

GREEN . ART . GALLERY

ALESSANDRO BALTEO-YAZBECK

Instrumentalized

20 January - 7 March 2018

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Instrumentalized

Green Art Gallery, Dubai, UAE

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This text is a tool, but we should never focus on its role as a tool. That would make it too obvious, even for a press release.

Here comes the spin phrase, for pride and continuity: Green Art Gallery is proud to announce its second solo show of Venezuelan-Italian-Lebanese-artist Alessandro Balteo-Yazbeck in Dubai. You'll need to know that he is based in Berlin, commandeering a career: it amplifies the international dimension of his opportunistically framed multi-cultural identity.

This text has a voice beyond the gallery. It is a higher voice, one of greater authority. It does not matter that the gallery commissioned an equally multi-cultural, globetrotting polyglot writer to craft the text. When it is activated, uploaded, printed, distributed, a weighty power grips it. You, the reader, will look to it for explanation, for enlightenment. This text unlocks the artwork's meaning, even if you never make it to the inner sanctum of the gallery's white cube.

That meaning goes something like this:

[Editors, start copy/pasting here.]

The show is titled *Instrumentalized*. It brings together two bodies of work that confront the "propagandization" of human rights since the early days of their institutionalization, within the current climate in which human tragedy is used as a tool by governments, artists, NGOs and other public bodies to advance specific ideological agendas.

[End copy/pasting.]

The gallery's endgame, through this text, is to create value for the work it will display. After all, it needs to sell. Words are carefully chosen to prompt images of arduous process, creative vision and finely groomed artistic intent. Balteo-Yazbeck, known for his strategies of appropriation¹, presents the latest² in his on-going series, *Chronoscope 1952-53* (2017). Craftily edited broadcast footage from CBS's Longines-sponsored public affairs show from the early years of television covers issues such as the Korean War, the intensifying Israeli-Palestinian crisis and the draft of the *United Nations Human Rights Charter*.

So why is the artist so riled up? Well, he wants to highlight the prevalence of propaganda in furthering a capitalist pseudo-democratic ideology. Isn't that enough?

The *Instrumentalized* series (2017) is suspiciously made of used clothing that behaves like paintings and sculptures. Unlike the *Chronoscope* series, with its barefaced political narrative, *Instrumentalized* retreats into itself.

You will look for answers here in vain. What is behind the shirt? Where did these trousers come from? This text might even try to legitimize it through the obvious art historical references, like Arte Povera. But is that really it? Who wore these clothes before? Why are they covering canvases, or wrapping around plinths? This text refuses to say any more: to provide a narrative for these objects is to slip into the same demagoguery the work tears into. Its sarcasm would be defanged.

It's really very simple: Balteo-Yazbeck's practice is all about raising awareness of ideological dynamics through subtle, devilishly intelligent work. His art doesn't resolve anything. But it asks lots of unsettling questions.

Like, how was this text a tool?

Kevin Jones

¹A peppering of artspeak lends credibility.

²A never-before-seen angle intensifies appeal.

ALESSANDRO BALTEO-YAZBECK

Born 1972 in Caracas, Venezuela
Lives and works in Berlin, Germany

SOLO EXHIBITIONS

- 2018 *Instrumentalized*, Green Art Gallery, Dubai, UAE
- 2017 *Autocratic Nostalgia: Venezuelan Contemporary Landscapes*, Henrique Faria, New York, USA
- 2016 *Electoral Autocracy (Venezuelan Case)*, Galerie Martin Janda, Vienna, Austria
- 2015 *Diplomatic Entanglements*, Rochester Art Center, Rochester, MN, USA
Eames Derivative, (small version), Galeria Luisa Strina, São Paulo, Brazil
Modern Entanglements, Green Art Gallery, Dubai, UAE
- 2013 *Cultural Diplomacy: An Art We Neglect*, Galerie Martin Janda, Vienna, Austria
Modern Entanglements, Henrique Faria, New York, USA
- 2012 *Chronoscope*, Galerie Martin Janda, Vienna, Austria
Corrupted Files, Galeria Luisa Strina, São Paulo, Brazil
- 2010 *Cultural Diplomacy: An Art We Neglect*, Henrique Faria, New York, USA
- 2009 *Cultural Diplomacy: An Art We Neglect*, Christopher Grimes Gallery, Santa Monica, CA, USA
- 2008 *A little bit of heaven (1998-2008)*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA, USA
The Museum of Architecture's Little Store, Faria+Fábregas Galería, Caracas, Venezuela

