

IlianArvelo

VISUAL ARTIST / FOTOGRAPHER

DOSSIER

ILIAN ARVELO STATEMENT

I am confronted with the need to ponder, reinterpret, and take over of the invisible commonness of the Latin-American cities, dismembering it in a sensitive space, with all its symbolic, chaotic, and transgressive load. The visual art is my expressive vehicle which allows communicating my deepest thoughts. Performance is the starting point of my all of my work, appealing to sculptural and pictorial principles for a more philosophical vision, in which content comes finally expressed through public events that includes photography, video, art, and the setup.

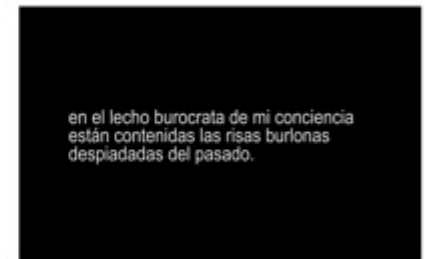
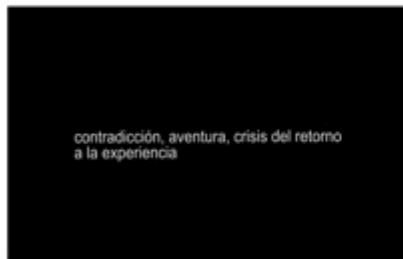
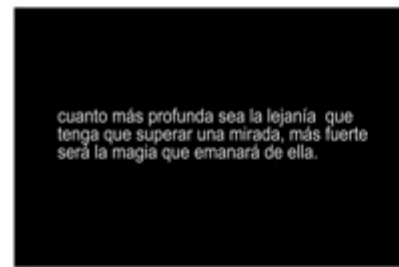
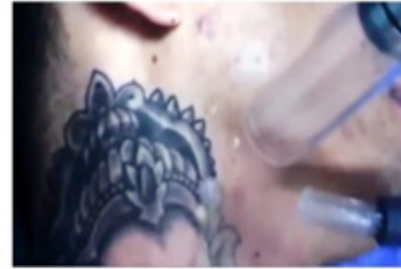
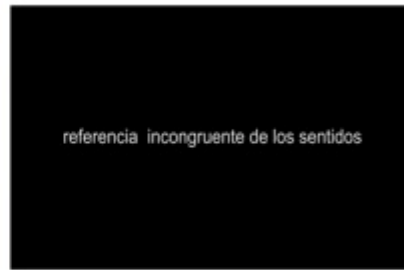
My proposals reflect particularly plastic elements belonging to sculpture and architecture, in which filled and empty are used, the historical nomadism, the permanent pollution among art, architecture and design as esthetic resources, and the way in which these languages dialogue with the Latin-American society.

My plastic research explores the socio-cultural space that is in continuous alternation between the formal and informal of the urban tissue, which oscillating condition notably enriches its identity, elevating in a pedestal the cities' transformations from a "no landscape" perspective. In this process I take the frequent idealization of scenery in the collective memory through emptiness, those interstices that apparently embrace a lack of sense.

I don't worship the tropical exuberance or the perfect conjunction of elements that it's supposed to be a romantic vision of the tropic and that at the end becomes the urban context of the NO LANDSCAPE. The urban is the scenery of pondering and conflict. I explore that constant improvisation and the spontaneous events arising therefrom, typical of the Latin-American cities.

POST-NUCLEAR SHADOWS

6 Tattoo removal and 300 commercial businesses removal (photographic impression on video still, HD)



POST NUCLEAR SHADOWS (2013- 2014)

6 tattoo removals and 300 stores removals

The constant and gradual transformation that architecture has suffered in the big cities is fundamentally produced by radical changes generated by urban development, or the absence of, that is, by the ways of space occupation, which also include the furniture, the ornament, and of course, the marketing dynamics which is a fundamental characteristic of the modern and contemporary city.

