



MARÍA JOSÉ ARJONA

SEDIMENTS:

Sono-Choreo-Geo-Graphic Attunements

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SEDIMENTOS:

Sintonizaciones Sono-Coreo-Geo-Gráficas

María José Arjona

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María José Arjona's (b. 1973, Bogotá, Colombia) exhibition presents an ongoing interdisciplinary project that the artist has been developing since 2022. Bringing together video works, sound compositions, drawings, scores, photographs, and a manuscript, the project investigates the politics of memory, movement, and coexistence. The variety in the media expression of the individual components of the presentation reflects Arjona's artistic practice, which, as a performance artist, engages spaces of resonance and movement across multiple, simultaneous formal languages.

How can movement be translated into text? What connects the act of capturing water in an image with the composition of sound? And what new relations emerge when fragments of a natural observation encounter a choreographic score?

The works on view arise from Arjona's long-term research into water, habitats, and acoustic ecologies across diverse geographical and political contexts. These include rivers such as the Magdalena, Guaviare, Palomino, Amazon, and Cauca in Colombia, the Hudson and Miami Rivers in the United States, and the Spree in Berlin. Her seven-part video composition *Rio/River* (2025) weaves together moving image studies from these sites with radically abstracted soundscapes. At times, the audio evokes birdsong or other traces of natural life, at others, it shifts toward the deep, reverberating tones of electronic sound. These layered explorations culminate in a body of work that is materially and conceptually fluid, embodying the artist's interest in the interconnections between bodies, environments, and sonic ecosystems.

Echoing the exhibition's title, a constellation of works on paper stretches the length of the room, like sediments, forming a current of overlapping inscriptions, a narrative composed of interwoven voices. The twists and turns of the water speak to the movement of bodies in the space, to the carcasses of drowned animals, and to the artist's words: "To move non-linearly is to match sediment's logic."

Another central element of the exhibition is a manuscript, presented in this constellation for the first time in its complete form. This work foregrounds the unique, previously underexamined role of writing in Arjona's practice. As with the other works on view, the manuscript remains open-ended and in process. The entire project will be performatively activated and further developed later this year at the Bienal de Arte Paiz in Guatemala, where it will continue to evolve as a living archive.

Drawing on performance, ecological thought, and archival theory, Arjona's project reframes the archive not as a site of static preservation but as a dynamic, elastic field animated by choreographic attention. The work does not document but listens; it does not fix, but orients.

05.07.2025 - 02.08.2025

Opening: 04.07.2025, 6-9 pm

María José Arjona is a performance artist whose interdisciplinary practice explores time as a generative force in the construction of socio-affective structures. She repositions the archive not as a repository of the past but as a living interface for imagining collective, horizontal futures. With a background in contemporary dance and long-duration performance, Arjona integrates sound, drawing, movement, and experimental writing to create choreographic environments that activate perception and memory through embodied attention. She is currently a Fellow of the DAAD Artists-in-Berlin Program (2024–2025).

Curation/text by Melanie Roumiguère.

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05.07.2025 - 02.08.2025

Eröffnung: 04.07.2025, 18-21 Uhr

Die Ausstellung präsentiert ein interdisziplinäres, seit 2022 fortlaufendes Projekt der Künstlerin María José Arjona (geb. 1973 in Bogotá, Kolumbien), in dem sie Videoarbeiten, Klangkompositionen, Zeichnungen, Partituren, Fotografien und ein Manuskript zusammenführt, um Politiken des Erinnerns, der Bewegung und des Zusammenlebens zu erforschen. Die mediale Diversität der einzelnen Bestandteile der Präsentation reflektiert die künstlerische Praxis Arjonas, die als Performancekünstlerin Resonanz- und Bewegungsräume in unterschiedlichen, simultan eingesetzten formalen Sprachen erschließt und bespielt. Wie kann Bewegung in Text übersetzt werden? Was hat das Einfangen von Wasser im Bild mit dem Schaffen von Klangkompositionen gemein? Und welche Neuverknüpfungen ergeben sich, wenn Fragmente einer Naturbeobachtung und die einer Tanzpartitur aufeinandertreffen?

