

Unconfined MAQUIAMELO



UNCONFINED

By Maquiamelo

Ricardo Arcos Palma

Gabriele Romeo

UNCONFINED

A contemporary artist is in tune with his time. This sounds like evidence, but it is not. That's why he stands out. This is the case of Maquiamelo, an artist who for a decade have accustomed us to a work that is critical of our present but articulated with the past.

Today he surprises us with a work made with oil and collage that demonstrates the result of that pandemic process that devastated all humanity. But like after every tragedy, a renaissance ensues. Unconfined surprises us with its conceptual and formal strength. It is a work that proposes to re-

flect on human relationships and the fearsome social distancing. How the the distance from the bodies was overcome by the force of the gaze that quickly regained its expressive power of him. Faced with the impossibility of seeing the mouths, the eyes became talkative, true oases of expression where we could once again read the soul of human beings.

Perhaps this is one of the positive aspects of the pandemic and Maquiamelo in this new stage of his work makes it evident to us.



Takashi Murakami, **727**,
1996, The Museum of
Modern Art (MoMA)

Maquiamelo,
Ajna, 2023



His work is related to the tradition of contemporary art that is inspired by the popular culture of comics and manga. Therefore, it has resonance with the playful, the technology (a computer geek) and the candies world. The colors allude to this universe and connect with works by artists as important as Takashi Murakami and Yayoi Kusama, who open up a wide spectrum of pop mixed with techno. This is what I have called technopop.

RICARDO ARCOS PALMA

PhD in Philosophy of Art from Sorbonne University
Member of AICA (International Association of Art Critics)

BOUNDLESS FONTS

Precisely in the midst of the pandemic, during the global emergency of Covid, I was able to analyze the cultural and expressive behaviors in the visual arts in that trendy phenomenon called Geek Art: a legacy of expressive languages linked to pop art and hybrid forms deduced from comics of Far Eastern and Western origin.

Thus, faced with the need to discover our artists' ways of communicating, I deem it appropriate, after a careful analysis, to be able to insert Maquiamelo's pictorial research, and presented in this UNCONFINED collection, in the open and shareable group of Geek Art.

In the faces that the artist depicts in his paintings, and with manual interventions with collage

fixing, we can precisely see the characteristic features that draw intertwining styles between presences and absences in the expressions of the faces almost as if to abstract the idea of the selfie in an abstract and pictographic symbolization (emoji).

The anatomical schemes that make up the various portraits that Maquiamelo suggests to us consist of an elongated physiognomic shape of the neck. It is the artist's habit to work with frequencies and in this case, according to my point of view, for the setting of the neck he is partly inspired by the great portraiture of Parmigianino's Mannerism and by the decomposed portraiture so imprinted by Amedeo Modigliani.

Amedeo Modigliani,
Portrait of a Young Woman, 1918,
New Orleans Museum of Art



Parmigianino, *Self-portrait in a Convex Mirror*, 1524,
Kunsthistorisches Museum

It is also true that the main concept that drives our artist to create these portraits is “isolation”, that is, that moment in which it was impossible to have contact.

So in this pictorial research we witness Maquiamelo coding universal modules that tell the “female portrait”, domestic thought, a place generally governed by women. But it is also true that these

portraits seem to be, in my opinion, revisions of Geishas into big-eyed paractic icons, in some cases emulating the vivacity of Cyndy Sherman’s psychedelic make-up and disguise and, in other cases, they contain - as opposed to the use made by the illustrator Yoshitomo Nara - the “strabismus” in those eyes with the pupils “stunned” by a vision conditioned by the information of social media in a world “closed inside one’s own homes”.



Maquiamelo, *Barbie*, 2023

Kaws, for example, denies the articulation of hands and eyes by marking them with an X; Murakami opens humanity to the shared experience of the Smile; in our Maquiamelo makes these sad effigies “universal” in a geo-global extension in those who - in every coordinate of the Planet - have been afflicted by loneliness and involved in manifestations of “mirror-induced agoraphobia”.

Now, however, these portraits are free to leave the orbits of the space defined by the cliché of

confinement - note the liveliness in the warm backgrounds of color denoted by Maquiamelo - and can finally live without any conditioning or constraint in a new rebirth and participation for the social life.

