



JULLIANA  
ROSAS

## STATEMENT

Juliana Rosas is an artist, educator, and illustrator living in Bogota, Colombia. Her creative journey spans a diverse spectrum encompassing drawing, photography, illustration, and installations to explore affective ties and dynamics between places and their inhabitants in urban contexts. In her artistic endeavors, she disentangles the complex interaction of identity and local surroundings, delving into the cultural ideas and depictions that shape them. Juliana engages in cross-disciplinary and experimental approaches linking design, technology, education, and creativity.

### CONTACT

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## MOMPOX TIERRA DE SABORES

2021

Illustrated book, 16 cm x 23.5 cm

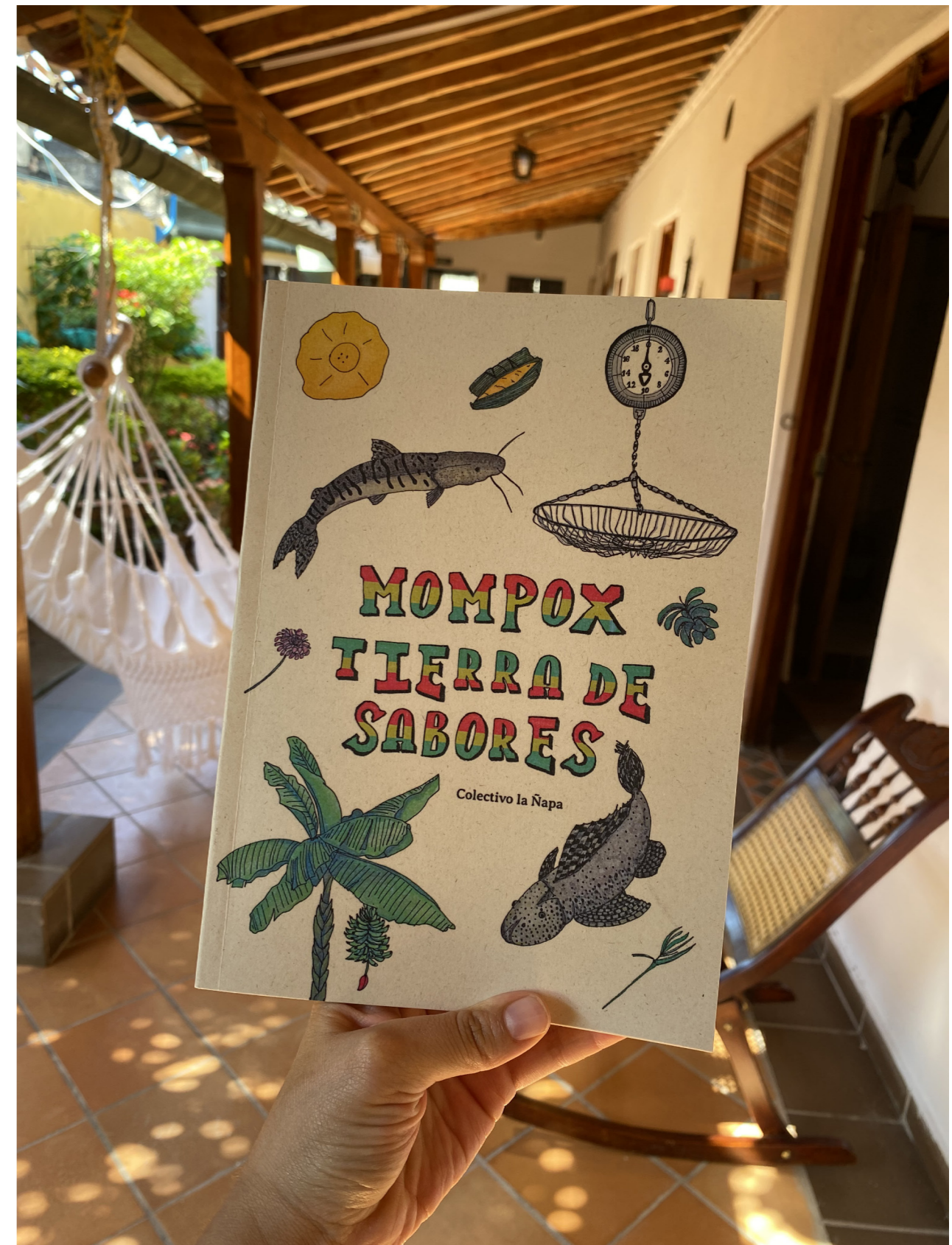
Mompox, Bolivar Colombia

“Mompox Tierra de Sabores” It is an illustrated book in homage to Mompox's gastronomy, tradition and culture that are present in the town's kitchens. Written and illustrated by three members of the La Ñapa Collective: Illustrations and research by Juliana Rosas. Research and writing by Nathalie Libos and Maria Roda.

Short documentary “Mompox tierra de sabores” [https://www.youtube.com/watch?v=d72eiYZT-JZM&ab\\_channel=ColectivoLa%C3%91apa](https://www.youtube.com/watch?v=d72eiYZT-JZM&ab_channel=ColectivoLa%C3%91apa)

Book [https://julianarosas.com/wp-content/uploads/2020/07/El\\_Barrio\\_Reconocimiento\\_afectivo\\_de\\_los.pdf](https://julianarosas.com/wp-content/uploads/2020/07/El_Barrio_Reconocimiento_afectivo_de_los.pdf)

\*This book was made possible thanks to the support of the Ministry of Culture. Winning project of the Jovenes en Movimiento 2021 call. Colombia.





From left to right, Lucila Mendez, Juliana Rosas, Kelly Gonzalez, Maria Roda, Nathalie Libos and Mery Gandra, at the restaurant Santa Marta, in the opening day. / FOTO: Colectivo La Ñapa

## HOW MUCH IS IT WORTH?

2020

Installation

Hanging dial scales with Andean tubers. Variable dimensions  
Bogota, Colombia

For a long time, scales were characteristic objects of Colombian market places, but for a few years now they are being replaced by electronic weights that comply with government requirements related to the regularization of food prices. Likewise, Andean tubers typical of the Cundiboyacense highlands (A colombian region) such as rubas, cubios, arrachacha and ibias have lost prominence in these squares because the standardization of food has gained great force in the country and, in addition, buyers associate these products with poverty.

