ARMANDO ROSALES-RIVERO

(SW 2025)

My work shifts between conscious thought and intuition to explore the relationship between the personal, institutional, and political. I use sculpture and installation to engage viewers, examining how forms and ideas interact within a space, and how these interactions relate to the body as a tool for understanding.

I draw from various fields—psychology, science, visual communication, music, kinetics, objects, and textiles—to study self-representation and its ties to the cultures that shape us. I view my work as a space where different ideas and materials come together, creating opportunities for new ways of thinking and imagining. Through improvisation and resourcefulness, I create connections that challenge our understanding of reality and the symptoms we observe in it.

I WOULDN'T BE HERE WITHOUT YOU (II) OFTEN UPON RELEASE
Installation/ performance.
at Pionner Works

Various instruments/sculptures made with metals and mixed materials,
dc motors, carpets, sound system.
aprox 16 mts x 7 mts x 70 cm.
2025

Developed during my residency at Pioneer Works, this piece unfolds as an organic system of formal, material, sonic, and performative composition. Each element carries multiple functions—alone or in relation—forming a generative and adaptable structure that moves between sculpture, sound, and performance. Mechanical, amplified, and acoustic systems act both as installations and instruments to be played by performers.

The work expands through recovered materials, accidental forms, furniture, and hand-sewn sculptures; sketches, and staging begins with the broken fragment—understood as a historical unit that holds the memory of an accident. Emerging from the residency's public context, the piece reflects on visibility and the act of being observed in the studio, transforming the process of making into a form of performativity and quiet resistance.

HOLY HOLLOW (SANTO VACÍO). Weathered galvanized steel multi pitch bells, hand hammered with chemical and heat patina. Dimensions Variable, (3 out of 5 on view) 2025

AGITATION 1. Stainless steel bowls and pipes, chromed steel balls, hand carved beater. 60 cms x 45 cms x 45 cm (1 out of 2 on view). 2025

WATCH: https://youtu.be/fEsojKh53Nk?si=6rHVtex7Ax8rBhdo

PUBLIC FACING, Weathered galvanized steel sheet, hand hammered, microphone, bass amplifier and switch pedal. 96 cms x 46 cm x 27 cm, Installation: Dimensions variable, 2025

WATCH: https://youtu.be/FfFZqPvfV3w

THE WHISPERER. High temperature clay, steel wire dc motors, microphone and bass amplifier. 35 cm x 35 cm x 20 cm. (2 pieces) 2025

WATCH:https://youtu.be/6baJ16VtlU4

WATCH https://youtu.be/ss2rjZLIXBE

SECOND REUNION

Found Pvc fragments, Varios cotton- polyester fabric, dye.
37 cm x 21cm x 18 cm.
2025

TO KNOW HOW TO PRETEND

Cotton, Fiberglass, stones,wood, staples.
120 cm x 82 cm x 75 cm.
2025

AS IF

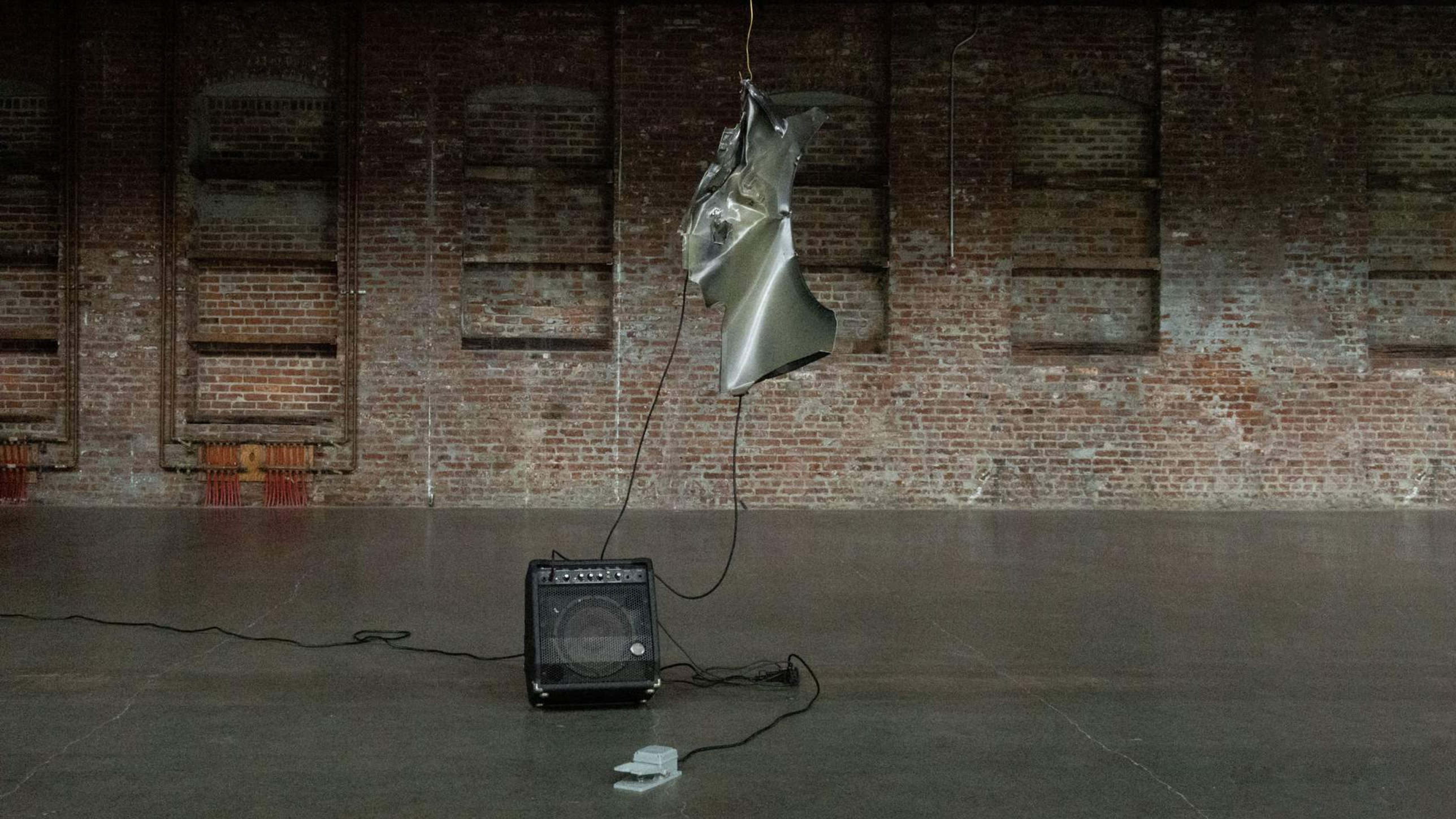
Copper sheet object, weathered and hand hammered, steel wire, motor,
microphone bass amplifier and switch pedal.
Object: 26 cms x 14 cm x 12 cm
Installation: Dimensions variable
2025

WATCH https://youtu.be/AeELQQgTaO4

MISSHANDLED RAPTURE
Polyester, Fiberglass, stones, wood, staples.
90 cm x 52 cm x 47 cm.
2025

