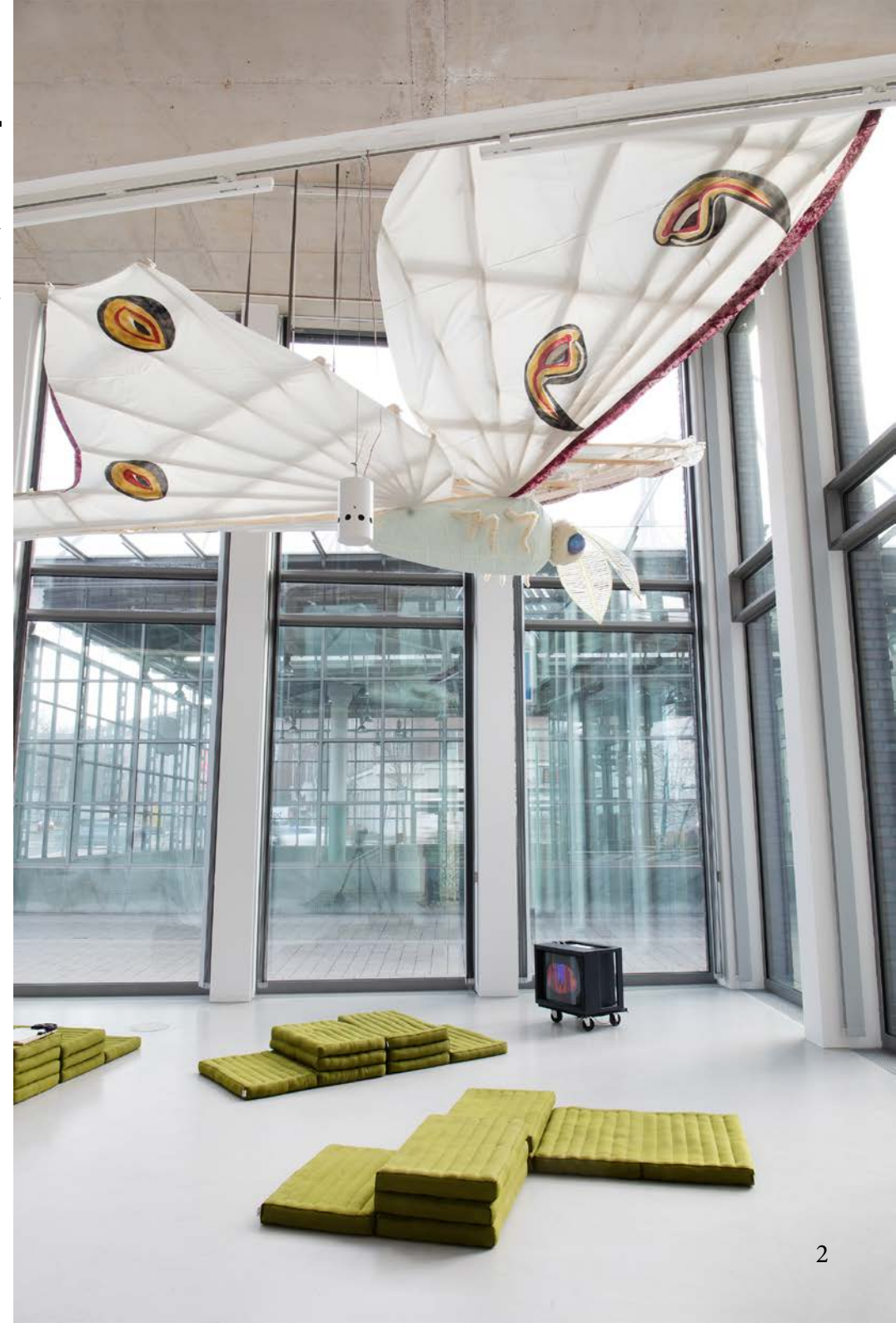




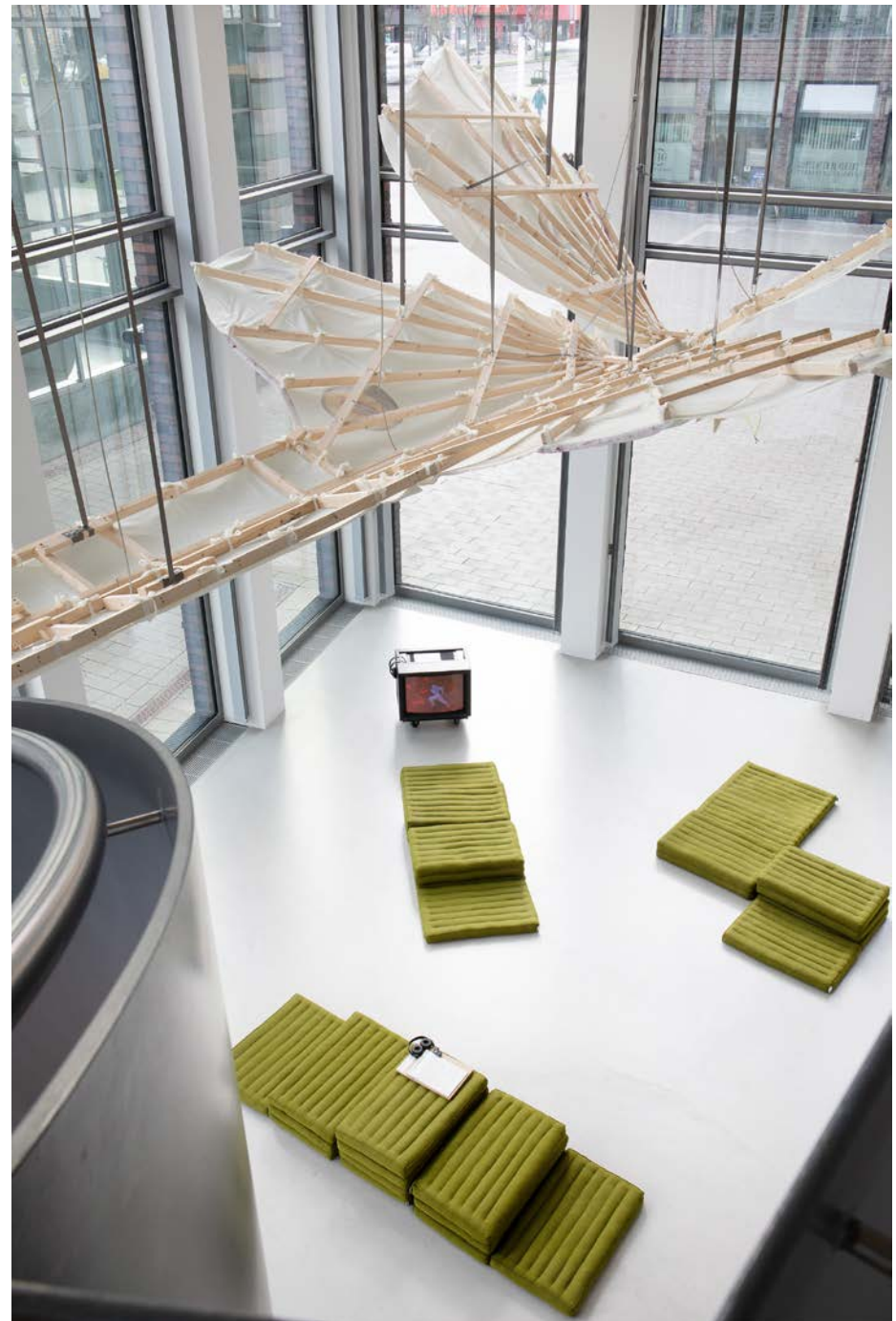
**Portfolio 2024**  
**Reiber Otálora, David**

## Alle Varianten auffälliger Formen

installation/sculpture in cooperation  
with AVAF (assume vivid astro focus)  
dimensions: 1400x300x600cm, 2024



Installation view, *Unselfing*, Dortmunder Kunstverein.  
Courtesy: the artist, Dortmunder Kunstverein, photos: Jens Franke.



Installation view, *Unselfing*, Dortmunder Kunstverein.  
Courtesy: the artist, Dortmunder Kunstverein, photos: Jens Franke.

