

MUSEO
D'ARTE
CONTEMPORANEA
ROMA

GOLD WATER: APOCALYPTIC BLACK MIRRORS II
GOLD WATER: APOCALYPTIC BLACK MIRRORS II

MARIA VERONICA LEON V

Artist: María Verónica León Veintemilla
Project Collaborator: Mathematician Lucía Isabel Vallarino Peet
Curator: David Rosenberg
Scenography Collaborator: Marta Zani
Graphic Designer: Lucas Surtie
Organization: PDG Arte Communications, Venice Italy
Exhibition: from March 31 - April 17, 2016
Opening Hours: Tuesday-Sunday from 10:30-19:30. Closed on Monday
Venue: MACRO Museo d'Arte Contemporanea di Roma, Via Nizza, 138, Roma, Italia

Gold Powder Mask Healing
Dubai, 2015
Photography on Metal
190 x 124 cm





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

María Verónica
Visual Artist

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María Verónica León Veintemilla represented her original country, Ecuador, at the 56th International Art Exhibition - la Biennale di Venezia. It is also thanks to the efforts of this artist that Ecuador introduced for the first time in History its own pavilion at La Biennale di Venezia, a milestone in the history of Ecuador. María Verónica León Veintemilla, a relevant artist for Ecuadorian Art History and one of today most dynamic artists from Latin America, developed successfully Ecuador's official contribution to the 56th International Art Exhibition with the exhibition "Gold Water: Apocalyptic Black Mirrors" supported by the Culture and Heritage Ministry of Ecuador, the Embassy of Ecuador in Rome and the Ministry of Foreign Affairs and Human Mobility of Ecuador.

María Verónica is a pluri-disciplinary artist born in 1971 in Guayaquil, Ecuador; she lives and works in Dubai, where she is the first Latin American artist to make a solo show in U.A.E. and to be represented by a gallery in Dubai, U.A.E. From 1998 to 2013 María Verónica lived and worked in Paris, where she became the first contemporary woman artist from Ecuador to exhibit in a French museum, Petit Palais/Museum of Fine Arts of Paris (2008). She was invited to make a solo exhibition at the Galliera Museum, Paris (2006) and selected by the Cultural Affairs Department of Paris for "La Nuit Blanche" (2004). María Verónica has also taken part in a number of other international exhibitions most importantly Art Brussels (2012); Chapiteau de Fontvieille, Monte Carlo (2012); Cipriani New York (2011); Plaza Athenee Paris (2011); Spazio Thetis (2010), Venice; Guangzhou Art Fair (2008); the 52nd International Art Exhibition - La Biennale di Venezia (Latin-American Pavilion ILLA, 2007); Theatre de la Ville, Paris (2000); Sylvie Rielle, Paris;

Galerie de Nesle, Paris; Bill Tornado, Paris (1999); La Havana Biennial (1997); Quebec International Snow Sculpture Festival (1995); Beijing Latin American Art Festival (1994). In Ecuador: Metropolitan Museum, Quito (2013); MAAC: Contemporary Art Museum, Guayaquil (2005); Crystal Palace, Guayaquil (2004), Municipal Museum, Guayaquil (2000), La Galeria (1998/1995), Madeleine Hollander Gallery Guayaquil (1998/1995), Art Forum Quito (1996), British Council Quito (1995), between others.

As a multidisciplinary artist María Verónica León Veintemilla has been working with a variety of techniques: drawing, painting, printmaking, video art, video installation, video-poetry, digital books, performance and photography. From her early years the artist has shown her extraordinary talent also in portraiture and self-portraiture.

She made portraits of prominent figures like Bjork, Isabelle Adjani, Pina Bausch, Dominique Mercy, Julie Stanzak, Helena Pikon, Plácido Domingo, Bill Clinton and diverse Ecuadorian, Latin American and European personalities. In Ecuador María Verónica worked with "La Galeria" in Quito (95/98) and Madeleine Hollaender in Guayaquil (95/98). In 1996 Guayasamin invited her to collaborate with him in murals paintings for "La Capilla del Hombre" in Quito. María Verónica attended the School of Fine Arts, Central University in Quito, Painting and Printing specialization, where she was also Dean Assistant of Printing Department.

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

THE QUANTUM LINK

À propos “Gold Water: Apocalyptic Black Mirrors II”, an exhibition of Maria Veronica Leon V. at Macro Museum, Roma.

A major shift in global conscience: that’s how we can describe the event that occurred when Ecuador became the first country to officially acknowledge and recognize the imprescriptible right of Nature and its ecosystems to exist and flourish, and consequently the right for the Nature to be cured or restored in case of aggression. It’s an unprecedented legal, political and spiritual event, which took place in 2008 when the new constitution was adopted and Nature was defined as a subject of right. This « vision » or conception of the world unifies two trends of thought, one related to late development of environmentalism, incarnated by militants like Hugo Echeverría, a famous lawyer working in Ecuador; the other is related to the natives of Ecuador who firmly believe in the concept of « Pacha Mama » or Mother Earth.

Maria Veronica Leon V, a famous native Ecuadorian artist who currently lives and works in Dubai, perpetuating and transcending in her very own way this rich heritage. Through her life, her commitment and her art, she invites us to renew, reinvent and rebuild the core relation we have with Nature, with ourselves and with the essence of the reality. Why are we here? What are we supposed to do? What is the nature of our dreams and visions? Why are we embodied in a visceral habitat that binds us to a cosmic dimension? It is indeed a deep questioning, but following Maria Veronica on her path of creation, we feel that the answers are all bound to our innate creativity.

Regarding the personal level, we can say that Maria Veronica has also merged and revisited the spiritual legacy of her parents. Her mother was a painter and her father a politician, an intellectual and a humanist figure in Ecuador. Herself, as a young child started to express herself vividly, first through drawings and paintings, and later on while studying art, expanding her research to various medium, like videos or performances that she practiced in New York, Cuba, Paris and Venice among many other places before living in Dubai. Social and spiritual conscience, travels, borders crossing (and/or limits), various cultures and traditions blending, the mixing of verbal and

non verbal approaches (like dance or guttural singing)... These are some of the different aspects of her art and life today.

In that sense, the artistic and philosophical approach of Maria Veronica Leon V — visceral and technological, intuitive and conceptual —, is unique in its essence. Following the great success of the Ecuadorian pavillon that held during the last Venice Biennale, the artist reactivates and reformulates, for the Macro Museum in Rome, the art-environment that she had previously conceived in Venice. As a woman and as an artist, she felt a great sense of responsibility when she was officially commissioned to conceive the national pavillon. Fully aware of the syndrome of « artistic provincialism », Maria Veronica still wanted to be able to talk about Ecuador as a whole (id est, speaking-out loud for Quito and Sierra but also for the coast region), but she also felt the urge and the need to carry a universal topic; in that case: Gold and Water.

After several conversations with the artist, I understood how bright and pertinent was her choice. It’s not about the « lieux communs » or « clichés » concerning human greed, the capitalistic system or environmental problems — even though it’s a substantial part of what Maria Veronica is dealing with. First, it binds us to the long story of the South-American continent and her ancestors, the great Incas and the pre-Colombian societies. And as the artist progresses in her work, she transforms herself physically, slowly turning into an extra-terrestrial or mythical figure: secret and sacred rituals, masks, screams and dreams... It is as we are travelling in time, going back to a mysterious past, which is also the key to our future.

As her native country, the « Pacha Mama » (Mother Earth) and her ancestors are all intrinsic and constitutive part of herself, so is the water. And that simple truth resonates in many fields like quantum physics, cosmology, biology and psychology. Among many texts, here is what Maria Veronica writes about it: « 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 ».

White light, blue water, dark stars, green dollars, gold and oven are like various aspects of our body-mind-spirit connection and therefore part of an « œuvre d’art total », mixing video, etching, photography and performance, producing what the artists define as « techno-theater », or « techno-opera », blending new philosophical and sociological approach with esoteric and hermetic tradition. That’s how Maria Veronica embarks us on a physical and spiritual journey, a quest for meaning and self-reflection exploring a metaphoric Eldorado where Gold and Water reveal themselves as our ultimate fate, the alpha & omega of our human destiny.

The exhibition unfolds and spreads in various parts of the museum, inviting the visitors to discover in a progressive manner the various works exhibited. Defining her own territory, the artist uses the existing exhibition structures but she also creates new ones by bringing an industrial container into the space of the museum. It’s like a womb, a mine settlement or an athanor (the oven of the alchemist). Visually, the various works displayed at Macro Museum oscillate between kaleidoscopic and hypnotic geometry and oversized expressive self-portraits.

Primary matters, Nature and the body of the artist turn into vectors of artistic expression: it’s an integrative process where concepts, thoughts and emotions blend and resonate in various ways, reaching a point of incandescence where a new state of mind is created, reborn and purified.

David Rosenberg
Paris, mars 2016



THE EXHIBITION

GOLD WATER: APOCALYPTIC BLACK MIRRORS II

From La Biennale di Venezia to MACRO. International Perspectives is a new exhibition project conceived and curated by Paolo De Grandis and Claudio Crescentini, devoted to the presentation of some international installations from La Biennale Internazionale di Venezia - 56th International Art Exhibition at the MACRO's spaces, as site-specifically reconstructed and remodelled.

