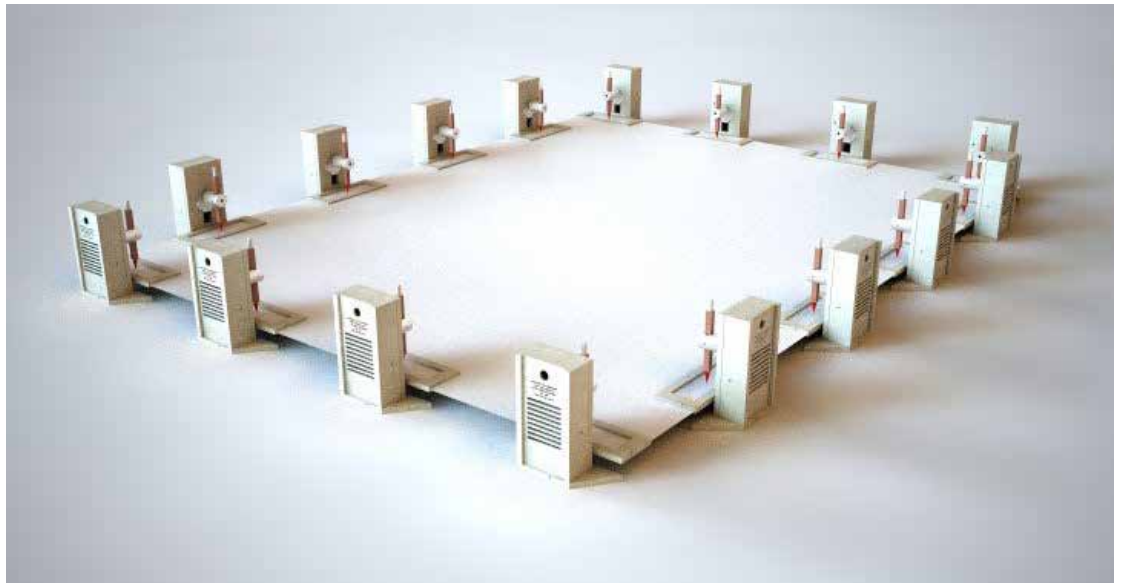


Jorge Luis Vaca Forero.

Selected Works.

2009-2015.



Constituciones (2015).

