

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>









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>









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.

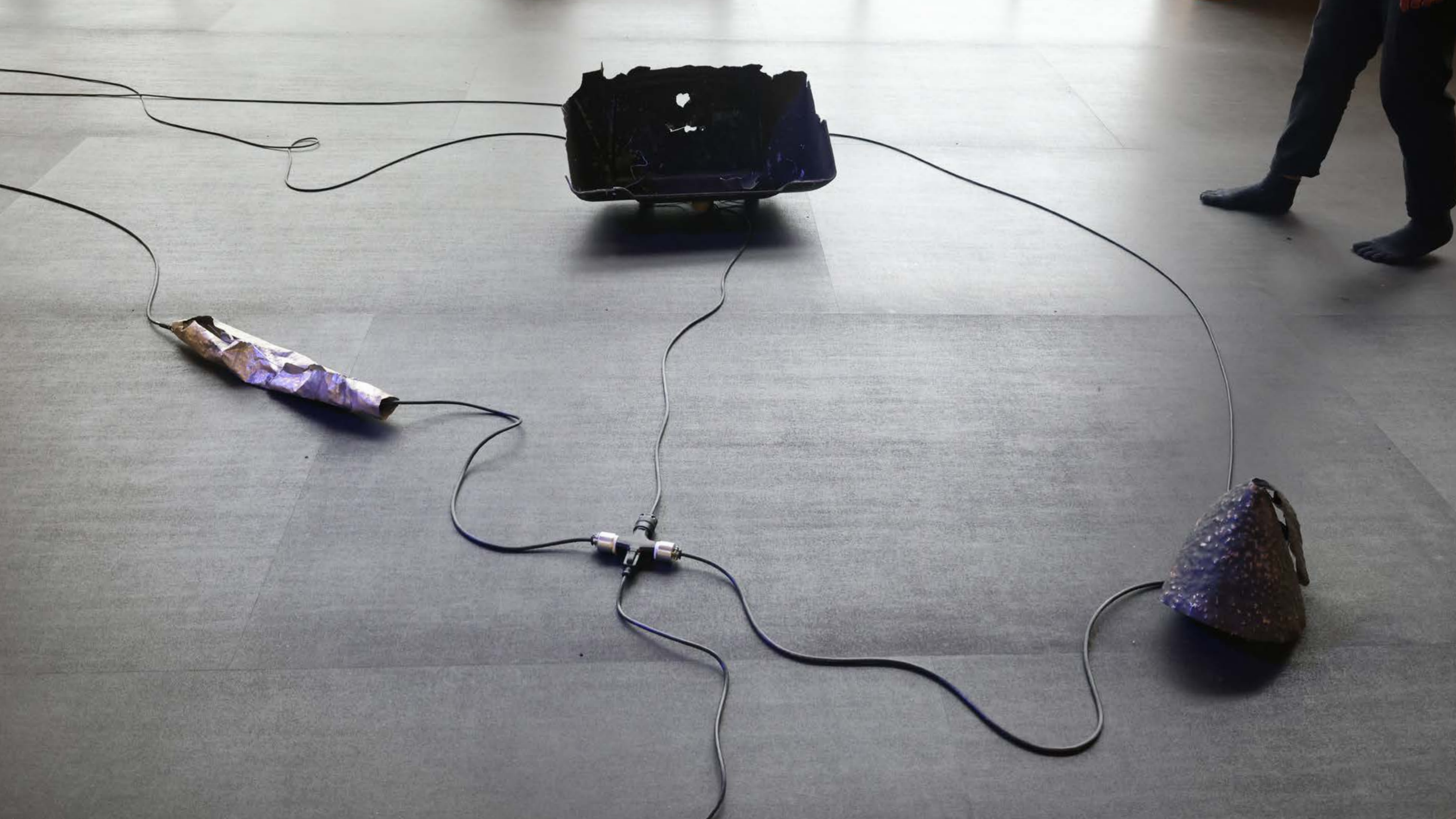


A TASTE FOR THE DISMISSED: ELONGATIONS
(ongoing)
2024

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.



