made of bits and pieces seek to build up a collusion between times and places that seem at odds rather than demonstrate or document.

Atrato is a river, which crosses the forest of Chocó in Colombia, and one of the main arteries of the armed conflict in this country. This work (a video) is the result of an action which the artist led in this zone with a group of local residents of afro-Colombian origin.

Palenqueros is an artwork made with the help of a group of craftsmen depository of traditionnal knowledges from the Dordogne region in southwestern France to read into the Palenque culture in order to make two sets of five traditional Palenqueros drums. The Palenqueros are the descendants of groups of runaway slaves that settled in rebel territories in South America.

Those drums are played by Bantu musicians from Congo who put their own musical codes into the Palenque rythms.

Graduated in 2010 from the Ecole Nationale Supérieure des Beaux-arts de Paris with the congratulations of the jury, **Marcos Avila Forero** leaves, in 2011, for Amazonia to realize **A Tarapoto, Un Manati**, a work he presents to the exhibition *Le Vent d'Après* and obtains the *Prix Multimédia Des Fondations De Beaux-Arts (Multimedia Prize)*. In 2012, he travels to the border between Morocco and Algeria (closed for diplomatic conflict) and realizes the video **Cayuco**. In 2013, after having received the *Prix Découverte Du Palais De Tokyo (Discovery Prize)*, he travels to Colombia and works with populations moved by the armed conflict in a shanty town named **Zuratoque**, a name he gives to one of his works and to an individual exhibition at the Palais de Tokyo.

He recently was invited by Giuseppe Penone to be part of and artist residency with the Fondation d'Entreprise Hermès. The result was a second exhibition at the Palais de Tokyo.

LOOP 2014

with **MARCOS AVILA FORERO**

À TARAPOTO, UN MANATI I . II . III

Two Cocamas families reactivate a myth about the Amazon River.

Prize Multimédia Des Fondations Des Beaux Arts 2012

A Tarapoto, un Manati, The Travel, 2011 - HD video installation, color, sound, 18'38", Edition 3/5 + 2 AP

A Tarapoto, un Manati, The Testimony, 2011 - HD video installation, color, sound, 24'02", Edition 3/5 + 2 AP

A Tarapoto, un Manati, The Construction, 2011 - HD video installation, color, sound, 26'47", Edition 3/5 + 2 AP

The work **A TARAPOTO, A MANATI** is the result of an action the artist led, after several journeys and working months in association with families of the Cocama community, in the zone of Atacuari, of the Colombian Amazon. At the beginning, some inhabitants shared the stories and the myths which still remain of the *Manati*, a sacred animal, but nearly disappeared from rivers nowadays.

It is from these memories, still protected by the community, that the artist asked a sculptor to carve the shape of the animal from the wood. He asked later a young *Taiïta* (an initiated person in magic rites) to travel on the back of this sculpture along the river. Today we speak about the Cocama community Cocama as *invisible natives*, who try to adapt themselves to the modernity, redefining their identity and oscillating between keeping or giving up their traditions and their culture ... This project was realized from their stories, to reactivate them in a context which tends to forget them.

The works of the Colombian artist **Marcos Avila Forero** (born in France in 1983) are immersed in the complex realities of some political and social situations, as he restores them not as an observer, but by getting himself involved as well as in his own work. His works possess the boldness of the meeting with the human being.

He graduated with mentions, in 2010, at the Ecole Nationale Supérieure de Beaux-Arts of Paris. In 2011 he travels the Amazonia to realize **A TARAPOTO, A MANATI**, he presents at the exhibition *Le Vent d'après* and obtains the *Prize Multimédia Des Fondations Des Beaux - Arts*. In 2012, he travels the Morocco Algerian border (closed by a diplomatic conflict), works with illegal immigrants to realize the artwork **CAYUCO**, a work acquired later by the FRAC (Regional Fund for Contemporary Art) Aquitaine - Bordeaux. In 2013, after being granted the *Prize Découverte Du Palais De Tokyo*, he travels in Colombia and works with populations, displaced by the armed conflict, in a shanty town named **ZURATOQUE**, and with the same name he realizes a new artwork and a personal exhibition in the Palais of Tokyo.

