

ARMANDO ROSALES-RIVERO  
(SW RECENT WORK 2024)

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.

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 familiar 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-iz1rYnE>



WINTER BRACELET.

Tempered acrylic, 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 microphones, 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>

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IMPLIED, Caste iron, rubber foam, poliester fabric, alcohol based dye. 31cm x 20 x 24 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>

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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





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 colton fabric, thread, ink and dyes, craft sheet. 34 cm x 18 cm x 19 cm. 2024.







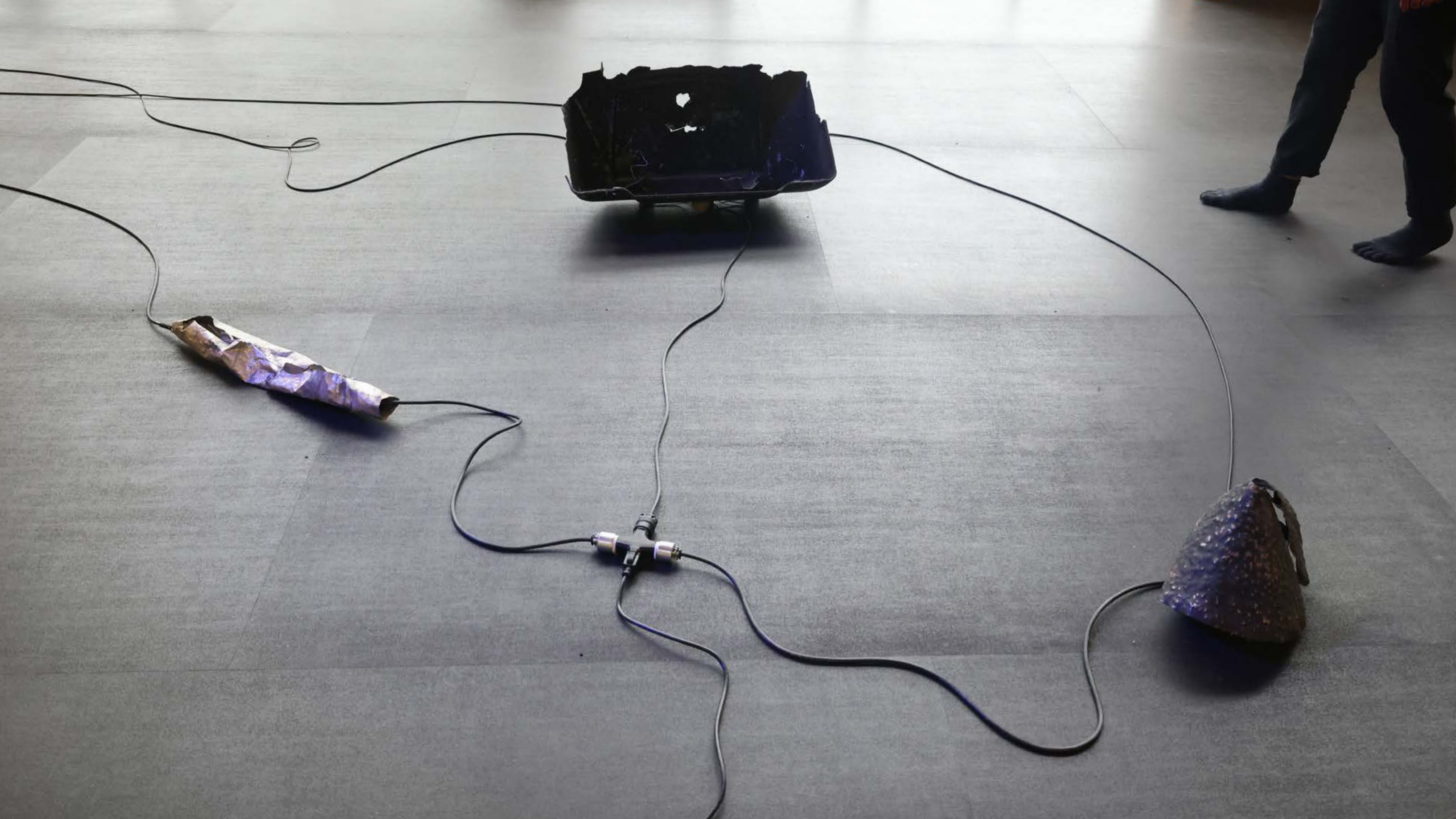
A TASTE FOR THE DISMISSED: ELONGATIONS  
(ongoing)  
2024

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 at Skowhegan school of painting and sculpture.

























INVOCATIONS, kinetic sound sculpture instalation, work in progress. Variable measures 2024

WATCH: <https://www.youtube.com/watch?v=vv3jZnluEB0&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.



