



SANTIAGO MONTOYA

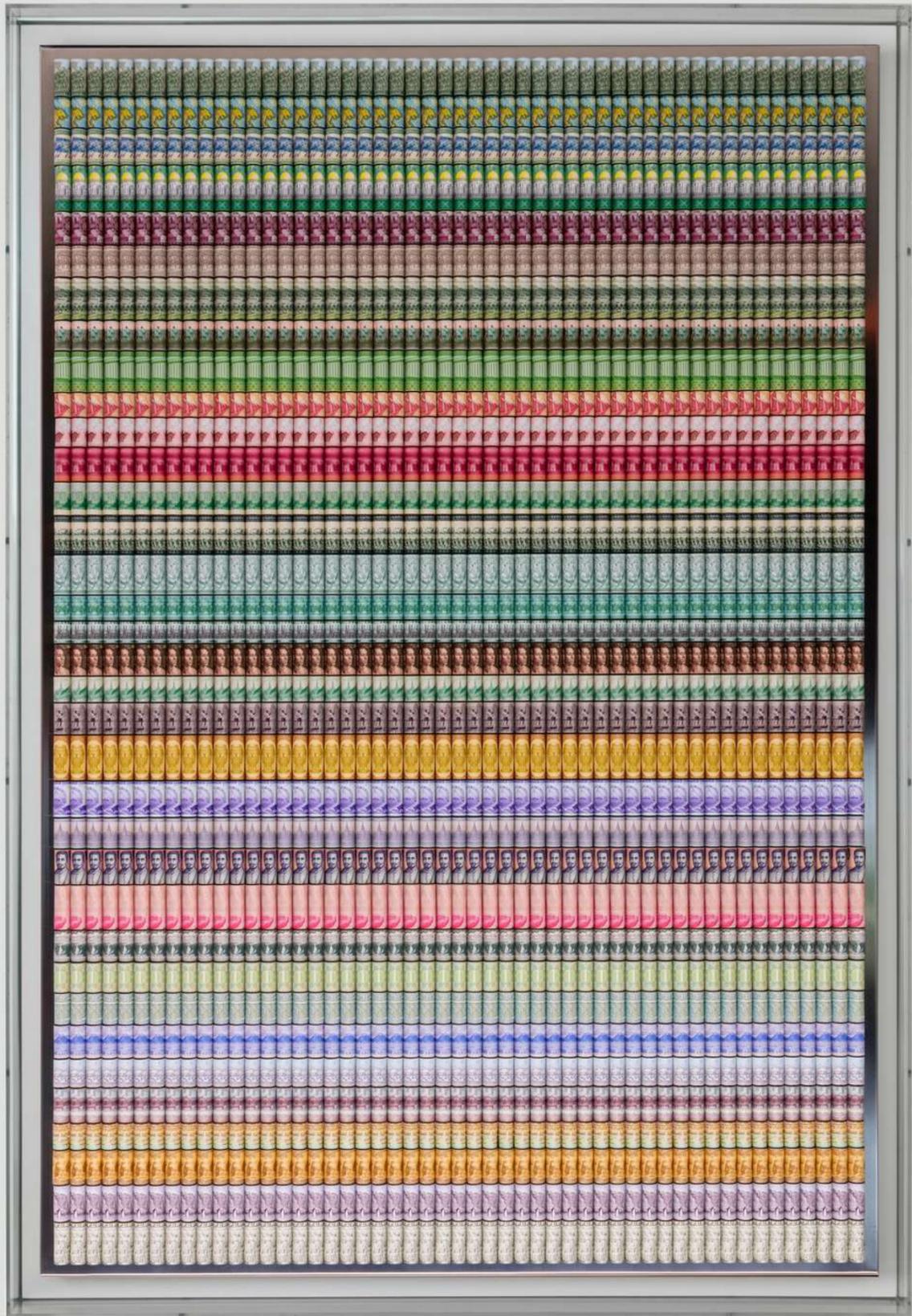
OT
FSHO
OF ARTS



TRUST
2021
24 Karat gold leaf and iron rust on copper plate
37.5 x 37.5 cm
\$15,000 USD



