



ALEJANDRO VALENCIA
_PORTFOLIO

CV

Alejandro Valencia (b.1990, Pereira)

Lives and works between Manizales, Miami, and New York.

EDUCATION

2026 MFA Columbia University

2021 Post-Baccalaureate in Art and Politics, Universidad Jorge Tadeo Lozano, Colombia.

2020 Post-Baccalaureate in Historical Memory Universidad de Antioquia, Colombia.

2017 BFA New World School of the Arts, University of Florida

2013 Associate in Arts, Miami-Dade College

SOLO EXHIBITIONS

2023

VOX POPULI. Alliance Française, Pereira, Colombia

2022

índice (constelaciones y ensayos), La Jaus, Manizales, Colombia

2021

En Razón de las Tumbas. Centro de Museos, Universidad de Caldas. Manizales, Colombia.

PATRIA (negra). Galería L'Étoile. Alianza Francesa. Manizales, Colombia.

SELECTED GROUP EXHIBITIONS

2026

DRAW: The community of those who have nothing in common, CAC Pasarelle, Brest, France

2025

Subway Riders, Spring Projects, New York

Fault Lines, The Blanc. New York

2024

Alumni, MDC North Gallery. Miami, Florida

Rebirthing the Unwanted, Kinescope Gallery. New York

Tunnel Projects: Touché Boutique. Miami, Florida

Centrifugas, COLECTIVO DIY, Centro Cultural de España en Tegucigalpa, Honduras

The Octagon: Textiles and Tenets, Under the Bridge / Bridge Red Studios, Miami, Florida.

EARTHBOUND, DORCAM, Miami. Florida

2023

Que te vaya bonito, Tactile, Miami, Florida

Premio Arte Joven, Galería Nueveochenta, Bogotá, Colombia

AIM BIENNIAL Miami, Florida

Tensiones y Resistencias. Museo de Arte de Pereira, Colombia

Pasión por el deporte. Museo de Arte de Pereira, Colombia

2022

No me diga que ya conozco (símbolos y mentiras) TIME BAG. Medellín, Colombia

ARTBO: DESPUÉS Sección Artecámara, Bogotá, Colombia. Curated by Alejandro Martin.

Arte Joven 20 x 21, Museo de Arte Pereira, Colombia.

Dos D, curaduría, ACERO Galería, Bogotá. Colombia.

2021

STENAR, FAT Village, Fort Lauderdale, FL.

2020

ARTBO: Sección Artecámara, Un punto se desplaza en el tiempo.

A-Part, A Quarantine Collaboration.

2019

REQUIEM - Diez Mil Plegarias, IV Festival Internacional de Arte Contemporáneo, Manizales, Col. Domestic, 2464 SW 24th Terrace, Miami, FL 33145.

2018

Detritus: Palenque. III Festival Internacional de Arte Contemporáneo, Manizales, Col.

Every day is Summer, Fountainhead Residency, Miami, FL.

2017

A Pixel In Size, ArtCenter/South Florida, Miami, FL.

UNBOUND, Cisneros-Fontanals Art Foundation, Miami, FL.

Make It Nice Again, Mindy Solomon Gallery, Miami, FL.

2016

UNFOLDING: Series 1, Miami Biennale, Miami, FL.

2015

Inscribing: Meditations on Time and Space, Bridge Red Studios, Miami, FL.

Local Artist Series VI: In This Moment, Little Haiti Cultural Center, Miami, FL.

2013

62nd Annual All-Florida Juried Art Competition, Boca Raton Museum of Art, Boca Raton, FL.

CURATORIAL PROJECTS

2026

Distribuciones Sensibles, CAC Pasarelle, Brest, France

2025

After the Last Sky, LeRoy Neiman Gallery, Columbia University, NY

2022

BANDERAS, OTRAS, Timebag Festival, Medellín, Colombia

TOMO 1: 45-51, Manizales, Colombia

2019

Trayectos y Sedimentos Periféricos, Alianza Francesa Manizales, Colombia.

AWARDS

2025

D'Arcy Hayman Scholarship, Columbia University

2024

LeRoy Neiman Foundation Fellowship

Miami Individual Artist (MIA) Grant, Miami-Dade County Department of Cultural Affairs

2022

VIII Premio Sara Modiano, Sara Modiano Foundation for Contemporary Art

2021

Open House, City of Miami Beach, the City of Miami Beach Art in Public Places Committee (AiPP), and the City of Miami Beach Cultural Arts Council, Miami Beach, FL

2017

HARPO Foundation Emerging Artist Fellowship

2012

Frances Wolfson Scholarship

COLLECTIONS

Museo de Arte de Pereira. Pereira, Colombia.



Alejandro Valencia earned his BFA from New World School of the Arts Miami (2017) and continued his research studies in Historical Memory at Universidad de Antioquia (2020), and Art and Politics at Universidad Jorge Tadeo Lozano (2021), Colombia. He is a candidate for Columbia University's MFA program (2026).

Selected solo projects include *VOX POPULI*, Alliance Francaise Pereira (2023), *En Razón de las Tumbas*, Centro de Museos de la Universidad de Caldas (2021) y *PATRIA (negra)*, Alliance Francaise Manizales (2021). Selected group exhibitions include *Fault Lines*, TheBlanc, New York (2025), *EARTHBOUND*, Doral Contemporary Art Museum, Miami (2024), *AIM Biennial*, Miami (2023), *Trayectorias y Resistencias*, Museo de Arte de Pereira, (2023), *DESPUÉS*, ARTBO: Sección Artecámara (2022), *ARTE JOVEN 20 x 21*, Museo de Arte de Pereira (2022), *UNBOUND*, CIFO Miami (2017), *Make it Nice Again*, Mindy Solomon Gallery (2017), and *62nd All-Florida Exhibition*, Boca Raton Museum of Art (2013). He was nominated for the Sara Modiano Contemporary Artist Award (2022), the Harpo Foundation Emerging Artist Fellowship (2017), and a current fellow at the LeRoy Neiman Center for Print Studies. His work is part of the Museo de Arte de Pereira collection.

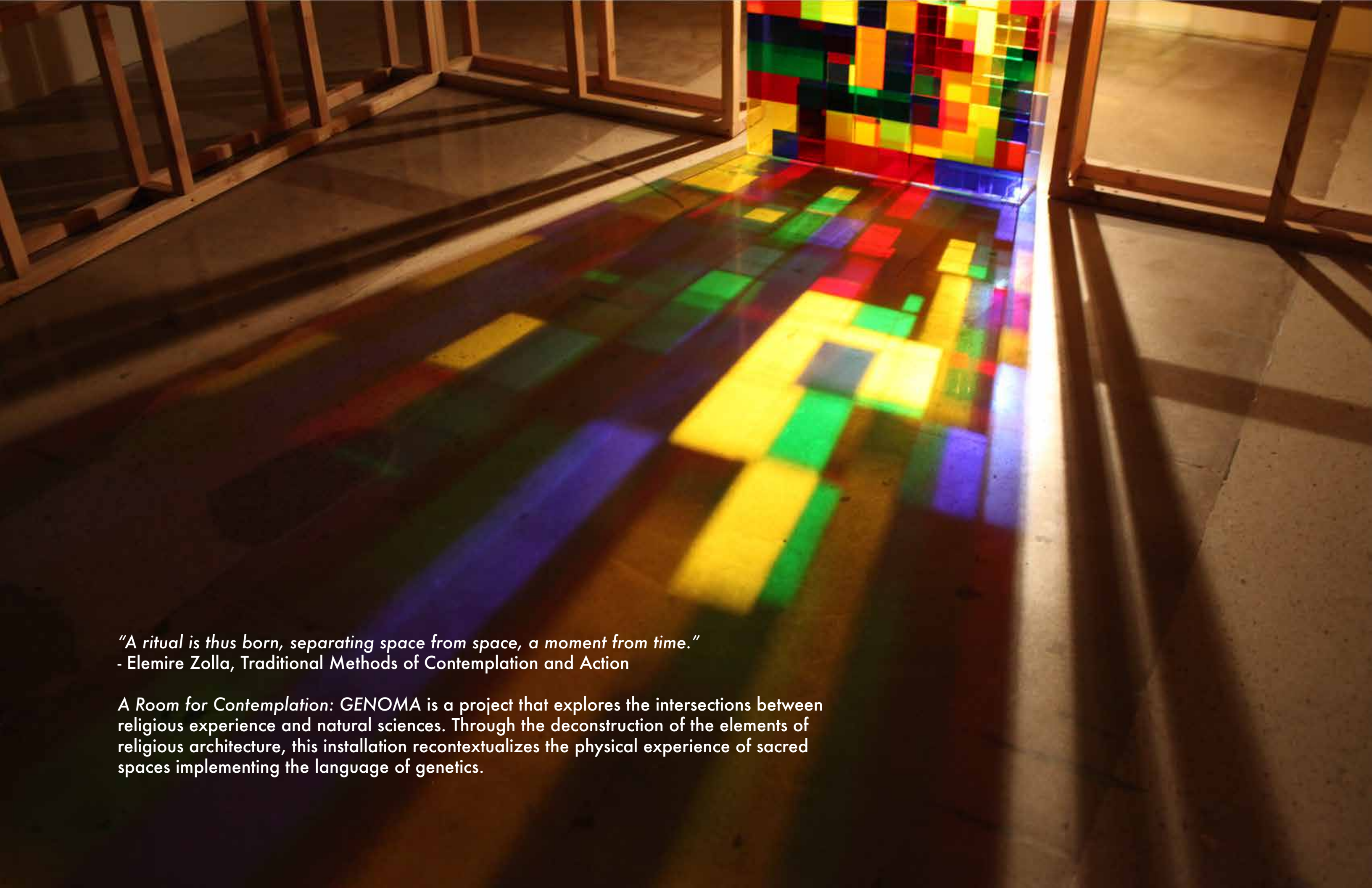
Valencia is a co-founder of *colectivo*, an artist collective based in New York, Los Angeles and Miami, that explores DIY culture in the Global South through gestures of generosity, and *NOMUSEO*, a curatorial research project based in Colombia.

He lives and works between New York, Miami, and Manizales.

My work comes from a place of social and political instability. It is shaped by my experiences of cultural and geographical migration between Colombia and the United States. This experience of in-betweenness has shifted my perception of history and identity—not as fixed objects, but as unstable, malleable processes open to transformation.

It is from this unstable place, suspended between here and there—what Homi Bhabha calls a 'third space'—that I engage in mestizaje, a hybrid process of joining, weaving, molding, combining and reconfiguring language, image, materials, and the experience of space. Thus, in this multiplicity, my work resists a definitive discipline and instead engages the specificity of each place, culture, and community—constantly moving, adapting, and changing with every context.

Through this method, and from this third space, I create a framework for critically examining the symbols that inscribe dominant narratives in history, and determine individual and collective identities. In my work, narratives of power are contradicted, and challenged by excluded, and unofficial alternatives, while the rigidity of national identities is disrupted by gestures of fluidity and the reconfiguration.

