

ARMANDO ROSALES-RIVERO

(selected works)

My work balances between the conscious and the intuitive as tools to explore the interweaved structures of the intimate, the institutional, and the political. My sculptures and installations act as provocations, what-ifs, challenging the viewer to explore form and synthesis, to identify new ways of thinking through and with the underlying mechanisms that shape our behaviour act in every given context, and to position the body itself as a vehicle for learning.



MASA DE AVANCE / ADVANCE MASS
2022_23

Gravity. Pressure. Collapse. Weightlessness. Containment. Touch. Inflammation. Puncture. Overloading. Vibration. Events that remain inscribed on matter, gestures of a scandalous body that preaches excess and signals transgression.

Can a body communicate without resorting to words? Can it become a body that enunciates itself in a non-verbal way? Masa de avance, a solo exhibition brings together a series of sculptures and a video, all recently produced works; some were created within the framework of a residency in Hamburg, Germany, and others within the confines of the domestic space, whose dynamics, forces and materials induce a vital weight to the resulting formal outputs.

The objects were assembled from Rosales's collections of found objects, an incessant practice of gathering that has characterized his career. Manipulating soft, warm materials –chiefly fabrics and foam– in stark contrast to hard, cold materials –brass, steel, stone and aluminium–, the works in Masa de avance propitiate an atmosphere in which symptoms of an uncertain condition irrupt, ones we read by their effects on our bodies. Such an encounter sketches a transit haunted both by the misfortunes of a disturbed body and by the transmutative potencies of the liminal.

