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NOT CANCELLED DUBAI

ALESSANDRO BALTEO-YAZBECK



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Alessandro Balteo-Yazbeck's artworks are connected to current political events, which he uses to question propaganda strategies employed to convey values such as freedom, prosperity, security, and utopia, interweaving these principles with oil policies and global economic ties. Working in a variety of media, including photography, film, installation, and found materials, his discourse juxtaposes disparate elements from a variety of disciplines and sources in order to contextualize historical problems, from the Cold War to oil exploitation in present-day circumstances.

Institutional solo exhibitions include: *Diplomatic Entanglements*, Rochester Art Center, USA (2015); *A little bit of heaven (1998-2008)*, Carpenter Center for the Visual Arts, Harvard University, USA (2008); *Analysis*, Jersey City Museum, USA (2006). Other solo exhibitions include: *Alessandro Balteo-Yazbeck: All the Lands from Sunrise to Sunset*, Galerie Martin Janda, Vienna, Austria (2020); *Instrumentalized*, Carmen Araujo Arte, Caracas, Venezuela (2018); *Instrumentalized*, Green Art Gallery, Dubai, UAE (2018) amongst others.

He has been included in numerous group exhibitions including most recently: *Making New Time*, curated by Omar Kholeif, Sharjah Biennial 14, Sharjah, UAE (2019); *There Will Never Be A Door. You Are Inside. Works from Teixeira de Freitas Collection*, Fundación Banco Santander, Madrid, Spain (2019); *Crude*, Jameel Arts Centre, Dubai, UAE (2018); *Everything Is Connected: Art and Conspiracy*, The Met Breuer, The Metropolitan Museum of Art, NY, USA (2018) among others.

His work is in the collections of the Tate Collection, London; Harvard Art Museum, Cambridge; Phoenix Art Museum, Arizona; The Bronx Museum of the Arts and El Museo del Barrio, New York; Museu de Arte Moderno de São Paulo; as well as in major private collections including Colección Patricia Phelps de Cisneros, New York; Kadist Art Foundation, San Francisco; Cisneros Fontanals Art Foundation, Miami; Coleção Teixeira de Freitas, Lisbon; Colección Banco Mercantil, Caracas and Die Mobiliar Collection, Zurich.

Standard is part of the series *Modern Entanglements* which mines into archives of human history to find stories that can explain our contemporary crises. In this work the artist focuses on the history of petroleum and whiskey in the US, their intertwined past and its effects on corporate culture today and the consequences for our planet's environment. The artist "entangles" historical events that took place in Pennsylvania in 1860's, when whiskey barrels and entire oak forests were used in order to supply the wood for Rockefeller's oil barrels.



The glass in the photograph was scaled up to the approximate size of an oil barrel.



Standard, 2018
From the series Modern Entanglements
Archival inkjet print and narrative label
Installation: 155 x 170 cm approx.
Framed print: 155 x 124 x 5 cm approx.
Edition 5 of 5 + AP

Standard, 2018
From the series *Modern Entanglements*
Archival inkjet print and narrative label
Installation: 155 x 170 cm approx.
Framed print: 155 x 124 x 5 cm approx.
Edition 5 of 5 + AP