STORYTELLER

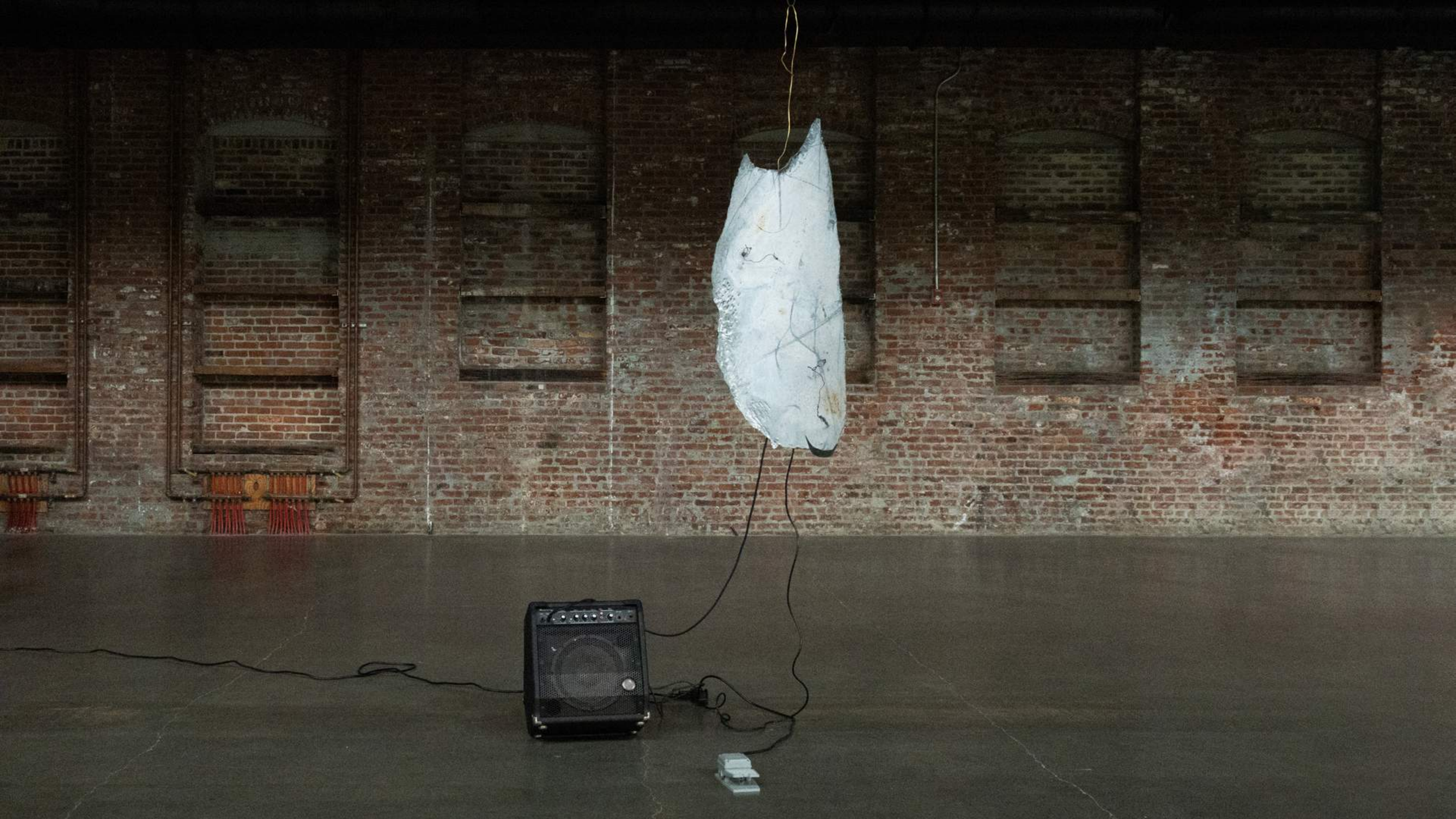
Aluminum fragments of a crashed car, brass wire, screws, motor,
microphone bass amplifier and switch pedal.
Object: 80 cms x 54 cm x 21cm
Installation: Dimensions variable
2025



WATCH https://youtu.be/REu9p4agiGk

PUBLIC FACING

Weathered galvanized steel sheet, hand hammered,
microphone, bass amplifier and switch pedal.
Object: 96 cms x 46 cm x 27 cm
Installation: Dimensions variable
2025



WATCH https://youtu.be/ujWGyffqBFI

LOOPHOLE. Weathered galvanized steel sheet, hand hammered, stone, steel ball, polymerized cotton fabric, thread. 65 cm x 15 x 21 cm. 2025

USES OF THE VOID.
Plastic from found in car crash, polyester fleece, thread, foam rubber,
synthetic hardener, screws, stones, and unknown amimal hoof.
Various sizes between 85 cm-29 cm
2025

MUTISM 5 (CONTEMPLATE). Plastic from found in car crash, polyester fleece, Cotton fabric, thread, foam rubber, synthetic hardener, screws. 2025

CUBILE REMAININGS. Hand sewn cotton-poliester polimerized fabric, foam rubber. staple reinforced kraft sheet. 950 cm x 176 cm x 51 cm. 2024

BIRTH OF SCANDAL. Plastic from found in car crash, polyester fleece, Cotton fabric, thread, foam rubber, synthetic hardener, screws. 2025

WATCH https://youtu.be/heEJ2uOI6Xs

TORRENT. Plastic from car crash, polyester-Cotton fabric, thread, foam rubber, synthetic hardener, screws. 2025

WATCH https://youtu.be/f9pPel4-lgY

OFF TOPIC. Plastic from found in car crash, polyester fleece, Cotton fabric, thread, foam rubber, synthetic hardener, unkwon animal hoof fragments. 2025

HOLD TOO LOONG
polyester fleece, thread, foam rubber, synthetic hardener, wood, rubber
metal pipes,hose, screws. 65 cm x 67 cm x 64 cm.
2025

THE LAST OFFERING
Felt, brass, copper, nut and bolt, steel balls
12 cm x 25 cm x 11 cm.
2025

VOICE GONE. Aluminum pipe, steel ball, plastic caps. 110 cm x 176 cm x 51 cm. 2024

WATCH https://youtu.be/heEJ2uOI6Xs

NOT HIDING. Wood, screws. 43 cm x 11 cm x 17 cm. 2025

DENIER
PVC, Screws.
Various sizes.
2025

DENIER 1. PVC, Screws. 28 cm x 22 cm x 25 cm. 2025.

DENIER 2. PVC, Screws. 25 cm x 22 cm x 29 cm. 2025.

DENIER 3. PVC, Screws. 28 cm x 22 cm x 25 cm. 2025.

DENIER 4. PVC, Screws. 27 cm x 26 cm x 25 cm. 2025.

HOLY HOLLOW (SANTO VACÍO).
Weathered galvanized steel multi pitch bells, hand hammered with chemical and heat patina.
Dimensions Variable.
2025.

WATCH https://youtu.be/heEJ2uOI6Xs

Wall mounted variation

DISASTER OATH.
Cuts on found 7 mm brass sheet
54 cm x 60 cm x 0.7 cm.
2025

WATCH https://youtu.be/sblWr8ozOZY

DISPLACEMENTS
(ongoing)
2024

Works developed during my residency at the Bemis Center for the Arts in Omaha, Nebraska, were inspired by my interest in transplantation and temporary relocations as exaggerated stages for performativity, otherness, and denaturalization. I delved into how these concepts permeate through the body as oblique behavioral and political manifestations.

Primarily rooted in improvisation and intuition, the method of work relies on identifying thematic arcs and familiar gestures as a means to construct a catalogue of material responses using altered discarded objects, fabric, dyes, metal, and other materials in distressed forms—a third place between the fa- miliar and the uncanny.

Analysis of traits and resources, and how these are altered by new contexts, is integral to the process. This body of work is in the early stages of conceptual development, continually unfolding as the exploration progresses.

CUBILE REMAININGS. Hand sewn cotton-poliester polimerized fabric, foam rubber. staple reinforced kraft sheet. 950 cm x 176 cm x 51 cm. 2024

HOME QUOTES.

Dyed cotton, polyester fleece, thread, foam rubber, synthetic hardener,
wood, nails and staples. 50 cm x 112 cm x 70 cm.
2024

WATCH: https://youtu.be/DJy-tz1rYnE

WINTER BRACELET.

Tempered acrilyc, steel threaded bar, coupling nut, cotton fabric, dye.
170 cm x 130 cm x 28 cm.
2024

ARGUMENT

Hand hammered tempered steel shells, dc motors, contact microfones,
cables, switch pedal, 2 channel bass amplifier, motion sensor.
20 x 50 x 12 cm each. Dimensions variable.
2024.

WATCH: https://youtu.be/A4biqCOjx58?si=YH1ksv7i-jXVrJ0g

HOME QUOTES. Dyed cotton, poluester fleece. thread, foam rubber, synthetic hardener, wood, nails and staples. 50 cm x 112 cm x 70 cm. 2024

SHADOW PRAYER

Dyed cotton, thread, foam rubber, synthetic hardener,
isolated steel cable, motor and gear system, wood,
pedal switch, cables, transformer, PVC box.
135 cm x 43 cm x 24 cm
Dimension variable
2024