**Prototipos (hoteles de insectos u otros albergues para animales recientemente descubiertos en territorio colombiano tras el tratado de paz con las FARC)** series of sculptures, dimensions: variable, 2024



Installation view, *Unselfing*, Dortmunder Kunstverein, 2024.  
Courtesy: the artist, Dortmunder Kunstverein, photos: Jens Franke



*El bicho*, PE plastic bucket,  
wood, lecythis nuts (olla de mico),  
painted iron, berries and corn kernels,  
25x70x25cm.  
Courtesy: the artist, Dortmunder  
Kunstverein, 2024, photos: Jens Franke



*bajo la lluvia te esperé*, Wood,  
potato sacks, rabbit wire, tiles,  
river stones, wire.  
Courtesy: the artist, Dortmunder  
Kunstverein, 2024, photos: Jens Franke.



## Prototipos (hoteles de insectos u otros albergues para animales recientemente descubiertos en territorio colombiano tras el tratado de paz con las FARC)

series of sculptures, dimensions: variable, 2024

His works shown here are shelters and insect hotels for animal species that were discovered on Colombian territory in a previously inaccessible region after the peace treaty with the FARC. They could also be used functionally as insect hotels and bird feeders: Built form corresponds with the shape and needs of the animal body, its right to opacity, to hide and remain undetected.“

exhibition text, Rebekka Seubert, Dortmunder Kunstverein, 2024.



*La suerte volverá (pararrayos)* (top), Wood, bricks, cardboard, straws, leaves, lattice, PE flower, tin can, bamboo canes, 40x50x12cm, 2024.

*Cerrito* (bottom), Wood, bricks, clay, floral foam, corn, gutter grids, field horsetail (cola de caballo), eucalyptus seeds (*E. paliformis*), 30x70x10cm, 2024.

Courtesy: the artist, Dortmunder Kunstverein, photos: Jens Franke.



*Desembocadura (left), Wood, clay pipe, stones, rope,  
13x16x70cm, 2024.*

*Plumaje (right), Wood, fan palm seeds, bamboo leaves, metal sheet, net,  
40x70x40cm, 2024.*



*Installation view, Unsefling, Dortmunder Kunstverein,  
Courtesy: the artist, Dortmunder Kunstverein, 2024, photos: Jens Franke.*

# Hot-Heimat- Horizons

series of sculptures/  
installation, dimensions:  
variable, 2021

„The installation *Hot-Heimat-Horizons* by David Reiber Otálora draws our attention to the figure of “the western explorer”: pith helmets made of clay are placed on big, stainless steel pots on the electric hotplates, and the smoke coming out of them insinuates that the explorers are being cooked. It smells pleasant, like a forest. The work references the colon statues, wooden figurative sculptures which originated in West Africa during the colonial period. They depicted the colonizers, wearing pith helmets, suits, official uniforms or tobacco pipes, and became popular as souvenirs after World War II.“

Excerpt of *THE ALCHEMY OF TRACES: ECHOING, TRANSCRIBING, TRANSMUTING*, a text by Tamara Antonijevic, *Arts of the Working Class*, 14.09.2021.

“The sculptures of David Reiber Otálora’s installation wear the hats of a very different kind of foreigner, namely that of the colonizers. In the background of the countless atrocities committed in the name of knowledge, the installation „*Hot-Heimat-Horizons*“ points to the delusional core of colonial knowledge regimes: the hazy desire to lose oneself in the supposed other has brutal consequences for everyone at the wrong end of the binoculars.“

Excerpt from the accompanying text of the exhibition *Foreigners Know* with Andrés Pereira Paz and José Montealgre, artistic direction of *Klosterruine Berlin*, Christopher Weickenmeier (2021).

Installation view, *Foreigners Know*, *Klosterruine Berlin*,  
photo by Juan Saez.







Installation view, *Foreigners Know*, Kloster ruine Berlin, photo by Juan Saez.

# [Gewitterzustand]

(engl. condition of thunder) film/ mockumentary, FullHD, 20 Min, 2017





Still from the film.

*[Gewitterzustand]* deals with the filmic nature of the film itself. It cites looks, shots, and scenes familiar from film history. The film as cliché. The collages, which interrupt the action of the film, render the medium of the film a carefully constructed series of images, both arrested and moving. Just as the greenhouse is an idealized version of the rainforest, *[Gewitterzustand]* reveals the medium's inherent bias towards an inscribed integrity.

