

ANGYVIR PADILLA

DE ALLÁ, PARA ACÁ Y DE OTROS LADOS (FROM THERE, TO HERE AND ELSEWHERE)

KRASJ-6 biennial, Ninove (BE)

Live performance and sound installation, raw clay and steel rods

Variable dimensions

2022

The performance “De allá, para acá y de otros lados” (From there, to here and elsewhere) by Angyvir Padilla follows the hopscotch game played by children all over the world. The book ‘Rayuela: a hopscotch game’ by the Argentinian author Julio Cortázar is also an important source of inspiration.

“In both cases, the core lies in following a path. This path can be playful, physically hard and spiritual. It has no predictable course and the final destination is never fixed”.



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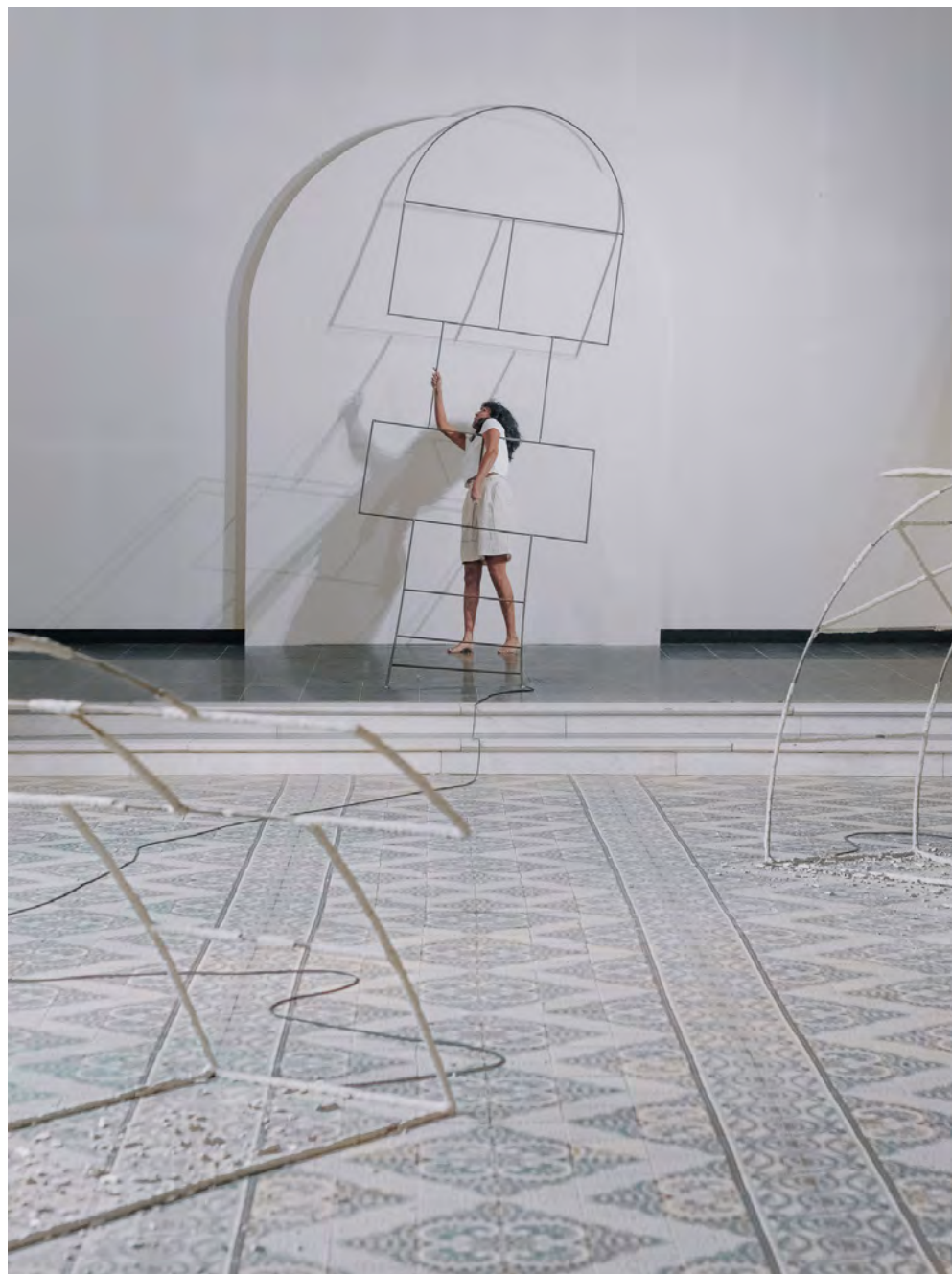
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LA OLA QUE VINO DE LEJOS (THE WAVE THAT CAME FROM AFAR)

