

MATIAS DUVILLE

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SELECTED WORKS

OPEN HOUSE (2012)

Guggenheim Fellowship project. Work in progress.

Open house is a project between sculpture and architecture, setted in the countryside of Buenos Aires, Argentina. This project will take part of a future publication, showing different transformations occasioned by natural phenomena and a series of human interventions.











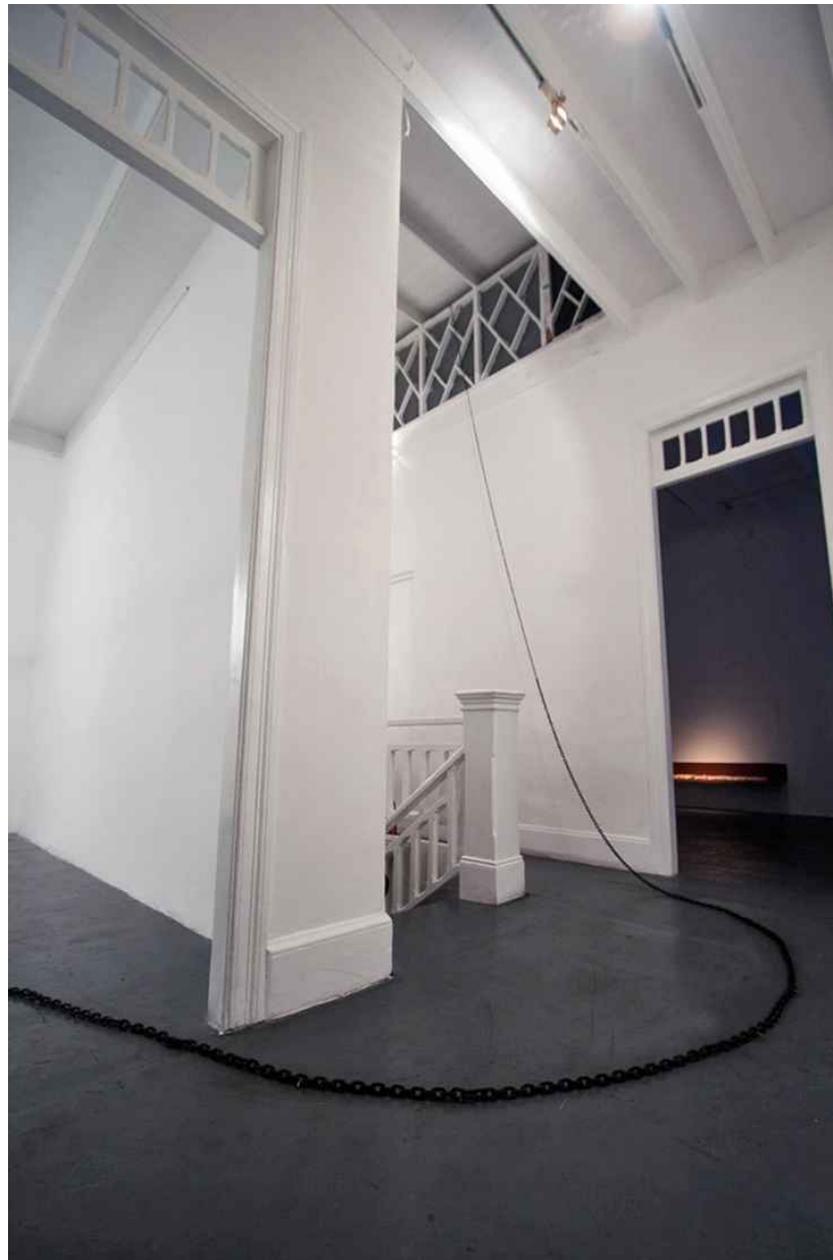




HOOK (2012)



Hook. Iron and fabric. 2012



Hook (detail)



Hook (detail)

FIREPLACE (2011)



Fireplace. Burned wood (2.50 x 0.60 x 0.50 m). 2011



Fireplace (detail)

PORTABLE LANDSCAPE (2011)



Untitled. Oil bar on paper (0.56 x 0.76 m)



Mapamundi. Oil bar on paper (0.56 x 0.76 m)



No te ven. Oil bar on paper (0.76 x 0.56 m)



Portable landscape. Oil bar on paper (0.56 x 0.76 m)

MUD ON PAPER (2012-2011)



Cabeza. Mud on paper (0.56 x 0.76 m). 2011



Blue swan. Mud and pastel on paper (0.56 x 0.76 m). 2011



Mud. Mud and pastel on paper (0.56 x 0.76 m). 2011



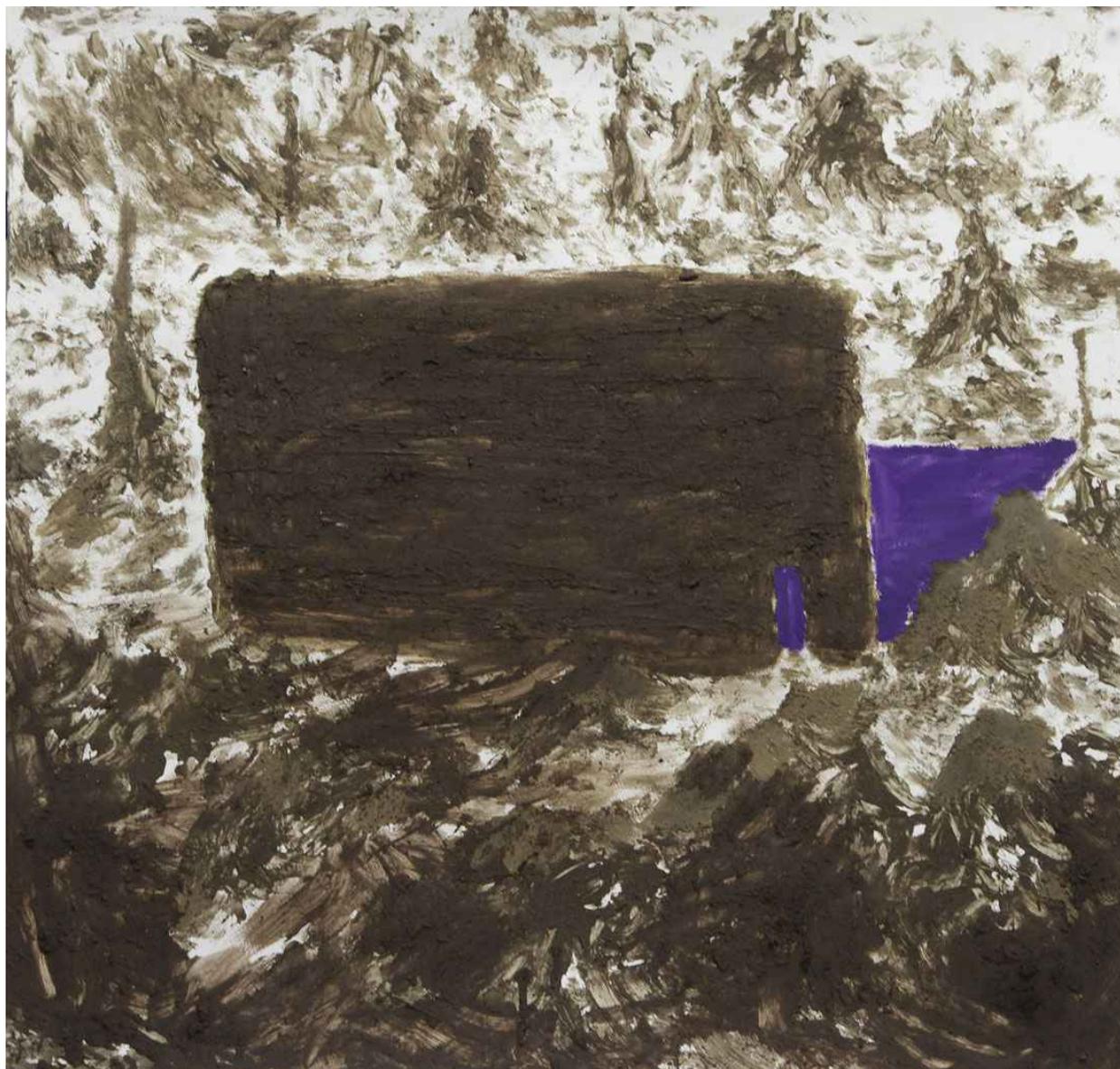
Untitled. Mud and pastel on paper (0.75 x 0.80 m). 2011



Untitled. Mud and pastel on paper (0.76 x 0.56 m). 2011



Dos edificios. Mud and pastel on paper (0.85 x 0.95 m). 2012



Corralón. Mud and pastel on paper (0.75 x 0.80 m). 2011



Hotel Palmera. Mud and pastel on paper (0.85 x 0.58 m). 2011

ALASKA PROJECT (2008-2012)

Snow-Blind. A South American artist envisions a land up north

Brett Littman

New York, 2010. Published in Modern Painters magazine. New York, Summer 2010

In early 2008 the artist Matías Duville had a dream about Alaska — a place he'd never been and one that could hardly be further from his hometown, Buenos Aires, in terms of landscape, ecology, temperature, and culture. For a year he drew hundreds of images of the 49th state in his studio. During this time he never looked at pictures of it in books or on the Internet, so as to not color his meditations on the alien territory.

Duville, who is 36, likes to work on the edge of "blindness," where, he says, "I can explore what is beyond the visible and my direct base of knowledge." Throughout his career he has used imaginary geographies and juxtapositions of irreconcilable elements — a swimming pool in the ocean, an electric-organ keyboard at the top of a waterfall — as levers to pry open reality. His understanding of place and time is internal, personal, and variable — closer to a hypnotic state than to full-blown consciousness.

Born in Quilmes, a coastal town between Buenos Aires and La Plata, Duville left in 1995 to study advertising and art at the Martín Malharro Superior School of Visual Arts, in Mar del Plata. After graduating, in 1998, he was awarded several national scholarships to continue his studies and from 2001 to 2002 worked closely with the Argentine Conceptualist Jorge Macchi. The past few years have been busy for the soft-spoken artist. Since 2007 he has had solo shows at Galería Alberto Sendros, in Buenos Aires, and at Distrito 4 Gallery, in Madrid, and been included in group exhibitions at the Museo Nacional de Bellas Artes, in Buenos Aires, and at the Museo de Arte Contemporáneo, in Santiago, Chile. In June, Galería Alberto Sendros will host another solo show of his work.

All this exposure has helped Duville establish a reputation among curators, critics, and collectors in South America, the United States, and Europe as one of the rising stars of the Argentine art scene. His diverse output ranges from quick crayon sketches to large faux-naïf landscape paintings on plywood, and from images burned into pile rugs to ink drawings on silk and site-specific murals. "I work with different materials and substrates," he says, "to merge the narrative and action with the surface to force experimentation with the image and a distortion of the original story."

