

Between two waters

Research and artistic production.

Nelson González, Aruba.

2018 ~ 2019

www.nelsongozalez.org



www.nelsongonzalez.org

Between two waters

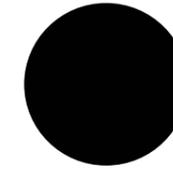


Exploratory trip

Caracas, Curacao, Miami, Santo Domingo, South Korea

Research axes

United States, Dominican Republic, Aruba, South Korea



From a little spot in the vastness of the Caribbean sea, that is where I come from. Unique spaces with imaginary lines that divide them, with me in the middle between two waters.

Inburgering as art - Art as inburgering
Balashi, Aruba / Alicante, Spain
2019



Between two waters

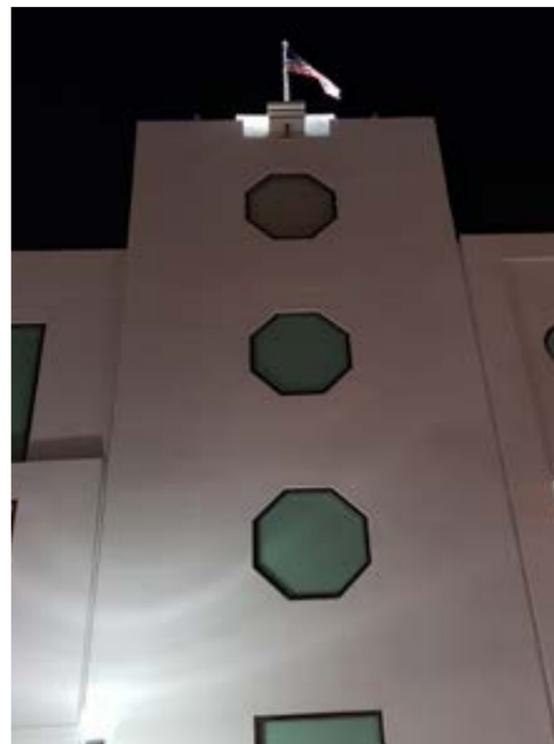
By Gerardo Zavarce

From the earlier use of colloquial language the expression 'between two waters' has meant there is a problematic situation involving difficult decision making. It also involves navigating between two, or more, environments that differ; without having the possibility or will, when transiting them, to opt for any. Sailing between two waters, or swimming between two waters, involves avoiding risky situations and as a result require you to find alternatives.

For the creation of the nautical image, navigating between two waters represents an inherent condition: moving between impossible situations or unthinkable context includes finding new paths that allows you to face the obstacles and overcoming them without major setbacks. As a matter of fact, this is the virtue that Ulysses shows during the Odyssey; guided by his craftiness he generates strategies that emerge from the contingencies that manifest themselves during the journey.

In other words, it is better to tie oneself to the mast of the ship and covering ones ears with wax when faced with the seductive song of the mermaids, which is what the protagonist of the songs of Homer does. Every trip implies a discovery, but also a possibility. Thus, the movement of migrant bodies represents the metaphor of contemporary travel as a new human landscape, new ways of exploring and discovering who we are in a social framework.





Similarly, creator Nelson González (Maracaibo, Venezuela, 1979) turns the process regularization of the Netherlands (Inburgering) into the axis of his sensible explorations. In essence, it transforms the administrative steps of integration needed to acquire Dutch citizenship, turning them into sensible protocols to show the implications and contingencies of the migratory event as a complex process and to reveal its multiple implications in the context of contemporaneity.

It should be noted that it is a work in progress that has autobiographical implications. Gonzalez himself navigates among the convulsive waters of recognizing himself as a foreigner and being guided by the hectic helm of his own restless spirit. In this sense, it is not surprising that the artistic practices he promotes (between two waters) are also in a way a self-portrait.

Thus, we're talking about aesthetic forms built from autobiography, which also represent an exploration and learning experience that is immersed in the dilemmas that its creation faces to account for the dense metaphors intercultural contingencies entail today. To become between two waters is to sustain oneself in an unstable, absent territory; where all that ensues as a form serves in part as a horizon as well as a language for possibilities.



Sensible inburgeren

Nelson González uses arguments within his work that materialize in several options, in some cases they are dissimilar or contradictory paths. In essence, his creative decisions cover all content and symbolic forms available. This is an artist who appeals to all the possibilities offered by each of the contextual circumstances, and exploits them based on their creative perspectives and contingencies. Each of these choices expands his ability to build a personal discourse. That is why crossings, appropriations, mixtures, juxtapositions, pollution and desecration are recurring exercises in his methodology which seeks to consolidate the range of expressive options of his language as an artist.

We can assume that these actions lead to an inventory of alternatives, a fabric of ideas that emerge as the processes of transit, displacement and migration flow are consolidated. It forms a sublime and trusting, poetically integrated foreigner, whose name begins to be pronounced in a new language, almost unintelligible to the ear itself. What Nelson González seeks with his Sensible Inburgering is to integrate into his alphabet new possibilities of meaning. It is an alphabet that protects us from losing ourselves while transiting in the arid landscapes of the 21st century, the paradoxical times full of dilemmas and opportunities, of promises as well as tragedies.



Inburgering as a method and contextual artistic practice not only implies a critical option to the administrative protocols of immigrant integration and regulation. It not only accounts and describes the various processes that human displacements pose and sheds light on the idea of the border, as well as the voluntary and forced movement that millions of people have to undergo and is occurring on a global scale. The proposals that make up this project, navigating between two waters as the name implies, build a particular story about power relations, but also about the relationships of meaning that occur at each intersection, in each friction and in each intercultural dialogue. It is placed in the present context. These are dense and complex descriptions; they are defined in a cultural, social and historical way. Integration processes are not strictly resolved by granting temporary or permanent residence, they are not resolved by granting revocable citizenship. It is not about saluting the flag, passing an exam and singing the anthem of a nation. Demographic transformations in the field of globalization processes are a collection of highly complex dilemmas where cultural realities are shaped as new fields of constructed meaning.



Thus, integration as a continuous and permanent process implies conforming to a way of thinking that renounces the certainties of immovable concepts. Are we talking about the possibility of sensible Inburgering loaded with vital force and complexity? This certainly has been the aim of this project: to navigate between two waters, a little odyssey of a Ulysses of insular Caribbean, a citizen of sensibility, language and ideas. In each process we see the articulation of an unprecedented landscape that assumes the topography of the context that originates it, while transforming it. It is a drift that translates and represents the contingencies associated with transiting art to another shore, to otherness or the other, to the unknown and what is to come of can only be seen as unexpected beauty.

Santo Domingo, July/ August 2019

Between two waters
By Gerardo Zavarce

U.S Inburgering

The unification
of states

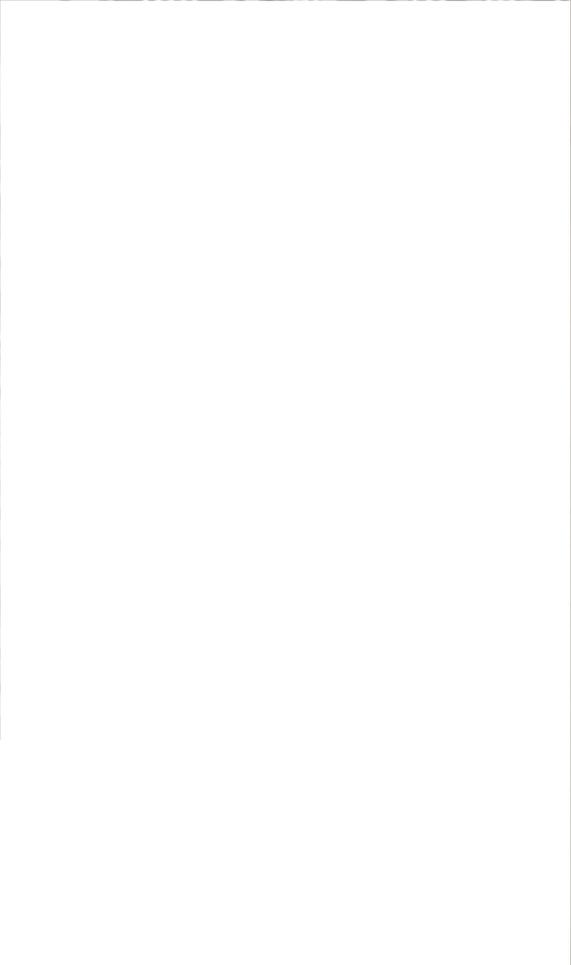
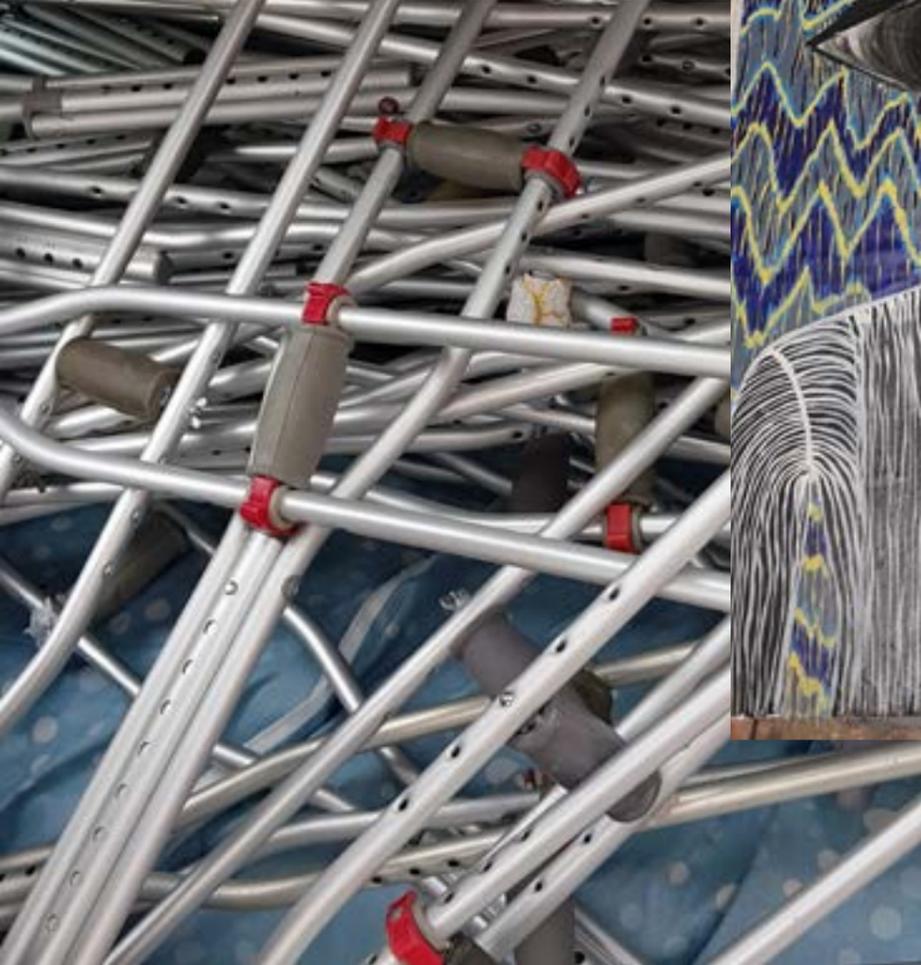


A UNIFICATION OF STATES

The other archipelago

Driven by politically divided geographies. Such was my impression when I arrived in Aruba as an immigrant from Venezuela.

A divided totality puts me between two waters. The unification of states is the creative contingency as conscious reflection. Once devised as a working framework, I reach the other shore. I collect broken pieces like traces brought by the sea.





U.S.
The
unification
of states

Loundromat open estudio





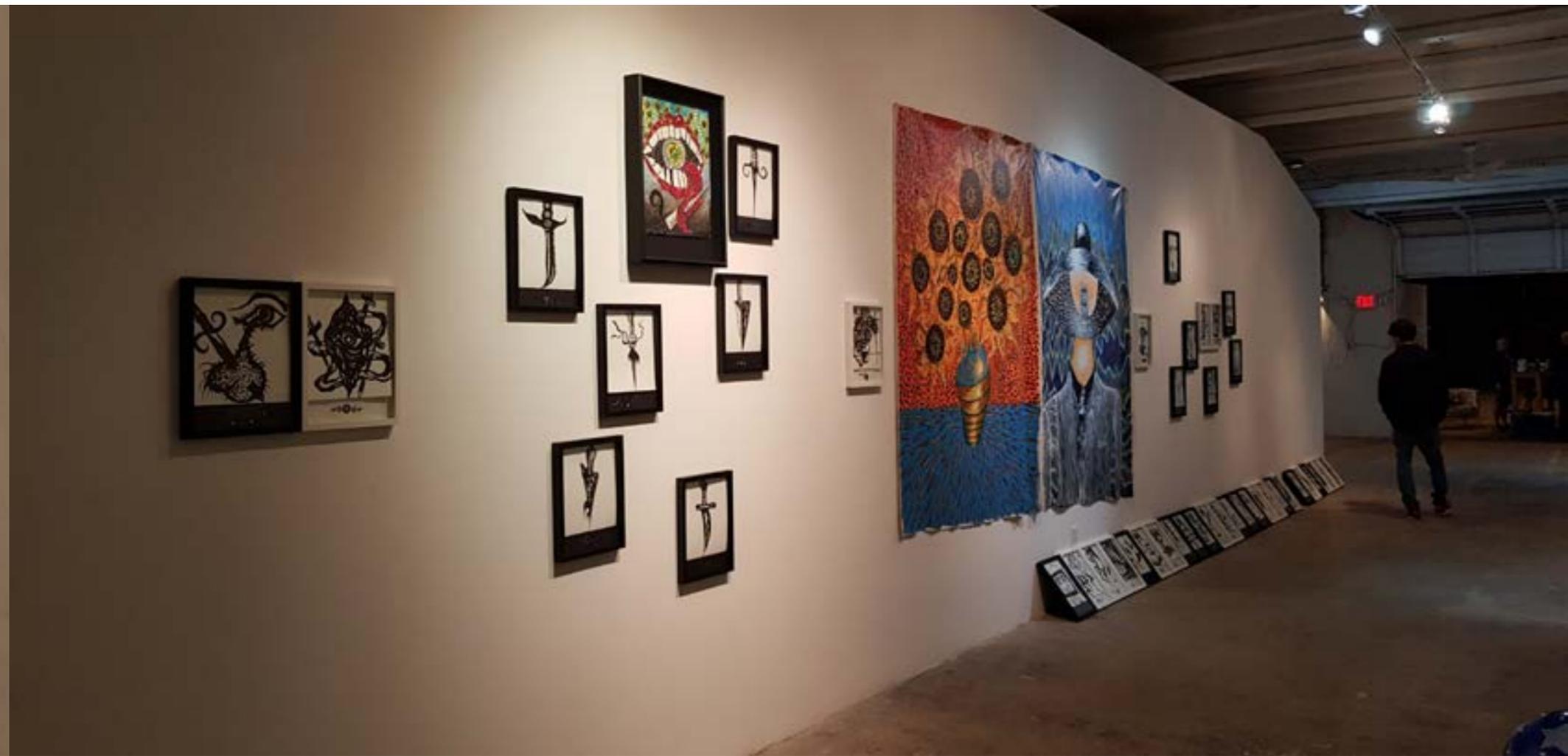




U.S.
The
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of states

Edge Zones Art Space









A table.
A dinner.
The plate.
The family ... Only an allegory.
Poetic or yearning in the mind of one or more immigrants.
Incomplete tableware, a broken leg.
The spare plate is a crutch as another will fill the chair.
Even though saliva spit is the same, it fell there.
Is everything ok?