Standard, 2018

From the series Modern Entanglements

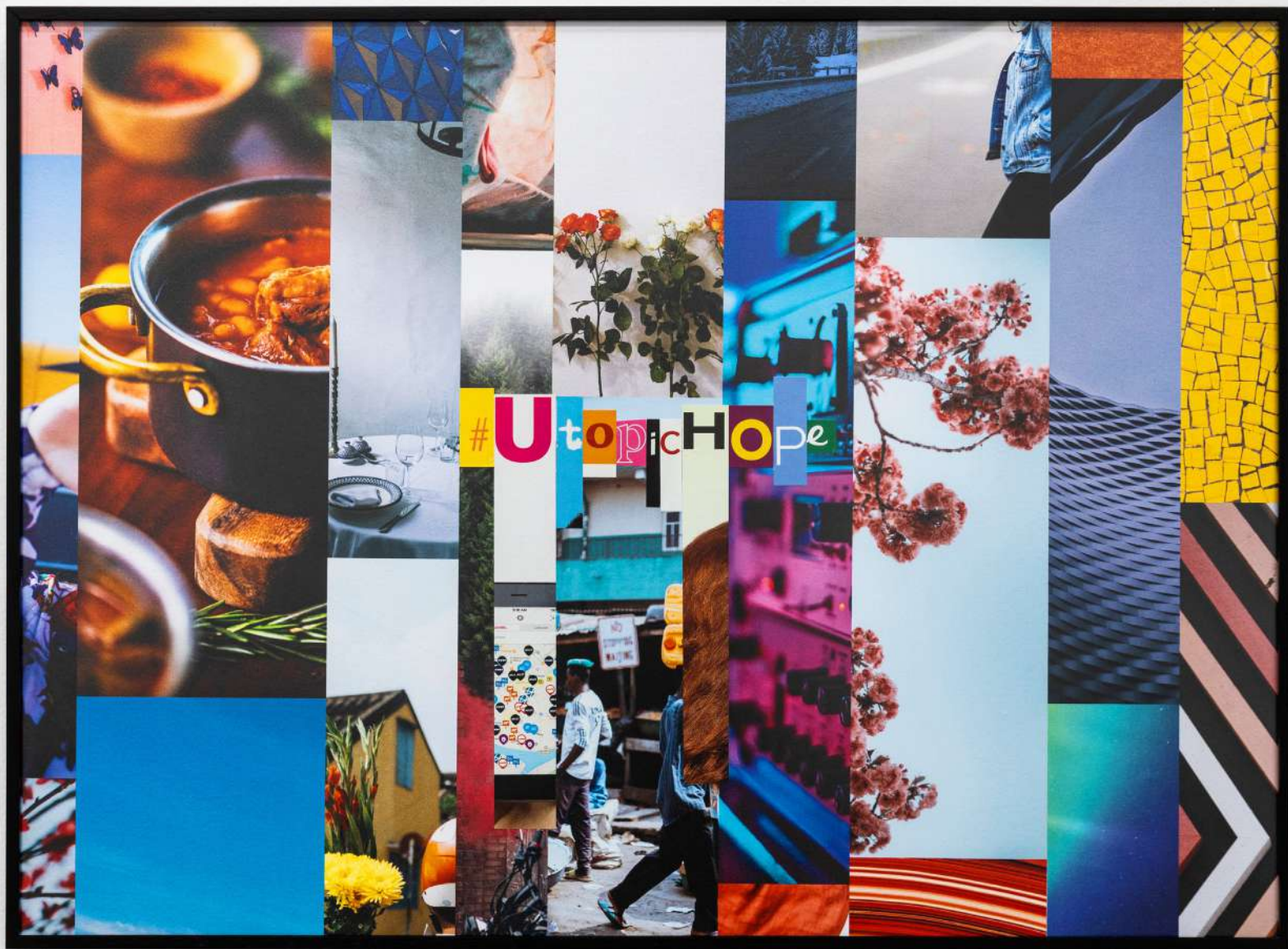
In the 1860's, Pennsylvania drillers were understood to have a penchant for whiskey and frequent drunkenness, a reputation that horrified Rockefeller. They plundered every available whiskey barrel in the area to store and transport the oil gushing from the wells. While oil was abundant, there was a marked shortage of whiskey barrels. The scarcity of the barrels made their value twice that of the oil inside. Desperate oilmen ransacked farmhouses, barns, cellars, stores and trash yards for any kind of barrel. However, disparate barrel sizes were proven unfit for commerce. Consequently, custom-made oil barrels of 42 US gallons emerged as the standard measurement. Moreover, the method for refining crude oil into Kerosene was remarkably similar to that of distilling whiskey, providing considerable profit margins. As such, Standard Oil directors, some whiskey distillers, lawyers and associated businessmen purchased entire oak forests to supply the wood for Rockefeller's oil barrels.



