

FEATURED ARTIST: GUILLERMO LONDOÑO DURANA



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This issue is privileged to feature an artist who has made a name for himself in Colombian art. He would say that it has been a matter of luck, as he stated in an interview a few years ago¹, but there is no doubt that it has been to his credit that he has kept on the crest of the wave of the fickle art world. We have met him seven years later, more cautious, but with that youthful disbelief in the worth of his work.

This artwork display that accompanies our volume 30-1 (January-April 2025) is entitled “*Lo que el ojo no ve*” [What the Eye Does Not See]. This series, which he has been working on for fifteen years, emerged from “the need to find a bridge to paint landscapes and to find contemporary meaning in doing so. The work is a denunciation of climate change, mining, agricultural over-exploitation and pollution,” as he explains in a communication.

In tune with current concerns, Guillermo Londoño situates his exploration in the Anthropocene —this geological period in which humanity has transformed Nature up to a point of no return. The artist explains that this “philosophical theory [...] conceives the human being and his interests as the center of everything, so there is a subordination of the ‘other’ (living beings, environment, etc.) to the needs and welfare of the human being”.

Thus, “What the eye does not see” reflects that contemporary human gaze, where the omnipresent landscape is in the foreground when it is not and moves to the background when it occupies the entire canvas. Londoño explains that his is a “reflection where he paints a landscape that does not come from seeing the physical landscape and copying it, but from imagining it. The Anthropocene landscape, imagined, leaves traces, such as roads, quarries, dams, felled forests and plantations, and they belong to our time. It is the landscape we know and although imagined, we think we are used to seeing them and have them as a reference”. In the tug of war between the natural and the cultural landscape, Guillermo Londoño’s imagined landscape “becomes a contradiction, which happily has to be one of the purposes of art”.

¹ Interested persons can find the interview at: <https://isalopezgirardo.com/historias/personajes/guillermo-londono/>

The artist prefers oil on canvas (he has also used wood as a ground) for its possibilities for color development. In a conversation, he explains that he starts by playing with color, spreading color and letting emerge an almost randomly image.

Guillermo Londoño earned a B. A. in Fine Arts from University of California Berkeley, USA, and pursued a workshop on drawing under the well-known painter José Luis Cuevas, in Mexico. We also learned that being a high school student, Londoño had some sculptures exhibited along with Pablo Picasso's at Buchholz Gallery in the city of Bogota. He has exhibited in galleries and has works in important museums and private collections around the world. He is currently settled in Bogotá.

Obras



Title: Lo que el ojo no ve
Technique: Oil on canvas
Dimensions: 80 x 150 cm
 2024



Title: Lo que el ojo no ve
Technique: Oil on canvas
Dimensions: 80 x 150 cm
 2023



Title: Lo que el ojo no ve
Technique: Oil on canvas
Dimensions: 80 x 150 cm
 2024



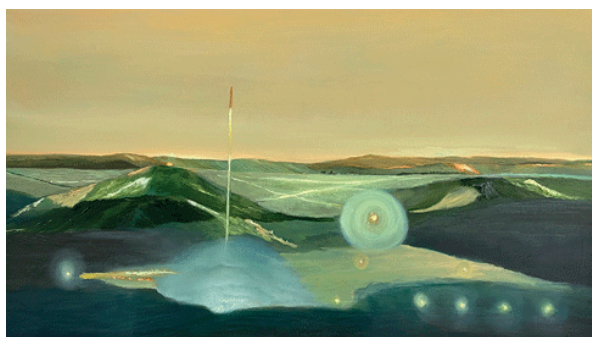
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Technique: Oil on canvas
Dimensions: 80 x 150 cm
2019



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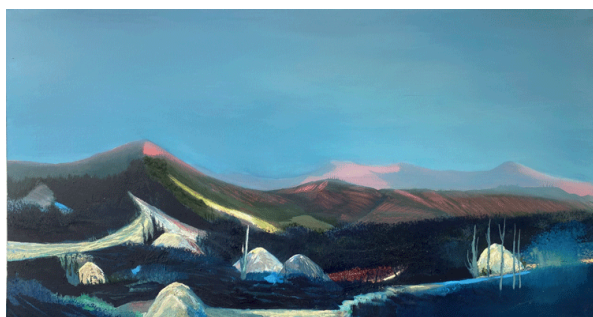
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2020



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2023



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Technique: Oil on canvas
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2012



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