

Lengua Negra

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Antonio Puri

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Museum of Contemporary Art Bogotá, Colombia
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Centro de Arte Contemporáneo Wifredo Lam
Havana, Cuba
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Pereira Art Museum, Colombia
Antonio Puri, A tale of two cities
April 19, 2024 to September 1, 2024

Artist Statement

My expression of the self continuously evolves in an effort to challenge perceptions and deconstruct identifying labels used by others. Constructs of different aspects of the self are limited; is my existence a microcosm within the universe or do I make art that transcends individuality to connect with Oneness? Are all descriptions of who I am truly encompassing? My art comes from personal expression. It is multilayered and complex with veneers, glazes, varnishes of emotions, transgressions, singularity, obsession, and enigma. I am interested in comparing connections between my eastern roots and my western experiences. I embrace the possibility that we can exist in a world free from labels.

Declaración del artista

Mi expresión del yo evoluciona continuamente en un esfuerzo por desafiar las percepciones y de construir las etiquetas de identificación utilizadas por otros. Las construcciones de diferentes aspectos del yo son limitadas ¿Es mi existencia un microcosmos dentro del universo o hago arte que trasciende la individualidad para conectarme con la Unidad? ¿Todas las descripciones de quién soy realmente abarcan? Mi arte proviene de la expresión personal. Es multicapa y complejo con carillas, veladuras, barnices de emociones, transgresiones, singularidad, obsesión y enigma. Estoy interesado en comparar las conexiones entre mis raíces orientales y mis experiencias occidentales. Acepto la posibilidad de que podamos existir en un mundo libre de etiquetas.

Lengua Negra, Antonio Puri's solo exhibition in Havana

As fate would have it, Antonio Puri (Chandigarh, 1966) arrived in Bogotá, a city with which, at first, he seemed to have no connection with, neither geographically nor culturally. However, as nothing is so fortuitous, he would soon discover a deep bond between the Colombian capital and his hometown. Chandigarh is, in urban and architectural terms, what Bogotá could have been.

In 1947, after another of his many projects had been rejected, the Swiss architect Le Corbusier visited Colombia for the first time. He arrived in Bogotá after the invitation of Eduardo Zulueta Angel, the country's delegate to the United Nations, to give two lectures. Through the airplane window he saw the hills and how they were inserted into the metropolitan fabric; he immediately realized that all the elements to make that city a great modern city coincided there, and he did not take long to draw up a Pilot Plan that established the basis for its renovation. Unfortunately, this would be the eighteenth plan designed by this "guru" of modern architecture during his career and one more that was not carried out.

Le Corbusier's vision was utopian and overwhelming, radical in that it sought to recreate a harmonious and horizontal dialogue between nature and artifice that was only understood, accepted and developed in a city located at the other end of the planet. Chandigarh, self-styled "The City Beautiful", is today the city with the highest per capita growth rate in India and probably the only one that is free of the mountains of garbage that flood the rest of the cities in this Asian country, preventing us from admiring its incredible urban and architectural heritage.

In Bogotá, Antonio Puri lives in the 7 de Agosto neighborhood, one of the few neighborhood centers that respond to the plan drawn up by Le Corbusier. Thus, closes a cycle that is at the very origin of this exhibition in which autobiographical references are mixed with the conceptual approaches that support the material concreteness of this artist's work.

There are two elements that immediately call our attention in Puri's work. On the one hand, his abstract vocation, conditioned by a particular approach to philosophy and Indian culture, and on the other, the increasingly central importance acquired by the material and the awareness of its spatiality. In the Lengua Negra (Black Tongue) series, both visions seem to find their most balanced point: abstract paintings that overflow the two dimensional framework, breaking any limit of technique or manifestation, as they are not only confused with sculpture, but also play at being buttresses that emerge from the walls as if they were part of the architectural skeleton that supports the building that houses them.



*Installation at
La Cometa Gallery
in Bogotá, Colombia*

To understand the origin of these pieces, one must go back to the artist's childhood, spent in India, a country where religion is a fundamental part of the life of its inhabitants. There Puri grew up besieged by the stigma of having a "black tongue", a label with obvious negative overtones given to those with supposed divinatory or fortune telling abilities. Years of life and interaction with other cultural realities had to pass for the artist to accept this heritage as a virtue that allows him to see beyond, to understand the very essence of things and phenomena in order to reach that state of inner peace that is the ultimate object of Hinduism.

According to Le Corbusier, silence and peace are what people need most, and meeting these two needs was at the basis of his work. This principle also underlies the works of Antonio Puri. There is an intrinsic order in chaos, a contained energy that gives balance to the universe, but which is also the source of bursts of creativity and a beauty that is difficult to understand. Many years ago, Puri began to explore his birthplace, mixing the urban grid and topographic maps with symbols and shapes that allude to his natal chart. This vision, which goes from the local to the universal, is an obsession in his work, which always takes as its starting point his own being, imbued with spirituality and a yearning for transcendence.

The exhibition at the Wifredo Lam Contemporary Art Center traces a bridge between those early works and his most recent creations. The figure of Le Corbusier is taken as a leitmotiv to explore those inexplicable connections that sometimes exist in our lives. It is also the way to approach a context that, in principle, is alien to him and to recreate the link with his cultural and ancestral roots.

The exhibition brings together four sets of works that together make up the curatorial idea of the project. The central piece is a Lengua Negra, made of cardboard and newspaper. As usual, it is only possible to access the back of the paintings, revealing their imperfections and inner fabric, but not what they contain on their front surface. From this wall, flooded with news related to the world of culture, comes the great tongue that is anchored to the floor with the same strength that a round arch gives to a Romanesque cathedral. As in religion, only faith in the power of art to change the world sustains utopia.

The piece is complemented by a series of drawings that speculate on the possible structural and formal unfolding of the Lengua Negra and a monumental photograph, accompanied by a video that documents the installation of one of them on the façade of the Museo de Arte Contemporáneo de Bogotá. To close the idea, the artist unfolds his research on the presence of the Swiss-French architect in Bogotá. The starting point is the urban design he proposed for the neighborhood of La Candelaria, which was later used in Chandigarh, and which came to Puri by the hand of Germán Samper, a renowned Colombian architect and disciple of Le Corbusier whom the artist had the good fortune to interview just before his death. The revision of the basic principles of rationalist architecture proposed by Le Corbusier, and revisited by Samper in this interview, find resonance in the work of Antonio Puri through the "wise, correct and magnificent play of the volumes gathered under the light".

¹ Le Corbusier, Towards an Architecture. Vers Une architecture, Paris 1923. Compilation of articles written for the magazine L'Esprit Nouveau, published between 1920 and 1925.



*Exhibition at
La Cometa Gallery,
Bogotá, Colombia
2019*



*Installation of Varna Stack at
La Cometa Gallery
Bogotá, Colombia
2019*

Breve notas de presentación a Lengua Negra, exposición personal de Antonio Puri en La Habana

Los azares del destino quisieron que Antonio Puri (Chandigarh, 1966) llegara hasta Bogotá, una ciudad con la que, en principio, no parecía tener relación alguna, ni geográfica ni culturalmente. Sin embargo, y como nada es tan fortuito, pronto descubriría un vínculo profundo entre la capital colombiana y su ciudad natal. Chandigarh es, en términos urbanos y arquitectónicos, lo que Bogotá pudo haber sido.

El arquitecto suizo Le Corbusier visitó por primera vez Colombia. Llegó a Bogotá por invitación de Eduardo Zulueta Ángel, delegado del país ante las Naciones Unidas con el objetivo de dictar dos conferencias. Por la ventanilla del avión vio los cerros y como estos se insertaban en la urdimbre metropolitana; se percató de inmediato de que allí coincidían todos los elementos para hacer de aquella una gran ciudad moderna y no tardó en concretar un Plan Piloto que establecía las bases para su renovación. Lamentablemente este sería el decimoctavo plan diseñado por este “gurú” de la arquitectura moderna a lo largo de su carrera y uno más de los que no se realizó.

La visión de Le Corbusier era utópica y avasalladora, radical en tanto buscaba recrear un diálogo armónico y horizontal entre naturaleza y artificio que solo fue entendido, aceptado y desarrollado en una ciudad situada en el otro extremo del planeta. Chandigarh, autodenominada “La Ciudad Linda”, es hoy día la que presenta un mayor índice de crecimiento per cápita en la India y, probablemente, la única que está libre de las montañas de basura que inundan el resto de las urbes de este país asiático, impidiendo admirar su increíble patrimonio urbano y arquitectónico.

En Bogotá, Antonio Puri reside en la comuna 7 de Agosto, uno de los pocos centros de barrio que responden al plan trazado por Le Corbusier. Se cierra así un ciclo que se haya en el origen mismo de esta exposición en la cual se mezclan referencias autobiográficas con los planteamientos conceptuales que sustentan la concreción material del trabajo de este artista.

Hay dos elementos que llaman inmediatamente la atención en la obra de Puri. De un lado su vocación abstracta, condicionada por un particular acercamiento a la filosofía y la cultura india, de otro, la importancia cada vez más medular que adquiere el material y la concientización de su espacialidad. En la serie Lengua Negra ambas visiones parecen encontrar su punto más equilibrado: pinturas abstractas que se desbordan del marco bidimensional rompiendo cualquier límite de técnica o manifestación, pues no solo se confunden con la escultura, sino que juegan a ser contrafuertes que emergen de las paredes como si fueran parte del esqueleto arquitectónico que sostiene la edificación que las alberga.

Para entender el origen de estas piezas hay que remontarse a la niñez del artista, transcurrida en la India, un país en el que la



*Detail of Lengua Negra in Triptych.
at Antonio's studio.*

religión es una parte fundamental de la vida de sus habitantes. Allí Puri creció asediado por el estigma de tener una “lengua negra”, calificativo con evidentes visos negativos que se le da a aquellas personas con supuestas habilidades adivinatorias o para predecir el futuro. Años de vida y de interacción con otras realidades culturales debieron pasar para que el artista aceptara esta herencia como una virtud que le permite ver más allá, entender la esencia misma de las cosas y los fenómenos para alcanzar ese estado de paz interior que es el objeto último del hinduismo.

El silencio y la paz es lo que más precisan los hombres según Le Corbusier, cubrir estas dos necesidades se hallaba en la base de su trabajo. Este principio subyace también en las obras de Antonio Puri. Hay un orden intrínseco en el caos, una energía contenida que le proporciona equilibrio al universo, pero que es también la fuente de los estallidos de creatividad y de una belleza difícil de comprender. Muchos años atrás, Puri comenzó a explorar su lugar de nacimiento, mezclando la cuadrícula urbana y los mapas topográficos con símbolos y formas que aluden a su carta natal. Esa visión, que va desde lo local hasta lo universal es una obsesión en su trabajo, el cual toma siempre como punto de partida su propio ser, imbuido de espiritualidad y ansias de trascendencia.

