

Byron Gago

selected works 2016/19

Currently my research has a focus on the relationship between nature, culture and artifice. Putting into perspective different levels concerning the spread of different *dispositifs*, which impact life in a ramified way. With a particular attention to the dystopian moments or dystopian imaginaries, able to generate a fracture in the normal flows that determine the environment, emphasizing paradoxical aspects of precariousness and the relative metamorphosis.

My work can be interpreted as a mediation between the tensions generated by the external environment related to an internal useful set, in order to develop a perspective with the imprint of a personal ecology, my artistic practice include aspects directly related to my experience and analysis of it.

This path is also an opportunity to recognize the different forms of power, identifiable in the production of collective imaginaries and in the transmission of forms of knowledge. In a process of review of the *forms&contents*, in relation with objects and meanings connected and stratified to them.

During my research the whole system of references and evaluations could be constantly regenerated in a workflow that has the possibility to include or exclude data and ideas, such as mediums with various types of techniques and materials. I develop a plurality that put all the works together in a transversal dialogue between them.

The choices that follow the production processes and the treatment of the materials are the result of a comparison with technicians. Following this way I learn and study the techniques and needs related to each work.

No Title

2019

The work was formally realized through the casting of a mix of resins and vegetable oils in a frame with an arc shape, that frame was posed on a bas-relief useful to create the texture that reproduces the wrinkles and veins of an organic type.

The final result is a thin sheet that emulates an organic surface modeled on a frame.

The arch, one of the most diffused archetypes of Western architecture, suggests a link in between the adaptation of the forms of lives in relation to the space modeling.

It's a unique pattern that between architecture and system of life, diversified over time and cultures, that could offers an interpretation of a process of technology, art and aesthetics.

The arch in this case is a container for an amalgamation of matter that focuses on an idea of materialization of an ideally empty space.

A thin and fragile texture recalls a skin marked and consumed in a suspension close to its complete deterioration.

Detail.





No Title

2019

180 x 75 x 1 cm,

stainless steel cables, metal clips, epoxy resin, bio oils, plasters.



No Title, details.

DATA

2019

In the space are presented four different elements that are brought together in order to create a landscape. The elements are directly inspired from a selection of the pictures presented in the Voyager discs sended in the space with the aim to present the human system to a potential unknown form of life.

Through the installations there's a re-enactment and a reinterpretation of a series of pictures and sounds. There is a fisical transposition and reinterpretation of the chosen material according to the creation of a set. The video DATA shows scraps of the Golden Records pictures as well two performers. There's a didactical component that slowly disappear, then the human presence is emptied of intentionality in desire or thought, which as the objects (round platforms, the lances, the head). Those elements are considered as archetypes and part of a simulated system.

The absence of a common and shared system of value on the elements, create a problem of proper interpretation of the data, as well a sense of disorientation. The space itself can be considered as a fifth element, a field or landscape where all the objects are inserted. Especially because it's the place where DATA was recorded, it creates a *mise en abysme*, which enforce the tension between real, fiction and form.

In this order the space has a digital transcription, in the same way the Golden Records transport a digital transcription of human activities and surrounding.

Img.000

series of 3
120 x 120 x 2 cm,
wood, aluminium, acrylic paint.

Img.010

series of 2
150 x 12 x 1.5 cm,
copper, wood.

Head on Scale

100 x 70 x 25 cm,
inkjet print on matte paper mounted on poliplat, plaster cast, make up, epoxy resin.

DATA

5' 36" 16:9, full HD, stereo sound.



DATA, 2019, installation view.



