

# OFELIA RODRÍGUEZ

Obra Disponible / Available Work





## Ofelia Rodríguez Barranquilla, Colombia, 1946

El trabajo de Ofelia Rodríguez ocupa una posición muy particular en la historia del arte colombiano. En el momento en que Ofelia estudiaba en la Universidad de Los Andes, la escuela de arte aún estaba vinculada al departamento de textiles. La representación y las oportunidades para las mujeres en la educación artística eran muy limitadas.

Por otro lado, la posición de Ofelia dentro de la academia fue criticada por su uso constante de materiales mundanos. Para Ofelia, que estaba influenciada por ideas relacionadas con el arte Conceptual y Pop, era difícil encajar en una academia conservadora que buscaba mantener las tradiciones por encima de la experimentación que le interesaba a la artista.

Sin embargo, Santiago Cárdenas, el gran maestro de la pintura colombiana, quien fue el director de su tesis, afirma que las cualidades pictóricas de su trabajo eran sobresalientes. Es Cárdenas, ex alumno de la Universidad de Yale, quien la recomendó hacer su maestría en esa misma institución, y Rodríguez logra ser aceptada, convirtiéndose en la primera mujer colombiana en estudiar artes en esta prestigiosa universidad estadounidense.

Durante su período en Yale, Ofelia también encontró varias dificultades que terminaron por ser positivas en su práctica, ya que ayudaron a construir el lenguaje visual que la caracterizaría.

Debido a las múltiples tensiones generadas por su trabajo disidente, Ofelia se concentró en exagerar los gestos que sus profesores encontraban incómodos. Así, sus colores empezaron a vibrar más, la intensidad se aceleró y el cuerpo comenzó a presentarse fragmentado.

Dentro del trabajo de Ofelia, se pueden identificar símbolos recurrentes que permiten al espectador conectarse con un estado emocional profundo. Para ella, era fundamental ir más allá de la superficie de la pintura y llegar al interior del espectador. Con esta intención, Ofelia desarrolló una serie de estrategias de comunicación que se hicieron más sofisticadas a lo largo de su práctica.

En sus pinturas, elementos relacionados con la cultura caribeña como caracoles, estrellas de mar, iguanas, cocodrilos, a menudo entran en juego rompiendo la planitud del fondo. También explota la superficie pictórica como consecuencia de las diferentes energías transportadas por la simbología y el significado de la presencia de los objetos.

La feminidad y la autoconsciencia se exploran en diferentes capas. Por ejemplo, las cajas pueden interpretarse como una representación del inconciente, como un escenario en el que fuerzas y / o emociones intensas representan sus roles en la mente del artista como en la del espectador.



## Ofelia Rodríguez Barranquilla, Colombia, 1946

For various reasons, the work of Ofelia Rodríguez occupies a very particular position in Colombian art history. At the time when Ofelia studied at Los Andes University, the art school was still linked to the textiles' department and the representation and opportunities for women in Art education were very low.

On the other hand, Ofelia's position within the academy was criticized for her constant use of mundane materials. For Ofelia, who was influenced by ideas related to Conceptual and Pop Art, it was difficult to fit in a conservative academy that sought to maintain traditions over the experimentation that interested the artist.

However, Santiago Cárdenas, the great master of Colombian painting, who was her thesis director, affirms that the pictorial qualities of her work were outstanding. It is Cárdenas, ex-student of Yale University, who recommended her to do her master degree in that same institution, and Rodríguez managed to be accepted, becoming the first Colombian woman to study arts in this prestigious American university.

In her life at Yale, Ofelia also encountered several difficulties that turned out to be positive as they helped to build the visual language that would characterize her practice.

Due to the multiple tensions generated by her work, Ofelia concentrated on exaggerating the gestures that her professors found uncomfortable. Thus, her colours began to vibrate more, the intensity accelerated and the body started to appear fragmented.

Within Ofelia's work, recurrent symbols can be identified allowing the viewer to connect with a deep emotional state. For her, it was fundamental to go beyond the surface of the painting and reach the interior of the viewer. With this intention, Ofelia developed a series of communication strategies that became, throughout her practice, more and more sophisticated.

In her paintings, elements related to the Caribbean culture, such as snails, starfish, iguanas, crocodiles, often come into play breaking the planeness of the background. Also she explodes the pictorial surface with the presence of objects carrying different symbology and energy.

Femininity and self-consciousness is explored in different layers. For example, the boxes can be interpreted as a representation of the unconsciousness; as a stage where dark forces or/and intense emotions represent their roles in the artist mind as in the spectators.

