

Enio Arroyo Gomez



My practice is rooted in play as a way of accessing subconscious impulses and drawing the viewer into a game whose rules are not immediately clear. I make automatic drawings daily, letting intuition lead. While my work is mainly figurative, it resists accurate representation. I construct a deliberately childlike visual language, pairing it with carefully researched color palettes drawn from historical images and visual traditions. I use this seemingly naïve language to approach darker aspects of the human experience: desire, pain, violence, oppression, and fear. I am interested in poking at the viewer in subtle, almost incidental ways, letting unease accumulate until it becomes difficult to ignore.

My practice develops through experimentation as I move between drawing, painting, and small-scale sculpture, using conventional, self-made, and found materials. I create in series, and each project becomes an obsession: I find myself reading for hours, spending entire days inside museums, or flipping through endless images. I embed biographical symbols into the work, allowing personal references to accumulate meanings beyond their original context. What first appears as a field of strawberries gradually reveals itself as a scene of violence.

Enio Arroyo Gomez

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Education

- 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 - Acting at the National Theatre Academy in Costa Rica.
- 2005 - Pedagogy at the Universidad Internacional De las America in Costa Rica.

Other Experience

- Extensive background in education, particularly in the fields of arts, play, and creative expression for children and adolescents. I have worked with organizations such as 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 among students.

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Artistic Highlights

- 2025 – Solo exhibition at the Spring Break Art Show curated by Viljon Caka. Featured in Hyperallergic review of the art fair as the “Next big thing”.
- 2024 – Solo exhibition in Tribeca NYC, produced and curated by Viljon Caka. Featured in the Artseen section of The Brooklyn Rail July/August 2024 issue.
- 2016 – Solo exhibition at the National Gallery of Costa Rica and inclusion into their permanent collection.

Exhibition Highlights

- 2026 – Group, Midsummer, McBride / Dillman Gallery, New York, NY / Ashley Dillman.
- 2025 – Group, The End / Spielzeug Gallery, New York, NY, Evan Karas.
- 2025 – Group, Via Taconic State Pkwy, Arrival Art Fair, North Adams, MA, Danny Baez.
- 2025 – Solo, The burden which we carry, Spring Break Art Show, New York, NY, Viljon Caka.
- 2024 – Solo, From Argentina and Costa Rica to the Streets of Tribeca, On the Fringe Gallery, New York, NY, Viljon Caka.
- 2022 – Group, Bienal de Color, Country Club Palace, Costa Rica.
- 2021 – Group, Seguimos de Orgullo, Galeria Budich, Buenos Aires, Argentina.
- 2020 – Group, ARDE GEA, Galeria Budich, Buenos Aires, Argentina.
- 2019 – Group, Territorios Infinitos, Galeria Budich, Buenos Aires, Argentina.
- 2018 – Group, Gallery Tour, Gallery DAYS, Buenos Aires, Argentina.
- 2017 – Solo, BESTIARIO 2017, Indigo Arte, La Plata, Argentina.
- 2016 – Solo, FABRE, Cortes Joyeria Contemporanea, La Plata, Argentina.
- 2016 – Solo, BROTES, National Gallery, San Jose, Costa Rica.
- 2014 – Group, PSIQUIS, Hospital Neuropsiquiatrico Alejandro Korn, La Plata, Argentina.
- 2013 – Group, ESCULTURA, Centro Cultural Azul Un Ala, La Plata, Argentina.
- 2012 – Solo, JAJOTOPA, Centro Cultural Feminista, Asuncion, Paraguay.
- 2011 – Solo, AFICHES, Galeria PisoUNO, La Plata, Argentina.
- 2009 – Group, Lenguajes visuales, Universidad Nacional de la Plata, La Plata, Argentina.
- 2008 – Solo, Colores del Alma, Club Mall San Pedro, Costa Rica.
- 2008 – Solo, Lousious, Parnassos Cultuurcentrum, Utrecht, Netherlands.