

Alejandro Vidal

Recent work

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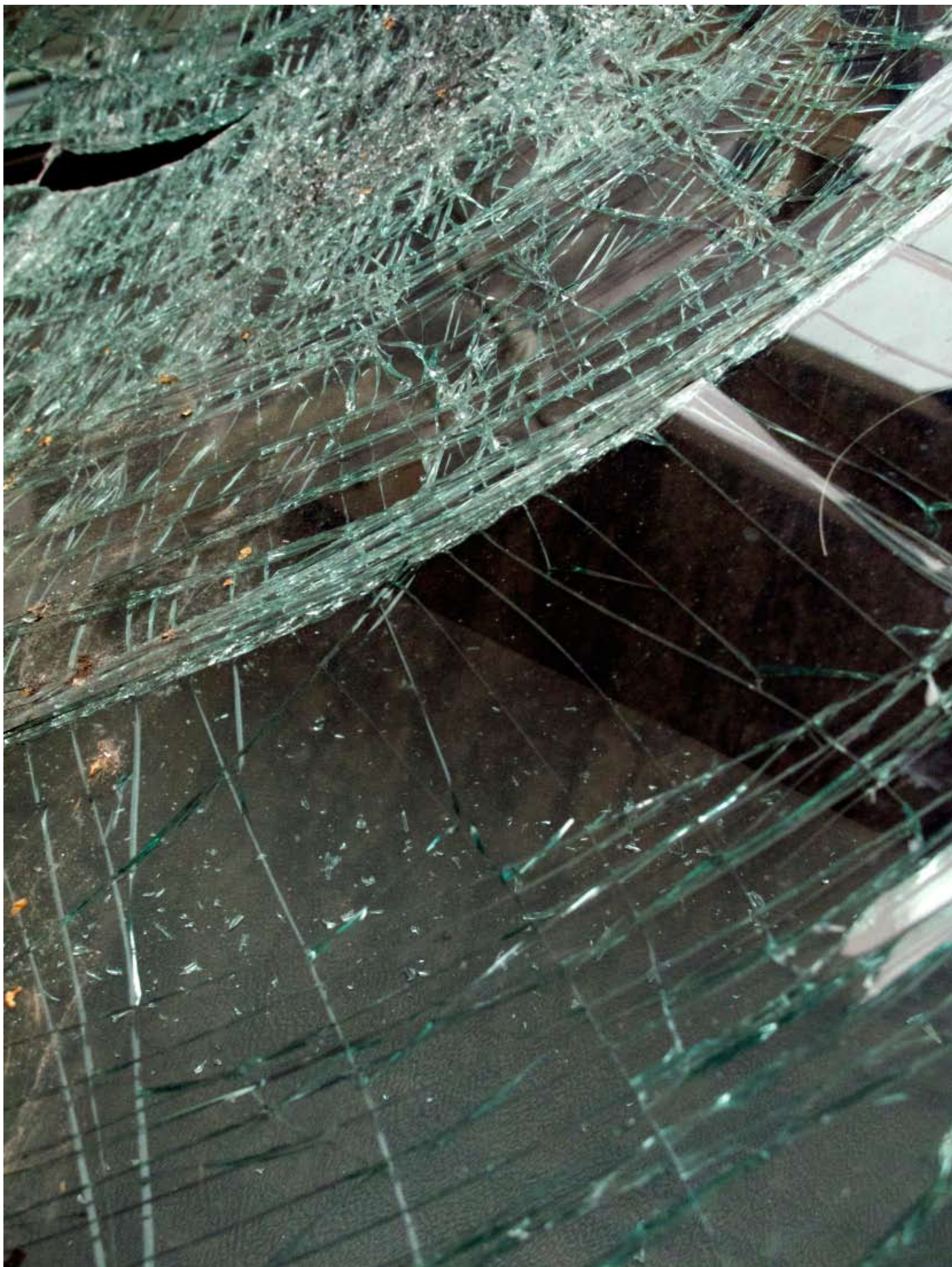
Alejandro Vidal, A silver bullet cast from memories, Giclée print, 80x110cm each, 2013



Alejandro Vidal, A silver bullet cast from memories, Giclée print, 80x110cm each, 2013