“Post Nuclear Shadows” is the result of an enquiry made through a photographic documentation over the traces left by billboards and signals on the urban skin when they are removed, or that have been simply deteriorated with time and in some cases, replaced by others. These residual elements of the city are emblematic in the passerby’s daily life.

After an extensive and detailed process of photographic documentation, we have embodied two plastic proposals; the first one a video installation, which ponders on the parallelism between the urban skin which with time collects the record of city transformation and the human skin symbolized with a tattoo removal through laser treatment, evidencing the constant changes of thoughts of the human being and its identity.

The work travels from the city to the skin, from the skin to the word, as a metaphor of that relation among the past, the transformation, and the permanence.

And for the second proposal we make a photo montage where we use that documentation of traces and typographic residues to compose phrases, acronyms, and colloquial messages of common use in the global and local collective.



POST-NUCLEAR SHADOWS

Video Installation Salón Nacional Arturo
Michelena 2014, duration 10min loop







SIMBIOTIC GRAPHICS 2016

Instalación / Performance

Germination of tropical vegetable especies over digital photography

Gallería Oficina No.1 Centro Cultural Los Galpones, Los Chorros, Caracas.

Curator Luis Romero.

INSTALLATION/PERFORMANCE

Art installation made with several vertical devices interconnected by an autonomous irrigation system, where spectators are invited to sow sprouts of the region's tropical plants or species over portraits previously selected by the artists. This installation makes reference to the process develop in my studio to create Symbiotic Graphics.





SYMBIOTIC GRAPHICS

Germination of tropical vegetable species on digital photography. Variable measures

The work consists in the creation of a symbiotic system between art and nature, using photography as a way to process and as illustrative support (in its first stage) that is to say, the canvas containing a temporary and referential fragment (the portrait), intervened with germination of tropical vegetable species, which leads to modification and transformation of the work in the very process, where a new habitat begins to arise.

The roots create a drawing of capricious and organic lines covering the initial portrait; these work as activator and metaphoric element of the vital cycles (life/death) and the symbolism of the entrenchment of a territory far away from its nature, in this case photography.





Vermeer.
Cilantro roots germinated over a digital photograph.
Variables measures.



MIRANDA

Cilantro roots germinated over a digital photograph.
Variables measures.
Medidas variables.



Man Ray

Cilantro roots germinated over a digital photograph.
Variables measures.



CYNDY SHERMAN

Black beans roots germinated over a digital photograph.
Variables measures.

VIRGIN WITH TERMITES

Video Performance 2008 - 6.27 MIN



VIRGIN WITH TERMITES
(video performance 2008)

This piece ponders about the duality between the concepts of strength and frailty in the Latin-American cities, and how these aspects vary in an architectonic space.

Virgin with termites covers the genres of video art, performance, and documentary.

A big reinforced concrete structure that was destined to become a Financial Center becomes today a fragile housing. The tent as an immediate solution of an unprompted housing faces and breaks the space of institutional atmosphere. Because of that situation, I wanted to reinforce the inhabiting act through the donation of other tents and other objects requested by the trespassers, thus collaborating with occupation of the abandoned space so I can ponder about occupying.





Bienal de Arquitectura de Venecia , Eventos colaterales, Italia-Venecia (2008)



Bienal Internacional de Mérida, curadores Benjamín Villares, Yosef Merhi, Mérida- Venezuela (2010).



Virgen con Termitas , exposición Trasmigrantes Urbanos e Íntimos, Museo de Arte Contemporáneo de Caracas Caracas – Venezuela (2010)



Virgen con Termitas Proyección Ave. Libertador, Caracas-Venezuela (2012)

SCULTURA COME CORPO SOCIALE. Teatro Marinoni al mare Venecia - Italia 2013.
Performance, video arte , construcción de objetos.