La muestra que exhibe en el Centro de Arte Contemporáneo Wifredo Lam traza un puente entre aquellas primeras obras y sus creaciones más recientes. La figura de Le Corbusier es asumida como leitmotiv para explorar esas conexiones inexplicables que a veces existen en nuestras vidas. Es también la vía para acercarse a un contexto que, en principio, le es ajeno y recrear el vínculo con sus raíces culturales y ancestrales.

La exposición reúne cuatro sets de obras que en su conjunto conforman la idea curatorial del proyecto. La pieza central es una Lengua Negra, realizada con cartón y papel periódico. Como de costumbre, solo es posible acceder al reverso de los cuadros, quedando a la vista sus imperfecciones y tejido interno, pero no lo que albergan en su superficie frontal. Desde esta pared, inundada de noticias relativas al mundo de la cultura, sale la gran lengua que se ancla al suelo con la misma fuerza que un arco de medio punto le proporciona a una catedral románica. Como en la religión, solo la fe en el poder del arte para cambiar el mundo sostiene la utopía.

Complementan esta pieza una serie de dibujos que especulan sobre los posibles desdoblamientos estructurales y formales de la Lengua Negra y una monumental fotografía, acompañada de un video que documenta la instalación de una de ellas en la fachada del Museo de Arte Contemporáneo de Bogotá. Para cerrar la idea el artista despliega toda su investigación sobre la presencia del arquitecto Suizo-Francés en Bogotá. El punto de partida es el diseño urbano que propusiera para el barrio de La Candelaria, mismo que fue luego usado en Chandigarh, y que llegó a Puri de la mano de Germán Samper, reconocido arquitecto colombiano y discípulo de Le Corbusier que el artista tuvo la suerte de entrevistar justo antes de su muerte. La revisión de los principios básicos de la arquitectura racionalista propuestos por Le Corbusier, y revisitados por Samper en esta entrevista, encuentran resonancia en la obra de Antonio Puri a partir del "juego sabio, correcto y magnífico de los volúmenes reunidos bajo la luz"¹.

¹ Le Corbusier, Hacia una Arquitectura. Vers Une architecture, París 1923. Compilación de artículos escritos para la revista L'Esprit Nouveau, publicados entre 1920 y 1925.

Lisset Alonso Compte
Subdirectora y curadora
Centro de Arte Contemporáneo
Wifredo Lam
(abril, 2023)



*Installation of
Lengua Negra in Triptych
La Cometa Gallery
Bogotá, Colombia 2019*

Lengua Negra

Antonio Puri creates the series called Lengua Negra or Black tongue which emanate from prophetic statements reflecting the divine word that seem to manifest. This idea is well known in India, where the artist was born and grew up during his adolescence. His work questions the canons placed by society regarding what labels are used to define art.

This series, Lengua Negra, dares to speak a new language in art which tread the line between duality and non duality. This work is a bridge between these two distinct worlds, that of intuitive responses and of intention or mens rea. This paradox is contained within human beings and is the reason why the mind and soul are always in discord with each other.

During his childhood, the artist heard people referring to him as having a black tongue because statements he made seemed to come true. The fear or superstition that is the origin of this idea of the black tongue exists in this culture of his native India. The reason it is called black tongue is because it has a devilish connotation since it is not common that people speak things which come true. When the artist turned 50 he decided it was about time to embrace his lengua Negra, and realize it is a gift that needs to be appreciated. As such he decided to communicate his truth via a new series of lengua Negra artworks that breakdown the barrier of painting, sculpture, installation, architecture, and conceptual art. When one work can include all these aspects of art and at the same time transcend them, we have a new language namely lengua Negra. He further pushes the limits of art by showing the residual effects, like paint or cement that seeps through the pores of the jute or canvas, edges capturing the drips from painting the surface or the structural effects and defects from mounting the canvases to the stretchers. This dance between the intentional and unintentional, or intuitive, is at the precipice of his creation. Perhaps it is time the world explored a new concept of aesthetics that goes beyond human judgment.

What traditional artists like to hide, like the edges and the reverse of the canvases, Antonio not only shows us but flaunts it by hiding everything else which traditionally would be exposed. It also connects the space by having the work travel from the ground up to the wall or viceversa. It appears like a skeleton that is keeping the body of his work from collapsing, simultaneously supporting the wall and the space that the work occupies. It plays into the idea whether the artist wants us to see the work as supporting not only the physical space but perhaps the institution as well.

When I saw a body of his work from several years ago, I realized a keen connection with the French/Swiss architect Le Corbusier. It is a strange coincidence that the artist was born in Chandigarh, designed by said architect, and is currently living in Bogota, the city

where Le Corbusier first proposed the urban design for the Colombian capital between 1947 and 1951. When his plan was rejected in Colombia he took the same plan and adapted it to fit within the city of Chandigarh in 1952 as a celebration of India's independence from British Raj. Le Corbusier was famous for revealing the marks on his buildings which would normally get covered up because they revealed the marks of the carpenters, or imperfections in the format of the concrete blocks etc. When he was asked why he doesn't cover up these imperfections, his answer was brilliant: why would I cover up the muscle of a building.



*Installation of Stacks
La Cometa Gallery
Bogotá , Colombia*

Antonio doesn't cover up the muscle of his work either. When asked about the reason, the artist leaves reason behind and discusses the beauty of the unknown. How the jute threads move around the edges, the framework which has all the idiosyncrasies of the wood, the weft caused by the liquid cement before it is a solid structure. Leaving the control of the mind the artist seeks to present the unknown by leaving reason to chance, or the paint to its residual effects. Is this his idea of revealing a new language of art that destroys the individuality into something more abstract, like consciousness itself?

According to the artist, a new language of art needs to break the existing labels which have defined art forever and place greater importance to the contradictions which inherently exist within us as humans. Is intention different from intuition, is my control part of intention while intuition is control by the universe. These and many other issues are at stake within his creative works, that place a greater emphasis on aesthetics that cross over into the realm of nonduality. The materials used in all their flaws, the structure which is created by intention, the crossover of time and space, the ability to discriminate what to show and what not to, are the keystones of his work based on contradictions. Nondual duality is the way he discusses these aspects which lead to his interest in mysticism.

Guru Nanak, one of the Sikh Gurus that lived in India, mentioned in his writings: "Andar bahar eko jano", roughly translated as know the inside and outside to be the same, which is another reason Antonio pushes the lengua Negra series. The works transcend the walls of the gallery to the walls of the outside walls of the building which connects the essence of the work. How his spirit and mind function within the same body is understanding how the connection between one and the others is also defined within the parameters of Oneness, Namaste.

Hence the mystical importance of installing this work in the Museum of Contemporary Art in Bogotá, is to showcase the inside and outside to be connected, via a lengua Negra that is installed both inside and outside of the building. The art serves as a metaphor for breaking down the paradigms of who is supporting whom. Lengua Negra is a new language of art that is the support for the museums as much as museums are a support to the art. Perhaps this language will connect people and places rather than justify the discrimination that has always existed.

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*Exhibition at Museo de Arte Contemporáneo,
Bogotá, Colombia
2023*

Lengua Negra

Antonio Puri crea la serie denominada Lengua Negra que emana de declaraciones proféticas que reflejan la palabra divina que parece manifestarse. Esta idea es bien conocida en la India, donde el artista nació y creció hasta su adolescencia. Su obra cuestiona los cánones colocados por la sociedad sobre qué etiquetas se utilizan para definir el arte.

Esta serie, Lengua Negra, se atreve a hablar un nuevo lenguaje en el arte que marca la línea entre la dualidad y la no dualidad. Esta obra es un puente entre estos dos mundos distintos, el de las respuestas intuitivas y de la intención o mens rea. Esta paradoja está contenida dentro de los seres humanos y es la razón por la cual la mente y el alma están siempre en discordia entre sí.

Durante su infancia, el artista escuchó que la gente se refería a él como de lengua negra porque las declaraciones que hacía parecían hacerse realidad. El miedo o superstición que es el origen de esta idea existe en su cultura natal. La razón por la que se llama Lengua Negra es porque tiene una connotación diabólica ya que no es común que las personas hablen cosas que se cumplen.

Cuando el artista cumplió 50 años, decidió que era hora de abrazar su lengua negra y darse cuenta de que es un regalo que debía ser apreciado. Como tal, decidió comunicar su verdad a través de una nueva serie de obras de arte en lengua negra que rompen la barrera de la pintura, la escultura, la instalación, la arquitectura y el arte conceptual.

Tal así que una obra puede incluir todos estos aspectos del arte y al mismo tiempo trascenderlos, mostrando un nuevo lenguaje que es la lengua negra. Empuja aún más los límites del arte al visibilizar los efectos residuales, como la pintura o el cemento que se filtra por los poros del yute o el lienzo, los bordes que capturan las gotas de pintura de la superficie o los efectos y defectos estructurales del montaje de los lienzos en los bastidores. Esta danza entre lo intencional y lo no intencional, o intuitivo, está en el precipicio de su creación. Quizás es hora de que el mundo explore un nuevo concepto de estética que vaya más allá del juicio humano.

Lo que a los artistas tradicionales les gusta ocultar, como los bordes y los reversos del lienzo, Puri no solo lo muestra, sino que lo ostenta ocultando todo lo demás que tradicionalmente quedaría expuesto. También conecta el espacio haciendo que la obra viaje desde el suelo hasta la pared o viceversa. Aparece como un esqueleto que evita que el cuerpo de su obra se derrumbe, sostenido simultáneamente por la pared y el espacio que ocupa la obra. Juega con la idea, el artista, quiere que se vea la obra como un soporte no solo del espacio físico sino también de la institución.



*Installation of Museo de Arte Contemporaneo
Bogotá, Colombia
2023*

En esta serie se percibe la relación con el trabajo que ha estado realizando hace varios años y me di cuenta de una gran conexión con el arquitecto franco-suizo Le Corbusier. Es una extraña coincidencia que el artista nació en Chandigarh, diseñado por dicho arquitecto, y actualmente Puri, vive en Bogotá, ciudad donde Le Corbusier propuso por primera vez el diseño urbano de la capital colombiana entre 1947 y 1951. Una vez, rechazado su plan en Colombia tomó el mismo plan y lo adaptó para encajar dentro de la ciudad de Chandigarh en 1952 como una celebración de la independencia de la India del Raj británico. Le Corbusier fue famoso por revelar las marcas en sus edificios que normalmente se cubrirían porque revelaban las marcas de los carpinteros, o imperfecciones en el formato de los bloques de hormigón, etc. Cuando se le preguntó por qué no cubre estas imperfecciones, su respuesta fue brillante: por qué taparía el músculo de un edificio.

Puri tampoco tapa el músculo de su trabajo, se le pregunta por el motivo y automáticamente deja atrás la razón y habla de la belleza de lo desconocido. Cómo se mueven los hilos de yute por los bordes, el entramado que tiene toda la idiosincrasia de la madera, la confabulación que provoca el cemento líquido antes de que sea una estructura sólida. El artista renuncia a el control de la mente, busca presentar lo desconocido dejando la razón al azar, o la pintura a sus efectos residuales. ¿Es esta su idea, de revelar un nuevo lenguaje del arte que destruye la individualidad en algo más abstracto como la conciencia misma?