Die gezeigten Werke versammeln Arjonas langjährige Recherchen zu Wasser, Lebensräumen und Klang-Ökologien, entwickelt in unterschiedlichen geografischen und politischen Kontexten – darunter Flüsse wie Magdalena, Guaviare, Palomino, Amazonas und Cauca in Kolumbien, der Hudson und Miami River in den USA sowie die Spree in Berlin. Die siebenteilige Video-Komposition „Rio/River“ aus dem Jahr 2025 verbindet Bewegtbildstudien der oben genannten Orte mit bis ins Extrem abstrahierten Klanglandschaften. Für Momente erinnert das Gehörte an natürliches Leben, wie etwa an Vogelstimmen, gefolgt von Klängen tiefer, dunkler Bässe, die elektronischer Musik ähneln. Diese Untersuchungen von Bild und Ton münden in ein Werk, das sowohl materiell als auch konzeptuell fließend ist und das Interesse der Künstlerin an den Verflechtungen zwischen Körpern, Umwelten und Lautbasierten Ökosystemen widerspiegelt.

An den Titel der Ausstellung anlehnd, erstreckt sich über die Länge des Raumes eine Konstellation von Arbeiten auf Papier und bildet – Sedimenten ähnelnd – einen Fluss verschiedener Aufzeichnungen, eine Erzählung ineinander verflochtener Stimmen. Es sprechen die Windungen des Wassers mit den Bewegungsabläufen der Körper im Raum, den Kadavern ertrunkener Tiere und den Worten der Künstlerin: „To move non-linearly is to match sediment's logic“ (Die nicht-lineare Bewegung folgt der Logik des Sediments).

Ein weiteres zentrales Element der Ausstellung ist das in die Konstellation eingewobene Manuskript, das hier erstmals in abgeschlossener Form präsentiert wird. Es hebt die bislang kaum beachtete Rolle von Text und Schreiben in Arjonas künstlerischer Praxis hervor. Wie die anderen Werke in der Ausstellung ist auch dieses Manuskript Teil eines größeren, offenen Prozesses. Ende des Jahres wird das Werk im Rahmen der Bienal de Arte Paiz in Guatemala performativ aktiviert und weiterentwickelt – als lebendiges Archiv. Ausgehend von Performance, ökologischem Denken und Archivtheorien versteht das stetig anwachsende

Projekt von María José Arjona das Archiv nicht als statische Bewahrungsstätte, sondern als elastisches, lebendiges Feld, das durch choreografische Aufmerksamkeit aktiviert wird. Die Arbeit dokumentiert nicht – sie hört zu; legt nichts fest – sie gibt Orientierung.

María José Arjona ist Performancekünstlerin. Ihre interdisziplinäre Praxis versteht Zeit als schöpferische Kraft in der Gestaltung sozial-affektiver Strukturen. Das Archiv begreift sie nicht als Speicher des Vergangenen, sondern als lebendige Schnittstelle für kollektive und horizontale Zukunftsentwürfe. Mit einem Hintergrund in zeitgenössischem Tanz und Langzeit-Performance integriert sie Klang, Zeichnung, Bewegung und experimentelles Schreiben in choreografische Umgebungen, die Wahrnehmung und Erinnerung durch verkörperte Aufmerksamkeit aktivieren. Derzeit ist sie Stipendiatin des Berliner Künstlerprogramms des DAAD (2024–2025).

