

ANDRES RAMIREZ GAVIRIA

**Rincón
Projects**





Order Is Numbers (Storyboard)

19 fotografías sobre gelatina de plata / Silver Gelatin Prints

22 x 33 cm cada una / each

Edición de 2 + 1 P.A. / Edition of 2 +1 A.P.

2015

Order Is Numbers (Storyboard), es una obra que presenta 19 fotogramas de la película de ciencia ficción *Pi* (1998), de Darren Aronofsky, los cuales el artista ha organizado en una secuencia ascendente que corresponde a la tasa de crecimiento exponencial de los números de Fibonacci. La secuencia de Fibonacci son números enteros, en el que cada número es la suma de los dos anteriores (0, 1, 2, 3, 5, 8, 13, 21, 34 ...). *Order Is Numbers (Storyboard)* hace además, una reconstrucción de la narración original de 84 minutos a partir de tan sólo unas pocas imágenes dispersas, de manera desalentadora y quizás tan artificiosa como la búsqueda personal de Max Cohen, por un patrón de orden en el caos.

In Order Is Numbers (Storyboard), 19 film stills from Darren Aronofsky's 1998 science fiction film *Pi* are organised in an ascending sequence that follow the exponential growth rate of the Fibonacci numbers. The Fibonacci numbers are a sequence of integers in which each subsequent number is the sum of the previous two. (0, 1, 2, 3, 5, 8, 13, 21, 34 ...). *Order Is Numbers (Storyboard)* renders a reconstruction of the original 84-minute narrative from just a few scattered images as daunting and indeed perhaps as contrived as Max Cohen's personal search for patterned order in chaos.



Standard Measures

Impresión sobre Aluminio /Inkjet print on Aluminum

21 x 27,5 cm cada uno / each

Edición de 2 /Edition of 2

Serie en proceso / On going Series

2015

Standard Measures, es una serie de impresiones en aluminio que presentan varias copias del Prototipo Internacional del Kilogramo. Con un muy probable destino de convertirse en objetos obsoletos, estos artefactos aluden a la importancia que damos a las mediciones y el control, y evidencian al mismo tiempo la naturaleza inútil y artificial de tales esfuerzos.

Standard Measures is a series of aluminum prints depicting various copies of the International Prototype of the Kilogram. With the foreseeable fate of becoming obsolete, as has the International Prototype of the Meter, these artefacts allude to the importance we place on measurements and control, while simultaneously making apparent the futile and contrived nature of such an endeavour.



Standard Measures

Impresión sobre Aluminio /Inkjet print on Aluminum

21 x 27,5 cm cada uno / each

Edición de 2 /Edition of 2

Serie en proceso / On going Series

2015



.- /
Libro, 255 páginas/ Book, 255 pages
24 x 19 cm
Edición de 5 + 1 P.A. / Edition of 5 + 1 A.P.
2014

En .- /, el artista ha traducido el libro Punto y línea sobre el plano (1926) de Wassily Kandinsky al código Morse. Tanto el texto de Kandinsky como la secuencia del código Morse, se establecen como dos de las primeras formas de conceptualizar la abstracción de la información, el primero en el arte y el segundo en la tecnología y el artista los ha reunido en esta pieza.

In .- / the artist has translated the book Point and Line to Plane (1926) by Wassily Kandinsky into Morse code. Both Kandinsky's text and Morse's code sequence are brought together in dialogue as two of the earliest forms of conceptualizing the abstraction of information, the former in art and the latter in technology.



A Mathematical Theory of Communication

Libro, 484 páginas / Book, 484 pages

28,5 x 23 cm

Edición / Edition 3 + 2 A.P.