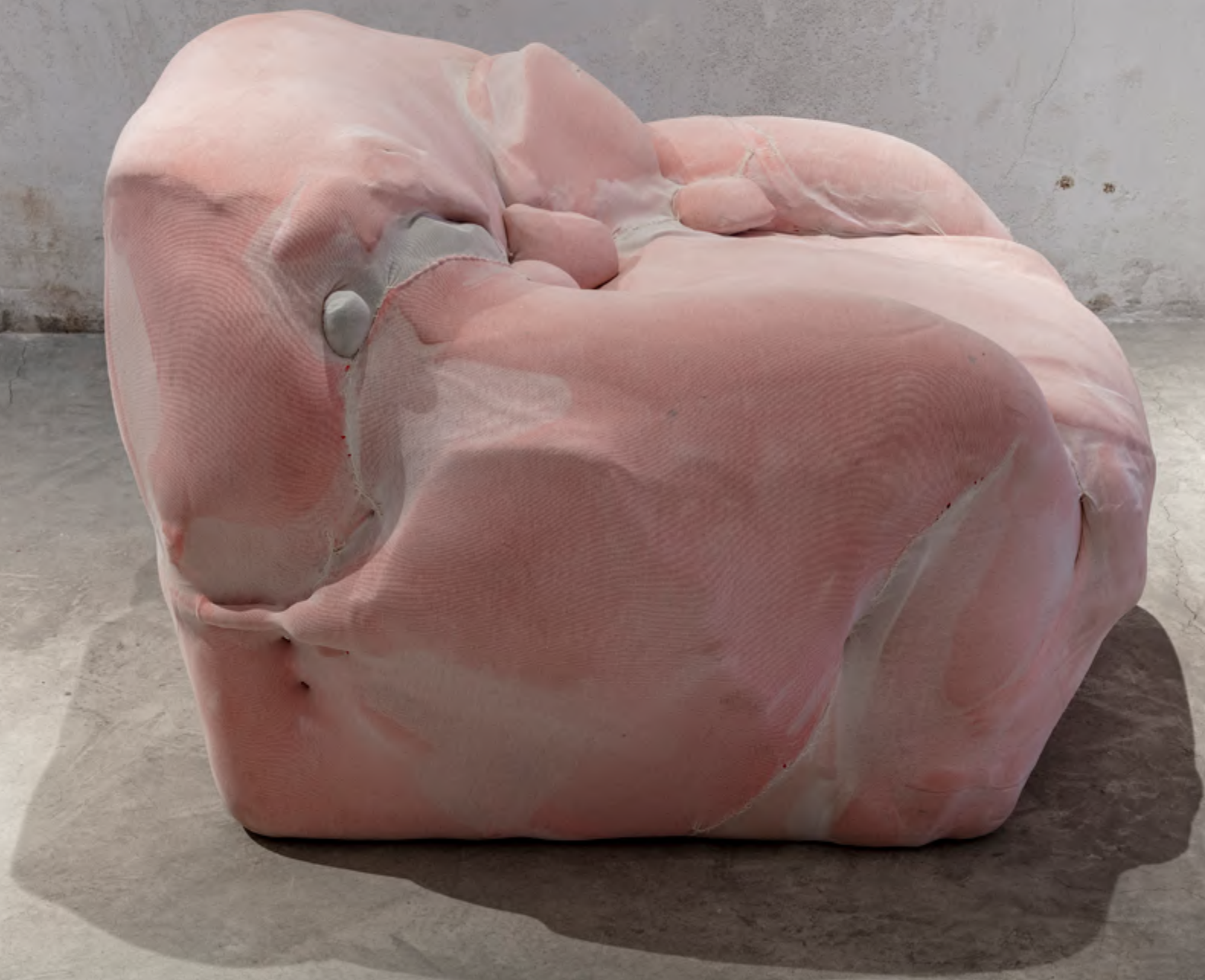


UNCOMFORTABLE CHANNEL, single channel video, series of improvised drum solos, 2023.











ELONGATION, video loop, 20 minutes, 2022.





ARC TALK

Dyed cotton, thread, foam rubber, synthetic hardener, motor and gear system, wood, pedal cables, transformer, PVC box.
(43 x 15 x 3 cm) Variable measures 2022







ACTUAL STATE (ANCHOR)

Carbon steel inside polished and hammered aluminum,
polypropylene straps, Velcro, thread and rivets. 14 x 27 x 60 cm
2022

I WOULDN'T BE HERE WITHOUT YOU

A body of work made within the confines of Westwerk facilities. Overlaying research at Hamburg's Tierpark Hagenbeck Zoo and Museum of Ethnology with his personal experience of being "in residence" at Westwerk, his work explores ideas and tactics of artificial adaptation, de-naturalisation, and temporal transplantation.

Using Karl Hagenbeck's controversial "ethnological expositions", or human zoos, as a troubling start-point, places his physical self, his art practice, and his works into a condition of public observation. The exhibition consists of an array of sculptures that mix materiality, image, sound, and being/presence, all of them working together to question how certain types of institutional languages function, and how certain narratives gain strength over time.



RENDITION TO MARGINAL BEHAVIOUR, OAK OCCUPATION. OAK BEAM, Polimerized Lycra Fabric And Rubber Foam, metal scaffolding parts. 2022







CONFLICT AGAINST GRAVITY, iron pipes, scaffolding parts, concrete, nylon strap, resin ball, nuts and bolts, 2023.









INSTALLATION VIEW



MUTISM. pvc plastic, polypropylene rope, cotton, threaded rods. 0.6 x 40 x 19 cm 2022





FILLER WORDS. tin and zinc sheet, foam rubber, cotton, thread, synthetic hardeners. 140 x 30 cm 2022



RETAIN

Cotton cloth, foam rubber, cotton, thread, brass,
iron, nitrocelulose treated fabric.

11 x 25 x 14 cm

2022



UNCOMFORTABLE CHANNEL, single channel video, series of improvised drum solos, 2023.





IMITATION 1
PVC plastic, polypropylene rope, polyester,
various synthetic stitching threads
43 x 30 x 20 cm
2022



SIMILAR , Cotton cloth, foam rubber, cotton, thread, piece of recovered steel, synthetic hardeners. 20 x 50 x 12 cm 2022



PORT NECKLACE, nylon boat rope, brick pieces, 14 x 10 x 3 inches, 2022.



INNER SCRATCH
aluminum shell, dc motor, contact microphone,
cables, switch pedal, amplifier
20 x 50 x 12 cm 2022

MODOS DE AGUANTE / ENDURANCE MODES

2021

A body of work made within the confines of his domestic settings, based on assembled objects from his collections of material hoardings. Modos de aguante flows from an intention to bypass language.

A material essay where form connects directly to physical distress, pressure and inflammation as signs of a body in trouble. Scars and indentations cross a wide variety of materials where decay and a forced intent of togetherness stand out. Fabric vs metal, plastic vs stone, soft tissue hardened, racing and pacing, the pieces embody frozen actions as un-translated interpretations of the unknown. An exploration without a machete to cut the dense forest ahead.



