



la Biennale di Venezia

56. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

GOLD WATER: APOCALYPTIC BLACK MIRRORS

GOLD WATER: APOCALYPTIC BLACK MIRRORS

Exhibitor Artist: María Verónica León Veintemilla

Collaborator: Mathematician Lucía Isabel Vallarino Peet

Curator: Ileana Cornea

Deputy Curator: María Verónica León Veintemilla

Commissioner: Andrea Gonzales Sanchez

Deputy Commissioner: Paolo De Grandis, PDG Arte Communications

Coordinators: Roberto Rosolen, Carlotta Scarpa, PDG Arte Communications

Supporters: The Ministry of Culture and Heritage of Ecuador, Ministry of Foreign Affaires and Human Mobility of Ecuador, Embassy of Ecuador in Italy, Acquad'or C.A, Boanerges Pereira Espinoza

Running period: 9th May 2015 – 22nd November 2015 | 10 am – 6 pm (closed on Mondays)

Preview period: 6th – 8th May 2015 | 10 am – 8 pm

Venue: Istituto S. Maria della Pietà, Castello 3701, 30122 Venezia.

The Culture and Heritage Ministry of Ecuador in cooperation with the Embassy of Ecuador in Rome, and the Ministry of Foreign Affairs and Human Mobiiy of Ecuador is proud to announce artist María Verónica León as the representative for the Pavilion of Ecuador at la Biennale di Venezia, the world's most prestigious contemporary art biennial. Ecuador's official contribution to the 56th International Art Exhibition will be developed by María Verónica León, a relevant artist for Ecuadorian Art History and one of today most dynamic artists from Latin America. It is also thanks to the efforts of this artist that Ecuador will introduce for the first time its own pavilion at la Biennale di Venezia.

El Ministerio de Cultura y Patrimonio del Ecuador, en cooperación con el Ministerio de Relaciones Exteriores y Movilidad Humana del Ecuador y la Embajada del Ecuador en Roma, se enorgullece en anunciar a María Verónica León como la artista representante del Pabellón del Ecuador en la Biennale di Venezia, la bienal de arte más prestigiosa del mundo. La contribución oficial del Ecuador para la 56ª Exposición Internacional de Arte ha sido desarrollada por María Verónica, una artista relevante en la historia del arte ecuatoriano y una de las artistas más dinámicas de América Latina. Gracias a sus esfuerzos se introduce por primera vez un Pabellón Nacional Independiente del Ecuador en la Biennale di Venezia.

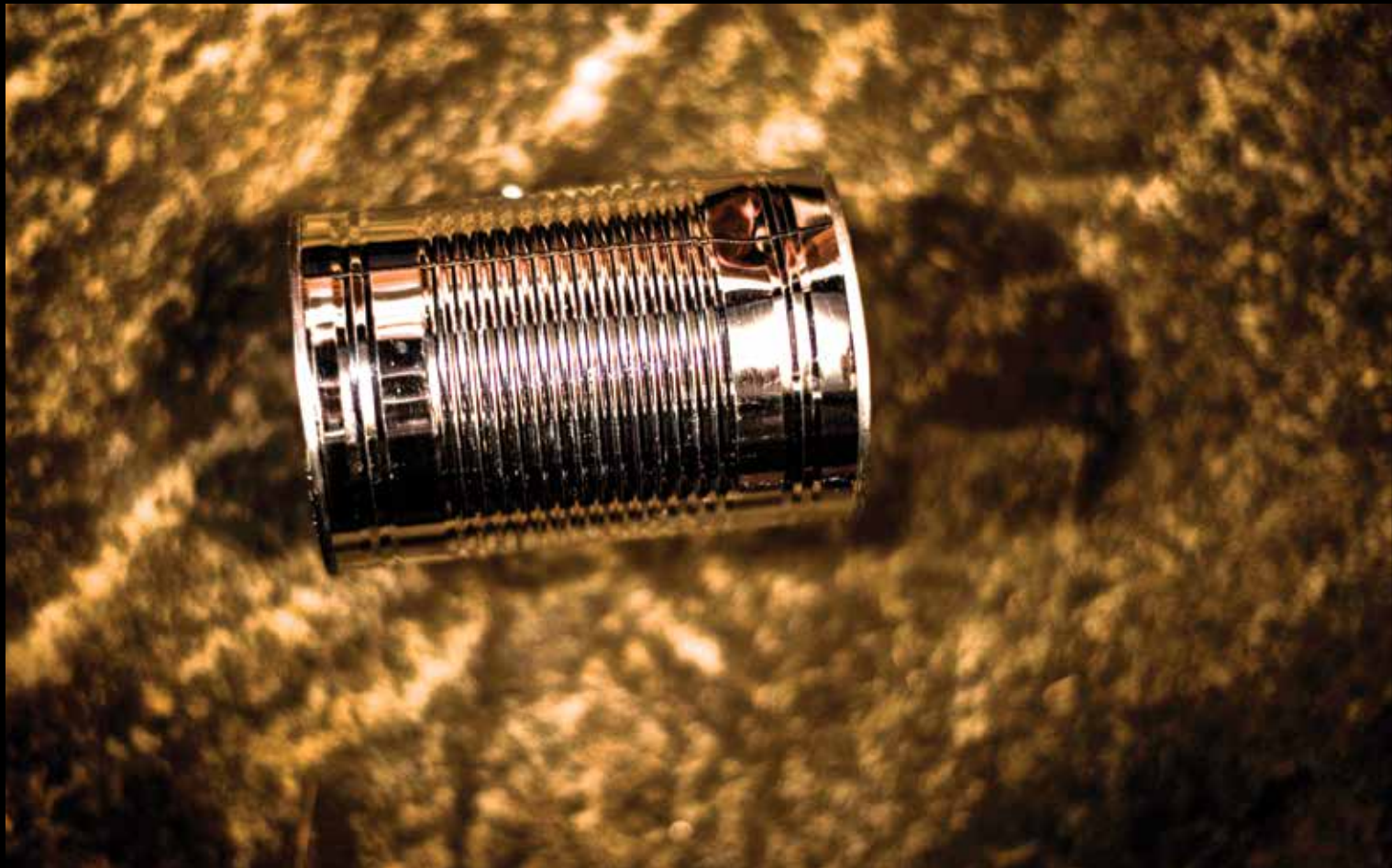
Gold Powder Mask Healing

Dubai, 2015

Photography on Metal

190 x 124 cm





Es una Lata!!
Dubai 2015
Photography on Aluminium
125x187cm

GOLD & WATER: METALLIC CONSTELLATIONS

For the first time in the history of La Biennale di Venezia, Ecuador opens its own independent pavilion thanks to the initiative of a young multidisciplinary artist, relevant to the Art History of Ecuador, María Verónica León, currently living in Dubai (Cube Arts Gallery), who has been distinguishing herself in Paris since 1998 for her works (drawing, painting, printing, video art, video poetry, performance, digital books, and digital photography).

Gold intensity and water translucency has always been one of her favorite subjects. For the 56th International Art Exhibition, she explores gold and water through a new proposal: “Gold Water: Apocalyptic Black Mirrors”, a true manifesto in favor of life and art.

This committed artist deplores the excesses, exaggeration, intoxication and drifts of industry, which penetrates to the very heart of nature¹, alters ‘water vibration energy’ and the symbolic, historical and cultural significance of gold.’

‘Water, as governed by regulations that meet the needs of our western industrial civilisations, encompasses the most ancient representations that, still today, bear their influence on our opinions. Water mythology and symbolism engraved in our subconscious contribute to our perception of water’. For the French semiologist Jules Gritti ‘Our technical and industrial civilisation, owing to its inherent shortages and pollutions, may exacerbate need, anguish and appetite in talking signs.’

Starting from this perspective, the Ecuadorian artist explores the mnemonic traces of our relationship with water and gold. Her project is built around a strong symbol: the fireplace, which is cube-shaped as a leading-edge kitchen, though with a new identity. The relevance of this realistic structure lays in its universality, thus enabling the artist to create an original work that metaphorically evokes humanity in the process of forgetting itself. A wall of a series of micro- waves recessed into rails shows the images of a lost paradise recalling the walls of Plato’s Cave. Several videos show the images of a water bottling plant: shuffled rhythms on a metal background give rise to stars that open and transform like new galaxies. Another video shows virtual and incandescent gold in an everlasting fight against water and evokes chaos. Gold as an economic index will turn into a promise of beauty.

Ileana Cornea, art critic and curator
Paris, 2015

1. ‘Ecuador, country of solar forces, is a piece of incomparable nature. Its coasts licked by the Pacific, its flank crossed by the Andes mountain range. The Galapagos Islands inspired ‘The Origin of Species’ by Charles Darwin’.

THE EXHIBITION

GOLD WATER: APOCALYPTIC BLACK MIRRORS

From the artist´s experience in visual arts, music and dance for the four rooms of the Pavilion of Ecuador, María Verónica will create a multimedia landscape with her new video audio polyptych installations, incorporating drawings, video, photography, objects, and sound as interrelated visual techniques, that display, as she says, in a “techno-theater” where water element, as a life fountain proclaims a new state of mind. María Verónica herself creates the digital, shoots all the videos, edits them, paints and draws characters and symbols, writes the script, and designs the soundtrack.

Art and Science fuse through dynamic combinations of innovative explorations that materialize into a cutting edge, cautionary vision of the future of Humanity. “Gold Water: Apocalyptic Black Mirrors” is inspired by the state of two of the natural primary sources of wealth in Ecuador: Water and Gold, which are extracted from their original context to be critically re-examined through its history, society, economy and culture in relation to global economic values. Both elements, key to the future of humanity, are life sustaining, physically and economically, yet the paradox is that in order to extract gold water sources are often destroyed. In “Gold Water: Apocalyptic Black Mirrors” the convergence of Art and Science forges an artistic amalgam, a prophetic myth of a future dystopia created by man’s annihilation of nature and his blind obedience to consumerism.

Starting from this perspective, the Ecuadorian artist explores the mnemonic traces of our relationship with water and gold. Her project is built around a strong symbol: the fireplace, which is cube-shaped like an hyper-utilitarian modern kitchen. The relevance of this realistic structure lays in its universality, thus enabling the artist to create an original work that metaphorically evokes humanity in the process of forgetting itself. This leading-edge kitchen is the receptor of new artistic dimensions that acts as the medium of a future dimensionality.

A wall of a series of micro-waves recessed into rails shows the images of a lost paradise recalling the walls of Plato’s Cave. “Kaleidoscopic visions” introduces an unknown and mysterious dimension where industry appears as an altered state of reality; visual codes of geometric structures and messages powerfully collide and combust into a unique language of mystical spheres and progressive signs in transdisciplinary formats.

