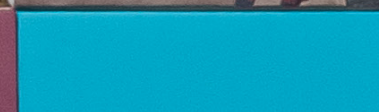
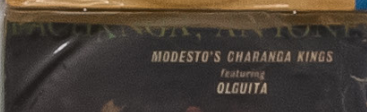
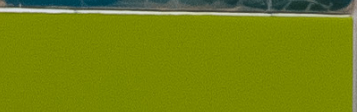
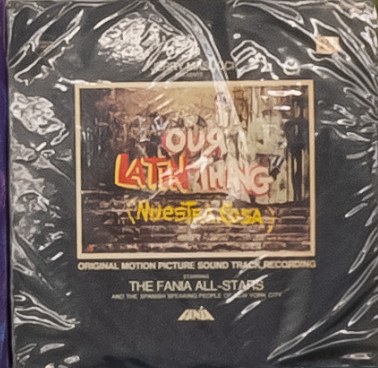
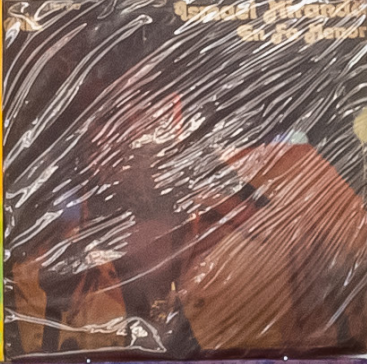


FORMALISM OF PIRATES (. .)

Wilson Díaz (. .)



Formalism of Pirates is the first solo exhibition of Colombian artist Wilson Díaz in New York. Díaz, a key reference in the recent history of Latin American art, he has left his mark on the landscape of the visual arts of Latin America throughout decades of work as an artist, educator, and cultural activist.

Born in Pitalito, Huila, a region plagued by political violence and drug trafficking, Díaz has developed a way of processing the common urgencies of postcolonial societies, which are universally shared. Therefore, while his narratives often originate from specific micro-stories, the character of his work achieves a pluriversal resonance.

This exhibition showcases his most recent production, comprising paintings and collected objects. Conceptually, it contains recurring motifs from Díaz's universe, such as the relationship between mass manipulation and cultural production (in this case, specifically popular music), or the way in which the intimate sphere is affected by the public context and politics.

The works that make up Formalismo de Piratas fulfill a narrative function, telling the story of a transnational record label, its founders, and the tragedy of those who lived in a time when the blurred boundary between the legal, the informal, and the criminal was accommodated according to the convenience of powerful entities.

The series of four pieces, made up of vinyl records and small-format paintings, are an example of the mechanisms that identify the artist's work. Primarily operating in Cali and Bogotá, this record label covered all of Colombia, where music has traditionally played a fundamental role in the construction of the imaginary and identity.

These pieces, in which the paintings are made in the same square format as the LPs, play a trick on the viewer, who must distinguish between original covers and canvases. They simultaneously construct different narratives and layers of meaning.

The images on the canvases mainly arise from vinyl covers, graphic design, advertising, art, and photographs published in magazines, newspapers, and judicial pages between 1970 and 1975. Sometimes the artist uses his family's collection of photos, and other times, he employs his family members as actors in the scenes missing from the story. By uniting the album covers and these images brought to the present, Wilson generates timeless and fragmented landscapes of a society in flux and transformation.

Melser was the quintessential pirate record label in the Americas. Through its activities, which ranged from publishing, design, pressing, and distribution of vinyl without official authorization, this record label had different faces, including that of legality for a short time.

The story of Sergio Seche and Melida Espinoza, the founders of the record label, is tragic and ends with Sergio's murder. After serving the sentence for the only crime that could be proven, which was the smuggling of pressing machines from Venezuela, Colombia, like other emerging markets of the time, saw the definition of record distribution and production. Regarding the issue of copyright and reproduction rights, these were not formally legalized in the country. This amphibious state also allowed the nascent drug trafficking, smuggling, piracy, and other now illegal activities to take root with special zeal in fertile ground for shady things.

In the large-format canvas titled "Reel de los que estuvieron" Díaz points to the history of painting and design in Colombia. In this case, towards the abstract and geometric trend of the 60s and 70s that, thanks to artists such as Carlos Rojas, Fanny Sanín, or Omar Rayo, among others, influenced graphic designers such as Benjamín Villegas, Marta Granados, Dicken Castro, or David Consuegra. These, in turn, influenced less renowned and amateur designers who interpreted and adapted modern, geometric, concrete, minimal iconography to the needs of nascent businesses, such as Discos Melser, pizzerias, clothing brands, and other market sectors.

Since 2001, Wilson Díaz has investigated different record labels whose practices constantly oscillate between legality and illegality. The first was involved in laundering money from drug trafficking and transportation. Another was involved in producing vinyl by one of the country's guerrillas that had its musical groups. The third label was involved in producing vinyl for the Colombian army with propaganda content. Precisely Melser records evidence this collision of brand identities, designs, logos, and comics that have always been a source of reference for his work.

Beatriz López



General view of the exhibition / Vista general de la exposición

Wilson Díaz

(Pitalito, Colombia. 1963)

Wilson Díaz's work is informed by the complex sociopolitical context of Colombia. His practice includes music, painting, performance, photography, and video. While the range of mediums is broad, Díaz's oeuvre is unified by his commitment to explore the tensions inerrant within local imaginaries and specifically by interrogating the representation of violence in the mass media. In capturing intimate moments and tracing complex constellations of human and political influence, his art offers persuasive alternatives to conventional perceptions shaped by ideology and propaganda.

Díaz is one of the most relevant artists of Colombia. His work has been a constant influence for local artists, and had help to construct the landscape of contemporary art in the region. His body of work can be read as a non-linear historical narrative, that exposes the multiple tension, conflicts and believes in a region that can only be explained by the mystics and poetics of art. Through this repetition of form and in a self-reflective exercise constantly present in his practice, Díaz recreates the process of recirculation and appropriation of images.