This installation takes two endangered specimens out of their usual context in order to promote reflection on their imminent disappearance. The main questions it seeks to raise among viewers are: Has the passage of time mitigated its value or, rather, has it transformed it? What will be the consequences of his disappearance? What will happen to the ancestral knowledge they embody? What is the future of food diversification? Will the aesthetic value of food continue to accelerate the low marketing of tubers?



How much is it worth? (2020), in the exhibition "The Plaza de la Dirsordia"  
Project Room. Faculty of Arts, Universidad de los Andes, Bogota, Colombia



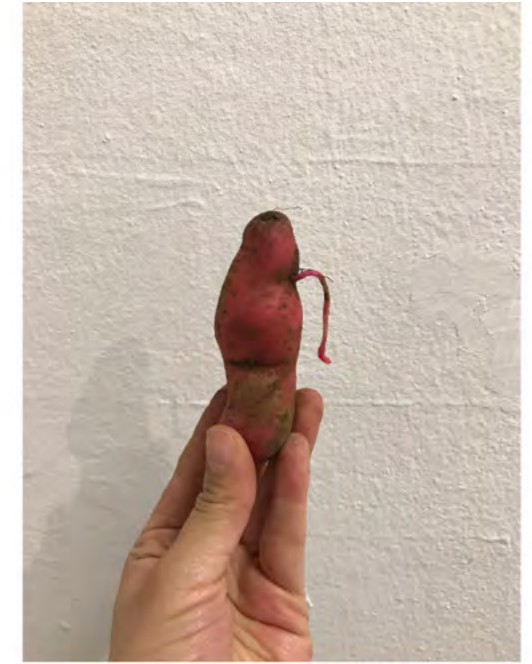
**Cubios, mashua or andean turnips.**

Andean tuber that I usually eat in the “cocido boyacense”, a common dish of Boyaca, Colombia, where my paternal family comes from. It is only obtained in local markets and farmers located in rural areas. It is not commercial and is perceived as ugly for largest supermarkets.



**Arracacha, rakacha (in Quechua), Lakachu (In Aymara).**

Common Andean tuber used in soups, stew, and purees. In recent years it has claimed its consumption due to its nutritional and cultural value, being one of the easiest to find in local markets, turning it into a tuber that resists food standardization.



**Ibia or chuguas**

It is another of the hundreds of marginalized tubers. It is a main ingredient in dishes from the Andean highlands from Colombia. It is used in stew and also mixed with chili to make sauce. One of the salesmen in a local market where I bought it told me, they make chicha (an indigenous drink), arepuelas (similar to bread) and jams because ibias have a sweet flavor.



Old market scales with three types of andean tubers in process of decomposition and germination at the exhibition “Plaza de la Discordia”, Project Room, Faculty of Arts, Universidad de los Andes. Bogota, Colombia.



Instalation show at "Plaza de la Discordia", Project Room, Faculty of Arts, Universidad de los Andes. Bogota Colombia.

## THE NEIGHBORHOOD OF PALOMA

2018

HD video. 10 minutes.

Bogota, Colombia.

The neighborhood of Paloma, is a video tour recorded in the place where I live with two neighbors. It had two moments; the first, the recording of a first journey in which the first participant had the option to choose between a journey that involved crossing spaces or places with emotional tie or, making a daily route. The second moment was the repetition of the route from the visual and oral narration of the other subject. Paloma, is the voice of my neighbor, the tour guide.

Short film "El Barrio de Paloma" [https://www.youtube.com/watch?v=qcxZmVJAIdc&ab\\_channel=JulianaRosas](https://www.youtube.com/watch?v=qcxZmVJAIdc&ab_channel=JulianaRosas)



Screenshot from the video "The Neighborhood of Paloma" (2018)





Screenshot from the video "The Neighborhood of Paloma" (2018).



The artist joined her neighbors walks, recording the conversations and places where they were passing through, so the video is a memory of the stories and perceptions about the place their inhabit. In the video tour, the quality of the result did not prevail, but the exercise itself, thus bringing together a multiplicity of ways of seeing, understanding and feeling a place, making it part of a cartographic exploration, which does not totalize or define the place, but on the contrary, she proposes a representation that contemplates impermanence, movement and mutability.

The video tour, understands the video, not only the capture of moving images and sounds reproduced through a screen, in a specific space-time, but also, as a medium that captures the temporalities of those who recorded it and their context . Likewise, the viewers who reproduce it have an encounter with an experience outside their real plane of which they have control.

The concept of travel is interpreted as the act of crossing a space physically and narratively while making a symbolic appropriation, and also as a means of expanding one's field in which naturalized relationships confront each other and different ways of inhabiting the world are known place through others.



# EL BARRIO

2017 - 2018

Installation

Linographic print posters, flipbooks, photos printed on adhesive vinyl, stencils and TV.

