

Matías Duville

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Rivus
**23rd Biennale of Sydney,
Australia
[2022]**

EXHIBITION

23 rd Biennale of Sydney. MCA Australia.

Curator Jose Roca / Anan Davis.

The Instant of the Waves

Whatever the reason or shape of fate, it is how we got here, traveling at lightning speed on top of a planet overflowing with natural phenomena that come before us, that penetrate us. In this journey of endless madness, we pause to reflect until a puff of air spits us back into the void.

I try to disappear and forget who I am but, in a sort of magnetic teletransportation, my mind goes back to the south, where as a child in the early eighties my family would go on expeditions. My father, a chemist who worked in marine biology and dabbled in geology and archeology, was at the helm of those caravans. So, as if by magic and after crossing thousands of kilometers, we would find ourselves in a random terrain for exploration that was gradually engraved on my mind. Whether it was the petrified forests of Chubut, glacier rivers and lakes, or the coast of the Southern Atlantic, it all formed a concoction in my head, a sort of generator of stimuli and energy swirling in my mind.

Nothing could be more vivid than the possibility of expanding the notion of landscape with layer upon layer of time, an infinite machine of never-repeating connections and links.

Pangaeon logic sets in, connecting Patagonia with early Australasia, regions that, though far-flung, are strangely alike. In a retrospective vision of the universe and how the world was shaped on a physical and chemical level, I imagine a ghost film set on that vast landmass that stretches to the sides in so many ravines turned into rivers and seas. My body is imbued in that attempt to return to a childhood scene; I lose myself in time. I imagine I am a small dome camera that documents the journey with its total vision. From above, I can see dams that mutate into small bridges, melding into giant shards of a glassy mass, migratory whirlwinds of strange natural phenomena here and there. I experience time flowing forward and back in the great valley. I might call it the highway to the future, but it's more than that. That flow of energy finally moves away; it gets lost in the space of a constant friction that vibrates in unison in the distance. And all is silence.

I wake up in a child's body, leaving that
mighty landscape behind. Walking to the
shore, I feel and see the sun as it reveals the
instant of the waves brimming with
micro-organisms that submerge into an
ancestral and universal brew.

—

Matías Duville

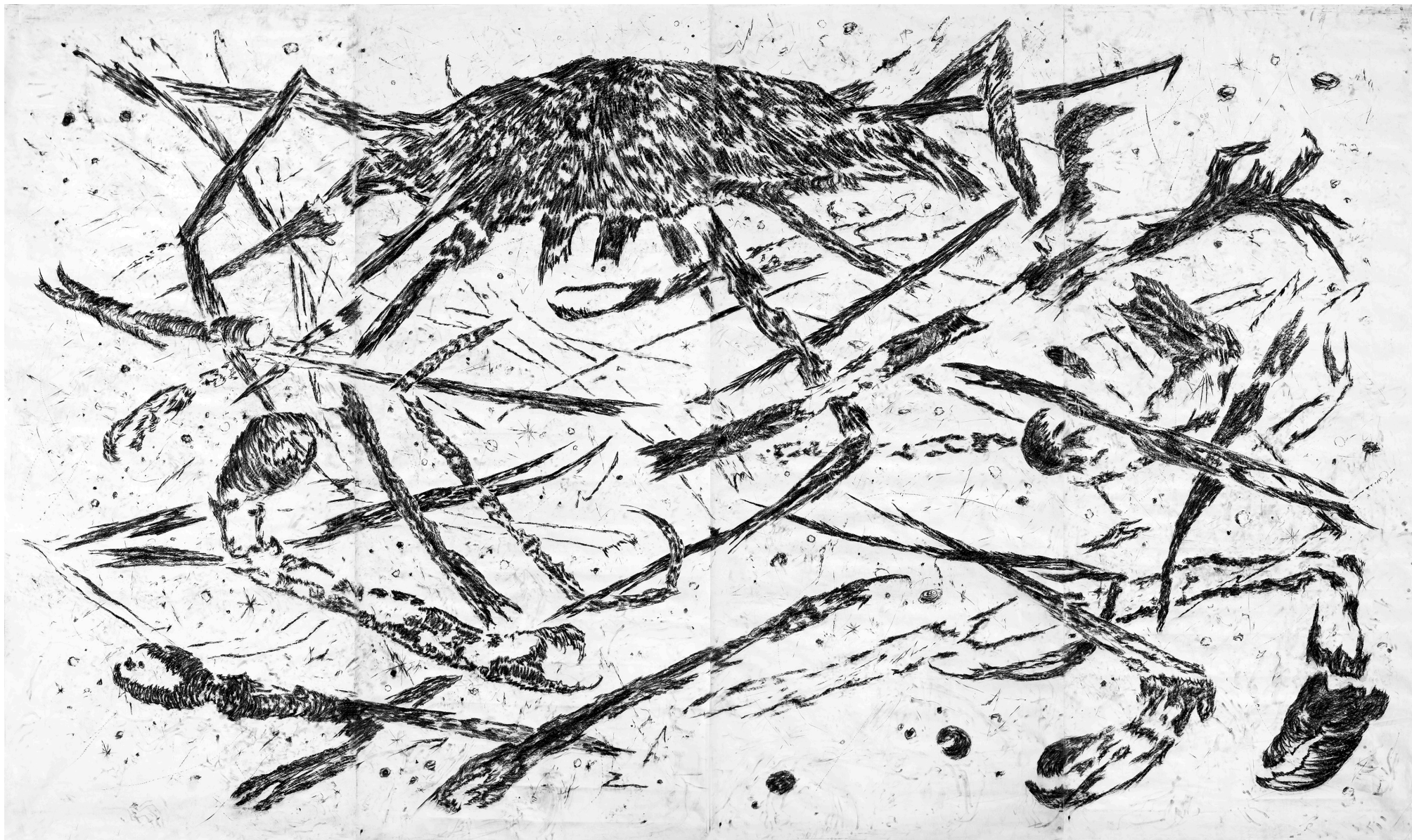








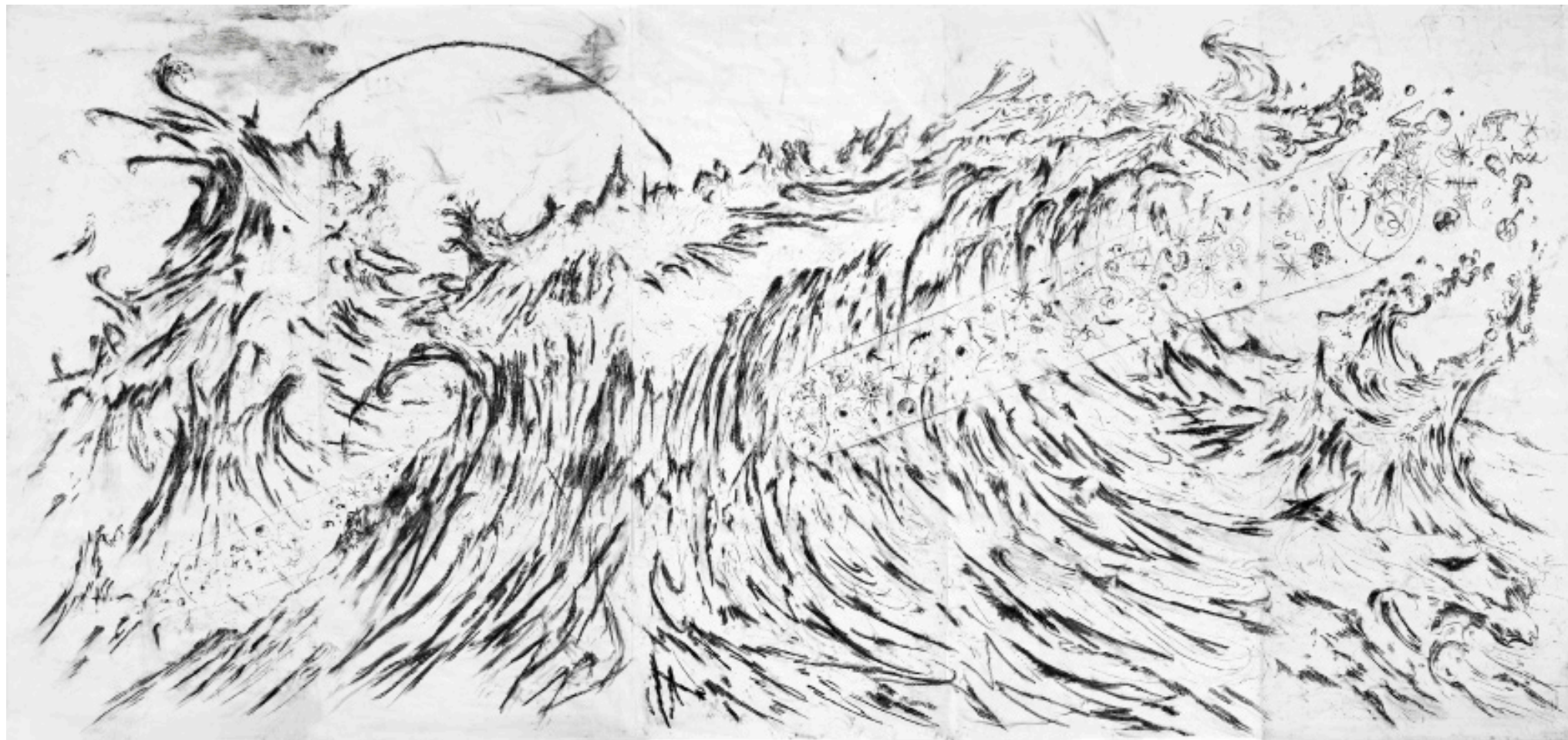




Space Crub Pure, 2009. 150 x 225 cm



Petrified dream, 2009. 70 x 100 cm



Amanecer, Retroceder, 2009. 150 x 225 cm

Hotel Palmera

Colección Fortabat

Buenos Aires, Argentina

[2020]

EXHIBITION

Curator. Gabriel Perez Barreiro. Co Curator. Lara Marmor.

Text César Aira















Romance atómico
Barro Gallery
Buenos Aires, Argentina
[2017]

EXHIBITION

Curator Anissa Touati. Resin mass / Digital video
Soundtracks. Variable dimensions

Change in scale is at the heart of Matias Duville's work, illustrating how laughable "reality" is: the arc of the circle always seems to be a line pointing straight at the one passing through it. What matters, then, is "the obverse or the reverse of the medal," the friend or the enemy, the culprit or the innocent. On the scale of eternity, our visible world loses its meaning. There is no more singularity, no more responsibility. Individuals, places, and events are interchangeable, and what one believed to be unique turns out to be only repetition.

Romance atómico addresses the tension that arises when seemingly invisible elements gain new and unexpected meanings.

Each of the impressive oysters and their derived forms contains a secret that symbolizes the sublimation of instincts, the spiritualization of matter, the transfiguration of elements, the evolution. The show resembles Plato's spherical man, an image of the perfection in man's origins and in his ends. A pearl is born, according to legend, when light or a drop of dew hits the shell; it is, in any case, the trace of heavenly activity

and the embryo of a birth, whether corporeal or spiritual, pearl–Aphrodite in its shell.

A moving puzzle that sharpens the imagination and draws the viewer into a world where all landmarks become fluctuating, fleeting. About the enigmatic video *El fondo inestable*, a large space covered with snow and ice, Matias Duville says, "it is utopian, in a way, a sort of idyllic scene like the perfect projection of one's self. I change the gravity, move the element. It's a projection of the mind, a miniature Big Bang, an action-reaction coming from a tiny molecule."

Romance atómico seeks to approach the infinity of the universe, of space and time, and to dissolve individuality. It is journey or initiation, a shred of dreams that frays in the light of day. Sudden revelations of the approach of death, when the negative reverses and, in an instant, the movie of a life equivalent to all life unfolds.

—

Anissa Touati































Parque Lage
Inclusartiz Institute Residency
Rio de Janeiro, Brazil
[2018]

EXPERIENCE IN PARQUE LAGE

Curator Pablo León de la Barra.

Black clay / Plastic net / Acrylic

















Arena Parking
Rio de Janeiro, Brazil
Miami, USA
Buenos Aires, Argentina
[2014—]

SITE SPECIFIC
Pressed asphalt
Variable dimensions



Arena Parking
Early sketches,
2015

Arena Parking is a project that I started in 2014. I wanted to work with a well-known material and try to take it in to another level. I did many tests in my studio, then I decided to go ahead with the process as the builders of roads and parkings do (pressed asphalt). I began to work on a series of mounds. It was a kind of dialogue between civilization and nature.

In one of the versions of *Arena Parking* (Miami Art Basel 2016) I decided to add a big metal ring at the top of the central mound. It worked as a kind of apotheosis. That scene showed several ways of reading the piece.

Mountain with sun, horizon, destiny, step to another side, a potential religion, a change of state, etc. Then I understood that this could work as a system where for an instant you believe in something and a minute later you are just in front of some pile of building materials. A system of ascension and decline that makes me think in a handmade machine trying to reach waves of eternal vibrations.

—
MD

Arena Parking
Fundación Getulio Vargas
Rio de Janeiro, Brazil
[2021]

SITE SPECIFIC
Pressed asphalt
Variable dimensions









Arena Parking Public Art Basel Miami, USA [2016]

SITE SPECIFIC
Pressed asphalt
Variable dimensions







Arena Parking Centro Cultural Recoleta Buenos Aires, Argentina [2014]

