

ESTEFANIA PUERTA  
ANTIMUNDO

N.A.S.A.L.







Considering the historic use of amulets as vessels for reclaiming agency and imbuing materials with mythic potential, Puerta's solo presentation of small sculptures and reliefs is a reflection of how to remake the world. As the world makes immigrants into aliens, uterus into weapons, nature into property, touch into a digital ghost, these works explore a remaking of how we carry time, touch, and place back into new bodies.

Puerta is particularly interested in how to embed her own body and place into the work as a way to look at these pieces as migrating bodies carrying within them a history and future. Whether it be her hair, an image of her own body, or bristles she used to clean her studio, Puerta intends for these parts of herself and the various other materials she uses to be transformed into something that questions the utility or sentience of a thing and how we identify with these forms as either familiar or foreign; comforting or threatening.



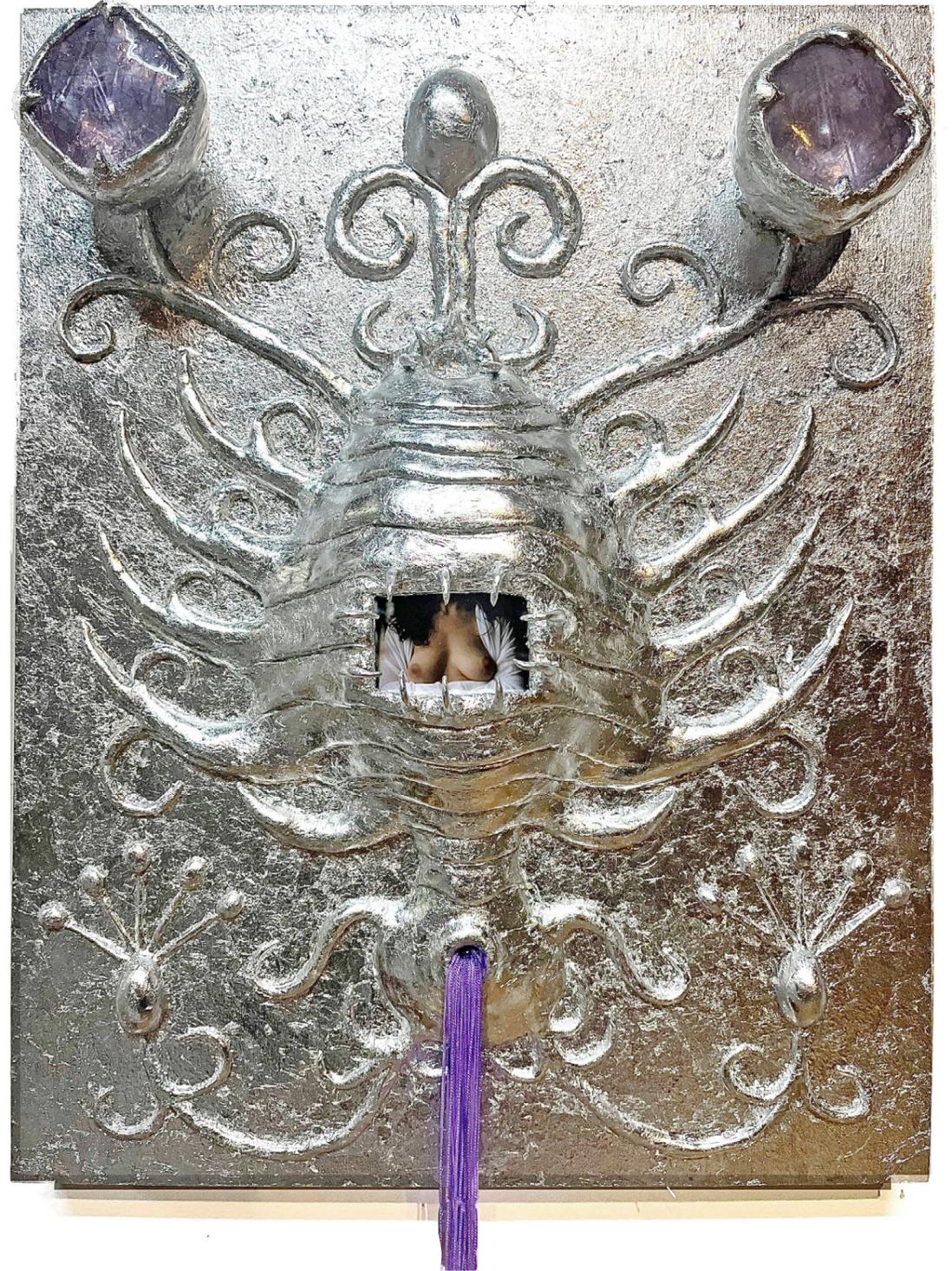


**Gota Fria**

Stained glass, resin, aluminum leaf

4 3/10 x 5 1/10 in  
11 x 13 cm

2023



**Criatura Revelada**

Aluminum leaf, silk, photograph (by Abbey Meaker), glass, resin on panel

14 x 18 in  
35.6 x 45.7 cm

2022



**La Llorona**

Aluminum leaf, artist hair, resin, coffee on panel

5 1/2 x 7 1/10 in  
4 x 18 cm

2022



**Para Cy**

Resin, plaster pulp, acrylic horse hair, coffee, aluminum leaf, porcelain

16 x 10 x 2 in  
40 x 25.4 x 5.08 cm

2023



**Cronometador**

Resin, aluminum, foam, bristle, plaster pulp, porcelain, acrylic, quail eggs

5 7/10 x 3 9/10 x 1 3/5 in  
14.5 x 10 x 4 cm

2023



**Poseedora**

Mixed media

3 9/10 x 5 1/2 in  
10 x 14 cm

2022





**Memoria Eco**

Clay, copper, foam, silk, acrylic, plater pulp

7 9/10 x 11 in  
20 x 28 cm

2021



**Estefania Puerta's** work delves into organic/inorganic materials to form new poetics of transformation and translation. She is interested in what is gained and lost in the process of making and the new worlds that can emerge from recontextualizing materials. Her practice is rooted in world making, shape shifting, border crossing, and language failure.

Her research in psycho-analysis as it relates to the history of hysteria, natural medicine/folklore, and personal histories of immigration and undocumentation in the U.S. has led to questions around what is considered “natural” and “alien” in her materially diverse work.

Puerta was recently awarded the 2023-2024 Rome Prize. Her work has been recently exhibited at Fortnight Institute (NYC), Micki Meng Gallery (SF), Species (ATL), and was included in the New England Triennial at DeCordova Sculpture Park and Museum in 2022. She has a forthcoming solo exhibition at Micki Meng Gallery in June, 2023.

Puerta received her MFA from Yale School of Art in 2018. She was born in Colombia and currently lives and works between Vermont and New York.



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