Variable dimensions

Bogota, Colombia

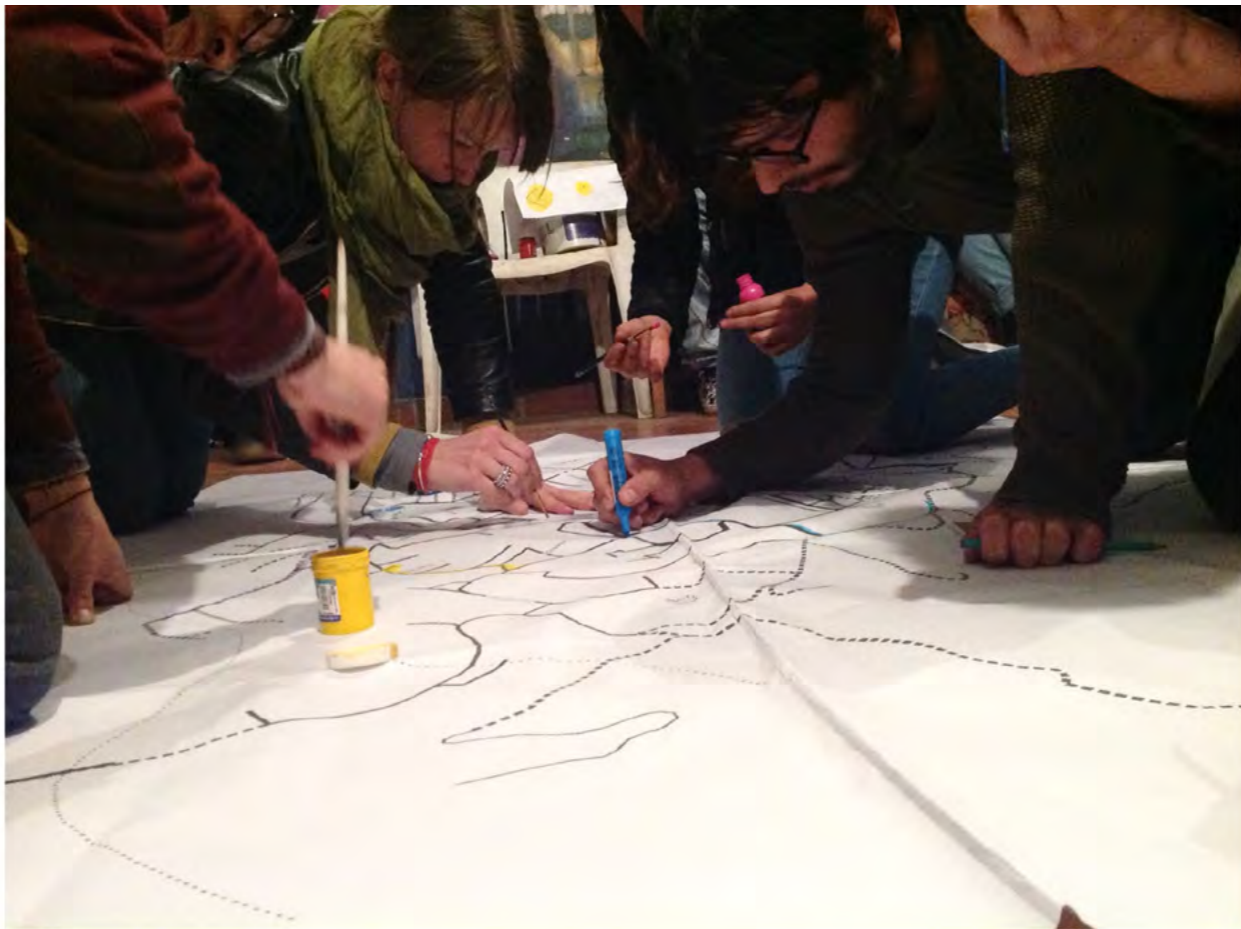
El Barrio, (means Neighborhood in english), is an investigation about the recognition and exploration, through artistic practices, of the neighborhoods known as San Luis, San Isidro, I and II, La Sureña, Morací and La Esperanza, located in the northwest site of Los Cerros Orientales in Bogotá, Colombia, where the artist lives. Based on neighborhood tours and dialogues with its residents, she intended to question the naturalized relationships involved with the place. In this way, art can glimpse the emotional ties maintain with the inhabited places.

Short documentary "El Barrio" produced by Cimavision TV [https://www.youtube.com/watch?v=6doknp9RE-rQ&ab\\_channel=JulianaRosas](https://www.youtube.com/watch?v=6doknp9RE-rQ&ab_channel=JulianaRosas)

Book [https://julianarosas.com/wp-content/uploads/2020/07/El\\_Barrío\\_Reconocimiento\\_afectivo\\_de\\_los.pdf](https://julianarosas.com/wp-content/uploads/2020/07/El_Barrío_Reconocimiento_afectivo_de_los.pdf)



Exhibition of "El Barrio" (2018), at "Emergente IV", Faculty of Arts Pontificia Universidad Javeriana, Bogota, Colombia.



**PROJECT PROCESS**  
2018  
Mapping exercise to identify areas of fear, nostalgia, lack of empathy, cold, natural, among others.