In his Alaska drawings, says Duville, "I was trying to find the end of landscape as a genre of imagemaking by working with places not on the map that are ruled and governed by their own natural laws." Such a project has strong literary precedents, in which authors test the limits of what

they know and what readers will accept. The most directly related book might be Raymond Roussel's 1910 novel "Impressions d'Afrique." Although the title recalls 19th-century travel writing, Roussel rarely left his Paris hotel, let alone France, so his "impressions" are not based on his own exploits, nor indeed on reality. They are instead lifted from his imagination, resulting in an inventive, often absurd, and highly surreal portrait of the continent.

Under the title "Future Memories: Mental Trip," Duville assembled crayon drawings depicting cars trapped in a glacier; a train passing through a mountain; a house of ice, with one yellow window, precariously perched atop a mountain; a frozen waterfall hanging over a cliff; a campfire emitting an antelope-shaped cloud of smoke; and a fish, seamlessly incorporated into the landscape, sucking a river into its sharp-toothed mouth. Mostly black and white, with sparse bursts of color, they recall Seurat's wonderful Conté-crayon pictures from the late 1800s, in which the outlines of objects and figures snap in and out of focus, as if seen through a fog or mist. Like those, Duville's images convey contradictory emotions: a deep sense of wonder at the sights in this foreign place, as well as a palpable foreboding about the unresolved and unknown.

In 2009 the artist decided to take his project in a new direction. He wanted to see "what would happen to the drawings if my mind met the reality" of the actual Alaskan landscape, in all its grandeur and banality. So that summer he rented an RV and drove around the state for several weeks.

He allowed himself to make his drawings only from inside the vehicle, on the fold-out dining table, thus limiting his influences to things he could see through the window.

This collision with reality immediately deconstructed the world he had spent a year envisioning and created fresh tensions and contradictions, as new objects and events were layered into the imagined environment. The resulting drawings are less fantastic and extemporaneous than the first set but no less interesting, their visual lexicon expanding to include native animals and trees, weather conditions, and ships, along with A-frame houses, geodesic domes, igloos, and roadside buildings whose façades are emblazoned with large images of thunderbirds, eagles, and fish — all things Duville saw.

The project's third phase is currently occurring back in Buenos Aires. Duville continues to draw Alaska, which for him is now part dreamscape and part reality, in compositions that continue to be rich and multilayered. It is unclear whether he will ever reach an end. We will just have to wait and see if this explorer finds his way out of the maze he has created for himself.