Detail: TRUST



Wall of Lamentations IX
2017
Paper money mounted on stainless steel, with acrylic frame
160 x 108.5 cm
\$88,000 USD

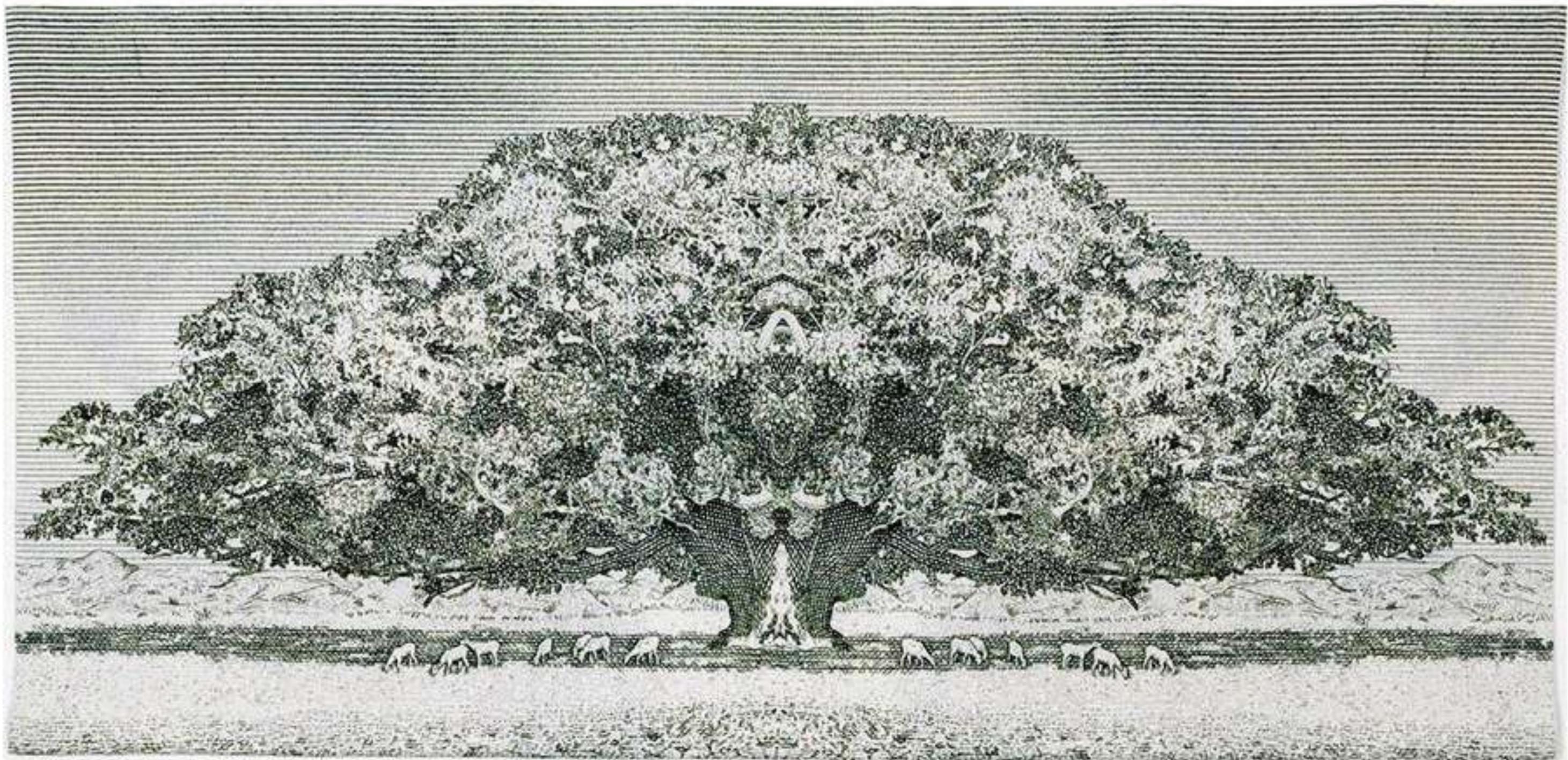


Golden Money Maker II
2018

24 Karat gold leaf gilded on paper money, mounted on stainless steel
with acrylic frame

102 x 76 cm

\$38,500 USD



Goodtree, 2013, Jacquard tapestry
183 x 373 cm, Edition 1/3 + 2 APs
\$33,000 USD



Detail: Goodtree



Wall of Lamentations VII
2017

Paper money mounted on stainless steel, with acrylic frame

160 x 108.5 cm

