

## FEATURED ARTIST: NADÍN OSPINA



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<https://nadinospina.org>

Nadín Ospina (Bogotá, 1960) left medical school to pursue a degree in Fine Arts at Universidad Tadeo Lozano. Since then, he has remained firmly committed to the path of art, building his practice on a mix of sculpture, installation, painting, photography, and video to create a body of work marked by a rich conceptual and critical vision. Over the course of his career, he has received numerous awards at major national and international art venues, including a Guggenheim Foundation Fellowship in New York (1997), the first prize at the XVIII Salón del Fuego hosted by Fundación Gilberto Alzate Avendaño in Bogotá (2003), and an honorable mention in project Art to Park at Museum of Antioquia's initiative Library Parks in Medellín (2006). He has also exhibited his work at solo and group exhibitions in galleries and museums across the Americas, Europe, and Oceania, and his works are held in museum collections worldwide.

Recurring and intensely explored themes in his work include magic—examined in relation to universal myths (such as the sculptural series *Alice*, 2022, and *Final Blow*, 2017); memory—particularly in his extensive engagement with pre-Columbian art (*Voyage to the bottom of the Earth*, 1995–2004; *The big American dream*, 1993–1999; *Bizarre and critical*, 1992); and play, through the recreation and reinterpretation of toy pieces (*The Tiger's eye*, 1998; *Colombialand*, 2002).

Through sculpture, installation, photography, and audiovisual artistic creation, Nadín Ospina takes the pulse of contemporary culture and human conflict. His artifacts reveal the influence of Pop Art taken a step further, through the reproduction of icons of modern culture: famous skyscrapers and architectural landmarks re-signified in association with the natural world, characters from popular imagination, and pre-Columbian figures.

Throughout the years, his works mark distinct periods of exploration. Among these is the *Amazon* series (1985–1989), about which historian Germán Rubiano remarked that “his works can be seen as paintings with unconventional supports

[...] or as sculptures made with canvas and wire, with papier-mâché and, in recent years, with polyester resin, whose surfaces are covered in vivid colors, splattered and dripped.”

Following and refining this line of inquiry, the artist has worked across and fused different techniques, from installations incorporating ceramics made with pre-Columbian techniques to papier-mâché, 3D printing, painting, photography, and video.

His most recent series—*Atonement* (2026), *Ecstasy* (2025), *The persistence of desire* (2022–2023), *Migration* (2023), *Alice* (2022), and *The prevalence of the smallest* (2018–2020)—“articulate a reflective and critical perspective on contemporary issues ranging from violence and war to cultural imposition, displacement, and the frictions of human drives in a precarious and fragile world,” as the artist explains.

Ospina describes the evolution in his use of techniques and materials as reflecting “a contemporary concern with technology and an open, independent, and free attitude toward exploring new paths of creative thought.” All of this serves as an invitation “to a plural reading” of global issues, where every image serves as a portal to reflections on “power, memory, and desire, mediated by a given aesthetics that balances the monumental and the vernacular, the epic and the intimate.”

We invite you to explore his extensive body of work on his website: <https://nadinospina.org/>

## Works



Title: Expiación (Atonement)  
 Year: 2026  
 Technique: 3D printing (PLA), ChromaLuxe printing over aluminum and wood.  
 Dimensions: 100 x 100 x 8 cm



Title: El cordero propiciatorio (Sacrificial lamb)  
 Year: 2026  
 Technique: 3D printing (PLA), ChromaLuxe printing over aluminum and wood  
 Dimensions: 100 x 100 x 20 cm



Title: El chivo expiatorio (Scapegoat)  
 Year: 2026  
 Technique: 3D printing, fabric and wood  
 Dimensions: 140 x 60 x 60 cm



Title: Portal de las jirafas (Giraffe hallway)  
 Year: 2024  
 Technique: ChromaLuxe printing over aluminum, 3D printing in plastic and wood  
 Dimensions: 50 x 30 x 22 cm

Title: Hipopotamia (The persistence of desire)  
 Year: 2025  
 Technique: ChromaLuxe printing over aluminum, plastic, and wood  
 Dimensions: 31 x 50 x 21 cm





Title: Éxtasis (Ecstasy)  
 Year: 2023  
 Technique: ChromaLuxe prints  
 Dimensions: 100 x 70 cm



Title: Éxtasis (Ecstasy)  
 Year: 2023  
 Technique:  
 Dimensions: 40 x 25 x 22 cm



Title: Alicia (Alétheia) o La fuente de los sueños (Alice Alétheia or the The source of dreams)  
 Year: 2023  
 Technique: 3D printing, 12-piece installation  
 Dimensions: Girl 120 x 50 x 50 cm, Dogs (6) average height 30 cm



Title: Expiación y Castigo (Atonement and punishment)  
 Year: 2022  
 Technique: Scrunched foil dip  
 Dimensions: 30 x 60 x 60 cm