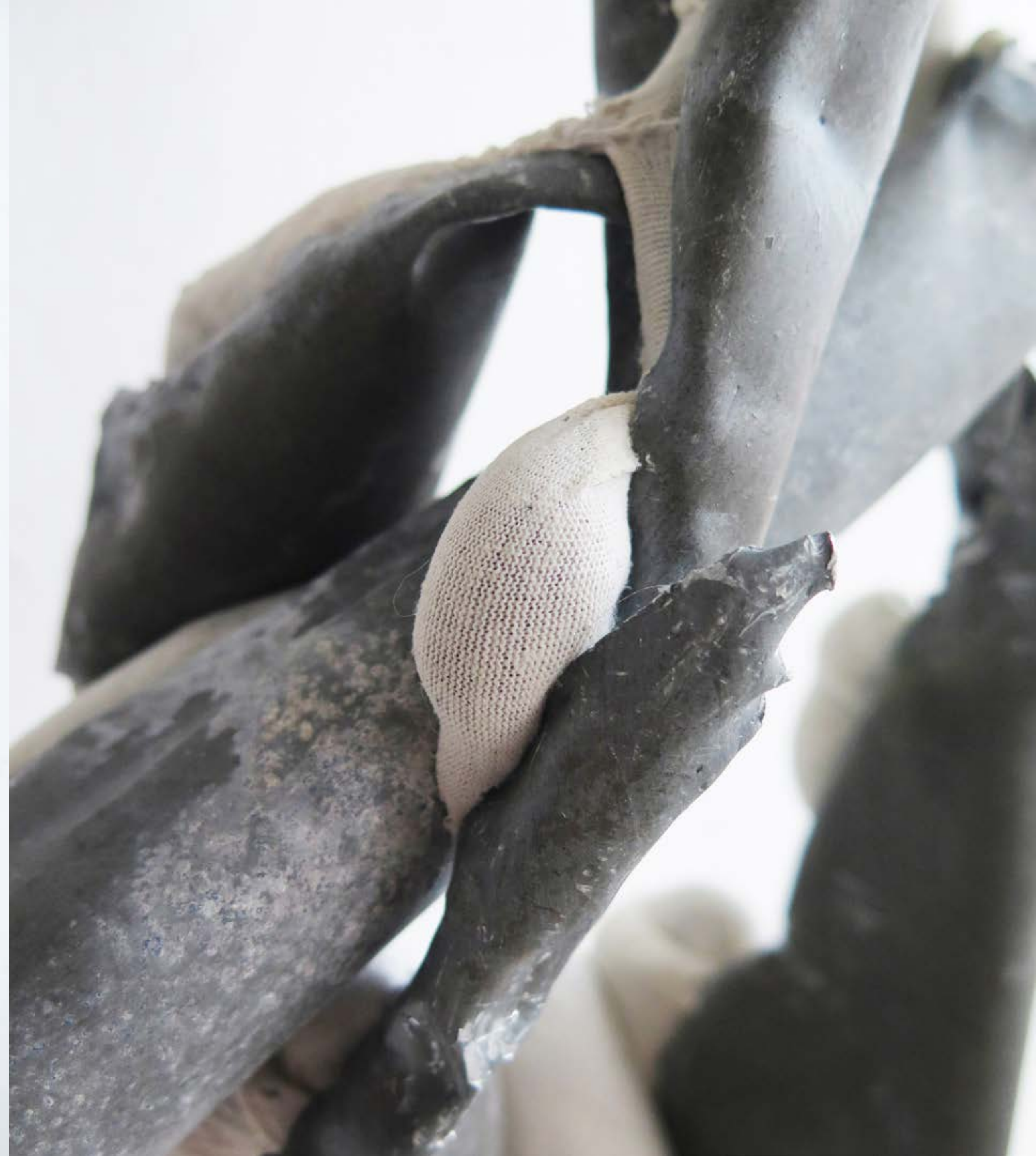






TWO DEBRIEFS, Zinc sheet, polystyrene foam, polymerized cotton fabric, thread. 54 x 26 x 16 cm. 2023.