GABRIELE ROMEO

Art Critic from Universities of Palermo and Bologna
President of AICA Italy (International Association of Art Critics)



**"I THINK THAT NOWADAYS, THE ROLE
OF THE ARTIST MORE THAN EVER, IS
TO BE THE BEARER OF GOOD NEWS"**

MAQUIAMELO

EVERITHYNG IS GREEN

2023

Oil, and collage on canvas

Signed on the reverse

47.2 x 47.2 in | 120 x 120 cm

PROVENANCE

Artist's studio



AMETHYST

2022

Oil and collage on canvas
Signed on the reverse
63.7 x 78.7 in | 162 x 200 cm

PROVENANCE

Artist's studio



LA VIE EN ROSE

2022

Oil, and collage on canvas

Signed on the reverse

44 x 50 in | 112 x 127 cm

PROVENANCE

Artist's studio



SOLSTICE

2022

Bronze sculpture in brown patina

Edition of 7

Signed and numbered on the base

17 x 11 x 9 in | 43 x 28 x 23 cm



PROVENANCE

Artist's studio



LIKE

2023

Oil, and collage on canvas
Signed on the reverse
47.2 x 47.2 in | 120 x 120 cm

PROVENANCE

Artist's studio



MARGARITA

2022

Oil, and collage on canvas
Signed on the reverse
39.3 x 39.3 in | 100 x 100 cm

PROVENANCE

Artist's studio



**"MY IDEAS ALWAYS COME FROM MY
SENSATIONS."**

MAQUIAMELO

NEW SENSATION

2022

Oil, and collage on canvas
Signed on the reverse
39.3 x 39.3 in | 100 x 100 cm

PROVENANCE

Artist's studio



KIMONO

2022

Oil, and collage on canvas
Signed on the reverse
63.7 x 78.7 in | 162 x 200 cm

PROVENANCE

Artist's studio



ORTUS SOLIS

2022

Oil, and collage on canvas

Signed on the reverse

63.7 x 78.7 in | 162 x 200 cm

PROVENANCE

Artist's studio



SOLSTICE

2022

Oil, and collage on canvas
Signed on the reverse
39.3 x 39.3 in | 100 x 100 cm

PROVENANCE

Artist's studio



NEVER STOP SMILING (DAVID)

2025

Bronze sculpture

Edition 1/3

18 5/8 x 10 5/8 x 10 5/8 in | 47.2 x 26.9 x 26.9 cm

PROVENANCE

Artist's studio



“FACED WITH THE IMPOSSIBILITY OF SEEING THE MOUTHS, THE EYES BECAME TALKATIVE, TRUE OASES OF EXPRESSION WHERE WE COULD ONCE AGAIN READ THE SOUL OF HUMAN BEINGS”

