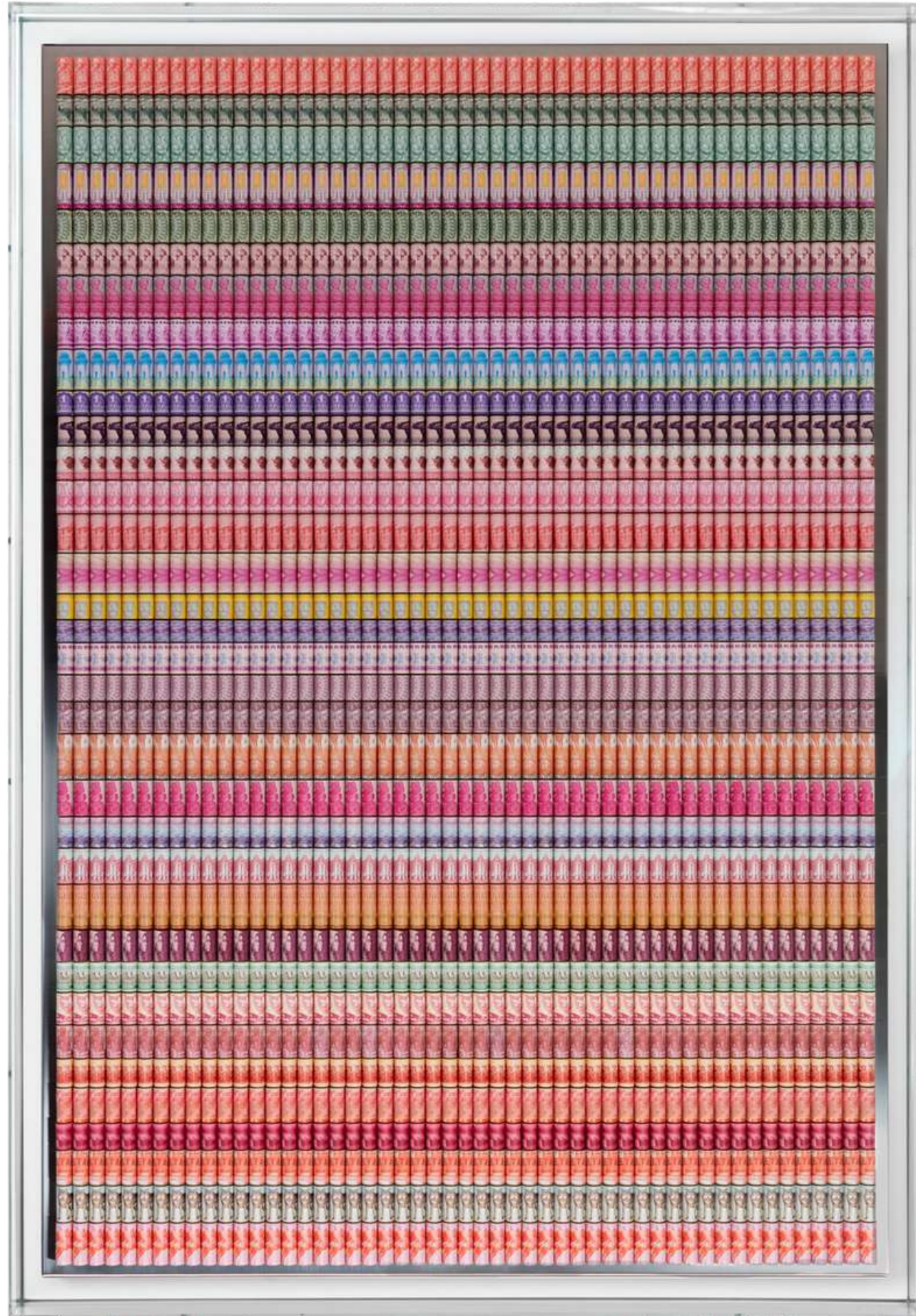


SANTIAGO MONTOYA

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ARTS



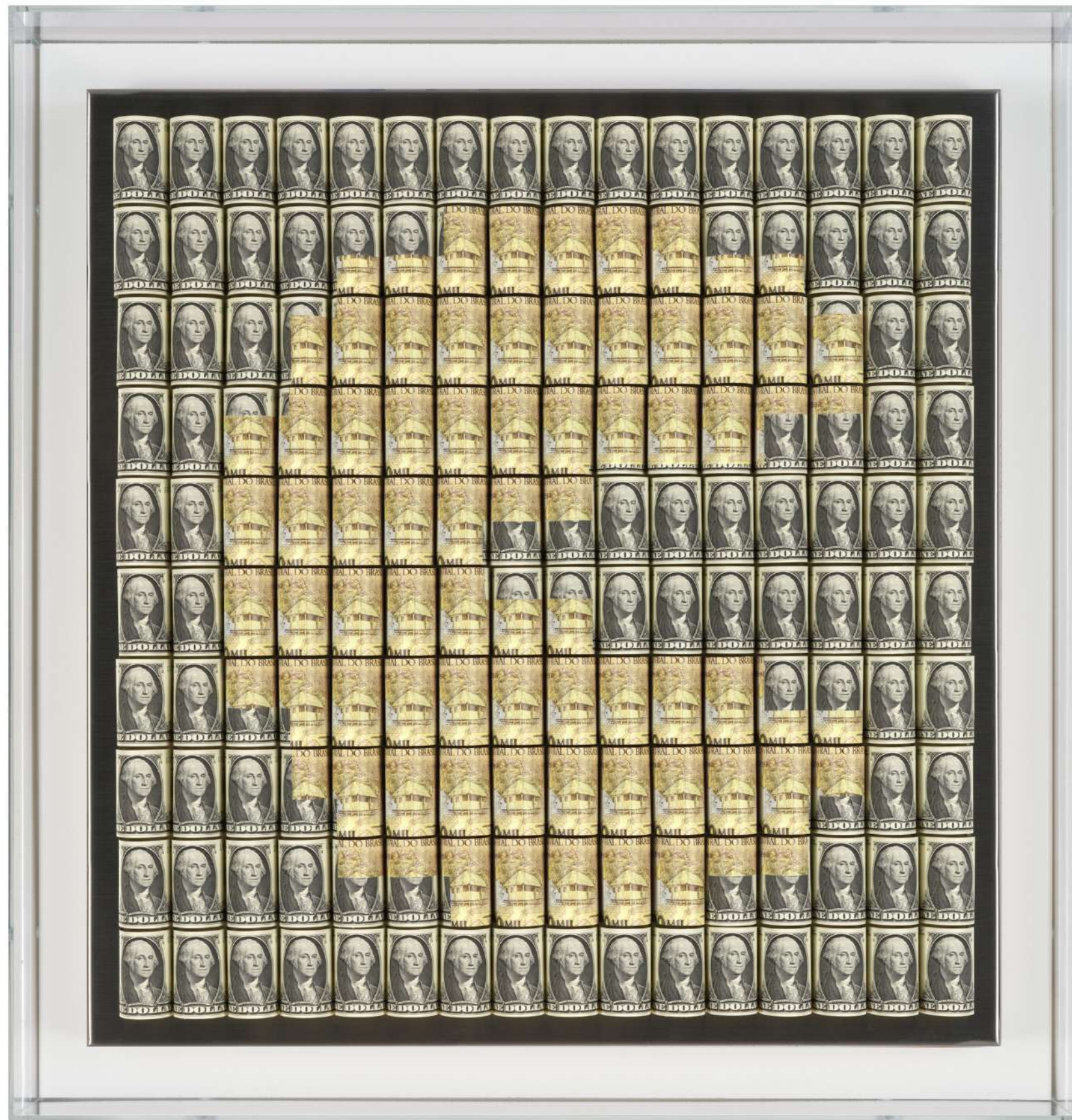
Basketball (Carbon Neutral)
2023
Coal and resin
50 x 25 x 25 cm (19.6 x 9.8 x 9.8")
Edition of 12 + 3 AP
\$6500 USD