SITE SPECIFIC
Pressed asphalt
Variable dimensions



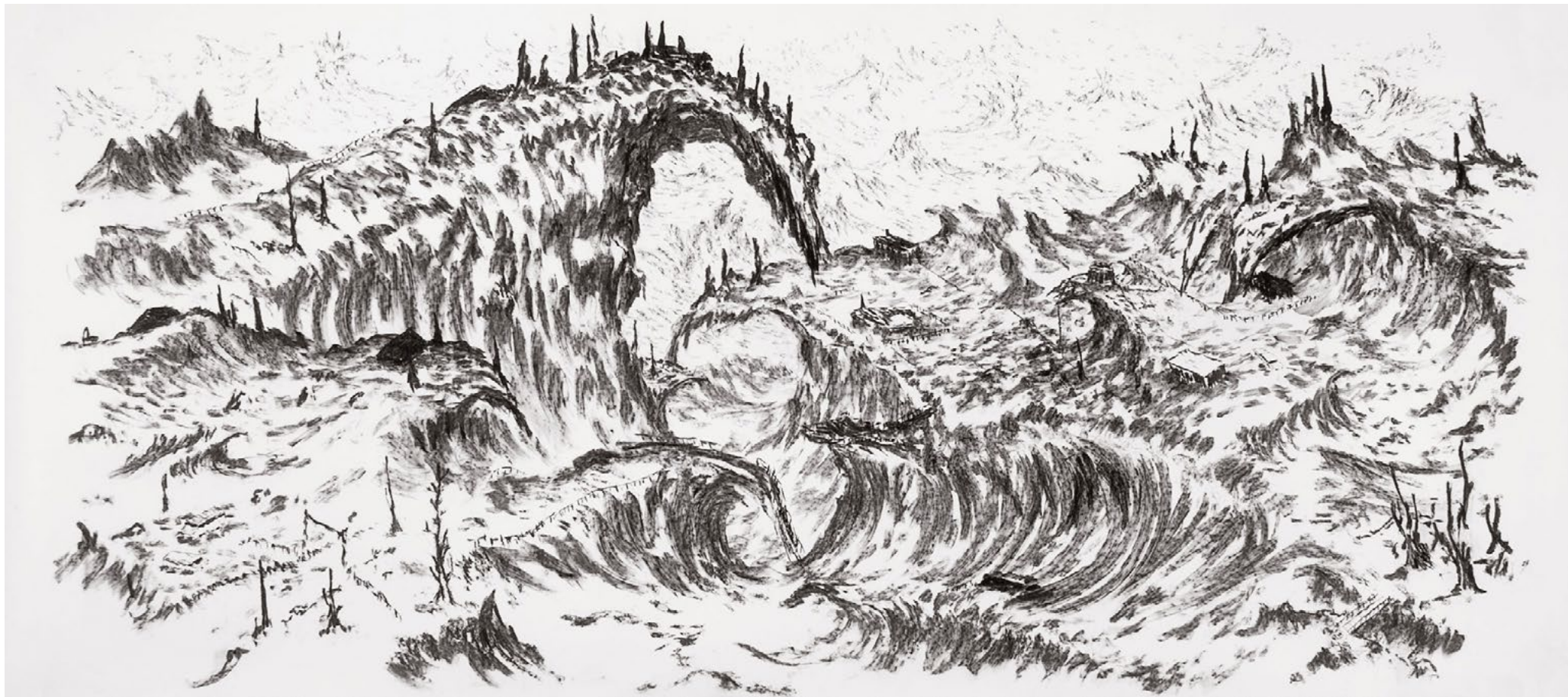




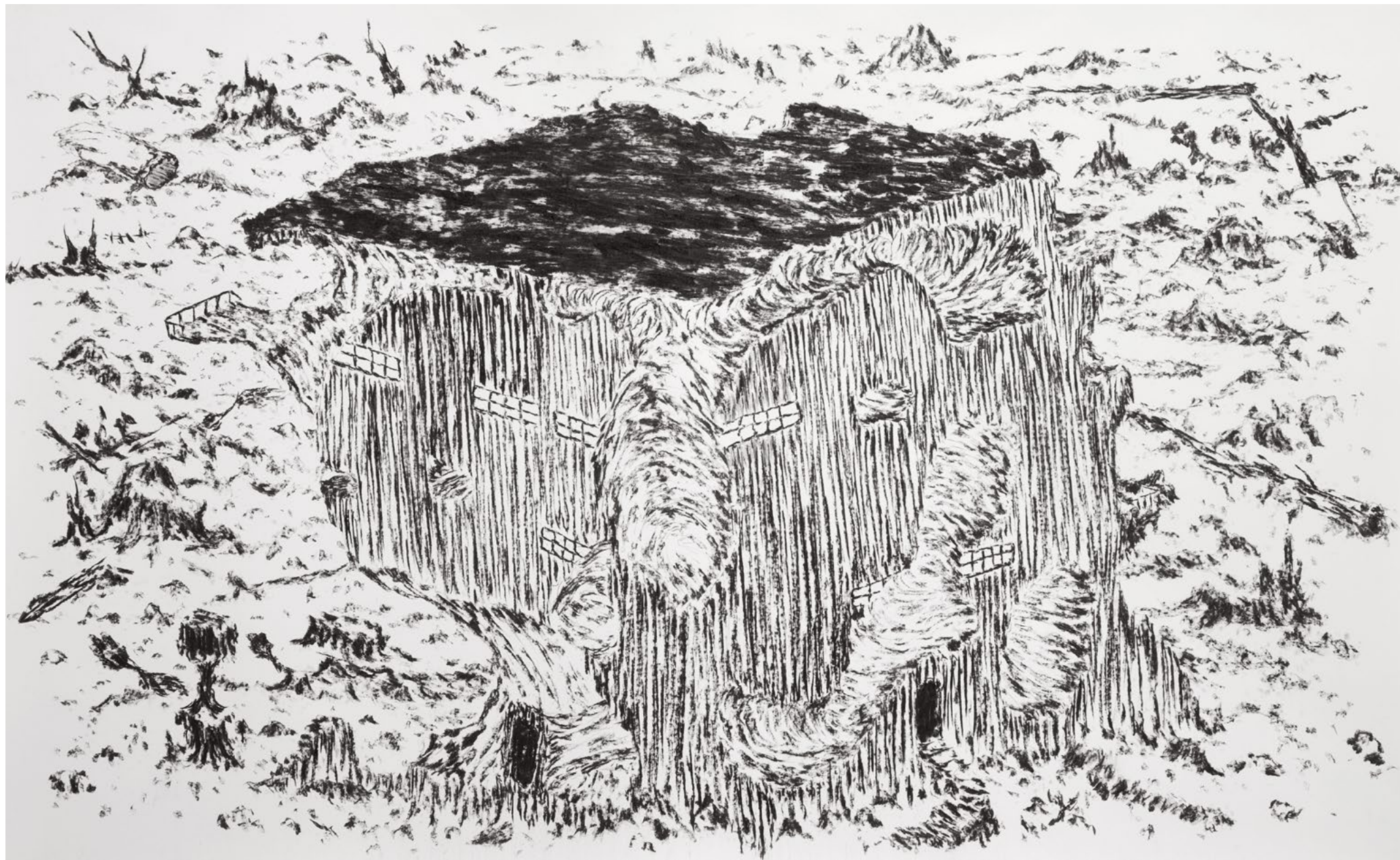
Esto fue otro lugar [2008–2014]

