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EXHIBITION DOSSIER

OSVALDO BUDET



- OSVALDO BUDET -

Born 1979 - San Juan, Puerto Rico

BIO

Oswaldo Budet graduated with a Bachelor Degree in Painting from Escuela de Artes Plásticas of Puerto Rico, and a Masters of Fine Arts in studio practice from Maryland Institute College of Art 2008. He was a fellow of the Leipzig International Art programme in 2008 and since 2009 he has been living and working in Berlin. Currently he is a fellow of the Hanse Wissenschaft Kolleg in Delmenhorst Germany, in the social science department where he continues dealing with documentary film, painting and photography looking closer at the commonalities of these media forms.

EDUCATION

2008 - MFA, Maryland Institute College of Art (MICA)
2004 - BA, Escuela de Artes Plastica de Puerto Rico (EAP)

SELECTED EXHIBITIONS

2012- "High Arctic", Josef Filipp Galerie, Leipzig , Germany
2012 - "A Wake", Dumbo Arts Center (Curated by Rachel Rits-Volloch, Adam Nankervis and Leo Kuelbs) , New York (USA)
2012 - Vanishing Landscapes, Upstair Gallery, Oldenburg, Germany (solo)
2012 - 'Drawn into the light', Alfred Wegener Institute für Polar und Meeresforschung, Bremerhaven
2011 - Political Corrections, National Gallery, San Juan, Puerto Rico (solo)
2011 - Wareneingang, fillipp Rosbach Gellery , Leipzig, Germany (solo)
2011 - Muestra Nacional de Fotografía, Museum of la Puntilla, Instituto de Cultura Puertorriqueña,
2011 - "A Wake", Momenum, (Curated by Rachel Rits-Volloch, Adam Nankervis and Leo Kuelbs) Berlin, Germany
2011 - Recent Acquisitions - Museum Contemporay Art Puerto Rico, San Juan, Puerto Rico
2011 - Wareneingang, Zimmer 11, Berlin, Germany (solo)
2010 - BMW Advent event 2010, Gewandhaus, Leipzig, Germany (solo)
2010 - Recent Acquisition from Latin American Art Collection, Museum of art of Fort Lauderdale, Fort Lauderdale, USA
2010 - Puerto Rico: Geogtafía humana - Iméagenes del Siglo XXI, Museo de Arte de Puerto Rico, San Juan, Puerto Rico
2010 - LEIPZIG CALLING, New York Academy, New York, USA
2010 - Romantic Political Affair, Caps lock Project, Berlin, Germany (solo)
2010 - Romantic Political Affair, Institute of Puerto Rican Arts and Culture Museum, Chicago, USA (solo)
2009 - The Serious Objects of Art of Oswaldo Budet, Leipzig International Art Programme, Leipzig, Germany (solo)
2009 - Commune, curated by Dominique Nahas, Black and White Gallery, New York, USA
2009 - Circa International Art Fair, Walter Otero Gallery, San Juan, Puerto Rico
2008 - Documentary Production, Maryland Institute Collage of Art, Baltimore, USA
2008 - Winter Group Show, Cavanacor Gallery, Ireland -Photoshopping, MOLAA Museum, Long Beach California, USA
2008 - On Your Mark, curated by Rebeca Noriega for The Institute Of Puerto Rican Art & Culture, San Juan, Puerto Rico
2008 - Publica 2, Area, Caguas, Puerto Rico
2008 - Circa international Art Fair, Walter Otero Gallery, San Juan, Puerto Rico
2008 - Kistch Antologia Cotidiana, Project Site (Curated Abdiel Segarra), Circa International Art Fair, San Juan, Puerto Rico



- 2007 - Edge Zones International Art Fair, Miami, USA
- 2007 - What are they building there?, Maryland Institute Collage of Arts, Baltimore, USA
- 2007 - Awsumness is Achievable, Fox 3 Gallery, Maryland Institute Collage of Arts, Baltimore, USA
- 2007 - Pinkard Gallery, Maryland Institute Collage of Arts, Baltimore, USA
- 2005 - Crimenes de Guerra, estado y corporativos, Museo Barrio de Santurce, San Juan, Puerto Rico (solo)
- 2004 - Thesis Show, BFA Artists, Museo de las Americas, San Juan, Puerto Rico
- 2004 - Collaborator in Allora and Calzadilla project, Landmark, TATE modern, London

GRANTS AND AWARDS

- 2011 - 2012 - Fellow at Hanse-Wissenschaftskolleg, Delmenhorst, Germany
- 2012 - Residency AWIPEV Arctic Research Base Koldewey Station, NyÅlesund, Svalbard
- 2008 - Residency Leipzig International Art Programme, Leipzig, Germany
- 2006 to 2008 - Hoffberger Award, USA
- 2005 - Residency Museo Del Barrio De Santurce, San Juan, Puerto Rico
- 2004 - First Prize - Annual Show Escuela de Artes Plasticas, San Juan, Puerto Rico