Kuratiert/Text von Melanie Roumiguère

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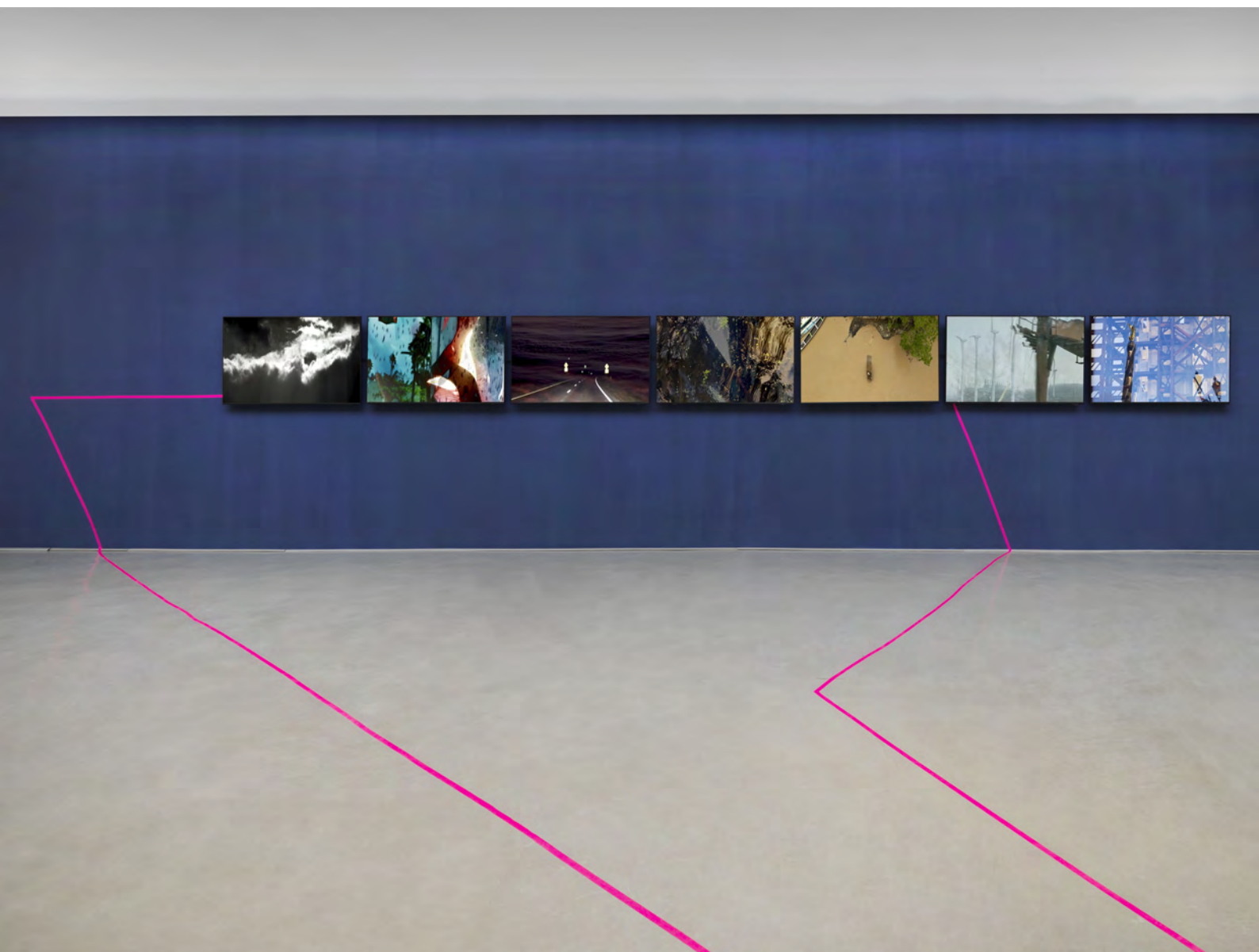
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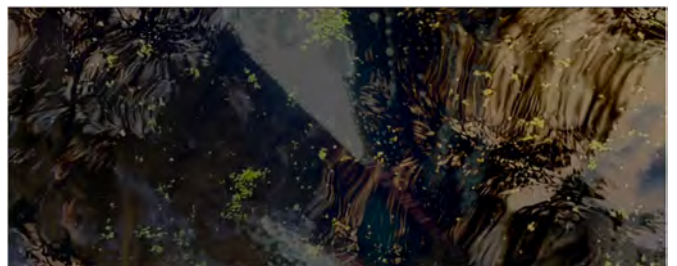
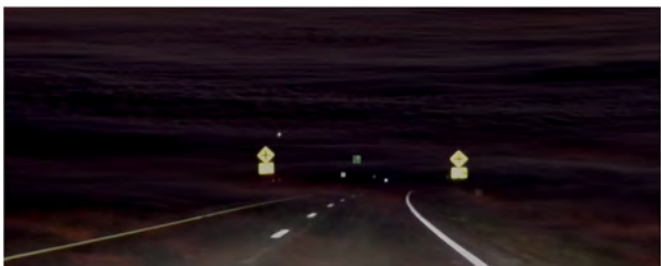
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River/Río
2025
7-Video installation
Various durations
Dimensions (each video): 1920 x 1080
Audio: stereo
All videos edition 1/5

