

Enio Arroyo Gomez

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Education

- 2009 to 2013 - Fine Arts/Scenography and Sculpture at The National University Of La Plata in Argentina.
- 2008 - Theatre residency at HKU University of the Arts Utrecht in the Netherlands.
- 2006 to 2008 - Acting at the National Theatre Academy in Costa Rica.
- 2000 to 2005 - Pedagogy at the Universidad Internacional De las America in Costa Rica.

Professional Experience

- Extensive background in education, particularly in the fields of arts, play, and creative expression for children and adolescents. Since 2006 to present have held various part-time and full-time roles, including art teacher, pedagogical coordinator, and facilitator for programs spanning from early childhood to higher education. Experience includes coordinating summer schools, leading arts projects, and conducting workshops in diverse settings such as schools, universities, and cultural institutions across multiple countries, including Costa Rica, Argentina, and Bolivia. Have worked with organizations like TED and UNESCO and have specialized in areas such as play therapy, ludo-pedagogy, and stop-motion animation workshops. My work emphasizes the integration of arts and play into educational practices, fostering creativity and critical thinking in students.
- Currently working as a full time Art teacher for children 3 to 7 years old at Altamira International School in Barranquilla, Colombia.

Artistic Highlights

- 2024 – Solo exhibition in Tribeca NYC, produced and curated by largest collector and patron. Show was featured in the Artseen section of The Brooklyn Rail July/August 2024 issue.
- 2024 – Accepted into Eileen S. Kaminsky Family Foundation Spring Residency Program. (Could not attend due to visa issues)
- 2016 – Solo exhibition at the National Gallery of Costa Rica and inclusion into their permanent collection.

Exhibition Highlights

- 2024 – Solo exhibition / From Argentina and Costa Rica to the Streets of Tribeca / On the Fringe Gallery / Tribeca, NYC.
- 2022 – Group exhibition / Bienal de Color / Country Club Palace / Costa Rica.
- 2021 – Group exhibition / Seguimos de Orgullo / Galeria Budich / Buenos Aires, Argentina.
- 2020 – Group exhibition / ARDE GEA / Galeria Budich / Buenos Aires, Argentina.
- 2019 – Group exhibition / Territorios Infinitos / Galeria Budich / Buenos Aires, Argentina.
- 2018 – Group exhibition / Gallery Tour / Gallery DAYS / Buenos Aires, Argentina.
- 2017 – Solo exhibition / BESTIARIO 2017 / Indigo Arte / La Plata, Argentina.
- 2016 – Solo exhibition / FABRE / Cortes Joyeria Contemporanea, La Plata, Argentina.
- 2016 – Solo exhibition / BROTES / National Gallery San Jose / Costa Rica.
- 2014 – Group exhibition / PSIQUIS / Hospital Neuropsiquiatrico Alejandro Korn / La Plata, Argentina.
- 2013 – Group exhibition / ESCULTURA / Centro Cultural Azul Un Ala / La Plata, Argentina.
- 2012 – Solo exhibition / JAJOTOPA / Centro Cultural Feminista / Asuncion, Paraguay.
- 2011 – Solo exhibition / AFICHES / Galeria PisoUNO / La Plata, Argentina.
- 2009 – Group exhibition / Lenguajes visuals / Universidad Nacional de la Plata / La Plata, Argentina.
- 2008 – Solo exhibition / Colores del Alma / Club Mall San Pedro / Costa Rica.
- 2008 – Solo exhibition / Lousious / Parnassos Cultuurcentrum / Utrecht, Netherlands.

Artist's Statement

My creative process tends to be multifaceted, and I am not one to follow conventional rules. Although I was trained as a sculptor, I currently work primarily with oil, acrylic, and charcoal on canvas. However, I am not afraid to stitch other materials onto the canvas. Sometimes, I even cut a canvas in two and stitch it back together before I begin painting on it. Almost all of my paintings start from a constant pool of automatic drawings or sketches, of which I have thousands to choose from. I like to call my process "investigative painting." I test layers and conduct deep studies of color in various cultures. I keep my works in view at all times and can make observations for hours, constantly making changes. Almost always, I set work-in-progress paintings aside and return to them after a substantial amount of time has passed (sometimes even years). As a result, I am always working on paintings that were conceived a while ago. The initial sketch undergoes a deep transformation as I make changes based on research, ideas, concepts, and philosophical analysis of the work. As changes occur over time, the modifications are not made to seek realism or naturalism in form but rather to establish a game where "it is not known where it will end." "Play" is a fundamental part of my practice.

My philosophy, while complex in nature, is very simple and straightforward. As human beings, we have an untold number of potential perspectives on the world that surrounds us, shaped by the mere act of being born into a specific time and place. The world each of us sees is shaped by our original fears, joys, and fantasies. Such a conscious journey produces our own distortions, angles, and personal colors of the world we live in. Hence, studying the collective unconscious becomes even more important for penetrating our consciousness. If we can express this worldview through imaginary figures, without the filter of academic training or culture's perfectionist pretensions, we might access a genuine and original form of art—one that directly refers us back to the origin, to childhood, and to the emotional way in which we see the world before we confront it.

It is through this primal lens that I approach my creations. Each piece of artwork comes strictly from my imagination and original ideas gathered from personal life experiences and extensive readings. Simply put, it is my original world—a world you can only access through my artwork, which, hopefully, triggers thoughts that translate into strong emotions—emotions that will embark you on your own journey. I am merely a bridge.

My works include references and ideas derived from reading authors such as Samuel Beckett, Gabriel García Márquez, W.G. Sebald, Gilles Lipovetsky, Walter Benjamin, Giorgio Agamben, Christopher Bollas, and Michel Foucault, just to name a few.

I study and admire a great number of artists, but my top 10 influences would be Francisco Goya, Amedeo Modigliani, Francis Bacon, Emil Nolde, Ludwig Kirchner, Otto Dix, James Ensor, Picasso, Remedios Varo, and Leonora Carrington.

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