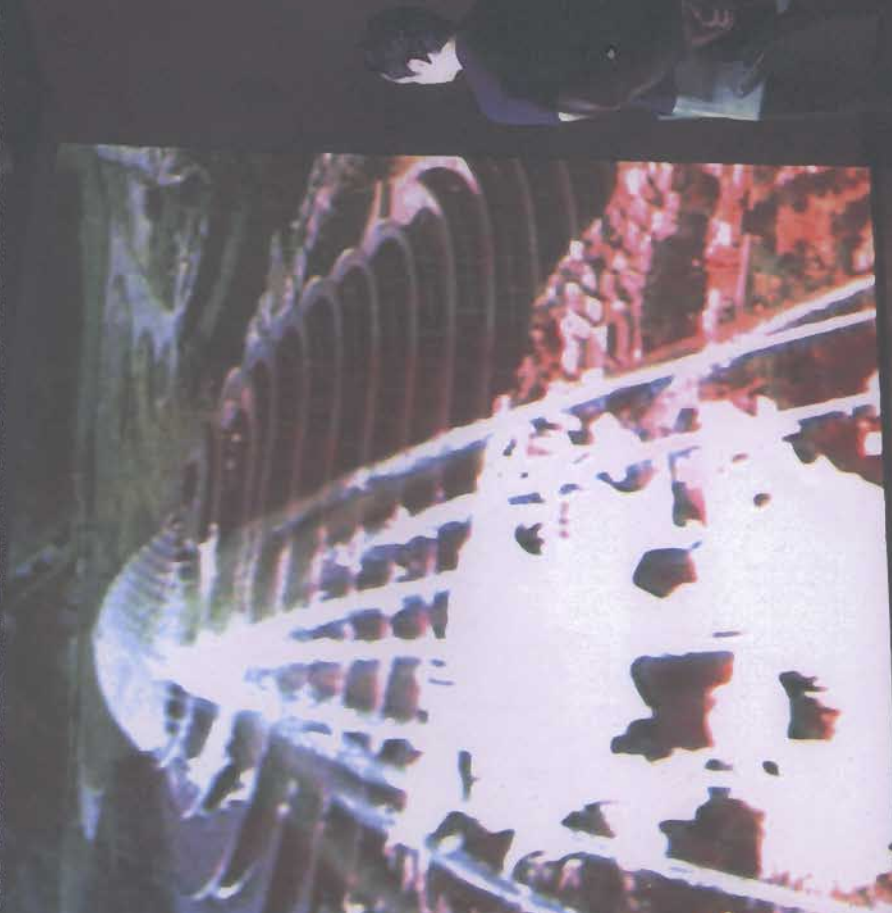


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# ArtNexus

The Nexus Between Latin America and the Rest of the World



**CUENCA BIENNIAL**  
Araldo Roche · Luis Camnitzer · Kcho  
Alfredo Hlito · Chen Zhen · Clemencia Echeverry  
MoMA at Museo del Barrio · Whitney Biennial

# ArtNexus

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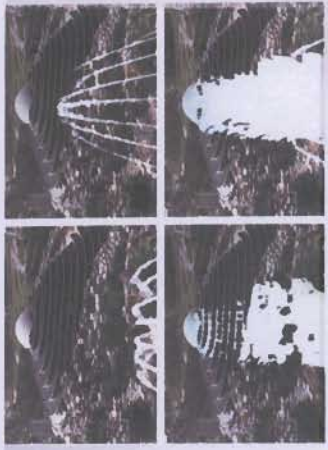
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Alexander Apóstol. The Helicóide from the series Caracas Suite, 2003. Sequence of stills. Detail of the installation. DVD. Courtesy, Galería Luis Adelantado.

Since the 1990s, Alexander Apóstol (Barquisimeto, Venezuela, 1969) has explored the potential of photography for an investigation of the body, memory, identity. Using humor and irony, he created portraits that dealt with varied everyday situations. His 1995-1997 series *Pasatiempos* and *Sopa de Letras*, are satire of the image of the hero. In *Las siete diferencias*, Apóstol situates himself in the kitchen to analyze the relationship between masculinity and femininity. With *Las siete semejanzas* he creates a space of ambiguity. His eight-photography 2003 work *What I'm looking for* won the 6<sup>th</sup> Young Artists with FIA Salon. In it Apóstol worked on recreating the imaginary of five Latin youths whose faces are hidden, and who fantasized about Man and landscape on the Internet.

Apóstol's more recent works, *Caracas Suite* and *Residente Pulido*, *Ranchos* (2003-2004), won one of the awards given at the recent Cuenca Biennial. In the first one, he makes a journey through paradigmatic buildings, which he appropriates and re-structures from the perspective of the social changes in Venezuela. The questions raised by the artist revolve around the fragility of the dreams that drive such construction projects, which in their time were seen as symbols of a progress that today is difficult to visualize. The six photographs of *Residente Pulido*, *Ranchos* explore the giant neighborhoods where a significant part of the city's population congregated in the decades of the economic boom (1950-1960). Apóstol says: "Those buildings, erected under totally spontaneous parameters and according to the immediate needs of their designer/builder, follow a modernist tradition in their structure and their formal postulates, just as much as the more official utopia in the city's formal valley do."<sup>2</sup> Little is left of the utopia that articulated them.

NOTES  
1. ArtNexus No. 19 (1996) includes an article on Alexander Apóstol.  
2. Referential text sent by the artist to ArtNexus on occasion of this publication. See article on the Cuenca Biennial, page 64.

Yvonne Pini