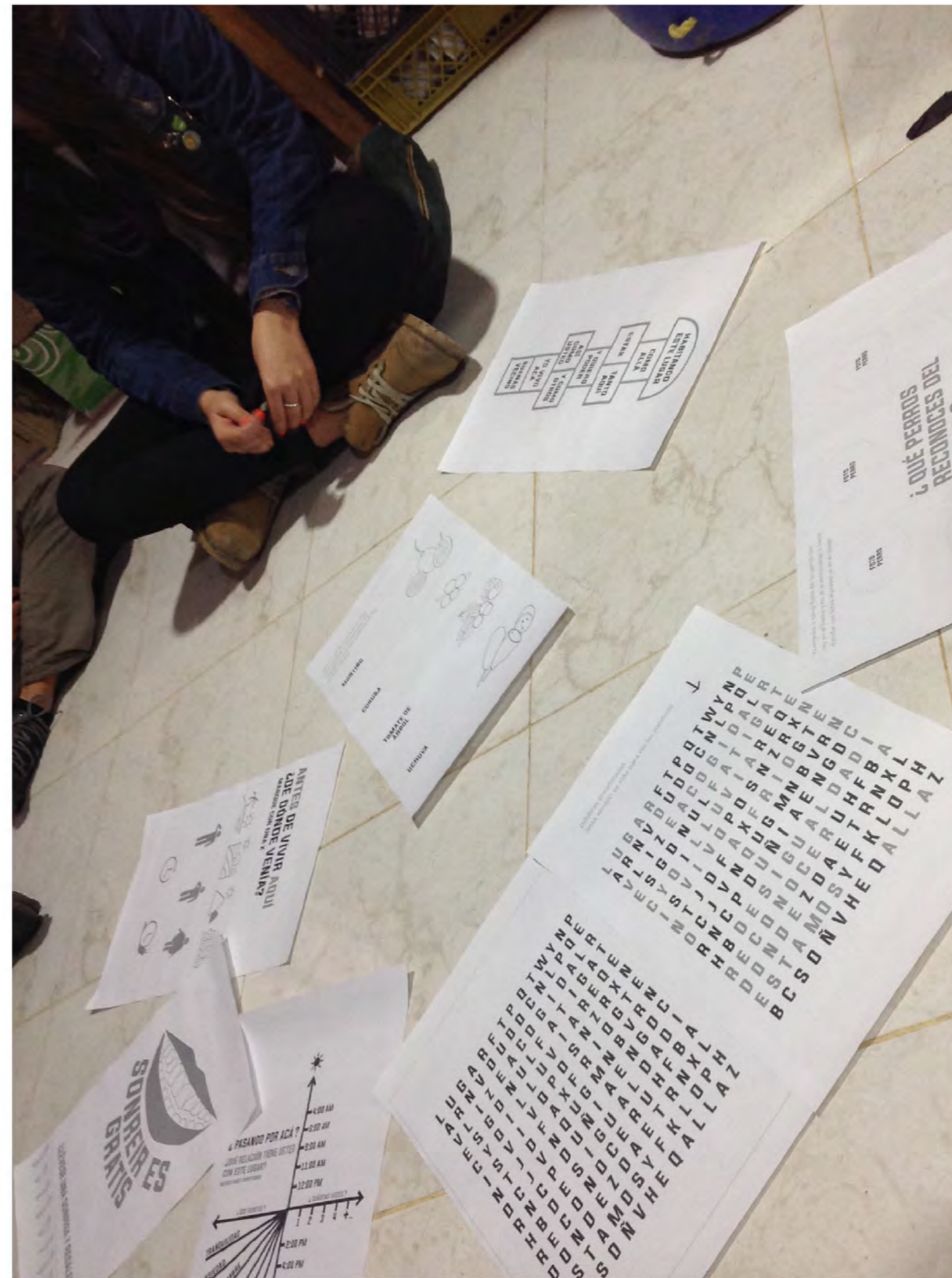
Guascaque School of Art,  
Bogota, Colombia.

El Barrio is the way its inhabitants call the place. Although it is composed of several neighborhoods, it is perceived as one. The artist's interest in the place where she lives recognize her lack of knowledge about the context and her prejudices regarding other sectors, which did not allow her to get closer by relating them to fear, danger and ugliness until she starts to work in the project with the community.

Around 25 workshops were held with the Barrios del Mundo Organization, located in the sector. Fifteen people participated, of which ten were constant. The starting point was to identify El Barrio from an emotional and perceptual perspective. Initially they made use of a government map in which conventions unrelated to their purpose were pointed out.

**Areas of fear** were recognized, associated with drug sales places and spaces where robberies have occurred; **fatigue areas**, referring to the steep streets; **areas of nostalgia**, related to historical changes, memories or the preservation of rurality; **areas of lack of empathy**, in reference to the progressive lack of knowledge among the inhabitants themselves, as a consequence of overpopulation and migration; among other areas...

From the recognition, it was proposed to make interactive posters to insert them in the public space of the recognized areas in El Barrio to have a direct relationship with other inhabitants. The elaboration of the posters was collective, they were carved in sheets of linoleum (70 x 100 cm) and they were printed with lithographic ink. The elaboration took six months, being between one or two workshops per week. Its installation in public space was carried out in a two-day journey.





**EL BARRIO PROJECT PROCESS**  
2017 - 2018  
The making of posters.  
Guascaque School of Art,  
Bogota, Colombia.



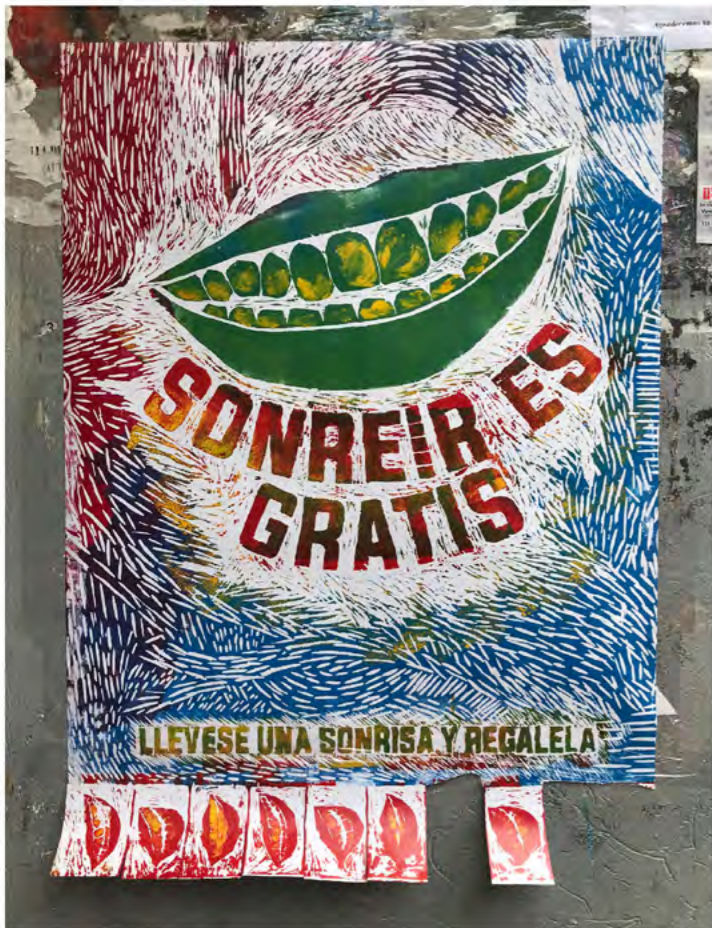
**EL BARRIO PROJECT PROCESS**  
2018  
Poster Printing.  
Guascaque School of Art,  
Bogota, Colombia.