\$88,000 USD



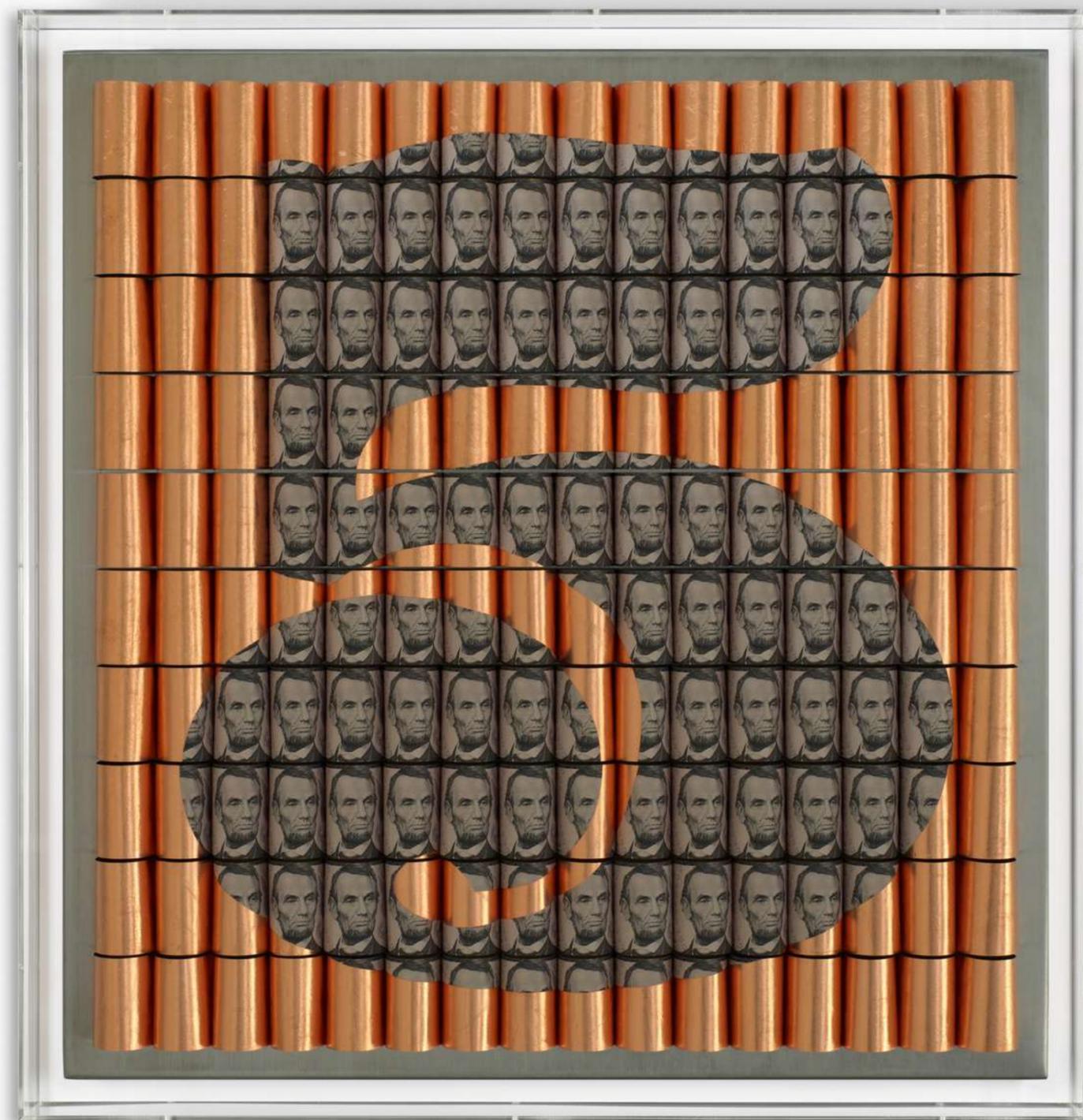
Detail: Wall of Lamentations VII



World Map (Vale un Peru), 2018, Silver leaf gilded on paper money mounted on stainless steel with acrylic frame, 117.1 x 198.9 cm, \$205,000 USD



Detail: World Map (Vale un Peru)



Five (Final Countdown)
2020

Copper leaf gilded on paper money, mounted on stainless steel
with acrylic frame

62 x 60 cm

\$22,000 USD



Queen of Pain (I)

2021

Acrylic on paper money with acrylic frame

53 x 62 cm

\$18,500 USD



Queen of Pain (III)

