ADRIÁN VILLAR ROJAS

The End of Imagination, 2026
Nasjonalmuseet, Oslo

This presentation offers a selection of projects, each represented by a limited number of images. It provides an introduction rather than comprehensive documentation of their scope and complexity.

FIRST GODS, LOST ANIMALS
Aspen Art Museum, USA, 2026

Triceratops skull digitally reconstructed through forensic modeling and cast in bronze using the lost-wax process, with the Venus of Lespugue carved into its right brow horn; custom-built light cage



FIRST GODS, LOST ANIMALS
Aspen Art Museum, USA, 2026

Cave environments reconstructed from photogrammetric scans of sections of the Paleolithic caves of Lascaux and Chauvet. Digitally modeled, enlarged, machine-carved, and rematerialized as layered composites.





FIRST GODS, LOST ANIMALS

Aspen Art Museum, USA, 2026

Cave environments reconstructed from photogrammetric scans of sections of the Paleolithic caves of Lascaux and Chauvet. Digitally modeled, enlarged, machine-carved, and rematerialized as layered composites.



THE LANGUAGE OF THE ENEMY
Ground floor

Art Sonje Center, Seoul, South Korea, 2025

El fin de la imaginación III, 2024 (recreation of NASA's "R5" Valkyrie android with parasitic structures attached, and scale reproduction of Michelangelo's "David"); *The End of Imagination VI*, 2024 (live simulation of active digital ecologies, and layered composites of organic, inorganic, human and machine-made matter); soil; rocks; stones; moss; roots; watermelons; pumpkins: sprouting potatoes, sweet potatoes and onions; succulent, caudiciform, and tuberous plants; and led screen



THE LANGUAGE OF THE ENEMY
Ground floor

Art Sonje Center, Seoul, South Korea, 2025

El fin de la imaginación III, 2024 (recreation of NASA's "R5" Valkyrie android with parasitic structures attached, and scale reproduction of Michelangelo's "David"); soil; rocks; stones; moss; roots; watermelons; pumpkins: sprouting potatoes, sweet potatoes and onions; succulent, caudiciform, and tuberous plants

THE LANGUAGE OF THE ENEMY
First floor

Art Sonje Center, Seoul, South Korea, 2025

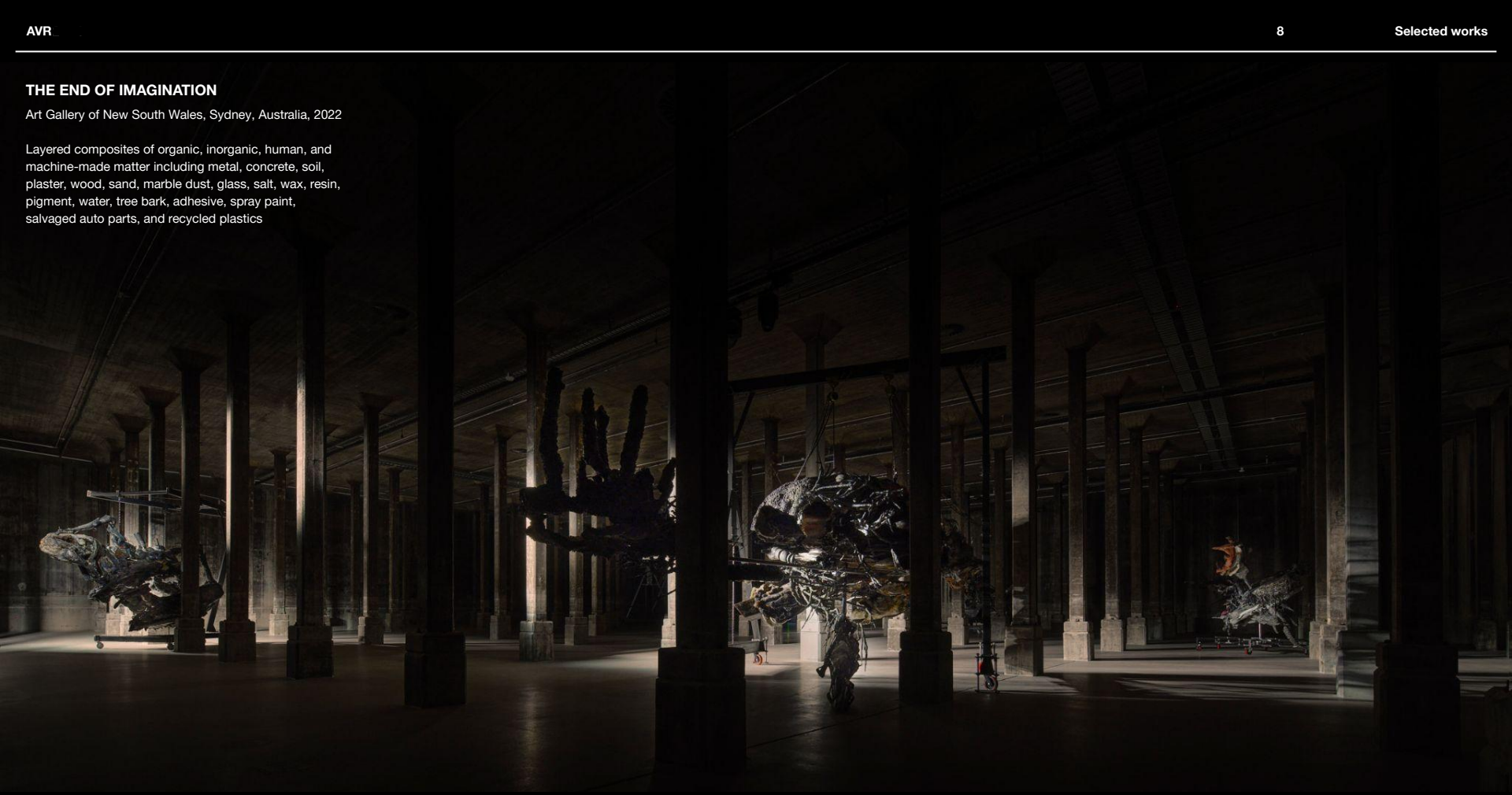
The End of Imagination I, 2022 ; *The End of Imagination III*, 2022; *Untitled 1, 2, 4, 8, 9, 10, From the Series The End of Imagination*, 2023 (dimensions variable, live simulation of active digital ecologies, and layered composites of organic, inorganic, human and machine-made matter), hoses; chains; cables; korean pines; ivies; lianas; climbing plants and artificial lights



