

ARMANDO ROSALES
(selected works)

Within my practice reality is a very important source, not only regarding my reexamining of the materiality of objects, but more importantly, in terms of my questioning of the intangible relationships between individuals, power, and institutions.

I often find myself building environments where order clashes with debris and obstacles, utilizing design and disruption tactics to build alternative ways of questioning the mechanics of power. Particularly as it takes place in scenarios where those in control are capable of instigating combinations of comfort and uncertainty in the people they deem to be in their power.

My approach to production is strongly related to an awareness of what resources and methods are available or feasible at each of the circumstances in which I make art. I see that approach as a political stance in which improvisation comes into play as a method to engage with new contexts. The materials in my work are unrefined, and regularly relate to architecture and construction.

My interest in sculpture and installation resides in how they allow me to create situations where intuitive behaviors can be triggered, so that those who face the work can then examine their unconscious biases after the piece turns out not to be what they expected. I often put myself or the audience in controlled states of vulnerability, suggesting a reconsideration of positions in an enlarged strategic context, opening new possibilities of understanding through the body, how the space and context that we experience can regulate our behavior and performativity.



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

PRINCIPIO DE BOICOT. 2013 / 2014

Principle of Boycott consists of a pile of sand and rubber powder with a sound system underneath. The vibrations from the sound system playing an audio piece make it so that the pile slowly begins to crumble. The audio piece is made up of overlapping fragments of text recordings from my previous shows.

The layers of texts are arranged in a way that any word can be understood, leaving the sound of language without the meaning as a compressed story that intrusively occupies the space.

The audio is played at the level of a person speaking loudly, so that it is difficult to hear or speak in the gallery, partially interfering with the communication process between the visitors. The installation explores how sound can be weaponized and used to disable the social function of the exhibition space.

VER: https://youtu.be/M_H_ulZw-5k



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

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

Trying to dismantle conflict as a definition, I imagined a sculpture based on the premise of holding an empty space between two entities, and how such a space can be the center of a power scheme. This piece uses magnetism to depict a model of conflicts where similar but unequal elements are forced to sustain constant tension.





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



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

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)
cement, marble powder, wood, aluminum, 6 pieces 25 cm x 25 cm x 25 cm each
2013/2014

VER: <https://youtu.be/Ao-CNF3m7ng>

PROCESS



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 the 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, language, 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 surroundings. 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)
Oficina#1
Caracas, Venezuela
2014



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





ARREGLO PARA VISITA (Fix for Visit) 2013, 30:34 min

VER: <https://youtu.be/RYQy7zHogow>



AUTOEFEMERIDE, Concrete casting, metal 3/8 bars | 6.5 mts x 1mt x 0.19 mts, 2014-2016



LEY DE DESCANSO
(Law of Rest)
Live action
2014

I wanted to create a rule for the space that dictated a modification in my behavior during the exhibition. A school bell sounded off every 30 minutes, signaling me to perform a one-minute drum solo, which acted as a disruption between me and the public while exploring the narrative possibilities of a non-verbal minute on the drums.

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





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



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

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



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

The main interest of this intervention resides on how architecture modifies people's behavior, the purpose was to discretely alter the architecture to transform how people use the space.

A mural by another artist already occupied the area I wanted to work with, I convinced the artist and the institution 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 bathroom. This new window exposed the private space to the public and vice versa, creating a feeling of uneasiness on either side, rethinking the definition of public and private as a privilege.

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







TOMAR VENTAJA (Take Advantage Of) hole in wall, nylon rope, lighting system. 2015

IR EN CONTRA Y NO (Go Against and Not) 2015 Bikini wax, Mexico city, 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. To transit the space, people had to walk over the platforms 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) Old doors and sofa from Bikini Wax covered in red asphalt, rocks. 2015