SCULTURA COME CORPO SOCIALE

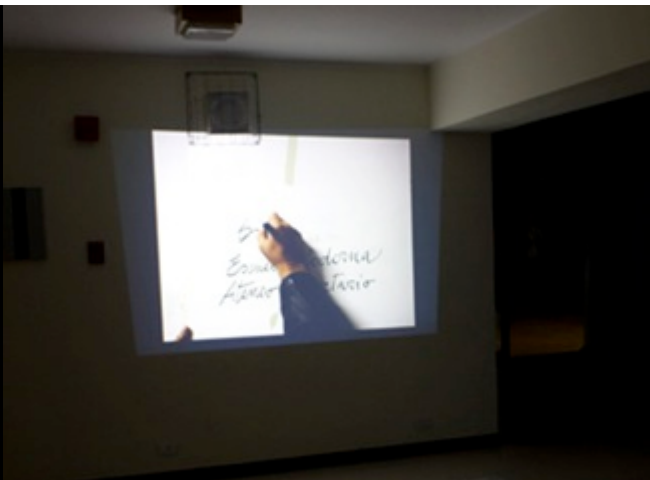
Marinoni al mare Theater, Venice, Italy 2013.

Performance, video arte , objects construction.

Construction, rescued objects and documentary video which tells the experience of sociological character of a group of artists, architects, musicians, and dancers who transform, through the occupation and battle with public and private entities, the abandoned infrastructure of a hospital of the 50's located in Venice's Lido – Italy, a Self-supporting Cultural Center where its spaces have become a library, dance halls, and an architecture's office, furnished with rescued and reused furniture, benefiting this way the surrounding communities.

As an artist I ponder about this event taking it to a sensitive and metaphoric level; the old hospital complex seen as a sculpture at a big scale, molded through artistic action, turning it into a body of gatherings and human relations that alter the environment and its mundaneness.





SCULTURA COME CORPO SOCIALE

Still Video documentary of the performance , duration 10min

ATMOSPHERIC RUINS

(2010 – 2015)

Digital Photography

The formulation of a dialogue with residual objects from the city as a big container of elements that form the collective memory. Volumes sharing a diversity of forms and materials loaded of symbolism and plasticity.

Carrying on the wanderings of the Dadaists, I found a series of abandoned structures that have been used for advertising or architectural purposes, and that have lost its utilitarian function or character, only remaining its formal and chromatic character in its continuous transformation, recording in its surface the time effects. The objects recover the original spotlight through the photography and time is in charge of transforming its communicational bond.





