HUMBERTO HERNÁNDEZ
ART GALLERY

(sin) INTERFERENCIA

Materialidades insurgentes entre cuerpo, tecnología y gesto



Septiembre - Octubre
2026

About the exhibition

This exhibition emerges from a question about what remains when things are no longer what they were meant to be. It brings together three artistic practices that explore the intersections between body, technology, memory, and the living world, proposing resistance not as a monumental gesture, but as a quiet and persistent act of transforming, repairing, caring, and making anew.

Alejandro Aguilera Cruz understands the body as a living territory, a surface where experience becomes memory. Through tattooing, drawing, and expanded graphic practices, the skin becomes a sensitive map in which personal stories, symbols, geographies, and encounters are inscribed. The gesture of marking another body becomes an intimate and relational act, a way of recognizing the other through the memory of one's own body.

Juan José Muñoz Moncayo turns toward what has been discarded. Obsolete technologies, electronic components, toys, cables, mechanisms, and everyday objects are recovered and assembled into body-machines that acquire new forms of movement, sound, and presence. By exposing their mechanisms rather than concealing them, his works embrace imperfection, vulnerability, and material honesty. Repair becomes a creative gesture: a way of giving objects another possibility for existence.

In Nicolás Méndez Sánchez's work, the tension between the artificial and the living unfolds through domestic objects, vegetation, germination, and audiovisual devices. Furniture becomes a landscape, while seeds, organic matter, and technology establish relationships that cannot be entirely controlled. His practice introduces another kind of time into the gallery: the time of growth, care, transformation, and waiting.

Together, these practices create a conversation around the trace: the mark left on skin, the remains of a technology that has aged, the plant that grows over an object, the mechanism that insists on functioning differently. Each work contains something that persists while something else is changing or disappearing.

In a contemporary landscape defined by acceleration, constant technological renewal, and the pressure of productivity, (sin)INTERFERENCIA proposes a different rhythm. It brings attention back to the physical presence of things—their weight, texture, cables, imperfections, marks, and temporalities. Here, resistance takes the form of persistence: repairing, reusing, planting, marking, listening, and caring.

In Cali, a city recognized by UNESCO as a Creative City of Media Arts since 2019, the exhibition proposes another way of understanding the relationship between technology and artistic practice. Rather than celebrating technology for its own sake, these artists use accessible, analog, organic, and hybrid materials to question predetermined functions and imagine new forms of coexistence.

A machine can recover its voice. A discarded object can become a body. A chair can become a landscape. A gesture can leave a lasting trace. A failure can become a language.

Perhaps to resist is precisely this: to continue creating meaning where something seemed to have reached its end.

Ada Margarita Ariza Aguilar
Liliana Vergara Zambrano