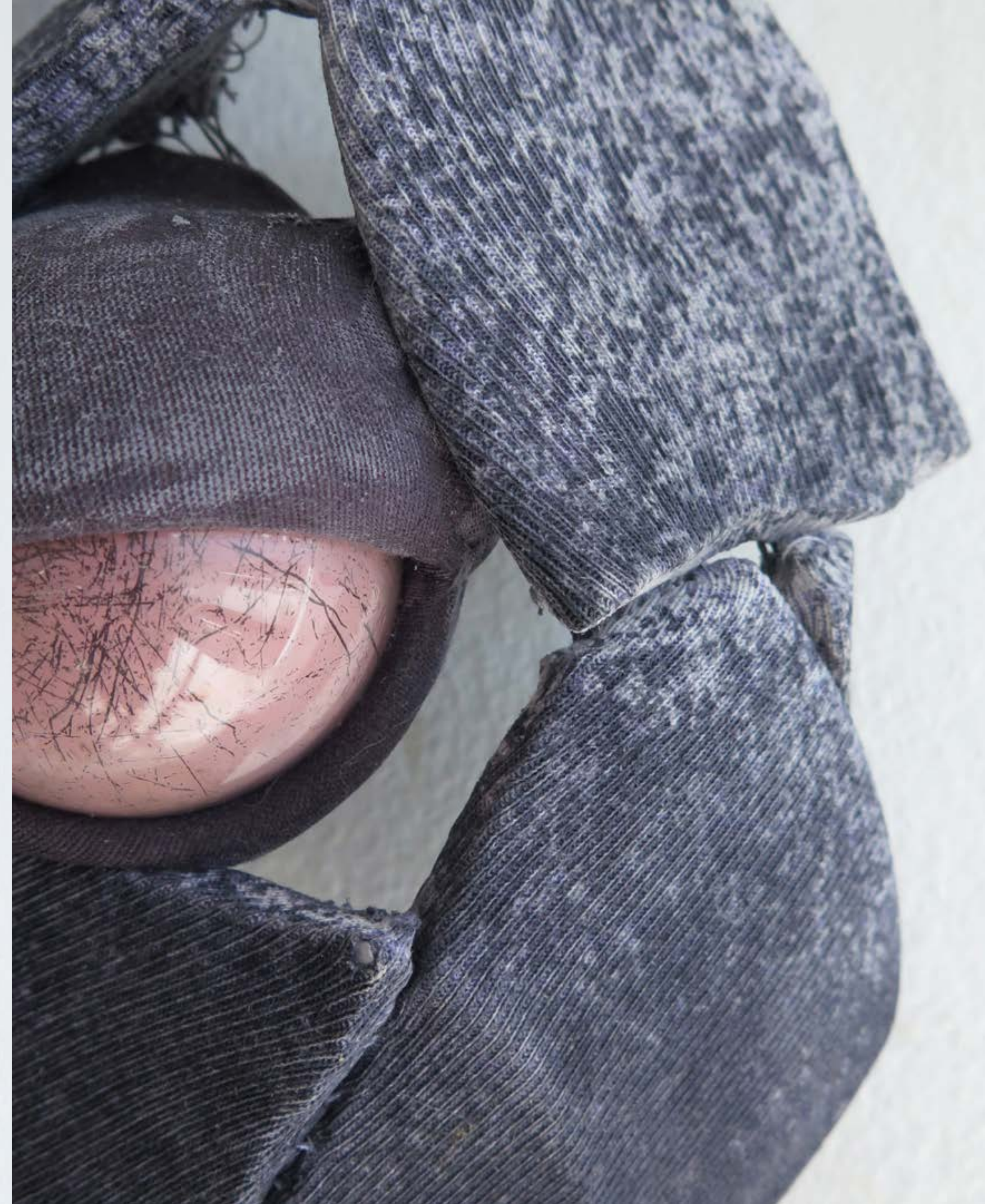


OUR POUR. PVC plastic, polystyrene foam, polymerized cotton fabric and Polyester, thread, dyes. 35 cm x 34 cm x 33 cm. 2023.