Amulet. Shared images | Drawings and collages

Caribbeanizing Western Masters | Painting on canvas

The American way | Art installations

The unification of states | Video Performance, ephemeral sculptures and photographs



Amulet. Shared images

This is a series of 50 black and white drawings, ink on paper, which constitute the study of a symbol of protection for Afro-Caribbean cultures. An important meeting point for me is the relationship between migration and religious syncretism, where forms of faith are hybridized, adapted to the translation of symbolic resources. It opens the door to rituals, to the oracle and therefore to the amulet. Two clear examples of this are Cuban Santeria and the Haitian voodoo. Both religions are made up of the same structure. This exercise proposes the inclusion of the religious imaginary syncretized within the language of contemporary art, thus establishing bridges between art and people.



acrylic on paper and collage | 11" x 14" | 2019























acrylic on paper and collage | 11" x 14" | 2019

Caribbeanizing the occidental Masters

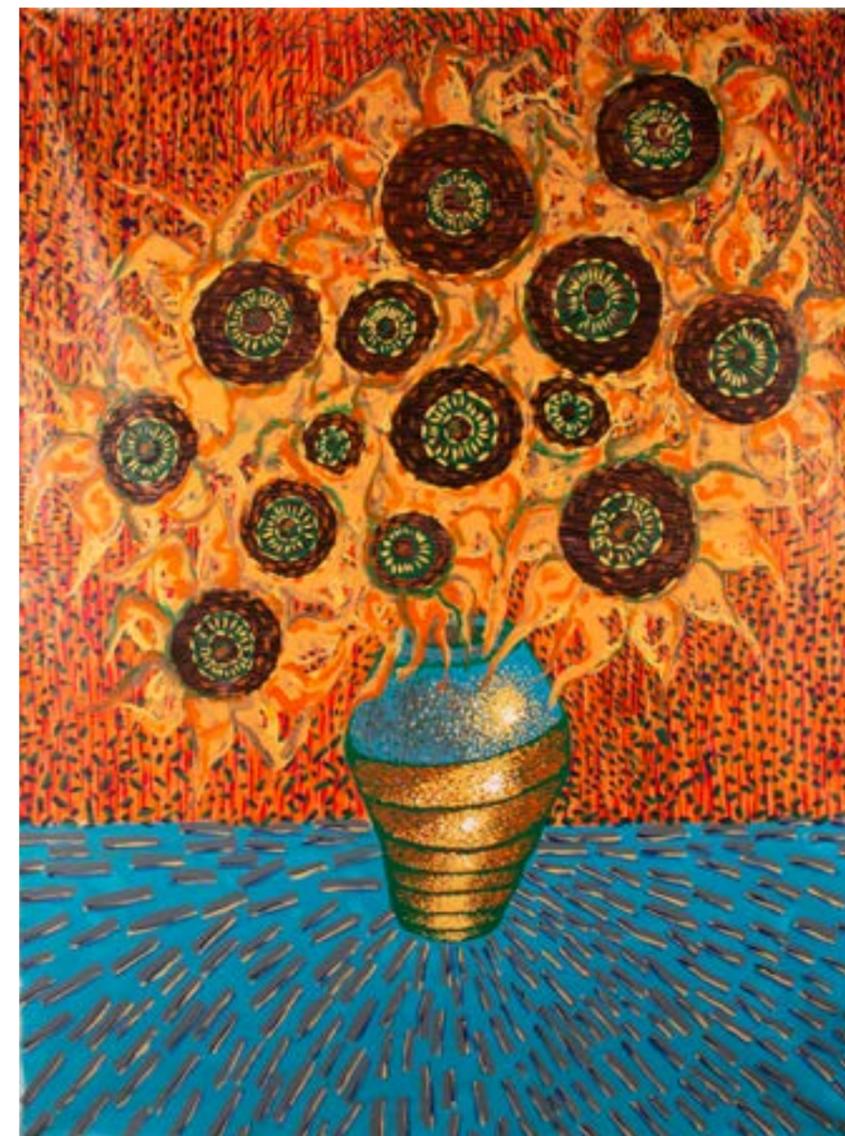
When arriving in Miami and visualizing how the city is structured into shared interests and divided by colonies, I decided to take up this line of production which I had previously explored. The sense of reverse colonization. To Caribbeanize Europe as we have been Europized in the Caribbean. Only in this case do I not only explore from the formality and technique, giving it a colorful, vibrant appearance, but to simultaneously explore formats which I had rarely explored. Inspired by the American Family Pack, the super-size ice cream, the distances between destinations, the great highways etc ...



acrylic on canvas | 160 cm x 220cm | 2019



acrylic on canvas | 160 cm x 220cm | 2019





acrylic on canvas | 160 cm x 900 cm | 2019

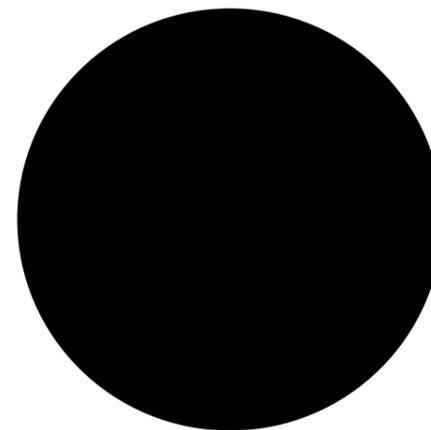




installation. Variable measures | 2019



installation. Variable measures | 2019



THE AMERICAN WAY

In this axis of production I have generated two installation seedling projects. Understanding the new explorations as seedbeds. One with 120 crutches and another installation of 120 dishes. Both facilities have to do with American patriotism but also with the conscience of the audacity to appropriate patriotic symbols. Camouflage between the symbols which any American feels the right to use. A step to realize art as inburgering and inburgering as art. Using odd plates, meaning incomplete tableware, is the way I found to say that family tables are incomplete, families disunited by migratory systems. The idea is to rethink these facilities adapted to other spaces, collecting more crutches and dishes, the dream is to travel U.S. by land, looking for stories behind those plates and crutches, building the metaphor of a lame and the odd.

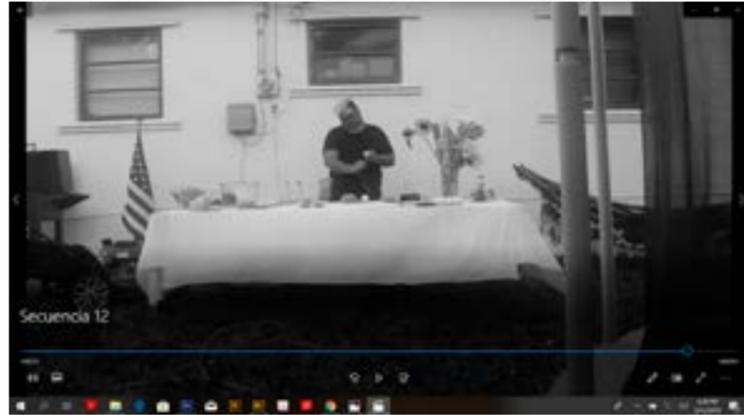
UNIFICATION OF STATES

In this axis of production I have generated two installation seedling projects. Understanding the new explorations as seedbeds. One with 120 crutches and another installation of 120 dishes. Both facilities have to do with patriotism. From this axis of production I explore other techniques, leaving aside drawing and painting to enter media such as performance and video art. This series is made up of 4 video actions and 4 photographs. Each performance action generates an object that is documented through photography and video. Most important for me is to establish the direct relationship between the shared imaginary Amulet series , but with real objects which have a symbolic charge for these religions and to take them to action, parting from ritualistic referential characteristics of voodoo and Santeria. This work is the translation of beliefs, imaginary, traditions and symbolism into material.

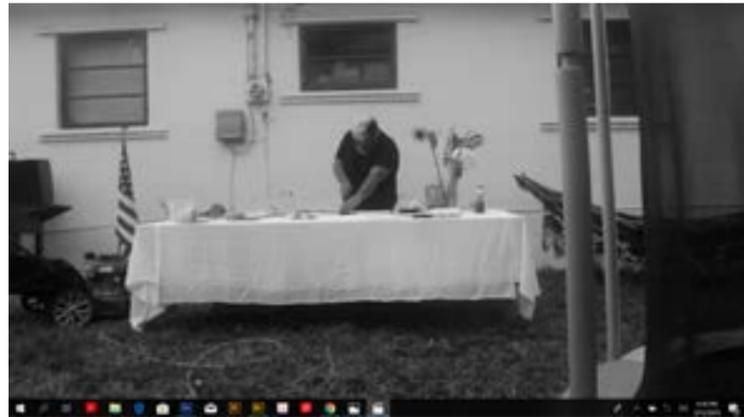
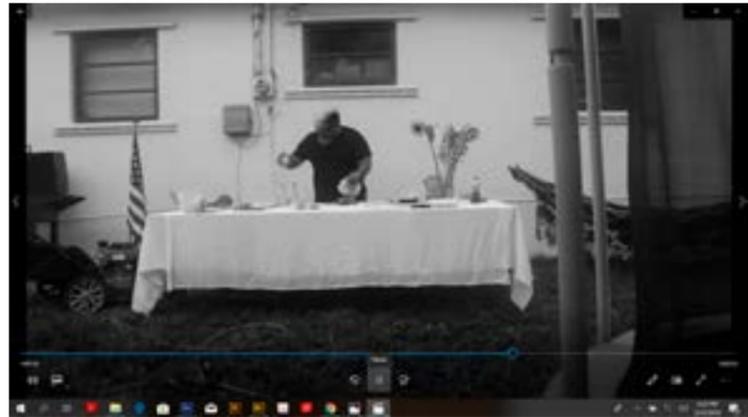
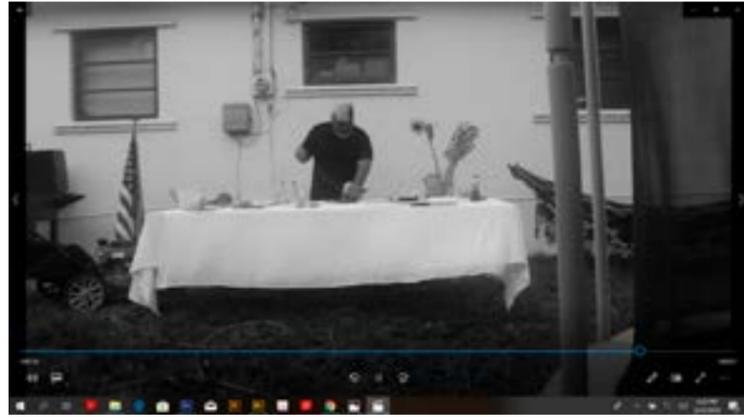
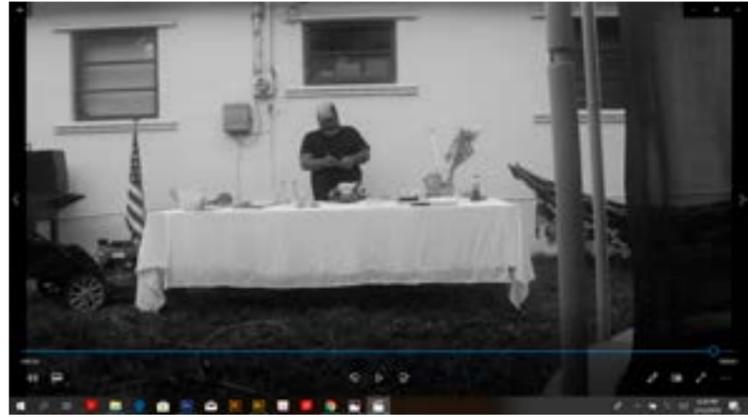


Opening the roads.(Action 1 - Photo 1) Break the fronts of my shoes with a saw, opening three paths in each one, fill those crevices with: Honey, sugar, money, cinnamon. Place a Sunflower to turn the suns in my favor. Bless that moment with white flowers and illuminate those roads with a white 7-day candle.





Love me America (Action 2 - Photo 2) I open the heart of a pig, to insert the USA flag. Prepared as a pacemaker with Honey, sugar, cinnamon, laurel and cross tied with white thread. I previously sprinkled the heart with holy water, vinegar, 100% alcohol. To insert the tie: The heart is closed with suture thread and white thread. Bless the moment with white flowers and illuminate with a 7-day white candle.



Bless with my tongue.(Action 3 - Photo 3)The operation of a cow tongue, opening it in two equal parts by inserting a stalk of Aloe, honey, coins, sugar,cinnamon, rosemary, bay leaf, basil. I previously sprinkled the tongue with holy water, vinegar, 100% alcohol. The tongue is sewn shut with suture thread and white thread. Bless the moment with white flowers and illuminate with a 7-day white candle.





Ritual for the cure of stubbornness.(Action 4 - Photo 4) saw the head of a goat, opening it in two equal parts. In it I plant grains of corn, two stakes of dried coins from different countries and place a Sunflower, to turn the suns in my favor. Bless the moment with white flowers and light up those paths with a 7-day white candle.