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



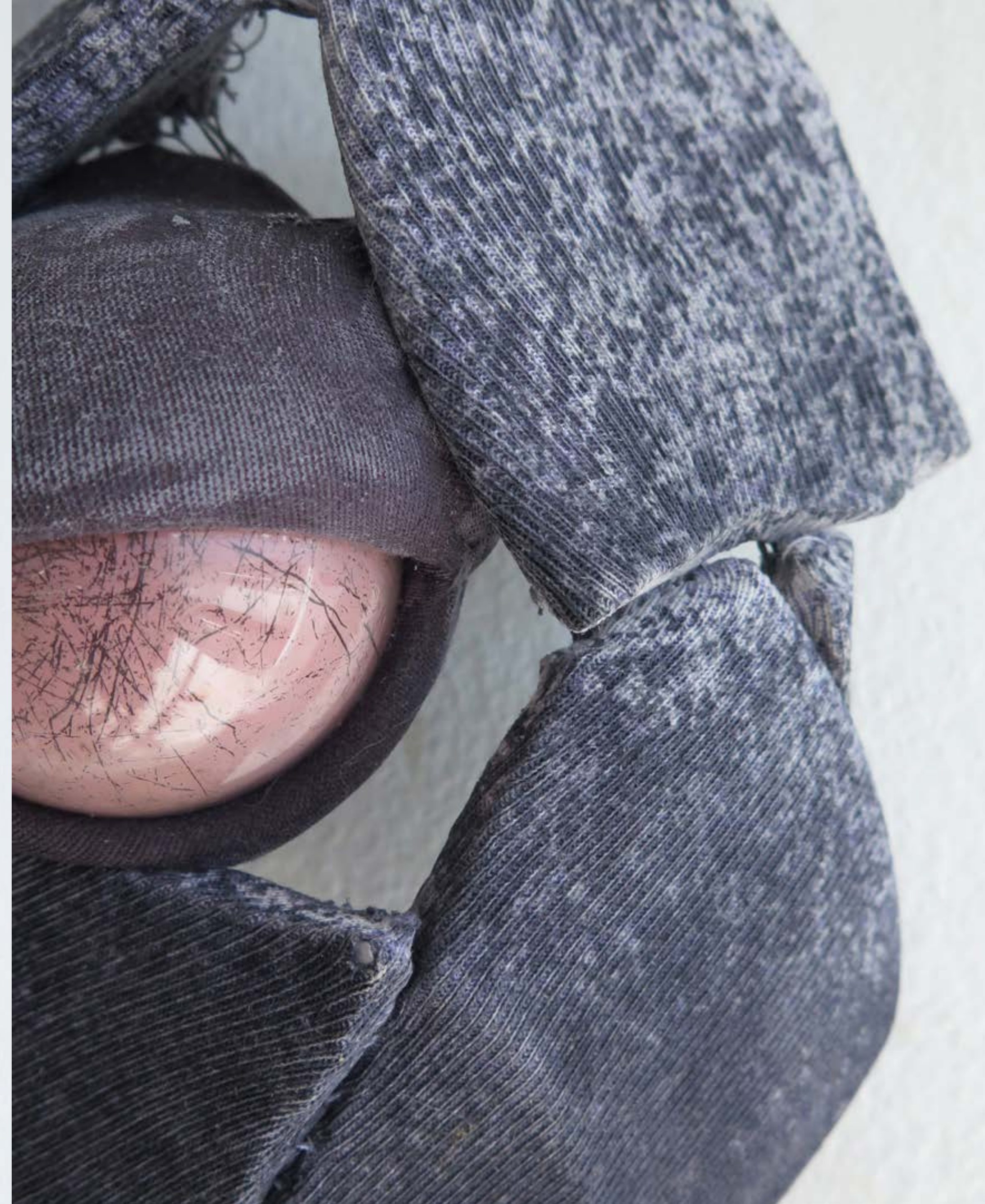






I USED TO. Ceramic, polymerized cotton fabric, glass, dyes. 48 cm x 28 cm x 13 cm. 2023.









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



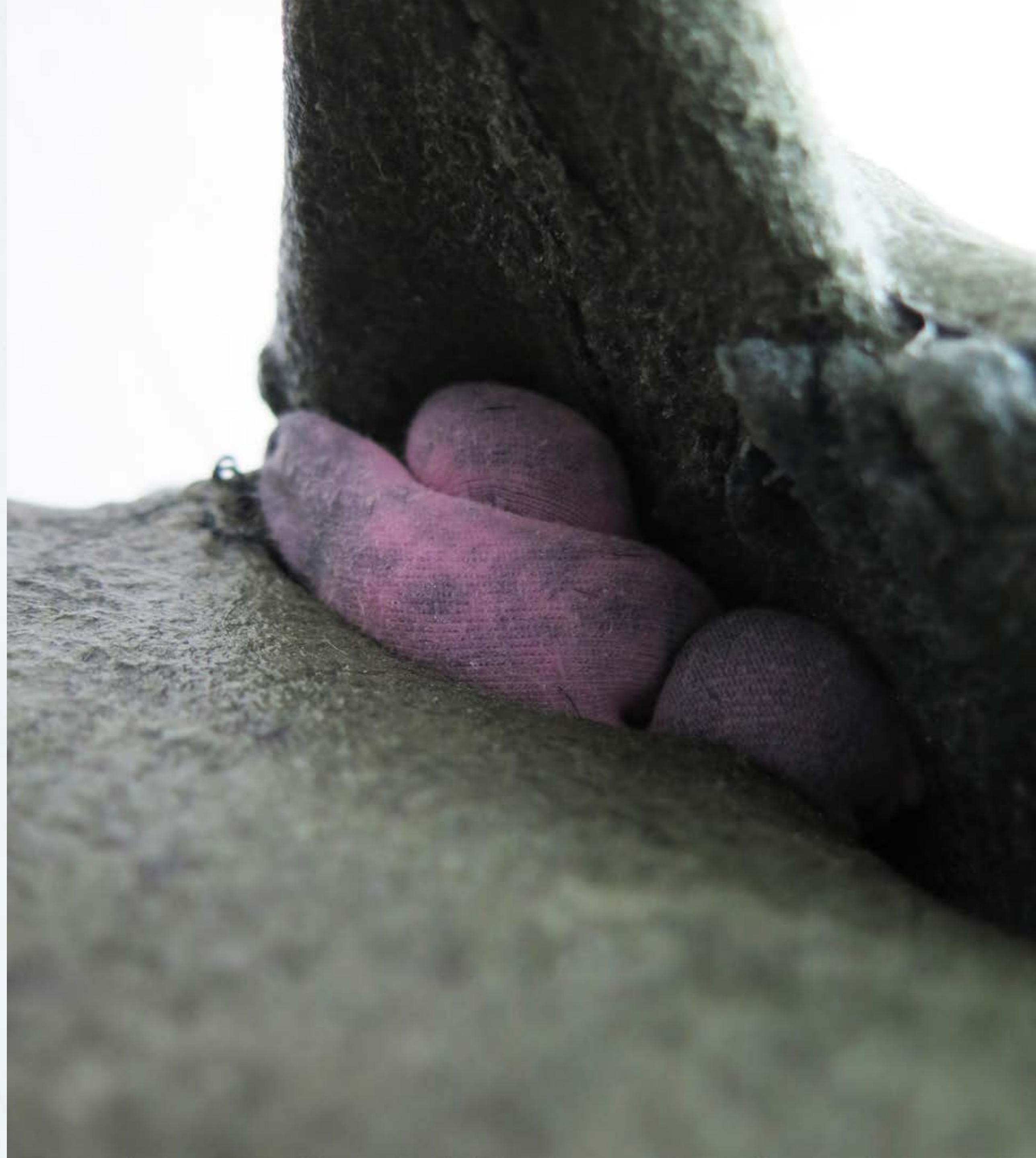






FURTHER IMITATION. PVC plastic, polystyrene foam, polymerized cotton fabric, thread. 40 x 29 x 13 cm. 2023.









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 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.