**EL BARRIO PROJECT PROCESS**

2018

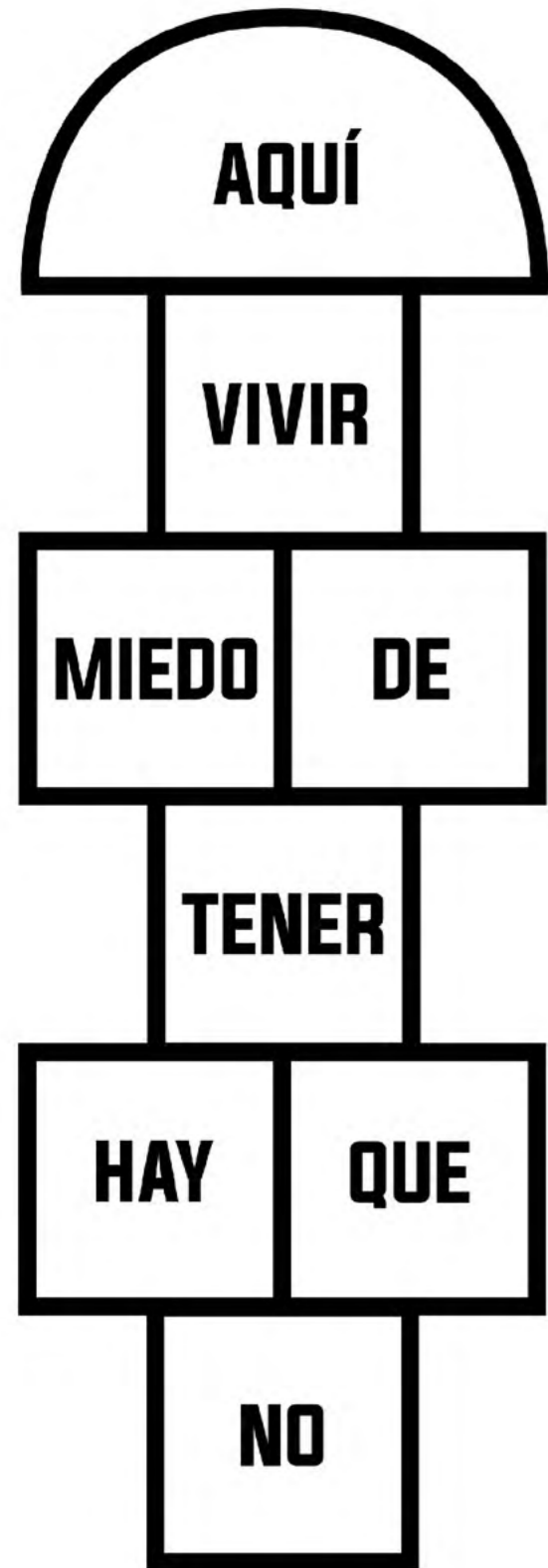
Intervention made by an inhabitant of "El Barrio",  
Bogota, Colombia.



**EL BARRIO PROJECT PROCESS**  
 2018  
 Public space installation of the six designed posters.  
 San Luis, San Isidro I and II, La Sureña, Moracé and  
 La Esperanza neighborhoods located in Bogota, Colombia.



1



2



3



**1. HOPSCOTCH DESIGNS (TO BE LOCATED IN FEAR AREAS)**  
 - First design: "No fear of living here".  
 - Second design: "Hello neighbor. I live here, like you and others. And I want to be able to be both here and there, inhabiting this place".

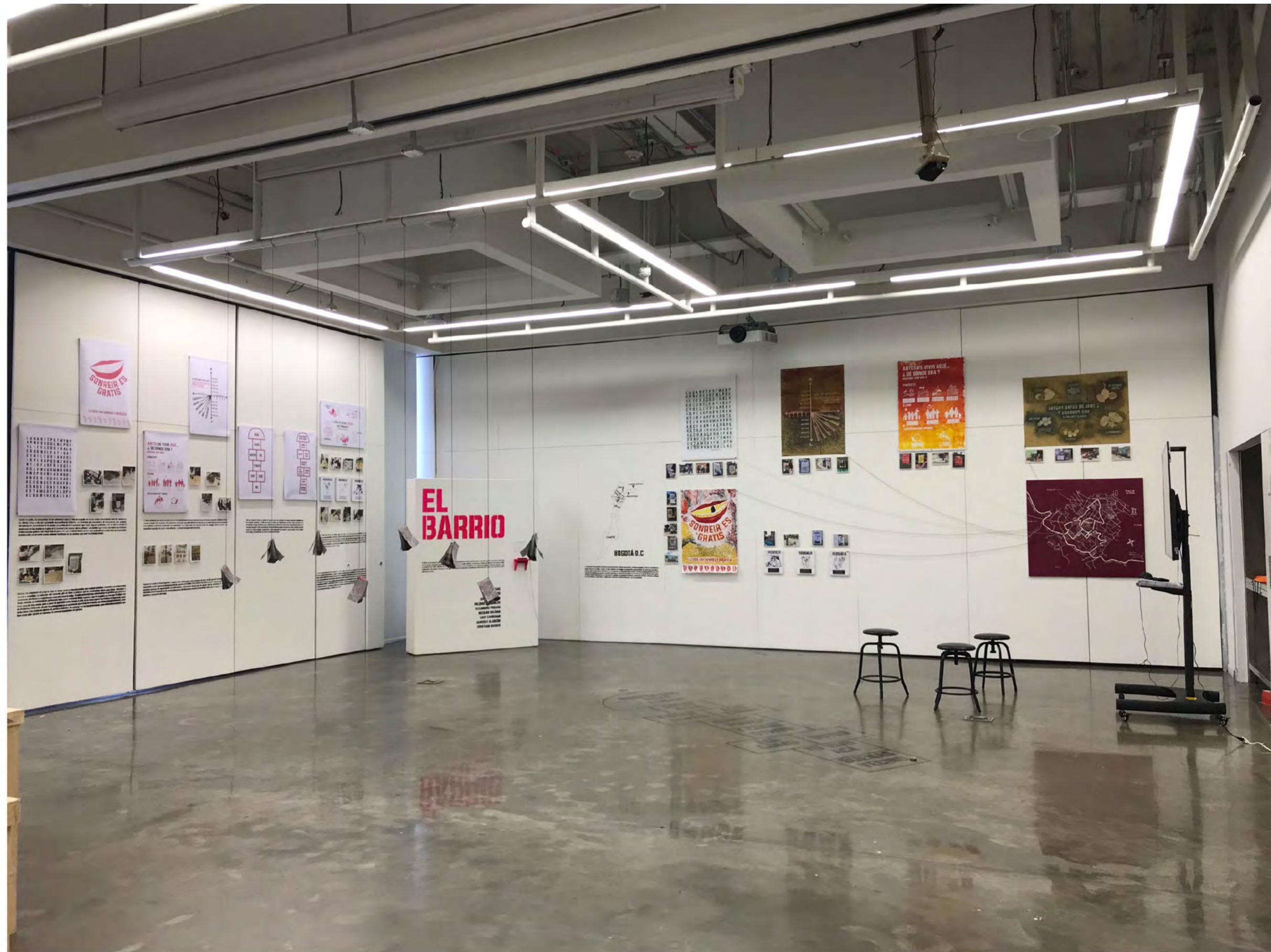
2018  
 Guascaque School of Art.  
 Bogota, Colombia.