WATCH: https://youtu.be/4MEL78ytjn8

NEXT VOICING OF THE VOID

2 channel vIdeo loops, with sound.
2:30 mi - 2:45 min
2024

WATCH: https://youtu.be/gTmiPbbFme4

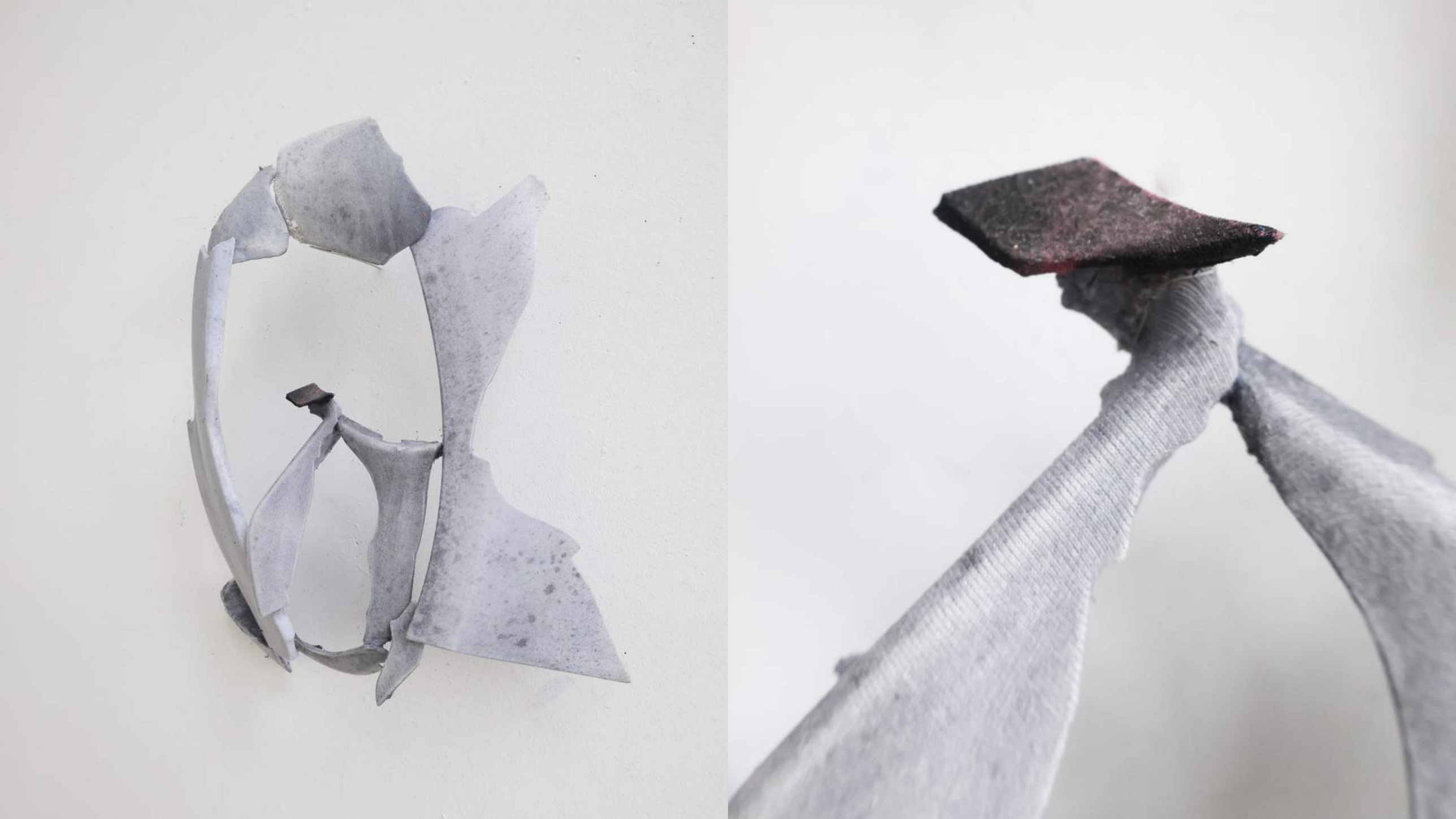
CASCADE:

(ongoing)
2024

Skowhegan

BODY OF THE CRIME. Dyed cotton, thread, foam rubber, synthetic hardener, plexiglass, cedar wood. 41 cm x 24 cm x 17 cm, 2024.

EMBRACE. Dyed cotton, thread, car bumper pieces found after a car crash, synthetic hardener. 45 cm x 50 cm x 12 cm. 2024.



SURRENDER. Dyed cotton, polyester fleece. thread, foam rubber, synthetic hardener, rocks, plexiglass sheet.34 cm x 25 cm x 13 cm. 2024.

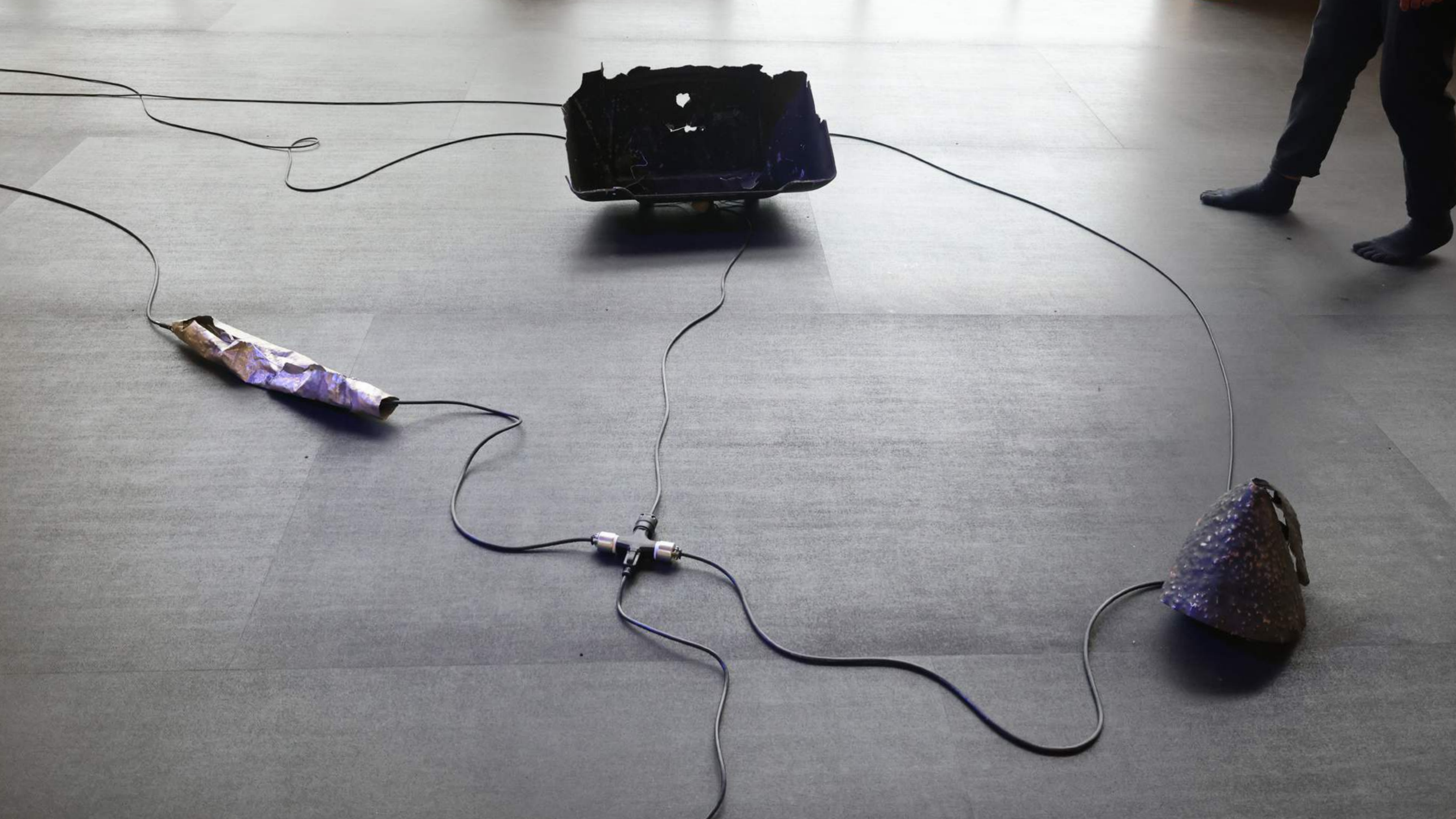
BEGGINING OF THE STRENGHT. Polyester fabric, polymerized cotton fabric, thread, ink and dyes, craft sheet. 34 cm x 18 cm x 19 cm. 2024.

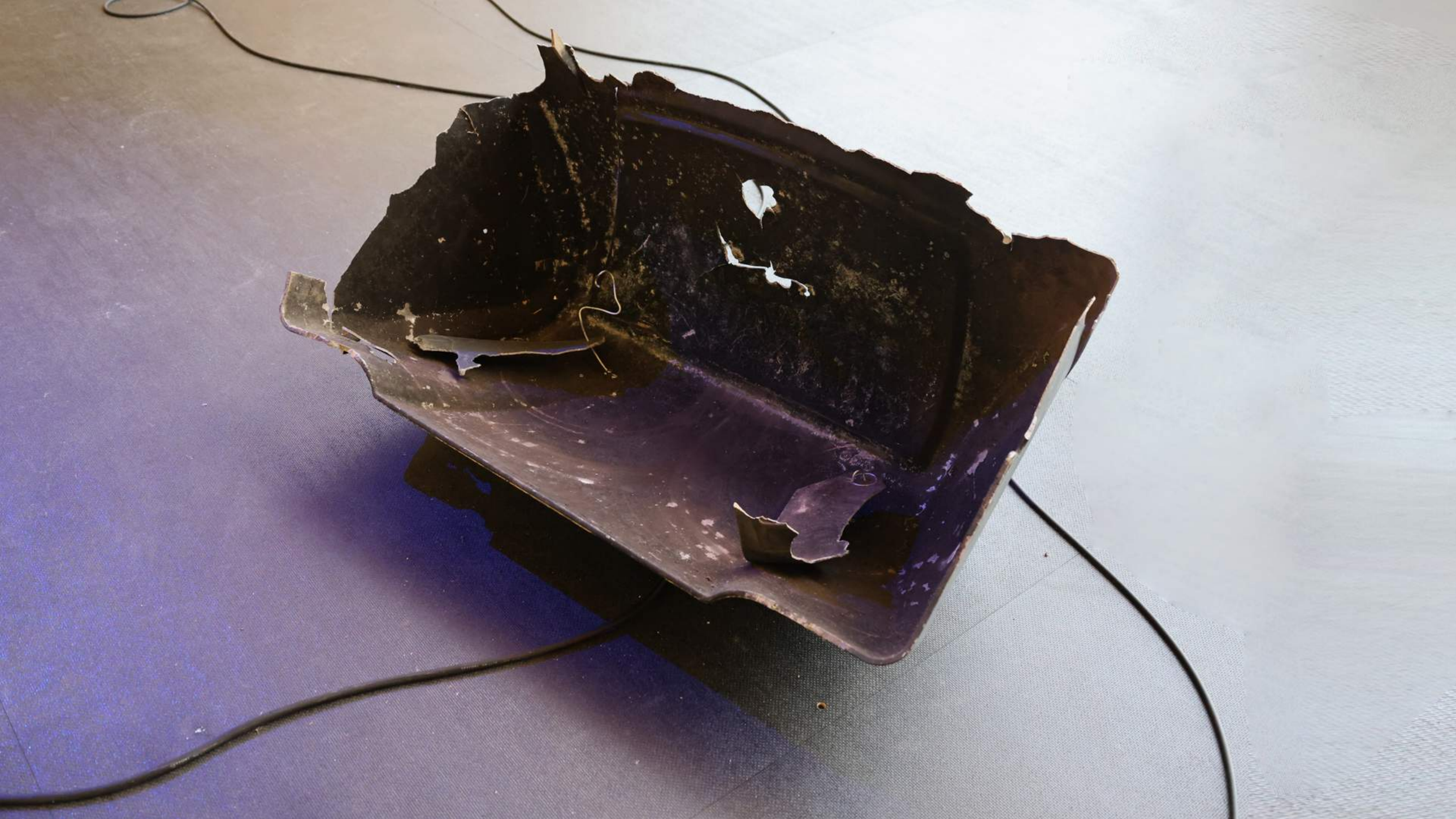
A TASTE FOR THE DISMISSED: ELONGATIONS
(ongoing)
2024