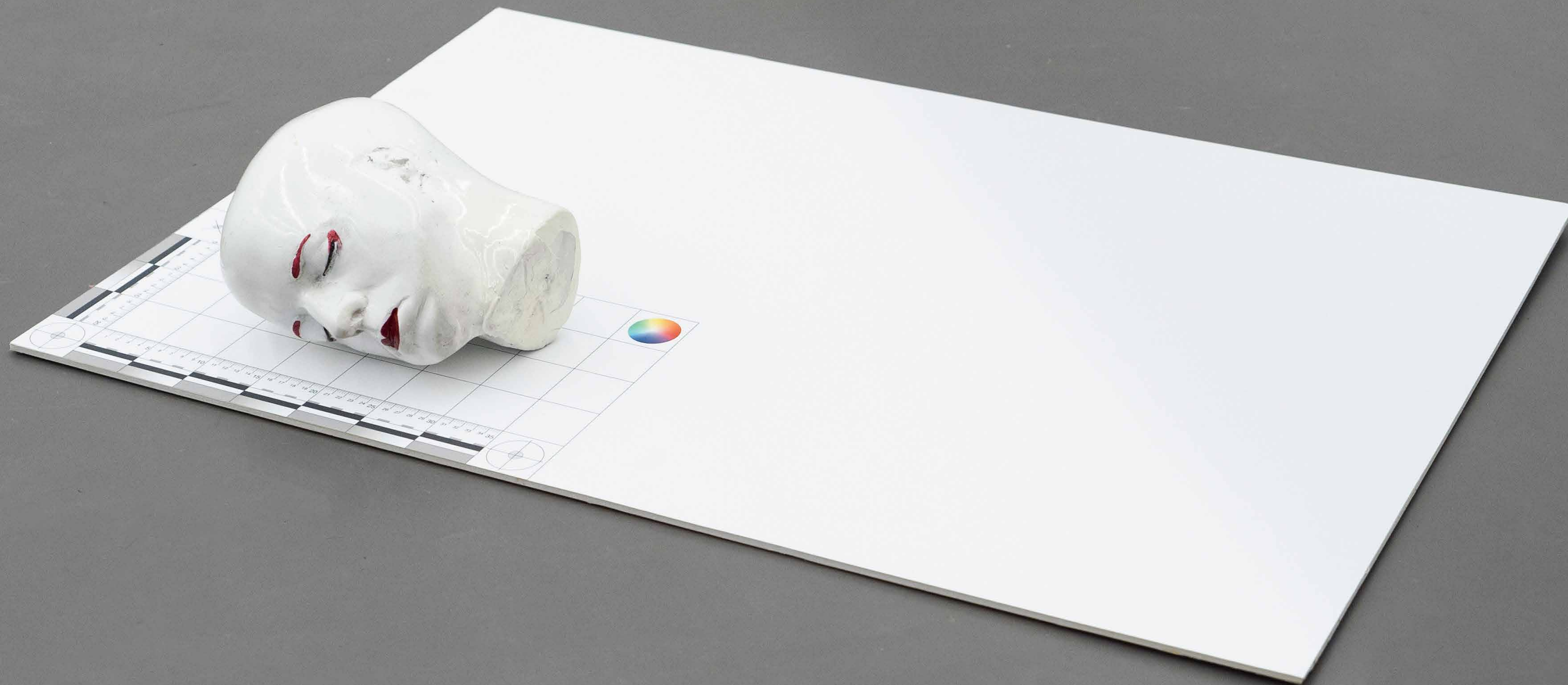
Img.010, 2019, series of 2, 150 x 12 x 1.5 cm, copper, wood.



Img.010, detail.



Img.000, 2019, series of 3, 120 x 120 x 2 cm, wood, aluminium, acrylic paint.



Head On Scale, 2019, 170 x 70 x 25 cm, inkjet print on matte paper mounted on poliplat, plaster cast, make up, epoxy resin.



Head On Scale, detail.

Synthétique Amazonas

2019

*"The warm equatorial climate is recreated inside a technological showcase he designed to give birth to and grow tropical mushrooms, a cultivation dependent on many factors and not easily manageable.
For him this is in vitro a new native land and together a kind of warm three-dimensional lightbox where the spores become mycelium and in turn the mycelium could escape from the sterile envelopes in the form of towering and thin mushrooms which recalls his origins"*¹

Riccardo Lisi

Vitro Spores Into Synthétique Amazonas

series of 100,
A3, 80 g/m2, digital Epson print,
plastic bag, 12 pages.

Agar Display

100 x 70 x 25 cm,
10 Agar discs with micellium of spores Cubensis Albino A+, wood, metal, paint.

Growbox

160 x 145 x 25 cm,
stainless steel, plexiglass, fir board, electric components, exo terra
lamps, metal clips, plastic vacuum bags, air filters, Cubensis Albino
A+ spores, vermiculite, brown rice flour, perlite, organic water.

