

**germán murillo**

A ~~SHORT~~ RÉSUMÉ  
experience and experiences explained in detail

# PLEASE Start Here

This is not a literary work.  
If it was, it would be written in Spanish, my mother language.  
This book is intended to relate my experience and expertise.

You see, most companies ask for *résumé* when they want to hire the right candidate. Well I'm not a *résumé* kind of guy. Primary, because a *résumé* can't tell a person's experience as his experiences do, what nurtures one's experience can't fit into a piece of paper planned to be read by a machine.

So, this is my *résumé*. Seriously? No.  
In fact, these are two versions of my -not too short- *résumé*, so it isn't as long as it looks. You may choose just one.

If you are a busy person, a very organized human resources recruiter, talent scout, or just a person who likes the bulleted kind of lists, you should follow the black pages.

If you like stories, or have nothing else to do today, you can read through the white pages, both set of pages are telling the same story. My humble, probably uninteresting story.

Thank you for get reading this far (so far).  
Germán Murillo.

Since Germán was a little kid he wanted to be an **artist**.

He didn't even know what that was, but all he wanted to do was to paint and to build things with his hands. He won his first **drawing** contest when he was 6 years old, he assembled his first airplane **plastic model** at 7 -his dad helped him-, he built his first **house mockup** at 11, from scratch using original blue prints from the family house, and when he was 12 he **sculpted** a large three-dimensional relief Colombian map with that much attention paid to every small detail, the school bought it for geography class.

It was even earlier when he started writing **theater** plays, putting together theatrical pieces along with his siblings and cousins. He was the set decorator, scene director, writer, and actor. The family had lots of fun but never encouraged his talent.

In sixth grade he founded a class **newspaper**, to tell stories about the school. He started using a **mimeograph** machine as a printing system, cutting **stencils** on a **typewriter**, and later he moved into the new technology of **photocopier** machines. All illustrations were made by hand. He was a very promising kid but, only time could tell.

In high school he became very proficient at **geometry** and **technical drawing**, his dad was a consummate industrial drawer who taught Germán to use drawing instruments long before he learnt to write. **Descriptive geometry**, math, perspective, vanishing point, **calligraphy**, and also anatomical, biological or geographic **illustration**, it was his world. Art was flowing in his veins.

On the other hand, his parents thought it was a better idea for him to become a serious **architect** and forget about the art profession, which had a very bad reputation at the time in the Colombian society. Only traditional careers were allowed in most Bogotan families.

So, when it was time, he went to university to study **architecture**. He was very passionate about it and devoted a big deal of time onto that career. He didn't become an architect, but once at school, he also studied **psychology, technical drawing, graphic design, dance** and **photography**. He graduated as a **graphic designer** and a **photographer**.

He was always eager for knowledge, and would rather to learn useless things, to the point that he participated on a well recognized TV **trivia contest, Cabeza y Cola**, a TV show reserved just for very knowledgeable people. He became a champion, remaining seven consecutive weekly shows as a winner, answering history, arts, science, sports and general questions.

He also wanted to **live in New York**, so he went and spent a summer over there studying the English language and was briefly enrolled in the **NY Arts Students League** where he took some **painting** classes. But he wasn't ready to live away from home.

Back in Bogotá he started **dance** practice, as part of the Universidad de los Andes group. He trained for several years on Colombian folk rhythms, researching on the wide variety of Colombian and Latin American music. Music was fundamental along his entire life. As a **musician** he was part of different groups, performing mostly Andean and Antillean music. But his love for music was greater than his skills, so he decided to step aside and limit himself to listen and not play.

Once school was done, he started working at small ad agencies and some creative shops. It's by this time he made his **first book**, a manual on **Descriptive Geometry**, an easy to understand how-to book about this branch of geometry which allows the representation of three-dimensional objects in two dimensions, by using a specific set of procedures. Books by then, were made by hand, and this one was too. Cartoon style, it was all hand drawn, including the body copy; just one typo and the whole page had to be re-made. The finishing of this book coincided with the flourishing of the computers era, leaving this unpublished publication on the shelf.

