

BIO

Born in Manizales, Colombia.

Lives and works in Vermont and New York City

EDUCATION

2018 MFA Candidate in Painting, Yale School of Art, New Haven, CT

2010 BS University of Vermont, Burlington, VT

SELECTED EXHIBITIONS

2020 *Solo Exhibition*, BCA Gallery, Burlington, VT (Forthcoming)

2019 *Reading Painting*, Treasure Town, Brooklyn, NY

2018 *MWTH*, 263 Bowery, New York, NY

Woe Hoe, Colburn Gallery, University of Vermont, Burlington, VT

Heads/Tails, Next to Nothing Gallery, New York, NY

Way Out Now, Diane Rosenstein Gallery, Los Angeles, CA

How Do I Look?, Atlantic Wharf Gallery, Boston, MA

Wild Seed, MFA Thesis, Green Hall, Yale University, New Haven, CT

2017 Reconstruir, 41 Cooper Gallery, New York, NY

Feast, Yale University Green Hall Gallery, New Haven, CT

Tierna Tierra, High Five Arts, Lowell, MA

Interpose, New City Galerie, Burlington, VT

2016 *MFA 2018*, Yale University Green Hall Gallery, New Haven, CT

PERFORMANCES

2019 *HISSSSSSS*, Sour Tower, Burlington, VT

2018 *Pura Puta*, The Pit, New Haven, CT

2015 *Women eat Poetry*, The Attic, Burlington, VT

Afraid of Plastic, House, Burlington, VT

2013 *Waking*, Grace Space, Brooklyn, NY

2012 *Mapping + Time*, ArtCenter, Miami, FL

Aerosol Festival, Parque Saavedra, La Plata, Argentina

Shitty Talent/You are Cliché, America's Got Talent, New York, NY

RESIDENCIES AND AWARDS

2017 P.D Soros New American Fellowship

2016 Hispanic Scholarship Foundation Scholarship

St. Botolph Emerging Artist Award

AIGA Worldstudio Scholarship

2015 New City Galerie, artist-in-residency, Burlington, VT

2012 Residencia Corazon, artist-in-resident La Plata, Argentina

Queens Warehouse, artist-in-residency. Queens, NYC

2011 Burlington City Arts, ArtLab Resident, Burlington, VT

POETRY

2018 Sorrow Not Sorry, Self Published

2013 Naturalization, Honeybee Press

WHY?

(COMELA)

IT MEANS TO EAT HER

All this is for/of the Hysterical Girl, the embodiment of identity clashes and the colorful embrace of emotional excess as the physical female body turns in on itself and viscera becomes as tangible as those objects used in Colombian Jeep parades (look It up). This hysteria is also her strength, it is the feminine power to express chaos and surrender to everything that overwhelms and consumes her. Whether it is her showing the viewer references of women in Velazquez's paintings on her smart phone or making flags of out vulvas, the hysterical girl inhabits a world in which chaos is the language of the body.

This is a work in progress that perhaps will never be finished. It is a self portrait of a womxn with no culture (too much culture), taking apart the metaphors of being and reassembling them into a confused simulacra. I am playing my own god and creating the world through my erratic reactions of identity (always identity, a tired subject but when you are an immigrant Latina, you feel the pressing need to claim real estate in visual representation of yourself instead of relinquishing power to the male gaze).

The primitive impulse of mud and flesh. This is an ode to all the lost girls.

El impulso primitivo del barro y la carne. Esta es una oda a todas las chicas perdidas.