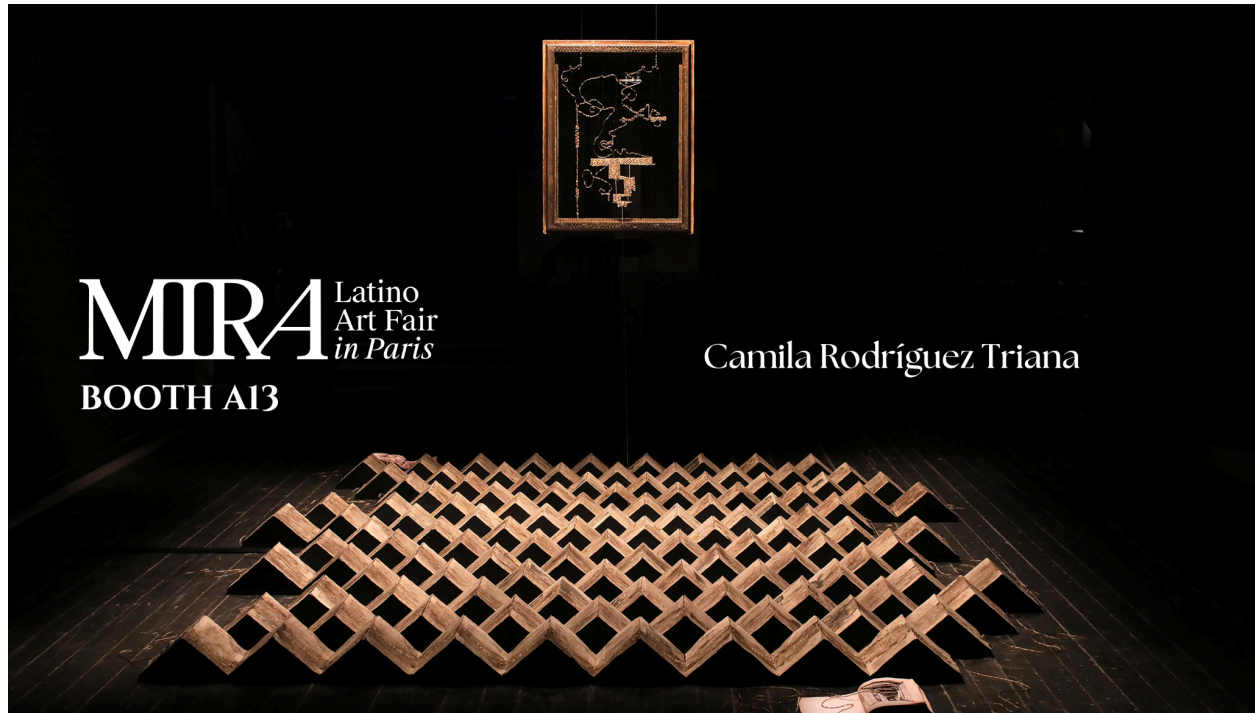


Press release



A solo exhibition by

Camila Rodríguez Triana

No Place, No Name

Co-organize with Galerie BAQ

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MIRA Art Fair

Maison de l'Amérique Latine, 217 Boulevard Saint-Germain, 75007 Paris

<https://mira-artfair.com/>

Duration: **18-22th September 2024**

Visit hours:

Wednesday, 18 September (on invitation only)

VIP & Press Preview Private cocktail 5pm - 9pm

Thursday, 19 September (tickets required)

VIP & Press Preview: 12 noon - 8pm

Public Opening: 1pm - 8pm

Friday, 20 & Saturday 21 September (tickets required)

VIP & Press Preview: 12 noon - 8pm

Public Opening: 1pm - 8pm

Sunday, 22 September (tickets required)

VIP & Press Preview: 12 noon - 6pm

Public Opening: 1pm - 6pm

Galerie BAQ and BAO are honored to present Camila Rodríguez Triana's solo show, *No Place, No Name*, at the inaugural edition of the MIRA Art Fair. Launching from the Maison de l'Amérique Latine in Paris, the MIRA Art Fair is a groundbreaking initiative to showcase contemporary art from Latin America in the heart of the European scene.

Camila Rodríguez Triana's works in *No Place, No Name* are anchored within post-colonial narratives and indigenous cosmologies, and testify to the enduring resilience of indigenous communities in Colombia and the transformative potential of cultural reclamation. As a Mestiza descendant of the *Mhuysqas*, the indigenous people of Colombia's Altiplano Cundiboyacense, the artist excavates from her ancestral lineage and family legacy to confront the multifaceted dimensions of land, memory, and heritage.

*Ukhu Pacha*¹ (2019) marks the artist's first exploration of her family's history. It began when she discovered an old album with objects, pictures and letters from the family history at her grandmother's house, sparking conversations with family members and leading her to research and reconstruct her family tree as a form of empowerment. The installation consists of 11 lines of book pages embroidered with golden thread, marking the names of her ancestors, wherein the original printed text of the books is erased using soil from her homeland. Voices sing 14 names of the artist's family members, filling the space with a tribute to her lineage.

The embroidery is the symbol of the untold history, the heritage that has been forgotten because of colonization. It is the "ancestral orphanhood of the mestizo" that led her to question the role of the "Mestizos" in the process of decolonisation and how to create a new identity. For Camila Rodríguez Triana, making art is an act of decolonization.

