ARMANDO ROSALES-RIVERO

(SW ARCHIVE 2020-)

FLUJO 2 (Flow 2) Raffia rope passing trough perforations on brick wall. Dimension Variable. 2019.

SÉPTIMO USO DE LO AJENO: DESEO DE SUELO (Seventh use of the foreing: Floor Desire) a marble table owned by the exhibition space modified, paint dust sanded off of the exhibition space. 2019.

GUSANERA (Maggots nest) cotton rope and rock, 19 cm x 13cm x 9 cm. 2016.

ESTADO ACTUAL 2 (Actual state 2) Concrete cast, metal structure, cotton straps, nuts and bolts. 2019.

SECCIÓN CRUZADA (Cross Section) Concrete, black concrete and 3d printing debris. 24 x 47 x 13 cm. 2018

NOVENO USO DE LO AJENO: NEGAR
(Nineth Use Of The Foreing: Deny)

A system that controls the lighting of the space, turning off the lights for two minutes, eight times a day. The piece was designed to function as a failure, intervening with the entire exhibition through a dark veil, subtly mimicking the Venezuelan electrical power crisis.

This dislocates the act of seeing and challenges the conditions of viewing art in the exhibition space.

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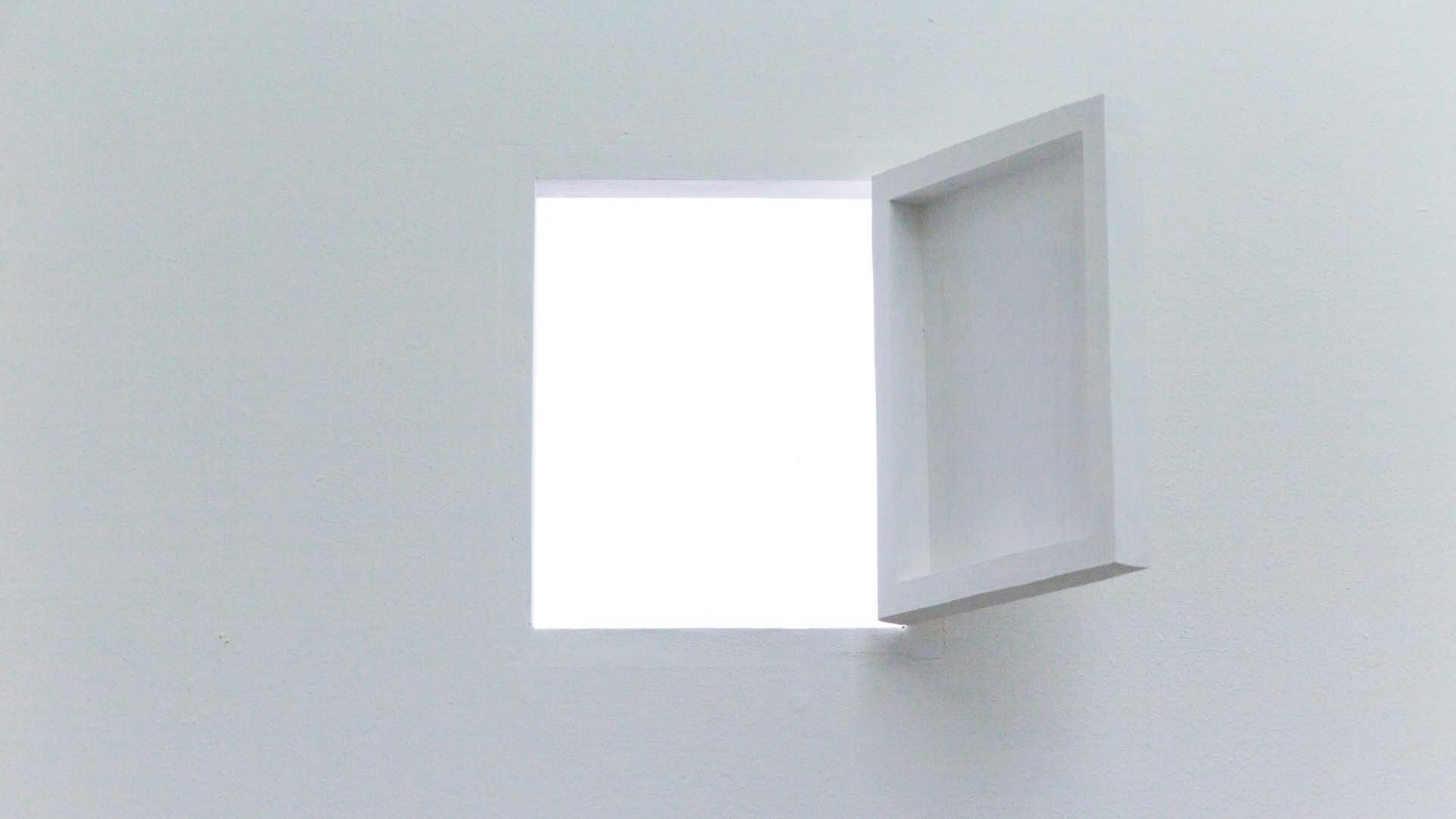