R.D
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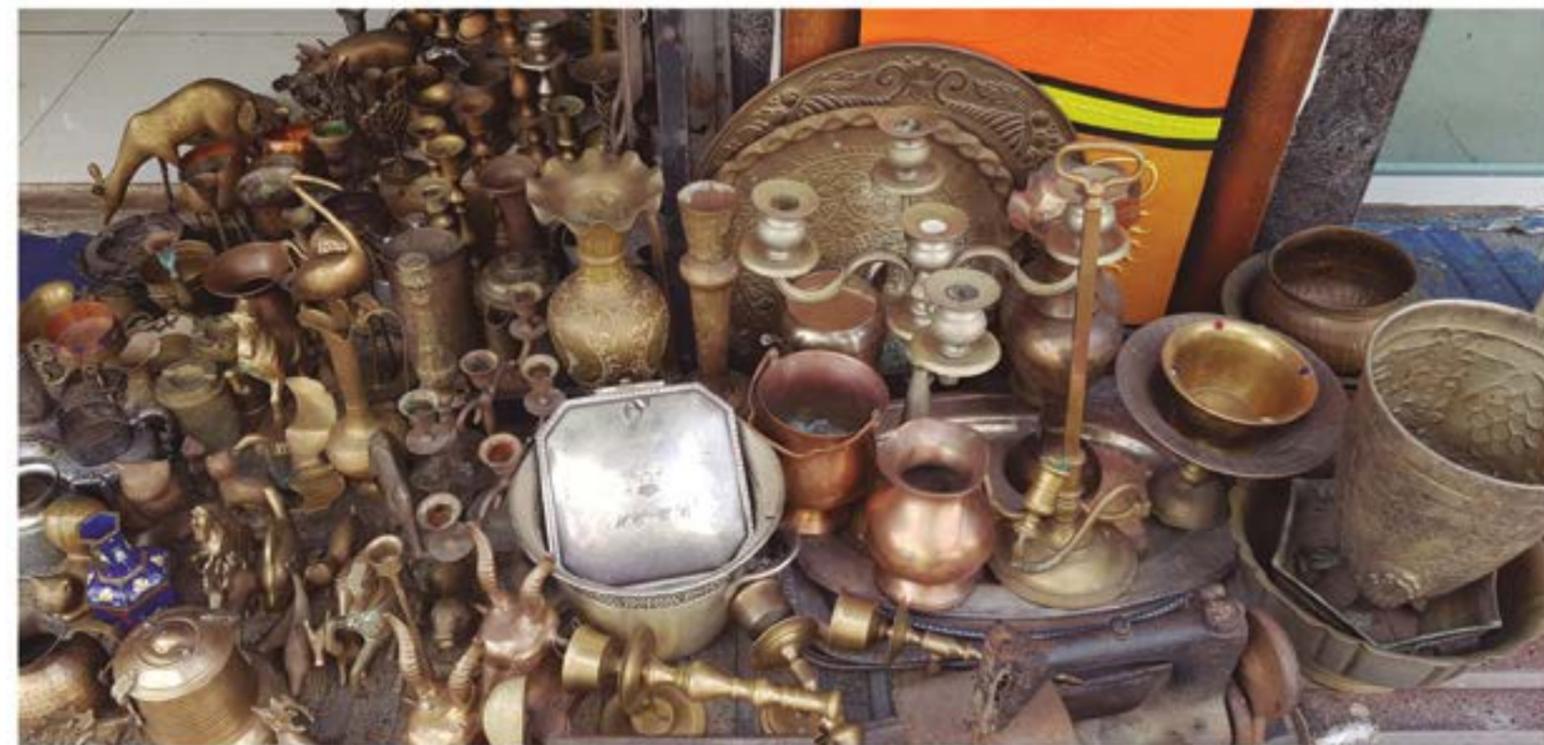
Poéticas a la vera. Santo Domingo



Complex memories accumulated in short chronologies. Trafficking, colonization, recolonization, dictatorship, intervention. So much in such a small space... Even though this cultural model installs itself and is singled out in Aruba where I depart from and in Miami where I'm coming from. The connection and valuation of spaces and objects give me more clues for my assimilation / inburgering





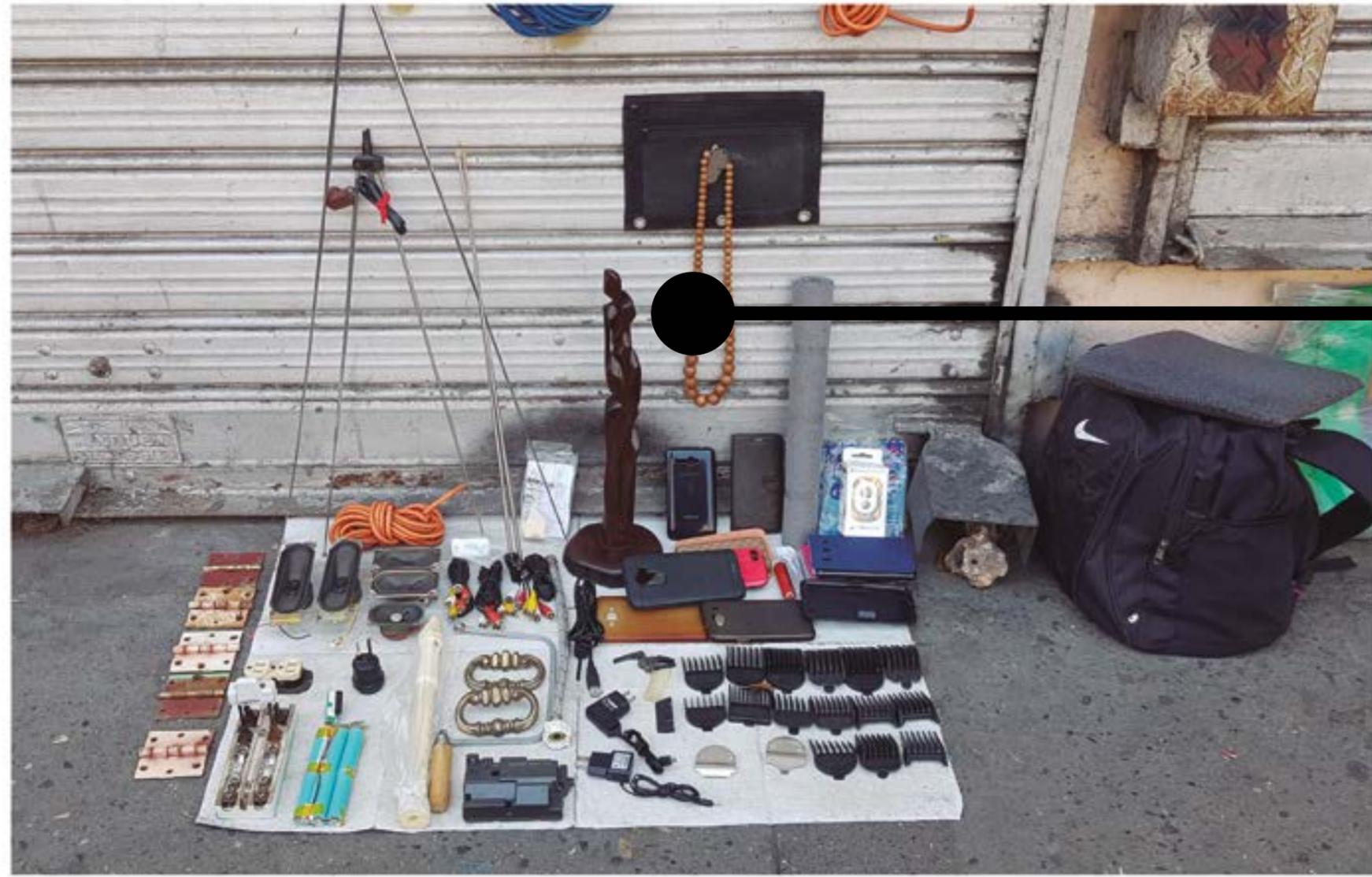


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Poéticas a la vera. Santo Domingo
Installation reflection









Installation reflections

The beautiful Quisqueya. The Spanish. The island.

A piece of land always refers to a woman.

There, I find myself seeing a fragmented cultural being. Two kinds of blackness, but all black. Some were very white by inheritance and color.

In that feminine being, I saw the complexity of the line and the rhythm, the loudness of the orality, its invisible but zexisting social borders, as a collective memory of double perspectives. From there, my assimilation / inburgering begins.

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Poéticas a la vera, Santo Domingo
Pictorial Reflection





Pictorial Reflections

I went out in search of my references as a contemporary artist who understands painting beyond an art form, as a potential conceptual operation. I relied on graphic trends, ads, and banners. Identifying a local palette.

The understanding of a composition. In other places the language of the body and its signifiers. Also the landscape and the light, which is not the same, even in the same Caribbean. All for a didactic journey that was summarized in three pictorial operations, each with different formats and dynamics.

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Poéticas a la vera, Santo Domingo
Reflection on the signifiers of the cultural space





Space

My exploration proposed the reading of existing, accidental, or functional urban spaces as contemporary art installations. As an artistic exercise that allowed me to approach new spaces. Such was my Dominican Assimilation methodology. Associating what I see as carriers of meaning in the plastic scene stolen from reality. My questions begin based on a logic of provenance and the common use of things. A forensic game that reconstructs bridges between objects, giving me powerful tools to re-communicate

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Poeticas a la vera. Santo Domingo
Art operations as inburgering Art

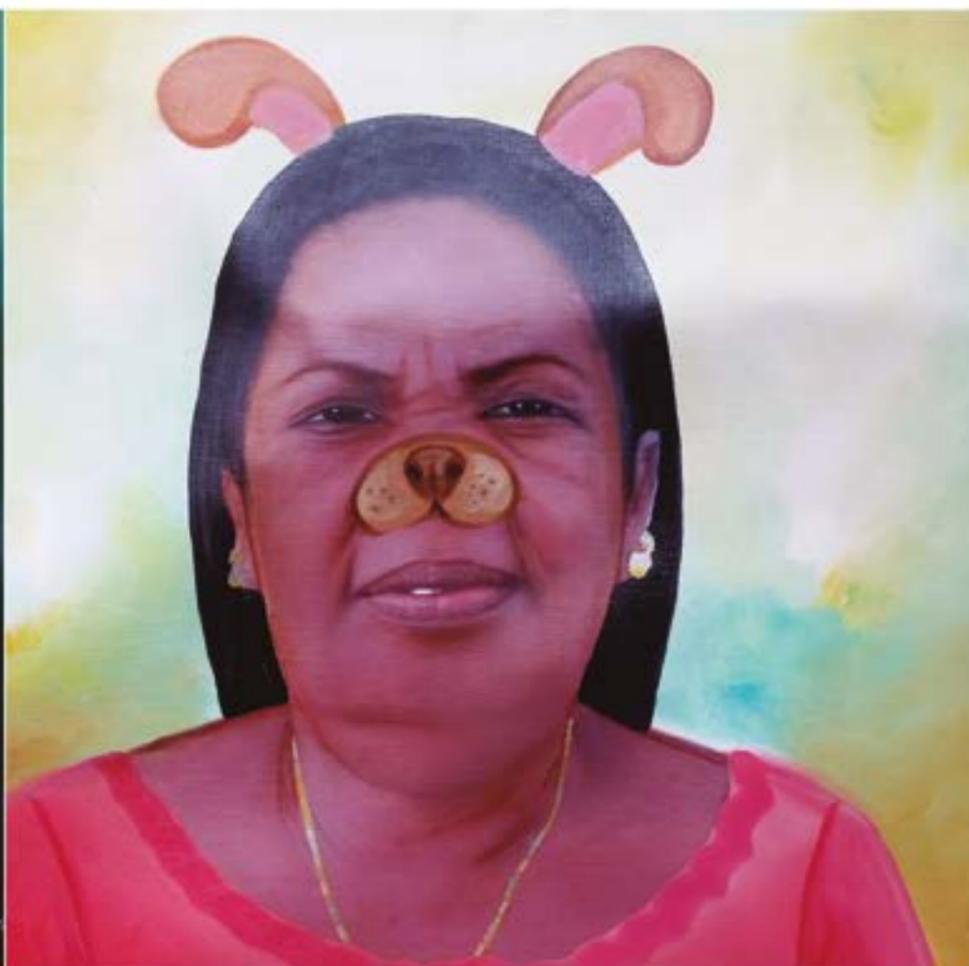
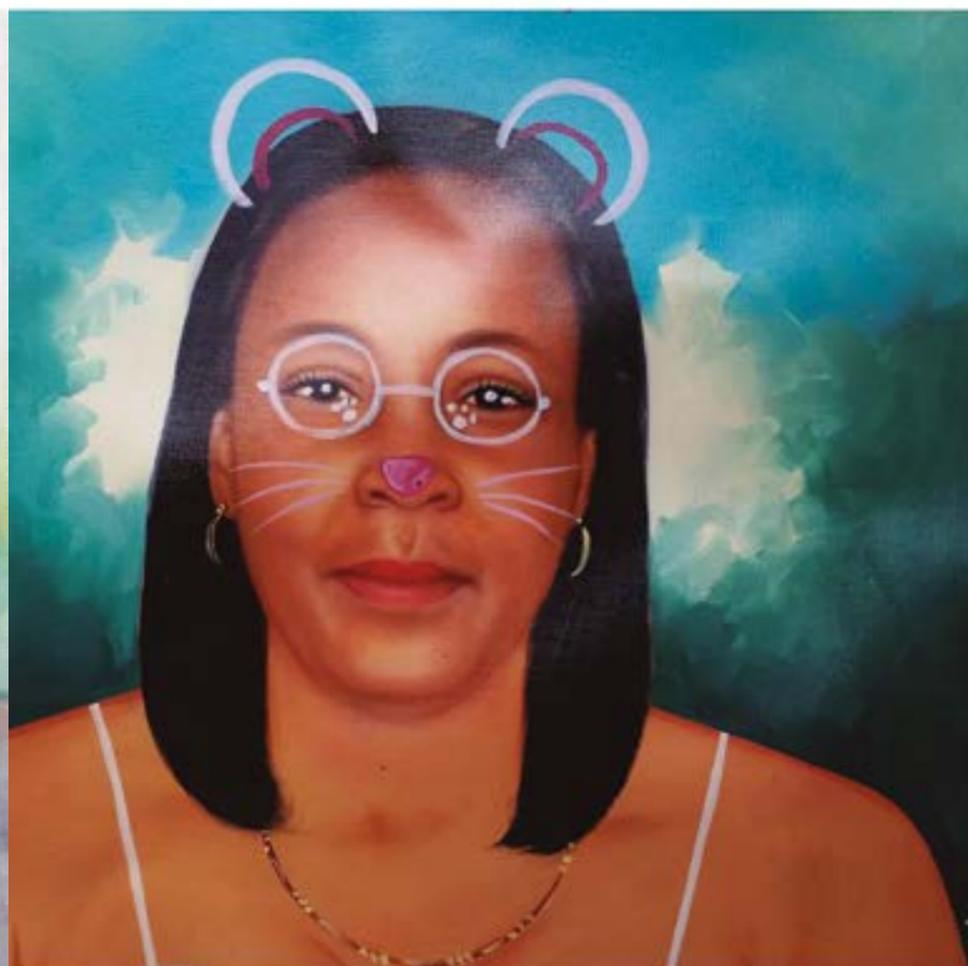