El trabajo de Wilson Díaz (Pitalito, Colombia. 1963) tiene como fundamento el complejo contexto sociopolítico de Colombia. Su práctica incluye música, pintura, performance, fotografía y video. Si bien la gama de medios es amplia, la obra de Díaz está conectada por su compromiso permanente de explorar las tensiones inerrantes dentro de los imaginarios locales y específicamente al cuestionar la representación de la violencia en los medios de comunicación. Al capturar momentos íntimos y rastrear constelaciones complejas de influencia humana y política, su arte ofrece alternativas persuasivas a las percepciones convencionales moldeadas por la ideología y la propaganda.

Díaz es uno de los artistas más relevantes de Colombia. Su trabajo ha sido una influencia constante para los artistas locales y ha ayudado a construir el paisaje del arte contemporáneo en la región. Su obra puede leerse como una narrativa histórica no lineal, que expone las múltiples tensiones, conflictos y creencias en una región que solo puede ser explicada por la mística y la poética del arte. A través de esta repetición de forma y en un ejercicio de autorreflexión constantemente presente en su práctica, Díaz recrea el proceso de recirculación y apropiación de imágenes.





General view of the exhibition / Vista general de la exposición



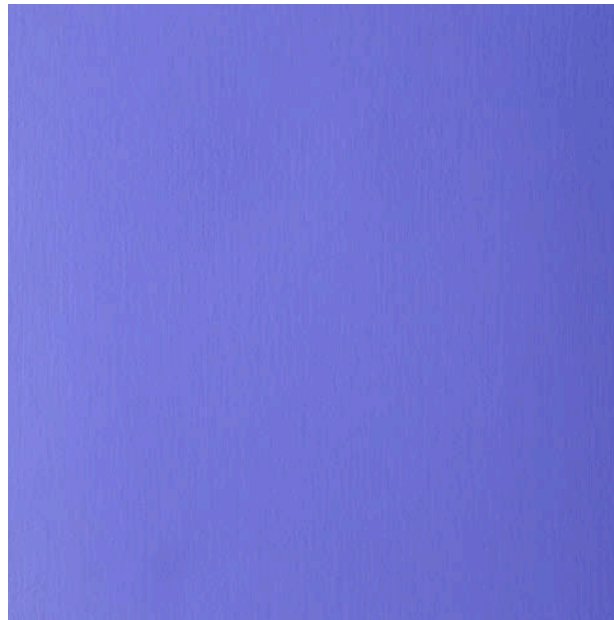
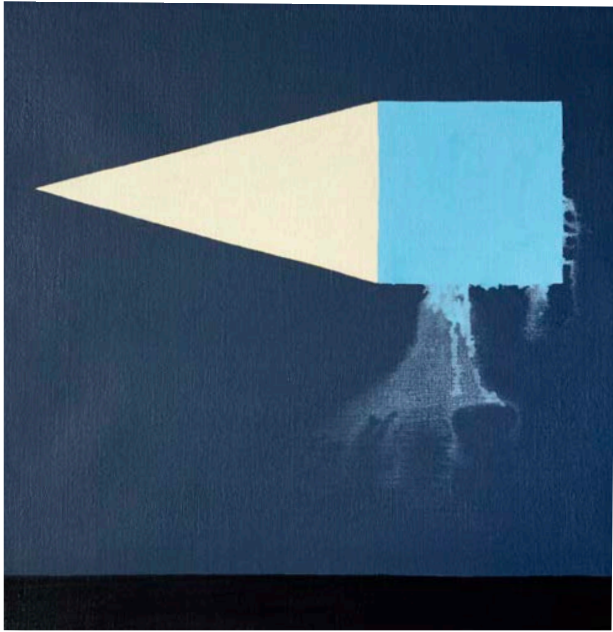
Wilson Díaz
Reel de los que estuvieron, 2024
Acrylic on linen / Acrílico sobre lino



