

PRESS RELEASE

JESÚS RIVERA | *LANDSCAPES FACTORY. TOWARDS SCI-FI.*

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Opening. Saturday 13 February 2016 | 8 p.m.



Jesús Rivera. *Landscapes Factory. Towards Sci-Fi 04*, 2016 Print of pigmented inks on Hahnemühle paper 180 x 87cm.

Science fiction has always had as a main feature the of placing the viewer facing an hypothesis that posed an existential doubt or an improvable scene that yet, somehow, it is possible in the imagination.

During the golden age of this literary and cinematic genre, the proliferation of arguments responded to a need and a demand of escaping from the surrounding reality. Rod Serling, the writer of the *Twilight Zone*, refers to science fiction paralleling fantasy: "The fantasy is the impossible made probable. Science fiction is the improbable made possible." The science fiction writers did not predict what would be this world we live in, but helped envision it.

Jesus Rivera proposed the project "Landscapes Factory. Towards Csi-Fi ", to Aural Gallery in which he stresses the idea of altered landscape, once again, into something new and fantastic but with an underlying real base. Perhaps in response the current situation, perhaps as an outlet to the world events that address us daily and that leads increasingly towards a hyper-reindustrialised society ¹.

The images consciously seek a fight between the developed or technological and atavistic of a cherished world. They crave the discovery of the unknown, to return to an original human being, to begin again at virginal starting point. It is the cold procedural generation ²; it is this feature that has undermined the territory as an individual and parochial concept.

¹ Cuadra R., Álvaro in "The Work of Art in the Age of Digital hyper reproduction " notes that the hyper cultural industries involved an "anthropological mutation" which amends the constitutive rules of what we understand by culture. The collapse of ideologies refers to the "hyper-modern societies", as warned continuities, acceleration and expansion of modernity. The last two decades of the last century witnessed the most radical political, economic and cultural mutations worldwide. The techno economic reconfiguration of capital and the increasing emergence of a "global culture" mark the milestones of this "anthropological mutation" in progress.

² Data creation method based on algorithms in order to develop content, textures or image geared objects, film, animation or viewing objects in real time. Its main feature is the creation of diversity through random values or variables.

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His images are set in spaces generated by whim and tailored by 3D software, which integrates real landscapes altered. Through the virtual creation of these interiors, the artist is allowed to navigate in three dimensions on such calculated sets and modify them freely. He seeks to produce a look into the distance, to new scenarios where natural landscapes occur as a desired discovery, omitting the very little that seem to seduce us today and we so very much neglect.

"Landscapes Factory. Towards Csi-Fi ", is a statement of perverse evasion because as in the beginning of the genre, it intended the viewer to be aware of his looking away.

This exhibition takes part in the International Festival of Photography PhotoAlicante to take place during the month of March 2016.
<http://www.photoalc.es/>



Jesús Rivera (Alicante, 1981) www.jesusrivera.net

Higher of Fine Arts from the Faculty of Fine Arts of the Polytechnic University of Valencia. He participated in the Art in Context Institute (Universität der Künste, Berlín) 2006-2007.

Since 2008 leads the artistic direction of MESTIZO-ARTWORKS.

His solo exhibitions include " Punto de partida" ("Starting point") in the Aural gallery (2010) and "Ante el espacio vacío" ("Before the empty space") curated by Enric Pastor Look at Casa Bardín, Institute of Culture Juan Gil-Albert (Alicante, 2012) and "Landscapes Factory" in the C14 - PhotoAlicante 2015.

Among his exhibitions highlights "Urbscapes, espacios de hibridación" ("Urbscapes spaces hybridization") in Valencia, Madrid, Lisbon and Slovenia (Platform Revolver Ministry of Culture 2011-2012.) Expressions del Patrimoni" ("Expressions of Patrimoni") Museu St. Pius V, Valencia and Contemporary Art Space La Barbera, Villajoyosa, Consorcio de Museos de la Generalitat Valenciana; "No hay tal lugar. Territorios de lo invisible" ("There is no place. Territories of the invisible") in the Castle of Santa Barbara Alicante, 2009; "Puntas de flecha" ("Arrowheads") in the Reales Atarazanas of Valencia and Lonja del Pescado of Alicante, 2009; "Miradas a la desmemoria" ("Looks to oblivion") Club Diario Levante, Valencia, 2009; "Cartografías Valencianas 100%" in the Museo Centro del Carmen (Valencia, 2010) and the Museum of Modern Art in Santo Domingo (2010); "YellowPages Project" in TurmGallery in Helmstedt, Germany, the Kunsthalle Palazzo Liestal in Basel, Switzerland and MAMCO, Geneva, Switzerland, 2003 (organized by Team 404 and John Armleder) and Rundgang 2003 at the "Hochschule für Kunst Bildende" Braunschweig , Germany.

He takes part in contemporary art fairs as ForoSur 2010-2011 (Caceres) and Valencia.Art (2009 and 2007). Received several awards and supports as Beca de Investigación y Creación Plástica in Berlin by Generalitat Valenciana 2006, CAM Collection of Visual Arts 2008, UPV Arts Competition and the Artes Plásticas de la Diputación of Alicante 2008 and first prize in the X Certamen Nacional de Pintura Salvador Soria de Benissa (Alicante).

His work is represented in collections such as the Fund of contemporary art CAM Obra Social of Alicante, Musée d'Art et d'Histoire, Geneve (Switzerland), Fund for Artistic Heritage of the Polytechnic University of Valencia, Diputación of Alicante and the DKV Collection.