CALAMBRE

Galvanized steel, polyester fabric treated
with nitrocellulose, aluminum pipe

21 x 10 x 8 inches

2021



SILENT RETREAT

Wood, cotton fabric treated with nitrocellulose,
alcohol dye, polyurethane, steel hinges, screws.

16 x 16 x 11 inches

2021



FALLA AL INCLUIR cotton fabric treated with nitrocellulose, alcohol dye, polyurethane. 18 x 8,5 x 8 inches, 2021



ESPERA
Acrylic paint, steel rust,
steel bar, cotton rope.
10.2 x 9.5 x 5 inches
2021

CLENCH
aluminum, paper, silicone, plastic.
8 x 3.5 x 3.5 inches
2021



DESPUES DE LA EXACTITUD (After accuracy)

250 cm x 160 cm x 127 cm

Pine wood and plywood structure, foam rubber, staple screws, cotton fabric treated with nitrocellulose, nylon thread, various dyes and a series of 15 sculptures in various media.

2020

Our experience of reality most times is part of a negotiation, this gathering of sculptures fell through the crack of the unsolicited, most of them were made or finished in 2020 in the context at the beginning of the lockdowns, within the unmediated discomfort of those moments, this pieces transformed into a way to regain a sense of control, working with whatever I had in hand in my immediate domestic surroundings. The sculptures inhabit a hand-sewn landscape that takes over the structure of a table and works as a display device and as an isolated exhibition on itself. The whole piece was finished thanks to a commission from the Tamayo Museum for the exhibition Otrxs Mundxs that took place at the end of 2020.









DESARME Y NOMBRE (Los 4)
CNC cut over 25mm black etilvinilacetate rubber
Sanded and hot sealed by hand
Dimensions variable
2021

In 2007, as part of the cultural policies of the Venezuelan government and after much force applied to the dismantling of cultural institutions, the elimination of the graphic image of around 35 institutions was decreed and it was replaced by a single image based on a graphic design from the Panare indigenous ethnic group. This singular fact not only discarded a large chunk of the country's graphic history but also sealed a process of reprogramming these institutions that radically changed the course of contemporary Venezuelan cultural history up to the present.

My project starts from that primordial event and reuses the logos of these institutions to refer to their dismantling through the conformation of four sculptures constituted by the graphic identity of four main museums in the country: The Museum of Contemporary Art of Caracas, the Alejandro Otero Museum, the Museum of Fine Arts and the National Art Gallery.

Questioning the nostalgic narrative associated with these events, this project seeks to de-solemnize said images through direct contact with those forms, which as building blocks are constantly reconfigured freely by the attendees.

Through this re-evaluation I seek to propose a not so dark scenario in which those fragments of these institutions and their characteristic of recombining in almost infinite ways, stimulate the thinking of new perspectives that operate beyond complaint and resignation, imagining possible futures as well as new ways of telling our own story.

1968
Museo
Alejandra Otero
Diseño:
Gerd Leufert



1960
Museo
Bellas artes
Diseño:
Gerd Leufert

1974
Museo de Arte
contemporáneo
Diseño:
Nedo Mign Ferrer



1977
Galería de Arte
Nacional
Diseño:
Alvaro Sotillo







Dar la vuelta (To go around)

Dimensions variable.

Hand Carved on asphalt sheet and MDF board.

2020- On going.

This pieces come from looking for a more sculptural way of approaching the immediacy of drawing, it began in 2020 after deepening the practice of breathing exercises and intermittent hypoxia, these exercises are associated with processes of alteration of consciousness and hallucinatory processes, Through these drawings, I try to channel the nature of my experience with these practices and as a momentary deviation from the structure of language.



PERSEGUIRSE (Selfchase), Cement, Plaster, Rope, Pigment, Wire, 25.5 x 26 x 24 cm, 2020.