- 2006 *Analysis*, Jersey City Museum, Rewind Project Room, Jersey City, NJ, USA
- 2002 *Systemic Analysis*, Ambrosino Gallery, Miami, FL, USA
- 1997 *Symbolic Surplus*, Galería Euroamericana, Caracas, Venezuela
- 1995 *Texts*, 10.000 Parking, Geneva, Switzerland

SELECTED GROUP EXHIBITIONS

- 2018 *Everything Is Connected: Art and Conspiracy*, Metropolitan Museum of Art, NYC, USA
The Matter of Photography: Experiments in Latin American Art since the 1960s, Cantor Arts Center at Stanford University, CL, USA
- 2017 *Parapolitics: Cultural Freedom and the Cold War*, Haus der Kulturen der Welt, Berlin, Germany
4.543 billion. The matter of matter, CAPC Musée d'art Contemporain de Bordeaux, France
Weapon of Choice, Shiva Art Gallery, NYC, USA
Colourless Green Ideas Sleep Furiously, curated by David Upton, Project Arts Centre, Dublin, Republic of Ireland
Acordo de Confiança, Biblioteca Mário de Andrade, São Paulo, Brazil
- 2016 *The Winter of Our Discontent*, Galerie Martin Janda, Vienna, Austria
La Democrazia in America, XVI Quadriennale D'Arte Di Roma, Palazzo delle Esposizioni, Rome, Italy
- 2015 *German Cool*, A Selection from the Salsali Collection, Salsali Private Museum, Dubai, UAE
Building Imaginary Bridges Over Hard Ground, Art Dubai Marker, Dubai, UAE

- 2014 *New Territories: Laboratories for Design, Craft and Art in Latin America*, Museum of Arts and Design, NYC, USA
Beyond the Supersquare, Bronx Museum, NYC, USA
Leaving to Return, 12th International Cuenca Biennial, Ecuador
- 2013 *When Attitudes Became Form Become Attitudes*, Museum of Contemporary Art, Detroit, MI, USA
Order, Chaos, and the Space Between, Phoenix Art Museum, Phoenix, AZ, USA
Liquid Assets, in the Aftermath of the Transformation of Capital, Steirischer Herbst, Graz, Austria
Honey, I Rearranged the Collection..., The Bronx Museum of the Arts, NYC, USA
Statue of Limitation, Green Art Gallery, Dubai, UAE
When Works Leave the Page, 392rmeil393, Beirut, Lebanon
- 2012 *When Attitudes Became Form Become Attitudes*, CCA Wattis Institute, San Francisco, CA, USA
Caribbean: Crossroads of the World, El Museo del Barrio, NYC, USA
Everything Falls Apart, Artspace, Sydney, Australia
- 2011 12th International Istanbul Biennial, Istanbul, Turkey
Liberalis, Kunst+Projekte, Galerie der Stadt Sindelfingen – Lütze-Museum, Germany
- 2010 *De frente al Sol*, Galerie Martin Janda, Vienna, Austria
Panamericana, Kurimanzutto Gallery, DF, México
Then & Now: Abstraction in Latin American art, 1950 to Present, Deutsche Bank, NYC, USA
- 2009 *31 Panorama da Arte Brasileira*, Museu de Arte Moderna de Sao Paulo, Sao Paulo, Brazil
2da Trienal Poli/Gráfica de San Juan, San Juan, Puerto Rico
Noise, Galerie Sfeir Semler, Beirut, Lebanon
- 2008 *The Prisoner's Dilemma*, Cisneros Fontanals Art Fund. Miami, FL, USA
Aspectos del dibujo en América del Sur, Museo Valenciano de la Ilustración y la Modernidad, Valencia, España
- 2007 *Most Humans Do Not Know Better*, Serge Ziegler Gallery at Brooke Alexander, NYC, USA
5th Biennial, The (S) files, El Museo del Barrio, NYC, USA
Natural Geographic, Norma Desmond Productions, Los Angeles, CA, USA
- 2006 *10 Defining Experiments*, Cisneros Fontanals Art Fund, Miami, FL, USA
Peekskill Project, Hudson Valley Center for Contemporary Art, Peekskill, NY, USA
Ecos y Contrastes, Museo de Arte de El Salvador, San Salvador, El Salvador
- 2005 *Skyway*, Jersey City Museum and Victory Hall, Jersey City, NJ
Diálogos in Latin-American Art, Museo Nacional de Bellas Artes, Santiago de Chile, Chile
- 2004 *Anthropo-Socio*, The Artist Network, NYC, USA
Diálogos in Latin-American Art, Museo de Arte de Lima, Perú
The Crystal Land, Aljira, Center for Contemporary Art, Newark, NJ, USA
- 2003 *Pandemic*, Guggenheim Museum's Sackler Center for Arts Education / United Nations, NYC, USA
Pandemic, Pretoria Art Museum, Pretoria, South Africa
- 2002 *Paralelos*, Museu de Arte Moderna, Rio de Janeiro, Brazil
Pandemic, Convent dels Angels, MACBA, Barcelona, Spain
- 2001 *Hopscotch*, Kean University, Elizabeth, NJ, USA
Bienal del Barro, Museo de Bellas Artes, Caracas, Venezuela
- 2000 *Re-drawing the line*, Art in General, NYC, USA
VII Bienal de la Habana, La Habana, Cuba