RICARDO ARCOS PALMA

RAINBOW

2022

Oil, and collage on canvas
Signed on the reverse
39.3 x 39.3 in | 100 x 100 cm

PROVENANCE

Artist's studio



RINASCERE

2022

Oil, and collage on canvas
Signed on the reverse
39.3 x 39.3 in | 100 x 100 cm

PROVENANCE

Artist's studio



YELLOW

2023

Oil, and collage on canvas
Signed on the reverse
47.2 x 47.2 in | 120 x 120 cm

PROVENANCE

Artist's studio



SERENITY

2022

Oil, and collage on canvas
Signed on the reverse
39.3 x 39.3 in | 100 x 100 cm

PROVENANCE

Artist's studio



STAR

2022

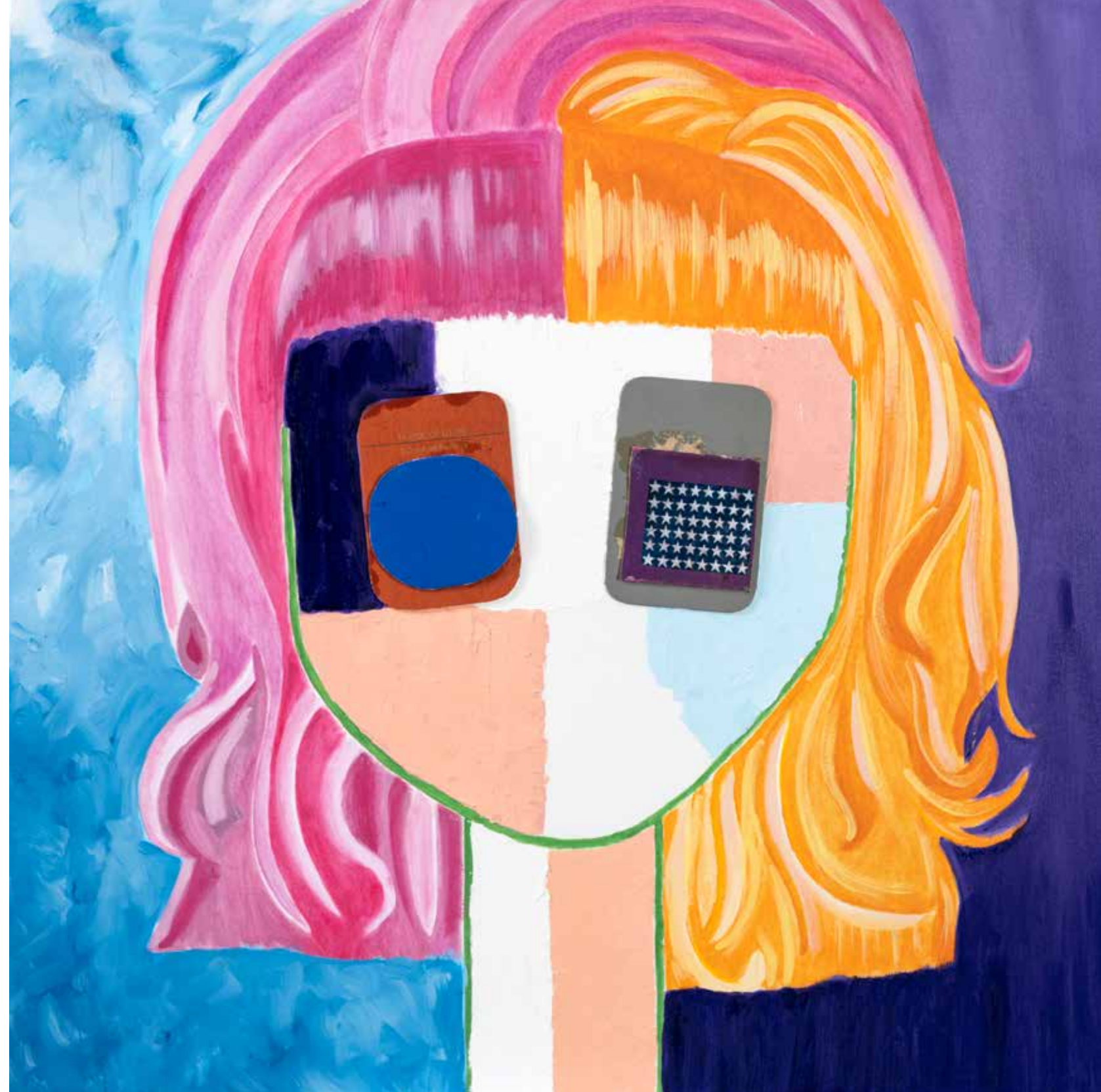
Oil, and collage on canvas

Signed on the reverse

39.3 x 39.3 in | 100 x 100 cm

PROVENANCE

Artist's studio



COSMONAUT

2023

Bronze sculpture in green patina

Edition of 7

Signed and numbered on the base

17 x 12.5 x 9 in | 43 x 32 x 23 cm



PROVENANCE

Artist's studio



HAPPINESS

2022

Oil, and collage on canvas
Signed on the reverse
59 x 39.3 in | 150 x 100 cm