ATMOSPHERIC RUINS

CADA TOWER

Digital photography of variable measures



ATMOSPHERIC RUINS

PEPSI TOWER

Digital photography of variable measures

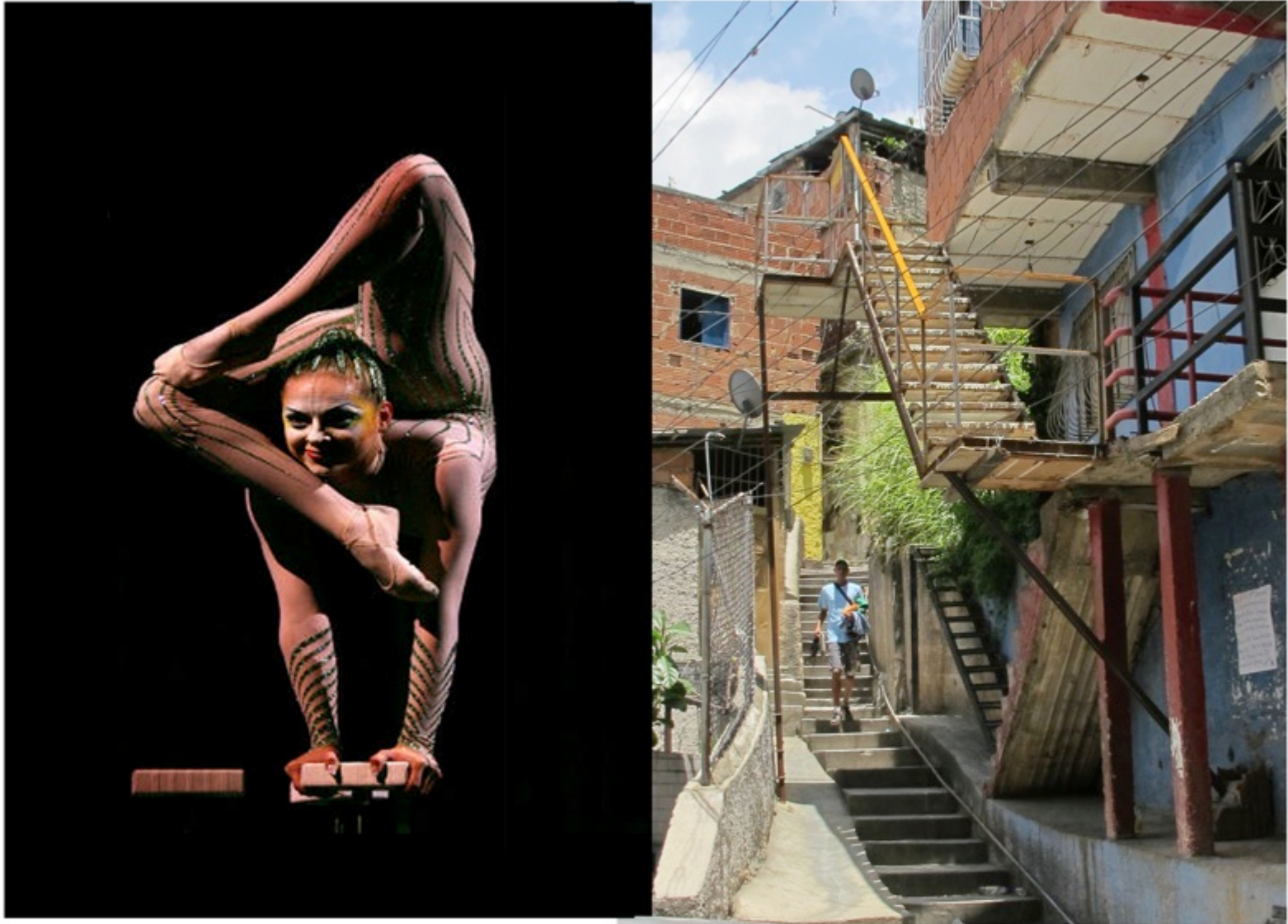


ATMOSPHERIC RUINS
NESCAFÉ TOWER

Digital photography of variable measures

THIRD FORM(2015)

The identity of informal architecture viewed over the memory of a body in crisis



THIRD FORM (2015)

The identity of informal architecture viewed over the memory of a body in crisis

The human body through its senses is the bridge that connect us with the outside world.

The space from an architectonic point of view is the molding of the emptiness through limits established by volumes; the space is created and rationalized taking always into account the scale of the human body, either in movement or inactive, the body geometry and perceptive complexity reaches to produce a space bearer of essential dimensions of the human existence. So, the proportions of the human body and its geometry are the constructive reference of the surrounding spaces.

The relation between body and space has been millennial, from the conception of harmony principles and classic western architecture proportions represented by the Vitruvio's drawings, up until the contemporary ergonomic criteria.

The man since the beginning of history started his individual search to dominate nature from the domain of his own body. The balance, posture, relaxation, breathing, rhythm, synchronization, strength, speed, and body reaction are the set of components and interrelations carried out so the body covers its need of multiplying and expanding always through a geometry which grants structure and stability. All that cognitive knowledge about the body produced a series of manifestations both sporty and artistic, and we make a special mention of the acrobatic discipline.

I take control and ponder about the emptiness or residual spaces of the informal city through acrobatics, thus creating an analogy between the tension of the human tower and the social strength of these structures, product of the improvised construction, which have a complex and creative dynamism we can see as creators of third forms.