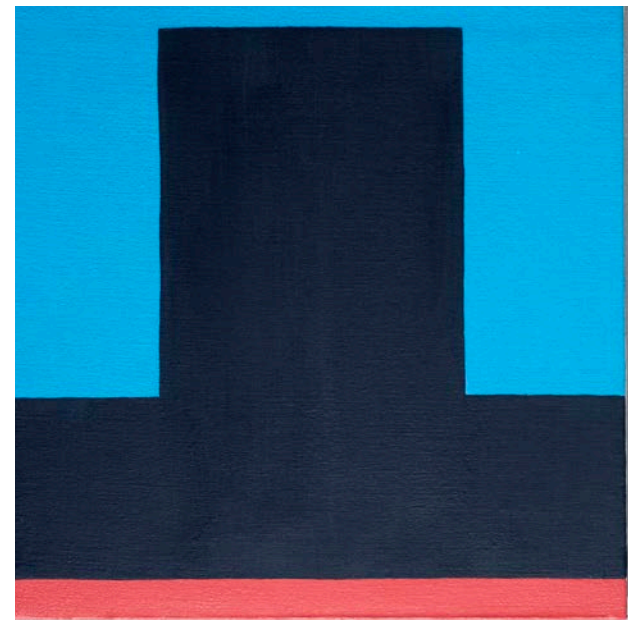
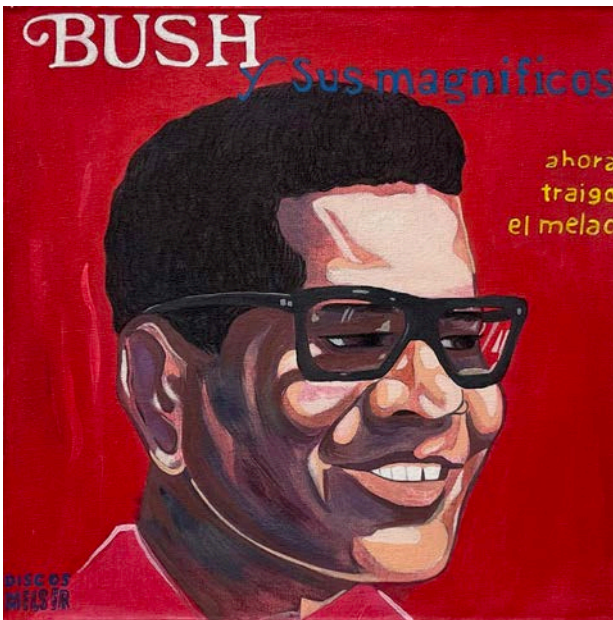
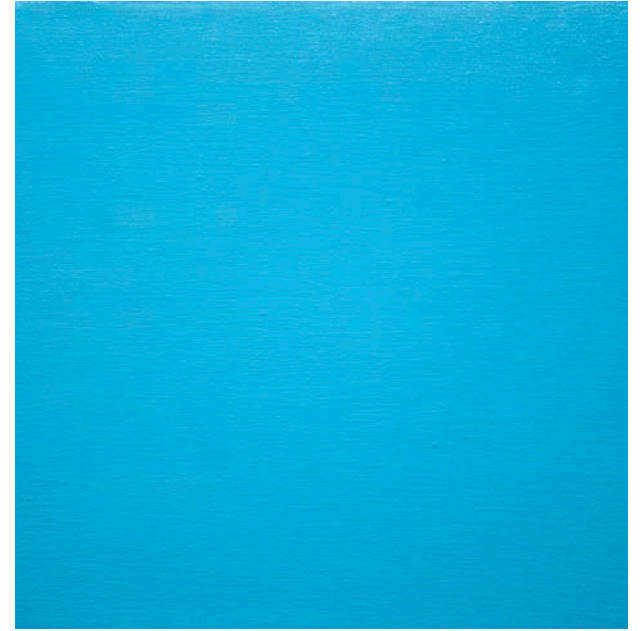


Wilson Díaz
The exhibition, 2023
Acrylic on linen / Acrílico sobre lino
220 x 139 x 3 cm.





The sinister window of the bank, 2023-2024





FORMALISM OF PIRATES

Wilson Diaz

The exhibition project is a response to the formalist aesthetic of the 1960s, which was characterized by a focus on form and structure, often at the expense of content. The artist, Wilson Diaz, explores the formalist aesthetic through a series of posters and artworks that are both visually striking and conceptually rich. The exhibition is a celebration of the formalist aesthetic, and it is a testament to the power of form in art.

Wilson Diaz is a contemporary artist who has been active in the art world since the late 1990s. He is known for his vibrant and colorful works, which often feature bold geometric shapes and patterns. His work is a blend of traditional and contemporary art, and it is a reflection of his deep interest in the formalist aesthetic.

Wilson Diaz's work is a celebration of the formalist aesthetic, and it is a testament to the power of form in art. His work is a blend of traditional and contemporary art, and it is a reflection of his deep interest in the formalist aesthetic.



General view of the exhibition / Vista general de la exposición



Wilson Díaz
Entity, 2023
Acrylic on linen / Acrílico sobre lino
167 x 195 cm.





Wilson Díaz
Haggard ballad, 2023-2024
13 paintings and 17 vinyl records / 13 pinturas y 17 discos de vinilo



Detail /Detalle. *Haggard ballad*, 2023-2024



Wilson Díaz
Encounter in Bogotá, 2023
15 paintings and 7 vinyl records / 15 pinturas y discos de vinilo



Detail /Détalle. *Encounter in Bogotá*, 2023



General view of the exhibition / Vista general de la exposición

(. .) Wilson Díaz

(Pitalito, Colombia. 1963)

SOLO EXHIBITIONS

- 2021 Wilson Diaz Gusto y conflicto. Motivos para coleccionar. Curated by Transhistoria- María Sol Barón and Camilo Ordoñez, Museo la Tertulia. Cali.
Untitled, Instituto de Vision, curated by Beatriz Lopez, Frame, Frieze Art Fair, New York.
- 2019 Johanna Billing, Wilson Diaz, Mixrice, y Allora & Calzadilla, e-flux video rental, Bar Laika, NY.
Curated by Julieta Aranda and Anton Vidokle
- 2017 Chimera, curated by Ariane Beyn and Bettina Klein, DAAD Galerie, Berlin Artweek 2017, Berlin, Germany.
Quimera, curated by Manuela Moscoso, Museo Rufino Tamayo, Ciudad de México, Mexico.
Destemplado, Galería Instituto Departamental de Bellas Artes, Cali,
- 2016 Insider, Figurativismos, curated by Jens Hoffmann ARTBO, Bogota.
Quimeras, Proyecto John Doe, Cali.
- 2015 La revolución no será televisada, curated by Transhistoria - María Sol Barón and Camilo Ordoñez, Museo de Arte Moderno de Barranquilla, Barranquilla.
- 2014 Con Wilson, Galería Santa Fe, curated by Transhistoria - María Sol Barón and Camilo Ordoñez, Bogota.
La revolución no será televisada, urated by Transhistoria - María Sol Barón and Camilo Ordoñez Sala de exposiciones ASAB, Bogotá.
Teatro de titeres, Jackeline Diaz – Wilson Diaz, Camina el rio, La sucursal, Cali.
- 2013 Master-Copy, Juan y Wilson 1995- 1998, Juan Mejía - Wilson Diaz, curated by Guillermo Vanegas Museo de Arte Moderno la Tertulia, Cali.
- 2012 Master-Copy, Juan y Wilson 1995-1998, Juan Mejía - Wilson Diaz, curated by Guillermo Vanegas, Centro Colombo-americano, Bogotá.
La Flor caduca de la hermosura de su gloria, Museo de Arte de Pereira, Pereira.
- 2011 La flor caduca de la hermosura de su gloria, VI Premio Luis Caballero, Galería Santa Fe, Bogotá.
La flor caduca de la hermosura de su gloria, Dibujos preparatorios, Galería Jenny Vila, Cali.
- 2009 Movement of the liberation of the coca plant, Amy Franceschini - Renny Pritikin - Wilson Diaz, Beulah Gallery, Point Reyes, California, USA.
Wilson Diaz y Silvie Boutiq 20 años después, Galería Valenzuela Klenner, Bogota.
- 2008 Cuarentena, Lugar a dudas, Cali.
Institucional, Galería Valenzuela Klenner, Bogotá.
- 2006 Anécdotas, incidentes y artistadas, El Bodegón, Bogotá.
Acotación, Casa Republicana, Bogotá.