THE END OF IMAGINATION

Art Gallery of New South Wales, Sydney, Australia, 2022

Layered composites of organic, inorganic, human, and machine-made matter including metal, concrete, soil, plaster, wood, sand, marble dust, glass, salt, wax, resin, pigment, water, tree bark, adhesive, spray paint, salvaged auto parts, and recycled plastics



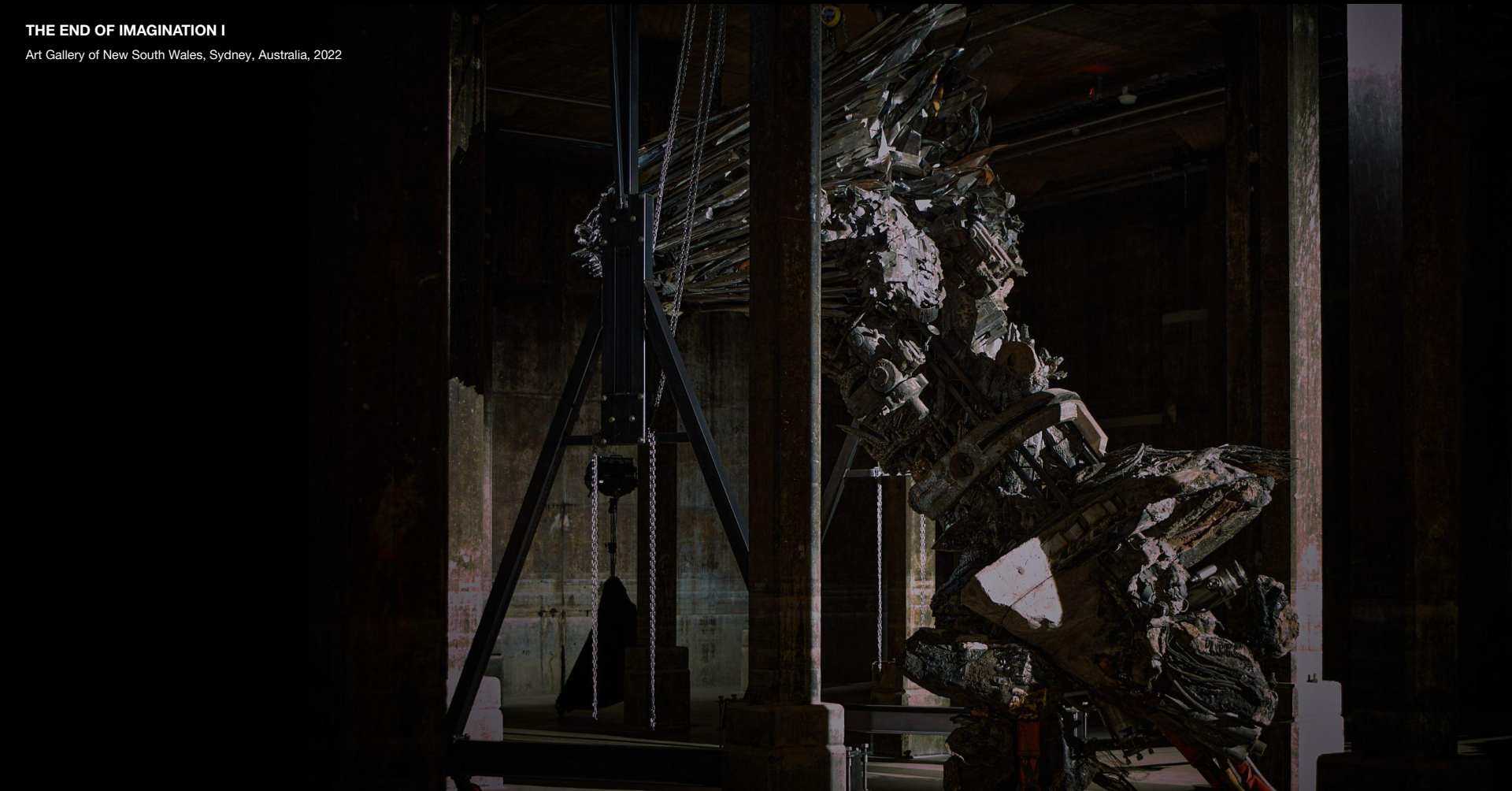
THE END OF IMAGINATION III

Art Gallery of New South Wales, Sydney, Australia, 2022



THE END OF IMAGINATION I

Art Gallery of New South Wales, Sydney, Australia, 2022



THE END OF IMAGINATION V

Art Gallery of New South Wales, Sydney, Australia, 2022





THE END OF IMAGINATION V

Art Gallery of New South Wales, Sydney, Australia, 2022

POEMS FOR EARTHLINGS

Oude Kerk, Amsterdam, 2019

Wood, sandbags, soundscape; 480 min.





POEMS FOR EARTHLINGS

Oude Kerk, Amsterdam, 2019



RINASCIMENTO

Fondazione Sandretto Re Rebaudengo, Turin, Italy, 2015

Organic, inorganic, human, and machine-made matter including metamorphic, igneous, and sedimentary rocks, petrified wood, butterfly wings, raw beef and pork, swordfish, crows, geese, corals, mollusc shells, grapes, artichokes, watermelons, rubber and plaster moulds, trainers, fishing nets, burnt rope, metal pots, utensils, all collected in Turin, Istanbul, Kalba, New York, and Mexico City



RINASCIMENTO

Fondazione Sandretto Re Rebaudengo, Turin, Italy, 2015

Petrified wood, silicone mould, soil, tomato, turnip, celery, fungi, and plastic tray

Petrified wood, swordfish, formaldehyde, corals, seashells, burnt snails, animal bones, bronze, gold leaf, container, olives, bananas, pomegranates, peacock feathers, soil, fungi, and bacteria





TWO SUNS

Marian Goodman Gallery, New York, 2015

Unfired clay and cement recreation of Michelangelo's *David* (1501-04), blackout curtains, handmade tiles (cement, sand, turba, and pigment) embedded with organic, inorganic, human and machine-made matter collected in New York, Kalba, Rosario, and Ushuaia





TWO SUNS

Marian Goodman Gallery, New York, 2015

