



CRITICS' PICKS

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- Nam June Paik

Los Angeles

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- "LA Heat"

São Paulo

Roseberg Sandoval

GALERIA PILAR
Rua Barão de Tatuí, 389
August 19–October 4

Roseberg Sandoval's exhibition "Salvaje" (Savage) is a compact thirty-year survey that focuses on the Colombian artist's experience of displacement and violence, which has inspired many of his installations and performances. Black-and-white photographs documenting the performances are displayed here, including four of *Sintoma* (Symptom), 1984, for which Sandoval used a tongue that he obtained from an unclaimed cadaver as a paintbrush and expired blood from a Red Cross bank as pigment to paint confrontational words on a wall, obscuring each, writing one atop the other, as he accrued a messy buildup yielding the finished work. However, it's the short video excerpts from eleven different performances that make Sandoval's radical works feel surprisingly immediate, such as *Mugre* (Filth), 1999, in which Sandoval carries and presses the body of a homeless man against the walls of the Museo de Arte Moderno La Tertulia, leaving behind smudges of dirt from his body and clothing.



Roseberg Sandoval, *Caribe* (Caribbean), 1989–92, glass, jar, 22 x 18 x 4".

Sandoval's sculptures made of found materials also display his sharp sense of an object's social and cultural connotations, as in *Caribe* (Caribbean), 1989–92, an old enamel jug sprouting glass shards, which he collected after the detonation of a car bomb. The juxtaposition of materials suggests that such incidents during the rival drug cartel conflicts in the 1980s and '90s in Colombia were as commonplace as this domestic object. The transgressive nature of Sandoval's work, his use of bodily materials and performances that have condemned inadequate government, continues to be relevant given the rampant inequality and violence in Colombia and across Latin America.

— *Monica Espinel*

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