Promoted by Roma Capitale - Superintendent Capitolina of Cultural Heritage and organized in cooperation with PDG Arte Communications, the project sees converging together the art "prospects" of two cities working to help the experience of international art travel throughout the country. From precisely Venice to the Capital, two cities that are linked by historical and immense artistic traditions, which have been able to further enrich this heritage so as to give voice and life to contemporary art and to discover and emphasize this resource by documenting existing assets and promoting both initiatives and international connections. The research was initiated by Paolo De Grandis in 1995 with the creation of outdoor pavilions at La Biennale di Venezia and the presentation of new countries.

The project will be inaugurated by the exhibition GOLD WATER: Apocalyptic Black Mirrors II by Maria Verònica Leòn Veintemilla, curated by David Rosenberg, one of the most interesting artists on the current international art scene, recently awarded in Ecuador as "Woman of the Year" (Arts & Culture section). Maria Verònica Leòn Veintemilla will re-read at MACRO the conceptual exploration of her art that took place precisely at the 56th International Art Exhibition 2015 within the framework of the Ecuador pavilion, for the first time at La Biennale di Venezia.

With her work Gold Water: Apocalyptic Black Mirrors II, the artist will bring to the MACRO Hall two big containers filled with photographs and video art installations. The work is inspired by two of the natural primary sources of health and two of the elements fundamental for human life and global economy: water and gold. Extracted from their

original context, they are critically re-examined through history, society, economy and culture in relation to global economic values. Both elements, which are key to the future of humanity, are life sustaining, physically and economically, and yet a paradox exists: in order to extract gold often water sources are destroyed. In the artistic and conceptual project of Maria Verònica Leòn Veintemilla, the convergence of Art and Science forges an artistic amalgam, a prophetic myth of a future dystopia caused by man's annihilation of nature and his blind obedience to consumerism.

In order to illustrate the vitality and energy of water, its movements and its transformation from one state to another, the artist prefers video art as a technique, Maria Veronica herself creates the digital, shoots the videos, edits them, paints and draws characters and symbols, writes the script, and designs the soundtrack. "Video becomes an ideal technique, because moving images allow me to show in series all the similar 'apocalyptic' phases that different cultures are living simultaneously in parallel dimensions; a technique that leads me to the maximum abstraction of the high-tech industry that breaks into the spirit of water and the soul of human beings", says the artist. The video-audio installations designed by Maria Verònica Leòn Veintemilla combine different elements as interrelated visual techniques, that are interconnected and displayed, as she says, in a "techno-theater" where water element, as a life fountain proclaims a new state of mind as a source of life.

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 a water bottling landscape, Maria Veronica developed a geometrical industrial choreography where factory workers flow to the sounds with synchronized steps and movements. Few videos transform the scenario of this factory: shuffled rhythms and metallic sounds thundering at the videos background. Steal barriers in movement blocks water's natural flow, and the robotic motions

of workers in charge of bottling water for its future commerce are repeated endlessly. This impressive metallic video-concerto gave the artist the first notes to create new codes for these "techno-constellations", geometrical visions imposing the last guideline of market demands that enclose the natural pristine virtue of water. Nature can be defended and the work of Maria Verònica Leòn Veintemilla strongly defends the ecosystems that are in danger through her artistic cosmology.

Gold, another capitalist symbol, object of desire, economic index will turn into a promise of beauty through a revolutionary nexus of creativity. 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.

One can see and hear a new ritual with virtual gold in a special performance: the artist comes into animistic communication with ancestors and enters into a trance; her hands make circular movements in a virtual golden vase (acrylic in this case); her voice and expressions give life to a cosmic language without words - a kind of language from Babel -, a universal language, sung and spiritual in which the ancestors send us transcendental messages and ancient codes for a healthier future. Inspired by words like "divinity", "conscience", "reflection", "prevention", "purity" and "splendour", the artist creates sounds that highlight the wisdom of our

ancestors and ancient cosmology, entering a representative field of gold light with the idea of purifying our conscience and our way of life for a better future. Maria Verònica Leòn Veintemilla gives to her virtual masks the expressions of our times: desperation, extreme stress, sadness, madness and exhaustion, "global anxiety". In other masks are the expressions of suffering, harm and the exploitation of many miners. Some others could be seen as special extraterrestrial creatures that communicate in deep space. Thanks to this new project that includes innovative features and "virtual recycling", the image of gold lives an unusual transformation assuming new connotations and revealing new aesthetic applications for the art market and jewellery.

As said by David Rosenberg: "The artist creates rudimentary and temporary architecture within the architecture of the museum, by installing an industrial container, a kind of uterus or athanor (alchemist's oven), opening and defining its territory. Visually, the various works on display at MACRO oscillate between kaleidoscopic geometry and hypnotic and expressive oversized self-portraits. Raw materials, nature and the artist's body are transformed into artistic expression vectors: there is an integral process where concepts, thoughts and emotions come together and harmonise in various ways, reaching a point of incandescence where a new state of mind is created, regenerated and purified."

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DARK BLUE VISIONS

The human right to water is fundamental and indispensable, inalienable, indefeasible 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.

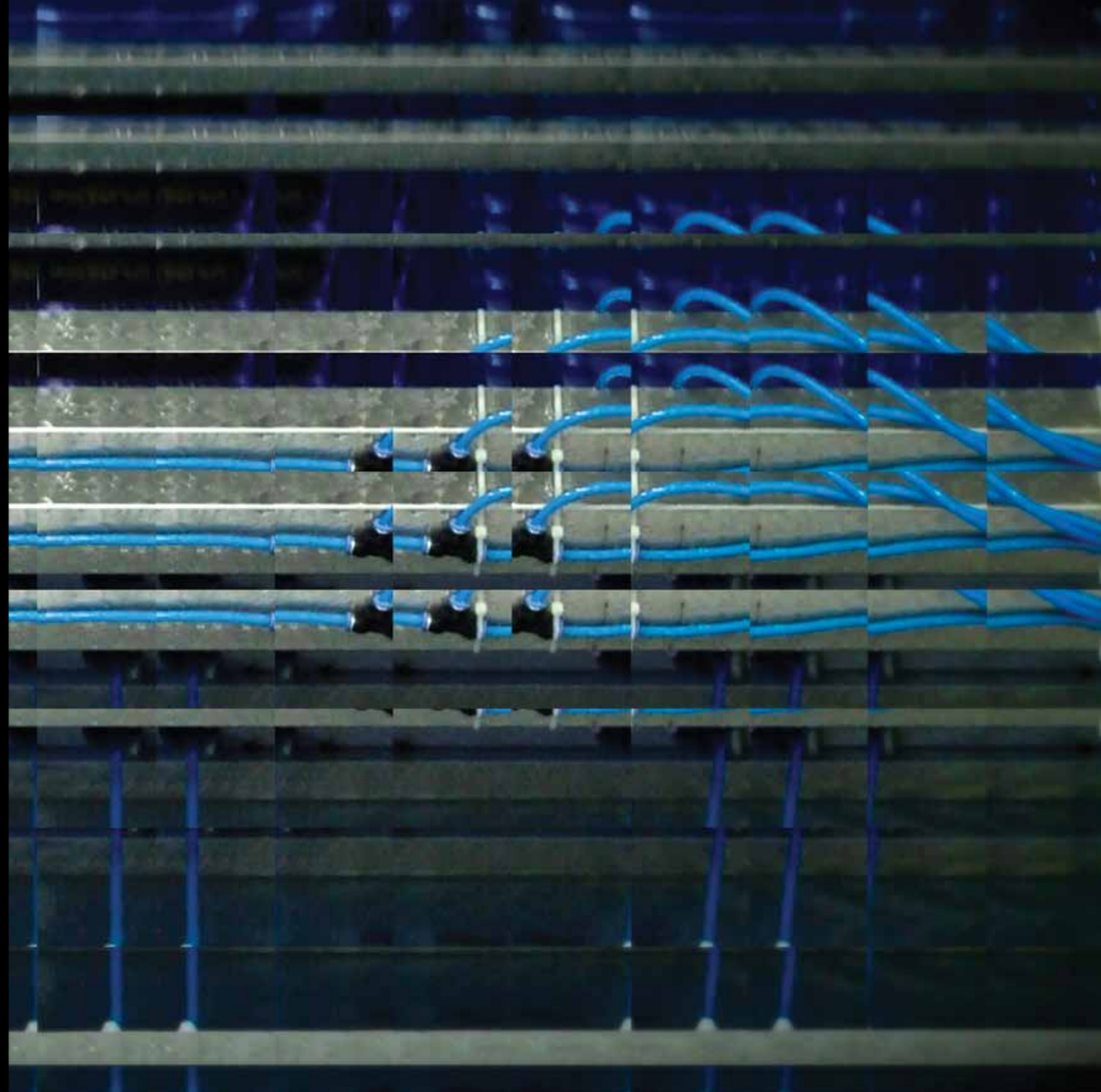
The vibrant protagonist for the exhibition is video art. Overlapping time sequences of water emerge from a distant past catapulting it into an abstract location in the future where global apocalyptic realities of contamination and obscurity disappear. I choose video as the ideal technique, since its 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