Film: <https://drive.google.com/file/d/1c4h7NvSqCfm82VombVgWlfsjaoWJuLsA/view>

# Ready to eat when the color of a tropical sunset/ ohne Titel (Krücken für Yuccas)

series of sculptures, dimensions variable, 2020/21



Installation view, *NOMINEES*, Kunsthaus Hamburg, photo by Hayo Heye.



The work *Untitled (crutches for Yuccas)*, - here on display at Kunsthau Hamburg - consists of a series of curved yucca plants supported by rod constructions. Yuccas are often incorrectly classified as palm trees. Their crooked posture comes from the habit of always growing towards the light. Their trunks offer little stability, and so the plants are constantly in danger of collapsing under their own weight. Their crutches, appear improvised and are made of everyday materials and objects. These natural and artificial elements question the relationship between their direct and mutual dependency.

The work is accompanied by the series *ready to eat when the color of a tropical sunset*. The milled wooden displays react to the Fruchthof - a storehouse which is located in the immediate vicinity of the Kunsthau. The Dole Europe GmbH, one of the largest fruit growers and exporters in the world, has been housed there

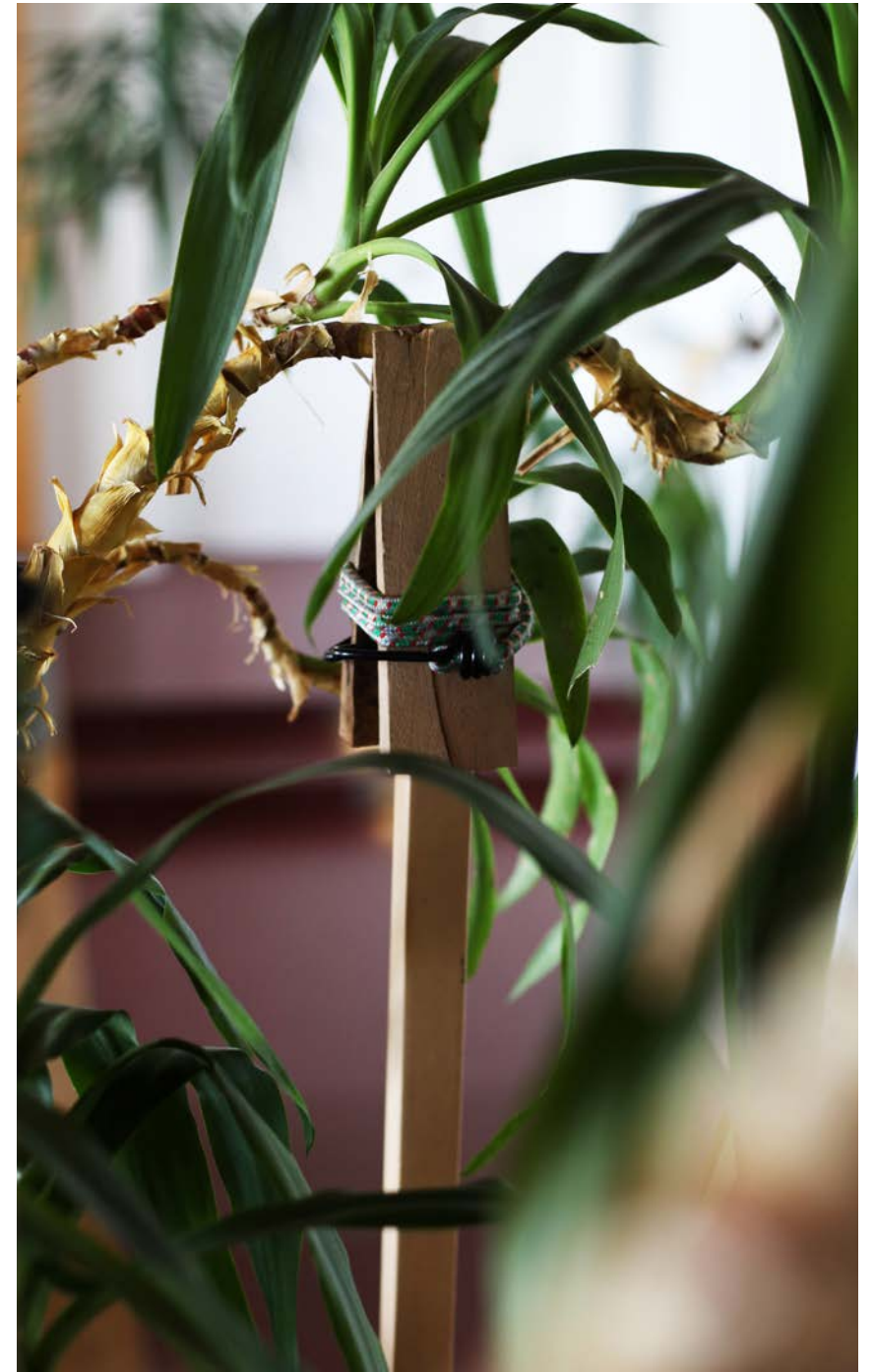
since 1975. As a colonial company, Dole made the Hawaiian Islands the leading pineapple exporter. The marketing strategy is based on a consistent exoticization of Hawaii, symbolized by the setting sun of the logo. Transported from the tropics to the sun-poor global north, this itself became a product. The displays cite the numerous examples of suns that still adorn the company logos of countless fruit suppliers and ask about the colonial mystification the supposed tropical paradise.