Life turns in unusual ways and one of those turns brought Germán his first job in photography, at **El Tiempo newspaper**, the main and most important media company in the country. In 1991 he started as a photography **laboratory guy**. It was the time of film photography and photo wire transfers. He had to develop film from every photographer and print selected images using enlargers on the dark room. He also had to keep the processing machines working and mix all chemicals used in the lab. There were times when he was sent to cover non transcendent reportages but passionate about being a photographer, his pictures soon appeared on the pages. But a newspaper was a high speed working place that never stops, it runs around the clock and the most important media company on the country was not an easy environment, it was a place where some people were even willing to work there for free. But Germán wasn't looking for fame, he just wanted to be a photographer. As he never got recognition on his photography ambitions he decided to move-on and started looking for better adventures. His motto was never to work if the job wasn't fun enough.

In 1992 started shooting street theatre photography during the **Festival Iberoamericano de Teatro de Bogotá**, the biggest theater festival in the world. He was immediately captivated by the movement and vitality of performers and the effect they cause on spectators. Theater photography became one of his photographic passions.

After traveling to El Chocó he was invited to participate in **Muestra Nuestra**, a photography exhibition organized by the Colombian government. He showed the **series Sangre Morena**, a glimpse into the natural beauty and the people who inhabit these small villages in the middle of the Darién jungle on the Pacific Colombian coast. Bahía Solano, El Valle, Nuquí, Ensenada de Utría, the wettest place on earth and the poorest on the country. The people who live in El Chocó do not have any comforts, but they still seem happy.

And happiness was always the main search for Germán. He had his photography and some time down, so a psychologist friend of his, who was starting a **market research** company, invited him to help. It refreshed his psychology studies, mostly focused on visual perception to be applied on the two dimension arts and by extension to the advertising communication. He was putting together graphics and implementing power point **presentations for advertising agencies**.

In 1993 he was walking the old Bogotá downtown neighborhood and crossed in front the Colombian International Relationships Ministry. The door was open and he furtively walked to the press office. He got hired that day and worked as a staff photographer for a year and a half. He was the official chancellor's photographer. Finally a photographer, although this was a very particular experience, photographing presidents, chancellors, ministers, politicians, artists, all sorts of celebrities, some notable and some others not that distinguished personalities posing all the time, visitors, and visits, and places, some of the most aristocratic places on the country. Probably the best part was traveling as part of the diplomatic committee. This involvement enriched his background but diplomacy was not in his interests, so after a year and a half, he decided to become a freelance photographer.

However, while working at the ministry, located in the Palacio de San Carlos, one of the most beautiful historic buildings in the colonial neighborhood La Candelaria, he started working on a photographic project based on the historic buildings located around that traditional spot, in the heart of downtown Bogotá. *Cúpulas de la Candelaria*, a photographic series intended to show how through the study of the domes built in the Candelaria neighborhood, the story of the Colombian capital development is unveiled. Several pictures and dozens of hours of research were made, but unfortunately the project was never ended. Nevertheless, only time will tell.

When Germán was a little kid, he liked to go to the classrooms where his mom used to teach at the nursing school. He always admired teachers and respected the people who devoted their life in teaching others. Yet, he also had terrible teachers, so when the chance came for him to teach at the university, he made all possible to bring the students a great experience. He taught photography in different levels, as free courses in technical institutions and also as credited classes at the faculty of communication. His pride was to witness how many students took seriousness in the photography class, extending its excitement beyond the classroom doors.

*Fotografía de las Simples Cosas*, Photography of the unornamented things, was a compilation of images made during previous years. An exhibition about those simple, tiny details easily concealed or kept out of sight by the daily rush. It was his first solo show, an unpretentious exhibit in a tiny cafe about his early exploration on black and white composition, which drew a fairly amount of media. This gave him some confidence on his photography work.

With that gained and taking advantage of circumstances that confined him in his studio for a period of time, in 1995 he started the work on **Barro Cocido**, a photographic series intended to uncover the similarities between men and bricks, clay bricks, once they are removed from the wall to be portrayed as singular and unrepeatable beings. It's noteworthy to allude that Bogotá, his city, is built using bricks, it's the most cherished and ingrained construction material in Colombian society, and he was trained in architecture. In fact, the most famous architect of the bricks, Rogelio Salmona, was in the top of his career, building the most spectacular clay bricks structures in the country. So this project had a natural inception. An investigation about the history and technology of the clay bricks was complementing the images. This project took almost 5 years to be accomplished. Also significant to mention, after the work was done, art galleries didn't open the door for the project to be exhibited.