## Visionarios / Visionaries

Con el programa Visionarios, se pretende hacer una revisión histórica desde mediados del siglo XX, rescatando personajes que con su visión arriesgada e innovadora, marcaron cambios trascendentales para el curso de las artes, pero que sin embargo han quedado marginados (o parcialmente reconocidos) de los recuentos históricos de las artes del país. Desde allí se generará un programa de publicaciones y exposiciones para apoyar la activación de una historia más integral, que supere la dinámica de ganadores y perdedores que se ha consolidado en nuestro circuito, y así recuperar miradas que inclusive han sido más reconocidas internacionalmente que en Colombia. Dentro de este programa se está trabajando con artistas como FERNELL FRANCO, LUIS ERNESTO AROCHA, ALICIA BAR-NEY, MIGUEL ANGEL CARDENAS, OFELIA RODRÍGUEZ entre otros.

Dada la importancia de sus prácticas, a través de nuestra investigación, queremos mostrar que hay un mito cuando se dice que Colombia no era uno de los países pioneros de América Latina en la inserción de trabajos experimentales, innovadores o transgresores. Más allá de las etiquetas o las influencias internacionales, estos artistas trabajaban con temas y procesos conceptualmente muy fuertes y relacionados de maneras muy particulares a la realidad y la dificultad de ser un artista en una sociedad conservadora.

Uno de los principales objetivos del programa es introducir estas obras a los grandes e influyentes museos, colecciones y académicos, con el fin de cambiar las narrativas tradicionales en donde sólo se han posicionado muy pocos artistas en la corriente principal de las prácticas artísticas en Colombia y América America.

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Through the program Visionarios, Instituto de Vision, undertakes a historical revision of artists from the mid XX century, who, through their innovative and bold visions, introduced transcendental changes in the art practice of our country, remaining nevertheless outsiders from our art history. With a program of publications and exhibitions, Instituto de Vision wants to present an integral history, beyond a classification based on market success, to recover those visions, which were not given their deserved positions. Within this program, we are working with artists such as FERNELL FRANCO, LUIS ERNESTO AROCHA, ALICIA BAR-NEY, MIGUEL ANGEL CARDENAS, OFELIA RODRÍGUEZ among others.

Given the importance of their ground breaking practices, through our research we want to show that there is a myth when it is said that Colombia, was not one of Latin America's pioneer countries in the insertion of experimental, innovative or transgressive works. Beyond labels or international influences, these artists were working with subjects and processes that were conceptually very strong and related in very particular ways to the reality and difficulty of being an artist in a very conservative society.

One of the principal aims of the program is to introduce these works to important and influential Museums, collections, and academics, in order to change the traditional narratives which have only positioned very few artists as the mainstream of artistic practices in Colombia and Latin America.

## OFELIA RODRÍGUEZ

1946 Born in Barranquilla, Colombia

Lives in London

### EDUCATION

1978 - 1980

Atelier 17, París.

1977 - 1978

Pratt Graphics Center, New York.

1970 - 1972

Yale University, New Haven, Connecticut M.F.A.

1964 - 1969

Universidad de Los Andes, Bogotá, Colombia B.A.

### STUDIOS

1978 - 1980

Atelier 17. París. Print directed by William Stanley Hayter

1977 - 1978

Pratt Graphics Center, New York.

### COLECTIVE SHOWS

**1969**

XX Salon de Artistas Nacionales, Bogota, Colombia.

Mencion de Honor. Jury: Kynaston McShine (MOMA, NY), Armando Morales (Nicaragua), Santiago Cardenas (Colombia).

**1970**

Galeria Bucholz, Bogota.

Annual Southern New England Art Exhibition, Fairfield, Conn.

**1971**

Yale Art Gallery, New Haven, Conn.

**1978**

Museo de Arte Moderno, Cartagena, Colombia.

**1979/80**

Salon d'Automne, Grand Palais, Paris.

**1980**

Galerie Eugenie Villien, Sao Paulo, Brazil.

**1981**

Selection Prix Victor Choquet. Hotel de la Monnaie, Paris.

IV Bienal de Artes Graficas Americanas. Museo de la Tertulia, Cali, Colombia.

"Dany Bloch presente Travaux sur Papier". Centre Culturel Jacques Prevert, Villeparisis, France.

**1982**

L'Amérique Latine a Paris. Grand Palais, Paris.

28eme Salon de Montrouge. Montrouge, France.

**1983**

7th Engraving Exhibition. Frechen, Cologne, Germany.

300 Artistes d'Amérique Latine a Paris.

Hautes Etudes de l'Amérique Latine a la Sorbonne.