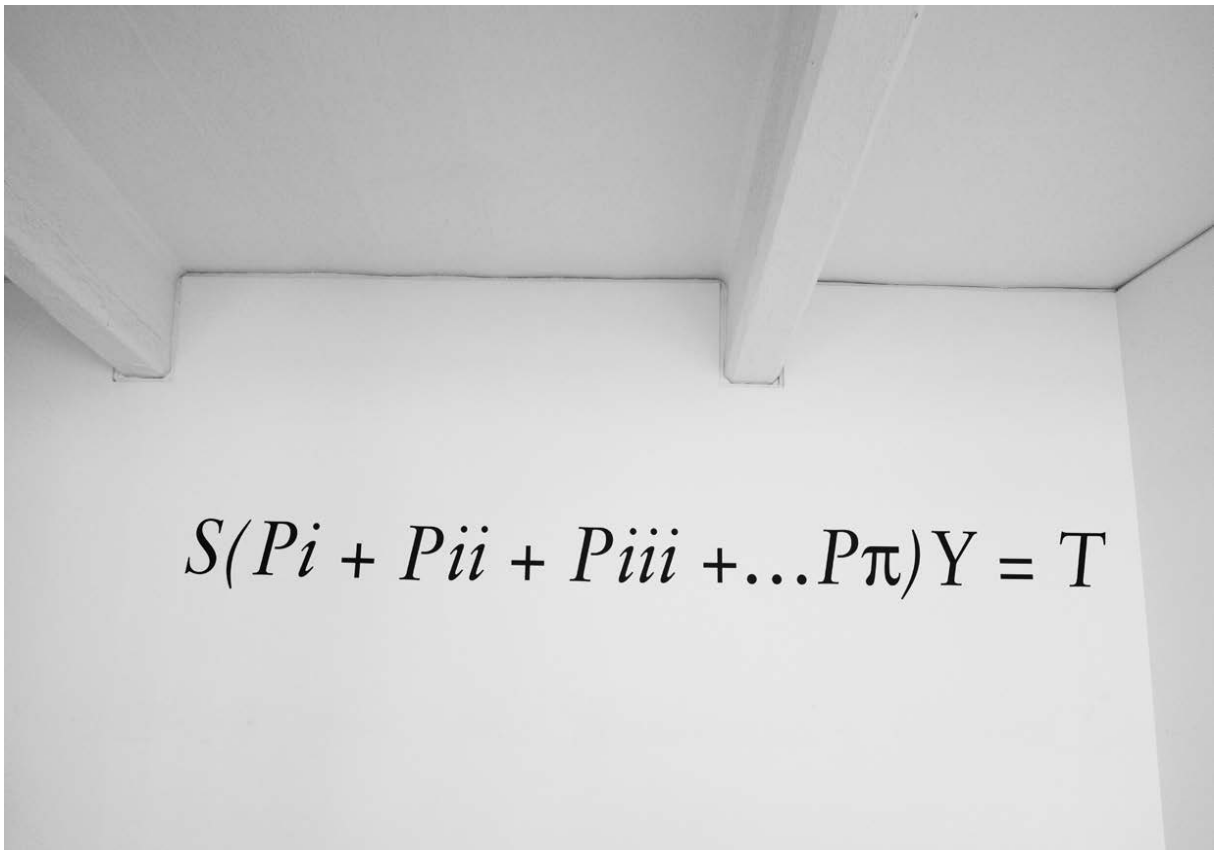
2015

En 1948, el matemático Claude E. Shannon publicó un artículo titulado "A Mathematical Theory of Communication" en el cual definía la información como una medida puramente cuantitativa que no debía confundirse con el significado. La información puede comunicar un hecho, una opinión o un sinsentido. Para Shannon, el nivel de información en un mensaje sube y desciende en proporción directa a su nivel de desorden o incertidumbre.

En la obra de Andrés Ramírez Gaviria, A Mathematical Theory of Communication, el texto seminal de Claude Shannon se reimprime con todos sus signos, símbolos, tablas y fórmulas matemáticas, pero reorganizados para maximizar el nivel de información como fue definido por Shannon.

In 1948, the mathematician Claude E. Shannon published an article entitled "A Mathematical Theory of Communication" in which information is defined as a purely quantitative measure that should not be confused with the meaning. Information can communicate a fact, an opinion or nonsense. For Shannon, the level of information in a message increase and decrease in direct proportion to their level of disorder or uncertainty.

