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179 Canal St, Ste 3B/4D
New York, NY 10013

Natalia Mejía Murillo

After wind

December 20th, 2024 – January 26th, 2025

Opening reception December 20th, 6-8pm

[Press Release](#)

De pronto me percató de la poca importancia que tiene mi temor a fracasar. Constató que los míos no son los únicos sueños, ni las mías, las únicas palabras que narran su maravilla. Aceptó la alta probabilidad del fracaso porque cede ante el deseo de compartir el hecho de que la vida es un misterio que da vértigo, y que podemos asombrarnos en compañía. Nunca hay soledad en la escucha y la escritura del sueño.

La canción detrás de todas las cosas, Gabriela Damián Miravete.

Camels carry the world on their backs. For almost 40,000 years they have moved their limbs over an earth that retains in its layers the memory of those long steps. The question "What does a camel carry?" becomes the starting point of *After Wind*, Natalia Mejía's exhibition. Whether literally or metaphorically, this question includes another, less obvious one: what memory connects our animality to that of these creatures and to the earth?

In her work, Mejía employs a temporal elasticity that blurs the boundaries between images, revealing how history is constructed from its own residues. Elements such as the representation of camels, bones, measuring instruments, and constellations form a palimpsest that, despite the erasure of its content, eventually brings to light what was hidden. This process is materialized in two key gestures: the search for found materials and the deliberate scraping of images previously engraved, pasted, or drawn by the artist. In this way, she shows us how memory - both individual and collective - is made up of disparate fragments linked by connections that are not always evident.

Between found materials, sculptures and assemblages, Mejía's works evoke archaeological finds of a resonant past or a future that already inhabits us. Through tablets, glass bones, and a wall of skin, she leads us through temporal leaps in which every detail is intimately linked to the deep time inscribed in its composition, whether chemical, mineral, or organic.

It is not only the memory of the image that is recorded, but also the memory contained in the matter itself. This memory, which articulates an expanded relationship between the human and the

beyond-human, overflows from existence on earth. Digging deeper leads us to a time that is impossible to grasp or recognize in our memory, but which is nevertheless contained in every particle that composes and connects us.

–*Fernanda Ramos Mena*

Artist Biography

Natalia Mejía Murillo (b. Bogotá, Colombia) is a visual artist whose work explores the notions of territory, repetition, trace and time through correspondences between astronomy, cartography and archaeology. She holds an MFA in Painting and Printmaking from Virginia Commonwealth University, an MA in History and Theory of Art and a BFA from the National University of Colombia.

Mejía has been the recipient of awards including the Artistic Research Fellow at Folger Shakespeare Library, Washington DC (2024-2025), 98th ANNUAL International Competition of The Print Center, Philadelphia (2023-2024), Kunstmuseum Reutlingen, Germany (2020) and Ministry of Culture of Colombia - Mexico (FONCA) (2017). She has also been awarded residencies at John Michael Kohler Arts Center (Sheboygan, Wisconsin, 2025); Fire Station (Doha, Qatar, 2024-2025), Radio 28, (Mexico City, 2024), MASS MoCA, North Adams, MA (2023), Curatorial Program for Research (New York, 2023), Tajo Taller and Saenger Galería (Mexico City, 2023), Ellis-Beauregard Foundation, Maine (2022), Fundació Miró Mallorca and Casa de Velázquez (Spain, 2021), Fundación CIEC - Centro Internacional de la Estampa Contemporánea (Betanzos, Spain, 2014), The Strzemioski Academy of Fine Arts and Design (Łódź, Poland, 2014) among others.

Mejía's work has been exhibited nationally and internationally. Recent exhibitions include Revolver Galería, New York; Smack Mellon, New York; Casa Zirio, Bogotá; The Andrew Freedman Home, Bronx; Islera, Mexico City; The Print Center, Philadelphia; A+D Architecture and Design Museum, Los Angeles; Museo Moraleño de Arte Contemporáneo, Cuernavaca, México, Casa de Velázquez, Madrid, Spain; Kunstmuseum Reutlingen, Germany, among others. She is currently Assistant Professor of Printmaking at Virginia Commonwealth University Doha, Qatar. Mejía's work is in the collection of the Philadelphia Museum of Art, The Pennsylvania Academy of Fine Art, Kunstmuseum Reutlingen, Fundació Pilar I Joan Miró a Mallorca, Casa de Velázquez.

For more information, please e-mail dante@dddd.pictures