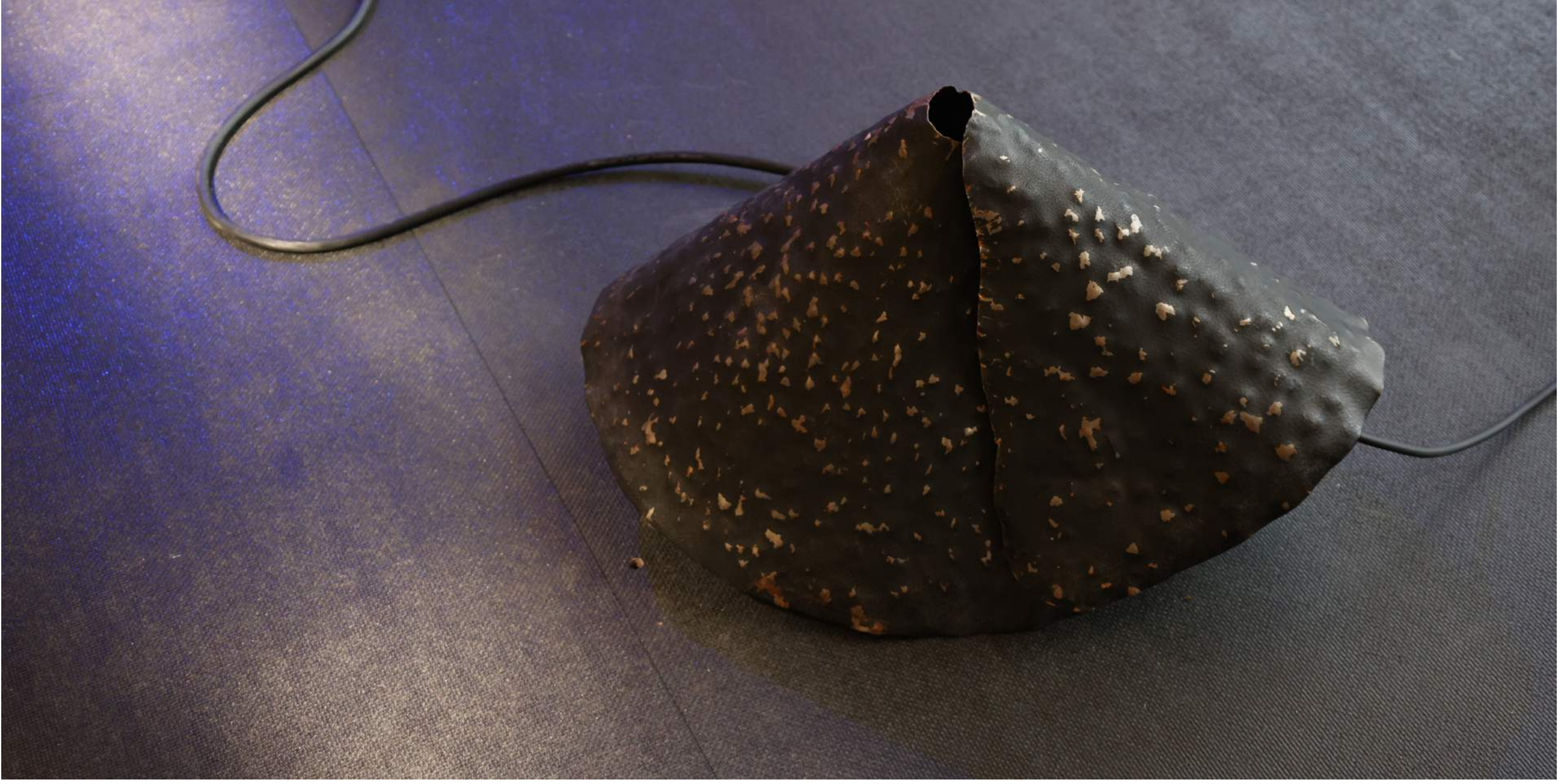
A circle, a cycle, repetition define everything. An inner pulse defines us. This project is based on creating and designing a series of kinetic sound sculptures that double as (Noise) musical instruments. These sculptures are based on material exploration, contact miking, amplification, and friction to create timbres, textures, and slow rhythmic cycles. This is a multilayered project for the development of a participative installation with sculptures and a set of sound devices, for subsequent improvising and composing.

Friction is resistance; for some, an instrument seems more alive than inanimate. An instrument is created out of a need for a specific sound to exist; the reasons for an instrument's existence can be many, but a musical instrument is most often a growth device for a culture. Interest in friction as political process. It can be equally good or bad depending on the context, but arguably keeps some type of order in check. In this case, the goal is to generate a catalog of sounds from confronting different materials against each other, with a mix of simple mechanisms to generate movement and repetition, making voices and atmospheres out of wear and tear.

*This installation was made during my time at Skowhegan school of painting and sculpture.







INVOCATIONS, kinetic sound sculpture instalation, work in progress. Variable measures 2024 https://www.youtube.com/watch?v=vv3jZnIuEB0&t=15s

SOME NESTED FINDINGS
Solo Show
2024

SNF is an essay delving into the potential encounters between objects displaced from their original functions, pondering the notion of belonging despite the weight of their narratives—a dynamic process of reconfiguration with an uncertain destination focusing on (re)assembly to transition into a new realm of significance.

This body of work focuses on sculptures made with extended textile techniques with metal, plastic, and porcelain pushing the manifestation of symptoms into material forms, and if and how the impulse to reconstruct stems from political influences or natural forces. His creations speculate on the intricacies of societal norms that influence our actions within specific environments, and how these dynamics intersect with the human body's capacity for understanding and adaptation.