- 1999 *Gracias José Gregorio Hernández*, Museo de Arte Contemporáneo, Caracas, Venezuela
- 1997 *La Invención de la Continuidad*, Galería de Arte Nacional, Caracas, Venezuela
Drawing the Line, Ambrosino Gallery, Miami, FL, USA
Re-Ready Made, Museo Alejandro Otero, Caracas, Venezuela
- 1996 *VII Salón Mendoza*, Sala Mendoza, Caracas, Venezuela
Atmósferas Urbanas, Banco Union, Caracas, Venezuela
- 1995 *Encountres*, Galerie Julio Gonzalez, Paris, France
City, Cité International des Arts, Paris, France
- 1994 *Indice*, Museo Alejandro Otero, Caracas, Venezuela
II Bienal Camille Pizarro, Grant-Residence Price, Caracas-Paris
IV Bienal de Guayana, Ciudad Bolívar, Venezuela

RESIDENCIES AND AWARDS

- 2012 Moving Image Award, London, U.K.
- 2011 Studio Lease Program Berlin, Kulturwerk des BBK, Berlin, Germany
- 2010 Artist in Residence / Stiftung Starke, Berlin, Germany
- 2009 Artist in Residence / Museu de Arte Moderna de São Paulo & Fundacao Armando A. Penteado, São Paulo, Brasil
- 2006 Latino and Latin American Art Forum / David Rockefeller Center for Latin American Studies at Harvard University, Cambridge, MA, USA
 Commission Program / Cisneros Fontanals Art Foundation, Miami, FL, USA
- 1995 1st price, Biennale Camille Pizarro, Caracas, Venezuela

NOTABLE COLLECTIONS

- Tate Collection, London, UK
 Bronx Museum, New York, NYC, USA
 El Museo del Barrio, NYC, USA
 Harvard Art Museum, Cambridge, MA, USA
 Phoenix Art Museum, Phoenix, AZ, USA
 Museu de Arte Moderna de São Paulo, São Paulo, Brazil
 Colección Patricia Phelps de Cisneros, NYC, USA
 Clarissa Alcock Bronfman, NYC, USA
 Cisneros Fontanals Art Foundation, Miami, FL, USA
 Kadist Art Foundation, Paris, France; San Francisco, CA, USA
 Salsali Collection, Dubai, UAE
 Colección Charpenel, Guadalajara, Mexico
 Die Mobiliar Collection, Zürich, Switzerland
 Coleção Moraes-Barbosa, São Paulo, Brazil
 Coleção Teixeira de Freitas, Lisbon, Portugal
 Colección Banco Mercantil, Caracas, Venezuela

