

(ENG) → V 3.2

PORTFOLIO  
**CRISTIAN ARIAS**  
[www.arias.studio](http://www.arias.studio)



## COLOMBIA CORP.

**year**  
2023

**media**  
VIDEO

**components**  
DIGITAL HUMAN, OFFICIAL VIDEO OF  
THE NATIONAL ANTHEM OF  
COLOMBIA

**dimensions**  
HD, 2:35 min

### VIDEO

Suppose that in the era of Surveillance Capitalism (Zuboff, 2019) democracy becomes irrelevant and corporations that manage nations are established. What would a re-branding of national symbols be like? What would the national anthems be like? What would the graphic marks of national identities be like? In the video, an English-speaking digital human recites the Colombian national anthem, while official images of the Colombian national anthem appear behind him. The video is a reflection on the validity of national symbols in the era of surveillance and predictive democracy. This work is the conceptual continuation of Patria Simulada (Cristian Arias, 2019).



## MACHINES OF LOVING GRACE 3.0

**year**

2023

**media**

REACTIVE DIGITAL MIRROR

**components**

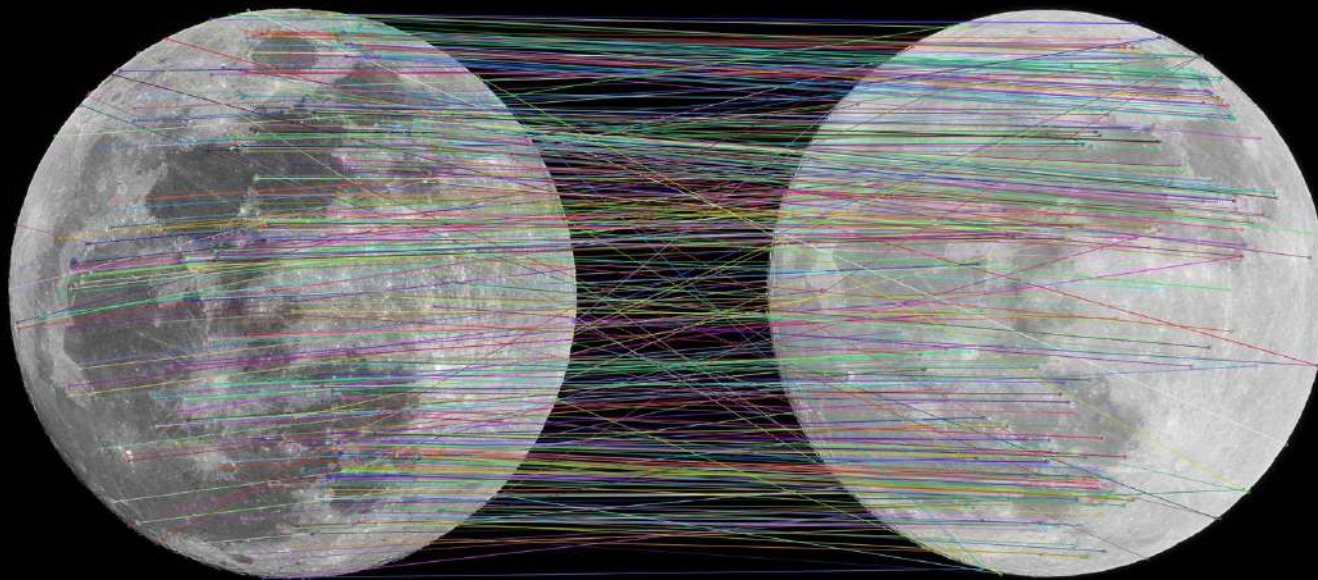
CUSTOM SOFTWARE,  
SCREEN 32", CAMERA 4K,  
COMPUTER

**dimensions**

≈ 73 × 42 × 3 cm, 6:45 min (in loop)

### VIDEO ↗

The piece has a diegetic character. It is related to an untold fiction and a possible future where intelligent machines control every aspect of our lives and privacy. With small poetic gestures, they challenge our humanity. The piece questions the anthropocentric vision of technological developments and machine learning systems. As humanity, we transfer our own logic to these systems, assuming that, in the case of a general artificial intelligence, it would act with the same oppressive logic with which we relate to other forms of life. At the core of dystopian visions of technology is the fear of being treated the same way we treat ourselves. It consists of a screen that functions as a cloudy digital mirror on which the poem *All Watched Over* by *Machines of Loving Grace* (Richard Brautigan, 1967) appears as if someone were writing it with their finger. The image resembles the effect produced in the bathroom mirror by the steam from the shower. The writing was generated through a machine learning system and simulates human handwriting done with the finger and the different lines of the poem appear differently.