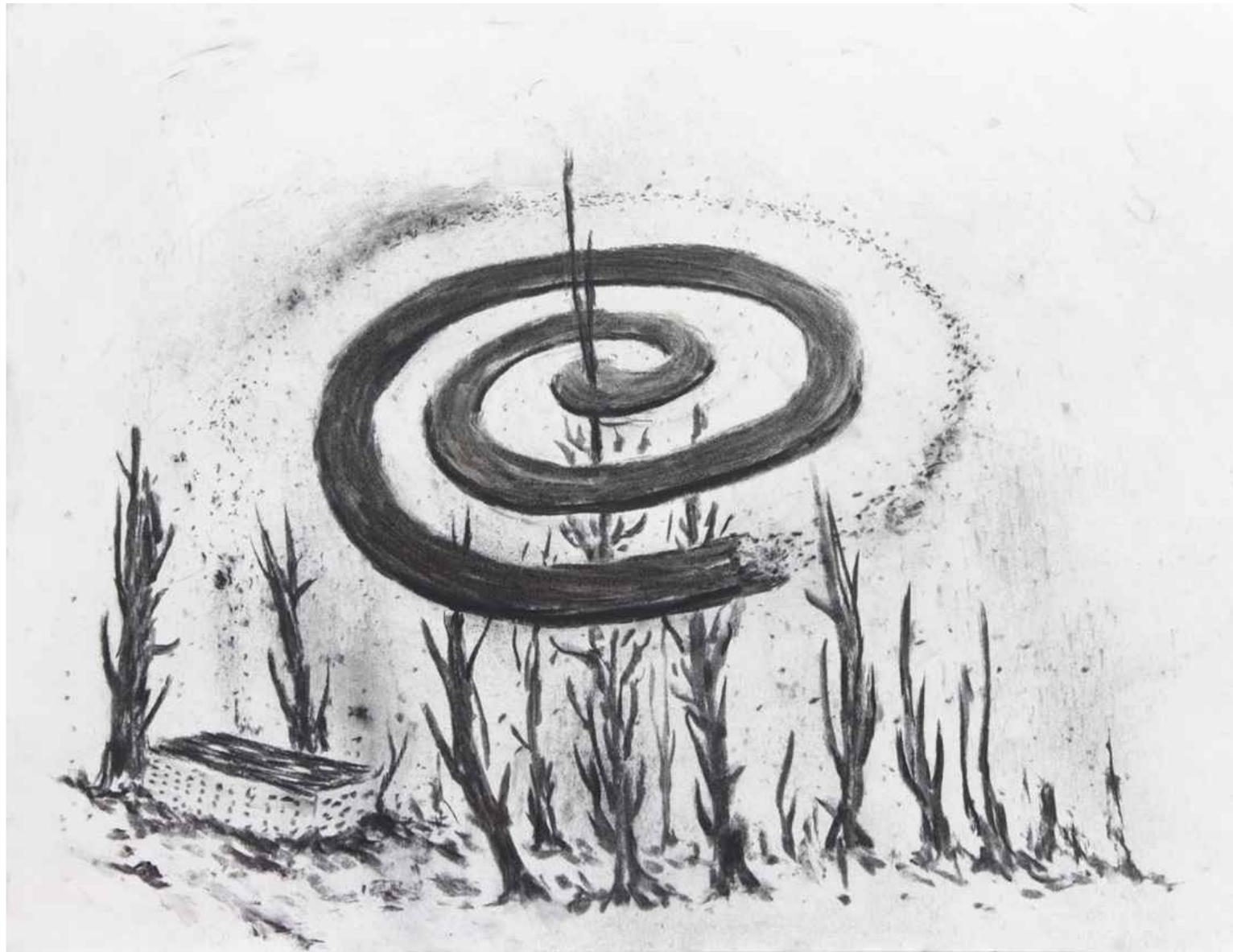






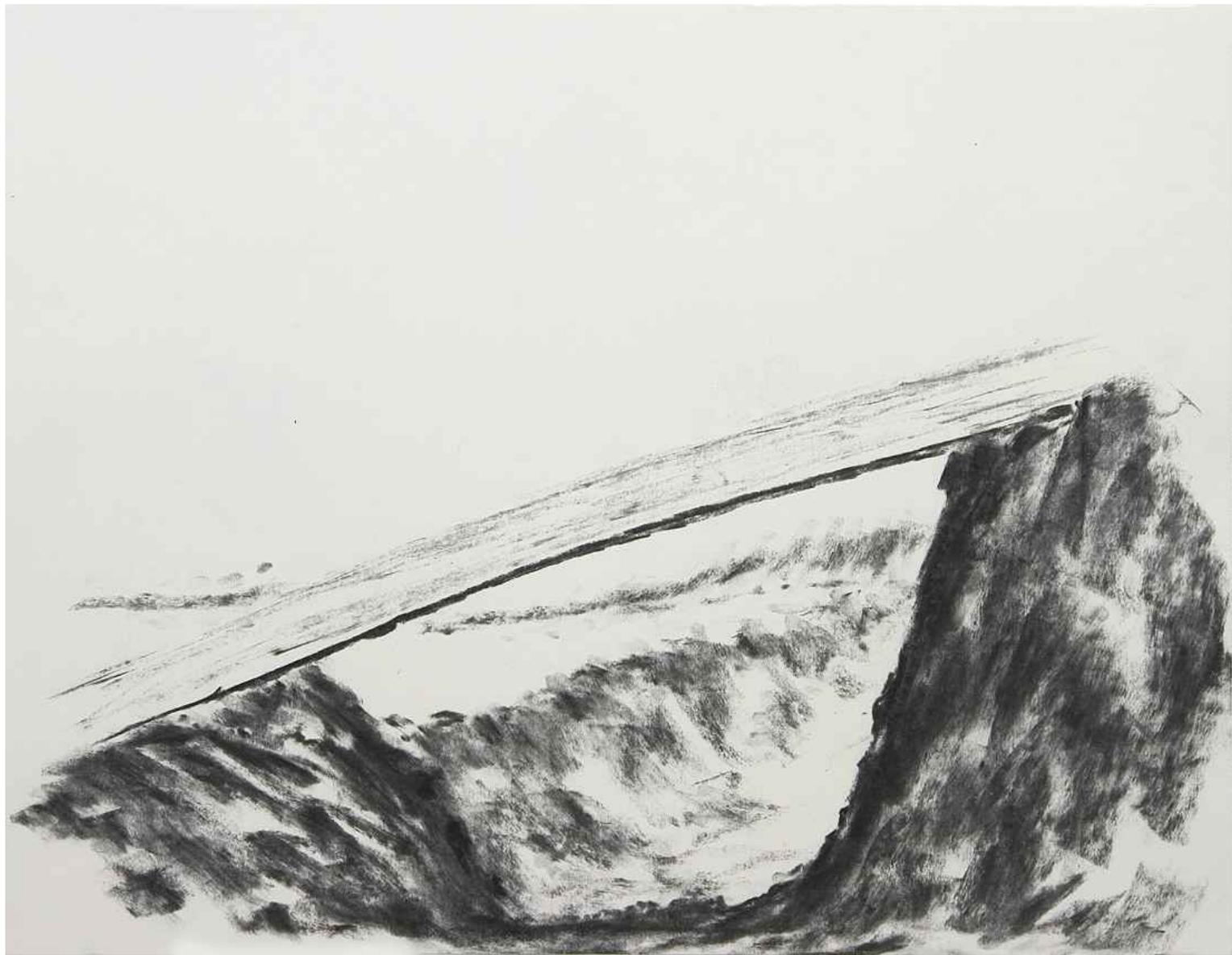


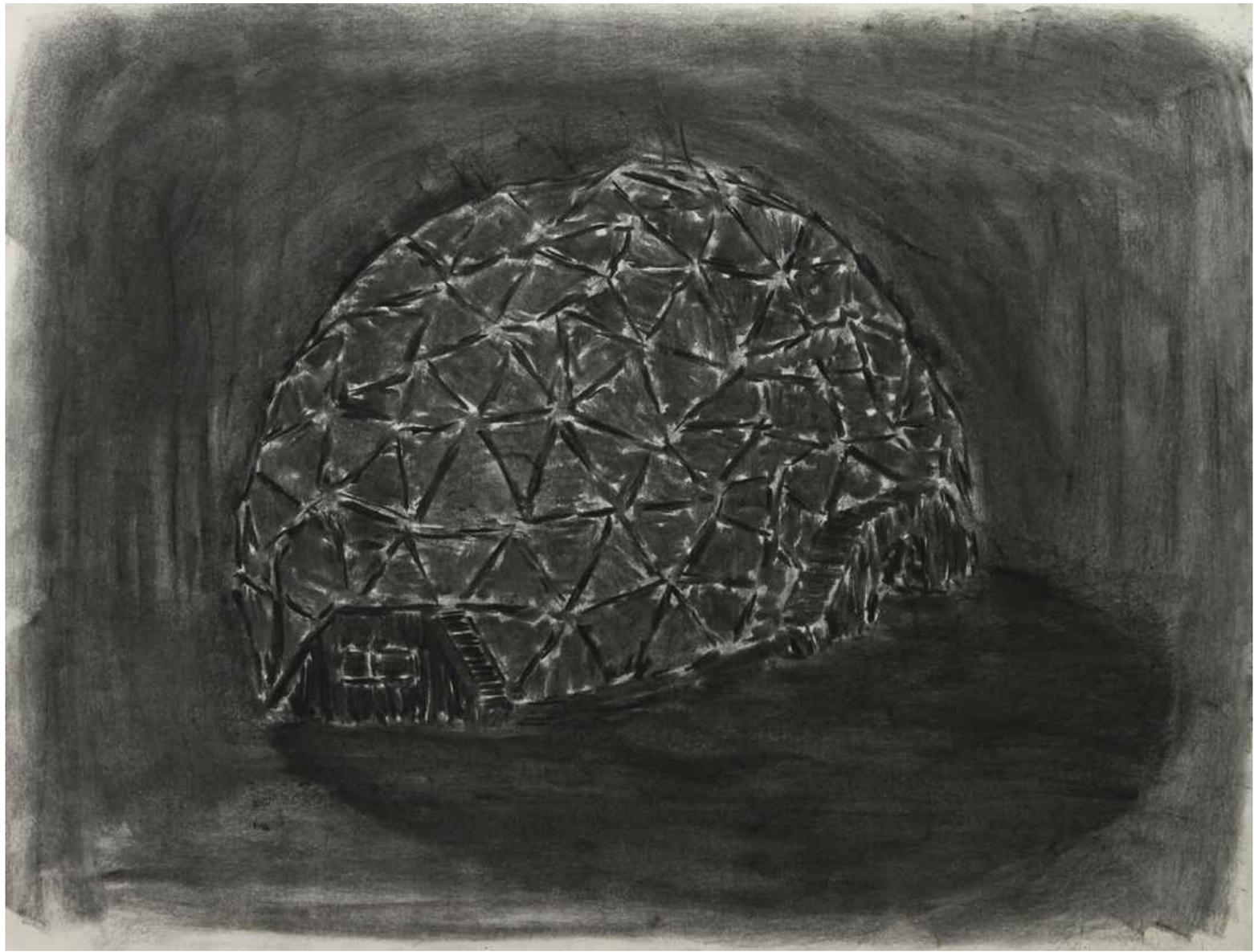




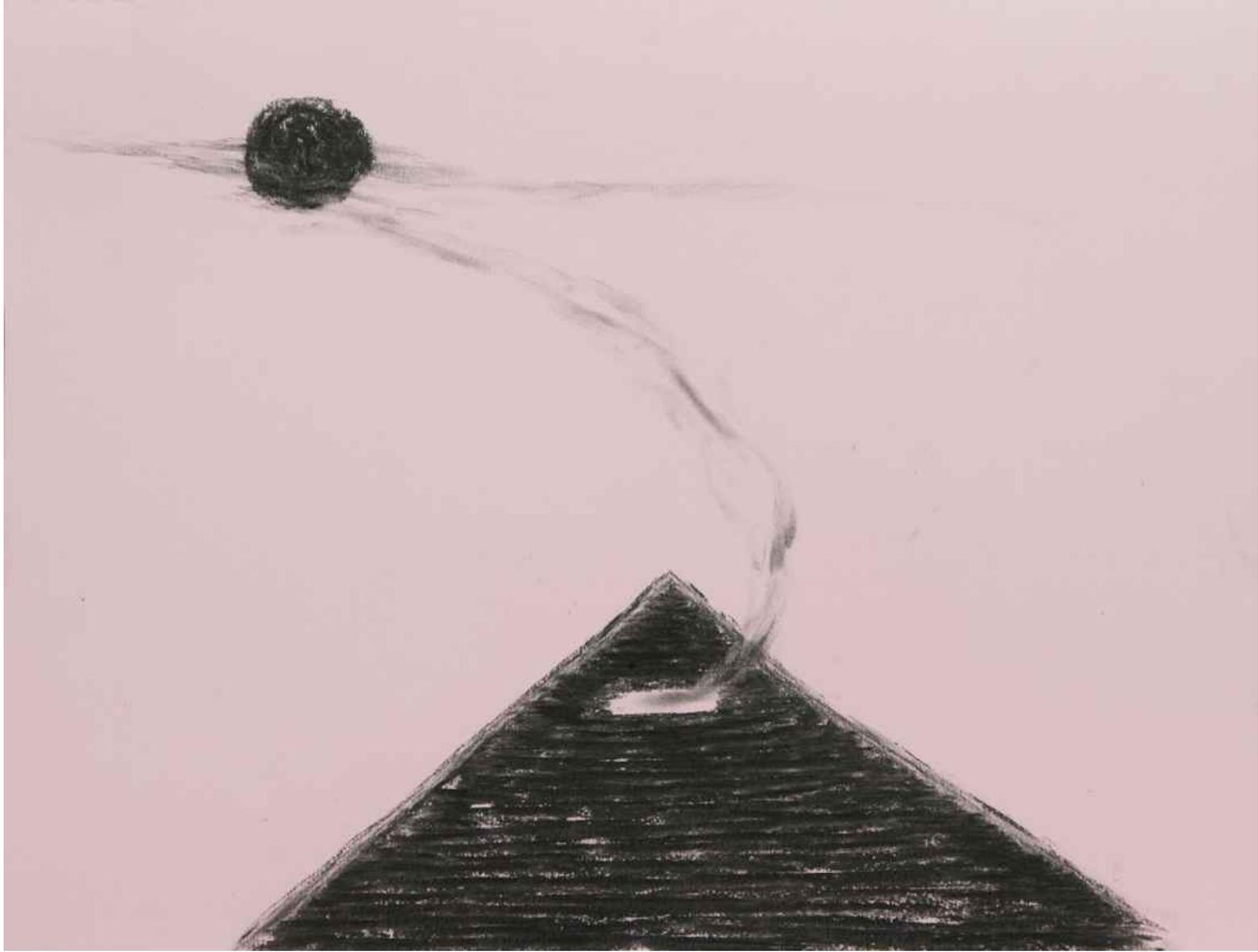