- 2004 Comic, James Colman Gallery, London, England.
- 2003 Popo de Paris, Galería La Rebeca, Pablo León de la Barra- Wilson Diaz, Bogotá.
- 2002 Long live the new Flesh, Valenzuela Klenner, Bogotá .
- 2001 Sin título, II Premio Luis Caballero, Galería Santa Fe, Bogotá.
- 1999 Wilson Diaz, Museo de Arte Moderno de Barranquilla, Barranquilla.
- 1998 Retrospectiva, Sala de proyectos, Museo de Arte Moderno de Bogotá.
Retrospectiva, Museo de Arte Moderno La Tertulia de Cali.
Saltando Matones, Juan Mejía - Wilson Diaz, Galería el Museo, Bogotá.
- 1997 Tierra caliente, Galería Carlos A. González, Bogotá.
Saltando Matones, Juan Mejía - Wilson Diaz, Casa Proartes, Cali.

GROUP EXHIBITIONS

GROUP EXHIBITIONS

2022

Back to the Roots, curated by Martina Huber and Gianni Jetzer, WE ARE AIA | Awareness In Art, Zurich
Que hemos aprendido, curated by Humberto Junca, Apartamento, Bogota.

2021

Cita a ciegas, Lokkus Arte, Medellin.
Caza de brujas, curated by Beatriz López and Maria Paula Bastidas, Galería Instituto de Visión, Bogota.
Ires y venires, curated by Estrella de Diego, Sigrid Castañeda, Julien Petit. Museo de Arte Miguel Urrutia, Banco de la Republica, Bogota.
La galaxia del olvido. Vol. 2. curated by Aramburo and Uribe. Puente Aranda. Bogota.
Rechazada, pintura ayer hoy y mañana, Galería Jenny Vila, Cali.

2020

Volernos a ver, curated by Helena Producciones, Espacio Caldas, Cali.
El sauce ve de cabeza la imagen de la garza, curated by Catalina Lozano, TEA Tenerife Espacio de las Artes. Tenerife, Islas Canarias, España.

2019

Piece installed for Trazos de la reconciliacion, Edwar Diaz – Wilson Diaz, Museo Casa de las Memorias del Conflicto y la Reconciliacion. Cali.
Lenguajes de la Injuria, curated by Luisa Ungar, 45 Salon Nacional de Artistas, Espacio Odeon, Biblioteca Nacional, Bogota.
Contra informacion, curated by Equipo Equipo Transhistoria-María Sol Barón y Camilo Ordoñez, 45 Salon Nacional de Artistas, Galeria Santa Fe, Bogota.
Referentes, curated by Krist Gruijthuisen, Artbo, Bogota.
Post-it: Colombia, curated by Adam Carr and Jens Hoffmann, an Espacio Mango project in collaboration with Offie for curatorial Wonders, Calle 22 Num 12 – 49, Bogota.
Más Que Narco-Videos: Antología Visual Del Arte y las sustancias (i)lícitas, curated by Santiago Rueda, Instituto Departamental de Bellas Artes de Cali, Cali.
Un dia despues, curated by Paula Bossa, Galeria Casas Riegner, Bogota.
Pasado, tiempo, futuro. Arte en Colombia en el siglo XXI, curated by Alejandra Sarria, Carolina Chacón, Jaime Cerón, José Roca and María Isabel Rueda, Museo de Arte Moderno de Medellín, Medellín.
Here / Now Current vision of Colombia, curated by Carolina Ponce de Leon, Framed Framed y Beautiful Distress House en Amsterdam, Holland.

2018

La vuelta, curated by Carolina Ponce de Leon y Sam Stourdze, Museo de Arte Moderno de Medellin, Medellin.
-Unsettled, curated by JoAnne Northrup in collaboration with Ed Ruscha, Palm Springs Art Museum, Annenberg Wing and Clayes III Wing, USA.
Paradoxon Spirituale, curated by Beatriz López, Galería Instituto de Visión, Bogota, Colombia.

Diálogos a través del tiempo: Diagramas de genealogías e intersecciones de género, curated by Pilar Tompkins, Referentes, ARTBO, Bogota.
Vibracion cuantica, curated by Oscar Ardila, Elgarafi Bom ia, Berlin, Germany.
Comfortably Numb, curated by Alberto Baraya y Jonathan Hernández, Another space, NY, USA.
Unsettled, curated by JoAnne Northrup in collaboration with Ed Ruscha, Anchorage Museum, Alaska.
Los Nuevos sensibles, The Bolivarian Dreams 2, curated by Carolina Ruiz, Hoffman House, Galeria de artes Visuales de Matucana, Buenos Aires, Argentina.
Supersimetrica, invited by Lorena Peña Brito, Nave de terneras, El Matadero, Madrid, España.