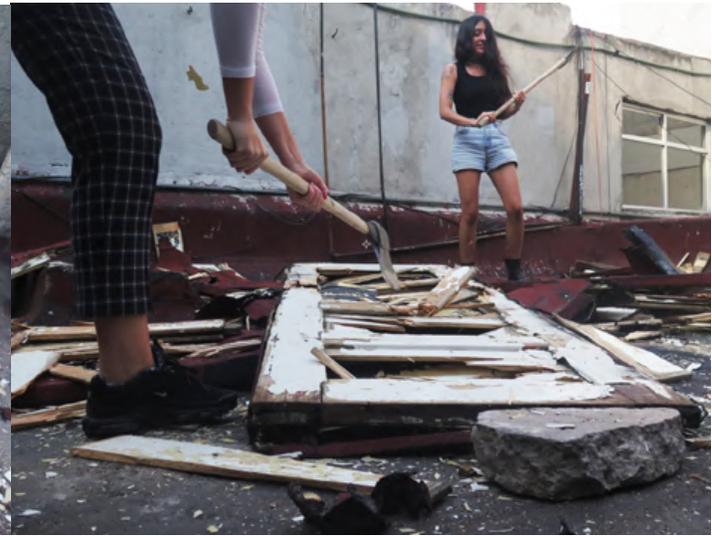
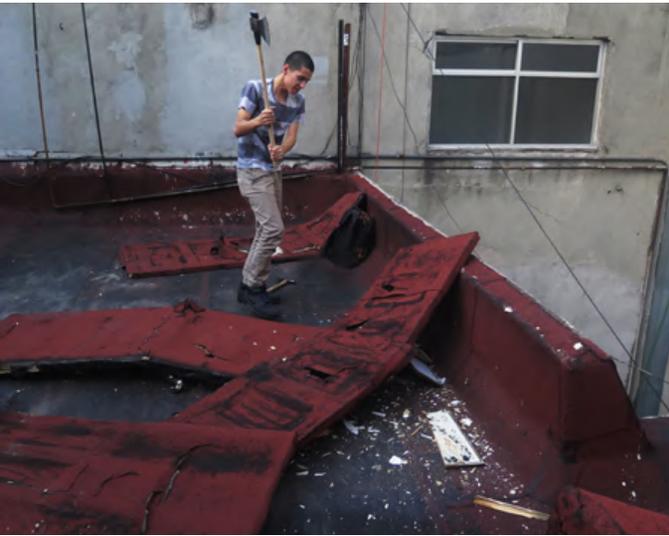
IR EN
CONTRA
Y NO
ARMANDO ROSALES



Because of the nature of the piece and the use that the audience gave, The materials of the installation started to collapse. That decayment was 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 to feed the public's impulse to destroy it.



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



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

At the end of the show, collecting all that energy in a talk, I gently suggested the 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 to understand its operativity. All of the activities in the space were designed to examine how we behave in a context whose implied rules are strictly regulated out of our control.