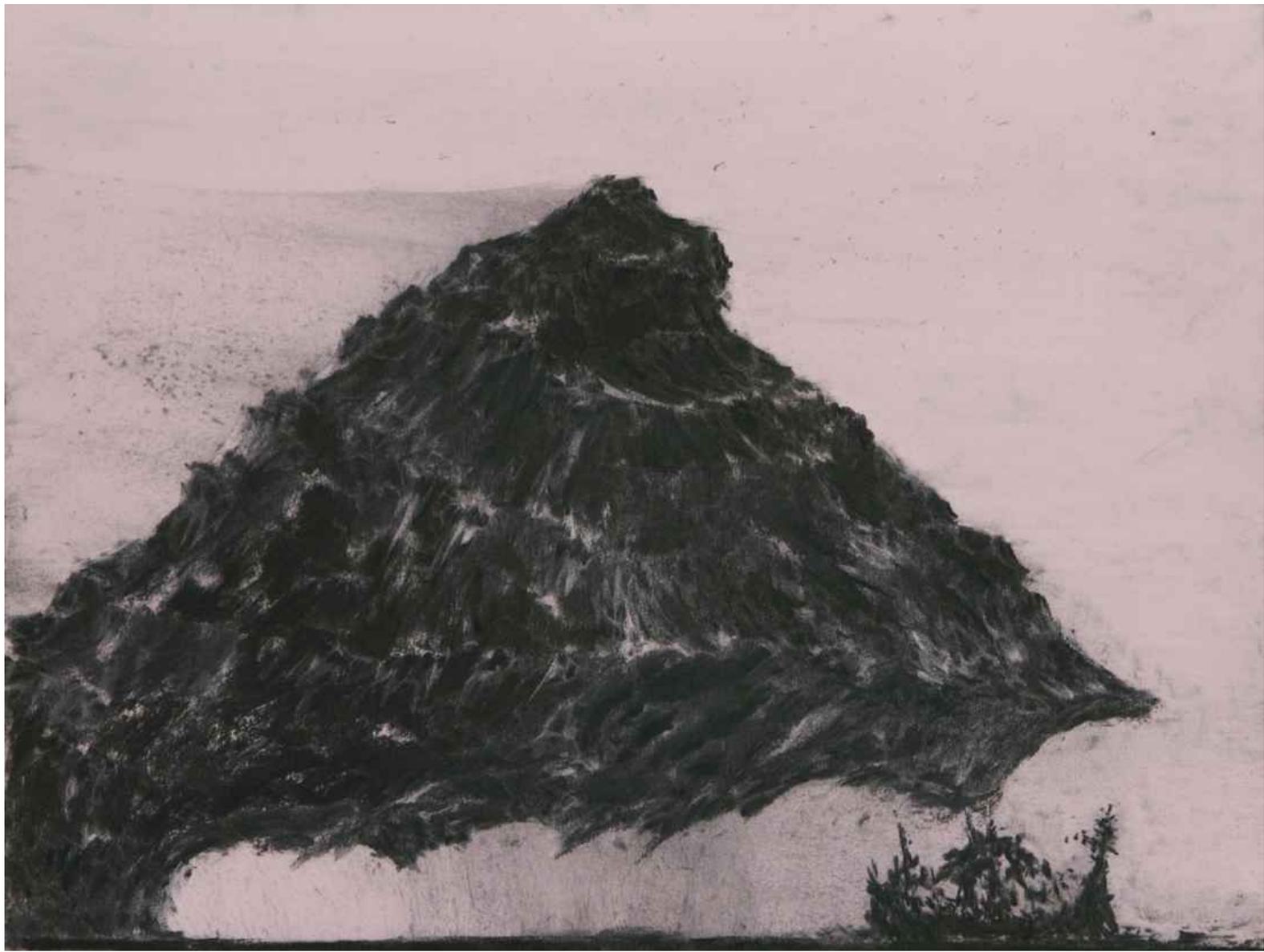




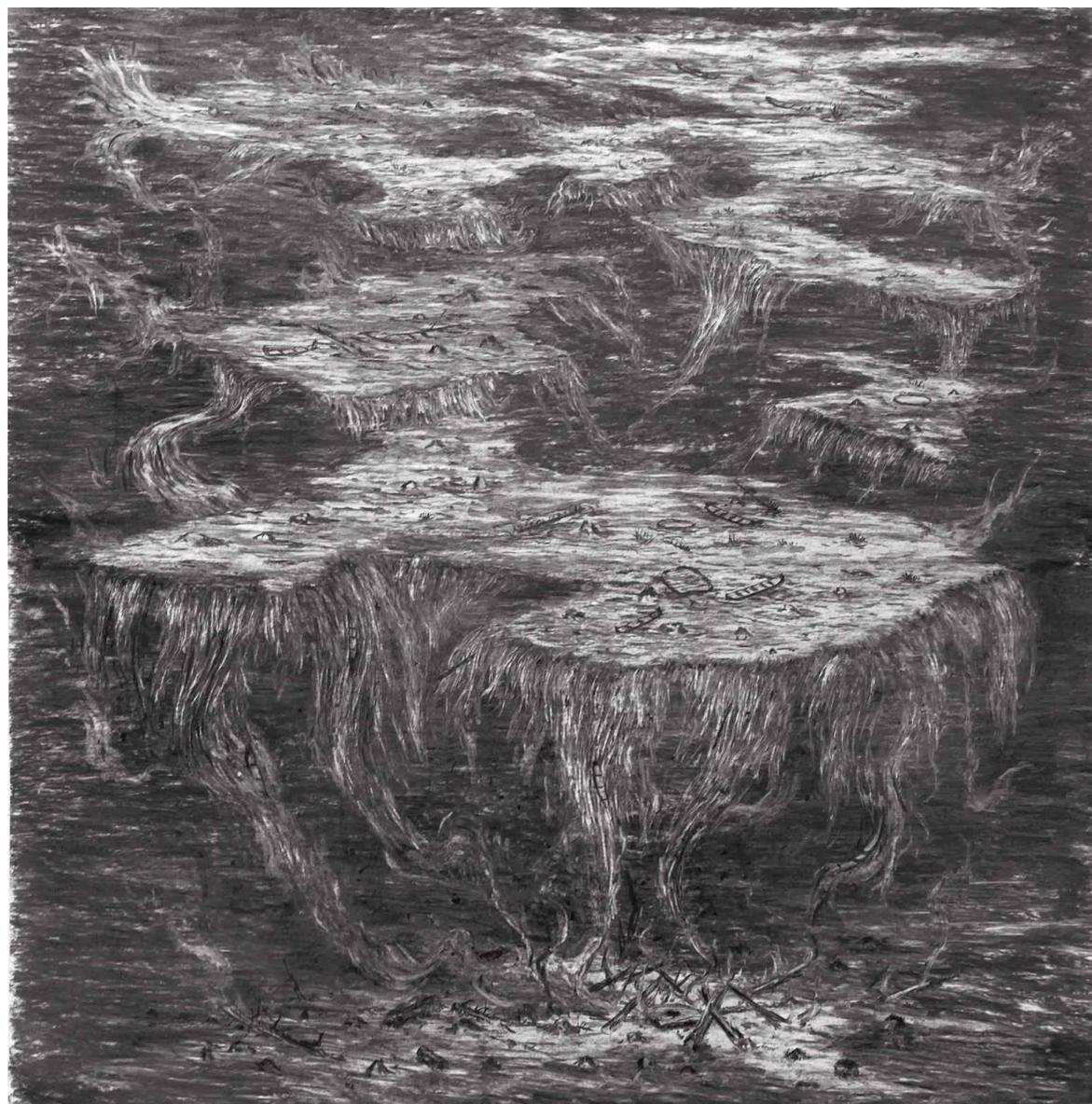




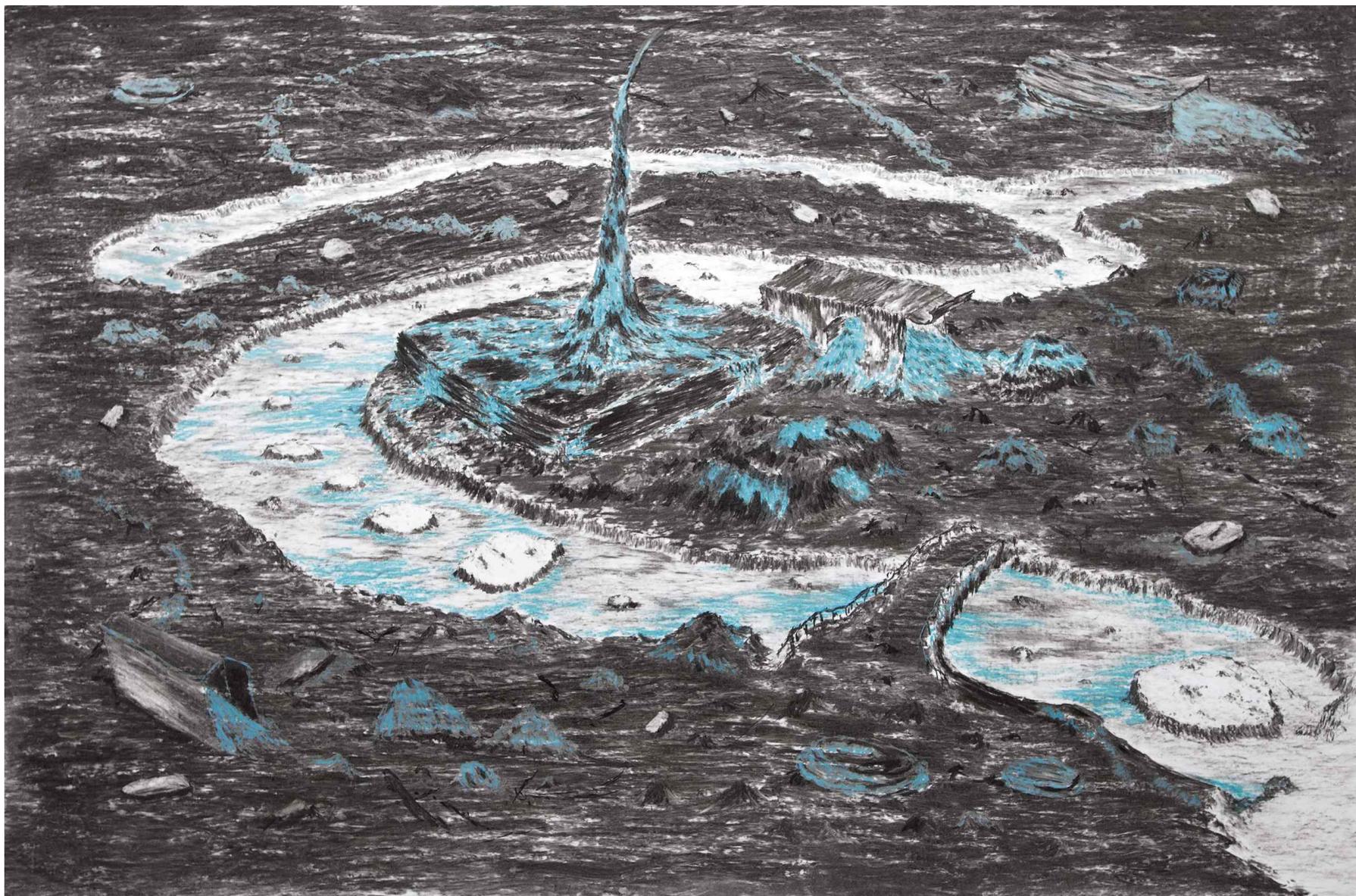




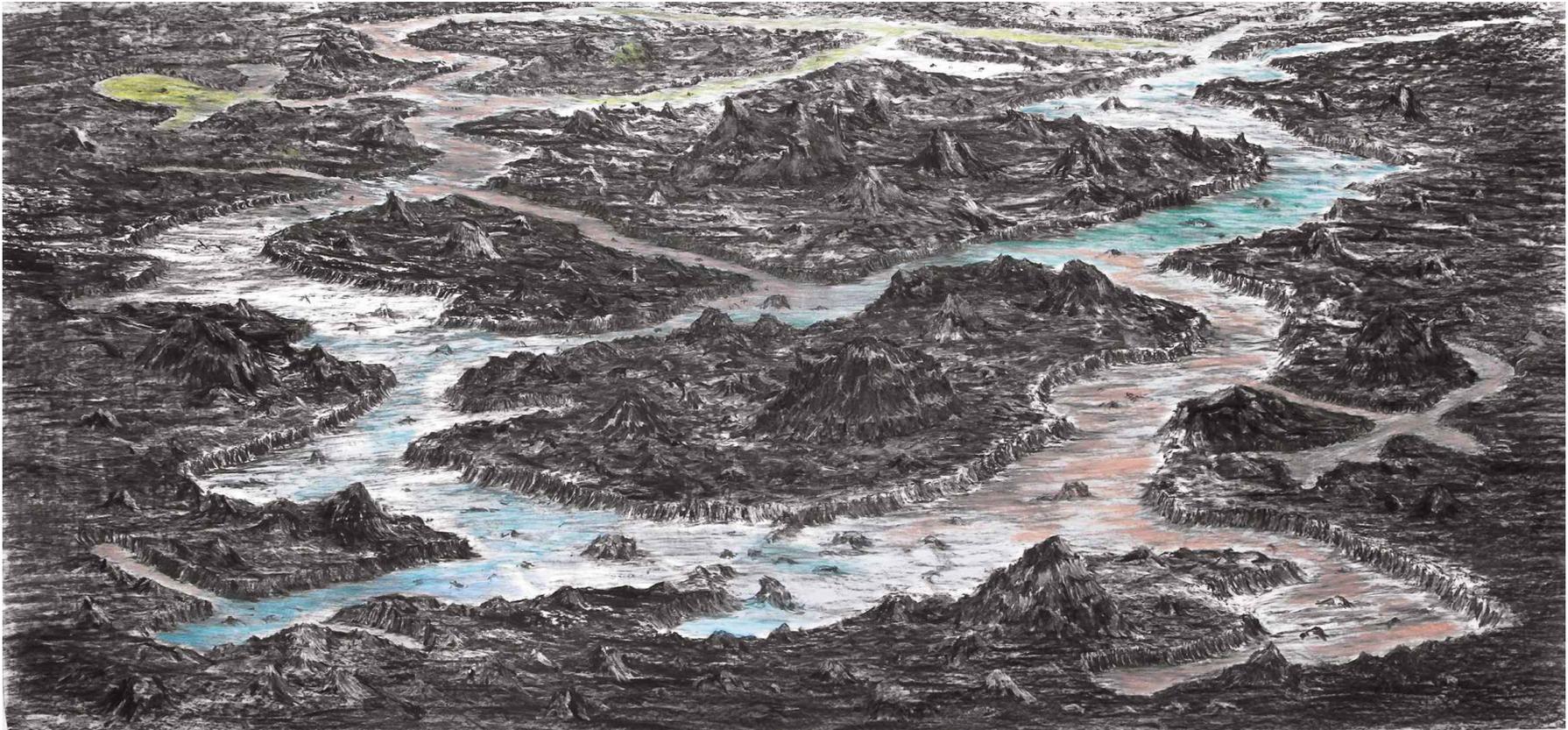
ESTO FUE OTRO LUGAR (2007-2012)