By inviting us to look at ancient empires using the visual codes of the present, Balteo-Yazbeck suggests that today's networked culture gives the world a more uniform look than any historical empire despite its eclectic style.

The collage series *All the Lands from Sunrise to Sunset* (2018) was first commissioned and exhibited at the 2019 Sharjah Biennale. In this series, Balteo-Yazbeck went further back into history, pointing that the well-known imperialist maxim is actually a classic from ancient Persia, Mesopotamia and Egypt.

He turned the original versions of the imperial maxim into email addresses and hashtags. He does so using familiar typefaces from consumer goods, like in extravagant ransom notes, against a background of fragmented images from advertising, propaganda, the news, social media, sleek technologies and even interior design. But the collages here presented point to continuities between earlier empires and today's neo-conservatism, like *#FossilFuel*, or today's Silicon Valley ideology.



#UtopicHope, 2018
From the series *All the Lands from Sunrise to Sunset*
Paper collage on wood, 70 x 96 cm



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#Utopichope (detail), 2018
From the series *All the Lands from Sunrise to Sunset*

9:00 AM 100%

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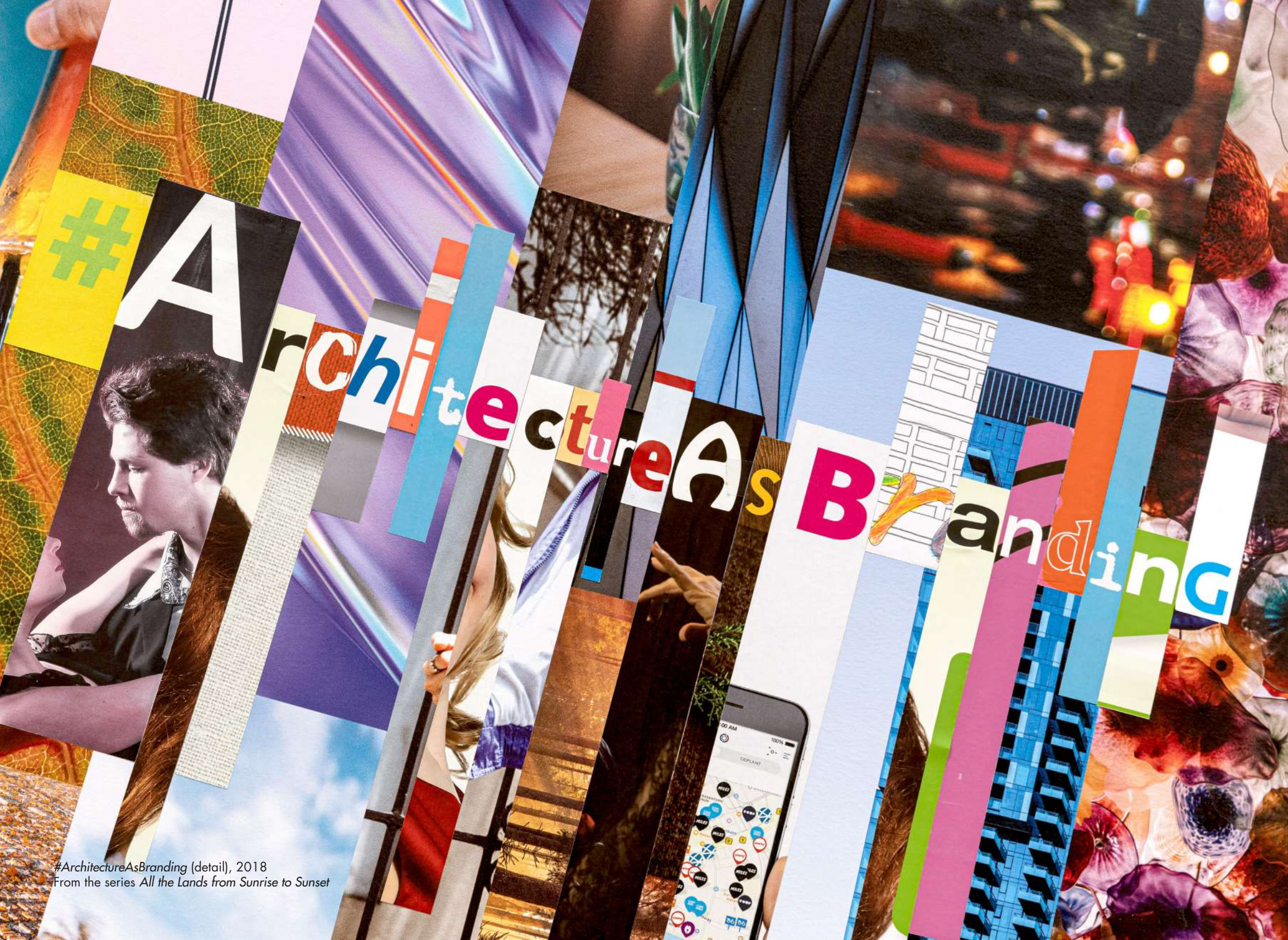
#FossilFuel, 2018
From the series *All the Lands from Sunrise to Sunset*
Paper collage on wood, 60 x 86 cm