PROVENANCE

Artist's studio



MARILYN

2023

Oil, and collage on canvas
Signed on the reverse
47.2 x 47.2 in | 120 x 120 cm

PROVENANCE

Artist's studio



SEEDS OF LOVE

2022

Oil, and collage on canvas
Signed on the reverse
39.3 x 39.3 in | 100 x 100 cm

PROVENANCE

Artist's studio



**"IN THIS PICTORIAL RESEARCH WE WITNESS
MAQUIAMELO CODING UNIVERSAL MODULES THAT
TELL THE FEMALE PORTRAIT"**

GABRIELE ROMEO

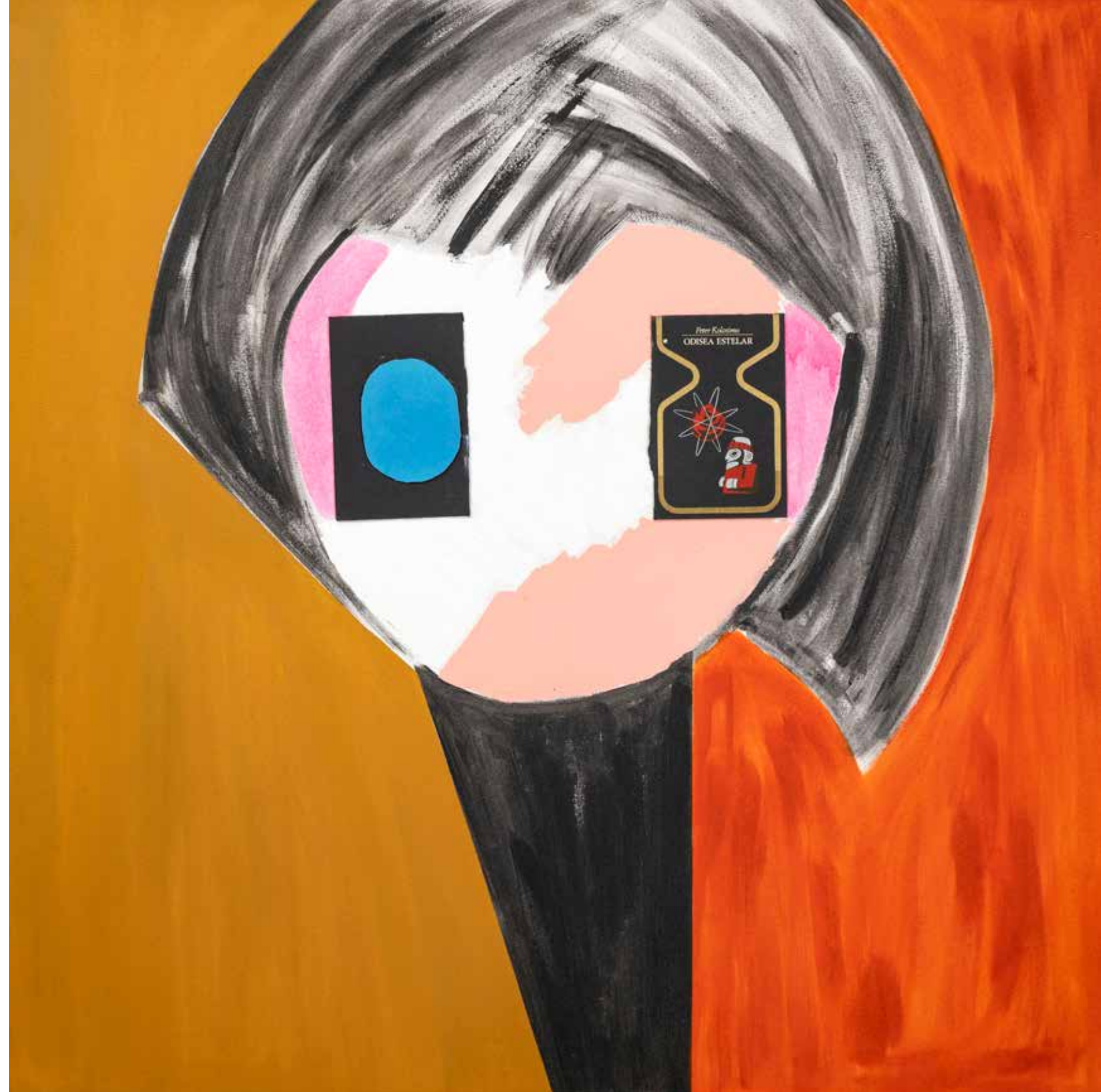
GEISHA

2023

Oil, and collage on canvas
Signed on the reverse
47.2 x 47.2 in | 120 x 120 cm

PROVENANCE

Artist's studio



SHINE

2023

Oil, and collage on canvas
Signed on the reverse
63.7 x 78.7 in | 162 x 200 cm

PROVENANCE

Artist's studio



SKY FULL OF STARS

2023

Oil, and collage on canvas

Signed on the reverse

39.3 x 39.3 in | 100 x 100 cm

PROVENANCE

Artist's studio



“I PAINT TO HEAL OUR SOULS, BRINGING A MESSAGE OF OPTIMISM AND HOPE IN POST – PANDEMIC TIMES”