PALMER METHOD WITH THE LEFT HAND

Performance, 10 hardcover calligraphy books,
2018-on going

The Palmer method was implemented in the U.S. in 1888 as a way to standardize handwriting, focusing on speed and simplicity. Educators recommended the method as a tool to increase discipline and character, with some believing it could even reform delinquents. Left-handed students were forced to write with their right hand in order to properly follow the exercises.

In this project, I took the Palmer calligraphy books currently used in Venezuelan primary schools and examined them as ideological instruments. This assessment was prompted by the content of the exercises, which range from basic hand movements to the incorporation of ideological phrases about work, patriotism, and more.

The project involved learning to write from scratch using my left hand (as I am right-handed). I exaggerated the ideological suggestion in the books, pushing toward perfection in an attempt to embody the semi-fictional prototype of an ideal national character as proposed by the government, aiming for a perfectly dominated left hand.

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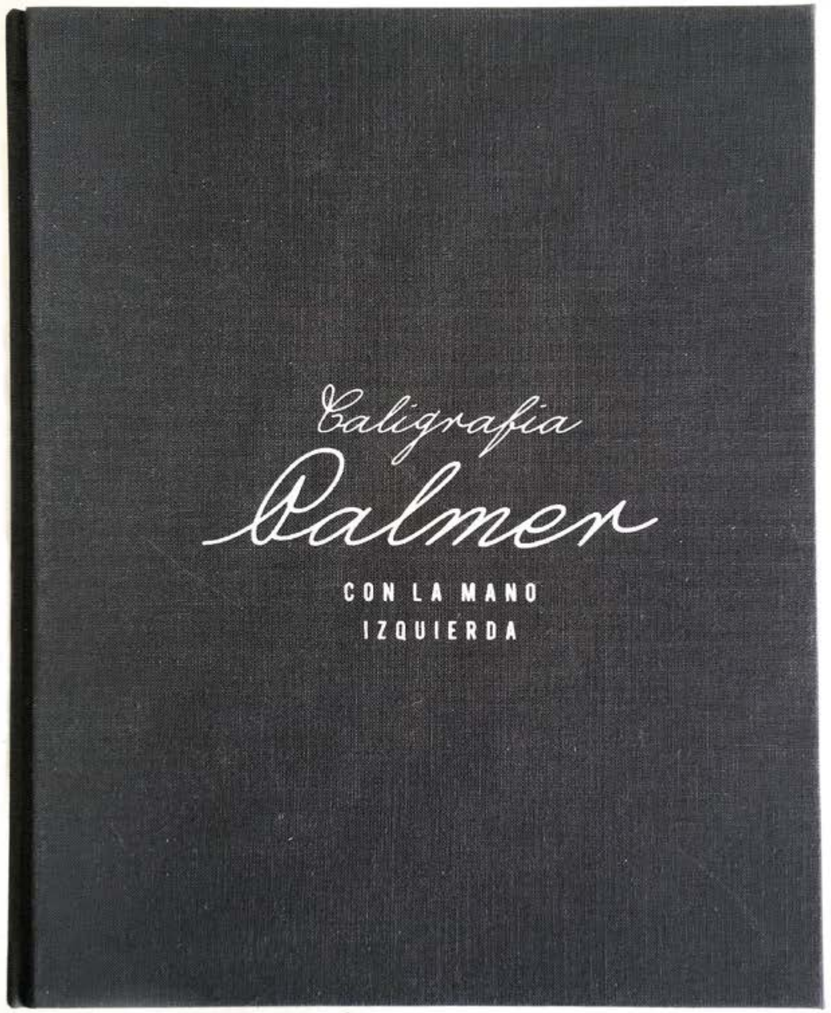
Caligrafia
Palmer
CON LA MANO
IZQUIERDA