¹Temptation Blocker press release, la rada, Locarno | 8.2 – 9.3.2019
vernissage: friday 8 february, h 18





V. THERAPY

What,

it can permanently change the personality, a study carried out in 2011 by scientists at the Johns Hopkins University in Baltimore, showed that the use of psilocybin induces "positive changes" in the personality of the consumers. More than half of the study participants (60%) have shown a decisive transformation in terms of "emotional and creative openness", the stretches that have been strengthened are those of imagination, abstract ideas, feelings, and aesthetic sense. These changes lasted for at least 14 months after the use and during which subjects were subjected to checks according to data collected by Roland Griffiths.

It acts in the opposite way to the selective inhibitors of serotonin reception (SSRIs), which are the most common antidepressant drugs: that is, it increases the emotional connection in patients rather than sedate it. The hypothesis is that this substance can work precisely because it increases and revitalizes the brain's response to emotions - even the negative ones - by improving their acceptability. This could be the key element explaining the efficacy reported by the patients who tested it. Researchers from Imperial College London subjected 20 patients with resistant forms of depression to two doses of psilocybin, given a week apart. Participants performed functional magnetic resonance imaging (fMRI) before treatment and the morning after the second administration. In addition to the efficacy testing of psilocybin, the researchers wanted to investigate its effects on the amygdala, an ancient part of the brain that helps us process emotions.

<https://www.sciencedirect.com/science/article/pii/S0028390817306391>

Vitro Spores into Synthétique Amazonas, From internet to mouth, Laurence May 2019, pag.10



Agar Display, 2019, 100 x 70 x 25 cm, 10 agar discs with micellium of spores *Cubensis Albino A+*, wood, metal, paint.



Agar Display, detail.







Growbox

2019

160 x 145 x 25 cm,

stainless steel, plexiglass, fir board, electric components, exo terra
lamps, metal clips, plastic vacuum bags, air filters, Cubensis Albino

A+ spores, vermiculite, brown rice flour, perlite, organic water.

Placenta

2018

The work is conceived as a luminous device that combines organic and plastic materials with electrical components.

The slab was made on a rectangular frame built according to the golden ratio, in which the melted fructose takes a geometric and irregular outline. During the process of solidification the components of the neon electric circuit were incorporated.

Because of the chemical reaction between the fructose and the epoxy resin the outline is unstable, that process involves changes in his color and shape.

67 x 109 x 15 cm,
fructose, f400 epoxy resin, linear fluorescent tube, 2 electrodes, ballast.



Placenta, 2018, 67 x 109 x 15 cm, fructose, f400 epoxy resin, linear fluorescent tube, 2 electrodes, ballast.





Placenta, detail.

NO WAY

2017

Inside Morel space, one of the first FIAT car sellers in Ticino (Switzerland) in the late 30's, I made an intervention in relation with the surrounding architectural space.

It's possible to enter into the space by walking through a covering system made with plastic tents (strips of PVC). These strips are attached to an iron rafter, which cover the area's height. On its side the area is bounded by a reticular structure, covered inside with a plastic film, which cover also the two other already existing walls.

Around the installation's area the walls and the ground were accurately restored, respecting the previous grid of colours reported in grey scale. At the center of the area, suspended with chains to the ceiling, there is a rectangular structure formed by four steel rails. Each track supports two neon lights, a luminous device that acts as a chandelier bringing the viewer back to a dimension of human living.

video documentation:
vimeo.com/220217068

Site-specific installation & ambient configuration space, mix media.







Scroll n.2

2017

The work is the result of a process of deconstruction and re-adaptation, which preserves original parts of a treadmill, including chassis and engine parts. Four aluminium bases and a black PVC panel have been integrated into the structure, replacing the platform under the tape.

The rotary tape is replaced with a synthetic fabric, edged at the sides and sewn at the ends. It has the words "NO SE" printed on, two syllables which from Spanish into English literally mean "I don't know". An affirmation that implies a dysfunctional lack to the discourse or answer, that could be comparable to the physical void present when the tape turn down.

The conscience of not being conscious, becomes a statement that is repeated, rhythmically like a mantra, by the mechanic scrolling of the treadmill.

167 x 67 x 20 cm,
vinyl print on synthetic canvas, steel and aluminium frame,
PMDC motor & Arduino hardware.



