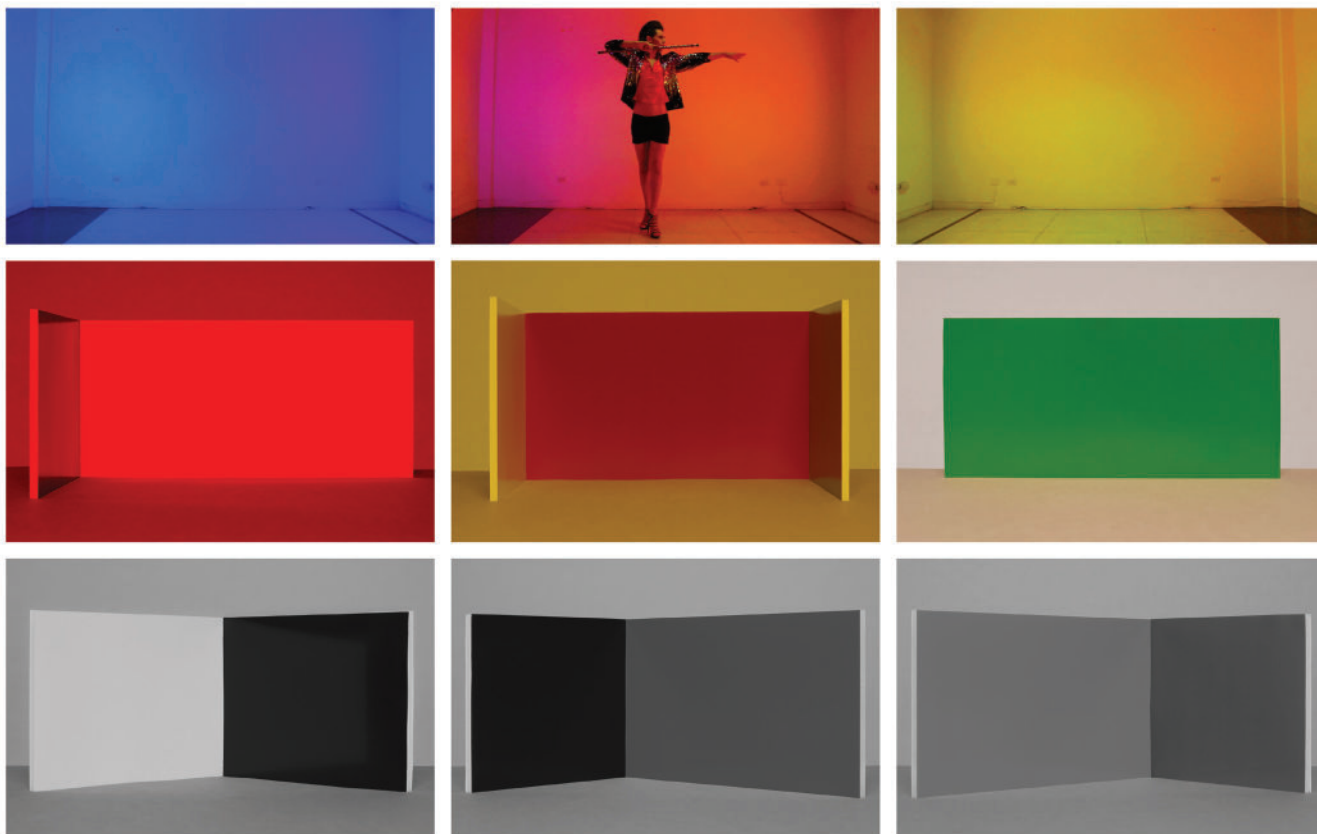


Contrato Colectivo Cromosaturado

|
Alexander Apóstol

January 26 – March 8, 2014



Alexander Apóstol, *Color is my business*, 2012 - 2014

Alexander Apóstol's work tries to highlight the connections between art and architecture, and politics and social organization. For his first solo show at mor charpentier, the artist presents the video **Contrato Colectivo Cromosaturado** (2012) which introduces in six chapters the social and political identities of various Venezuelan social groups, using the visual codes of kinetic art. Based on the same conceptual process, the series of photographs **Color is my business** (2012-2014) picks up the emblematic colours of the Venezuelan political parties to identify the fields of domination, negotiation, influence and bribery and corruption of each party, expressed through colours or shades of grey.

Democracy was established in Venezuela in the 1950's, after the end of Pérez Jiménez's dictatorship; and the 1960's were a time of radical political and economic changes. The country, which situation was still precarious, needed a political and economic stability which was provided by the oil shock in 1973, engaging the country –an OPEC member- in a period of prosperity, and thus allowing the development of democracy. At the same time, the State was trying to find a coordinating image which could gather all the different social classes, from workers to businessmen, through intellectuals, employees and students. This is how it started supporting a group of Venezuelan artists based in Paris, among whom Carlos Cruz-Diez, developing a vibrant and coloured, aseptic, millimetric,

contemporary and playful art, which was also feeding Venezuela's fantasy of being a developed country on the Western model. Since then, the whole country, from the countryside to the cities, from corporations to houses, from buses to streets, were converted to kinetic art with the population's full adhesion.

Kinetism is an interactive art in which the viewer's perception depends on his position in the space: colours and forms change according to where they are looked at from. In the same way, Venezuela's populist policies, as well as some of the country's contemporary policies, can be perceived in very different ways depending on the observer's position.

In the 1970's the oil money allowed all the stratum's social rising, as well as the normalization and acceptance of corruption. Yet, between the 1980's and the 1990's and as a result of the successive economic disorders and the escalation of corruption, Venezuela fell into a downward spiral of strikes, social crisis, riots and coup d'état. The country was the scene of a deep and still unresolved social crisis – concurrently with the increase of the oil's incomes – which caused the progressive shut down of the system and the democratic institutions, and which political, economic and social consequences are just as topical as ever and keep getting worse.