Alejandro Vidal, Tension and release, Giclée Print, 160x120cm, 2013



Alejandro Vidal, Tension and release, Giclée Print, 160x120cm, 2013

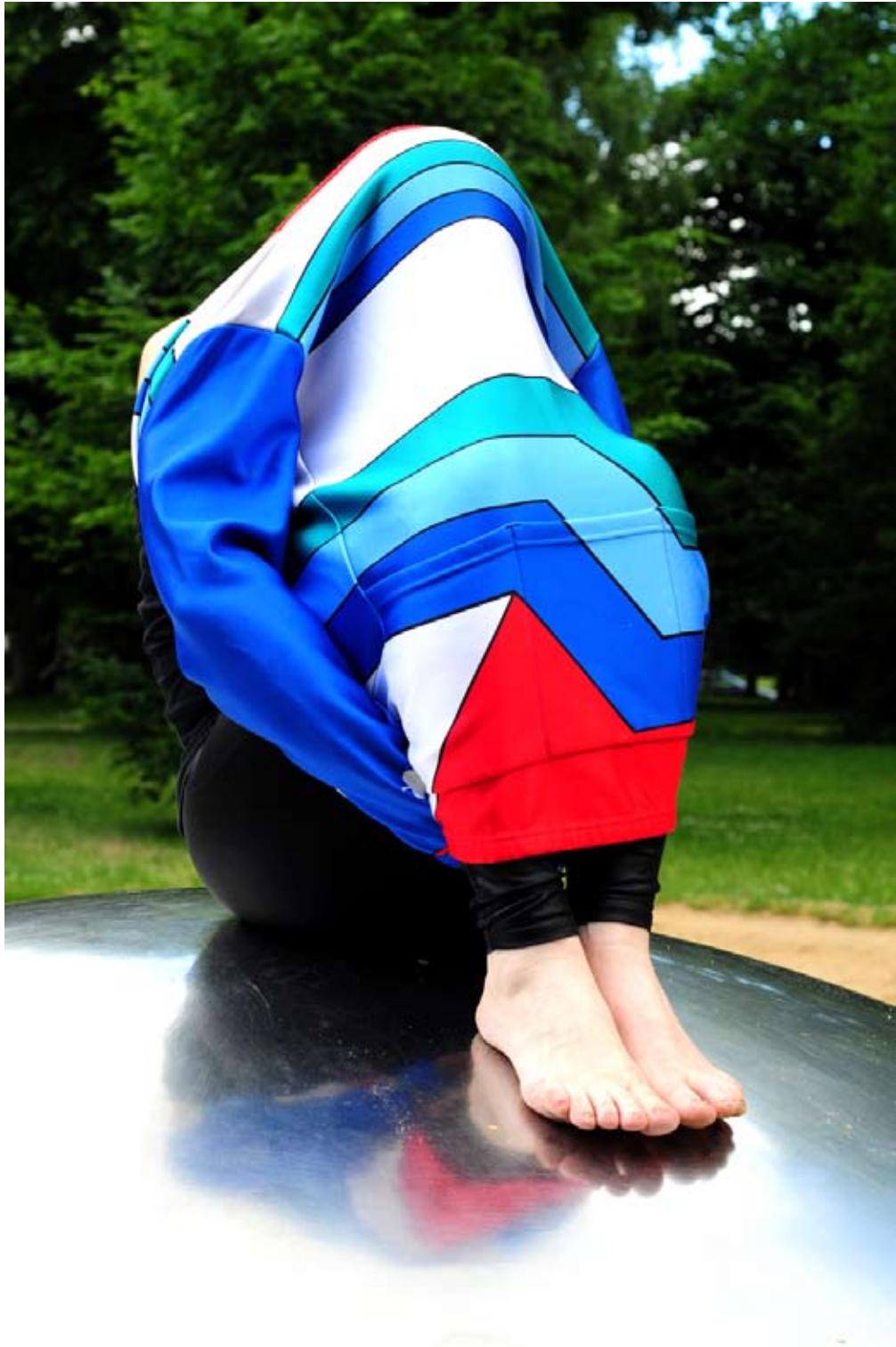


Alejandro Vidal, Tension and release, Giclée Print, 160x120cm, 2013



Alejandro Vidal, The myth of proportional response, Giclée Print, 120x80cm, 2013

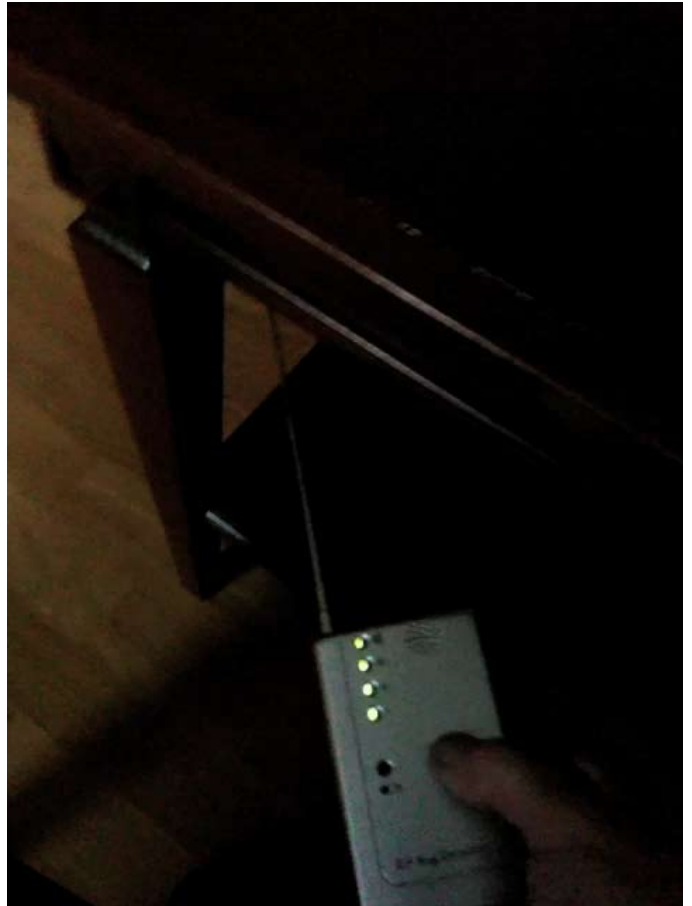
“With the end of the classical form of war between sovereign states, it becomes clear that security finds its end in globalization: the idea of a new planetary order, which is, in truth, the worst of all disorders. Because this condition requires constant reference to a state of exception, the measure of security works towards a growing depoliticization of society, irreconcilable with democracy.” (Giorgio Agamben, "On Security and Terror," Frankfurter Allgemeine Zeitung, September 20, 2001)



Alejandro Vidal. Economy of force. Giclée print, 120x80cm, 2013



Alejandro Vidal, The Potentiality of the worst, Single channel DVD 5`49`, 2013



Surveillance by all means have Transformed the public space of the city into the interior of an immense prison. You feel watched, spied and harassed. In the name of security governments became very cynical. The culture of fear is justified by the threat. We are all suspects. As we move further towards chaos a crystal meth user, in an induced chemical delirium, continually record and scan his house for cameras and microphones. These raw images recorded in full panic attack have served the artist to mark the storm in which we are submerged. Maybe we are not aware yet of its complexity.



Alejandro Vidal. Vertical crash, 2012, set of 20 digital c-print, 30 x 40 Cm each



Alejandro Vidal, Critical Heat, digital C-print, 2012, 70x90cm each



Alejandro Vidal, Critical Heat, digital C-print, 2012, 70x90cm cada una. Edición de 3



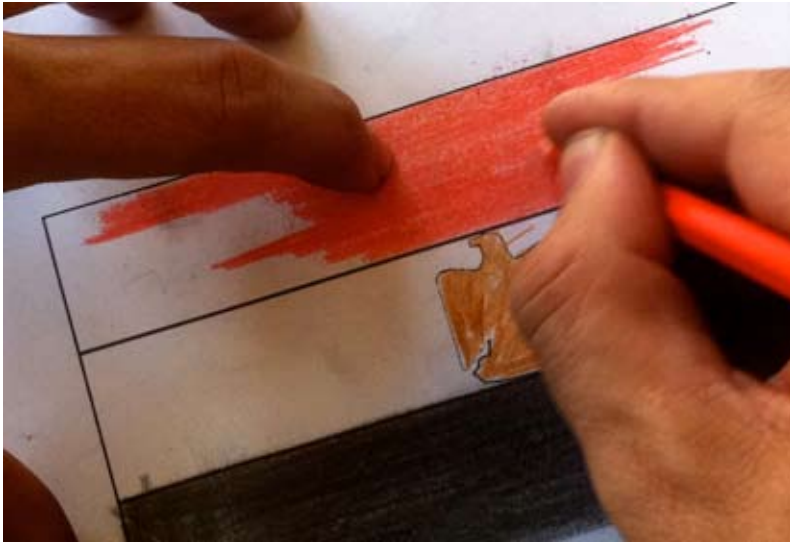
Alejandro Vidal, Critical Heat, digital C-print, 2012, 70x90cm cada una. Edición de 3

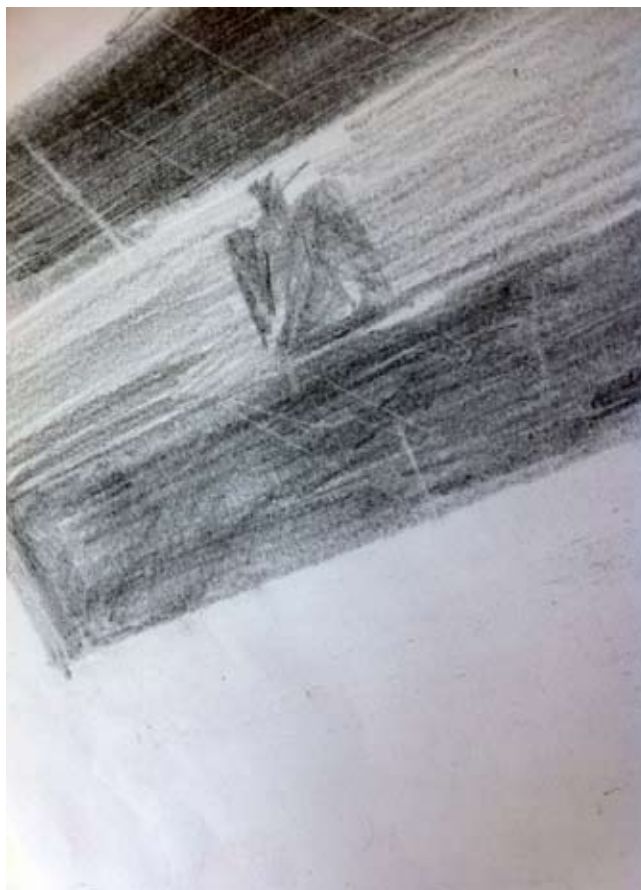


Alejandro Vidal, Critical Heat, digital C-print, 2012, 70x90cm cada una. Edición de 3



