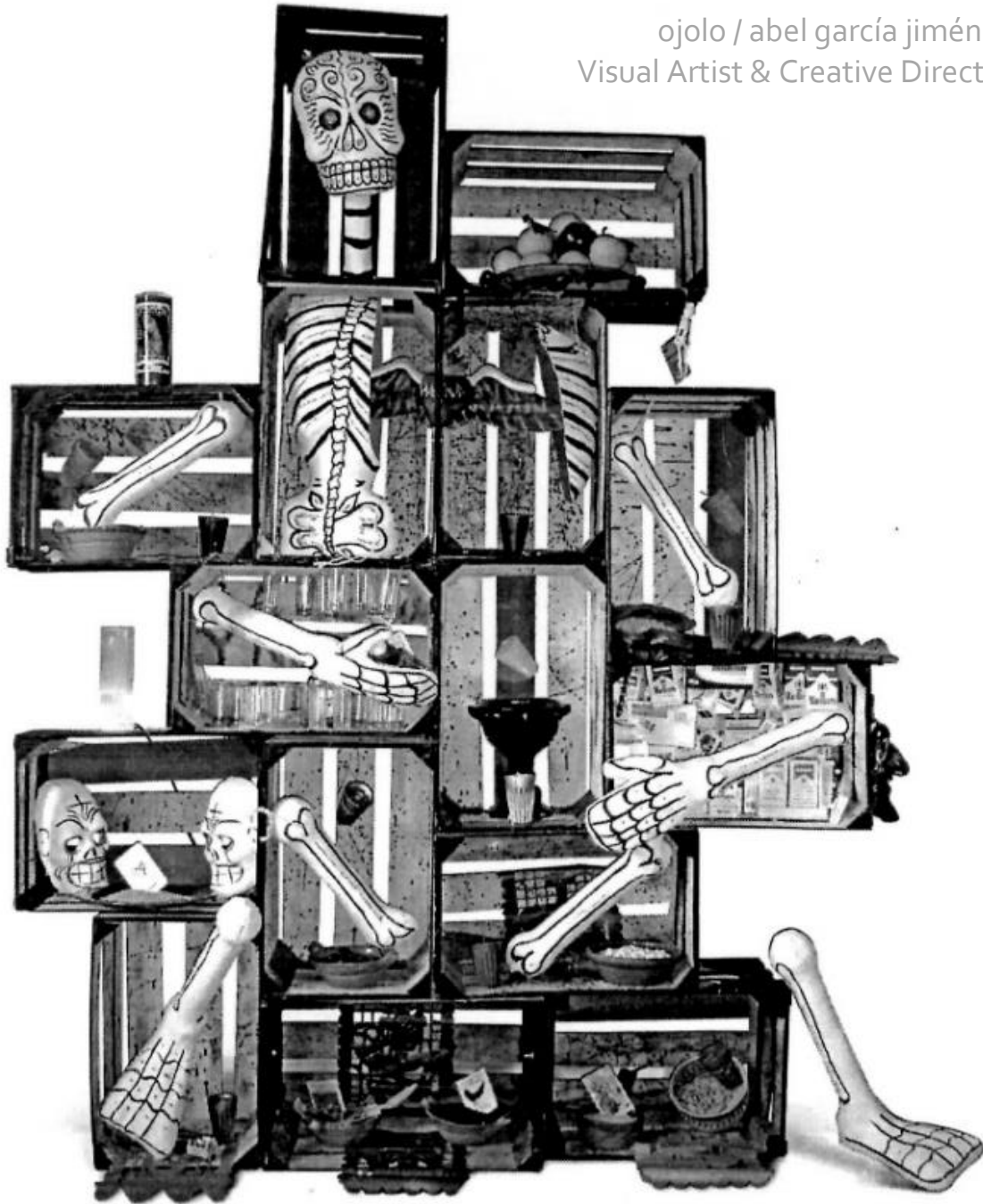


Highlights

2010—2026

ojolo / abel garcía jiménez
Visual Artist & Creative Director



ojolo.com.mx

coyoacán. ciudad de México • +52 55.1493.1245 • ojolosoy@gmail.com

National Bicentennial Award in Visual Arts
First Place in Installation (Querétaro, México, 2010)



CLARA Bringas, Silvia Padilla, Cecilia Lerch y Sandra Alegre.