2017

Prospect.4: The lotus in spite of the swamp, artistic director Trevor Schoonmaker, New Orleans, USA.
Unsettled, curada por JoAnne Northrup en colaboracion con Ed Ruscha, Nevada Museum of Art, Reno, Nevada, USA. dysfunctional formulas of love (curated by Corazon del Sol and Víctor Albarracín), The Box, Los Angeles, USA.
Medellin una Histoire Colombienne, curated by Nydia Gutierrez, Annabelle Tenèze and Valentin Rodriguez, museo Frac Occitanie Toulouse Les Abattoirs, Toulouse, Francia.
La vuelta, curated by Carolina Ponce de Leon and Sam Stourdze, J1, Marsella, Francia.
La vuelta, curated by Carolina Ponce de Leon and Sam Stourdze, Les Rencontres de la Photographie, Chapelle Saint Martin du Mejan, Arles, Francia.
Vacio y limite, curated by Catalina Lozano, Galeria Jose Garcia, Ciudad de Mexico, Mexico.

2016

Un reino de las horas, curated by Robert Leckie and Miguel Lopez, TEOR/ÉTICA, San Jose, Costa Rica.
Estrategia de respuesta rápida, curated by Santiago Rueda and Julián Santana, Galería Desborde, Bogotá.
Aun, 44 Salón Nacional de Artistas, curated by Víctor Albarracín, Guillermo Vanegas, Inti Guerrero and Rosa Ángel, Club Rialto, Pereira.
Filogenesis de la posesión, curated by Warren Neidich and Helena Producciones, Universidad Tecnologica de Pereira, Aun 44 SNA, Pereira.
A kingdom of hours, curated by Robert Leckie and Miguel Lopez, Gasworks, London.
Under the same sun, curated by Pablo Leon de la Barra, South London Gallery, London.
Fallas de origen, curated by Alejandro Morales, Museo de Arte de Ciudad Juarez, Chihuahua, México.
Aquí mis crímenes no serían de amor, curated by Ulysses Carrilho, Lugar a dudas, Cali.
Bajo un mismo sol, curated by Pablo León de la Barra, Museo JUMEX, México DF.

2015

Historias Locales, Prácticas Globales. Encuentro Internacional de Arte de Medellín, curated by Nidia Gutiérrez, Tony Evanko, Fernando Escobar, Edi Muka and Sharon Lerner, Museo de Antioquia, Medellín.
Bajo un mismo sol, curated by Pablo León de la Barra, Museo JUMEX, México DF.
El mundo tal como es y el mundo como podría ser, curated by Julieta González, DIXIT, ARTEBA, Buenos Aires, Argentina.
Cero Normal, curated by Magdalena Arellano, Instituto de Visión, Bogotá.
Cuerpo Pacífico, curated by Melina Washima, Juan Pablo Ordoñez and Ñukanchik People, La Multinacional Practica Artística, Quito, Ecuador.

Wilson Days, Workshop Objeto, curated by Breyner Huertas, Herman Yusti and Carlos Tamayo, Museo La Tertulia, Cali.
Primera exposición, curated by Ana Rosero, Sin espacio, Cali.

2014

Under the Same Sun, curated by Pablo León de la Barra, Museo Guggenheim, New York, USA.
Testigo de oídas, curated by Ericka Flores, Museo la Tertulia, Cali.
El ocioso imperfecto o cuando las cosas desaparecen, curated by Berta Sichel, Gabriela Rangel, Miguel González, 1ª Bienal Internacional de Arte Contemporáneo Cartagena de Indias, Cartagena.
Facilitas política expose, Intervenciones artísticas recientes en el espacio público en Colombia 2000-2011, curated by Oscar Ardila, Fundación Gilberto Alzate Avendaño, Bogotá.

2013

La filogénesis de la generosidad, curated by Oficina de ocupación estética and Helena Producciones, Prinzessinnengarten, Berlín, Germany.
Agro poética, curated by Elizabeth Voller, Emilio Tarazona, La Otra Bienal, Bogotá.
Facilitas política expose, Intervenciones artísticas recientes en el espacio público en Colombia 2000-2011, curated by Oscar Ardila, Galería Im Ratskeller, Berlín.
Colomborama, Bogotapolis, curated by Marius Wang and Olga Robayo-El Parche, Museo Sternersenmuseet, Oslo, Norway.
Cuerpo en disolución, Flujos, secreciones. Residuos, arte colombiano contemporáneo, curated by Emilio Tarazona, Galería Pancho Fierro, Lima Perú/Fundación Gilberto Alzate Avendaño, Bogotá.
Do it: the Compendium, Edited by Hans Ulrich Obrist en colaboración con Independent Curator International. ICI.
En vivo Performance y performatividad, Mario Bellatin - Alias Editorial - Annie Fletcher - Abraham Cruzvillegas - Wu Tsang - Guillermo Santamarina - Wilson Diaz representing Helena Producciones
Organized by de _ sitio Amanda Echeverría, Catalina Lozano and Daniela Perez, Casa del Lago, Bosques de Chapultepec, Mexico DF, Mexico.

2012

Six lines of flight: Shifting Geographies in contemporary Art, curated by Apsara D' Quinzio, Museum of Modern Art, San Francisco, USA.
Presente Presente, Presente, como parte de Helena Producciones, Kadist Institute, San Francisco, USA.
Desde el malestar, curated by Sebastián Ramírez y Ericka Flores, Salón Regional de artistas, Lugar a dudas, Cali / Museo de Arte Moderno La Tertulia, Cali.
No todo lo que brilla es oro, curada por Elizabeth Voller y Julien Petit, La Otra, Galería Valenzuela Klenner, Cartagena.
Popo de Paris, curated by Beatriz López, Sultana Galería D' Art Contemporain, Paris, France.
The Door to the Invisible, with Helena Producciones, curated by Catalina Lozano, Casa del Lago, Mexico DF.