ACCESORIES FOR THE LIVING ROOM

Is a piece which uses as expressive resource the installation language, where engines or mechanical objects intervene in tree branches of the Orvieto's forest – Italy.

Taking advantage of the forest's constant growth we got to observe the changes of the spatial position of engines, thus creating a plastic and antagonistic relation between two complex elements of different origins, the encounter between the natural and industrial universe.





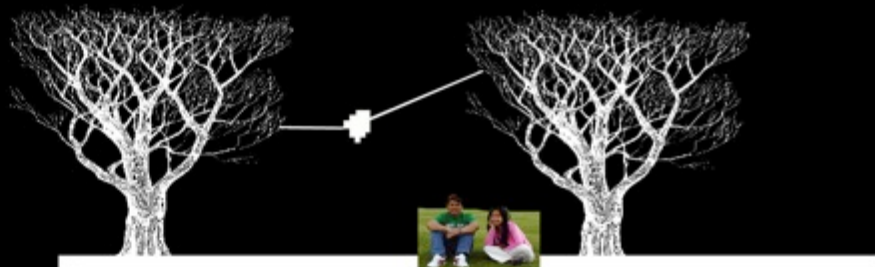
ACCESSORIES FOR THE LIVING ROOM

ISTALAZIONE IN MOVIMENTO COSTANTE IN RAPPORTO A LO SVILUPPO DEL BOSCO

MATERIALI : PEZZI MECANICI INDUSTRIALI ,FILO METALLICO .
AREA : 200 M2

ORVIETO - ITALIA 2006

GLAC CARACAS GRUPO LATINOAMERICANO DE ARTE



EDUCATION:

Candido Millan School of Fine Arts. Caracas-Venezuela.
Academic Diploma , Fine Arts Academy of Milan -Italia ,
Graduated from the National School of Contemporary Dance, Caracas -Venezuela
Higher Course of Art with Jannis Kounellis
Copyright Photography Course, NGO Nelson Garrido.

EXHIBITIONS:

- | | |
|-------------|--|
| 2016 | Symbiotic Graphics Abra Caracas Gallery Los Galpones Art Center, Caracas Venezuela |
| 2015 | Border Line, Collective Photographic D' Museo Gallery Caracas – Venezuela
III Photography Festival Mérida Foto (special guests) Merida – Venezuela
P.I.G.S Traveling Exhibition of contemporary art Portugal, Italy, Greece, and Spain |
| 2014 | 67 Biennial Arturo Michelena Room, Valencia - Venezuela
City Video Fest, Valencia - Spain
Arte e Città. Biennale Sessions , Biennale di Venezia, Venice Italy |
| 2013 | Arte e Città, Museo Tuscolano, Rome Italy
The right to the city and the Art Practice, Il diritto alla città e le praxeis dell'Arte.
Marinonni Theater , Biennale di Venezia, Italy |
| 2011 | Collective Exposition of Video Art Migrating, Urban, and Intimate, Museum of Contemporary Art of Caracas. Caracas Venezuela. |
| 2010 | International Biennial of Video Art of Universidad de Los Andes Merida, Venezuela
International Encounter of Multimedia Art French Alliance, Wok awarded with the 3 rd Price. Caracas, Venezuela
International Festival of Video Art Asymmetry. Cusco, Peru.
Biennale di Architettura di Venezia. Padiglione Carlos Scarpa (Venezuela) |

- 2008** Archetype, Imaginary y Myths Venice - Italy
- 2006** Collective sample of Fuorimisura Art, Outdoor Art. Umbria, Italy, a cura di Massimo Mazzone
Biennale di Architettura di Venezia. Padiglione Carlos Scarpa (Venezuela) Venice Italy
- 2005** Collettiva Il Cantiere della Contemporaneità. Milan Italy
- 2003** Contemporary Collecctive Art (2nd Place Awared), Palazzo Reale. Milan Italy
Collective Exhibition, Tusculano's Museum. Rome Italy
Mostra Internazionale di video arte. Pescara Italy
- 2002** Video Zero Collettiva, Selected Videos. Accademia di Brera, Milan
Misto Bosco Collective Exhibition. Collateral Events in the MIART Milan Italy