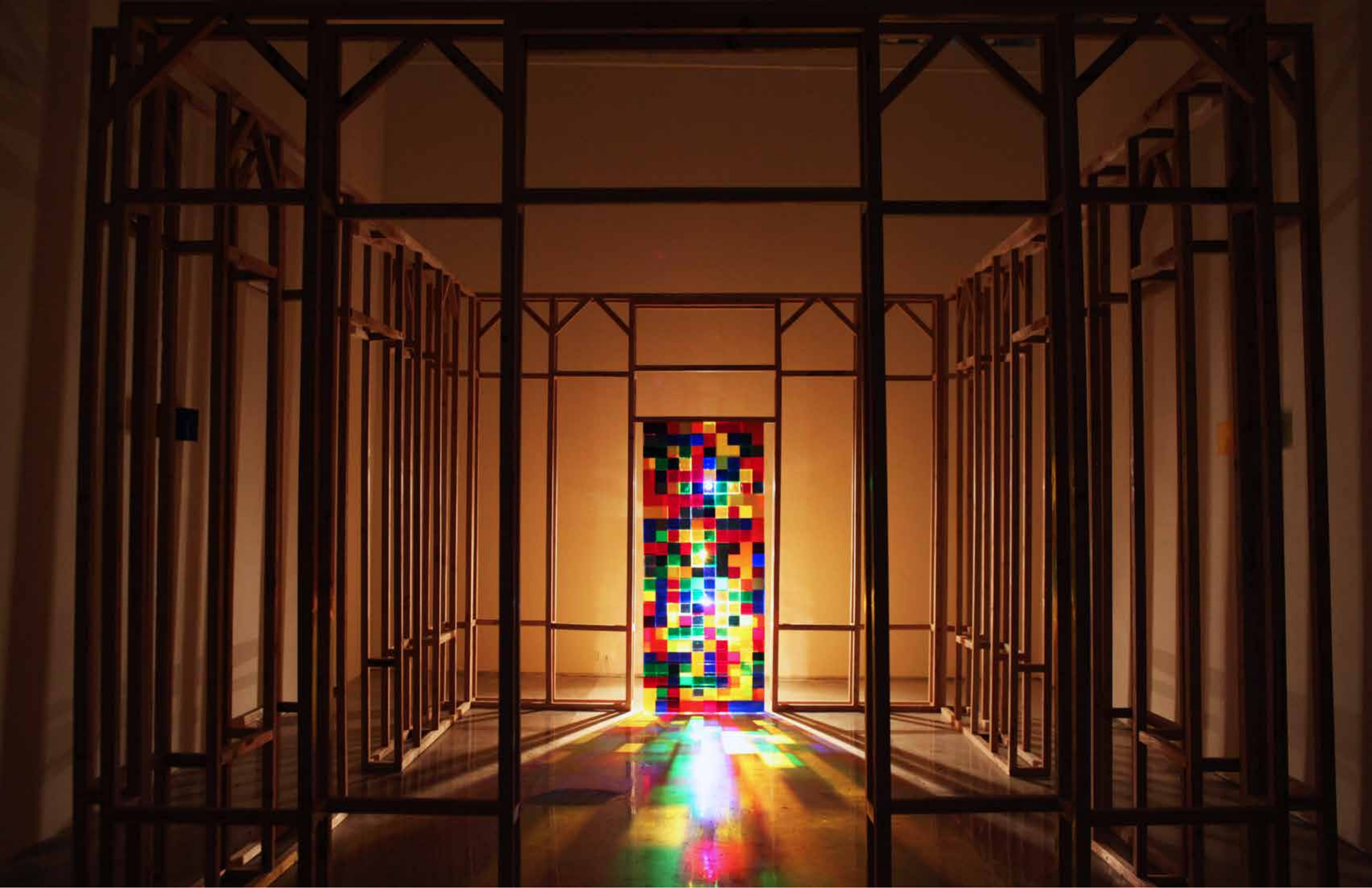


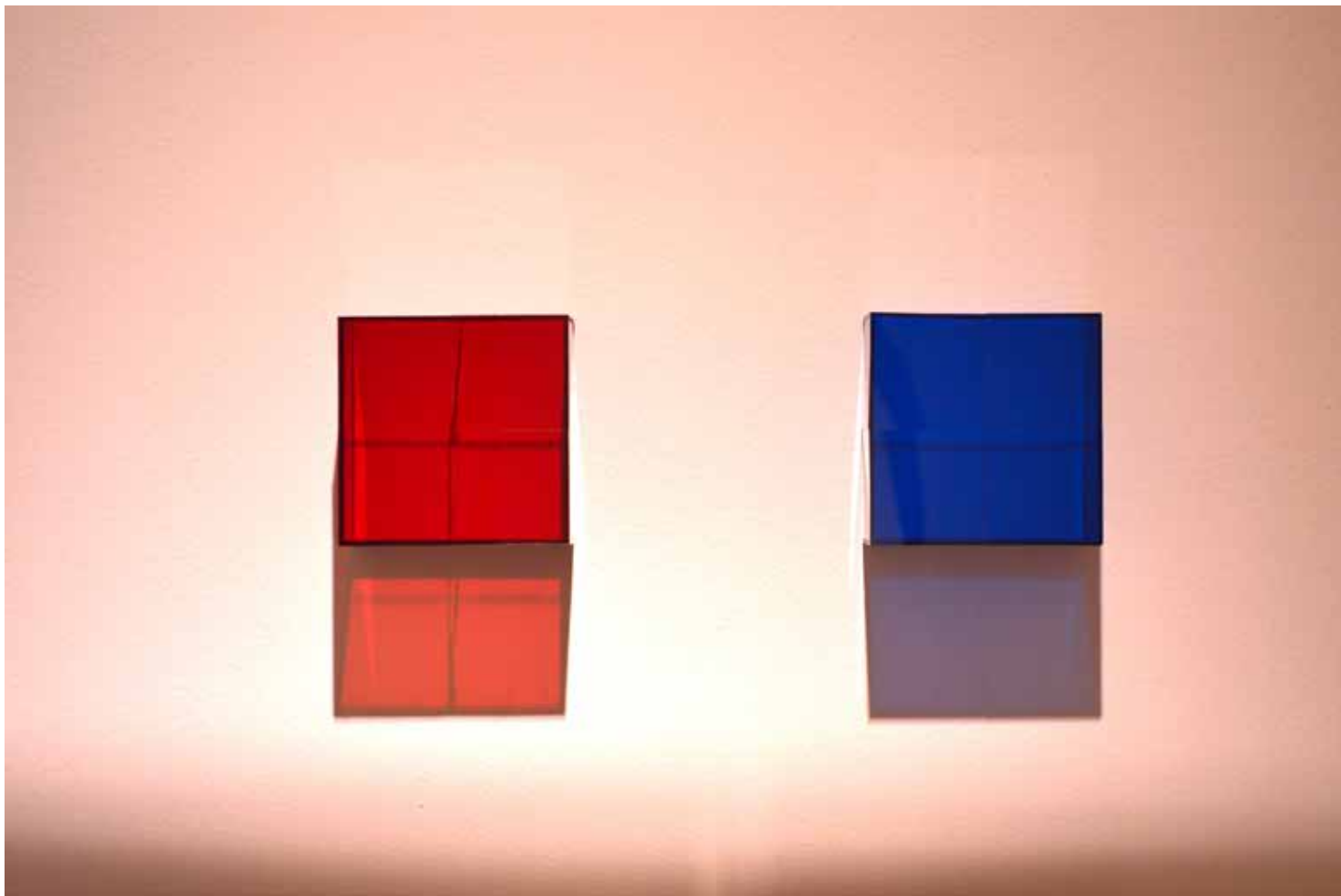
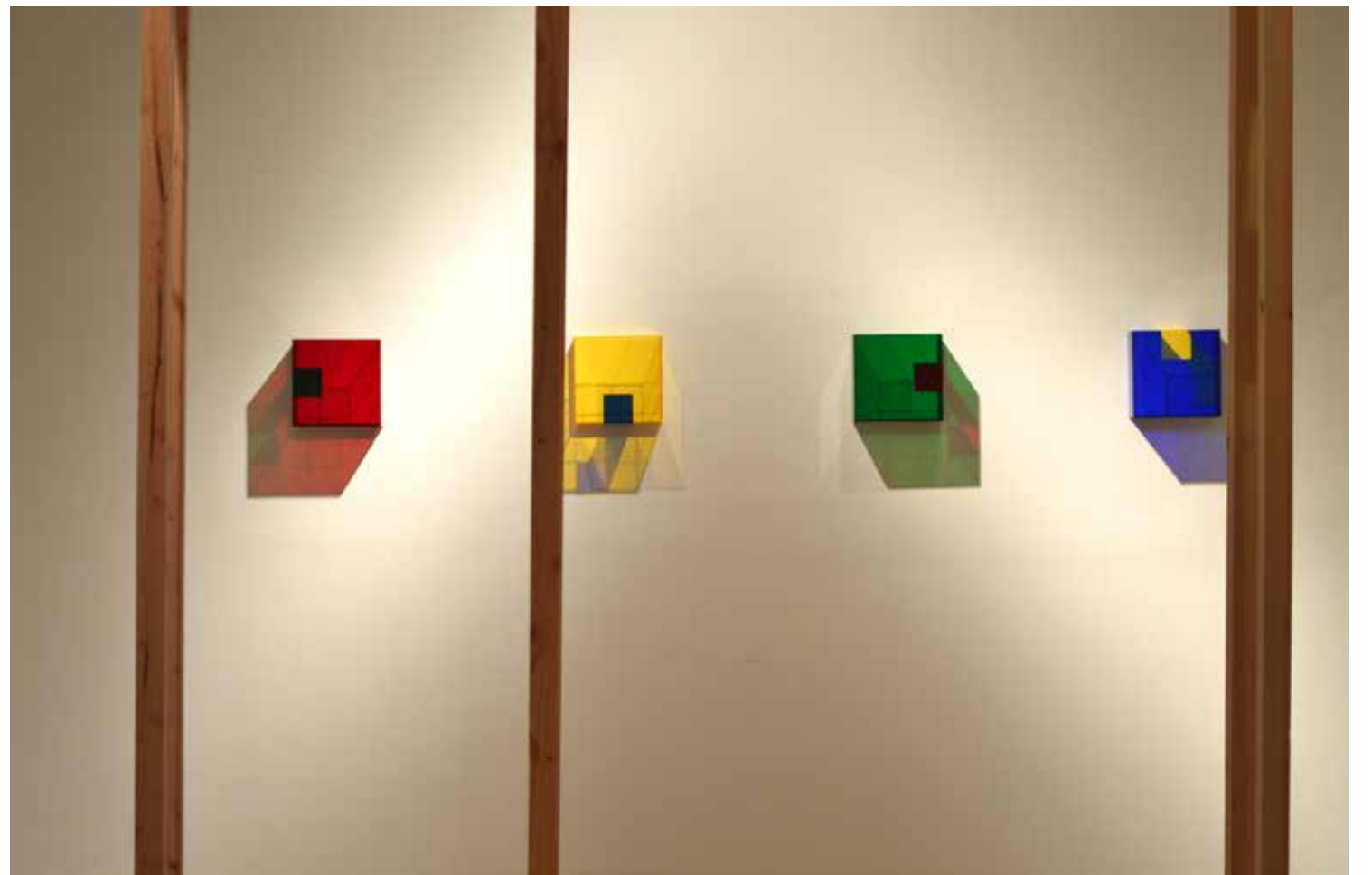
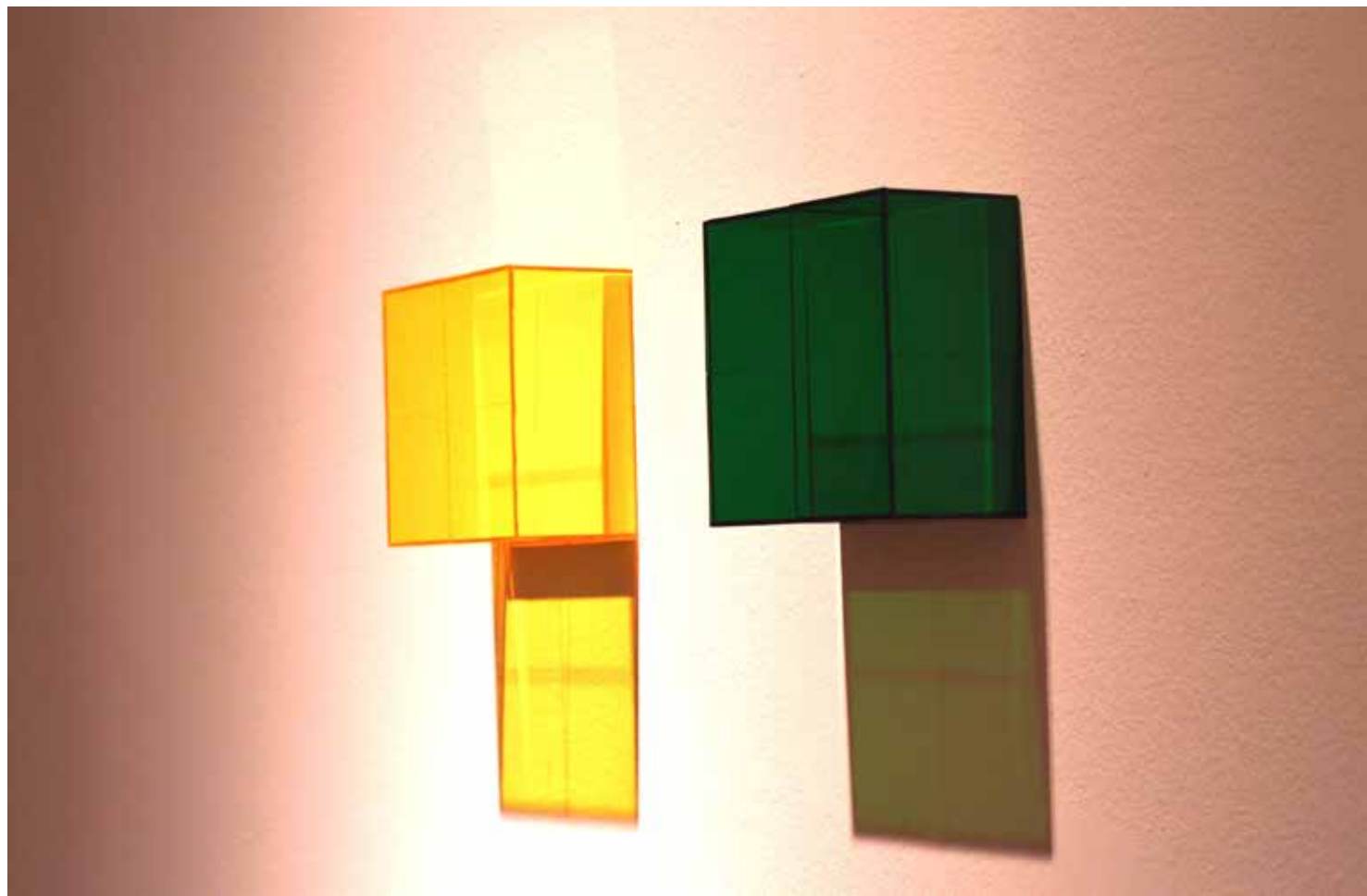
"A ritual is thus born, separating space from space, a moment from time."
- Elemire Zolla, *Traditional Methods of Contemplation and Action*

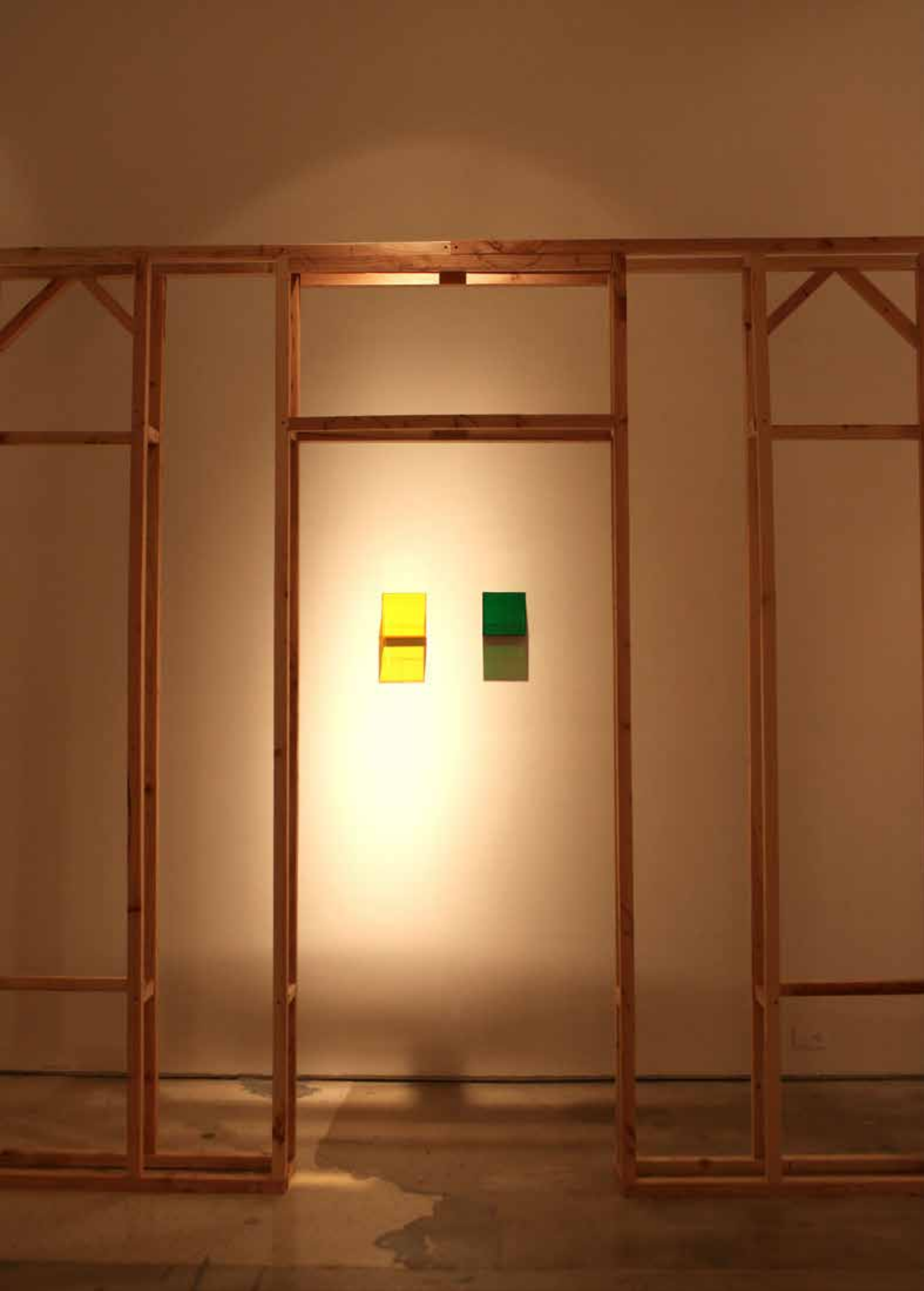
A Room for Contemplation: GENOMA is a project that explores the intersections between religious experience and natural sciences. Through the deconstruction of the elements of religious architecture, this installation recontextualizes the physical experience of sacred spaces implementing the language of genetics.



A Room For Contemplation: GENOMA
Pine, Plexiglass, LED Lights, Formica
305 cm x 488 cm x 366 cm
2017







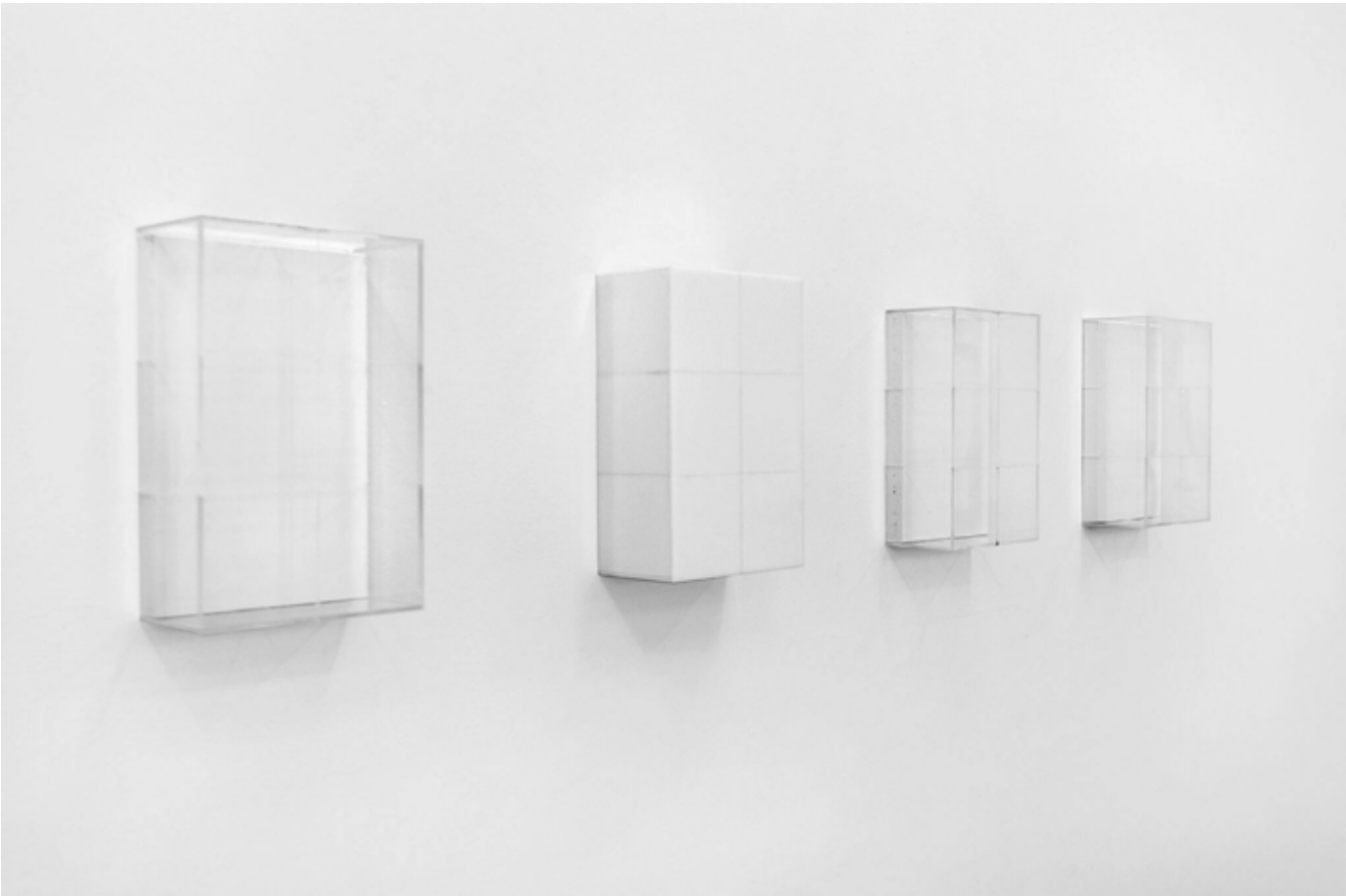


EPITAFIOS is a project that explores the relationship between death, mourning and memory. This installation implements practices of commemoration through the symbolic object, resulting in a space evoking an array of funerary elements, where each sculpture embodies the memory of a deceased family member.