#Skeptodelutional

#Skeptodelutional (detail), 2018
From the series *All the Lands from Sunrise to Sunset*



Merchandise@Biomass.com (detail), 2018
From the series *All the Lands from Sunrise to Sunset*



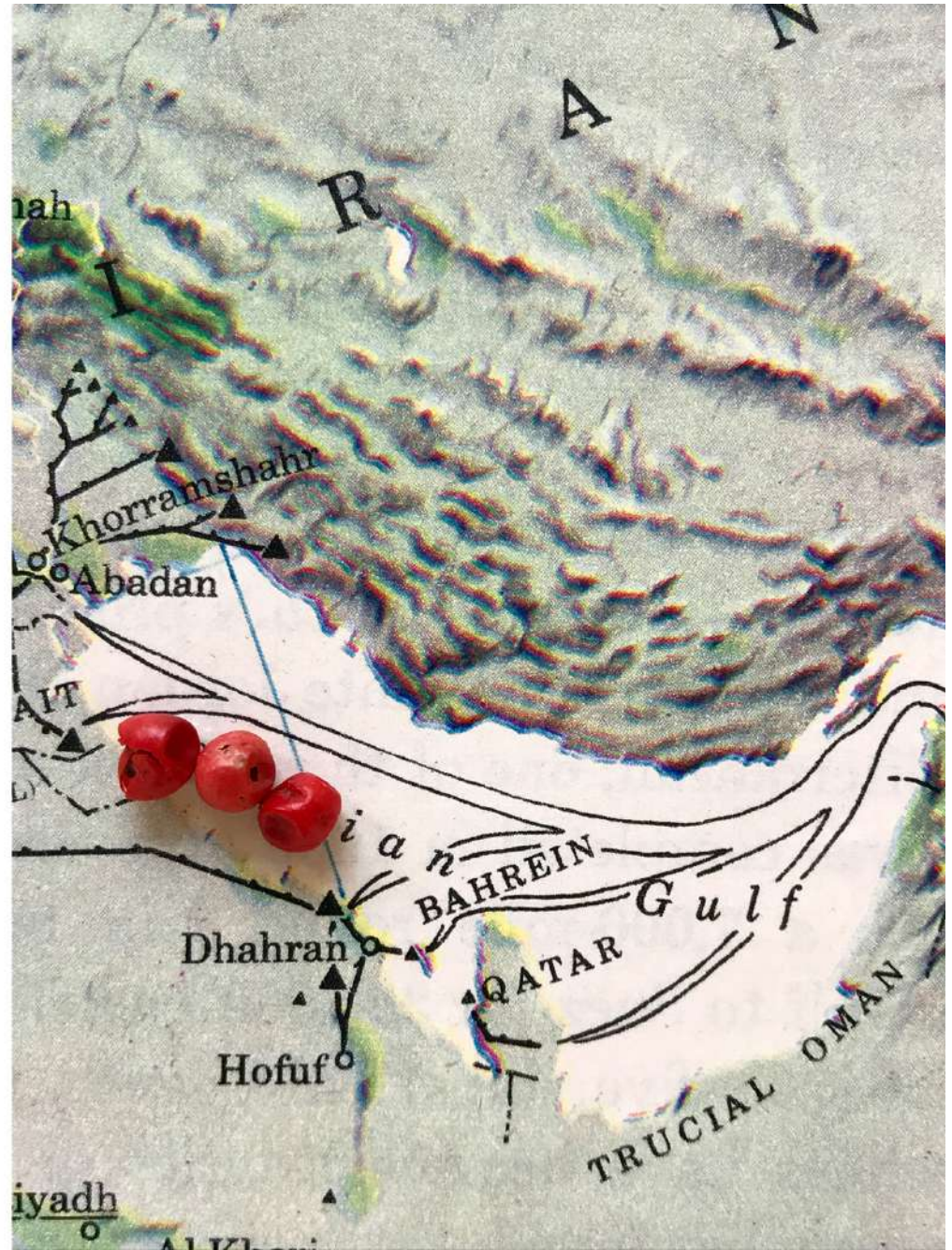
#ArchitectureAsBranding (detail), 2018
From the series *All the Lands from Sunrise to Sunset*