In the work of Andres Ramirez Gaviria, A Mathematical Theory of Communication, the seminal text of Claude Shannon is reprinted with all its signs, symbols, tables and mathematical formulas, but rearranged to maximize the level of information as defined by Shannon.



Formula

Vinilo Adhesivo / Adhesive Vinyl

Dimensiones variables /Dimensions variable

2013

Pieza única / Unique

En *Formula*, el artista se ha apropiado del poco "humor" o la "ironía" de la fórmula matemática $S(Pi + Pii + Piii + \dots P\pi)Y = T$ - una fórmula para la creación artística, presentada en Petrogrado en el verano de 1919, por el crítico ruso Nikolai Punin en una serie de conferencias tituladas "Pervyi tsikl lektsii" ("primer Ciclo de Conferencias").

In Formula the artist has appropriated the slightly humours mathematical formula $S(Pi + Pii + Piii + \dots P\pi)Y = T$. A formula for artistic creation originally put forward by Russian critic Nikolai Punin, during a series of lectures entitled "Pervyi tsikl lektzii" ("First Cycle of Lectures") in Petrograd in the summer of 1919.



Untitled (Mikhail Tal) & Untitled (Viswanathan Anand)
From the Chess Players series / de la serie Jugadores de Ajedrez
Digital Print on Aluminium / Impresión Digital en Aluminio
45.7 x 45.7 cm cada una / 18 x 18 inches each
2015
Piezas única / Unique pieces

En esta serie, el artista ha pixelado los retratos de ajedrecistas haciéndolos coincidir con la retícula del tablero de ajedrez, y llevando la imagen al límite de la abstracción, viendo el observador en primera instancia únicamente un conjunto de cuadros grises, blancos y negros. Observando detenidamente, el espectador podrá percatarse de los retratos de estos jugadores.

In this series, the artist have modified the portrait of chess players, to make them fit the grid of a chess board. The result, is at a first view, a group of black, white and gray squares. With a attentive look, the viewer will soon discover they are portraits located in the limit of abstraction.

Andrés Ramirez Gaviria

B. Bogotá. 1975

Lives and Works in Vienna / Vive y trabaja en Viena.

SELECTED SOLO SHOWS/ EXPOSICIONES INDIVIDUALES SELECCIONADAS

- 2016 *Una línea, por breve sea, consta de un número infinito de puntos*, Museo de Arte Moderno, Santo Domingo, DR.
- 2012 *A Volume, However Small, Will Have an Infinite Number of Planes*, Kunstraum Bernsteiner, Vienna, AT.
- 2010 *ArtBo: Proyectos Individuales*, habres + partner gallery, Bogotá, CO.
Onomatopee, Eindhoven, NL.
- 2009 *Dislocaciones*, Camara de Comercio, Bogotá, CO.
- 2008 *When forms become processes*, habres + partner gallery, Vienna, AT.
- 2006 *Composition*, BA - CA Kunstforum, Vienna, AT.
- 2005 *-./*, Ovalhalle/MuseumQuartier, Vienna, AT.
raumimpuls, Waidhofen, AT.
- 2002 Berliner Kunst Projekt, Berlin, DE.
- 2001 Larrama Gallery, Santo Domingo, DR.
- 2000 Panorama Gallery, Barcelona, ES.

SELECTED GROUP SHOWS/ EXPOSICIONES COLECTIVAS (Selección)