Abril Nietogandara Cepeday Abel García Jiménez, conjuntamente

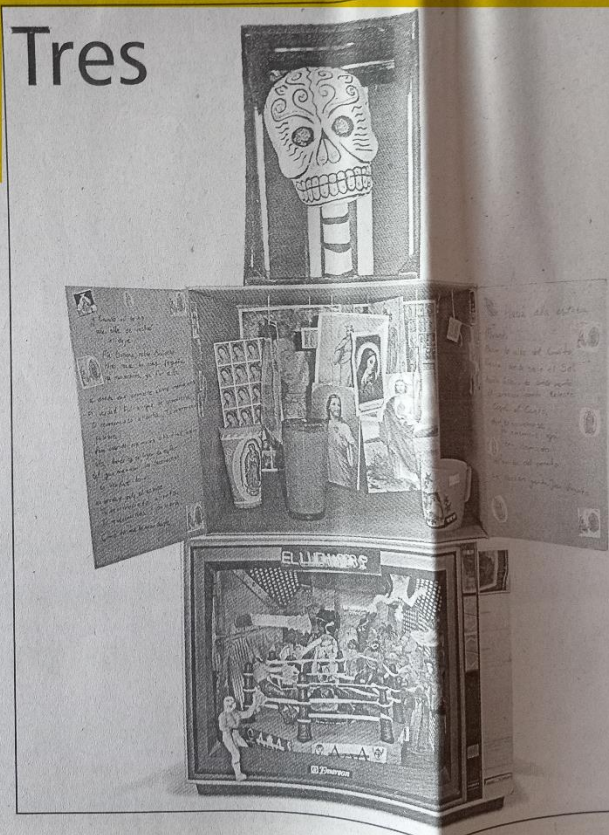
Presentarán la instalación "Tres", en el Museo de la Ciudad

Tres

"Tres". Trinidad. Una no tan divina providencia representada por la vida y la muerte que coexisten a veces armónicamente, otras no tanto, en el propio mexicano y que son recreados a través de su quimérica visión. Tres es el concepto que surge en torno a algunos de los iconos fundamentales que conforman parte de la realidad del mexicano, convirtiendo su ser en la arena en donde dialogan, se debaten o se destruyen, definiendo en buena medida su actuar. Tres, fragmentos de una de tantas realidades del mexicano, expresión de sueños rotos de una sociedad quebrantada que convive con su desgracia cotidiana, que renace, se reinventa y muere cada día.

"Tres": Madre, hijo (...) y espíritu, pero non santo. Es la plataforma conceptual desde la cual Abril Nietogandara Cepeday Abel García Jiménez lanzan su propuesta visual "Tres", constituida por la instalación de diferentes elementos cotidianos tratados por ellos de forma peculiar para ofrecer nuevas lecturas, que con el apoyo del Instituto Queretano de la Cultura y las Artes, mostrarán en el Museo de la Ciudad, a partir del viernes 2 de marzo. La cita es a las ocho de la noche.

"TRES", es el título de la instalación que Abril Nietogandara y Abel García Jiménez, presentarán a partir del viernes en el Museo de la Ciudad.



Fundación
BBVA Bancomer



Solo / Collective Exhibitions





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Abel García Jiménez

MEXICO @ojolozoy ojolo.com.mx

Abel García Jiménez, the mind behind ojolo, creates visual work that pulses with symbolic depth and digital rupture. Through photography, glitch aesthetics, video art, and installation, he explores identity, memory, and the anatomy of seeing. His alter ego, ojolo, is not just a symbol—it's a witness: a gaze that questions, distorts, and reclaims. Abel's art navigates the collapse between the intimate and the systemic, where the personal becomes political, and the visual becomes language. Rooted in semiotics and digital culture, his practice illuminates overlooked realities, broken myths, and the silent codes of contemporary existence. His work doesn't seek to decorate; it seeks to disturb, to awaken.