Ian's Gulf (collage version I) (detail), 2018
From the series *All the Lands from Sunrise to Sunset*



Ian's Gulf (collage version I), 2018
From the series *All the Lands from Sunrise to Sunset*
Paper collage on anodized metal, 30 x 50 cm (unframed)
Unique, Version 1 of 3



Persian Gulf (map diptych), 2018
From the series *All the Lands from Sunrise to Sunset*
Two maps (lithographs) custom mounted on conservation mat board, individually framed
Installed: 43 x 75 cm, framed: 43 x 35 cm (each)
Edition of 3 + AP



Cheap, 2018

From the series *All the Lands from Sunrise to Sunset*

Centenary olive wood, rabbit skin collagen-glue, insect-based shellac, velvet, lead weights and integrated circuit data storage microchip with near field communication technology

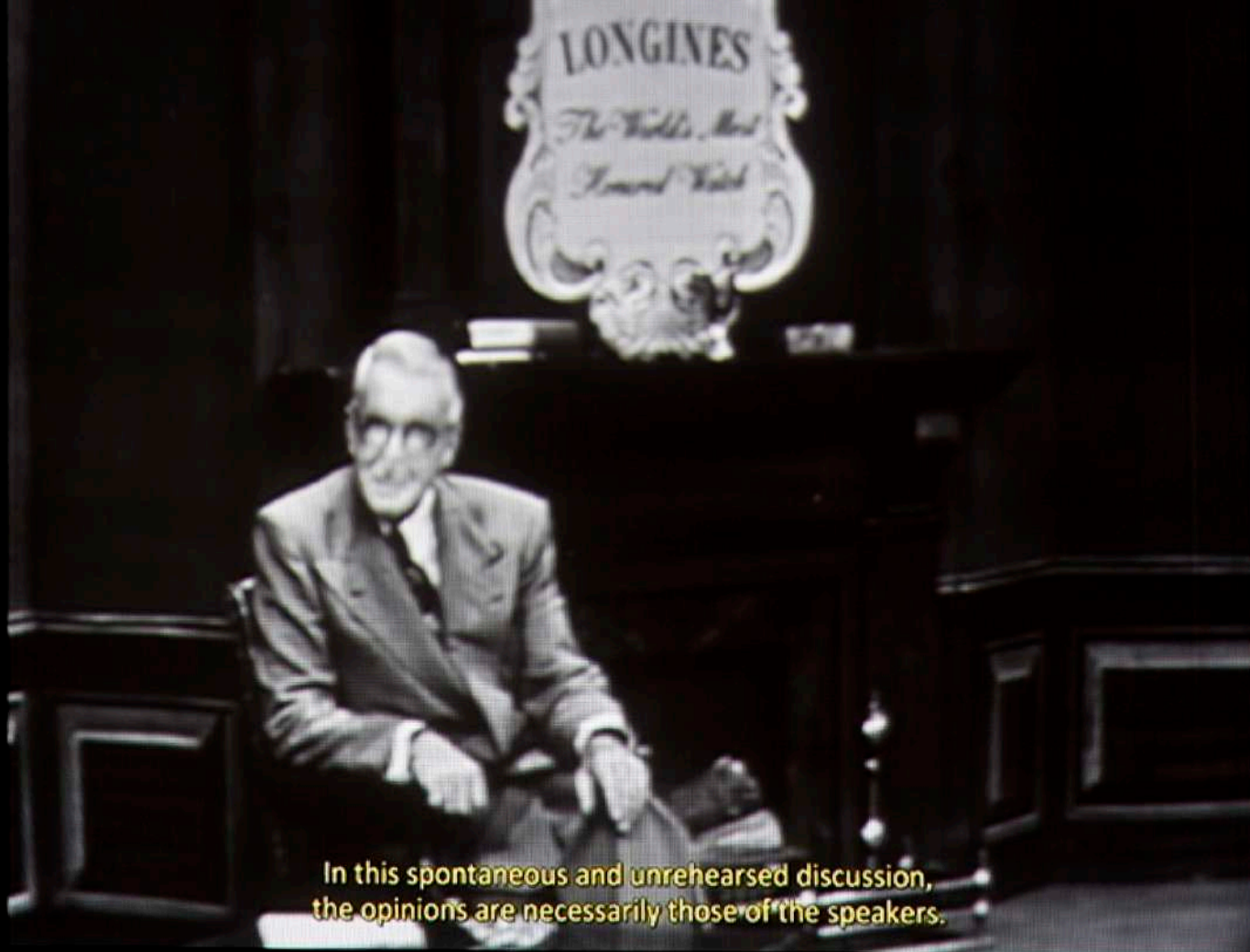
22 x 40 x 18 cm

Installation view at Sharjah Biennial 14, Sharjah, UAE, 2019

Also included in the series *All the Lands from Sunrise to Sunset* (2018) are sculptures carved in olive wood and shaped as human hands, originally created by Attilio Napolitano, that Balteo-Yazbeck has nonchalantly intervened in different ways.



Cheap (detail), 2018
From the series *All the Lands from Sunrise to Sunset*



Chronoscope, 1952 or 1953, 11pm. (I), 2012-2017
34min single channel HD projection in color and stereo
sound, screenplay booklets and furniture set
Edition of 5 + 2 AP
Excerpt Link: <https://vimeo.com/250952801>

The *Chronoscope* series, in collaboration with Media Farzin, highlights the convergence in the early 1950s of images, information, global politics and the emerging cultural dominance of broadcast media. Through careful research and clever appropriation, Alessandro Balteo-Yazbeck provides an archaeological approach to media and a blueprint for understanding the intricacies and contemporary legacies of the Cold War.

Chronoscope 1952 or 1953, 11pm. (I), deals with unresolved issues arising from the Cold War era, like the Korean War, Suez Canal (Sudan), the Arab-Israeli tensions, the technical assistance programs in the Middle East and Iran and the instrumentalization of the Human Rights' Charter.