Epitafios
Plexiglass, formica, plaster, nails,
rose petals, shoes, clock, candles,
book.
Dimensions variable
2017





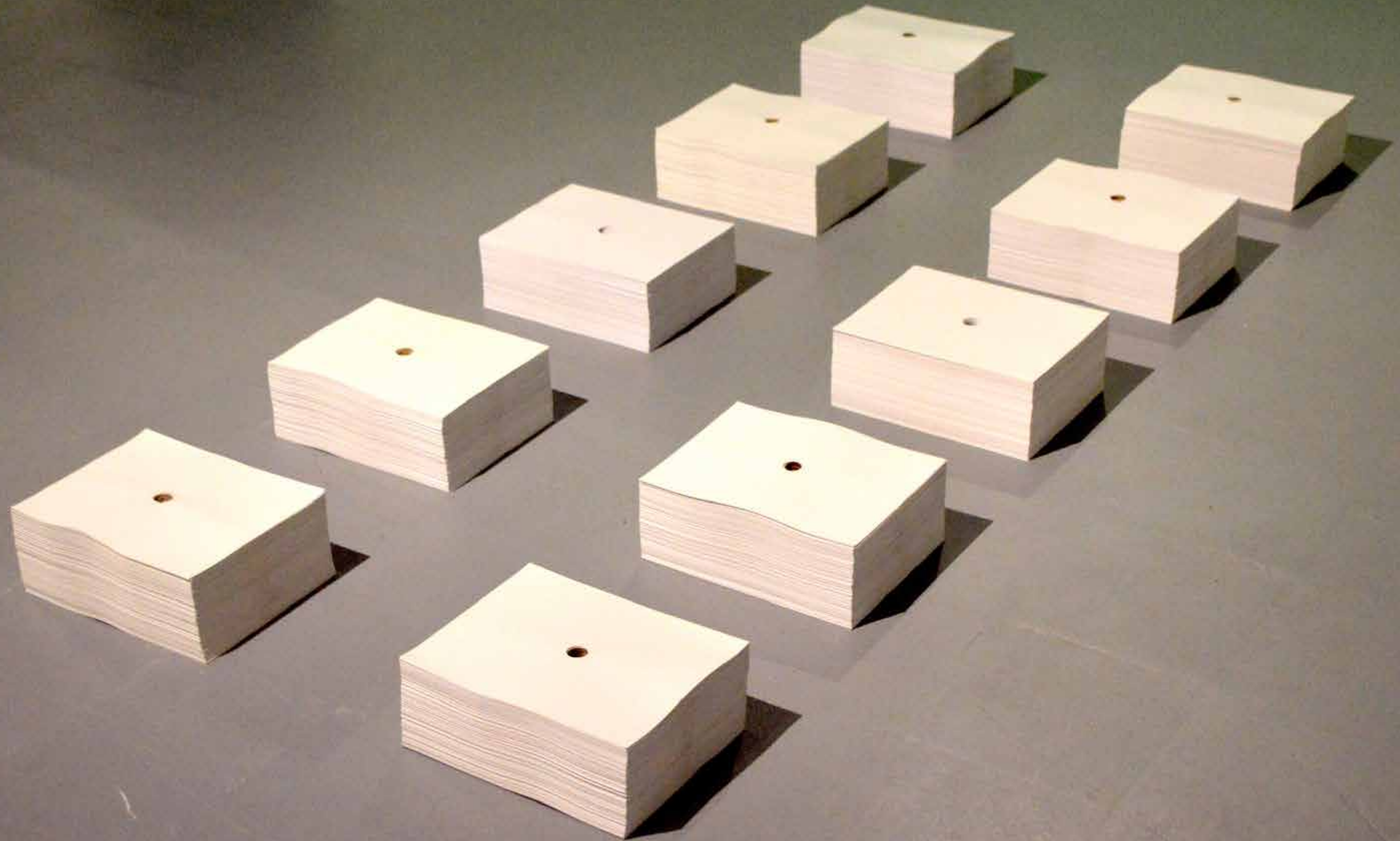


"Whereof one cannot speak, thereof one must be silent."
- Ludwig Wittgenstein

REQUIEM (Diez Mil Plegarias) is a project that parts from the tradition of the catholic requiem mass, used as a symbolic rite of passing. The works in this project explore the challenges of representation of the ineffable, referencing the irrational practices of prayer and meditation.

As a whole, the works attempt to function as parts of a mass, symbolizing a particular moment in the rite. Made by a process of repetitive actions, the sculptures, sound pieces, images and photographs function as mantras that create tension between the darkness of the void and the revelation of light.

Diez Mil Plegarias, 10.000 sheets of white recycled paper, 84 x 11 x 198 cm, 2018- 2019

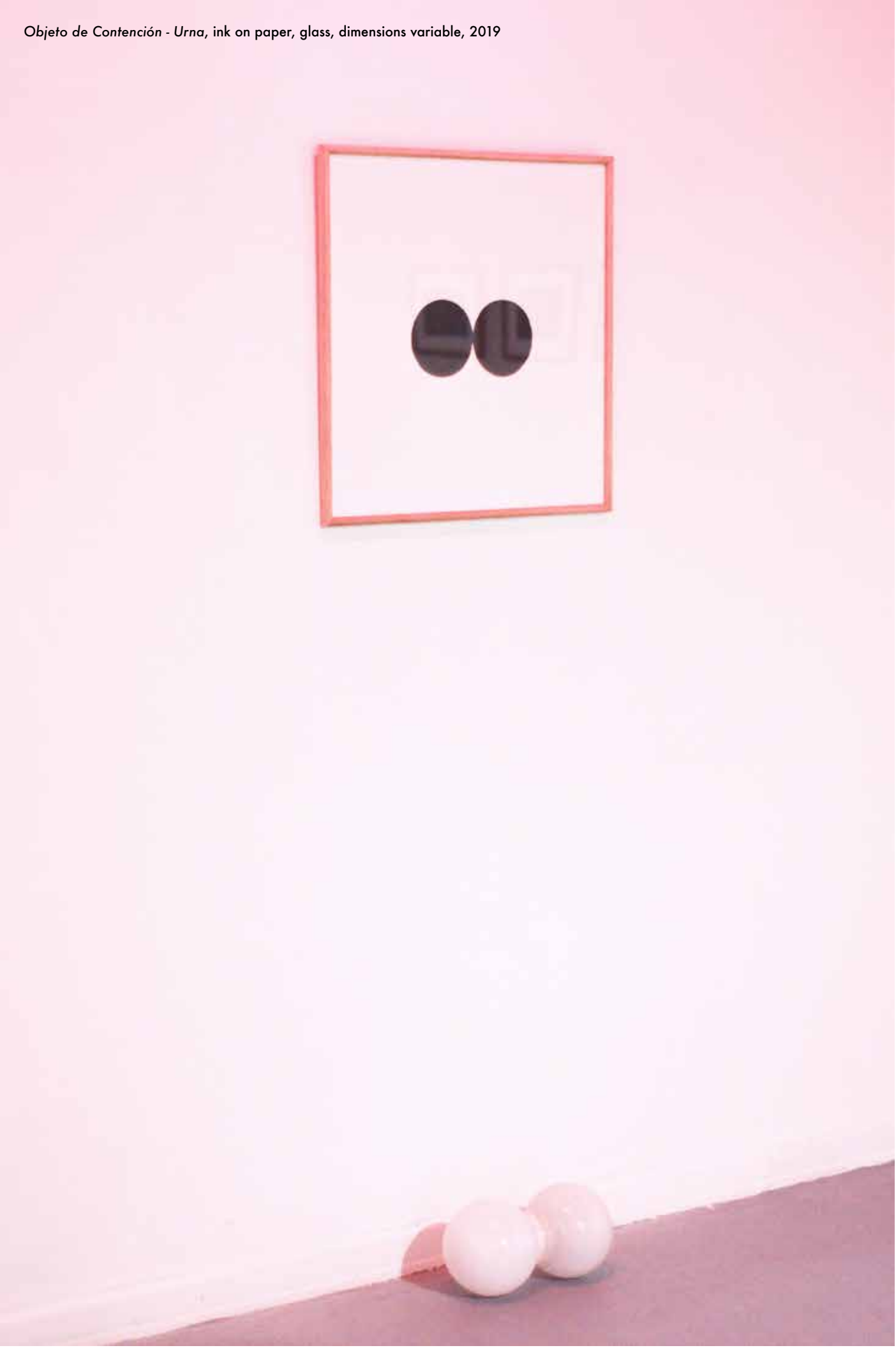






Mantra Líquido No.1(Lacrimosa), plaster, 50 ml of holy water, steel, burette, universal stand, clamps, 130 cm x 43 cm x 22 cm, 2019

Objeto de Contención - Urna, ink on paper, glass, dimensions variable, 2019



Cosas Tenues - No.1-5, C-Print, 35 mm 15 cm x 22 cm (each) 2019







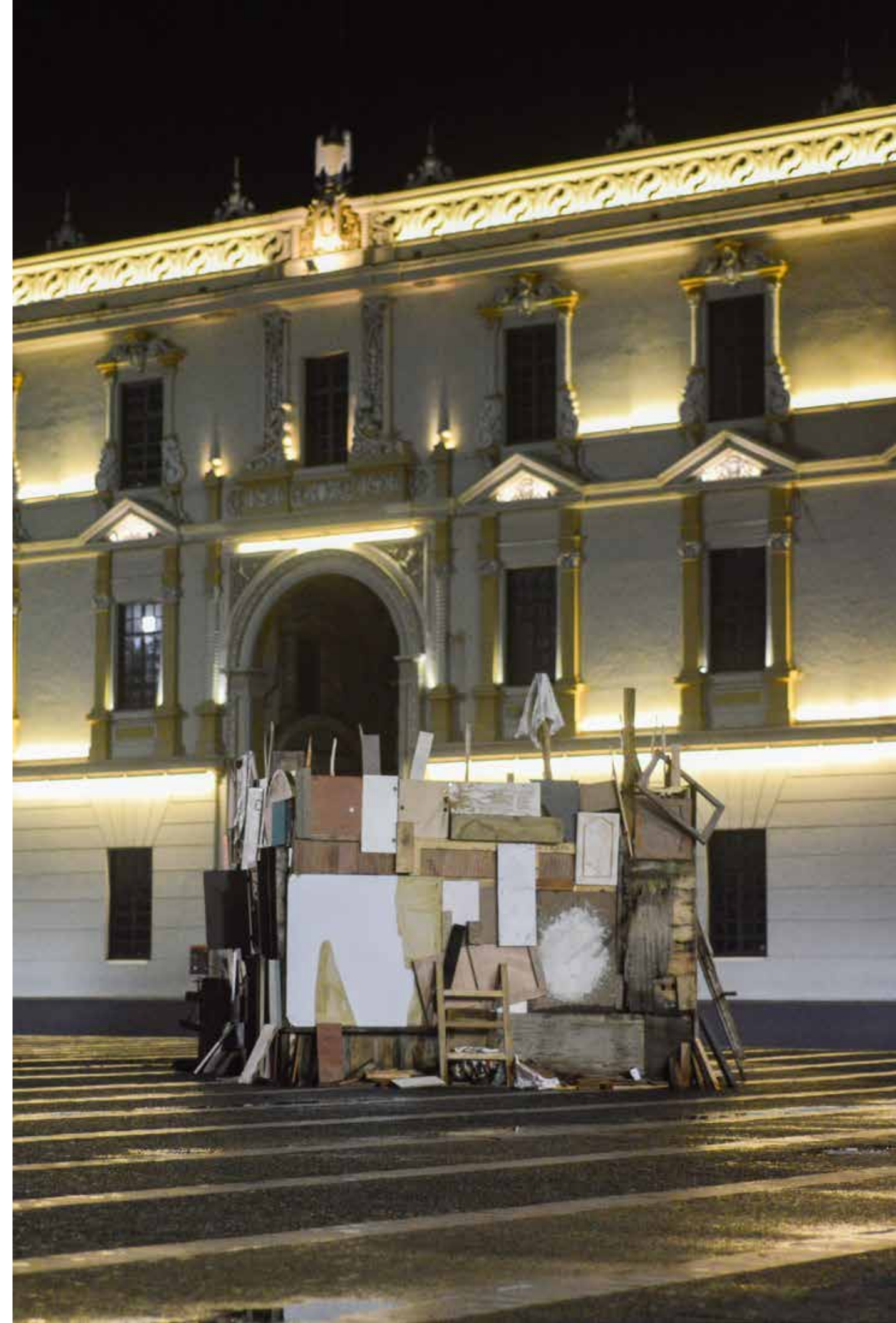
Detrito: Palenque is a site-specific public intervention at the Plaza de Bolívar in Manizales, that focuses on the contraposition of economic and political symbols that are present in the city.

The piece consists of a structure built out of the discarded construction materials sourced from various active construction sites in the city of Manizales. The detritus is repurposed to build a structure that references vernacular architecture mostly found in the periphery and that are commonly marginalized as a byproduct of urban planning. The structure particularly references the neighborhood of San José, one of the first communities of the city which has recently undergone a physical and social fragmentation due to gentrification.