CATALOGUES AND PUBLICATIONS

- 2010 - Frescos, Muaaaa (ed.), San Juan, Puerto Rico
- 2011 - Political Corrections, Instituto de Cultura Puertorriqueña (ed.), San Juan, Puerto Rico



CONTACT

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78°55'7"N, 11°55'41"E

Laser marking, Silkscreen print and Oil on Stainless Steel / 297mm x 420mm / 2012 / 1.900€



78°55'4"N, 11°56'47"E

Laser marking, Silkscreen print and Oil on Stainless Steel / 297mm x 420mm / 2012 / 1.900€



78°55'11"N, 11°56'4"E

Laser marking, Silkscreen print and Oil on Stainless Steel / 297mm x 420mm / 2012 / 1.900€



78°55'45"N, 11°47'27"E

Laser marking, Silkscreen print and Oil on Stainless Steel / 297mm x 420mm / 2012 / 1.900€



78°53'42"N, 12°12'12"E

Laser marking, Silkscreen print and Oil on Stainless Steel / 297mm x 420mm / 2012 / 1.900€



78°56'56"N, 11°45'37"E

Laser marking, Silkscreen print and Oil on Stainless Steel / 297mm x 420mm / 2012 / 1.900€



78°55'43"N, 11°54'46"E

Laser marking, Silkscreen print and Oil on Stainless Steel / 297mm x 420mm / 2012 / 1.900€



78°52'11"N, 12°29'14"E

Laser marking, Silkscreen print and Oil on Stainless Steel / 297mm x 420mm / 2012 / 1.900€



AWI Research Team - Storholmen

C-Print and Drawing on D-bond / Edition of 3 / 2 x 297mm x 420mm / 2012 / 1.200€



IPEV Research Team - Vestre Lovenbreen

tC-Print and Drawing on Dbond/ Edition of 3 / 2 x 297mm x 420mm / 2012 / 1.200€



Coal Mines Cultural Heritage - Hollenderhaugen

C-Print and Drawing on D-bond / Edition of 3 / 2 x 297mm x 420mm / 2012 / 1.200€



Old Mines - Smithelva

C-Print and Drawing on D-bond / Edition of 3 / 2 x 297mm x 420mm / 2012 / 1.200€



Carbon-dioxide Measurement at the Zeppelin Station -Zeppelifjellet

C-Print and Drawing on D-bond / Edition of 3 / 2 x 297mm x 420mm / 2012 / 1.200€



German Wagen- Botnbreen

C-Print and Drawing on D-bond / Edition of 3 / 2 x 297mm x 420mm / 2012 / 1.200€



1926 Roald Amundsen Tower - Manevatnet

C-Print and Drawing on D-bond / Edition of 3 / 2 x 297mm x 420mm / 2012 / 1.200€



Ny-Ålesund Town - Knudsenheia

C-Print and Drawing on D-bond / Edition of 3 / 2 x 297mm x 420mm / 2012 / 1.200€



ARTIST STATEMENT

The Arctic is recorded to be warming roughly twice as fast as the global average. It is a place where the restless modern man reveres as wild and synonymous with the power of nature. It is where we perceive the vastness and severity of the wilderness. Yet the Arctic also offers cold white proof of a modern paradox: that we have summoned destructive forces we cannot recall. The Arctic is one of the worlds least understood places, its seas and lands are vast, grand and fragile, but this regions is anything but inviolate. And paradoxically the speed at which it is changing holds the key to the riches of the North and many cultural, environmental and geopolitical implications. The fact that this change is man made in unprecedented and scientists scramble to understand the consequences in store.

Ny-Ålesund is a special place in the high Arctic, huddled on the coast of the icy Fjords of Norway's island of Svalbard. The worlds most Northerly settlement is run as an international base for scientific research for ten countries. Norway, Germany, France, Britain, the Netherlands, Italy, Japan, South Korea, India and China all have research bases in this village for scientists and others passing through. Clouds, ozone, geese, reindeer, polar bears, seismology, zoo plankton, permafrost, sea ice, glaciers and pollutants are a few on the list of that which studied in depth as indicators to a changing world.