It was around this time that he created the **LeoPedro** book, a homage to his parents. He wanted to tell the family story, so he researched among family members for dates, events, names and anecdotes that could go together, illustrated with photographs. He shoveled deep into family albums and got around 2,000 photos to start with. From there he made a selection of images, wrote the story to go into the book and started the building of the book. It was totally hand-made. The paper was prepared and colored, the text was calligraphed, and the original photos were used in the book, some of them were 50 years old. Finally the book was leather bounded and marked. This project took about four months to completion. The absolute best part of this project were the several times the family got together to read **The one thousand and one LeoPedro stories**, enjoying with no limits some forgotten anecdotes.

Working as a **freelance photographer** was never easy, and for Germán it wasn't different, therefore after a couple years he started looking for more stability budget wise, and mostly for another push in his professional life, he wanted to document daily life, therefore, in 1997 he reached his ambition working again in a newspaper, whereas this time as a **photojournalist** at **El Espectador**, second biggest and the oldest newspaper in Colombia, also, the most respected media in the country and very well recognized internationally because its fierce battle against corruption and drug cartels. It was Germán's first real contact with the Colombian war. To be a news photographer in Colombia means to cover all sort of fields, from politics to wedding pages, from sports to social issues.

But the first reportage that really impacted him was the coverage of the mass killing in **Mapiripán**, a tiny village in the middle of the Colombian eastern savanna, far away. An assignment that changed not just his photographic perspective but also his angle to confront life. Working as a photojournalist was the chance to confront life as it happens, and it brought opportunities to get to places only photographers are allowed to enter.

Every assignment was taken seriously, and he always preferred the real life reportages, those about the city and the people, even the street potholes. But he also photographed politics, fashion, sports and his favorite, cultural coverages, mostly theater and music.

As a result, he was invited to be the official photographer of the **Festival Internacional de Jazz del Teatro Libre**, the most important and traditional jazz festival in the country by then. There, he had the chance to photograph some of the most important **musicians** of the world, Naná Vasconcelos, Rubén González, Carla Blay, Roy Hargrove. With the years, the list of renowned musicians he photographed grew long.

In 1998, still working at **El Espectador**, he covered **La Vuelta a Colombia en Bicicleta**, a two-week bike tour around the country crossing its magnificent geography. This was not an ordinary reportage, riding on the back seat of a motorcycle, facing backwards, taking care of shooting sharp pictures while going down the hill at 50 miles per hour, rain or shine, chasing these extraordinary guys, makes you feel alive.

And for Germán, to be alive meant to photograph theater performances. The chance came when he finally was invited to be **official photographer** of the **Festival Iberoamericano de Teatro de Bogotá**, the biggest gathering of theater companies in the world. He had to shoot during the regular performances, sitting among the public and pulling the trigger while the play was going on. There was no chance to repeat any picture, and he was using only available light, never a flash. After the play was done, he had to go to develop the film and print the images to be delivered to the press office next morning. A dreamt job. It was a two week experience every other year, a short time but filled with the best theater companies from around the world. He had the chance to photograph some of the greatest directors, Tomaz Pandur, Tadashi Suzuki and Theodoros Terzopoulos, among others.



Ending the millennium, in January 1999 a powerful **earthquake** devastated **Armenia**, one of the main Colombian cities. Germán covered the aftermath of the tragedy for two weeks. Over a thousand people were killed and the situation was chaotic, newspapers photography became the main way to let the world know who had survived. A coverage of a natural disaster that turns into an outstanding experience of social service photojournalism. That year the team was awarded with the **Premio Simon Bolivar**, the most important recognition for journalist works in the country

A little later he participated in a **documentary photography workshop** with Ernesto Bazán, world wide recognized photo documentarist and maestro, at the **Fundación para el Nuevo Periodismo Latinoamericano**. This experience enriched his graphic reporter experience and reaffirmed documentary as his way to go on photography. Only if this could had happened before the earthquake!

The twenty-first century was supposed to be better than the previous one. After 110 years, **El Espectador** was sold. 90% of employees were laid off. Germán among them. But all the experiences lived as a graphic reporter are unforgettable, and he wanted to keep going.

So he went, to **Ecuador**, three weeks **documenting** its faces and contrasts, from the cities on the mountains to volcanoes near the Amazonian forest to the humpback whales on the Pacific coast. Several places of this magnificent country were visited and photographed.