**2.PROCESS OF MAKING STENCILS**  
 2018  
 Guascaque School of Art.  
 Bogota, Colombia.

**3. INTERVENTION AT A FEAR AREA OF "EL BARRIO"**  
 2018  
 San Luis, San Isidro I and II, La Sureña, Moraci and La Esperanza neighborhoods located in Bogota, Colombia.



Hopscotch in action located in a fear area of "El Barrio", Bogota Colombia.



Exhibition of "El Barrio" (2018), in "Emergente IV", Faculty of Arts, Pontificia Universidad Javeriana, Bogota, Colombia.

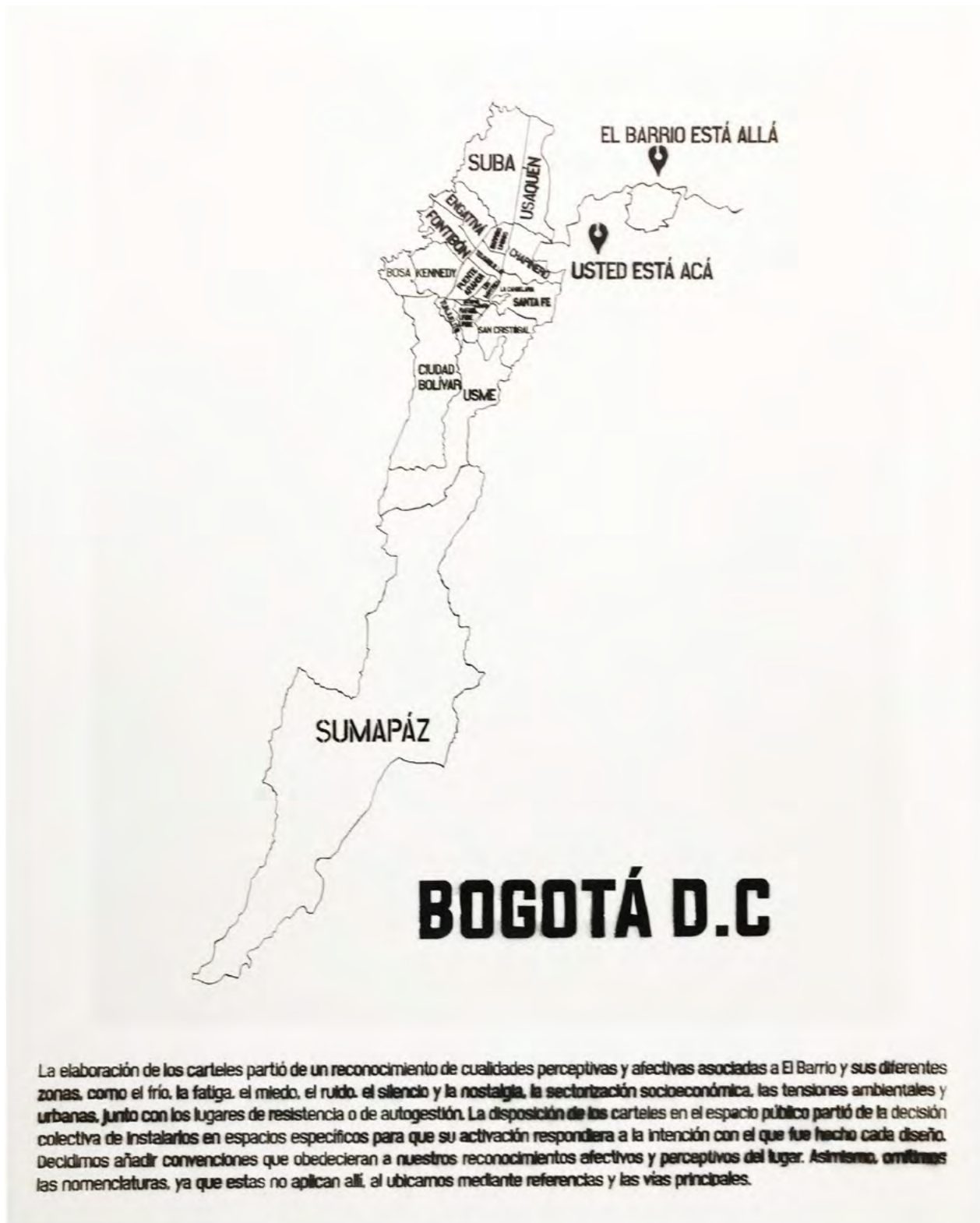


**EXHIBITION**  
2018  
Flipbooks, poster designs, photos, stencils.  
Exhibited at "Emergente IV", Faculty of Arts,  
Pontificia Universidad Javeriana, Bogota, Colombia.

