



LA LLAMA

TALLER INTERNACIONAL DE ARTISTAS
INTERNATIONAL ARTISTS WORKSHOP

A r t i s t a s

Venezuela

Emilia de Azcárate

Eduardo Azuaje

Carola Bravo

Mariana Bunimov

Joel Casique

Marylee Coll

Alexander Gerdel

Alí González

Eduardo Molina

Luis Romero



Anna Best *Inglaterra*

Juan Carlos Delgado *Colombia*

Naomi Fisher *Estados Unidos*

Alex Hamilton *Australia*

Melvina Hazard *Trinidad*

Renwick Heronimo *Aruba*

Dora Longo Bahia *Brasil*

Matthew Ngui *Singapur*

Georges Pfruender *Suiza*

Raquel Schwartz *Bolivia*

Anna Best-Luis Romero. Walks/Caminatas. Acción.2000.

Alexander Gerdel (Venezuela) worked on variations and events taking place both in the landscape and in architectural spaces. He placed on the pathway between the main house and the studio a French door which strongly suggested the concept of the Renaissance window. He used it to photograph through it what happened in the landscape, on one side, and on the pathway, on the other. This fragmented vision conditioned by the reticular structure of the French window represented for the artist a way to show the crisis of the ways of representation and of certain mechanisms used to capture reality. He also made a series of photographs conceived as still lives, the main elements of which were the rubbish, leftovers, gestures and traces left by the artists on the table mats after the meals, since these also alluded to the notion of a reticule the artists wanted to work with.

Part of Emilia Azcárate's recent work has been, to a degree, marked by the signs of a inner rhythm, by a digital flux, mechanical and obsessive, which originates in the unconscious and in her deep religious beliefs and that she has used to develop an artistic language that has the fingerprint as its essential element. Since her work has been substantially linked to nature, reinventing it through the use of various materials, the dairy farm of the hacienda served the artists both to collect the dung she has been using in a series of works and as exhibit space. The large canvases with concentric, circular, radial, dynamic patterns had an apparent minimalist intention and intimately connected the process and the final result.

The artists started her workday at dawn collecting the dung from the first milking, thus avoiding its contamination. She then transported it and worked it with her hands, starting the process of this series of works. In one of the canvases, we can see the natural traces left by a calf.

The Venezuelan artists Eduardo Azuaje likes to work themes related to nature and its links with the indigenous mythologies of our country. He revisited an old idea of his and made a series of nests with natural materials gathered during his walks through the hacienda. At the end, he placed them on the trunks and at the base of the royal palm trees near the hacienda's main house. In a second work, he made a net with

strings above the surface of an artificial pond that was found on the main road, as a way to capture it and hold on to it.

In a dialogue of architectural forms, Marylee Coll (Venezuela) decided to work in the church of the hacienda. Although the construction is not very old, the site has a history. The church was rebuilt after the former owner of the estate destroyed the original construction, using the icons and saints as bull's eyes for his shooting exercises. This anecdote helped to understand the present state of the temple, lacking any decorative elements and with a style that hints to colonial architectural style. Taking advantage of this lack of symbolic elements of a religious character, Coll began her creative process. Noticing that the image of Christ crucified was missing the traditional laceration on the left flank, the artist decided to correct it and reconstructed the wound with small embroidered roses and from it, created a cascade of minute flowers that flowed through the side walls of the church. For the artists, this was an offering, an old tale of contradictions with the ecclesiastical meaning that, on a formal level, is coherent with the characteristic of her paintings. Coll does not usually do installations but paints canvases with the embroidery work traditionally associated with women. As a corollary to her religious experience, the artist decided to make a giant heart out of dirt, cement and whitewash, a mixture of the real human heart and the drawings of children, and placed it at the base of two Cotoperix trees located at the entrance of the church, thus establishing an emotional link with the space and the symbolic aspects of the tree.

Following a thematic line that started with the marble maps of the moon, Carola Bravo (Venezuela) decided to steal the night star, turning it into the subject of a work that would develop during the workshop. She painted imaginary moon landscapes with iridescent ink, and took over the belfry and the stairway of the church to display her series of photographs of the emblematic star made during the workshop. With local materials, such as cow milk, she had a moon-shaped cheese made, alluding to the children's fantasy of the moon being cheese. She also used honey to fill a number of concentric circles placed along the bells, as her plastic version of the traditional honeymoon.



Anna Best
1965 Londres, Inglaterra.

What can art be? How can it be kept alive? Asking these questions in London, where we are all over saturated - where we cannot escape the atmosphere of continuous cultural production and consumption. London artists yearn for time, and for reflection, and openness. We ask ourselves how artists can be truly functional in this society? I asked myself this question in Tacata, and I got some new answers. More positive, much more conscious, more openness, and more time. Now, at home, I try to become a traveller at least once a week; to be open and aware. That's what I gained from going to La Llama. Mucho Gracias to all La Llamas, to Luis Romero, Viviane Chonchol, Alexander Gerdel, Hacienda Tácata Arriba, Familia Pérez, Familia Castillo, Triangle Arts Trust, and the British Council.

¿Qué puede ser el arte? ¿Cómo mantenerlo vivo? Me hago estas preguntas en Londres, donde todos estamos sobresaturados, donde nos es imposible escapar a la atmósfera de producción y consumo cultural continuo. Los artistas de Londres añoran tener tiempo, poder reflexionar y poder ser más abiertos. Nos preguntamos cómo puede ser un artista un ser funcional en esta sociedad. Me hice esta pregunta en TÁCATA y obtuve nuevas respuestas. Más positividad, mucho más consciencia, más apertura y más tiempo. Ahora, de vuelta en casa, trato de convertirme en viajero por lo menos una vez a la semana; ser abierta y consciente. Eso fue lo que gané de La Llama. Muchas gracias a todas las Llamas, a Luis Romero, Viviane Chonchol, Alexander Gerdel, la Hacienda TÁCATA Arriba, la Familia Pérez, la Familia Castillo, Triangle Arts Trust, y al British Council.