Venezuela es un hermoso país
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POLAR
5:40

IMAGINARY DUETS
Solo album, Cassette 40 mins
2017

The album is based on a performance where I improvise freely on a drum set, with members of the audience participating one by one as silent collaborators, under the premise that their presence can significantly alter my playing each time. This album was commissioned by Shadowtrash Tapegroup in Colorado, U.S., and it evolved into the concept for an artist book, with sequels to the album that will be recorded each time the performance is repeated.

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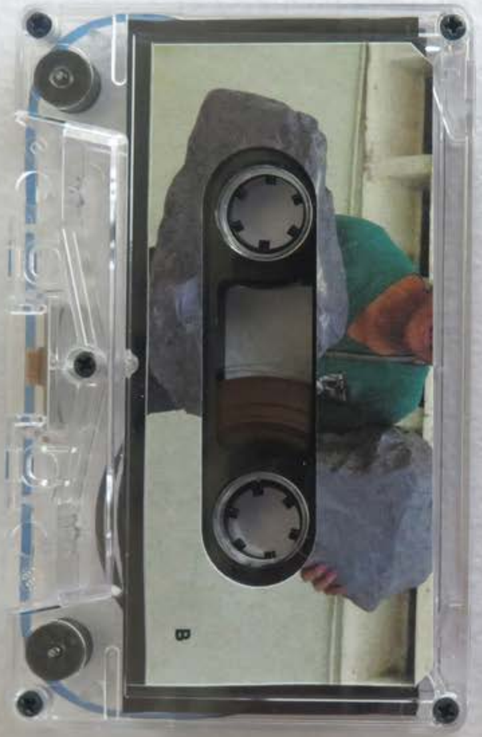

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CORRESPONDENCIAS DE ULTRAMAR
2017

I was invited by AECID to establish a dialogue with the Catalonian artist Pep Vidal to create a show together in Caracas. Due to my inability to be in the country because of legal and budgetary constraints, I approached the project from abroad by creating the show through instructions, aiming for an exaggerated minimalist feel. I relied on the curator as an extension of my will to find resources within the institution, Sala Mendoza—a venue with a significant history in the Venezuelan art scene that, like many others, has suffered from the country's systemic crisis.

CUARTO USO DE LO AJENO: REPISA-COMPÁS
(Forth Use Of The Foreing): Compass-Shelf

Instructions for aerforation of exhibition space wooden
wall 120 cm diameter
2017

I asked to see all the shelves available in the storage areas. Afterwards, the process was to choose one and transform it into a compass to draw a circle on the wall, which would then be cut out. The main goal of this intervention was to reveal the other side of the space. Behind that wall was a hidden handrail that activated the perforation as a balcony, transforming it into a contemplation device through which the main exhibition hall could be seen. The perforation was proposed as a means to offer a privileged view of the institution's decay within its own context.

SEXTO USO DE LO AJENO: NUEVA MASA SOBRANTE
(Forth Use Of The Foreing): (New Leftover Mass)

Wooden auction hammer, screw.
27 cm x 12 cm x 6 cm
2017

The auction hammer of the space is suspended on a wall. Sala Mendoza once had a very active auction scene in the 80s and 90s. While searching for a hammer to recreate one of my old sculptures, this hammer was found. According to the director of the institution, the hammer had been out of use for several years prior to this exhibition.