Exhibition view, Frac Grand-Large, Dunkerque (FR)

Analog photographs, digital prints on paper, steel and 3D printing of ceramic

Variable dimensions

2022

Inspired by the legend of the mountains of her childhood, Angyvir Padilla made several trips to the north of France in search of a “analogous” mountain. In the mining basin, she discovered the slag heaps, these strange cones made of coal extraction residues that draw singular reliefs on the horizon. The exhibition “La ola que vino de lejos” [The wave from afar] presents a video in which Angyvir Padilla climbs - in a Sisyphean way - one of these slag heaps to place a black trampoline on it. From the top, the artist launches herself towards the clouds and looks towards another slag heap, in a silent conversation with the elements. As she bounces, the trampoline reminds us of the depths of the earth by reflecting the image of the mountain’s inverted triangle.



LA OLA QUE VINO DE LEJOS (THE WAVE THAT CAME FROM AFAR)

Details, Frac Grand-Large, Dunkerque (FR)

3D printing of ceramics, metal plinths

Variable dimensions

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LA OLA QUE VINO DE LEJOS (THE WAVE THAT CAME FROM AFAR)

Stillshot video, Frac Grand-Large, Dunkerque (FR)

Video performance projection 4.0 in loop filmed at the twin slag heaps of Loos-en-Gohelle

[Click here to watch video](#)

8'20

2022

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Exhibition view, Frac Grand-Large, Dunkerque (FR)

Projection 4.0 in loop, digital prints on paper, steel and 3D printing of ceramic

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THE INFINITE NEEDS THE AIR TO BE EXTINGUISHED

Moment when the candle was lit and detail, CIAP, Genk (BE)

Wax sculpture made out of recovered candles

4m x 10cm

2022

A sculpture made out of collected candles that were once lit rises from the ground to the ceiling. It's a perpetual growing sculpture that is continuously consumed in time and reconstructed with more candles. The work reminds us of a constant struggle with gravity and with the inevitable passing of time