Wall of Lamentations XIV
2017
Paper money mounted on stainless steel with acrylic frame
160 x 110 cm (62.9 x 43.3")
\$88,000 USD



To Be Or To Have
2023
24 Karat gold leaf gilded on paper money, mounted on stainless steel,
with acrylic frame
37 x 40 cm (14.5 x 15.7")
\$12,000 USD



Pac-Man

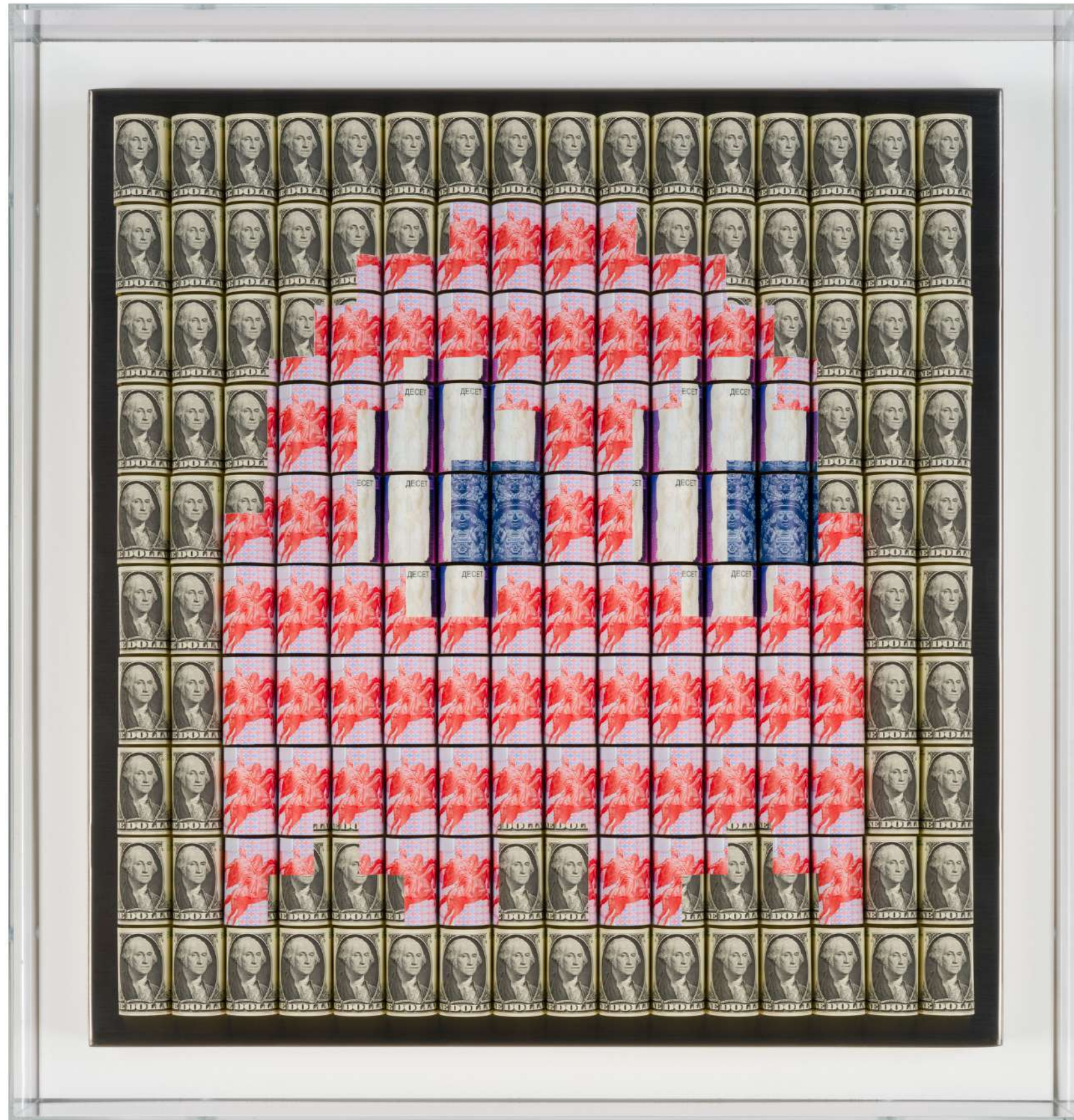
2023

Paper money mounted on stainless steel with acrylic frame

64 x 61 cm (25.1 x 24")