Beneath the scenic surface of this frozen landscape lies another history rooted in human exploration and exploitation. European explorers, sailors, hunters, fur trappers and whalers used these shores for riches as early as the 17th century. But the Arctic wilderness is also rich in natural resources and has long been dotted and scarred by coal mining communities and structural remains. Through these lands, above and below the surface presents a remarkable story of twentieth century man's struggle against the elements and our present technocratic society's challenge to fathom the speed and implications of this changing place. In conjunction with the 'Alfred-Wegener-Institut für Polar and Meeresforschung' and the 'Hanse-Wissenschaftskolleg Institute for Advanced Study', I embarked on a month long expedition as artists in residence to the 'AWIPEV-Koldeway Station' Arctic Research base in Ny- Ålesund, Svalbard. Here I lived and worked with the community and the scientists working there to respond to the physical and political dimensions of the changing polar environments stressed by profligate human activity. Using the mediums of painting, photography and documentary film making I used this white stage of the Arctic to explore the idea that the landscape is a construct or reflection of our culture and interests of the system we inhabit. I photographed the visible scars and human impact of the landscape with the intention to then construct a 'new reality' in the studio and artificially 'clean' and change the images to create vistas that encompass the beauty of the wilderness we may expect to find in this region. By digitally eliminating any visible human activity in the landscape I aim to question the the social and political implications of our technocratic societies management of our resources and lands in such fragile part of the world. These fictitious places I create in my photos are imaginary vistas of grandeur and serenity; the ideal Arctic which we project in our collective memory and expect to find there in the flesh. In opposition to these romantic looking photos, my simplistic graphite line drawings of out of place and awkward structures and people, dwarfed in white space of the sheet of paper describe exactly that which has been eliminated, void or missing in the photographs. These drawings record the missing human dimensions of the photos and all at once the graphite and ink drawings point to unreal looking situations and an even stranger reality. Playing with reversals of imagination, construction and elimination these photos and drawings invite us to discover contradictions and connections, continuities and breaks which are a contradictory experience to the harsh reality of the places I seek to evoke.

Similarly the materials I use in my paintings relate to the ideas that inspire me to compose them. My layered paintings on top of silkscreen prints and laser marking assesses the dialectical analysis between the raw minerals exploited in the Arctic and the sophisticated objects which those minerals eventually become. The tactile and rich quality of the surfaces of the oil on steel panels, delicate and precise were inspired in technique and materials when I was assisting the AWIPEV French team in Ny-Ålesund to deduce the ice and snow loss on a grande glacier using the most recent laser scanning instruments. I watched a laser scanner plot an unbelievably precise and sterile reconstruction of the glacier in front of us and render a 'real' and legitimate image of the landscape which lay before us on a small computer screen.



Fascinated by this process to capture the Arctic, back in Berlin I sought a complicated laser marking technique to render permanently the force of colonization† we have summoned over the Arctic. The permanency of the steel and laser† renders and preserves the truth I found there. On top of the laser marking images are finely registered grey and black silk screen prints, the aesthetic of which recall old images of postcards and newspaper articles from the great and romantic polar era. Finally the high lights which bind the images together are painted haphazardly by hand juxtaposed against the precise sterile and machine like quality of the laser marking and screen printing below. These bright and urgent glimmers of pearlescent white oil paint stand as an 'act' and as a metaphor of how we can create a human relationship and dimension with the land that is beneficial for both parties.†

The documentary film 'Drawn into the Light' follows the artists Shonah Trescott and myself on† expedition to the high Arctic to live and work for a month in the most Northern Settlement of the world. Featuring interviews with the artists, international scientists, policy makers, builders, researchers and ordinary citizens. The film asks, "Who is allowed to shape our landscape, and what are the criteria for these decisions? Questioning the well-documented concerns that we are in the throes of a climate crisis that threatens life on Earth as we know it. I delved into a world of ice and snow, to tell a story woven in ice, revealing the heavy human ties which bind us all with this fragile region of the world.†

Coming from an actual colony (Puerto Rico) in Post-Colonial times has given me a unique perspective of the relationship between authorities and the powerless. The definition of Colonization is to send settlers to (a place) and establish political control over the people and land. But what happens when this force is used to impose control over the resources and land which belongs to nobody or everybody? My role as art maker is a colonizing force, and coupled with my fascination of political conflict I have an insatiable obsession for documentary films. It is the desire to create and inhabit the 'truthful' storytelling which compels me most. These worlds of politics and poetics, of fiction and truth are tightly intertwined- my work looks at this complication. During my recent artist in residence high in the Arctic circle on the Archipelago of Svalbard with the the Alfred Wegener Institute for Polar and Marine Research I began to explore the notion of the expedition. An expedition to interrogate the scientific, social and economic realities which lead to climate disruption as nations simultaneously explore and exploit this landscape which I had come to visit. My film and work aims to encourage one to think differently about our relationship with each other and the natural systems we inhabit. I saw vast tundra and huge chunks of ice falling from calving glaciers. My recent film, paintings and photographs examines this landscape, a place which belongs to nobody, a land colonized by many and a fragile region which until now has been keeping this world in balance.

Oswaldo Budet,
Sydney, 2013

Work courtesy of Walter Otero Gallery, San Juan, Puerto Rico