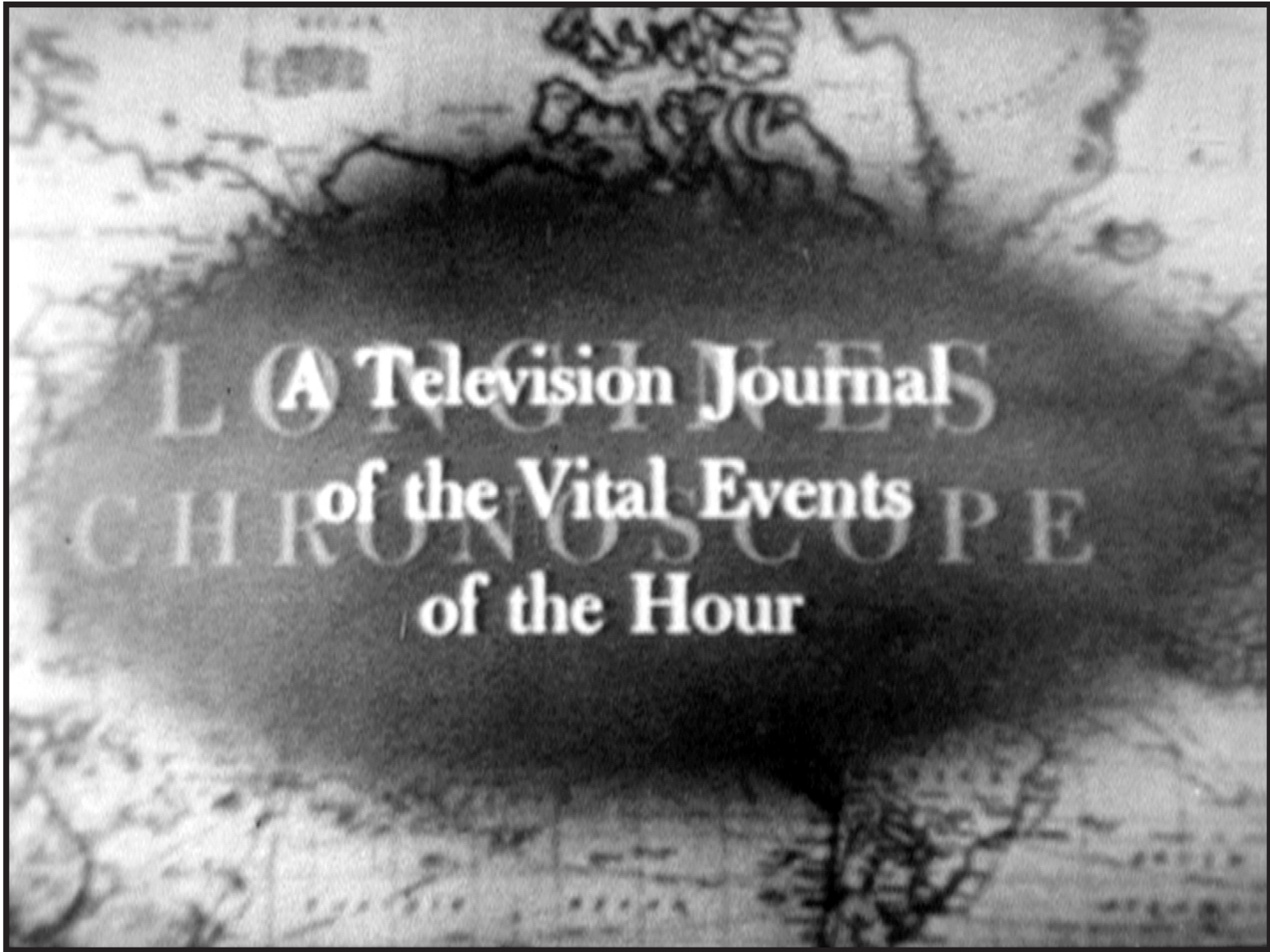
ALESSANDRO BALTEO-YAZBECK

Since the mid nineties Alessandro Balteo-Yazbeck has developed a hybrid practice that incorporates the activities of a researcher, archivist, historian and curator. Working across various mediums, his productions formally resemble or incorporate the works of others, stressing notions of authorship and cultural authority. His entangled narratives are motivated by sociopolitical questions involving gaps in collective knowledge or misrepresentations in the public record, often focusing on the importance of propaganda as a political strategy. In his productions he aims to reveal the political strategies and motives at work in the world by analyzing the dynamics of power and propaganda in modern history and aesthetics.

Born in 1972, Balteo-Yazbeck graduated in Fine Arts in his native city—Caracas, Venezuela, where he extensively exhibited his work in institutional venues. Since 2000 he moved his practice to New York and later in 2010 to Berlin.



Chronoscope, 1951, 11pm, 2009-2011
Installation View, Photo Caylon Hackwith courtesy of Rochester Art Center, Minnesota, USA



Chronoscope series (still)



Chronoscope series (still)