TERCER USO DE LO AJENO:VOLUMEN DE ACTIVOS
(Third use of the foreing): Assets Volume

Artworks by various artists covered with a felt cloth.
Dimensions variable

The project explores the concept of temporal expropriation, focusing on the re-use and transformation of works by approximately 40 artists that were for sale in a particular space. The idea was to reframe these individual pieces into a unified sculpture, where each artwork contributed to the overall volume of the sculpture, essentially consolidating them into one collective entity. The lot was being sold at a compound price, allowing for the purchase of all the works at once, with the potential for profit and institutional benefit.

This conceptual framework draws on the ethical and political grey areas surrounding expropriation practices, particularly echoing the actions of the Venezuelan government starting in 2006. The government began implementing policies to seize private assets from companies, an ongoing process that continues today. The project re-enacts and modifies these actions, questioning the implications of ownership, value, and profit in the context of artistic production and institutional dynamics.

QUINTO USO DE LO AJENO:LAS CINTAS ROJAS
(Fifth Use Of The Foreing: Las Cintas Rojas)

Deposit plans cabinet of the Sala Mendoza and audio extract of the work “The red Tapes” by Vito acconci (1977), MP3 player and spearkers.
2017.

“live, love, love, desire, desire, hate, hate, revenge, revenge, remorse, remorse, repression, repression, relief, relief, resistance, resistance, fear, fear, despair, despair, rage, rage, rage. I, I have a statement to make, yes, I want to say something for myself, for me there’s no more room for feelings, I went through another room, for now I have the room for form. no! no! cut! cut! cut! right, right, begin again, begin again, let’s say, let’s say the rev- olution has failed, ok, the revolution has failed. everybdody: long live the revolution, long live the revolution. no! no! cut! cut!... ok, ready, start here, start here”.

The video was found in the Sala Mendoza’s archive and was part of an exhibition there in 1996. A section of the audio was clipped and played from inside a plans archival drawer located in the exhibition space. The audio, dating back to 1977, served as a guide, drawing parallels to the present moment (2017) when the Venezuelan political situation was rapidly deteriorating.

TODAS LAS LEYES (All the Laws)

Photo reproductions of origlnal floor over styrene sheet, dc motors,
aluminum, screws, cables, motion sensor.
aprox 500 CM in total, Dimensions variable.
2015

A tile flooring that visually dominated the exhibition space led me to choose a grid as the framework for this piece. My intention was to disrupt the grid's pattern to activate the entire floor as an artwork. I installed three circular photo reproductions of the floor near the entrance, where they slowly rotated as people walked through to reach the rest of the pieces on display. The circular reproductions were powered by slow motors activated by motion sensors, prompting visitors to reconsider every step as they navigated the exhibition space.