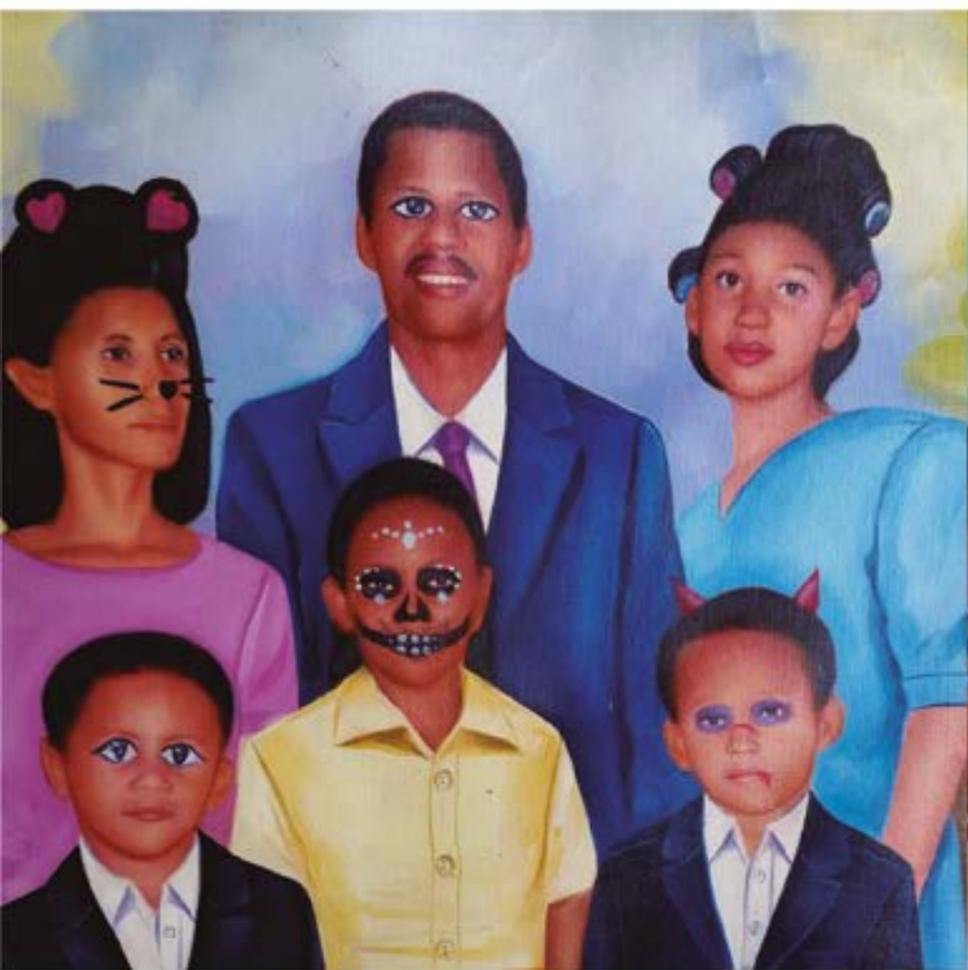
R.D **Unification** of states

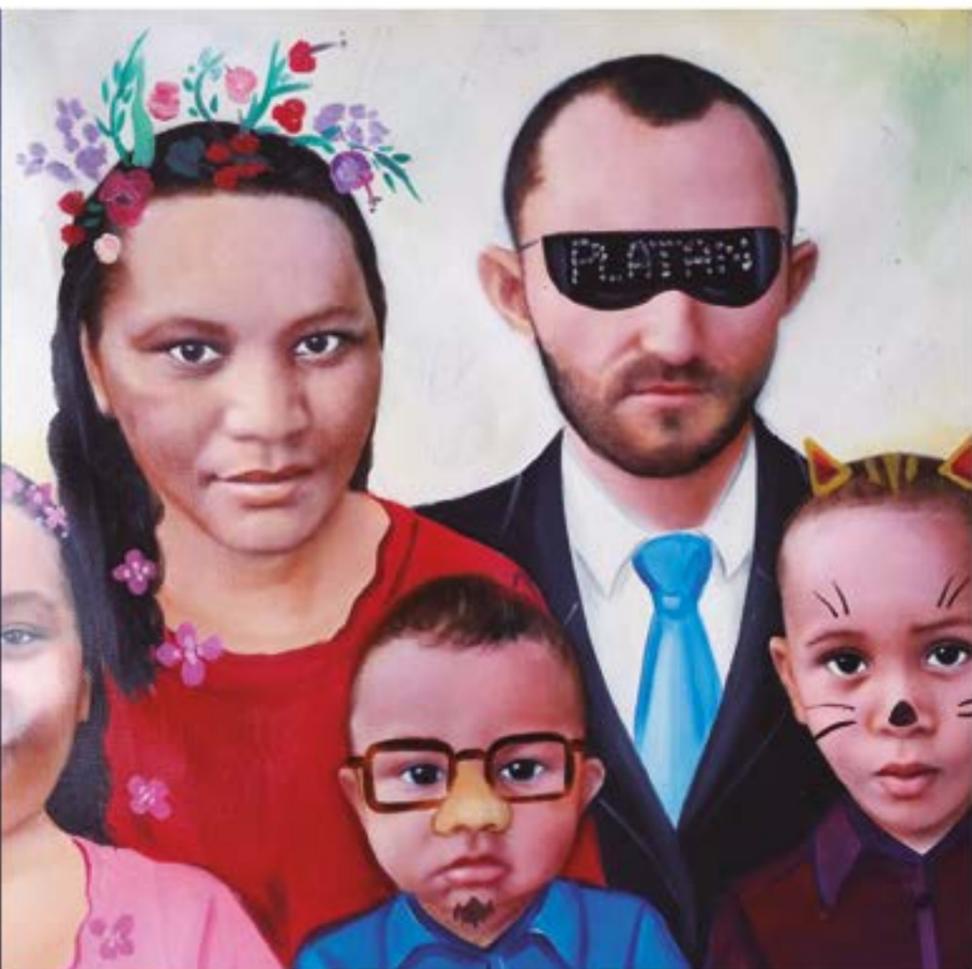
Art operations as inburgering Art
Today's family tree

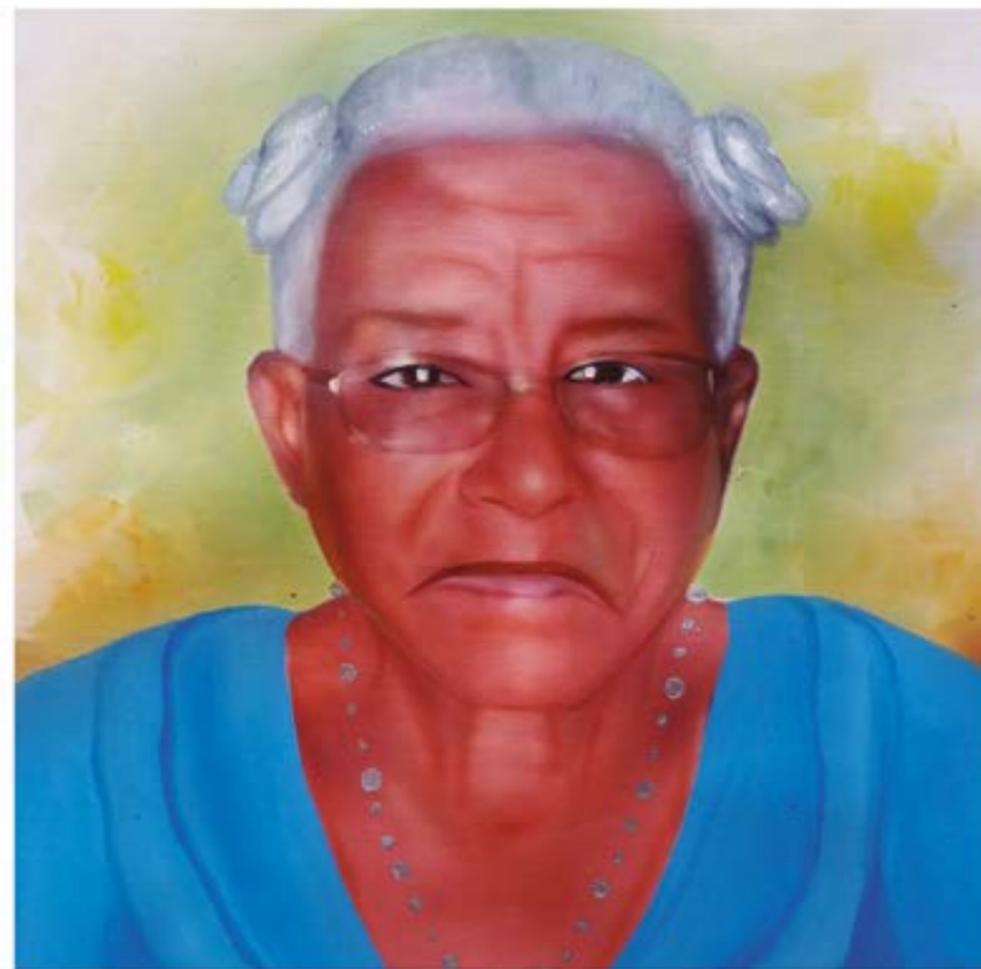














Today's family tree

The pictorial operation consisted of mediating between different painters and one painter designated for this collaboration. After considering several studies, we achieved a collection of abandoned pieces from clients who never returned for their family portraits. I start to re-build possible links between them according to physiognomies, clothes, ages, etc. I produced different generations until a family tree out of strangers was built.

I guided the invited painter through the intervention of these pieces. Selfies and Snap Chat. In my opinion a stroke of technology and digital platforms for archiving. Family documentation takes another meaning today. My sixteen-year-old great grandmother. What do we see? A black and white photo ... maybe blurred. Today rabbit ears, glasses, hats, teeth, are all attributes of today's documentation. A picture that, projected in time, will only be pixels with the development of resolutions and devices.

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Art operations as inburgering Art
The Gustanini powers





Gustanini's powers.

The pictorial operation is the result of two lines of research that I decided to combine: linguistics and graphic culture.

1.- Linguistics. Part of the assimilation is to reconnect with local ways of translating states from orality. Defining spaces. Calling things. In daily practice, I seek contact with people. Always fostering a dialogue recognizing lexicography.

2.- Graphic culture. Understanding this as a palette, volume distributions in space, typographical, etc. Also the illustrative imaginary within non-artistic spaces. but, rather, applied to advertisement design, poster or graffiti.

As operation

I work with two graphic designers: one self-taught and one schooled. The proposed dynamic was to illustrate a “Gustanini” for a specific kind of person. Very common for the “Dominicanity”.

I based myself on two references:

1.- The “merenguera” aesthetic of Rita Indiana as a musical proposal, which uses traditional forms of diffusion regardless of the contemporary result of the works at the musical and audiovisual level. This as a reference of what is known for today’s culture.

2.- The garden of the delights of Bosco as a reference for narrative use. Of a composition with multiple perspectives within the same plane.

After days of work on these illustrators, the proposals were formed. The non-schooled designer could not deliver a concrete result on time while the trained designer generated a complete proposal that met all the desired characteristics. The idea was to represent who is a “Gustaini” in Dominican culture and establish the first bridge to multiple pictorial operations with thousands of words created by “Dominicanness”.

Media translation

One of the great findings in my research was to travel, in a very limited way, through the Venezuelan migratory impact that further diversifies the known landscape between Haitians and Dominicans. Where the different migratory hierarchies are clear and where the outsider is the one who adapts to what is established, in all cases.

To say this, I invited a Venezuelan immigrant painter to copy the imaginary proposed by the Dominican graphic designer, under the condition that he respects the palette, proportions and all other plastic elements.

Definitions

The powers: A person who has everything. House, Car, Money, Motorbike, Boat etc ...

Gustanini: Man who has ease to get women, it does not necessarily have physical attributes, charisma is important, above all something in the Dress and good smell.

R.D **Unification** of states

Art operations as inburgering Art
The perspective game

Perspective Game

Double stage on the same scene

The motivation to create this piece is a dividing line as a geopolitical action. The Haitian shield and the Dominican shield through a lenticular impression. The medium allows a dynamic game that allows both shields to be visualized on the same base, according to the point where you look at it. I want to propose human integration rather than social integration. To see a single island as nature proposes.