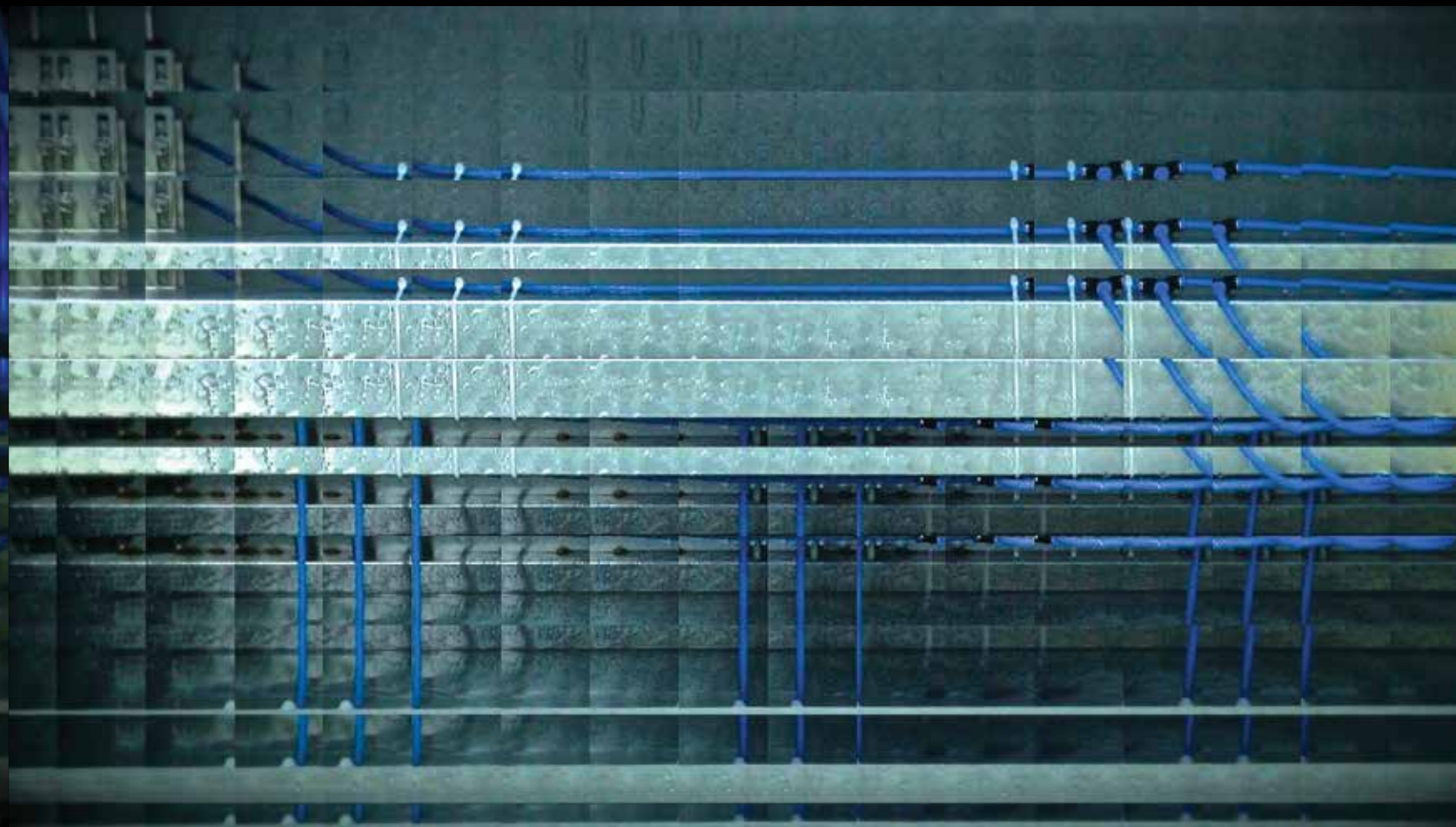
creates nature’s darkness, and it causes a duel reflected into the future, in successive mirrors of apocalyptic reflections that will destroy the Humanity.

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.

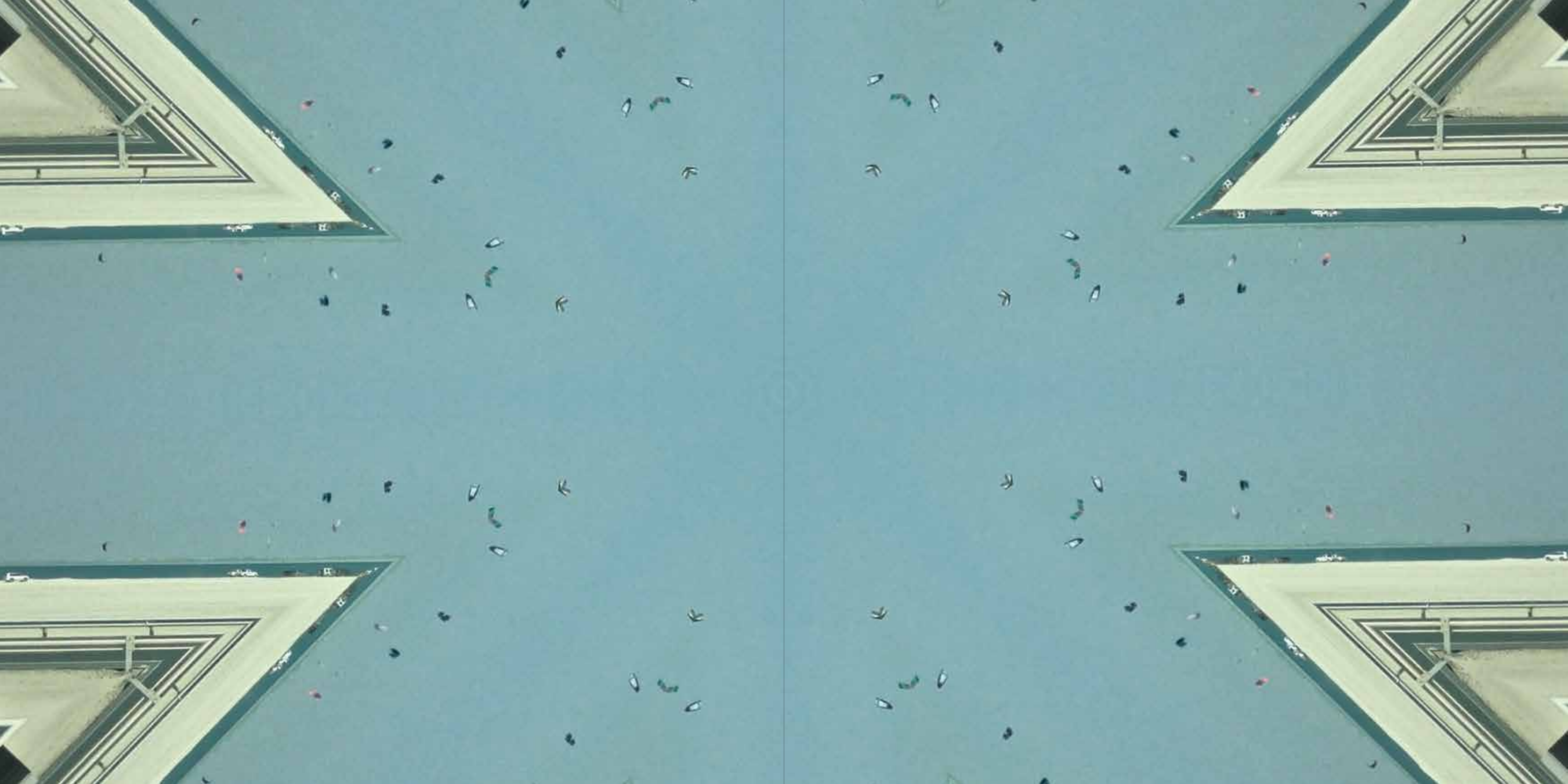
María Verónica León Veintemilla
Dubai, 2015