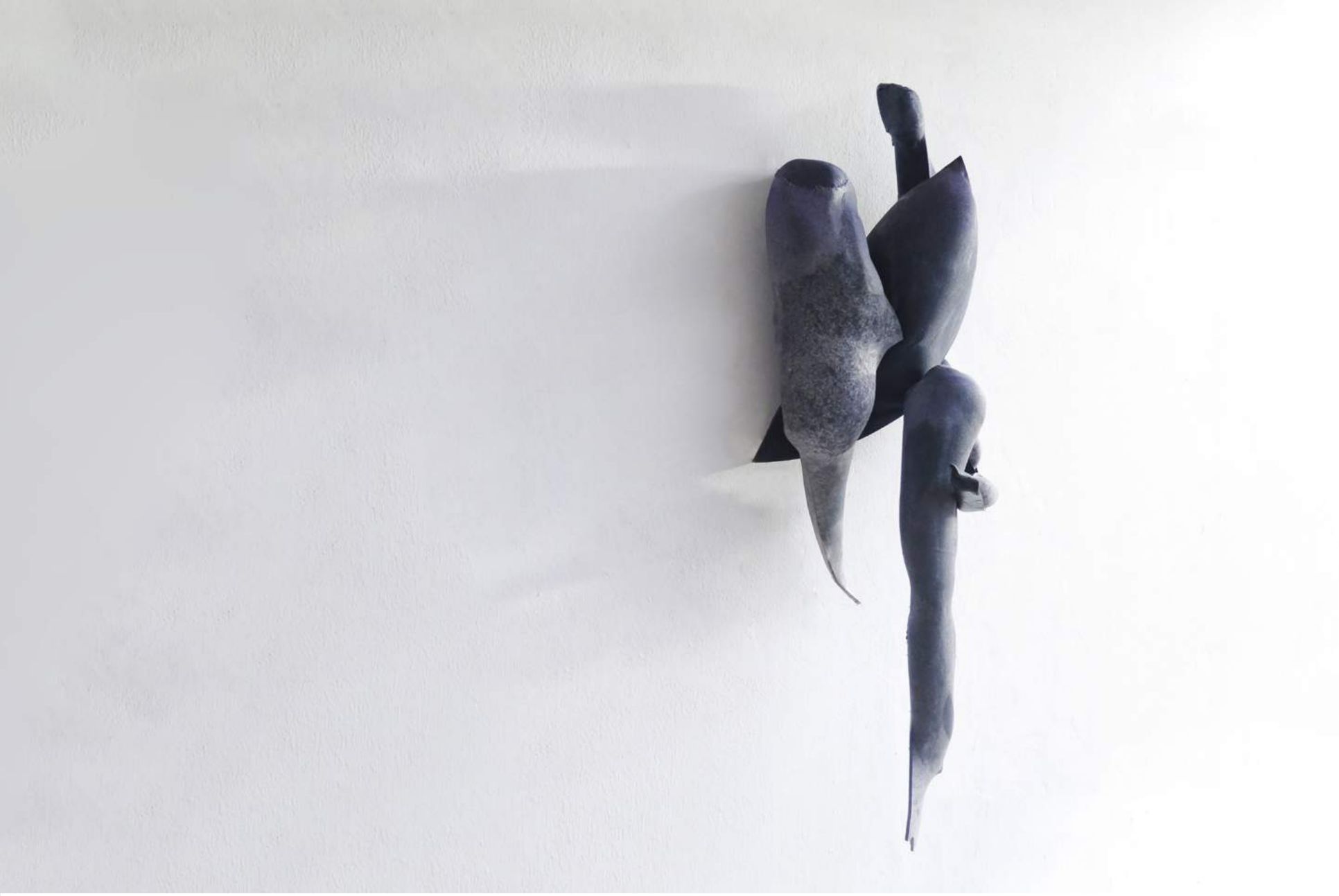
Scattered clues appear amongst the bent and inflamed shapes, merging and separating, occasionally regenerating or undergoing transplants. They bear witness to various impacts, with gaps filled and remnants projecting forward from fragments of the past. The narrative remains unresolved, perpetuating a ritual of continuity in the wake of displacement.

MISTAKE LINEAGE. Acrylic sheet, polystyrene foam, polymerized cotton fabric, thread, ink and dyes. 75 cm x 60 cm x 15 cm. 2024.

TWO DEBRIEFS, Zinc sheet, polystyrene foam, polymerized cotton fabric, thread. 54 x 26 x 16 cm. 2023.

OUR POUR. PVC plastic, polystyrene foam, polymerized cotton fabric and Polyester, thread, dyes. 35 cm x 34 cm x 33 cm. 2023.

I USED TO. Ceramic, polymerized cotton fabric, glass, dyes. 48 cm x 28 cm x 13 cm. 2023.



CRASH/NUDGE. PVC sheet, polystyrene foam, polymerized cotton fabric, thread, ink and dyes. 88 cm x 30 cm x 30 cm. 2024.

FURTHER IMITIATION. PVC plastic, polystyrene foam, polymerized cotton fabric, thread. 40 x 29 x 13 cm. 2023.

LONG HOLD. Porcelain, polymerized cotton fabric, thread, dyes. 29 cm x 24 cm x 5 cm. 2023

ABSORPTIONS. Zinc sheet, polystyrene foam, polymerized cotton fabric, thread. 47 cm x 20 cm x 24 cm. 2023

BAD MANNERS. Zinc sheet, polymerized cotton fabric, industrial cotton, cotton thread. 33 cm x 29 cm x 19 cm. 2023

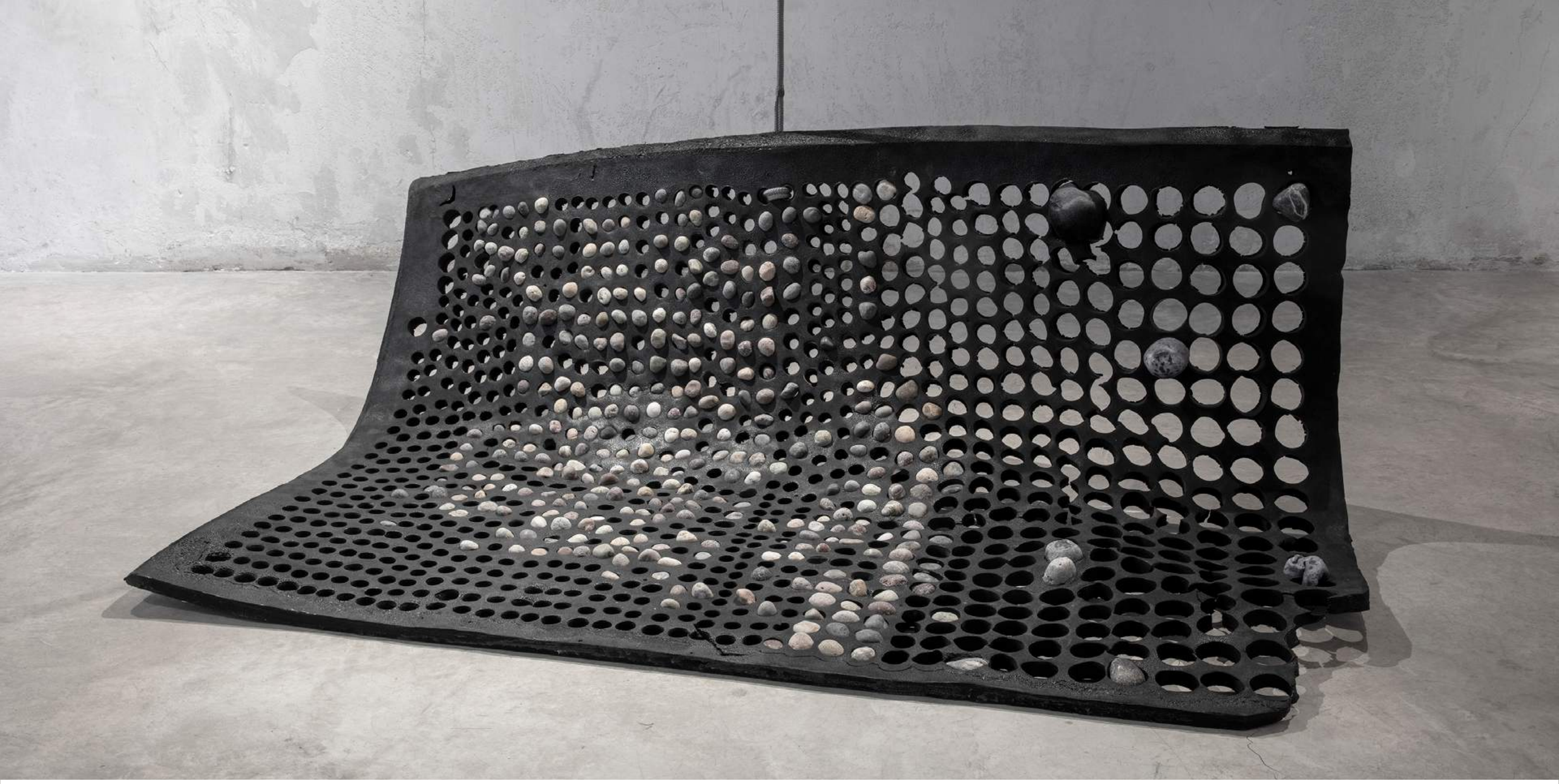
MASA DE AVANCE
Solo Show
2022-2023

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, 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 eects 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.