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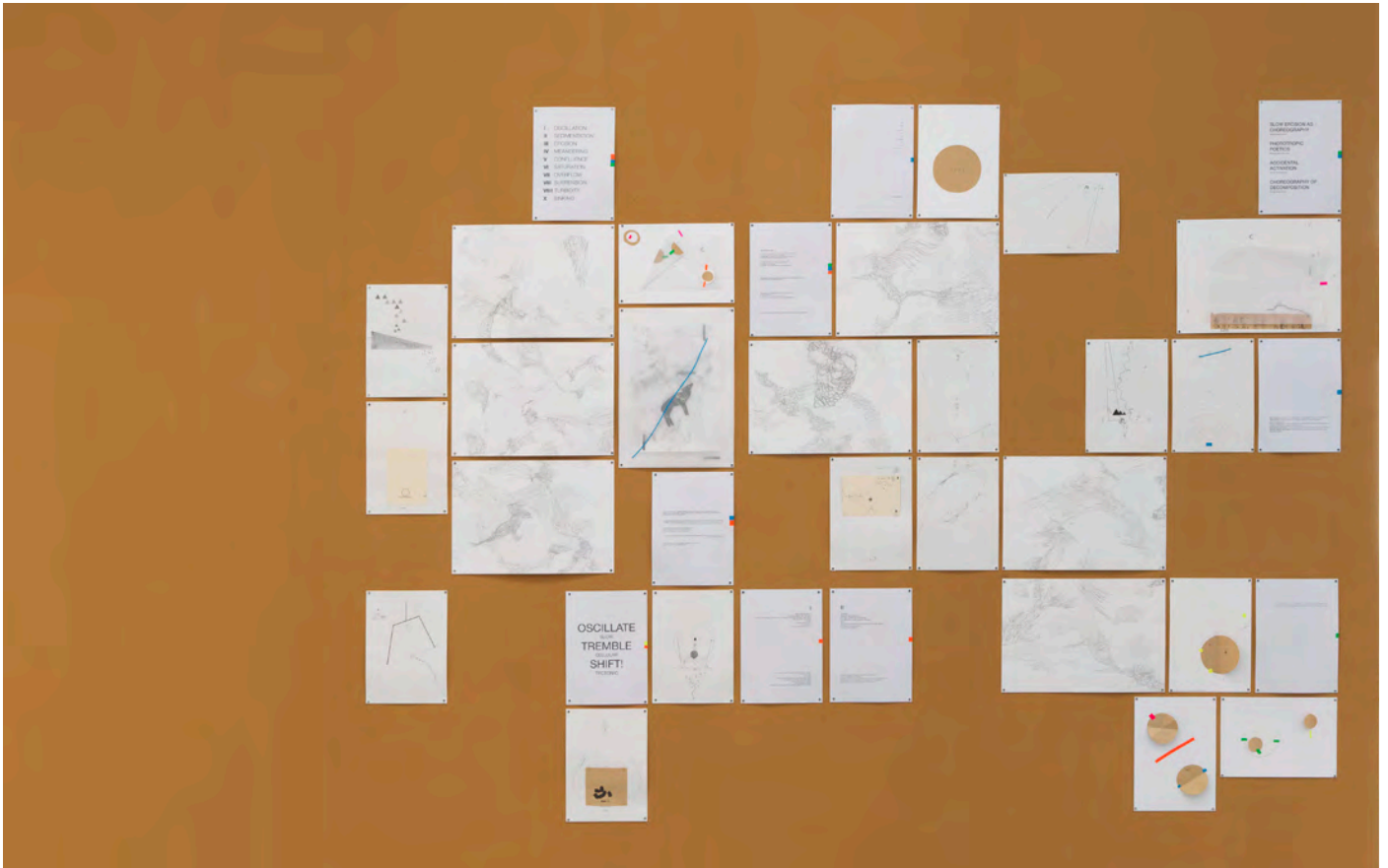


