

Nelson González |Project presentation.

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# The San Nicolaas homesickness.



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# The San Nicolaas homesickness

by Nelson González

Invited artist: Rosher Acevedo (Venezuela)  
Curator : José Manuel Noceda (Cuba)  
General Production: André Le Grand (Aruba)  
Period: November – December 2016  
Location: San Nicolaas.

# The San Nicolaas homesickness

## Introduction

Since 1999, with my first visit to San Nicolaas, a direct olfactory link with community was created -Gas, Oil-. Oil tanks which disrupt the landscape, the wall depriving it of contact with its coast, made me see San Nicolaas as a gated community, but open in the form of a rotating shaft, the roundabout of San Nicolaas ...

Understanding this community from various aspects that the "outsider" can view as interesting, but for the villager, it is a fundamental part of him, everyday. The racial concentration and their diverse backgrounds, the architectural treasures sustained over time, and the idiomatic difference which brings them closer and separates them from the rest of the island, have been part of my connection with that environment.

Over the years, San Nicolaas has motivated me to see it as a space for artistic experimentation, which is summarized in workshops, documentaries, exhibitions, performances, texts and concepts that germinates ideas which translate into direct ways of living in the culture.

Linked to the whole experience which the community has inherited me, including my family, it is a special moment for me to present to your fund the artistic production project, The San Nicolaas homesickness.

# The San Nicolaas homesickness.

Presentation.

It is defined as a contemporary artistic production project. Comprised of artistic disciplines and forms of procedural implementation of these ideas or artistic concepts.

Parting from a mother concept, "The Homesickness for a village", we have generated as proposal various artistic processes which are finally summarized through interventions of public spaces in San Nicolaas.

The implementation will consist of the connectivity of these artistic ideas in the environment. Considering as a starting point, the historical, the artistic references, architecture, forms of economic interaction, gastronomy, but above all, the great impact of the oil industry on the community and its everyday cultural forms.

This is what the "San Nicolaas homesickness is about,. Daily rituals translated into contemporary art.

# The San Nicolaas homesickness.

## Motivation

The oil industry has been a key economic pillar of the island, with two high impact interruptions and it is still there. At this time it facilitates a fundamental historical outcome with the proposed reopening, equally, all these references become generators of stories that document about the village and its impacts, in this case San Nicolaas; beyond a text, a photo that is buried in a book, or data on line, which specialized public or almost anyone access. It is about giving value to the story being told, transmitted by word of mouth, which has an argumental value within the culture or the suggestive image that connects with its historical references.

It is the time to relate society with the symbolic values through contemporary art which a people inherit; more so than economic and tangible values, which is what is thought.

I, from my position of contemporary artist, almost a kind of collaborative art activist, connect it this way: documentation of social imaginary through conceptual art, executed by an artist, processed by the community, San Nicolaas needs it ...

Community art, linking historical environments, but in essence it is about symbolically recreating, the diasporas that form the cultural codes of an environment. Even further than artistic pretext or political culture plan, making San Nicolaas an Aruban cultural capital; it is about exercising citizen's rights to the collective memory. The transfer of cultural forms and the connection between art and people, as a lasting investment.

# The San Nicolaas homesickness

## Autobiographical Note:

I did not know how important the smell of gas -oil it was for me as part of the landscape of San Nicolaas. With the blackout of the refinery an accumulation of sensory actions begin that give rise to most of these artistic proposals.

## Concept.

Since the past year 2015 to now I have developed a series projects that have to do with the feedback of linguistics, as a significant contribution for contemporary art and the literalism of the interpretation. Connecting "Popular Saying" with the wisdom of the people and the heritage that is transmitted.

In the case of San Nicolaas and this project related to nostalgia, visual poetry vs everyday life, olfactory references of a landscape, I appropriate the term "Smell like cash" amid goat pupu or a chicken hatchery.

Let me begin by establishing urban icons that serve as sources of the improvement of the economic pillar as is the refinery in San Nicolaas.