MASA DE AVANCE  
Armando Rosales Rivero

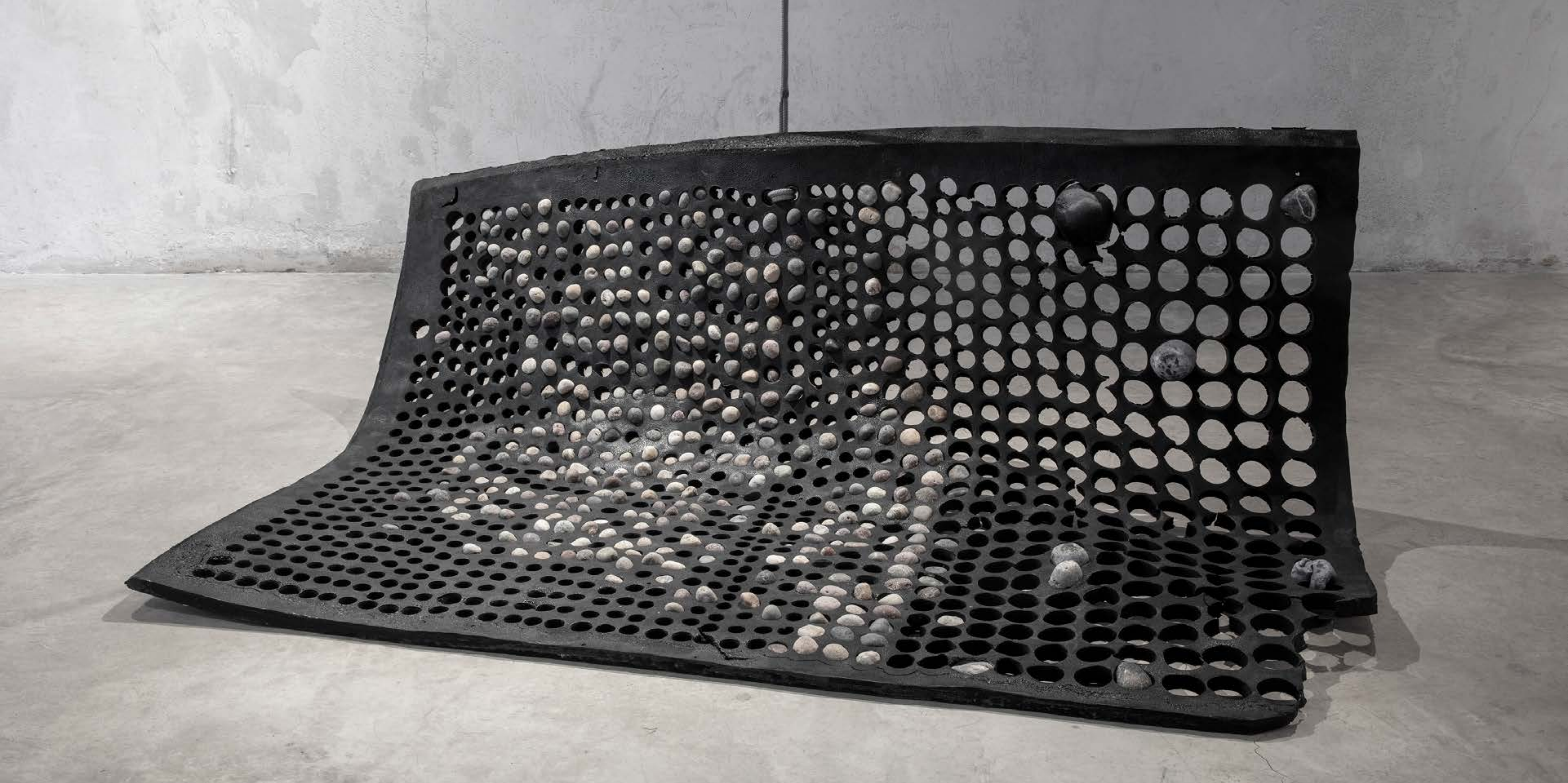






FORCED REVERENCE. Reduction of the gallery entrance, Drywall, Dimensions Variable,. 2022.





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.









ARK TALK, Dyed cotton, thread, foam rubber, synthetic hardener, motor and gear system, wood, pedal cables, transformer, PVC box. 90 cm x 35 cm x 45 cm, Dimensions variable. 2022.