Scroll n.2, 2017, 167 x 67 x 20 cm, vinyl print on synthetic canvas, steel and aluminium frame, PMDC motor & Arduino hardware.

NO

SE

Manonegra

2017

Manonegra is the study of the oil dislocation as an anthropological phenomenon around the area in the Amazon forest in Ecuador, a research consist in a body of photographs and a theoretical apparatus.

This apparatus is a study of different cases that underline an active process of neo-colonization which has its origins in the 50s, that generated political, social and economical issues, that influenced negatively the local cultures and the indigenous populations.

Capitalist policies, very confident at the time of the *boom petrolero*, favoured the beginning of an intense and still active process of pseudo-industrialization through the *Oriente*, including regions that currently hosts about half a million people (4.5% of the population), including 13 different indigenous populations.

The photographs initially show the infrastructures linked to the oil industry, testifying its progress and continuous expansion, focusing on architecture as a symptom of radical change in the Amazonian way of life. As a result, urban agglomerations were compromised by an incremented affluence of oil infrastructures, forcing the indigenous people to move away from their previous territories in order to be placed in a complex of houses made by the collaboration of the government and the oil industries ("*Plan Strategico*").

The photographs taken in the province of Santa Elena, that faces to the Pacific Ocean are for longitude diametrically opposed to the previous pictures, this suggest the presence of other offshore oil factories. The evidence of a single network of oil process that covers the whole Ecuador, as well the rest of South America.

Manonegra's extract pays a frontal attention on the pipeline as a physical limit, a tangible path that traces and unifies all the oil infrastructures in a single network. Selected photographs were taken in the province of Sucumbíos, Orellana, Napo and Pastaza, four of the five provinces in the Amazon region of Ecuador.

Through new autonomous distribution platforms, both in paper and digital form, new possibilities were create to contextualize and to interpret the images. Separated photographs from the theoretical apparatus are an expansion of its contents, in order to have a non-hierarchical relationship with Manonegra.

The coordinated point indicated by the project name refers to the oil interests in the border area between Ecuador and Colombia, ancestral territory originally populated by different indigenous groups.

www.0n-76w.tumblr.com

Manonegra

32 x 46 x 7 cm,

1st ed. 1 of 6

A3, 150 g/m2, inkjet print on semimatte paper,
filo refe binding, 106 pages.

0°N 76°W

21 x 30 x 2 cm,

inkjet print on semimatte paper 80 g/m2 A3,
saddle stitch binding, 28 pages.

Tumblr webpage.

NEGRO MAS NEGRO
Conseguenze di convergenze

In questo scenario legittimi fenomeni che nazionali e internazionali
perché loro stanno a convergere su questa vasta regione. La sviluppo dell'attività
petroliera prodotta negli anni 90 favorisce la crescita demografica e il processo di
urbanizzazione, ottenendo come risultato l'innalzamento di standard provenienti
dalle altre regioni rurali della zona e della zona occidentale. Le imprese iniziano
un nuovo insediamento nelle pianure di Pastaza, Morona, Cachaipa e nel dual
risultando nel secondo tentativo di insediamento. Un controllo sul territorio sempre
più marcato e restrittivo come nel caso del Bileque 15 presente nel parco nazionale
del Yasuni, nel quale è varato l'ingresso di altra autorizzazione da parte di Repsol
operazione consolidata nel 1996.

Ne consegue una occupazione e una appropriazione del territorio, alla quale
aggiungono delle vere e proprie modifiche spaziali, un ingombro architettonico e
urbanistico funzionale ai fini dell'estrazione del petrolio che compromette il vivere
umano e animale.

Le comunità indigene con un sistema di completo autosostentimento basato sullo
sfruttamento delle risorse naturali, su un alto livello di conoscenza dell'ambiente e
della pratica di coltivazione autonoma, perdono la congiunzione tra natura, cultura
e dimensione spirituale. Subiscono la disgregazione della loro organizzazione
sociale e produttiva e la perdita della loro identità culturale. Sono minate le basi dei
loro sistemi di economia e della loro vita spirituale con la profanazione dei luoghi
sacri.