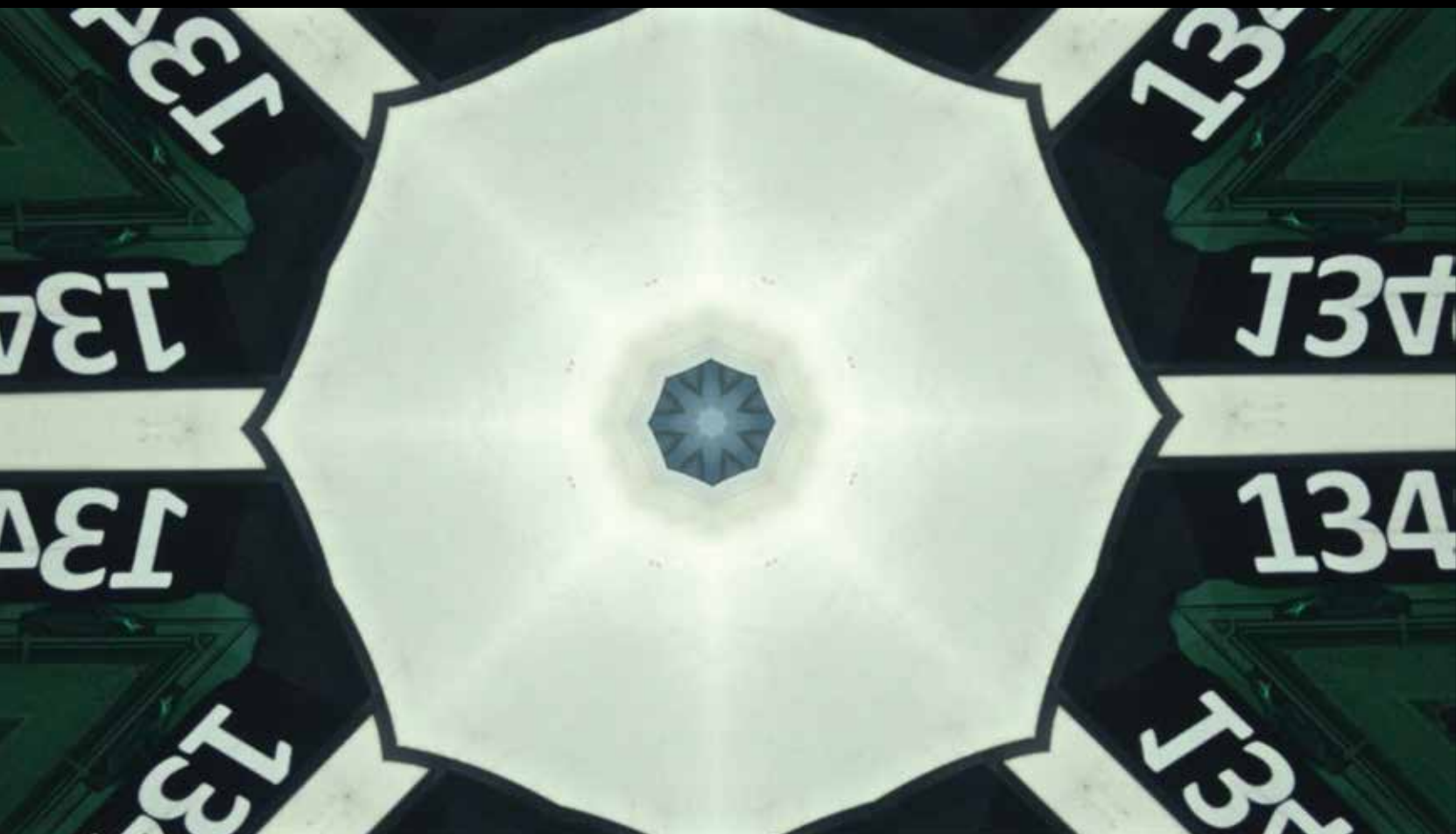




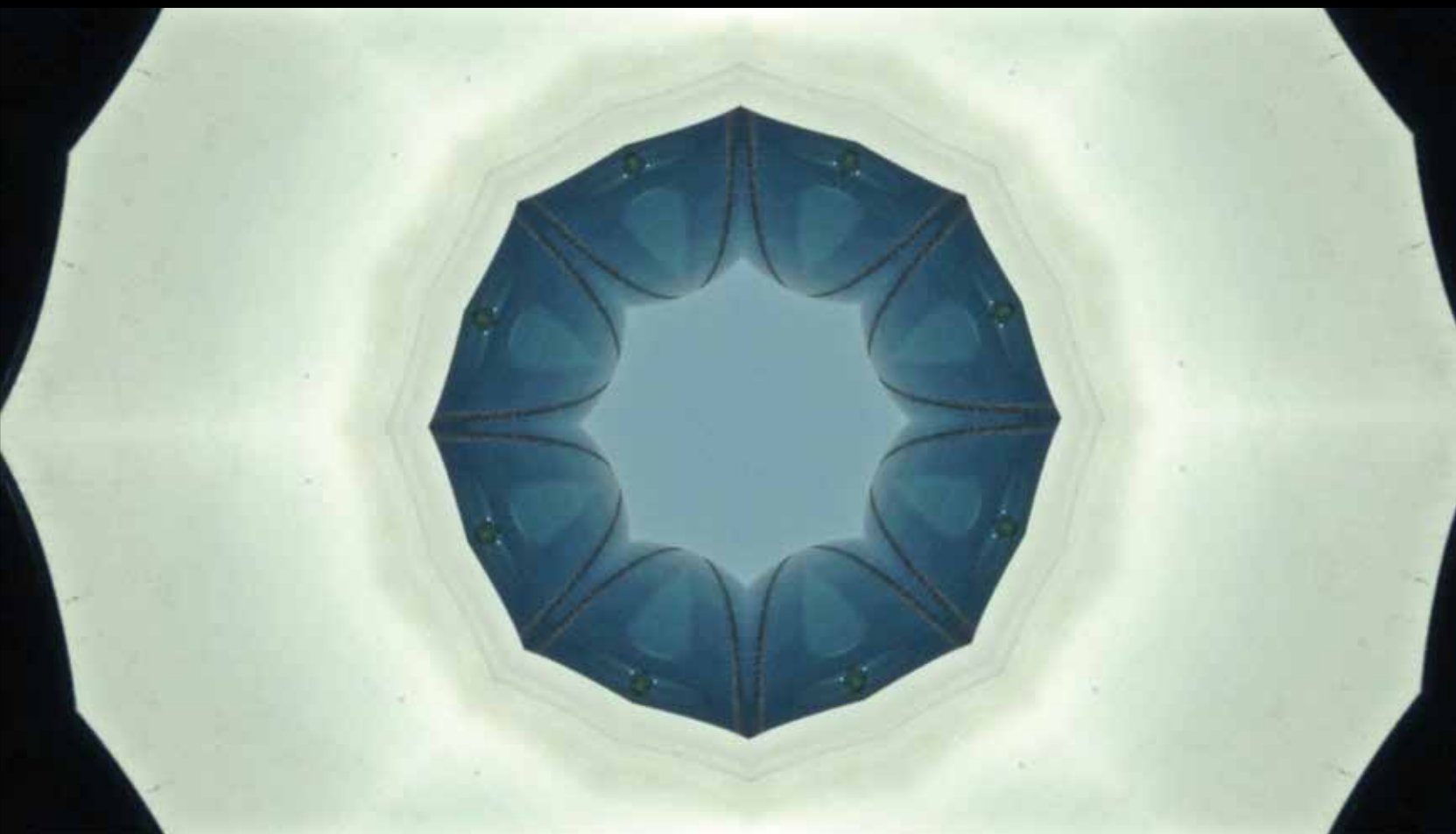
Previous and Left Page
Virtual Parallel Universes
 Dubai 2015
 Color Video/Audio Installation
 6 min (different versions)

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



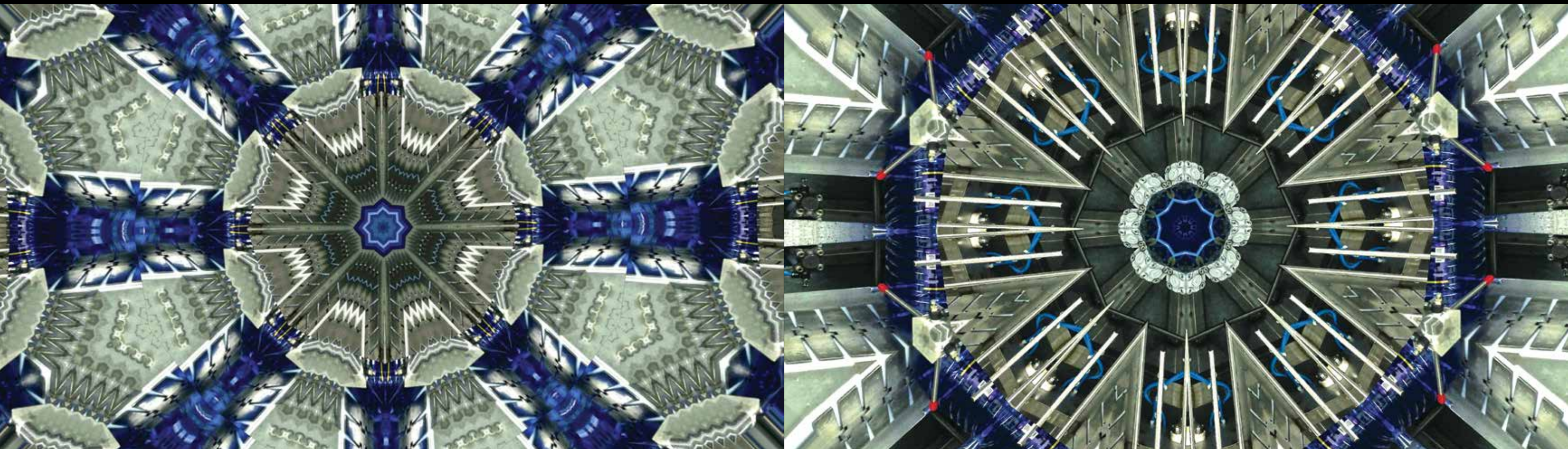


Loving Gold Water Star
Dubai 2015
Color Video/Audio Installation
6 min (different versions)