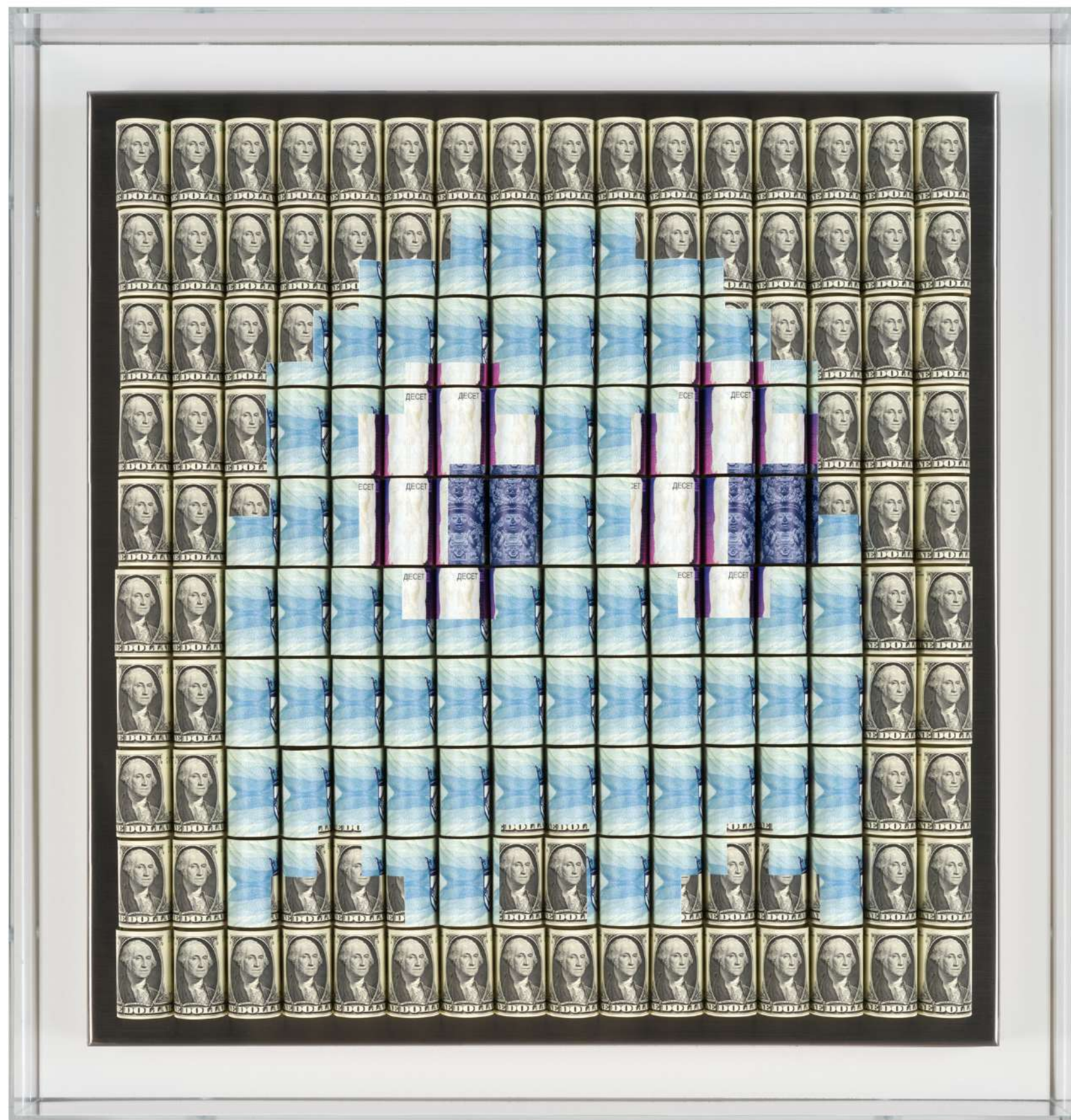
\$25,000 USD

*Pac-Man and 4 ghosts set available - \$110,000 USD



Blinky
2023

Paper money mounted on stainless steel with acrylic frame
64 x 61 cm (25.1 x 24")
\$25,000 USD

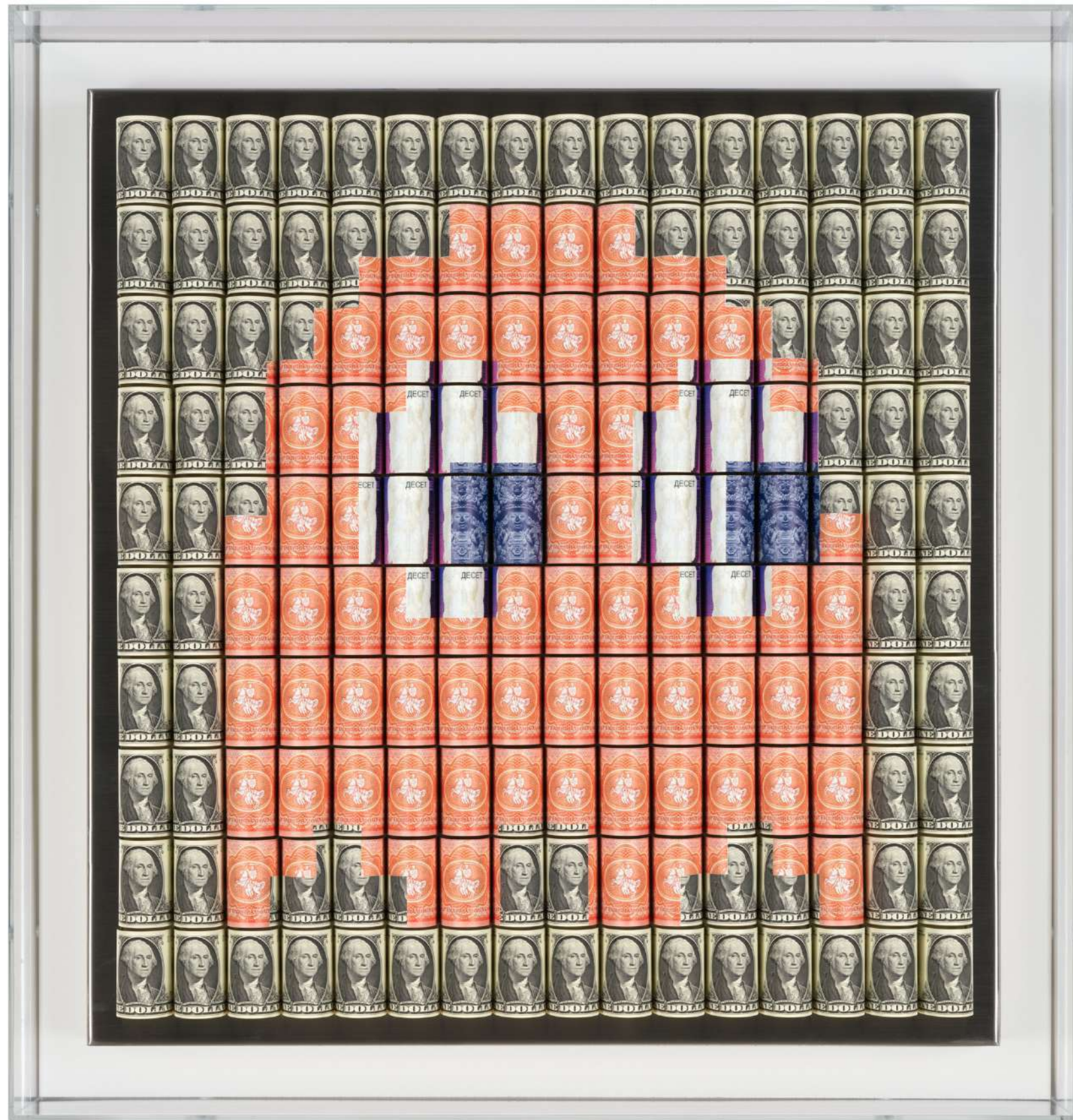


Inky
2023

Paper money mounted on stainless steel with acrylic frame

64 x 61 cm (25.1 x 24")