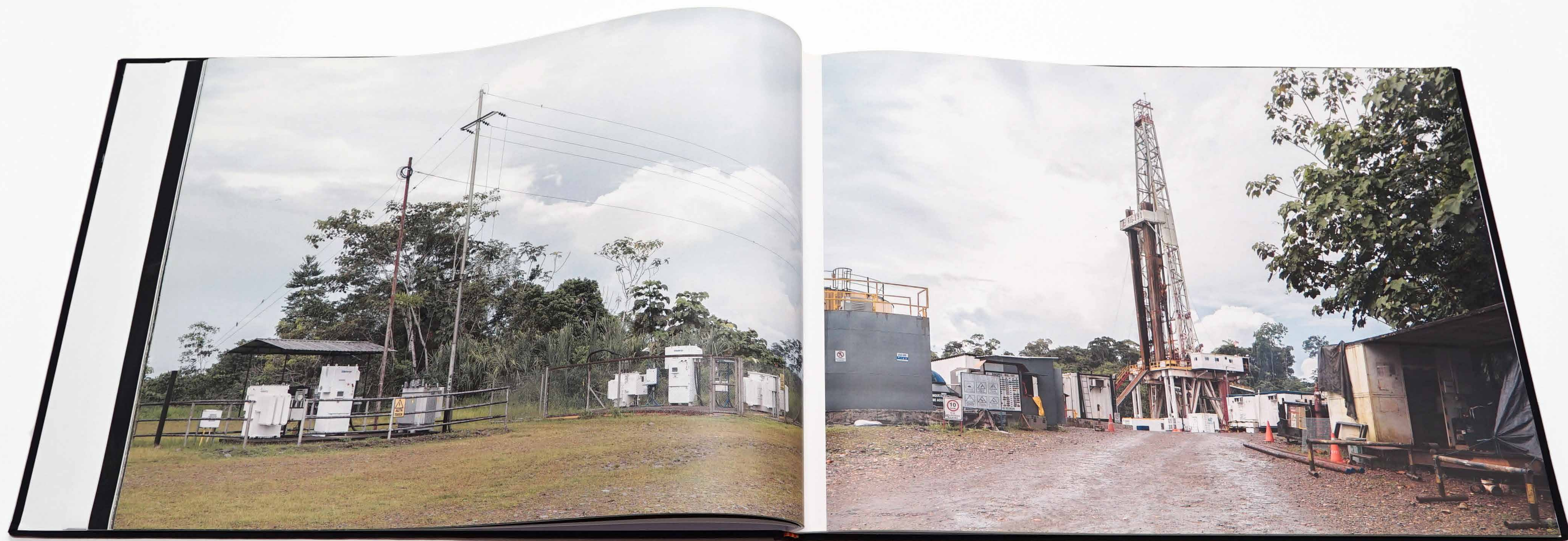
La qualità della vita delle popolazioni indigene si è deteriorata insieme al
deterioramento delle risorse naturali, rendendo sempre più gravi gli sforzi
necessari a soddisfare i bisogni di sopravvivenza.

Una generalizzazione dalla povertà insormontabile su più livelli, causata da distorsioni
della struttura politica e dalla non ridistribuzione equa ed eterogenea delle risorse
economiche generate dal petrolio.

Una politica in grado di generare e consolidare una mentalità gerocratica,
favorendo l'incorreggibilità istituzionale su tutto il territorio nazionale. Un progresso e
uno sviluppo riancato contro tutte le previsioni degli anni 60, è frutto di un governo
con tendenze antidemocratiche e più volte corrotto negli anni.