Back in Bogotá, it was a time to settle down for a while so he started accepting **commercial photography assignments**. Commercial, cultural, editorial and travel photography was his niche. Working with Avianca and Credencial magazines, he had the chance to journey throughout the country extensively. Similar working with Hoteles Estelar, where Germán was in charge of shooting all the chain of hotels in Colombia, for advertising purposes.

2002 was another year for big changes. After covering the eighth version of the Festival Iberoamericano de Teatro, he moved to **Miami**. It was an evolution, but it had unsuspected knowledge to be gained waiting for him. He worked for a while loading and unloading eighteen wheelers in a warehouse, he learned to operate forklifts, pallet jacks, trucks. He worked inside fridge rooms, on flowers processing plants, he helped with cartages. But while laboring, he never forgot about his main objective, and kept learning the new language, the new country, the new system, the new softwares to work on his profession.

He wanted to go to a new level in the graphic design, therefore he learned a new software, InDesign. He also took an immersive class to support his new environment, English as second language. Furthermore, assisted to graphic design workshops to catch up with the terms and the system of the new country. He started gradually switching to the new technology of digital photography and therefore enrolled into photoshop extensive classes. The idea was to never get behind. One afternoon he got a phone call while he was taking out the trash in the warehouse, next morning he was working on a fancy advertising agency sitting in front of a last generation computer. All the studying finally paid off.

Along with a friend and partner he created Lenscape Images, a small creative shop, where he did several creative, graphic design, photography and, illustration projects. It was a frugal period in the learning curve. He started by approaching the creative freelance hunters like aquent, creative group, i.creatives, and later projects started coming from several companies, sapient, bromley, accent marketing, imer, GLR networks, wax communications, forest jet solutions, memoria cultural, paul miranda painting, total world co.

Some highlighted Lenscape Images clients were, High Tech Avionics, a company focused on engineering, manufacturing and repairing of major components and assemblies of aircrafts and aerospace industry. Lenscape Images renewed the corporative look, designed and created several printed, and on-site elements.

Esmeralda Farms, a market leader in the floral industry committed to breeding, growing and distributing the highest quality fresh cut flowers, based in Miami, Florida. Germán renewed their sales catalog, which contains one of the widest varieties of flowers in the market. It was a two years project.

Tiempos del Mundo newspaper, a printed media edited and distributed from Miami, with circulation in seventeen Latin American countries. Germán was a freelance photographer for over two years. Reportages ranged from interviews with bankers to sports coverages.

He was very serious about the learning of digital photography so he enrolled into the Photoshop World conference in Orlando, Florida. He was falling in love with the digital darkroom, and he had to, he had no black & white darkroom available anymore.

2004 brought a time to be employed. Germán came on board the America Sunshine team. It was a company focused on nation wide sales by catalog. He was the advertising and publicity department creator, web site coordinator, marketing research and sales programs developer. He was advertising in more than one hundred and fifty newspapers and magazines across the country simultaneously. It was a small company but a great start point for him in the advertising field.

But photography was always in his mind, and he found the chance to join the Kendall Camera Club. Apart from being an active photographer, participating on critiques and conferences, going out on field trips, he was the designer of *In Focus*, a monthly and printed camera club newsletter. And by the end of the year, along with some borrowed resources, he is finally able to exhibit *Barro Cocido*, the photographic series he started working ten years before, and to which Colombian galleries closed their doors. This show, initially intended to be presented in a small gallery with bare brick walls, in downtown Bogotá, and with representatives from the main bricks factories in the country, was ultimately hung in a fancy show-room of an elegant hotel in the stylish business Miami neighborhood, where the closest brickworks is three thousand miles apart.

The *Barro Cocido* project was all shot in 35mm format, black and white film, but in 2004 Germán was dipped into Photoshop. He attended the Bert Monroy conference Photoshop as a painting tool, where this master of the photo-realistic school was a key holder and inspirational beacon in his learning process.

Later, on 2005 came the Adobe travel conference, softwares put to work together, the octopus of the graphic softwares was introducing the full integration among its bouquet of apps. This was crucial on his professional development on years to come.

Again, in 2006 planets aligned for Germán, and blind luck circumstances brought him to work at **Crispin Porter & Bogusky**, the worldwide pioneer advertising agency. It was a great moment for the company, they were expanding to a big size shop and the energy of the place was intense. Perfection was brought into every work and their motto **Good Enough Sucks** was truly applied. It was an incredible school and a good chance to get in touch with brilliant personalities of the advertising world. But it was also the time to work around the clock, literally. That place was famous for the long hours put to work, day and night, weekdays and weekends.