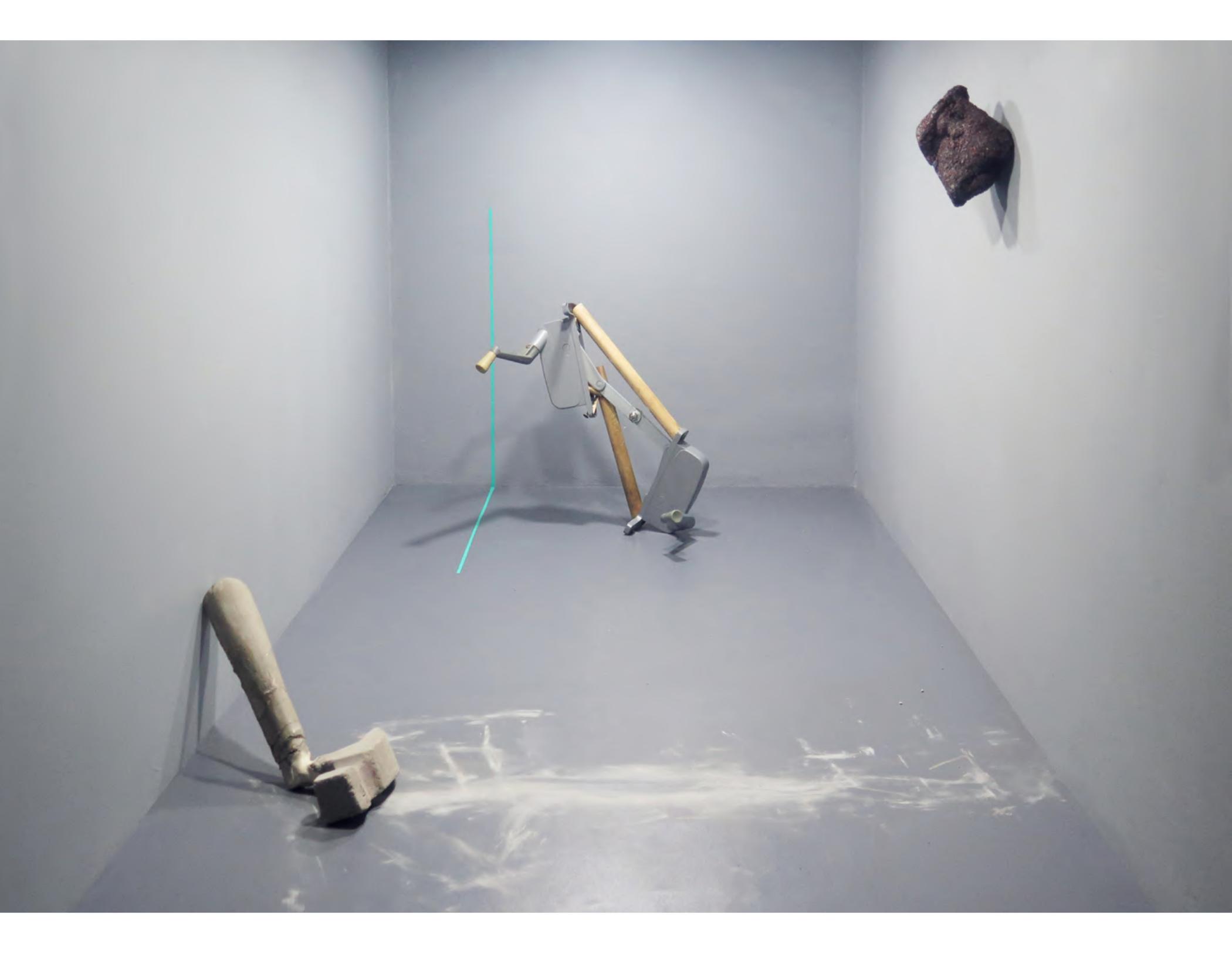


IR EN CONTRA Y NO (Go Against and not) De-installation and discussion group remainings. 2015



PIEZA PARA CLAVO (Piece For a Nail)
Fabric, wood white paint, nail.
47 cm x 23 cm x 1cm
2015

OBRA MENOR (Minor Works)
10.000
Mexico city
2016
>>>





DOBLE PRESA (Double Prey) white concrete, grey concrete, red pigment, copper pipe, 46 cm x 21 cm x 11.5 cm. 2017



PENA (SHAME)
Concrete cast, 9 pieces
32 cm x 37 cm x 9 cm
2018

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 altere 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>



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 to use the institution's identity for their own financial benefit.





CORRESPONDENCIAS DE ULTRAMAR 2017

I was invited by AECID to establish a dialogue with the Catalanian artist Pep Vidal 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.



TERCER USO DE LO AJENO: VOLUMEN DE ACTIVOS
(Third Use of The Foreign: Volume of Assets) 2017.
Artworks by various artists cover with a felt cloth.

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 an ethical grey area, reenacting some of the actions that the Venezuelan government has imposed on the country's private since around 2006 to this day, where many private businesses have been forcefully expropriated by the government, often without compensation.





SEXTO USO DE LO AJENO:
NUEVA MASA SOBRANTE
(Sixth Use of The Foreign:
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.



QUINTO USO DE LO AJENO:
LAS CINTAS ROJAS (Fifth Use of The Foreign: Las Cintas Rojas) 2017. Deposit cabinet of the Sala Mendoza and audio extract of the work "The Red Tapes" by Vito Acconci (1977)

"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 Revolution has failed, ok, the Revolution has failed. Everybody: long live the Revolution, long live the Revolution. No! No! Cut! Cut!... Ok, ready, start here, start here".

The video found in the Sala Mendoza's archive and it was part of and exhibiton there in 1996, a section of the audio was clipped played from the interior of a plans archival drawer that was In the exhibition space. The audio from 1977 acted as guide that matched that moment (2017) when the Venezuelan political situation was rapidly going downwards.

CUARTO USO DE LO AJENO: REPISA-COMPÁS
(Forth use of the foreing, compass-shelve) 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 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 context.