For the *Mhuysqas*, the land, or territory, is sacred and privileged: as reflection of celestial geography; as governing order of the universe and all beings in nature; as origin story and creation myth. Territory is memory, and the land holds the knowledge

¹ In Quechua, the word refers to the lower world, to the world where the ancestors dwell, which serve as the fundamentals in the ancient Andean philosophy, demonstrating the relationship between nature and the universe.

of the ancestors and of the cosmos. To walk the territory, to know the land, is a way to return to the origin, following the idea of cyclical time proposed by the indigenous Mhuysqas. This worldview, this logic, this meaning, this sensibility – undergirds and propels Camila Rodríguez Triana’s works in this exhibition.

In *Tierra del vientre (Belly Earth, 2023)*, a sculptural work in clay and copper wire, the artist derives form from ancestral Mhuysqa geography and ritual. Indigenous people “run the earth,” walking the sacred lagoons that are the wombs of mother earth where the masculine seed of the sun joins with the feminine seed of the water, as a way of returning to the origin in accordance with the idea of cyclical time. In cyclical time, each time we return to the origin we understand the lessons learned along the way.

Secretos de Los Andes (Secrets of the Andes, 2023) began at Camila’s studio in Paris with metallic thread and finished in Bogotá with colored cotton threads. Camila gives space to the spirit that “inhabits the mystery of that which we cannot name with words and the complementary relationship of opposite.”² The patterns freely evolve like the roots of a tree, as her connections with the spiritual world deepen over time. In Mhuysqa culture, time is not linear but spirals like a vortex, an idea reflected in her process. Combining organic elements such as cotton and vegetable paint with rolls of history books, the artist unites human and nature, sacred and profane, without hierarchy.

In *Bitácora de viaje (Logbook of a Return Trip, 2024)*, the pages of books recounting the war that Colombia suffered are reworked with thread, images, and objects linked to the memory of her family as a way for the artist to tell the story of her family’s many displacements as a consequence of violence, and the journey of return that they began towards their ancestral territory in the Colombian Andes.

Practicing art serves as Camila’s compass, guiding her through the complexities of her personal history and soothing the insecurity of growing up between identities. Her work holds the tension between violence and healing, loneliness and the urge to express. It becomes an exploration of memory, movement, and emotion—a space where getting lost is a necessary step toward deeper self-discovery.

My work is constructed as a ritual of reparation, each work is an attempt to repair an invisible identity, a memory, an inheritance of pain, violence and submission, with the hope of inheriting to a new generation a world more humane.

- Camila Rodríguez Triana

² Artist’s statement

ABOUT THE ARTIST

Camila Rodríguez Triana (Cali, 1985) is a Colombian filmmaker and visual artist working between Paris (France) and Bogotá (Colombia). She graduated from the Faculty of Integrated Arts at the Universidad del Valle in Colombia and completed a Master's Degree in Film and Contemporary Art at Le Fresnoy, France. Through film, performance, and installations, Camila revisits her ancestral territory, carries on their rituals, and questions the relationship between identity and memory.

Les Amis de Fresnoy awarded her the prize for Best Art Installation in the exhibition Panorama 21. She was selected as a Visual Arts Protégé for the Rolex Mentor and Protégé Arts Initiative 20-22 program by Carrie Mae Weems and was nominated for the Emerging Artist Award from the Cisneros Fontanals Art Foundation. She also won the Emerging Artist Award during the Rencontres Artistiques, Carré sur Seine in France, and the Artecámara Emerging Artist Award, ARTBO 2020, Colombia.

Her artistic work has been presented in different places such as the National Museum of Contemporary Art (GR), 65 Salon de Montrouge (FR), BAM Fisher NYC (US), Park Avenue Armory NYC (US), Brown University (US), PS122 Gallery, The National Academy of Design, NYC (US), Bienal sur (AR), Museo Cívico Giovanni Fattori (IT), Museo de la Imagen en Movimiento (US), among others.

[Download Camila's CV](#)



ABOUT THE ORGANIZERS

BAO, founded by Lê Thiên-Bảo, has been a pioneering force in contemporary arts from Southeast Asia since 2016. As a socially engaged curator and gallerist, Bao is committed to support both emerging and established artists, fostering an inclusive environment that encourages dialogue and collaboration through community-oriented initiatives.

Galerie BAQ was founded in 2023 by Lê Thiên-Bảo and Quinnie SG Tan. Situated in the heart of Paris, Galerie BAQ champions and amplifies contemporary art from the world's emerging centers of creativity, working directly and in collaboration with artists who have ties to Southeast Asia and their diasporic communities everywhere. In addition to artists whose work creates dialogue with Southeast Asia, Galerie BAQ is curious about forms of cultural production and creative expression that engage with complex histories and identities, reimagine traditions, and challenge dominant ideologies.

From April 2023 - October 2024, under the direction of Lê Thiên-Bảo, Galerie BAQ uses the geoculture of Southeast Asia as a method, emphasizes the development of collaborations and programs with various organizations and collectives, like metaphoric islands of an archipelago: geographically separate yet closely linked. Partners include The Outpost Art Organization (Hanoi), The Factory Contemporary Arts Center (Ho Chi Minh City), POUCH (Aubervilliers), A2Z Art Gallery (Paris), Sa Sa Art Project (Phnom Penh), RUBANAH-Underground Hub (Jakarta) et ATTA Gallery (Bangkok).

galeriebaq.com

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