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



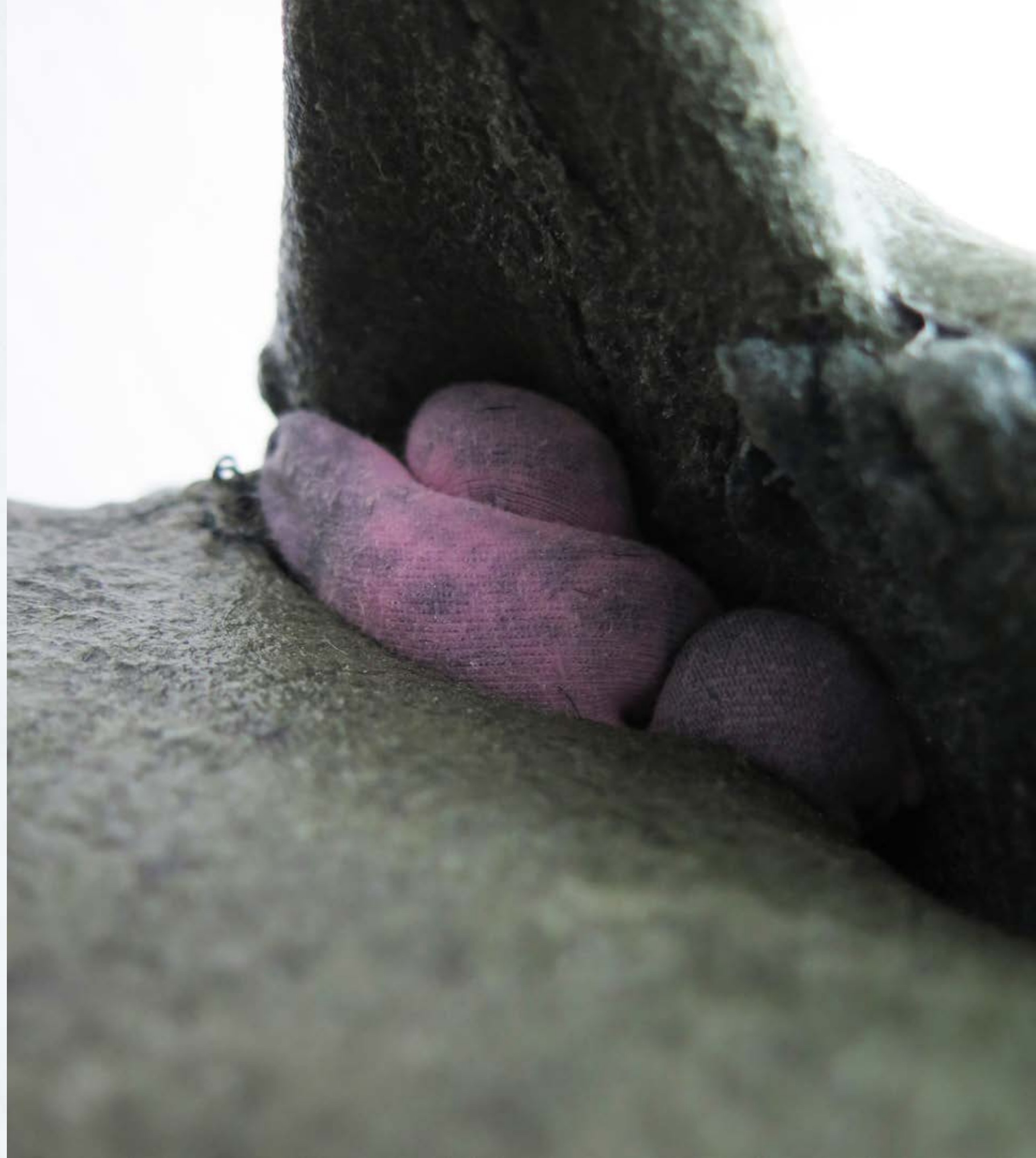


CRASH/NUDGE. PVC sheet, polystyrene foam, polymerized cotton fabric, thread, ink and dyes. 88 cm x 30 cm x 30 cm. 2024.





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?