## BAJO LA MISMA LUNA

**year**

2022

**media**

DIGITAL IMAGE

**components**

STOCK IMAGES, OPENCV, PYTHON

**dimensions**

VARIABLE

Two computer vision systems miss each other. They look for moons on the internet to reduce the poetic distance that separates them. With the Basics of Brute-Force Matcher algorithm they verify that both are under the same moon.





## SLAMMING BRUTAL DEATH ARMY

**year**

2021

**media**

SINGLE CHANNEL VIDEO

**components**

REMIXED VIDEO, REMIXED AUDIO

**dimensions**

HD, 7:31 min

[VIDEO ↗](#)

SLAMMING BRUTAL DEATH ARMY is a remixed version of "Los Héroes en Colombia Están Vestidos de Honor" of the National Army of Colombia.



## CIUDAD SERPIENTE

**year**

2021

**media**

SINGLE CHANNEL VIDEO

**components**

REMIXED VIDEO, REMIXED AUDIO,  
ALGORITHMIC TEXT

**dimensions**

HD, 3:47 min

[VIDEO ↗](#)

CIUDAD SERPIENTE is a remixed version of "Bicentenario Ejército Nacional" of the National Army of Colombia.



## BEFO®

### year

2021

### media

SITE SPECIFIC INSTALLATION  
+ WEBSITE

### components

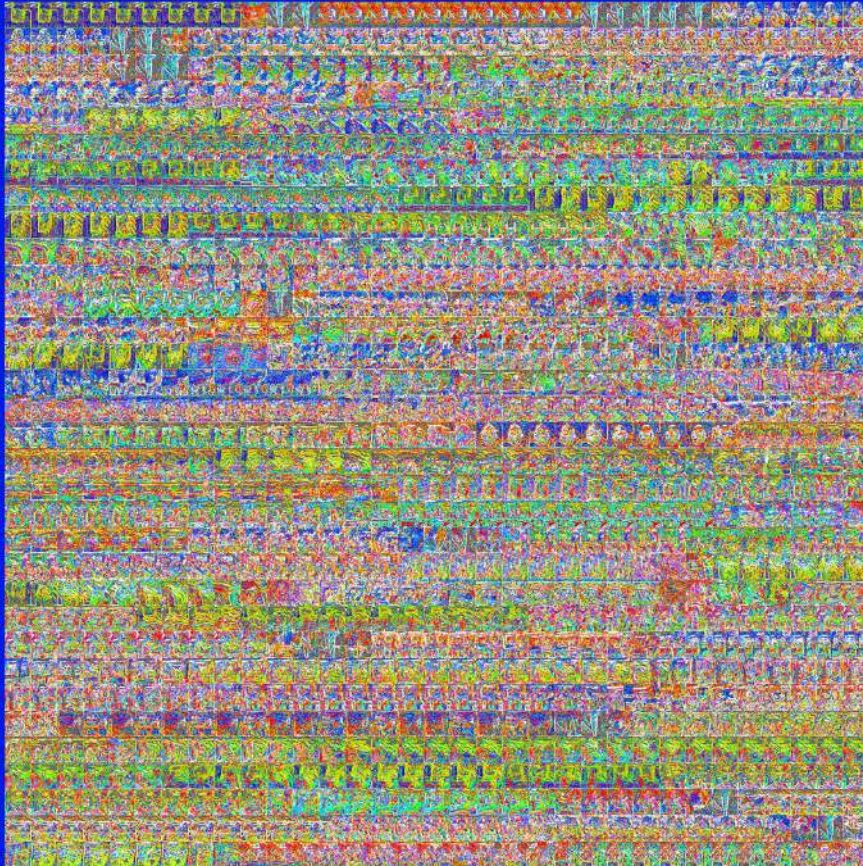
CUSTOM SOFTWARE,  
BOXES, SHOWCASE

### dimensions

VARIABLE

LOS AHOGADOS MÁS HERMOSOS DEL MUNDO is a reactive website where the public can interact with Catholic statues submerged in rivers, through the movement of the pointer. His name makes a nod to the story "The most beautiful drowned in the world" by Gabriel García Márquez, to point out the existence of empty signs, which serve to justify what is wanted; any action or omission, even if these go against dogmas. In the Colombian context the river has been used to wash away sins; the river takes in its path not only the faults but also the traces of the conflict, the bodies, while most of the time it is found through a screen.





