

KUNSTMAPPE
ESTEBAN SÁNCHEZ

Meine Bitte an Sie: SEIEN SIE NEUGIERIG!

Einige dieser Arbeitsdokumentationen, die sich im Inneren der Mappe befinden, sind Werke, die ich ursprünglich als Aufgaben zum Denken gemacht habe. Zeichnungen, Texte und Trugbilder, um ein Panorama, eine ausgedehnte Perspektive meiner Gedanken nachzuzeichnen. Wortspiele, die mich in die Bereiche der Poesie und Philosophie führen, die mich in die Vergangenheit und zu Erinnerungen leiten, zum Zweig des Unbekannten und Unbestimmten, zu den unbeschreiblichen Dingen dieser Welt. Sie helfen mir dabei, den Kontext in dem ich aufgewachsen bin zu erfassen, um besser zu verstehen, wo ich herkomme und wo ich mich gerade befinde.

Der Fokus meiner Arbeit liegt auf dem Phänomen, das wir als ‚Welt‘ bezeichnen und auf den Konditionen, unter denen wir in der gegenwärtigen Zeit leben, samt der darin zu entdeckenden Landschaft, eine Landschaft voll von Ereignissen, Menschen, Spektakulärem, Tragödien und Komödien des Lebens.

Was Sie sehen werden sind Objekte, Ideen und Empfindungen, die das Ziel verfolgen eine Perspektive dieser kollektiven Realität zu entwerfen, die wir tagtäglich neu kreieren. Das Geschehen, das scheinbar Unscheinbare.

Es ist, als würde man versuchen, die Welt ohne Kamera so zu dokumentieren, als ob man eine hätte, als würde man versuchen, die gewonnenen Eindrücke mit der Unsicherheit der eigenen Sinne zu reproduzieren, die oft nur aus dem Vertrauen in die eigene Erinnerung, in die eigene Wahrnehmung bestehen. Denn auch wenn wir uns bewusst sind, dass wir unserer Wahrnehmung nicht voll vertrauen können, hilft uns diese zu reflektieren, darüber, was wir sein könnten und wie wir uns miteinander verbinden, um unsere eigene Reflektion im Auge des anderen wahrnehmen zu können. Es ist, als würden wir uns in einem Spiegel betrachten und uns darüber klar werden, was wir alle zur gleichen Zeit sind: Notizen des anderen. Notizen der anderen Seite des Spiegels.

Für mich existiert keine Gewissheit, deswegen ist es für mich auch nicht möglich, meine Arbeit nur einem bestimmten Medium zu zuordnen. Es ist genau dieses Misstrauen in die Realität, dieser vollkommene und intuitive Zweifel, der mich auf meiner Suche begleitet, beim Spiel des Lebens, der meinen Antrieb bildet, eine beständige Relation zwischen der Welt, ihren Dingen und mir zu erschaffen.

Index

Biographie

Portfolio

- Half Glass of Salt Water
- ALEMÁN (tut mir leid)
- Acciones Ciegas / Actos de Fe
- Du, zwischen all den Dingen: Die Seele, mein Leben.
- Few Dialogues Silently
- IMPERATIV (MODUS)
- Fragile
- Culturas Ilícitas
- Detenerse a Respirar
- [c'est la vie]

Exposé / *Drawings*

- Die Tyrannei des Sichtbaren

The Sound of Silence

- *Von Karin Harrasser*

Curriculum Vitae

Biographie

“During my first years as a student I started to consolidate my interest towards thought, approached from the immateriality of the art object, and towards the gestures of immanence that awaken reflections about the surrounding landscape and even more about everything that insinuates the existence and consciousness of the other. Both interests I explore by the means of a conceptual experimentation and the use of language as a dichotomy of reality and the imagination, between the poetical and the philosophical, that pretends to reduce the distance between the contemplator and what is been contemplated, a strategy in which diverse techniques are brought into dialogue, integrating and confronting deep meanings and speeches on *existence* seen as a construction of the reality and its condition with the contemporary man.

My first investigations aimed to recognize the greatness of those who have been relegated and forgotten by my country's (Colombia) armed conflict. Subsequently, my work explores the way in which art infiltrates life and vice versa: the way in which this infiltration happens prudently and with pertinence in particular contexts. My most recent artworks have become an intuitive journey supported by senses, integrating the artificial language of the media, placing them in a dialogue with language itself. However, while doing this, I always perceive the idea of reality (what I call subversive reality) from a skeptical standpoint. Therefore, my objects embody icons that bring us back lost fragments and broken bonds of our memory.”

-

Esteban Sánchez (Bogotá, Colombia, 1982)

began his academic studies and interests of Art at Pratt Institute New York, Purchase College (SUNY) and Westchester Community College (SUNY) New York, Maestro in Fine Arts from the Universidad Nacional de Colombia and guest student of the postgraduate program at the Academy of Media Arts Cologne (KHM). Exhibitions and performances held in Bogotá, Cartagena, Cologne, Bochum, La Habana, Porto, Bilbao, London. Esteban works as an independent artist and experimental researcher on subjects related to philosophy, art and science with special focus on the relations between media, drawing as thought, sculpture as landscape, sound as materiality and language as a dichotomy of reality and imagination. Lives and works in Cologne, Germany.