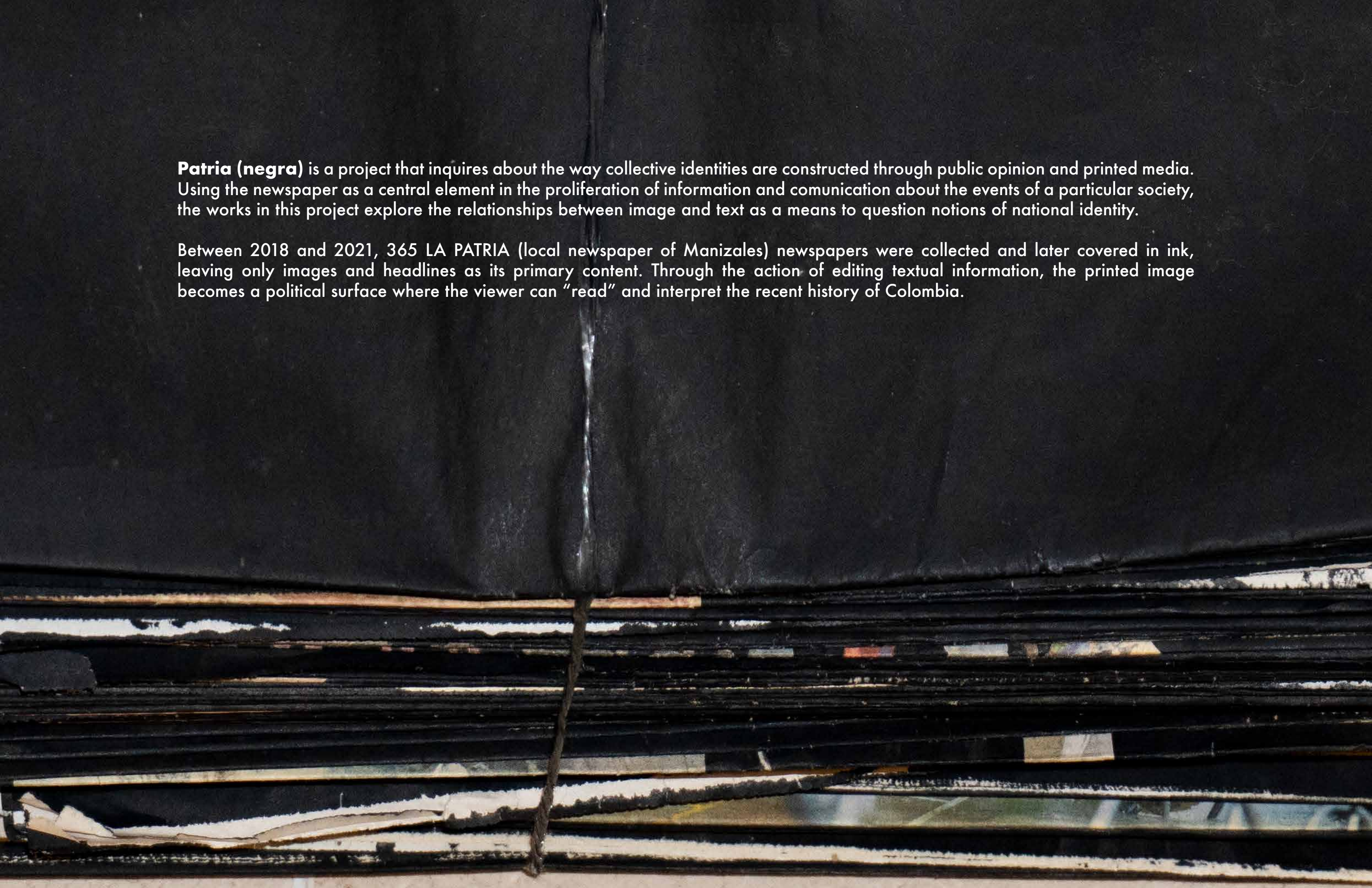
The work occupies the public plaza, as a space of resistance against symbols of power present around the square: the national bank, the governor's palace and the cathedral.

Detrito: Palenque (Invasión), repurposed construction materials, wood, jute, ephemera, 304 x 250 x 250 cm, Plaza de Bolívar Manizales, 2018.









Patria (negra) is a project that inquires about the way collective identities are constructed through public opinion and printed media. Using the newspaper as a central element in the proliferation of information and communication about the events of a particular society, the works in this project explore the relationships between image and text as a means to question notions of national identity.

Between 2018 and 2021, 365 LA PATRIA (local newspaper of Manizales) newspapers were collected and later covered in ink, leaving only images and headlines as its primary content. Through the action of editing textual information, the printed image becomes a political surface where the viewer can “read” and interpret the recent history of Colombia.



PATRIA (negra), Ink and acrylic on 365 LA PATRIA newspapers, 2018-2021







EN RAZÓN DE LAS TUMBAS

«[...] el hombre es como las plantas. Que la planta da fruto y flores no por la planta misma, sino por el surco y la tierra donde ha aprendido, y que el hombre y un pueblo no pueden ser grandes y fuertes sino en razón de las tumbas donde tiene el alimento para su futuro».

– Jorge Eliecer Gaitan, Discurso en el Teatro Colón 1946

En Razón de las Tumbas explores the relationships between history, territory and the notions of earth/soil/land as a fundamental aspect of the collective identity of Colombia.

Using the museum as a device of memory, the project suggests a dialogue with the collections of the Centro de Museos de la Universidad de Caldas, occupying the archeology and ethnography, natural history, and geology exhibitions as a means to question the narratives that have been established throughout past and recent histories in the country.

The works part from the relationships that arise between material, place, history and context, using soil/earth/land and its derivatives as its main production material. Understanding memory as a dynamic concept, these works inquire about the many causes of Colombia's internal conflict of the past 60 years through social, political, antropological, temporal and territorial points of views, inviting the participants to generate multiple connections and perspectives that challenge fixed versions of the country's identity.





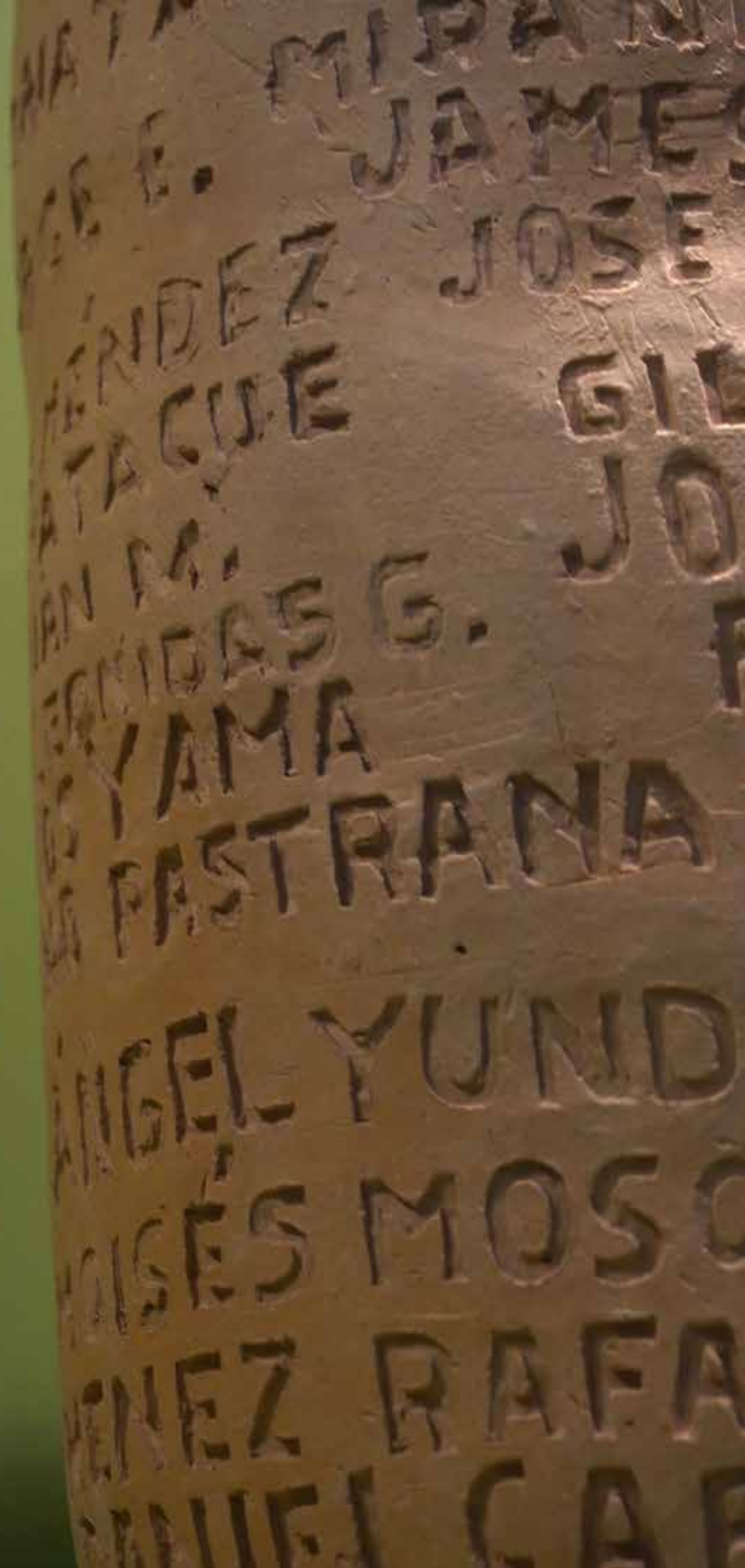
Por el suelo (para Omar), ceramics, 2021

(Tumba), digital video, 6 minutes, 2021



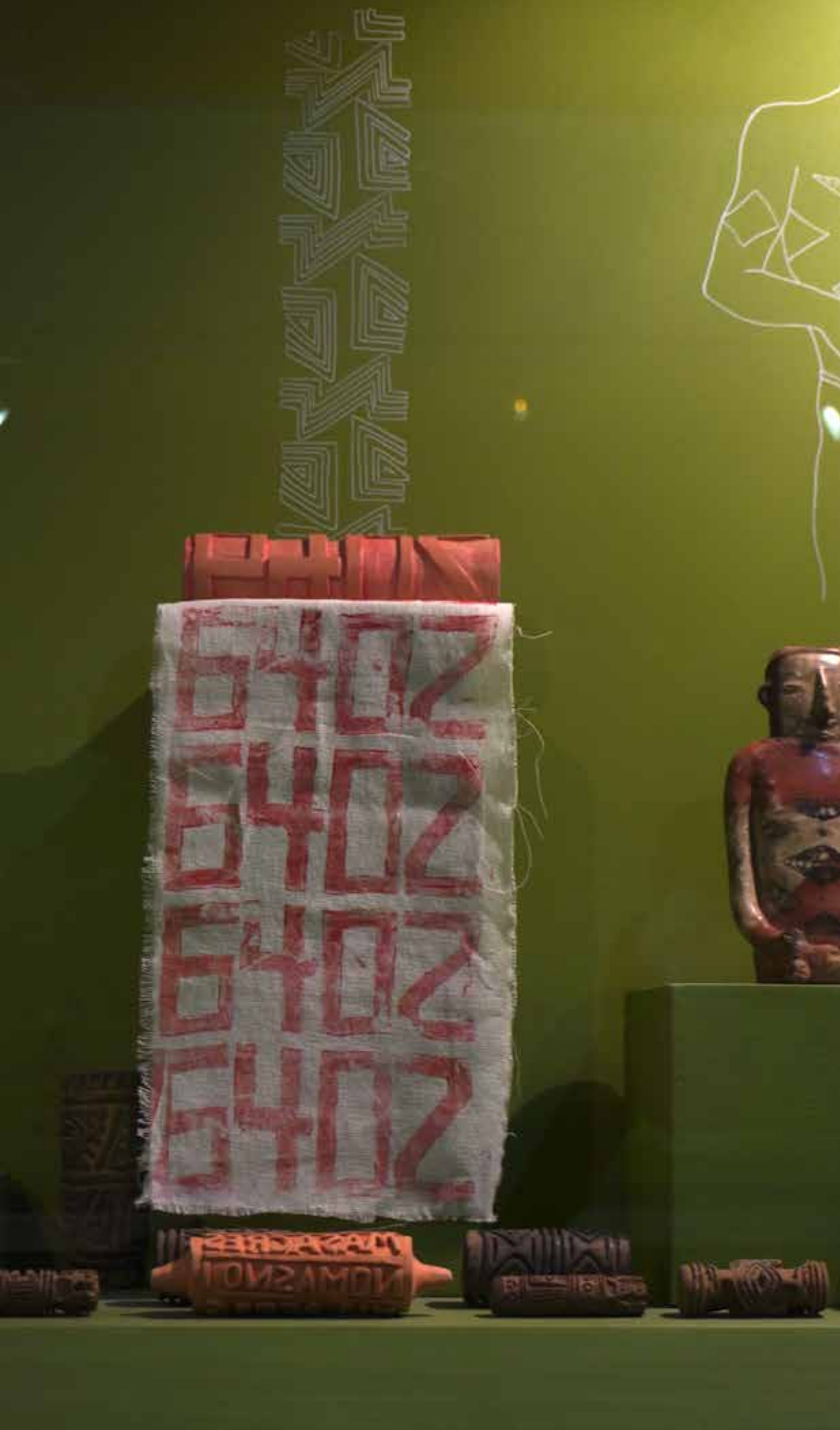
Mis manos son la tierra, C-print on heavyweight cotton paper, 28 x 30 cm (each), 2021





Urna (Lideres) No.1-2, Ceramics, 25 x 27 x 26 cm, 2021

[NOMASACRES], ceramics, ink on linen, 2021



Urna (Reparación), ceramics, 23 x 25 x 23 cm, 2021



AUTOARQUEOLOGÍA, Ceramics, 25 x 150 x 26 cm, 2021

Figura Antropomorfa Extrajudicial, ceramics, steel rod, 100 x 20 x 7 cm, 2021



NUDAVIDA, Ceramics, 19 x 51 x 19 cm, 2021



Urna (Paro), Ceramics, volcanic rock, 23 x 31 x 22 cm 2021



NUCLEO



El Hombre es como las Plantas, pallets, soil, ceramics, agriculture tools, plants, machetes, seeds, 2021

Pongo en tus manos abiertas (para Yolanda Izquierdo), ceramics, earth, plant, roots, 2021



Botaman Biyá (palabras bonitas), Ceramics, earth, wood, 27 x 23 cm (each), 2021



Campesino, compressed earth, 110 x 20 x 27 cm, 2021



Desperdicios (olvido), ceramics, 2021



Bandera de Tierra (Protesta), earth on linen, 2021



Semillas, earth and clay on paper, 2021



KUNTUR, compressed earth, 45 x 170 x 70 cm, 2021



Tumbas 1 y 2, compressed earth, seeds, 15 x 150 x 40 cm (each), 2021

Pais Verde (RECUERDO), plant leaves, 30 x 45 cm, 2021



Pais Verde (BIOLANZA), plant leaves, 49 x 32 cm, 2021




Pais Verde (Patria), plant leaves, 30x 24 cm 2021



Pais Verde (Chinchay Suyu), dried coca plant leaves, 22 x 22 cm, 2021



Pais Verde (Parcelas) y (Territorio), dried coca plant leaves, 15 x 15 cm (each), 2021



VOX POPULI is a project that explores the influence of language in social and political transformation, and how collective participation constructs democracy.

Utilizing the Political Constitution of Colombia published in 1991 as a point of reference, the works that constitute this project reference the malleable and transformative qualities of language which create a frameworks where individuals can organize and interchange ideas.

Central to the project is a module constructed out of recycled material sourced from marginal neighborhoods in the city. The discarded material is repurposed as voting stands where various publications, printed matter and objects of a participatory nature are installed.

