

GETTING TO KNOW YOU



Could you briefly introduce yourself and your artistic practice?

My name is Yosman Botero. I am a Colombian visual artist based in Madrid Spain, and my practice explores themes related to illusion and power dynamics.

How would you describe your artistic world in a few words?

My creative process is an amalgam of techniques, ranging from drawing and painting to video and installation. I enjoy experimenting with different mediums, seeking innovative production resources that adapt to the specific needs of each ongoing project.



NATURE, PERCEPTION & PERSONAL CONNECTION



Was there a particular moment, place, or experience that shaped your path as an artist?

Actually, I have wanted to be an artist my entire life; there is no single defining moment marking a transition.



How does nature appear in your work?

Nature and landscape have appeared in my pieces at various times, especially through an approach that critically questions their function and use.

“Nature itself constitutes the most valuable resource, far beyond just the minerals hidden beneath the surface.”



What first drew you to ideas of perception, instability, and uncertainty?

For several years now, the concept of uncertainty regarding issues such as climate change has been a central element in my focus. Because these shifts occur over relatively long periods, they can easily go unnoticed and be dismissed as something that does not concern us. Deep down, however, these are situations affecting everyone. Therefore, understanding that the perception of time is vital when examining these challenges becomes crucial: we must comprehend the past to safeguard the future



Is there a personal connection to nature, landscape, or memory that influences this body of work?

Having traveled to various nations, I have realized that people elsewhere are often unaware of this reality, taking for granted that such environments will always exist. Yet, the impacts of climate change are slowly becoming apparent, particularly in specific ecosystems like the páramos. Colombia holds more páramos than any other country, harboring 50% of these unique tropical biomes, which are responsible for supplying water to a large part of its territory. In recent years, we have witnessed these habitats shrinking due to both natural causes and economic interests.

“Colombia is one of the most biodiverse countries globally, where nature remains almost omnipresent.”



REALITY, IMAGE & AMBIGUITY



Do your images begin from observation, distortion, invention, or somewhere between them?

Everything begins with experience and observation. The resulting images emerge from diverse processes of inquiry and experimentation.

How do your works question the way reality is constructed or understood?

Reality is a fictional construction tailored to the interests of the institutions controlling it. For this reason, climate change denial has gained significant momentum in recent years.



What role does ambiguity play in your practice?

Ambiguity functions as a conceptual trigger. By employing traditional aesthetics and finishes that suggest refinement or historical value, I seduce the viewer. However, upon closer inspection, that familiarity fractures as they discover the images reveal geopolitical tensions, resource extraction, or environmental decay.

That ambiguity between what is visually familiar and what is conceptually uncomfortable is what keeps the work open to constant questioning.



BEAUTY, UNCERTAINTY & VIEWER EXPERIENCE

How do you balance beauty with a sense of uncertainty or the uncanny?

According to Freud, the concept of the uncanny arises from a feeling of something being simultaneously familiar and distant. In my pieces, fictional projections alluding to disappearance are presented through an aesthetic lens of a landscape suggesting abundance. However, depicting this vanishing—sometimes transforming it into phantasmagorias or beautifully rendered sediments—clashes with a reality that, deep down, is far from purely speculative.

What do you want viewers to notice first when encountering your work?

A beautiful chaos that seduces through its aesthetic harmony, only to later reveal profound underlying tensions.

At what point do you hope the image begins to shift, feel uncertain, or invite closer questioning?

At the exact moment the viewer decides that the future can be better.



PROCESS & WEALTH OF NATURE

What usually comes first when you begin a work: an image, a feeling, an observation, or an idea?

It depends on the moment. Sometimes the final imagery emerges from a reading; other times it stems from a specific process or even an accident. You never truly know.



What does Wealth of Nature mean to you personally?

Balance. It means understanding nature as a living being, just like us. Since it provides us with everything, we have a conscious obligation to give everything to protect it.

What kind of encounter with nature do you hope viewers experience through your works in this exhibition?

A sense of peace, but a reflective one, a pause that allows them to reconsider their own relationship with the environment.