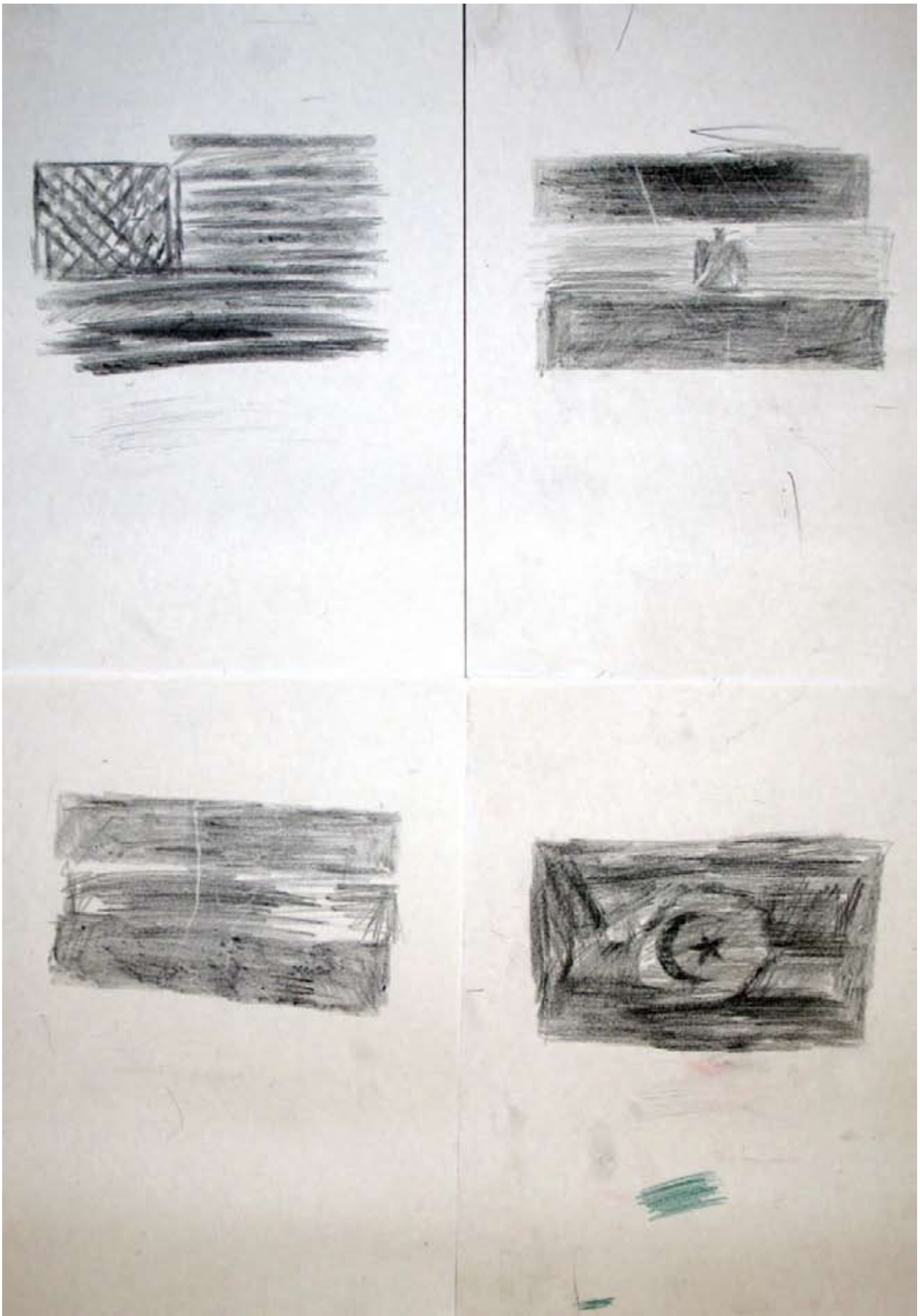
Alejandro Vidal, Critical Heat, digital C-print, 2012, 70x90cm cada una. Edición de 3