**1984**

Exposition de Peintres Latino-Américains. Monaco.

**1985**

10th International Triennale of Fine Prints. Grenchen, Switzerland.

Druckgraphik Kunstpreis der Landesbank Stuttgart.

Fine Prints Exhibition in Stuttgart, Germany.

Women's Art Fair. Frauenmuseum, Bonn, Germany.

**1987**

Galerie Ruta Correa, Freiburg, Germany.

19eme Festival International de Peinture. Chateau Musee, Cagnes s/Mer, France. Selected to represent Colombia.

XXXI Salon Nacional de Artistas. Medellin, Colombia. Second Prize. Jury: Lucy Lippard (USA), Hugh Adams (UK) and Antonio Segui (Argentina).

#### **1988**

1a Bienal de Arte Contemporaneo. Museo de Arte Moderno de Bogota.

#### **1989**

XXXII Salon Nacional de Artistas. Cartagena, Colombia.

The Royal Society of Painter-Etchers and Engravers. Open. Exhibition, London

ART Frankfurt . Art Fair. Invited (with Antonio Segui) by Galerie Ruta Correa, Freiburg, Germany.

Ornamenta I. International Contemporary Jewelry Show. Pforzheim, Germany.

20th Sao Paulo Biennale. Sao Paulo, Brazil. Selected to represent Colombia.

#### **1990**

XXXIII Salon Nacional de Artistas, Bogota, Colombia.

Art London 90. The 5th International Contemporary Art Fair. Invited by The Latin American Arts Association.

Pacesetters 10. An exhibition of eight Artists selected from a National competition. Peterborough Museum & Art Gallery. Peterborough, England.

Arte Colombiano de los 80's. Retrospective of Colombian Art of the last decade. Centro Colombo-Americano. Bogota, Colombia.

Shrines. A travelling Group show of boxes by 12 contemporary artists. Organised by Southern Arts and The Winchester Gallery.

Galerie Ruta Correa. Freiburg, Germany. Group show celebrating the 10th Anniversary of the Gallery.

#### **1991**

Art Miami 91. Art Fair. Invited by Galerie Gaymu InterArt, Paris.

From Shrines to Magic Boxes. Sandra Higgins Gallery, London.

Hunting in Time – Six Colombian Artists. Gimpel Fils Gallery, London.

Latin America – State of the Arts. Bridport Arts Centre, Dorset and Open Hand Studios, Reading, England.

Art 91. London Art Fair at Olympia. Invited by Galerie Gaymu InterArt, Paris, France.

ART Frankfurt. Art Fair. Invited by Galerie Ruta Correa, Freiburg, Germany.

The Fertile Imagination: Paintings, Sculpture, Collages and Prints. Held at the Headquarters of The Economist, London.

The South Bank Show (a competition). Royal Festival Hall, London.

Galerie Gaymu InterArt. Paris, France.

Los que son. ...Galeria Arteria, Barranquilla, Colombia.

#### **1992**

Fine Cannibals. ...A travelling exhibition: Oldham Gallery (Manchester), Peter Scott Gallery (U. of Lancaster), Stockport Art Gallery, Warrington Museum and Art Gallery.

Serie Americas: Colombia. M. Gutierrez Fine Arts, Key Biscayne, Florida.

V Salon Regional de Artistas. Barranquilla, Colombia. Awarded First Prize.

Art Chicago International. Art Fair. Invited by M. Gutierrez Fine Arts, Key Biscayne, Florida.

Colombia: Contemporary Images. The Queens Museum of Art, New York.

Gathering: 13 Colombian Artists in London. Canning House, London.

Boughton House Gallery. Cambridge, England.

Boxes. England & Co. London, England.

XXXIV Salon Nacional de Artistas, Bogotá, Colombia.

Art Multiple Duesseldorf. Art Fair. Invited by Galerie Ruta Correa, Freiburg, Germany.

Art for a Fairer World to mark Oxfam's 50th Anniversary. Art Gallery and Museum (Glasgow), St. David's Hall (Cardiff) and Smith's Gallery (London).

#### **1993**

Roberto Edwards invites Colombian Artists to paint Bodies. Photographic project for upcoming book. Santiago, Chile.

Searching for Self-identity: Latin American Artists in the UK. University Gallery, U. of Essex, Colchester, England.

Phillip Graham Gallery. London.

Por Humor al Arte. Biblioteca Luis Angel Arango (Banco de la Republica). Bogota, Colombia.

Latin American Women Artists Show (organised by LATOF – Latin America: The Other Face), Canning House, London.

**1994**

V Bienal de La Habana, Cuba.

