



# NATALIA ESPINEL

Portfolio

In this document you will find a selection of my work.  
Please visit my website: <http://nataliaespinel.com>

PORTFOLIO

**ERRANTES**  
2011

Performative actions at:

San Victorino Square of Bogotá  
Columbariums at the Central Cemetery of Bogotá  
Memory Peace and Reconciliation Center of Bogotá



“Errantes”—a project in continuous development—first iteration was at the public square of San Victorino with the support of the Colombian dancer Margareth Arias. Later, the project was exhibited at the Memory Peace and Reconciliation Center of Bogotá. At the center the project entered in dialogue with the drawings “Auras anónimas” of the renowned Colombian artist Beatriz González. The main question of “Errantes” is forced displacement. It addresses the corporeal implications of uprooting the body from its sacred relationship with home and territory.

**ERRANTES - SAN VICTORINO**  
2011



The project started as a series of drawings titled "Los errantes". The fabric was conceived to create resistance—a counterforce—at the moment of drawing, later becoming the drawing itself. The forces of my body struggled against the counterforces of weight, fatigue, and fear induced by another dancer attached to me using the fabric. The tense membrane took different forms which sometimes resembled a lost home, a heavy burden, or a missing relative; thus embodying the struggle of the displaced.

# ERRANTES - PROCESS

Essays of Difficulty 2010

Experimental actions with difficulty at the moment of drawing



Book "Errantes" with frames of the experimentation with difficulty

ERRANTES - COLUMBARIUMS AT THE CENTRAL CEMETERY OF BOGOTÁ  
2011



**ERRANTES DEL SAHARA**  
2014

Western Shara Refugee Camps, Tinduf Argelia  
Human Rights and Art Festival of Western Sahara  
ARTIFARITI.

Series of performative actions in different places of the Refugee  
Camps and a series of workshops with a group of women  
Link to the videos:  
<http://www.nataliaespinel.com/obras/errantes-sahara-en.html>



This project showed the contrast between the physical forces of the wind, heat, and displacement of people, with the resistance shown by women, who managed to raise Jaimas (tents, homes) that would become the seeds upon which their refugee camps came to life. The performance transformed the fabric membrane into an echo, intensifying its maternal strength and ability to open new spaces. The circular movement of the space enclosed by the fabric linked together voices of hope within it. The physical manifestation of the Sahrawi struggle made it possible to bear witness to their resilience while illustrating their willingness to engage the world.



Series of workshops with Sahrawi women



Performative action at the “Wall of Shame”. The wall that separates the Sahrawi people from their country, Western Sahara. The wall is surrounded by thousands of anti-personnel mines and is one the biggest walls on earth.

**ERRANTES DE LA CIUDAD**  
2015

Main Bus Terminal, Bogotá  
Performance with a group of 25 women  
Sound Installation - 99 channels of sound  
Link to the video:  
<https://vimeo.com/150489319>  
Website of the project:  
<http://errantesdelaciudad.com>



“Errantes de la Ciudad” (The Displaced in the City) is a work that brought together women from different social backgrounds by means of a series of workshops and a final presentation which took place in Bogotá’s Main Bus Terminal. During their final presentation, the women entered in a dialogue of solidarity with travelers by expressing resistance against their uprooting. This expressive experience removed the women from their everyday surroundings to bring them into an atmosphere of empowerment. The women expressed openness and their views formed a polyphony that invigorated a renewed sense of patriotism.



**ERRANTES DE LA CIUDAD**  
Process - Workshop series



The series of workshops were focused on body and group awareness and the corporeal implications of forced displacement. There were five main areas: **1.** Collective structures of empowerment **2.** Deep listening and sounding composition **3.** Theoretical background, work of indigenous women, and other art collectivities in Latin America. **5.** Fabric as relation tools, intercorporeality, and interdependence.