DRAWING
SERIES
Charcoal on paper





Esto fue otro lugar, 2010. 150 x 325 cm



Untitled, 2010. 150 x 250 cm



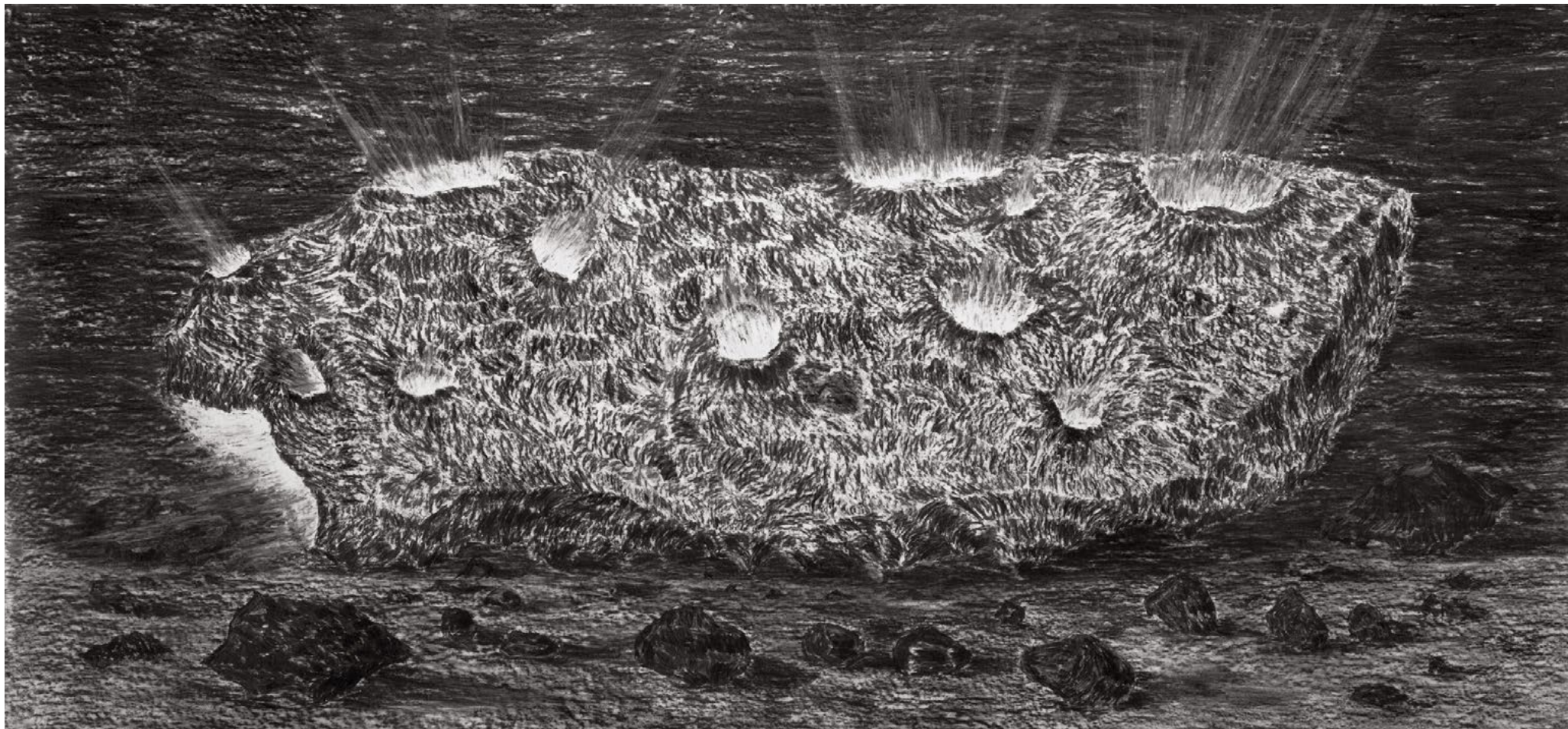
Untitled, 2010. 70 x 100 cm



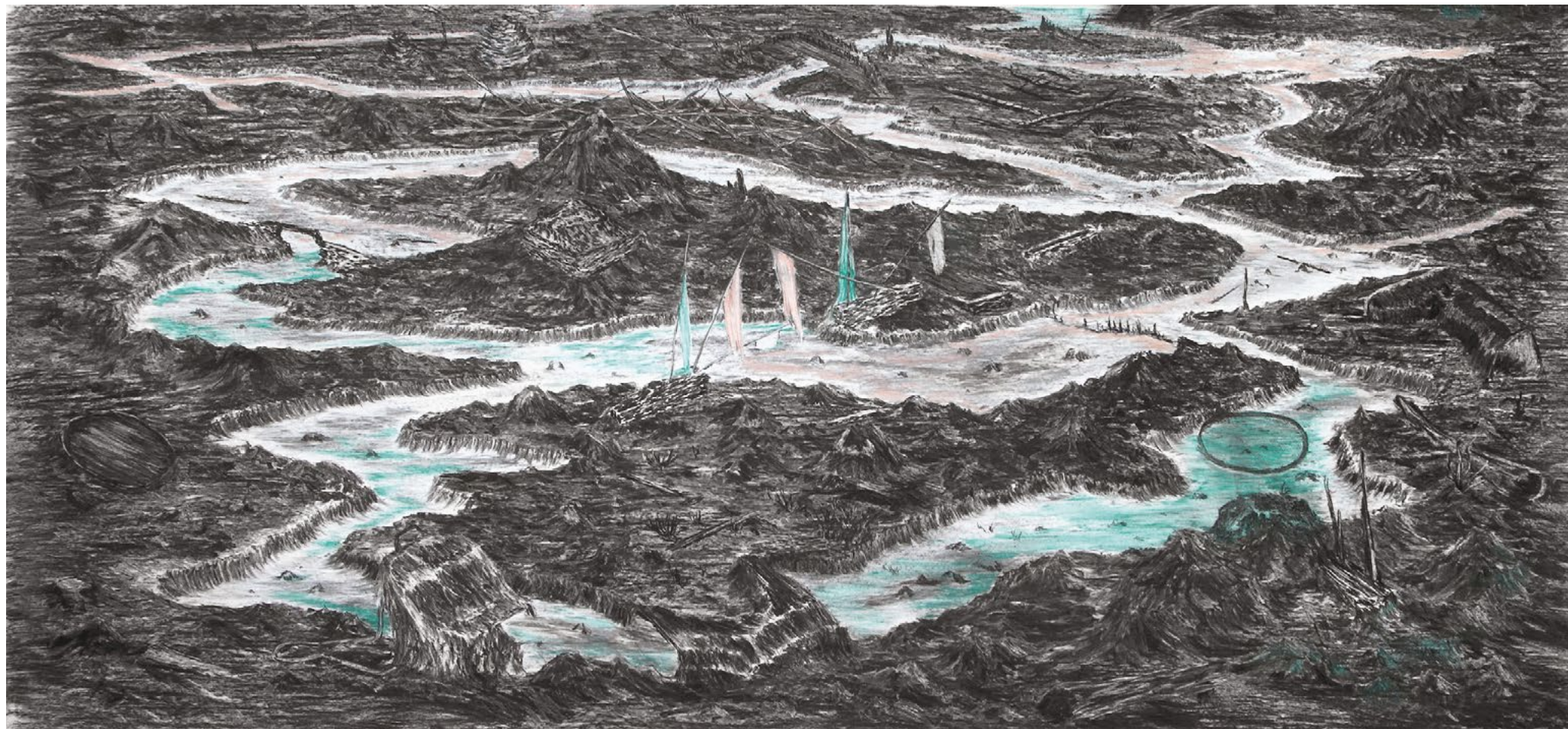
Untitled, 2009. 150 x 250 cm

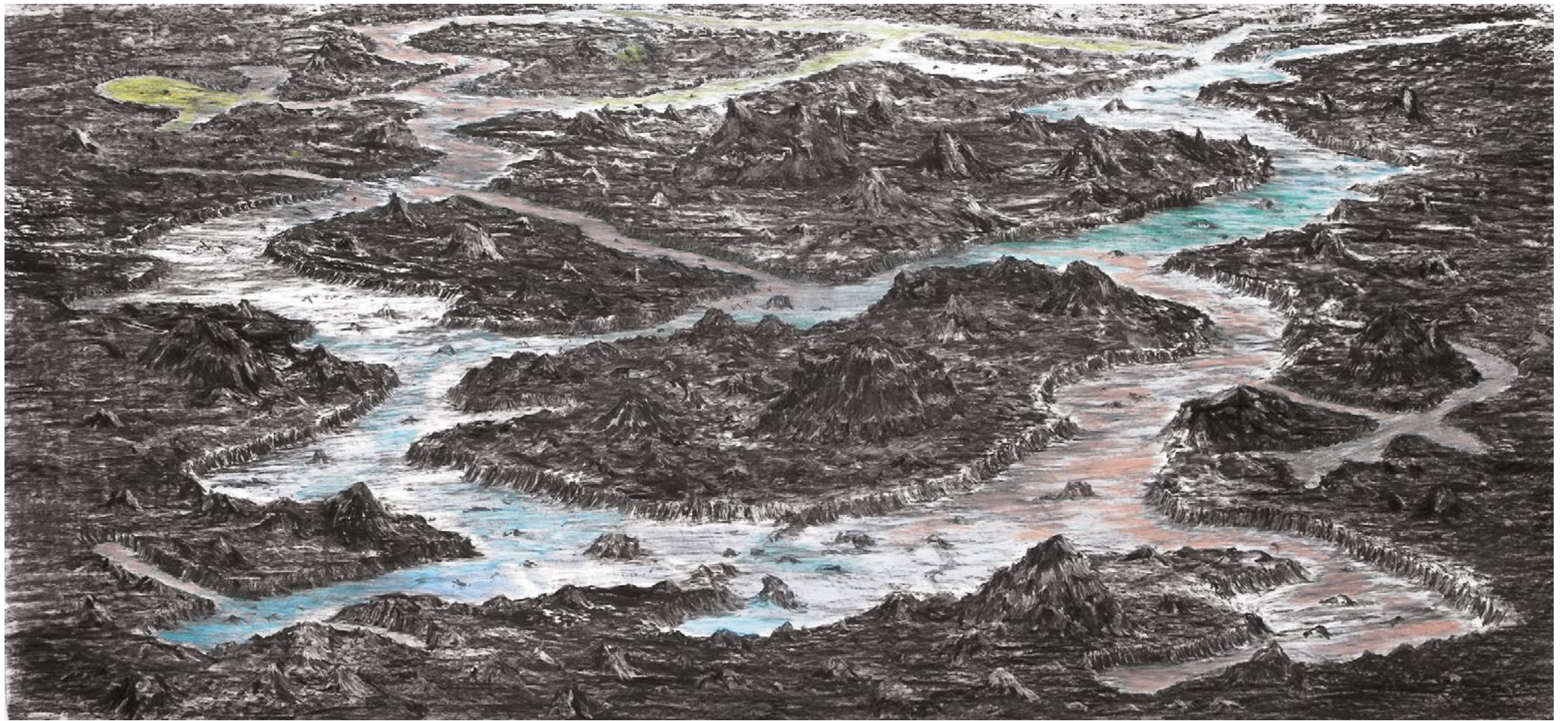


Untitled, 2009. 150 x 230 cm

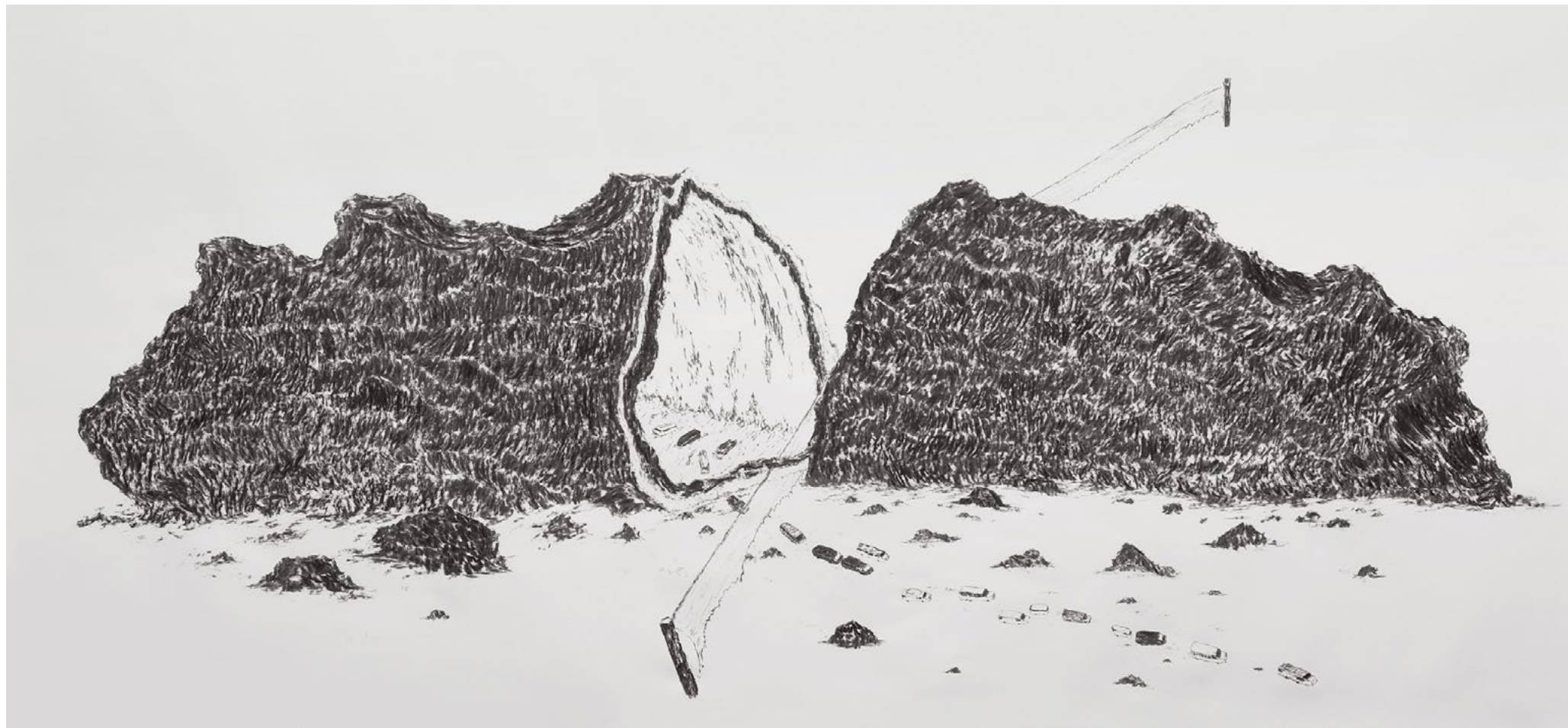


Rock, Hole, Rock, 2009. 150 x 325 cm

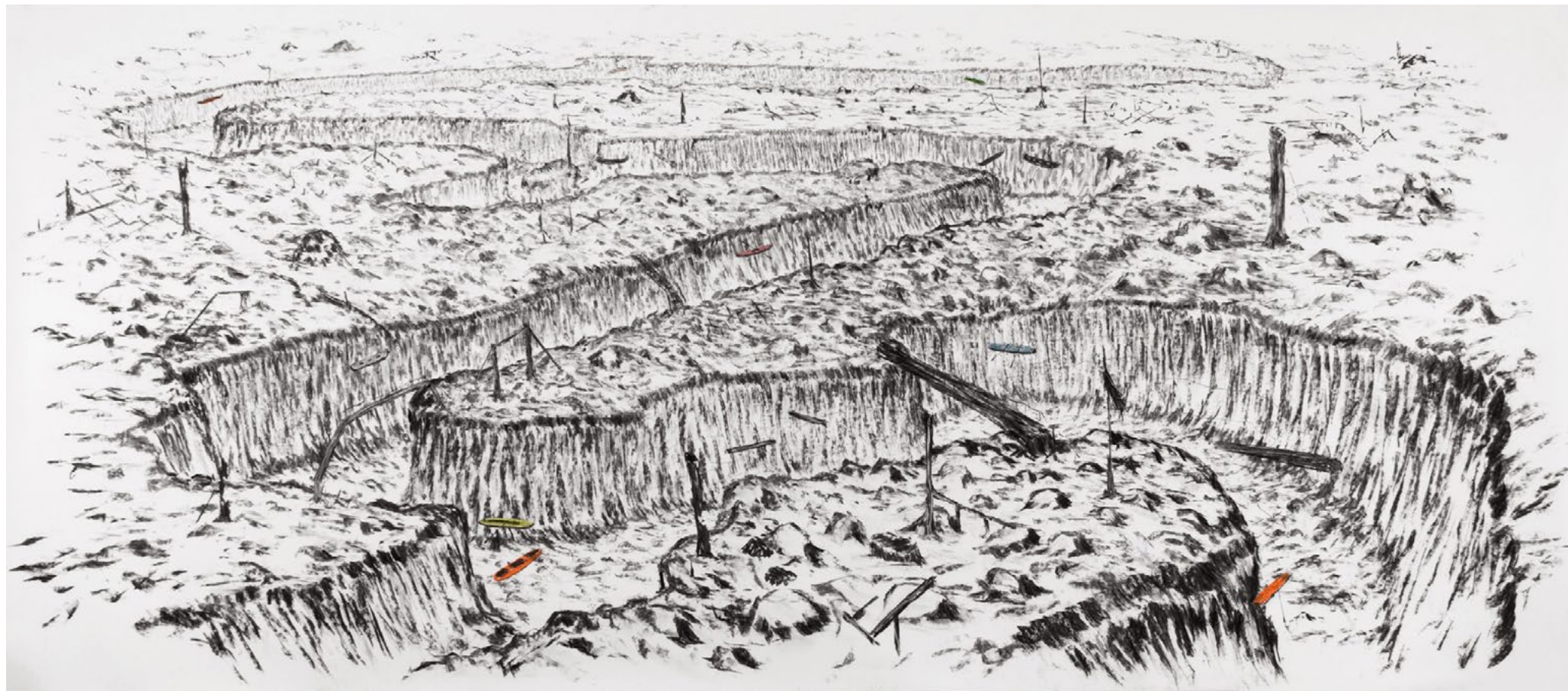




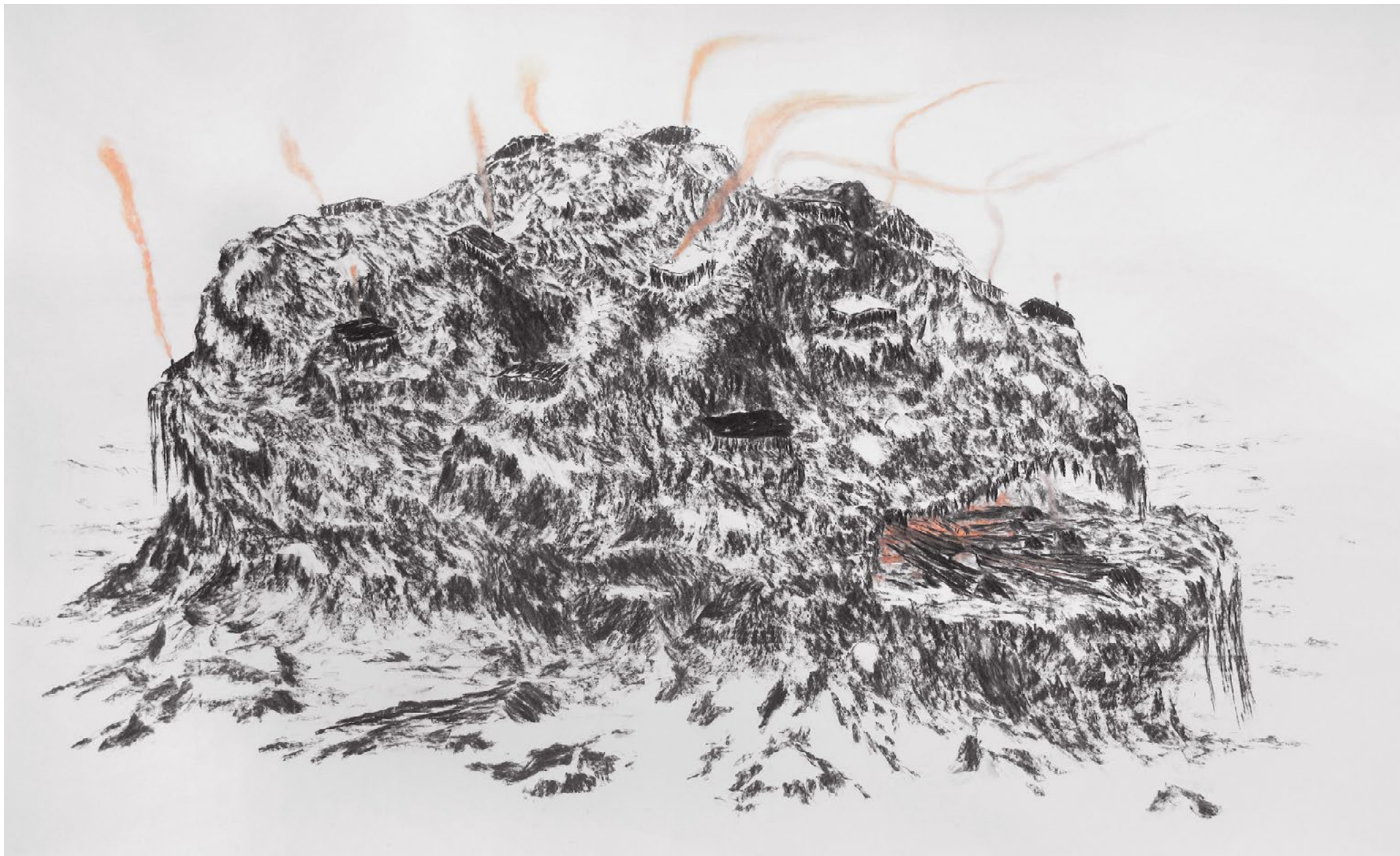
Trayecto, 2010. 150 x 323 cm



Some reason, 2009. 150 x 317 cm



Untitled, 2008. 150 x 343 cm



Caldera, 2009. 150 x 247 cm



Descampado, 2008. 140 x 190 cm

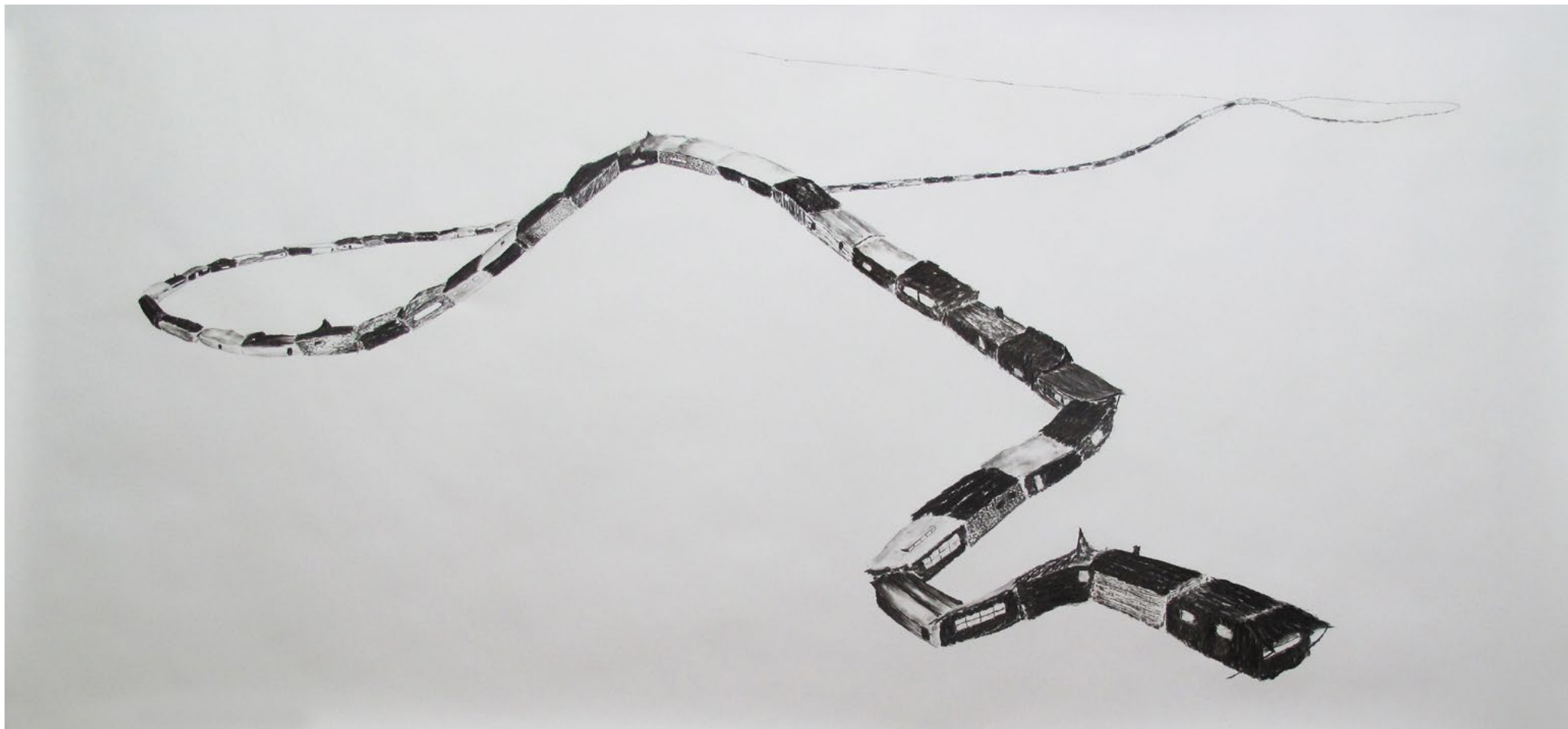




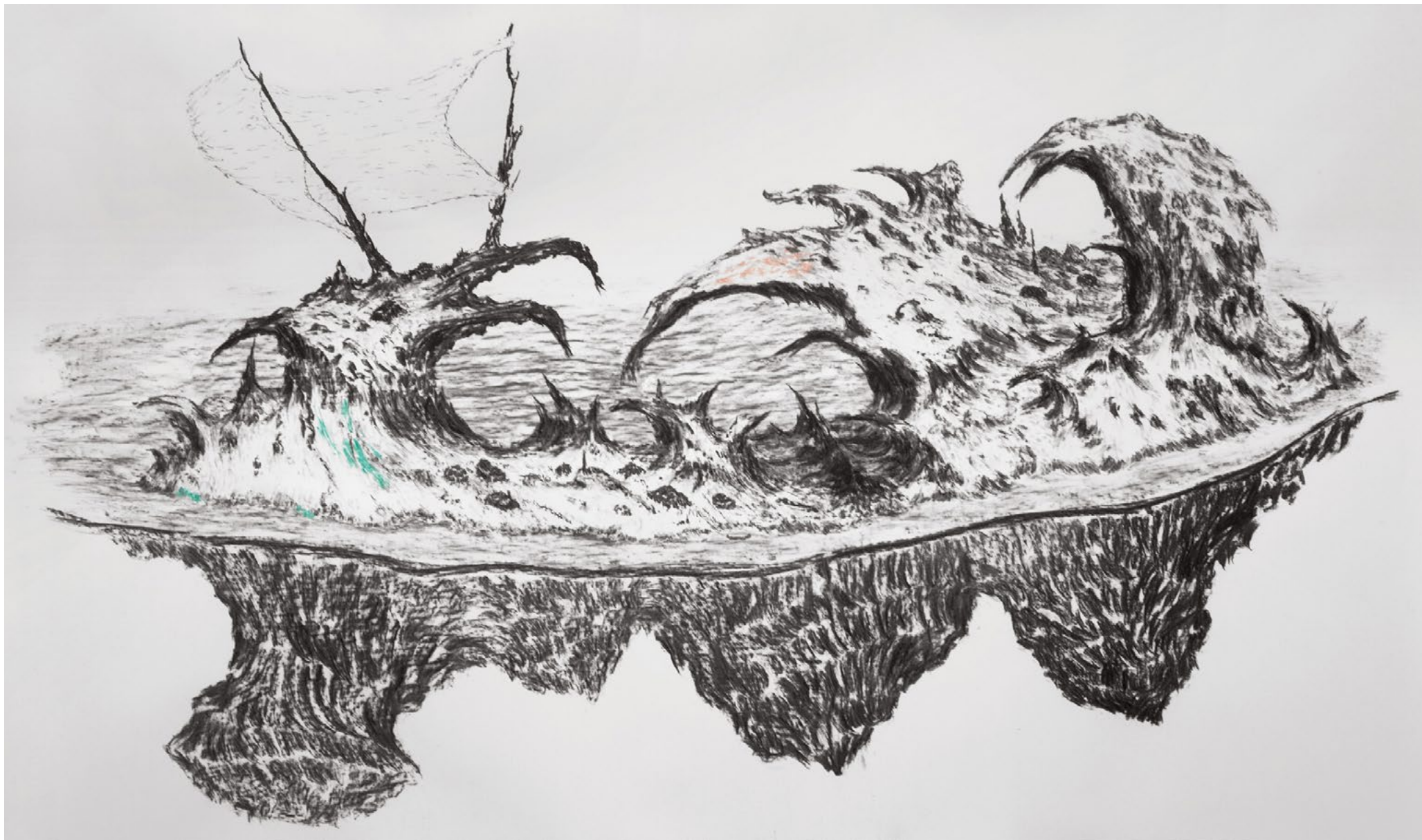
Untitled, 2009. 150 x 225 cm



Untitled, 2009. 70 x 100 cm



Caravana, 2010. 150 x 320 cm



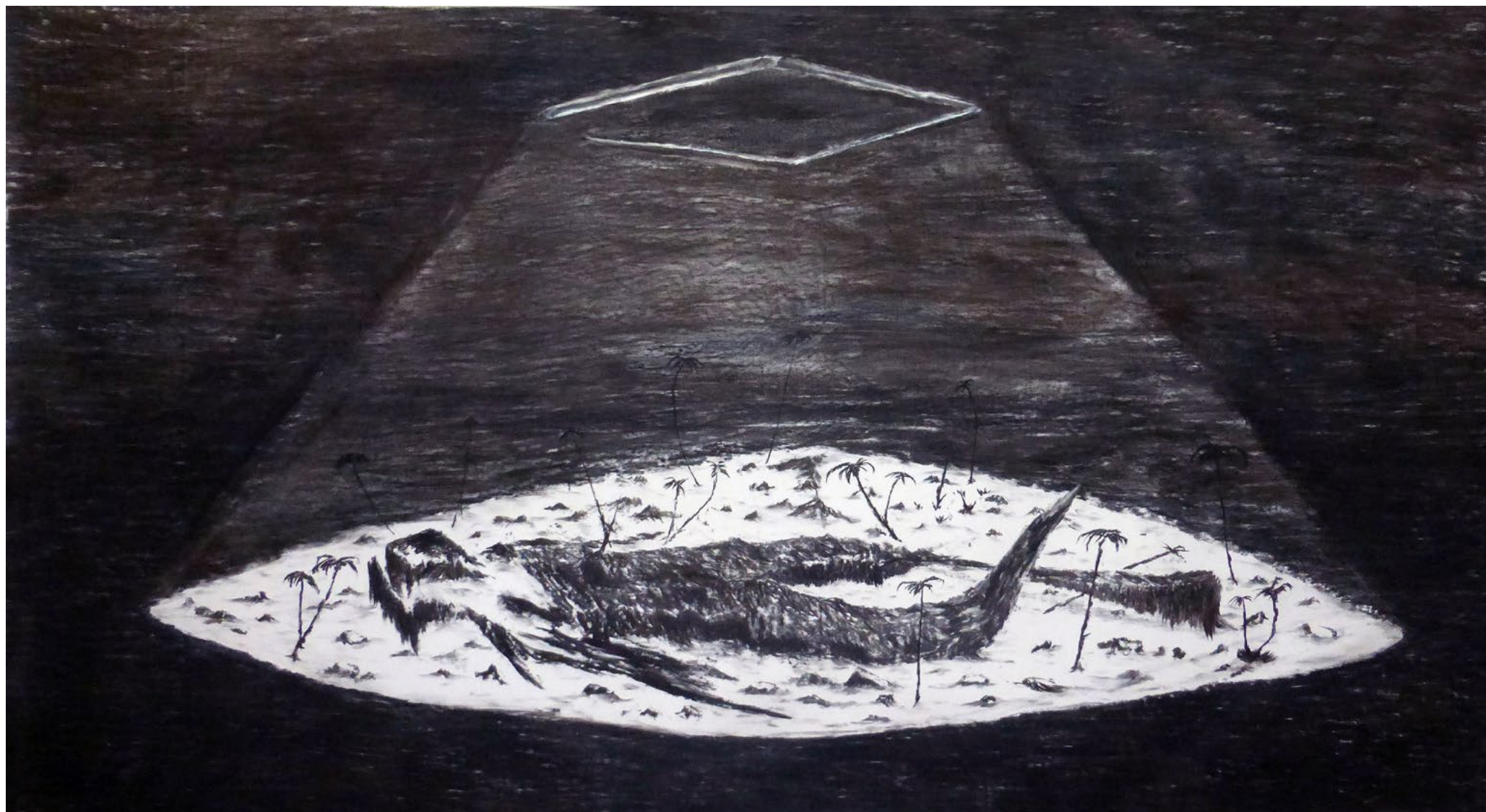
Independent, 2010. 150 x 255 cm



Projection, 2013. 188 x 300 cm



Osamenta Cruz, 2015. 188 x 300 cm





Blue hands, 2013. 150 x 250 cm



Precipitar una especie
Barro Gallery
Buenos Aires, Argentina
[2014]