Artesur

<http://www.arte-sur.org/es/artists/esteban-sanchez>

Portfolio

Half Glass of Salt Water

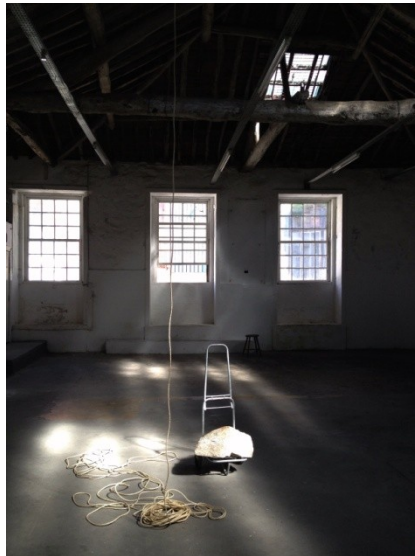
*“That which is hidden behind the horizon.
The wind that dries my tears.
The look of my eyes, and you,
I am looking at you.”*



Half Glass of Salt Water

Installation

2013



The use of poetry as a channel to communicate the human condition, the experiences which we visualize in front of us each day, this collective, constant reality in which we all are immersed.

My work is built with small gestures, which linked to the presence of the spectator, articulates its significance. It is a portrait of the waiting, the hope, the nostalgia, the melancholia, the poetry in between us, in order to reduce the gap between the viewer and the piece; between the still, the emptiness, the silence and the whole.

An exercise of contemplation, the ocean, the other side and the words which come from there, the unknown, a study of the horizon.
The wind that dries my tears.

<http://karatistdraussen.tumblr.com/>



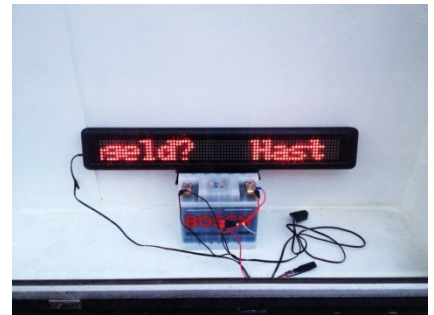
ALEMÁN (tut mir leid)

A LED display is installed in the side of a room, a showcase or any other space, perhaps close to a corner, or in the middle; just somewhere. The device projects a quite simple question: Hast du Kleingeld?, a question which transforms the undercover gesture of the unsuccessful, the failed, the rejected to the territory of the visible, of the sensible. Somehow in this occasion the interrogation does not allow us to close our eyes or drive them away, just ignoring the apocalyptic scenario of a pyramidal economy and its abysmal gap through modern subsistence.

The LED display and its unusual question intends to emulate the rhythm of the unsuccessful economy and installs it in front of our eyes, the blinking media device is used as a focus of attraction or desire, evoking the usual tendency of using it to promote the shopping culture with other kinds of texts and the thousand ups and downs of a stock market somewhere. But in this occasion, the message projected using this accessory shows another side, a hidden and ignored side of the capitalistic global machinery.

What inspired me to develop the multiple series of objects and announces in flyers, posters and shop-screens to which these pieces belongs, comes from my numerous trips through different cities around Europe, North and South America. Meeting and observing the characters that inhabit the nightlife of many cities, looking at the hundreds of persons living homeless and sleeping, for example, in front of Coco Chanel's showcase outside's window of Galeries Lafayette in Paris, while they try to catch the warmth spilled by the hundreds of light bulbs as faith for its believers. I wrote on my logbook through the walk of that night "The Coco Chanel's homeless and the city that builds careless". It become clear for me a way of appropriating the strategy, media and language normally used by these corporations but in order to project the subtle of the side we mostly ignored.

In this way the series of screens uncover part of a contemporary crisis of the human condition, turning the interest to see in order to help build another form of consciousness, a thought at least, asking and projecting different sentences which catch the spectator's eyes with its bright and blinking red lights. It is a piece made to call and catch the attention of any possible spectator or walker and to use the difficulty of avoiding the message made by the growing tendency of the capitalist culture of shop all, which we daily have learned and adopted as much as we have created the masks to ignore most of the persons at the exit of the stores, restaurants, subways, streets or our own doors; sometimes just to ignore the others, taking exile from society, denying all interaction or consciousness of our roll in the collective.



Hast du Kleingeld?

Mediale - Skulptur

LED Laufschrift, Kabel und Batterie.

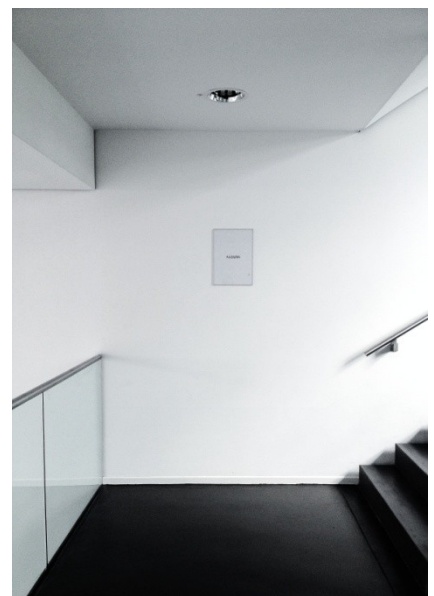
2013

ALEMÁN (tut mir leid)

Plakat und Postkarten

Digitaler Laserdruck auf Papier.

2012



Acciones Ciegas / Actos de Fe



0 km
FIN DEL MUNDO
Finisterre, España



Aurora im Purgatorium

Still image capture from Celluloid.