\$25,000 USD

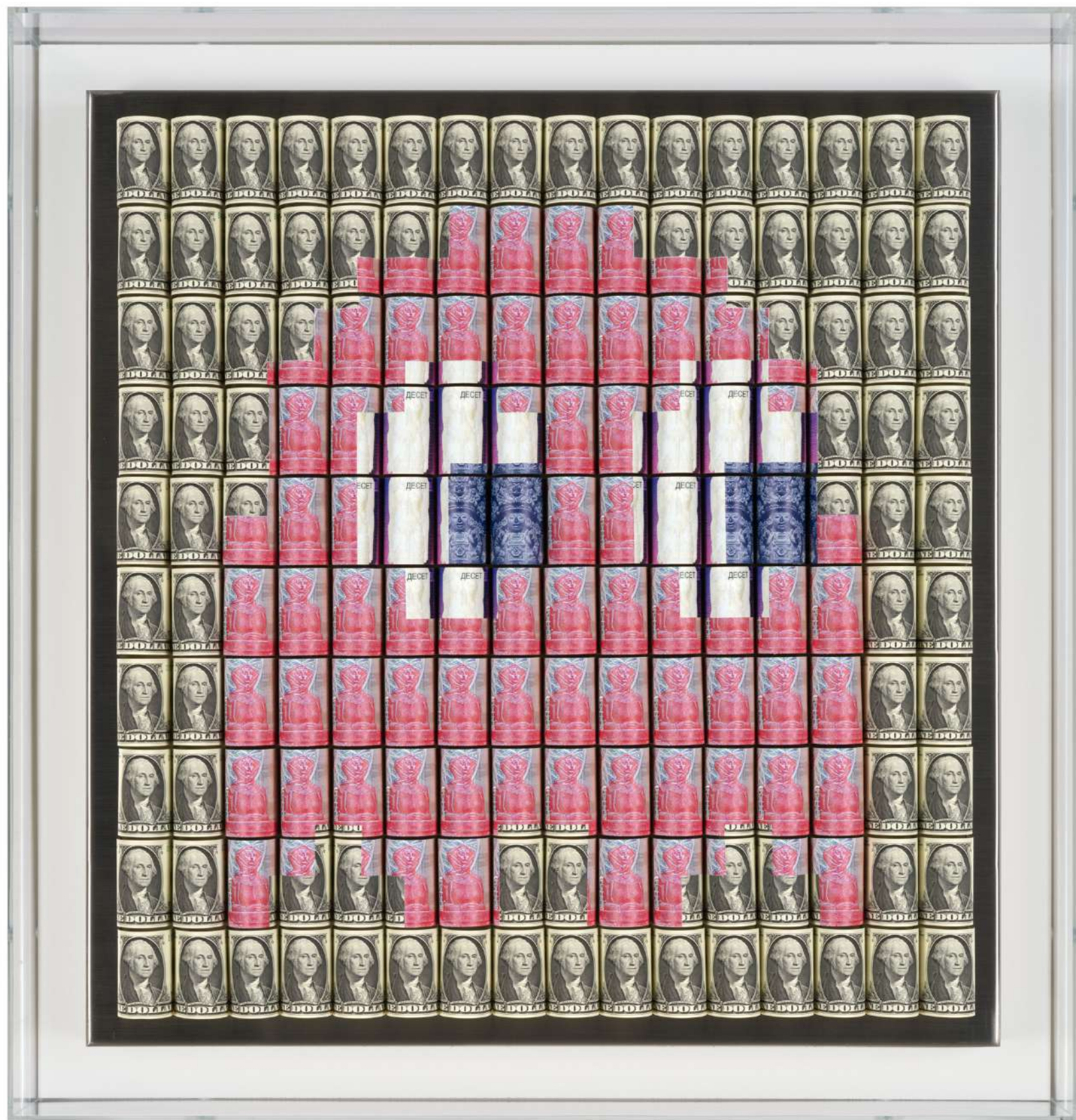


Clyde
2023

Paper money mounted on stainless steel with acrylic frame

64 x 61 cm (25.1 x 24")