2021

Acrylic on paper money with acrylic frame

53 x 62 cm

\$18,500 USD



Wall of Lamentations VIII
2017

Paper money mounted on stainless steel, with acrylic frame

160 x 108.5 cm

\$88,000 USD

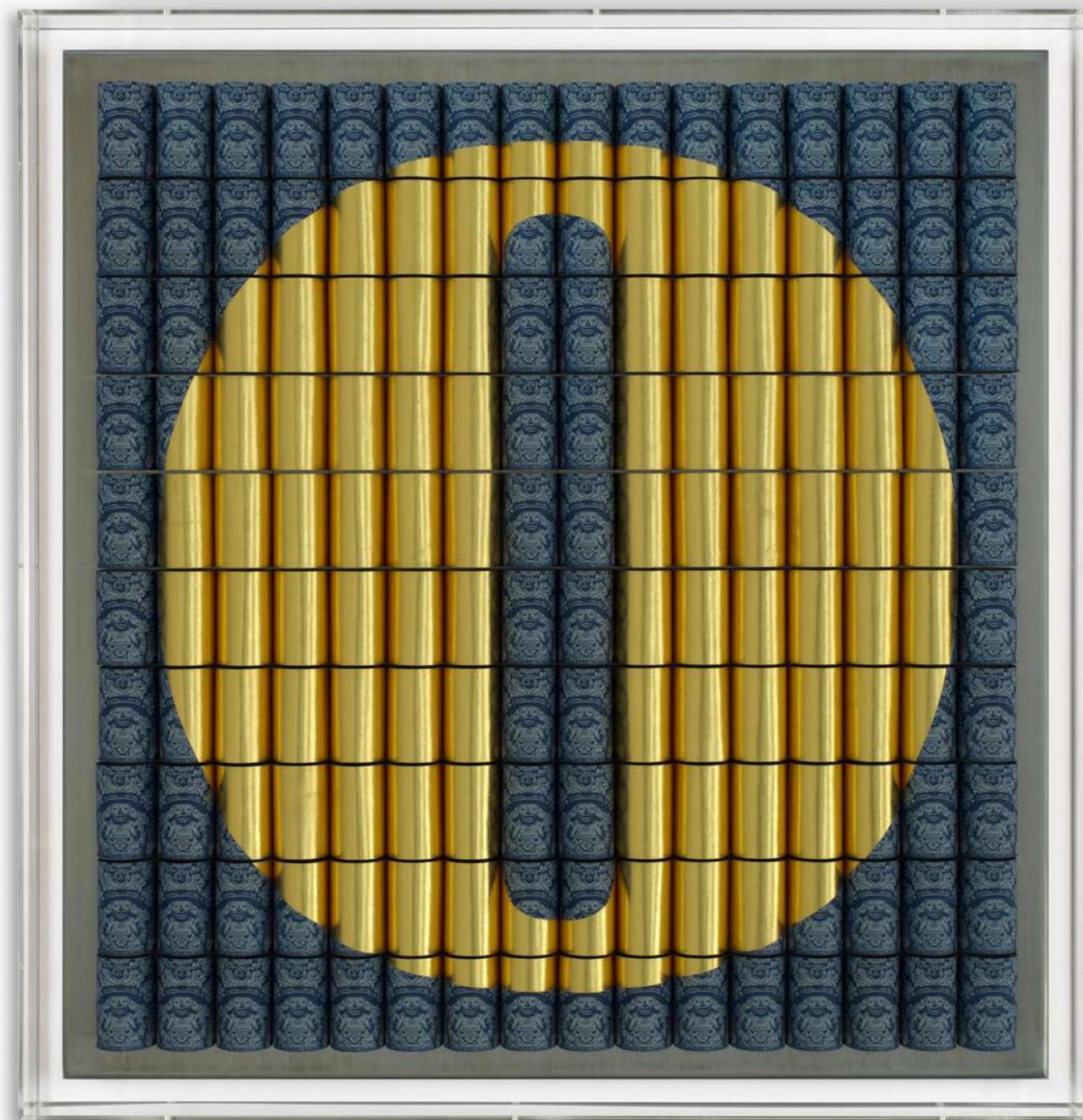


One Money My Money (II)
2017

Colour-coated and polished nickel

72 x 40 x 40 cm

\$45,000 USD



Zero (Final Countdown)
2020
24 Karat gold leaf gilded on paper money, mounted on stainless steel
with acrylic frame
62 x 60 cm
\$22,000 USD