Works in order of appearance: Page 14 Page 15



ART MAKER

ISSUE #1

FEATURING:

De Schrader
Amick Davison
Patrick Decker
Crystal Middleton
Sharon Dahl
Pierce Scheller
Juliana Papp
Tangyi Zhang
Georgia Cassimatis





Ojolo - Abel García | Baby Eye | 2025

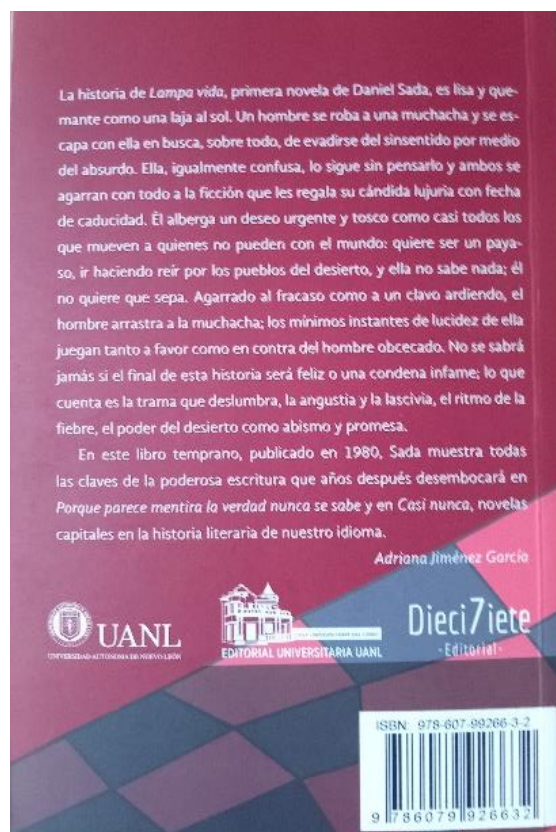
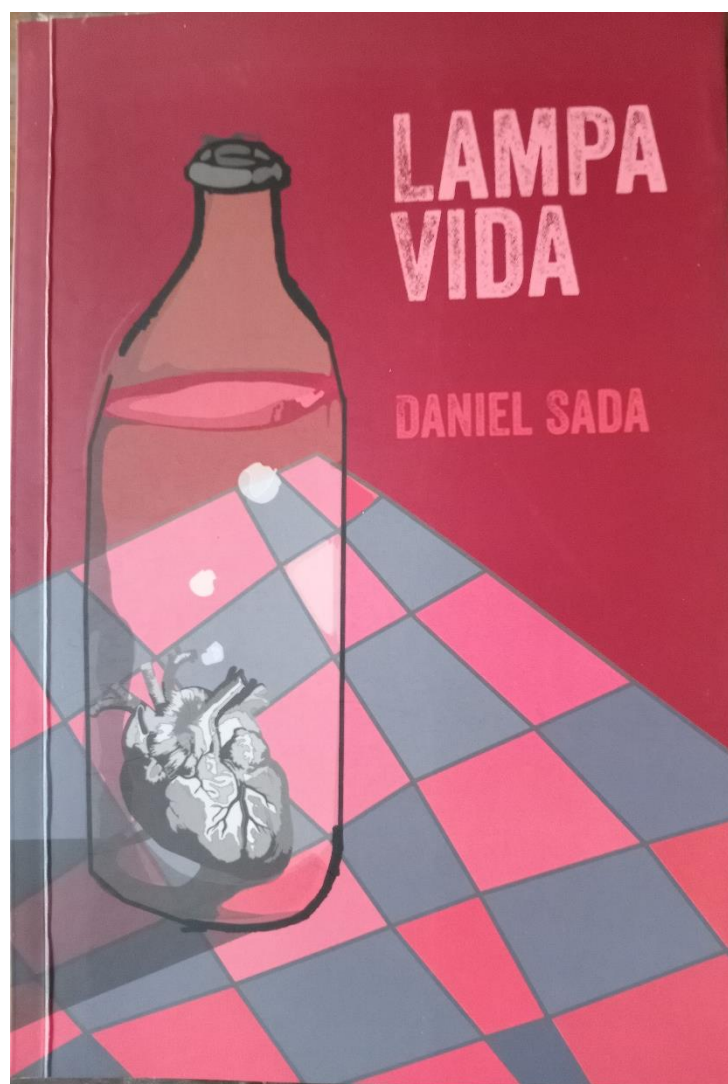
Ojolo (Abel García Jiménez) is a Mexican visual artist and creative director based in Mexico City. His work explores introspection, emotional memory, and daily delirium through digital media, painting, installation, and collage. With an aesthetic that fuses the brutal and the lyrical, he creates images that speak to viewers on a symbolic and sensory level. His background in design, visual storytelling, and global campaigns adds a unique communicative power to his artistic practice. He has been featured in digital platforms, emerging art calls, and independent curatorial spaces. Ojolo's goal is not just to exhibit but to provoke deep, intimate reactions—eyes that see differently, gazes that transform.