EXHIBITION

Steel Pipes / Cypress / Cactus

Variable dimensions



Precipitar una especie
Early sketches, 2014

From a casual drawing in which from one end to the other two distant landscapes come together, I started thinking how to built an installation produced with a very strong materiality. Something opposite to the lightness of the pencil on a paper. The installation was built of bent steel pipes, at one end was installed an horizontal cactus and at the top of the opposite side I decided to plant a cypress. Both joined by a unique system.

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MD



















Discard Geography
SAM Art Projects Residency.
École Nationale Supérieure
des Beaux Arts de
Paris–La Chapelle, France
[2013]

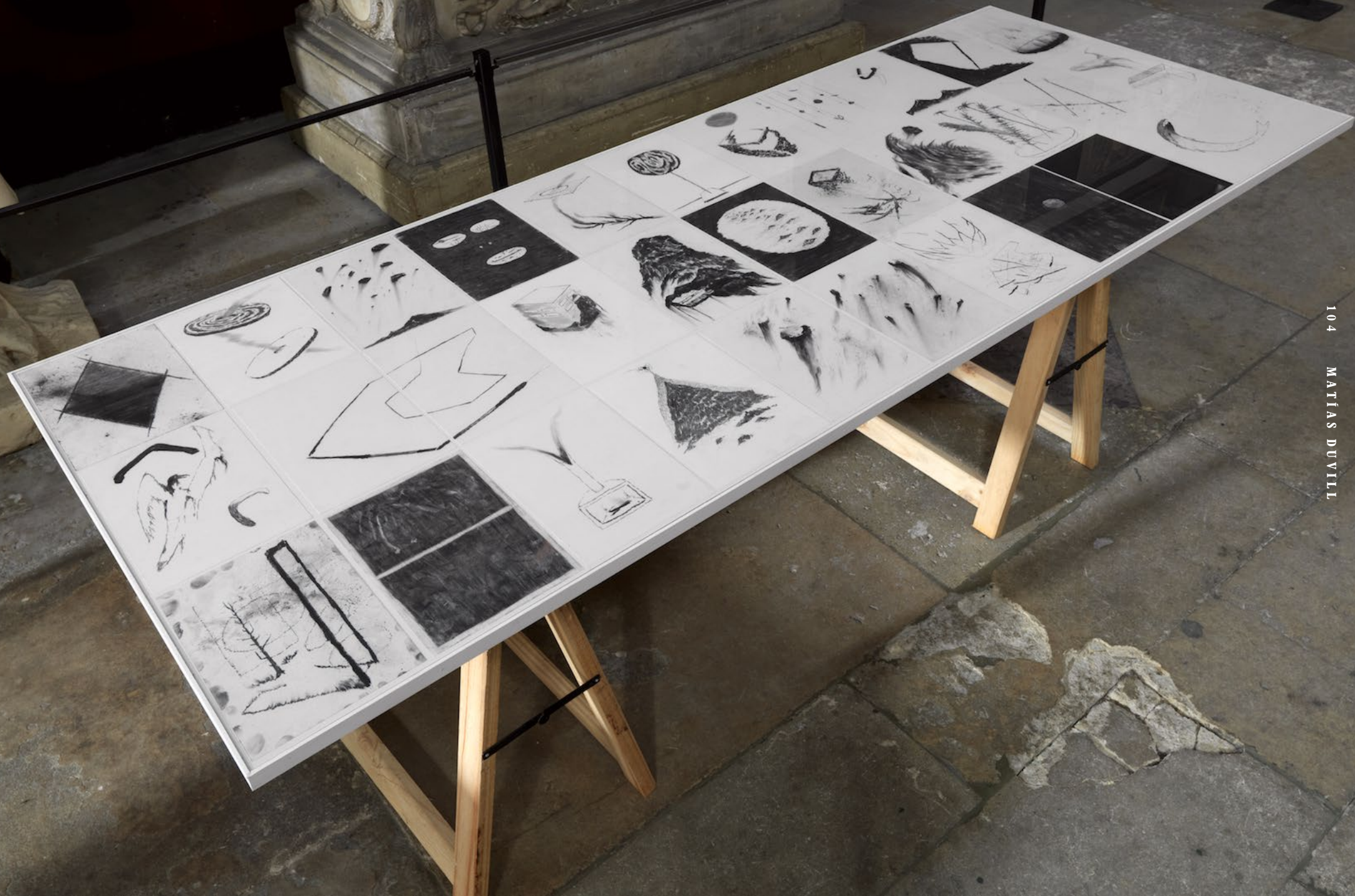
EXHIBITION

Table with drawings in charcoal on paper / Chain over carpet
Burned wood / Alabaster rock / Iron and nautical rope

In 2013 I was invited by SAM Art Project Program in Paris and after that experience I did an exhibition at the École Nationale Supérieure des Beux Arts de Paris—La Chappelle. That place was crammed with works, some of them made by great masters and some others by less known artists but there were something in common in all that pieces, that temple was full of images of our occidental history. I decided to use the space as a trampoline, leaving behind all vestiges of our human civilization. That was the beginning of my project and paradoxically the beginning of an expansive and introspective process. A journey deep in mind trying to connect myself with the idea of a universe out of control.

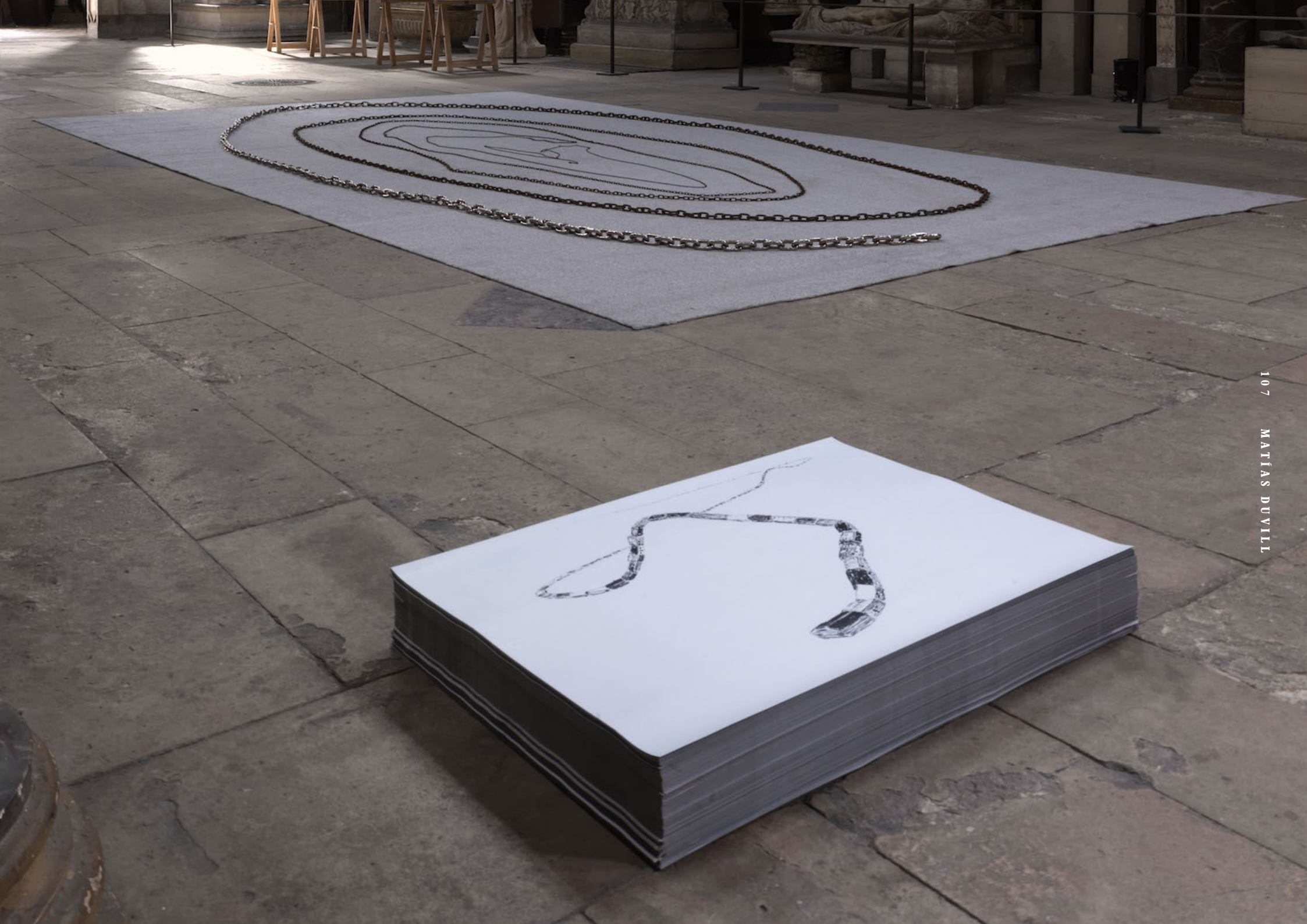
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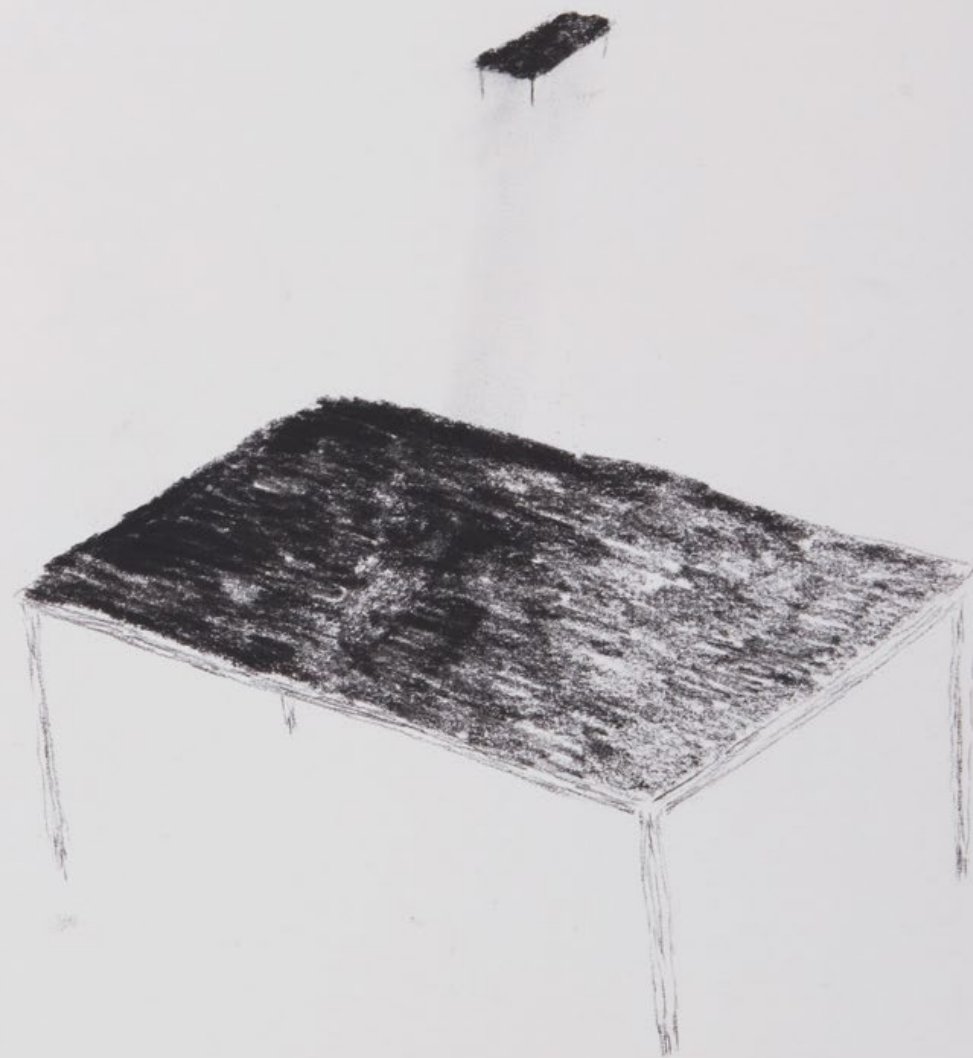