MASA DE AVANCE
Armando Rosales Rivero

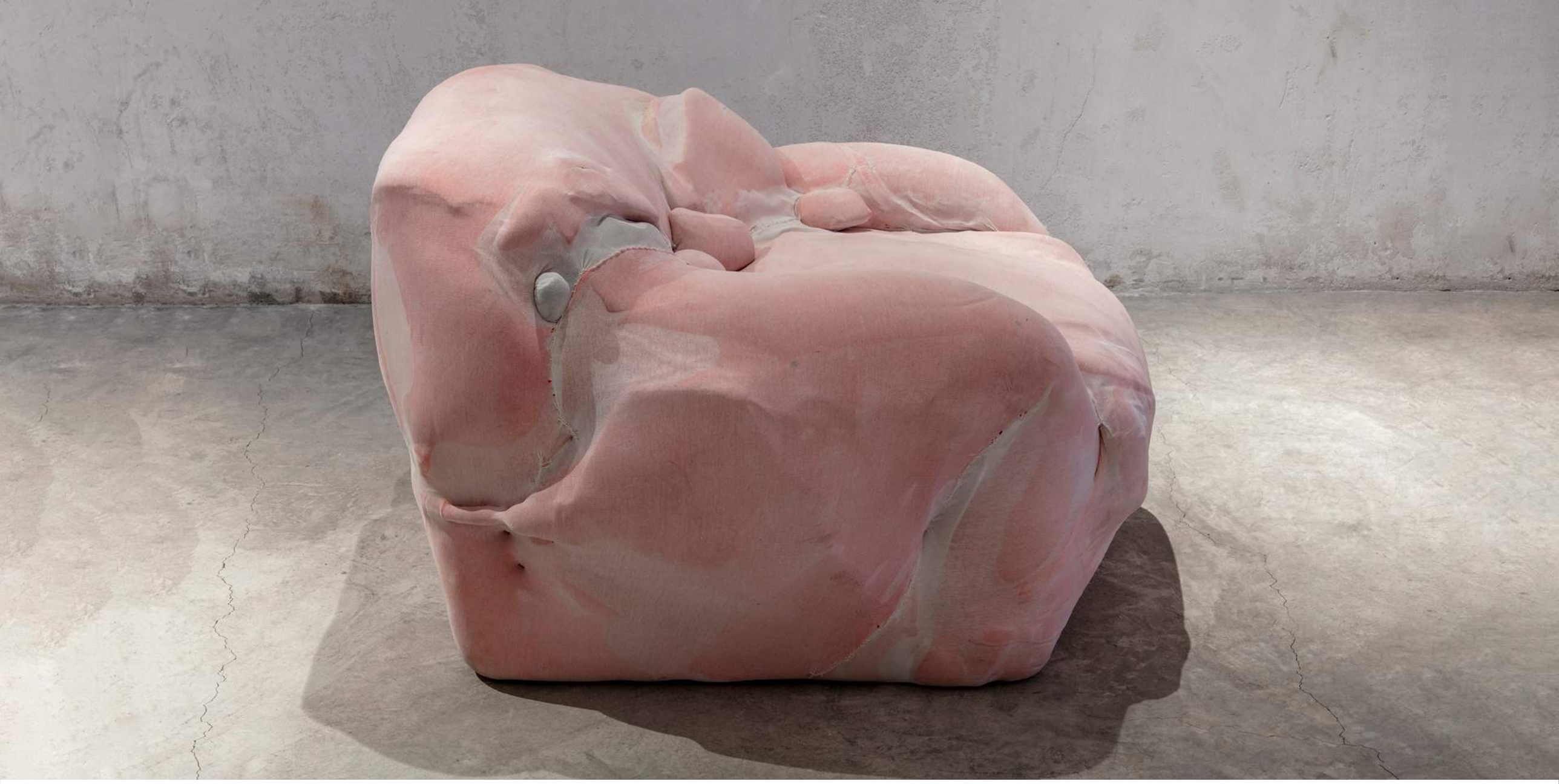
Forced Reverence. Reduction of the gallery entrance, Dimension Variable, Drywall. 2022.



HEAVY BLANKET, Heat sealed ethylene vinyl acetate, river stones, polypropylene rope, pulley. 115 x 160 x 70 cm. 2022.

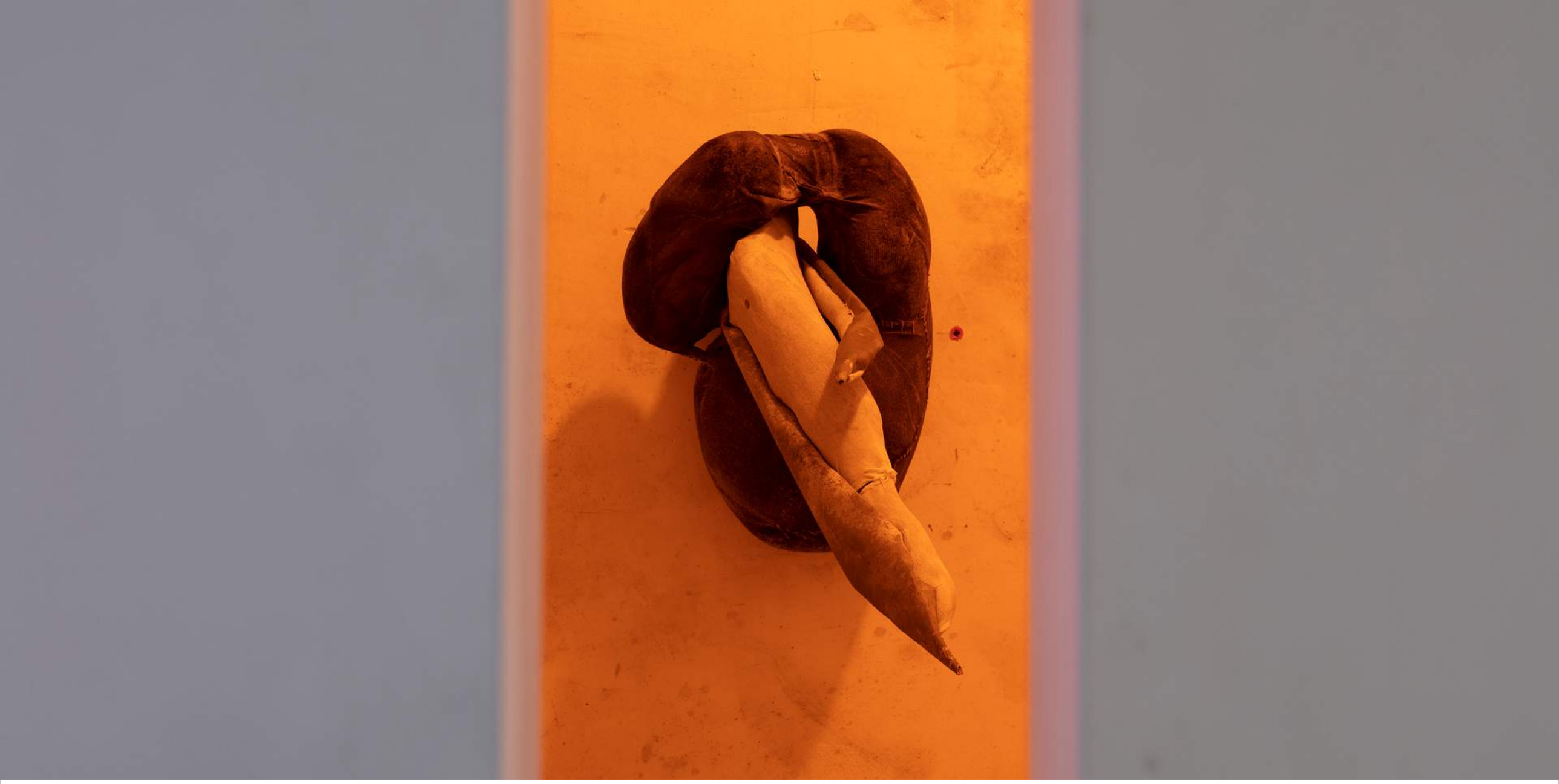
ACTUAL STATE (ANCHOR) Carbon steel inside polished and hammered aluminum casting, polypropylene straps, Velcro, thread and rivets. 14 x 27 x 60 cm. 2022.

ELONGATION, single channel video loop. 20 mins. 2024



BEING TO A THING. Cotton fabric, thread, staples, foam rubber stifeners, wooden structures, springs, rubber feet. 80 x 115 x 110 cm. 2022.

AFTER THE COLD. Inked cotton cloth, foam rubber, cotton, thread, vibrating rope motor, synthetic hardeners. 13 cm x 30 cm x 15 cm. 2021.