Several videos convert the scenario of a water bottling plant: shuffled rhythms on a metal background give rise to stars that open and transform like new techno-galaxies. Starting from the mechanization of this bottling landscape, this work features an industrial choreography where workers flow to the sounds with synchronized steps and movements. These workers are in charge of bottling the water for its future commerce and their robotic motions are repeated endlessly. This impressive metallic concerto gave the artist the first notes to create new codes for her “techno-constellations”, or metallic visions to impose the last guideline of market demands that enclose the natural pristine

virtue of water. Some of the images come from María Verónica’s video work in Splendorous Waters Bottling Plant (Splendorous Waters or “Gold Water” are unique in Ecuador and the world in the middle of a tropical rain forest in the Ecuadorian Andes in La Mana, Cotopaxi Province, and they were discovered in 1982).

Raising questions around gender Maria Veronica´s practice traverses the boundaries of the social and the political, while also is related with aesthetic experience. She crosses disciplines and she explores interconnections between movement, words, numbers, and sound, within the framework of art and science. Her videos are concerned with creating new experiences through the relationship between the viewer’s shock versus unusual projections, and with the way the message is mysteriously inscribed after the experience with the unexpected. It tries to change the viewer’s perception about video and its observation codes, as well she is interested in creating realities that transform the nature of the object to place it in an unfamiliar context providing it a new identity.

Other videos show virtual and incandescent gold in an everlasting fight against water and evoke chaos. Gold, another capitalist symbol, object of desire, economic index will turn into a promise of beauty through a revolutionary nexus of creativity. She highlights the dimension of gold through an extraordinary digital cosmography. The splendour of a rare collection of pieces bathed in light operates in space with an identity adapted to an aesthetic of reversal and stimulates the visualization of authentic gold art in the next future. After a transcendental

journey to Ecuadorian ancestor’s practices with gold, where they used special techniques like hammered and embossing to elaborate unusual figures and gold masks with original physiognomies, -like bizarre extraterrestrial creatures bordering with space-, she places the genuine talent of pre-Columbian cultures within a cutting edge structure, to catapult new ideas and artworks stemming from this process to future cultural contexts, and onto the avant-garde international art landscape. In order to prefigure a new collection of gold in the contemporary art scene, the artist recycles these practices to work with “virtual gold,” or artificial gold (acrylics, oils, gold leaf, gold sprays, etc.) giving us the illusion of having easy access to this metal but in actuality mimics only its appearance, its light and its powerful reflections.

The artist is conceived like a timeless creature, materialized by her own masks and acrylic chemical composition, that represents her Latin traces in a contemporary universal locality, with a developed consciousness of today and tomorrow’s phenomena. Thanks to this new project that includes innovative features and “virtual recycling”, and the image of this metal will undergo an unusual transformation to give to gold a true artistic value.

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ORO Y AGUA: ESPEJOS NEGROS APOCALÍPTICOS

La artista ecuatoriana María Verónica León explora las trazas mnemónicas de nuestra relación con el agua y el oro. Su proyecto se construye en torno a un símbolo trascendental: la estufa, la cual se presenta en forma de cubo en una cocina de vanguardia con funciones insólitas. La relevancia de esta estructura realista radica en su universalidad, de tal manera que la artista crea un trabajo original que evoca metafóricamente a una humanidad en proceso de olvidarse de sí misma. Esta cocina de vanguardia es la receptora de nuevas dimensiones artísticas que se proyectan hacia el futuro. Una pared con una serie de microondas desfilan en repisas mostrando imágenes de un paraíso perdido que recuerdan a las paredes de la Caverna de Platón.

A partir de su experiencia en artes visuales, música y danza, María Verónica presenta en las cuatro salas del Pabellón un panorama multimedia con instalaciones polípticas de audio y video, incorporando dibujo, video, fotografía, objetos y sonido como técnicas visuales relacionadas entre sí, las cuales se despliegan en un “teatro-techno” donde el agua como fuente de vida se proyecta hacia un nuevo estado de conciencia. La artista filma, elabora las imágenes, edita, dibuja, pinta, construye los símbolos y letras, escribe el guion y diseña el sonido, en videos y proyecciones inusitadas que transforman la naturaleza habitual de los objetos para otorgarles nuevas identidades, fuera de su contexto habitual.

En algunos videos, una planta embotelladora de agua se convierte en escenario artístico: ritmos entrelazados con un fondo metálico dan nacimiento a estrellas que se abren y se transforman en nuevas “galaxias-techno”. Partiendo de la mecanización de este panorama,

este trabajo presenta coreografías industriales con sonidos de trabajadores que fluyen al son de pasos y movimientos sincronizados. Los operarios están a cargo de embotellar el agua para su futuro comercio y sus movimientos robóticos se repiten sin cesar. Este impresionante concierto metálico concede a la artista las primeras notas para crear nuevos códigos para sus “constelaciones-techno” o visiones metálicas, que traducen y examinan el direccionamiento que imponen las exigencias del mercado y que encierra la virtud natural prístina del agua. Algunas de estas imágenes provienen del trabajo de video que hizo María Verónica en la planta de Agua Splend’or, (las Aguas Esplendorosas o Agua de Oro son únicas en Ecuador y en el mundo, y fueron descubiertas en 1982 en medio de un bosque tropical húmedo en Los Andes ecuatorianos en La Mana, Provincia de Cotopaxi).



Left and right side:
Filling Physical Life
Dubai 2015
Color Video/Audio Installation
6 min (different versions)

A través de un revolucionario nexo de creatividad, el oro como símbolo capitalista toma otro giro hacia una promesa de creatividad y belleza. María Verónica subraya la dimensión de este metal a través de una extraordinaria cosmografía digital, para ubicar el talento de las culturas precolombinas en una estructura de vanguardia y catapultar nuevas ideas y obras de arte que se ramifican de este proceso hacia contextos culturales futuros. La artista recicla las practicas ancestrales para trabajar con “oro virtual” u oro artificial (acrílicos, óleos, láminas de oro, aerosoles dorados, etc.), que otorga la ilusión de tener un fácil acceso a este metal, pero que solo es una representación de su apariencia, su luz y sus intensos reflejos.

María Verónica sobrepasa los límites de lo social y político hacia una experiencia estética en la que ella es concebida como una criatura atemporal, materializada por sus propias máscaras de composición química y que representan sus orígenes latinos en una localidad universal contemporánea, con una conciencia desarrollada sobre los fenómenos de hoy y de mañana.

Gracias a “Gold Water: Apocalyptic Black Mirrors”/ “Oro y Agua: Espejos Negros Apocalípticos”, que introduce características innovadoras y “reciclaje virtual”, la imagen del oro se somete a una transformación extraordinaria que otorga a este metal un nuevo y verdadero valor artístico.



DARK BLUE VISIONS

The human right to water is fundamental and indispensable, inalienable, infeasible and essential for life. Water is a common ultimate good. Its sources and channels that once seemed so limitless are drying up. Historically, no notion of protecting water or bottling it for human consumption existed, but rules change and international water conferences as well as communities worldwide have studied water systems and redefined their rational use.

Ecuador became the first country in the world to codify the Rights of Nature, a pioneer in the global environmental sector. Ecuadorian Constitution recognize the inalienable rights of ecosystems to exist and flourish, giving people the authority to petition on the behalf of ecosystems, and requiring the government to remedy violations of these rights; so that rivers and forests maintain their own right to exist and are not just a property. Under these laws, for example, a citizen can file a lawsuit on behalf of an injured channel, recognizing that the health of the water source is crucial for the common good.

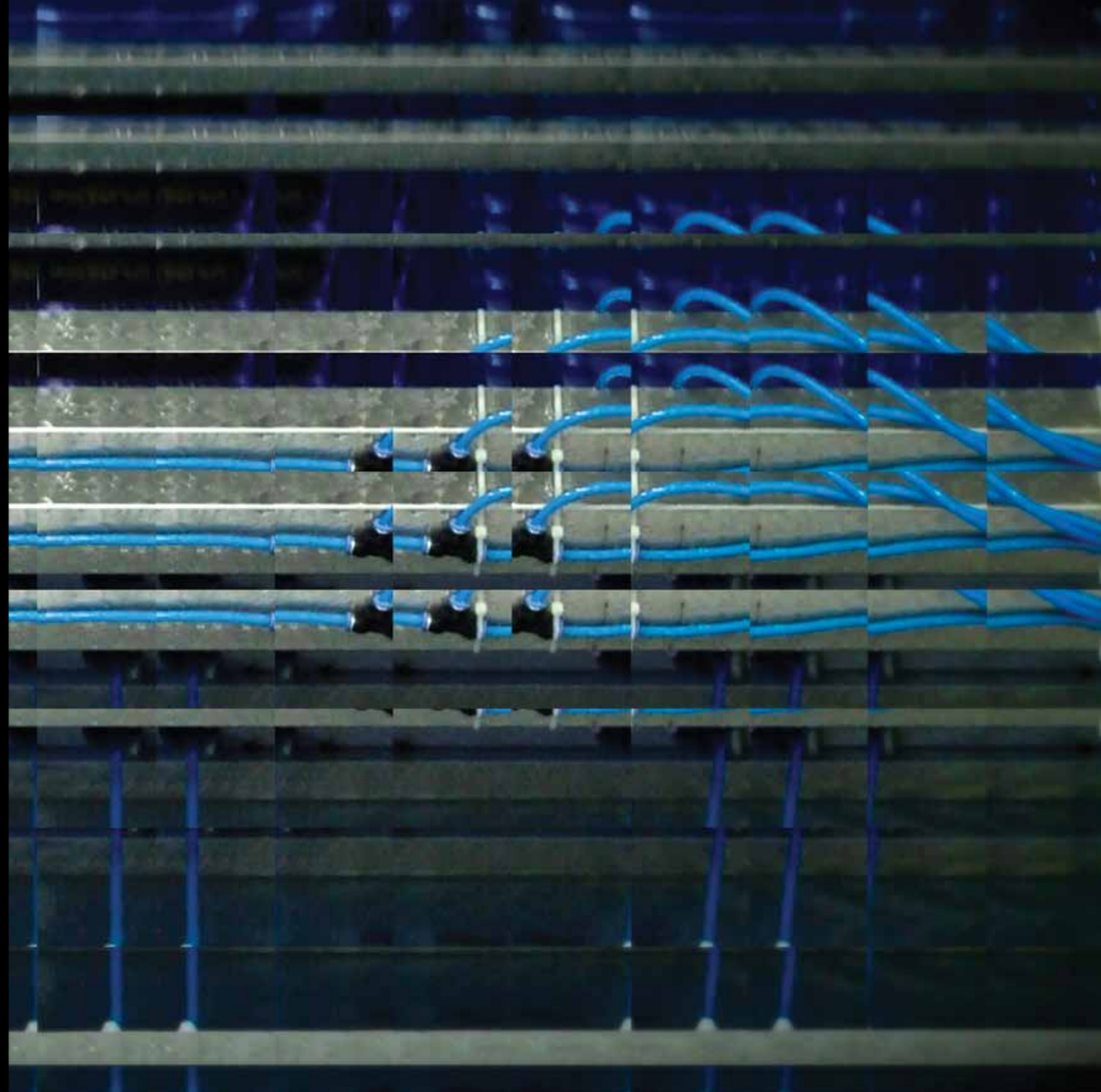
The vibrant protagonist for the exhibition is video art. Overlapping time sequences of water emerge from a distant past catapulting it into an abstract location in the future where global apocalyptic realities of contamination and obscurity disappear. I choose video as the ideal technique, since its movements allow me to show by series the similar phases of black apocalypses that different cultures live in parallel times. Video takes me to the representation and abstraction of the high-tech industry irruption in the soul of human beings. The sound of machines hammering our psyches are the hammering actions of capitalism excesses, that day to day demands to be prostrated at its feet. Steal barriers, metallic cuts, black holes where Earth loses its identity, steal stains, heavy and deafening structures, obliging men to give up their territory. The totalitarian excesses of the Industry have irrupted nature, damaged its health, and affected the ecosystem. Money is “the saint” and the punisher, the one that