\$25,000 USD



Pinky
2023

Paper money mounted on stainless steel with acrylic frame

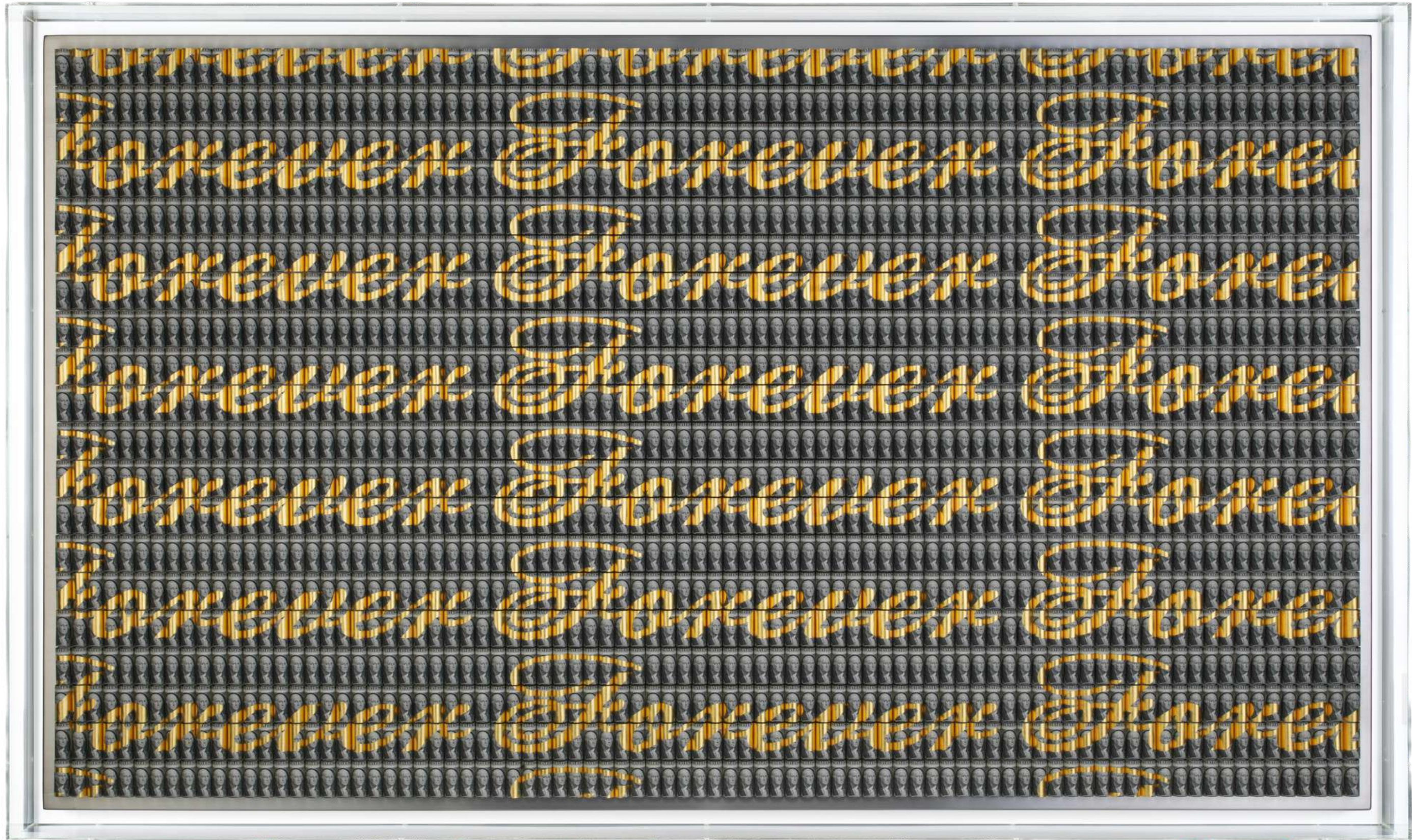
64 x 61 cm (25.1 x 24")

\$25,000 USD



Detail: Football (Carbon Neutral)

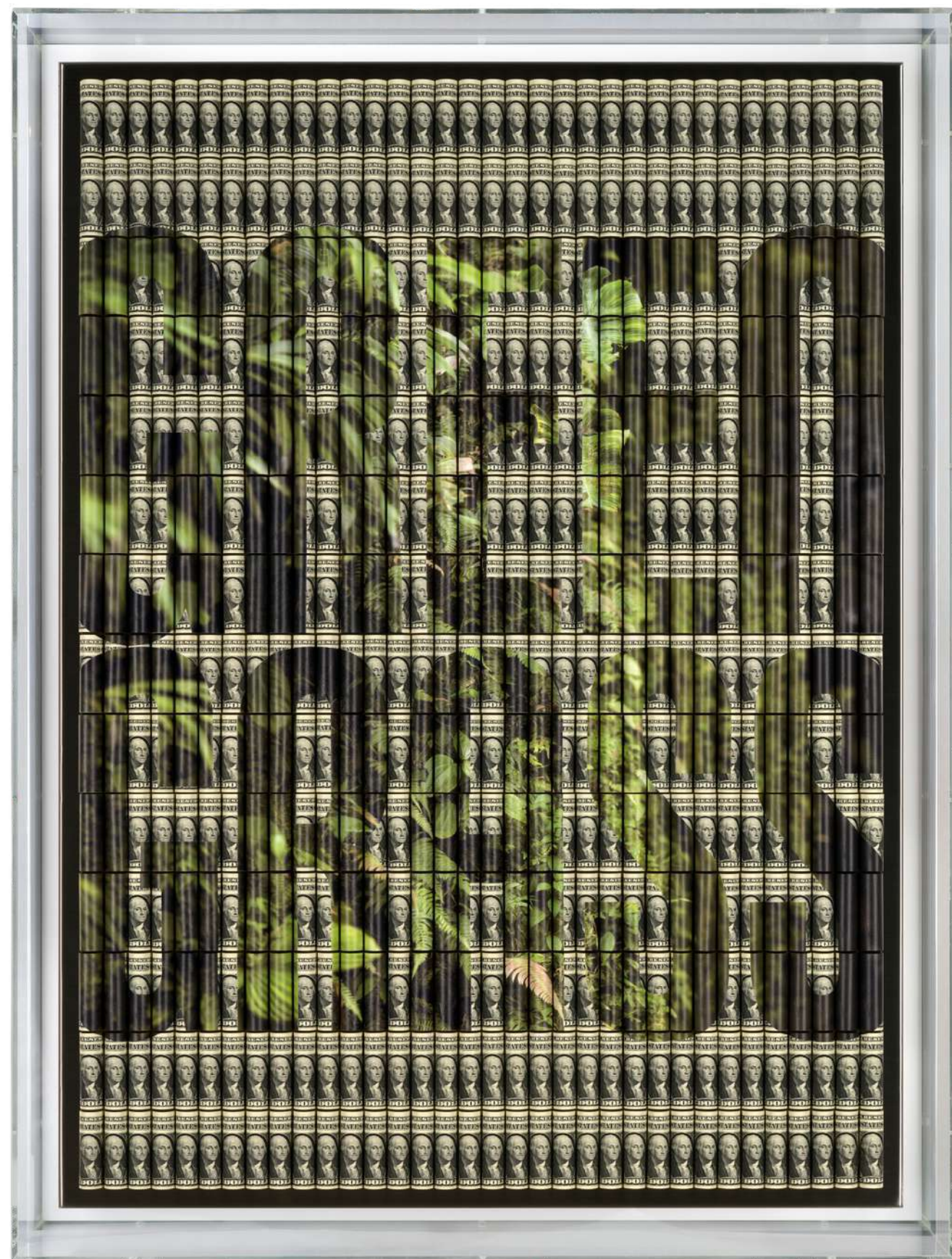




Golden Forever, Forever, Forever

2019, 24 Karat gold leaf gilded on paper money, mounted on stainless steel with acrylic frame, 102 x 176 cm (40.5 x 69.3")

\$82,500 USD



The Other Side
2023

Acrylic ink and paper money mounted on stainless steel
with acrylic frame

102 x 76 cm (40.5 x 30")