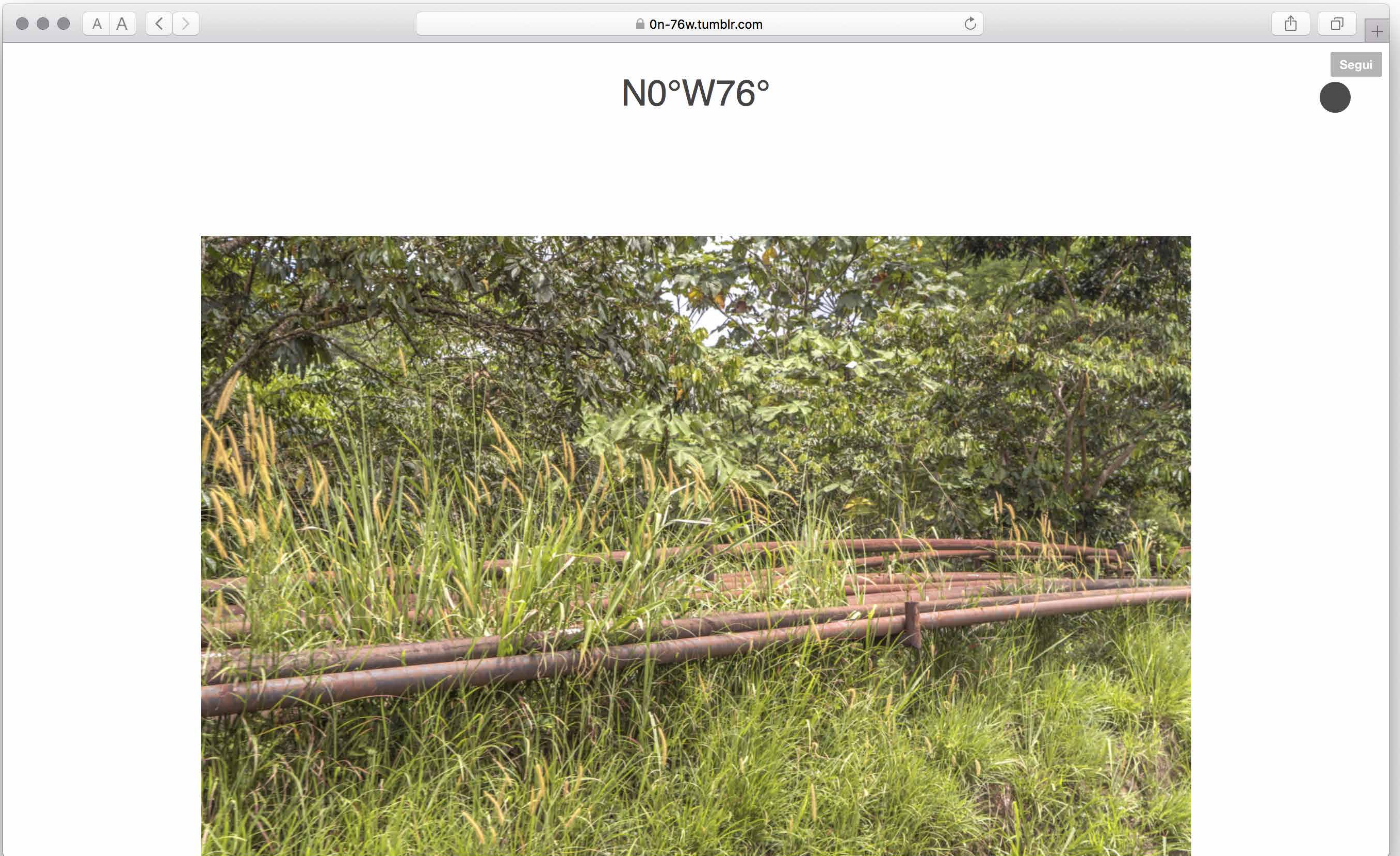
2. Alejandro Alvarado, ECUADOR: ¿Que Oculita la Petrolera Repsol YPT, Que Ingrede El Ingreso Al
Bileque 16? www.observatorioecuatoriano.org, 13 gennaio 2016.











Costa Caro

2016

Costa Caro is born from the relationship and mutual trust, established over a year, with Hosni 31 years old from Tunis, and Mustafa 22 years old from Egypt.

The film is divided in two chapters, it tells the relationship between the two protagonists. They are portraits and witnesses of a difficult reality, in which we clearly see the absence of a future perspective, two lines that arise from the same condition but then undertaking different paths.

The narration is build following a dualism and the opposition of the two protagonists, including the issues between them and the reality around. This dualism is authentic, especially looking at Mustafa's character, which is a lawyer in Egypt and a drug dealer in Italy.

This is a knowledge created through the mutual perception of the protagonists who describe emotions and desires, it's an observation of a post-immigration space-time in a multi-ethnic scenario, where all the figures are united by a common necessity: survive.

32' 15"
16:9, full HD, stereo sound.



A FILM BY
BYRON GAGO



Garden's Hypothesis

2016

The Bindle, as a visual reference, is a carrying device stereotypically used by the American hobo sub-culture, diffused in the USA, it includes homeless and emigrants during the 19th century. Following an urbanization that is caused by human flows, directly related to the economic flow.