TERCER FLUJO (Third Flow)
Concrete, plaster, nylon rope
24 cm x 15 cm x 11 cm
2020



Ver: <https://www.youtube.com/watch?v=UMbmrX9lfBo>



LAS HORAS (the hours)
Painted aluminium, dc motor, screws,
nuts and bolts, wire, cable, motion sensor
40 cm x 40 cm x 20 cm, Installation 250 cm
(dimensions variable)
2020



BUSCARAZONES, Cement, Plaster, nylon rope, black pigment. 46 cm x 19 cm x 15 cm, 2020



IR A TRABAR. Linoleum flooring, stainless steel, nail, polymeric glue, 50 cm x 12 cm x 18 cm. 2020



FORMAS DE AGUANTE, white porcelain silicone rubber and concrete, 15 cm x 32 cm x 15 cm 2019



SÉPTIMO USO DE LO AJENO: DESEO DE SUELO (Seventh use of the foreign: Floor Desire)
Espac's marble table modified, paint dust sanded off of the exhibition space







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

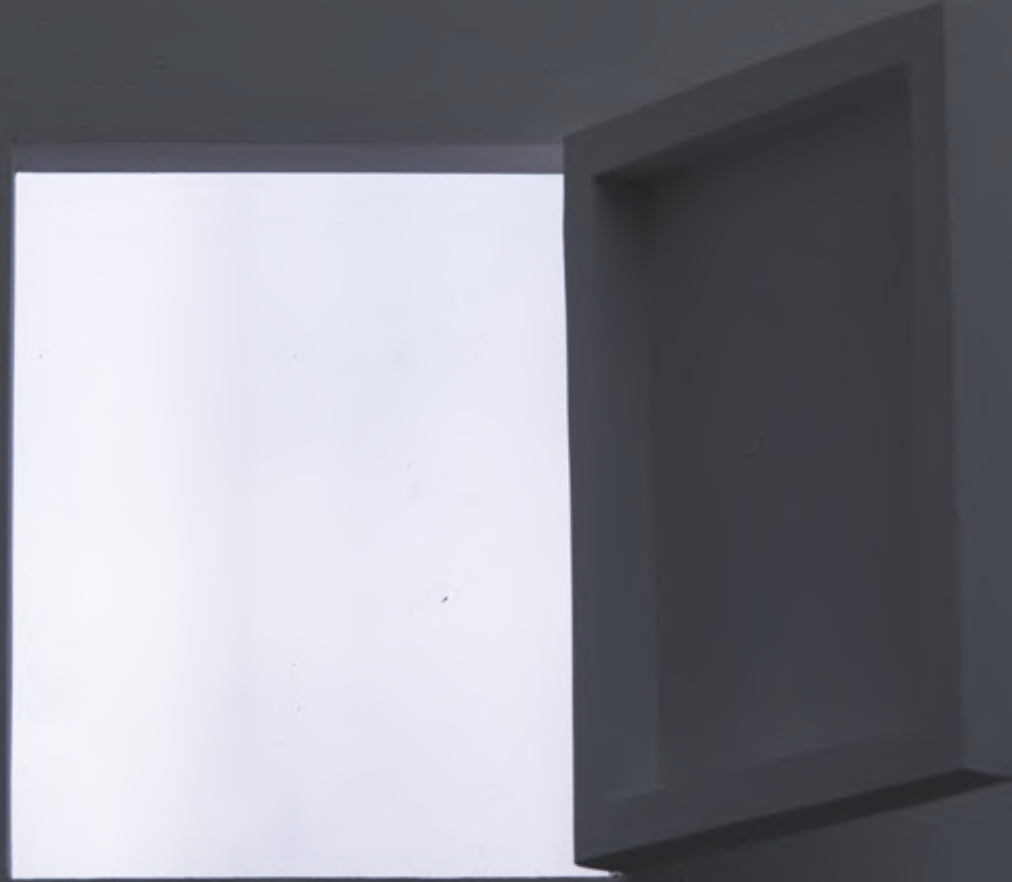


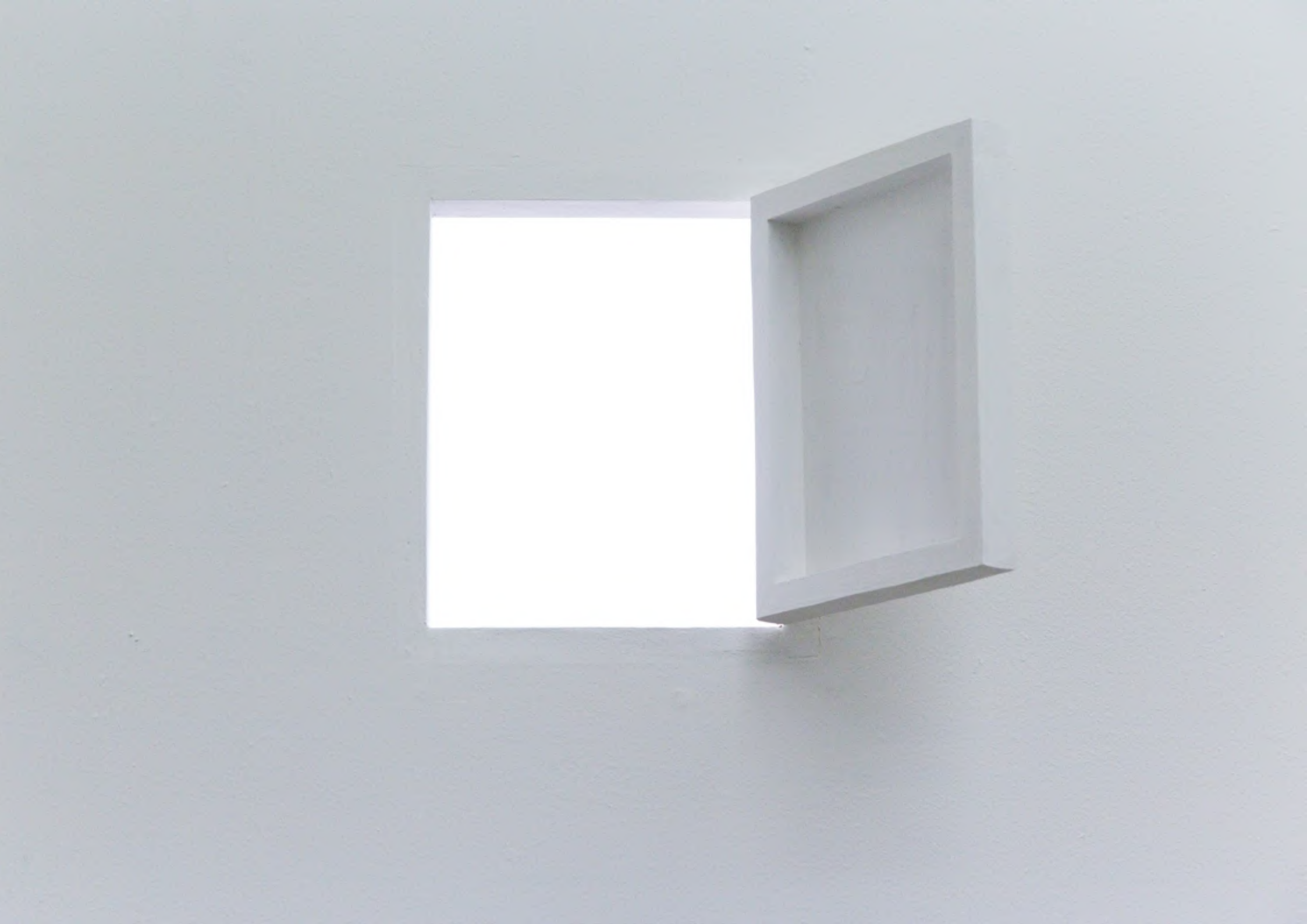


NOVENO USO DE LO AJENO: NEGARSE
(nineth use of the foreing: Deny) 2019

A System that controls the lightning of the space, turning off the lights during two minutes 8 times a day. The piece was designed to work as a failure that intervenes the whole show with a dark veil, mimicking subtly the Venezuelan electrical power crisis.









GUSANERA (Maggots nest) cotton rope and rock ,2016



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



ESTADO ACTUAL (Actual state) 2018

9 pairs of concrete demispheres, metal internal structure, nylon straps, velcro and rivets 300 Cm x 300 Cm x 28 cm 2018

In last 5 years ago, I've often worked on ways to implement the concept of imbalance in social situations. This piece was designed as a wearable sculpture, and this installation consisted of nine pairs of concrete hemispheric platforms. The piece gets activated with audience participation, and while being attached to the user the sculpture modifies their perception of their own body, by altering their weight, center of gravity and their ability to walk properly. The reaction described by most participants after coming off the platforms was a general sense of relief, and many said that the experience had acted as a reminder of their stability.