To connect the neighborhood and the exhibition gallery, the artist decided to put a mobile phone so that the public could call the participants and talk about the project. The mobile phone was placed on a shelf along with a notice where were the names and phone numbers of the members.



**EXHIBITION**  
2018  
Stencils and mobile phone exhibited at "Emergente  
IV", Faculty of Arts, Pontificia Universidad Javeriana,  
Bogota, Colombia



**EXHIBITION**

2018  
 Stencil of the map of Bogotá and its areas along with the location of "El Barrio" and the place of exhibition included.

Exhibited at "Emergente IV", Faculty of Arts, Pontificia Universidad Javeriana, Bogota, Colombia.



**EXHIBITION**

2018  
 Posters and map of "El Barrio" printed on lithography, photographs printed on adhesive vinyl and threads.

Exhibited at "Emergente IV", Faculty of Arts, Pontificia Universidad Javeriana, Bogota, Colombia.

# YOUTH ARTISTIC ENCOUNTERS FOR PEACE, FORGIVENESS AND RECONCILIATION

2017

Cerros Orientales Social Project.

Associated with the Faculty of Arts of the Pontificia Universidad Javeriana Bogota, Colombia.

Youth Artistic Encounters for Peace, Forgiveness and Reconciliation, was a project developed within the framework of the social and political event of the peace agreements signed by the Colombian government and the FARC guerilla in 2016. The artist participated in the intellectual creation of the workshops in which he conceptually wove his research interests on the city, living and artistic practices in collective processes. The activities of the meetings focused on the generation of critical thinking through art to reflect on identity, the recognition of places and human diversity. Young people between the ages of 13 and 17 from the city of Bogotá participated.

The central topics that were discussed were “home and roots”, “cartography of the everyday”, and, “violence and diversity”.



Members of the Visual Arts class.



**Home and Roots**, was the first practice in which the self-portrait was proposed as a creative exercise to stimulate reflections on identity. Participants took photos of themselves, and in turn brought mirrors with which they observed themselves while doing the exercise.

The learning of anatomical drawing of the human face was related to the concept of identity using the printing of fingerprints, being the pictorial solution of the portrait, and, in turn, the construction of the color nuances between black and white.

One of the main motivations of the visual arts class was to connect technical learning with the conceptual construction of the project's themes, focused on peace and reconciliation.



**SELF-PORTRAITS OF THE PARTICIPANTS  
MADE WITH THEIR DIGITAL FOOTPRINTS**

2017

Cerros Orientales Social Project associated with the  
Faculty of Arts of the Pontificia Universidad Javeriana,  
Bogota, Colombia

**Cartography of everyday life**, was the second stage of the project in which a collective map of the common places that concerned all workshop participants was created. It began with conversations in which shared perceptions and intersections with others were recognized, which were then an introduction to the teaching of drawing in large format referring places and landmarks.

The exercises were related to the daily life of the young people by providing them with a greater appreciation of what they saw on their daily tours. This stage concluded with a scale model of the room that contained the large-scale drawings of spatial references such as churches, buildings, houses, street vendors living in the same corner, monuments, etc ... It was necessary to the participants move between the drawings to point out the streets, the daily routes and the perceptions of the young people, resulting in a collective and interactive map.



#### DETAILS OF THE WORKSHOP THE CARTOGRAPHY OF EVERYDAY LIFE

2017  
Cerros Orientales Social Project associated with the Faculty of Arts of the Pontificia Universidad Javeriana.  
Bogotá, Colombia.

Details of the drawings of the places and everyday people represented.





General view of the mapping of the places and daily routes made by the participants.

**Violences and diversity**, was the last part of the project. A stopmotion with plasticine characters was the last collective exercise of the project. The construction of the story began with a group conversation with the young participants where experiences of violence were shared, racial and gender discrimination, street fighting, sexual harassment, bullying, suicide, among others... Recopilating the experiences, the group decided to write stories about LGBTIQ discrimination, sexual harassment and domestic violence.

Each participant wrote their script, made their characters with plasticine, drew sketches of the sequence and finally, took photos of the scenes. At the end of each of their individual animations, the participants set out to make a story that brought all the characters together for a final collective stopmotion. The story features a homosexual couple who is the victim of a homophobic attack when was expressing their affections in a public transport service. Respect and tolerance were the highlighted concepts, as the narrative was based on the dialogue as a way to mediate conflicts.

<https://www.youtube.com/watch?v=Mmiy0cdvnaI&t=1s>



Video captures (7:30 min) of individual stopmotion made by the participants.



Video captures (1:44 min). Collective stopmotion.  
<https://www.youtube.com/watch?v=MmiyOcdvnaI&t=1s>

# FANTASY AS AGENT OF RESISTANCE IN A PEDAGOGICAL ARTISTIC PRACTICE

2016

Collaborative project with the "Species of Spaces" academic group. Art Department.  
Pontificia Universidad Javeriana  
Members: Sonia Barbosa, Carlos Rivera, Vanesa Rodríguez and Juliana Rosas.  
Bogota Colombia

"Fantasy as an agent of resistance", was a project developed in conjunction with "pedagogical Artistic Practices of Resistance", which was implemented during the second semester of 2016 in the Quiba Alta highschool, located in a poor area of Bogota city. 17 students between 15 and 18 years old participated in the research focused in artistic and creative activities to encourage imagination and dream other possibilities of life.



Introspective exercise of the workshop "My ideal place".

From the experience of artistic teaching, the objective was to propose new tactics based on the concept of fantasy as an agent of resistance, as the participants are immersed in a vulnerable social context due to being close to the Bogotá landfill, and, being within of one of the sectors of the city with the highest demographic growth derived from forced displacement.