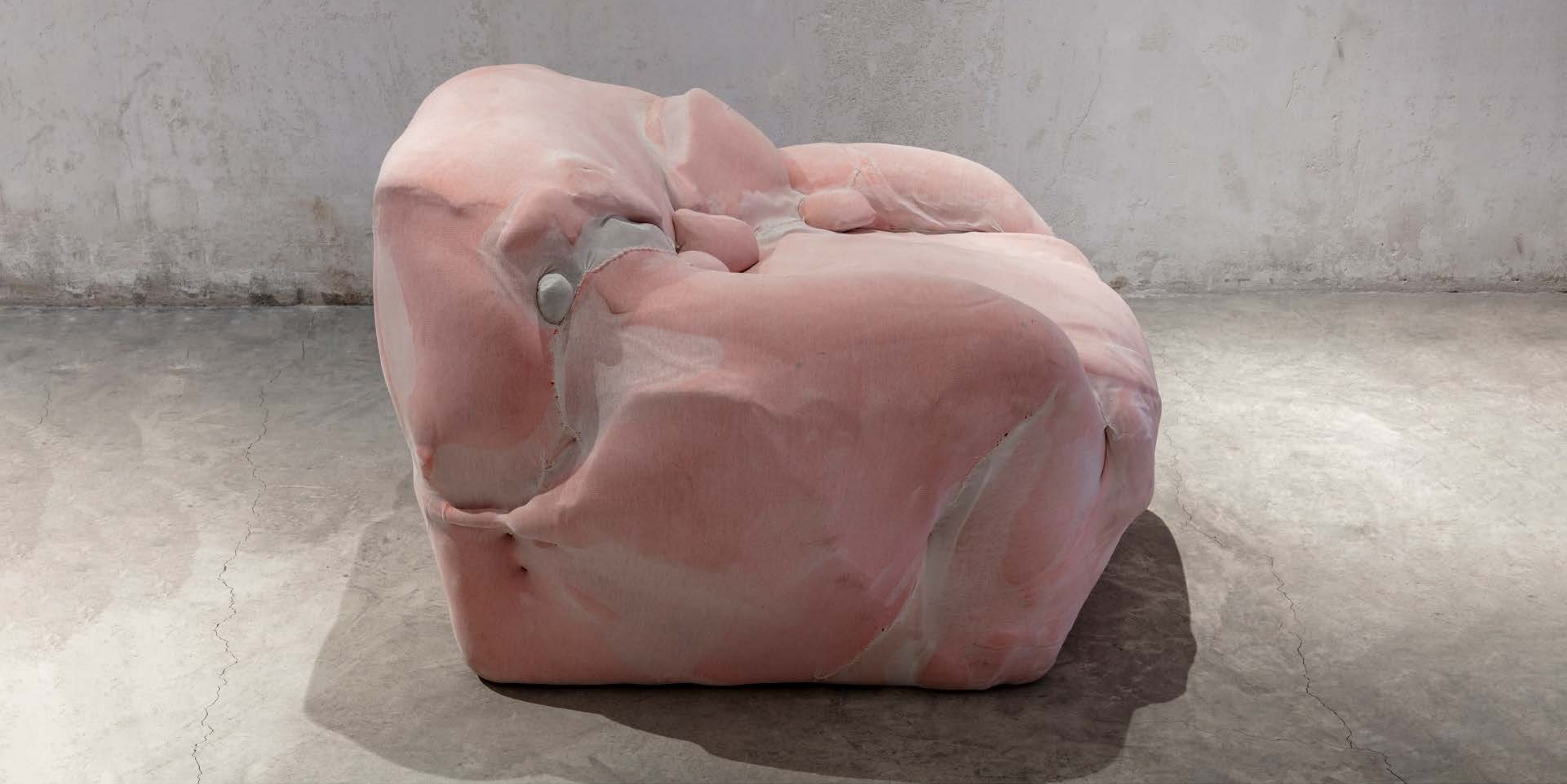


ELONGATION, single channel video loop. 20 mins. 2024









BEING TO A THING. Cotton fabric, thread, staples, foam rubber stiffeners, 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

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-naturalization, 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.