2012

-

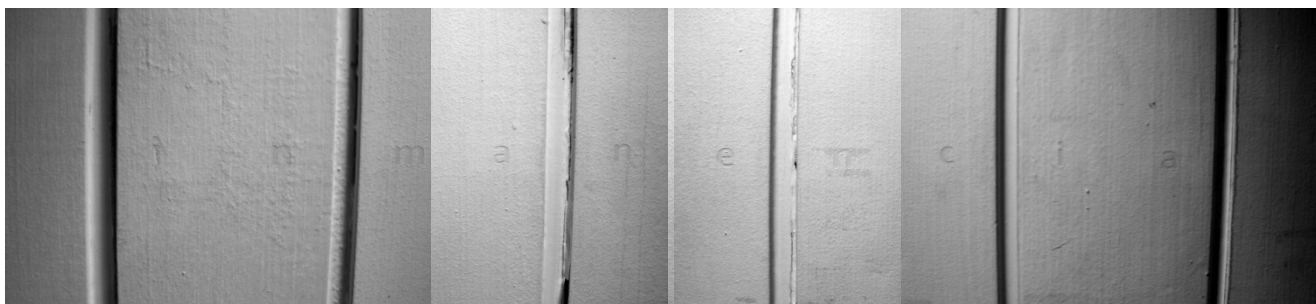
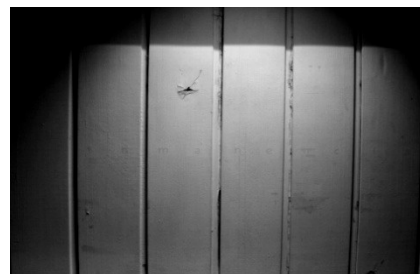
Inmanencia

Text engraved on painted wood wall and light.

2010

"By now the sun was crossing the horizon of the meridian whose highest point covers Jerusalem; and from the Ganges, night, circling opposite the sun, was moving together with the Scales that, when the length of dark defeats the day, desert night's hands; so that, above the shore that I had reached, the fair Aurora's white and scarlet cheeks were, as Aurora aged, becoming orange."

Purgatorium, Canto II. Dante Alighieri



Du, zwischen all den Dingen:
Die Seele, mein Leben.

To capture the gesture of life by holding a sheet of paper in the air: white, wrinkled and with the word "VIDA" printed on it, as a symbol of another skin; a documented path of time which persists still in the emptiness and is given away to the wind, into the anonymity of what now might be any landscape, with anyone of us there, present.

This is how this landscape, now more anyone's than everyone's landscape, in some other day, in some other time, was a field, disturbed and fractured by the second world war, and now reforested into nature by its inhabitants with apparently no law, apparently no history. A landscape that now is bandaged in places where once craters were. A gesture that today works as source of inspiration, partnership and brotherhood.

This gesture, captured on a photograph, builds one part of the installation "*Du, zwischen all den Dingen: Die Seele, mein Leben.*", while the photograph was hanged on the wall of an old roman arch of one of the representative buildings of the city of Cologne (KHM library). In front of this piece are over the ground three columns with the same amount of sheets of white paper but in different state of care as a sculpture and second element of the piece. As the third part of this exhibition, a Thermo-Hygrograph was installed at the other side of the room in the composition of the old roman arch - a mechanism to use the natural architectural forms to amplify its sound and its presence. A Thermo-Hygrograph is used in almost every exhibition room in museums to measure the temperature and humidity inside the room while it documents the changes by drawing them on paper, in order to maintain the integrity of that which is being exhibited. Also its labor is most of the time only for technical circumstances and this is why this particular machine has been hidden, forgotten, shown without notice. When most of the time it has been also an acting part of any installation and any room where one of them has been placed, remaining as a beating clock, measuring and timing, tuning the act of contemplation. It exists in some kind of way as the beating heart of the room, like our own heart inside all of us.

The mechanism works as a site specific sound sculpture at the same time, it measures the life inside of the room, while it has been installed in such way that we can perceive it, using the sound and the architectural structure to improve, to promote, to amplify itself, its natural condition in the room. It is brought proposed as a living part of a place in the instant, giving back some of its importance, and elucidating space to realize that it's part of us when we go into the room, a *Systole/Diastole* that also creates its own dialogue in silence, quiet presence which by its bounding waves comes back to us in order to recognize our surrounding environment.



*Du, zwischen all den Dingen:
Die Seele, mein Leben.*

Installation

- Durst LAMBDA C-print photograph
-72cm x 52cm.
- Digitaler Laserdruck auf Papier
-42cm x 32cm.
- Gestapeltes Papier
Zusammengeknautschtes Papier / 30.
Nasses Papier / 70.
Einfaches Papier / 100.
-je 42cm x 30cm.
- Thermo-Hygrograph.
(*Systole/Diastole*)

2012



A Few Dialogues Silently



4'33" (side A oder B)
„Ein Stück für den Himmel“

Performance

a) *mit Megaphon.*

2012

4'33" (side B oder A)
„Ein Stück mit und für einen Pilz“

Performance

b) *mit und für einen Mushroom.*

2012

Wenn ich an Stille denke, kann ich nicht aufhören Bilder in meiner Vorstellung zu malen, schon immer war Stille das wichtigste Element für mich, zwischen allen anderen Merkmalen, aus denen sich der Ton zusammensetzt. Stille war schon immer viel stärker, als das heftigste Geheule, das leiseste Flüstern, der tiefste Atemzug. Stille hat mir immer alles erzählt, ohne dabei ein einziges Wort zu benutzen. Vier Minuten und dreiunddreißig Sekunden an sie zu denken, ist eine Hommage an jeden einzelnen, der an unserer Vergangenheit festhielt, an jene, die noch immer in der Gegenwart sind und andere, die in die Zukunft blicken. Diese Performance wird durch jeden Einzelnen von uns gebildet, die wir in Stille warten, die wir über das Leben nachdenken und die wir uns selbst sein lassen, wie dieser Wind, der uns im vorüberziehen sanft berührt.