CUARTO USO DE LO AJENO: REPISA-COMPÁS

(Forth use of the foreing) 2017

Perforation of exhibition space wooden wall

120 cm diameter

I specifically asked to see all shelves available in the storage areas, afterwards the process was to pick one and transform it into a compass in order to draw a circle onto the wall and cut it out after. The main goal with 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 possibility of a privileged view of the decayment of the institution in its own context.







SEXTO USO DE LO AJENO:
NUEVA MASA SOBRANTE
(New leftover mass) 2017
Wooden auction hammer
27 cm x 12 cm x 6 cm

Auction hammer of the space suspended on a wall. Sala Mendoza once had a very proficient auction activity in the 80's and 90's, looking for a hammer to make a copy of one of my old sculptures this hammer was found, according to the director of the institution the hammer had been in disuse for several years before this exhibition.

TERCER USO DE LO AJENO (Third use of the foreign) 2017,
Artworks by various artists cover with a felt cloth.
Dimension variable

Temporal expropriation of works by approximately 40 artists that were in the space for sale. The idea was to explore the possibility of reusing these works as one piece that had all of those inside conforming the volume of the sculpture. The lot was being offered with a compound price that allowed to buy all the works inside at once, make a profit, and benefit the institution. The logic of the work was in a grey area ethically speaking, reenacting some of the actions that the Venezuelan government started using on private companies around 2006 and to this day.





CORRESPONDENCIAS DE ULTRAMAR 2017

I was invited by AECID to establish a dialogue with the Catalanian artist Pep Vidal in order to make a show together in Caracas in 2017. My approach living abroad, was to create the show by instructions. I utilized the Curator as an extension of my will to find resources in the institution (Sala Mendoza), an institution with a very meaningful past in the Venezuelan art scene that suffered (as many others), the systemic crisis in the country.

DESARME Y NOMBRE (DISARM AND NAME) 2017
Acetylene steel cut 1 inch and cured. Variable dimensions

Specific piece for SOMA's anual auction. Reconfigurable sculpture made with the shapes of its geometric typographic logo. Experimenting on how use the institution identity wwinto their own financial benefit.





IMAGINARY DUETS, 2017 solo album, 40 mins

Is a solo album based on a performance where I improvise freely on a drum set, members of the audience participate one by one privately as silent collaborators, under the premise that their presence can alter significantly my way of playing each time. This album was commissioned by Shadowtrash tapegroup in Colorado U.S, and it transformed into an idea for an artist book and sequels off the album that will be recorded each time that it is performed again.

VER: <http://www.shadowtrashtapegroup.com/imaginaryduets.html>



IR EN CONTRA Y NO | (Go Against and not) 2015 Bikini wax | Mexico D.F | 2015

I was invited to exhibit at Bikini Wax in Mexico City and chose to create an installation on the roof instead of in the traditional exhibition space. I wanted to exaggerate the characteristics of the roof and only work with materials that were already there.

This particular piece is based on a set of 9 unstable platforms built with the old doors of the exhibition space, these surfaces are coated with a tar/rock mix, normally used for roofing purposes. In order to transit the space, people had to walk over the pieces and let themselves be affected by the inherent lack of balance, while being on top of a three-story house.

The work focuses on extending the relationship that I have with instability (suffering several times from labyrinthitis: a middle ear condition that has vertigo as a symptom) applying the lack of balance to a social situation. Comparing how instability affects the body directly and how social instability can be provoked by a context and an authority figure.

DESACELERACION Y RUINA (Deceleration and Ruin) 2015, Old doors and sofa from Bikini Wax covered in red asphalt, rocks.



IR EN
CONTRA
Y NO
ARMANDO ROSALES



IR EN CONTRA Y NO (Go Against and not)
De-installation and discussion group | 2015

At end of the show, collecting all that energy in a talk, I gently suggested the total destruction of the piece to the audience. They accepted the challenge, ignoring that they were being used as a workforce and misled by the possibility of catharsis, they enacted an induced riot mindset.

My process during the whole experience was to embody an authoritarian passive figure in order to understand its operativity. All of the activities in the space were designed to examine the way in which we behave in a context whose implied rules are out of our control.