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

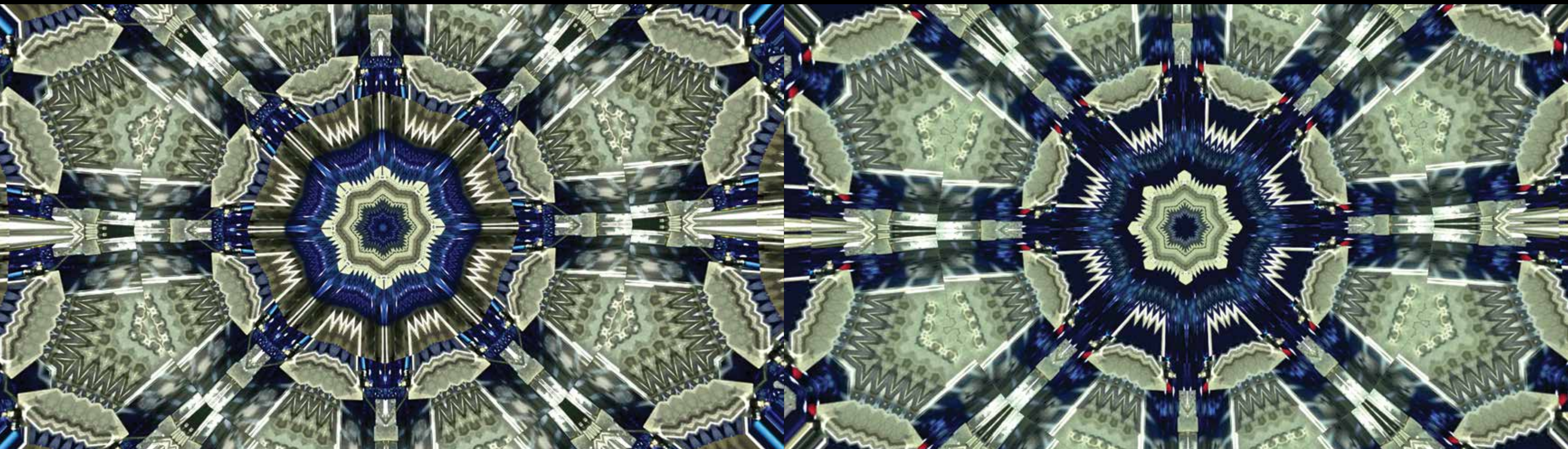
Dubai 2015

Color Video/Audio Polyptych Installation

Cycle of images projected simultaneously in 4 parts

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

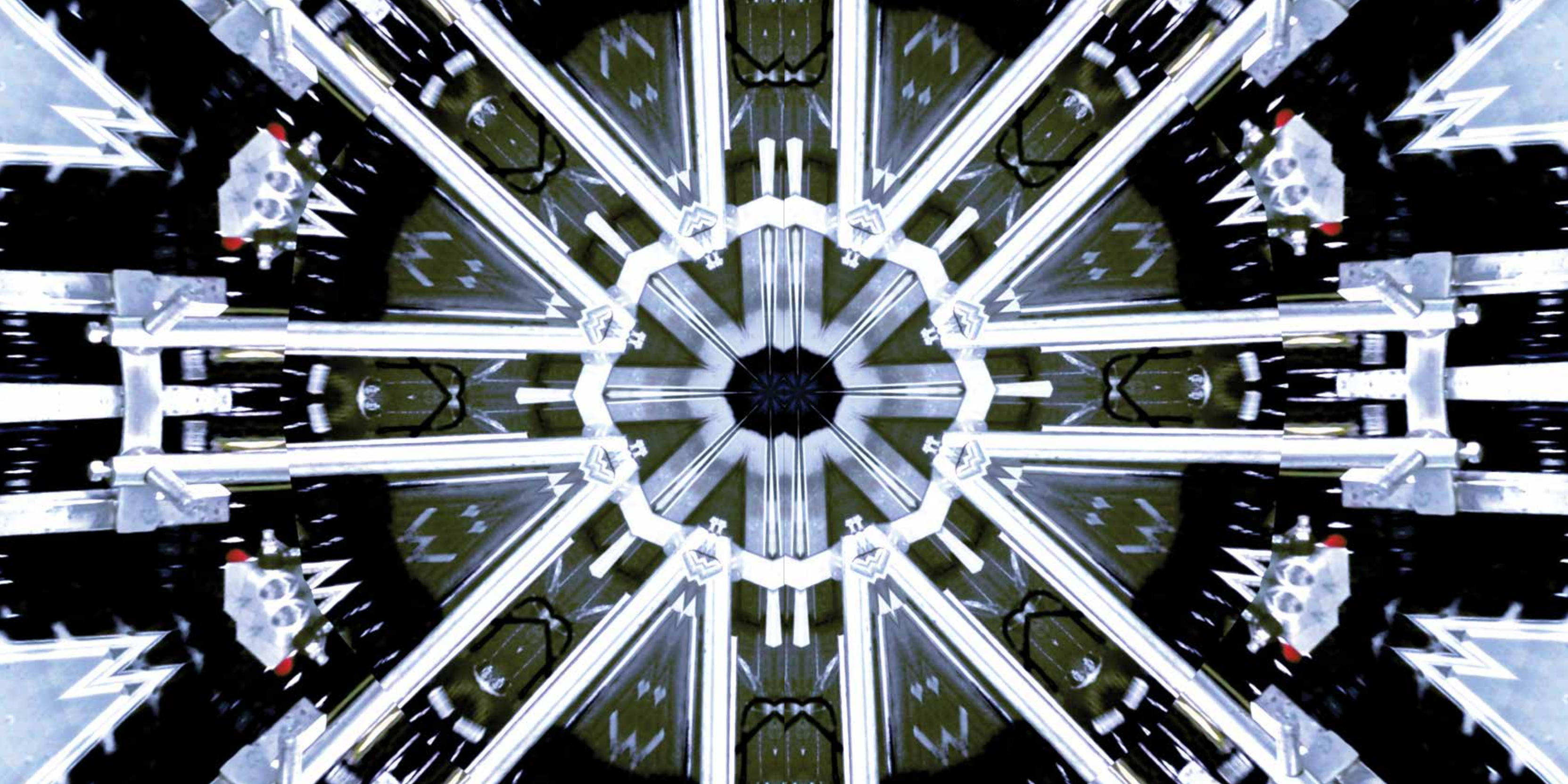


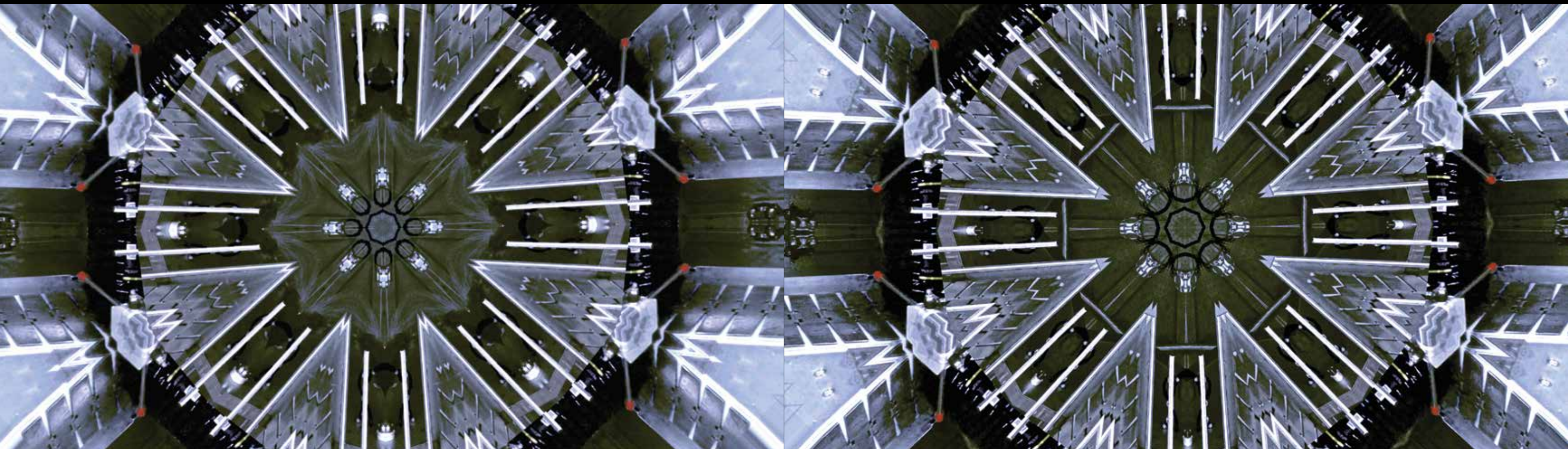


Loving Gold Water Star
Dubai 2015
Color Video/Audio Installation
6 min (different versions)