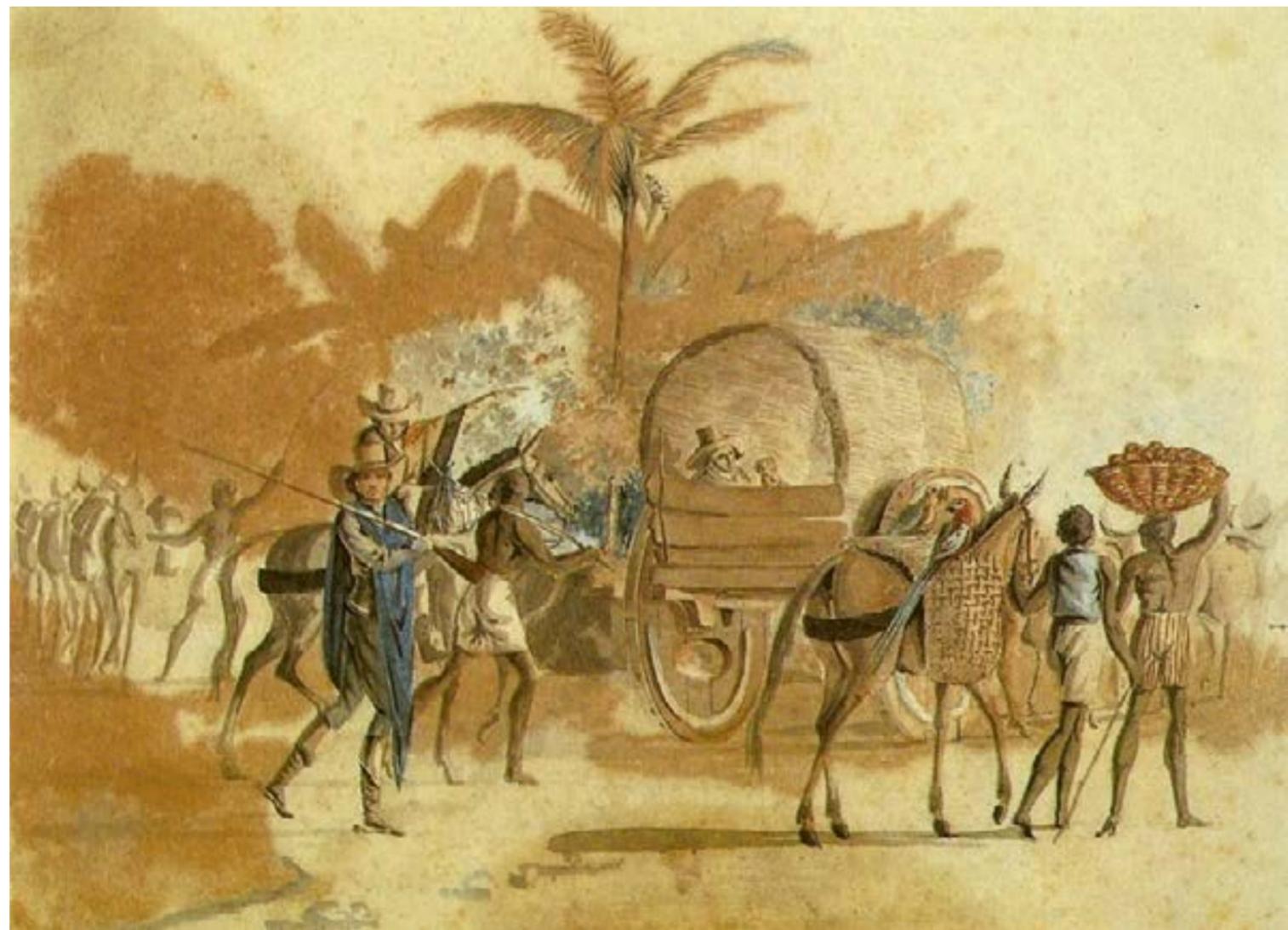
This concept is the matrix, the beginning of new proposals of similar geopolitical states as I confirm through my research in South Korea.





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Art operations as inburgering Art
Nelson, en tu mente cacaito



Adrien Aimé Taunay (Paris, 1803 – Río Guaporé, 1828) - Família do interior do Brasil em viagem



Dominican painter

Haitian painter





Nelson; En tu mente cacaito

A pictorial operation that brings together several aspects of my research in the Dominican Republic. Linguistics, geopolitical and post-colonial aspects, but it also examines closely the different resources, styles and pictorial currents that are visible in the market of naive, popular, artisanal art. In your “cacaito” mind is the popular way for Dominicans to summarize a utopian idea, an impossible one, that only you can think of such an atrocity.

Nelson, in your cacaito mind
As a pictorial operation

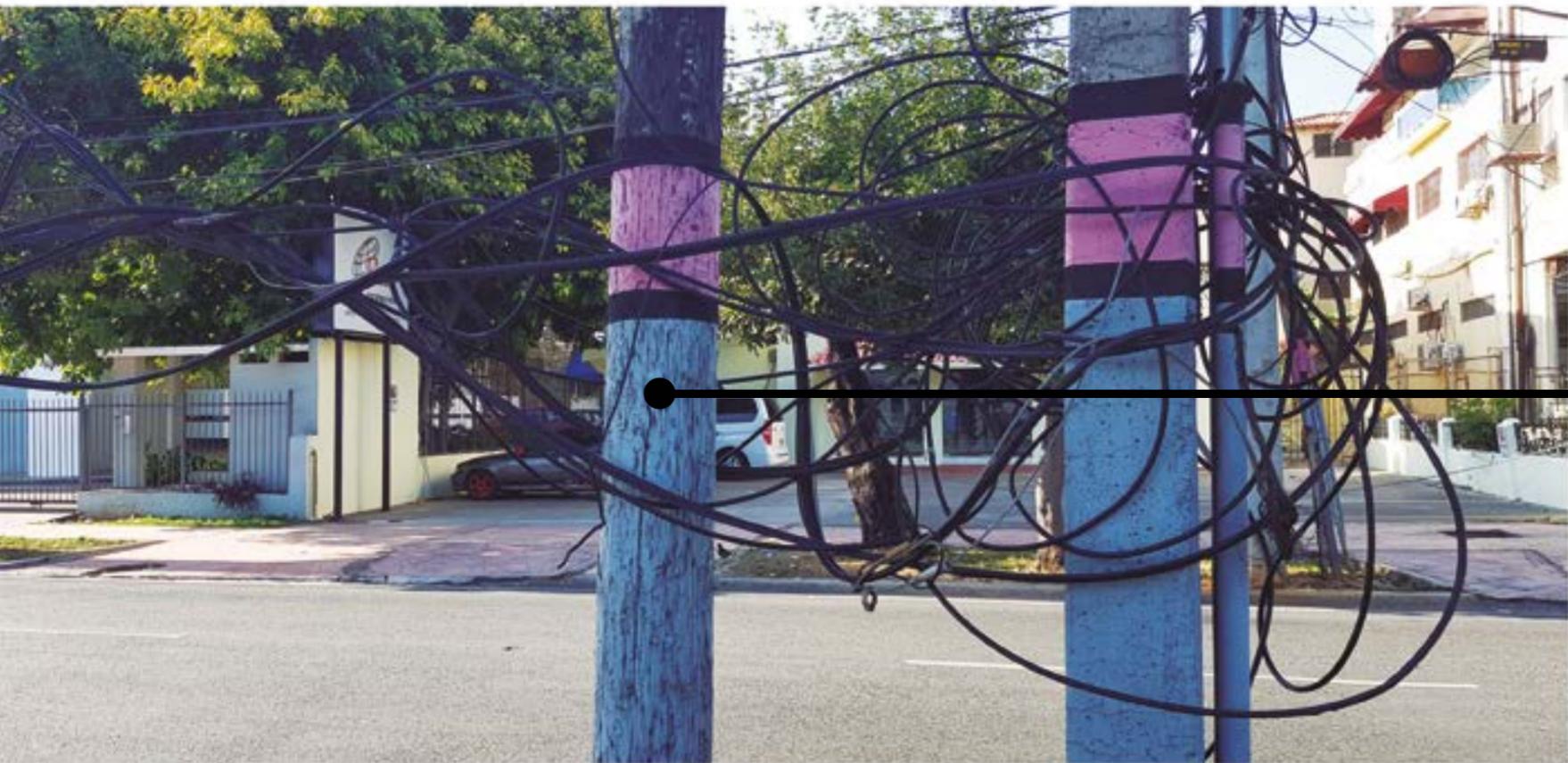
Reproduction of the work “Family of the interior of Brazil travelling”,
by Arien Taunay. (Paris, 1803 - 1828 Rio Itenez)

A landscape divided equally, one half painted by a Haitian painter and the other half by a Dominican painter. Then the pieces are joined. I start with a mapping of the different artistic meeting points. The Colonial Zone, the market, marquetry, schools etc ... getting acquainted with the different local thematic and procedural lines. Measuring symbolic and monetary exchanges; anything that can offer me tools to build my operation. As a result, through the national art academy, I found the Haitian painter and at the artisan market I found the Dominican painter. They do not know each other, they never exchanged ideas in the process.

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Art operations as inburgering Art
Symbiosis





Symbiosis

Reflections on the urban space and its contents

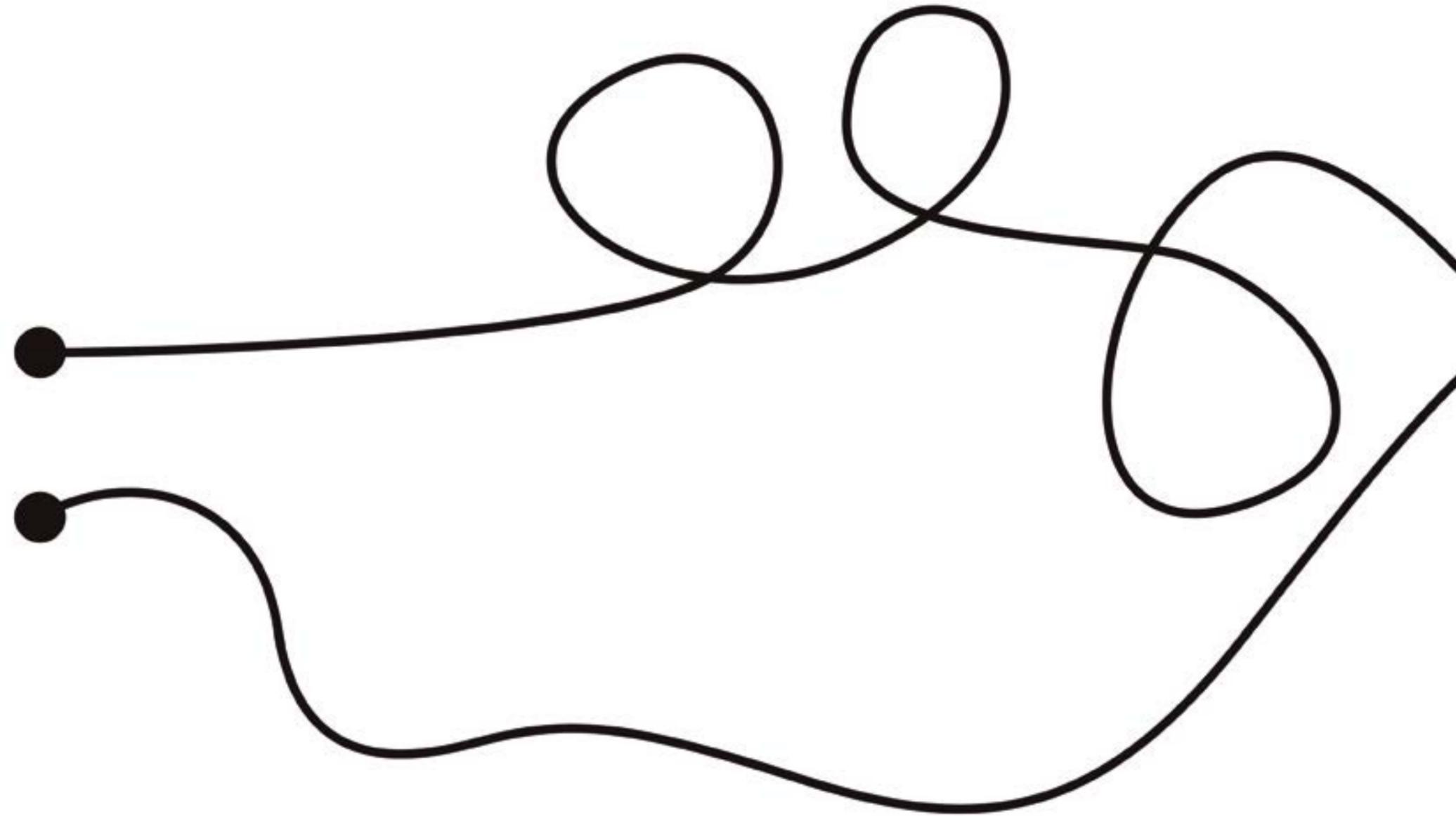
This proposal was born out of urban contemplation. The urban landscape in Santo Domingo is almost always intervened by power lines, telephone, and cable TV. I call these tension lines. They stretched out between posts. Varying in voltage, some dead. This interruption of the sky, the trees, or the building cut the natural harmony of the landscape or urbanity as a human creation. They also represent racist, territorialist, xenophobic tension. In many cases subtle but others very extreme.

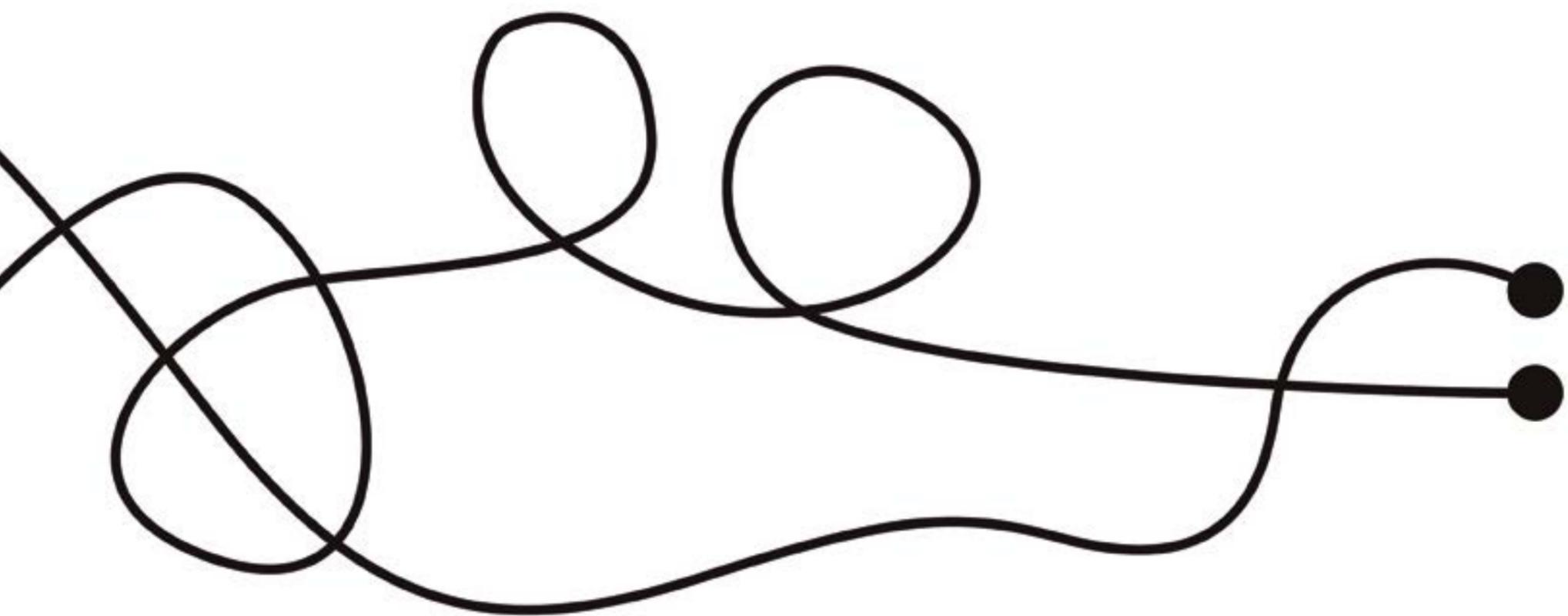
I was filled with feelings of separation throughout my investigation. The divided island, the Haitians, the Dominicans, the Venezuelans, the tourists. Between two waters as a project should propose a humid space or an intermediate space at least. Integration = assimilation / Inbuering.

