



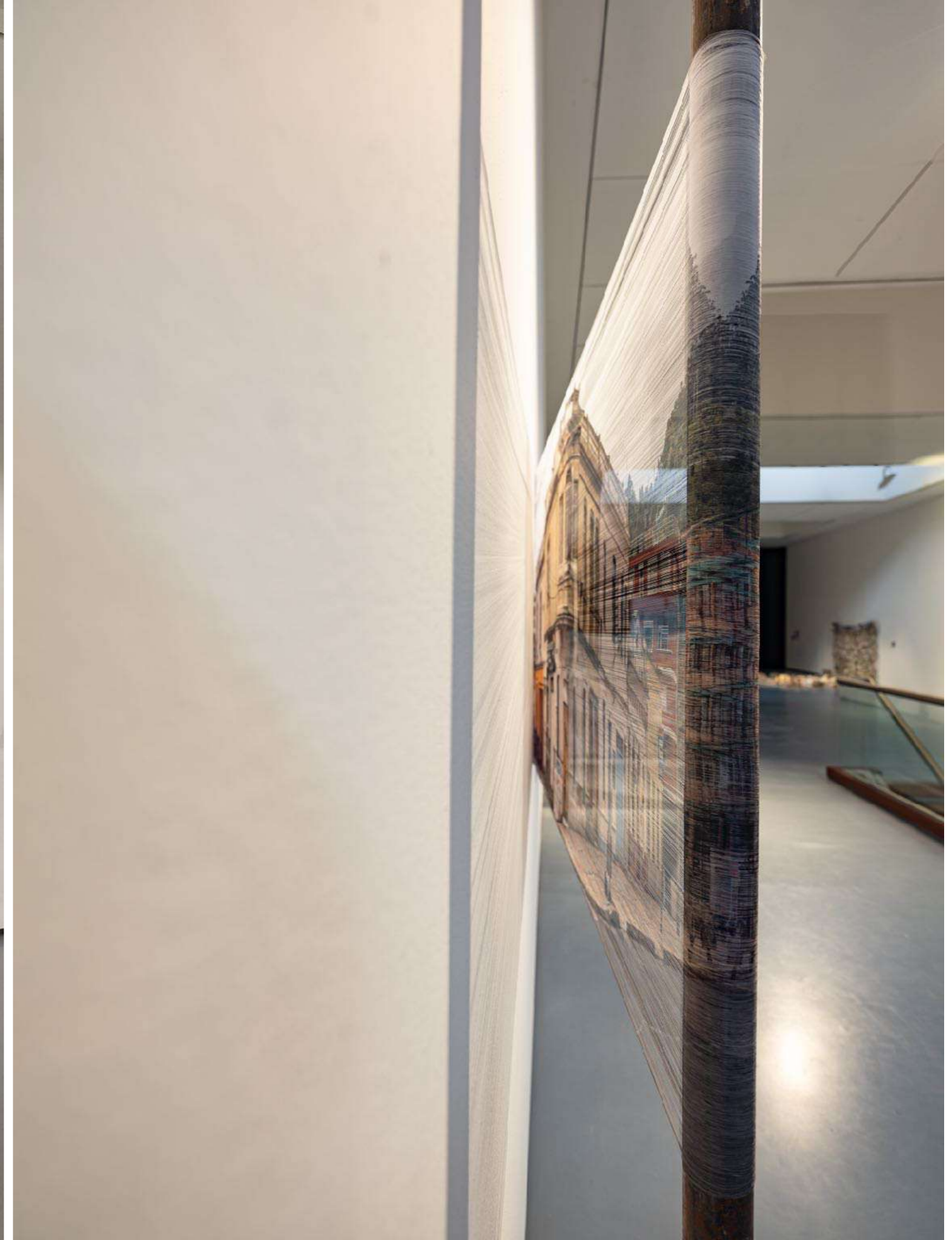
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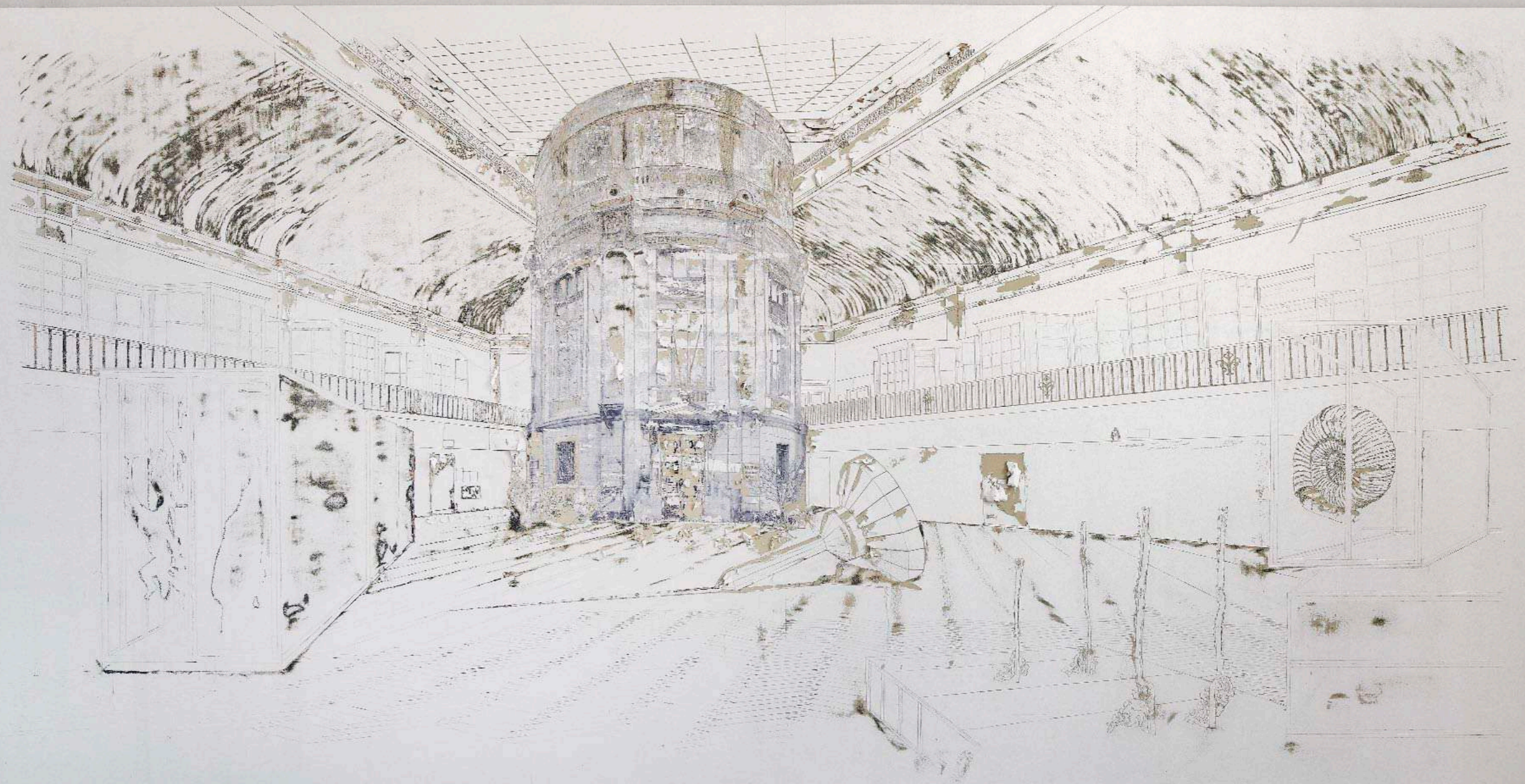