Wall 1

This unique ensemble consists of 63 works on paper that form a cohesive visual statement. It includes 8 small mixed media works, 15 small drawings, 6 large mixed media works, 19 large drawings, and 15 pages from a manuscript. Offered as a single composition.

Details:

- Small mixed media works: Bristol paper 185 g, 29.5 x 20.7 cm
- Small drawings: pencil and ink on Canson paper 90 g, 29.5 x 20.7 cm
- Large mixed media works: Hahnemüle paper 190 g, 29.9 x 41.9 cm
- Large drawings: pencil on Hahnemüle paper 190 g, 29.9 x 41.9 cm
- Manuscript pages: Black and white print on A4 paper, 29.7 x 21 cm



Wall 2

This unique ensemble consists of 34 works on paper that form a cohesive visual statement. It includes 9 small mixed media works, 7 small drawings, 2 large mixed media works, 6 large drawings, and 10 pages from a manuscript. Offered as a single composition.

Details:

- Small mixed media works: Bristol paper 185 g, 29.5 x 20.7 cm
- Small drawings: pencil and ink on Canson paper 90 g, 29.5 x 20.7 cm
- Large mixed media works: Hahnemüle paper 190 g, 29.9 x 41.9 cm
- Large drawings: pencil on Hahnemüle paper 190 g, 29.9 x 41.9 cm
- Manuscript pages: Black and white print on A4 paper, 29.7 x 21 cm

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SEDIMENTS:

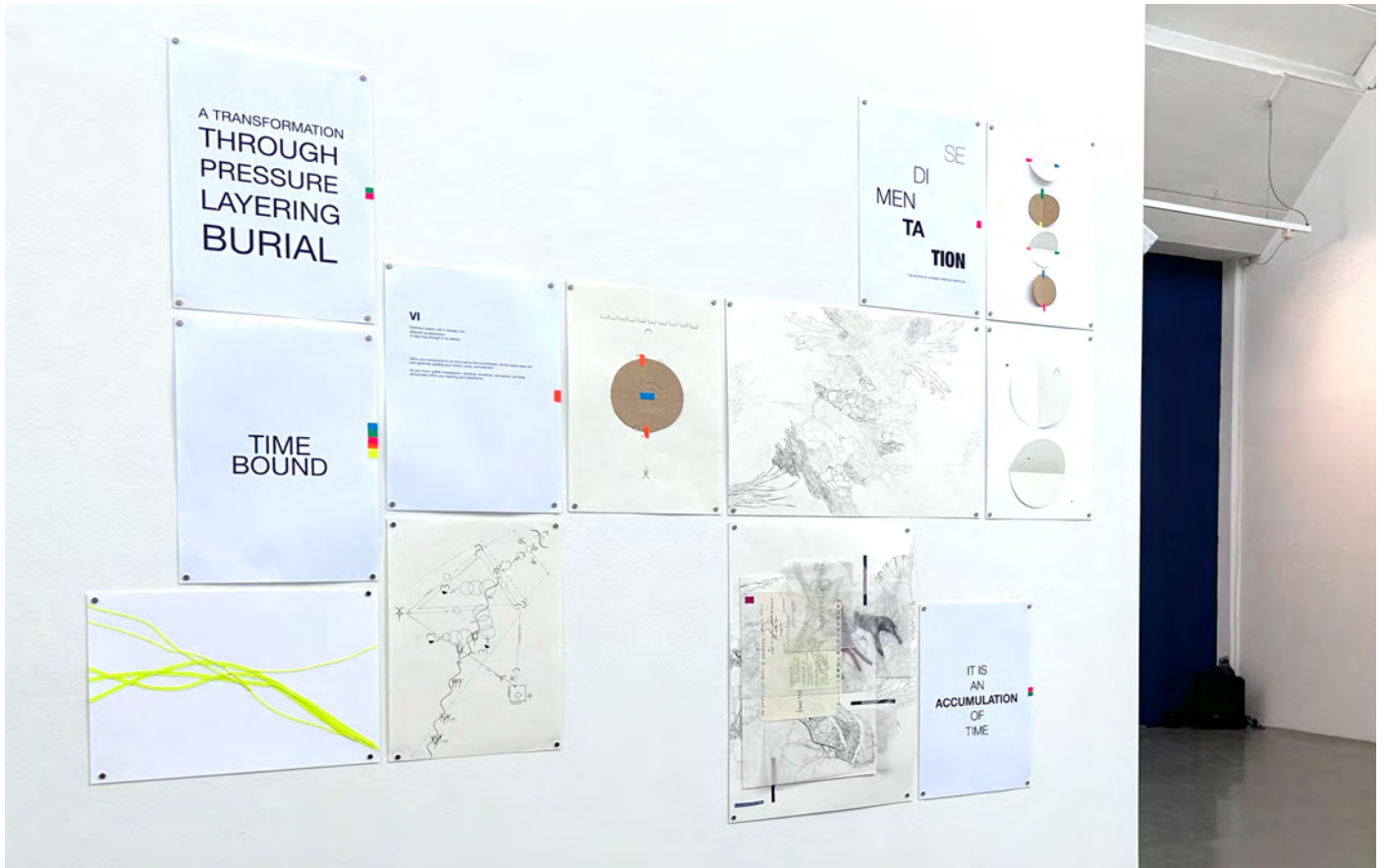
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Wall 3