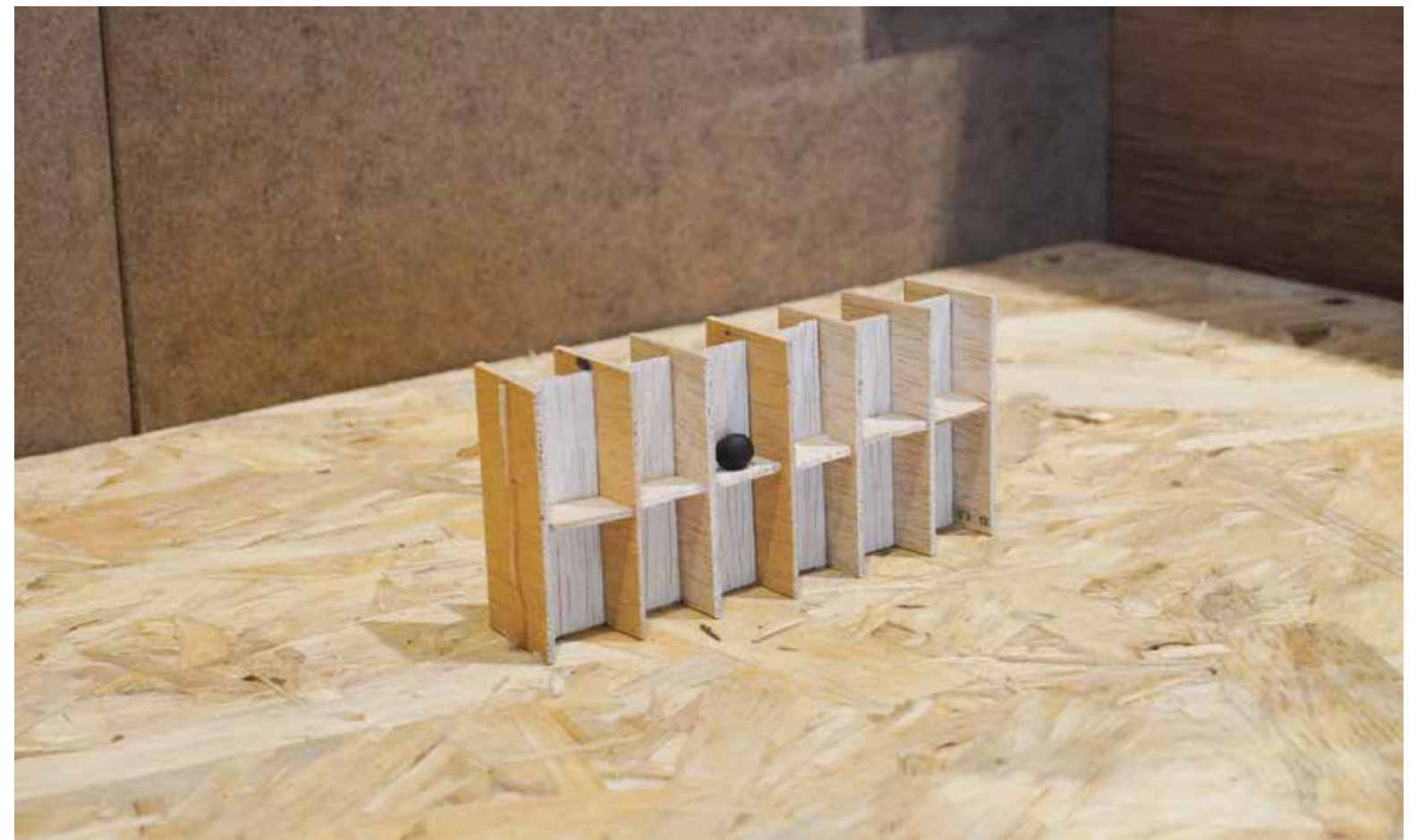
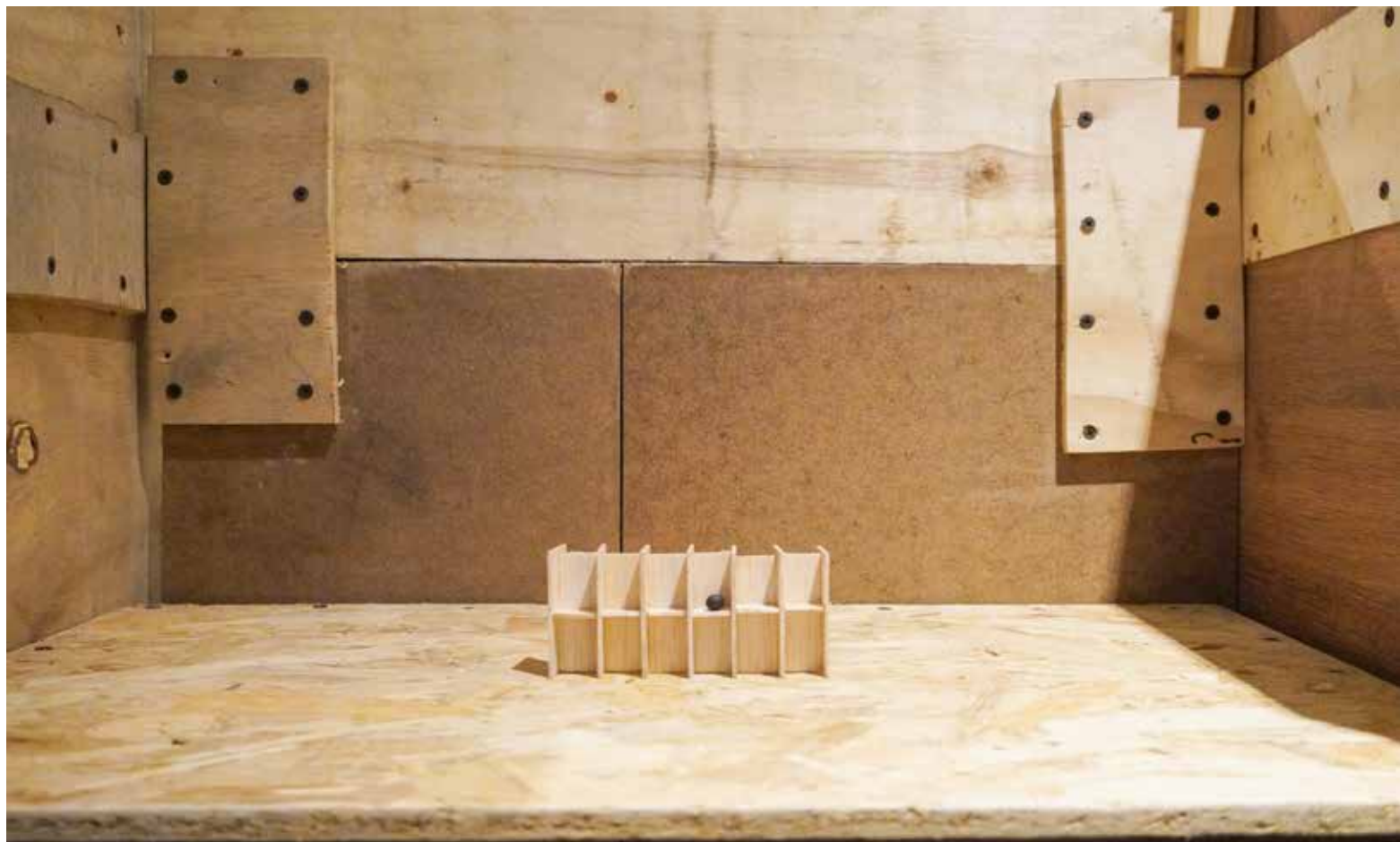
This space of meeting invites the individual to interact, expanding the notion of collective participation, which in turn facilitate the creation of spaces where we can manifest and voice our ideas and perspectives about the community we take part of.



VOX POPULI, installation view, 2023

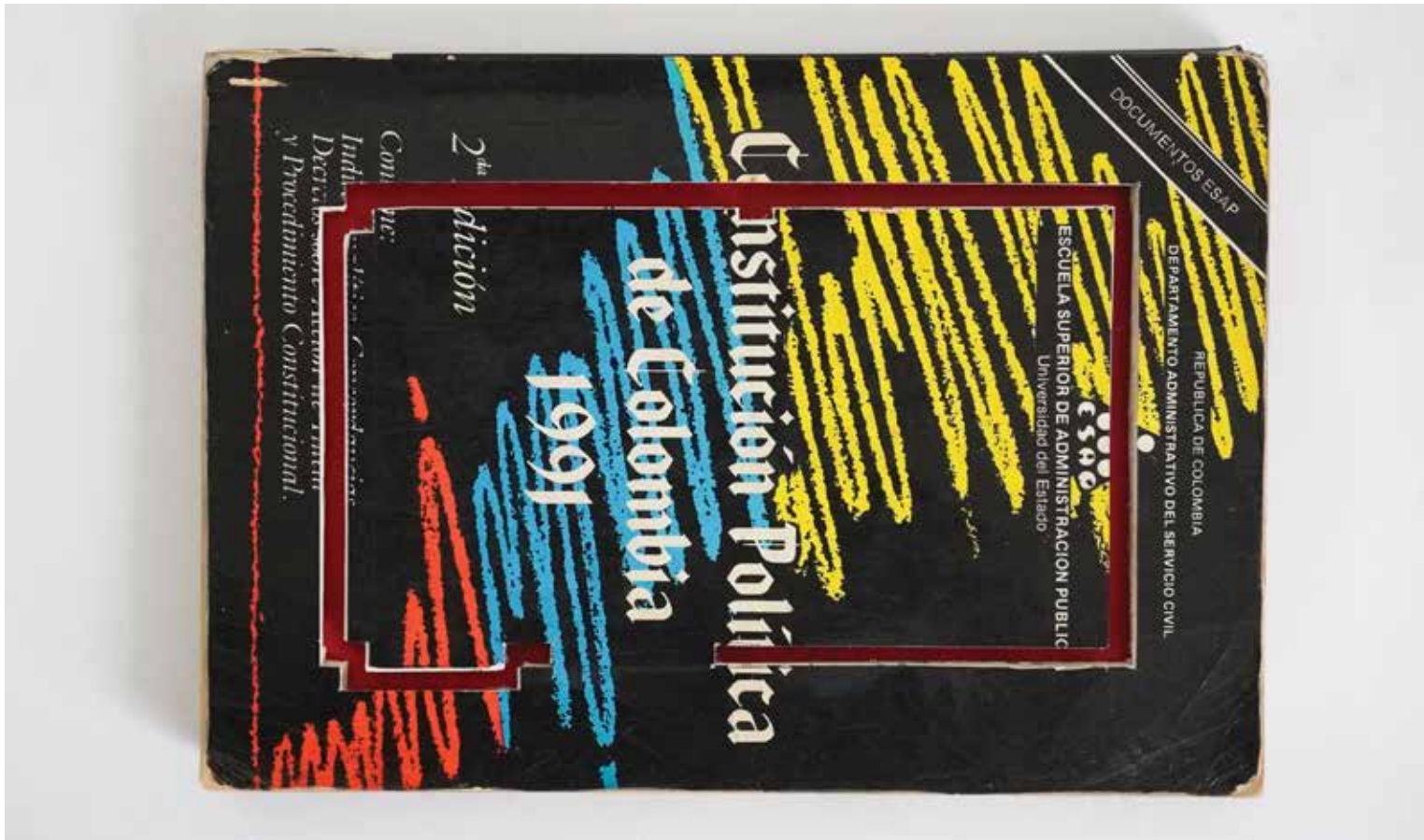


VOX POPULI, recycled wood, artist books, soil, ceramic, printed matter, 2023



Pequeña Revolución, polaroid, wood, plasticine 2023

Santiago Escobar-Jaramillo, *ELEFANTE BLANCO*, Artist Book, concrete, 2014



Soberanía Espacial (Materia Histórica), 1991 Constitution of Colombia, vinyl, 2023

Distribuciones Sensibles (CONSTITUCIÓN), ceramics, 2023

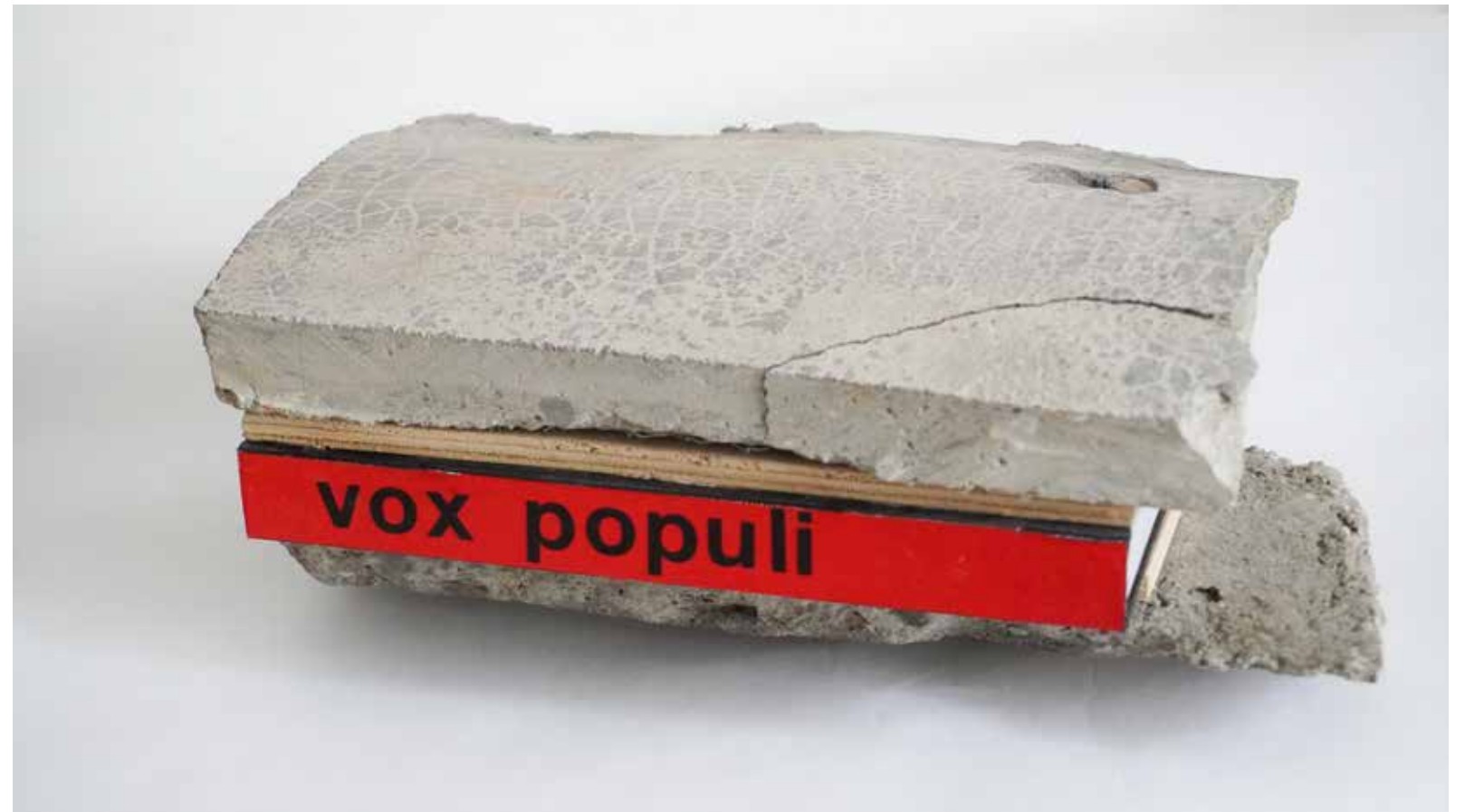
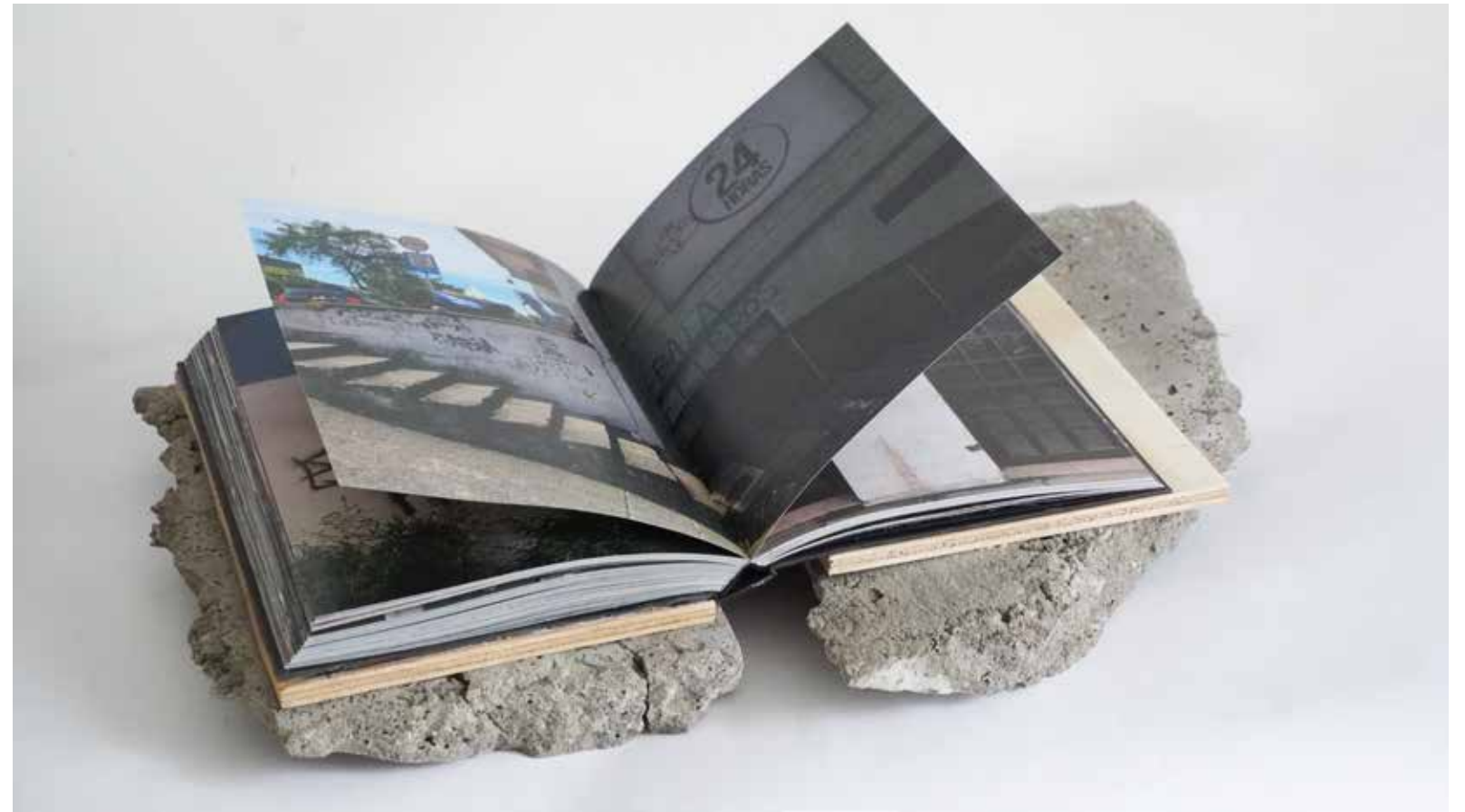