- 2016 *Mother Tongue*, Curated by Aurora Martinez, Instituto Cervantes, Dakar, SE.
- 2015 *Beyond Abstraction II*, Art Nexus, Art Basel, Miami Beach, US.
Más allá de la Abstracción. Espacio Art Nexus-LAS NIEVES. Bogotá, CO.
- 2014 *Untitled Art Fair*, Rincón Projects, Miami Beach, US.
Wolf of the Night II, Karlin Studios, Prague, CZ.
- 2013 *Modal Patterns*, Kunsthau Graz, BIX-Medienfassade, Graz, AT.
Intangible Horizons, Art Sites, New York, US.
Transitional, Sicardi Gallery, Houston, US.
Ulterior Intersections, Vera & Melchor, New York, US.
UnSICHTBARes – invisible / denkbilder – mental images, Goethe-Institut, Montréal, CA.
- 2012 *medien.kunst.sammeln*, Kunsthau Graz, AT.
Adquisiciones recientes de la Colección de Arte del Banco de la Republica 2010 – 2012, Museo de Arte del Banco de la Republica, Bogotá, CO.
PHOTOIMAGEN 2012: Memento Mori, Museum of Modern Art, Santo Domingo, DO.
- 2011 Ch.ACO (under the auspices of AB Projects), Santiago, CL.
On Traces: Versions of Drawing, Astrid Bastin Projects, Toronto, CA.
- 2010 *Arte Sonoro*, La Casa Encendida, Madrid, ES.
Filmabend "Black & White", BAWAG Contemporary (Screening), Vienna, AT.
- 2009 *Entre Líneas*, Centro Cultural Moca/CCMOCA, Buenos Aires, AR.
Exactitud errante, ArtBo, Bogotá, CO.
Asimetrías y Convergencias, Gallery Vermelho, Sao Paulo, BR.
KUNSTKUNST, galerie5020, Salzburg, AT.
RISK, Luleå Art Biennial, Luleå, SE.
VIENNAFAIR (under the auspices of habres + partner gallery), Vienna, AT.
Arteaméricas, Miami, US.

- 2008 *CYNETart*, Kunsthaus Dresden, Dresden, DE.
Desdoblamiento, Artbo: Exposición ArteCámara, Bogotá, CO.
Austrian Abstracts, CCNOA, Brussels, BE.
Abstracts of Syn, HMKV, Dortmund, DE.
DIGITAL MEDIA 1.0: Abstracts of Syn, Universitat de Valencia La Nau, Valencia, ES.
Abstracts of Syn, AR/GE Kunst Galerie Museum, Bolzano, IT.
- 2007 *WRO 07*, National Museum, Wroclaw, PL.
Film and code: 0/1 films, Kino Arsenal, Berlin, DE.
Kill Your Timid Notion, Dundee Contemporary Arts, Dundee, UK.
Abstracts of Syn, Kunstverein Medienturm, Graz, AT.
- 2006 *Narratives -35/+65 Two Generations*, Kunsthaus Graz, AT.
Austrian Abstracts, Arti et Amicitiae, Amsterdam, NL.
paraflows.06, Vienna, AT.
sonambiente berlin 2006, Berlin, DE.
Reality Addicts, transmediale.06, Berlin, DE.
- 2005 *Untimely Patterns: Muster/Strukturen/Brüche*, Kunstverein Medienturm, Graz, AT.
Skin, CAFA Museum of Art, Beijing, CH.
VII Internacional de Arte Digital, Centro Cultural Pablo de la Torriente Brau, La Habana, CU.
- 2004 *Play III*, Museo de Arte Angel María de Rosa, Junín, Buenos Aires, AR.
ANTECHAMBER - vor der Scheidung, Minotiten Galerie, Graz, AT.
Concurso León Jimenes, Centro León, Santiago, DO.
- 2003 *V Caribbean Biennial*, Santo Domingo, DO.
- 2002 *Arco (under the auspices of Larrama Gallery)*, Madrid, ES.
- 2001 *IV Caribbean Biennial*, Santo Domingo, DO.