Excerpt Link: <https://vimeo.com/250952801>



-Oh, I
certainly do

ALESSANDRO BALTEO - YAZBECK

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

SOLO EXHIBITIONS

- 2020 *Alessandro Balteo-Yazbeck: All the Lands from Sunrise to Sunset*, Galerie Martin Janda, Vienna, Austria
- 2018 *Instrumentalized*, Carmen Araujo Arte, Caracas, Venezuela
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 *Eames Derivative*, (small version), Galeria Luisa Strina, São Paulo, Brazil
Diplomatic Entanglements, Rochester Art Center, Rochester, MN
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, NY
Tramas, Faria + Fábregas Galería, Caracas, Venezuela
- 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, NY
- 2009 *Cultural Diplomacy: An Art We Neglect*, Christopher Grimes Gallery, Santa Monica, CA
- 2008 *A little bit of heaven (1998-2008)*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA
The Museum of Architecture's Little Store, Faria+Fábregas Galería, Caracas, Venezuela

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

BIENNIALS, FESTIVALS AND SALONS (Selection)

- 2019 *Making New Time*, curated by Omar Kholeif, Sharjah Biennial 14, Sharjah, UAE
Chronoscope, 1952 or 1953, 11pm. (I), Sharjah Film Platform, Sharjah, UAE
- 2016 *XVI Quadriennale di Arte. Other Times Other Myths. La Democrazia in America*, Palazzo delle Esposizioni, Rome, Italy
- 2014 *12va Bienal de Cuenca; Leaving to Return*, Museo de Arte Moderno, Cuenca, Ecuador
- 2013 *Liquid Assets. In the Aftermath of the Transformation of Money*, Steirischer Herbst, Graz, Austria
- 2011 *Untitled (12th Istanbul Biennial)*, Istanbul, Turkey
- 2009 *2da Trienal Poli/Gráfica de San Juan*, Puerto Rico
- 2007 *5th Biennial, The (S) files*, El Museo del Barrio, Nueva York, USA
- 2006 *10 Defining Experiments*, Cisneros Fontanals Art Fund, Miami, USA
- 2001 *Bienal del Barro*, Museo de Bellas Artes, Caracas, Venezuela
- 2000 *VII Bienal de la Habana*, La Habana, Cuba
- 1996 *VII Salón Mendoza*, Sala Mendoza, Caracas, Venezuela
- 1994 *II Bienal Camille Pissarro*, Centro Cultural Consolidado, Caracas, Venezuela
IV Bienal de Guayana, Ciudad Bolívar, Venezuela