Drawing from the book **Esto fue otro lugar**. Charcoal and pastel on paper



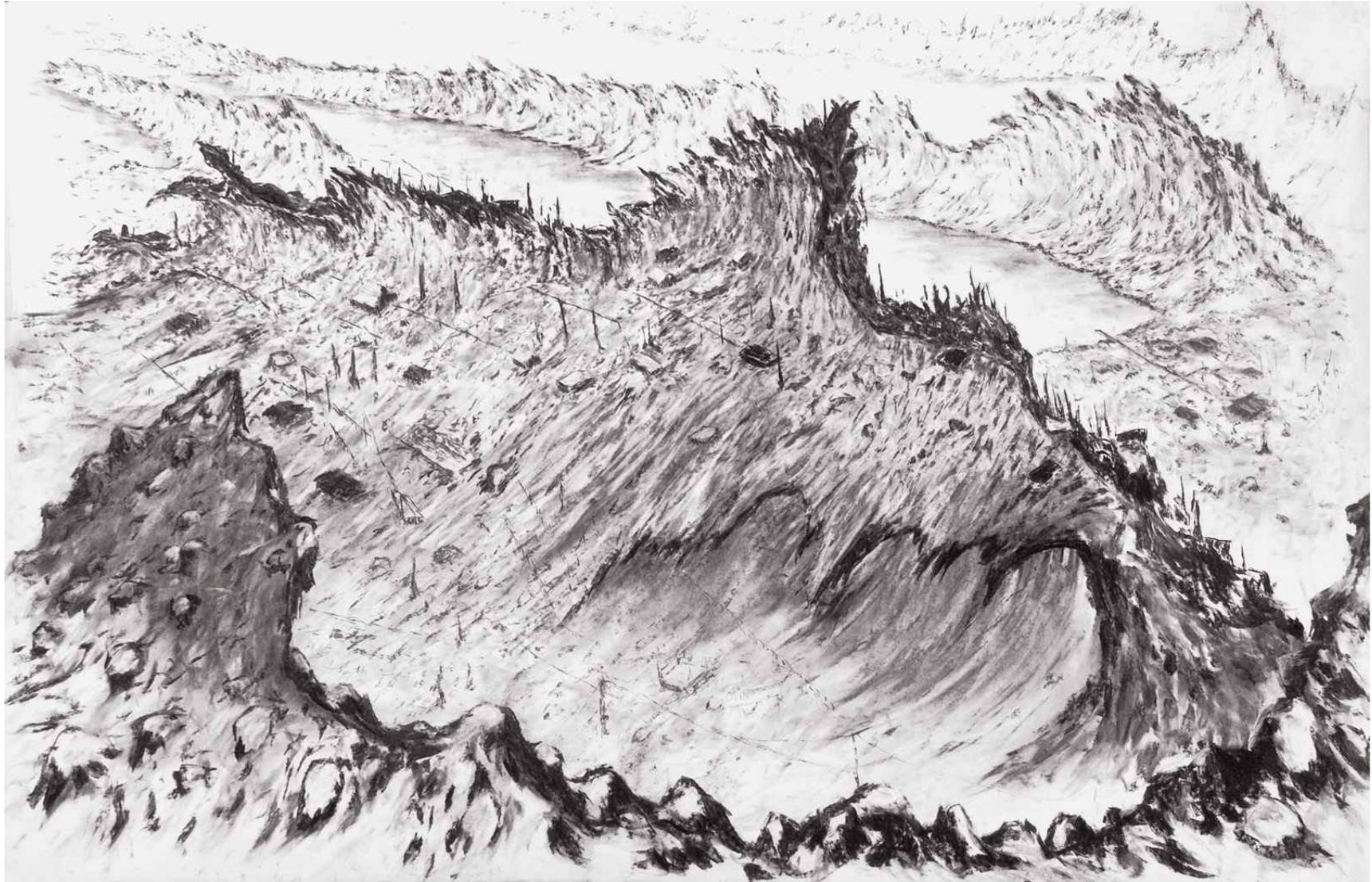
Drawing from the book **Esto fue otro lugar**. Charcoal and pastel on paper