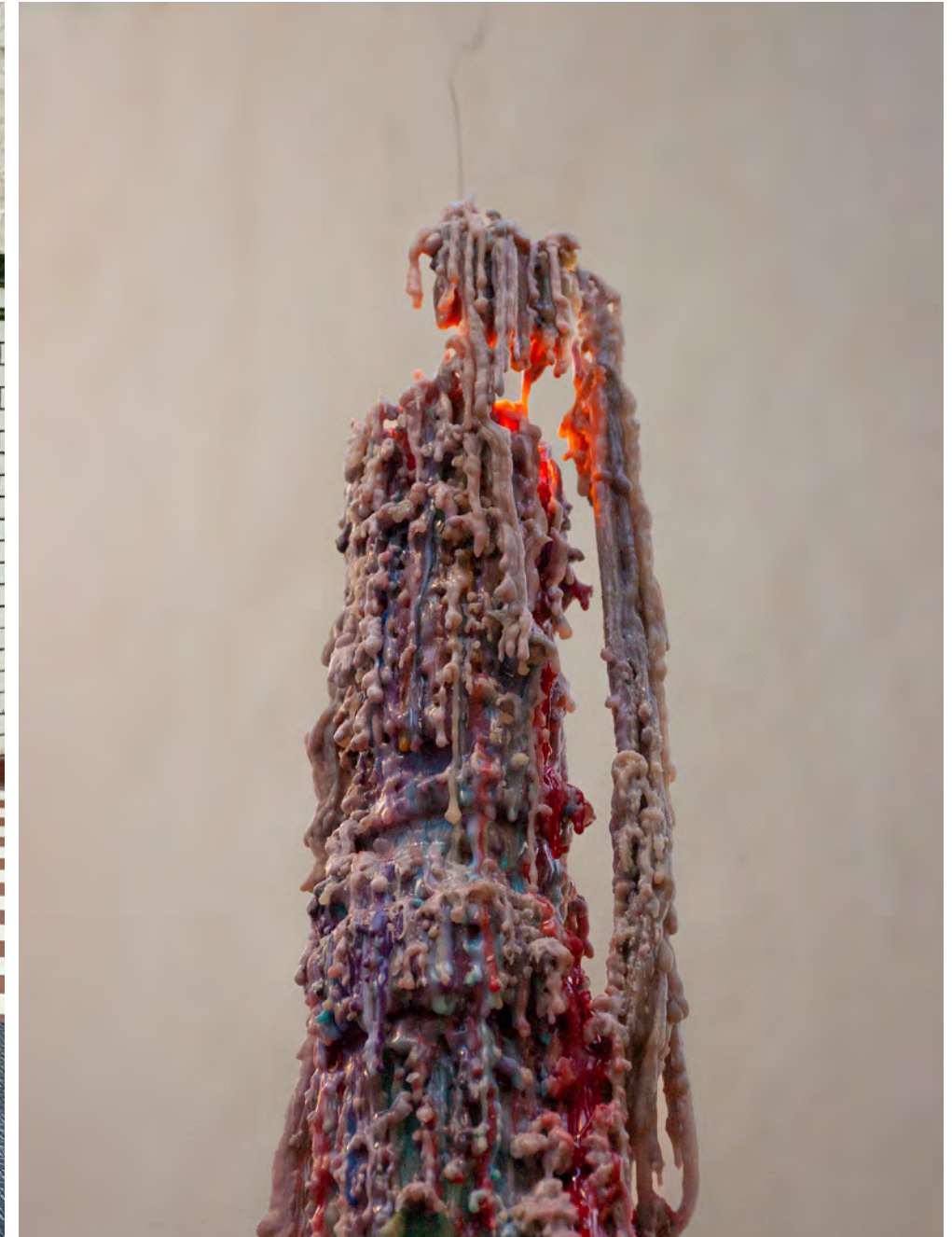


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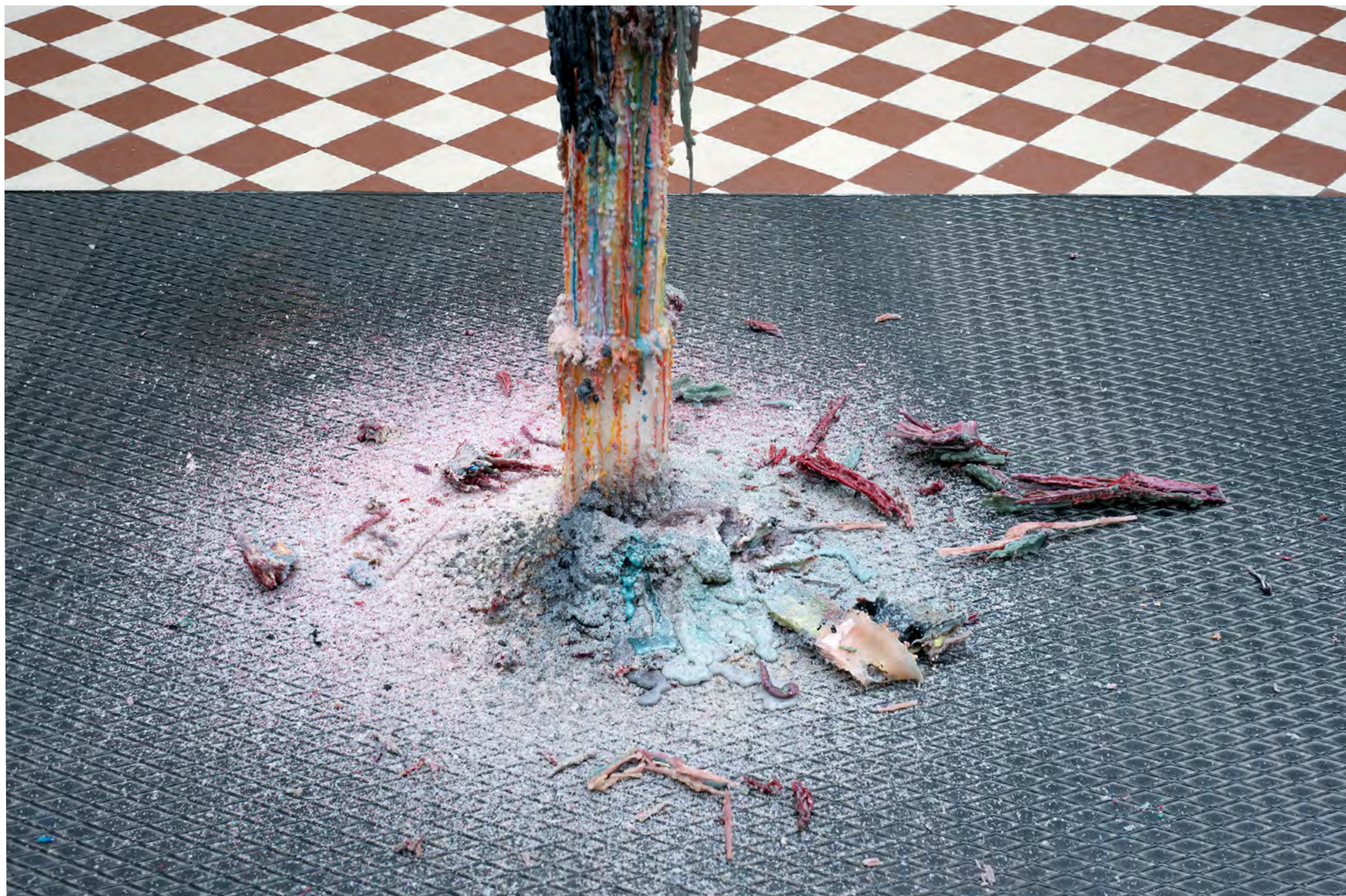
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FOOL'S PARADISE

Installation view, CIAP, Genk (BE)

Ceramics, charcoal and sound system

Variable dimensions

[Click here to hear song](#)

2022

A group of ceramics appears like falling bodies, collapsing columns, fighting against gravity. They are sitting on a charcoal surface as if it was an architectural ruin or an abandoned landscape. Surrounded by speakers, a popular venezuelan song, interpreted by the artist, is being sung to them. The lyrics tells us about a cherished forgotten landscape. «Archaeologist of her inquiring subjectivity, Angyvir raises the mud from Brussels conjuring it with her obstinate mediated voice, sculptural voice that delimits the space of a ritual without bodies, flabby gaps accumulating cold air like the coldness of the bones that does not calm itself down even in the kiln. As a snake charmer, she choreographs a static circus on charcoal, containing an innocuous flame, except for the soul [...]»



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HOME BOTH CONTAIN US AND IS WITHIN US

Detail from Home contains us and is within us # Ste Catherine 13, Centrale vitrine, Brussels (BE)

Video installation. Raw clay, water, transparent tarp.

[Click here to watch video](#)

09'44

2018

This video is based on a performance documented in 2018. Over a week, an empty room covered with plastic sheets becomes receptacle for an environment of clay objects referring to those easily found in a household. Notions about time, memory, space and home accompany the sequence in a silent way.



HOME CONTAINS US AND IS WITHIN US # STE CATHERINE 13

Live performance shot, Centrale vitrine, Brussels (BE)

Performative installation. Raw clay, water, transparent tarp, video streaming, sound system.

2021

For Home contains us and is within us # Ste Catherine 13, Angyvir Padilla proposes an installation consisting of a new floor entirely covered with plastic sheets, which becomes the decor and the receptacle for clay objects referring to those found in a household. The notions of time, memory and home run through the exhibition space. The artist, at times, performs in the space where she develops her work in progress. Her movements – walking, watering the clay, modelling the objects, placing them, etc. – are captured by a camera and retransmitted onto a screen as part of the installation, visible from the street at all times.