Jose Ruiz Díaz
Retrato oficial con la boca abierta, offset print on paper, stamp, ink 2022

PLEBISCITO (Quizas será un breve retorno), offset print on paper, 2023



URNA (voto vivo), compressed soil, seeds, 2023

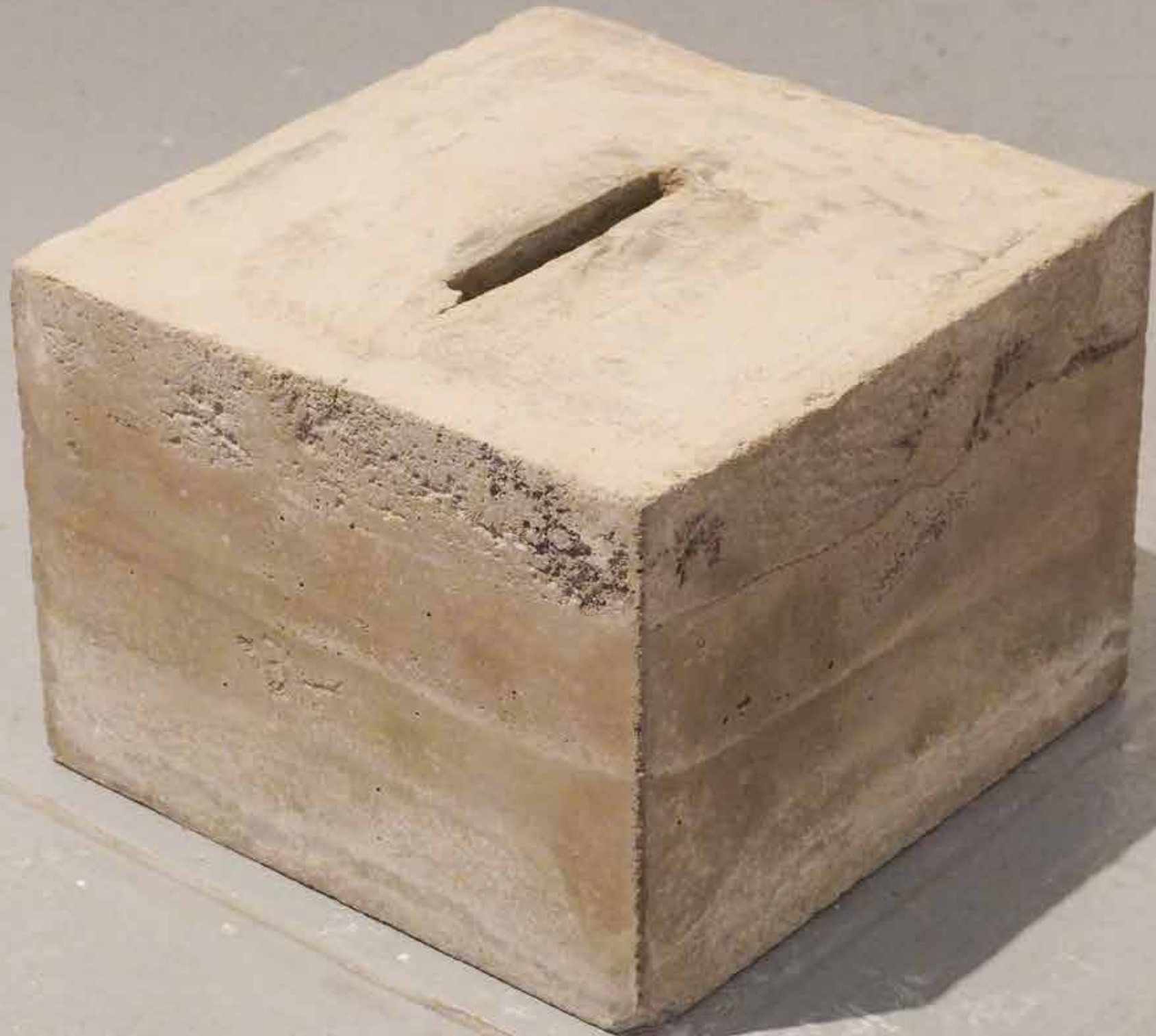


VOX POPULI (*Las Paredes Hablan*), artist book, 2023



NHC (MATERIA MALEABLE), Books, threaded rods, vinyl 2023





URNA (dialéctica de multitud), concrete, sound 2023



GLOSARIO (Constitución), vinyl on repurposed paper from the Colombian Constitution of 1991, 2023

Carta Magna Prima (Soberanía Territorial), compressed soil, 2022





GLOSARIO (TITULO II), vinyl on repurposed paper from the Colombian Constitution of 1991, 2023
GLOSARIOS (Artículos) vinyl on repurposed paper from the Colombian Constitution of 1991 , 2023

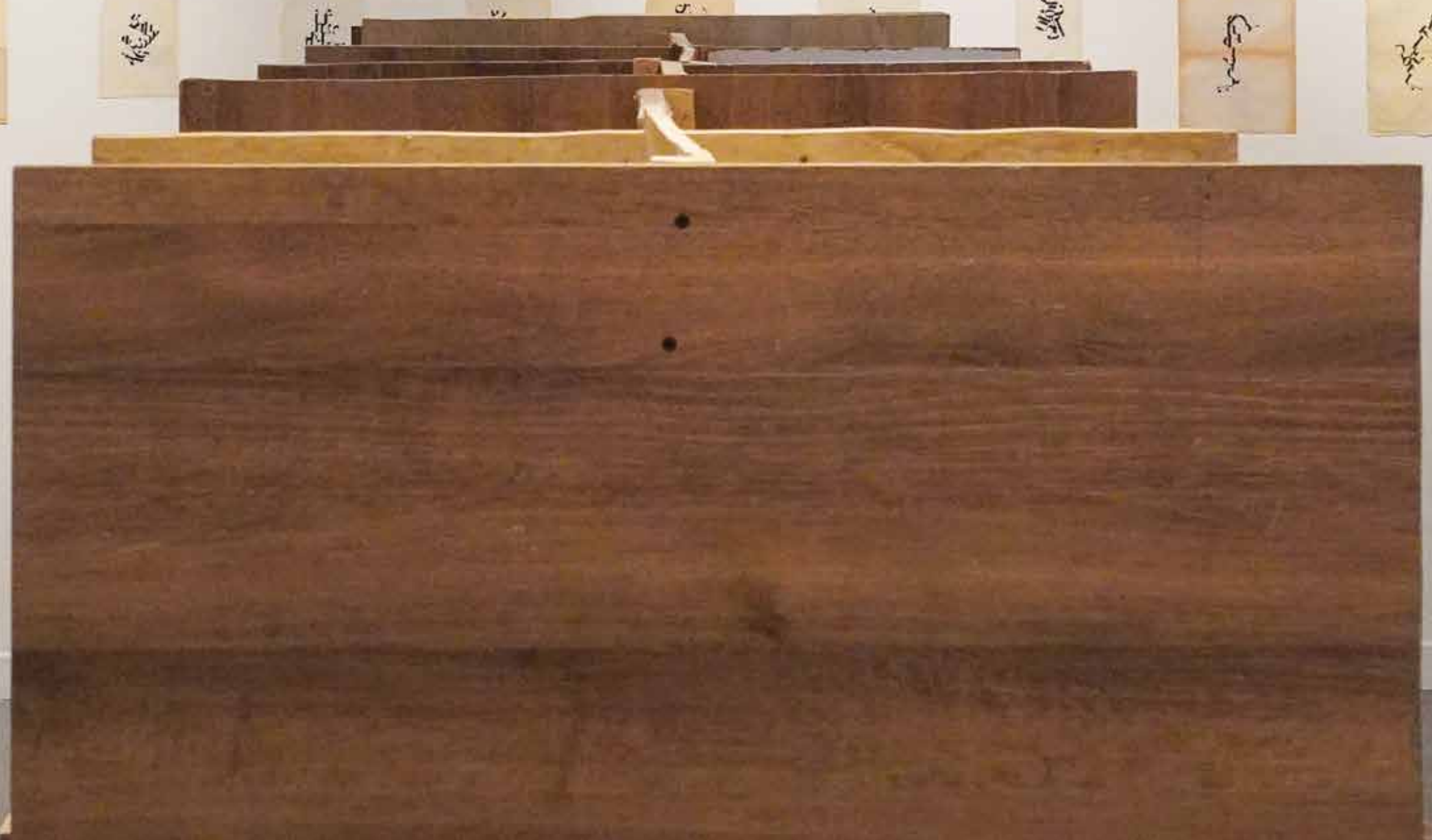




GLOSARIO (TITULO I), vinyl on repurposed paper from the Colombian Constitution of 1991, 2023

GLOSARIOS (Artículos 1, 2, 3, 4, 7, 8, 9, 10 & 11), vinyl on repurposed paper from the Colombian Constitution of 1991, 2023

Handwritten Arabic calligraphy on small rectangular pieces of paper, arranged in two rows on a white wall. The text is written in black ink and appears to be a list or index of items, possibly related to the books below. The calligraphy is in a cursive style, likely Maghrebi or Ottoman.



Touche

Touche

ESTA TIERRA
NO
SE VENDE
SE INVADE
SE PERMUTA
SE ARRIENDA
TEL: 305 6-5511 | 877 487-2778

DENTIST

05.642.0535



The Other, Woven razor wire, steel, sand casted spikes, bone fragment, pumice stone, 72" x 69" x 7", 2025





The Tree of Liberty
Glazed stoneware
5" x 14" x 11"
2025



Join, or Die! (Gadsden's Greatest Hits)
Found drum stands, rattles, barbed wire, fired and unfired clay
56" x 37" x 54"
2025



The Silent Drum (Wait for the Hour)
Unfired clay, flutes, found steel gate
4" x 41" x 24", 36" x 38" x 3"
2025



CANTONA (FREE KICK)
Adidas soccer boot, steel and aluminum rods
49" x 9" x 4"
2024



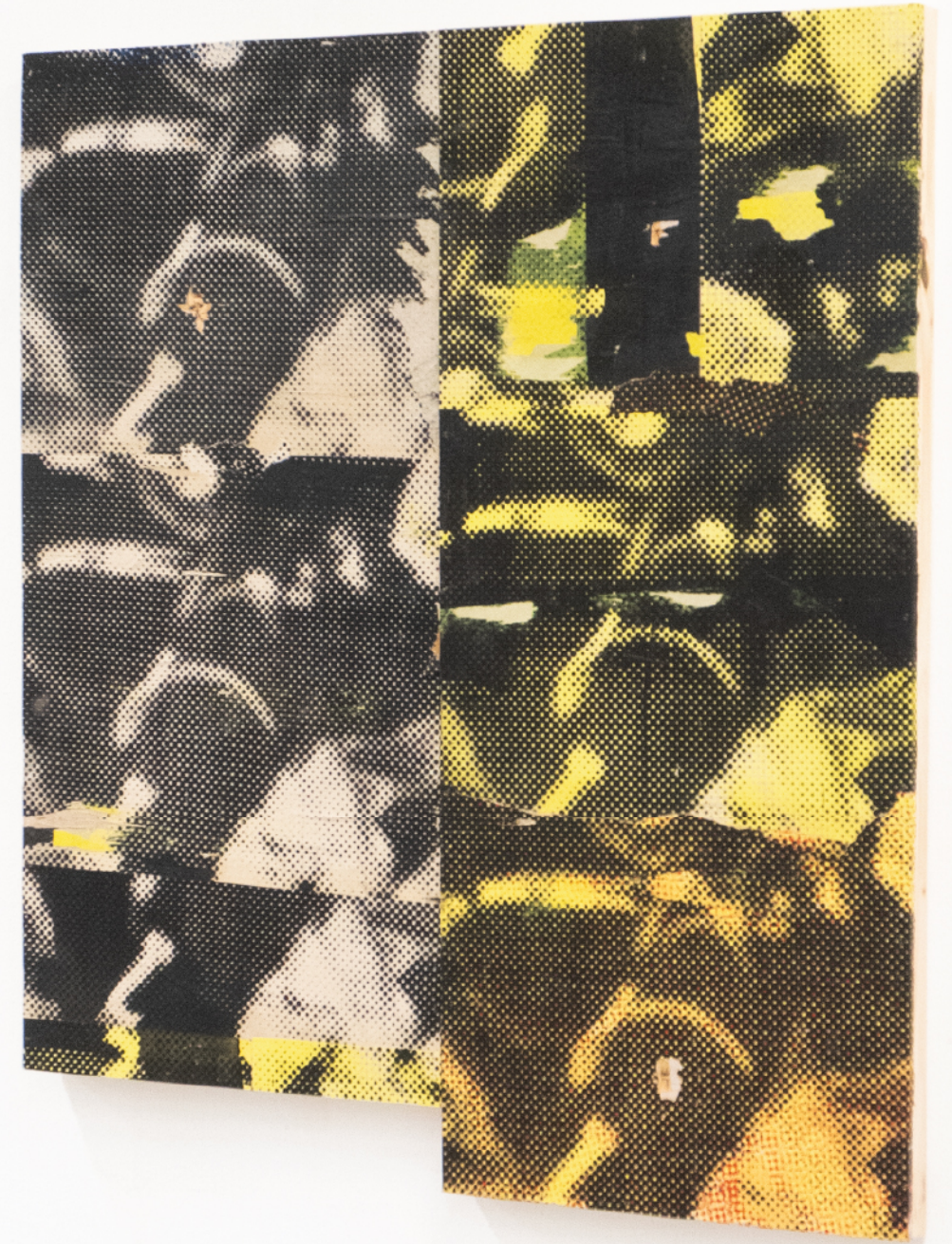
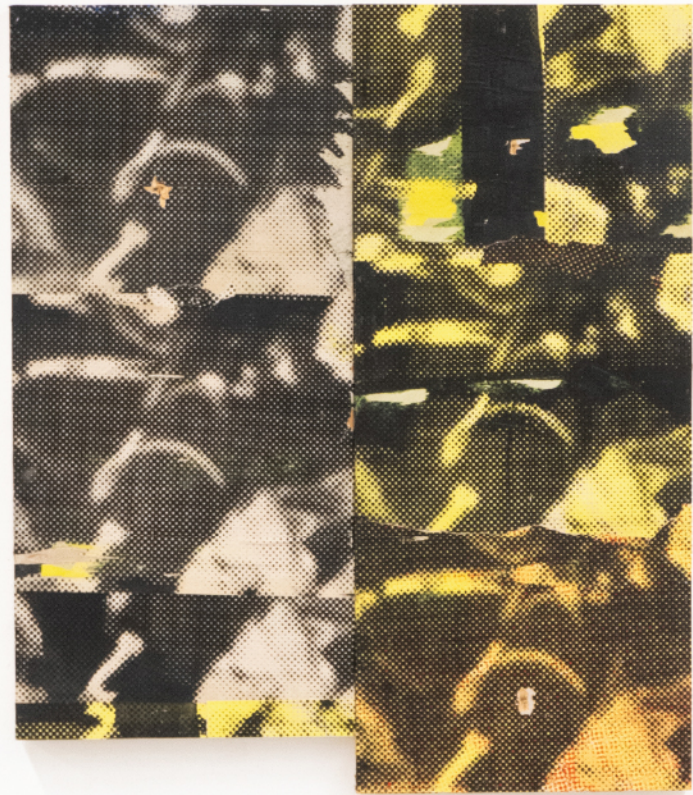
An Elsewhere (between a Here, and a There)
wood platform, two channel video (15 min), cactus, sand from two beaches, road sign, vinyl sleeve and record, barbed wire, log, driftwood, basket, car rim, rusted paint can lid, Pueblo pottery shard, printed matter, flowers, rocks, 25 cent coin, clay, soil from Columbia University, soil from Colombia, interred US flag, plant, steel spikes, plexiglass, water, time
Dimensions variable, 2025