Según el artista, un nuevo lenguaje del arte necesita romper las etiquetas existentes que han definido el arte para siempre y dar mayor importancia a las contradicciones que existen inherentemente dentro de nosotros como humanos. ¿Es la intención diferente de la intuición, es el control parte de la intención, mientras que la intuición es el control del universo? Estas y muchas otras cuestiones están en juego dentro de sus obras creativas, que ponen un mayor énfasis en la estética que cruza hacia el ámbito de la no dualidad. Los materiales utilizados en todos sus defectos, la estructura que crea intencionalmente, el cruce de tiempo y espacio, la capacidad de discriminar qué mostrar y qué no, son las claves de su obra basada en contradicciones. La dualidad no dual es la forma en que discute estos aspectos que conducen a su interés por el misticismo.

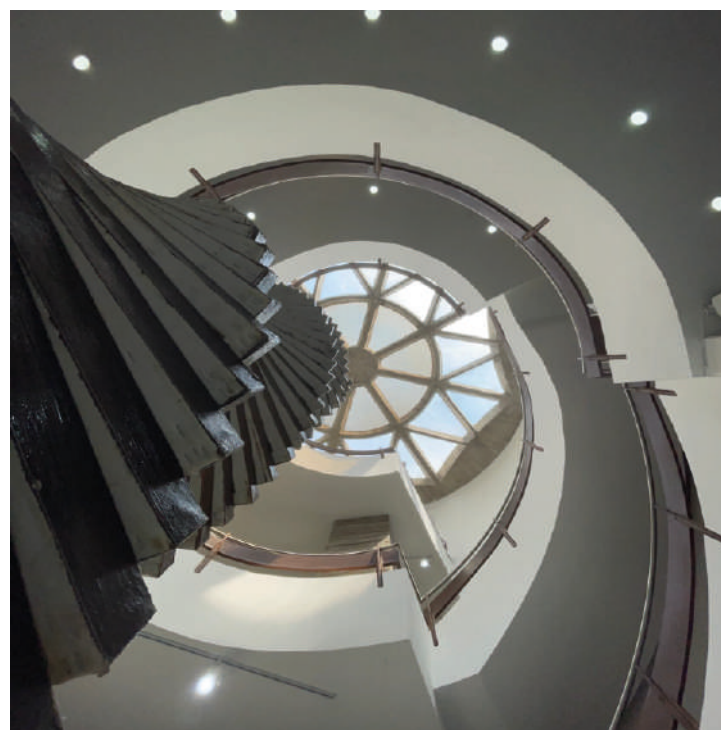
Guru Nanak, uno de los gurús sikh que vivieron en la India, mencionó en sus escritos: "Andar bahar eko jano", traducido aproximadamente como saber que el interior y el exterior son lo mismo, lo cual es otra razón por la que Antonio impulsa la serie Lengua Negra. Las obras trascienden las paredes de la galería a las paredes de las paredes exteriores del edificio que conectan la esencia de la obra. Cómo su espíritu y mente funcionan dentro de un mismo cuerpo es entender, cómo la conexión entre uno y los

otros también se define dentro de los parámetros de la Unidad, Namaste.

De ahí la importancia mística de instalar esta obra en el Museo de Arte Contemporáneo de Bogotá, es mostrar el interior y el exterior a conectar, a través de una lengua negra que se instala tanto en el interior como en el exterior del edificio. El arte sirve como metáfora para romper los paradigmas de quién apoya a quién.

La Lengua Negra es un nuevo lenguaje del arte que es el soporte de los museos tanto como los museos son un soporte del arte. Quizás este lenguaje conecte personas y lugares en lugar de justificar la discriminación que siempre ha existido.

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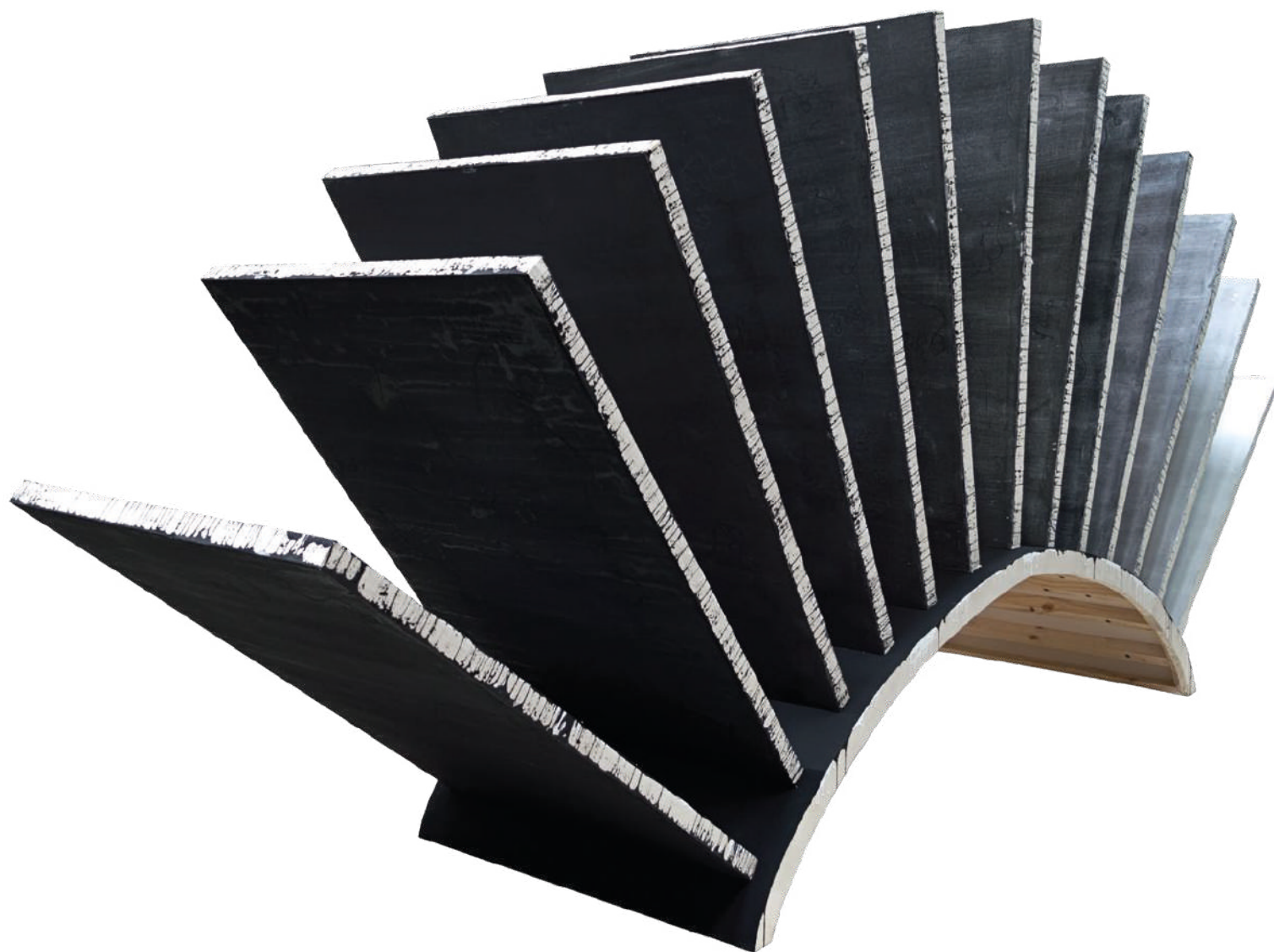
*Photo by Gustavo Ortiz
Installation at Museo de arte Contemporaneo,
Bogotá, Colombia
2023*



Stacks,
Mixed Media on Canvas,
70" X 16" X 20" each
2012



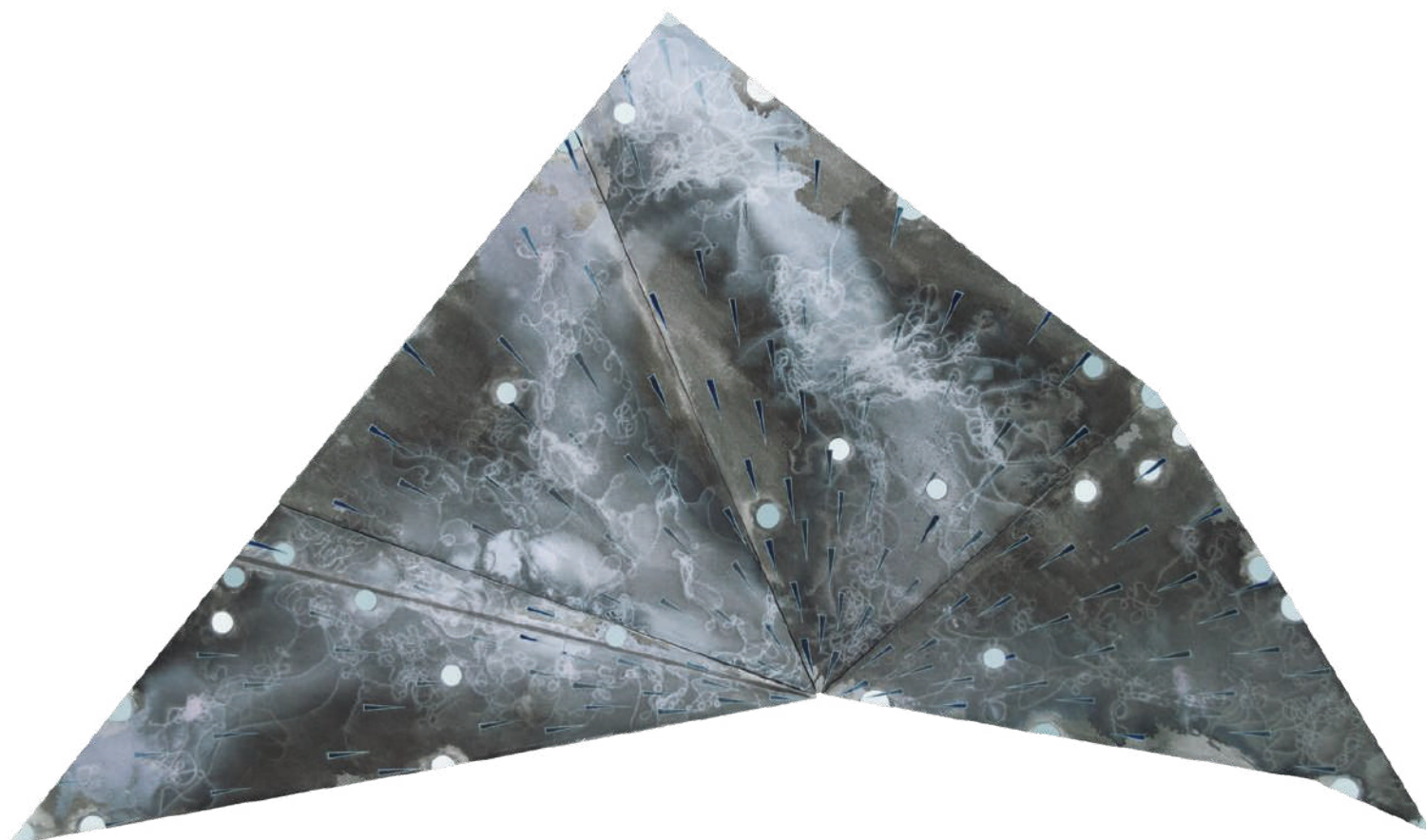
Varna stack
Acrylic and collage on canvas
78" X 36" X 24"
2015