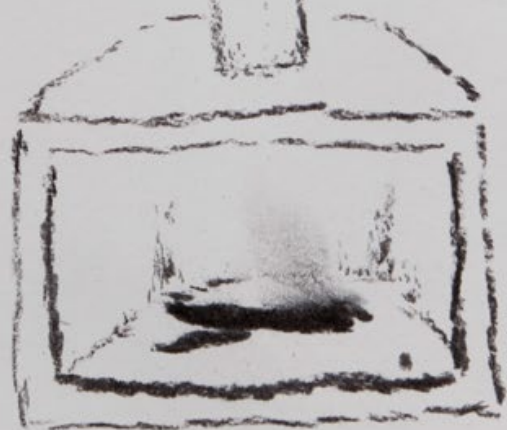




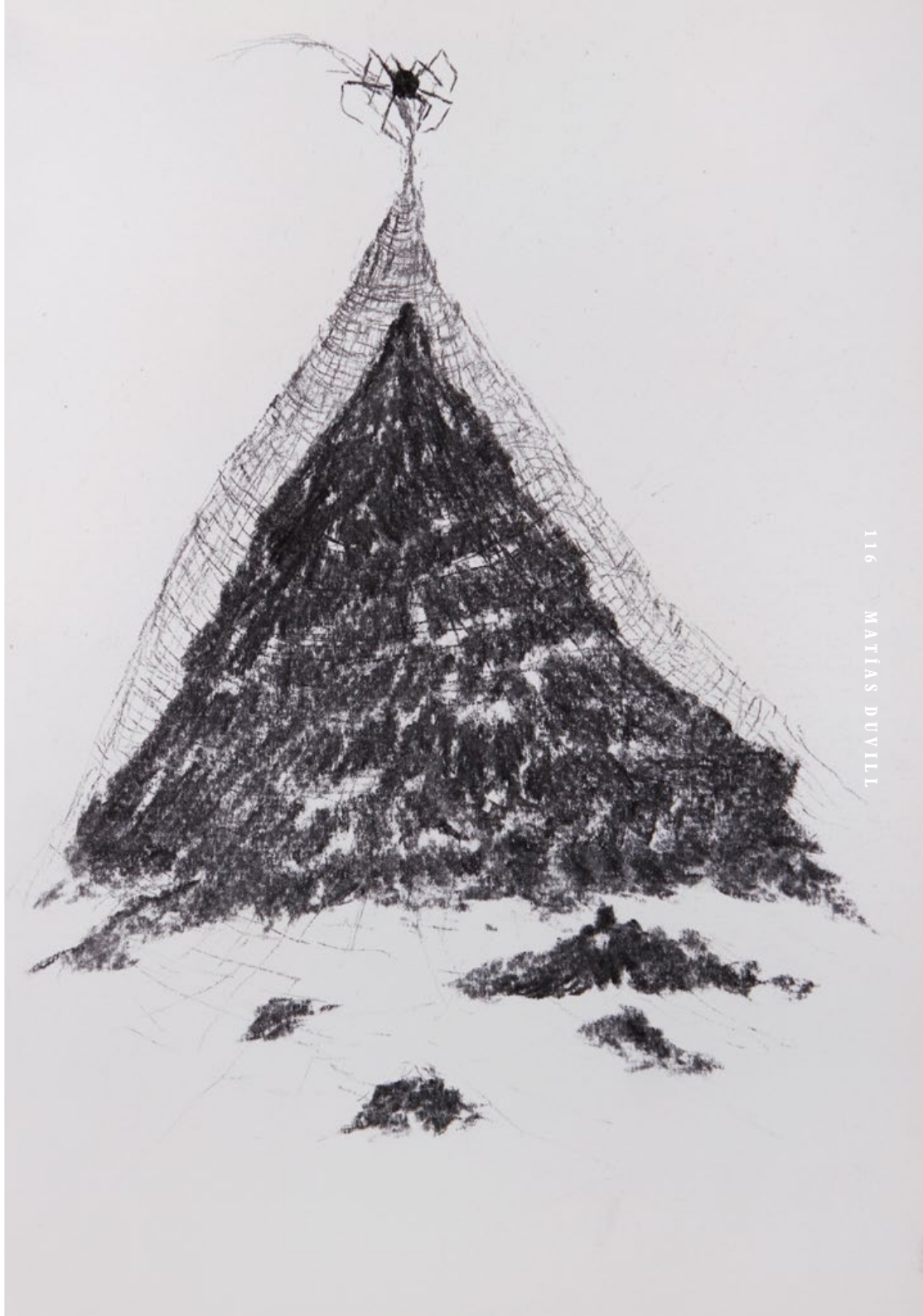


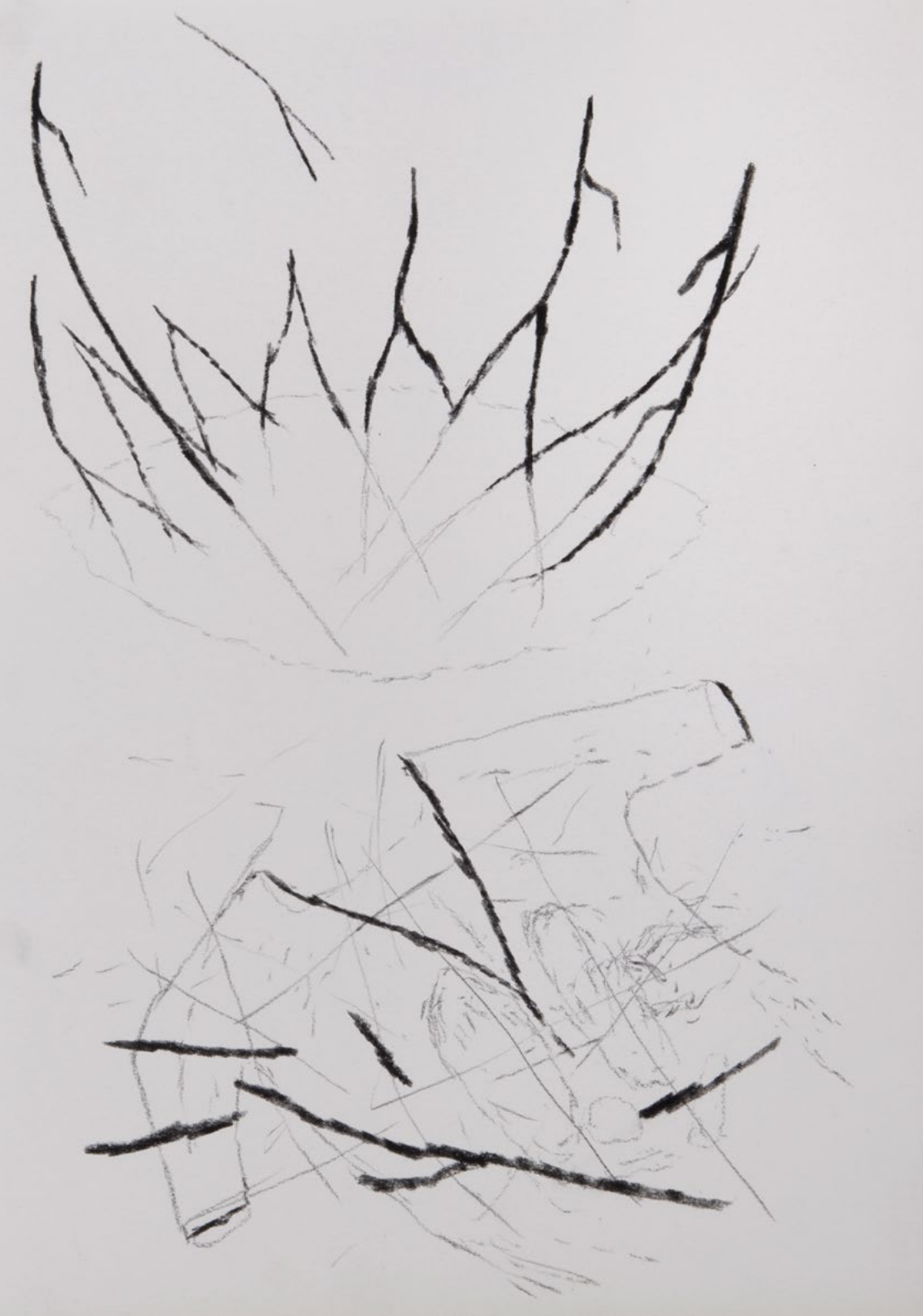


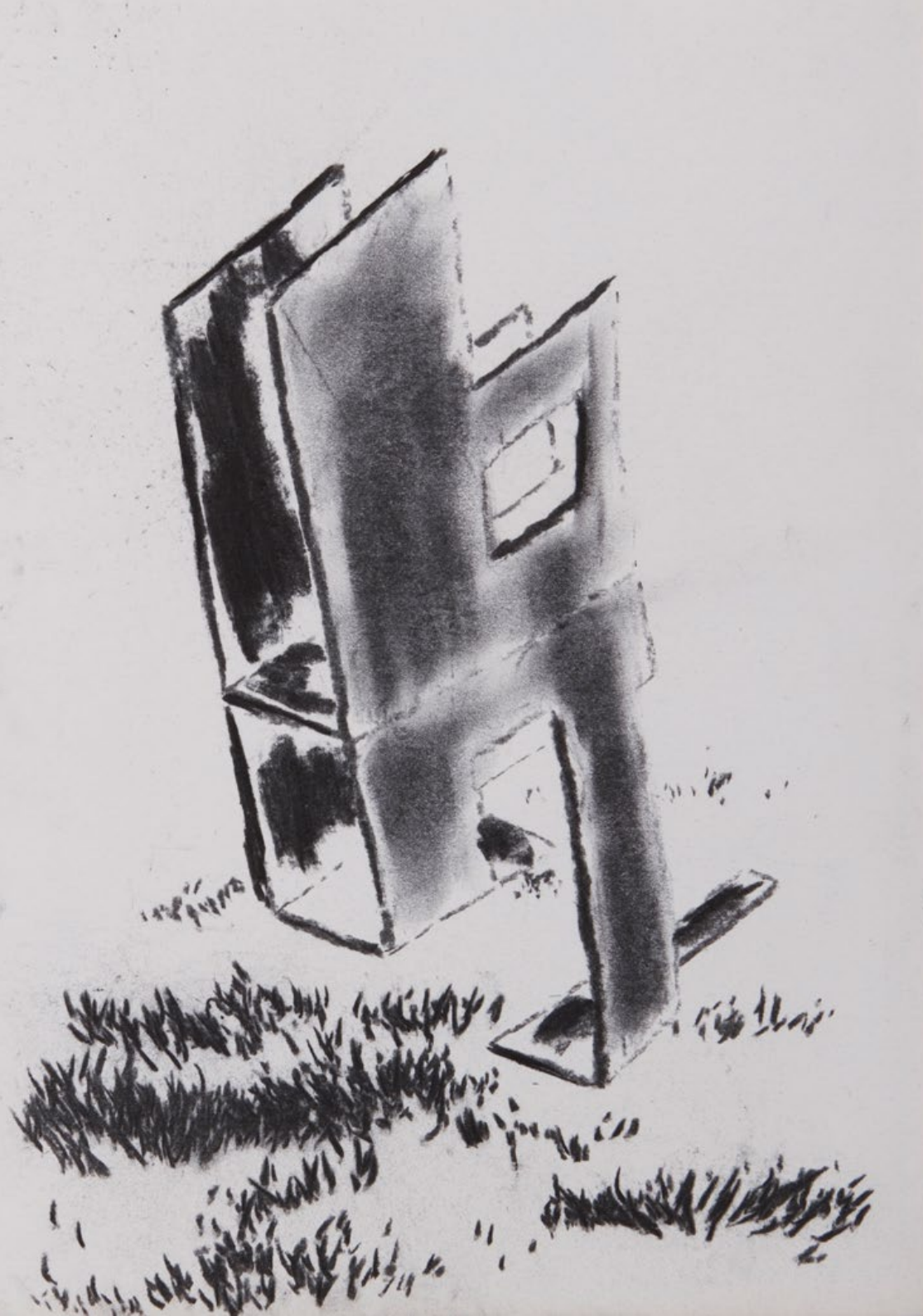










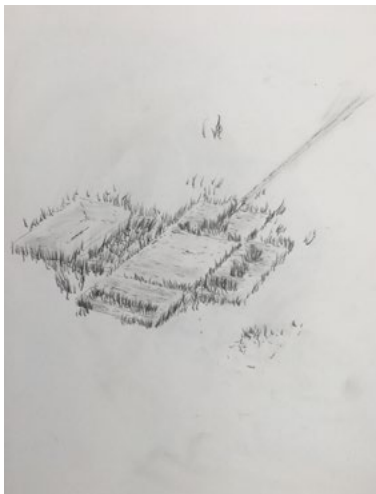


Hogar
John Simon Guggenheim
Foundation. Fellowship
Junin, Buenos Aires, Argentina
[2011–]

SITE SPECIFIC

Concret carpet / Fluorescent lamp

Time



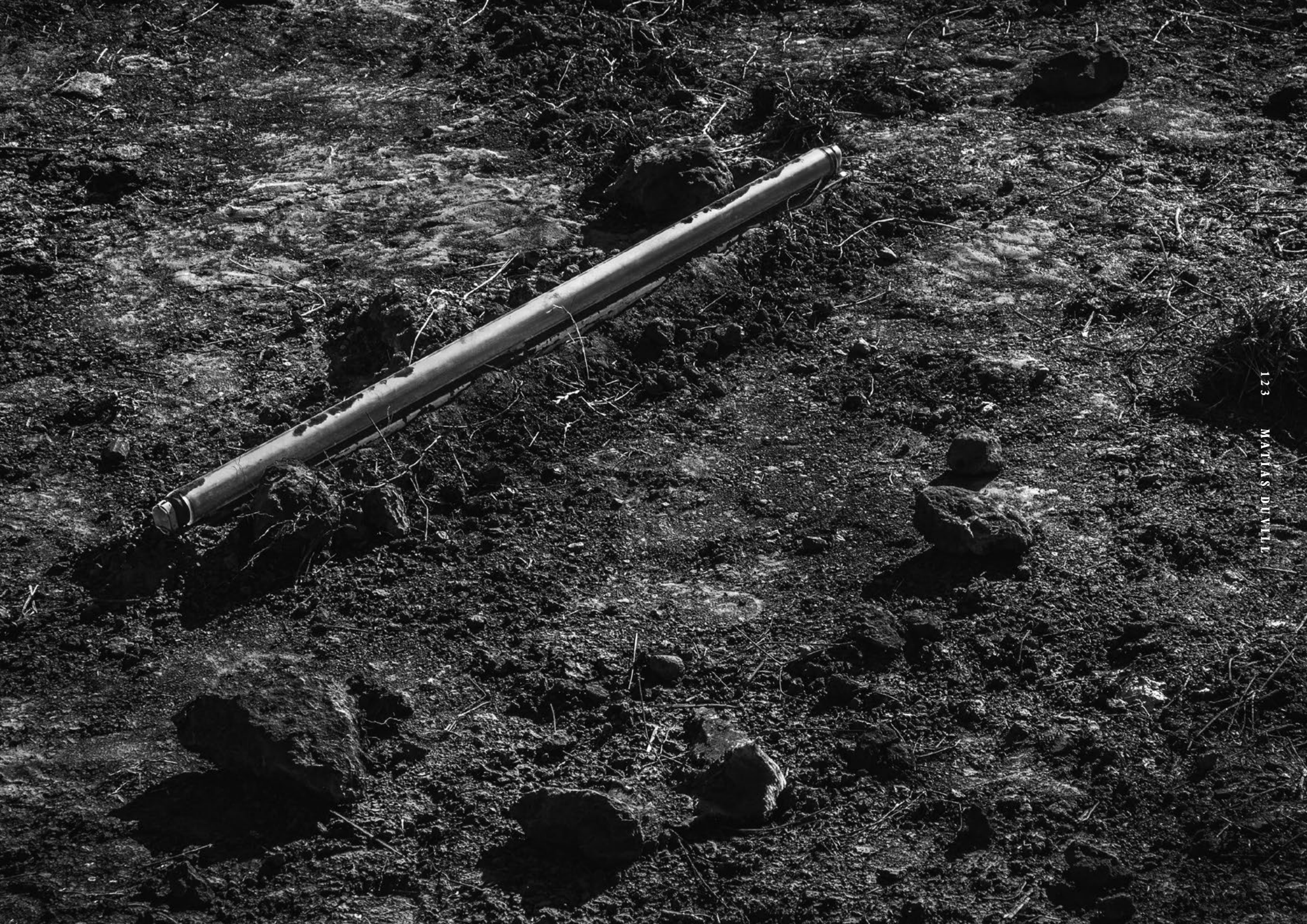
Hogar
Early sketches,
2011

In 2011 I got the John Simon Guggenheim Foundation Fellowship and I decided to make a project in *La pampa húmeda* (Argentina). This project works between the idea of a disassembled house and abstract piece at the same time. *Hogar* was built in 2011 in Junin, Prov. Buenos Aires and will be there forever. *Hogar* is completely flat as the typical plain landscape of *La pampa húmeda* where its placed. This piece changes continuously and is affected by the different seasons. Layer after layer the modifications made by nature on it are overlapping. After the rainy days the platform is full of life, you can see different species of plants growing through the holes of windows and doors and sometimes there are small fishes swimming inside the upside down buried roof that works as a small pond. Droughts generate another type of life. On the surface everything seems to have been perished but the underground life begins as well as some species more resistant to the high temperatures of the summer.

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MD



























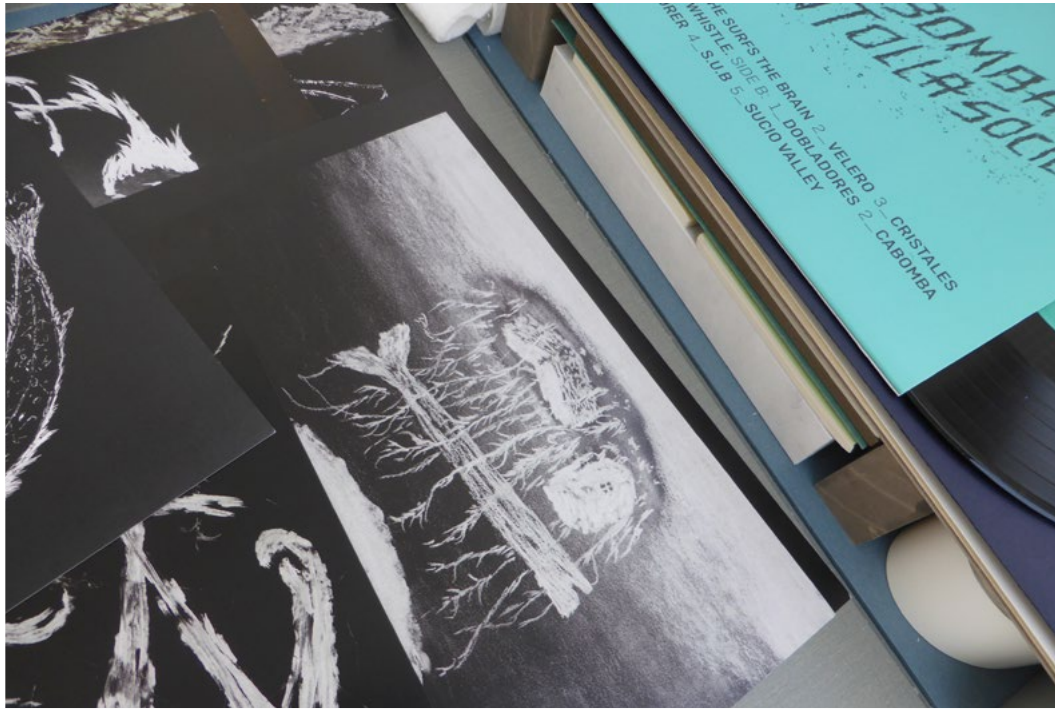
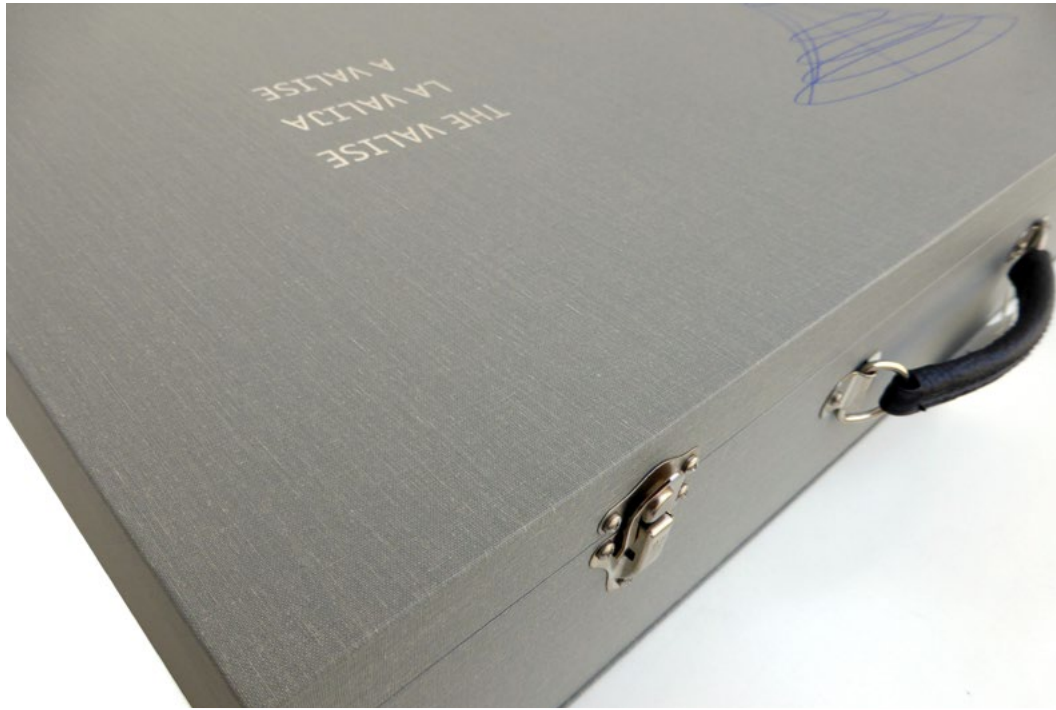