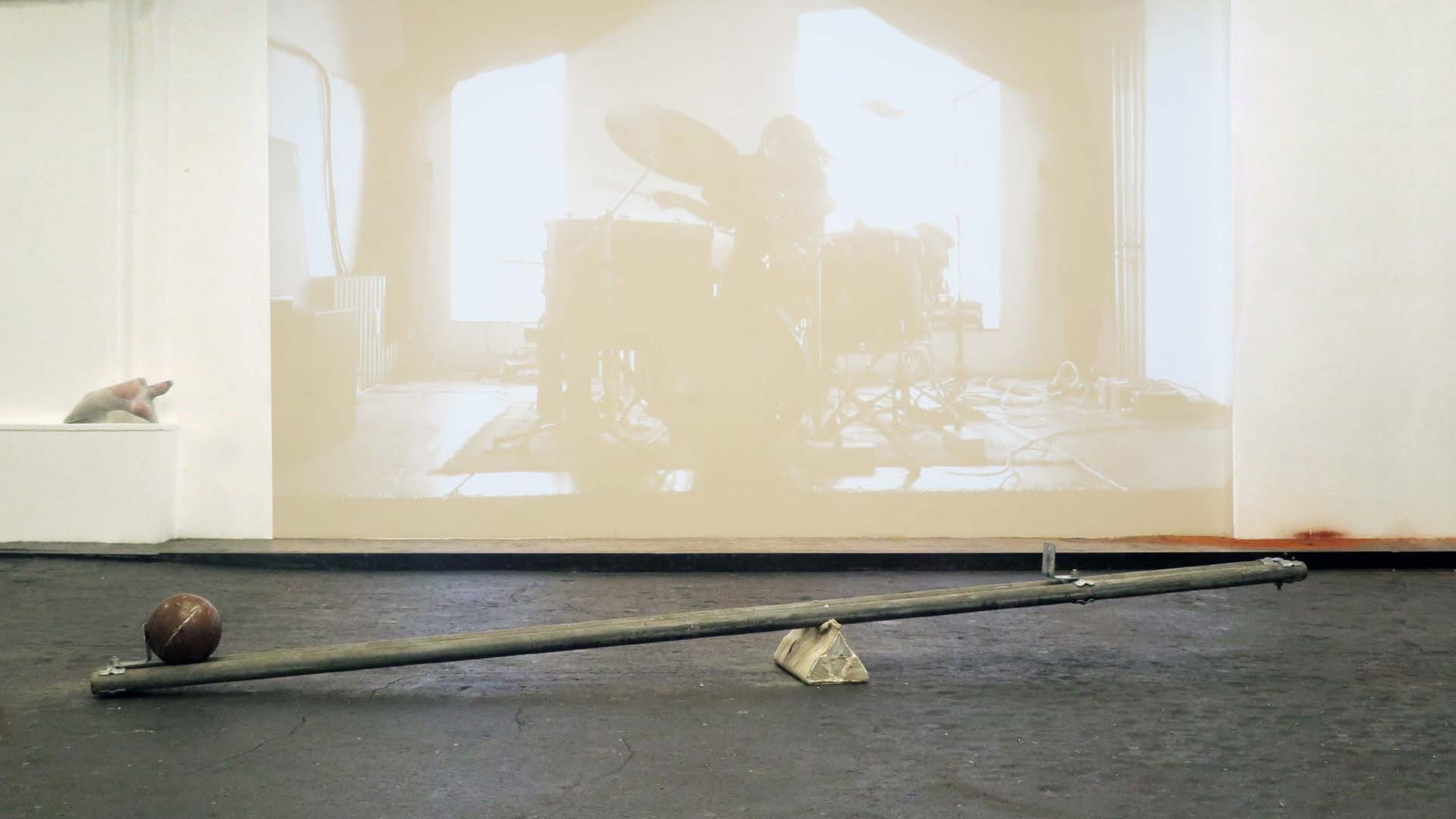






FILLER WORDS, tin and zinc sheet, foam rubber, cotton, thread, synthetic hardeners. 140 x 30 cm. 2022.









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













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













HOME QUOTES. Dyed cotton, polyester 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 scaffolding parts, 300 cm x 85 cm x 40 cm. 2022.













IMITATION 1. PVC plastic, polypropylene rope, polyester fabric, various synthetic stiffening 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). Acrylic 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 nitrocellulose, 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  
Dimensions variable.

In recent 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.



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

[vacuivacui@gmail.com](mailto:vacuivacui@gmail.com).

A.R.R

2024

[armandorosalesrivero.com](http://armandorosalesrivero.com)



ARMANDO ROSALES-RIVERO

(SW ARCHIVE 2020-)



DESARME Y NOMBRE (Los 4)

CNC cut over 25mm black etilvinilacetate rubber  
Sanded and hot sealed by hand  
Dimensions variable

In 2007, as part of the Venezuelan government's cultural policies and the ongoing dismantling of cultural institutions, the graphic identities of approximately 35 institutions were replaced by a single design inspired by the Panare indigenous ethnic group. This move not only erased a significant portion of the country's graphic history but also marked the beginning of a reprogramming process that radically shifted the course of contemporary Venezuelan cultural history.

My project stems from this pivotal moment, reusing the logos of these institutions to reflect their dismantling. I created four sculptures that embody the graphic identities of four key 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.

By questioning the nostalgic narratives surrounding these events, the project aims to de-solemnize these images, inviting direct engagement with the forms. Attendees are encouraged to reconfigure the sculptures freely, offering a space for re-evaluation. Through this process, I propose a scenario where fragments of these institutions, in their re-combined forms, stimulate new ways of thinking beyond complaint and resignation—imagining possible futures and alternative ways of telling our collective story.

\*This piece was conceptualized in 2015 and realized in 2020.