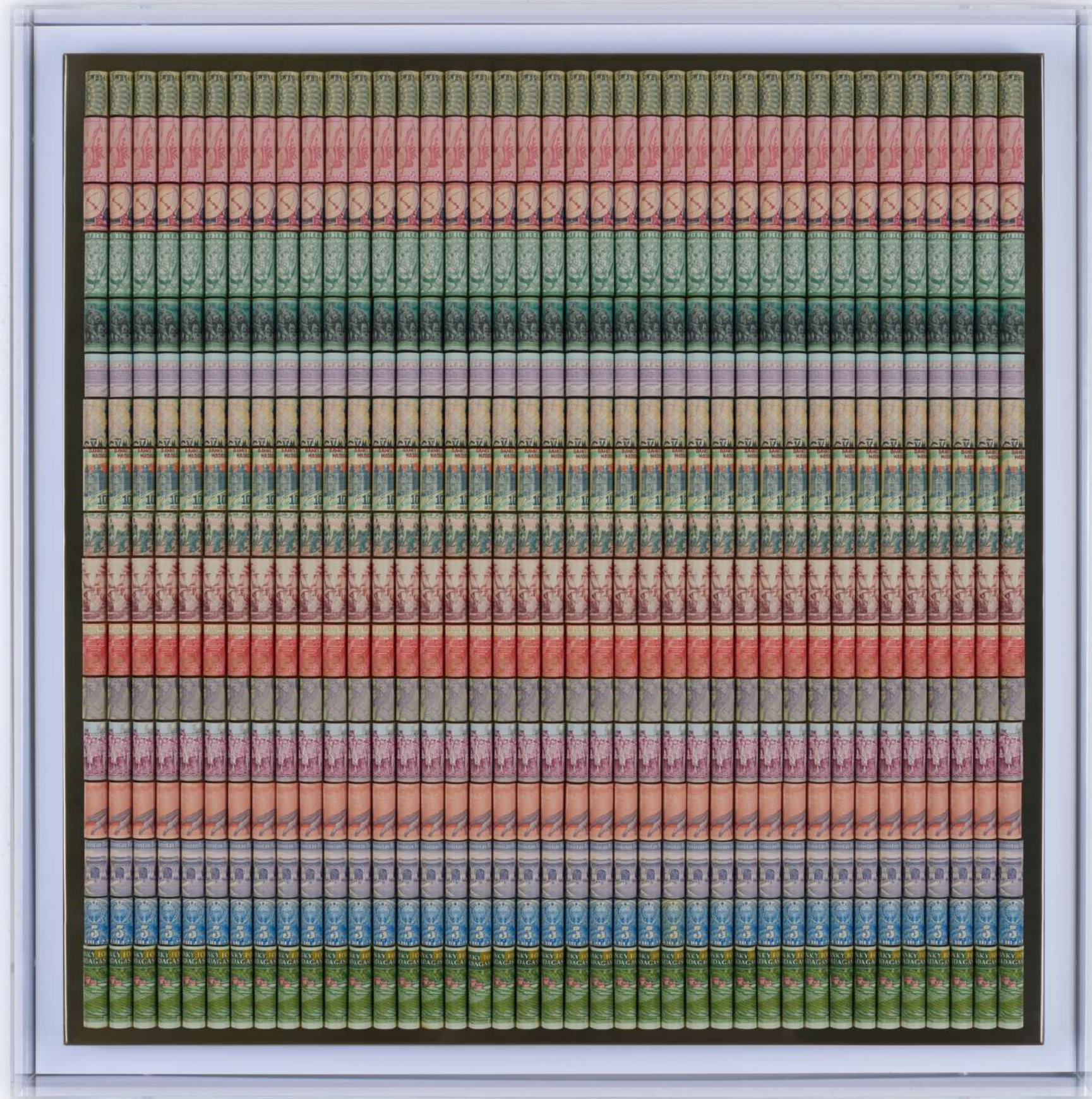
\$40,000 USD



Detail: The Other Side



Soccer Totem (Carbon Neutral)
2023
Coal and resin
100 x 25 x 25 cm (39.3 x 9.8 x 9.8")
Edition of 12 + 3 AP
\$12,000 USD



New Multi XXIII

2023

Paper money mounted on stainless steel
with acrylic frame

90 x 90 cm (35.4 x 35.4")

\$40,000 USD



Detail: New Multi XXIII



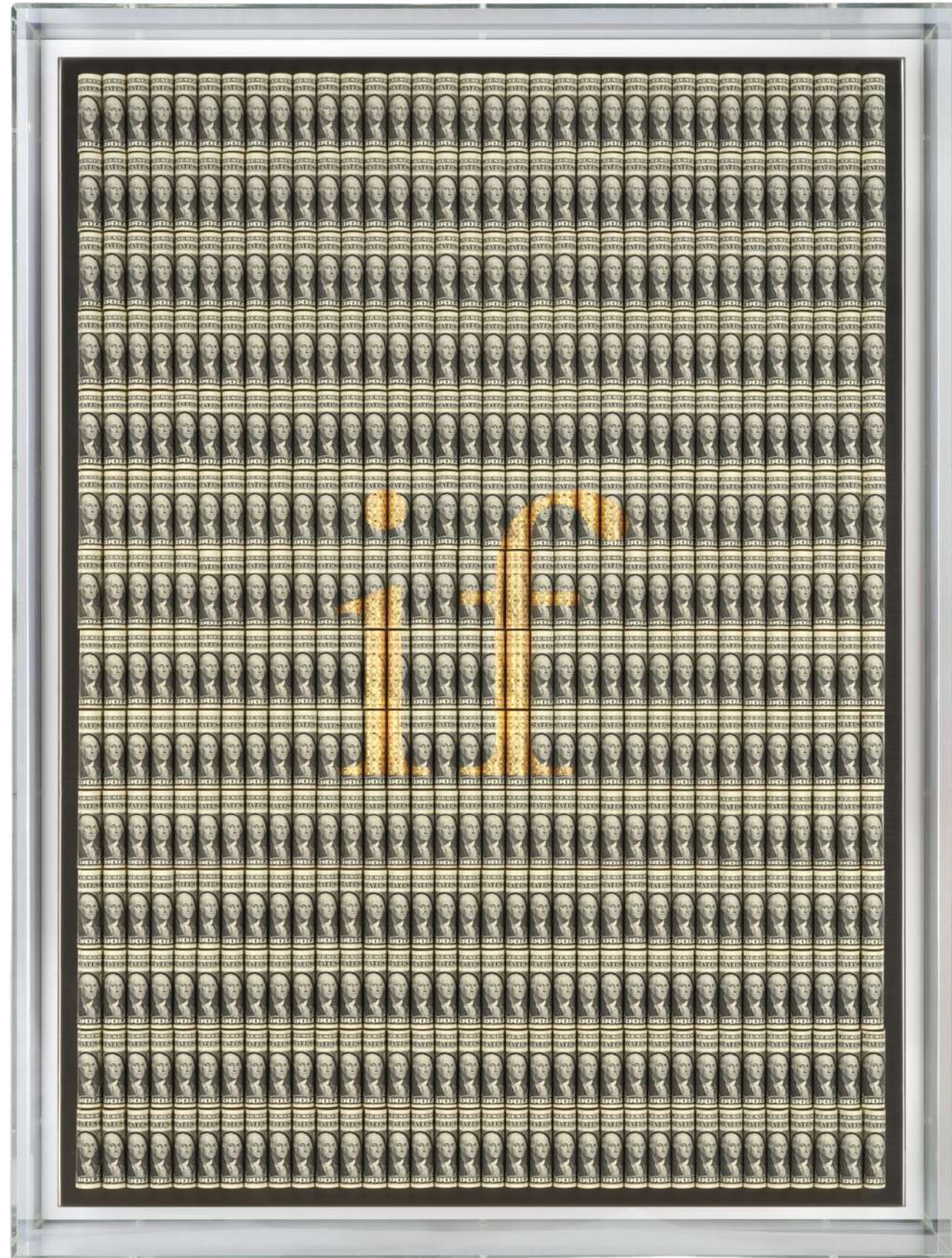
The End of the Beginning
2023
Acrylic ink and paper money mounted on stainless steel
with acrylic frame
102 x 76 cm (40.5 x 30")
\$40,000 USD