ACCESORIES FOR THE LIVING ROOM
VISTA CATALOGO DE LA EXPOSICION

in collaborazione con la Fondazione La Biennale di Venezia

**Edifici concettuali e architetture:
i modelli di rappresentazione della città immaginaria e
della città reale**

Un progetto:
"com. plot S.Y.S. tem"/GLAC

promosso dalla Facoltà d'Architettura, Università Roma Tre

www.complotsystem.org

Territorio

Il tema urbano e architettonico emerge con grande incisività nella terza ed ultima sezione. *Piazza Project Endhoven* racconta senza retorica la realizzazione dell'ampliamento del de Bjerkerhof di Giò Ponti, un lavoro di com plot S.Y.S. tem per lo studio Fuksas; poi il video *Para forestazione* di GLAC su Milano e Caracas e a seguire *Compressioni e Fuoruscote* di Nicoletta Bragi, che allude alla spazialità e al corpo in chiave pittrica e astratta. *Mania Korporal* in *THE TOWERS OF SILENCE* giustappone il concetto della necropoli con quello della metropoli e, di seguito, ancora Antonio Manuel che ricorda con *Ocupações/Descobrimientos* un'installazione a Niterói, nel museo di Oscar Niemeyer. A chiudere, un lavoro di Carolina Freschi e Valentina Maserati su *Per Paolo Pasolini*, tributo non alla memoria ma all'attualità del messaggio pasoliniano. Al termine delle proiezioni interverranno gli autori. Di seguito un dibattito, sempre sui concetti della libertà, della politica e del territorio, con Alberto Abruzzese, Franco Berardi Bifo, Francesco Cellini, Giacomo Maramao, Franco Puni e Lorenzo Tauti.

Territory

The urban and architectonic theme comes out clearly in the third and last section. *Piazza Project Endhoven* relates un-retorically the enlargement of the de Bjerkerhof by Giò Ponti, a work by com plot S.Y.S. tem for the Fuksas studio. This is followed by the video *Para forestazione* by GLAC on Milan and Caracas followed by *Compressioni e Fuoruscote* by Nicoletta Bragi that alludes to space and the body in a pictorial and abstract interpretation. *Mania Korporal* in *THE TOWERS OF SILENCE* juxtaposes the concept of the necropolis with that of the metropolis. Antonio Manuel with *Ocupações/Descobrimientos* recalls an installation at Niterói in the museum of Oscar Niemeyer. To close, a piece by Carolina Freschi and partners on *Per Paolo Pasolini*, not a tribute to his memory but to the relevance of the Pasolinian message today. At the end of the screenings the authors will discuss their work. This will be followed by a debate on the themes of freedom, politics and territory with Alberto Abruzzese, Franco Berardi Bifo, Francesco Cellini, Giacomo Maramao, Franco Puni, Lorenzo Tauti and the authors.

**G L A C (Ilian Arvelo Marcano , Diego Damas Bartolij):
"Para forestazione" (5'), 2006**



Publicaciones Bienal de Venecia sobre el vídeo de "Paraforestación", 2006.



El Nacional – Tuesday October 3rd, 2006
 Culture and Spectacles,

Ilian Arvelo and Diego Damas:: «The Art is in the immediate reality»

Paraforestation is the name of the conceptual art project that these two Venezuelan plastic artists, with residence in Milan since 2002 will present in the Venice's Architecture Biennial 2006. In an interview made by Ada Iglesias, Rafael –Cadenas, in allusion to a Hördelin's phrase, said "what man does has its value, but the real inhabiting is poetic and is at the reach of all men". With this phrase could be summarized until where is possible the central concern of the artists Ilian Arvelo and Diego Damas, who will participate in a conceptual art project which proposes breaking the automatism of the urban life through observation of the everyday life.

