

# arte aldía

®

INTERNATIONAL

International Magazine of Contemporary Latin American Art

Since 1980 • English - Spanish • \$7

117



**ALLORA & CALZADILLA**

CARLOS AMORALES

PABLO CANO

JOSÉ GABRIEL FERNÁNDEZ

MARCOS LÓPEZ

DANILO DUEÑAS

SAO PAULO BIENNIAL  
FRIEZE | FIAC  
BUENOS AIRES PHOTO

NEWS & REVIEWS



07447093153 9

## Alexander Apóstol

Los Angeles Art Center

Los Angeles

To consider the fissures of modernism, in its development project and in the political-social model derived from it in the decade of the 1950s, has been a recurring trait in an important array of works by Venezuelan artists. To this discussion, conceptually anticipated by Claudio Perna in the project *Anonymous Photography of*



*Venezuela*, or by Héctor Fuenmayor in his interventions of the country's patriotic history, Alexander Apóstol now incorporates a reconsideration of architecture as dystopic discourse constructed in the imaginary of Venezuelan society as a separation between modern buildings and ranchos (shanty towns) and the impossibility to cross the borders between *marginalia* and social well being. These dichotomies, interpreted by Apóstol by way of blocking off the doors and windows of buildings to transform them into monuments not fit to be "penetrables", can only be perceived when gathering together the large-format photographs comprised in the series *Residente Pulido* (Polished Tenant) and *Residente Pulido, Ranchos* (Polished Tenant-Ranchos) which serve as prologue for the artist's solo show curated by Bill Kelley at LACE. The exhibition has been fittingly stringed together on the basis of an economy of images of modern architecture that may associate the dysfunctionality of a Latin American metropolis with Los Angeles. Kelley's selection includes a series of single-channel videos (*Them as a Fountain*, *Yo soy la Ciudad*) in which the artist explores the relationships between sexuality and architecture based on the tensions between public and private, monument and souvenir, history and gossip.

*Avenida Libertador,*

2006

Video sequence,  
detalle.

DVD 4:00, Still.

Courtesy of the artist.

Secuencia de vídeo,  
detalle.

Cortesía del artista.

*Venezuela* o por Héctor Fuenmayor en sus intervenciones de la historia patria, Alexander Apóstol agrega ahora una

reconsideración sobre la arquitectura como discurso distópico construido en el imaginario de la sociedad venezolana en separación entre edificios modernos y ranchos (*favénginas*) y la imposibilidad del cruce de fronteras entre la *marginalia* y el bienestar social. Estas dicotomías, interpretadas por Apóstol al tapar las puertas y ventanas de los edificios para transformarlos en monumentos no aptos para ser "penetrables", solo puede advertirse al reunir las fotografías de gran formato de la serie *Residente Pulido* y *Residente Pulido, Ranchos*, las cuales sirven de prólogo para la exhibición individual del artista curada por Bill Kelley en LACE. La exhibición ha sido aptamente hilada desde una economía de las imágenes de la arquitectura moderna que puedan asociar la disfuncionalidad de una metrópolis de América Latina con Los Ángeles. La selección de Kelley incluye un conjunto de videos monocanal (*Them as a Fountain*, *Yo soy la Ciudad*) donde el artista explora las relaciones entre sexualidad y arquitectura desde las tensiones entre lo público y lo privado, el monumento y el souvenir, la historia y el chisme.