Drawing from the book **Esto fue otro lugar**. Charcoal and pastel on paper



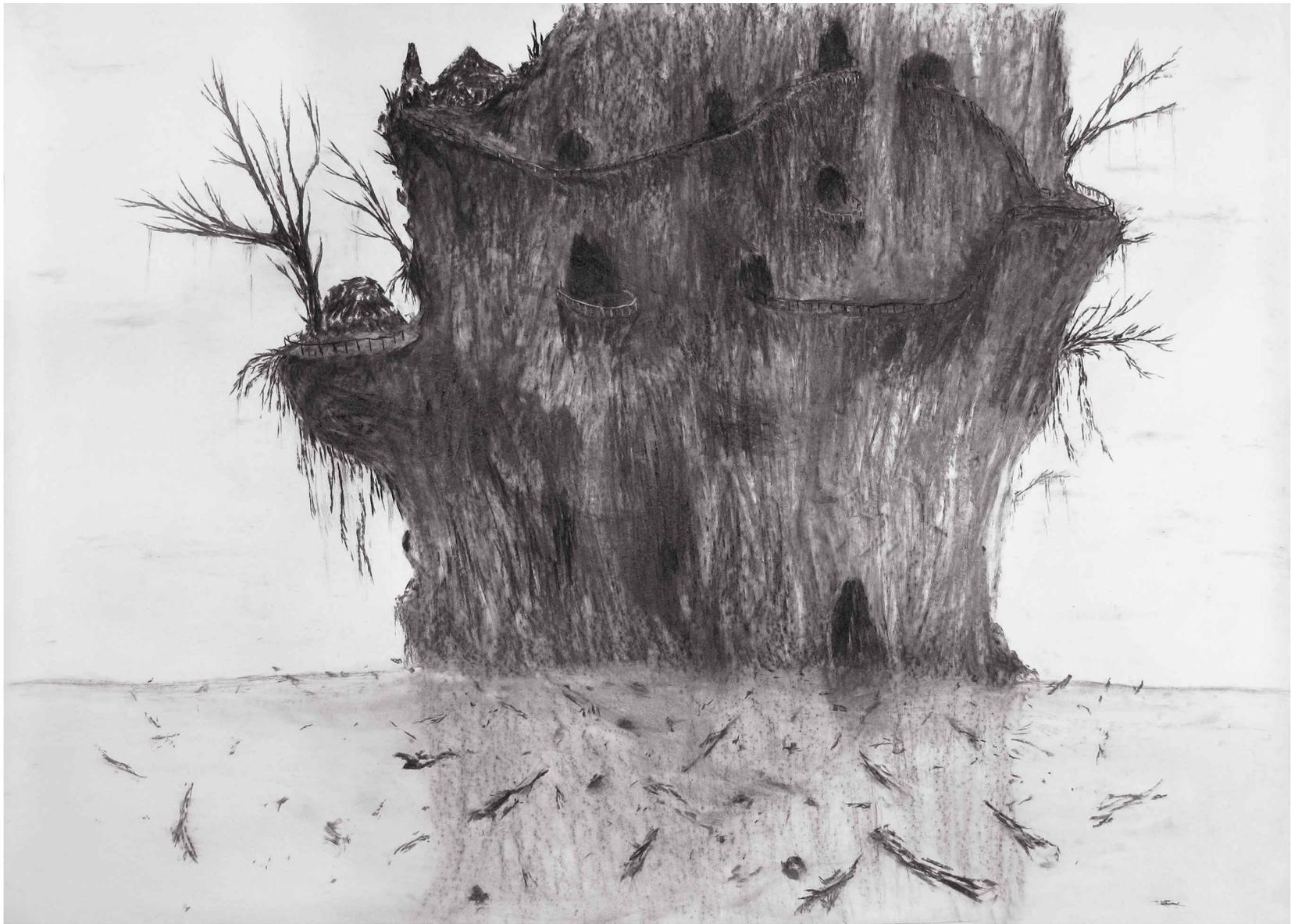
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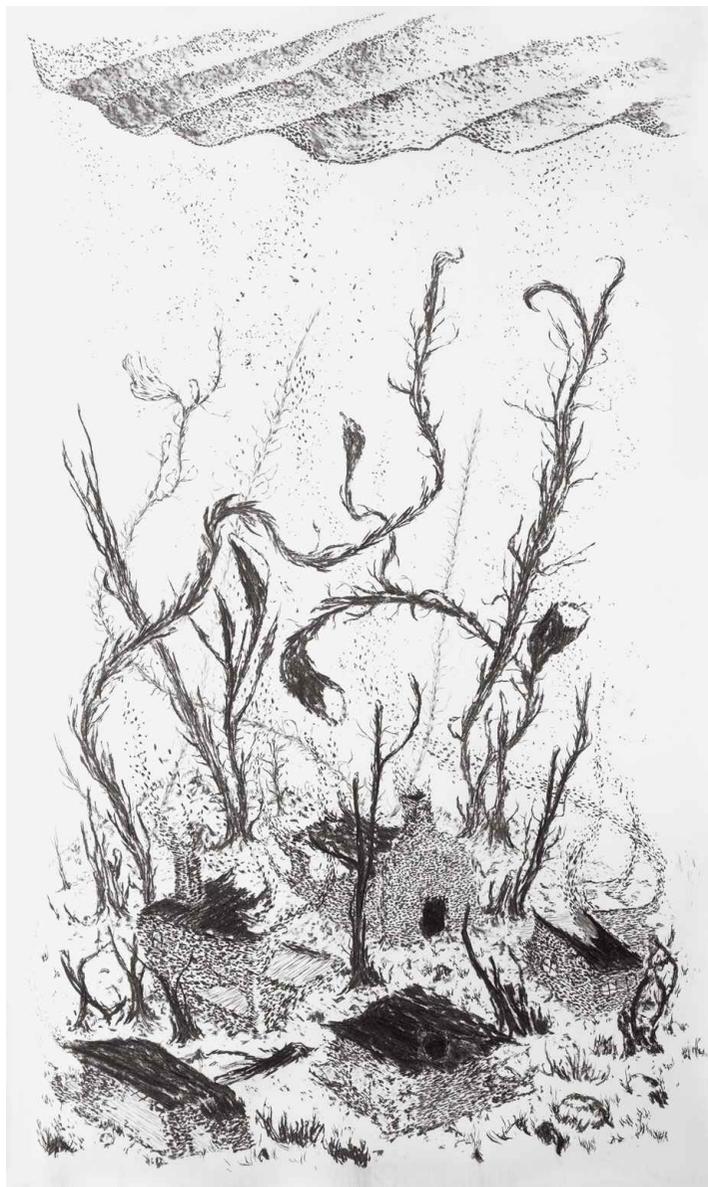
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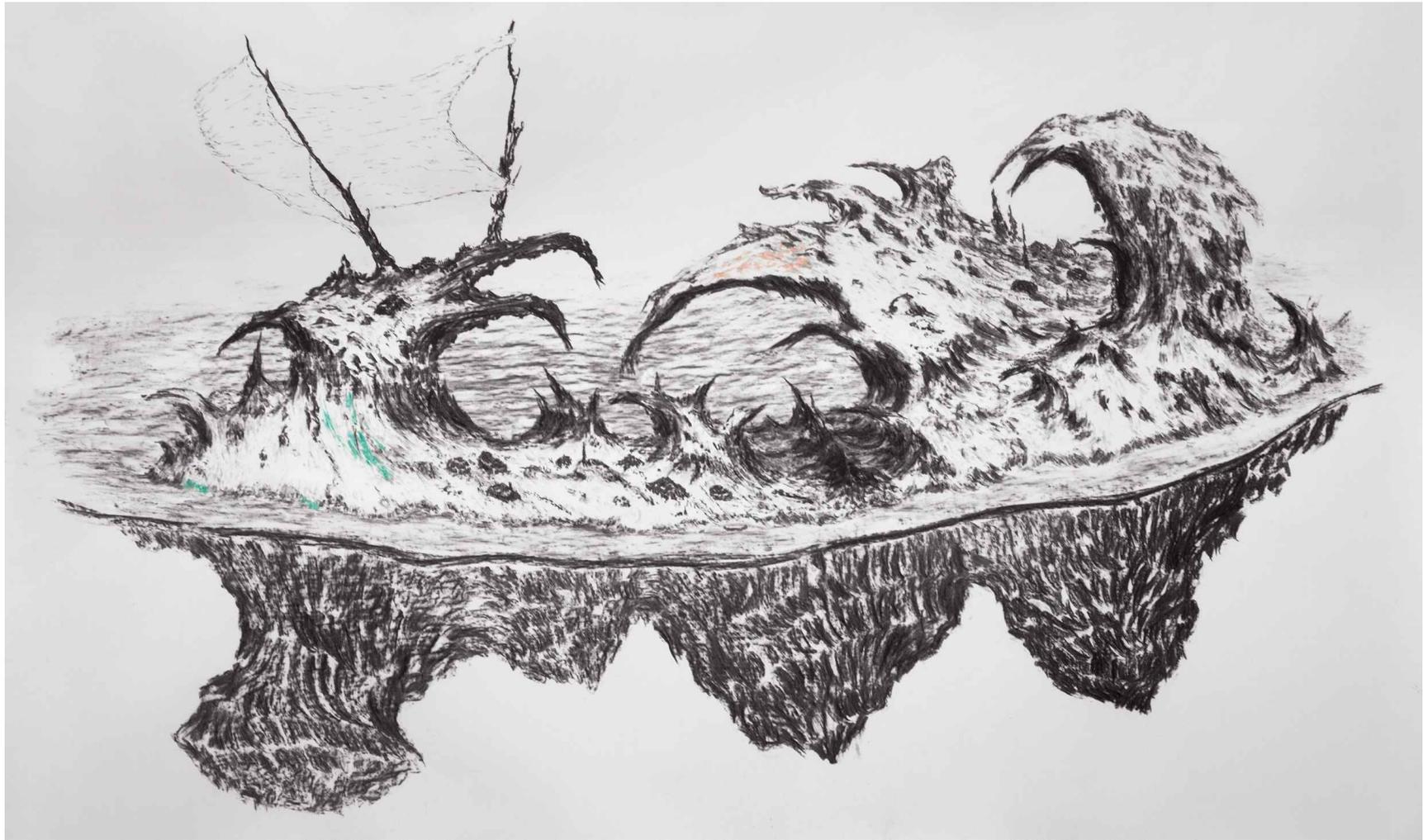
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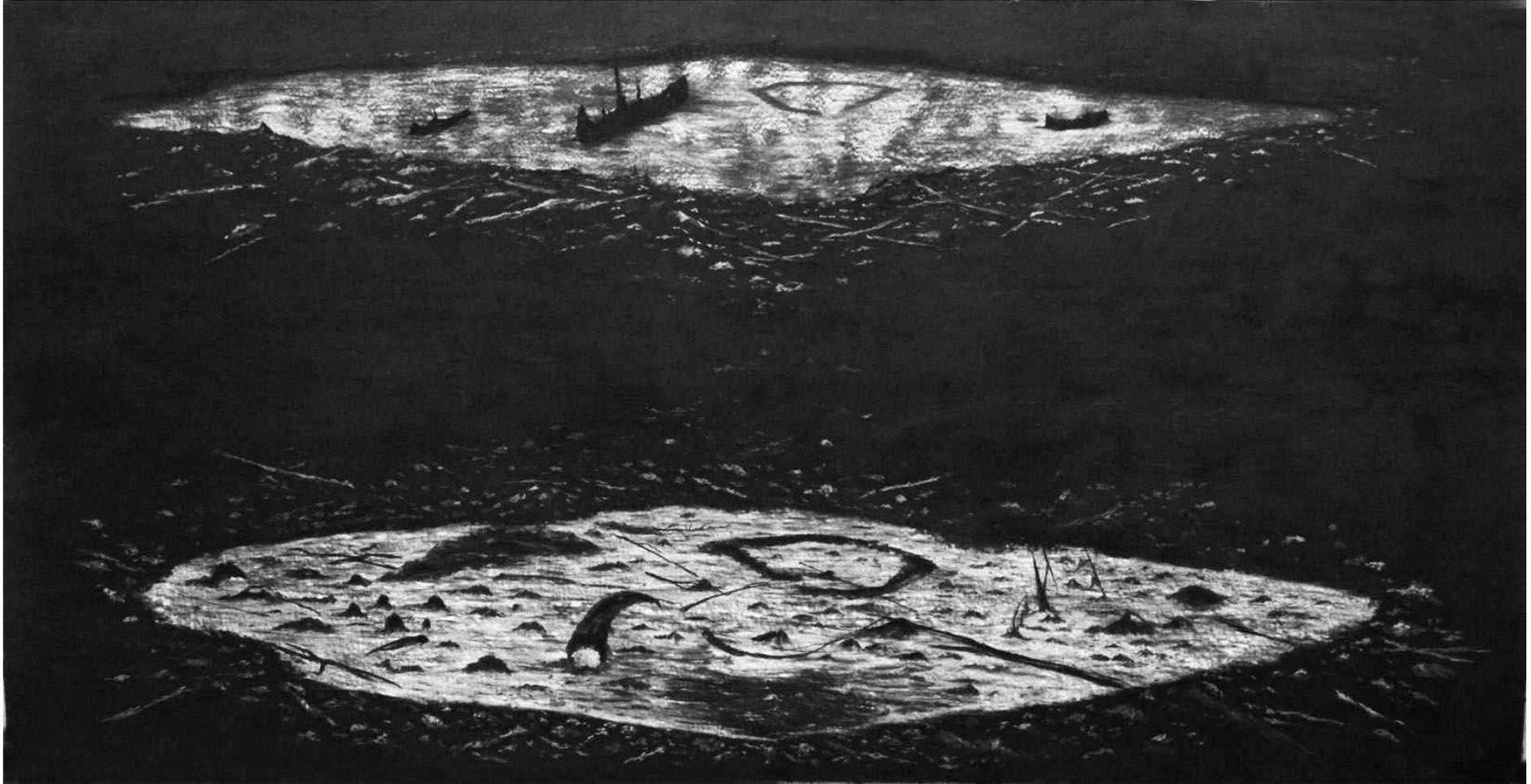
Drawing from the book **Esto fue otro lugar**. Charcoal and pastel on paper



Untitled (2 x 2 m)



Untitled (1.90 x 2.80 m)



Projection (1.88 x 3.20 m)

WALL DRAWINGS (2006-2009)



Musac (Museo de Arte Contemporáneo de Castilla y León). 2007



Distrito 4 Gallery, Madrid. 2009



Musac (Museo de Arte Contemporáneo de Castilla y León). 2007



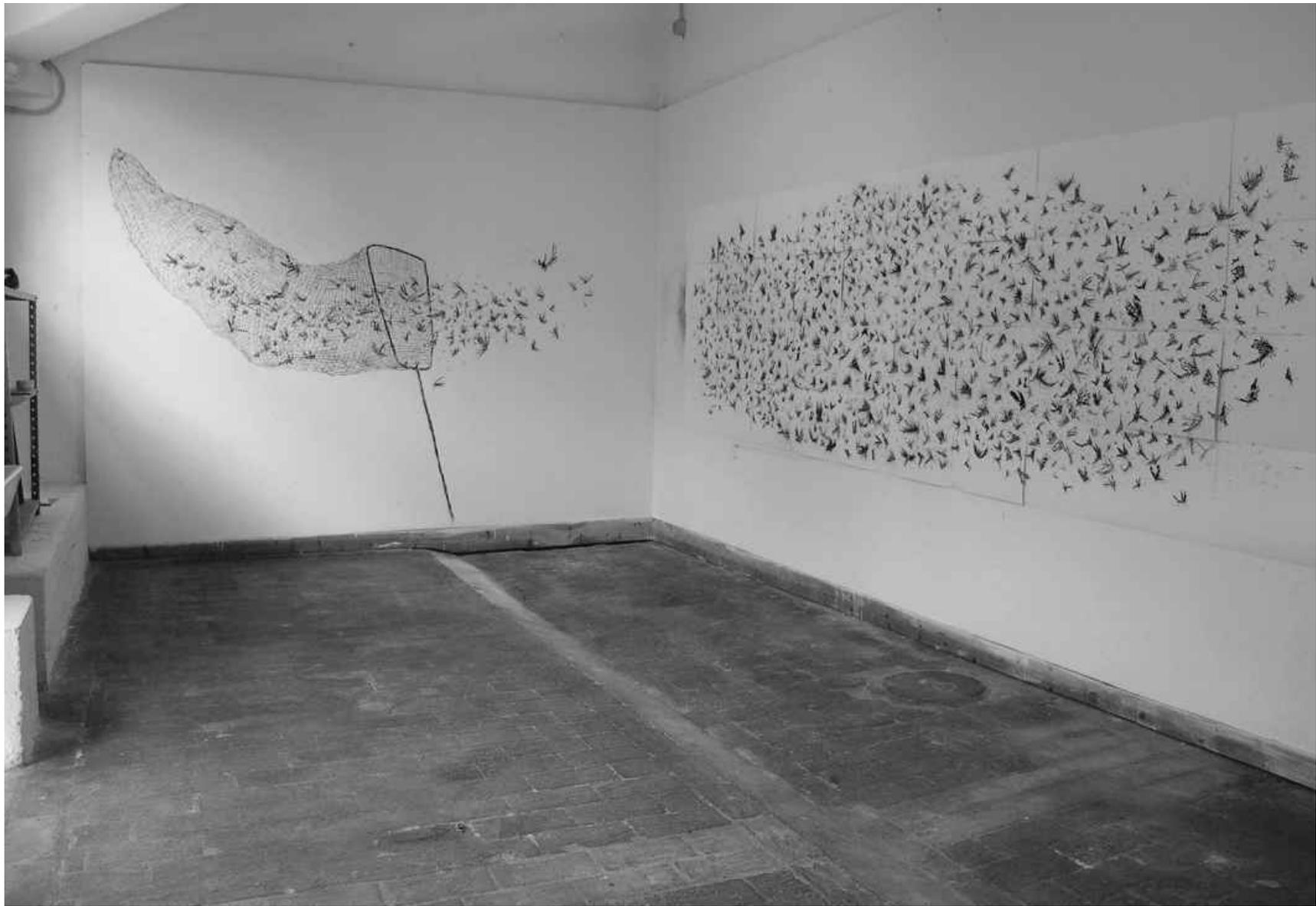
CIFO (Cisneros Fontanals Art Foundation) Miami, USA. 2008