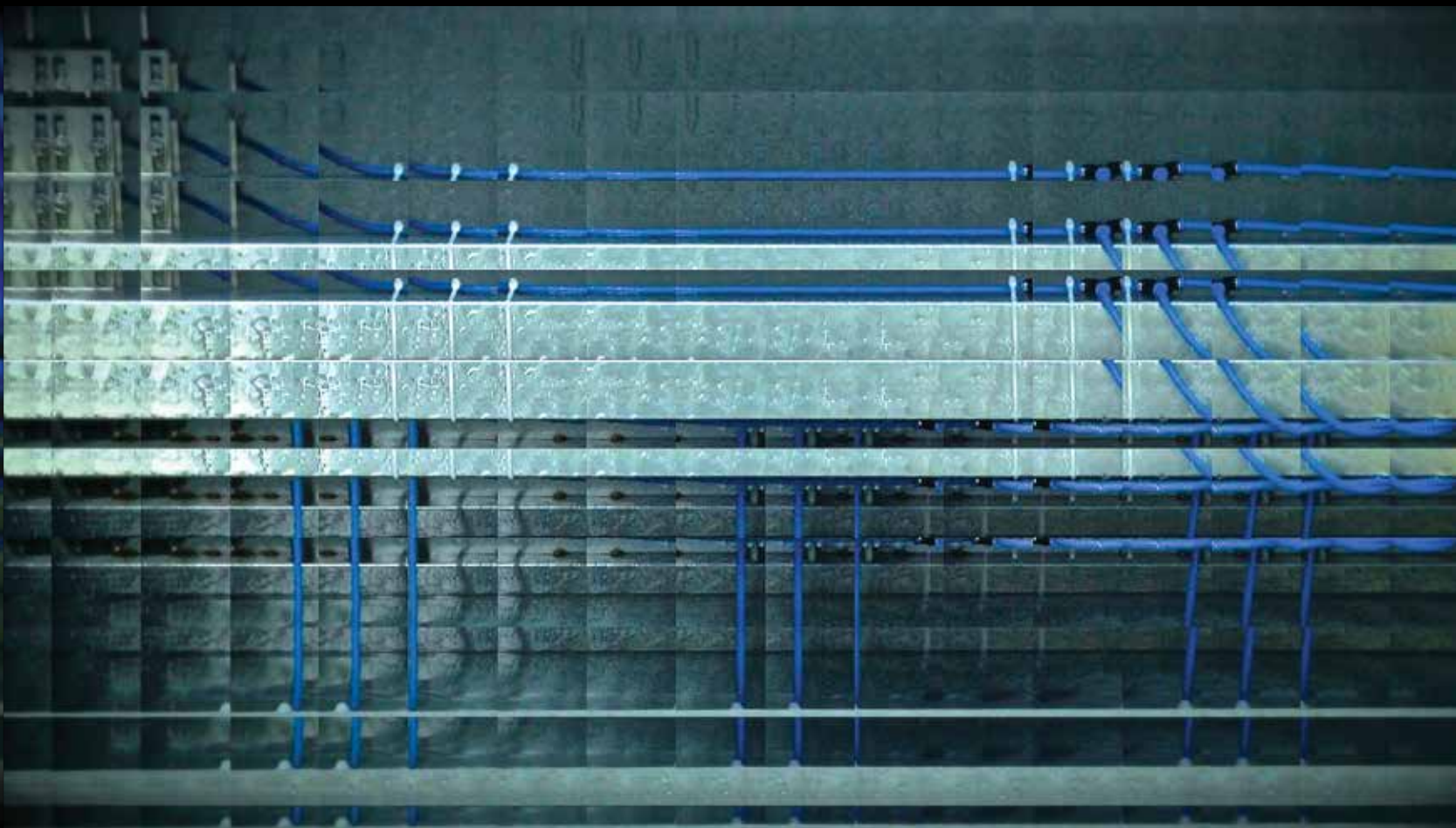
creates nature’s darkness, and it causes a duel reflected into the future, in successive mirrors of apocalyptic reflections that will destroy the Humanity.

We need flowing water in order to live, love and have light. “Water of Light, Water of Life.” The internal vision needs to be intricate to the external one, so that what is inside is reflected in the outside world. Water is suffering, drying up and dying, being infected by man’s brutality; water begins to exist with “artificial breathing” on an man-made life support system. In the videos the light blue tubes allow oxygen to enter, a treatment to cleanse and reanimate water intravenously. We feel the churning power of the oceans and seas, interconnected in an energetic therapy, building barriers to resist industry’s atrocities; generating a second dimension of existence, where universal cosmic energy gives birth to a centric universal nucleus, from where an explosion of new fountains irrigates old affected waters and a new cosmic galaxy emerge. Waters’ new energy is stronger than industry.

Video offers a perfect choreographic interplay between these present and future realities, and generates a singular visual reading that symbolizes new codes of freedom in the face of capitalistic disaster and destruction. Surrealistic and symbolic visions illustrate water, present and future, spring from an imagined sense of a collective elevated consciousness, with greater respect for water and to what it means to Humanity. The shadow of darkness passes from a futuristic perspective; darkness vanishes, the industrial machine as well, the round table of the Illuminati is devoured by the black holes, only the shadow is left, dark mafias disappeared; the dimension of the dollar gets lost and enters the plane of memory, the metallic stars lose their force and an enlightened human being arises, representing the new collective consciousness that sustains the world in a contemporary awakening. Tomorrow the currency will be water, air, health, survivorship and new codes.

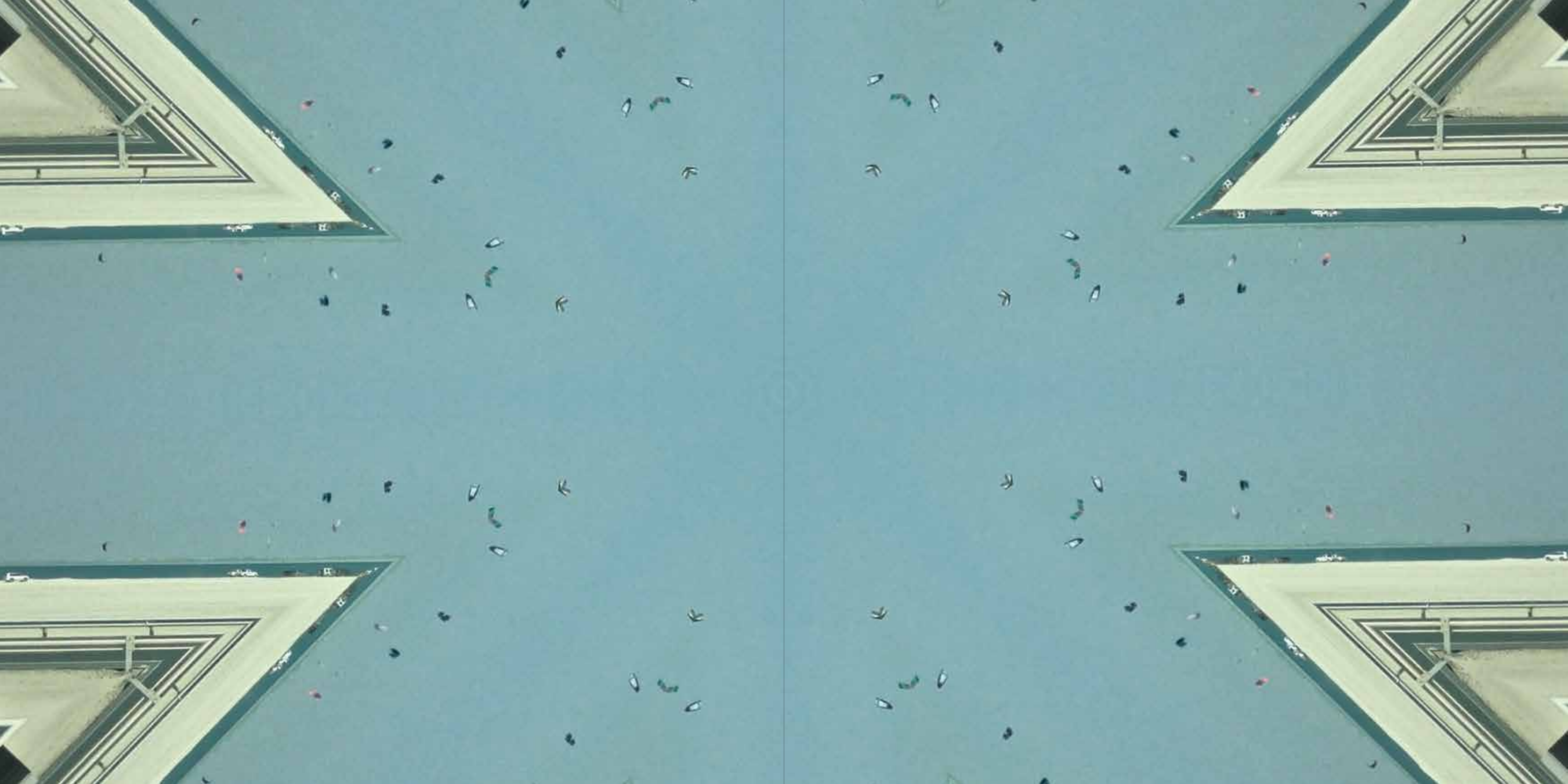
María Verónica León Veintemilla
Dubai, 2015