## ohne Titel (Krücken für Yuccas)

series of modular sculptures, steel, bamboo, wood, artificial blotter, horseshoes, paper, various materials, dimensions: variable, 2020-ongoing



Installation view, Säen, Graben, Nähren, Neue Barmbeker Apotheke, Hamburg, photos by Conrad Hübbe.



Installation view, HFBK Hamburg, photos by Elisa Goldammer.

# Wet Chapters

fictional film, FullHD, 37 Min, 2020



Still from the film.





Still from the film.

*Wet Chapters* revolves around an androgynous figure Merlin who – on a research trip to Paris – is seen making images and sound recordings in the botanical gardens. In the course of the film, the spaces shown – the greenhouses, Merlin’s house, the urban space traversed by Merlin – visibly replace them as the protagonist and in turn reveal a porous inner life. The constant change of camera perspectives and the uncontrollable humidity of the rooms (and the characters) seep through the boundary between reality and fiction.

Film: [https://drive.google.com/file/d/1QlQw7Ma039YIJhKFX2aDu1fL8F4eMnTM/view?usp=drive\\_link](https://drive.google.com/file/d/1QlQw7Ma039YIJhKFX2aDu1fL8F4eMnTM/view?usp=drive_link)

# a long way from home...

installation, foil on glass, dimensions: variable, 2021



Installation view, *Taking my thoughts for a walk*, Urbane Künste Ruhr, Dortmunder Kunstverein, Dortmund, photo by Roland Baege.



Installation view, *Taking my thoughts for a walk*, Urbane Künste Ruhr, Dortmunder Kunstverein, Dortmund, photo by Roland Baege.

„Through his new work, he gives Buffalo’s plaza a new reading by reinterpreting the cone-shaped architecture of the subway elevator into a teepee the traditional dwelling of indigenous peoples in North America. The buffalo sculpture in the plaza contemplates with some distance the seemingly romantic sunset motif, which is composed of logos of fruit companies.“

text by the artistic direction of Kunstverein Dortmund, Rebekka Seubert (2021)

## heater, cast your shadow: (10:31, 8:27h, 17:00h, 14:17h)

series of sculptures, dimensions variable, 2019



The sculpture series responds to the absence of visible radiators in the Bärenzwinger, an old bear enclosure in the city of Berlin. The work continues my preoccupation with a genre of functional objects that determine the indoor climate and that are usually invisible or easily overlooked (such as air conditioners, fans, etc.).

For the images of the heaters, thermochromic paint was used, which becomes transparent when the lamps are heated. The heat reveals traces of everyday scenes: fallen leaves or hand and foot prints, reminiscent of cave paintings. The images of the radiators are black like shadows that disappear through the warm light of the red-light lamps.

Installation view, *Intimate Matter*, Bärenzwinger, Berlin, photo by Marlene Burz.