The Valise
Library Council
MoMA
New York, USA
[2016]

PUBLICATION
Prints / Poster
Sound Recording

***The Valise* (2016), a collective artists' project, unites seven South American artists—Johanna Calle, Matías Duville, Maria Laet, Mateo López, Nicolás Paris, Rosângela Rennó, and Christian Vinck Henriquez—with the Argentina writer César Aira. The printed edition, published by the Library Council of The Museum of Modern Art, presents a selection of artworks responding to the idea of travel and to Aira's novel *Un episodio en la vida del pintor viajero* (2000), both the original Spanish edition and the English translation, *An Episode in the Life of a Landscape Painter* (2006). The novel concerns the surreal story of an 1837 journey through South America by the German painter Johann Moritz Rugendas, an associate of the explorer and naturalist Alexander von Humboldt. Designed to fit in a special valise (a carrying case), the works include original prints, maps, artist's books, airmail envelopes, origami toys, posters, a sound recording, and a hand blown glass sculpture, all reflecting the artists' shared affinity for geography, travel literature, and book-making.**

***The Valise* is published in a signed edition of 100 copies for the members of the Library Council of The Museum of Modern Art. A deluxe edition of 25 copies is available for purchase. (The deluxe edition includes hand-cut paper architecture by López; a second original woodcut print by Duville; a Paris design, hand-painted in metal leaf, on the carrying case; and signatures on many of the individual pieces.) An additional 10 artist copies of each of the two editions go to the artists and other collaborators.**

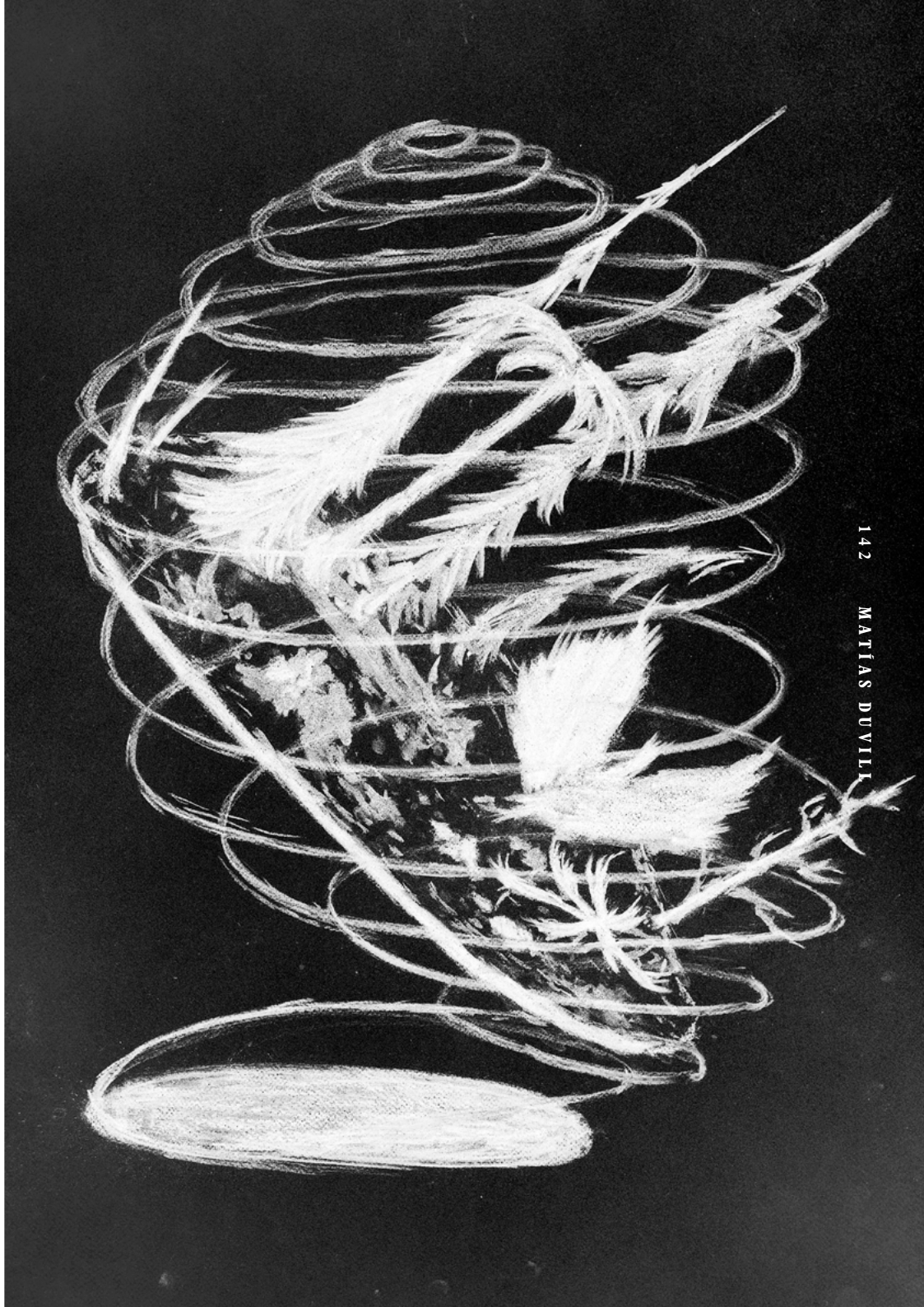














Alaska

Drawing Center,
New York, USA
[2008–2012]

In 2008 I started a new project called *Alaska*. Until then I had worked under the framework of nonexistent places, developing an exercise of enlarging the mental map so I decided add onto my practice a real experience. The main reason why I chose Alaska as a encouragement was that its geography is full of uncommon natural phenomena, something in-between fantasy and reality. Also I needed to work with a very distant place . A faraway geography from the place I live but also part of the same continent.

The project *Alaska* is divided into three stages. The first is a serie of drawings made in my studio (Buenos Aires 2008). In this first stage I worked from my preconceived notions of the idyllic Alaska landscape. A sort of mental trip. The second stage is a series of drawings produced one year later in *Alaska* (2009). Finally, the third stage (2012) is a series of drawings inspired by the memories of the whole experience. T.Somewhat the journey through Alaska was like visiting the places that I had previously drew.

I transformed a motorhome into a mobile studio and moved between different sites. For many years I had been thinking and working from fictional realities. Allowing myself be guided by a real referent intertwined with the fantasy territory transformed the logic of my work for ever. What I found in *Alaska* was a sense of hyper-reality, something I had never experienced in my work. I felt crossing a threshold.

—

*This project was edited by
The Drawing Center of New York.
Texts by Mark Polizzotti (Author),
Wells Tower (Author), Robert Nelson
(Author), Brett Littman (Editor),
Matias Duville (Artist).*