Contento (content)
Pvc pipe, black plaster, cotton rope
and neodimium magnets.
16 Cm x 7 cm x 3,5 cm
2017



FLUJO (Flow)
Perforated aluminium and nylon rope
18 cm x 17 cm x 5 cm
2018

CALIGRAFÍA PALMER CON LA MANO IZQUIERDA

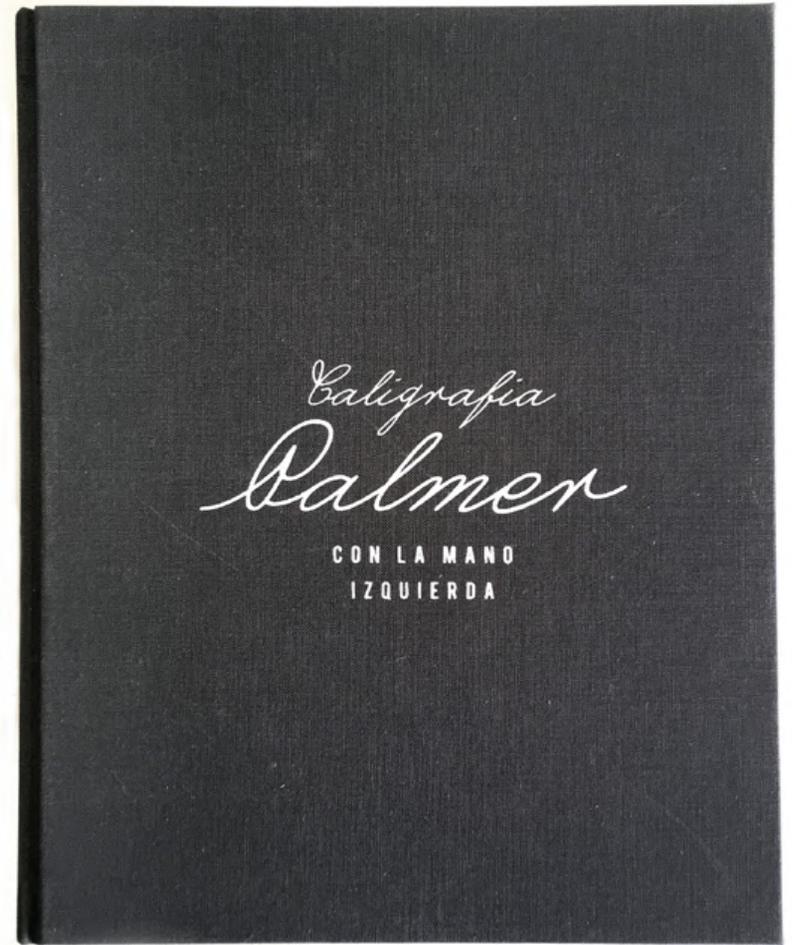
(Palmer Method With The Left Hand)

10 hardcover calligraphy books

2018-on going

The Palmer method (first proposed in the US in 1888) is a way to standardize handwriting, and is supposedly based on speed and simplicity. Educators in the decades after its introduction believed that it could increase discipline and character, some thought it could even reform delinquents. Left-handed students were forced to write with their right hand to follow the exercises properly. In this project I took the content of the Palmer calligraphy books currently used in Venezuelan primary schools, highlighting their role as an ideological instrument, as the content of the exercises rapidly goes from basic hand movements to a constant repetition of propagandistic slogans about work and patriotism, and other ideological themes. The performance side of the work consisted in me learning how to write from scratch, by using a non-dominant hand, (in my case the left) and trying to get as close as possible to perfection. As an ongoing work, the time frame of the piece is not set, and neither is the number of books that the user might need to achieve their ultimate goal.

The idea consisted in learning to write from scratch, using the left hand (being right handed myself). Exaggerating the nature of the ideological left-wing content in the books, trying to get close to perfection, to examine the possibilities of a perfect left embodying the prototype of an ideal national character proposed by the government.



ESTADO ACTUAL (Actual State) 2018

9 pairs of concrete demispheres, metal internal structure, nylon straps, velcro and rivets 400 Cm (diameter) 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.





GUSANERA (Maggot Nest) cotton rope and rock, 2016

Pieces like this one are very important and very recurrent in my practice. Because of their immediacy and scale (most of them can be held in my hands) I like to group them under the title "minor works". The series' pieces share an intuitive nature, and I think they work as release exercises when I'm in between more elaborate projects, and although they also can be seen as a place where I rehearse certain situations, they are mostly there to disrupt my more rational approaches.

This particular piece simply consists of a rope going endlessly through a rock, and I made it immediately after coming back from my last visit to Venezuela. Right after finishing it, I immediately saw its connection to the current political and social situation in my country. An object being decomposed, consumed and constraint by a voracious organism.