*Prayer Redefined - side one,
Mixed Media on Canvas,
2017*



*Prayer Redefined - side two,
Mixed Media on Canvas,
2017*



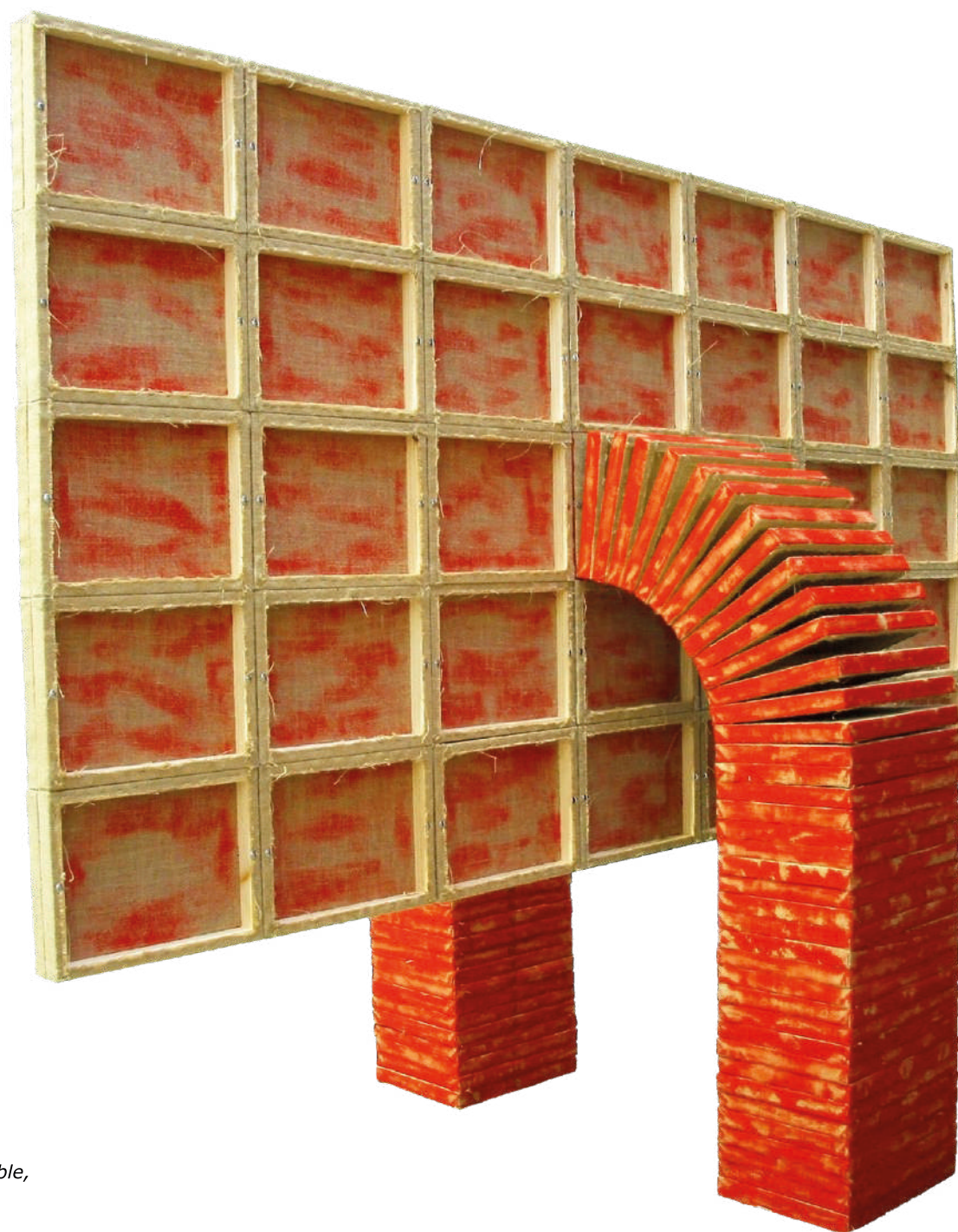
Capricorn,
Mixed Media on Canvas,
64" X 114" X 16"
2017



Lengua Negra,
112" X 170" X 38",
Acrylics on Canvas,
2017,
Collection Pereira Art Museum



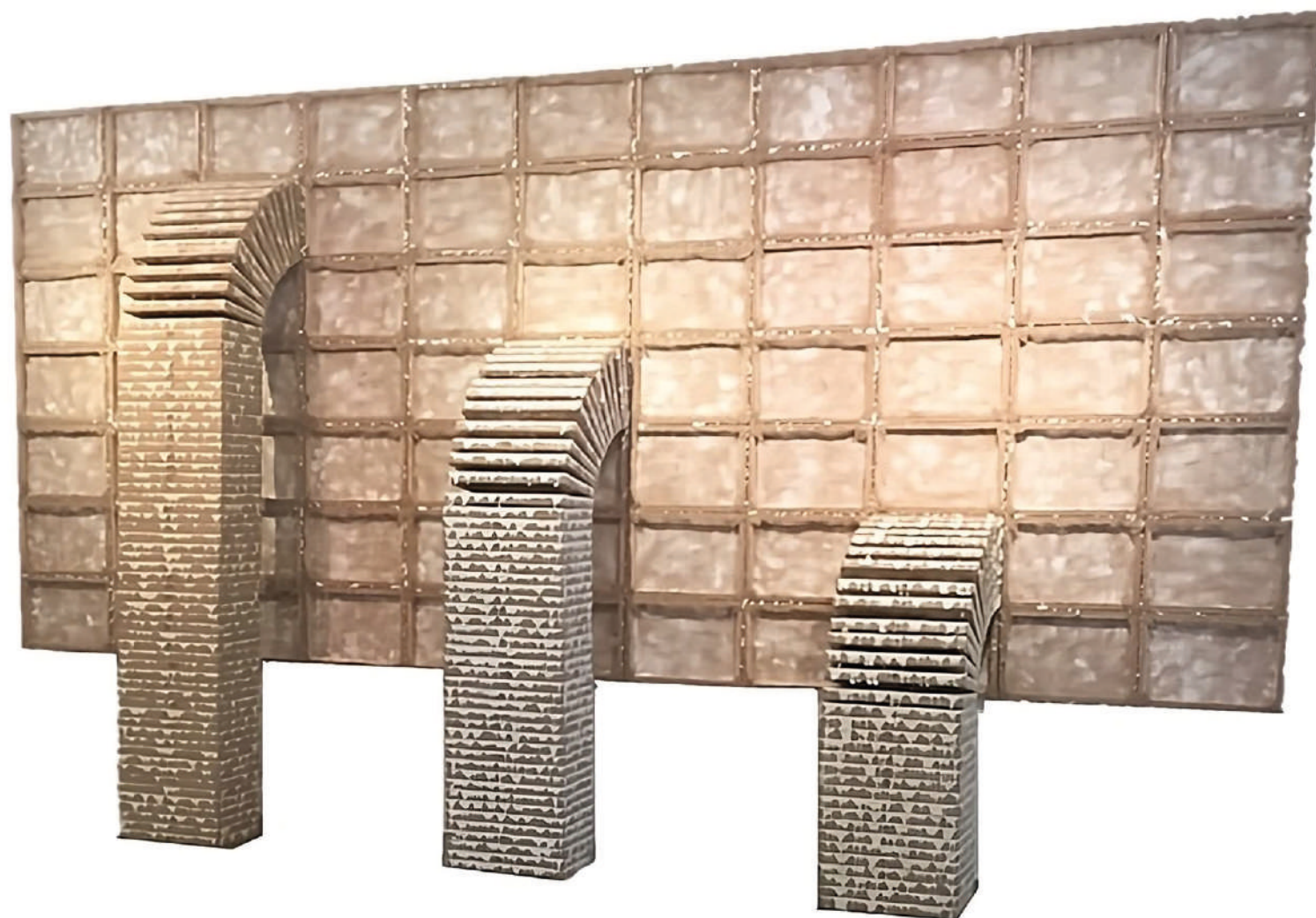
*Installation
at Elvira Moreno Gallery
Bogotá, Colombia
2018*



Lengua Negra in Doble,
85" x 114" x 54"
Acrylics on Jute
2018



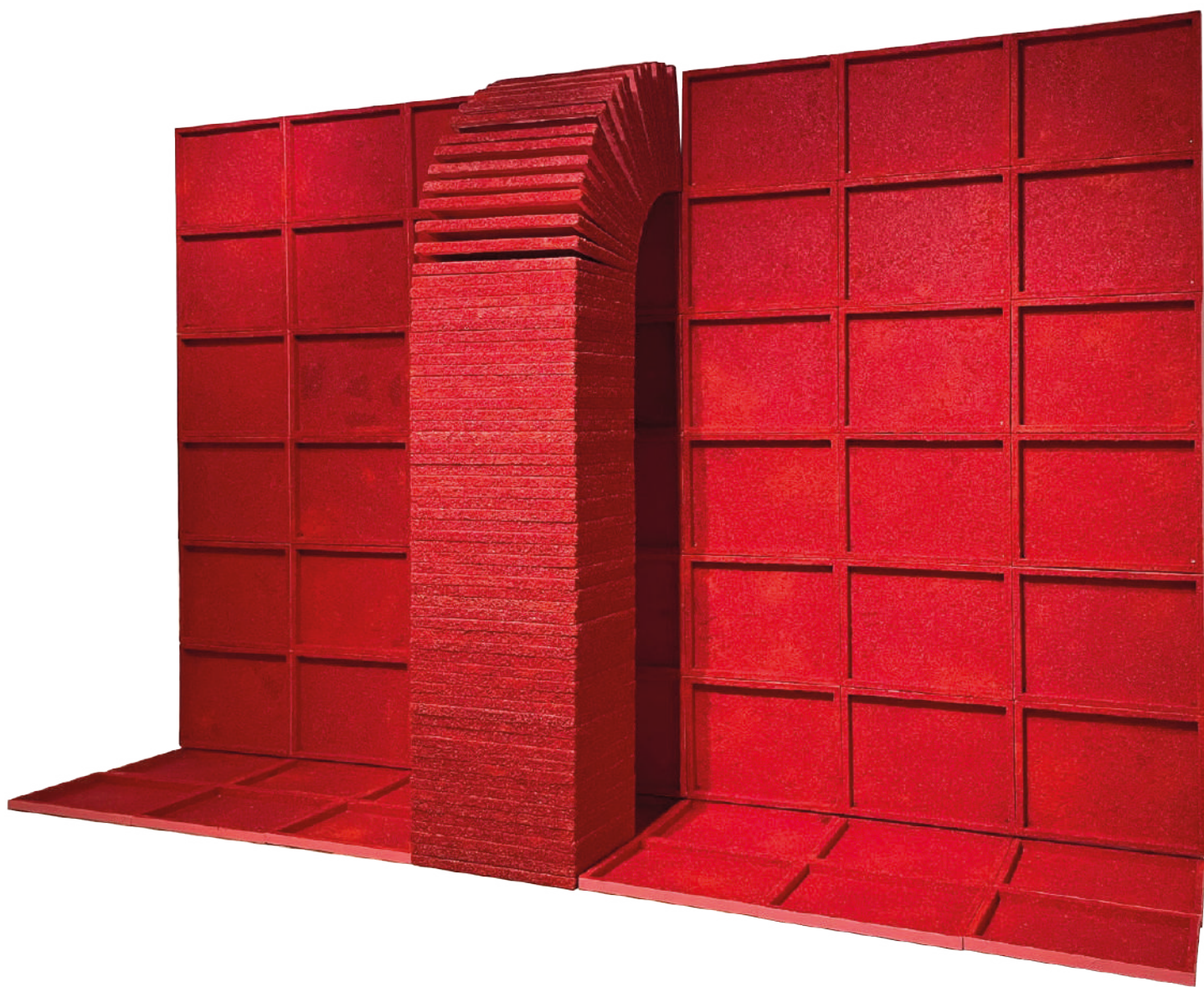
*Lengua Negra in Red,
112" X 170" X 38",
Acrylics on Canvas,
2018,
Collection of United States of America Consulate,
Hyderabad, India*