MACRO (Museo de Arte Contemporáneo de Rosario). 2005



Musac (Museo de Arte Contemporáneo de Castilla y León). 2010

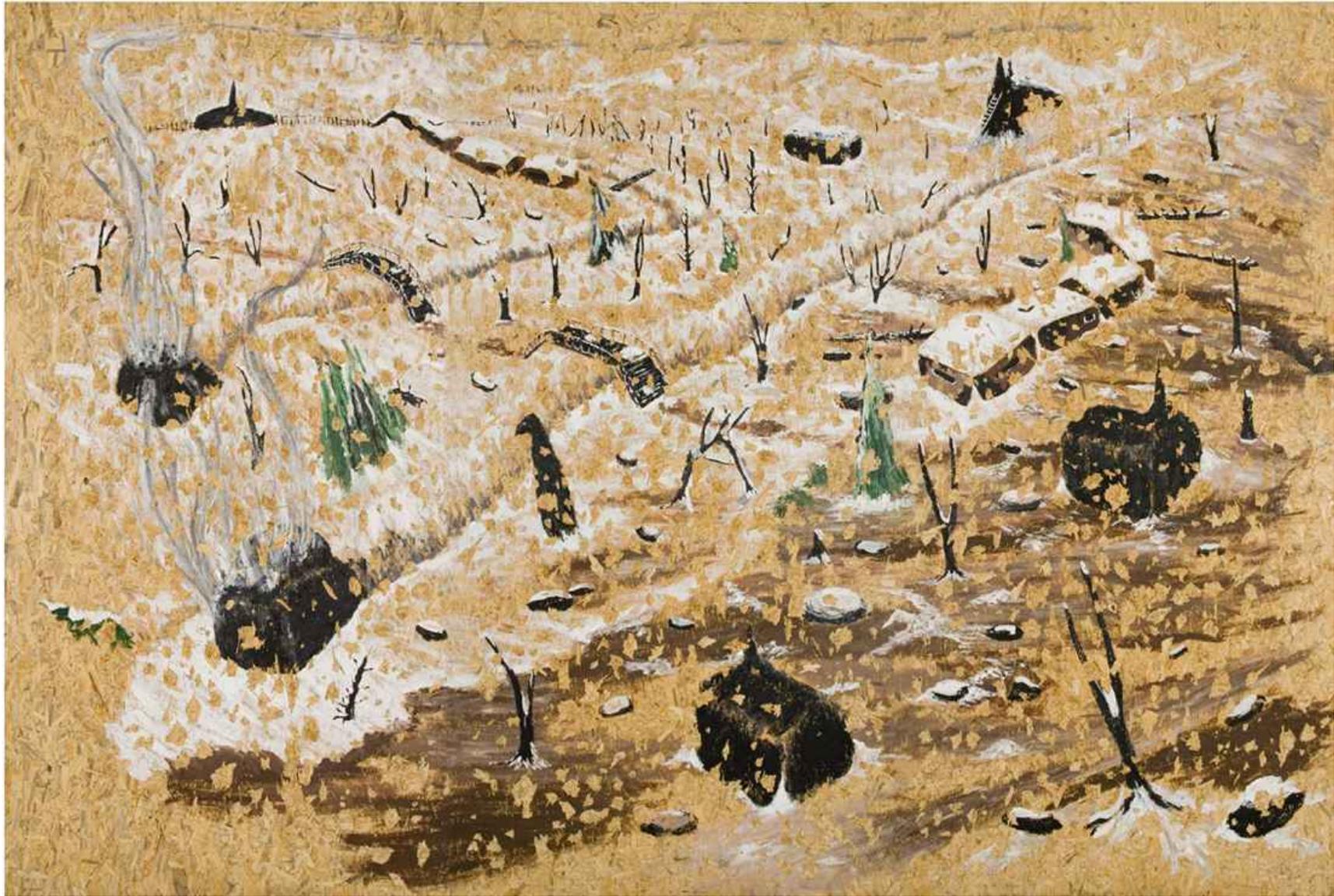


Civitella Ranieri Residency, Italy. 2007



Art América, USA. 2008

ACRYLIC ON CHIPBOARD (2007-2011)