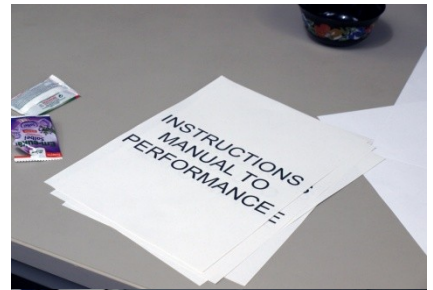
-

Cuando pienso en el silencio no puedo dejar de dibujar imágenes en mi mente. El silencio siempre ha sido el elemento más importante para mi entre las características que componen el sonido; siempre ha sido más fuerte que el aullido más agudo, que el suspiro más bajo, que el aliento más profundo; el silencio siempre me ha hablado de todo sin decir nada. El pensar en cuatro minutos y treinta y tres segundos de él, es un homenaje a cada uno que se remonta al pasado, que persiste en el presente y se proyecta hacia el futuro. Este performance se hace de todos, se construye de cada uno de los que aguardamos en el silencio, de todos aquellos que contemplamos la vida y la dejamos ser como ese viento que nos acaricia al pasar.

<http://www.media-scenography.org/john-cage/>



IMPERATIV (MODUS)



ANYONE & SOMEONE

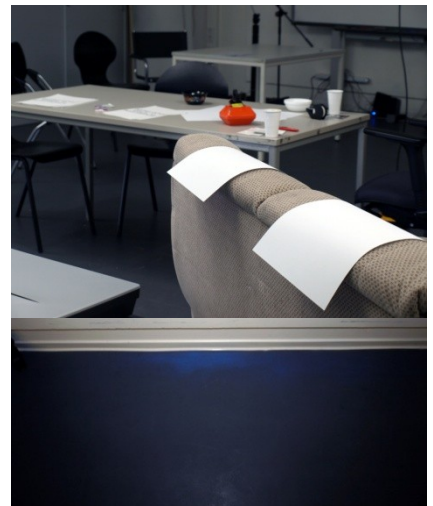
Performance - Installation

Digitaler Laserdruck auf Papier und
Einfaches Papier 42cm x 30cm.

2011

This performance and installation intends to establish our own reflections around words and thoughts, an auscultation of the image, its relations and semiotics. We embrace the quest to find new forms and structures, definitions and meanings, which conclude in a different relationship to the usual with the surroundings. A landscape that is completed at the instant in which we meet the different angles collected from the appropriation of clusters that generate the entire experience of language as well as reality; the grammar of the world.

With the intention of understanding the landscape, we named everything around us, a way in which we appropriate it all, and so, intuitively we build relationships between ideas and things. Everything we imagine, at the same time we make it into reality, named as physical, a continuous discourse between concept and symbol. And so language as the inner index becomes a presence that works in us as the tool we use to capture the world, as well as the way we use to contain it and transport it, an interconnection of worlds and realities.



Fragile

Fragile discuss about a memory, about the nostalgia that comes with it. From the experiences in which we submerge to see and understand who we are today rises the awareness of how we chose to build what reality means, about our path through what we call “the world”.

The installations are made from found images and reconstructed fragments from our collective memory. Spaces and reconstructed landscapes, geographies of self auscultation, introspection and reflection, somehow make us go inside ourselves deep enough to find pieces of a puzzle forgotten in time in order to discover the things that surround us still, contemplating.

This project stems from the recovery of broken pieces that fall down as dust in the bottom of the memory, from the ways in which we share experiences and the images of the world that we build together, from our own realities and common inner places. This journey for the inner becomes a quest in the conscious of the body as a device, a prostheses working together with others kinds of peripheral which also give us different ways of presenting ourselves in different sites, at different instants.

Today we are closer to each other in alternate realities, our horizon starts in front of others' windows and screens, making our landscape full of endless possibilities, reassessing the proximity to others' interiors and letting us sail in other seas in a more aseptic, clear and synthetic way. This art piece is there as an attempt to create a landscape itself, by appropriating and intervening the other, a sky based in another latitude of the existing reality, another time zone, which is digitally painted in an intense bright blue and delicately worked in order to create an infinite sky which passes without ending through the sound of a whisper on the wind that has beaten the microphone of the camera which also was intervened to create a certain sound or noise which is replicated to build a phenomenon which allows the spectator to be immersed in the contemplation of the deconstructed landscape.

The fragment is the starting point of this work; archaeology is its prime instrument. The time axis is the distance of this composition, in order to make it the collection of intangible and collective memory of audio and video fragments. This piece reconstructs the inner experience of each individual, making this record a mirror that moves into the past and into the future taking computer language as its structure.



*Sueños al viento
entre nuevos cielos a contemplar*

Video Installation

Video CRT screen and endless white light paper planes.

2011

-

El Dorado

Video Installation

Video CRT screen, DVD player and endless golden paper planes.

2008



Culturas Ilícitas

*“Capturing a minute of silence
is like capturing the whole
like capturing even what was left to be captured
what wasn't meant to be captured
Then listening to it over and over
being reproduced in Bolivar's square
in the justice palace, in the republic's senate
in the parliament, in the council
reproduce it even in the presidential office
in the jungle, in the cities
in each and every national jail
in every office and in every home.
A minute of silence
maybe because all the previous minutes lost their validity
their meaning has vanished
we have left them worthless
their word isn't trustworthy anymore and their voice
is now defeated.”*

ZONA DE DISTENSIÓN PORTÁTIL.

Performance

2010

<http://www.banrepcultural.org/arte-no-es-vida/esteban-sanchez>



*El Mero Macho
(Adidas Camouflage)*

Object - Sculpture

Military jungle camouflage trousers
and metal jingle bells on three
parallel lines.