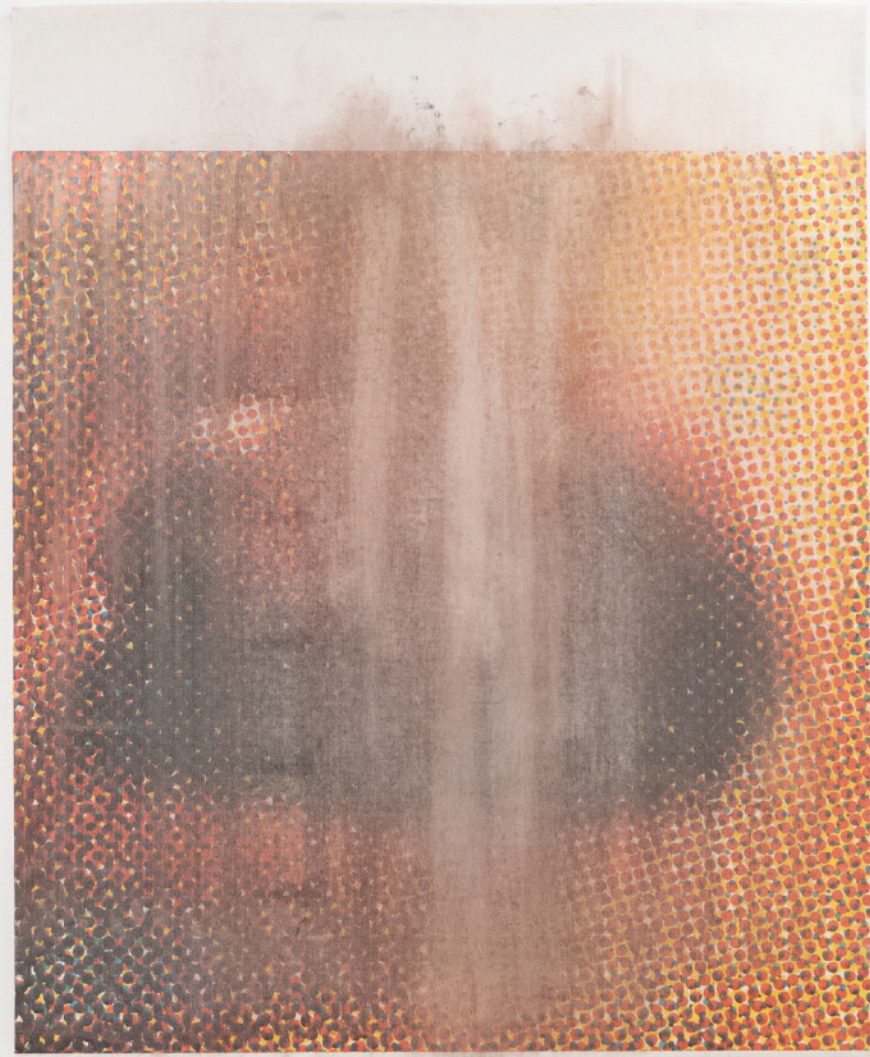
Nosotros el Pueblo



Mausoleo (The Horrible Night Came to an End)
Plexiglass, found steel frame, pine, found Colombian soccer jersey, soil, grass
30 " x 43" x 13"
2025



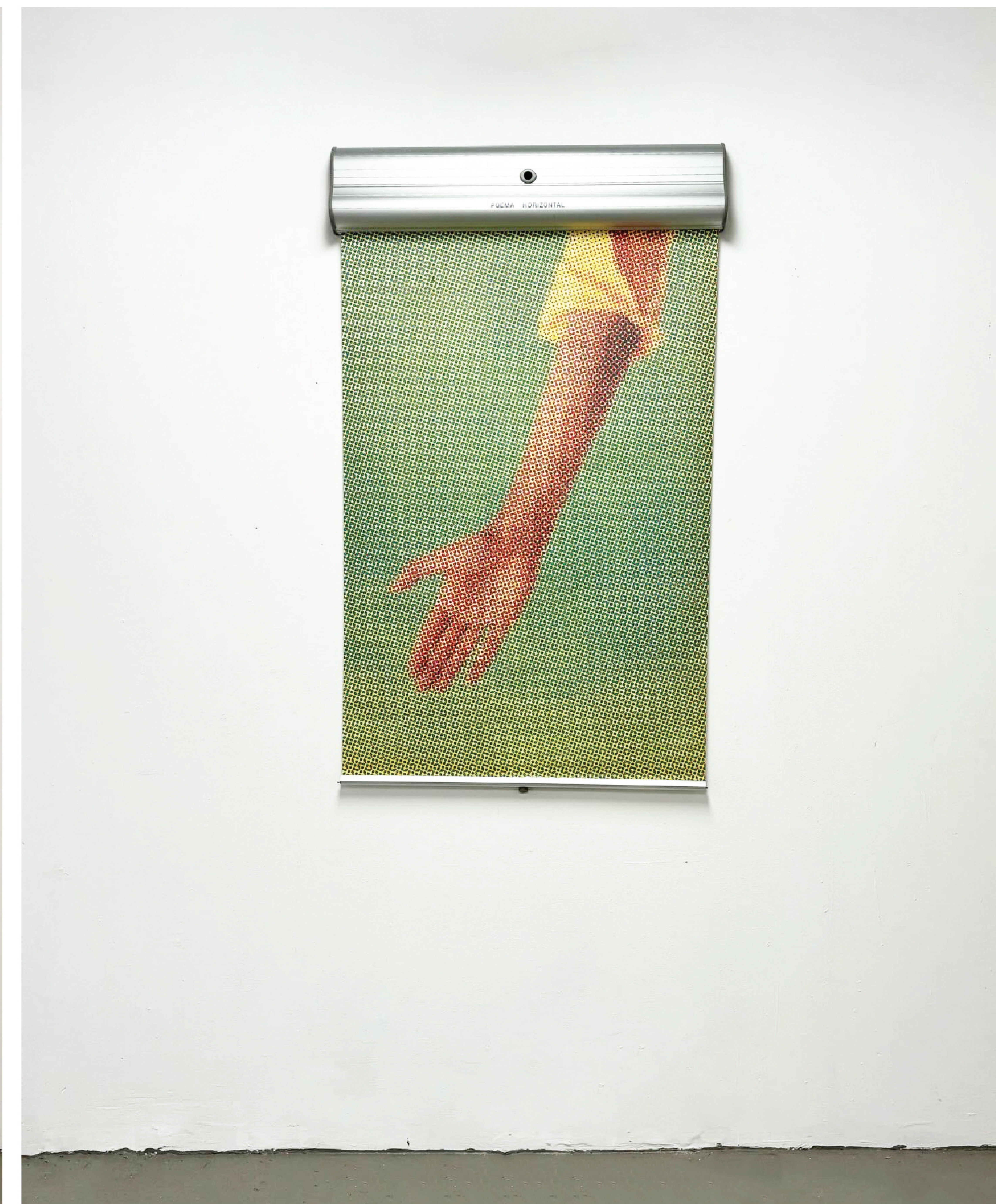
Archives of Dissent (Cantona)
Silkscreen on newsprint mounted on board
33" x 41"
2025



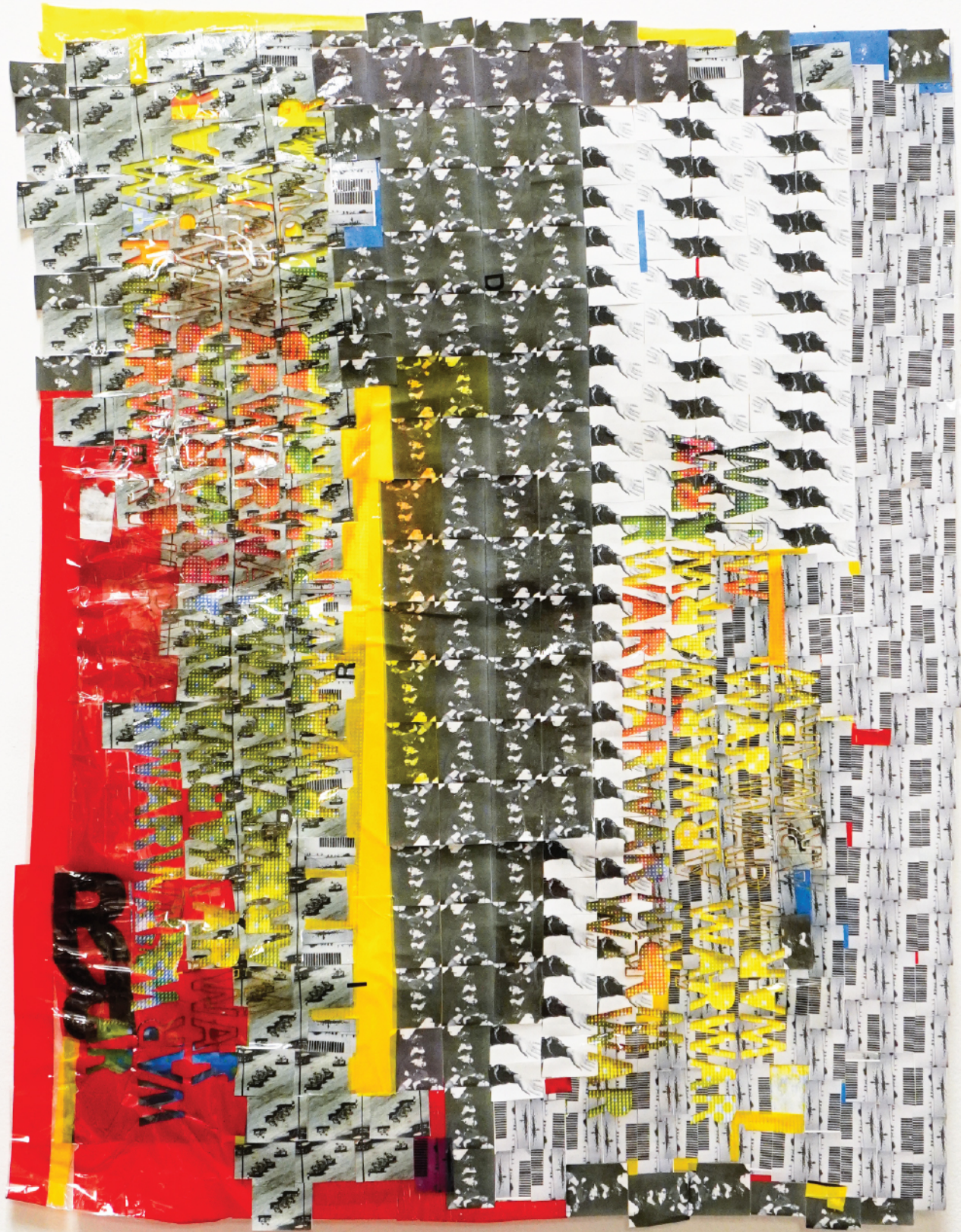
Archives of Dissent (The Afghan Girl)
Inkjet print on banner
37" x 48"
2025



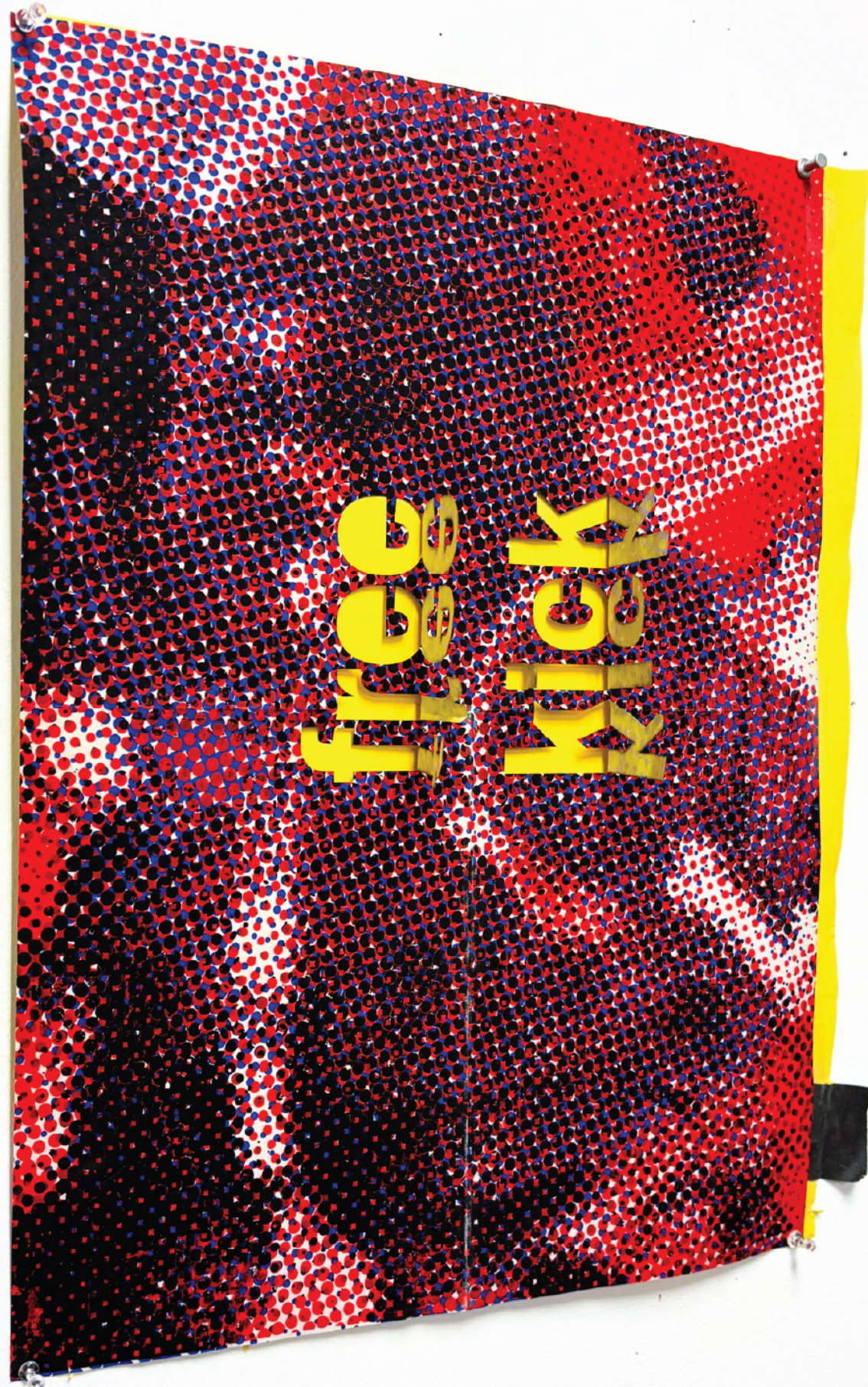
I want my death to be a deafening sound
Reclaimed banner stand, inkjet print on banner
71" x 60" x 13"
2025