This unique ensemble consists of 12 works on paper that form a cohesive visual statement. It includes 4 small mixed media works, 1 small drawing, 1 large mixed media work, 1 large drawing, and 5 pages from a manuscript. Offered as a single composition.

Details:

- Small mixed media works: Bristol paper 185 g, 29.5 x 20.7 cm
- Small drawings: pencil and ink on Canson paper 90 g, 29.5 x 20.7 cm
- Large mixed media works: Hahnemüle paper 190 g, 29.9 x 41.9 cm
- Large drawings: pencil on Hahnemüle paper 190 g, 29.9 x 41.9 cm
- Manuscript pages: Black and white print on A4 paper, 29.7 x 21 cm

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Wall 4

This unique ensemble consists of 21 works on paper that form a cohesive visual statement. It includes 4 small mixed media works, 4 small drawings, 1 large drawing, and 12 pages from a manuscript. Offered as a single composition.

Details:

- Small mixed media works: Bristol paper 185 g, 29.5 x 20.7 cm
- Small drawings: pencil and ink on Canson paper 90 g, 29.5 x 20.7 cm
- Large drawings: pencil on Hahnemüle paper 190 g, 29.9 x 41.9 cm
- Manuscript pages: Black and white print on A4 paper, 29.7 x 21 cm