He had the chance to work for several **top of the line brands** like microsoft, bk, coke zero, volkswagen, shimano, best buy, guitar hero the video game; haggard, the working clothes. He was working in the **print production studio** doing mechanicals, comprehensibles, books, building mockups and props, paying special attention to layout and typography setup. It was a fancy environment, with technology everywhere and Miami fashion all around. Also incredible parties, very sophisticated.

During the six years Germán worked with **Crispin Porter & Bogusky** he had the chance to touch **several specialities** like graphic design, digital photo retouching, photography, strategies to develop approved elements. He also mastered the ability to handle **multiple projects at the same time** achieving goals within short deadlines. He even got the chance to move up north. When the agency opened its new branch in Boulder, Colorado they gave the opportunity to those who would be willing to go. Moving to the United States was one of Germán's aspirations since living in Miami was like living in a beautiful Latin American neighborhood with cold water beaches.

Photographically, his experience on the west coast shooting Seattle, Mount Rainier and the Quinault reservation in 2007, while searching after chief Sealth's footprints, focused his attention toward the landscape and its magnificent proportions. Visual designs, colors, shapes, harmonies touching the senses, would become his main subject. The making of a book about ecology and the chief Sealth was planned. That project is still in progress.

So in 2008 he moved to Boulder, Colorado. Twenty-one hundred miles he drove in five days and documented on a video called **Destination Boulder**. He immediately connected with the beauty and variety of the new landscape an environment, it was the first time in his life time he had four seasons in a year. Once reset with **Crispin Porter & Bogusky** he was put in charge of the work with **Burger King**, a challenging account for its magnitude and the army of people working on the team, besides many of its key players were spread around the world, having Germán to coordinate work across different time zones. It was well deserved his promotion to **Senior Digital Artist**, a role he was performing since years back anyway.

In 2009, influenced for his prior travels, two years before, he started working his photographic series **Natural Design**, where went deeper into nature's shapes and intricate formations with a subjective, graphic designer vision, intending to point out how the greatest designer of all is up, out there. This was a series that spanned for several years, even to present days.

Meanwhile, hundreds of photographs were haunting him, unpublished pictures from previous years and tales attached to each of them, in consequence, the release of his book **Momentos** in 2010 came as an answer to old times. Film based pictures all of them, asking for get released to tell their untold stories. It was like exorcising the past, gathering ten non-related moments of his life around a single motif, photography.

In July of that year he married **Nellyreth** in a crystal chapel surrounded by the Ozarks.

His photographic search wasn't done. A series of **Portraits** was the natural reaction to the work done in the last years. The seek for abstraction and shapes in nature had him in need of having some of the long gone now contact with documentarism, he was claiming for a closer contact with people, in a way barely confronted in the past. This a series took him directly into a new project. **Geographaces**, in 2011, a photographic essay about the human face geography. This project, shaped as a book, was a collaboration with Greg Burdulis, a Teravada monk who uses distorted facial expressions as a relaxation technique. A few other collaborators wrote small articles to be included, enriching this self published volume.

2012 started like a promising year, Germán was about to be initiated into timeless technologies. Because of those connections in life, he met Quinn Jacobson, who introduced him to the wondrous historic photographic processes, and Ray Tomasso who tutored him in the paper making art.

The time with Crispin Porter & Bogusky was very fertile, he gained expertise in photography on both, pre and post production, video making, from filming to editing, practice in hand-writing, sketching, drawing, and some attempts in learning digital 3D. But four years after he moved to Colorado, things changed bad, the agency was sold to an economic group, therefore it wasn't fun anymore. And something is true for fact and motto, Germán only works if he is having fun, period. He wasn't happy, so he left.

He needed a time away from technology and chaos, so he immersed deep into photography again. Some of his photographs from the Natural Design series and the new Poe•Tree project were selected for different exhibitions around the country. The historic photographic processes were his principal objective, so he created the Antique Photography Studio, the place where historic photographic processes were available in the 21st century; like the old wet plate collodion process, the one that allows only 10 minutes to get ready, take the picture and develop it. What mainly caught his attention was the fact that most of these processes are made by hand, from mixing raw chemicals to building cameras and equipment. That was the most marvelous experience since the time he developed his first black and white picture.