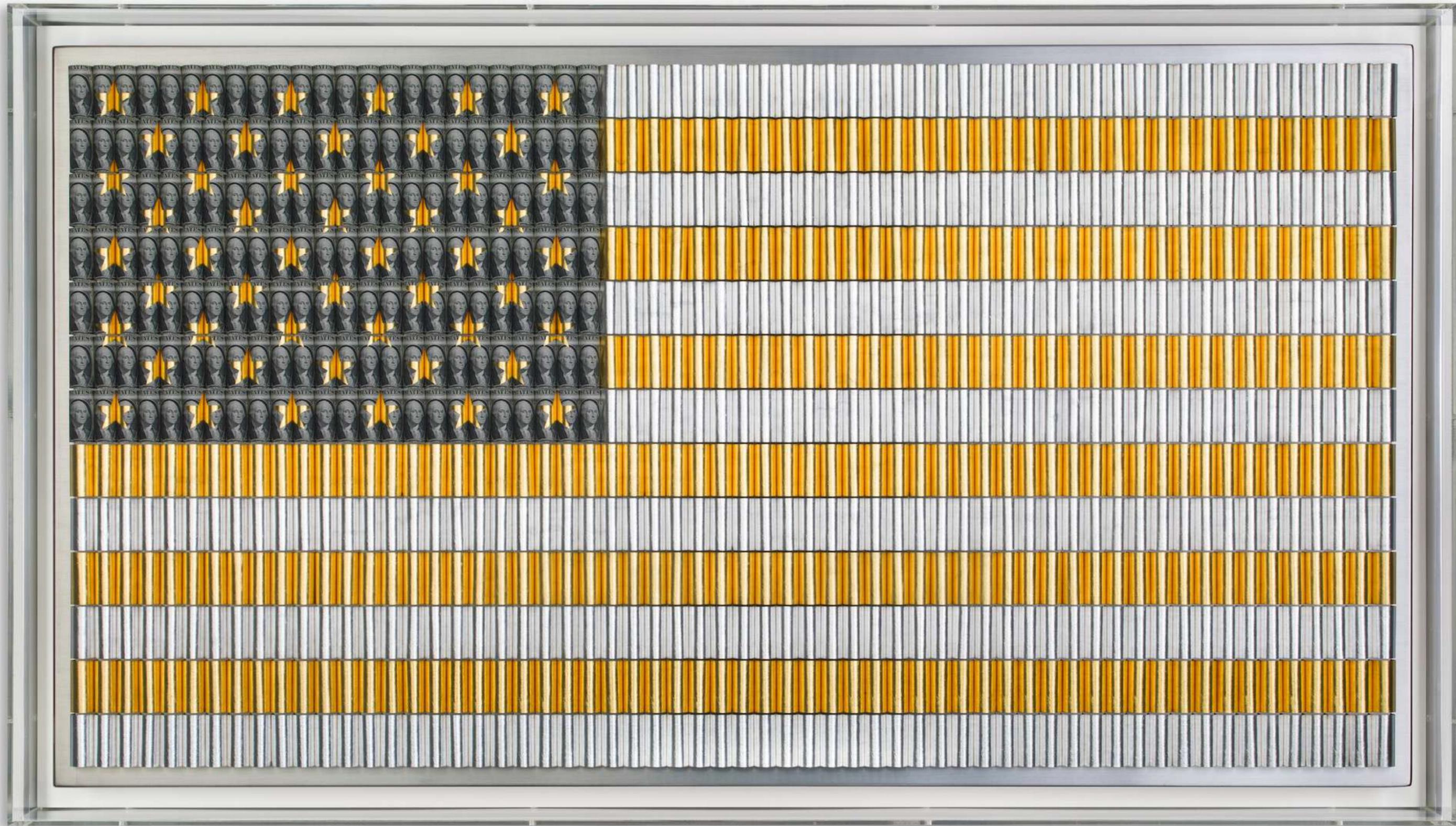


Queen of Pain (IV)
2021

Acrylic on paper money with acrylic frame

53 x 62 cm

\$18,500 USD



Golden US Flag, 2018, 24 Karat gold leaf and silver leaf mounted on stainless steel, with acrylic frame, 69 x 127 cm, \$75,000 USD



Detail: Golden US Flag



Thin Air
2015-2021
24 Karat gold leaf on paper money and
porcelain pedestal
31 x 31 x 31 cm
Open edition
\$2500 USD



Born in 1974 in Bogotá, Colombia, Santiago Montoya now lives and works in Miami, USA. Montoya's practice employs diverse media, including global paper currencies, precious stones and materials, sculpture and neon. This multi-disciplinary approach expresses a multitude of ideas exploring the notion of value. The works generate a discourse on nationalism, commodities and the universal consequences and nuances of the production and distribution of wealth. Montoya's works combine a wry humour and acute insight on a global subject that affects us all, and the inherent systems and structures that we live by.

Recent exhibitions include 'Elsewhere(s)' at Untitled Art Fair, curated by José Luis Falconi and Estrellita Brodsky, Miami; 'Seeds of Resistance' at the Eli and Edythe Broad Art Museum in Michigan, USA and Art Museum of the Americas, Washington D.C. Montoya has upcoming solo exhibitions at the Somerville Museum in Massachusetts, USA and DRCIAS at Harvard, Massachusetts, USA in 2022. Montoya's work is highly collected in both public and private collections, including MFA Boston, AMA Washington D.C, Jill & Peter Kraus, and Estrellita & Daniel Brodsky, amongst others.