Unfired clay and cement recreation of Michelangelo's *David* (1501-04), blackout curtains, handmade tiles (cement, sand, turba, and pigment) embedded with organic, inorganic, human and machine-made matter collected in New York, Kalba, Rosario, and Ushuaia

THE MOST BEAUTIFUL OF ALL MOTHERS

Büyükada Island at Leon Trotsky's former house, 14th Istanbul Biennial, 2015

Cement, resin, white polyurethane paint, lacquer, stratified organic, inorganic, human, and machine-made matter collected in Istanbul, Kalba, Mexico City, and Ushuaia



THE MOST BEAUTIFUL OF ALL MOTHERS

Büyükada Island at Leon Trotsky's former house, 14th Istanbul Biennial, 2015

Cement, resin, white polyurethane paint, lacquer, stratified organic, inorganic, human, and machine-made matter collected in Istanbul, Kalba, Mexico City, and Ushuaia





TODAY WE REBOOT THE PLANET

Serpentine North Gallery, London, 2013

Organic, inorganic, human and machine-made matter including unfired clay, cement, hand-made bricks, metal, and glass, all collected in London and Rosario



TODAY WE REBOOT THE PLANET

Serpentine North Gallery, London, 2013

Organic, inorganic, human and machine-made matter including unfired clay, cement, hand-made bricks, metal, and glass, all collected in London and Rosario





RETURN THE WORLD

Weinberg Terraces, dOCUMENTA(13), Kassel, Germany, 2012

Unfired local clay, cement, metal, wood, seeds, and plants





RETURN THE WORLD

Weinberg Terraces, dOCUMENTA(13), Kassel, Germany, 2012

Unfired local clay, cement, metal, wood, seeds, and plants



RETURN THE WORLD

Weinberg Terraces, dOCUMENTA(13), Kassel, Germany, 2012

Unfired local clay, cement, metal, wood, seeds, and plants

**AHORA ESTARÉ CON MI HIJO,
EL ASESINO DE TU HERENCIA**

Argentinian Pavilion, 54th Venice Biennale, 2011

Unfired local clay and cement





**AHORA ESTARÉ CON MI HIJO,
EL ASESINO DE TU HERENCIA**

Argentinian Pavilion, 54th Venice Biennale, 2011

Unfired local clay and cement





MI FAMILIA MUERTA
Yatana forest, 2nd End of The World Biennial, Ushuaia, Argentina, 2009

Unfired local clay and rocks, 3 x 27 x 4 m



MI FAMILIA MUERTA
Yatana forest, 2nd End of The World Biennial,
Ushuaia, Argentina, 2009

Unfired local clay and rocks, 3 x 27 x 4 m