MATIAS DUVILLE

ALASKA

EDITOR
BRETT LITTMAN

TEXTS BY
MARK POLIZZOTTI WELLS TOWER ROBERT NELSON

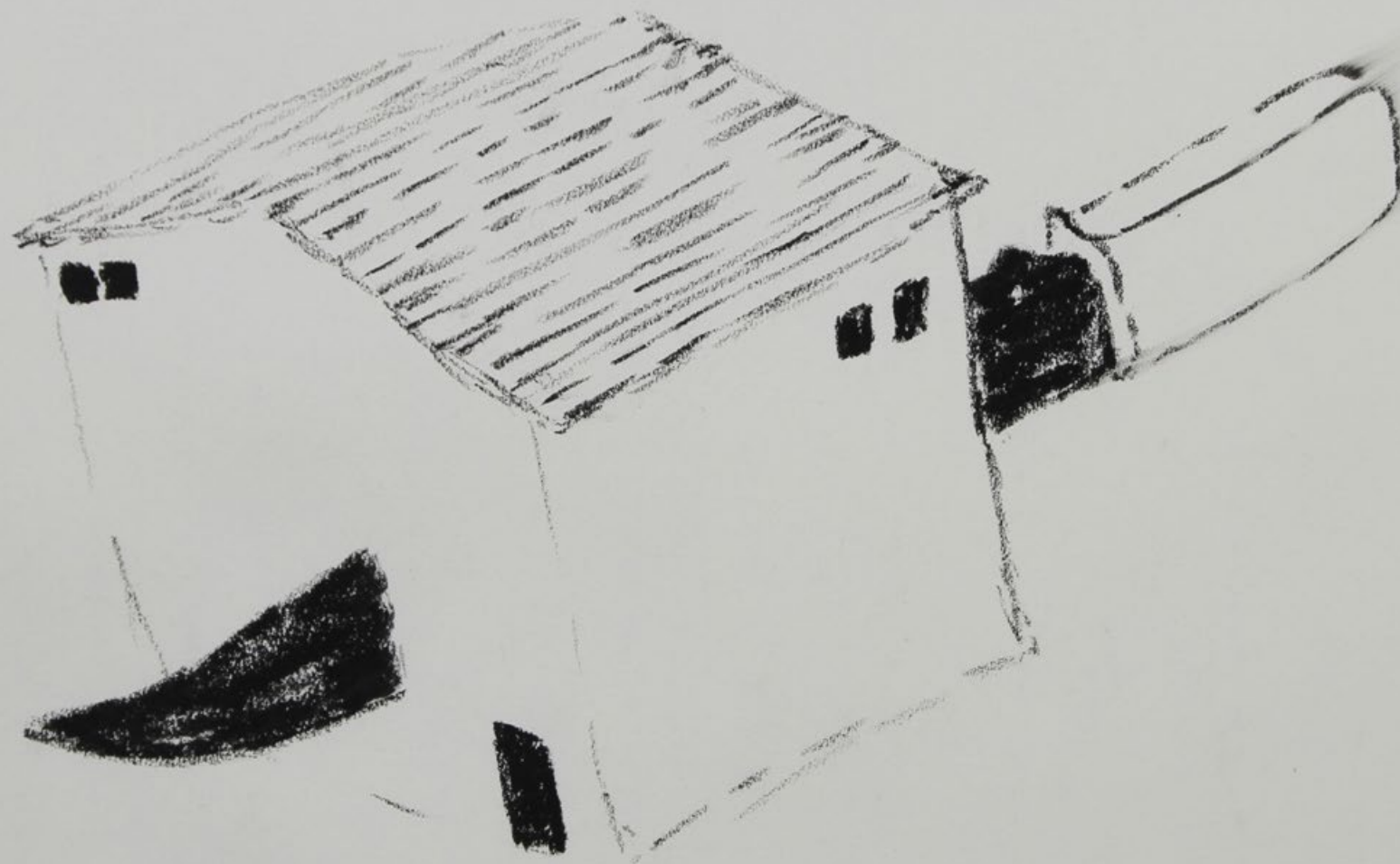
MATÍAS DUVILLE

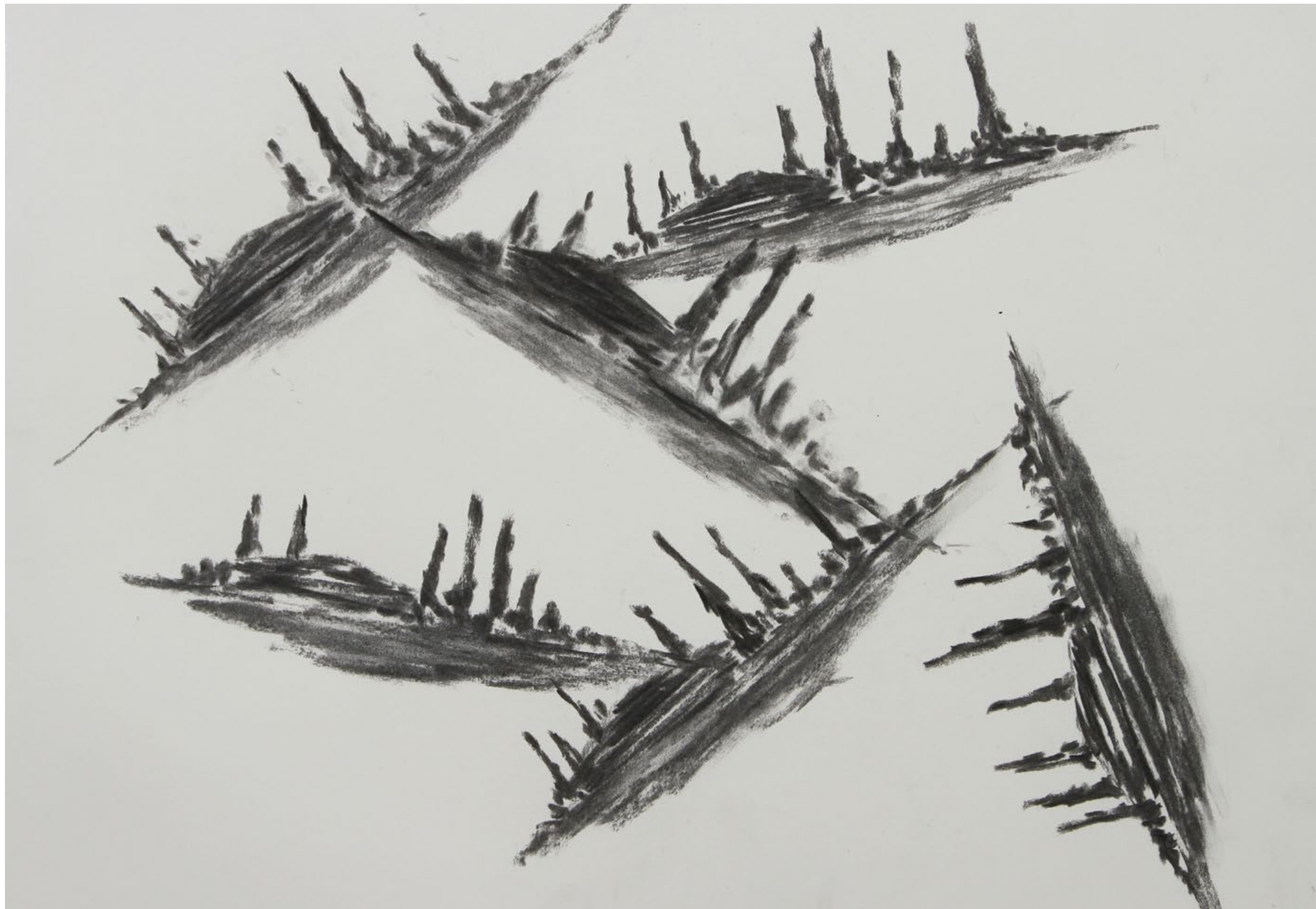
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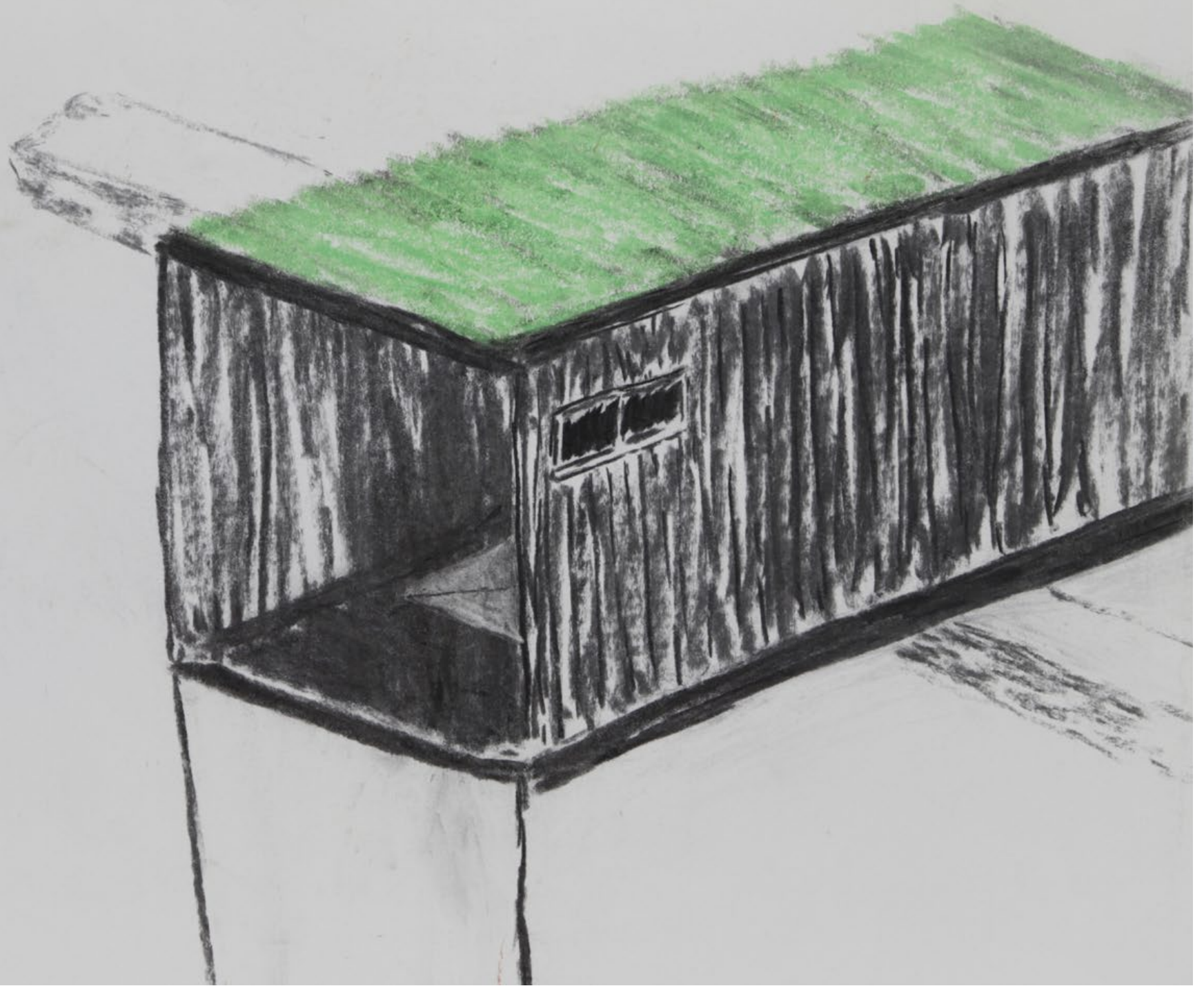
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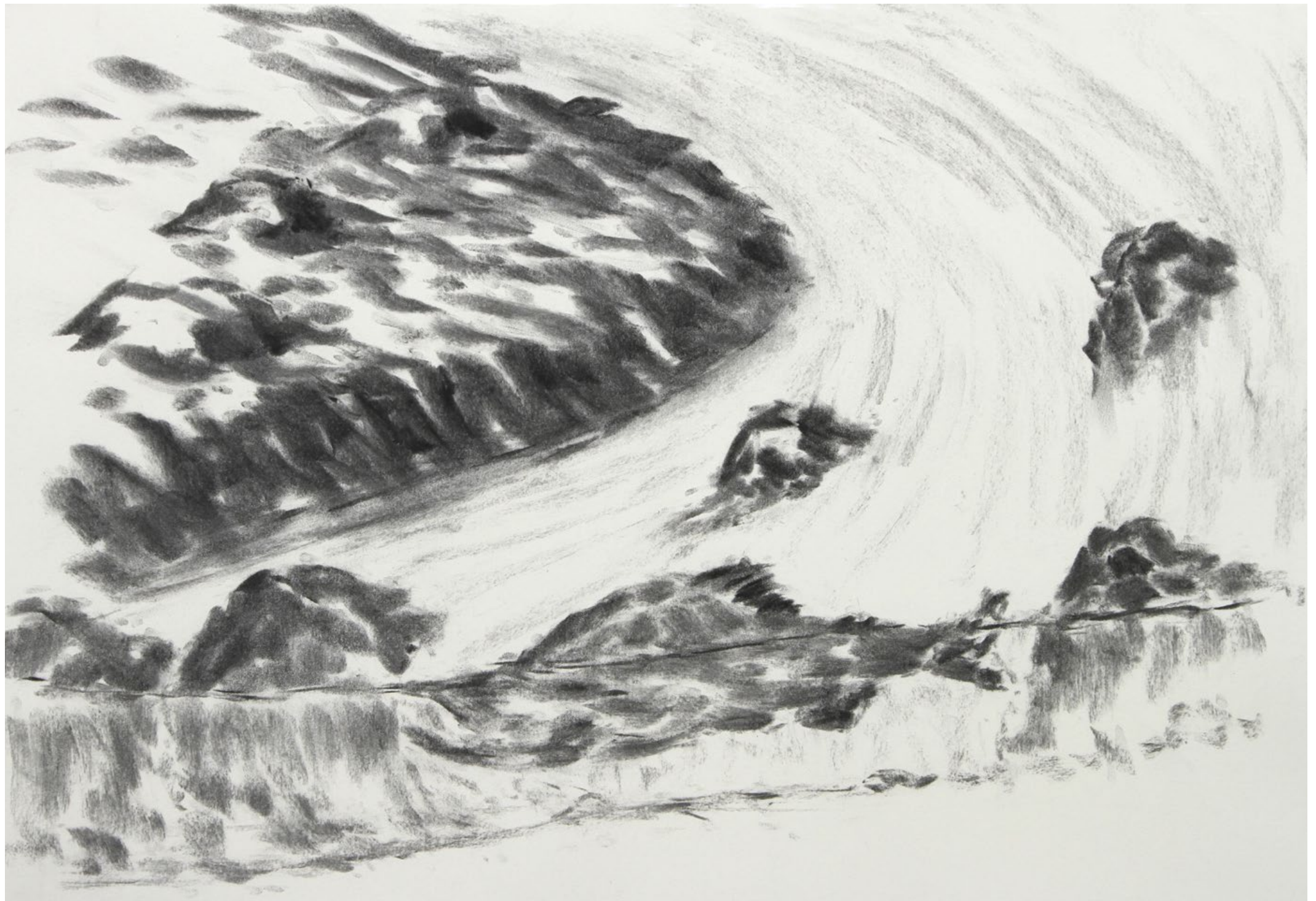












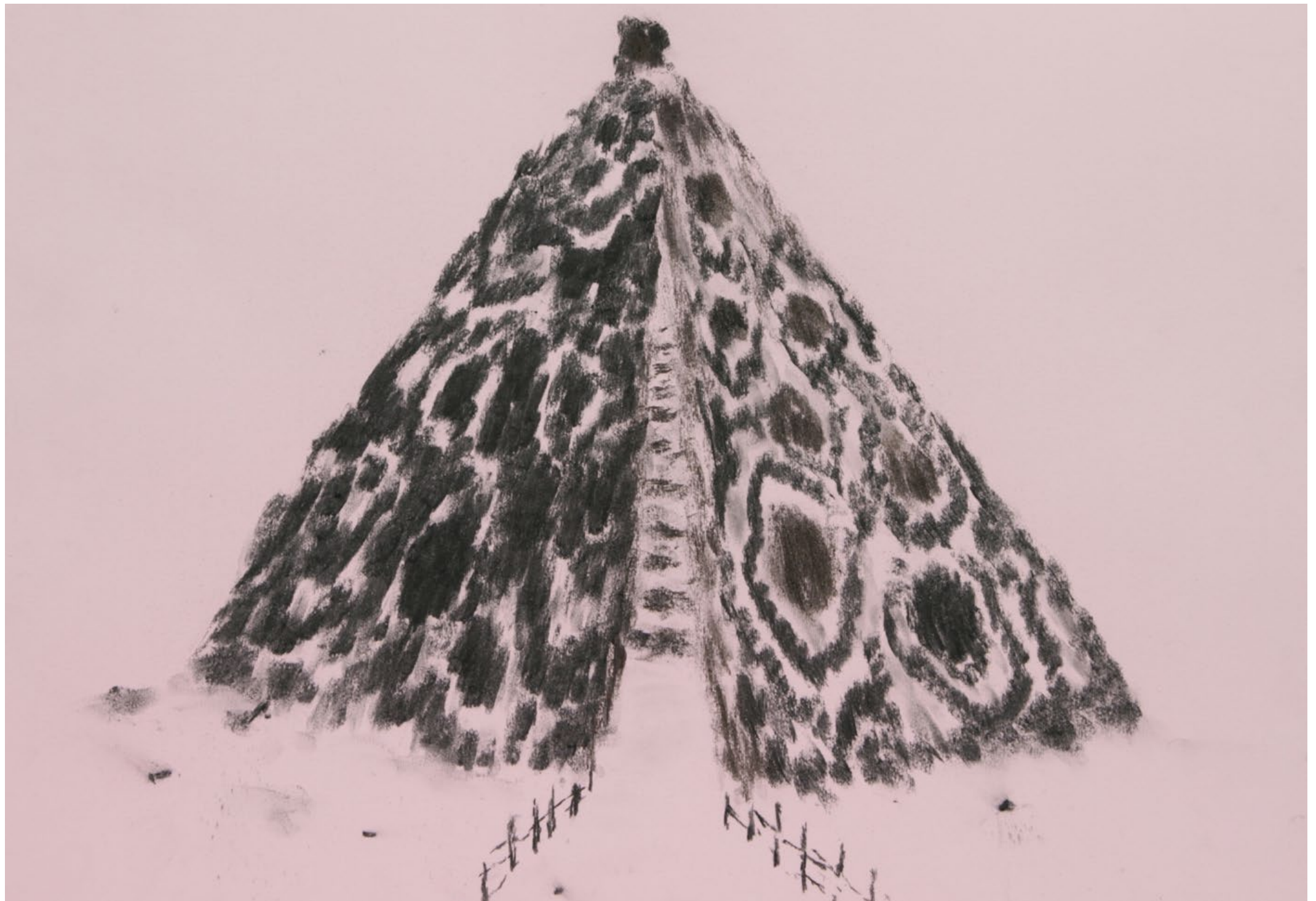


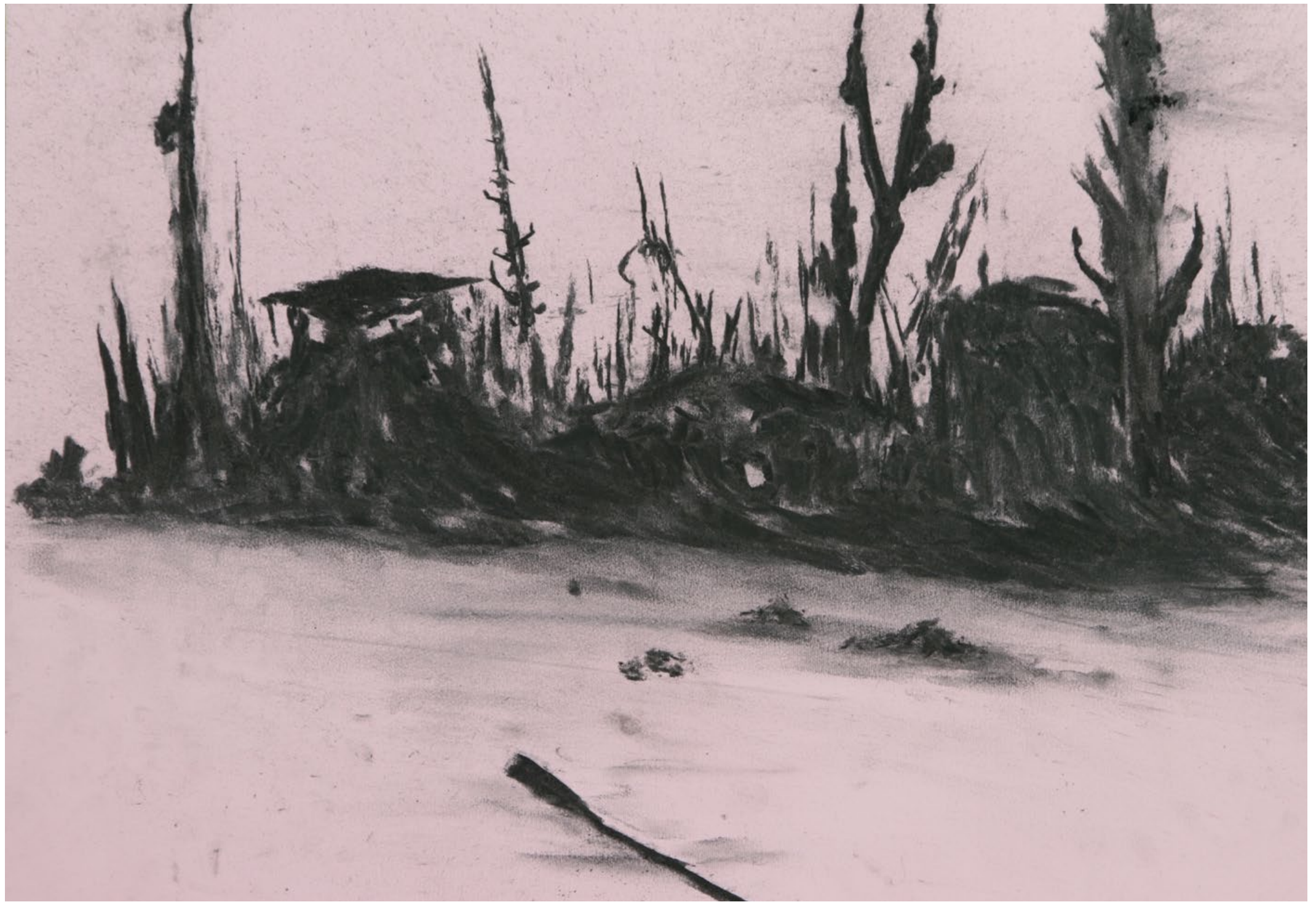








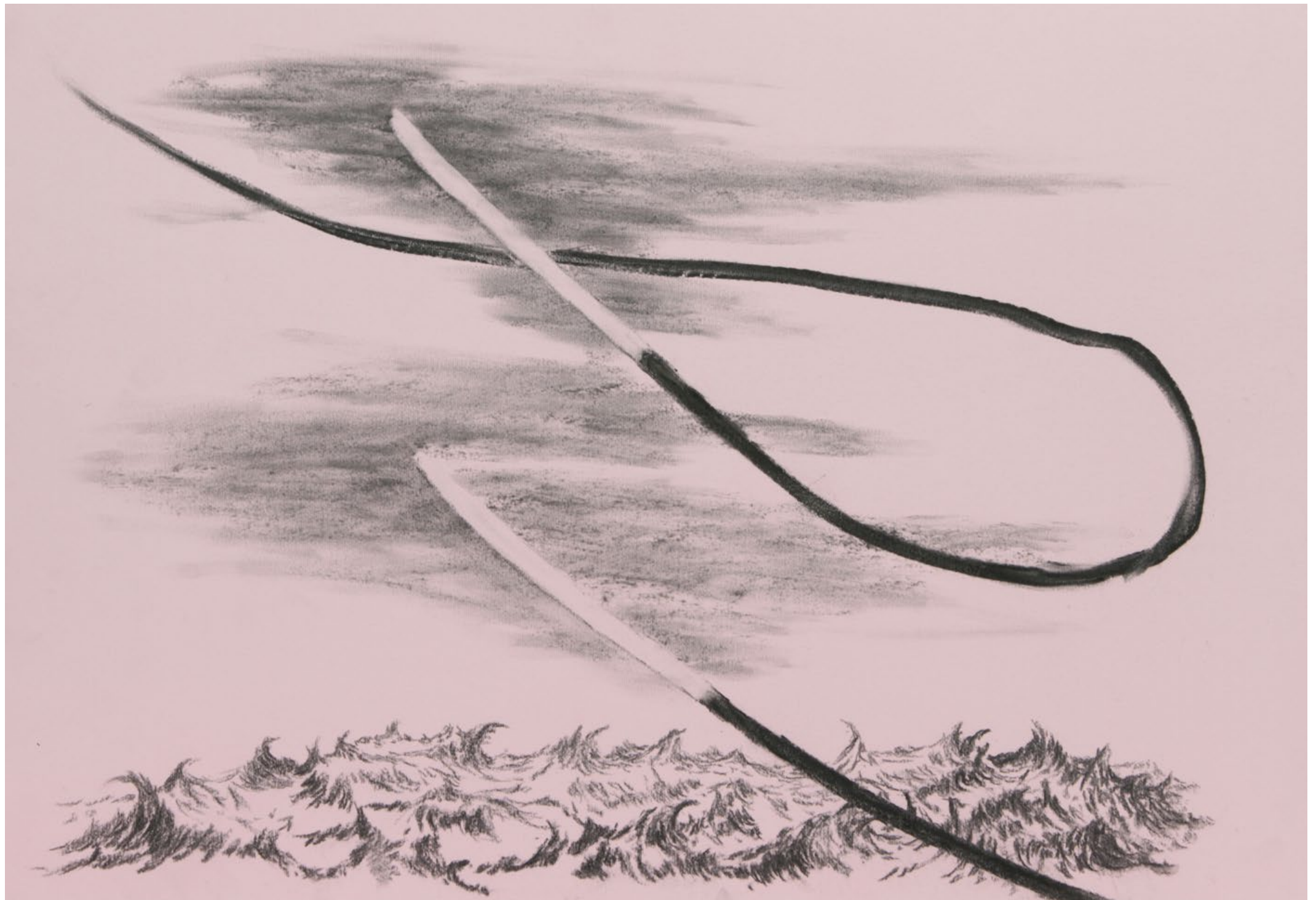












Fireplace
Skowhegan Residency
Maine, USA
[2011]

ACTION
Wood / Fire

On Fridays of every week of the 2011 Skowhegan Summer Program, we burned a fireplace made of wood. We used to sit around the bonfire to see how the flames consumed the fake fireplace. It worked like a paradox, an outdoor living room scene in the vastness of the Maine landscape.