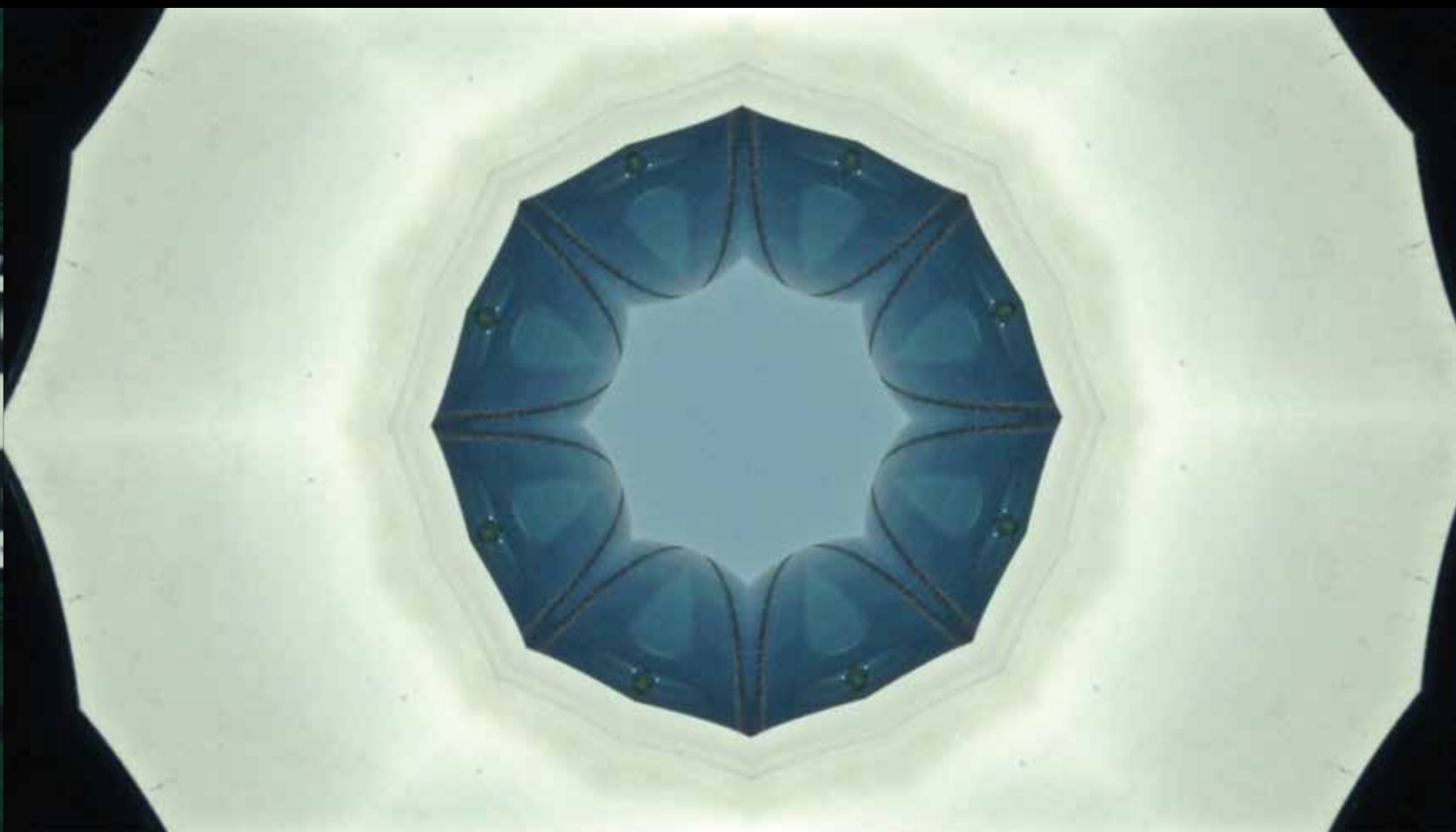
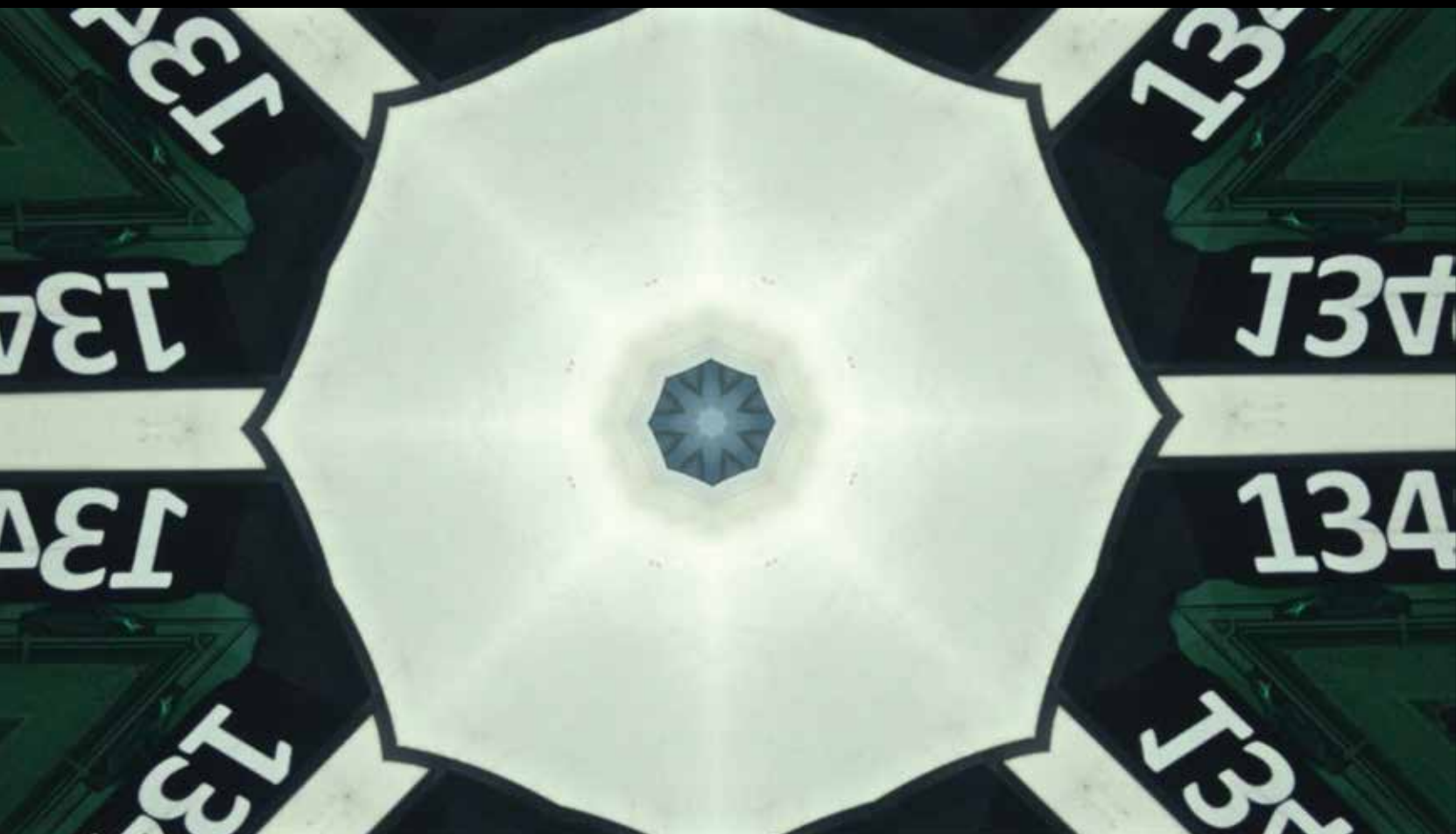




Previous and Left Page
Virtual Parallel Universes
 Dubai 2015
 Color Video/Audio Installation
 6 min (different versions)

Next Page:
Planet Pupiter
 Dubai 2015
 Acrylic on canvas
 100 x 150 cm

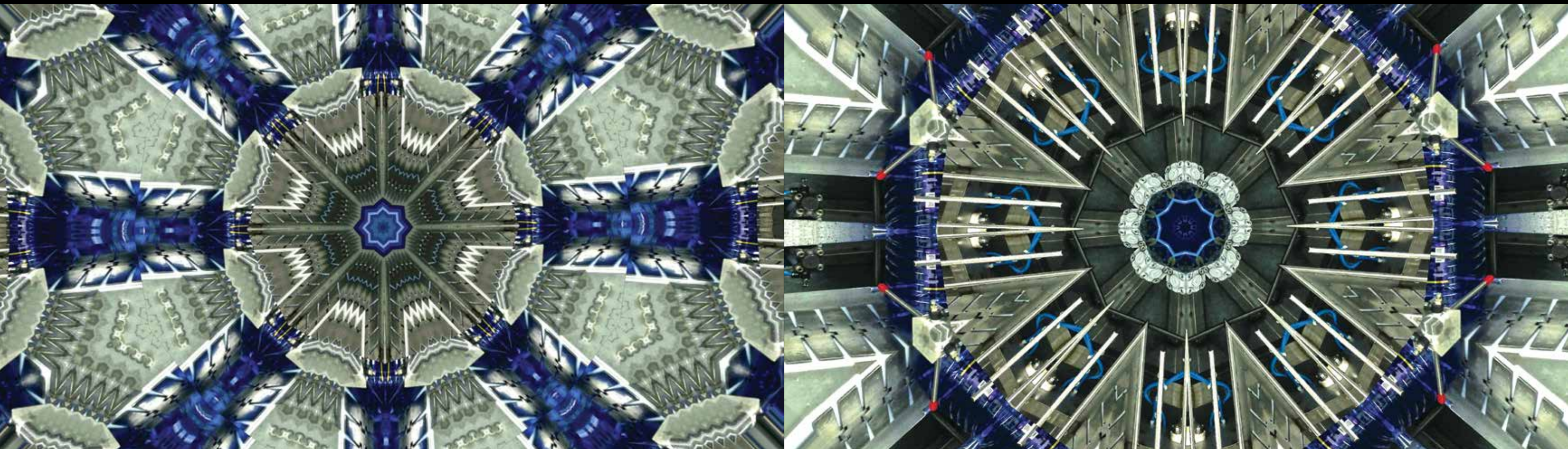




Loving Gold Water Star
Dubai 2015
Color Video/Audio Installation
6 min (different versions)

Next Page:
Post-Industrial Web Irruption
Dubai 2015
Photography mounted on Aluminium
79 x 45cm, overall dimensions variable





Apocalyptic Black Mirrors

Dubai 2015

Color Video/Audio Polyptych Installation

Cycle of images projected simultaneously in 6 parts

(One projection on the oven of a kitchen cube installation,

4 projections on microwaves displayed at one wall, and one more on the wall.