## ERRANTES DE LA CIUDAD

Invited artists as co-facilitators

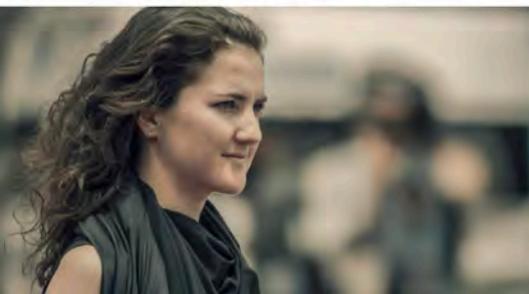
Maria Victoria Estrada - Pedagogical work with victims of war

Grupo La Movida Feldenkrais - Martha Guerrero, Laura Franco y Juliana Rodriguez - Somatic approach

Ricardo Toledo Castellanos - Theorist and professor of the Javeriana University

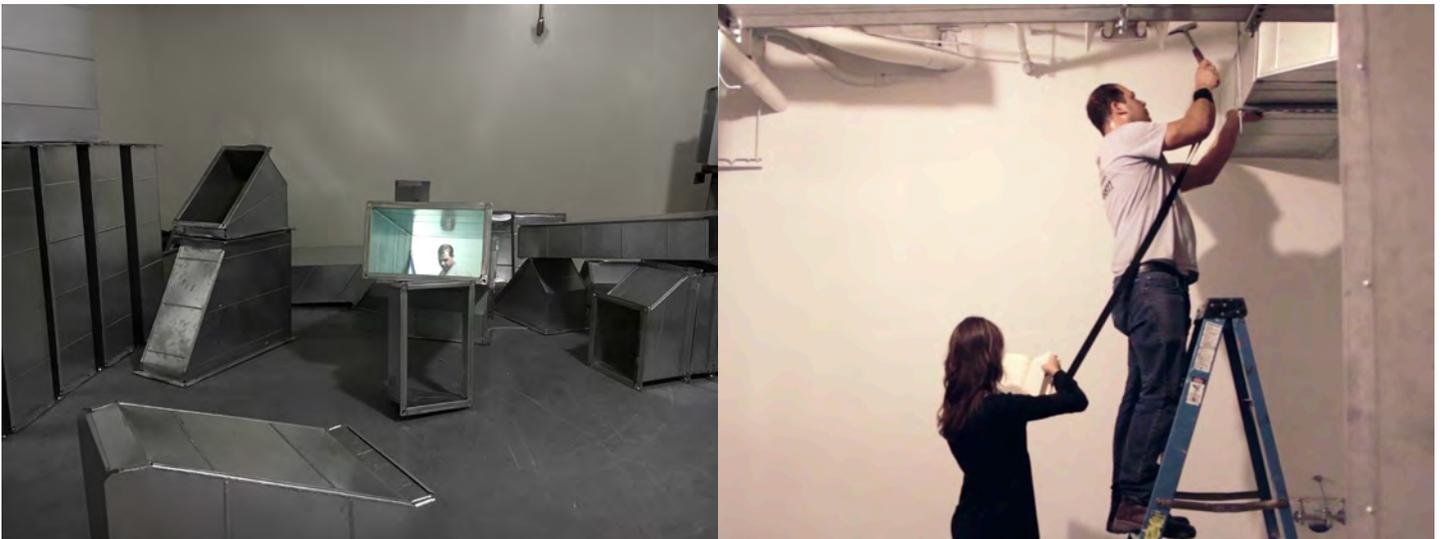
Renata Serna Horsie - Psychologist and dancer

Leon David Cobo - Sound artist



**CONTRAFUERZA**  
2017

Pfizer Building, Brooklyn, NY.  
Performance and sound installation  
Link to the video:  
<https://vimeo.com/220209759>



The performance was made with the collaboration of one of the workers of the restoration of the new art studios of Pratt Institute, at Pfizer Building-Brooklyn. The studios were on construction when I started my MFA. Therefore, it was almost impossible to concentrate on the studio and at the classes. I decided to embrace the difficulty imposed by the noise of the renovations and to work with the political tensions that emerged. We were attached to each other by an elastic band that created a force and counterforce. During the time we were attached to each other, I was doing the readings that I had for my classes while the worker did his job for the day.