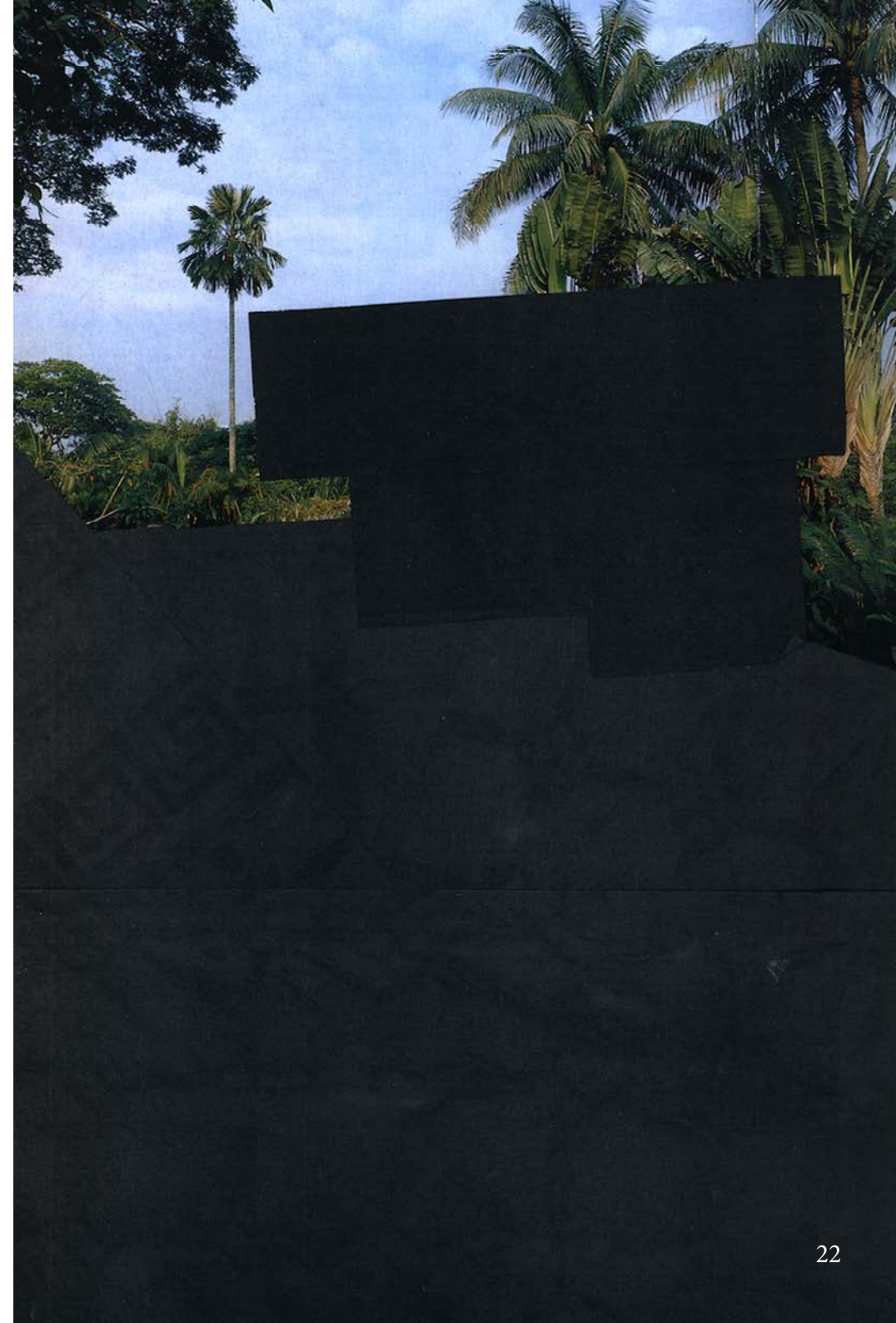


Installation view, *Intimate Matter*, Bärenzwinger, Berlin,  
photo by Marlene Burz.

## Extraits de “Jardins Tropicaux”

Series of 16 color photocopies,  
dimensions: 297x420mm, 2018

The departure point of this series is a coffee table book titled „Jardins Tropicaux“ (Tropical Gardens, by William Warren, 2003), which features luxurious gardens from the tropics. Everything I deemed „not tropical enough“, was covered with black paper and subsequently photocopied, thus producing copies that are marked by excessive censoring. The series is a play with the fictionality of the exotic, in which the black bars conceal and make intelligible the extensive operations necessary in constructing representations of idealized landscapes.





Scans from the original photocopies.