This is a device that is necessary for the preservation of the individual, translated into the limit of vital impulses in relation with the space.

In the following Garden Hypothesis that implies an artificial adaptation of its natural habitat, the cactus lives as an object/subject symbol and witness of a journey between South America and Europe. Inside a small nomad space, made up of an aluminium tube and a PVC sheet, it has been adapted to be in a new nomadic habitat.

150 x 30 x 35 cm,
Cactus Cleistocactus, earth, riveted PVC, aluminium tube.



Garden's Hypothesis, 2016, 150 x 30 x 35 cm, Cactus Cleistocactus, earth, riveted PVC, aluminium tube.



Selected Shows

- 2019
 - .*Usefull Less*, curated by Clément Delépine & Mélanie Matranga, Galerie Crèvecœur, 9 Rue des Cascades, 75020 Paris, FR.
 - .*DATA*, (solo show) proposal by Wishing Well, Galerie Elac, Avenue du Temple 5, 1020 Renens, Lausanne, CH.
 - .*Temptation Blocker*, curated by Riccardo Lisi, La Rada, via della morettina 2, 6600 Locarno, CH.
- 2018
 - .*Lo spazio ritrovato. Morcote 2018*, Public art review curated by Daniele Agostini, 6992 Morcote, Ticino, CH.
 - .*Antipode*, curated by Andrina Keller, Sarah Mühlebach & Carolina Sanchez, piattaforma espositiva OnArte, San Gottardo 139, 6648 Minusio CH.
 - .*Exi Shapes*, curated by Giada Olivotto, Morel off-space, Antonio Adamini 4, 6900 Lugano, CH.
- 2017
 - .*Biennale Giovani Monza*, invited by Marcello Maloberti, Palazzo Reale of Monza, Viale Brianza 2, 20900 Monza, IT.
 - .*Labirinti Senza Muri*, curated by Sara Fontana, San Paolo Invest, Cavallotti 31b, 24047 Treviglio, IT.
- 2016
 - .*Katerpillar2*, curated by Marcello Maloberti, Current, Sant'Agnese 12, 20019 MI, IT.
 - .*Era Pacifica Pare*, curated by Marco Belfiore, Careof, Procaccini 4, 20019 MI, IT.

Screenings

- 2019
 - .*Costa Caro*, Federal Government Press Liaison Office, Broad Street 9, Lagos Island, Lagos, NG.
- 2016
 - .*Costa Caro*, Cinema Teatro Massimo, Caduta del Forte 15, PE, IT.

Awards

- 2016
 - .*Premio d'arte città di Treviglio*, city of Treviglio & Lombardy region (nominated).
 - .*Premio Ricas*, Careof & Rotary Club Milano Villorese & Rotaract Milano Sforza (nominated).
 - .*Ti racconto in corto*, Fondazione Pescarabruzzo.

Residencies

- 2019
 - .**SOMA**, June - August 2019, Col. San Pedro de los Pinos, 03800 Ciudad de México, MX. www.somamexico.org
 - .**Residenza La Fornace**, May 2019, Cascina, Via Fornace 1, 26016 Spino d'Adda CR, IT. www.residenzalaforpace.com
- 2018
 - .**Spazio Morel**, shared studio, August 2017 - August 2018, Antonio Adamini 4, Lugano, CH. www.spaziomorel.ch
- 2016
 - .**Academy Awards**, November - December 2016, Viafarini DOCVA, Procaccini 4, Milan, IT. www.viafarini.org

Publications

- 2019
 - .*X*, Soma pubblicazione, La Casa Del Ahuizote, 2019, CDMX, MX.
- 2017
 - .*Manonegra* extract on Abitare Illegale, *Etnografia del vivere ai margini in Occidente* by Andrea Staid, Milieu, 2017, Milan, IT.

Education

- 2018 - 2020
 - .**MA master of Visual Arts at ECAL**, The École cantonale d'art de Lausanne, Lausanne, CH.
- 2013 - 2017
 - .**BA bachelor in Painting and Visual Arts at NABA**, New Academy of Fine Arts, Milan, IT.

Press Kit:

drive.google.com/file/d/16ronaDG3y0XZ-9IFCPozQ-uzvpp1x2Rj/view?usp=sharing

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