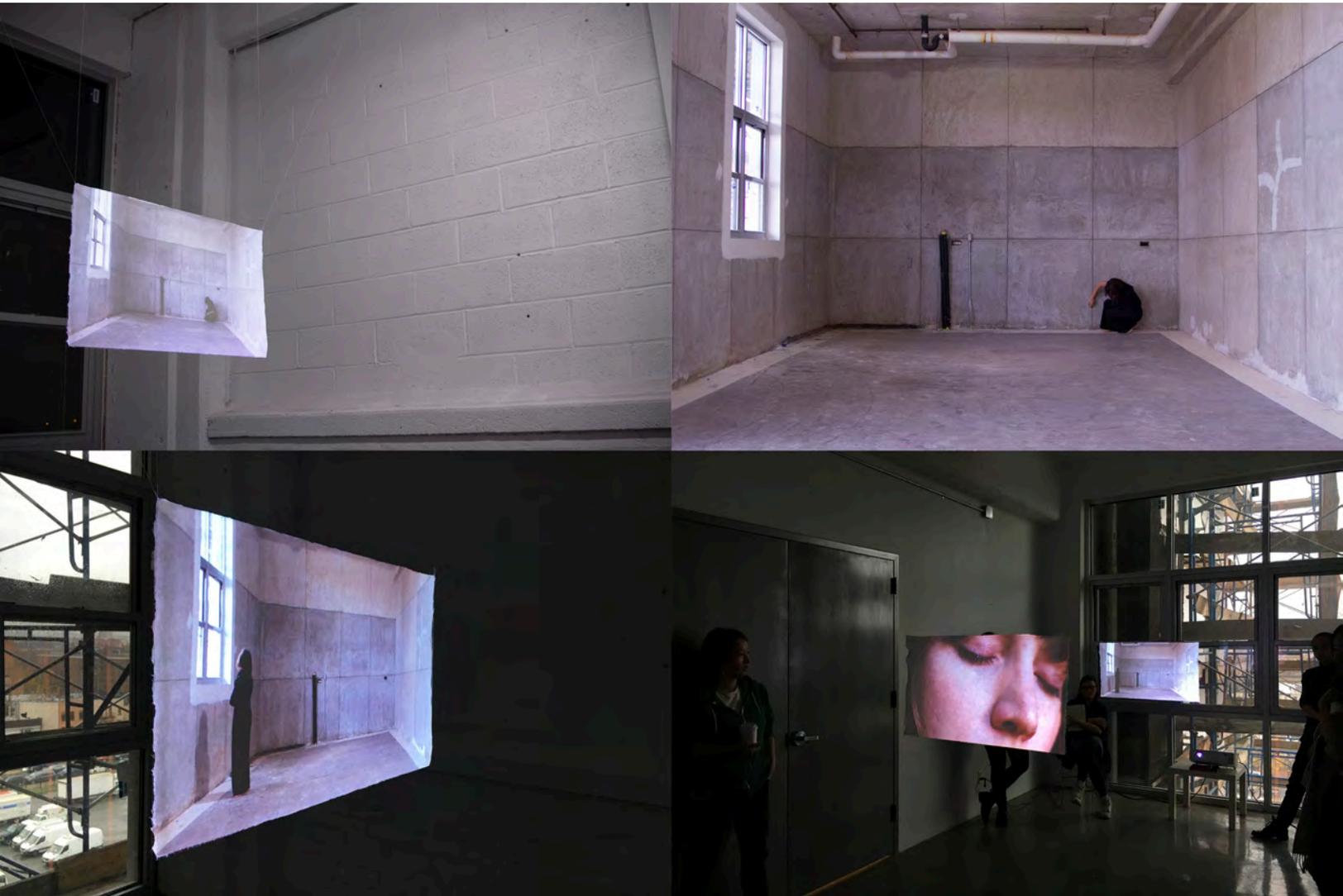
Sound Installaion made with the air ducts that workers were installing at the studios