Lengua Negra in Triptych,
110" x 192" x 28"
acrylics on jute
2017 - 2019



Lengua Negra en Eldorado
112" X 170" X 38"
Acrylic and gold leaf on Canvases
2020



Lengua Negra in Tantra
112" X 170" X 38"
Acrylic and beads on canvas
2020



Lengua Negra in Pandemic
 104" X 120" X 66"
 Mixed Media on Cardboard boxes
 2022
 Collection of Centro de Arte Contemporáneo Wifredo Lam
 Havana, Cuba



Lengua Negra Inside Out
Day time
Installed at Museum of
Contemporary Art of
Bogotá, Colombia
2023



*Lengua Negra Inside Out
Night time
Installed at Museum of
Contemporary Art of
Bogotá, Colombia
2023*



*Installed at Museum of
Contemporary Art of
Bogotá, Colombia.
2023*



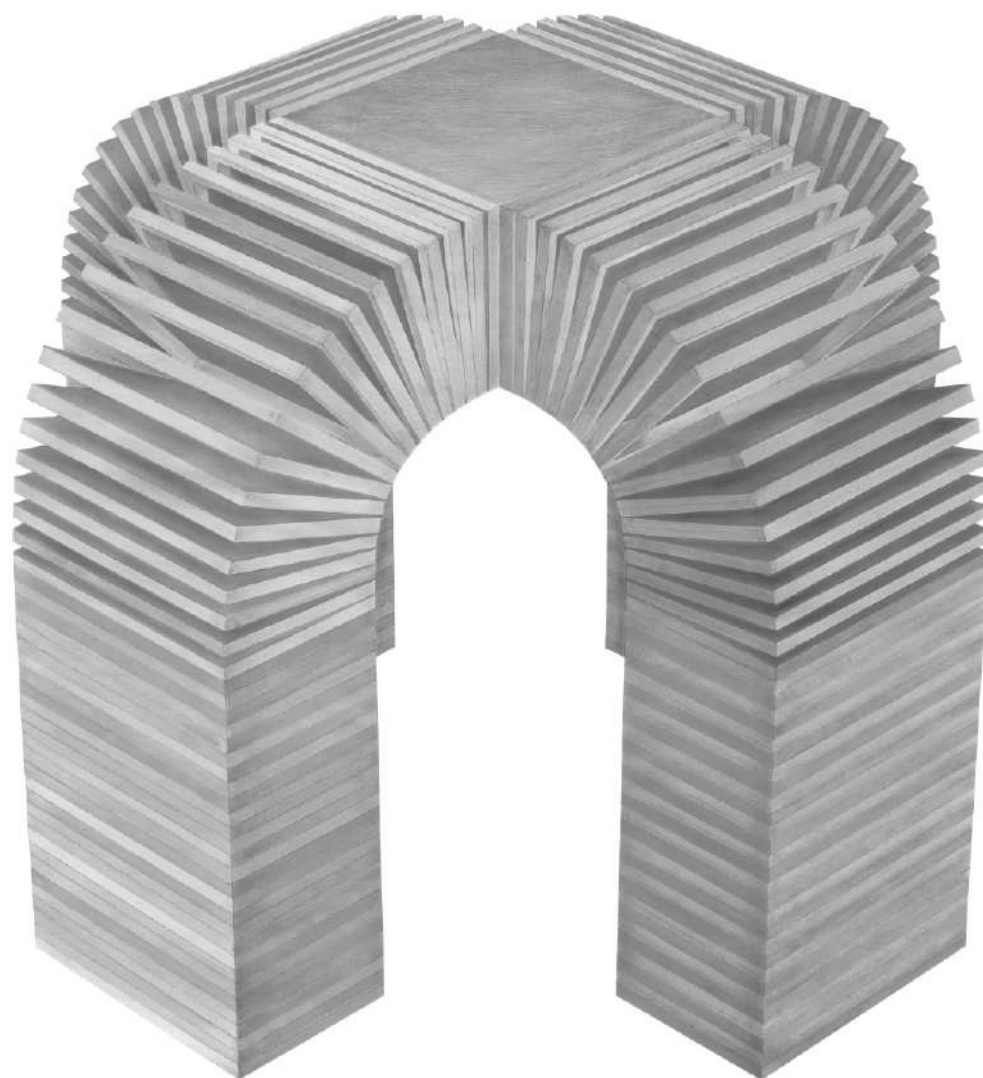
*Installed at Museum of
Contemporary Art of
Bogotá, Colombia.
2023*



Maquette of Lengua Negra in 4
30" x 40" x 40"
Acrylics on Canvas
2023



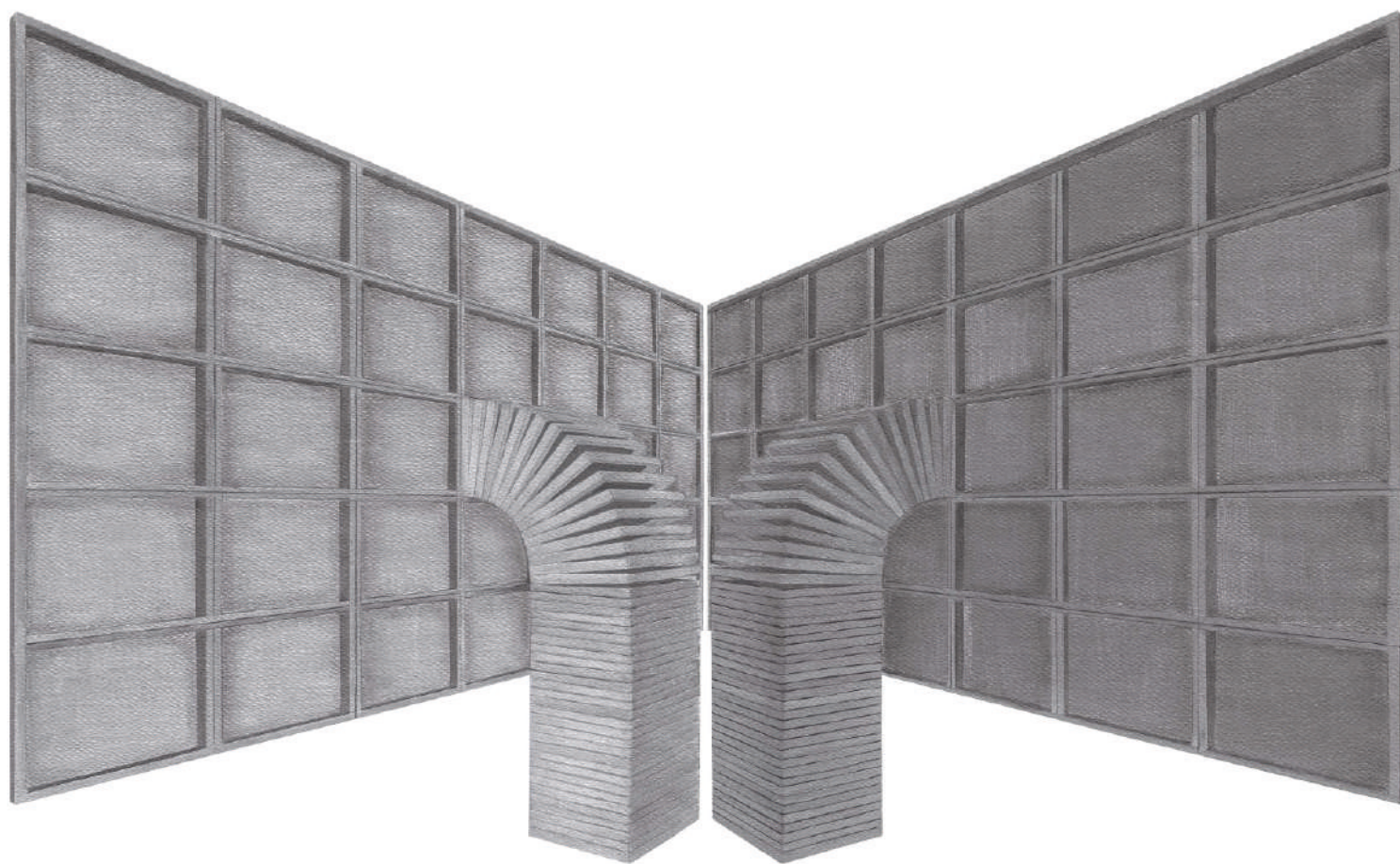
Lengua Negra in 4
27" x 39"
Mixed media on paper
2023