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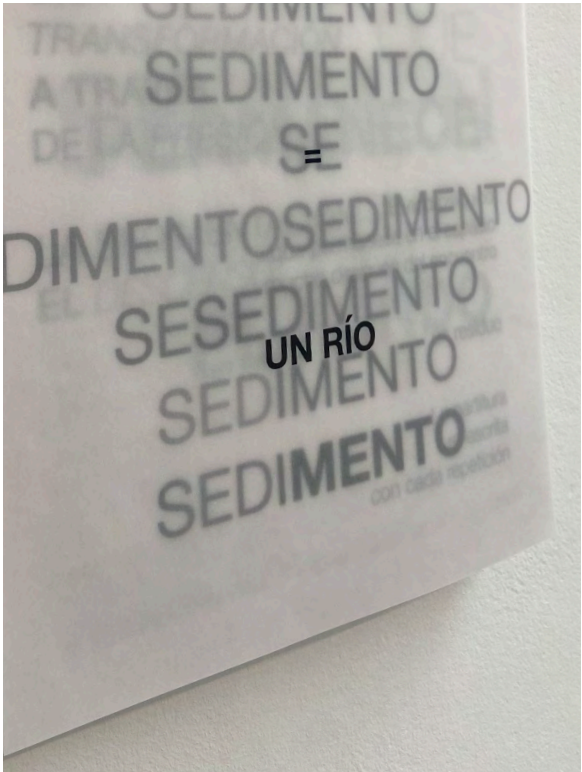
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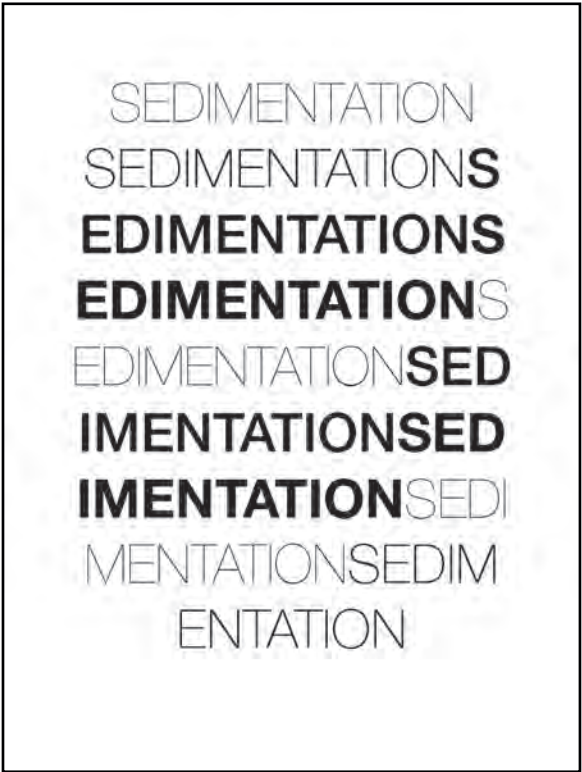
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Manuscrito, 2024-2025