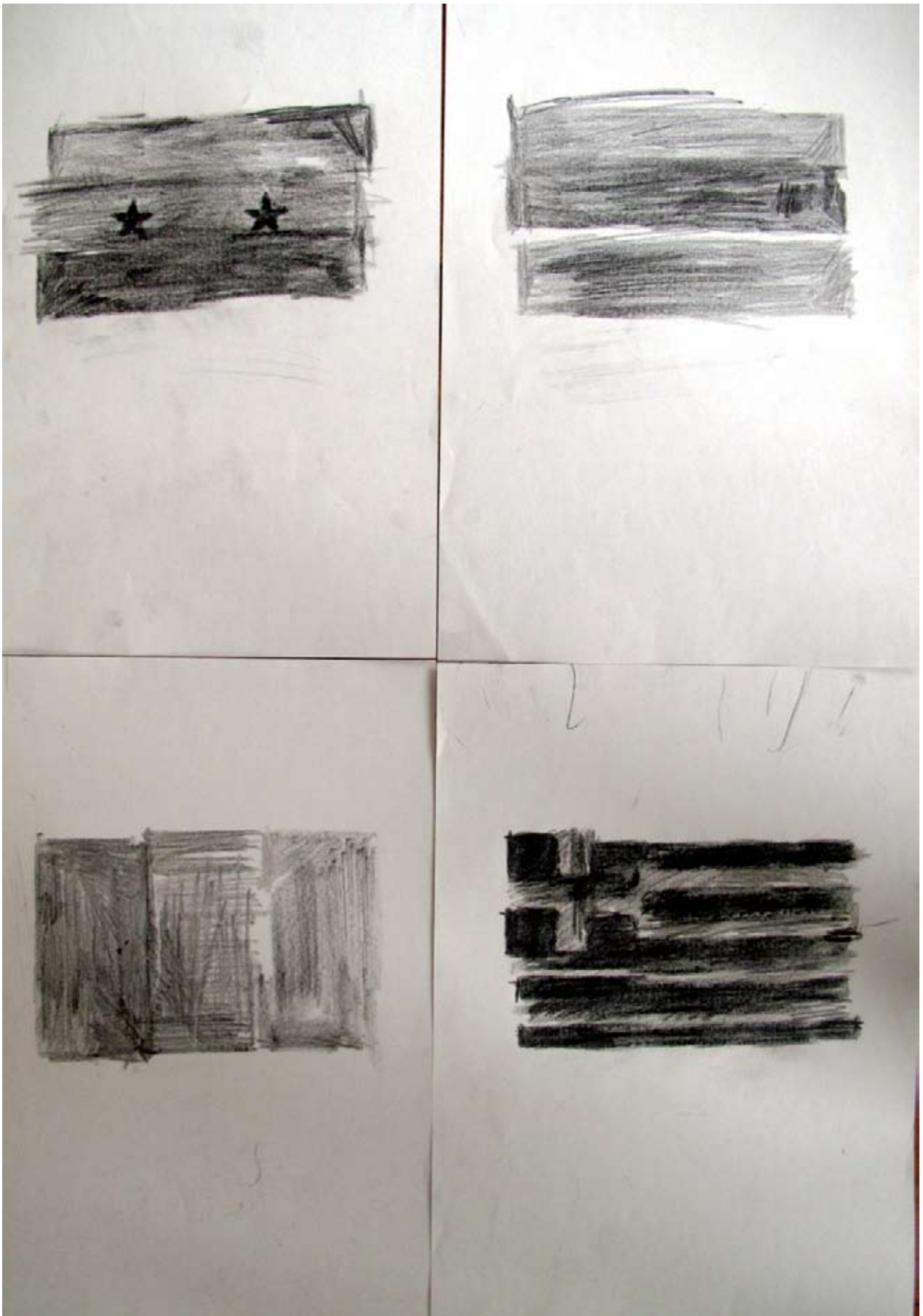


Sometimes instability is a necessary evil, and you need it to have stability. Nothing feels certain these days, not least in Egypt, Tunisia, Spain or the United States of America, and conversations about the uprisings often mention the French Revolution, which required long years to usher in a new order. These revolts have rechanneled anger, humiliation, and indignation at political disenfranchisement, social exclusion and the absence of the proverbial loaf of bread into socially constructive and associative energy. The collapse of today's governments and ideologies is bringing us to a necessary disorder. In these video colour drawings of national flags, that belong to countries that are now in a process of transformation, become black when colour is applied on the top paper.

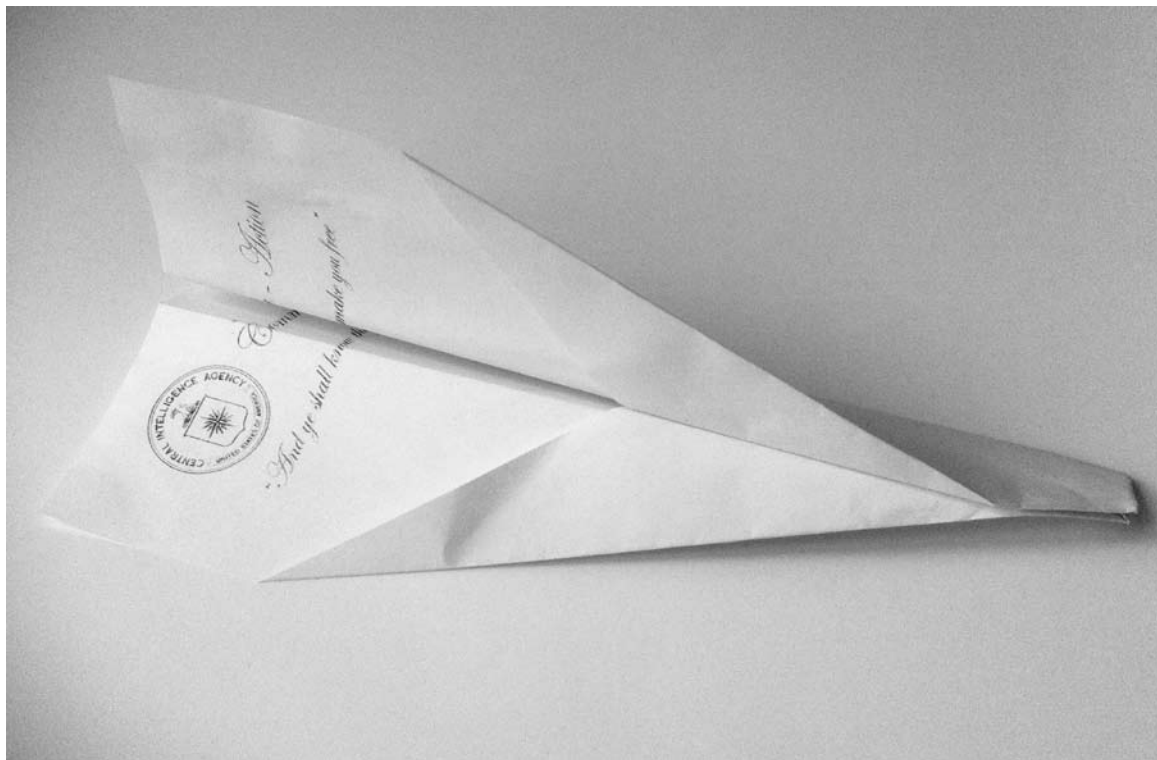
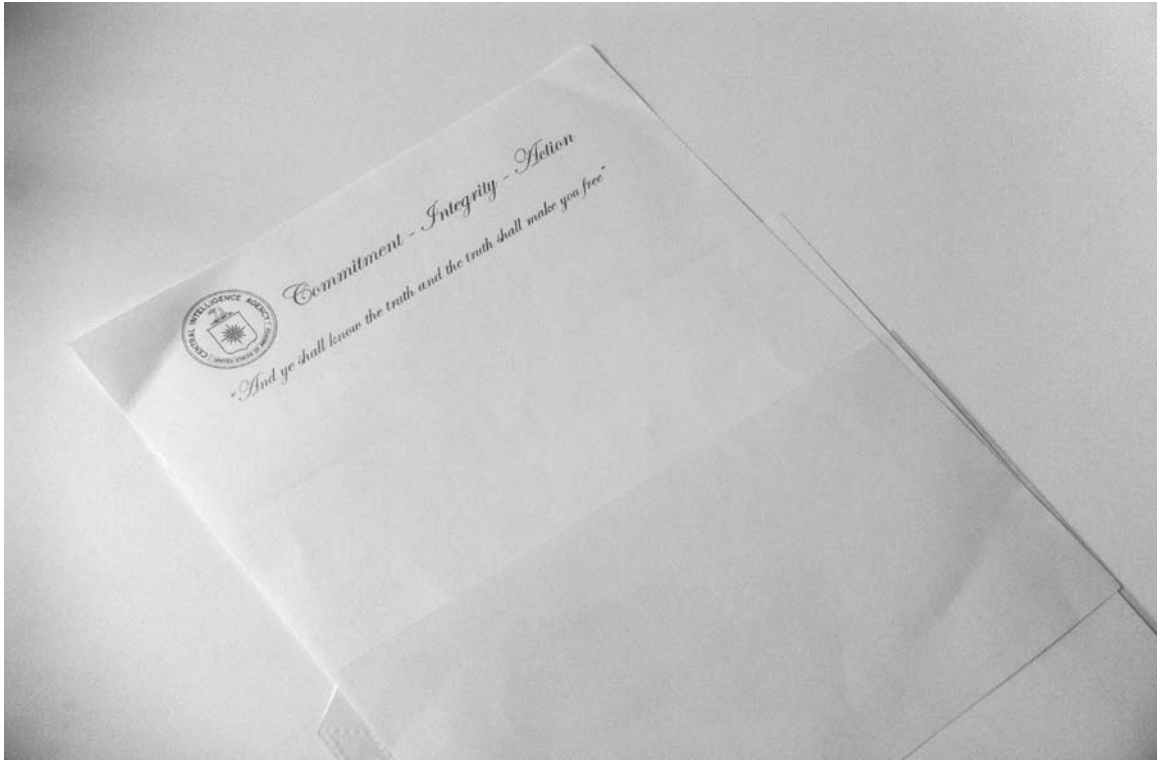
Alejandro Vidal, Only enemies speak the truth, 2011 Single channel DVD