WATCH:https://youtu.be/B5QQof6e_cM

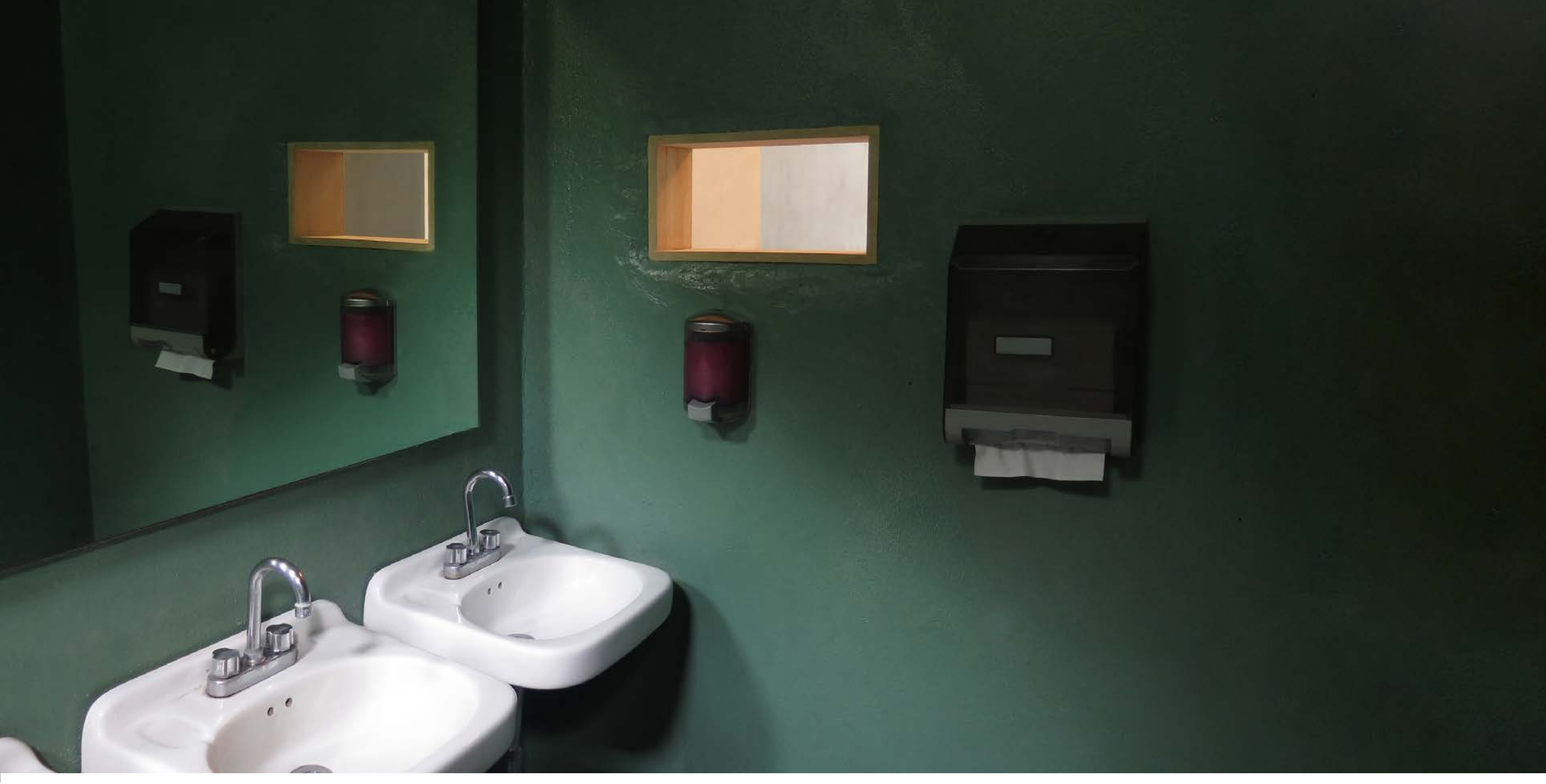
SEGUNDO USO DE LO AJENO (Second Use Of The Foreing)

Perforation of mural by Dulce Chacon in Soma, pine wood frame
45 cm x 25 cm x 18 cm
2015

For this intervention, I was interested in exploring how architecture influences people's behavior. My aim was to alter the architecture in a way that allowed me to control how the space was used.

The area I wanted to work with already featured a mural by another artist. After some negotiation, I convinced them to let me make a 40 x 20 cm perforation in the wall and install a rectangular wooden frame, creating a small window that connected the main hall to the bathroom.

This new window exposed the private space to the public and vice versa, generating a sense of insecurity on both sides. The intervention reexamines the definitions of public and private, framing them as privileges rather than fixed categories.



WATCH:https://youtu.be/64z5t6LvhAg

IR EN CONTRA Y NO (Go Against and Not)
Solo Show
Biquini Wax, Mexico City

I was invited to exhibit at Bikini Wax in Mexico City and chose to create an installation on the roof instead of using the traditional exhibition space. My goal was to exaggerate the roof's inherent characteristics and work exclusively with materials already present. The piece consisted of nine unstable platforms constructed from the old doors of the exhibition space, coated with a tar-and-rock mixture typically used for roofing. To navigate the space, visitors had to walk across these unstable surfaces, experiencing the inherent lack of balance while standing atop a three-story house.