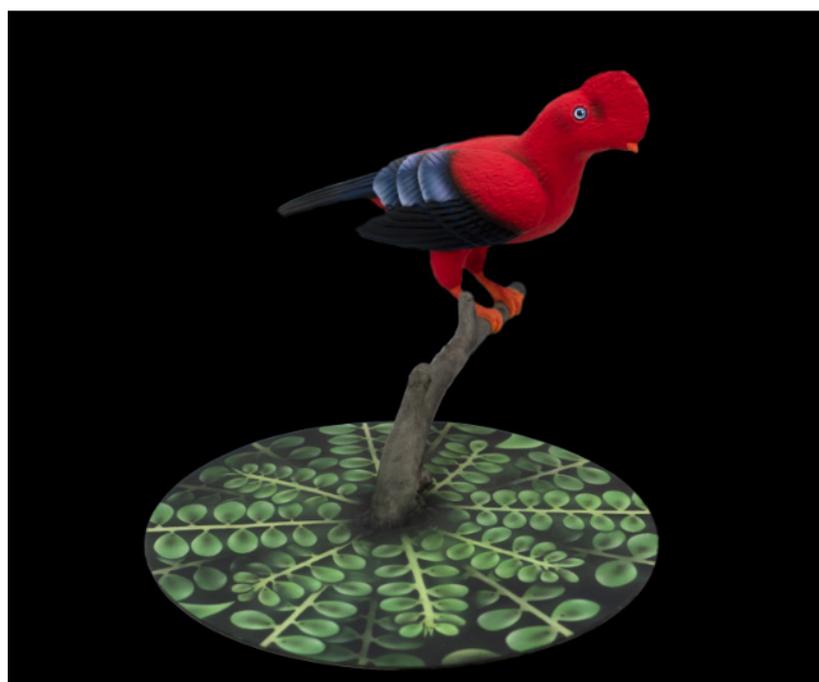
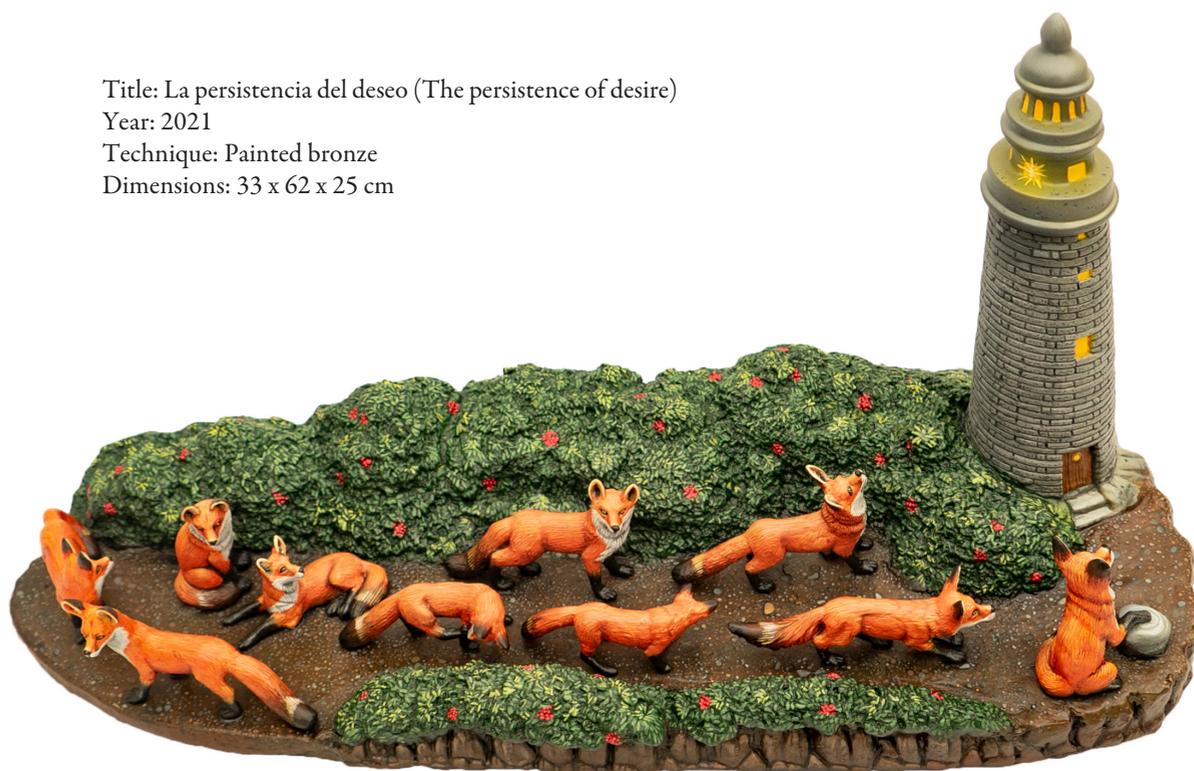


Title: La persistencia del deseo (The persistence of desire)  
 Year: 2022  
 Technique: 3D printing  
 Dimensions: 70 x 50 x 50 cm

Title: La persistencia del deseo (lobos azules)  
 (The persistence of desire) (blue wolves)  
 Year: 2022  
 Technique: 3D printing  
 Dimensions: Installation for a space of 60 x 60 x 60 cm



Title: La persistencia del deseo (The persistence of desire)  
 Year: 2021  
 Technique: Painted bronze  
 Dimensions: 33 x 62 x 25 cm



Title: Gallito de Roca (*Rupicola peruvianus* índigo) (Andean cock-of-the-rock)  
 (*Rupicola peruvianus* índigo)  
 Year: 2018  
 Plant element: *Phyllanthus*, painted bronze  
 Dimensions: 20 x 35 x 25 cm