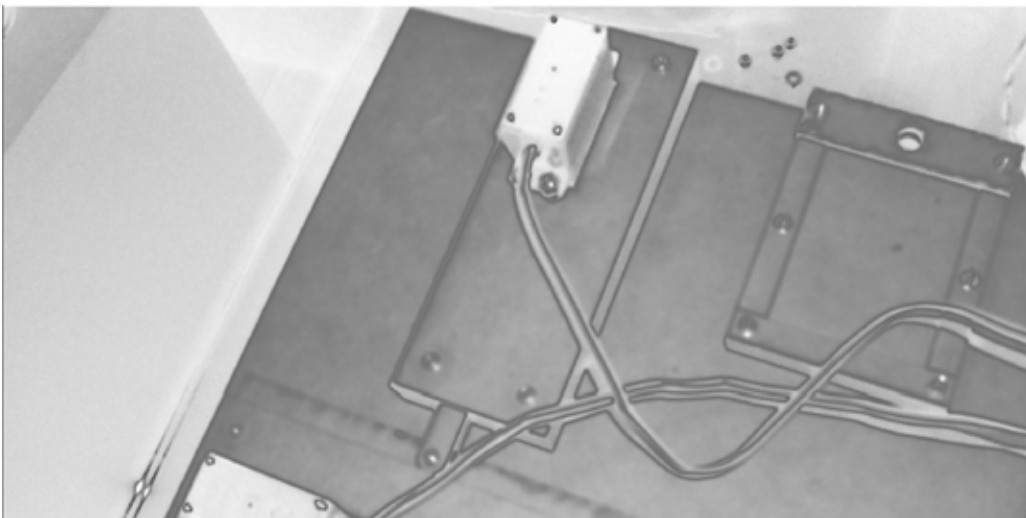
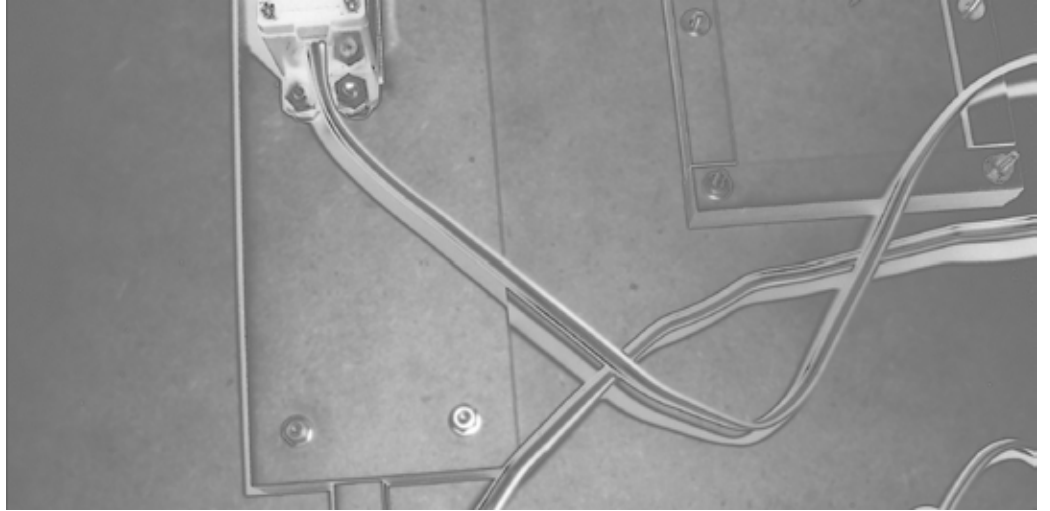
This piece is the result of a research process linked to the construction of the “Colombian Images“, and specifically that corresponding to law itself through writing. From this point of view, this artwork proposes a statement focused on the permanent shock between a memory that is engraved on paper with a very strong quote; “ Colombians weapon have given us independence, laws will give us freedom“, and how it is opposed to the automation of discourse through the process of a motor that generates a line over the name of one Colombia’s founding fathers; Francisco de Paula Santander. This event generates a comment on how identity is constructed and visualized through sixteen devices, each one representing a Constitution in Colombian History, which build and destroys this “founding image“ with the pencils.



Máquina para Un Olvido Presente (2013 - 2015).

“Máquina Para Un Olvido Presente” is an artwork that reflects the process of an installation that presents an investigation process, that concludes in the construction and visualization of a machine, that questions the construction and the imaginary of Historical Memory in the Colombian context, deeply marked by a conflict.

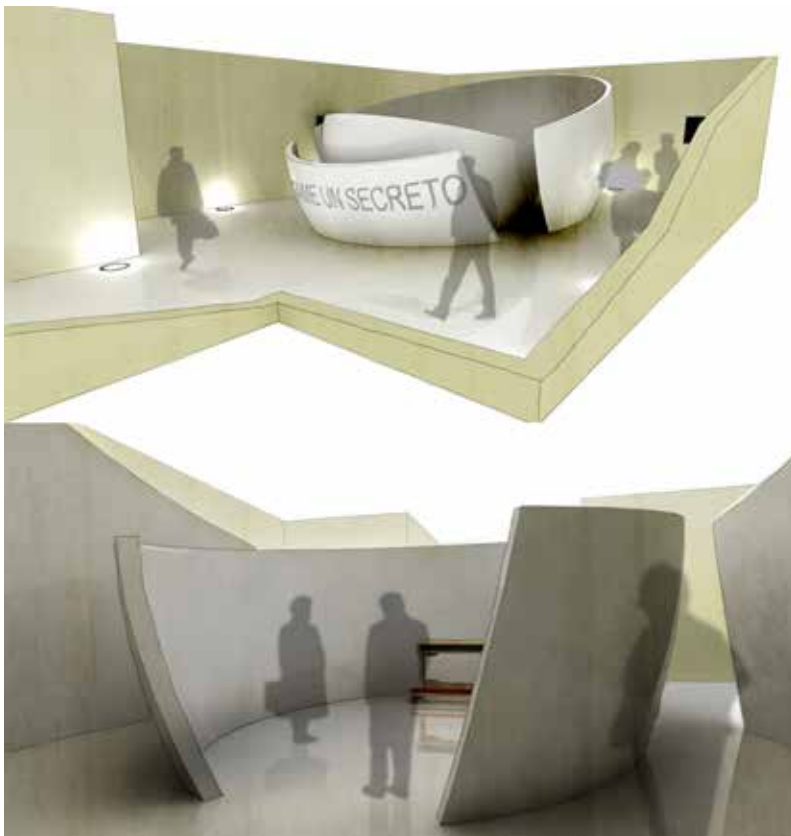
Complementarily, this project turns around a personal interest on this kind of memory as an individual subject, focusing in the collective and individual dimension while confronting two machines that generate text, and contrasting images, and a metaphor structured in the testimonies linked to violence.