2011

Living as Form, with Helena Producciones, curated by Nato Thompson, Creative Time, New York. Cali:
Fallas de Origen, curated by Sebastián Ramírez, Galería La Central, Bogotá.
Unlikely Savages, curated by Carla Machiavelo, AC Institute, New York, USA.

Mirador, Muestra de video contemporáneo colombiano, Danca no Andar de Cima, Fortaleza, Brazil.
Materia Prima, curated by María del Carmen Carrión and Cero Inspiración, Atelier Subterránea, Continentes, 8 Bienal de Mercosur, Porto Alegre, Brazil.
La TV Brilla en La Oscuridad, with Helena Producciones, curated by Juan Sebastián Ramírez, La Agencia, Bogotá / Lugar a dudas, Cali.
Time Bank, Portikus, Ana María Millán - Wilson Diaz, curated by Antón Vidokle y Julieta Aranda, Frankfurt, Germany.
Hay hambre, Galería Valenzuela Klenner, Bogotá.

2010

Epílogo, curated by Cristian Silva, Museo de arte de Zapopan, Jalisco, México.
Múltiples y Originales, Arte y cultura visual en Colombia años 70, curated by Equipo Transhistoria-Maria Sol Barón and Camilo Ordoñez, Fundación Gilberto Alzate Avendaño, Bogotá.
E-Flux Video Rental, curada por Antón Vidokle y Julieta Aranda, Fondazione Giuliani per L'arte Contemporánea, Rome, Italy.
Visionarios Audiovisual en Latinoamérica, Estados Alterados, curated by Marta Lucia Vélez, Galería Manolo Rivero, Mérida, Yucatán, México/ Instituto Italo-Latino Americano, Roma, Italia/ Puc-Auditorio Famecos, Porto Alegre, Brasil/ Instituto Holandés de Media Arte, Amsterdam, Holanda/ Sala de cine y video arte Pumapungo, Cuenca, Ecuador/ Memorial Coluna Prestes Auditorio, Palmas, Brasil/ Museo del Banco Central Cine ocho y medio, Manta, Ecuador/ Centro Cultural cinematográfico ICAIC, La Habana International Festival of New Latin American Cinema, La Habana, Cuba/ Museo de Arte Contemporáneo Latinoamericano MACLA and Secretaria de Cultura y Educación de la Municipalidad de La Plata, Argentina/ Centro Cultural Simón Bolívar, Cine ocho y medio, Guayaquil, Ecuador.
Dorado, Curada por Oscar Roldan, Sala del Fondo Internacional de las Artes FIART, Madrid, España.

2009

The Gatherers: greening Our Urban Spheres, curated by Veronica Wiman and Berin Golonu, Yerba Buena Center for The Arts, San Francisco, USA.
Time Bank, e-flux, rieve Art Fair, Ana Maria Milan - Wilson Diaz, curated by Antón Vidokle and Julieta Aranda, London, England.
Ciudadanía en escena, 7 Encuentro del Instituto Hemisférico de Performance y Política, Leonardo Herrera - Wilson Diaz, Museo de Arte Universidad Nacional, Bogotá.
X Bienal de la Habana, curated by Jorge Antonio Fernández Torres, Margarita González Lorente, Nelson Herrera Ysla, José Manuel Noceda Fernández, Ibis Fernández Abascal, Margarita Sánchez Prieto, José Fernández Portal, Dannya Montes de Oca, Cuba.
Visionarios, Audiovisual en Latinoamérica, Estados Alterados, curated by Marta Lucia Velez Museo reina Sofía, España/ Instituto de Artes do Para, Belem-Para, Brasil/ el parqueadero, Biblioteca Luis Ángel Arango, Bogotá, Colombia/ Museo de Arte de Bolivia, Bolivia/ Museo de Arte Moderno y Centro de la imagen, Ciudad de México, México/ Lugar a dudas, Cali/ 9 Bienal de video y Artes mediales de Santiago, Museo de Arte Contemporáneo de Santiago de Chile/ Cineclub e linterna mágica Unisanta, Santos, Brasil/ Sala Multimedia de la Universidad Nacional de Tucumán, Tucumán, Argentina/ Centro Cine, Teatro SESC Jofre Soares, Maceio, Brasil/ Sala Rubens Correa, Campo Grande, Brasil/ Cinemateca Uruguaya, Escuela de Cine de Uruguay, Uruguay/ Fundación Telefónica de Perú, Lima, Perú/ Auditorio Carlos E Restrepo, Museo de Arte Moderno de Medellín, Medellín/ Alianza Francesa de Buenos Aires/ Instituto Itau Cultural, Sao Paulo, Brasil.
After the final simplifications of the ruins, curated by Cosmin Costinas, Centro Cultural Monte Hermoso, Victoria Gasteiz, España.
Piratería Sentimental, curated by Humberto Junca, La Residencia, Bogotá.

2008

Video Rental e-flux, curated by Antón Vidokle y Julieta Aranda, 41 Salón Nacional de Artistas, Instituto Departamental de Bellas Artes de Cali, Cali / Fundacao Calouste, Gulberkian, Lisboa, Portugal.

2007

Pawnshop, are you an artist in need of fast cash?, curated by Antón Vidokle and Julieta Aranda, E-flux, New York, USA.

The Intricate Journey, NGBK, Berlín, curated by Maria Linares, Stephan Kurr, Ericka Artz, Juan Linares, Stefan Kruskemper, Berlin, Germany.

Displaced Contemporary Art From Colombia, curated by Maria Clara Bernal and Karen Mac Kinnon Glyn Vivian Art Gallery, Wales, England.

Dibujos, Galería Jenny Vila. Cali. Cali en el espejo, curated by Michele Faguet and Helena Producciones, Or Gallery, Vancouver, Canada.