The work extends my personal relationship with instability—stemming from my experiences with labyrinthitis, a middle ear condition that causes vertigo—by applying this physical imbalance to a broader social context. It draws parallels between the direct effects of instability on the body and the ways in which social instability can be induced by context or authority.

The nature of the piece and its interaction with the audience reflected a social mood tending toward defiance. Visitors frequently destroyed parts of the installation, which I would restore throughout the show, feeding their impulse to dismantle it. This cycle of destruction and repair became central to the piece, emphasizing the tension between authority, agency, and chaos.

At the end of the exhibition, I proposed to the audience the complete destruction of the piece. They accepted the challenge, unaware they were being used as a labor force and misled by the illusion of catharsis. In this way, they enacted an induced riot mindset. Throughout the experience, I embodied a passive authoritarian figure, observing and experimenting with its operative mechanisms. Every element of the space was designed to examine how we behave in contexts where implied rules lie beyond our control.

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ARMANDO ROSALES

APC

REHEARSAL DOMINION (E)
Solo Show
2013 / 2014

RD(E) explores synthesized notions of dominance and power, drawing from personal perspectives to enact more collective ways of influencing the functionality of space. Several works subtly and invasively modify spectators' behavioral patterns, creating intersections and distractions that foster an unpleasant experience by critically engaging with time, the body, physics, space, meaning, materials, and the social.

The works deliberately avoid effective communication, allowing other forms of perception to emerge—such as heightened awareness of one's presence in the space and an intensified sense of the surroundings. The show's nature was intrusive: the sound and objects in the space actively sabotaged how interactions unfolded, disrupting the social function of the exhibition space and creating an oppressive system in its most schematic sense.

TENSIÓN (Tension) Cement, gesso, paint, marble powder, construction scraps, cotton cord, cloth, neodymium magnets, 24 x 47 x 13 cm, 2014-2019-2020.

PRINCIPIO DE BOICOT
(Principle of Boycot)

POB consists of a pile of sand and rubber powder with a sound system placed underneath. The
vibrations from the sound system, which plays an audio piece, cause the pile to slowly crumble. The audio piece is composed of overlapping fragments of text recordings from my previous shows. The fragments are layered to the point where the words become indecipherable, transforming the sound into noise without meaning.

The audio plays at a mid-volume, making it difficult to hear clearly in the gallery. This creates an additional layer of intrusive sound within the space, partially disrupting communication between visitors and disabling the social function of the exhibition space. The result is an oppressive gesture conveyed through the sound of spoken language.

PRINCIPIO DE BOICOT (Principle of Boycott) sand and grable, rubber powder, plastic pipes and container and sound system, 2013-2014.

ESCALANTE (The Climber) One channel video, 3:50 min, 2014.