He was invited by Guiseppe Penone to realize an artistic residence with the Fondation d'Entreprise Hermès, giving birth to a second exhibition at the Palais of Tokyo. He currently prepares, between various projects, a journey to Marfa, in Texas, to develop one of his next works with the support of the French Institute in the United States.

ANDANTES

a solo show by **Marcos Avila Forero**

January 19th - February 23rd 2013

The only thing that makes human being going forward, is the act
Jean Paul Sartre

Under a bright sun of 2011 spring (the exhibition Andantes took place in June) I walked to the Beaux Arts of Paris, to find some awarded young art students of the 2010 class.

I followed the path and encountered a first work of Marcos Avila Forero (In San Vicente, A Training). It was a work, both very generous by the space it occupied and pictorially wealthy. I like this idea to have used, wood carved, tip burnt, fake war weapons to draw on the wall a forest where blend all the endeavors of a Colombian jungle... The work was accompanied with a soundtrack of war cries by men and women, feigning to make war, recorded in a Colombian forest. A plastic strength emerged from this work which moved and talked to me.

While going upstairs, I still meditated on the impression I had had by discovering this work. I was confronted with a dialogue between two simultaneously displayed videos about the wandering of a manatí (animal living in the Amazon River). Marcos had carved it, in life-size, with the help of local craftsmen, in the wood of an Amazonian forest tree. It was for him a question of performance and at the same time a path full of pitfalls and difficulties to bring the monster in to the water. By discovering this encouraging video, I cannot refrain from thinking of the work of F. Alys, main artist of his generation. Like him, it is a question of performance. Alys uses at the same time Western codes and not permanent materials to illustrate his projects through wandering whereas Marcos bases on appropriate cultural references to the history of the places where he is going to work, through touring. In both cases, the initiatives are fascinating. I think that Francis uses degradable materials (ice, paint) which disappear with time, whereas Marcos builds craftworks in reference to a context of origin with which he makes the actions. It is question of surrealist and absurd performances with Francis while it is a question of intimate, nostalgic performances connected to his own history for Marcos. We frequently will find this notion in his work. I think, in particular, about the work of the boat, he used in Morocco and which was the object of a beautiful movie, made after a performance during the 2012 Nuit Blanche in Paris...

With hindsight, and without going into more details, what makes an impression in his work is he diverts and uses as artistic work base some elements, which role, in daily life, are to convey, circulate and transport ... He often uses local materials of Colombia which are very important for the trade and the survival of the population. I think about the references to the hessian, the shoes, the pallets, the boats, the truck which are all «supports» of vital transportation used in a recurring way, by the artist. He even uses water diluted coffee to mark the imprint of Armenia on the walls of Colombian local houses ... When talking about shape, there are tones of ochre. As he would dress the wounds of things he sees through his journeys, he even uses Mercurochrome in his drawings.

Marcos is invested with all his being in his work. He surprises me by his cleverness, by his plastic and human generosity. I am curious and expect much about upcoming works. In my opinion, he is an artist whom we have to follow closely for he still has things to say ...
Have a nice visit!!!

Vincent Bazin

Videos, frescoes/murals, objects, sculptures, performances or installations, the work of Marco Avila Forero (born in 1983, lives and works in Paris) always seems to evoke an off-screen: a meeting, a story or a process it keeps track of. Its micro-fictions made of bits and pieces seek to build up a colusion between times and places that seem at odds rather than demonstrate or document. The richness and poetry of this work come from the visit and the diversion of the boundaries. The imperceptible lines which oppose the city from the countryside, the foreigner from the local, or those visible and barbed which provoke conflicts and uprootings. At times of increased and dematerialised flaws, Marcos Avila Forero broaches the duration and materiality of movings/shiftings and migrations, provides meaning and substance that are too often neglected. As in these alpargatas de Zuratoque, these jute shoes that the artist has manufactured by Columbian farmers moved in slums after the permanent armed conflict in Colombia. The yarns used to manufacture the shoes are parts of the jute bags on which the families have written their own story. The bark, be it plasterboard or cardboard, is a leitmotiv in his work. It becomes an unsteady symbol of these breakaway attempts with uncertain fate. The human being is also central in his work. It is the one who paradoxically waits at the edges waiting forever "the good moment" to jump ahead/lead the way.

Daria de Beauvais