5 and 8 min (different versions)

Next Page:

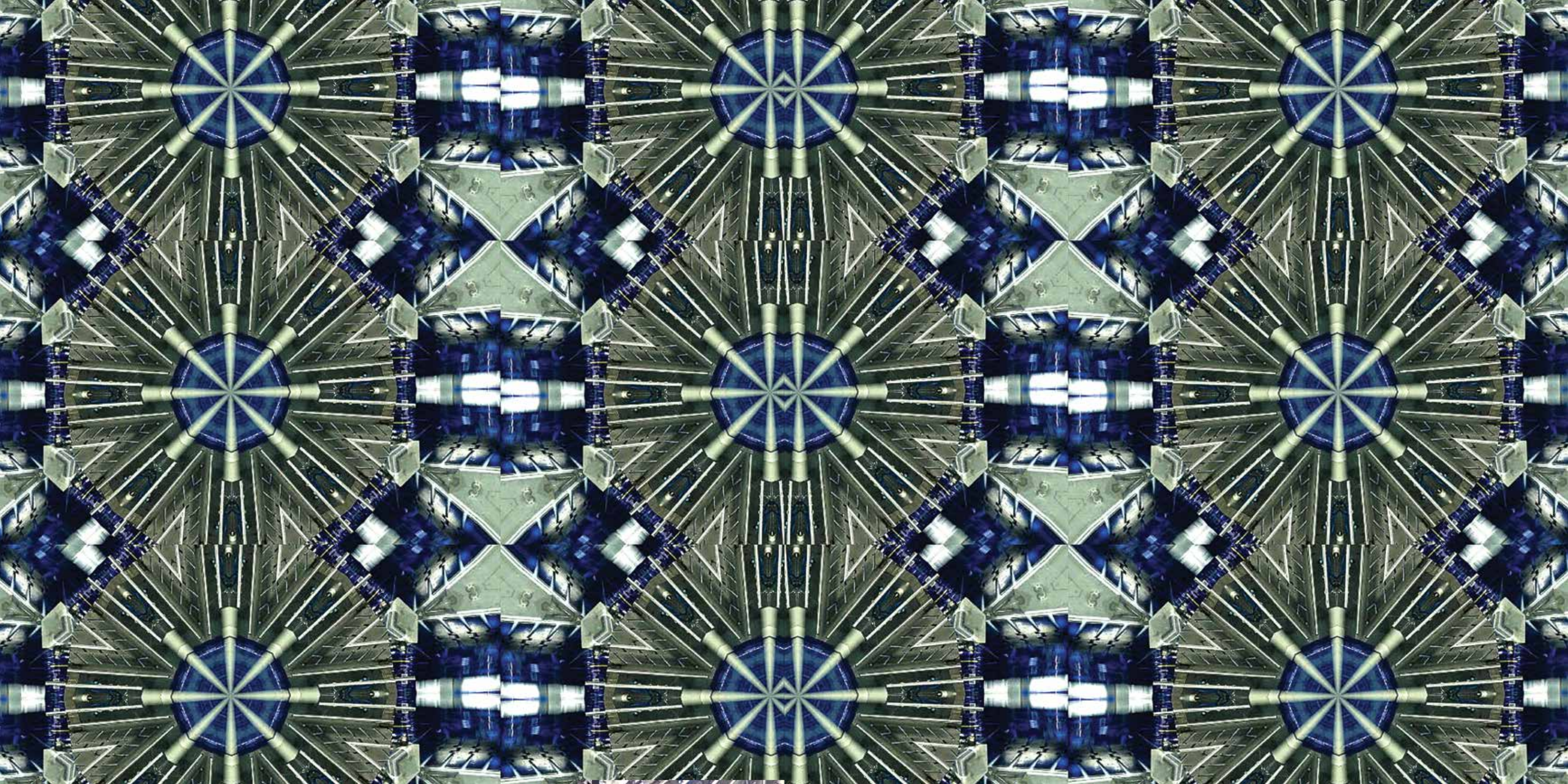
Water Vaults

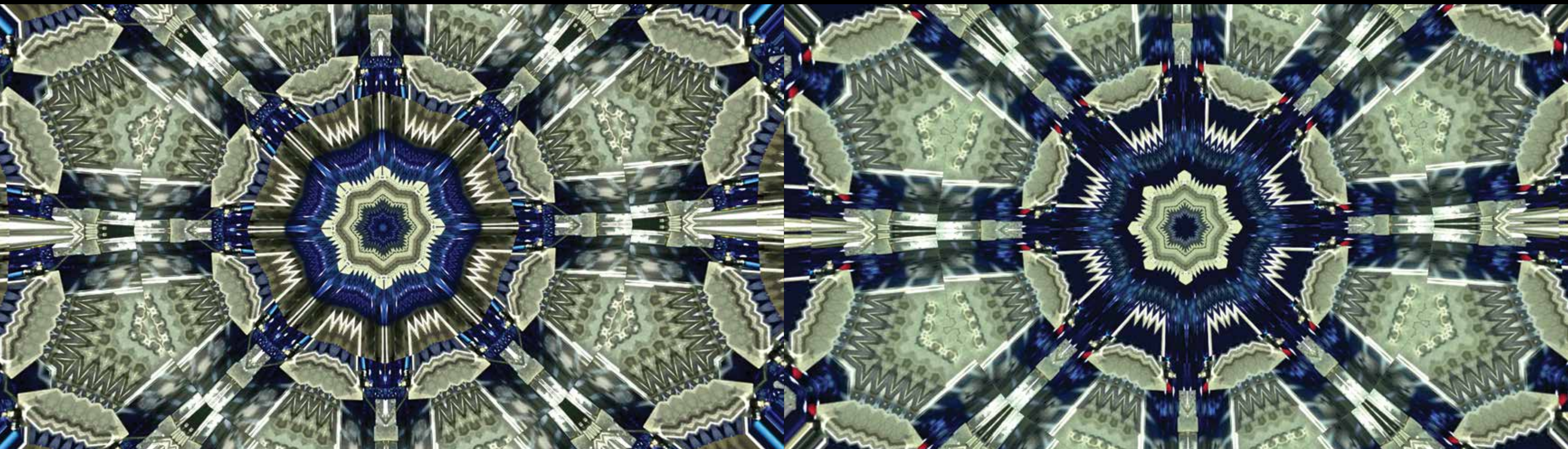
Dubai 2015

Color Video/Audio Polyptych Installation

Cycle of images projected simultaneously in 4 parts

5, 6, 7 and 8 min (different versions)

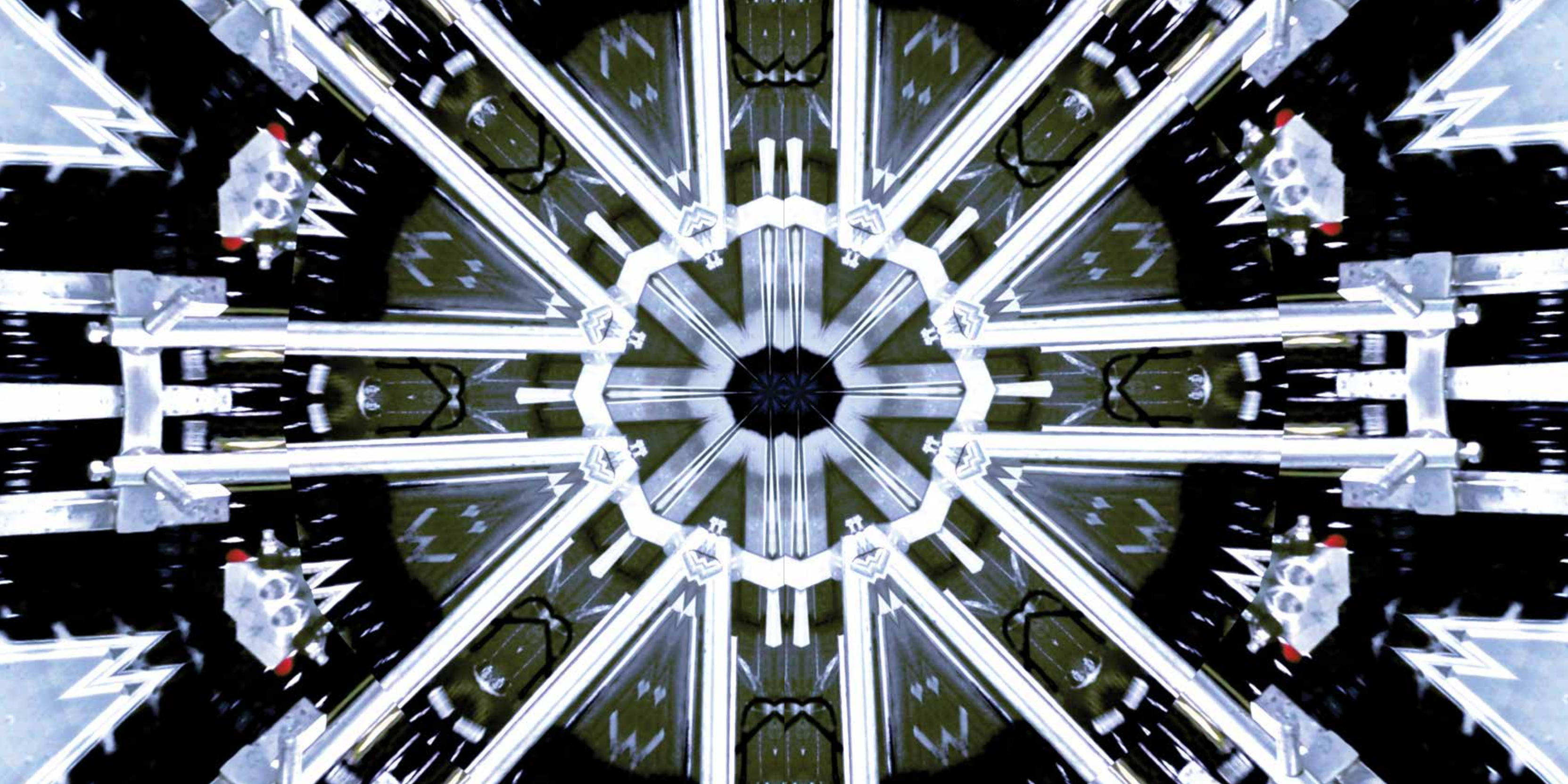


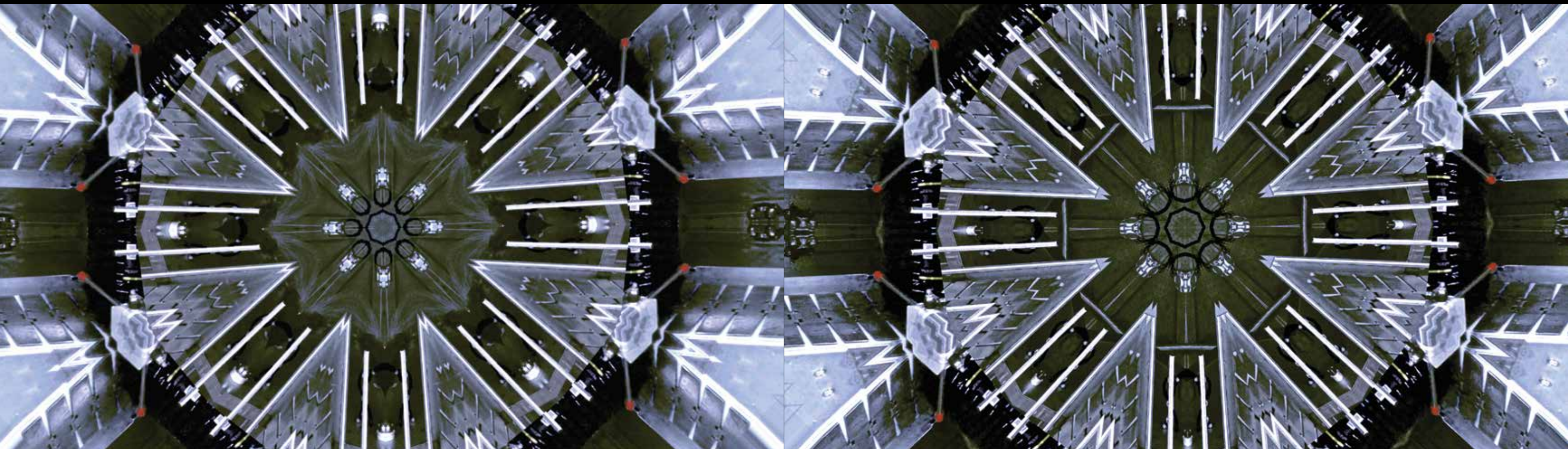


Loving Gold Water Star
Dubai 2015
Color Video/Audio Installation
6 min (different versions)