Lengua Negra in 4
27" x 39"
Mixed media on paper
2023



Lengua Negra in Connection
27" x 39"
Mixed Media on paper
2023



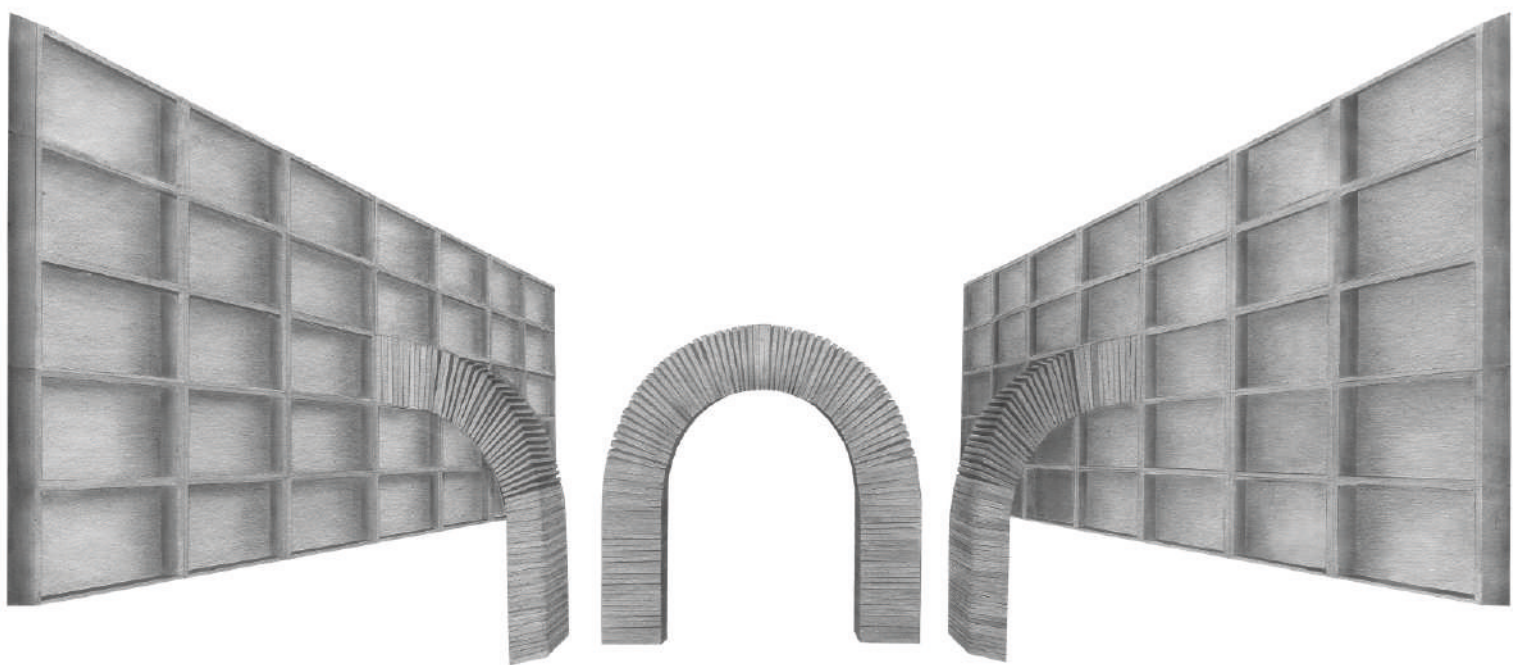
Lengua Negra in Connection
27" x 39"
Mixed Media on paper
2023



Lengua Negra in a Cube
27" x 39"
Mixed Media on paper
2023



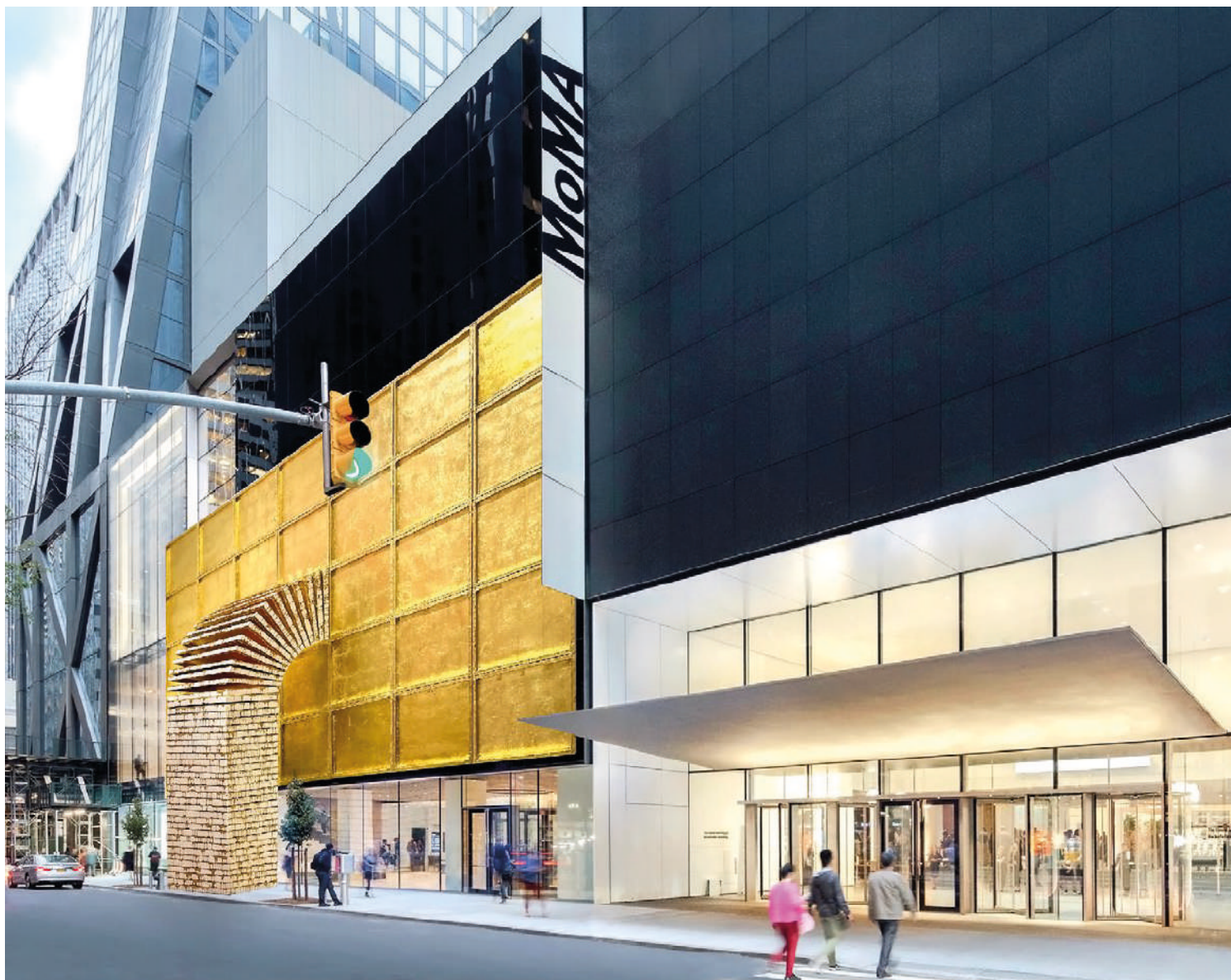
Lengua Negra in Connection
27" x 39"
Mixed Media on paper
2023



Lengua Negra in Connection
27" x 39"
Mixed Media on paper
2023



Lengua Negra upside down
114" X 172" X 45"
Acrylics on Canvas
2024



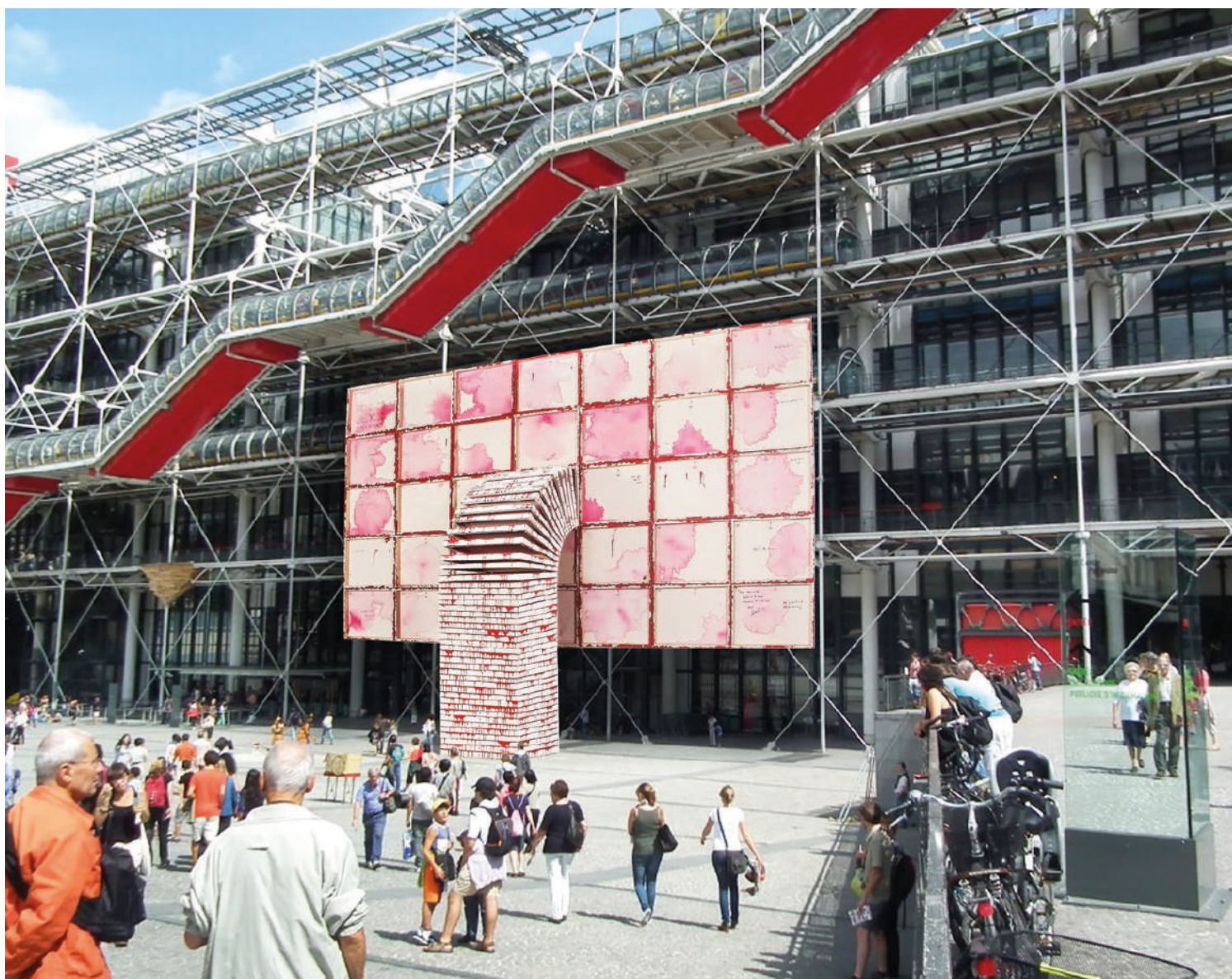
*Proposal of Lengua Negra
at Moma New York
Digital rendition*



*Proposal of Lengua Negra
for Mathaf, Qatar
Digital rendition*



*Proposal of Lengua Negra
for MFA Houston, TX
Digital rendition*



*Proposal of Lengua Negra
for Centre Pompidou, Paris
Digital rendition*

Antonio Puri

Resume

Education

- 1995 University of Iowa College of law, Iowa city, IA (JD)
- 1994 College of William and Mary School of Law, Madrid, Spain
- 1989 Coe College, Cedar Rapids, IA (BA in fine Arts and English)
- 1986 Academy of Art, San Francisco, CA