Video Rental e-flux, curated by Antón Videokle and Julieta Aranda Musee de Serignan, Francia/ Lyon Biennial of Contemporary Art, Lyon , Francia/ Centre Cultural Suisse, Paris, Francia/ Carpenter Center, Boston, USA/ PIST///, Estambul, Turquia/ Primera Bienal de Canarias, Arquitectura y paisaje, Centro de Arte la Regenta.

Rodando, curated by Isabel Cruz, John Freddy Rosero, John Henry Ordoñez, Mauricio Rojas, XII Salón Regional de Artistas Zona Pacifico, espacio público, Cali.

2006

40 Salón Nacional de Artistas, curated by Natalia Gutiérrez, Bogotá. Why I'm so unhappy, curated by Michele Faguet, Or Galley, Vancouver, Canada.

Naturalezas del vacío, Galería Good Man Duarte, Bogota. Video Rental e-flux,curada por Antón Vidokle y Julieta Aranda, Arthouse at the Jones Center, Austin, Texas, USA/ Mucsarnock Kunststalle, Budapest, Hungary/ Film Festival, Antwerp, Belgium . Kromaticca, La Duarte, Bogota. Las Novias del gato, Parque del rio Cali, Cali.

2005

E-Flux Video Rental, curated by Antón Vidokle y Julieta Aranda, Uncertain States of America, astrup/ Fearnley of Modern Art, Oslo, Norway/ Portikus of Leinwandhaus, Frankfurt, Germany/ KW Institute of Contemporary Art, Berlin, Germany/Moore Space Miami, USA.

Señales de Humo, GaleríaValenzuela Klenner, Bogotá.

¿Se acabó el rollo?, curated by Eduardo Serrano, Museo Nacional, Bogotá.

Puntos Cardinales, curated by Carlos Motta, PS122, New York.

Sandwich man Project, Elkin Calderón - Wilson Diaz, curated by Helena Producciones, Se vende, Lugar a dudas, Cali, Colombia.

2004

Locombia, curated by Fernando Arias, Space Gallery, London.

Streets of Desire, curated by Jump Ship Rat: Miryam Tahir, Ben Parry y Caf, Blade Factory, Independent Liverpool, Biennial 04, Liverpool, England.

Errancias viajes y virajes, Centro Cultural Comfandi, Cali.

2003

Utopía Station Marco Moreti - Wilson Diaz, curated by Hans Ulrich Obrist, Molly Nesbit, Rirkrit Tiravanija, 50 Biennale di Venecia, Venice, Italy.

L'artiste Portatif, curated by Daniela Franco, Instituto de México, Paris, France.

Errancias, viajes y virajes, Galería Valenzuela Klenner, Bogotá.

Solo Dibujo, Museo de Arte Universidad Nacional, Bogotá.

Fragmentos de un video amoroso, curated by José Alejandro Restrepo, Galería Santa Fe, Bogotá.

Miradas Análogas, curated by Eduardo Serrano, Academia Superior de Artes de Bogotá, Bogotá.

VIII Bienal Museo de Arte Moderno de Bogotá,curated by Ana Maria Lozano, Fernando Escobar, Jaime Cerón y Fernando Uhia, Museo de Arte Contemporáneo, Bogotá.

To be political it has to look nice, como parte de Helena Producciones, curated by Pablo León de la Barra, Apexart, New York.

2002

Do it, E-Flux, curated by Hans Ulrich Obrist, Internet.

No Pasaran, curated by Paula Aisemberg , Mois de la Photo, Maison Rouge, Paris, France.

Portátil, curada por Gustavo Zalamea , Museo de Arte, Universidad Nacional, Bogotá.

Visual Noise/Recent videos from Colombia, curated by Michele Faguet, L. A. Freewaves, Los Ángeles, USA.

Animalandia, curated by Jaime Cerón, Museo de arte Universidad Nacional.

De donde vienen las cosas, Galería Valenzuela Klenner, Bogotá.

De la representación a la acción, curated by María Inés Rodríguez, Galería Santa Fe,Bogotá/ Le Plateau, Paris.

2001

Da Adversidade Vivemos, curated by Carlos Basualdo, ARC/ Musee D'Art Moderne de la Ville de Paris, Paris, France.

El grupo de los Miércoles, curated by Simón Hernández and José Aramburo, La Panadería, Ciudad de México, México.

Charley Magazine, edited by Mauricio Cattelan, Massimiliano Gioni, Ali Subotnick, Italy.

Solo dibujo, editores Luis Cantillo y Lina Dorado, Villegas Editores.

2000

Watamula Artists Workshop, curated by Carib 4C: Osaira Muyale, Renwick Heronimo, Landhuis Knip, Curaçao.

Actos de Fabulación, curated by Consuelo Pabón, Proyecto Pentágono, Parque Bolívar, Medellín.

Espacios entretejidos, curated by Javier Gil y María Claudia Parias, Proyecto Pentágono, Museo La Tertulia, Cali/ Museo de Arte Contemporáneo, Bogota/ Museo de Arte Moderno de Medellín.

Ne sors pas au jardín, curated by María Inés Rodríguez, Centre de la Photographie, Geneva, Switzerland.

Pure White Art Sale, Leonardo Herrera - Wilson Diaz, Almacén Cha cha cha, Bogotá.

En vitrina, un hacer visible, Galería Valenzuela Klenner, Bogotá.

Gozo Poderoso, curated by Aterciopelados, Galería Santa Fe, Bogotá.

1999

Status Quo, Galería Valenzuela Klenner, Bogotá.
Puntos de cruce, Casa de la Moneda, Bogotá.
Infra Slim, curated by Mayday Production, New York, USA.
10/10, curated by Rosario López, Colegio Distrital General Santander, Bogotá.
Desalojo, curated by Fernando Pertuz, Renato Benavides, Diego Benavides and Juliana Santa Cruz, Casa Guillermo, Bogotá.
El traje del emperador, curated by Lucas Ospina, Galería Santa Fe.
Doméstica, una mirada cotidiana, curated by José Roca, Casa Republicana, Biblioteca Luis Ángel Arango, Bogotá.
Una mirada a los salones, curated by Jaime Cerón, Academia Superior de Artes de Bogotá, Bogotá.
Hitos del arte joven, Museo de Arte Contemporáneo, Bogotá.
Pasiones volcánicas, Casa de la Cultura Ricardo Nieto, Palmira.
At Home 5 Rue de Prague, curated by María Inés Rodríguez, Paris.