Frames of the video

**SIN TÍTULO**  
2016

Pfizer Building, Brooklyn, NY.  
Video Installation



**Ohm**  
2017

Pfizer Building, Brooklyn, NY.  
Relational device  
Sounds and vibrations

Dimensiones variables

Link al video:

<https://vimeo.com/220212663>



Participants in this installation create an electrical circuit upon contact. The circuit generates sound vibrations that travel through the body. The vibrations are modulated with the different ways of touching; intensity, body part, and duration.

**BREATHE THOUGHT**  
2018

Steuben Gallery, Brooklyn, NY.  
Series of performative actions  
Video Installation  
Link to the video (work sample):  
<https://vimeo.com/309660996>



In my work *Breathe Thought*, breath is contained and at the same time released through a vessel in the form of a little dance that is rooted in the sirocco winds of the Western Sahara Refugee Camps. The use of breath was also inspired by the Aztec goddess, the Cihuateteo. “In the Mesoamerican cosmivision, the Cihuateteo were mortal women that died in childbirth, were deified, journeyed with the sun from noon to dusk, and then took up residence in the heavenly region called Cihuatlampa in the Western sky. The goddesses were associated with both childbirth and violent death creation and destruction. The Cihuateteo’s open jaws were at the same time a tomb and a womb.



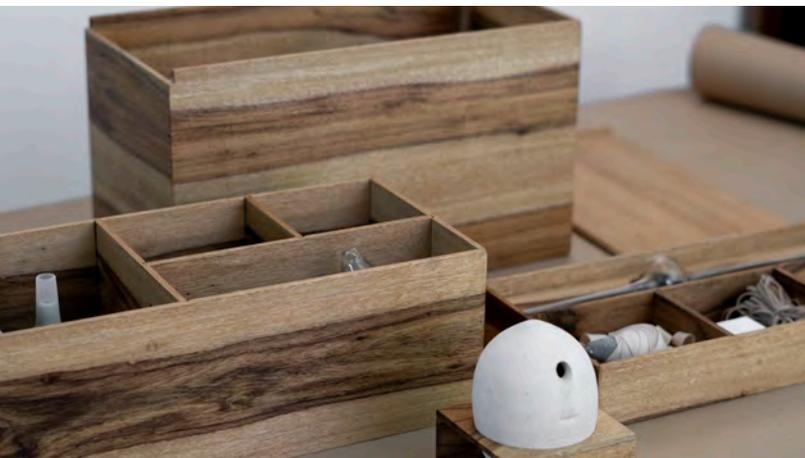
**A SOMATIC CONVERSATION - KIT**  
2019

Programme in Somatic Education for the Arts  
Universidad Javeriana-Bogotá

-  
Body IQ - Berlin  
Somatische Akademie Berlin



The box contains a series of breath extensors, whistles, and other relational objects to explore collectively. It was created at the Programme in Somatic Education for the Arts at Universidad Javeriana-Bogotá and then used as part of a Performative Workshop at Body IQ-Berlin. This 'kit' is a pedagogical tool that aims to create awareness of breathing as an art material, and as a way to relate with others. Listening to your own breathing, extended and amplified by the tools, is a great mechanism to play and explore the expressive and somatic possibilities of breathing. When the kit is used with somebody else, it becomes a powerful tool to create connections; to relate in other ways.