2010

*Everybody knows that the dice are
loaded*

Installation

Platoon of 21 soldiers on ceramic,
Coca leaves and black enamel
paint.

2007



Detenerse a Respirar

TIME TO REMAIN STILL AND BREATHE

In days like these when so much pain and sorrow is caused by constantly hearing about violence going on everywhere and furthermore, when so much disgust is caused by constantly seeing how often such violence is being depicted in Colombian art as main theme arising as out of a cliché, nothing but the Páramo (high lands from 3000mts. above the sea level and up) can talk to us about life and death in a more poetic way.

The Páramo is in itself an ecosystem showing a uniqueness of its own: Every night, as temperature goes down to its lowest level, all creatures belonging to this system enter into a state of suspense which touches the borderline of death. This is why, as sun rises again in the morning, all such creatures seem to suddenly rush back to life in the most subtle and altogether magical way that one can imagine. It is the most peaceful way that can be found for carrying on the struggle for survival. Ancient natives revere the Páramo as sacred places where they can rid themselves of all the heat of passions that consume mankind.

Esteban and I, both immersed in a society which day after day keeps us giving all we can, both entangled in daily attachments and disillusion, both conscious of our differing points of view and yet, knowing that we love the joy of laughing together, decided one day to hold hands and start marching side by side in search of that much needed breath, of that elusive reality behind breathing.

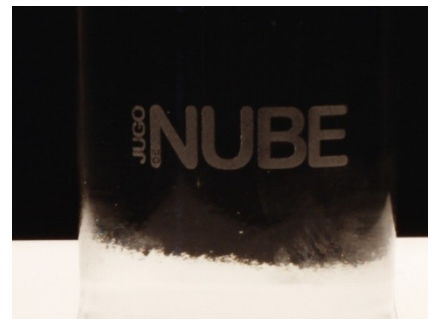
Esteban has been engaged in a lifelong battle to keep his lungs from failing him. Since early childhood, he has lived every moment in close relationship with death as his good friend. He knows air to be the most valuable of all things existing, but is aware that someday it may elude him. As far as I am concerned, I have always lived as if death would not even know of my existence and would not venture upon looking for me in many years to come. I have been in love with the Paramus ever since I can remember and every time I have found myself in the midst of one of them, I have always felt livelier, cleaner and more certain of my inner strength and of air never ceasing to caress me.

It was within the boundaries of the highlands, that unexpectedly we found ourselves being taught by the Páramo, the mountain, the snow, the night, the clouds, the wind and the water, that Esteban was indeed much livelier and stronger than he ever thought he was and, furthermore, that this time it was me who needed his breath and thin hands to help me recover that inner strength which I appeared to be losing even against the longings of my valiant spirit.

And what does it mean to remain still and let breath go on its own way? It means that understanding that things can change for the better and that in the midst of silence and contemplation and even while pressed by chilly air, fatigue or anguish, we can always find ways to share the joy of laughing together.

Natalia La Reina

<http://criticosvistazos.blogspot.de/2009/09/vistazo-critico-75-deterse-respirar.html>



Jugo de Nube

Digital Video Installation

9'18" loop - Mono channel
Guata suit and Jugo de Nube (glass bottle filled with clouds juice and cap), DVD player, 17" LCD screen.

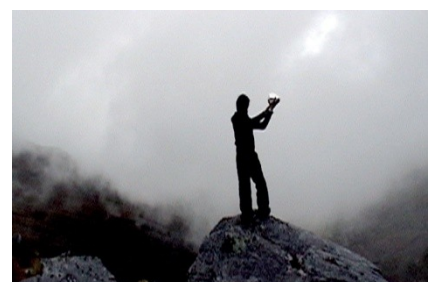
-

Aliento

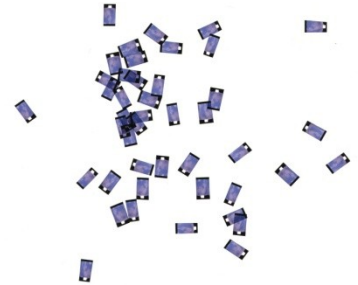
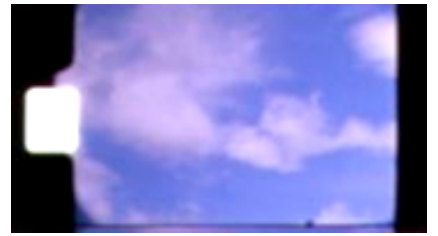
Digital Video Installation

11'40", 4'20", 3'07" loop - 3 channels
17" LCD screens, DVD players and paper bag filled with the Paramos breath and lantern.

2009



[c'est la vie]



Atrapar mí suspiro en un instante;

Suspirium

Performance - Installation

Celluloid Super 8mm
50ft of sliced film tape frame
by frame and given away to
random people.