Symbiosis, the first humid space

Installation projects

Recreating indoors the agglomeration of electrical materials, crossed cables, oranges tied to the electrical poles of Santo Domingo, poetizing about the spaces where the track is lost. Where all blacks are black; like the wires of those urban oranges. To connect with the public space and with the origin of this recreation, I have decided to attach some taxidermy pigeons to the installation. Beyond peace symbolism, they stand in for urban life: feeding on their waste, installing colonies and transporting lice.





R.D **Unification** of states

Poéticas a la vera. Santo Domingo
Artist Talk and Workshop
Altós de Chavon



Knowledge exchange

Altos de Chavón

This was an exquisite exploration, loaded with a search force provided by academies. I began by talking about my artistic practice, my mediations, and research. An in situ exercise was carried out based on the symbolic translation of literary forms to corporal actions or objects. All of it was based on an exquisite corpse as a starting point. It was no doubt a great experience which we decided to extend to a second working session.

For this, I developed a second exercise: Recreate a fragment of the exquisite corpse in 9 frames. All digital visual resources were allowed. Photography, illustration, photo performance.

This was an excellent move of the Curator. Gerardo Zavarce and The Photographer Prof. Alfredo Padrón. Thanks to the institution for allowing this exchange.



South Korea Unification of states

Art operations as inburgering Art
Vestiges of a society









Vestiges of a society

I arrive in South Korea to find a space between two waters. Between two waters in front of the other Korea, that of the north and also the confusing communion of the times, which are confronted in an anachronistic and antagonistic way. My inburgering begins with the separate readings of those times, thus understanding their contradictions.

Overcoming communication limitations every day and leaving the vast majority to motivation, intuition. But above all the pure reading of body languages. This is my wet cultural space. Understanding the corporal spaces which I would be approaching. I saw that society feels through electronic devices, which tells me more of the value of the image if it is accompanied by sound and movement. Approaching collective obsessions such as makeup, video games, coffee, fashion, diplomas.

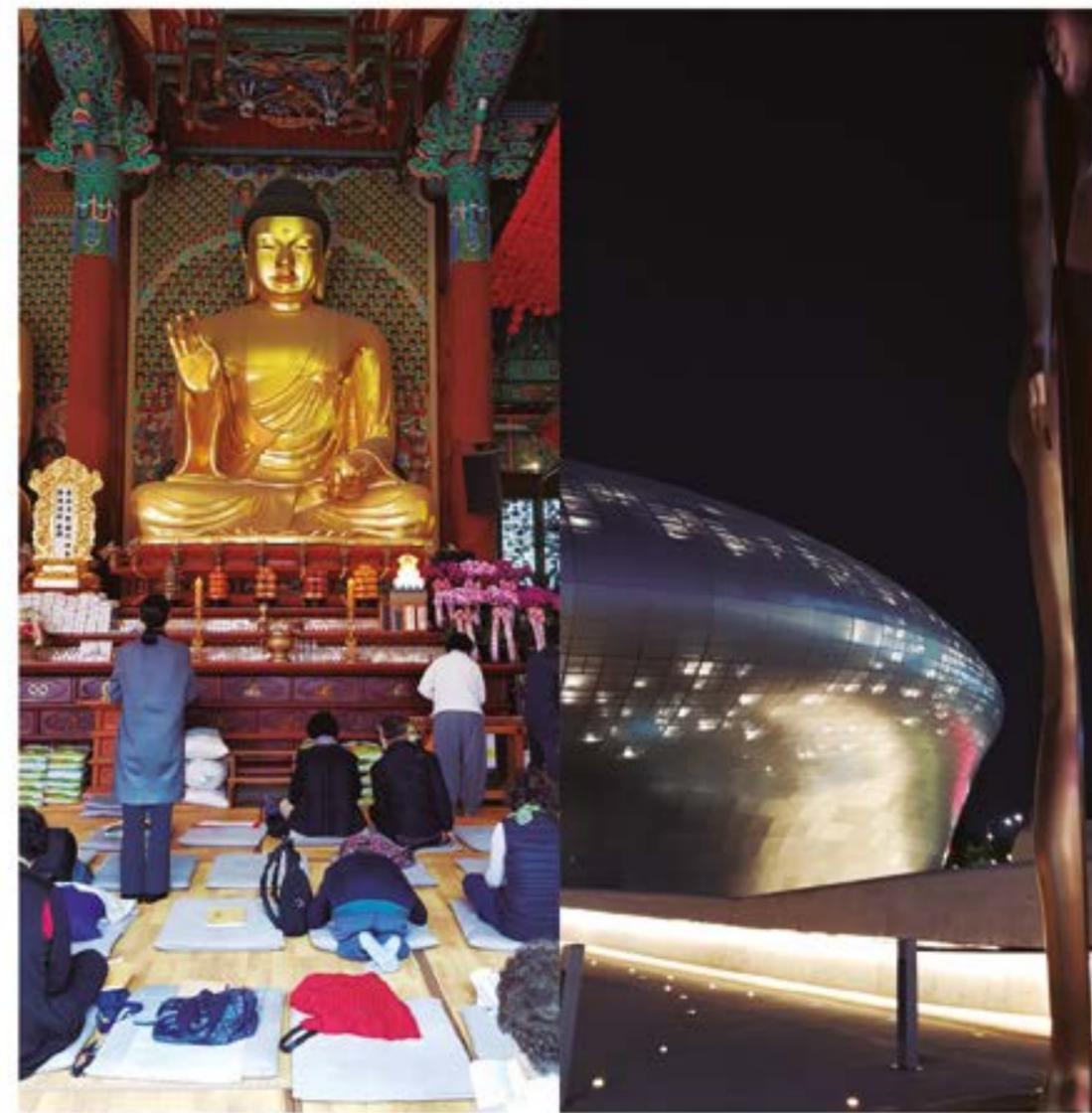
Vestiges of a society that I translate in the visual field with what I call "Digital Rubble", was the imprint when discovering the cemeteries of computers and electronic devices; the new technologies become accessible even by quality experimentation first, there where so many industries are housed. Speaking of their obsessions I approach culture, sharing the otherness as a wet space, a creative space and that is what I did.





South Korea **Unification** of states

Art operations as inburgering Art
Humid spaces. Chaos vs Orden





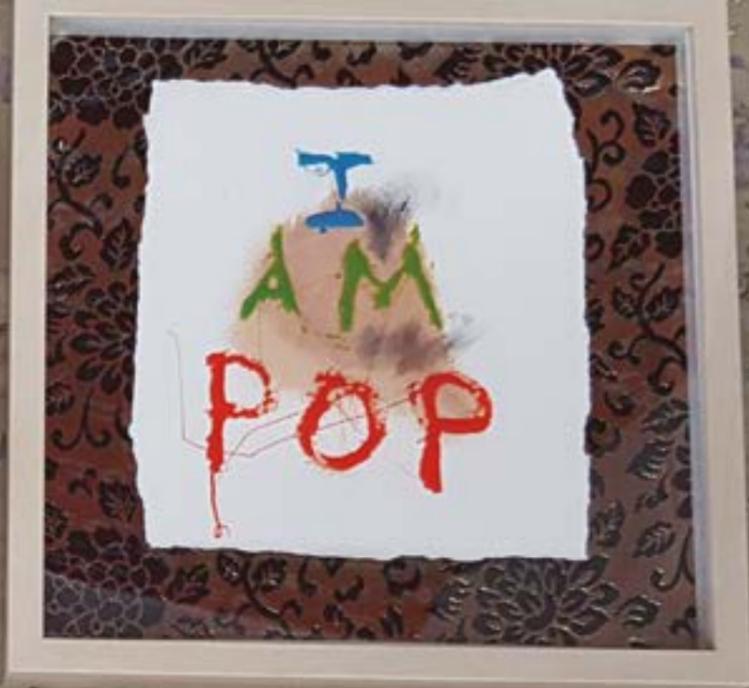


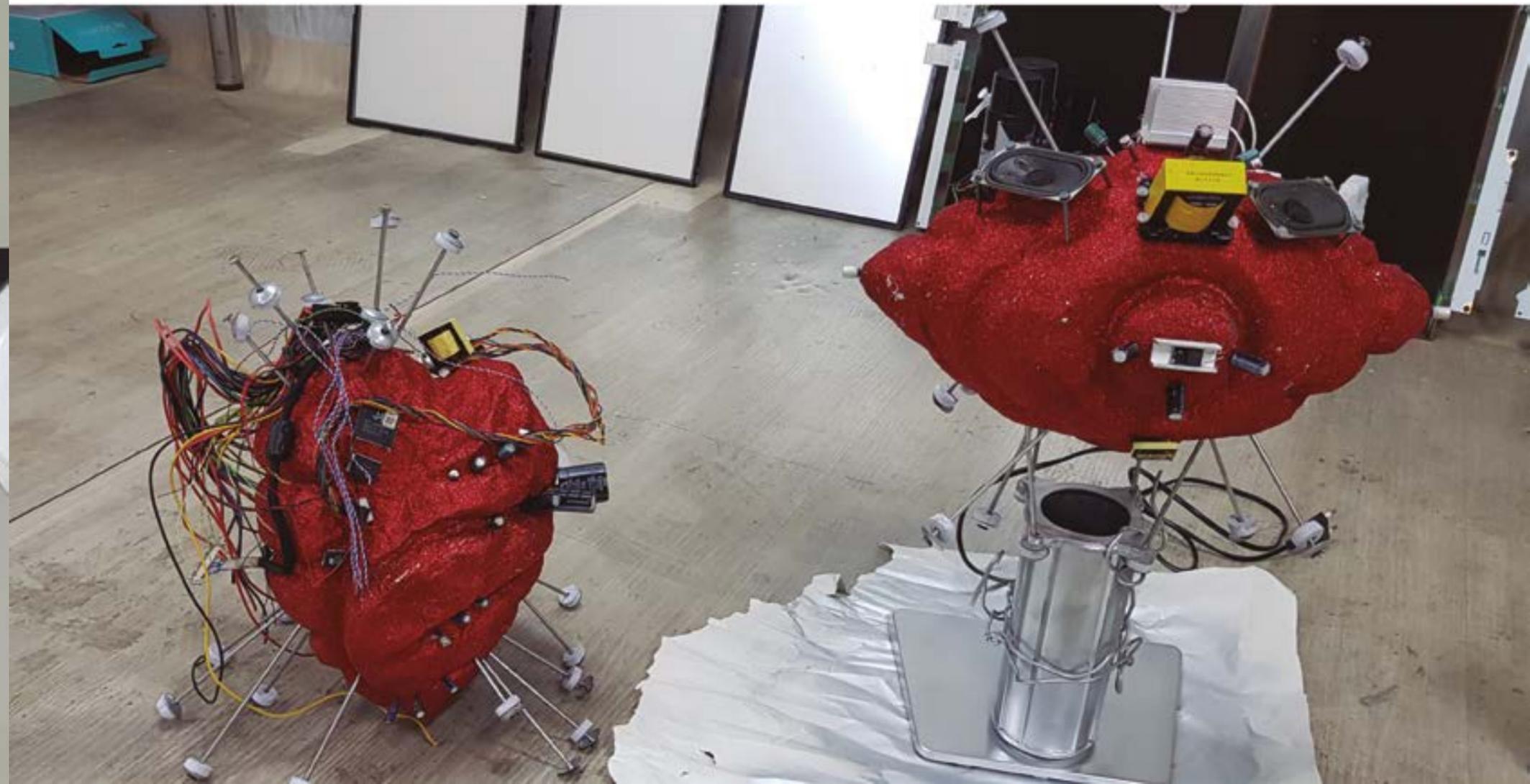


South Korea **Unification** of states

Art operations as inburgering Art
Artistic Production







South Korea **Unification** of states

Art operations as inburgering Art
Yin % Yang







Nelson González: Between two Waters
by Victor Fuenmayor.