But the best experience of his life was still about to come. Miranda was born at 12:35 on a Friday afternoon. A new light gleamed on his life. He spent the following nine months at her side, just admiring the creation of God, learning from the newborn, and getting inspired.

In 2013 his practice on antique photography processes was flourishing. He was working on a shared studio. He started bringing the Antique Photography Kiosk to social parties and art fairs. Brought it to the Peach Festival in Lafayette, participated in the Tintype Family Portrait Day, partnered with the Colorado Photographic Arts Center and the Denver Botanic Gardens. One of his pieces got the Jurors Choice Award at the 1 Square Foot Show, at Red Line, Denver.

After a while, it was time to bring the wherewithal home, so he got a gig at Integer, one of the big advertising agencies in the Denver area. It was a six month assignment that thankfully didn't extend, it wasn't a good place to work.

Just beginning 2014 he was invited to join the **Made Movement** team. This was a job he was looking forward to have. Made was created in 2012 with a simple mission to help create more American jobs. He was assigned with the creation and direction of the print production studio department, from scratch. In less than a year it was a three staff team with two sections well differentiated, digital and print, supporting and producing work for every client at the shop. He entitled himself as **Explorer of Timeless Technologies**.

Why? There are technologies that have been around for centuries, they are neither new nor old, they evolve in time and will be around us forever. While somebody still work with them, its knowledge will pass from generation to generation. That was his main interest.

How come? Let's see. Chinese **calligraphy** was originally conceived in 2700 BC by Ts'ang Chien. It was usually painted on woven cloth, which was expensive to produce, so a more practical and inexpensive surface was needed. By cutting the woven clothes to bring it to the required size, some scraps ended on the floor and somebody thought on using those wasted fibers in the creation of the new media. It was until 105 AD that Chinese eunuch Ts'ai Lun proclaimed to the emperor the marvelous invention of **paper**. There is more.

In 1806, William Wollaston invented the **camera lucida**, based on the prior camera obscura studies developed for centuries. Also in the first half of 19th century, Niepce, Fox Talbot and Daguerre came up with different ways to fix images created with light, inventing **photography**. Gutenberg started **printing books** in the 1440s and **alchemists** have existed since the dawn of times. Long before the carpenter from Bethlehem was born, human kind always made things by hand, taking care of passing knowledge and taking pride on what they did.

So does Germán. He works with papers, pencils, paintings, glues, chemicals, images, letters, cardboard, cameras, rulers, compasses, pixels, knives, books. A computer is just another tool.

With **Made Movement**, a client was **Church's Chicken**. An American chain of fast food restaurants specializing in fried chicken, with more than 1,700 locations in 25 countries. A client with great demand for p.o.p., out of home, direct mail, packaging, and every type of **printing pieces**. Very fast paced work, countless versions of similar pieces with subtle differences intended for specific markets, would make the task a very challenging one.

Multiples bodies of work were produced at the same time, permanently, all year round; with products rotating every month. Top months over **400 mechanicals** were made and released to printers, always keeping the **highest quality standards**.

**Lyft**, a transportation network company that develops, markets and operates the Lyft car transportation mobile app in approximately 300 cities in the country. The work for Lyft was embodied with top quality. Very precise design and art direction made this a beauty challenging campaign. Each piece of out of home placement, or city furniture space was meticulously developed. And to further celebrate riding, and help communicate the benefits of Lyft, we partnered with internationally acclaimed artists.

An average of **one hundred mechanicals** released **per month**, to as many as seventeen markets simultaneously. Every type of outdoor placements were worked, from small ads to be inserted on subway panels to trains and buses wraps, station dominations, airport columns to the main Times Square humongous billboards.

But advertising can not fill his whole, so since 2014 he started **instructing** the **Pinhole Wet Plate** photography **Workshop**, a class intended to build a camera out of a cardboard box, to mix some chemicals to obtain photographic developers and make a picture using wet plate collodion process. He also participated in the **Tintype Family Portrait Day**, event partnered with the **Denver Art Students League** and the **Colorado Photographic Arts Center**. He was invited to give some talks on the Collodion Process, one of them at the **Lakewood Heritage Center** and museum, during the antique objects exhibition.



And to keep up acquiring knowledge on timeless technologies Germán started working with letterpresses and antique printing systems. He joined the letterpress museum in Englewood, Colorado and worked with Tom Parson, poet, master of the letterpress and director of the Letterpress Depot.