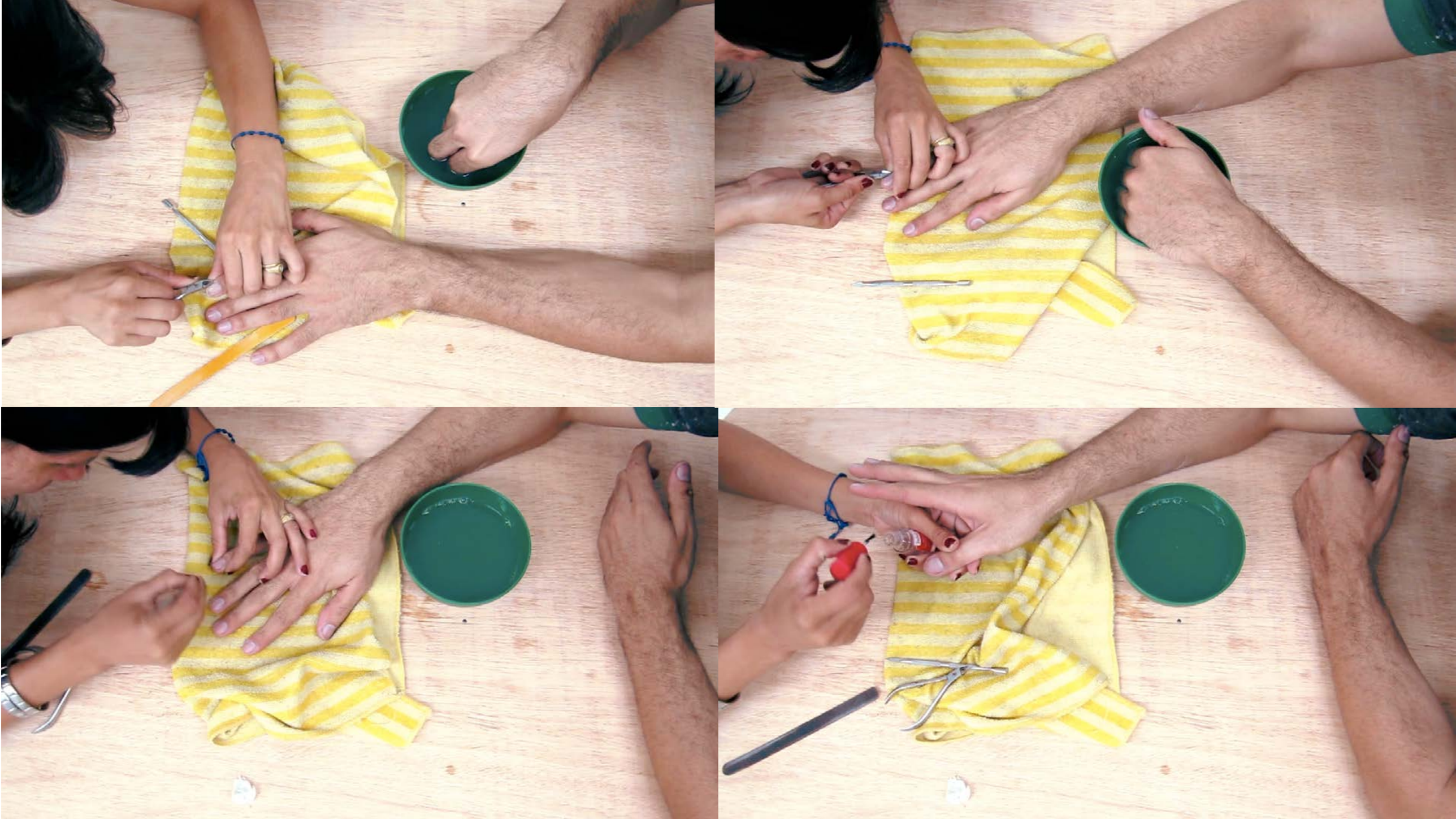
UNO EXTENDIDO (One Extended) assambled cedar wood, 99 cm x19 cm x 6 cm, 2014.

LA TRAMPA INICIAL (The Initial Trap), lead ingots, fiberglass rock replica, cotton cord, dimensions variable, 2014.

AUTOEFEMERIDE (Self-National Day) Casting in lightened concrete, 3/8 rebar, Variable measurements, aprox 500 cm x100 cm x 19 cm, 2014-2016.

MASA SOBRANTE (Leftover Mass), mechanical abrasion on rubber hammers, rubber, pine wood, screws, 2013.