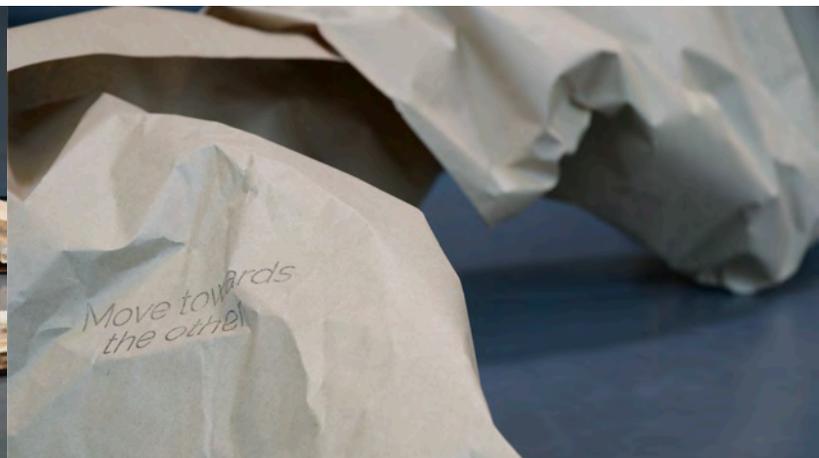


**MOVING TOWARDS THE OTHER  
(IN-BETWEEN)**  
2019

Programme in Somatic Education for the Arts  
Universidad Javeriana-Bogotá



“Moving Towards the Other (in-between)” investigates the forces, dynamics, movements, and affects that are part of encounters. How spaces in-between the bodies are shaped and transform? The space in-between becomes also a body that twists, shrinks, folds, and unfolds in multiple ways. The project was presented at Javeriana University the program in Somatic Education for the Arts. Later, an iteration of this project was presented in collaboration with Catalina Hernandez-Cabal at Body-IQ Somatics Festival in Berlin.



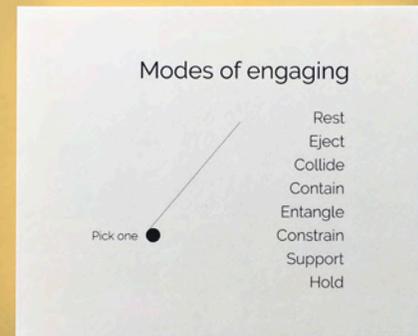
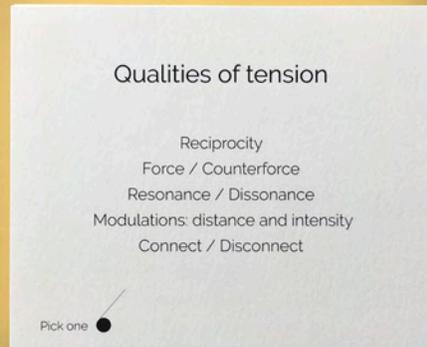
**DYNAMIC TENSION**  
2019

Body IQ - Berlin  
Somatische Akademie Berlin

Performative Workshop created in collaboration with  
Catalina Hernandez-Cabal

Find different ways to  
engage with tension





Our bodies exist beyond the limits of our skin. We believe that somatic experience is possible by being in relationship with other bodies—human and non human—and places. Let's embrace perceiving our flesh in an expansive way. Notice, that the spaces between bodies are not a vacuum. Rather, they are an extension of our corporalities and are filled with dynamic tensions. This is why we invite you to experience "The Extended Flesh." It is an intentional invitation to go beyond the boundaries of our individual bodies, to acknowledge our interdependent and heterogenous somas.