SELECTED GROUP EXHIBITIONS

- 2019 *There Will Never Be A Door. You Are Inside. Works from Teixeira de Freitas Collection*, Fundación Banco Santander, Madrid, Spain
Portadores de Sentido, Museo Amparo, Puebla, Mexico
Crónicas Migrantes, Historias comunes entre Perú y Venezuela. Museo de Arte Contemporáneo, MAC-Lima, Perú
Monumento Piazza Largo Venezuela, Fondazione Zimei, Montesilvano, Italy
- 2018 *Everything Is Connected: Art and Conspiracy*, The Met Breuer, The Metropolitan Museum of Art, NY, USA
Crude, curate by Murtaza Vali, Jameel Arts Centre, Dubai, UAE
The Matter of Photography in the Americas, Cantor Arts Center at Stanford University, California, 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, New York, NY
Acordo de Confiança, Biblioteca Mário de Andrade, São Paulo, Brazil
Colourless Green Ideas Sleep Furiously, curated by David Upton, Project Arts Centre, Dublin, Republic of Ireland
- 2015 *German Cool, A Selection from the Salsali Collection*, Salsali Private Museum, Dubai, UAE
- 2014 *New Territories: Laboratories for Design, Craft and Art in Latin America*, Museum of Arts and Design, New York, NY
Beyond the Supersquare, Bronx Museum, New York, NY
- 2013 *Honey, I Rearranged the Collection...*, The Bronx Museum of the Arts, Bronx, NY
Statue of Limitation, Green Art Gallery, Dubai, UAE
- When Attitudes Became Form Become Attitudes*. Museum of Contemporary Art, Detroit, MI
Order, Chaos, and the Space Between, Phoenix Art Museum, Phoenix, AZ
When Works Leave the Page, 392rmeil393, Beirut, Lebanon
- 2012 *When Attitudes Became Form Become Attitudes*, CCA Wattis Institute, San Francisco, CA
Caribbean: Crossroads of the World, El Museo del Barrio, New York, NY
Artist on the News, Creative Time, New York, NY
Everything Falls Apart, Artspace, Sydney, Australia
Gego, Open Work: Testimonies and Relevance, Contemporary Art Museum, Caracas, Venezuela
- 2011 *Liberalis*, Kunst+Projekte, Galerie der Stadt Sindelfingen – Lütze-Museum, Germany
- 2010 *Then & Now: Abstraction in Latin American art, 1950 to Present*, Deutsche Bank, New York, NY
De frente al Sol, Galerie Martin Janda, Vienna, Austria
Panamericana, Kurimanzutto Gallery, DF, México
- 2009 *2da Trienal Poli/Gráfica de San Juan*, San Juan, Puerto Rico
Noise, Galerie Sfeir Semler, Beirut, Libano
- 2008 *The Prisoner's Dilemma*, Cisneros Fontanals Art Fund. Miami, Florida, 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, New York, NY
- 2006 *Peekskill Project*, Hudson Valley Center for Contemporary Art, Peekskill, NY
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
- 2004 *Anthropo-Socio*, The Artist Network, New York, NY
Diálogos in Latin-American Art, Museo de Arte de Lima, Perú
The Crystal Land, Aljira, Center for Contemporary Art, Newark, NJ
- 2003 *Pandemic*, Guggenheim Museum's Sackler Center for Arts Education / United Nations, New York, NY
Pandemic, Pretoria Art Museum, South Africa
- 2002 *Paralelos*, Museu de Arte Moderna, Rio de Janeiro, Brazil
Pandemic, Convent dels Angels, Barcelona, Spain
- 2001 *Hopscotch*, Kean University, Elizabeth, NJ
- 2000 *Re-drawing the line*, Art in General, New York, NY
- 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
Re-Ready Made, Museo Alejandro Otero, Caracas, Venezuela
- 1996 *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

RESIDENCIES AND AWARDS

- 2014 Studio Lease Program Berlin, Kulturwerk des BBK Berlin GMBH, Germany
- 2012 Moving Image Award, London, U.K.
- 2011 Studio Lease Program Berlin, Kulturwerk des BBK Berlin GMBH, Germany
- 2010 Artist in Residence / Stiftung Starke, Berlin, Germany

- 2009 Artist in Residence / Museu de Arte Moderna de São Paulo & Fundacao Armando A. Penteadó, São Paulo, Brasil
- 2006 Latino and Latin American Art Forum / David Rockefeller Center for Latin American Studies at Harvard University, Cambridge, MA
Commission Program / Cisneros Fontanals Art Foundation, Miami, FL
- 1995 1st price, Biennale Camille Pizarro, Caracas, Venezuela / Artist in Residence, Cite des Arts, Paris, France

NOTABLE COLLECTIONS

- Tate Collection, London, UK
Bronx Museum, New York, NYC, USA
El Museo del Barrio, NYC, USA
Harvard Art Museum, Cambridge, USA
Phoenix Art Museum, Phoenix, USA
Blanton Museum of Art, University of Texas, Austin, USA
Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Museu de Arte Moderno de São Paulo, São Paulo, Brazil
Colección Patricia Phelps de Cisneros, New York, USA
Clarissa Alcock Bronfman, NYC, USA
Cisneros Fontanals Art Foundation, Miami, USA
Kadist Art Foundation, Paris, France; San Francisco, USA
Salsali Collection, Dubai, UAE
Colección Charpenel, Guadalajara, Mexico
Die Mobiliar Collection, Zurich, Switzerland
Coleção Moraes-Barbosa, São Paulo, Brazil
Coleção Teixeira de Freitas, Lisbon, Portugal
Colección Banco Mercantil, Caracas, Venezuela
Manuel de Santaren Collection, Boston, USA
Allard Jackobs Collection, Marseilles, France