2009

-

*To catch my sigh in an instant;
A little breath to give back to the sky.*



Exposé / Drawings

Die Tyrannei des Sichtbaren

„Eine Landschaft von Geschehnissen“



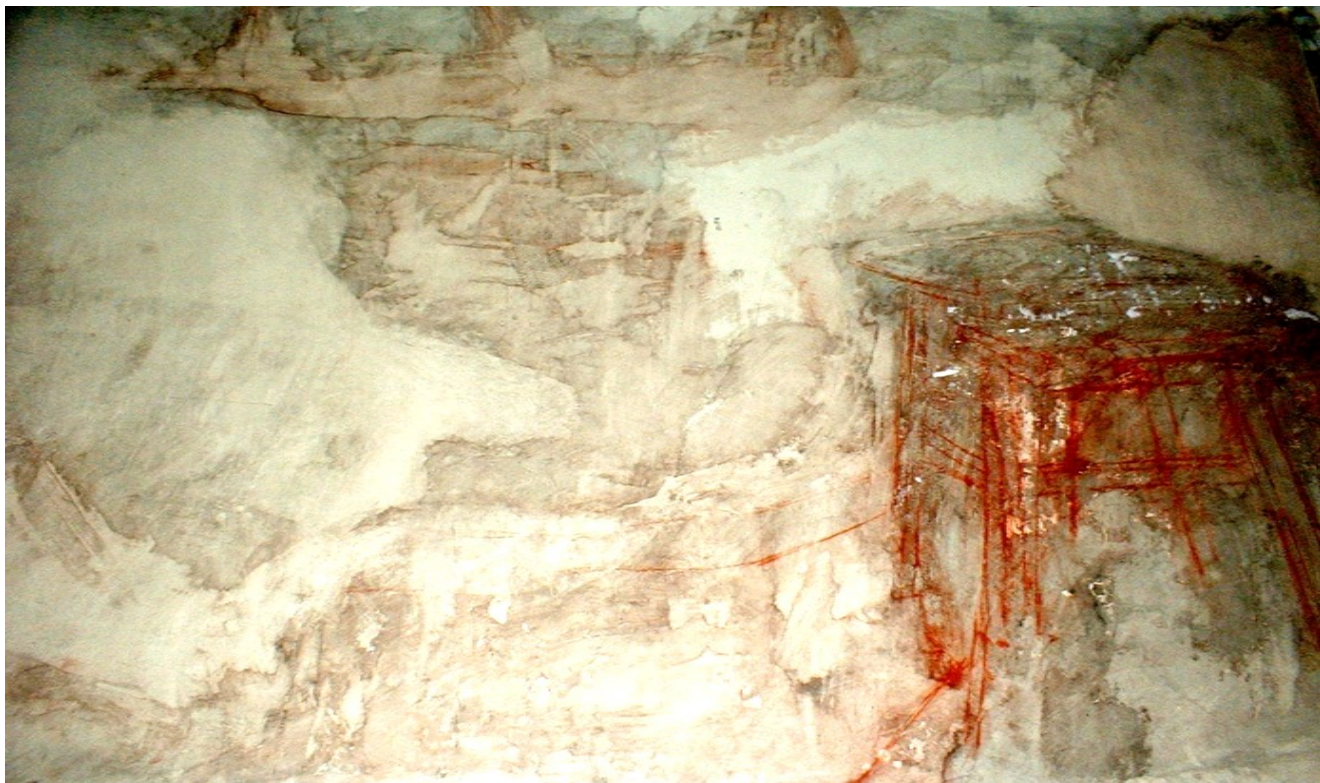
Ohne Titel # 1

Zeichnung

Kohle, Sanguine, Acryl und Tinte auf
Papier

Höhe 120cm - Breite 180cm

2014



Ohne Titel # 2

Zeichnung

Kohle, Sanguine, Acryl und Tinte auf
Papier

Höhe 120cm - Breite 180cm

2007



Ohne Titel # 3

Zeichnung

Kohle, Sanguine, Acryl und Tinte auf
Papier

Höhe 120cm - Breite 180cm

2007



Ohne Titel # 4

Zeichnung

Kohle, Sanguine, Acryl und Tinte auf
Papier

Höhe 120cm - Breite 180cm

2007



Ohne Titel # 5

Zeichnung

Kohle, Sanguine, Acryl und Tinte auf
Papier

Höhe 120cm - Breite 180cm

2007



Ohne Titel # 6

Zeichnung

Kohle, Sanguine, Acryl und Tinte auf
Papier

Höhe 120cm - Breite 180cm

2007



Ohne Titel # 7

Zeichnung

Kohle, Sanguine, Acryl und Tinte auf
Papier

Höhe 120cm - Breite 180cm

2007



Ohne Titel # 8

Zeichnung

Kohle, Sanguine, Acryl und Tinte auf
Papier

Höhe 120cm - Breite 180cm

2014



Ohne Titel # 9

Zeichnung

Kohle, Sanguine, Acryl und Tinte auf
Papier

Höhe 120cm - Breite 180cm

2014



Ohne Titel # 10

Zeichnung

Kohle, Sanguine, Acryl und Tinte auf
Papier

Höhe 120cm - Breite 180cm

2014

The Sound of Silence

- Von Karin Harrasser

Für Esteban.

Ich schwimme gerne. Am liebsten schwimme ich im Meer, mit dem ich immer ein wenig kämpfen muss, das mich aber mit seinem Sound umfängt und trägt. Es wundert mich nicht, dass Gottfried Wilhelm Leibniz, als er seine Wahrnehmungstheorie formulierte, dies „vom Strand aus“ machte: Das Verhältnis von Bewusstsein und den „kleinen Perzeptionen“ beschreibt er wie das Verhältnis des Geräuschs einer einzelnen Welle zum Gesamtklang des Ozeans, wie er von jemandem, der am Strand steht aus wahrgenommen wird: Auch wenn wir im Gesamtklang des rauschenden Meeres nicht mehr jede einzelnen Welle hören, ist jede entscheidend. Genauso entscheidend ist auch die kleinste Perzeption für das, was wir dann als Denken empfinden. Wie das Meeresrauschen ist das Denken ebenfalls zusammengesetzt aus einer Vielzahl von Wahrnehmungen. Es hat dadurch eine besondere Intensität, eine besondere Empfindungsqualität, die wir als Klarheit fühlen.