Alejandro Vidal, Only enemies speak the truth, 2011, four A4 drawings framed together



Alejandro Vidal, Only enemies speak the truth, 2011, four A4 drawings framed together



Alejandro Vidal, Any idea that can be defended is presumed guilty, 2011
Paper plane folded with CIA original office paper



Within cities, individuals don't know when to be a soldier and when a citizen because they distrusts the neighbor, they don't know who the enemy is and the security forces are both a police and an army. These are consequences of the sensible transformation of politics. Our perception of time and distance has also been disrupted. The world is being reduced to tiny proportions. These still images are taken from found low resolution amateur footage that belong to a recent civil insurrection.

Alejandro Vidal, A uncontrollable accumulation of unintended consequences, 2011.
Giclée Print, 30x40cm (detail)



Alejandro Vidal, A uncontrollable accumulation of unintended consequences, 2011.
Giclée Print, 30x40cm each



Sulfur is used illegally in Spain for repelling animals and people urinating in the street. It is not hard to find these lines of yellow powder used by many individuals to create this kind of low border near their properties or businesses. All against all, in a world in which territorial marking is necessary for many. Apparently the chemical reaction that occurs in contact with urine is a deterrent. Sulfur can also be used to manufacture explosives.

Alejandro Vidal, A frontier of unfulfilled hopes and threats, 2011.
Digital C-Print, 100x160cm



Alejandro Vidal, A frontier of unfulfilled hopes and threats, 2011.
Digital C-Print, 100x160cm



Alejandro Vidal, Paradise of exception, Giclée Print, 160x90cm Each, 2011



Jungles were a paradise ready to become a battlefield. Today also home of insurgency and illegal laboratories. A lost frontier that is idealistic and at the same time a claustrophobic and hazardous territory. A constant wall of green and low light levels beneath the canopy can seriously affect motivation. These images belong to American Army field manuals and were selected to illustrate soldiers where they will have to survive and fight their enemies. The representation of landscape in military manuals arose out of a need to penetrate deep within the image to divulge what may lay hidden, latent, or concealed within it evermore swiftly and accurately.



Alejandro Vidal, Somewhere in a great country, 2010, Digital C-print print, 40x30cm each



Alejandro Vidal, Somewhere in a great country, 2010, Digital C-print print, 40x30cm each



Alejandro Vidal, Firestorm, 2009, Single channel DVD



Firestorm (5 min. video/sound) covertly announces the globalization of the image of terror. Images of fireworks, ripped from the net, burst to the sound of explosions from real, 'live' conflicts.

Conflicts of the analog age were generally specific in location and duration, but today's digital media release them into something of almost limitless scope, universal location, and endless loop. Real violence has evolved into a semiotic commodity, pointing the way to a new aesthetic of terror, a new condition of life characterized by personal and collective paranoia, routine disorder, mayhem, and imperceptibly but rapidly eroding civil liberties.



Alejandro Vidal, When it rains, all shines black, Participant Inc, New York solo exhibition, 2010 (exhibition views)



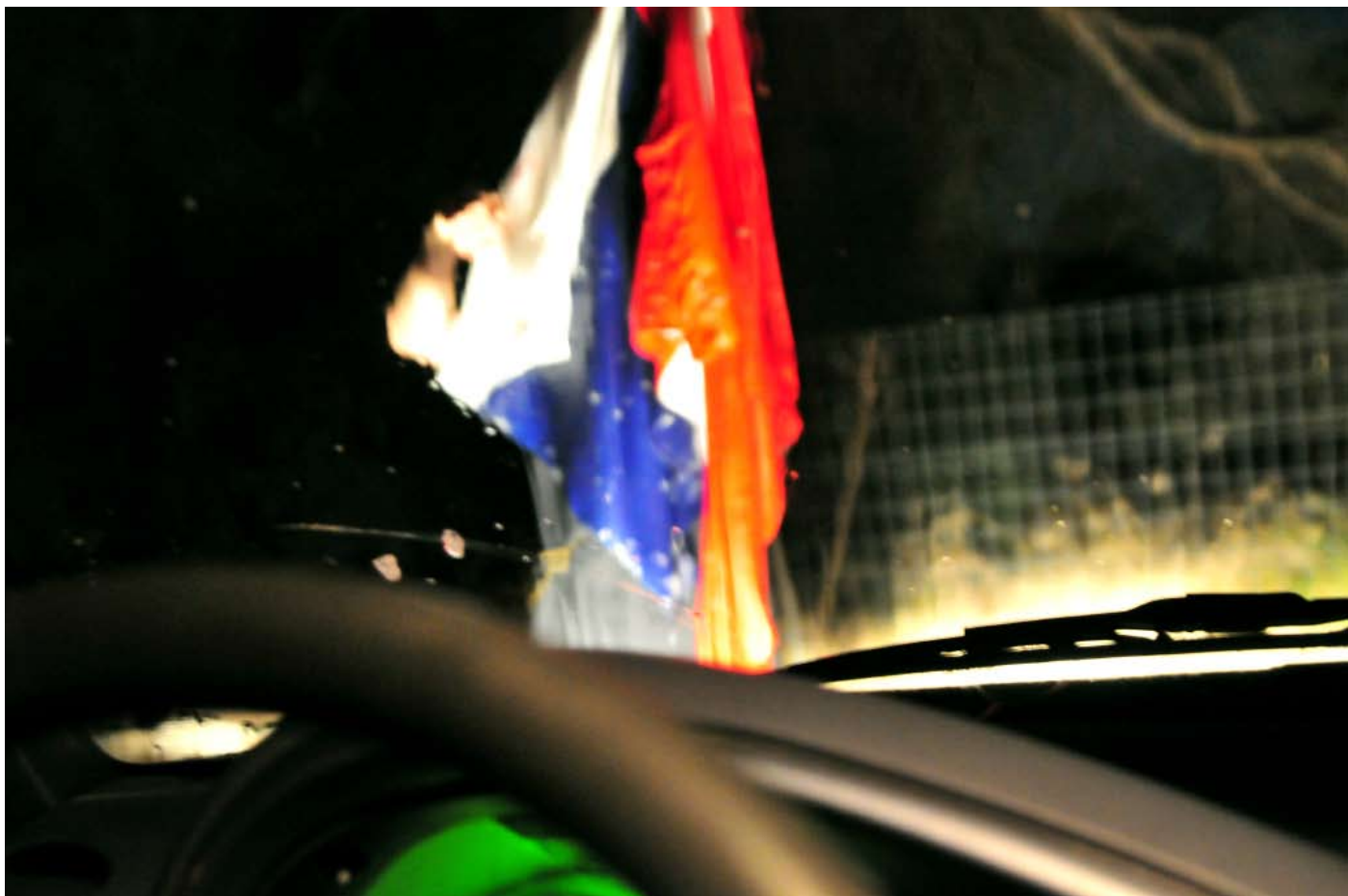
Alejandro Vidal, When it rains, all shines black, Participant Inc, New York solo exhibition, 2010 (exhibition views)