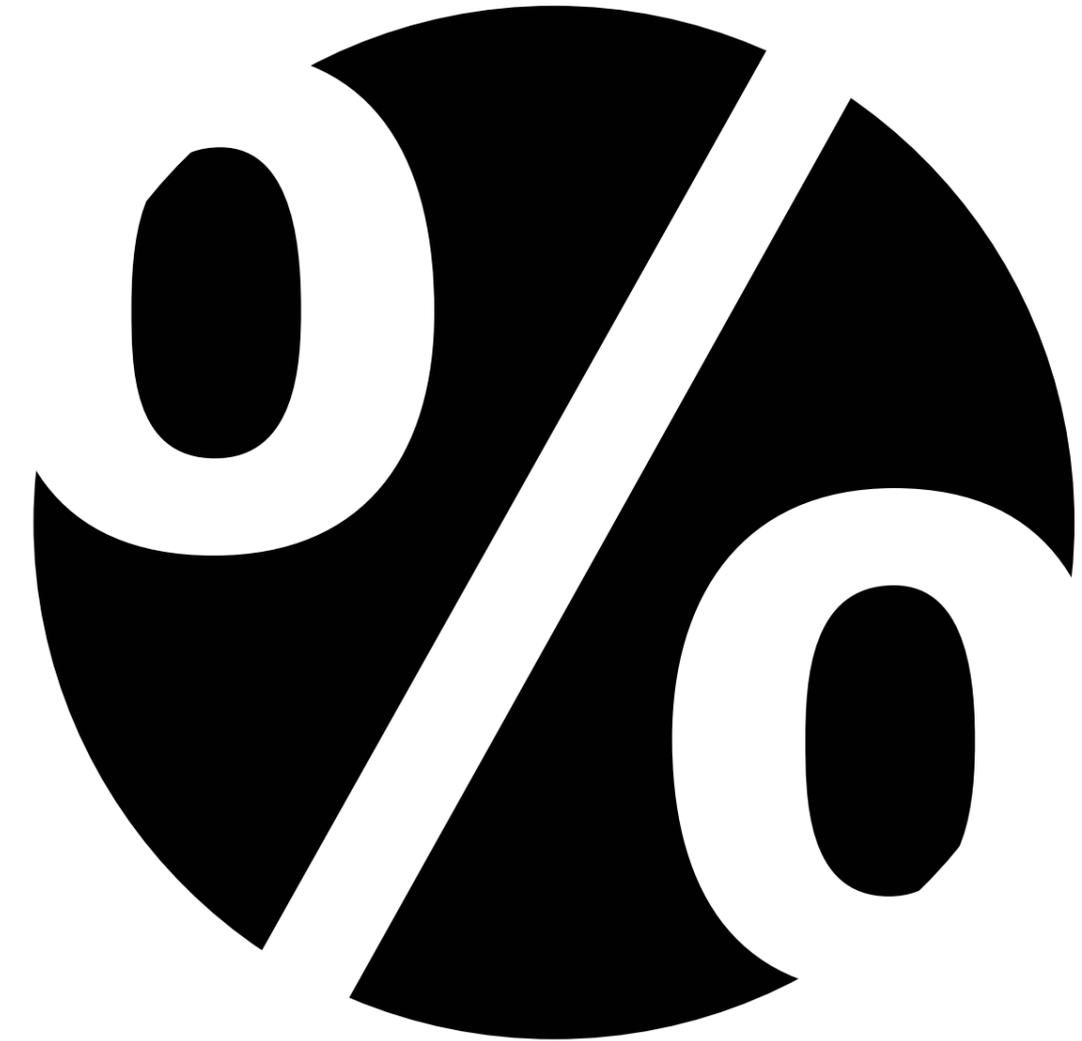
With the conception of *Between Two Waters*, artist Nelson González exposes an understanding of the intercultural procedures that find themselves at the core of artistic contemporaneity. Of being part of the process of creation. By the use of themes found in the same or different cultures, new artistic forms can be elaborated. Pioneers of contemporaneity championed this vision of the in-between that produced new textual forms. Think of for example Van Gogh and his artistic relationship to Asia, Gauguin with Oceania and Picasso with Africa.

These intercultural interactions, which reinvigorated artistic languages of the West, served as a starting point for González's journey. Making use of more contemporary genres merged with creative integrative processes and synthetic techniques such as photography, collage, performance, the readymade and installation, Gonzalez creates new junctions between two cultural realities that produce a new form. The artist investigates here the permeable boundaries in areas of exploration where the integration-of-the-arts and the art-of-integration can serve as a fusion of contrasts between geographical divisions and cultural territoriality: the Dominican Republic / Haiti, North Korea / South Korea.

Art excites the visions and reflections of that area where cultures come into contact, even if unconsciously. In the performance Love me South Korea for example, this arises from that ambiguous intersection between the presence of the artist's body and the image in the mirror that tries to bring together the masculine and the feminine. This happens through an insight into narcissism in Korean culture. The artist, who embodies the western masculine image in his bold figure, beard and skin complexion sustains the performative action and makes his own image of masculinity ambiguous with his gestures, makeup and the act of kissing in the mirror. Narcissism, which the artist has observed in Korean culture in individuals with hairless and thin bodies, makes him perceive these individuals as undifferentiated beings in what he sees as a neutralization of the attributes between man and woman.

The works in *Between Two Waters* have to be read following the intercultural construction of the different understandings of the works. These may be found in two paintings that make reference to an undifferentiated model between a Haitian and a Dominican painter (operation Adrien Taunay). In other instances, it can be found in opposing elements between two cultures as is the case of the 'readymade' of a plate with the figure of Mickey Mouse with western balls standing in for food and, on the sides, a western spoon and oriental sticks.

Nelson González undertakes his investigation in situ in each place he visits. He fuses the local cultural plurality in a textual assemblage that seems to bifurcate in its reading, depending on what edge *Between Two Waters* is viewed from.

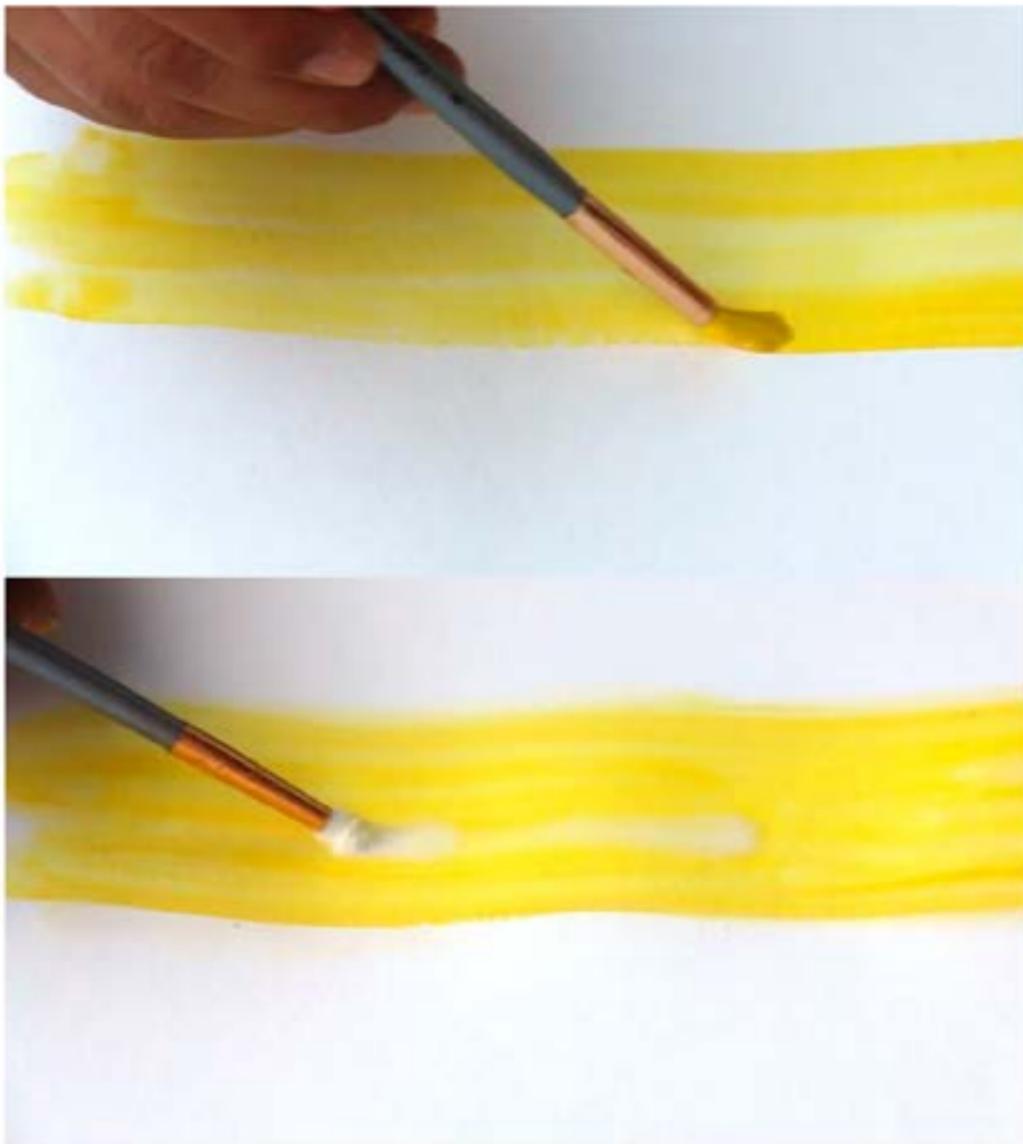


South Korea **Unification** of states

Art operations as inburgering Art
Artworks







White on yellow = Yellow

White is sexy, skin bleached is chic. Women and men wearing caps, resisting the action of vitamin D. is one of the things that left an impression on me upon arriving in South Korea. The idea of never darkening the skin, the use of creams, bases, sunscreen and a lot of makeup, became the motivation of this video art. Just as the sun performs a chemical action on our bodies, I use the acuerela as an artistic medium that chemically could help me express my idea. Never painting with white could completely cover a wet yellow support, it's just an illusion of being achieved.

The makeup can give the illusion of whiteness, but it can never eliminate the traits that characterizes the race.

HD Color Video. Loop 2:15 Min

South Korea, 2019

노란색위에 흰색 = 노란색

White on yellow = Yellow

by 벨슨 곤잘레스

문화의 반영

The cultural reflection

by 벨슨 곤잘레스



Cultural reflection

In this video performance made in South Korea, I played with optical illusion allowed by video editing. I whitened my skin as an act of seeking social acceptance in this context. Although in my personal opinion I look like a clown

This is the heritage of the New “Korean Wave”?

HD Color Video. Loop 4:26 Min

South Korea, 2019



Love me South Korea.

It is the last video piece presented in the Unification of State, my exhibition in the Youngeun Museum of contemporary art.

The actions in this piece; a dialogue in front of a mirror, where the objective reflection, mean nothing in front of the subjective observation. It portrays the narcissism of the actual Korean culture. Also a clear reflection on the thin line that exists between female and male aesthetics.

HD Color Video. Loop 3:19 Min
South Korea, 2019



사랑해 나를 한국

Love me South Korea

by 넬슨 곤잘레스

동양을 향한 두개의 왼손

Two left hands for the east

by 넬슨 곤잘레스

Two left hands for the east"

The first video performance I made in South Korea. I tried to portray my disability to understand the Korean coding. On the other hand, I want to say; You can never grasp the immensity of the West with two chopsticks ... This is a piece that was developed through my findings. A plate of Mickey Mouse carved with the Asian skill, the minimalization in the scales of these balls (futball, baseball, American football and basketball) A way to unify the continents, but also the way we diminish ourselves even with contempt

HD Color Video. loop 5:08
South Korea, 2019



South Korea **Unification** of states

Art operations as inburgering Art
Youngeun Museum of contemporary art









South Korea **Unification** of states

Art operations as inburgering Art
Divergent evolution



The title of this series of works is “Divergent Evolution”; using the word “divergent” to express “separation” or “difference”. This term can be used in different contexts. Divergent: in geometry, are the lines that come from the same point, as they spread, they are separated from each other. Divergent: in geography, it is the edge or boundary that exists between two tectonic plates that move away. Divergent lenses: in physics they are those on which light falls parallel to each other and is refracted, taking directions that diverge from a single point. Divergence is synonymous to discrepancy, disagreement, difference, discord. Therefore, in a figurative sense, to hold different points of view. That is where my artistic proposal is born. I start from the contemplation, observation and analysis of cultural actions, forms of relationship and social interaction already structured in patterns of citizen behavior.

In this sense I seek to represent through recognizable means for the South Korean context, appropriating symbols which are repeated on the same support; this whole compendium of ideas is clearly visible, at least for me, in the base fabrics of “patterns” with which traditional Korean costumes are made. In this way clearly detonating a divergence of visions between the traditional and the contemporary. The divergence that exists between generations who cohabit the same landscape, in a geographical area that contains generations who increasingly distance themselves from each other. This series is shaped by artistic gestures, where these patterns are interrupted in one way or another, generating new artistic pieces, shaped in recognizable ways, questioning new significant.



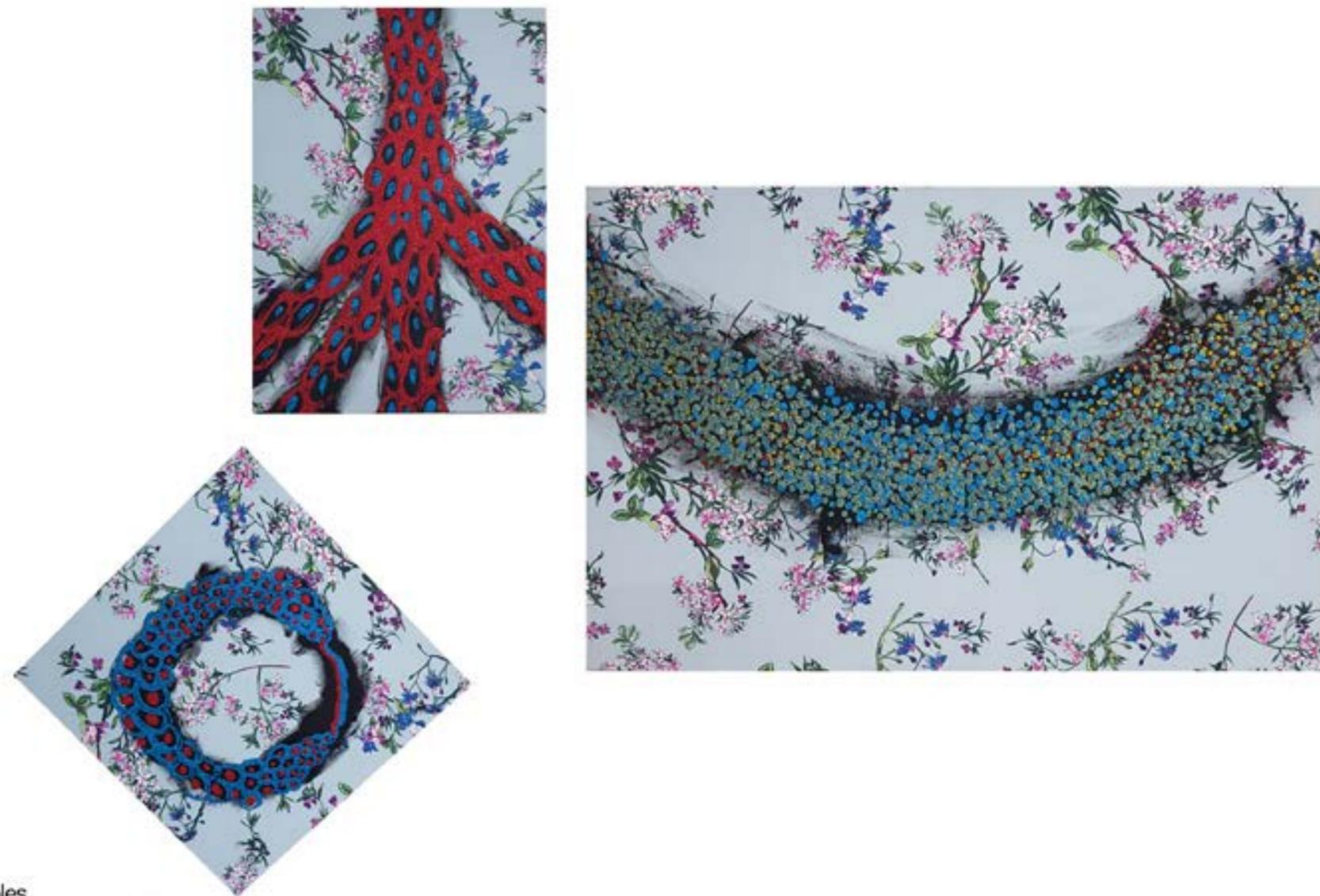
Series: Rainy day like today
Piece: 1 - 2 -3
Measurements: Variables
Medium: Acrylic and frost on pattern fabric
South Korea, 2019