1998

37 Salón Nacional de Artistas, Corferias, Bogotá.
VII Salón de arte joven, Galería Santa Fe, Bogotá.
Espantos y apariciones, curated by Jaime Cerón, Galería Santa Fe, Bogotá.
Algunos dibujantes, Galería Santa Fe, Bogotá.

1997

Después de la modernidad, curated by Eduardo Serrano, Museo de Arte de Pereira, Pereira.
Como Sellos, curated by Lucas Ospina, Galería Santa Fe, Bogotá.
VII Salón Regional de Artistas, Zona 8, Museo la Tertulia, Cali.
Imaginación y fantasía, Juan Mejía - Wilson Díaz, Museo la Tertulia, Cali,

1996

Imaginario, curated by Oscar Muñoz, Museo la Tertulia, Cali.
XXXVI Salón Nacional de Artistas, Corferias, Bogotá.
Impresión Repetida, curated by María Angélica Medina, Galería Santa Fe, Bogotá.
Homenaje a Pedro Manrique Figueroa, curated by Lucas Ospina, Galería Santa Fe, Bogotá.
VI Salón de Arte Joven, Galería Santa Fe, Bogotá.

1995

V Salón de Arte Joven, Galería Santa Fe.
Hay pulso, Galería Carlos A. González, Bogotá.
VII Salón Regional de Artistas, Museo Rayo, Roldanillo.
Arte Sonoro, curated by Inés Wickman, Galería Santa Fe, Bogotá.
Vertientes, curated by Yuri Forero, Jackeline Diaz, Jorge González Torres, Biblioteca Universidad del Valle, Cali.
Master Copy, Juan Mejía - Wilson Díaz, curated by Francklin Aguirre y Las Matracas, I Bienal de Venecia, Centro Comunal Barrio Venecia, Bogotá.

1994

Vertientes, curated by Eduardo Santos, Yury Forero, Jackeline Diaz and Jorge Torres, Biblioteca Gabriel Turbay, Bucaramanga.
IV Bienal, Museo de Arte Moderno de Bogotá.
Lejos del equilibrio, curated by Proyecto Tandem, Galería Sextante, Bogotá.

1993

I Festival de performance y acción Plástica, curated by Pequeña Familia, Teatro Jorge Eliecer Gaitán, Bogotá.
VI Salón Regional de Artistas, Instituto Huilense de Cultura, Neiva.

1992

V Salón Regional de Artistas zona V, Cámara de Comercio, Cali.
XXXIV Salón Nacional de Artistas, Corferias, Bogotá.

1991

I Salón de arte joven, Galería Santa Fe, Bogotá.
11 artistas colombianos, curated by Ignacio Mejía, Museo Paso Das Artes, Sao Paulo Brasil.
Andrés Villa y Wilson Díaz, Galería Valenzuela Klenner, Bogotá.
Cuatro Visiones Contemporáneas, curated by Ignacio Mejía, Galería Circulo, Bogotá.

GRANTS / AWARDS

2012 Award Prince Claus, 8 Festival de Performance de Cali, with Helena Producciones.
2011 Visible Award, Citadellarte Pistoletto and Fondazione Zegna, (Jury: Michelangelo Pistoletto, Ute Meta Bauer, Hans-Ulrich Obrist, Okwui Enwezor and Andrea Zegna), Project 8 Festival de Performance de Cali (Helena Producciones)
2008 Award Prince Claus, 7 Festival de Performance de Cali, with Helena Producciones.
2007 Mention, Best Art Practices, Premio Internacional para jóvenes curadores, by the Project "6 Festival de Performance de Cali, with Helena Producciones, Bolzano, Italy.
2007 Premio Nacional a las Nuevas Prácticas Artísticas, Ministerio de Cultura de Colombia, with Helena Producciones by "El 6 Festival de Performance de Cali".
1999 450 KM, VIII Salón de Arte Joven (Curated awarded) Galería Santa Fe, Bogotá, Colombia.
1998 Premio XXXVII Salón Nacional de Artistas de Colombia, Corferias, Bogotá, Colombia. (Jury: Carlos Basualdo, Mónica Amor, Robert Morgan)
1996 Mention, XXXVI Salón Nacional de Artistas, Corferias, Bogotá.
1995 Award VII Salón Regional de Artistas, Museo Rayo, Roldanillo.
1994 Mention IV Bienal Museo de Arte Moderno de Bogotá, Bogotá.
1993 Award VI Salón Regional de Artistas, Instituto huilense de Cultura, Neiva.

SELECTED COLLECTIONS

Guggenheim UBS MAP, Guggenheim Museum, New York, USA.
Nevada Museum of Art's Collections, Reno, USA.
Banco de la Republica, Bogotá, Colombia.
Coleccion Mario Scarpetta, Cali.
Jorge Pérez Collection, Miami, USA.
Museo Rufino Tamayo, Ciudad de Mexico, Mexico.
Essex University, Collection of Latin American Art, Essex, England.
Museo de Arte Moderno La Tertulia de Cali, Cali, Colombia.
Museo de Arte Moderno de Bogotá, Bogotá, Colombia.
Museo de Arte Moderno de Cartagena, Cartagena, Colombia.
Museo de Arte Moderno de Barranquilla, Barranquilla, Colombia.
The Lumpkin-Bocuzzi Family Collection of Contemporary Art



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