Alejandro Vidal. Falling from trees,2009,Digital C -print,125 x 185 cm



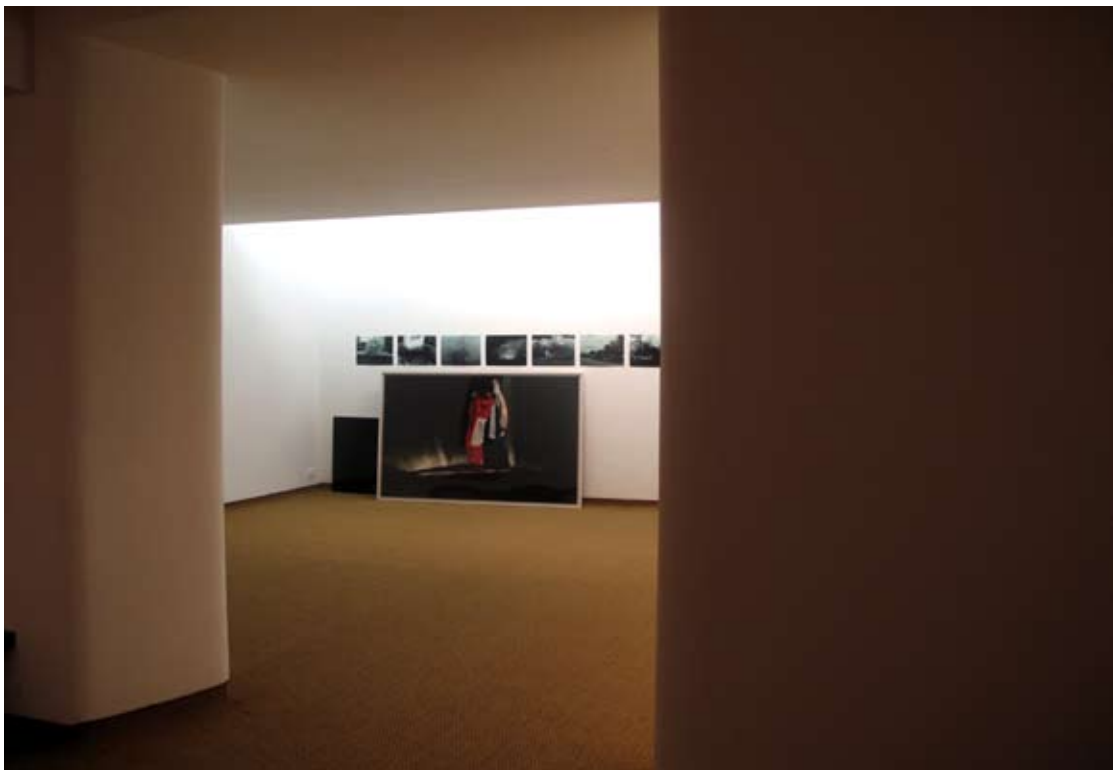
Alejandro Vidal, *A step too far*, 2009, Digital C- print, 125 x 185 cm



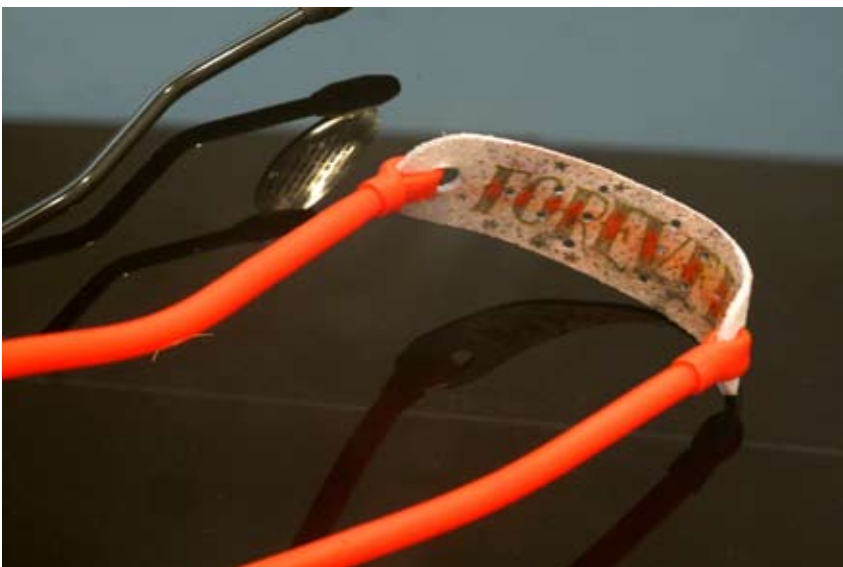
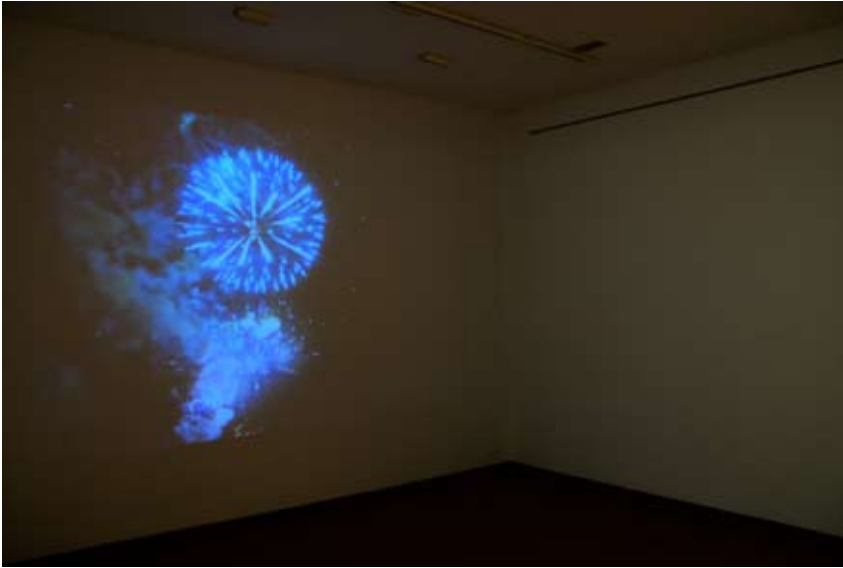
Alejandro Vidal, The sun is an acid eye, 2009, Digital C- print, 125 x 185 cm



Alejandro Vidal, There's no room left for the strong, 2009, Digital C- print, 125 x 185 cm



Alejandro Vidal, El accidente integral, Galería Joan Prats, Barcelona. 2010
(exhibition views)



Alejandro Vidal, El accidente integral, Galería Joan Prats, Barcelona. 2010
(exhibition views)



Alejandro Vidal, History is hoping for tomorrow, Faded silk italian flag
500 x 900cm, 2009 (Installation view Galleria Artra, Milano)



Alejandro Vidal, A song before sunset, 2009, Digital c-print, 90x130 cm each, 2009 (group of 10)