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

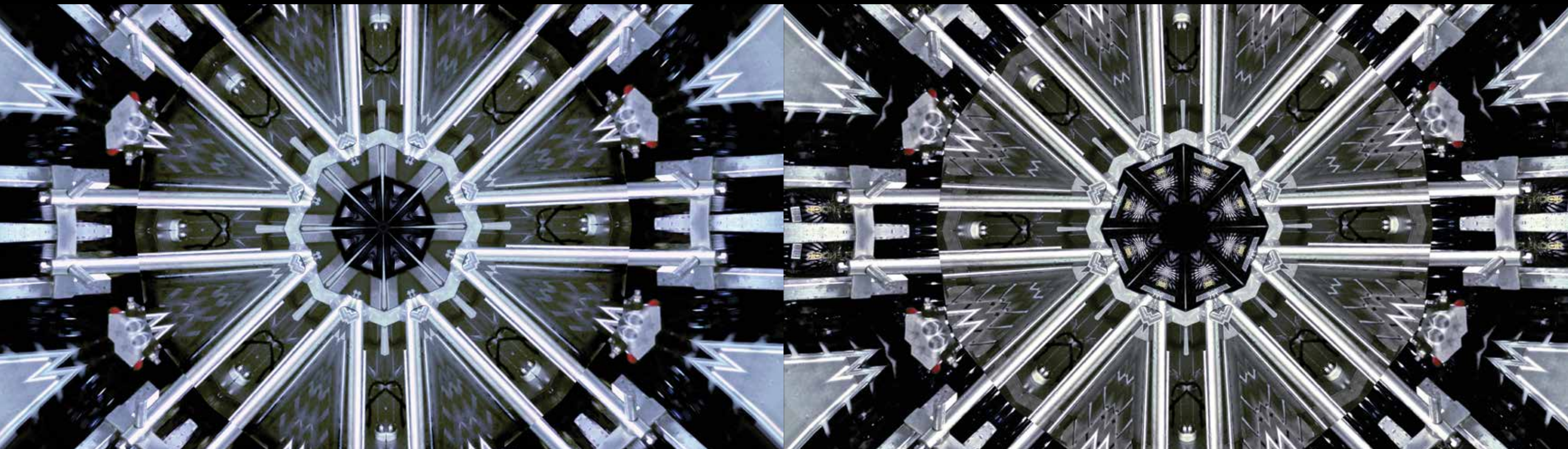
Next Page:
The Illuminati Trembling Platform I
Dubai 2015
Color Video/Audio Diptych Installation
2 Videos projected simultaneously
(Two projection on aluminium) 8 min each





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

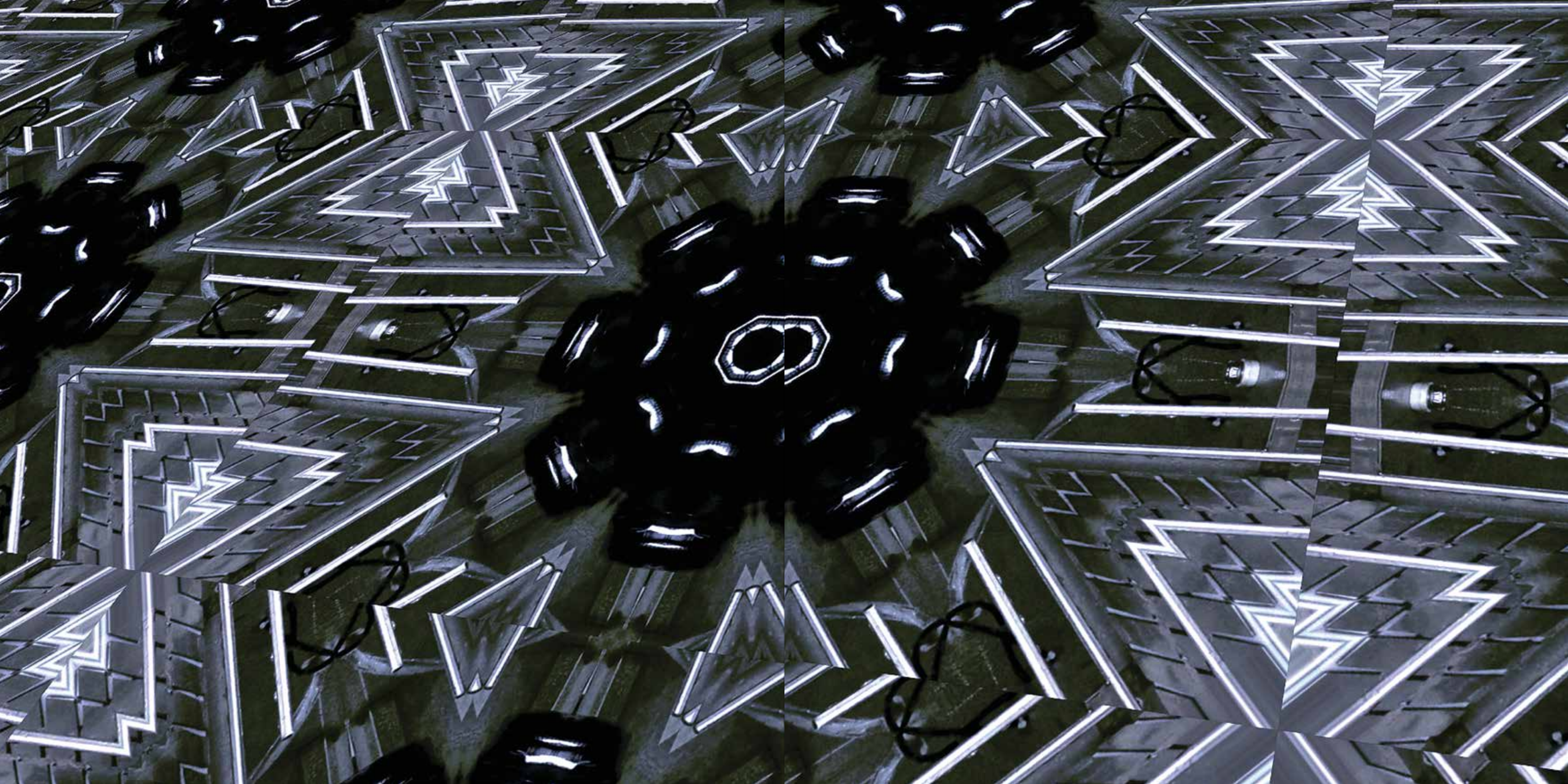
Illuminati Round Table
Dubai 2015
Digital Photography mounted on Aluminium
75 x 132cm, overall dimensions variable