Wenn man den Kopf untertaucht ist freilich alles anders. Man mag auch dieses Hörerlebnis Rauschen nennen, aber es ist dumpfer und tiefer. Ich nehme es zunächst als Stille wahr. Erst nach und nach wird auch die Unterwasserwelt hörbar. Ich höre z.B. wie die Fische an den Korallen knabbern oder auch Schiffsmotoren in weiter Ferne. Selbst im städtischen Schwimmbad ist das Schwimmen für mich ein Klangerlebnis: Hier ist es weniger der Kontrast von Wasserrauschen und tiefen Tönen, als der Filtereffekt, der mich beeindruckt: Den Kopf über Wasser erklingt ohrenbetäubender Lärm: heulende Kinder, das Wummern der Anlage des Bistros, lärmende Jugendliche, Lachen in allen Tonhöhen, spitze Schreie von Leuten, die ins Wasser geworfen werden. Tauche ich unter, ist es still; im Kontrast zum Umgebungslärm sogar stiller als im Meer (was sich nicht stimmt).

Warum erzähle ich das? Weil Esteban Sánchez Arbeiten ebenfalls den Wechsel zwischen Stille und Lärm betonen. Stille kann dabei auch heißen: Rauschen und Lärm muss nicht unbedingt hörbar sein, wie in seiner Arbeit „El Mero Macho (Adidas Camouflage)“, die erste, die ich gesehen habe. Es ist eine Militärhose in Camouflage-Musterung auf der kleine Schellen aufgenäht sind. Auch wenn man nicht wie er in einem Land aufgewachsen ist, in dem Militärhosen an den Guerillakrieg gemahnen, an Leute, die auf der Lauer liegen um andere Leute zu entführen oder die sich auf der Flucht vor den Paramilitärs oder Militärs verstecken müssen, spürt man hier sofort die Gefahr, die vom Lärm ausgeht: er markiert den Träger, gibt ihn zum Abschuss frei. Sind die Schellen der Narren nicht der ultimative Beweis ihrer Macht? Sie dürfen sogar klingeln.

Das Schwimmbad macht mir aber auch klar: Leben ist Lärm, besonders da, wo es im Kollektiv stattfindet. Die Stadt ist Lärm, die Familie ist Lärm, Politik ist Lärm. Was suchen wir in Momenten der Stille? Eine Abkehr vom Leben, wie die Klosterbewohner? Oder ein anderes Leben, eines von dem wir noch nicht wissen, wie es sein wird? So jedenfalls empfinde ich die Stille von 4'33", wenn Esteban mit einem Megaphon zum Himmel zeigt oder Pilze still anbrüllt. Er adressiert ein Leben, das uns fremd ist: das der Pilze, das des Himmels, der so verlässlich da ist und doch nicht mich meint, mit dem was er tut. Im Moment zum Beispiel macht er spektakuläre Wolkenformationen. Es donnert, aber nicht für mich. Das beruhigt mich.

Curriculum Vitae

ESTEBAN SÁNCHEZ

Transdisziplinärer Künstler - prozessuale Kunst

Bogotá, Colombia. 1982
Lives and works in Cologne, Germany.
e-mail: info@kunstmappe.com
<http://www.kunstmappe.com>

ACADEMIC FORMATION

2014 –

Nowadays student in the area of Philosophy.
Rheinische Friedrich-Wilhelms Universität Bonn, Germany.

2011 – 2012

Guest student postgraduate program in Media Art.
Academy of Media Arts Cologne, Germany.
(DAAD Art scholarship for creative production and research)

2003 – 2010

Maestro in Fine Arts.
Universidad Nacional de Colombia, Bogotá.

SOLO EXHIBITIONS

2011

SUEÑOS AL VIENTO ENTRE NUEVOS CIELOS A CONTEMPLAR. Galería DOCE CERO CERO, Bogotá, Colombia.

2009

DETENERSE A RESPIRAR, Natalia La Reina y Esteban Sánchez. Galería de exposiciones, Centro Colombo Americano Bogotá, Colombia.
SUSPIRĪUM "C'est la vie". Galería de exposiciones, Centro Colombo Americano Bogotá, Colombia.

COLLECTIVE EXHIBITIONS

2014

VANISHING POINTS. Guest Projects. London, United Kingdom.

2013

THE OCEAN AND THE RIVER. Lófte. Karat – Maus Hábitos Art Residency. Porto, Portugal.
KARAT KATAR KRAAT AKTRA. Karat ist draußen. Cologne, Germany.

2012

5° premio ARTE-JOVEN. Embajada de España, Colsanitas. La Central, Bogotá, Colombia.
LEER_STELLE. C60 + Minus1Experimentallabor der KHM Köln, Urbane Künste Ruhr. Rotunde- Alter Bochumer Hauptbahnhof. Bochum, Germany.
RUNDGANG 12. Kunsthochschule für Medien Köln, Germany.
HOW DO YOU KNOW I LIKE MUSHROOMS?, John Cage "AMERICA". Acht Brücken Festival. Music für Köln. Kunsthochschule für Medien Köln, Germany.

2011

10 FESTIVAL INTERNACIONAL DE LA IMAGEN. Media Art. Universidad de Caldas. Manizales, Colombia.

INTERMEDIOS 2 “Medios – Naturaleza - Cultura”. Seminario teórico internacional. Universidad Nacional de Colombia, Bogotá.

LADY ZORRO: Devoción por un ídolo. Bastardo™: Imperio de Culto Visual, Bogotá, Colombia.

2010

MATERIAL E INMATERIALIDAD, “Procesos y Nuevas Prácticas Artísticas Contemporáneas”. Instituto Superior de Arte, Universidad de las Artes. La Habana, Cuba.