## CENTRAL DE INTELIGENCIA ARTIFICIAL (CIA)

**year**

2020

**media**

DIGITAL IMAGE

**components**

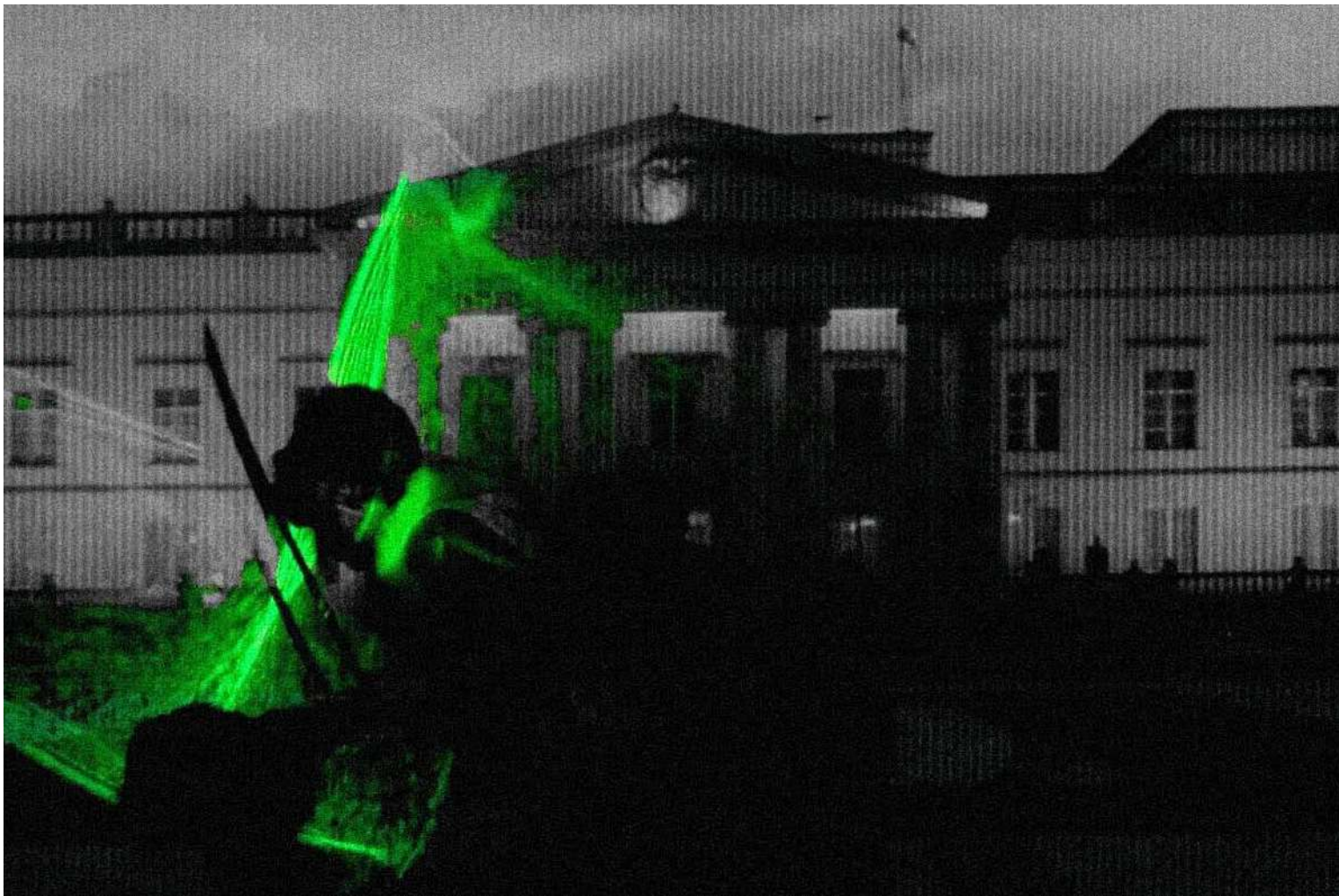
AI, REMIXED VIDEO

**dimensions**

17737x17737 px

Central Artificial Intelligence (CIA) is an image that contains still frames from the propaganda animation, Meet King Joe (1949), previously processed with an artificial intelligence model, which was initially trained to convert flat color areas into realistic photographs , but which was implemented in reverse in this piece. The agency of culture and art, carried out by governments and institutions, is questioned. Specifically, a nod is made to the well-known and documented interference of the Central Intelligence Agency in the promotion of American abstract art and, in turn, of capitalism, which was its ultimate goal. Today governments and corporations use big data and artificial intelligence to manipulate social interactions and ideology, shaping culture and even aesthetic taste. Its hegemony is exercised from the economic to the cultural.





## CARBONO14

**year**

2020

**media**

WORKSHOP + VIDEO

**components**

SINGLE CHANNEL VIDEO, SCREEN

**dimensions**

HD, 10:06 min

[VIDEO ↗](#)

"CARBONO14 or C-14, a radical environmental group aware and tired of measures to curb climate change do not occur at the speed that the situation demands, and inspired by the taking of the Palace of Justice by the M-19 from 1985, they have decided to take over the Casa de Nariño to establish an ecological government"; under this argument, a public call was made for people from different disciplines, with which a laboratory was held to define the script suffered. This piece was filmed in ESPACIO ODEÓN in the exhibition QUE NO CUNDA EL PÁNICO (IS THERE ANY OTHER WAYS?)



## PATRIA SIMULADA

**year**

2019

**media**

REMIXED AUDIO

**components**

ALGORITHMIC VOICE,

NATIONAL ANTHEM

**dimensions**

2:24 min

[AUDIO](#)