2015 Bittersweet year. Things were coming along greatly when suddenly his mom passed. This aroused several questions and answers that influenced his optic and his willingness to deal with events in the future, as he no longer tolerates unfulfillment or unhappiness.

In an intent to dissipate his sorrow, Germán enrolled at the School of Botanical Art & Illustration at the Denver Botanical Gardens, one of the best illustration schools in the country. Due to logistic hindrances this curriculum hasn't been carried on full.

2016 was a year of recovery, the family moved into their new house and that was great. For Germán though, sadness was still too difficult to bear. Anyhow, he participated in the photography exhibition Taste It, at the Dairy Arts Center in Boulder, with a piece from his Natural Design series, Pumpkin study, and willing to keep learning historic processes, studied the silverpoint illustration technique, a rare medieval drawing medium, with artist illustrator Tom Mazzullo.

In 2017 he published a new book in the Miranda sequel, Miranda Cumple 4, the series started having a little turn and it's planned to become a research into the family history, trying to establish a link between his daughter, their ancestors, back in Colombia, and why the family ended living in the Colorado foothills.

He enrolled in the Storytelling with Image and text workshop with renowned artist and photographer Andrew Beckham at the Rocky Mountain land library in Fairplay, a small village in the high plains of the Colorado Rockies.

Having acquired a family space he wanted to fulfill other of his eagerly awaited dreams, to have a properly set **dark room**. But in order to be accomplished, he had to start by learning the construction basics, **framing, electrics, plumbing, drywall, carpentry** and most important, building up to code. He designed every single detail, got supplies, tools and built it.

The third version of the biennial **Denver Month** of photography was celebrated. Germán participated in different exhibitions, **The Environmental** photography Exhibition at the American Mountaineering Center in Golden, **Lost in Motion** at Valkarie Gallery in Lakewood, **Positive Manipulation** at Rembrandt Yard in Boulder, **The Big Picture: A selection of fine art photography around the world**. He also got very positive feedback at the portfolio review organized at **Red Line** gallery, with reviewers coming from all over the country.

Another particular topic always interested him is movies, and since his young years, he didn't had the chance to keep learning about it. So he established the **Casa Cine-Club**, an intimate gathering of friends to rediscover the classics and keep acquiring knowledge on the seventh art.

After several considerations and countless frustrations, Germán realized the making of **this book** was paramount, a book to replace the nonsense **portfolio** requested by recruiters and human resources department folks. A book where his expertise and skills are shown, contrary to what happens with a **résumé**. Germán is not a **résumé** kind of guy. He is a new experiences lover kind of guy. This book is intended to help him to launch his **next experiences**.

Beginning 2018, while visiting his youngest brother abroad, he gets a phone call inviting him to join the PopSockets marketing team, and this company was a world wide cool phenomenon.

As Head of the Print Production Studio he made part of a major revamp of the company. The main projects he was involved included the rebrand of this trans-global operation company, creating and renewing elements of corporate identity in several languages, setting up and creating state of the art mechanicals for the totally redesigned and ever evolving line of packaging, outdoor and point of purchase elements, assets for fairs and conventions, booths and stands for events in Europe, Asia and North America. Sales catalog were redesigned and he reformated the process of catalog making, refining the workflow across departments and opening the option to go from printed to digital or hybrid catalogs. In a year the company went from two to fifteen segmented high quality catalogs. Similar for visual presentations and digital signage where he designed the internal visual communication displayed across the company headquarters.

With the arrival of the pandemic in early 2020 the world changed and we all had the chance to change, to reinvigorate, to repair, to refresh ourselves. It was the perfect time to convert his passions into a living project, to become an artist, to build dioramas and scale models, to do illustrations, paintings, photographs, books, craftsmanship. And so the workshop was born.

German Murillo Workshop was created for a single purpose, to do work with passion. Stablished as a full time freelancer he has the chance to work now a wide variety of projects. Craftsmanship, dioramas, scale models, collage illustrations, book making, photography, digital retouch, layout and print production art.

There is something about following one's passions and fulfilling dreams. He's on it.

Space intended to tell the next adventure  
will you be here?

This book was finished in January 2018

Updates were made in August 2020

Germán is 53 years old and hopes to learn many other things in many years to come

Concept, art direction, digital art, pre-press and box craftsmanship: Germán Murillo

*“To my mom, Leonor; my wife, Nellyreth; and the light on my heart, little Miranda”*