Selected Solo Exhibitions

- 2024 Pereira Art Museum, A tale of two cities, Pereira, Colombia
- 2023 Center for Contemporary Art Wifredo Lam, Lengua Negra, Havana, Cuba
Museo de Arte Contemporaneo de Bogotá, Lengua Negra Inside Out, Bogotá, Colombia
- 2021 Elvira Moreno Galeria, Tantric Explosion, Bogotá, Colombia
- 2020 Museo Bolivariano de Arte Contemporaneo, Tantra, Santa Marta, Colombia
- 2019 La Cometa Gallery, Visions in Concrete, Bogotá, Colombia
Museo de Arte del Tolima, Monumental, Ibague, Colombia
Museo Casa Conde Rul, Attaching/Detaching, Guanajuato, Mexico
- 2018 Elvira Moreno Gallery, Concrete + Structure + Multiples, Bogotá, Colombia (Catalog)
- 2017 Sundaram Tagore Gallery, Antonio Puri: Paintings, Singapore
Casa Tres Patios, Attaching Detaching, Medellin, Colombia
- 2016 Government Museum and Art Gallery, I love the beauty of grey, Chandigarh, India (catalog)
- 2015 Nu Art Gallery, Layers, Santa Fe, NM
Twelve Gates Gallery, Defining Home, Philadelphia, PA
- 2014 Loft Gallery, Varna, Mumbai, India
- 2012 Art Depot, Weight of my soul, Innsbruck, Austria (catalog)
Twelve Gates Gallery, Multiples, Philadelphia, PA
Nu Art Gallery, Centered, Santa Fe, NM
- 2011 Symbol Art Gallery, Movement, Budapest, Hungary
- 2010 Penn State: Pennsylvania College of Technology Art Gallery, I AM, Williamsport, PA (catalog)
- 2009 Robert Roman Gallery, The Tenth Door, Scottsdale, AZ
Rosenfeld Gallery, Antonio Puri, Philadelphia, PA
- 2008 The Guild Gallery, Antonio Puri: The Tenth Door, New York, NY (catalog)
- 2007 Rosemont College, Push & Pull, Rosemont, PA
- 2006 Heineman Myers Contemporary Art, Journey into Mysticism: Abstract Paintings by Antonio Puri, Bethesda, MD
West Chester University, Journey into Mysticism: Abstract Paintings by Antonio Puri, West Chester, PA (catalog)

- The Noyes Museum of Art, Path of Cosmologies & Technology, Oceanville, NJ (catalog) - 2 person
- 2005 Philadelphia Art Alliance, Outside the Mandala, Philadelphia, PA
- 2004 Chashama@234 W. 42nd Street, No Trespassing, New York, NY
- 1999 Planet Art Gallery, Antonio Puri, Cape Town, South Africa

Selected Group Exhibitions

- 2025 Space 118 Art Foundation, Sculpting Air, Mumbai, India
- 2022 Museo de arte de Periera, Lengua Negra, Pereira, Colombia
- 2020 San Marco Galeria, Constructive Narratives from the Braun Collection, Budapest, Hungary
Trojan Donkey, Performance Art Online, curated by Sara Pagganwala, Adam Fahy-Majeed and Amin Gulgee, Pakistan
- 2019 Sundaram Tagore Gallery, Alterations Activation Abstraction, New York, NY
- 2018 Sundaram Tagore Gallery, Art Stage, Singapore
El Museo Gallery, Painting group show, Bogotá, Colombia
- 2017 Sundaram Tagore Gallery, Art Stage, Singapore
AGAS, curated by Euginia Tan, Fiction of Precision, Singapore
Beatriz Esguerra Art, Group show, Bogotá, Colombia
- 2016 Sundaram Tagore Gallery, Summer Group Show, New York, NY
Penn State: College of Technology, Take 10, Williamsport, PA (catalog)
- 2015 Delaware Art Museum, Layering Constructs, Wilmington, DE (catalog)
Delaware Center for the Contemporary Arts, Wilmington, DE (catalog)
- 2014 Print Center, Pressed and Bound, Philadelphia, PA (catalog)
- 2013 India Art Fair, Loft gallery artists, New Delhi, India
United Art Fair, curated by Meera Menezes, New Delhi, India (catalog)
Hammond Museum, Erasing Borders, North Salem, NY
Flushing Town Hall Gallery, Erasing Borders, Queens, NY
- 2012 Gallery Espace, varied media artists, New Delhi, India
Lalit Kala Academy, Multiple Encounters, New Delhi, and Lucknow, India (catalog)
MOP Gallery, Pintura Fresca, Sydney, Australia
Harvard University Business School, Living Legacy, Boston, MA
- 2011 Edsviks Konsthall, Pintura Fresca, Stockholm, Sweden
Twelve Gates Gallery, Organics, Philadelphia, PA
Queens Museum of Art, Erasing Borders, Queens, NY
Aicon Art Gallery, Erasing Borders, New York, NY
Jorgensen Gallery, University of Connecticut, Erasing Borders, Storrs, CT
Charles B. Wang Center, Stony Brook University, Erasing Borders, Stony Brook, NY

- 2010 The Sky Box, Art is Ageless: New Courtland Artists, Philadelphia, PA
Santa Monica Art Studios, South Asian American Art Festival, Santa Monica, CA
Nothburga Gallery, Pintura Fresca, Innsbruck, Austria
Totovo Selo Exhibit, Residency Artists, Serbia
Inter-Art Gallery, Art Camp residency artists, Auid, Romania
Essl Museum, India Awakens: Under the Banyan Tree, Vienna, Austria (catalog)
- 2009 Mahatma Gandhi Institute, Visual Arts of the Indian Diaspora, Mauritius (catalog)
Frei raum, Paintings by Petronilla Hohenwarter, Connie Noyes & Antonio Puri, Jenbach, Austria
Dowd Fine Art Gallery, SUNY, Erasing Borders 2009, Cortland, NY
Tamarind Art Gallery, Abstract Etude, New York, NY
West Chester University, McKinney and Knauer Art Galleries, Pintura Fresca, West Chester, PA
Tria Gallery, Malescapes, New York, NY
- 2008 Salisbury University Art Gallery, Into Intuition: Towards a Redefinition, Salisbury, MD
The Guild Gallery, Erasing Borders 2008, New York, NY
Corcoran Gallery of Art's Gallery 31, Art Anonymous, Washington, DC
Brownson Art Gallery, Manhattanville College, Erasing Borders
- 2008 Purchase, NY
Hammond Museum, Erasing Borders 2008, North Salem, NY
Affordable Art Fair, The Guild Gallery, New York, NY
Queens Museum of Art, Erasing Borders 2008, Flushing Meadows, NY (catalog)
California Institute of Integral Studies, Pintura Fresca: The Beat of Global Abstraction, San Francisco, CA (catalog)
Musée du Chateau, Arthur Secunda et ses amis, Montbéliard, France (catalog)
Rosenfeld Gallery, Gigantic Small Works Show, Philadelphia, PA
- 2007 The Guild, Erasing Borders: Indian Artists in the American Diaspora, New York, NY
Queens Museum of Art, Erasing Borders: Indian Artists in the American Diaspora, Queens, NY
Heineman Myers Contemporary Art, Colorfield Remix: Saturated, Bethesda, MD
Artyfact Gallery, Out of our Minds, Singapore
Gallery 435, Is Abstract Art Dead, Slough, UK
Bergen Museum of Art and Science, Works from the Collection; The first 50 years, Paramus, NJ
- 2006 The Noyes Museum of Art, Telling the Story: Artists Books, Oceanville, NJ
ARC Gallery, Gates Project, Chicago, IL
Fort Mason Center, Gates Project, San Francisco, CA
Chashama @ 208 w. 37th St, Abexbox, New York, NY
The Gallery at Penn College, ReMix -Wax and the Intuitive Process, Williamsport, PA
- 2005 SomArts Cultural Center, Bayennale presents Crossings: a gathering of artists, San Francisco, CA
- Susquehanna Art Museum, Re Pop, Harrisburg, PA
The Noyes Museum of Art, Encore: More from the Permanent Collection, Oceanville, NJ
Moore College of Art & Design, A Show of Hands - MANNA Auction, Philadelphia, PA
- 2004 Bergen Museum of Art and Science, Four Visions: Transcultural New Jersey, Paramus, NJ (catalog)
The Noyes Museum of Art, Altars, Icons and Symbols: Exploring Spirituality in Art, Oceanville, NJ (catalog)
Susquehanna Art Museum, Inner Circles, Harrisburg, PA (catalog)
Sharadin Art Gallery, Kutztown University, Inner Circles, Kutztown, PA (catalog)

Bibliography

- 2023 TintaTIC, Lengua Negra: Antonio Puri, February 15
- 2020 Garcia, Nestor, Antonio Puri, Otro Artista Viajero, Trafico Visual, June 19
- 2019 Vásquez, Camila, Una exposición Monumental, El Nuevo Dia, March 31
- 2017 Blouinartinfo, Non-Identity: Antonio Puri at Sundaram Tagore Gallery, Singapore, October 03
Nair, Uma, The intricate tapestries of this artist are an ode to Le Corbusier's concrete works, September 21
Ochoa, Ursula, Sin dogmas, sin etiquetas, sin ataduras: Antonio Puri en C3P, El Mundo, May 13
Libertad de etiquetas y de apegos, El Colombiano, April 23
- 2016 Badnore inaugurates painting exhibition, Hindustan Times, Chandigarh, September 28
Kaur, Amarjot, Fifty billion shades of grey, Tribune, September 27
Parul, Chandigarh-born US artist to pay tribute to Le Corbusier, The Indian Express, September 27
Celebrating the grey of the city of his birth, Hindustan Times, Chandigarh, September 28
- 2015 Pant, Neha, An Artist's attempt to end discrimination on skin color, Hindustan Times, Dehradun, India, August 29
Ramola, Ajay, Woodstock School alumni Puri's project on caste discrimination, Tribune, Mussoorie, India, Aug 28
Lahu ka rang ek phir kyon hai bhed, Amar Ujjala, Mussoorie, India, August
- 2014 Sen, Debarati, Artist Antonio Puri showcases in the city, Times of India, Mumbai, India, February
Dalan, Phorum, What color is your skin, The Guide, Ahmedabad, India, January 5
Lakhe, Amruta, Under the skin, Indian Express, Mumbai, India, January 3
Sam, Julie, Color and Creed, Mumbai Age, Mumbai, India, January 3
Kher, Ruchika, Art Attack, The Guide, Mumbai, India, Jan 7
Shaw, Kurt, Expansion, Tribune, Christine Frechard Gallery, Pittsburgh, Pennsylvania, May 7
- 2012 Von Edith Schlocker, Auf der Suche nach dem Feeling von Chandigarh, Tiroler Tageszeitung, Austria, August 17
Shukla, Shubhalakshmi, Centered by Antonio Puri, Art & Deal Magazine, India, June