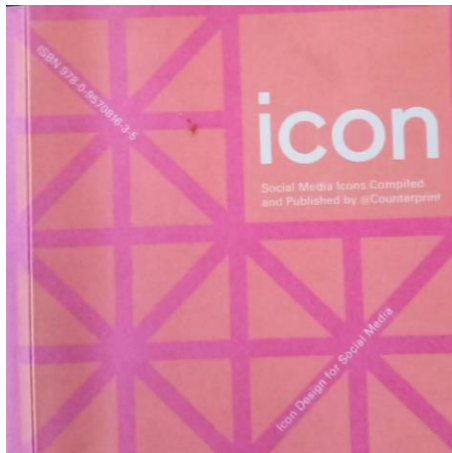
Project Statement

My work begins with intuition and chaos, an emotional archaeology in constant tension between the inner self and the collective. I work with fragments: dreamlike shards, overflowing symbols, textures that scrape memory. I explore the idea of seeing with different eyes, internal, stubborn, unsettling. Using digital tools, painting, and collage, I build visual spaces meant to disorient and reconnect. I don't aim for answers, but for resonance. Each piece is a grasp at what slips away: the unnamable, the uncertain, the burning that doesn't burn. My visual language merges the brutal and the poetic, because that's how I feel the human soul operates. In a world overloaded with empty images, I strive to create presence. Ojolo is the eye that looks within.

Ojolo - Abel García | Objective Eye | 2025









DISOLUTIONS IMPRE VISTA

Creative Director/Digital Artist: **Ojolo Abel Garcia Jimenez** @ojolosoy

Artells



Artells

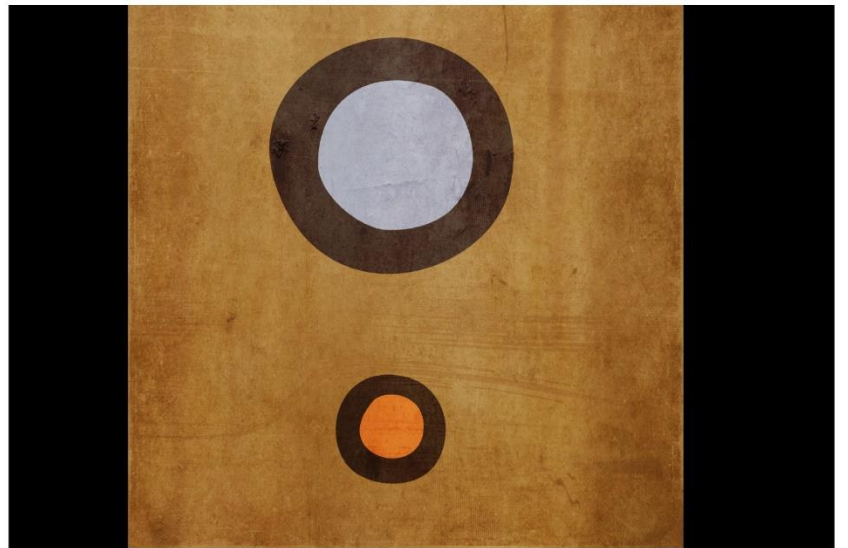


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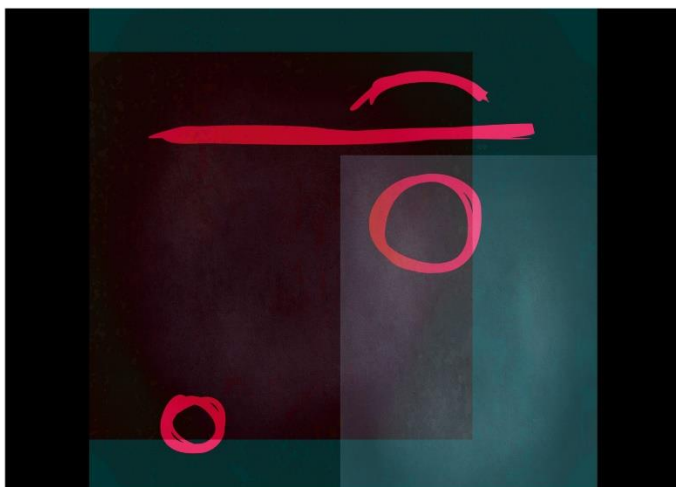
Artells