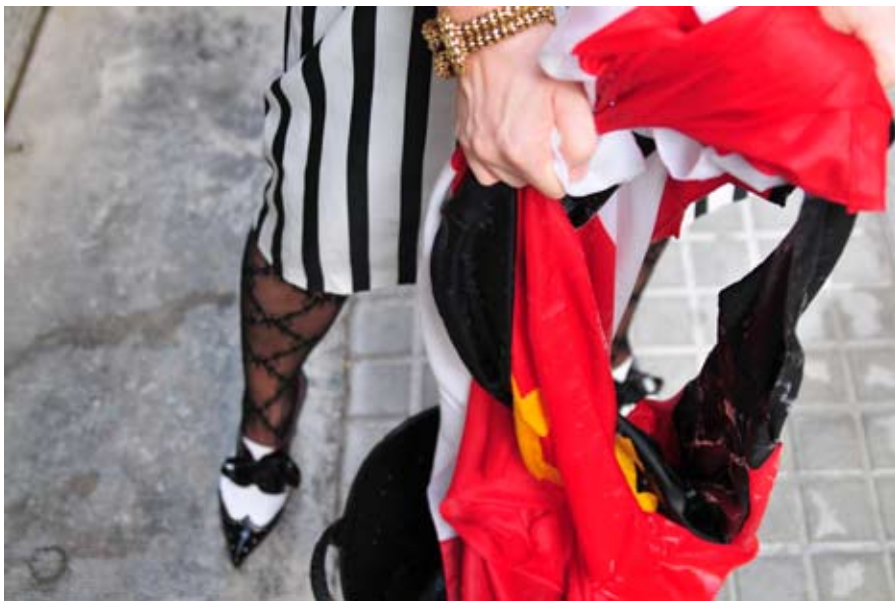
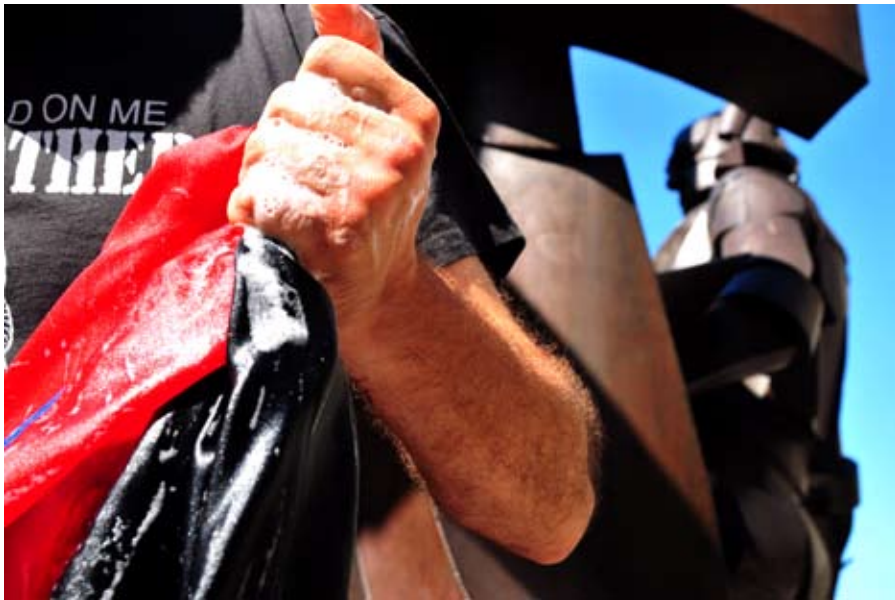
Alejandro Vidal, A song before sunset, 2009, Digital c-print, 90x130 cm each, 2009 (group of 10)



Alejandro Vidal, A song before sunset, 2009, Digital c-print, 90x130 cm each, 2009 (group of 10)



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Alejandro Vidal, A song before sunset, 2009, Digital c-print, 90x130 cm each, 2009 (group of 10)



Tactical Disorder questions the relationship between policies of security and the culture of fear. Through a nearly anti-gravitational study of combat, much in the way a frequently used word gradually loses meaning the conditions under which physical conflict is socially accepted and cultivated are brought under close scrutiny. The increasing number of security measures driving us into a "post-political" scenario, thereby shifting the political register away from the guiding principles and trusted personages of the State, imply that politics emerge through lifestyle, art, and discourse. At this point it is nearly impossible to discern the varying political technologies of control and regulation. Extracting concentrated imagery from a sensorial recurring dream or contemporary parable for daily tests of the human condition, Vidal localizes examples of larger formulas at play: the lack of communication, methodological entropy, and limited political emancipation of our time

- Alejandro VIDAL, Palma de Mallorca, 1972. Lives and works in Berlin
Recent solo exhibitions (selection)
- 2014 Galeria Joan Prats, It's all true even if it never happened, Barcelona
2013 Savvy Contemporary, The myth of proportional response, Berlin
2012 CAC Málaga, Espacio 5, Firestorm, Málaga, Spain
2010 Participant Inc, When it rains, all shines black, New York City, USA
curated by Lia Gangitano.
Civic Room, Alejandro Vidal & Carles Congost, London, UK
Galeria Joan Prats, El accidente integral (& Carla Zaccagnini), Barcelona
- 2009 Galleria Artra, Hell is a place where memory is death, Milano, Italy.
2008 Galeria Joan Prats, One second burns for a billion years, Barcelona, Spain
Galería Elba Benitez, Sabattique: Alejandro Vidal & Saâdane Afif, Madrid
Play Platform for film & video, Dance like a fool, walk like a king, Berlin.
DA2 Artium-Casa de las conchas, Rock my Religion, Salamanca, Spain.
- 2007 Kling&Bang Galleri, Blackout for Death, Reykjavik, Iceland.
2006 Fundació La Caixa, Material Dust, Barcelona, Spain.
Galerie Adler, Demons Dance Alone, New York City, USA.
MACO, Mexico City, stand Play Gallery for Still and Motion Pictures.
Loop, Video Art Fair, Galería Joan Prats, Barcelona Spain.
- 2005 MOT, Aesthetics of Violence London, curated by Chris Hammond.
Play Gallery, Berlin, A thousand lonely Suicides Germany
curated by Marco Scotini.
Galerie Adler, Deciphering Scars Frankfurt, Germany
Insurgent Space, Disrupted Noise Terror, Tirana, Albania,
Curated by Stefano Romano
p | m Gallery, Constructing Victims, Toronto, Canada.
Buro Empty, The pattern of Subversion, Amsterdam; The Netherlands.
Artissima, Torino, stand Play Gallery for Still and Motion Pictures.
- 2004 Museum of Contemporary Art. Belgrade, A pas de Loup,
curated by Branko Dimitrijevic.
Galleria Artra, Un tiro a todos los Diablos, Milan, Italy
curated by Marco Scotini.
ADN Galería, Protecting Idols Barcelona.
- 2003 Galería T4, In the Company of Enemies, Barcelona, Spain.
Espacio Tres, Exercises in Self-Protection, Mexico DF,
curated by Francisca Rivero-Lake
Konstakuten, Promising Young Boys, Stockholm, Sweden.
- Recent group exhibitions (selection)
- 2013 Museo experimental El Eco. Tropicalia Negra, Mexico DF
curated by Willy Kautz
Heldart. Maps & orientation, Berlin, Germany
Golden Thread Gallery, Imagined communities, Belfast
curated by Miguel Amado
Heldart. Maximum Self par 2, Berlin, Germany
La Rada spazio per l'arte contemporanea. Off Side, Locarno, Switzerland
- 2012 Dorsky Gallery, Contested territories, New York City, USA
curated by Miguel Amado
Técnicas de desaparecimiento, Caimanera/Guantánamo, Cuba
curated by Renan Araujo.
Pavilhão da Bienal, Laboratorio Curatorial [special section at sp-art fair]
Sao Paulo, Brasil, curated by Renan Araujo
3rd Mediations Biennale, Poznan, Poland, curated by Denise Carvalho
Mallorca Landings. Give me everything, Palma de Mallorca, Spain
Arco 2012 stand Galería Joan Prats / Art Basel stand Galería Joan Prats
- 2011 CCAD Bureau for open culture Seventh dream of teenage heaven
Columbus, Ohio, USA, curated by James Voorhies
vm21 arte contemporanea Motion of a nation, Rome, Italy,
curated by Antonio Arevalo
Isola di San Servolo The chaos #3 ; Conflicts, Venice, Italy,
Bennigton College Seventh dream of teenage heaven-B Side-Vermont, USA
QUAD, All that fits: the aesthetics of journalism, Derby, UK
curated by Alfredo Cramerotti and Simon Sheikh
Galerías 23y12/Centro Wifredo Lam, II muestra de video arte, Havana, Cuba
Arco 2011, Madrid, stand Galería Joan Prats ; Art Basel, Galeria Joan Prats