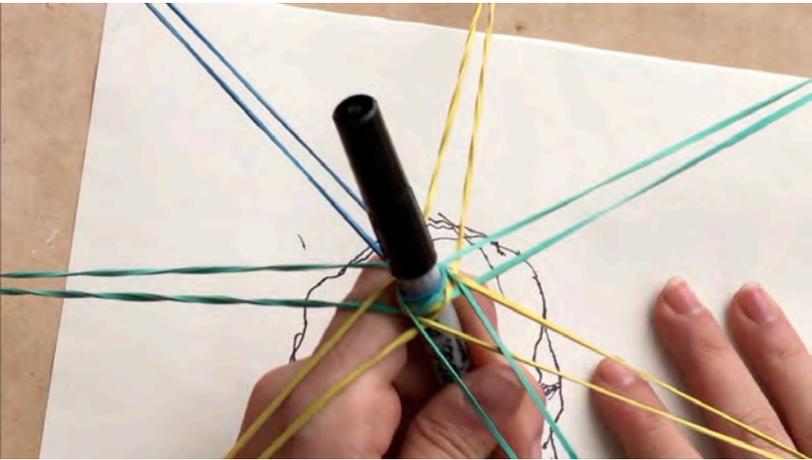
**PRAISE TO DIFFICULTY**  
2019

Art Assignment  
Pontificia Universidad Javeriana  
Bogotá - Colombia



Assignment proposed to my students of “Body and Drawing” in which they were invited to make the process of drawing difficult through tools or wearables. As part of the assignment, we read “Eulogy of Difficulty” by Estanislato Zuleta

“The poverty and impotence of the imagination are never manifested so clearly as when one tries to imagine happiness. Then we begin to devise paradises, islands of fortune, lands of Cockaigne. A life without risks, without struggles, without the search for growth and without death. And therefore also without lack and without desire: an ocean of sacred jelly, an eternity of boredom. Goals fortunately unattainable, paradises fortunately nonexistent.”. E. Zuleta



**GRAMÁTICA DEL AISLAMIENTO**  
2020

Website  
Notation symbols available to download  
<http://nataliaespinel.com/gramatica/>



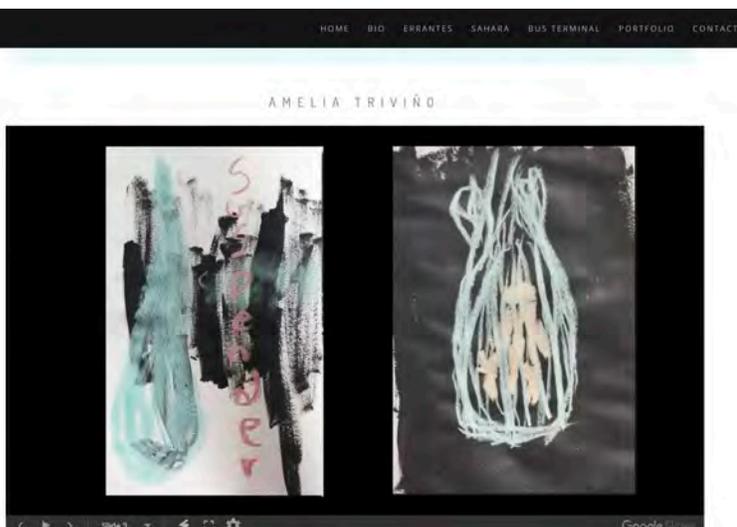
“Gramática del aislamiento” or “Graphs of isolation” is composed of a series of notation drawings or graphs. These graphs can be understood as forces or units of energy. The invitation is to place the graphs in space, activating them in any way the person can. When the notation is placed, it becomes a sort of a living diagram that creates coordinates or marks to inhabit, explore, move towards, or away. These marks seek to create new dialogues between the body and space.



### Notation



### Students responses:



**TINY MANIFESTOS**  
2020

Web platform to create collective manifestos  
<http://nataliaespinel.com/manifestos/menu.php>

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# PEQUEÑOS MANIFESTOS / TINY MANIFESTOS

Dibujo / I draw

Espacios / Spaces

Soy cuerpo / I'm a body

Aprender-enseñar / Learn-teach

Selecciona uno / Select one

"Tiny Manifestos" is an online platform to create collective manifestos about 1. Drawing 2. Spaces 3. Body and 4. Teaching/Learning. Any person can enter the platform and create a tiny manifesto. People can see all the contributions that have been made and can engage in real-time with the manifestos; creating a sort of performative and relational text with others. The platform will collect many different possibilities, combinations, and ideas to then become a book.