Artells



Artells



Artells

ART MAKER



ojolo, *ludismo macabrojo 14 alt*, 2023, digital artwork, 30 x 30 in.
@ojolosoy | ojolo.com.mx

OJOLO

MEXICO @ojolosoy
ojolo.com.mx

My work begins in intuition and chaos. I explore the tension between the inner self and the collective through painting and digital media. Each piece emerges as a fragment—symbolic, raw, poetic—a way of seeing beyond light. I am not searching for answers, only for resonance.

ojolo is the eye named inward.

ABOUT THE ARTIST: ojolo a.k.a. abel garcía jústiz is a multidisciplinary visual artist and creative director working across digital media, painting, collage, and audiovisual experimentation through his ongoing project ojolo.

His work has been featured in publications such as *Visual Art Journal*, *Al-Tiba?* Contemporary Art, and *Chaos & Harmony*.

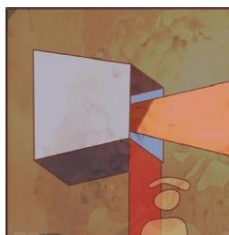
He is the creator of the audiovisual albums *Ojolo Panopticon* (2025) and *L-Eye-gh: Cathedral* (2026), both available on all major streaming platforms.

INTERVIEW WITH ART MAKER

ART MAKER: You describe your work as beginning in intuition and chaos. What does that actually look like in the studio? Is this an internal process or something that comes out in the physical making of the work?

OJOLO: Both intuition and chaos work inside my mind, and therefore, my creative process moves from the blackest black to the whitest white. The same happens in my life, but even in my chaos, there's some sort of order, as much as a baroque chiaroscuro.

Actually, I think that in my mind I live inside what I have coined as *Contemporary Neo Baroque*, with all the contradictions and preposterous risks of such expression. I truly don't have a better way to call it or explain it. In that sense, I take all inputs and inspirations as possible: the visual and all its variations, literary, architectural, cinema, sculptural, textile, and very much musical. My creation and visual proposal are acanthus leaves decanted in eye drops of inconvenience and confrontation, so to speak, with the main purpose to spark the viewer's gaze.



Page 28: ojolo, *vector of light / 15 alt*, 2023. Mixed Media on paper with digital output on canvas, 90 x 30 x 0.1 in.

Page 29: ojolo, *monstruo visual*, 2023. Oil on compressed cardboard, 25.5 x 25.5 x 0.2 in. Images courtesy of the artist.



ART MAKER: Your work explores the tension between the inner self and the collective. How does that tension show up visually for you, and has your relationship to it changed over time?

OJOLO: Let me start with a rhetorical question: Does architecture work between tension and materials; calculus to create spaces that are inhabited by both the building and the people who occupy them? Visual art, at least in my practice and vision, work similarly.

You may see much of my artwork as naive, obvious, or even simple, but trust me, as elliptical and labyrinthine as my train of thinking is, the inextinguishable fact that the gaze is being returned is, in itself, an ontological act. That's the way in which my pieces work as an unresolved puzzle or not a plain immersive spectacle. The

"My ambition and mission consists of bringing joy to as many eyes as possible."

public really is a participant and a fundamental element: their minds trigger the artworks and put them in motion, without touching them or being surrounded by light and sound. I push myself to recreate that tension inside them.

Over time, my relationship with this tension has inevitably evolved—murmuring, mumbling, and reinventing itself constantly, like a perpetual motion machine.

ART MAKER: When a viewer connects with your work, is there a particular type of resonance you hope they feel?

OJOLO: Without a doubt. We humans live by moments. I often say, from some time until today, that we are insane. We live and are aware of our existence through our senses; we know the world because of them, and we are constructed, shaped by them. Therefore, if there's any connection I wish to establish

between my work and the viewer, unrestrictedly the eye contact, to me, that's enough, because the rest doesn't depend on me. Every painting, plastic, digital, or whatever medium I make, as soon as I finish it, has its own life; it doesn't belong to me anymore, maybe only in the physical way in its storage and preservation, until its new home.