Self-contained withstander
Project for 16e Biennale de Lyon : Manifesto of Fragility. Musée d'histoire naturelle- Guimet [LYON]
2022

Photographs dye-sublimated on polyester silk un-weaved.



Retorno
2023
Sublimation on polyester silk partially unweaved, adjusting strut
Dimensions variable



Removed (Musée Guimet-Lyon)
Project for 16e Biennale de Lyon : Manifesto of Fragility. Musée d'histoire naturelle- Guimet [LYON]
2022



Removed (Las Nieves)
2023

In-situ drawing by scraping, mixed media



Removed (Las Nieves) detail

2023

In-situ drawing by scraping, mixed media



The Jane and Marc Nathanson Gallery

Excision. + [<https://lehila.net/index.php/rock/excision/>]

2012

Recovered 19th century wall paper, plaster, wood, metal



Permutaciones Estudio # 1. 2014
Inkjet print mounted on demolition rubble
280 x 150 x 290 cm



Ocma Stratigraphy
2017

Rammed earth intervention made with dirt that came from underneath the construction, samples of marine Late Pleistocene sand (which is the sedimentary unit under the museum), museum walls and accumulated paint.



Reparación
2017

Rammed earth intervention, wood.



<https://vimeo.com/383801717>

<http://lehila.net/index.php/other-projects/unweaving-the-grid/>

Destramando la retícula (Unweaving the grid),
2019

Two-channel video projection on partially unweaved polyester fabric, concrete. And a second component of Unweaved dye-sublimated polyester silk.

Dimensions variable



Interpretation of Deep Time. (first try)

[http://lehila.net/index.php/other-projects/deep-time-/](http://lehila.net/index.php/other-projects/deep-time/)

https://vimeo.com/233024486?embedded=true&source=vimeo_logo&owner=9536380

Interpretación del tiempo profundo 2017-19

Proyección mono-canal / Blue Ray, mylar

sonido 6'00 min

2017

Credits:

Composición Sonora: Melissa Vargas

Cámara: Juan Carlos Pilonieta, Bárbara Santos

Post-producción: Bárbara Santos, Laura Imery

Agradecimientos: Clemencia Echeverri, Andrés Gaitán, Guillermo Santos, Ramón Villamarín, Ingrid Raymond.



Especular
2017

Digital print on veil
930 x 738 x 691 cm



Inversión (Propuesta para la Bienal de Cuenca Ecuador. 2019) (detalle)
<https://lehila.net/index.php/other-projects/inversion-bienal-de-cuenca/>



Re:weave 2017. Intervention at the former offices of Sphinx fabriek Maastricht (the first large-scale mechanized factory to be seen as the cradle of the industrial revolution in the Netherlands. The company was initially known as a producer of glassware , crockery and other household pottery; later mainly of tiles and sanitary ware , such as washbasins and toilet bowls). The pieces consisted of images of the surrounding ghosts of this industrial facilities interweaved with images of the open pits of the ENCI quarry. Where much of the material for building the city and the products of the factory came from.



Stratigraphic Struts
2018
Sublimated polyester silk,
metal, wood
dimensions variable



Unfolded room for Rivet 3 (from the middle of the world), 2022



Tropismo Macondiano
2023

Sublimation on partially
un-weaved polyester silk, wood, bronze
180 x 100 cm



Unfolded Guimet Museum 1
2023

Unweaved dye-sublimated polyester silk, bronze. 152 x 163 x 2,2 cms



<https://vimeo.com/881763559>

des-ser río Irreversible

2022

Proyección mono canal sobre piedra muñeca