—
MD







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Escenario Proyectil
Luisa Strina Gallery
São Paulo, Brazil
[2015]

EXHIBITION

Helmet and salt / Charcoal on paper / Iron over mattress

Steel pipes with two cypress













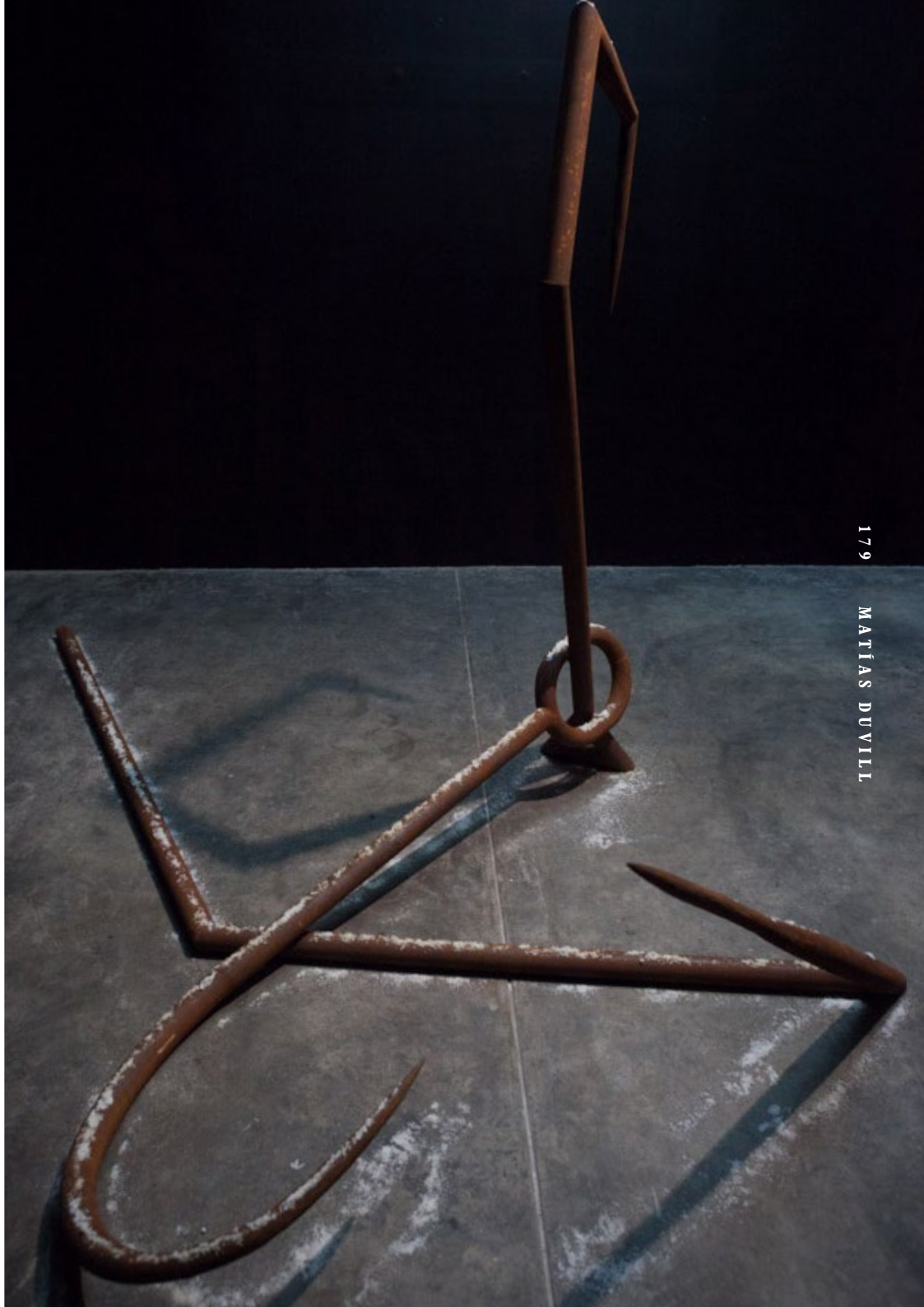
Hole and Flag, 2015. 188 x 300 cm



Common Days
Revolver Gallery
Lima, Peru
[2014]

PROJECT ROOM
Iron / Salt
330 x 300 x 400 cms







The First and
The Last Freedom
MOT International
London, UK
[2015]

COLECTIVE EXHIBITION

Matías Duvile, Paulo Nimer Pjota, Luiz Roque. Curator Lara Pan
Hook / Tent / Iron / Fabric / Charcoal on paper









Silk

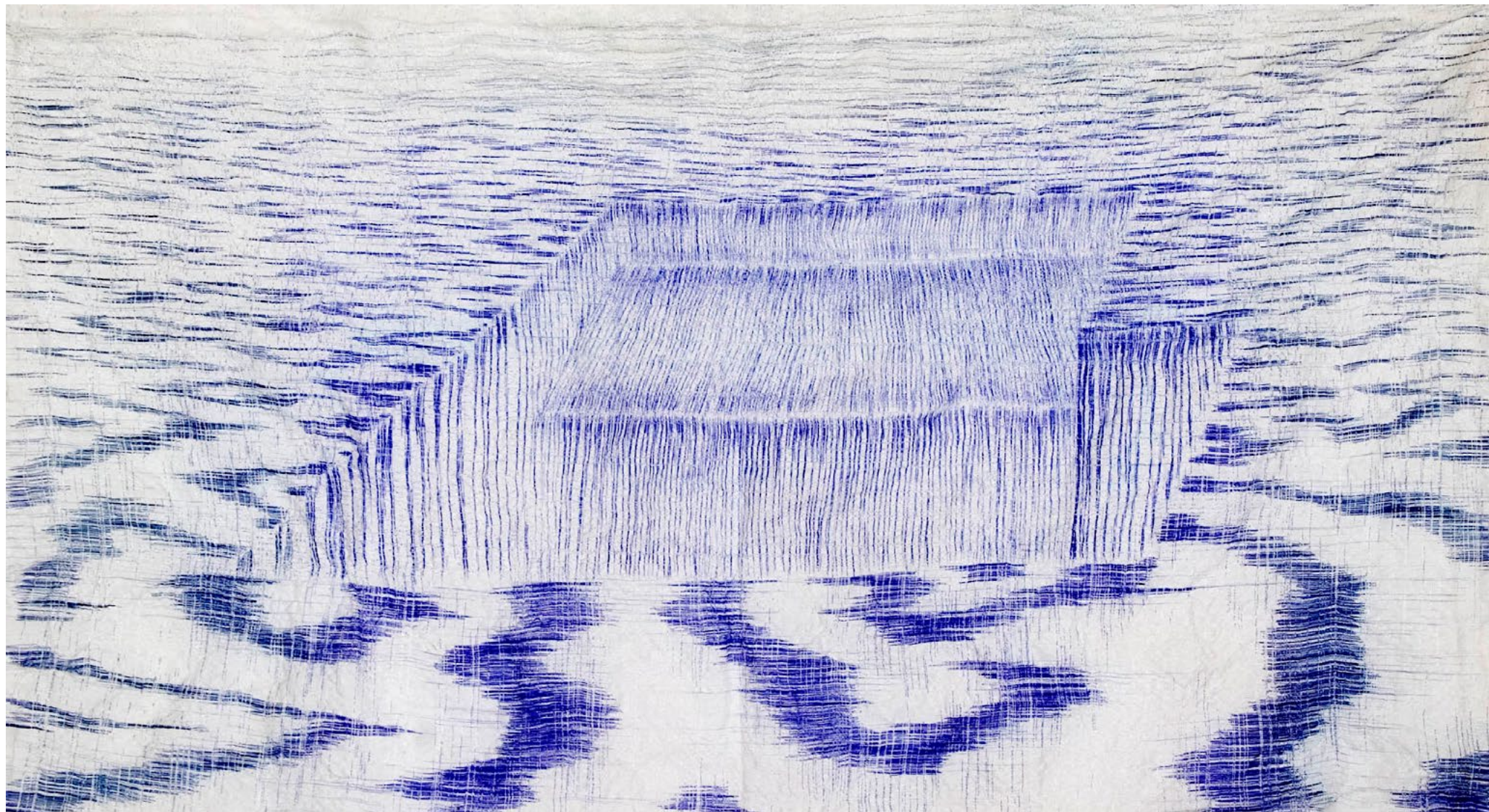
Buenos Aires, Argentina
[2002–2004]

DRAWING
SERIES
Ink on Silk

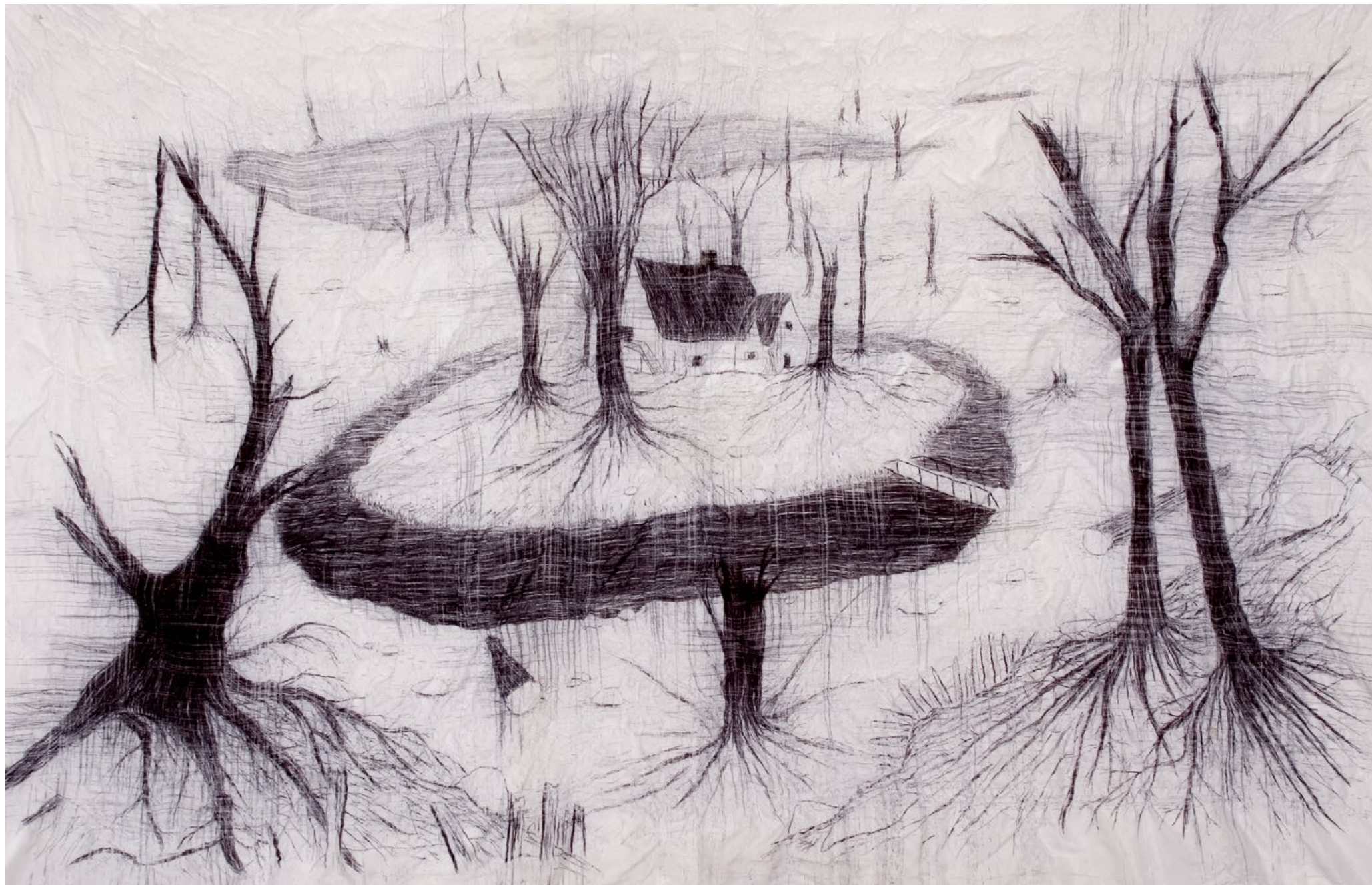
Between 2002 and 2004 I produced a long series of drawings using ink on silk. I used to draw and then pull out some of the threads of the support looking for a kind of dialogue among reality and fiction.

This cross between narrative and support pushed me towards other projects in which some part of the process seemed to happen in a place beyond the visual field.

—
MD



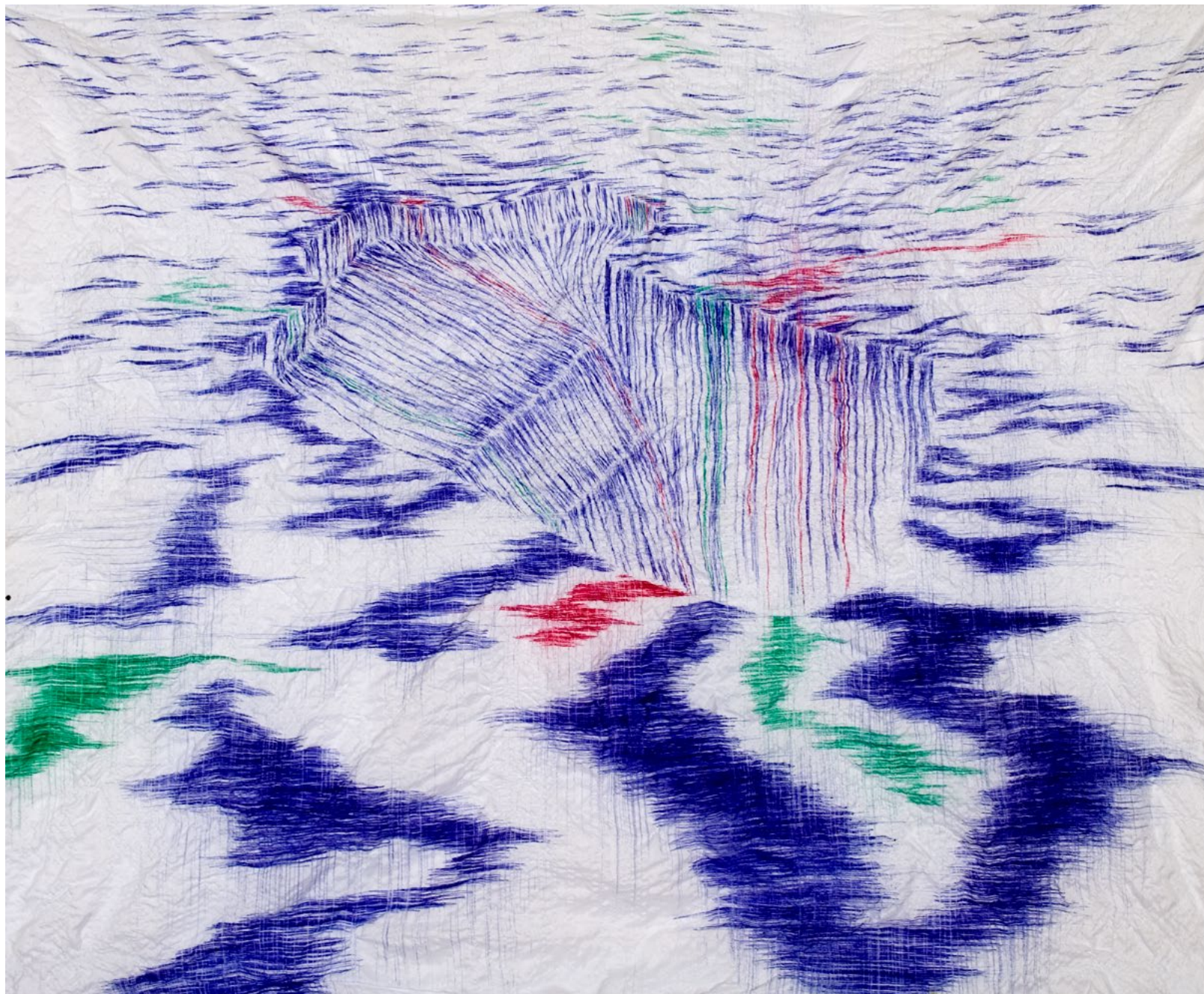
My pool, my mind, 2004. Ink on silk. 50 x 90 cm



Untitled, 2004. Ink on silk. 60 x 110 cm



Untitled, 2004. Ink on silk. 60 x 75 cm



Piscina, 2004. Ink on silk. 80 x 80 cm