Now, that aside, I believe for real that every stroke, scratch, every digital line, texture, splashes, and color field; even the material they inhabit, are printed with the music I'm listening to (often baroque), emotion, light, darkness, dream, and booze inside me, stay there.

ART MAKER: When you step back and look at your body of work as a whole, what do you hope it communicates about how you see the world right now?

OJOLO: My statement about that marvelous final question is this: my ambition and mission consist of bringing joy to as many eyes as possible. I no longer hope. I desire to turn ojolo and the work I've created through him, more than myself, into a reference point for reflection and confrontation on the way the viewer looks at the world and at themselves: from the mirror's image of their emotions and the memories that my work produces in their continuous self-knowledge. The recognition I seek is that ojolo and my vision through him work as an amplifier, not that of my person as such. What's important is the work in people's gaze, not me.

If I can move at least one gaze, one soul to question the banal and cosmetic noise, the perfect life standards imposed by social media, marketing, advertising, and the spectacle-driven art market—including its Caesars—then my life and work are worth it.

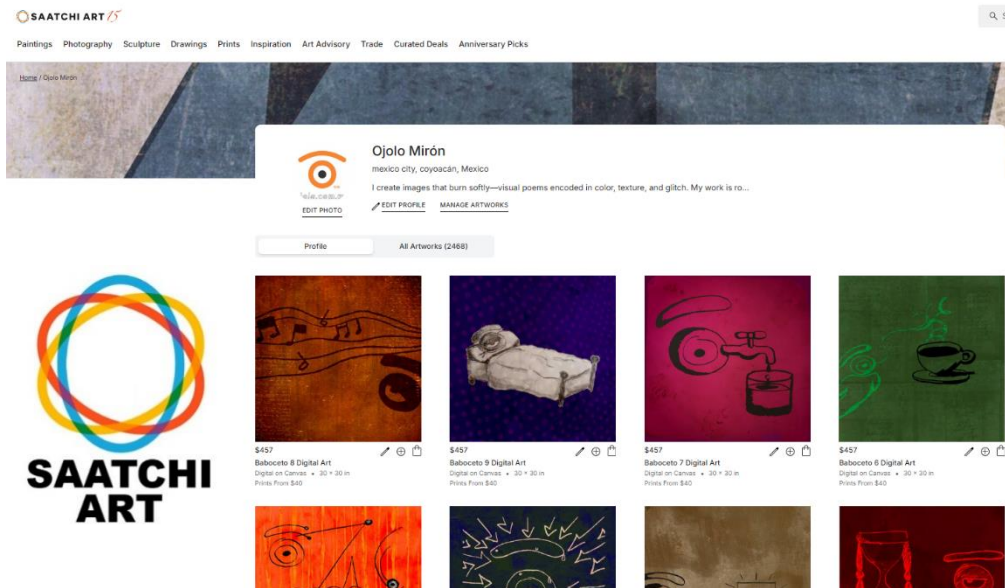
My moral coil can be summed up in my two mottos: *Creation as breathing / I love art more than life.*

Page 30: ojolo, *signo 4*, 2019. Oil on cardboard, 37.5 x 25.5 x 0.2 in. Image courtesy of the artist.