Tech Dummy (2012 - 2013).

This interactive object offers an inverse interaction in comparison to any common device. In this sense the artwork tries to explore the relationship between man and machine, by automating a gesture and subsequently making it disappear in everyday life.

This proposal follows the loss of a “primitive notion” linked to technology, focusing in the notion of the “tool”; element designed to fulfill a goal without destroying the object, in order to question what kind of relationship is maintained with a machine, in order to highlight the character of Media Art, and an important need to rethink the “reactive nature” of many pieces in this practice.



Mediated Confessions - Installation and Sound Object (2011- 2012).

This work is an installation / Sound Object that search to generate a user interaction that reveals the relationship between language - as a structured system of semiotic codes - and speech, influenced by power structures, that have been historically generated by Catholicism.

The media selected for the development of this piece, fulfill my interests of building a series of historically supported discourse - where the relationship between the person who confesses and his listener - expose a power relationship, where the Priest is replaced by a machine or a space.



White Noise - Sound Object (2010).

This artwork seeks to understand the social space as an intersection point between multiple subjects, who under certain particular dynamics generate new spaces in diverse contexts.

The piece considers these intersection points and how friction can take place within this social space, reflecting the tightness, stasis and the lack of mobility that exist within Colombian Politics, through the overlapping of multiple discourses of its leaders.



Vacío; Volcado Físico de Memoria (2008 - 2009).

This installation can be described as a questioning centered on a medical condition. It revolves around the “void” created by the lack of specificity produced by epilepsy and the development of short and long term memory.

This questioning produces a saturated space representing an audiovisual memory, a “place / non-place” when the observer is confronted with its environment, packaged under the “void”; space which lacks meaning while projecting multiple videos simultaneously. Thus, it proposes a saturated space, that explores the different possibilities of memory and accumulation, just as a daily newspaper. The work presents memory as an accumulation of the daily events of an individual who is forced to forget.

Jorge Luis Vaca Forero.

<http://www.jorgeluisvacaforero.com/>



Bio.

Media Artist from the Universidad de los Andes with emphasis on Electronic Media, M1 in History and Theory of Modern and Contemporary Art and M2 in Technology and Aesthetics of Electronic Arts. He participated as an associated researcher in the “Documents of the 20th Century Latin American and Latino Art Project”, coordinated by the International Center for the Arts of the Americas, registered office of the Museum of Fine Arts in Houston, Texas (USA). His research focuses on creation and construction of memory at different levels, going from the individual to the collective focusing in Colombia’s National History through media art. In this sense his work seeks to point out the different relationships where the average is evidenced as a vital element for the construction of discourse, making it obvious.

His work has been exhibited in several shows in Museums and Galleries in Bogotá, Buenos Aires, Ciudad Juárez, Madrid (Spain), Manizales and Medellín. He has contributed to publications such as Errata#, Astrolabio and Cronopio Magazine and has been invited at events such as the International Image Festival, conducted by the University of Caldas and Plataforma Bogotá.

Recently he has been awarded nationally and internationally within the framework of the Feria del Millón 2016, the Fundación Gilberto Alzate Avendaño’s Young talents Show 2015 and the First Call for Electronic Arts, sponsored by the Outsiders Art Foundation in Madrid’s JustMad6 Art Fair.

Contact.

Cell Phone : +57 3108777288.

Studio: +57 16164891.

Adress: Carrera 16 # 82-50, Bogotá, Colombia.

Site: <http://www.jorgeluisvacaforero.com/>

Email: jvacaforero@gmail.com

jo-vaca@uniandes.edu.co