The Star Teeth and The 8 Mountains
Dubai 2015
Digital Photography mounted on Aluminium
59.5 x 59.5cm, overall dimensions variable

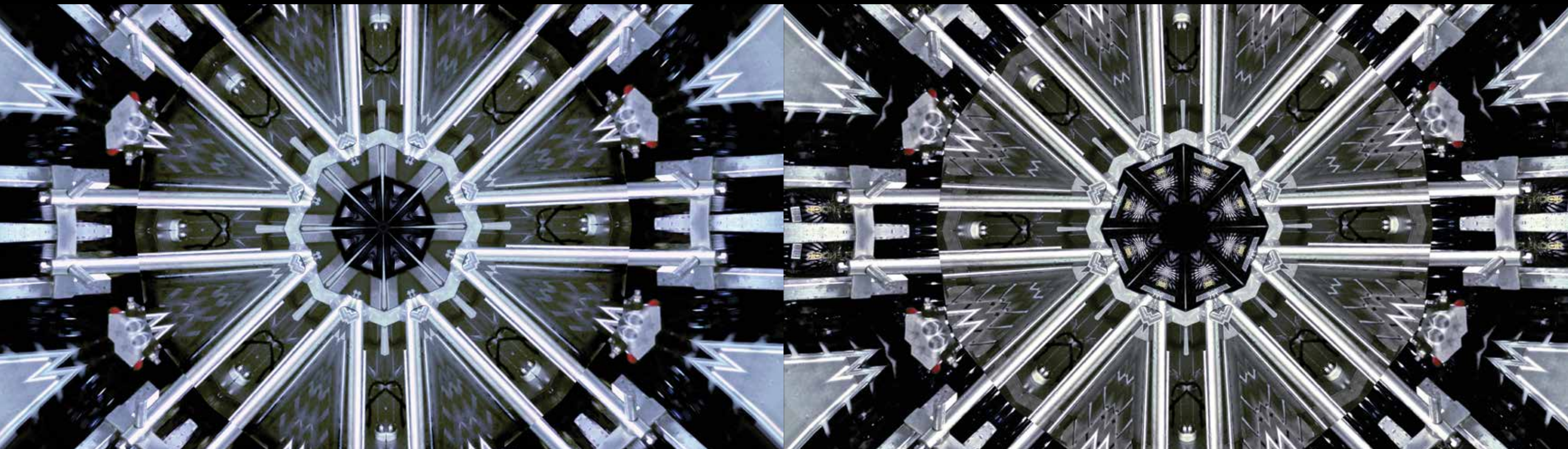
Next Page:
The Illuminati Trembling Platform I
Dubai 2015
Color Video/Audio Diptych Installation
2 Videos projected simultaneously
(Two projection on aluminium) 8 min each





The Illuminati Trembling Platform II
Dubai 2015
Color Video/Audio Diptych Installation
2 Videos projected simultaneously
(Two projection on aluminium) 8 min each

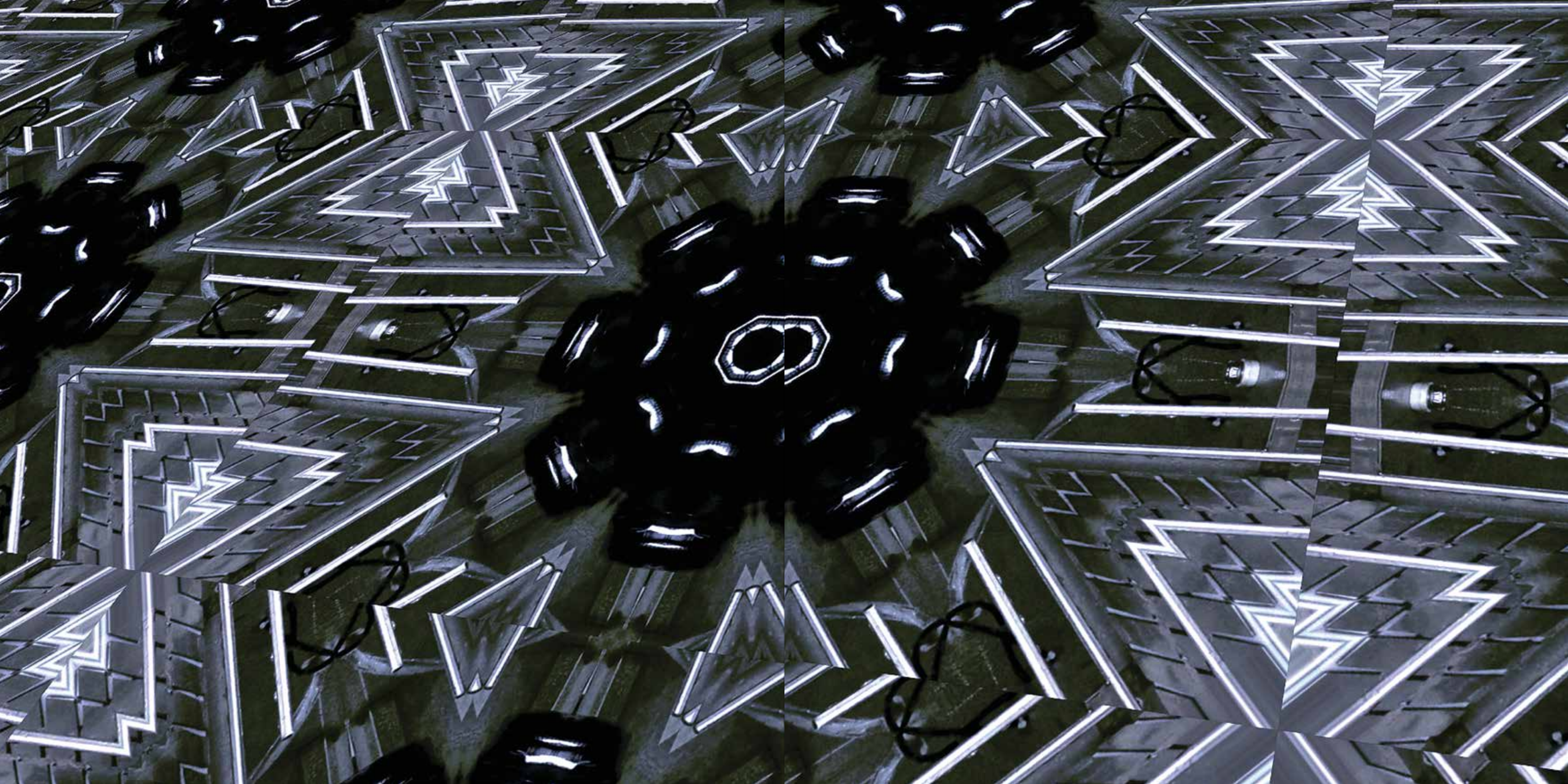
Illuminati Round Table
Dubai 2015
Digital Photography mounted on Aluminium
75 x 132cm, overall dimensions variable