Catalogues & Digital Exhibitions

<https://www.saatchiart.com/ojolo>

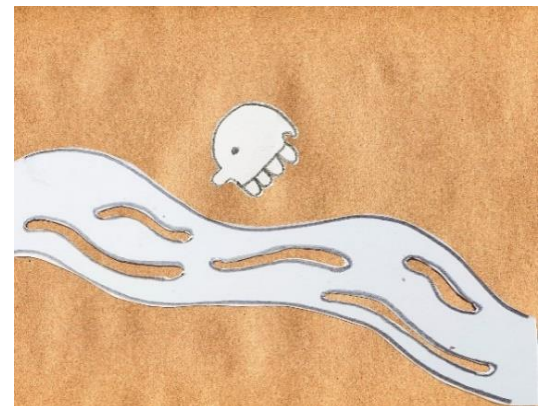
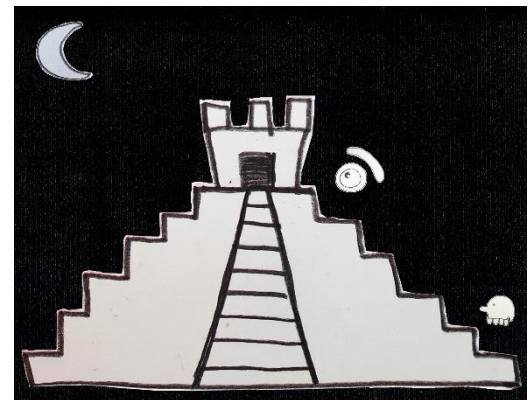
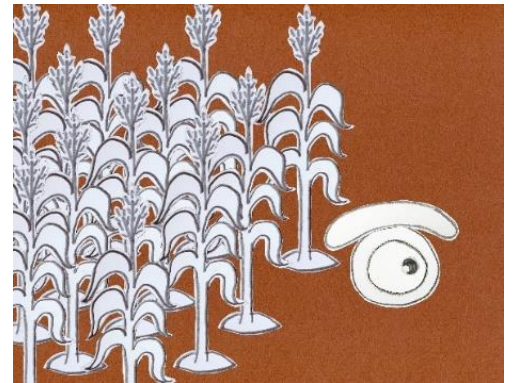


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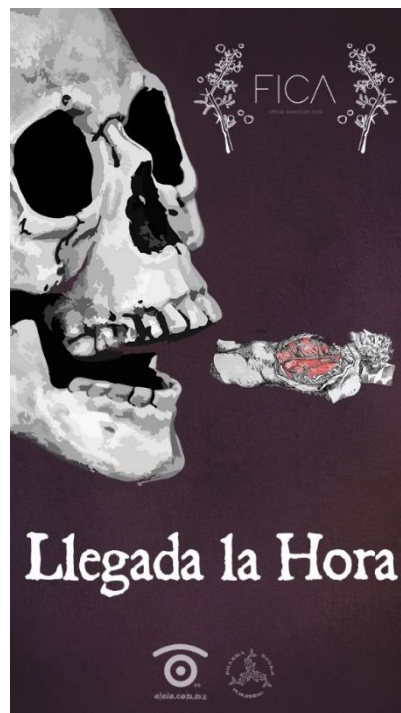
Film Festivals & Official Selections

<https://vimeo.com/320971107>



short film 'llegada la hora'

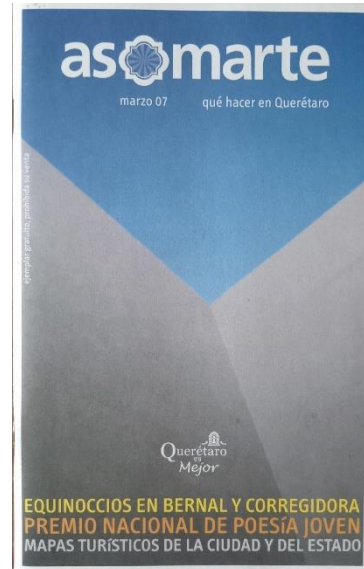
<https://vimeo.com/471491138>



short film 'constructos visuales'

<https://youtu.be/svvuol5pcvo?si=rjeus1fxnvu3g9sz>





Noticias52 Oro, Mx

Abril Nietogandara Cepeday Abel García Jiménez, conjuntamente

Presentarán la instalación "Tres", en el Museo de la Ciudad

«Tres» Tridimensional. Una no tan divina providencia representada por la vida y la muerte que coexisten a veces armónicamente, otras no tanto, en el propio mexicano y que son recreados a través de su quimérica visión. Tres es el concepto que surge en torno a algunos de los íconos fundamentales que conforman parte de la realidad del mexicano, convirtiendo su ser en la arena en donde dialogan, se debaten o se destruyen, definiendo en buena medida su actuar. Tres, fragmentos de una de tantas realidades del mexicano, expresión de sueños rotos de una sociedad quebrantada que convive con su desgracia cotidiana, que renace, se reinventa y muere cada día.

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Tres



Inauguración
02.03.07
20:00 hs.
hasta el
8.04.07

Instalación de
Abril Nietogandara Cepeda y
Abel García Jiménez

MUSEO
DE LA CIUDAD

Ex-Convento de Capuchinas
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creation as breathing