By means of the nature of the piece, as well as the use the audience gave to it, the placement of the material was born out of (and driven by) a social mood that was tending towards an impulse to act against the work: during the whole show, the piece was destroyed partially and restored back to feed the public's impulse to destroy it.



DESACELERACION Y RUINA (Deceleration and Ruin) 2015
Old doors and sofa from Bikini Wax covered in red asphalt, rocks, Dimensions variable



IR EN CONTRA Y NO (Go Against and not) De-installation and discussion group remainings. 2015

SEGUNDO USO DE LO AJENO (Second use of the foreign) 2015,
Perforation of mural by Dulce Chacon in Soma, pine wood frame
45 cm x 25 cm x 18 cm

For this work i was interested in how architecture modifies peoples behavior, i wanted to alter the architecture in a way so that i had control over how people use the space.

A mural by another artist already occupied the area i wanted to work with, i convinced them to let me make a perforation of 40 x 20 cm and install a rectangular wooden frame that created a small window connecting the main hall to the bath- room. this new window exposes the private space to the public and viceversa, creating a feeling of insecurity on either side, re thinking the definition of public and private as a privilege.

VER: <https://youtu.be/64z5t6LvHAg>







TODAS LAS LEYES (All the laws) 2015, photo reproductions of original floor, styrene sheet, dc motors, aluminum, screws, cables, motion sensor, Dimensions variable

A tile flooring which visually dominated the exhibition space made me choose a grid as this piece's framework. My intention was to dislocate the grid's pattern in order to activate the whole floor as an artwork, so I installed three circular photo reproductions of the floor and placed near the entrance, where they slowly rotated as people walked through to get to the rest of the pieces on display. The circular reproductions were moved by slow motors activated by motion sensors, making the user rethink every step as they walked through the exhibition space.

VER: https://youtu.be/B5QQof6e_cM



REHEARSAL DOMINION (E)

2013 / 2014

Rehearsal Dominion is based on synthesized notions of dominance and power, drawing from personal viewpoints to enact more collective ways of affecting the functionality of space. Several works modify specific behavioral patterns in the spectators through subtle and invasive interventions, creating a set of intersections and distractions that create an unpleasant experience by mixing critical approaches towards the use of time, the body, physics, space, meaning, materials and the social.

The works avoid communication as an effective process, letting other forms of perception float over the surface, such as becoming more aware of your presence in the space and a heightened awareness of your surrounding. The nature of the show was intrusive, the sound and the objects in the space were sabotaging how people's interactions developed, disabling the social function of exhibition space and creating an oppressive system in its most schematic sense.



REHEARSAL DOMINION (E)
(Solo) Oficina#1
Caracas, Venezuela
2014



AUTOEFEMERIDE | 2014 | Concrete casting, metal 3/8 bars | 6.5 mtsx 1mt x 0.19 mts



PROPOSITO DE DESACTIVACION (Purpose of Deactivation) 2013, Fragment of rubber flooring, rubber strap, screws, washers, Dimensions variable

UNO EXTENDIDO (One extended)
3 pieces of cedar wood assembled
20 cm x 8 cm x 92 cm
2014





LA TRAMPA INICIAL (The initial trap) 2014
Installation: lead ingots, fiberglass rock replica,
cotton cord, dimensions variable



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

The piece is based on updating sculptural practice in relation to the current social and political situation in Venezuela. The piece consists of 6 25 x 25 x 25 cm cubes made from traditional materials (stone, wood, and metal) that are the result of learning how to “sculpt” with various weapons.

The process started with learning from scratch how to use a handgun and escalated to the remake of the sculpture with a shotgun 1 year after. My interest resided in analyzing my own learning curve from fear to desensitization, in order to understand how individuals adapt to and deal with negative extensions of what is permissible or normal in certain contexts.



ESCULTURA RAPIDA PROYECTADA 1 Y 2. | (Rapid Sculpture Projected 1 and 2) 2013/2014
cement, marble powder, wood, aluminum, 6 pieces 25x25x25 cmw each

PROCESS





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



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

*With the intention to make this selection of works shorter, a lot of texts and images of many pieces are not included in this file, if you need more information on a specific project, email to vacuivacui@gmail.com.

A.R 2023