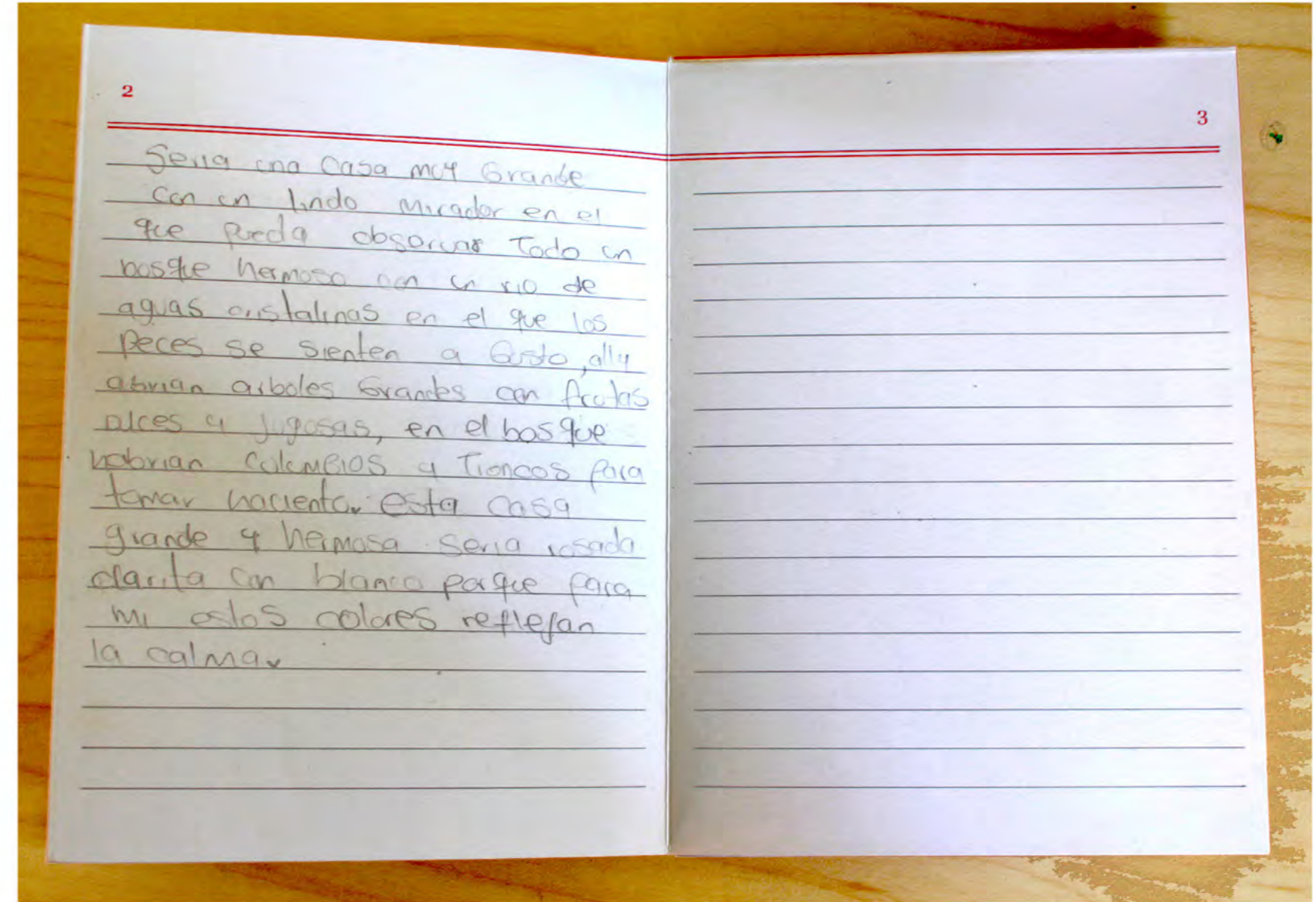
The most outstanding exercise was “My ideal place” in which the dominance of the visual was descended by making an appropriation of the game “the broken phone”, as an approach to drawing by means of touch, in which the participants arranged themselves in blindfolded row, using his index finger to make the figure of the “ideal landscape” on the back of his partner, transmitting the drawing that would be interpreted on a sheet of paper that led the row. The meaning of the exercise revolved around the visualization of a place with valuable characteristics to inhabit it.



The workshop “My ideal place”.



Introspective exercise in action.



Writing exercise of a participant about her ideal place. [Photography by Vanesa Rodríguez 2016].

"It would be a very big house with a nice viewpoint where you can see a whole beautiful forest with a river of crystalline waters in which the fish feel comfortable, there would be large trees with sweet and juicy fruits, in the forest there would be swings and logs to take a seat. This big and beautiful house would be light pink with white because for me those colors reflect calm."



The participants sharing their creations from "My Ideal Place" workshop.

# SELECTED C.V

## EDUCATION

2019 BFA Bachelor in Visual Arts. Pontificia Universidad Javeriana. Bogota, Colombia.  
Emphasis on Graphic Expression.

## SELECTED GRANTS

2021 Project and travel grant. Mompox Land of Flavors (Original title: Mompox Tierra de Sabores). Culture Ministry of Colombia Government. Mompox, Colombia. October -December.

## ARTISTIC RESEARCH AND TEACHING POSITIONS

2022 (current) Visual Art teacher, La Colina School, Bogota and La Calera, Colombia  
2022 Visual art teacher, George's Noble School, Monteria, Colombia  
2017-2021 Administrative assistant, designer, and digital media developer. Cardoso Studio, Sydney, Australia, and Bogota, Colombia  
2018 Research Associate, Barrios del Mundo Organization and Guascaque Art School. Bogota, Colombia.  
2017 Research Associate, "Cerros Orientales Social Project", Pontificia Universidad Javeriana, Bogota, Colombia.  
2017-2019 Research Associate, "Species of Spaces" academic group. Pontificia Universidad Javeriana, Art Department, Bogota, Colombia.  
2015 Art mediator. FLORA ars+natura. Bogota, Colombia.

## PUBLICATIONS

Roda, María, Libos, Nathalie y Rosas, Juliana. 2021. "Mompox Tierra de Sabores". Ministerio de Cultura. Colombia.

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<https://revistas.udea.edu.co/index.php/artesudea/article/view/340446>

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