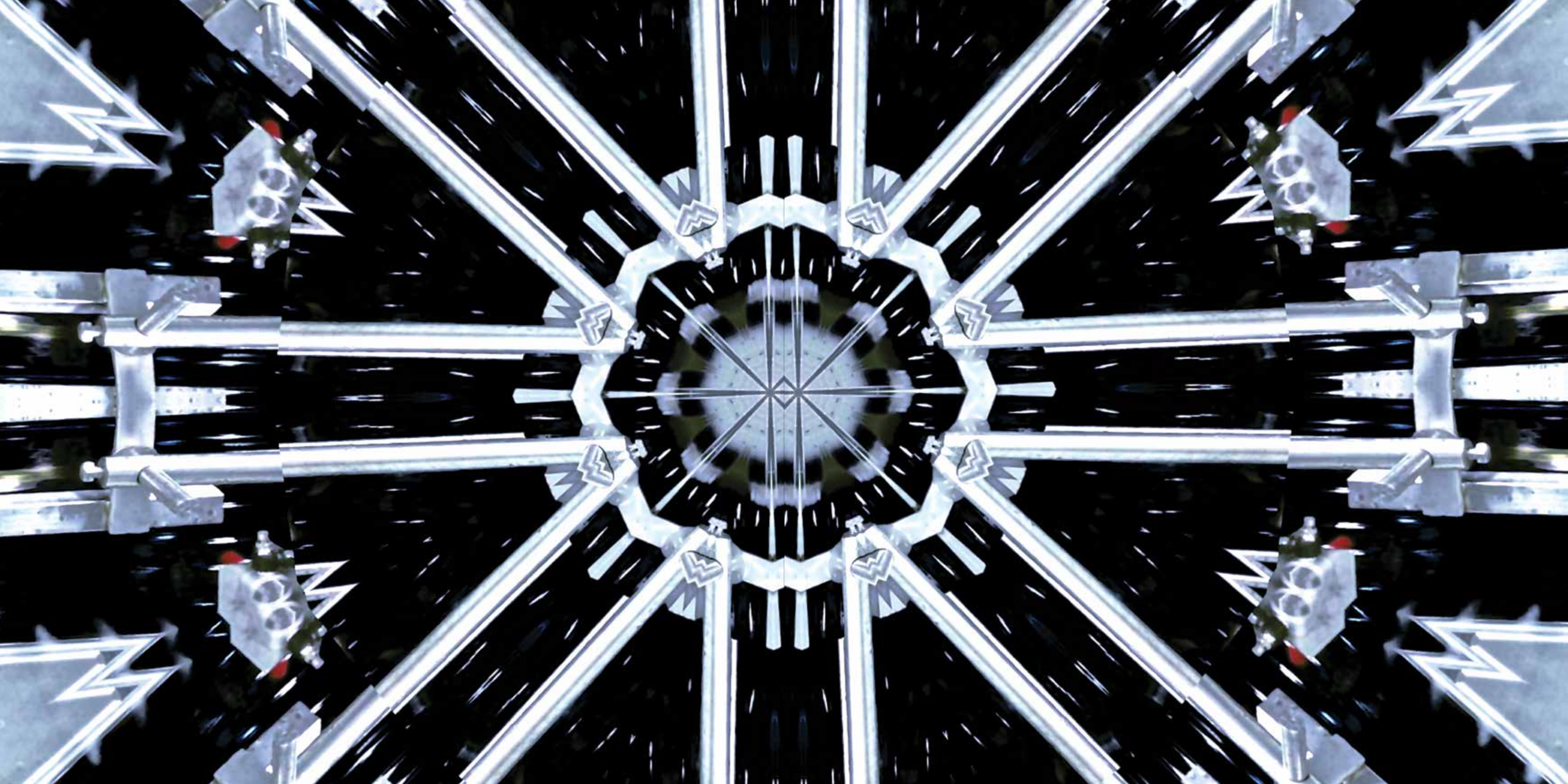


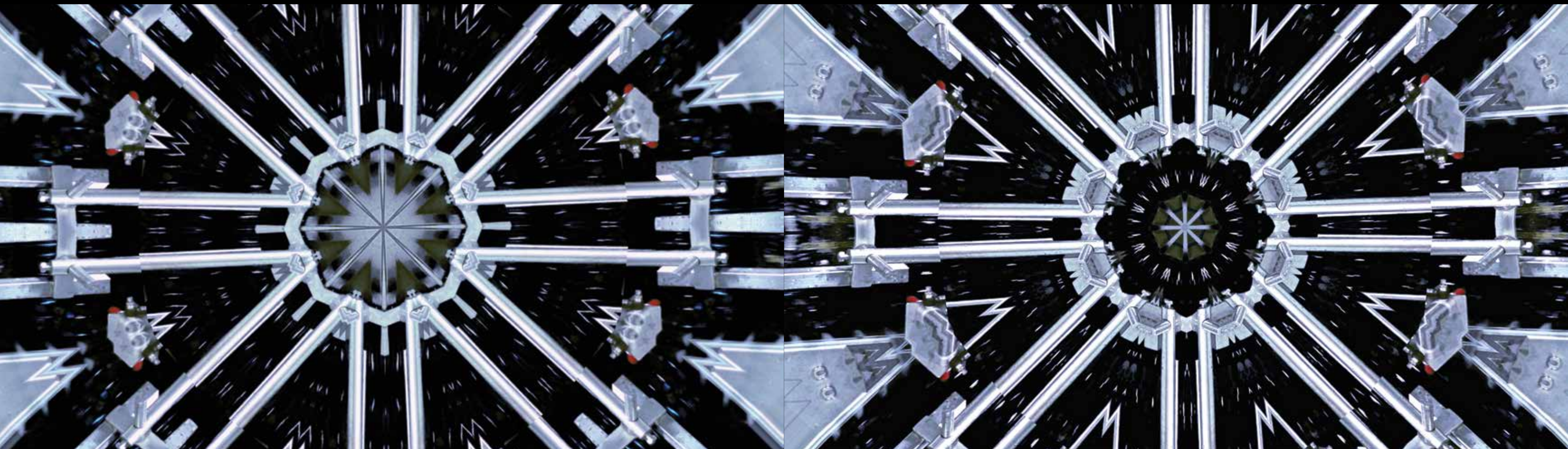
Industrial Acupuncture
Dubai 2015
Digital Photography mounted on Aluminium
132 x 75 cm, overall dimensions variable

Summum Gold Birds from
The Illuminati Trembling Platform II Video
Dubai 2015
Color Video/Audio Diptych Installation
Image of 2 Videos projected simultaneously
(projection on aluminium) 8 min each

Next Page:
Radiation Through Spikes
Dubai 2015
Acrylic on canvas
177 x 100 cm

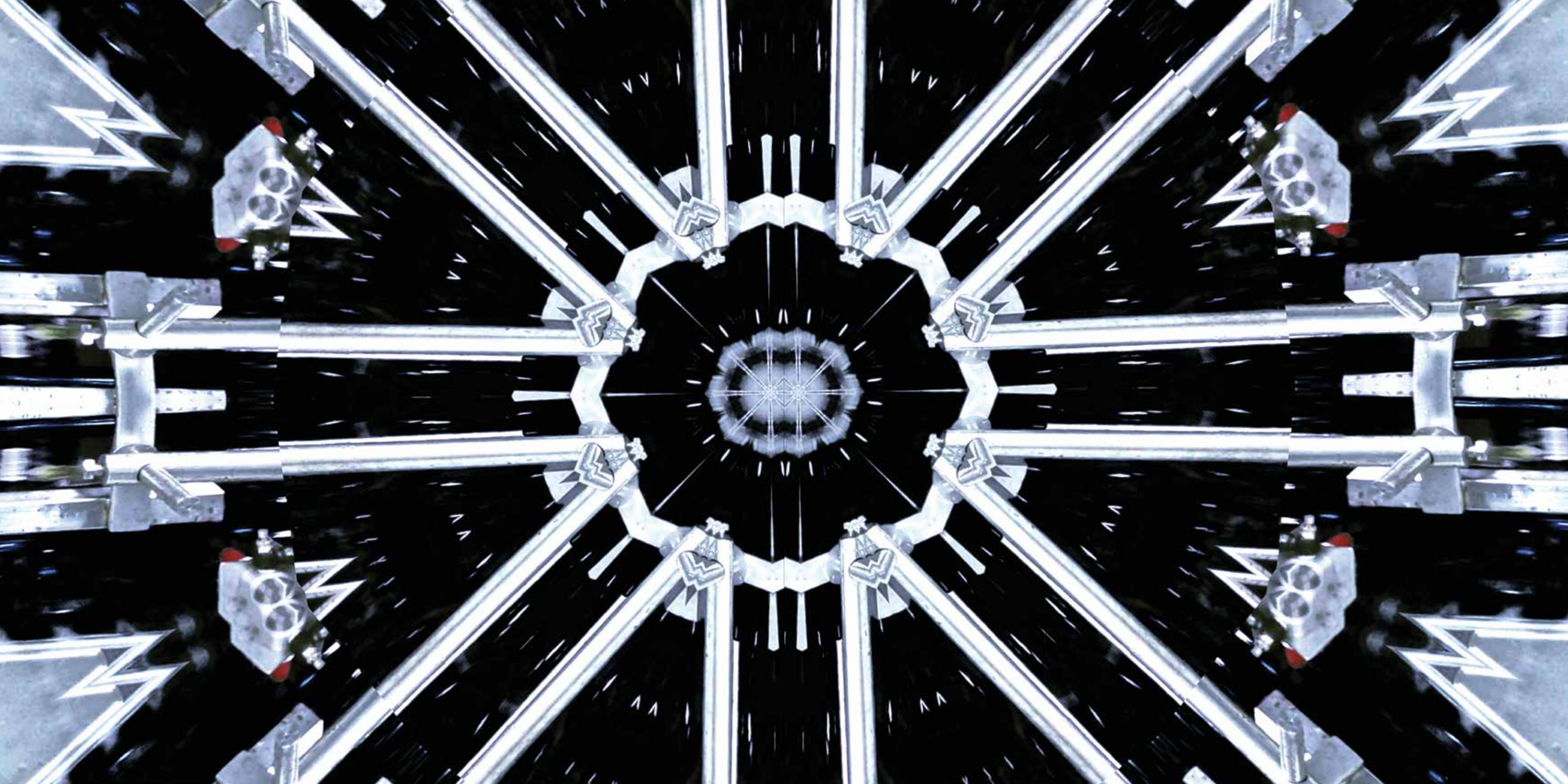






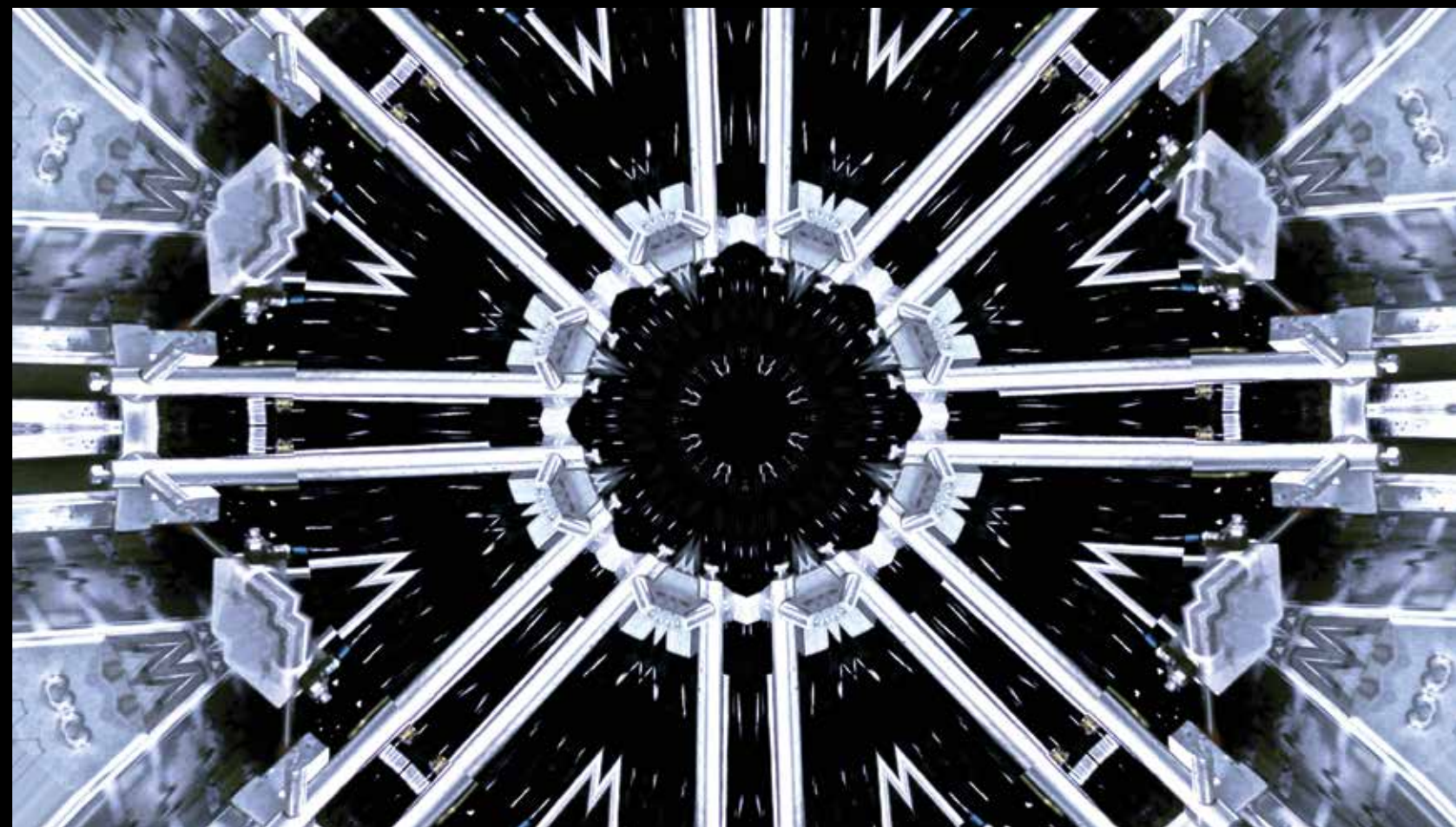
Left and Previous Page:
Apocalyptic Black Mirrors
Color Video/Audio Polyptych Installation
Cycle of images projected simultaneously in 6 parts
(One projection on the oven of a kitchen cube installation,
4 projections on microwaves displayed at one wall, and one more on the wall.
5 and 8 min. (different versions)