Wall of Lamentations XI
2017
Paper money mounted on stainless steel with acrylic frame
160 x 110 cm (62.9 x 43.3")
\$88,000 USD



Carbon Hippo
2023
Coal and resin
10 x 11 x 23 cm (3.9 x 4.3 x 9")
Edition of 25 + 5 AP
\$3500 USD



If
2023
24 Karat gold leaf gilded on paper money, mounted on stainless steel
with acrylic frame
102 x 76 cm (40.5 x 30")
\$40,000 USD



Detail: If



Football (Carbon Neutral)
2023
Coal and resin
29 x 17 x 17 cm (11.4 x 6.6 x 6.6")
Edition of 12 + 3 AP
\$6500 USD

GAME ON

The capitalistic system is the oldest system in the world, and any system that has weathered the gales and chances of thousands of years must have something in it that is sound and true. We believe in the right of a man to himself, to his own property, to his own destiny, and we believe the government exists as the umpire in the game, not to come down and take the bat, but to see that the other fellows play the game according to the principles of fairness and justice.

Nicholas Longworth, 1869-1931, American lawyer and politician; Speaker of the United States House of Representatives.

It is often these fundamental tenets of society – capitalism, social justice, ethics – that artist Santiago Montoya so profoundly explores in his work. Originally trained as a painter, and feeling limited with the medium to express his ideas, Montoya adopted real bank notes into his practice. The colours, patterns, pictures and narratives depicted on these notes spectacularly transformed his compositions into otherworldly, multi-layered works of art. Beyond the aesthetic impact, Montoya implicitly investigates the fabric of our society, and its systems and hierarchies that are the framework for the world we inhabit.

For Context Art Miami 2023, Offshoot Arts are proud to present a new body of work by Colombian artist Santiago Montoya. The dazzling compositions of series like *Wall of Lamentations* will be on show, where global bank notes are meticulously aligned on stainless steel panels, a radiant display of colours and illustrative details. Their methodical alignment suggest order, community and unification – however the title of these works belie the colourful affirmations of this unusual medium. The artist constantly poses questions to the viewer, provoking a debate on whether things are actually as they seem. What is the role we play in society? What is value and how do we quantify it? Are the ideological scenes depicted on the bank notes actually reflective of that state’s dogma and actions? On one level, playful, upbeat and joyous; what is so intriguing about Montoya’s work is the multi-faceted observations the artist highlights to convey ideas about financial systems and our environment.

The notion of play and risk is a common thread amongst this diverse collection of works, and the joy of nostalgia is captured in Montoya’s new works depicting the iconic, retro game Pac-Man and the enemy ghosts. Intriguingly, the artist incorporates Brazilian Real to depict Pac-Man, against a background of US dollar bills. A traditional house in the Amazon rainforest is portrayed on the currency – is the artist making a comment on the reduction of the jungle, as a victim of logging or climate impact, or capitalism; shrinking against the pressures of the Western world? Or, as the Pac-Man himself, is the image symbolic of the strength and resilience of the Indigenous communities in the face of globalisation and the expanse of modernity? Or does the Pac-Man and his never-ending quest to chomp the dots reflect society’s insatiable desire for consumption? It is up to the viewer to decide, with the artist’s quest to offer “deeper understanding” of the issues facing our world, without political motivation or agenda. The choice of currencies is often decided by the artist to reflect an inner and ethical dilemma – to reflect the tension and conflict between opposing views and ideologies.



A break-through series is presented at the fair for the first time – Carbon Neutral. In these sculptural works the artist incorporates coal – a material that is both revered for its central role in the industrial revolution and denounced as the largest anthropogenic source of carbon dioxide contributing to climate change. Colombia has a deep history of mining and has the largest coal reserves in Latin America. This series is part of the artist’s investigation and ongoing research into pre-Colombian cultures and commodities. The artist casts exquisite sculptures of the basketball and football – a nod to the prevalence of the sport in our culture and a fascinating fusion of an ancient resource with modern pursuits. *Soccer Totem (Carbon Neutral)* explores the idea of football as tribal and ritualistic – a modern-day faith or religion – using the Totem symbol as a transcendent and sacred object, fusing North and South American cultures with playfulness and poignancy. *Carbon Hippo* is a wry reference to arguably one of Colombia’s most notorious countrymen, drug lord Pablo Escobar, and the escape of several of his Hippopotamuses into the wild after his death. It could also be interpreted as a metaphor for the destruction and environmental impact of coal mining on the region, and as a global climate threat.