XXXV Salon Nacional de Artistas, Bogotá, Colombia.

11 Latin American Women Artists. Durini Gallery, London.

Die V. Biennale von Havanna. Ludwig Forum, Aachen, Germany.

IV Bienal Internacional de Pintura. Cuenca, Ecuador.

Palais, Palettes (organised by CIES). Paris, France.

II Bienal de Pintura del Caribe y CentroAmerica. Museo de Arte Moderno, Santo Domingo, D.R. (Mencion de Honor).

**1995**

Havana/Sao Paulo: Junge Kunst aus Lateinamerika. Haus der Kulturen der Welt, Berlin, Germany.

ARCO, Madrid. Art Fair. Invited by Galeria Garces Velasquez, Bogota, Colombia.

Manual Devices: The Hand as a Motif in Contemporary Art.

ART Frankfurt. A curated exhibition within the Figurative Tendencies section.

The Discerning Eye. London, England.

**1996**

XXXVI Salon Nacional de Artistas. Bogota, Colombia.

Art, Politics, Religion: An exhibition of Contemporary Painting from Colombia. Barbican Centre, London.

Das Kaestchen – Obskures Objekt der Begierde. Travelling exhibition through Germany.

**1997**

Artists in Residence. Korschthaus Beim Engel. Luxembourg.

XIX Portafolio AGPA (Artes Graficas Panamericanas). Prize-winning selection by Smurfit Carton de Colombia.

**1998**

Four Artists from Great Britain. Centrum Elzenveld. Antwerp, Belgium.

Global 2 Collection. Addison, Wesley, Longman. Harlow, Essex (England)

**1999**

20th Century Colombian Art. Christie's. London. (Sale 12/10/99).

Kunst-Stuck. Galerie Ruta Correa. Itinerant exhibition at various Kunstvereins in Germany (Freiburg, Radolfzell, Heidelberg, Karlsruhe) and Forum Sudwest LB in Stuttgart.

**2000**

Convergences & Interferences: Newness in Intercultural Practices.

University of Antwerp, Belgium.

Continental Shift - A Journey between Cultures. Ludwig Forum (Aachen, Germany), Bonnefanten Museum (Maastricht, Holland), Stadsgalerij (Heerlen, Holland), Musee d'Art Moderne (Liege, Belgium).

Regards de Femme. Centre Jacques Petit. Besançon, France.

20th Anniversary Show. Galerie Ruta Correa. Freiburg, Germany.

**2002**

Mujeres Colombianas. Galeria El Museo. Bogota, Colombia

**2006**

ARCO. Art Fair. Madrid, Spain

**2007**

University of Antwerp, Belgium

In Search of the Miraculous, University of Essex.

Colchester., England.

**2009**

Haim Chanin Fine Arts, New York, USA

Artists in Focus, London, England

**2010**

"Envoltura Obra Coral España",

Casa de España, Cartagena, Colombia.

Pinta Art Fair, with Arte Consultores, New York, USA.

**2011**

The Seventy4 Foundation, Silent Auction, London, England

Heartbreak Gallery, London, England

Museo de Arte Moderno Bolivariano, Santa Marta, Colombia

MOLAA (Museum of Latin American Art), Long Beach, , California-US

**2012**

Aluna+ArtCartagena, Cartagena, Colombia

Colorida Art Gallery, Lisbon, Portugal

**2013**

Bohemia Centro de Arte, Barranquilla, Colombia

## INDIVIDUAL EXHIBITIONS

**1978**

Galería El Marques. Cartagena, Colombia.

**1980**

Palais de l'Europe. Le Touquet, France.

**1981**

Galería Témpora. Bogotá, Colombia.

**1984**

Galería Ruta Correa. Freiburg, West Germany

**1985**

Galería Elva. Estocolmo, Sweden.

**1986**

Galería Ruta Correa. Freiburg, West Germany.

**1989**

Galería Garcés Velásquez. Bogotá, Colombia.

Galería Elida Lara. Barranquilla, Colombia.

Galería Ruta Correa. Freiburg, West Germany.

Galería El Patio. Bremen, West Germany.

**1990**

Foundation for the Development of International Scientific Relations. Johann-Wolfgang Goethe University, Frankfurt, Germany.

Latin American Arts Association. London, England. Sponsored by Midland Private Banking.

Edinburgh College of Art. Selected to exhibit at their Andrew Grant Gallery in conjunction with the Edinburgh Festival.

**1991**

Galería Garcés Velásquez. Bogotá, Colombia.

**1992**

Galerie Ruta Correa. Freiburg, Germany.