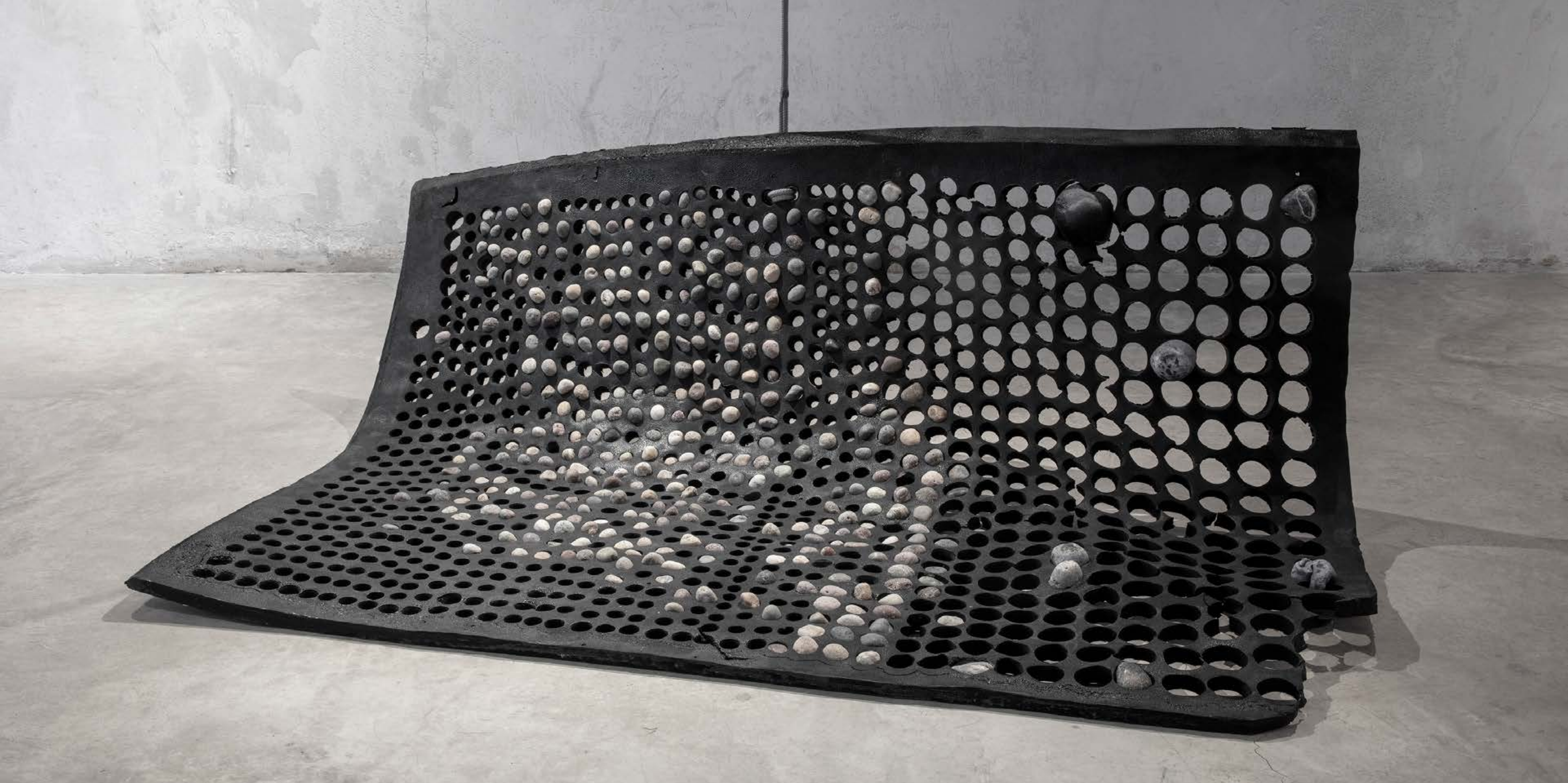
Masa de avance, brings together a series of sculptures and a video, all recently produced works; some were created within the framework of a residency in Hamburg, Germany, and others within the confines of the domestic space, whose dynamics, forces and materials induce a vital weight to the resulting 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