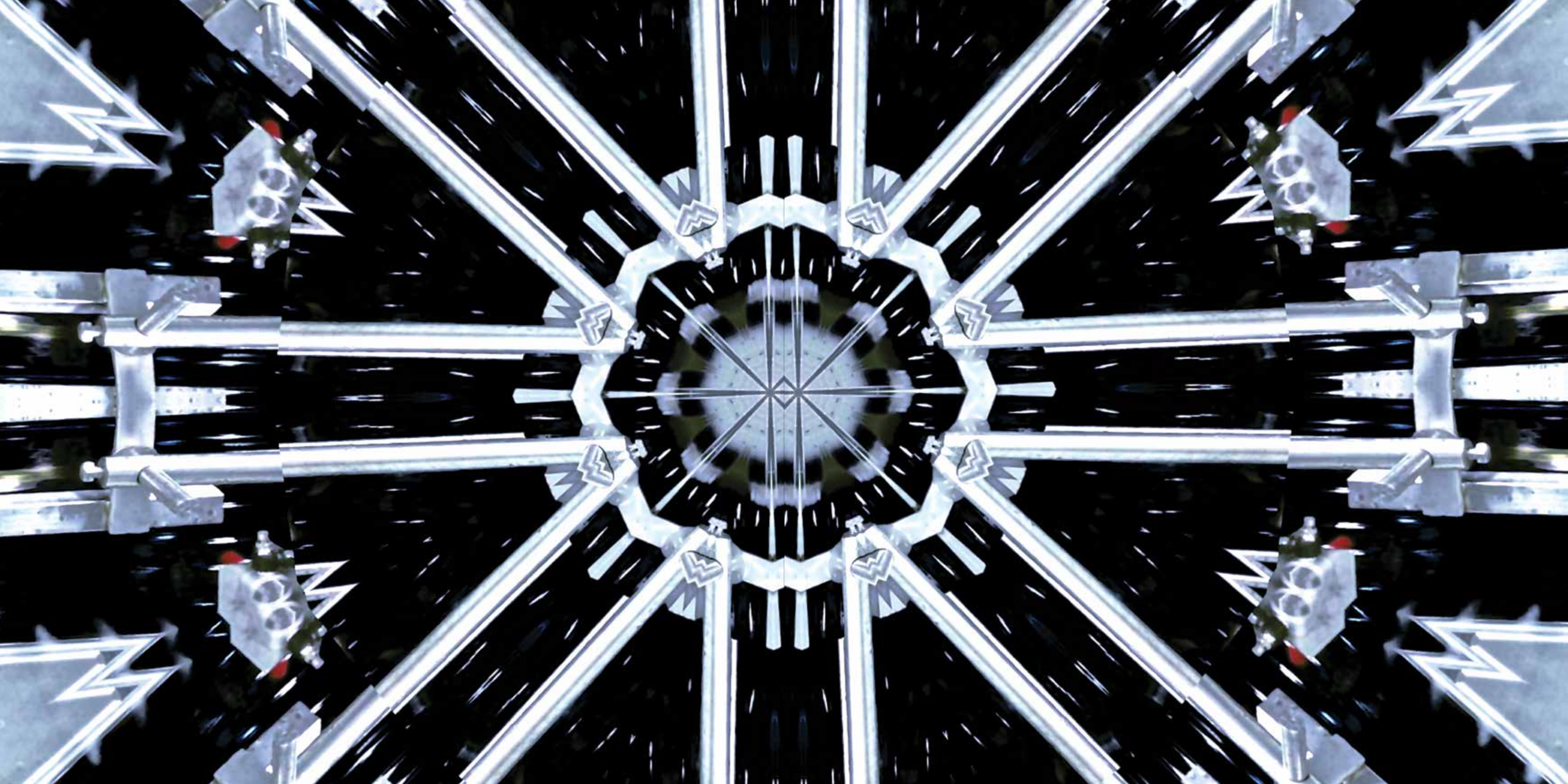


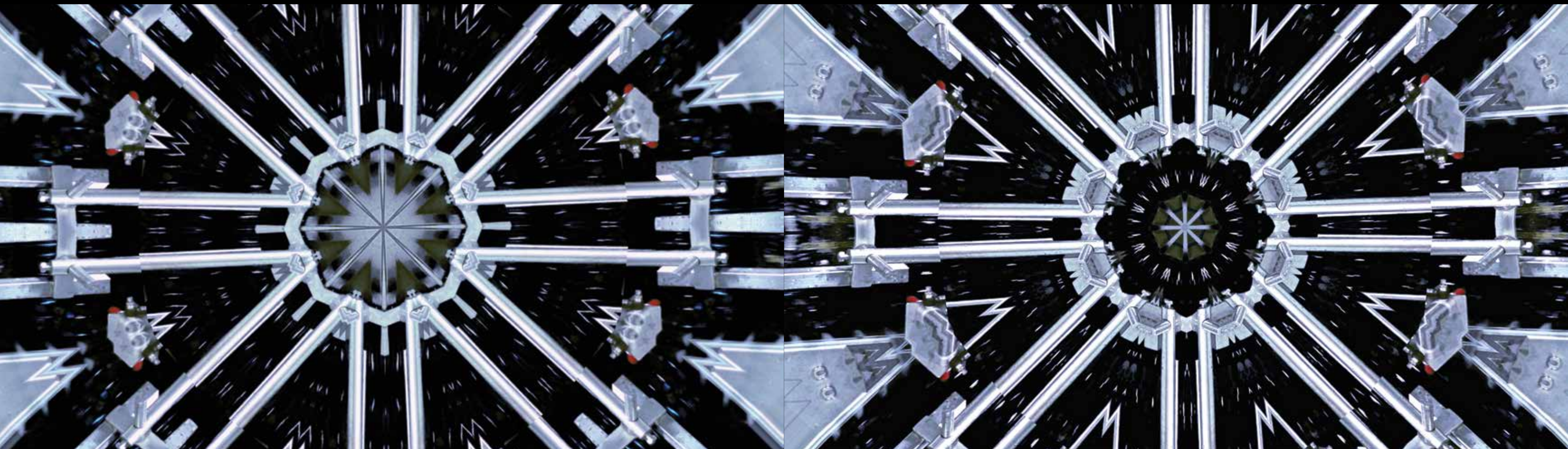
Industrial Acupuncture
Dubai 2015
Digital Photography mounted on Aluminium
132 x 75 cm, overall dimensions variable

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

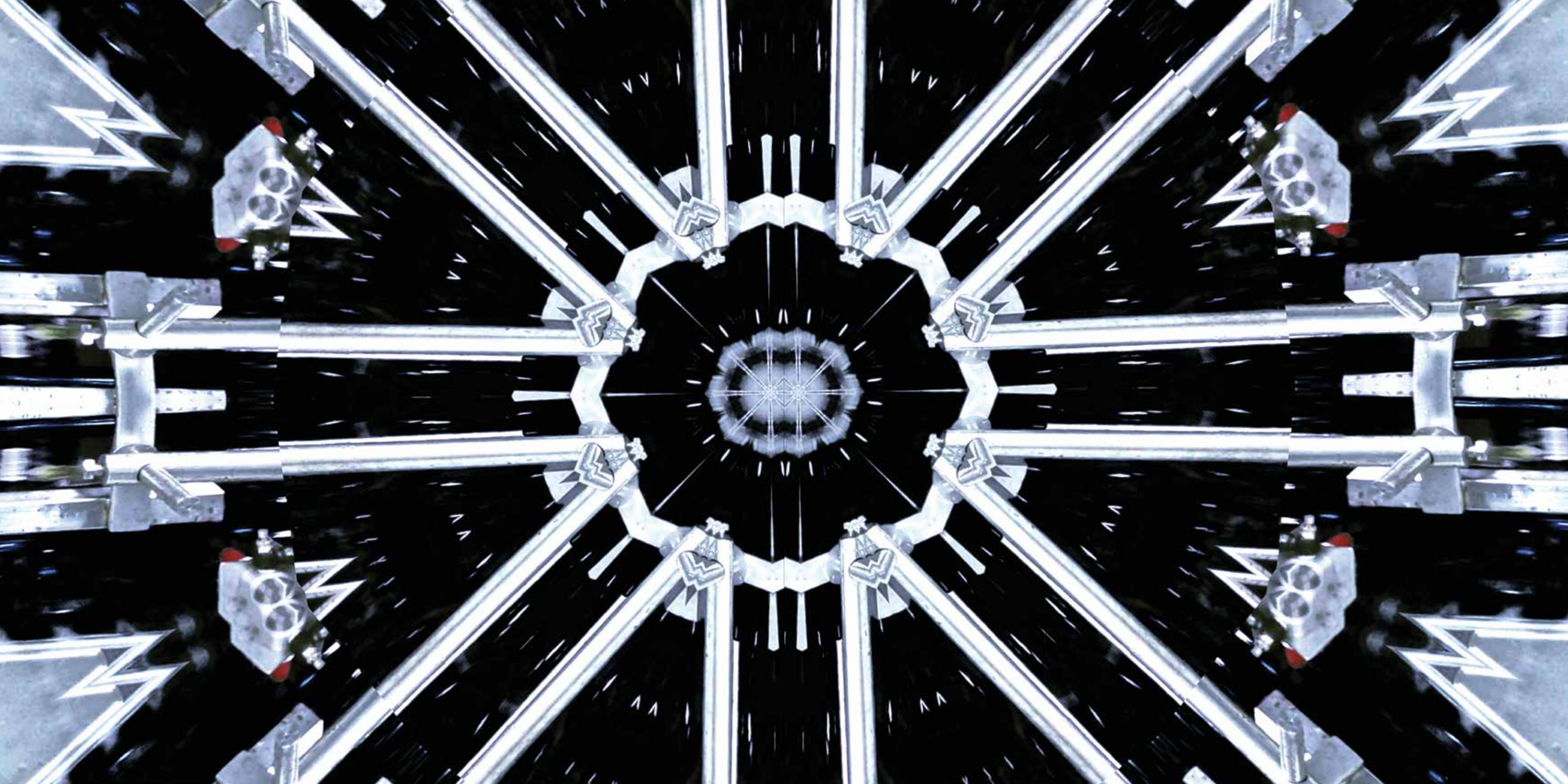






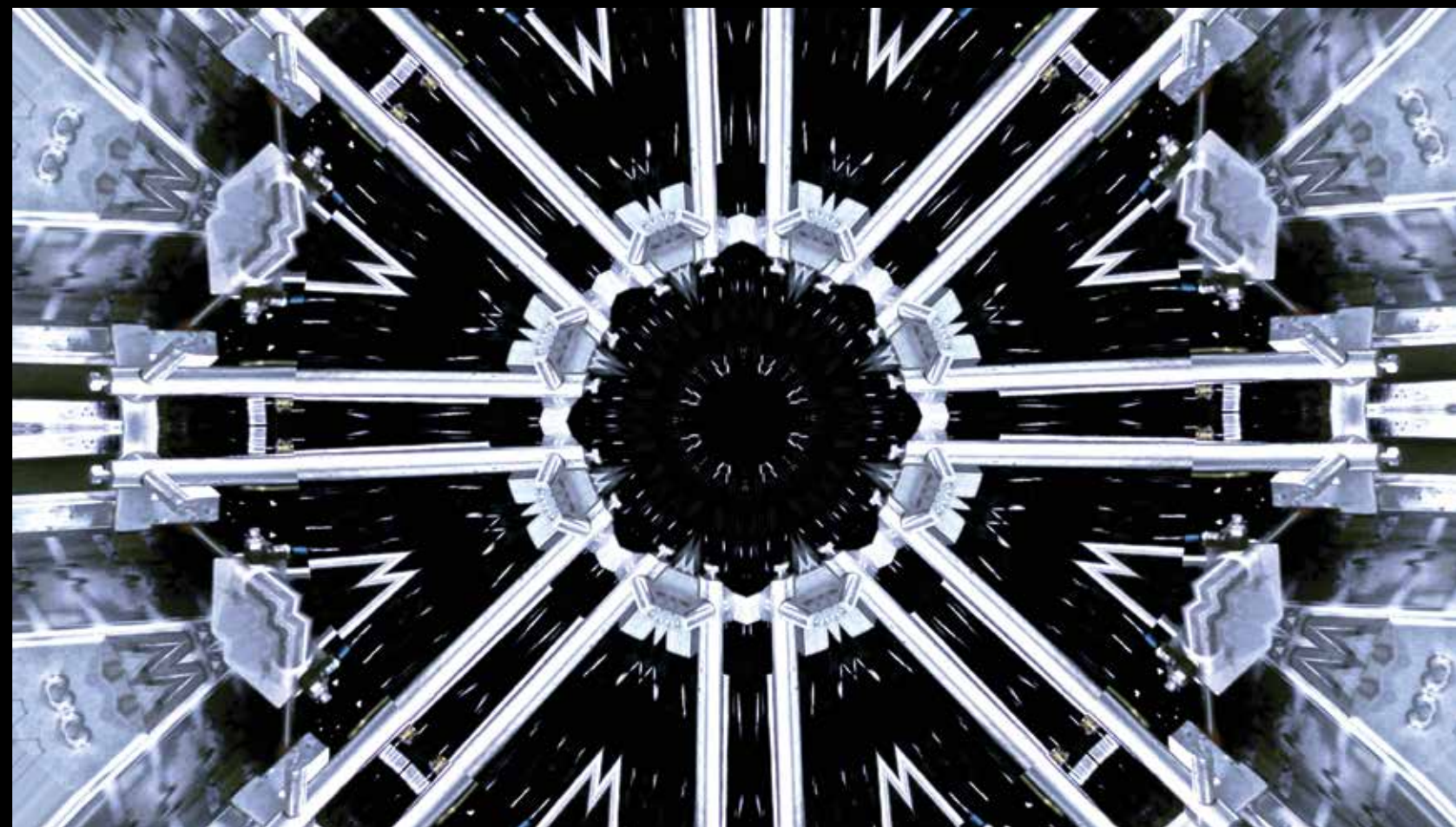
Left and Previous Page:
Apocalyptic Black Mirrors
Color Video/Audio Polyptych Installation
Cycle of images projected simultaneously in 6 parts
(One projection on the oven of a kitchen cube installation,
4 projections on microwaves displayed at one wall, and one more on the wall.
5 and 8 min. (different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