Dos Rocas. Acrylic on chipboard (2.44 x 3.66 m). 2007



Espíritu guardián. Acrylic on chipboard (2.44 x 3.66 m). 2007



Parque con casas y rocas. Acrylic on chipboard (2.44 x 3.66 m). 2007



Una escena perdida. Acrylic on chipboard (2.44 x 7.24 m). 2009



The dead of. Acrylic on chipboard (2.44 x 3.66 m). 2009



Untitled. Acrylic on chipboard (2.44 x 3.66 m). 2011



Interior con chimenea. Acrylic on chipboard (2.44 x 3.66 m). 2011



Mi cometa. Acrylic on chipboard (2.44 x 3.66 m). 2011

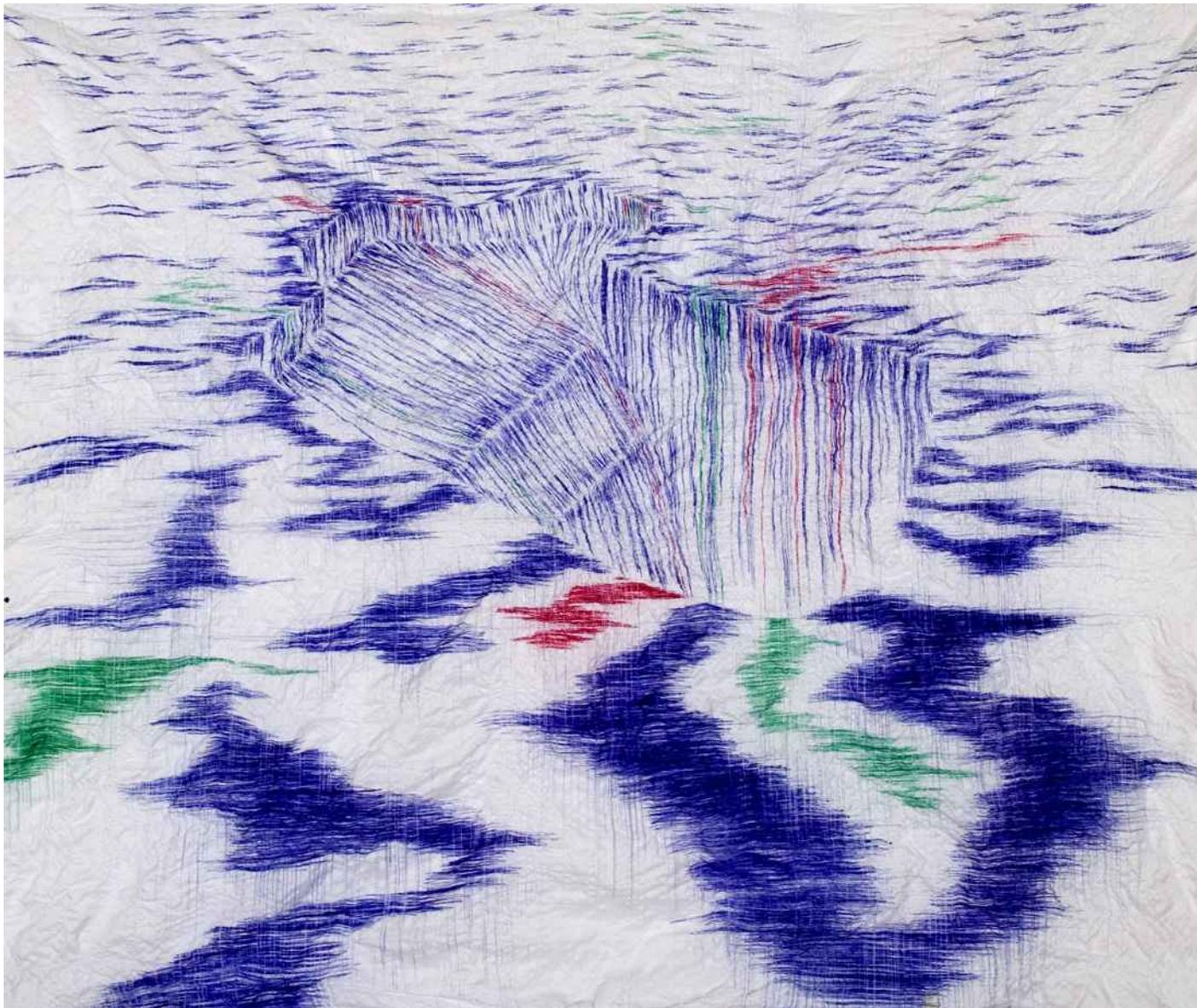


Dinastía. Acrylic on chipboard (2.44 x 3.66 m). 2011



Death clock. Acrylic on chipboard (2.44 x 4.88 m). 2011

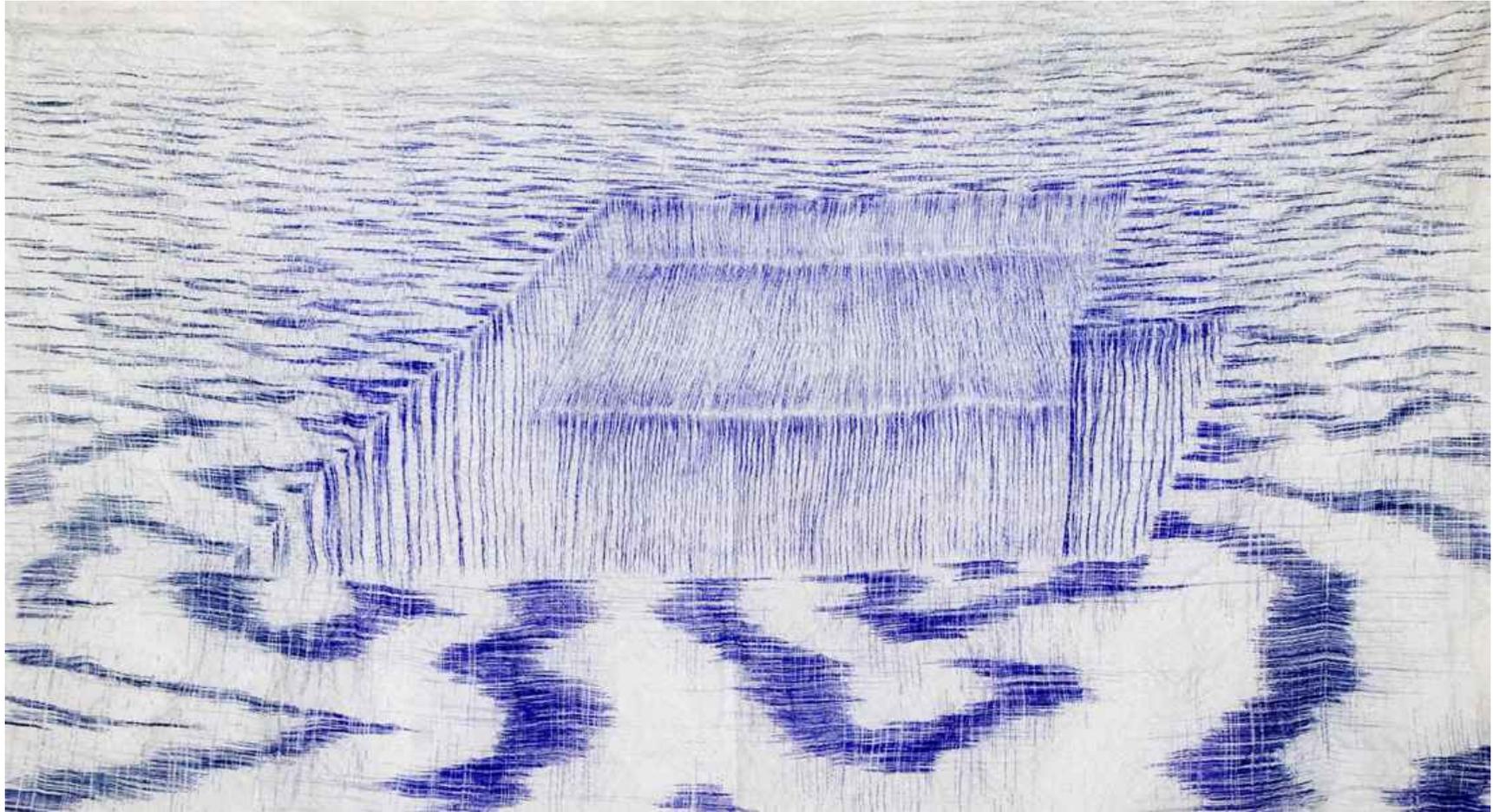
INK ON SILK (2004-2006)



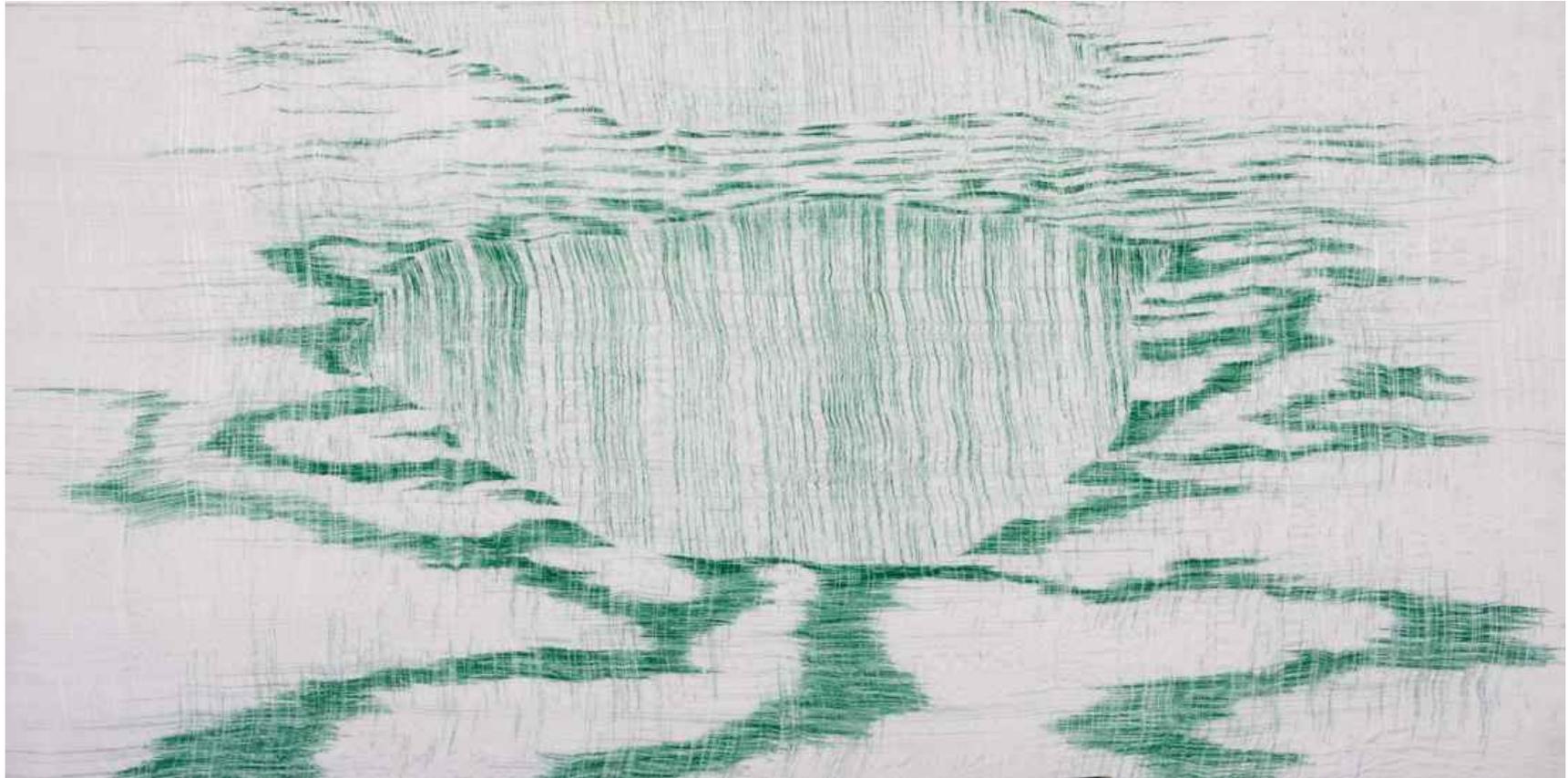
Swimming Pool (1 x 1.10 m). 2006



Untitled (0.60 x 0.90m). 2005



Untitled (0.80 x 1.10 m). 2005



Green hole (0.70 x 1.10 m). 2006



Redhouse. (0.55 x .068 m). 2005



Untitled (1.10 x 0.90 m). 2006



Untitled (0.90 x 1.60 m). 2006



Untitled (detail)

MATIAS DUVILLE
ARTIST BIOGRAPHY

Scholarships / Residencies

2011

John Simon Guggenheim Memorial Foundation Fellowship. USA.

Skowhegan Residency. Scholarship. USA.

2010

Ibere Camargo Residency. Porto Alegre. Brazil.

2008

Revolver art Residency. Lima. Peru.

2007

Civitella Ranieri Fellowship. Italy.

2005

RIAA. International Artists Residency in Argentina. Ostende. Bs As. Argentina.

2004

Stimulation for visual arts scholarship. Fundación Antorchas. Bs As. Argentina.

2003

Workshop Program for Visual Arts. Centro Cultural Rojas. UBA / Kuitca. Bs As. Argentina.

TRAMA. Program of cooperation and confrontation between artists. Bs As. Argentina.

2002

Visual arts scholarship. Fondo Nacional de las Artes. Bs. As. Argentina.

2001-2002

Fundacion Antorchas scholarship. Studies with Jorge Macchi. Bs As. Argentina.

1999

Production and working analysis scholarship. Fundación Antorchas. Bs. As. Argentina

1995-1998

Visual art studies at the Martín Malharro Superior School of Visual Arts . Mar del Plata. Argentina.

Individual exhibitions

2012

S.A.F.A.R.I. MALBA. Bs As. Argentina.

Los martes menta. Revolver Gallery. Lima. Peru.

2011

Whistle. Nueveochenta Gallery. Bogotá. Colombia.

2010

Esto fue otro lugar. Luisa Strina Gallery. São Pablo. Brazil

El aullido del cristal. Alberto Sendros Gallery. Buenos Aires. Argentina.

2009

Safari en el crepúsculo. Distrito 4 Gallery. Madrid. Spain.

2008

Descampado. Revolver Gallery. Lima. Peru.

Una Escena Perdida. Alberto Sendros Gallery. Bs As. Argentina.

2007

Cover. MUSAC. Laboratorio 987. Castilla y León. Spain.

2006

Propulsión. Baro Cruz Gallery. São Pablo. Brazil.

2005

Autocine. Macro. Rosario. Argentina

Travelling. Alberto Sendros Gallery. Bs As. Argentina. Curator: Jorge Macchi.

2003

Distancia. Alberto Sendros Gallery. Bs. As. Argentina.

Collective exhibitions

2012

Tenth parallel. Fondazione Cassa di Risparmio. Modena. Italy.

2011

Reformation 2011. Skowhegan 2011 Group Show. Maine. USA.

2010

Modelos para armar. Musac. Spain.

First and last, Notes on the monument. Luisa Strina Gallery. São Paulo.

Smart Exhibition. Freedom Tower. Miami. USA.

2009

Vamos. Nueveochenta Gallery. Bogota. Colombia.

Huesped. MUSAC Collection. Museo Nacional de Bellas Artes. Bs As. Argentina.

Destructivo Arte. Centro Cultural Borges. Bs As. Argentina.

Escuelismo. MALBA. Bs As. Argentina.

Benefit auction. Drawing Center. New York. USA.

2008

Narrative/Non-Narrative: Contemporary Artists from the CIFO Programs. SCOPE. Miami. USA.

2007

Signos de existencias. Museum of Contemporary Art of Santiago de Chile.

2006

Run for your life. Diverse Works Art Space. Houston. USA.

Interfaces. Fondo Nacional de las Artes. Bs As. Argentina.

Public Collections

Blanton Museum. Austin, Texas, USA.

Patricia P. de Cisneros Collection. New York, USA.

Pierre Huber Collection. Genève, Suisse.

Fondazione Cassa di Risparmio di Modena, Italia.

ARCO Foundation. Madrid, España.

MACRO. Museo de Arte Contemporáneo de Rosario, Argentina.

MALBA. Museo de Arte Latinoamericano de Buenos Aires, Argentina.

MALI. Museo de Arte de Lima, Perú.

MUSAC. Museo de Arte Contemporáneo de Castilla y León, España.

MAMBA. Museo de Arte Moderno de Buenos Aires, Argentina.

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