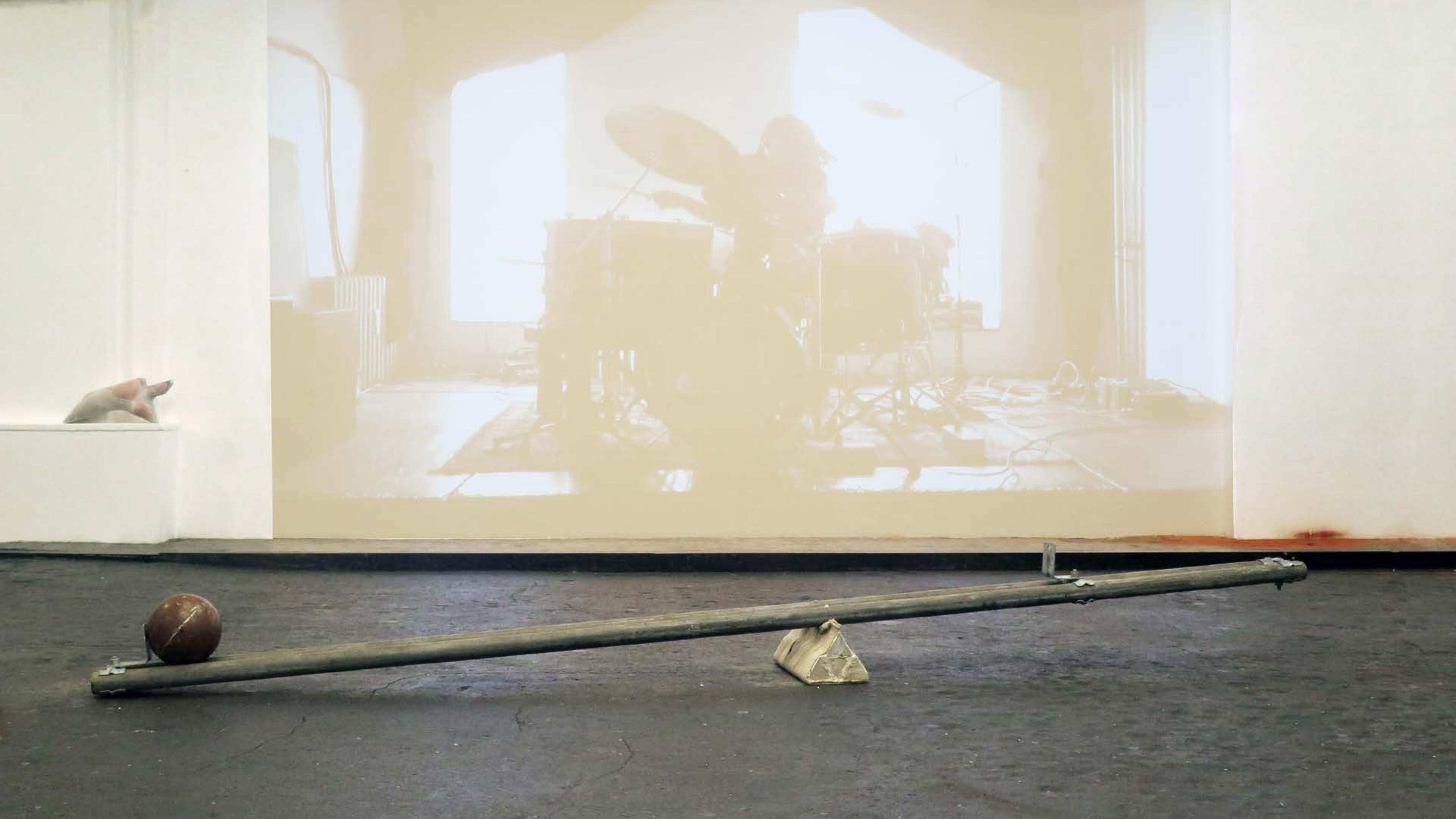
A body of work made within the confines of Westwerk facilities. Overlaying research at Hamburg's Tierpark Hagenbeck Zoo and Museum of Ethnology with his personal experience of being "in residence" at Westwerk, his work explores ideas and tactics of artificial adaptation, de-naturalization, and temporal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





UNCOMFORTABLE CHANNEL, Single channel video, 3 improvised pieces, between 3

<https://youtu.be/MQ08-naFXvg?si=GqP8M->



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.

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.

A.R.R

2024

armandorosalesrivero.com