The name of video that could be seen in the Venezuela, Italy', and Israel's pavilions in this biannual encounter is called "Paraforestation". It has an approximate duration of five minutes and constitutes a sequence of pictures and phrases that make reference to events in which is possible to observe how cities and their people seek exits, sometimes in unconscious way, to the suffocation of the industrial activity. For instance, in the photography can be observed a giant tube, already in disuse, over which a bunch of weed has grown. In other scene is compared the rectangular form of a tepui with the reactor of a nuclear plant. Despite this last imitation, and others found in the play, could be assumed as certain irony, Arvelo and Damas indicate that their only intention has been to proof a phenomena. "Thanks to our artistic education, he have acquired the capacity of getting advantage to the stuffs that, seen since the other corner could be considered as negative", Damas points out and Arvelo follows on: "We are looking to show the proof of what is happening. Critics arises in the public, since our proposal. Our goal is that people wonder". As example they evoke other of the figures appearing in the video: the equeco, a doll who has on his body a countless quantity of items and assets, and that in countries like Peru works as amulet to bring abundance. Nevertheless, when is interpolated to reality, that image turns into a test of economic misfortune suffered by some people. The boys who sell umbrella, sunglasses, dusters, chargers for cellphones, books , and food along the highways do it for need. At the margin of this interpretation, revealing a social problem; for Damas and Arvelo as artists calls their attention the way the urban man gets advantage of all what is at his reach, even his body, to obtain some kind of benefit. That is to say, he uses his creativity to deal with his problems. "Latin-American cities are very rich to find that kind of casualties. European cities don't. All that spontaneity, that signals of life found here are wonderful. As well as nature does until the impossible to grow and express itself, society tries to survive, uses creativity to move forward. As I say, those are signals of life", Arvelo continues. The idea is that, since that research, both artist can develop works of art in concrete. It could be, to give an example, a series of photographs in a wall covered by the arms of ivies. "The art is like life, you only have to get the capacity to watch, observe, discern. For us, is not the same to paint a plant than sowing it and looking how it grows and covers a mechanical waste or a phone cabin; that is sculpture", Damas claims. Paraforestation will be presented in Venice thanks to the support these artists received from guardians Massimo Mazzone and Luca Beatrice, with who they entered in contact while they were students of the Beauty Arts Academy of Milan, a couple of years ago.

SONDAGGIO

Come risolvere il problema delle navi da crociera che attraccano davanti a Venezia?

- ☐ Bacino di San Marco vietato, attraccino a Malamocco
- ☐ Bacino di San Marco vietato, ma facciamole arrivare fino alla Giudecca
- ☐ Istituiamo una commissione di studi internazionale
- ☐ Tutto resti com'è ora, non si può bloccare l'economia della città

Vota

Visualizza risultati

ARCHIVIO SONDAGGI



Biennale Sessions - Accademia di Brera

Artisti giovani, molti dei quali ancora studenti al momento dei primi importanti riconoscimenti, i quali, immersi nelle logiche della ricerca e della poetica, hanno testimoniato nel corso degli anni con il loro lavoro di un *humus bradense*, fertile, di un ambito culturale multiforme, di una pluralità di linguaggi all'insegna di uno smodato amore per l'arte e per la libertà. Questo dimostra l'evento che l'Accademia di Brera ha organizzato nell'ambito di *Biennale Sessions*.