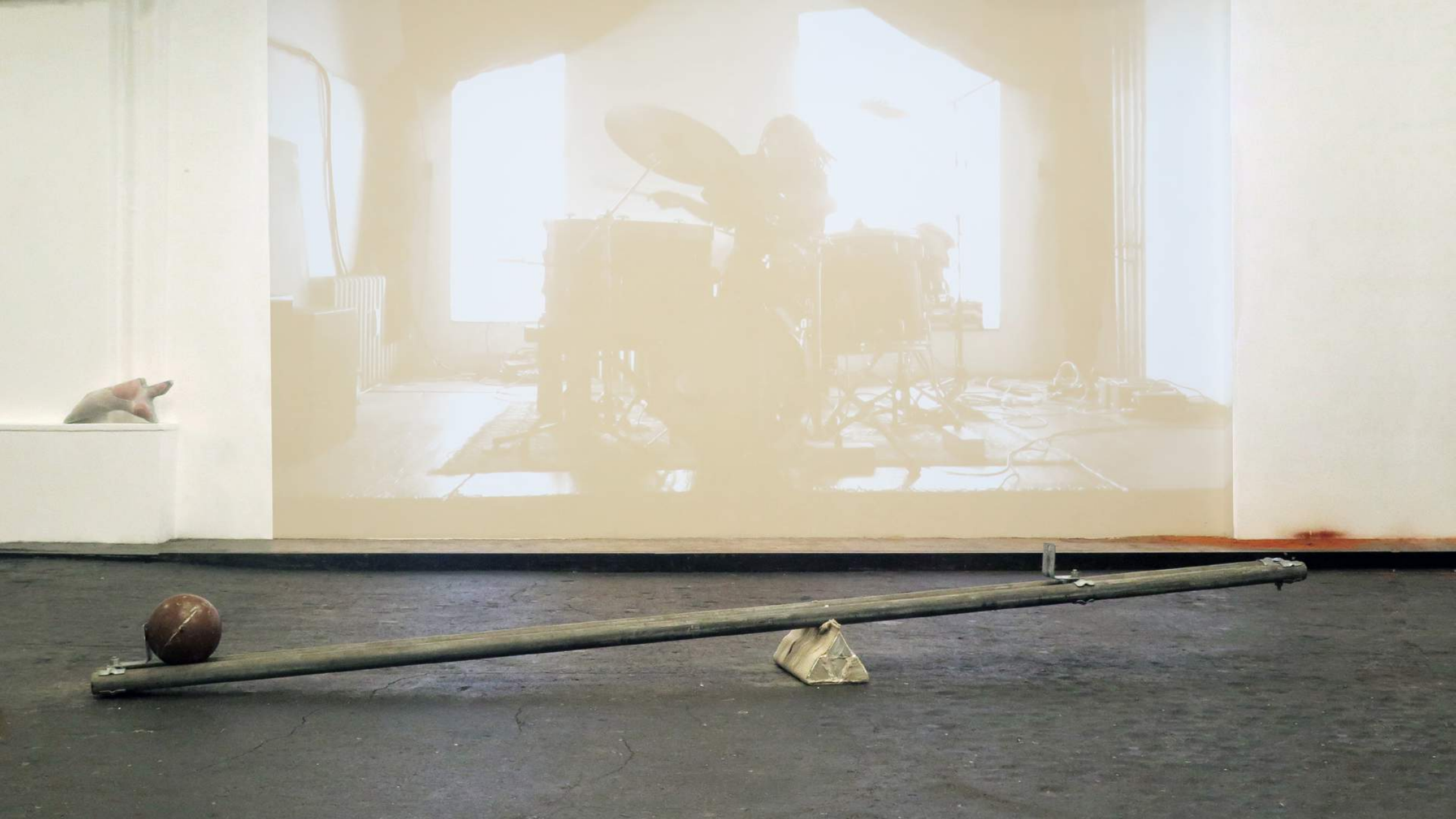
PERSONIFICATION, Tin and zinc sheet, foam rubber, cotton, thread, synthetic hardeners, 25 cm x 18cm x 36 cm, 2022.

I WOULDN'T BE HERE WITHOUT YOU
Solo Show
2022

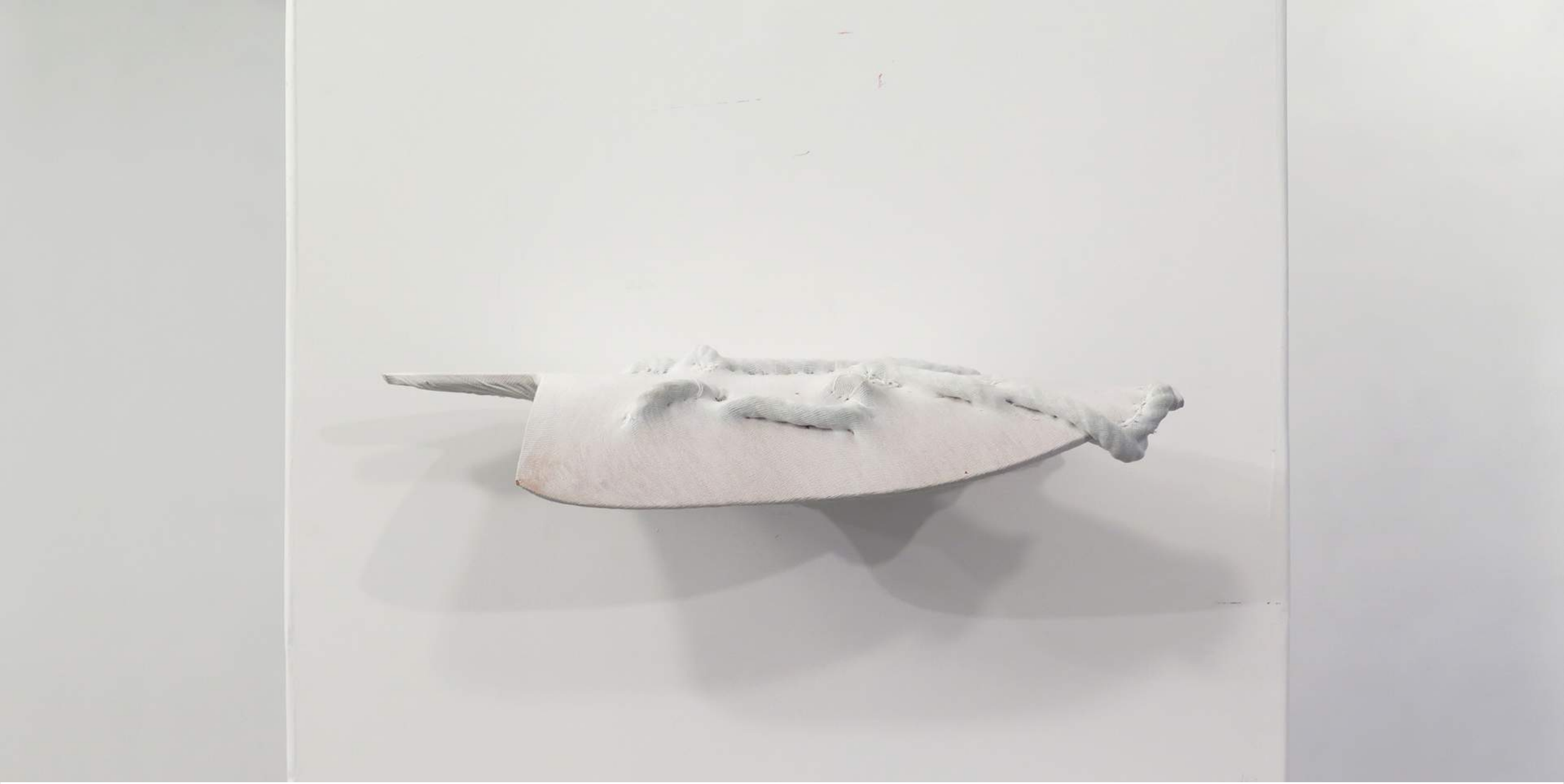
A body of work made within the confines of Westwerk facilities. Overlaying research at Hamburg's Tierpark Hagenbeck Zoo and Museum of Ethnology with his personal experience of being "in residence" at Westwerk, his work explores ideas and tactics of artificial adaptation, de-naturalisation, and temporal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

Using Karl Hagenbeck's controversial "ethnological expositions", or hu- man 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.

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



CAGE LOOP, kinetic sound sculpture, metal pipes, nuts and bots, bowling ball, 230 cm x 60 cmx 35 cm, 2022.



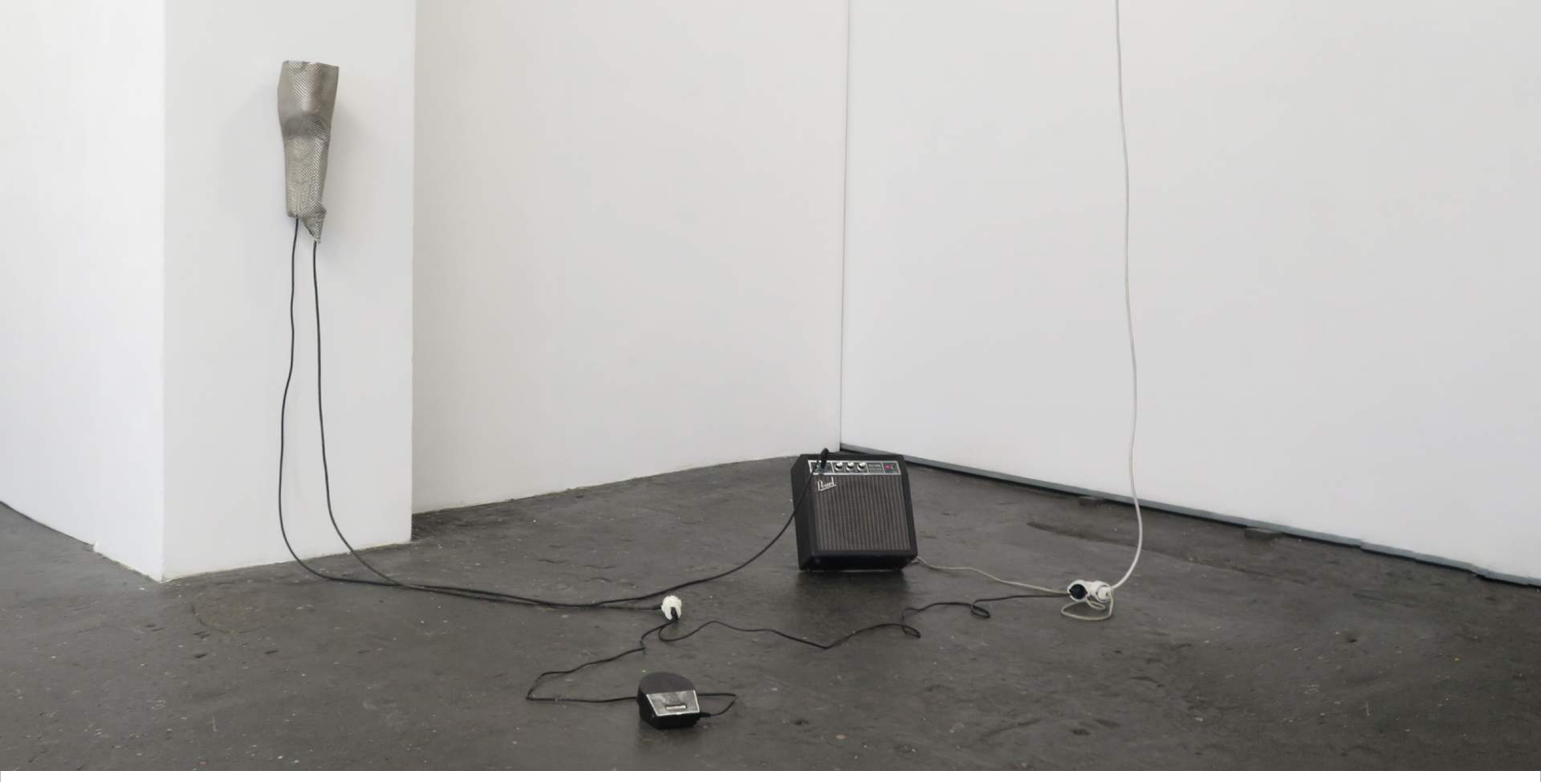
MUTISM. PVC plastic, polypropylene rope, cotton, threaded rods. 56 cm x 40 cm x 19 cm. 2022.