HOME CONTAINS US AND IS WITHIN US # STE CATHERINE 13

Exhibition view, street shot, Centrale vitrine, Brussels (BE)

Performative installation. Raw clay, water, transparent tarp, video streaming, sound system.

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DE ALLÁ, PARA ACÁ Y DE OTROS LADOS (FROM THERE, TO HERE AND ELSEWHERE)

Sculpture details, S.M.A.K museum, Ghent (BE)

Raw clay, steel rods

Variable dimensions

2021

With her performance, Angyvir conceives an unusual atmosphere in which floorbound elements are lifted from the ground. She delves into each of the 'hopscotches', jumping from one side to the other, getting lost in her psyche, letting herself be carried away by the inevitable displacement provoked by the game.



DE ALLÁ, PARA ACÁ Y DE OTROS LADOS (FROM THERE, TO HERE AND ELSEWHERE)

Installation view, S.M.A.K museum, Ghent (BE)

Raw clay, steel rods

Variable dimensions

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Installation view, S.M.A.K museum, Ghent (BE)

Raw clay, steel rods, print

Variable dimensions

2021

Structures made out of steel rods inspired on the hopscotch, the game, and the novel by Julio Cortázar. The big structure on the wall becomes flexible by its length once it's raised onto the wall, reminding us of a drawing.



DE ALLÁ, PARA ACÁ Y DE OTROS LADOS (FROM THERE, TO HERE AND ELSEWHERE)

Performances shot and installation view, S.M.A.K museum, Ghent (BE)

Raw clay, steel rods, contact microphones

[Click here to watch trailer of performance](#)

Variable dimensions

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DOMESTIC GHOSTS

Installation detail, S.M.A.K museum, Ghent (BE)

Wax tiles, sand, video, and white noise sound

Variable dimensions

[Click here to watch video](#)

2021

A room is filled with a white noise sound coming from a small TV that shows a black screen with no other image than a written dialogue between two characters, as if they were subtitles for an absent scenario. It's about an epistolary correspondence referring to unusual places. The floor is covered with wax tiles, beneath them there is a layer of white sand. What seems like a solid ground, breaks gradually under the viewer's weight.

The texts in the video are transcriptions of a correspondence between Pedro Marrero and Angyvir Padilla written during the residency 'Una Casa no es Una Casa' at La Macolla Creativa at Caracas, Venezuela.



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THE BLUE OF DISTANCE

Exhibition view, Luca School of Arts, Brussels (BE)

Video loop, metal structure, elastic fabric, rope, plaster, stones and b/w print

[Click here to hear audio](#)

Variable dimensions

2018

A wall glued image of a massive moving stone, balancing on the edge of a hill. A trampoline made out of a blue elastic fabric, reminding the colour of the sky, is being pulled to the floor by the weight of stones and a hardened plaster mass. A screen showing the slow agency of stones and plaster hardening into a swallowing “blue-hole” while we hear about astral bodies, physics, poems, through the expression of gravity and time.



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THE BLUE OF DISTANCE

Luca School of Arts, Brussels, Belgium

Video loop, metal structure, elastic fabric, rope, plaster, stones and b/w print

Variable dimensions

2018

«The Tandil stone, nowadays replaced by a replica, originally stood in a precarious balancing act until 1912 in the Argentinean town of the same name. This 300-ton rock became a natural installation thanks to a “divine intervention”, descending in two moves, from the collapse that created it to the crash that finally destroyed it. It bridged the gap between heaven and earth, allowing the human and the divine to recognise each other through their instinct of play». // Pedro Marrero



CASA NUMERO OCHO

In collaboration with Yoel Pytowski at SB34, Exhibition view and detail, Brussels (BE)

Concrete, wax

120 x 100 x 80 cm

2019



«From Bataille the condition of truth is an 'avid will to be', it's blind intrepidity in the face of death. The agreement of the lovers, like that of the player's table, overcomes the power of the isolated individual who is incapable of creating a world/ Hazard is the prerequisite for the meeting of lovers and for the fullness of existence, a fullness that is linked to images of hope and terror. As in the decisive hand of a card game, where consequences give a real character to sets of causality that would make no sense if the human whim had not chosen them».

Jacopo Pagin