GUSANERA (Maggots nest) cotton rope and rock, 2016



NOVENO USO DE LO AJENO: NEGARSE
(ninth use of the foreign: Deny) 2019

A set of timers that controls the lights of the space, turning off the lights during two minutes 8 times a day. The times of the activation were programmed according to the flow of visitors in the gallery.

The piece was designed to work as a failure that intervenes the whole show with a dark veil, affecting the perception all the other artworks, while putting them and the audience at risk. The origins of this piece come from mimicking the Venezuelan electrical power crisis, in that context the cuts can be programmed for rationing, accidental, or intended with repressive means.

The micro-blackouts during the exhibition were meant to take the visitors by surprise to trigger a more primal response, the simulation of the failure was developed to affect the whole gallery as a representation system, proportionally the number of viewers able to see the blackout is small, proposing an inverse logic where participants in the failure are in a privileged position.



ESTADO ACTUAL 2 (Actual State 2) cast concrete, metal structure, cotton straps, nuts and bolts. 100 cm (diameter) x 50 cm 2019

This is a continuation of my research on Actual State. I changed the scale to reevaluate how a flat floor regulates perception. The dislocation of a fixed horizon went in hand with making the viewer unstable. The platform is made out of solid concrete like the floor of the space and weighs around 7 times the average weight of an adult. The mass of the piece always forces it to go back to its center. The Estado Actual pieces are physically challenging to a certain degree, making the users choose intuitively whether they feel capable of directly taking part in their activation.



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





SÉPTIMO USO DE LO AJENO: DESEO DE SUELO (Seventh Use Of The Foreign: Desire of a Floor) espac's marble table, sanded paint powder. 220 cm x 100 cm x 60 cm 2019

"Usos de lo Ajeno" is a series that deals solely with objects, materials or conditions found in the spaces where each piece is meant to be exhibited. In this case, I used a marble table that belonged to that space (ESPAC). I intended to resignify it by canceling its prior use while proposing it as a sculpture. The table used to function as a social prop or tool where meetings and meals often took place. I'm very interested in this kind of disruptive gestures and their power to change the character of an object; in this particular case, it goes from solid and reliable to collapsed and vulnerable, and I think that the shifting of those categories, permeated the rest of the exhibition as a tangible mood.



SÉPTIMO USO DE LO AJENO: DESEO DE SUELO (Seventh use of the Foreign: Floor Desire) Espac's marble table, sanded paint powder. 2019





FLUJO 2 (Flow 2) Raffia rope passing through perforations on a brick wall. Approx 250 cm x 190 cm 2019

This is a continuation of the ideas found in "Maggot Nest". After a few years of witnessing the exponential growth of the Venezuelan crisis, I decided to reevaluate the scale of the piece and to adapt it to engage with exhibition space as an installation. The thickness of the rope is close to the thickness of a human arm, and it passes in and out of the room through a brick wall that separates the exhibition space from the outside of the building. There is no visible trace of the beginning or the end of the rope, giving the sense of a closed, never-ending loop.



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



ESTADO ACTUAL 2 (Actual State 2) cast concrete, metal structure, cotton straps, nuts and bolts. 100 cm (diameter) x 50 cm 2019

This is a continuation of my research on Actual State. I changed the scale with the intention of reevaluating how a flat floor regulates perception. The dislocation of a fixed horizon went in hand with making the viewer unstable. The platform is made out of solid concrete like the floor of the space and weighs around 7 times the average weight of an adult. The mass of the piece always forces it to go back to its center. The Estado Actual pieces are physically challenging to a certain degree, making the users choose intuitively whether they feel capable of directly taking part in their activation.



SECCIÓN CRUZADA (Cross section) concrete, black concrete, 3d printing 11 cm x 9.5 cm x 8.5 cm, 2018

DECIMO USO DE LO AJENO: EL CONTINUISTA (Tenth use of the foreign: the continuist) paint over concrete floor, 2019





OCTAVO USO DE LO AJENO: MENCIÓN ATRÁS
(Eighth use of the Foreign: Past Mentions)
Wood wall sanded with angle grinder
Variable dimensions
2019





AHOGO (Choke)
40 cm x 20 cm x 20 cm
Gray rubber, cotton rope, cement
2019



MANUAL DE MANTENIMIENTO
(Maintenance manual)
Variable measures.
2019







DOCEAVO USO DE LO AJENO: PUENTE
(Twelfth use of the Foreign: Bridge)
Shadow mesh, wood, nails.
Dimensions variable
2019

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

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