PICCOLO APERTO + BVB7, grupo TÄI. Bienal de Venecia de Bogotá (Projects Director), Colombia.

PERFOARTNET 2010, Bienal Internacional de Performance (Cultural Management). Bogotá, Colombia.

SONARE. Museo Arte Moderno de Bogotá, Colombia.

LABORATORIO EXPERIMENTAL DE PERFORMANCE. Fundación Wajá - Universidad Jorge Tadeo Lozano. Bogotá, Colombia.

PLATAFORMA. Laboratorio de Arte, Ciencia y Tecnología. Galería Santa Fe, Bogotá, Colombia.

9 FESTIVAL INTERNACIONAL DE LA IMAGEN. Puentes Sonoros. Manizales, Colombia.

50 FESTIVAL INTERNACIONAL DE CINE DE CARTAGENA (FICCI). Category Video Art. Cartagena de Indias, Colombia.

2009

ZONA DE DISTENSIÓN PORTÁTIL. Cumbre Mundial De Paz. Biblioteca Luis Ángel Arango. Bogotá, Colombia.

INTEMEDIOS “El Arte En Lugar De Los Medios”. Seminario teórico internacional. Universidad Nacional de Colombia. Bogotá.

MITO Y REALIDAD. Museo Bolivariano de Arte Contemporáneo, Santa Marta, Colombia.

PEQUEÑAS CUESTIONES / GRANDES CUESTIONES. Fundación Gilberto Alzate Avendaño, Bogotá, Colombia.

2008

MITO Y REALIDAD. Casa Simón Bolívar, La Habana, Cuba.

LOVE IS IN THE AIR, grupo nadieøpina. Museo de Arte, Universidad Nacional de Colombia, Bogotá.

2007

XXXIV SALÓN FRANCISCO ANTONIO CANO. Museo de Arte, Universidad Nacional de Colombia, Bogotá.

II SALON UNIVERSITARIO ASAB. Academia Superior de Artes de Bogotá, Colombia.

LOVE IS IN THE AIR, grupo nadieøpina. Museo de Arte Moderno de Bogotá, Colombia.

2006

XXXIII SALÓN FRANCISCO ANTONIO CANO. Museo de Arte, Universidad Nacional de Colombia, Bogotá.

2004

SIN EQUIPAJE, Mario Opazo. (Asistent Director) Película digital, 60 min. Sala Los Acevedo, Museo de Arte Moderno de Bogotá, Colombia.

MIGRACIONES. Auditorio León De Greiff, Universidad Nacional de Colombia, Bogotá.

DISTINTIONS

THE OCEAN AND THE RIVER. Karat – Maus Hábitos Art Residency. Oporto, Portugal.

DAAD Art scholarship 2011. Germany.

Honorable mention, 10 FESTIVAL INTERNACIONAL DE LA IMAGEN. Manizales, Colombia.

Nomination for best Video Art, 50 FESTIVAL INTERNACIONAL DE CINE. Cartagena, Colombia.

Honorable mention, XXXIII SALÓN FRANCISCO ANTONIO CANO. Museo de Arte, Universidad Nacional de Colombia, Bogotá.



REFERENCES AND OTHER EXTERNAL LINKS

Artesur

<http://www.arte-sur.org/es/artists/esteban-sanchez>

Vanishing Points. Guest Projects. London, United Kingdom.

<http://www.guestprojects.com/programme/vanishing-points/>

KARAT KATAR KRAAT AKTRA. Karat ist draußen. Cologne, Germany.

PORTO / COLOGNE - THE OCEAN AND THE RIVER, VOL2. Karat ist draußen. Porto, Portugal.

<http://karatistdraussen.tumblr.com/>

Leer_Stelle / C60: Raum für Kunst und Wissenschaft Bochum, Germany.

<http://kunst.khm.de/article/2359-leer-stelle-c60-raum-fuer-kunst-und-wissenschaft-bochum/nCall/2928/>

Rundgang 12. Kunsthochschule für Medien Cologne, Germany.

<http://kunst.khm.de/rundgang/rundgang-2012/tagesprogramm-2012/>

How do you know I like mushrooms?, John Cage Festival. ACHT BRÜCKEN Musik für Köln. Germany.

<http://www.media-scenography.org/john-cage/contact/>

<http://www.media-scenography.org/wp/2012/08/26/433-side-a-oder-b/>

<http://www.media-scenography.org/wp/2012/08/26/433-side-b-oder-a/>

Culturas Ilícitas - El Mero Macho / Un minuto de silencio. Sonare, Museo Arte Moderno de Bogotá, Colombia.

<http://theratamuertablues.tumblr.com/post/11735392527/habitar-el-sonido-cinco-planteamientos-sobre-arte>

Territorio Imaginario - ZONA DE DISTENSION PORTATIL. Laboratorio Experimental de Performance, Bogotá, Colombia.

<http://www.banrepcultural.org/arte-no-es-vida/esteban-sanchez>

Intermedios. "Medios - Naturaleza - Cultura". Universidad Nacional de Colombia. Bogotá.

<http://www.facartes.unal.edu.co/intermedios2/instalaciones.html>

Detenerse a Respirar. Sala de exposiciones sede centro, Centro Colombo Americano de Bogotá, Colombia.

<http://criticosvistazos.blogspot.de/2009/09/vistazo-critico-75-deterse-respirar.html>

Medidas Culturales - Levantamientos. Pequeñas cuestiones/Grandes cuestiones. Fundación Gilberto Alzate Avendaño. Bogotá, Colombia.

<http://www.agenciadenoticias.unal.edu.co/detalle/article/artista-de-la-un-en-muestra-de-la-fundacion-alzate-avendano/>