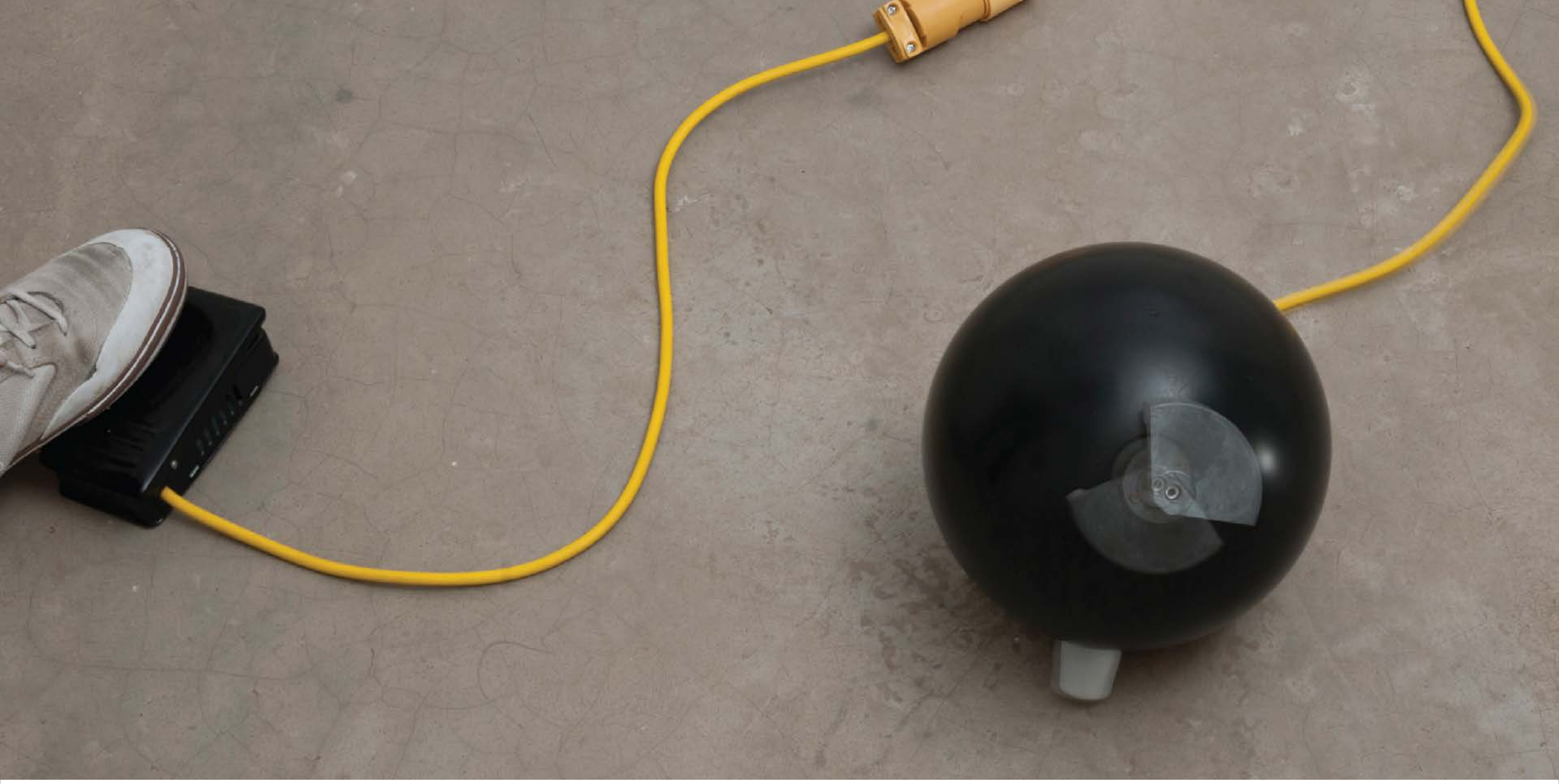
ARREGLO PARA VISITA (Fix for Visit) Single channel video 2013, 30:34 min.



ESCULTURA RAPIDA PROYECTADA 1,2 y 3
(2013/2014-on hold)
(Projected Rapid Sculpture 1,2,and 3)

The piece is based on updating sculptural practice in relation to the current social and political situation in Venezuela. It consists of six 25 x 25 x 25 cm cubes made from traditional materials (stone, wood, and metal), created through the process of learning how to sculpt using various weapons. The process began with learning from scratch how to use a handgun and escalated to recreating the sculpture with a shotgun one year later. My interest was in analyzing my own learning curve—from fear to desensitization—in order to understand how individuals adapt to and deal with the negative extensions of what is considered permissible or normal in certain contexts.

*The images shown are part of the first iteration.



BOLA MORTÍFERA (Deadly Ball). Bowling ball, 12v motor, aluminum counterweight, foot switch and cables. 2010.

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With the intention to make this selection of works shorter a lot of texts
and images of many pieces are not in included in this document,
if you need more information on a specific
project or piece, reach trough:

vacuivacui@gmail.com.

A.R.R

2024

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