MAQUIAMELO

ANGEL

2023

Oil and collage on canvas
Signed on the reverse
38 x 53.5 in | 97 x 136 cm

PROVENANCE

Artist's studio



LIKE

2023

Bronze sculpture

Edition 1/3

19 1/4 x 10 5/8 x 9 1/2 in | 49 x 27 x 24 cm

PROVENANCE

Artist's studio





MAQUIAMELO

Maquiamelo is a renowned contemporary painter and sculptor who has held solo exhibitions at prestigious international museums, including Museo de Las Americas in San Juan, Puerto Rico; Centro Cultural Estación Mapocho in Santiago, Chile; Pinacoteca Albertina in Turin, Italy and Museo de Arte Moderno de Cartagena. Maquiamelo has participated in several international art biennials as well as important art fairs such as ZONAMACO in Mexico, ARCO in Spain, ART PALM BEACH and ARTMIAMI in the United States.

1972 Born in Bogotá, Colombia
Maquiamelo lives and works in Miami

Education

1995-1997 Associate Degree, Interior Design, Ashworth College, Connecticut, United States

1991-1993 Scholarship in Art, Universidad San Francisco de Quito, Ecuador

Selected Solo Exhibitions

2024 The Many Faces of Maquiamelo, Rosenbaum Contemporary, United States

Gratitude, Museo de Arte Moderno de Cartagena; Cartagena, Colombia

Faces, Colour Senses Project; Miami, Florida

2022 Anthology, Pinacoteca Albertina; Turin, Italy

Unconfined, Galeria Casa Cuadrada; Bogotá, Colombia

2020 Vanitas, ZONAMACO, Galería Casa Cuadrada; Mexico City, Mexico

Vanitas, LA Galería; Bogotá, Colombia

2019 The Extreme Art of Maquiamelo, Sala de Exposiciones Cafam; Bogotá, Colombia

2017 Divas, Centro Cultural Estación Mapocho; Santiago de Chile, Chile

2016 Divas, Museo de las Américas; San Juan, Puerto Rico

2015 Heads, LA Galería; Bogotá, Colombia
Divas, Museo de Arte Contemporáneo de Bogotá; Bogotá, Colombia

Awards & Distinctions

2020 Associate Member, National Sculpture Society, United States

2018 Honorary Member, Museo de Arte Contemporáneo de Bogotá, Colombia

2016 Honorable Mention, Carolina University; San Juan, Puerto Rico

Nominated for Guggenheim Scholarship, John Simon Guggenheim Foundation, United States

2012 Prize, XVIII Biennial de Santa Cruz de la Sierra, Bolivia

Publications

2024 Romeo Gabriele and Ricardo Arcos Palma. *Unconfined*. Global Print, United States

2022 Edoardo di Mauro and Romeo Gabriele. *Maquiamelo*. Albertina Press, Italy

2018 Álvaro Medina. *The Extreme Art of Maquiamelo*. Penguin Random House, Grijalbo, Spain

Represented by

Rosenbaum Contemporary, Boca Ratón and Palm Beach
www.rosenbaumcontemporary.com



LITTLE READHEAD

2023

Oil and collage on canvas
Signed on the reverse
63.7 x 78.7 in | 162 x 200 cm



MARS

2024

Oil and collage on Linen
78 3/4 x 78 3/4 in | 200 x 200 cm

© Maquiamelo

CRITICAL ESSAYS

Ricardo Arcos Palma

Gabriele Romeo

TRANSLATIONS

Angello Melo

PHOTOGRAPHY

Oscar Monsalve

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Haidy García Rojas

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Maquiamelo. Solstice (Detail) 2022

www.maquiamelo.com

@maquiamelo



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