The River
Piece: 1
Measurements: 40 cm x 60 cm
Medium: Acrylic, application, screws and
frost on pattern fabric
South Korea, 2019

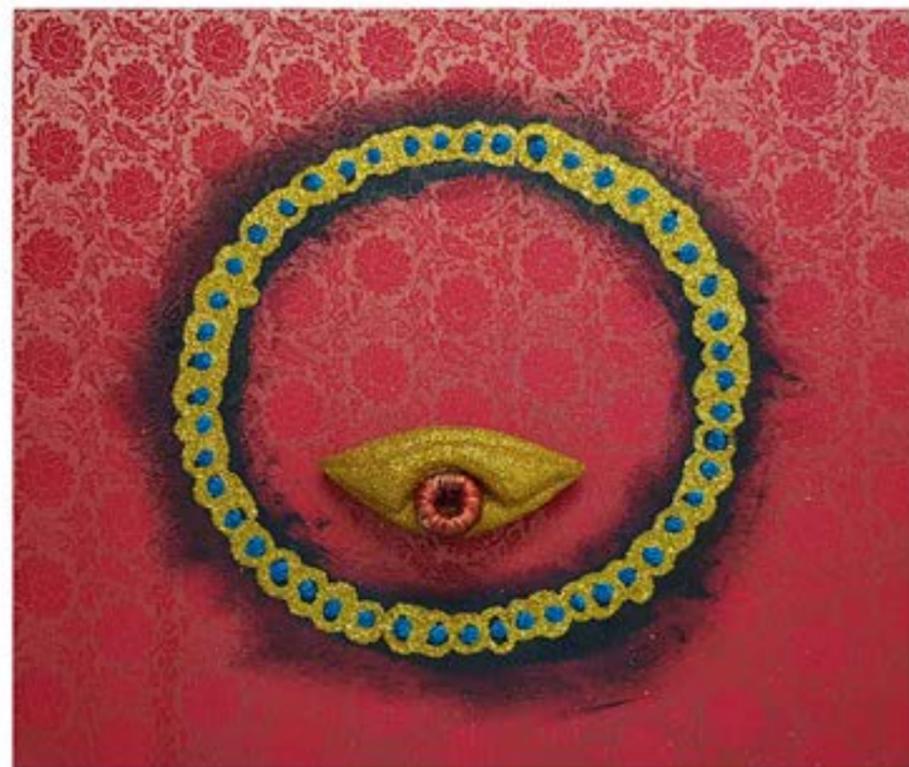




Series: Weeping stones
Piece: 1 - 2 (Diptych)
Measurements: 30 cm x 30 cm
Medium: Acrylic, application and frost on pattern fabric
South Korea, 2019



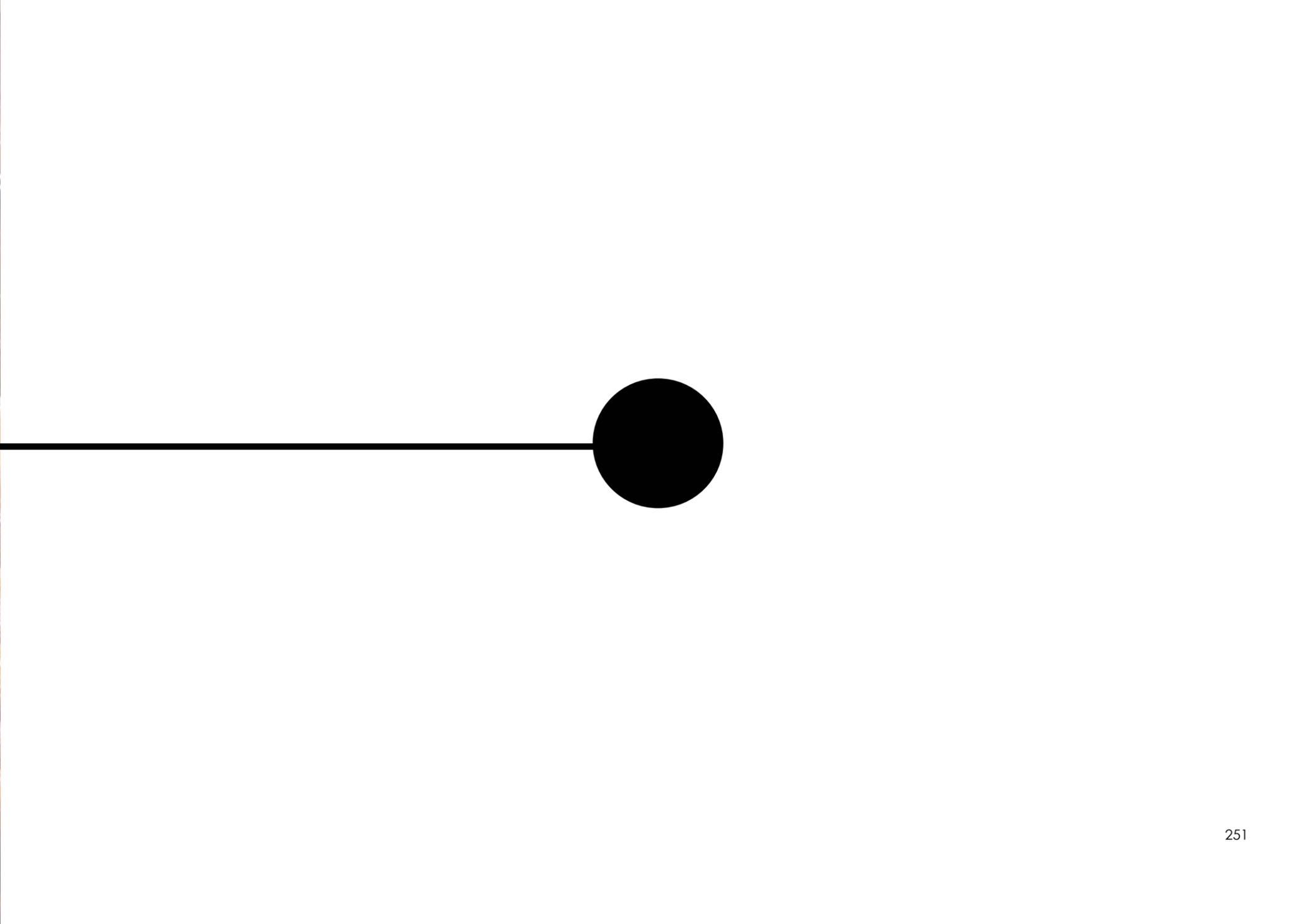
Series: After the rain
Piece: 1 - 2 - 3
Measurements: Variables
Medium: Acrylic and frost on pattern fabric
South Korea, 2019



Series: The circle
Piece: 1 - 2 - 3
Measurements: 53 cm x 45 cm
Medium: Acrylic and frost on pattern fabric
South Korea, 2019



Series: The contrast
Piece: 1 - 2 - 3
Measurements: 60 cm x 40 cm
Medium: Acrylic and frost on pattern fabric
South Korea, 2019



Nelson González

Maracaibo, Venezuela. 1979

Resident of Aruba since 2003

Solo exhibitions (2010-2018)

2010. OroubO Casino, Atelier's 89 Aruba, Rembrandt Street San Nicolaas and other locations in San Nicolaas.
2012. Identity Pill. Magazijn, Amsterdam - The Divine Tit. Ateliers'89, Aruba - Psychographic Acts, Gallery Alma Blou, Curacao - **2013.** Milk Drops. National Library, Aruba. Milk Drops Art Project. Landhuis Bloemhof, Curacao. Identity Pill, Atelier 89, Aruba. **2014** .Organic Situations, Foundation INSIGHT for the Arts Aruba. **2015.** Vamos a ver si eso es verdad. Dutch Embassy, Habana. 2016. Net Niet. Museo del Atlántico, Barranquilla, Colombia. Trilogía surrealista marachucha. MACZUL, Venezuela. **2018.** Brilliants stories. Gallery Alma Blou, Curacao.

Collections (2015-2018)

Museum of Contemporary Art of Zulia MACZUL, Venezuela- Ministerie van Justitie, Aruba. Aruba Bank, Aruba- Landhuis Kenepa, Museo Tula, Curacao, Dutch embassy Havana, Cuba. private collections: Cuba, Venezuela, Aruba, Curacao, Holland, Colombia, USA,

Grants

2011-2013. Grant Mondriaan Fonds **2015.** Grant Mondriaans Fonds – PBCFCG. Biental Havana. **2016.** Grant PBCFCG- UNOCA San Nicolaas Homesickness.

| CV.(Summary)

Realized Studies

1986/ 1990 Art workshop . Cultural Center Carlos Parra Bernal. Maracaibo, Venezuela

1996 / 1998 BA of Humanities. Julio Arraga School of Fine Arts, Maracaibo, Venezuela.

Superior Schooling

1998-2001 Experimental Graphic Workshop. Superior school of fine arts, Neptalí Rincón, Maracaibo, Venezuela.

Pedagogic forming in artistic expression, corporal and linguistics. Foundation institute for Expression and Creativity, FIDEC, Maracaibo, Venezuela.

Black/white Photography, School of Photography Vengoechea Maracaibo, Venezuela.

Self-Education (actual)

Taxidermy and Tattoo art

Art Direction for Theater (2010-2018)

2010. Actor and producer of the project 'The woman from Boton (E Muher di Boton) Cas di Cultura, Oranjestad, Aruba.

Full House, Candy Shop. Street theater, Mr. Charles Brouns street, Center of San Nicolaas, Aruba. **2011.** Cultural Scene FFF (Scena Cultural FFF) Fashion Salon Aruba, Granha Santa Rosa, Aruba. 2011-2012 . The bad night (La Mala Noche). Accion 101, Cas di Cultura Aruba. Co Direction Gloria Bryce I don't know yet... (Ainda Mi no sa...) Community Theater Santa Cruz, Aruba. Co Direction Gloria Bryce. 2015. Vamos a ver si eso es verdad. 12 Biental La Habana, Cuba.

2017. Diaranson Anochi. Cas di Cultura, Aruba.

Important Productions

2000. WATAMULA International Artist Workshop, Curacao. (CCA Trinidad, Triangle Arts Trust UK)

2008. San Nicolaas TV, Serie Documental, Art Rap Aruba 2013. A Twenty miles walk UNESCO and Film Tent Rotterdam **2011-2012.** Aruba Biennial, Government of Aruba, Prins Bernard Fonds Caribbean and Mondriaan Fonds. 2015. Vamos a ver si eso es verdad. Aruba representation in the Havana Biennial. Government of Aruba, Prins Bernard Fonds Caribbean and Mondriaan Fonds. 2017. San Nicolaas Homesickness Art Project, Aruba. 2018. Curator of Miami New Media Festival.

Between two waters

Idea | Concept | General production

Nelson González. Aruba

Financial support

Mondriaan Fonds | Netherlands

Arts Connection Foundation | U.S

Studio Nelson González | Aruba

Curators

Gerardo Zavarce | Miami, Santo Domingo,

Seoul, Oranjestad

Víctor Fuenmayor | Oranjestad, Maracaibo

Daniel Briceño | Caracas, South Korea

Park So Hee | South Korea

Youngeun Museum of contemporary art

Jinog AHN (Ana) | South Korea. Banditrazos Gallery

Collaborating Artists

Pedro Rivas | Venezuela- Dominican Republic

Johan Perez | Dominican Republic

Giovani Infante | Dominican Republic

Jhaky Valcourt | Haiti- Dominican Republic

Christin Paige Minnotte | U.S.

Juan Henríquez | U.S.

Lisu Vega U.S.

Hyun hee | South Korea

Hena Jung | South Korea

Texts

Gerardo Zavarce

VíctorFuenmayor

Nelson González

Producers

Aruba | Tuesday Irwin
André Le Grand, Melissa Stamper
Miami | Lisu Vega, Juan Heriquez, Charo Oquet
Santo Domingo | Gerardo Zavarce, Nick Brito
South Korea | Daniel Briceño, Yu Mi Yeon

Cooperations with:

Laoundromat Art Space | Miami
Edge Zones Art Space | Miami
Youngeun Museum of contemporary art | South Korea
Museum of Modern Art | Santo Domingo
UNOCA | Aruba

Photography.

Rafael Barragán | Aruba
Juan Carlos Gotopo | Miami
Amel Anibal Ricart | Santo Domingo
Nelson González (Between two waters)

Translations

Melissa Stamper
André Le Grand
Ana María Hernández

Text Edition

Ana María Hernández

Graphic concept.

Daniel Caso | Nelson González
Alicante -Oranjestad

Thanks to the Gonzalez - Irwin family |
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Fuenmayor | Jaider Orsini | Daniel Briceño
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Suwon Lee | Ana Ahn | Luis Graham
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