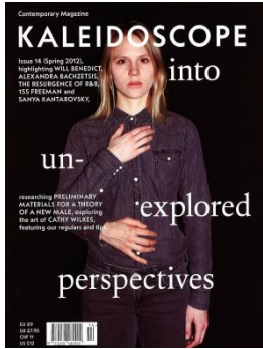


KALEIDOSCOPE



Argentinian artist **ADRIÁN VILLAR ROJAS**

Orchestrating great collective efforts in order to carry out an intimate obsession, Argentina's representative at the Venice Biennale builds monuments because he isn't ready to lose anything.



WORDS BY ERIC CHERRY I would like to start with your amazing *What Five Things?!* (2008). It's a mixture of a studio and a landscape, like a house. I was quite stunned to see the show which emerged after its installation in the 2007 Venice Biennale—of offering viewers the opportunity to have a physical encounter through their physical images. In that exhibition, which was held at Park Avenue gallery in Buenos Aires, the public arrived at a place where they had to walk on objects. They were actually right inside the piece. *What Five Things?!* was also the first time I used the UP to the museum. I was using installations as a device to mix my different disciplines, like photography, drawing and sculpture.

ERIC: Like hybrid of cinema and...
VJR: Exactly, but here I decided I was going to be making the step way out, and I would have been so nervous making sculptures. So I found a way to use my discipline. I used the sculpture and it would be very exciting also. And to usually see my other day of just day and sculpture. It was like making an artwork during the festival of week. What I began to realize with this exhibition is that day would be to feel the need to feel the time when I found, and that I could work with time. I could fictionalize the passing of time by representing its effects on nature, and use how we, as humans, react or react to this fiction.

Current & Forthcoming
ADRIÁN VILLAR ROJAS is currently taking part at "The Ungovernables," the second New Museum Triennial, New York, until April 22.

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[Laying with the standard forms of contemporary art, in which the artist cooperates with a collection of materials, the final products, I would like to go back to the figure of the artist, producing pieces that demand their handmade, despite clarity. At the same time, I wanted to continue doing time in an open, unprogrammed work, which I would like and include within these new "the artist" conditions. After that show, I was invited to the Italian Pavilion of the World Biennale in April 2008. It was the first time I decided to do a monumental piece outdoors in the museum. Facing the dilemma of nature, I decided to use the medium of nature. I decided to use the medium of nature. I decided to use the medium of nature. I decided to use the medium of nature.

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relation to the museum I had at the time that I could barely believe to see now just four people, with almost no walls, no fully developed techniques and very little money. I really was very new project to be a work of art, with high production costs and physical challenges. In this sense, a central concern in my work has been finding ways to promote large-scale projects with the same resources that I had for contemporary art in developing countries such as Argentina. Besides, I have's completed all with the pace and scope of work for the international division of labor in contemporary art has changed in Latin American artists, who, faced by economic and cultural conditions, have decided themselves to multiply and multiply. Risking, I'm trying to show—on one aspect—a new path for addressing the exhibition and complex projects.