2011 Donohoe, Victoria, Two for the show at Serpentine, The Philadelphia Inquirer, November 25, Pennsylvania Dion, Melanie, Organics, South Asian Arts, November 1 Donohoe, Victoria, Organics, The Philadelphia Inquirer, June 24, Pennsylvania 2009 Bodin, Claudia, Art das Kunstmagazin article: Kunst gegen Zahnfüllung, April BBC World News America, First Person: Art 4 Barter, March 27 Rosenberg, Amy S., A Barter Economy for Art in Phila, The Philadelphia Inquirer, March 8 DeCastro, Lavinia, Art for barter's sake gives artists a break, Courier Post, February 27, New Jersey Schmidt, Alex, Arts and the Economy, WHYY Arts and Culture Reporter, February 12, Philadelphia Mitman, Hayden, Eliminating the need for money, North Star, February 5, Philadelphia Hammer, K. Andrea, A Group's Unique Bailout for Artists, The Bulletin, January 30, Philadelphia Ligaya Figueras, Pros and Cons of Collaboration, Art Calendar, February issue, p. 18 2008 Strauss, R. B., Art: Small Works, Aroundphilly.com, Dec 17, Pennsylvania Vora, Swapna, Antonio Puri and the Tenth Door, Asianart.com, July 18, New York Genocchio, Benjamin, A Collection Born of Cultural Dislocation, The New York Times, July 13, New York Pais, Arthur J., Erasing Borders, blending cultures, India in New York, March 7, New York Ehrhardt, Ursula, Philadelphia artists display works in "Into Intuition", The Daily Times, February 17, Maryland Da Costa, Virginia, My Kid Could Do That, Montgomery Newspapers: Ticket, January 30/31, Pennsylvania 2007 McCann, Courtney, A.C. Art Center sets 'Sights' on solo exhibit, Press of Atlantic City, October 18, New Jersey Fowler, Marie, Rosemont exhibit features a melding of cultures, forms, Main Line Times, September 20, Pennsylvania Donohoe, Victoria, Rosemont College, The Philadelphia Inquirer, September 16, Pennsylvania Gargus, Nicole Drumheller, Rosemont College, Montgomery Newspapers Ticket, September 12/13, Pennsylvania Corbett, Jennifer, Montessori School gets special visitor, The News Journal, February 10, Delaware Rajendran, P., Art of the Diaspora, India Abroad, February 9, New York Deitch, Lew, The Universality of the Circle, ArtBook of the New West, Spring/Summer, Arizona 2006 Dawson, Jessica, Antonio Puri, Far-Out Man, The Washington Post, December 23, District of Columbia Schafer, Karen, Remembering his Dharma, Puri does it his way, The Gazette – Bethesda, December 20, Maryland Jane Golden, Robin Rice, and Natalie Pompilio, More Philadelphia Murals, Temple University Press, 2006, p.145 Donohoe, Victoria, West Chester University, The Philadelphia Inquirer, September 10, Pennsylvania	Talbot, Mary, Nirvana: three takes, Tricycle – The Buddhist Review, Fall 2006, New York Sozanski, Edward, The decoys at the Noyes, other fine art on its bill, The Philadelphia Inquirer, July 9, Pennsylvania Johnson, Pat, Artists' Collaboration Weds Eastern Spirituality to Modern Technology, The Sandpaper, June 28, New Jersey Murray, Rick, Haddon Township artist displays work at Noyes, Haddon Herald, May 25, New Jersey NJN Public Television – State of the Arts, Wired, May 19, New Jersey Chambless, John, A new home for the arts, Daily Local News, February 10, Pennsylvania Donohoe, Victoria, American emphasis at Holland, The Philadelphia Inquirer, February 5, Pennsylvania Quillman, Catherine, A new way of pairing art, people, The Philadelphia Inquirer, February 5, Pennsylvania Rice, Robin, Spring Arts Preview, Philadelphia City Paper, January 19 – 26, Pennsylvania Hartmann, Cassidy, The Art of the Deal, Philadelphia Weekly, January 11-17, Pennsylvania Cornfield, Josh, Artist pays price for party, Metro Philadelphia, January 4, Pennsylvania Harrington, Michael, 7 Days - Entertainment Highlights, The Philadelphia Inquirer, January 1, Pennsylvania 2005 Rosof, Libby, Technical Bravura, Roberta Fallon and Libby Rosof's Artblog, December 29, Pennsylvania DeCastro, Lavinia, Lights help showcase mural, Courier Post, December 29, New Jersey Donohoe, Victoria, Holland Art House, The Philadelphia Inquirer, October 17, Pennsylvania Sablove, Ricki, Susquehanna Art Museum Exhibits 360 Degrees of Unity, Alternative Central, Sep/October, Pennsylvania Lewis, Zachary, Art to bring you full circle, The Patriot News, July 18, Pennsylvania Pizzoli, Frank, Susquehanna Art Museum Presents "Inner Circles" & Alexander Calder, Alternative Central, May, Pennsylvania Gehman, Geoff, 'Inner Circles' exhibit stretches and burns, The Morning Call, February 12, Pennsylvania Baver, Kristin, Modern art comes full circle, The Keystone, February 5, Pennsylvania
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Catalogue Essays

2023 2020 2019 2018	Lisandra Aguilar, Lengua Negra, Museo de arte contemporaneo de Bogotá, Colombia Rogers, Elizabeth; Botella Caridad, Tantra, Museo Bolivariano de arte contemporaneo, Santa Marta, Colombia Merali, Shaheen, The Arc of Gnosis, La Cometa Gallery, Bogotá, Colombia Perez, Rafael Alonso, Monumental, Museo de Arte del Tolima, Ibague, Colombia Fonseca, Alejandra; Alonso, Rodrigo, Concreto + Estructura + Multiples, Elvira Moreno Gallery, Bogotá, Colombia
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- 2017 Tarazona, Emilio, Un Religare, Cra 21, #65-67, Bogotá, Colombia
- 2016 Rogers, Elizabeth; Bhalla, Seema, I love the beauty of grey, Government Museum Chandigarh, India
- 2015 Hixson, Maiza, Isaacs; Susan J., Winslow, Margaret, Layering Constructs, Delaware Art Museum, Delaware
- 2011 J. Susan Isaacs, Contrast, Serpentine Gallery, Pennsylvania
- 2010 DaCosta, Virginia and Dave Mukherji, Parul, I AM, Pennsylvania College of Technology Gallery, Pennsylvania
- Pande, Alka, India Awakens: Under the Banyan Tree, Essl Museum, Austria
- 2009 Dave Mukherji, Parul, Mahatma Gandhi Institute, Visual Arts of the Indian Diaspora, Mauritius
- 2008 Klein, Paul, Pintura Fresca, California Institute of Integral Studies, California
- Kumar, Vijay, Erasing Borders 2008, Queens Museum of Art, New York
- Rice, Robin, The Tenth Door Paintings, The Guild Gallery, New York
- 2006 Kuspit, Donald, Antonio Puri's Abstract Paintings, Heineman Myers Contemporary Art, Maryland
- Zimmer, William and Weaver, A.M., Noyes Museum of Art, New Jersey
- 2004 Miller, Debra, Inner Circles, Susquehanna Art Museum, Pennsylvania
- Kolodzei, Natalia, Four Visions: Transcultural New Jersey, Bergen Museum of Art and Science, New Jersey
- Seidel, Miriam, Antonio Puri Paintings, New Art Center, New York

Residencies and Awards

- 2021 Plataforma Canibal, Barranquilla, Colombia
- 2017 Casa Tres Patios Artist in Residence, Medellin, Colombia
- 2016 Artist in Residence Woodstock School, Mussoorie, India
- 2015 Maiden Tower VI Art Festival, Baku, Azerbaijan
- 2014 Artist Residency Space 118, Mumbai, India
- 2013 Artist Residency at Arts Reverie, Ahmedabad, Gujarat, India
- 2010 2nd International Almasi Gabor & Dorothea Fleiss Residency, Totovo Selo, Serbia
- The International Artcamp Inter-Art Auid XVth Edition Residency, Romania
- 2009 IV International Art Festival Dryanovo Symposium, Bulgaria
- Mahatma Gandhi Institute, Visual Arts of the Indian Diaspora Artist Residency, Mauritius
- New Courtland Fellowship, Philadelphia, PA
- 2007 Meulensteen Art Centre: Grafisch Atelier Daglicht, Artist Residency, Eindhoven, Netherlands
- 2005 Artists' Fellowship Inc. Grant, New York, NY 2004
- Chashama artist-in-residence subsidized space grant, New York, NY

Selected Collections

- Museo de Arte del Tolima, Ibague, Colombia
- American Embassy, Islamabad, Pakistan
- JSW Steel, Mumbai, India
- Hamburg, Rubin, Mullin, Maxwell & Lupin, Philadelphia, PA
- Morgan, Lewis & Bockius LLP, Princeton, NJ
- Post & Schell, Philadelphia, PA
- Post & Schell, Washington, DC
- Ritz Theatre, Oaklyn, NJ
- Dansko, West Grove, PA
- Moriarty & Associates, P.A., Tampa, FL
- The Noyes Museum, Oceanville, NJ
- Bergen Museum of Art and Science, Paramus, NJ
- NY Hospice Program, New York, NY
- Chashama, New York, NY
- Direct Insurance, Tampa, FL
- Planet Art Museum, Cape Town, South Africa
- Grafisch Atelier Daglicht, Eindhoven, Netherlands
- New Port Tampa Bay - Waterfront Condos, Tampa, FL
- Penn State: Pennsylvania College of Technology, Williamsport, PA
- Arizona State Credit Union, Scottsdale, AZ
- Alfred I. du Pont Hospital, Wilmington, DE
- Musée du Chateau, Montbéliard, France
- National Art Gallery, Mauritius
- Museum of Art, Satu-Mare, Romania
- Wagner Foundation, Serbia
- Essl Museum, Vienna, Austria
- Government Museum and Art Gallery, Chandigarh, India
- High Court (landmark building designed by Le Corbusier), Chandigarh, India
- Albertina Museum, Vienna, Austria
- Braun Collection, Hungary
- Chandigarh Lalit Kala Academy, Chandigarh, India
- Punjab Lalit Kala Academy, Chandigarh, India
- Museo de arte contemporaneo de Bogotá, Colombia
- Museo de arte de Pereira, Colombia
- Indian Embassy, Bogotá, Colombia
- USA Consulate, Hyderabad, India
- Casa de las Americas, Havana, Cuba
- D&C Collection, Miami, FL
- Center for Contemporary Art Wifredo Lam, Havana, Cuba
- Museo Nacional de Bellas Artes, Cuba
- Space 118 Art Foundation, Mumbai, India
- ACOARTE, friends of Museo Banco Republica, Bogota, Colombia
- Arte al Limite Museo, Panquehue, Chile

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Sebastián Jiménez Cortés, **Curator of Contemporary Art Museum Bogotá**

Gustavo A. Ortiz Serrano, **Director of Contemporary Art Museum Bogotá**

Alejandro Garces, **Curator of Pereira Art Museum**

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Sinceros Agradecimientos

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Museografía
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Montaje
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