Nostradamus Compass
Dubai 2015
Photography on Aluminium
110 x 195cm





Previous Page:
Shiny Regents Defending Water
Dubai 2015
Photography on Aluminium
110 x 195cm



Black Hole Devouring Freezing Industrial Net
Dubai 2015
Photography on Aluminium
110 x 195cm

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Sand, Hammer & Tin
Dubai 2015
Color Video/Audio
Installation
6 min

Right Page:
Hammering The Future
Dubai 2015
Photography on paper
135 x 90cm

Next Page:
Golden Working Hands
Dubai 2015
Photography
on Aluminium
180 x 120cm





THE GOLD RUSH

Contemporary art is rediscovering gold, this exceptional material, fascinating in its lustre and splendour, which brought glory to Ravenna and was restored to use in art by Gustave Klimt.

In the 21st century, Louise Bourgeois, Anish Kapoor, James Lee Bayars and many other artists boldly revive the tradition of the time of the pharaohs, an imperturbably enduring tradition: “gold is immortality” is the Brahmins’ constant refrain.

“Gold has no part to play in the mythologies of Homo faber.” The historian of religion, Mircea Eliade, spent his lifetime studying this question: “Gold is a creation of Homo Religiosus.” It was the first metal used by man, even though he could not use it to make tools or weapons. “Throughout History and technological innovations, from the use of stone to working bronze, then iron, and finally steel, gold has never played a part.”

Alchemists wanted to turn other metals into gold in order to cure their imperfections. Through this noble material, art touches on the sacred: “The essential symbolic value of gold has never been tainted despite the progressive desacralisation of Nature and human existence.”

There is red, black and lots of gold in María Verónica León’s work, the enigmas of her symbolic world exploding from their fiery fusion.

Yellows, greens and blue fuse in a variety of shapes, including squares, circles, trapeziums and pentagons; they splutter into triangles and even more elastic geometric shapes. Her line unfurls such an extraordinary tangle, what can you say?

María Verónica León’s work is disconcerting in its originality.

A willing secessionist, she eludes the golden nets she inherits from the Austrian painter who could easily have been her ancestor, but there are others before him, anonymous pre-Colombian artists from whom she gains this inheritance that binds her to the sun.

Her lyricism, freedom and courage make her different; a female artist whose attitude reminiscent of the mythical Penelope weaves her intrigues in the name of civilisation and peace.

Like the Homeric woman, she diverts her craft and directs it towards her own vital experience, thus transforming reality into legend and legend into a wonderful dream.

From the portraiture she has practised for years, she is moving towards her phantasmatic memory and from the likeness of the model to the probability of her adventure.

Like Munch, she emphasises the voluptuous language of lines, like Beardsley she loves luxury. Her lines meet, forming her abstract geometric shapes, and this is how she conceives cities, articulating their volumes by organised agglomerations of shapes. Civilisation has a horror of the void, but the black hole is lying in wait for it. If souls petrify in a world of stars, and numbers rule the world, humanity would have to start from zero.

When her palette darkens in a dramatic movement, incandescent colors evokes the Dante-esque movement of the lava, deep, dark blue tries to calm the catastrophe, a draped silhouette stands out like a pyramid, and instead of the face, a star.



Mask 1
Dubai 2015
Photography
on Aluminium
35 x 26cm



Love
Dubai 2015
Photography
on Aluminium
35 x 26cm



Mask 2
Dubai 2015
Photography
on Aluminium
35 x 26cm



Mask 3
Dubai 2015
Photography
on Aluminium
35 x 26cm



Set of Multiple Masks
(4, 5, 6, 7)
Dubai 2015
Photography
on Aluminium
35 x 26cm each, overall dimension variable



Set of Multiple Masks
(8, 9, 10, 11)
Dubai 2015
Photography
on Aluminium
35 x 26cm each, overall dimension variable



Set of Multiple Masks
(12, 13, 14)
Dubai 2015
Photography
on Aluminium
35 x 26cm each, overall dimension variable

I Don't Like It
Dubai 2015
Photography
on Aluminium
35 x 26cm

Extasis
Dubai 2015
Photography
on Aluminium
35 x 26cm

White Dimension
Dubai 2015
Photography
on Aluminium
35 x 26cm



Untitled
Dubai 2015
Photography
on Aluminium
180 x 120cm



Buy It!!
Dubai 2015
Photography
on Aluminium
180 x 120cm



Buy Now!!
Dubai 2015
Photography
on Aluminium
122 x 185cm



Collage Installation
Dubai 2015
Diverse Gold Objects



Transcendence
Dubai 2015
Photography
on Aluminium
35 x 75cm,
overall dimension variable

María Verónica
Visual Artist

www.mariaveronicaworld.com
lanoveaunee@hotmail.com

María Verónica León Veintemilla born in 1971 in Guayaquil, Ecuador. Lives and works in Paris from 1998 to 2013, and since 2014 she works in Dubai. She is represented by Cube Arts Gallery, Dubai International Financial Center, UAE.

From his early years María Verónica shown her extraordinary artistic talent in drawing, painting, portraiture and self-portraiture. Today's as a multidisciplinary artist she works with a variety of techniques: drawing, painting, printmaking, video art, video installation, video-poetry, digital books, performance and photography. Among her most famous works are " The Empress of China "(1996), " The Goddess Internet " (2000), " The Mirrors of Venice" (2005)," Pinky " (2005), "The Duchess of Galliera," among others.

María Verónica became the first contemporary artist from Ecuador who exhibited in a museum in Paris, as the Petit Palais, Musée des Beaux Arts de Paris (2008), invited for a solo exhibition at the Galliera Museum (2006) and selected for the "Nuit Blanche" in Paris (2004). She is also the first Latin American artist represented by an important gallery of UAE, which made the first solo show of an artist from Latin America in Dubai (2014).

Her life and avant-garde work make her a leading figure in the international contemporary art scene.

2014: She sets up in Dubai, UAE, where she is represented by the Cube Gallery Arts, DIFC (Dubai International Financial Centre).

1998-2013: Lives and works in Paris.

1998-2013: Portraits of personalities like Bjork, Isabelle Adjani, Pina Bausch, Dominique Mercy, Julie Stanzak, Helena Pikon, Plácido Domingo, Bill Clinton and diverse Ecuadorian, Latin American and European figures.

1997: She worked with "La Galeria" in Quito and Madeleine Hollaender, Guayaquil, Ecuador.

1996-1997: Work with Guayasamin in murals paintings for "La Capilla del Hombre". Quito, Ecuador

1995-1996: Dean Assistant of Printing Department at School of Fine Arts, Central University in Quito, Ecuador.

1991-1995: School of Fine Arts, Central University in Quito, Ecuador, specialization Painting and Printing.

EXHIBITIONS

2015: 56 International Art Exhibition-La Biennale di Venezia

2014: Cube Arts Gallery, Dubai, U.A.E.

2013: Museo Metropolitano de Quito, Ecuador

2012: Art Brussels, Belgium
Chapiteau de Fontvieille, Monte Carlo
Cipriani, New York

2011: Plaza Athennee, Paris

Espace Beaujon, Paris

2010: Espazio Thetis, Venice

2008: Petit Palais Museum, Paris

Guangzhou International Art Fair

2007: 52nd International Art Exhibition, La Biennale di Venezia

2006: Galliera Museum, Paris

2004: 1000 Und Eine Art AGZ Gallery, Wuppertal

Nuit Blanche, Paris

2003: Thuiller Gallery, Paris

2002: Theatre de la Ville, Paris

1999: Sylvie Rielle, Paris

Bill Tornado, Paris

Nesle Gallery, Paris

1998: "La Galeria", Quito

1997: Havana Biennial

Art Forum Gallery, Quito

Madeleine Hollander Gallery, Guayaquil

Bruised Apple Gallery, New York

1995: "La Galeria", Quito

Madeleine Hollander Gallery, Guayaquil

British Council, Quito

Quebec International Snow Sculpture Festival

Beijing Latin American Art Festival.

Para el Ecuador es un orgullo participar primera vez con su propio Pabellón Nacional en la 56ª Esposizione Internazionale d'Arte della Biennale di Venezia, el evento artístico más importante del mundo.

Estamos seguros que este primer Pabellón Nacional del Ecuador está dignamente representado en tres figuras: el oro, el agua y la más importante de todas ellas, la obra artística de María Verónica León.

Solo el espíritu artístico de María Verónica es capaz de encontrar y extraer la belleza a un elemento más alejado del universo estético como lo es una planta embotelladora de agua, a través de las imágenes replicantes y los sonidos metálicos que crean un universo paralelo, el de "Gold Water: Apocalyptic Black Mirrors" / "Oro y Agua: Espejos Negros Apocalípticos".

Asimismo, la artista visual redimensiona uno de los hermosos e importantes recursos naturales del Ecuador, el oro, para otorgarle una interpretación vanguardista que redirige la perspectiva de las culturas precolombinas ecuatorianas sobre este elemento.

Agradezco el esfuerzo de María Verónica León y Lucía Vallarino Pet para la concreción de este importante proyecto de arte contemporáneo nacional. Para el Gobierno de la República del Ecuador la presencia de su propio Pabellón Nacional en la Biennale di Venezia, representa un privilegio que esperamos que se repita en próximas ediciones.

Invitamos a todos a admirar el universo artístico de María Verónica, lleno de fuerza femenina, espíritu innovador y pasión artística.

Juan Fernando Holguín
Embajador del Ecuador en Italia
Mayo de 2015

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