Black and white print on A3 vellum paper 110 g
94 pages
MJA/TEX 2





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PHOTOGRAPHS



All Possible Forests #1, 2022

2022

Archival pigment print on Hahnemühle Photo Paper 308

110 x 165 cm

Unframed

Edition 1/3 + 2 AP

MJA/PH 1



All Possible Forests #4, 2022

2022

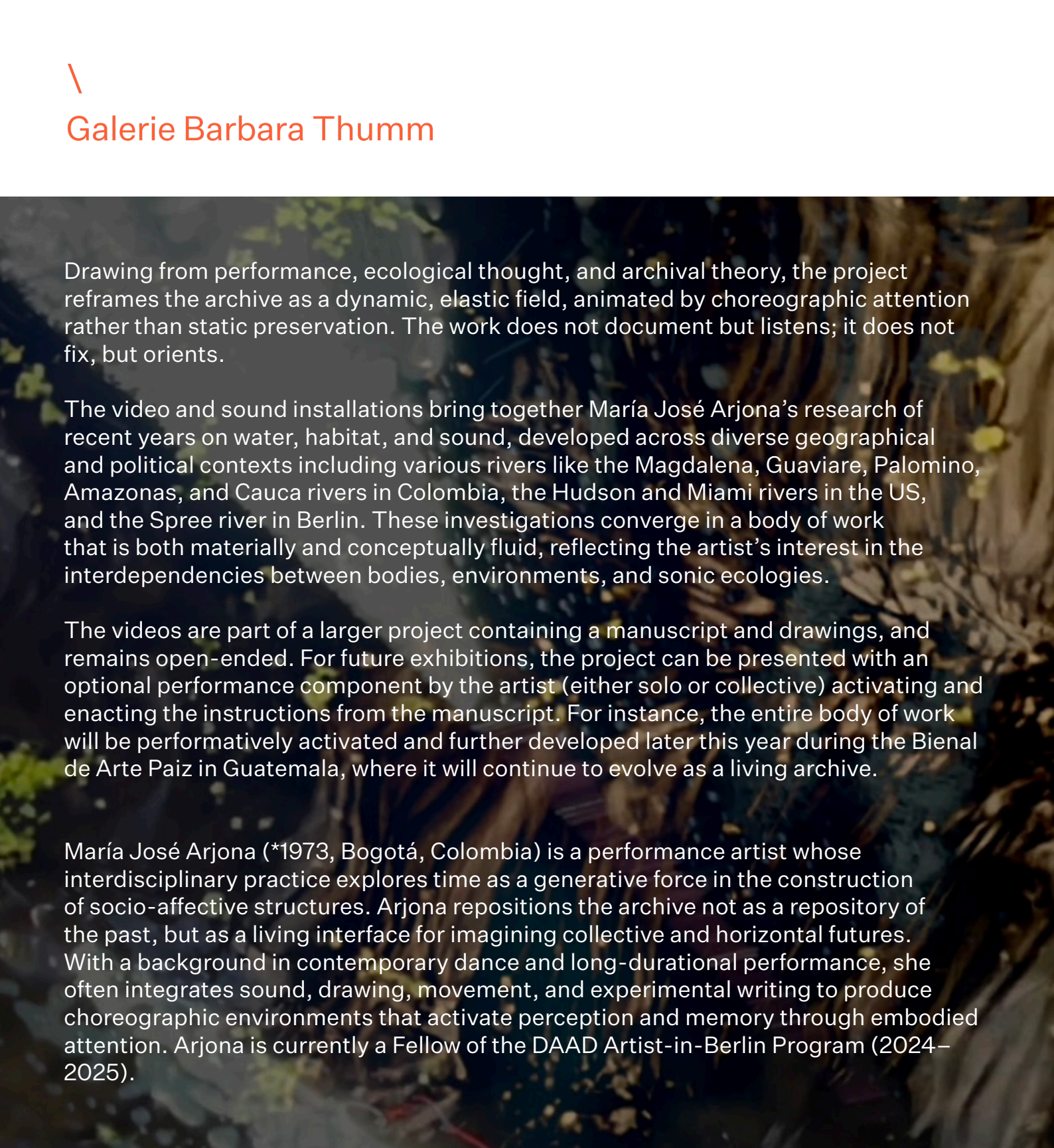
Archival pigment print on Hahnemühle Photo Paper 308

110 x 165 cm

Unframed

Edition 1/3 + 2 AP

MJA/PH 2



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Drawing from performance, ecological thought, and archival theory, the project reframes the archive as a dynamic, elastic field, animated by choreographic attention rather than static preservation. The work does not document but listens; it does not fix, but orients.

The video and sound installations bring together María José Arjona's research of recent years on water, habitat, and sound, developed across diverse geographical and political contexts including various rivers like the Magdalena, Guaviare, Palomino, Amazonas, and Cauca rivers in Colombia, the Hudson and Miami rivers in the US, and the Spree river in Berlin. These investigations converge in a body of work that is both materially and conceptually fluid, reflecting the artist's interest in the interdependencies between bodies, environments, and sonic ecologies.

The videos are part of a larger project containing a manuscript and drawings, and remains open-ended. For future exhibitions, the project can be presented with an optional performance component by the artist (either solo or collective) activating and enacting the instructions from the manuscript. For instance, the entire body of work will be performatively activated and further developed later this year during the Bial de Arte Paiz in Guatemala, where it will continue to evolve as a living archive.

María José Arjona (*1973, Bogotá, Colombia) is a performance artist whose interdisciplinary practice explores time as a generative force in the construction of socio-affective structures. Arjona repositions the archive not as a repository of the past, but as a living interface for imagining collective and horizontal futures. With a background in contemporary dance and long-durational performance, she often integrates sound, drawing, movement, and experimental writing to produce choreographic environments that activate perception and memory through embodied attention. Arjona is currently a Fellow of the DAAD Artist-in-Berlin Program (2024–2025).

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