ART Frankfurt. Art Fair. Invited by Galerie Ruta Correa.

**1993**

Galería Arteria. Barranquilla, Colombia.

Museo de Arte Moderno. Cartagena, Colombia.

Atrium Bookshop. Invited to paint body in conjunction with the launching of "Latin American Art of the 20th Century" by Edward Lucie-Smith.

**1994**

Galería Ramis Barquet. Monterrey, Mexico.

**1995**

Galería Garcés Velásquez. Bogotá, Colombia.

Museo de Arte Moderno "La Tertulia". Cali, Colombia.

Levi's Gallery. London, England.

Galerie Ruta Correa. Freiburg, Germany.

**1996**

Rachel Harris Gallery. Fort Worth, Texas.

Galerie E+E Schneider. Ottersweier, Germany.

Kunst im Krankenhaus. Staedtisches Klinikum Fulda, Germany.

Artist in Residence at the British Embassy, Luxembourg (1 month) ending with a solo exhibition at the Embassy.

**1998**

Prince Leopold Institute of Tropical Medicine. Antwerp, Belgium.

Commissioned an edition of 150 prints.

**1999**

Art Frankfurt. Art Fair. Invited by Galerie Ruta Correa.



Museum der Stadt Ratingen. Germany.

Relics and Mementos. Museum Gallery. University of Essex, Colchester, England Group Exhibition "Continental Shift-A Journey Between Cultures" Ludwig Forum (Germany), Bonnefanten Museum (Maastricht, Holland), Stadsgalerij (Heerlen, Holland), Musee d'Art Moderne, (Liege, Belgium)

**2001**

Centrum t'Elzenweld. Antwerp, Belgium

**2003**

Haim Chanin Fine Arts Gallery. New York, NY.

University of Antwerp Gallery, "Warrior of the Imaginary".  
Belgium.

Galerie Ruta Correa. Freiburg, Germany

**2006**

Art Fair (Haim Chanin Fine Arts Gallery).

Exhibition Ofelia Rodriguez at the Design District, Art Basel Miami

**2007**

Group Exhibition "In Search of the Miraculous" Curator Sarah Demelo. University of Essex Gallery, Colchester

"Culinary Culture-Tastes and Knowledge of the Caribbean and Mexico". University of Antwerp, Belgium

**2008**

Paris Art Fair, Haim Chanin Fine Arts Gallery

Group Exhibition at Haim Chanin Fine Arts Gallery. NY, USA

Anthological Exhibition Museum of Modern

Art Bogota (MAMBO), Colombia

Anthological Exhibition. Museum of Modern

Art Cartagena de Indias, Colombia

**2009**

Anthological Exhibition, Museum of Modern Art

Barranquilla, Colombia

Anthological Exhibition, Museo Bolivariano de Arte Contemporaneo, Santa Marta, Colombia

Anthological Exhibition, Museo de La Tertulia, Cali, Colombia.

Intercontinental Hotel Park Lane, London,  
England.

Anthological Exhibition, Museum of Modern Art

Tolima. Ibague, Colombia

**2010**

Anthological Exhibition, Museum of Modern Art

Pereira. Risaralda, Colombia

Anthological Exhibition, Museum of Modern Art

Neiva. Huila, Colombia

Anthological Exhibition, Museum of Modern Art

Manizales. Caldas, Colombia

Anthological Exhibition, Museum of Modern Art

Armenia. Quindio, Colombia

**2011**

Galeria Jorge Tadeo Lozano, Bogota, Colombia

Sandra Higgins Gallery, London, England

**2012**

Galeria Museo Uniandinos, Bogota, Colombia

**2013**

Museo Bolivariano de Arte Contemporaneo, Santa Marta, Colombia

Museo de Arte Moderno, Cartagena, Colombia

## COLLECTIONS

AT&T (New York).

British Museum (London).

Rohrbach Museum (Dotternhausen, Germany).

University of Essex Collection of Latin American Art (Colchester, England).

Bryn Mawr College (Bryn Mawr, Penna. USA).

Groupe Lhoist (Belgium). Levi's UK (London).

Museum of Modern Art (Cartagena de Indias, Colombia).

Museum of Modern Art (Bogota, Colombia). Museum of Modern Art (Barranquilla, Colombia).

Museum of Modern Art (Santa Marta, Colombia).

Museum of Modern Art Pereira (Risaralda, Colombia).

Museum of Modern Art Neiva (Huila, Colombia).

Museum of Modern Art Manizales (Caldas, Colombia).

MOLAA (Long Beach, CA, USA).



Instituto de Visión

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