The Other Side depicts images of ferns superimposed onto bank notes, images taken during one of the artist’s research trips in Colombia, where lush vegetation grows next to a waterfall. This work also connects to the coal sculptures, as coal is a product of sedimented dead plant matter that is converted into coal by the heat and pressure of deep burial over millions of years. The notion of transformation is a recurring theme, and how we have little control over the final result. The Other Side captures the artist’s position of presenting both sides, an internal dilemma of right and wrong, dark and light, Yin and Yang. A profound punctuation point is The End of the Beginning, a galactic projection of planet earth against the backdrop of black painted bank notes. Are the dollar bills below encroaching on our earth, a sign of dystopian calamity and threat? Or do they represent domination of Western influence and capitalism that poses a threat to balance and global equity?

Montoya transforms and transcends these unique materials into extraordinary works of art that challenge and seduce. The dreams and delusions of wealth and power are simultaneously conveyed in monumental works that capture the complexities of our time.

“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

Post-doctoral fellow, History of Art department, Harvard University, USA

Image: Carbon Hippo



SANTIAGO MONTOYA

Born in 1974 in Bogotá, Colombia, Santiago Montoya now lives and works in Miami, USA.

Montoya's practice has been dedicated to the exploration of notions of value, nationalism, commodities and the universal consequences and nuances of the production and distribution of wealth. Initially a painter, an inspired digression was to incorporate the actual raw materials in his work – global currencies, gold, silver, copper and other precious materials – exposing the gulf between official state ideologies and reality itself. Montoya captures the collective consciousness, questioning the systems of power and shining a light on the disparities, injustices, and the absurd. 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.

Museum exhibitions include Dumbarton Oaks Museum, Washington D.C (2024), Sommerville Museum, MA, USA (2022) and Art Museum of the Americas, Washington D.C (2017). Recent exhibitions include 'El Dorado', The Americas Society, New York; Fundación Proa, Buenos Aires, Argentina. '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. 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, Dell Children's Medical Centre, TX, USA; Jill & Peter Kraus, and Estrellita & Daniel Brodsky, amongst others.

SANTIAGO MONTOYA CV

Education

2000 MA Fine Arts, Universidad de Los Andes, Bogotá, Colombia

Solo Exhibitions

2024 Against The Clock, Dumbarton Oaks Museum, Washington D.C, USA
Mundo de Quimeras, Espacio El Dorado, Bogota, Colombia

2023 Game On, Context Art Miami, Offshoot Arts

2022 Context Art Miami with Offshoot Arts
Bitter Sweet, Somerville Museum, Somerville, Massachusetts, USA

2021 Trust, Offshoot Arts, Context Art Miami, USA

2019 (Fool's) Gold Digging, Solo project, Espacio El Dorado, Untitled Art Fair, Miami, USA

2017 Mal Paso (y Otros Senderos), Espacio El Dorado, Bogotá, Colombia
Surfin' USA, Halcyon Gallery, London, UK

2016 The Great Swindle, Art Museum of the Americas, OAS, Washington, USA

2015 Unfinished Business, Halcyon Gallery, London, UK

2014 Tally Sticks Projects, Halcyon Gallery, London, UK
Improbable Landscapes, Halcyon Gallery, London, UK

2012 The Great Swindle, Halcyon Gallery, London, UK

2009 The Great Swindle, B-146 Gallery, Zurich, Switzerland

2008 News from Africa, Arte Consultores, Bogotá, Colombia

2002 Circle, 108 Fine Art, Miami, USA

2001 Recent Works, Arte Consultores, Bogotá, Colombia

1999 Camila, Galeria Espacio, Bogotá, Colombia

Group Exhibitions

2023 Bronx Art Museum Auction & Gala, New York, USA
El Dorado, Fundación PROA, Buenos Aires, Argentina
El Dorado, The Americas Society, New York, USA

2021 Elsewhere(s), Untitled Art Fair, Miami curated by Estrellita Brodsky & Jose Falconi; Another Space, New York 2022
República, La Nueva Fábrica, La Antigua, Guatemala
Seeds of Resistance, Eli and Edythe Broad Art Museum, Michigan, USA

2019 Murmurio, Espacio El Dorado, Bogotá, Colombia

2018-2019 Comfortably Numb, Another Space, New York, USA

2018 Dulce Tumaco, Espacio Flora, Bogotá, Colombia
If So What? Art Fair, San Francisco, USA

2017 El Tiempo Del Fin, ICPNA (Peruvian North American Cultural Institute), Lima, Peru

2015 Origins, Colby Art Museum, Waterville, Maine, USA

2014 Repeat to Change, Museum of Fine Arts, Boston, USA
Conscientia: Latin American Consciousness, Lloyds Club, London, UK
Pinta, London, UK

2013 Inner Journeys, Maison Particulière, Brussels
Art Stage Singapore

2011 Solemn, Arte Consultores, Bogotá, Colombia
Pinta, New York, USA, London, UK
Houston Fine Art Fair, USA

SANTIAGO MONTOYA CV

Group Exhibitions

- 2010 KIAF, Korea International Art Fair, Seoul, Korea
- 2009 This is Not Another Biennial, Contemporary Art Festival, Prague
- 2008 Art Exchange, B-146 Gallery, Zurich, Switzerland
- 2007 The New Colombian Painting, Tseretelli Gallery, Moscow, Russia
- 2004 The New Colombian Painting, Parc de l'Orangerie, Strasbourg, France
- 2003 Kleiner Prinz Gallery, Baden-Baden, Germany
Contemporary Art Gallery 'Am Tunnel', Luxembourg
- 2002 The New Colombian Painting, Colombian Embassy, Warsaw, Poland;
Penerecki Museum, Warsaw, Poland
Grands et Jeunes d'aujourd'hui, Espace Auteuil, Paris, France
The New Colombian Painting, Constanta Museum of Art, Constanta,
Romania
Municipality of Athens Cultural Centre, Athens, Greece

Collections

- Museum of Fine Arts Boston, MA, USA
- Dell Children's Medical Center, Austin, TX, USA
- Colby College Museum of Art, Waterville, ME, USA
- AMA | Art Museum of the Americas, OAS, Washington D.C. USA
- Jill and Peter Kraus, New York, USA
- Proyecto Bachuè, Bogotá, Colombia
- Estrellita and Daniel Brodsky, New York, USA
- Paloma Picasso Collection
- Embassy of Colombia, London, UK
- Hugo Quinto and Juan Pablo Lugo, Antigua, Guatemala
- The Farm Group Collection, London, UK
- Shikumen Capital Collection, Hong Kong
- Universidad de los Andes Art Collection, Bogotá, Colombia

Offshoot Arts is a hybrid 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 art acquisitions, engaging curatorial projects, art fairs, 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 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. In 2014 she co-founded curatorial partnership and consultancy Mehta Bell Projects. Melissa's background encompasses commercial galleries, blue-chip institutions, artist studios and art fairs.

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