1968  
Alejandro Otero Museum  
Design: Gerd Leufert



1974  
Contemporary Art Museum  
Design: Nedo Mion Ferrer



1968  
Bellas Artes Museum  
Design: Gerd Leufert



1977  
National Art Gallery  
Design: Alvaro Sotillo















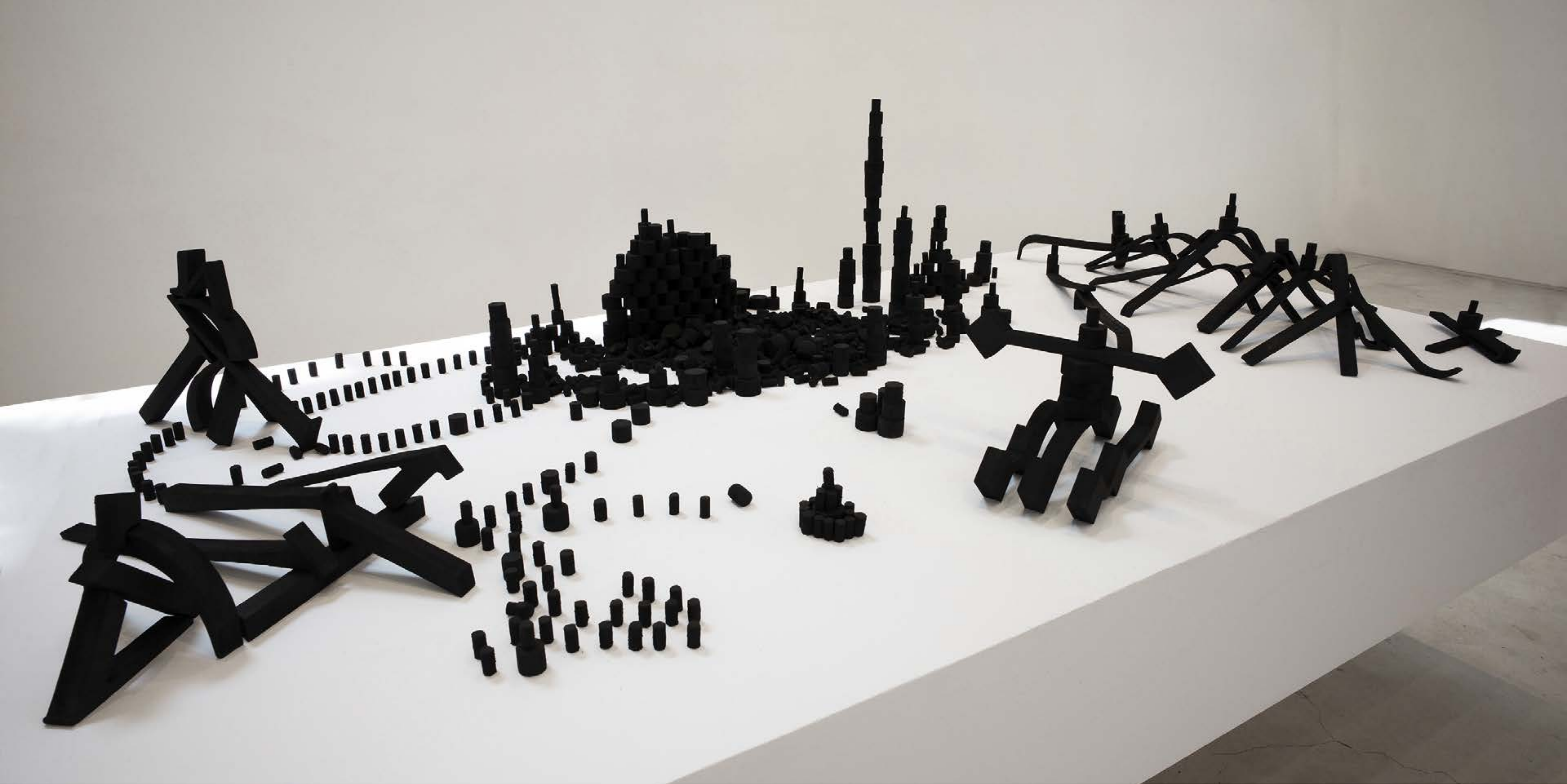












Composition created by audience members during the opening of the exhibition.