PATRIA SIMULADA is a cover of the national anthem interpreted by a robot voice with English pronunciation and accent. The piece aims to reflect on the impact of globalization and technology on democracies, pointing out a strange but obvious similarity between the events of Brexit in the United Kingdom, the election of Donald Trump in the United States and the triumph No in the plebiscite for peace in Colombia. In this last event, the national electorate, without knowing it, was a victim of the manipulation as well as its peers of the so-called "first world", although in different directions: there, to curb migration, and here, to perpetuate the war. The Colombian elite, which is at the foot of the Anglo-Saxon, imitates its forms of domination, perpetuating the cycle of domination at a lower level. Neocolonial irony is monumental.





## LOS AHOGADOS MÁS HERMOSOS DEL MUNDO

**year**

2019

**media**

WEBSITE

**components**

CUSTOM SOFTWARE, SERVER

**dimensions**

VARIABLE

[WEBSITE ↗](#)

LOS AHOGADOS MÁS HERMOSOS DEL MUNDO is a reactive website where the public can interact with Catholic statues submerged in rivers, through the movement of the pointer. His name makes a nod to the story "The most beautiful drowned in the world" by Gabriel García Márquez, to point out the existence of empty signs, which serve to justify what is wanted; any action or omission, even if these go against dogmas. In the Colombian context the river has been used to wash away sins; the river takes in its path not only the faults but also the traces of the conflict, the bodies, while most of the time it is found through a screen.





## DESARROLLO

**year**

2019

**media**

VIDEO

**components**

SINGLE CHANNEL VIDEO

**dimensions**

HD, 2:36 min

[VIDEO ↗](#)

In DESARROLLO, a text advances to the rhythm of the sound of an excavating machine, as if it were its undercarriage. The piece revolves around western notions of development, its unstoppable march and its consequences for the world.