Emergentes
8520 S.W.27th Pl. consta de seis piezas o esculturas robóticas independientes pero con un mismo funcionamiento. Se trata de una obra que intenta simbolizar el proceso humano de toma de decisiones. Seis robots bioéfalos de apariencia idéntica recorren viviendas individuales y transparentes de construcción tubular, de tipo laboratorio o incubadora. Estas estructuras restringen sus movimientos a un desplazamiento lineal, hacia adelante y atrás. Unos sensores regidos por un algoritmo de números aleatorios e instalados dentro de cada pieza controlan los recorridos de los robots: hacia delante, hacia atrás o una casi inmovilidad vacilante. Unas luces intermitentes colocadas en sus cabezas indican el esfuerzo que les implica definir sus acciones. 8520 S.W. 27th Pl. obtuvo una mención especial del jurado en el Concurso Internacional sobre Arte y Vida Artificial, Vida 8.0, organizado por Fundación Telefónica en 2005.

8520 S.W.27th Pl. consists of six robotic sculptures with a shared rationale. The work seeks to symbolize the human process of decision-making. Six two-headed identical robots explore individual and transparent tubular structures that resemble labs or incubators. These structures limit the robots to a linear movement, backwards and forward. A sensor operated by an algorithm of random numbers and installed inside each piece controls the movement of the robots (forward, backwards or an almost unsteady immobility). A flickering light on the robots’ heads indicates the efforts made in defining their actions. 8520 S.W. 27th Pl. was awarded with a special mention in the Art and Artificial Life International Competition, Vida 8.0, organised by Fundación Telefónica in 2005.
Fernando David Orellana

Born in El Salvador in 1973. Due to political reasons, his family had to emigrate to the United States when Fernando was just six years old. He is a remote descendent of Francisco de Orellana, who arrived in America in the 16th century with Francisco Pizarro. According to the Orellanas’ family history, their distinguished ancestor discovered the Amazon river while looking for a way towards the ocean. While pursuing that enterprise, he found a tribe of extraordinarily tall women. At least, that is what Fernando was told as a child by his parents.

From his years spent in El Salvador, Orellana recalls the constant presence of body guards and an urban landscape dotted with armed men. He claims that his family owned a large extension of land that the State took away from them in the late 1970s. That, together with the fact that his father was a political figure who became the target of a succession of threats, encouraged the family to move to Miami in 1979. For years, the parents forbid their children from talking about their origins or from wearing Salvadorian emblems.

The Orellanas were a well-off family, so they enrolled Fernando in one of the city’s best private schools. At the time, Miami did not have the large Latin American community it has today, therefore his colleagues were mostly whites, many of them of Jewish descent. He recalls just one Latin classmate, Oscar, who he talked in Spanish with. He felt like a foreigner, always as if looking in from the outside, and longed for easy communication with the other kids. With the passing of the years, Spanish was relegated to the sphere of the family. That is why he claims that he speaks Spanish like a twelve year old boy who never matured linguistically. When he was thirteen, the family visited El Salvador for the first time since they had left. Paradoxically, he also felt a foreigner there, sensing that he did not belong in the country or in its customs. However, he felt that physically he blended in smoothly among the country’s population, that in El Salvador he was just like everyone else, with similar looks, similar features, the same colour of skin.

His father had been a painter as a young man, and had been part of the Salvadorian art scene before becoming a businessman. He had a collection of works that he had acquired over the years and that he took with him into exile in the United States. Many years later, on a journey to El Salvador, Fernando saw works by those same artists in a museum. As a child he used to draw all the time, and his father gave him his old painting materials and taught him about composition, textures and other formal issues. It was with his father that he had existential conversations as a teenager about the meaning of art.

When he was eleven or twelve, he was enrolled in painting classes that proved to be unbearable to him. The teacher was academic and traditional, and his classmates much older than him. He was bored to death and soon left. But Fernando continued painting despite that failed experience. Besides, he became an art lover who read artists’ biographies and was specially fascinated with Surrealist painters. So, when at the age of sixteen he decided that he would pursue an artistic career, he believed that he was already very old, and that all great painters had developed their vocation when they were much younger.
Fernando de la Guajara was born in 1968 with a weaker left hand and mobility difficulties. The family was in a difficult economic situation, and the young de la Guajara was not able to receive the education he deserved. In 1982, he was accepted into the Art Institute of Chicago, where he worked hard to improve his skills and knowledge. He was awarded the honor of receiving a master's degree in fine arts, which opened doors to numerous opportunities for his career.

Selected Exhibitions
- "The Art of Elektra" at the Art Institute of Chicago, USA, 2006
- "Guggenheim Works: Reading" at the Guggenheim Museum, New York, USA, 2007
- "National Museum of Art, Spain" at the Hermitage, St. Petersburg, Russia, 2006
- "Selected Awards" at the Fundació Pilar i Joan Miró, Mallorca, Spain, 2004
- "Pritzker Architecture Prize" at the Pritzker Architecture Prize, Japan, 2003
- "20th Century Art: The 1980s" at the Art Institute of Chicago, USA, 2000
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