TRUST

Trust – a concept that underpins the very integrity and core values of a civilized society. A value that is mediated through symbolic systems including religious institutions, government, banks and of course, matters of the human heart. Santiago Montoya explores the complexities and challenges of this revered construct, most poignantly in his new work 'TRUST' that will be exhibited for the first time at Context Art Miami. Often featuring impactful and thought-provoking text in his work, the word 'trust' is carved from a copper plate, with 24 Karat gold leaf and iron rust fused onto the text. The notion of how trust can be eroded, its transience, alludes to the idea that trust is difficult to find, to build and cultivate, and perhaps to endure. This sense of erosion is boldly addressed, with the word 'rust' contained in the word trust – 'one of the mysteries of life' as the artist states.

In an age of uncertainty and dissimilitude, where financial organizations and governments around the world are relied on to create a better, fair and equal world, Santiago Montoya questions their motives and approaches. The 'Wall of Lamentations' series will be exhibited at Context, large panels featuring Montoya's signature medium – global banknotes. These are meticulously aligned on stainless steel panels, a radiant display of the colours and illustrative details of paper currencies. Their methodical alignment suggest order, community and unification – however the title of these works belie the colourful affirmations of this unusual medium. Beyond the aesthetic impact, Montoya implicitly investigates the fundamental fabric of our society, and its systems and hierarchies that are the framework for the world we inhabit.

In the epic 'World Map (Vale un Peru)' piece, the map of the world is created using dollar bills, gilded with silver leaf, seducing the viewer with its scale and luxurious materials. 'Vale un Peru' (worth a Peru) is a Spanish phrase symbolising great value. This work relates to the very origins of capitalism and the global economy thanks to the abundance of silver in the mine of Potosí, then part of the viceroyalty of Peru during during Spains golden era. The phrase 'Vale un Perú', comes precisely from those days when silver began circulating from Peru onto east and west and the reales de 8 became the first worldwide accepted currency. The multi-faceted and multi-layered relationship that we have with global financial systems and money is played out in works such as 'Golden Money Maker' and the number series.

One of the pivotal works in the exhibition is the epic Jacquard tapestry 'Goodtree'. Over 3 meters wide, this beautifully weaved wall-hanging features the monumental Sycamore tree. The image is taken from one of Eritrea's banknotes in Africa. The image inspired Montoya of his childhood in Colombia, where giant Samán trees grow, providing much needed shade. The enveloping arms of the tree provoke sentiments of growth, protection, safety and shelter; it is almost anthropomorphic in its maternal embrace. The tree is an enduring symbol of positivity, inclusivity and dependence; values that counter any duplicitous or untrustworthy ventures. Montoya shines a light on life's misgivings, and yet offers a confident and trusted voice of solidarity.

"Montoya has become not only a true scholar of finances and of the history of commodities in Latin America, but an artist who addresses – by creating acute immersive environments – the uneven and uncertain landscapes that promises forge."
- José Luis Falconi

José Luis Falconi -Assistant Professor, Art and Art History & Human Rights Institute, UCONN, USA

CONTACT INFORMATION

MELISSA DIGBY-BELL

melissa@offshootarts.com

info@offshootarts.com

+44(0)7515 123 453

IG: offshoot_arts

WWW.OFFSHOOTARTS.COM



**OFFSHOOT
ARTS**

Offshoot Arts is a gallery and art consultancy based in the UK. We collaborate with a global roster of artists who question and explore universal themes and issues that connect us all; often expressed through highly unusual and innovative materials and techniques.

Our commitment to discovering and nurturing artistic talent is shared via curatorial projects, pop-up exhibitions, collaborations, curated online presentations and private consultancy. We champion artists, connect with audiences and create engaging and accessible creative experiences that challenge and inspire.

Melissa Digby-Bell founded and launched Offshoot Arts in 2020. She has worked in the upper echelons of the contemporary art sector since 2002, following a degree in History of Art at the University of Bristol. Her career began at White Cube, going on to manage the studios of high-profile artists Marc Quinn and Anish Kapoor.