RO

RB

RO



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 dimensions variable



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



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

ORO Y AGUA: ESPEJOS NEGROS APOCALÍPTICOS

From La Biennale di Venezia to MACRO. International Perspectives è un nuovo progetto espositivo, ideato e curato da Paolo De Grandis e Claudio Crescentini, dedicato alla presentazione presso gli spazi del MACRO di alcune installazioni internazionali provenienti dalla Biennale Internazionale di Venezia - 56. Esposizione Internazionale d'Arte, ricomposte e rimodellate site-specific.

Promosso da Roma Capitale - Sovrintendenza Capitolina ai Beni Culturali, e organizzato in collaborazione con PDG Arte Communications, il progetto vede convergere insieme le “prospettive” d’arte di due città che lavorano per far viaggiare le esperienze dell’arte internazionale sul territorio nazionale. Dalla città lagunare appunto alla Capitale. Due città legate da una tradizione storico-artistica imponente che sono riuscite ad arricchire ulteriormente questo bagaglio per dare voce e vita all’arte contemporanea e far emergere e valorizzare questa risorsa, ricorrendo ad azioni di documentazione dell’esistente, di promozioni di iniziative ma anche di connessioni internazionali. Ricerca avviata da Paolo De Grandis già nel 1995 con l’ideazione dei padiglioni esterni alla Biennale di Venezia e la presentazione di nuovi paesi.

Il progetto è inaugurato dalla mostra Gold Water: Apocalyptic Black Mirrors II di María Verónica León Veintemilla, curata da David Rosenberg, artista fra le più interessanti dell’attuale scena artistica internazionale, recentemente premiata in Ecuador come “Donna dell’Anno” (sezioni delle Arti e della Cultura). María Verónica León Veintemilla rilegge al MACRO quella esplorazione concettuale della sua arte tenutasi appunto alla 56. Esposizione Internazionale d’Arte nel 2015 presso il Padiglione dell’Ecuador, presente per la prima volta alla Biennale di Venezia.

Con il lavoro Gold Water: Apocalyptic Black Mirrors II l’artista porterà nella MACRO Hall due grandi container contenenti fotografie e installazioni di video arte, creando un’architettura rudimentale e temporanea all’interno dell’architettura del museo.

L’opera si ispira a due delle primarie fonti naturali di salute e due degli elementi fondamentali per la vita dell’uomo e dell’economia globale: acqua e oro. Strappati dal loro contesto originale, vengono riesaminati criticamente attraverso la storia, la società, l’economia e la cultura in relazione ai valori economici globali. Entrambi gli elementi, chiave del futuro dell’umanità, sono sostentamento di vita, fisicamente ed economicamente, eppure esiste un paradosso: per estrarre l’oro spesso le fonti di acqua vengono distrutte. Nel progetto artistico e concettuale di María Verónica León Veintemilla, la convergenza di Arte e Scienza plasma un amalgama, il mito profetico di una futura distopia causata dall’annientamento della natura da parte dell’uomo e dalla sua cieca obbedienza al consumismo.

Per illustrare la vitalità e l’energia dell’acqua, i suoi movimenti e i suoi cambiamenti da uno stato all’altro, l’artista predilige la tecnica della video arte, creando personalmente l’opera digitale, girando i video, editandoli, dipingendo e disegnando caratteri e simboli, scrivendo il testo e curando il suono. «La selezione dei video diviene una tecnica ideale, poiché le immagini in movimento mi permettono di mostrare in serie tutte le fasi simili delle “apocalissi” che culture differenti stanno vivendo simultaneamente in dimensioni parallele; una tecnica che mi porta ad astrarre al massimo l’industria high-tech che irrompe nello spirito dell’acqua e nell’anima degli esseri umani» afferma l’artista.

Le installazioni video-audio di María Verónica León Veintemilla accostano tecniche differenti come disegno, oggetti, fotografia, video e suono, tecniche interconnesse ed esposte in un “tecno-teatro” dove l’elemento acqua rivela un nuovo stato mentale come fonte di vita.

Vari video trasformano lo scenario di uno stabilimento di imbottigliamento: un mix di ritmi su uno sfondo metallico dà vita a stelle che si schiudono e si trasformano come nuove tecno-galassie. Partendo dalla meccanizzazione di questo paesaggio, l’opera presenta una coreografia industriale in cui

gli addetti all’imbottigliamento dell’acqua per il successivo smercio volteggiano, assecondando i suoni con passi e movimenti robotici sincronizzati, ripetuti all’infinito. Questo impressionante concerto metallico ha dato all’artista le prime note per creare nuovi codici per le sue “tecno-costellazioni” o “visioni metalliche” e imporre l’ultimo orientamento della domanda di mercato che racchiude la virtù naturale incontaminata dell’acqua. La natura può essere difesa e il lavoro di María Verónica León Veintemilla difende con forza gli ecosistemi in pericolo attraverso la sua cosmologia artistica.

L’oro, altro simbolo capitalista, oggetto di desiderio, indice economico, si trasformerà in una promessa di bellezza attraverso un nesso rivoluzionario di creatività. Dopo un viaggio trascendentale nelle pratiche orafe ancestrali ecuadoriane, che utilizzavano tecniche speciali come la martellatura e il rilievo per elaborare figure inconsuete e maschere d’oro con fisionomie originali, come le bizzarre creature extraterrestri al confine con lo spazio, l’artista inserisce il talento genuino delle culture precolombiane all’interno di una struttura ultramoderna per catapultare nuove idee e opere derivanti da questo processo in futuri contesti culturali e nel paesaggio artistico internazionale d’avanguardia. Per prefigurare una nuova collezione d’oro nella scena artistica contemporanea, l’artista ricicla queste pratiche lavorando con l’“oro virtuale” o artificiale (acrilici, oli, foglia d’oro, spray dorati, ecc.), che ci dà l’illusione di poter facilmente accedere a questo metallo, ma, in realtà, ne simula solo l’aspetto, la luce e i potenti riflessi.

Si potrà vedere ed ascoltare un nuovo rituale con oro virtuale in una speciale performance: l’artista entra in comunicazione animistica con gli antenati ed entra in trance; le mani compiono movimenti circolari in un vaso di oro virtuale (acrilico in questo caso); la sua voce e le sue espressioni danno vita ad un linguaggio cosmico senza parole – una sorta di lingua di Babele –, un

linguaggio cantato universale e spirituale nel quale gli antenati ci trasmettono messaggi trascendentali e antichi codici per un futuro più sano. Ispirata a parole come “divinità”, “coscienza”, “riflessione”, “prevenzione”, “purezza” e “splendore”, l’artista crea suoni che evidenziano l’aura della saggezza degli antenati e l’antica cosmogonia, entrando in un campo rappresentativo della luce dell’oro con l’idea di depurare la nostra coscienza e il nostro stile di vita per un futuro migliore. María Verónica León Veintemilla trasferisce alle sue maschere virtuali le espressioni dei nostri tempi: disperazione, stress estremo, tristezza, follia ed esaurimento, l’“ansia globale”. In altre maschere ha registrato le espressioni di sofferenza, danno e sfruttamento di molti minatori. Altre maschere ancora potrebbero essere viste come speciali creature extraterrestri che comunicano nello spazio profondo. Grazie a questo nuovo progetto che include caratteristiche innovative e “riciclaggio virtuale”, l’immagine dell’oro vive un’inusuale trasformazione assumendo nuove connotazioni e rivelando nuove applicazioni estetiche per il mercato dell’arte e l’oreficeria.

Come afferma David Rosenberg: «L’artista crea un’architettura rudimentale e temporanea all’interno dell’architettura del museo, installando un container industriale, una sorta di utero o un athanor (il forno dell’alchimista), aprendo e definendo il suo territorio. Visivamente, le varie opere esposte al MACRO oscillano tra geometria caleidoscopica e ipnotica ed espressivi autoritratti sovradimensionati. Materie primarie, natura e corpo dell’artista si trasformano in vettori di espressione artistica: c’è un processo integrante dove concetti, pensieri ed emozioni si fondono e risuonano in vari modi, raggiungendo un punto di incandescenza dove un nuovo stato della mente viene creato, rigenerato e purificato».

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