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





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









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





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













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



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

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

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





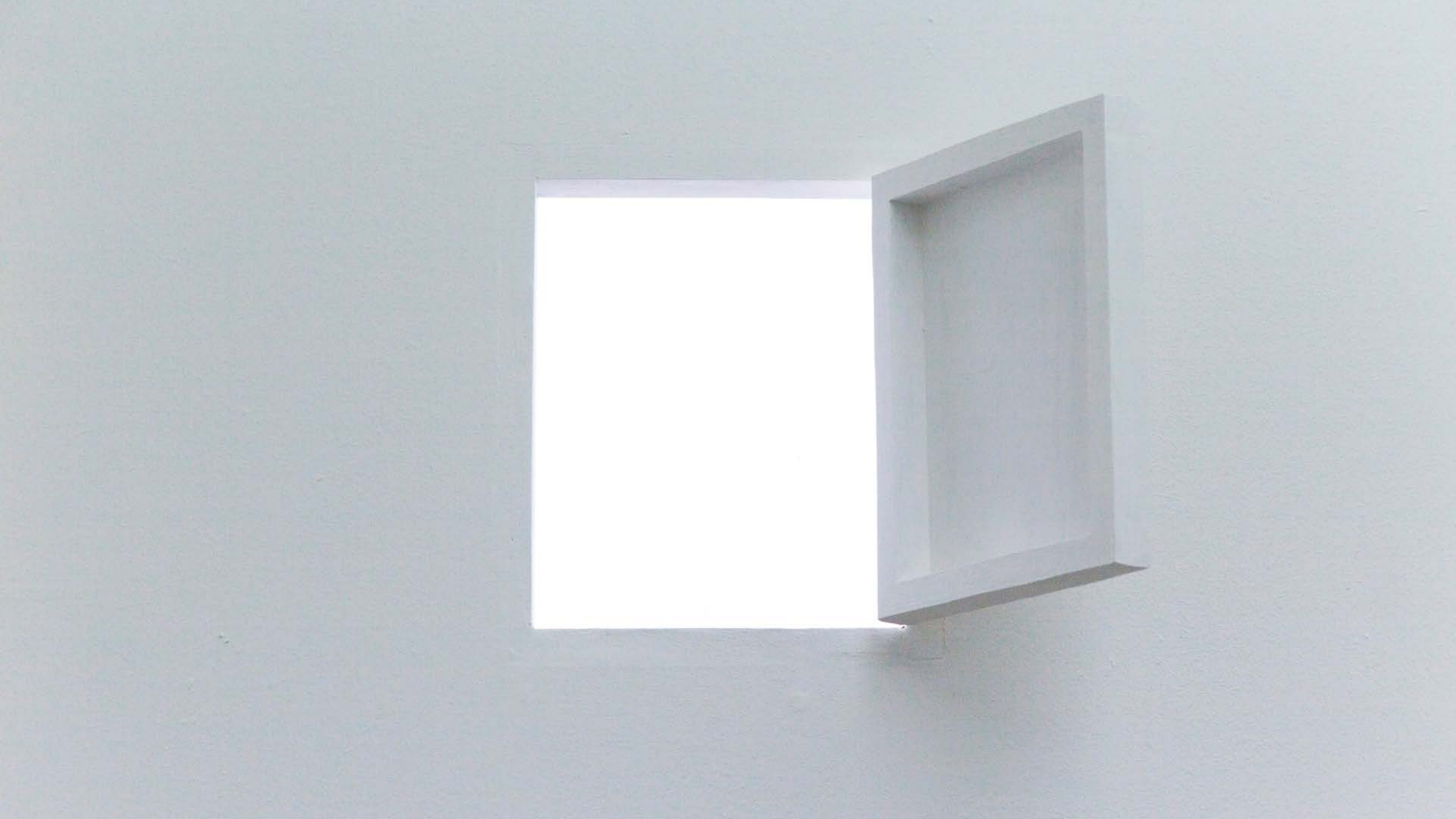














## PALMER METHOD WITH THE LEFT HAND

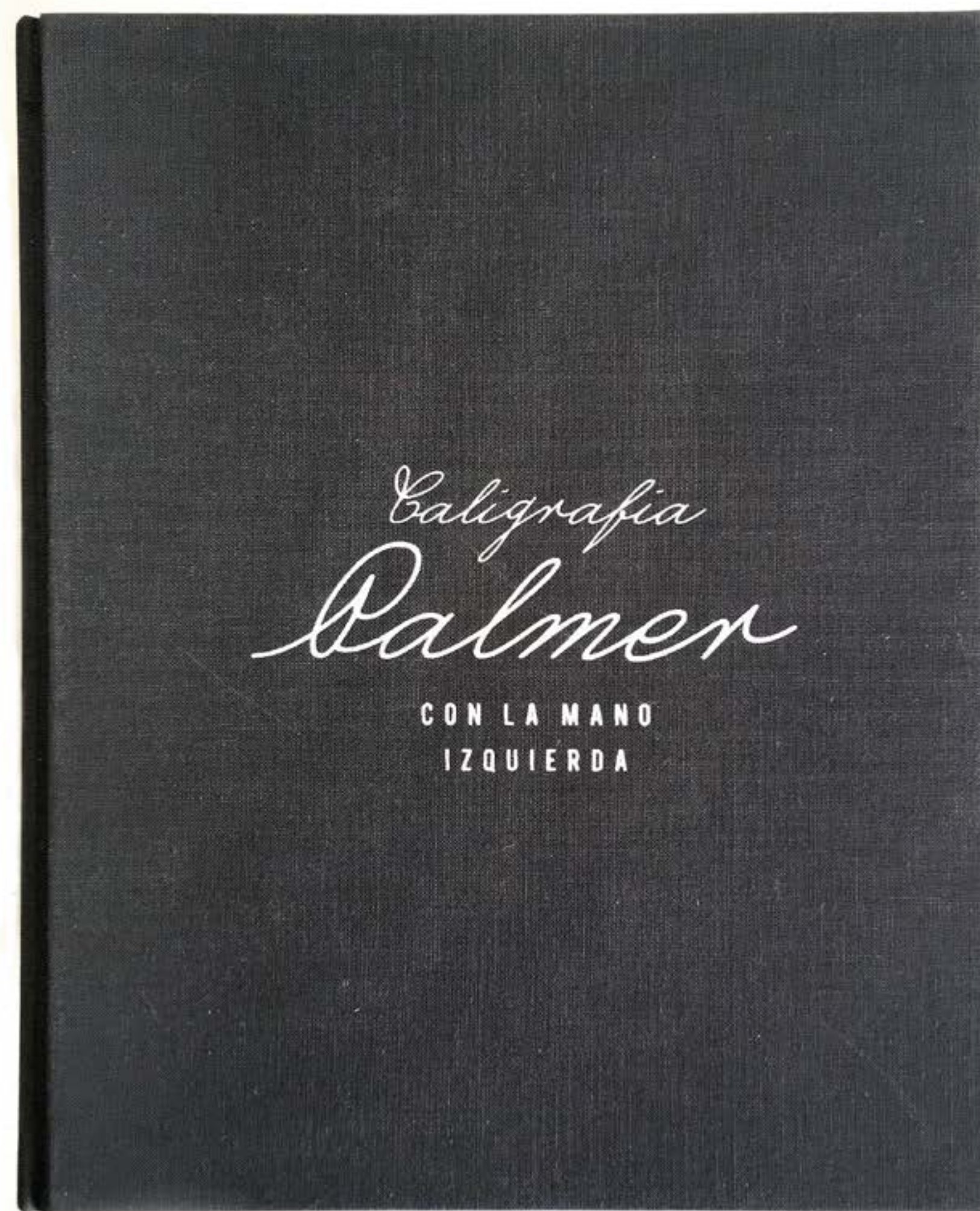
Performance, 10 hardcover calligraphy books,  
2018-on going

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

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

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











IMAGINARY DUETS  
Solo album, Cassette 40 mins  
2017

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











CORRESPONDENCIAS DE ULTRAMAR  
2017

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



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

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

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











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

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

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







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

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

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

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











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

Deposit plans cabinet of the Sala Mendoza and audio extract of the work "The red Tapes" by Vito Acconci (1977), MP3 player and speakers.  
2017.

"live, love, love, desire, desire, hate, hate, revenge, revenge, remorse, remorse, repression, repression, relief, relief, resistance, resistance, fear, fear, despair, despair, rage, rage, rage. I, I have a statement to make, yes, I want to say something for myself, for me there's no more room for feelings, I went through another room, for now I have the room for form. no! no! cut! cut! cut! right, right, begin again, begin again, let's say, let's say the 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 was found in the Sala Mendoza's archive and was part of an exhibition there in 1996. A section of the audio was clipped and played from inside a plans archival drawer located in the exhibition space. The audio, dating back to 1977, served as a guide, drawing parallels to the present moment (2017) when the Venezuelan political situation was rapidly deteriorating.







TODAS LAS LEYES (All the Laws)

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

2015

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









WATCH:[https://youtu.be/B5QQof6e\\_cM](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

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

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

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









WATCH:<https://youtu.be/64z5t6LvAg>



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

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

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

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

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





IR EN  
CONTRA  
Y NO  
ARMANDO ROSALES























REHEARSAL DOMINION (E)

Solo Show

2013 / 2014

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

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





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



PRINCIPIO DE BOICOT  
(Principle of Boycot)

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

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





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





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









UNO EXTENDIDO (One Extended) assembled cedar wood, 99 cm x 19 cm x 6 cm, 2014.





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





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









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









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







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

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

\*The images shown are part of the first iteration.





































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



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

[vacuivacui@gmail.com](mailto:vacuivacui@gmail.com).

A.R.R

2024

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