SELECTED BIBLIOGRAPHY / BIBLIOGRAFIA SELECCIONADA

Catalogs / Catalogos

- 2016 "A Line, However Short, Has An Infinite Number Of Points", Edited and Published by Triton
- 2012 "Between Forms of Representation and Interpretation," Edited and Published by Onomatopée.
- 2010 "ARTE SONoro," Edited and Published by La Casa Encendida.
- 2009 "Lulea Art Biennial: RISK," Edited by Sara Edström, Jan-Erik Lundström, Published by Kilen Art Group.
- 2008 "Andres Ramirez Gaviria," Edited by Christof Habres, Published by Metro Verlag.
- 2007 "12th International Media Art Biennale WRO 07," Edited by Violetta Krajewka, Alicja Grabarczyk, Published by WRO Art Center.
 "Abstracts of Syn," Edited by Sandro Droschl, Published by Folio Verlag.
 "Crossmedia - Kunstverein Medienturm 2000 – 2005," Edited by Sandro Droschl, Published by Folio Verlag.
- 2006 "Narratives -35/+65 Two Generations - Kunsthaus Graz," Edited by Peter Pakesch Published by Verlag der Buchhandlung Walther.
 "100 Artists-in-Residence - quartier21 - MQ - 2002-2006," Edited and Published by Museums Quartier Errichtungs und BetriebsgembH.
 "Independent Film Show, 6th Edition," Published by e-marts/ fondazione morra.
- 2005 "V Simposio Internacional: Diálogos Iberoamericanos," Edited and Published by Institut Valencià d' Art Modern, IVAM.
 "Skin/Haut – raumimpuls," Edited by Theresia Hauenfels, Published by raumimpuls.
 "Arte Iberoamericano Contemporáneo," Edited by Maria Elena Troncoso, Ricardo Lescano Grosso, Published by AT.

PERIODICALS / ARTICULOS

- 2016 Rosmery Mendez, "Artista busca lo imperceptible", Listin Diario. March 2016.DO.
Yoyanna Hilario, "Andrés Ramírez Gaviria", Diario Libre, March 6 2016. DO.
- 2009 Fabio Cypriano, "Asimetrías y Convergencias," Errata# N. 0, December 2009. p.188.
Marta Chiape, "Dislocaciones," Revista Arte al Día International, No128. Aug/Sept./Oct 2009.
Elvira Vigna, "Asimetrías y Convergencias," Aguarrás, issue 4, edition 21, Sept/Oct.2009
Patrik Boström, "Minimalismens implosion?," NSD - Kultur, July 19, 2009. p.21.
Bertil Sundstedt, "En tunn anrättning med nagra glimtar av ljus," Norrbottens-Kuriren-Kultur, July 15, 2009.
- 2008 Christa Benzer, "Pulsierende Leere," Der Standard, August 04, 2008.
- 2006 Michaela Reichart, "29 Künstler, zahllose Geschichten," Kronen Zeitung, November 04, 2006.
Steven Psyllos, "The Digital Age - Steven Psyllos on Andres Ramirez Gaviria," NY Art Magazine, September/October 2006.
Christa Benzer, "Neben, über, drüber and doch ziemlich verstrickt," Springerin, Heft 4/2006.
Catalina Jiménez Correa, "Transmediale," El Tiempo, February 10, 2006.
R. B. / S. C., "Transmediale," El Pais, February 16, 2006
"Transmediale verleiht Preise," die tageszeitung, February 8, 2006.
- 2005 "Valie Exports Glaskubus," Falter/Wien Lexikon, p. 26.
Franz Niegelhell, "Der Text der Blitzgewitter," Falter, Nr. 30/35, p. 6.
Jothady, Manisha, "Galerie Leonhard: Fantast – Medienturm Codiert," Die Presse, July 11, 2005.
Nora Theiss, "Die Poetik der Medien," artmagazine, July 07, 2005.
Christa Brenzer, "Einsen und Nullen," Der Standard, June 14, 2005.
"Mustergültige Systemanalysen," Kleine Zeitung, June 13, 2005, p. 43.
"Übersetzungen in Endlosschleife," Kronen Zeitung, June 12, 2005, p. 33.
- 2004 Luis Beiro, "A propósito del Arte dominicano actual y el XX Salón Eduardo León Jimenes," Listin Diario, Ventana, November 1, 2004.
Michaela Reichart, "Vielfältiger Räume der Imagination," Kronen Zeitung, Oct. 14, 2004, p.41.
"Antechamber: Kellergewölbe voller Bewegungen," Kleine Zeitung, Graz, Austria, Oct. 27, 2004.
Sara Herman, "Non-place or common place: A dialogue with Andrés Ramírez Gaviria," Artes, May 2004, p 90.
- 2003 Esme Watanabe, "Interview with Andres Ramirez Gaviria," NY Arts Magazine, Vol.8 no.6-8, June-August 2003, p.9.
Carlos Acero, "Pasiones del Arte - Arte al Aire Libre," El Caribe, February 25, 2003.
- 2002 Robert Green, "Andres Ramirez Gaviria," NY Arts Magazine, Vol. 7 no 10, October 2002, p. 47.
Erica Snow, "Andres Ramirez Gaviria: The Marginal Void," Berliner Kunst, Vol.1 N. 9, p.73.Sep. 02
Antonio Zala, "The 4th Caribbean Biennial in Santo Domingo: The Renovation," Art Nexus No.44. June 2002.
- 2001 Amable López Meléndez, "Gaviria: Enigmático y Visionario," Hoy, Areito, December 2001.
Gheidy de la Cruz, "La Distancia más Oscura de Andres Ramirez Gaviria," Hoy, Suplemento Revista, December 2001.
Francis Rodriguez, "De lo real a lo virtual, el colombiano presenta dos formas de ver la cotidianidad através de las instalaciones," El Caribe, Suplemento Cultural, November 2001.
Luis Beiro, "Andres Ramirez Gaviria - La Distancia más Oscura," Listín Diario, Sección La Vida, November 2001.