UNCONFORTABLE CHANNEL, Single channel video, 3 improvised pieces, between 3 and 8 minutes, 2022 https://youtu.be/MQ08-naFXvg?si=GqP8MvL2vBvCspGA

HOME QUOTES. Dyed cotton, poluester fleece. thread, foam rubber, synthetic hardener, wood, nails and staples. 50 cm x 112 cm x 70 cm. 2024

RENDITION TO MARGINAL BEHAVIOUR, OAK OCCUPATION. Oak beam, polimerized lycra fabric and rubber foam, metal scafolding parts, 300 cm x 85 cm x 40 cm. 2022.

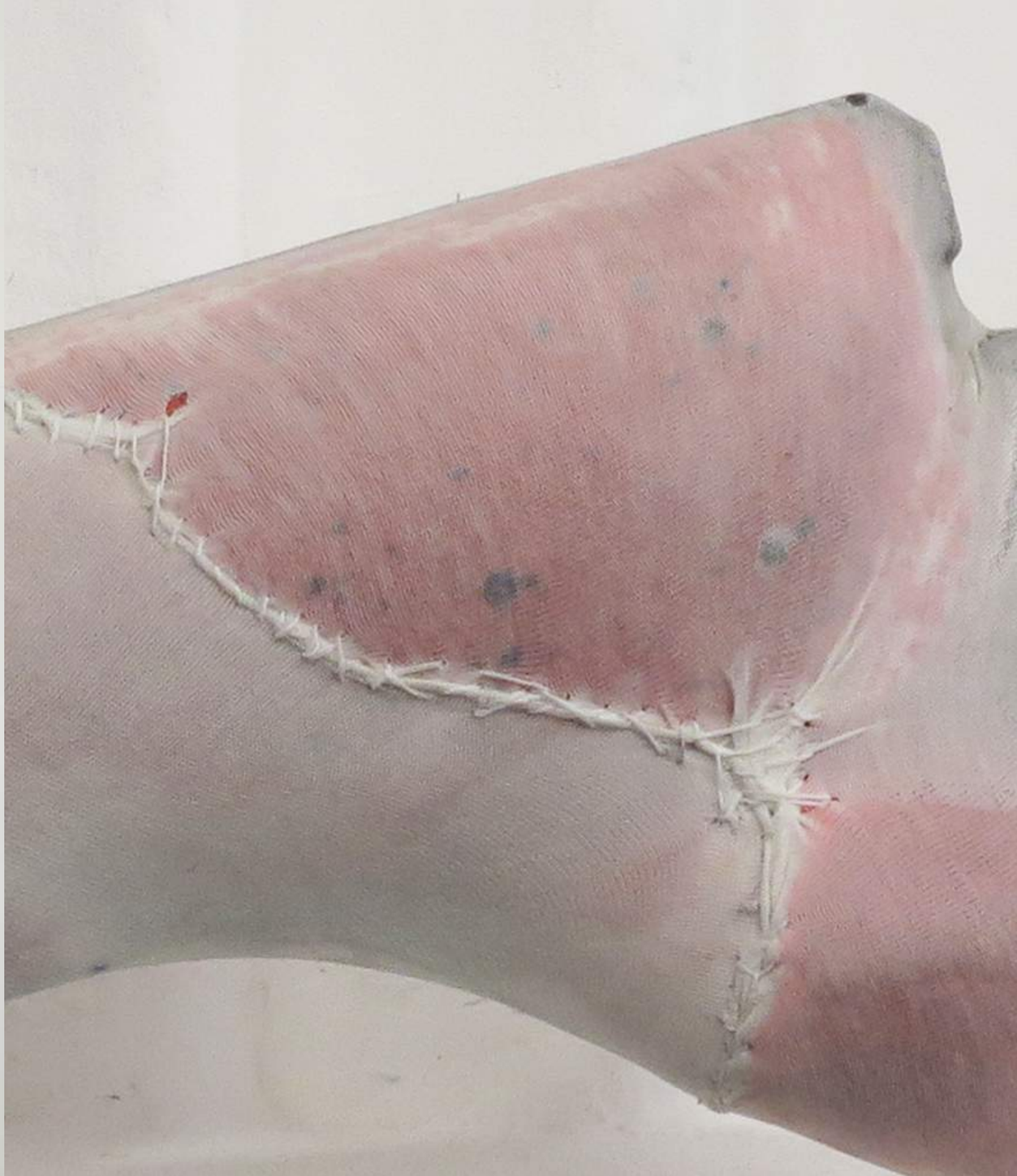
IMITATION 1. PVC plastic, polypropylene rope, polyester fabric, various synthetic stifening treatment.threads. 43 x 30 x 20 cm, 2022.



INNER SCRATCH. Kinetic sound sculpture, metal parts,low rpm motor, piezo electric mic, guitar amplifier, cables, pedal switch, 2022.

RETAIN. Cotton cloth, foam rubber, cotton, thread, brass cone, aluminum wire, synthetic stieners. 11 x 25 x 14 cm. 2022

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



(Current)
The Resident, "Armando Rosales"
Age, 34 years. Height, 180 cm (with hair up, 196 cm).
Weight, approx 84 kg. Invited from Mixcoac, Mexico City,
by Westwerk and the Behörde für Kultur und Medien Hamburg.
(Originally from Cabimas, coast of Lake Maracaibo,
Zulia State, Venezuela.)
Will be present each afternoon from 10-18 June, 2022.

MODOS DE AGUANTE (Ways of Endurance)
Solo show
2021

MDA 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 untranslated interpretations of the unknown. An exploration without a machete to cut the dense forest ahead.

CALAMBRE (Cramp) Galvanized steel, polyester fabric treated with nitrocellulose, aluminum pipe. 53 cm x 25 cm x 20 cm. 2021.

ESPERA (Wait). Acrilyc paint, steel rust, steel bar, cotton rope. 25 cm x 23 cm x 15 cm. 2021.

CLENCH, Aluminum, paper, silicone, plastic. 20 cm x 8 cm x 8 cm. 2021.

SILENT RETREAT. Wood, cotton fabric treated with nitrocel- lulose, alcohol based dye, polyurethane, steel hinges, screws. 40 cm x 40 cm x 27 cm. 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 created or completed in 2020, during the early days of the lockdown. In the unmediated discomfort of those times, these pieces became a way to regain a sense of control, crafted from whatever materials were available in my immediate domestic surroundings. The sculptures inhabit a hand-sewn landscape that envelops a table structure, functioning both as a display device and as an isolated exhibition in itself. The entire work was completed thanks to a commission from the Tamayo Museum for the exhibition Otrxs Mundxs, which took place at the end of 2020

ESTADO ACTUAL (Actual state)

9 pairs of concrete demispheres, metal internal structure, nylon straps,
velcro and rivets 300 Cm x 300 Cm x 28 cm
2018-2020-2022.

In the past five years, I have focused on exploring the concept of imbalance in social situations. This piece, designed as a wearable sculpture, consists of nine pairs of concrete hemispheric platforms. The installation is activated through audience participation. When worn, the sculpture alters the user's perception of their own body by shifting their weight, center of gravity, and ability to walk properly. Most participants reported a sense of relief after stepping off the platforms, with many describing the experience as a reminder of their stability.

ESTADO ACTUAL (Actual state) 9 pairs of concrete demispheres, metal internal structure, nylon straps, velcro and rivets 300 Cm x 300 Cm x 28 cm. 2018-2020-2022.

* * *

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

2021

armandorosalesrivero.com