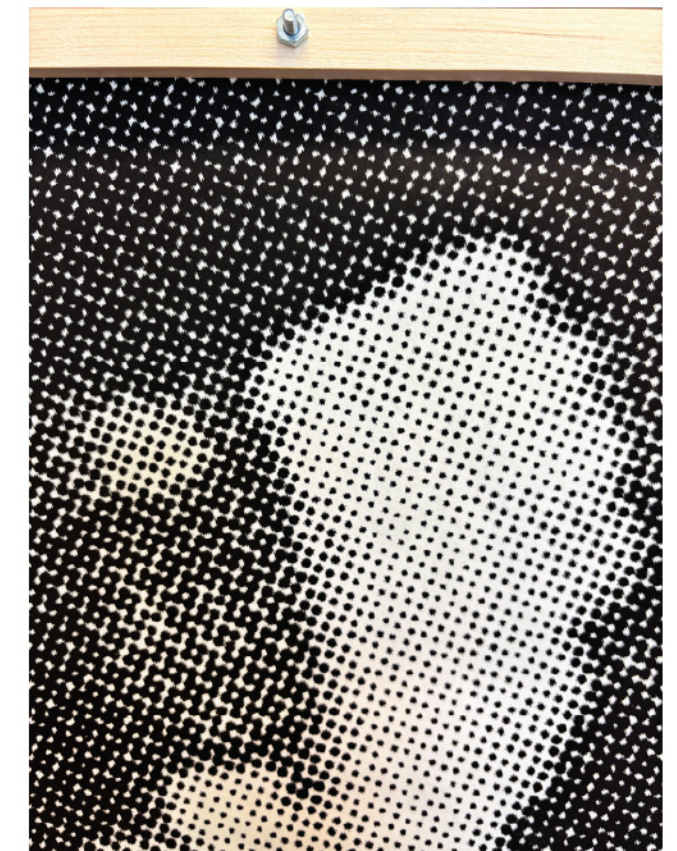
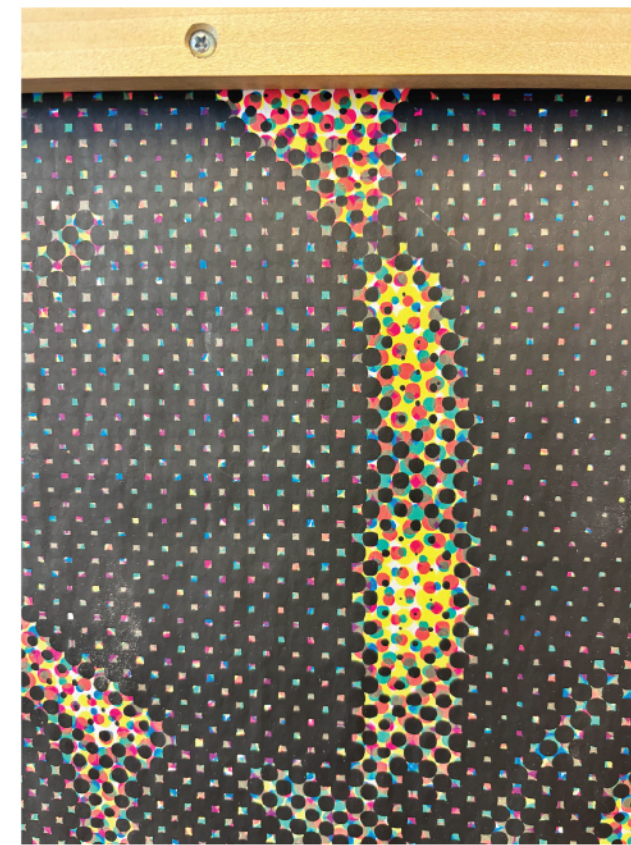
The Cloud
Reclaimed retractable banner stand, silkscreen on paper, vinyl
52" x 34" x 9"
2024



A Landscape of Scarcity (Mainframe)
Caution tape, danger tape, packing tape, painter's tape, duct tape, printed matter
24" x 18"
2025



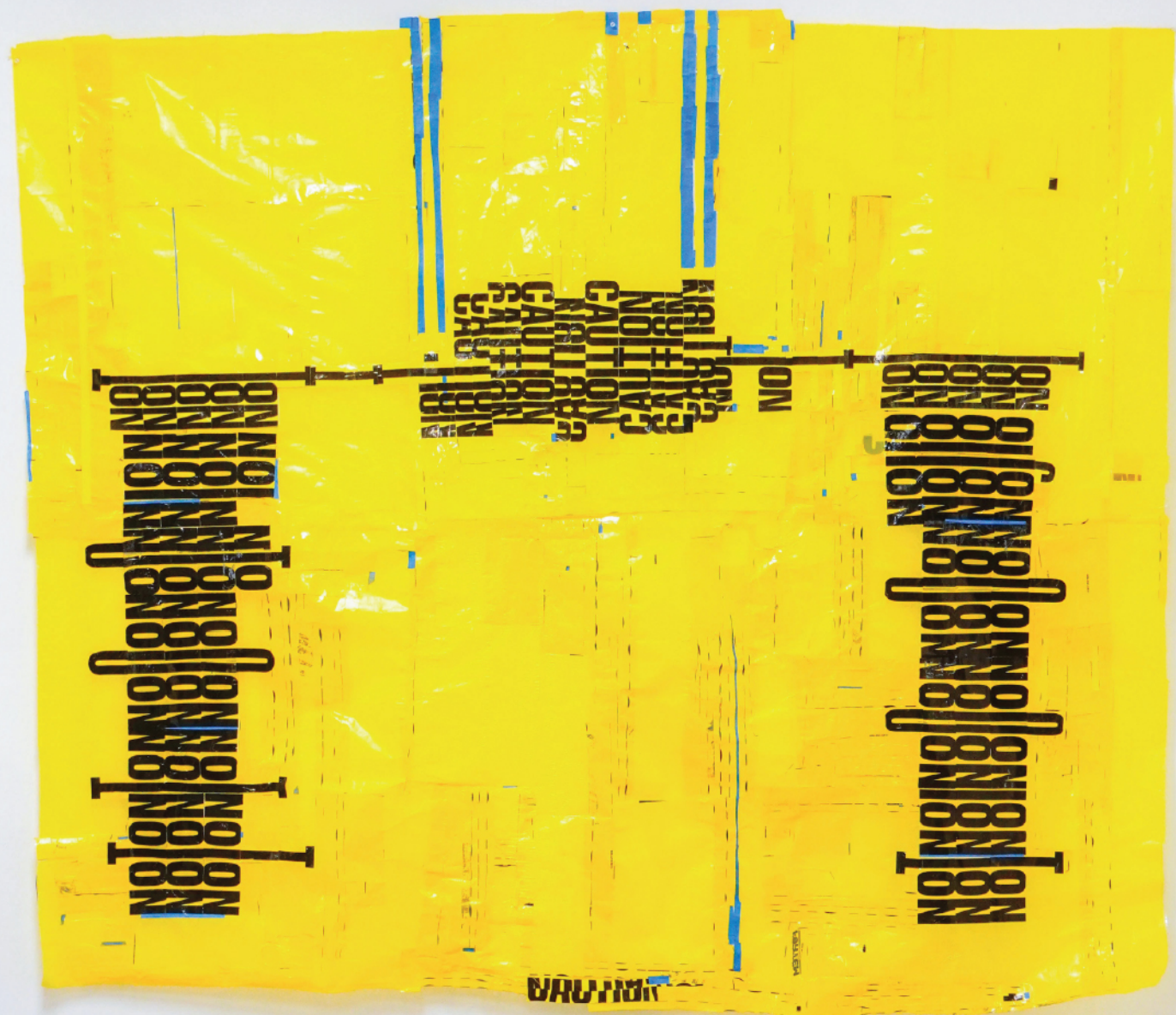
Half timed
Silkscreen on laser etched paper, printed matter, collage, plexiglass
24" x 18"
2025



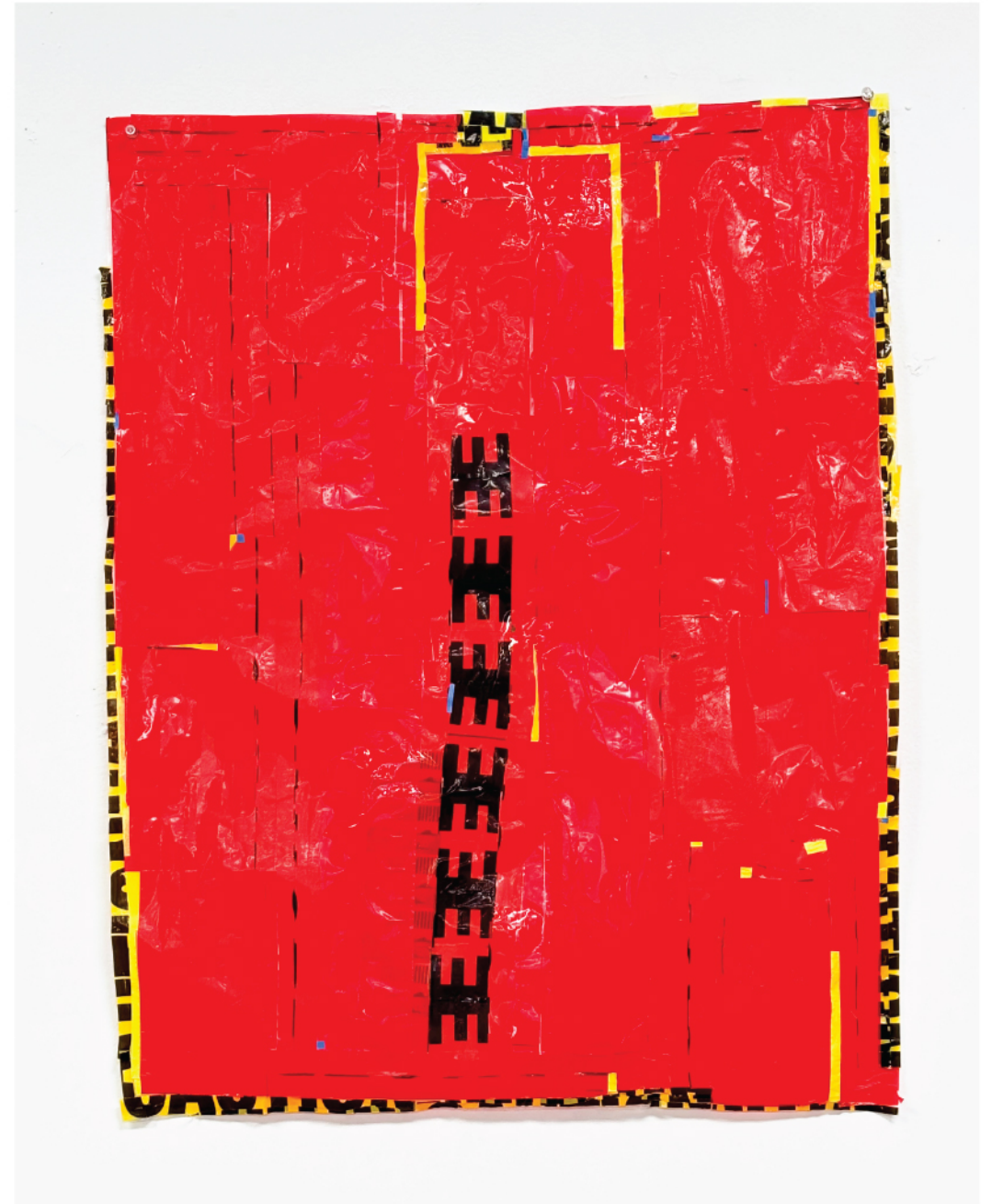
Countersign (Elsewheres)
Silkscreen on newsprint, wood, steel tripod
98" x 36" x 40"
2025



Memphis Tunic (Black Saints Go Marchin' In)
Recycled disposal bags, caution tape, masking tape, packing tape,
danger tape, electric tape, painter's tape, printed matter, rattles,
plexyglass, adiddas world cup soccer shoe, copper
87 " x 84 " x 13 "
2025



A Landscape of Scarcity (Sol)
Caution tape, packing tape, painter's tape, printed matter
54" x 56"
2024



A Landscape of Scarcity (Noviembre 6)
Caution tape, packing tape, painter's tape, printed matter
24" x 18"
2024



A Landscape of Scarcity (MWMW)
Caution tape, packing tape, painter's tape
24" x 18"
2024



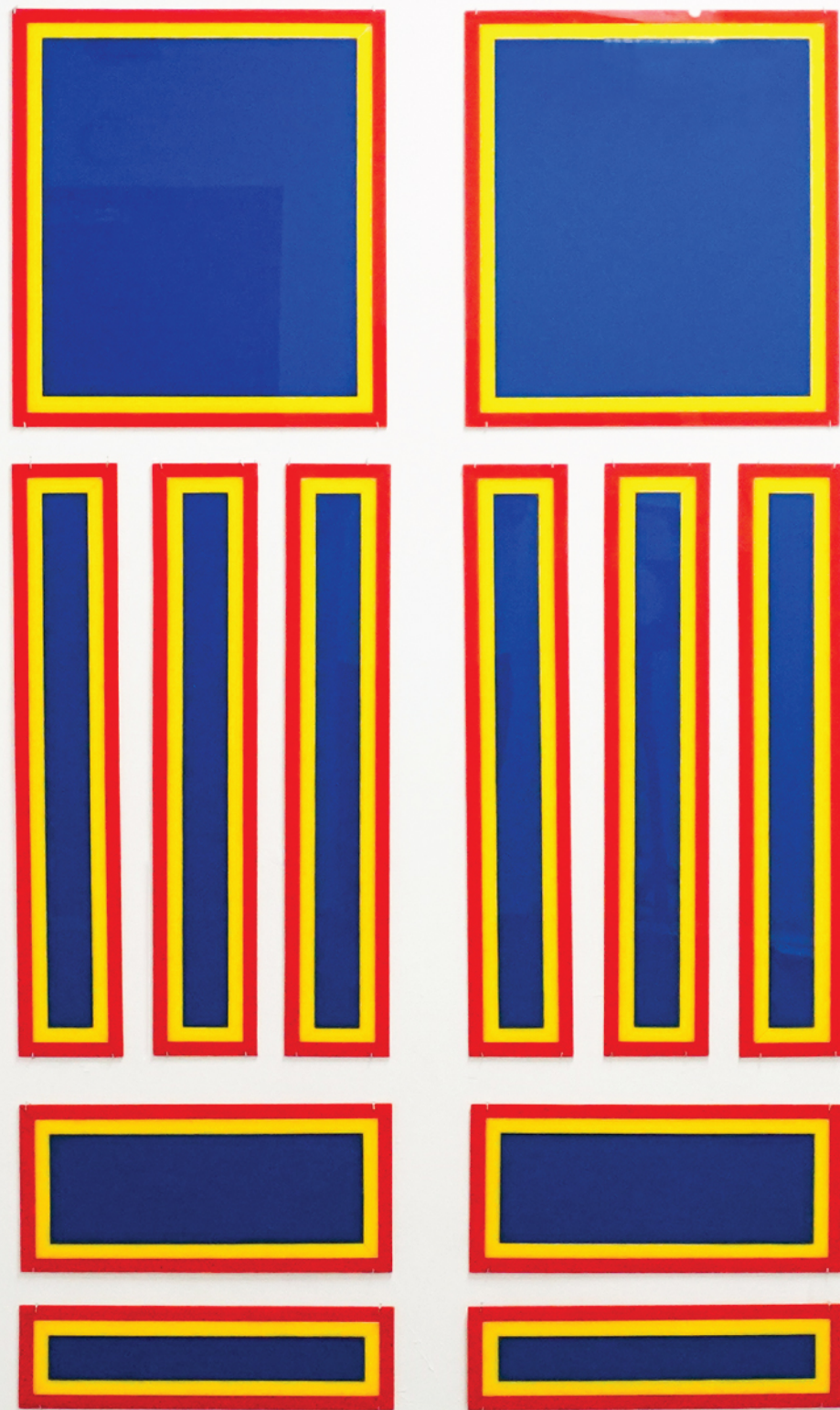
A Landscape of Scarcity (1967)
Caution tape, recycled bags, packing tape, painter's tape, printed matter, postage stamps
24" x 18"
2024



A Landscape of Scarcity (Voltaire's Cabaret)
Caution tape, danger tape, packing tape, painter's tape, printed matter
24" x 18"
2024



A Landscape of Scarcity (1967)
Caution tape, recycled bags, packing tape, painter's tape, duct tape tassel
18" x 16"
2024



Aureliano's Portrait
Plexiglass
36" x 80"
2025