- Travesia Cuatro, Esa cosa verde de ahí fuera, Madrid, Spain,
curated by Jose Castañal
- Galeria Joan Prats, Now my garden is gone, Barcelona, Spain.
- Kunstverein Medienturm, Hauntings-Ghost media box, Graz, Austria,
curated by Christian Höller and Thomas Edlinger.
- 2010 Kunstmuseum Bern & Zentrum Paul Klee, Lust and Vice: The Seven deadly sins
Kunstpalaus, Glück Happens, Erlangen, Germany, curated by Claudia Emmert
Museo da Cidade, The philosophy of money, Lisbon, Portugal
curated by Miguel Amado
Centro cultural Chacao, Repeat All, Caracas, Venezuela,
curated Sigismond de Vajay
Art Basel, Galeria Joan Prat
- 2009 MIS, Museo de Imagem e Som, Repeat All, Sao Paulo, Brazil.
Monitor, Emotional Community, Rome, Italy, curated by Teresa Macri.
Arco, Madrid, booth Galeria Joan Prats.
CIGE 2009, Casa Asia, Beijing, China.
Art Basel, booth Galeria Joan Prats.
HBC Berlin, Six rooms on view, curated by José Castañal.
- 2008 Galerie Thomas Schulte, Single Channel, Berlin
curated by Christopher Eamon.
DA2 Artium, Crossroads/Rock my Religion, Salamanca, Spain.
Museo di Arte Moderno di Bologna, Mambo. Time Code,
curated by A. Piosseli and Fabiola Nalda.
9º Bienal Martinez Guerricabeitia, Universitat de Valencia, Spain.
Palau de la Virreina-Centre de L'Imatge, Vision: a Barcelona
curated by Javier Duero.
Arco 2008 Madrid, stand Galeria Joan Prats.
Art Basel, Switzerland, Galeria Joan Prats.
- 2007 Kunsthalle Winterthur, Aggression. Switzerland.
Palazzo delle Papesse, System Error: Siena, Italy.
curated by Lorenzo Fusi and Naeem Mohaimen
GL Strand, 100 Tage 100 Videos, Copenhagen, Denmark.
Matucana 100, Repeat All, 13 Video Installations by International Artists,
Santiago de Chile.
Sala Puerta Nueva, Rock my Illusion, Córdoba, Spain
curated by Jesús Alcaide.
Isola di San Servolo, Shot and Go, A vision of international photography
Venezia, curated by Raffaele Gavarro
Sala Uno Centro d'arte contemporanea, VideoZoom Spagna, Rome, Italy,
curated by David Barro.
Artissima 14th, War, Peace and Ecstasy, Torino, Italy,
curated by Cecilia Alemani.
Istituto Cervantes & Loop Video Art, Vision: A Beijing, Milano, Lyon
Art Basel, Switzerland, Galeria Joan Prats.
Museo de la Ciudad, Querétaro, Tecnologías Afectivas de la Imagen, Mexico.
Arco 2007 Madrid, stand Galeria Joan Prats.
- 2006 Busan Biennale, Korea, curated by Manu Park.
Schirn Kunsthalle, Youth of Today, Frankfurt, Germany,
curated by Matthias Ulrich.
Repeat All, 13 Video Installations by International Artists,
Vevey, Switzerland, curated by Sigismond de Vajay.
Tallinn Kunstihoone, Crime and Punishment. Estonia, curated by Anders Härm.
2nd Biennale of Young Artists, Bucarest, Roumania,
curated by Branko Franceschi.
Museo de las Artes y las Ciencias, Observatori, Valencia,
curated by Javier Duero.
Palau Ducal dels Borgia, Gandia, Spain, curated by Evarist Navarro.
Museum of Contemporary Art Taipei Naked Life, Taiwan,
curated by Manray Hsu / Maren Richter.
Heidelberger Kunstverein, 100 Tage 100 Videos, Heidelberg, Germany
Galeria de exposições de ESAD Videopulsiones, Tecnologias do Sentimento.
Lisboa, curated Joaquin Barriendos
Broadway Cinema, Nottdance06, Nottingham, Uk-

Edith Russ Site for Media Art, Video Visionen, Oldenburg, Germany-
 CGAC, Video Heroes, Santiago de Compostela, curated by Javier Duero-
 Art Rotterdam, stand Galleria Artra-
 2005 Artra Galleria, Kamikaze, Genova, Italy.
 Harto_Espacio, Parafraseando al Diablo Montevideo, Uruguay.
 Curator's Office, Nocturnal Transmission, Washington, USA
 curated by Andrea Pollan.
 Tirana National Gallery, Insurgent Space, Black Room, Albania.
 ZKM | Center for Art and Media, Video/ökonomie, Karlsruhe, Germany.
 ArtFrankfurt, stand Gallery Adler, Germany.
 FIAC, Paris, stand Galerie Adler..
 Digital and Video Art Fair, Paris, stand Play Gallery
 Loop Video Art Fair Barcelona, Play Gallery
 2004 Filmoteca de Andalucía, Play Ypung (Encuentro Pepe Espalio) Córdoba, Spain
 Le Confort Moderne, Personne n'est Innocent, Poitiers, France,
 curated by Damien Airault / Sigismond de Vajay.
 KBB, Working Class Today, Tomorrow Nuevos Ricos, Barcelona.
 2003 VTO Gallery, We are not afraid, London.
 Controlled Revolution 4 , Vecchio Hospedale Soave, Codogno, Italy.
 Stazione Leopolda, Contested Space, Firenze, Italy,
 curated by Marco Scotini.
 Liste 03, Basel, stand VTO Gallery
 La Capella, Exploraciones Barcelona, curated by Manuel Oliveira.