Queste generazioni di artisti hanno anche testimoniato di una relazione esistente fra arte e didattica dell'arte, tema caro alla migliore tradizione italiana da **Arturo Martini** a **Gastone Novelli**, da **Nicola Carrino** a **Sergio Lombardo**, da **Luciano Fabro** ad **Alberto Garutti**, che le cronache spesso dimenticano o minimizzano, dimenticando che la trasmissione di sapere rappresenta la missione prima di ogni istituzione didattica. Dalle aule di Brera negli ultimi anni sono usciti artisti interessanti come **Vanessa Beecroft**, **Su Kyoung Bang**, **G.L.A.C. Gruppo latinoamericano di arte contemporanea**, **David De Merra**, **Y Liver**, **Xhi Xha**, **Nina Voets**, **Alain Urrutia**. Sapiamo che nell'Aula Uno prima di **Luciano Fabro** e poi di **Alberto Garutti** si sono formate generazioni intere di artisti straordinari, da **Liliana Moro** a **Mario Airò**, da **Gianni Caravaggio** a **Bernhard Rüdiger** a **Marcello Maloberti**. E naturalmente **Lara Favaretto**, **Giuseppe Gabellone**, **Paola Pivi**, **Patrick Tuttofuoco**, **Roberto Cuoghi**, **Petrìt Halilaj**... La serie infinita di artisti formati rappresenta il segno evidente di una certa vitalità che la scuola pubblica ha ancora nel produrre e riprodurre processi e interventi capaci di cogliere l'attualità della ricerca in arte, ben oltre i limiti del mercato, le miserie della politica o le mode.



20-22 Giugno 2013

Castello di Rivoli Museo d'Arte Contemporanea

Info e locazioni: www.labont.it / www.castellodirivoli.org

TRIBNEWS

tutto



Prime immagini dall'Einstein Museum che Norman Foster sta progettando per Gerusalemme. Pietra e vetro con superfici a specchio per un intervento in via di



Art Digest: artisti alla Biennale di Basilea. La casa di Guernica è mia, e la gestisco io. Kapoor cavaliere dell'Impero Britannico



Dedicato a Franco Scaldati (e alla sua compagna). Una lettera come dichiarazione d'intenti: un comitato di critici, registi, attori, per promuovere il lavoro del grande



Artisti italiani? Zero. La Biennale di Lyon annuncia gli invitati per l'edizione 2013, al via a settembre: 21 i paesi rappresentati, ma nessun connazionale...



Lo Strillone: entra a pieno regime su Corriere della Sera il Madre targato Andrea Villani. E poi Joana Vasconcelos a Firenze, l'epopea dei teatri occupati, polemiche su Elita



Basel Updates: top e flop. Le

"Young artists and students, at the moment of receiving the first important recognition and those immerse in the logic of research and poetics, that has been observed in recent years with the work of Eraso Brera, fertile, a multicultural context, a plurality of languages marked by an excessive love for art and freedom.

This shows the case that the Brera Academy, organized in the framework of Biennial's sessions.

These generations of artists have also shown a relation between the art and the artistic education, a theme appreciated in the best tradition of Italian Arturo Martini, Gastone Novelli, by Nicola Carrino Sergio Lombardo, Luciano Fabro Alberto Garutti which narrates the frequency of forgetting or minimizing. Forgetting that the knowledge transmission is the mission of any educational institution. From the corridors of Brera, interesting artists have appeared as Vanessa Beecroft, Explosion in Kyoung, GLAC Latin-American Contemporary Art Group, David De Merra, and liver, Xhixha, Nina Voets, Alain Urrutia. We know that in the Room One before Luciano Fabro and Alberto Garutti were formed generations of extraordinary artists, by Liliana Moro Airo, Gianni Caravaggio Bernhard Rüdiger to Marcello Maloberti. And of course, Lara Favaretto, Joseph Gabellone, Paola Pivi Patrick Tuttofuoco, Roberto Cuoghi, Petrìt Halilaj. The myriad of artists formats is a clear signal that a certain vitality of the public school has still to produce and reproduce, the processes and interventions capable of comprehend the importance of research in art, beyond the limits of the market, the miseries of politics or fashions"

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