RESIDENCIES / RESIDENCIAS

2013 APT, New York, US.
2012 ISCP, New York, US.
2009 Gallery Vermelho, Sao Paulo, BR.
2005 MuseumsQuartier, Vienna, AT.

AWARDS, HONORS, AND GRANTS / PREMIOS, HONORES Y BECAS

2010 Pre-selected for Grant award emerging artists. CIFO, Cisneros Fontanals Art Foundation. Miami, USA. (Nomination)
2009 Luleå Art Biennial. Luleå, SE. (Honorary Mention)
2007 12th International Media Art Biennale WRO 2007. Wroclaw, PO. (Nomination)
2006 transmediale.06. Berlin, DE. (Second Prize)
Received project based grants from BKA, BMUKK, and the City of Vienna.

COLLECTIONS, ARCHIVES, AND EDITIONS / COLECCIONES, ARCHIVOS Y EDICIONES

Banco de la República, Bogotá, CO.
Collection Cesar Gaviria and Maria Paz Gaviria, Bogotá, CO.
The Estée Lauder Companies Inc., New York, US
Ursula Blickle Video Archive, Kunsthalle Vienna, AT.
Edition Medienturm / Abstracts of Syn, Vienna, AT.
Video Edition Austria, Release 02, Vienna, AT.
DVD Edition, Kunsthaus Graz, Graz, AT.
Artist Pension Trust Collection, Mexico City, MX.

Acerca de / About Rincón Projects

Rincón Projects es una iniciativa para reunir ideas y personas interesadas en el arte, de manera colaborativa y con el fin de generar diversos proyectos en áreas como la gestión cultural, el mercado del arte, las publicaciones y la asesoría en eventos artísticos.

En un mundo globalizado, Rincón Projects ha realizado sus actividades en diferentes ciudades, promoviendo el intercambio y conexión entre individuos de diferentes contextos culturales.

Rincón Projects originalmente tiene carácter nómada y no cuenta con un espacio físico permanente.

Sin embargo, a partir de marzo de 2015 cuenta con un project room en la ciudad de Bogotá.

Rincón Projects ha organizado sus proyectos en Bogotá, New York y México.

Rincón Projects is a venture to bring together ideas and people interested in the arts, in a collaborative way to generate different venues expanding from exhibitions to publications. In a globalized world, Rincón Projects develops its activities in different cities promoting the exchange and connection between individuals and their various cultural backgrounds.

Rincon Projects has curated and organized exhibitions in Bogotá, New York, and Mexico.

Since March 2015, RP has a project room in Bogotá, Colombia. However, RP keeps its roving and mobile philosophy, as new projects are planned for different spaces in Bogotá and other cities.

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