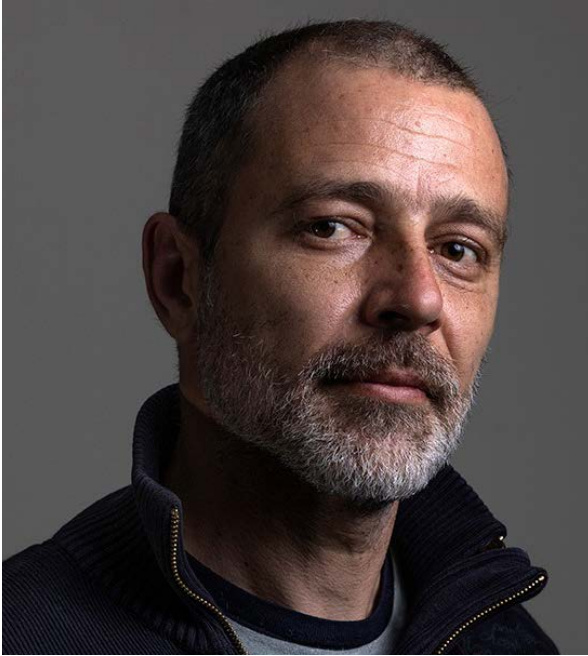




Yves Sadurni Dupont 2024

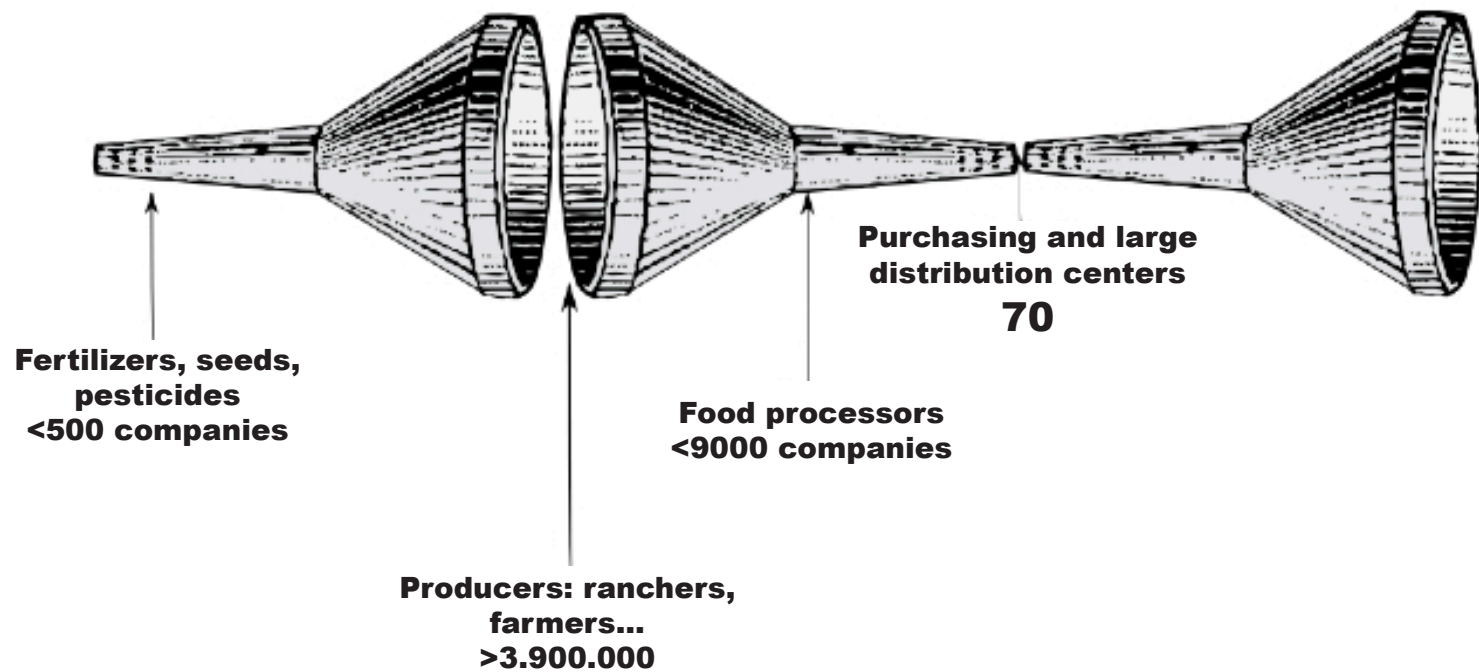


(Tenochtitlan, 1976).

Yves Sadurní Dupont develops his artistic production from activism, in positions that question the sociocultural reality of his immediate context; Hence, Mexico, Spain, France, England, India, the Philippines or New York have been the settings to articulate a plural, inclusive and controversial discourse that explores human behavior and its consequences in ontological arguments. Drawing, painting, design, architecture, sculpture, public intervention or audiovisual works as tools to access from the micro to the macro, from the past to the present, from the general to the particular, from fabulation to the real; These dualities respond to the incessant search for being and the criticism of consumption systems and societies of failed models.

He believes in the social role of art as a trigger and regenerator of tissues, capable of raising awareness and promoting reflection through the aesthetic and contemplative experience. He is interested in generating currents of thought and possible conceptual catharsis, through plastic actions that arouse curiosity and force the viewer to look inside. He conceives interdependence as the essence of the creative force, and life as a whole in that immense connection where art is the medium, which leads the individual by the hand until it emerges from the community.

He has been involved in projects with Vandana Shiva, Satish Kumar, David Byrne, Mos Def, Morcheeba and Michel Gondry; and his works have been exhibited in individual and collective shows, festivals, biennials, museums, galleries, cultural centers, public spaces and natural environments.

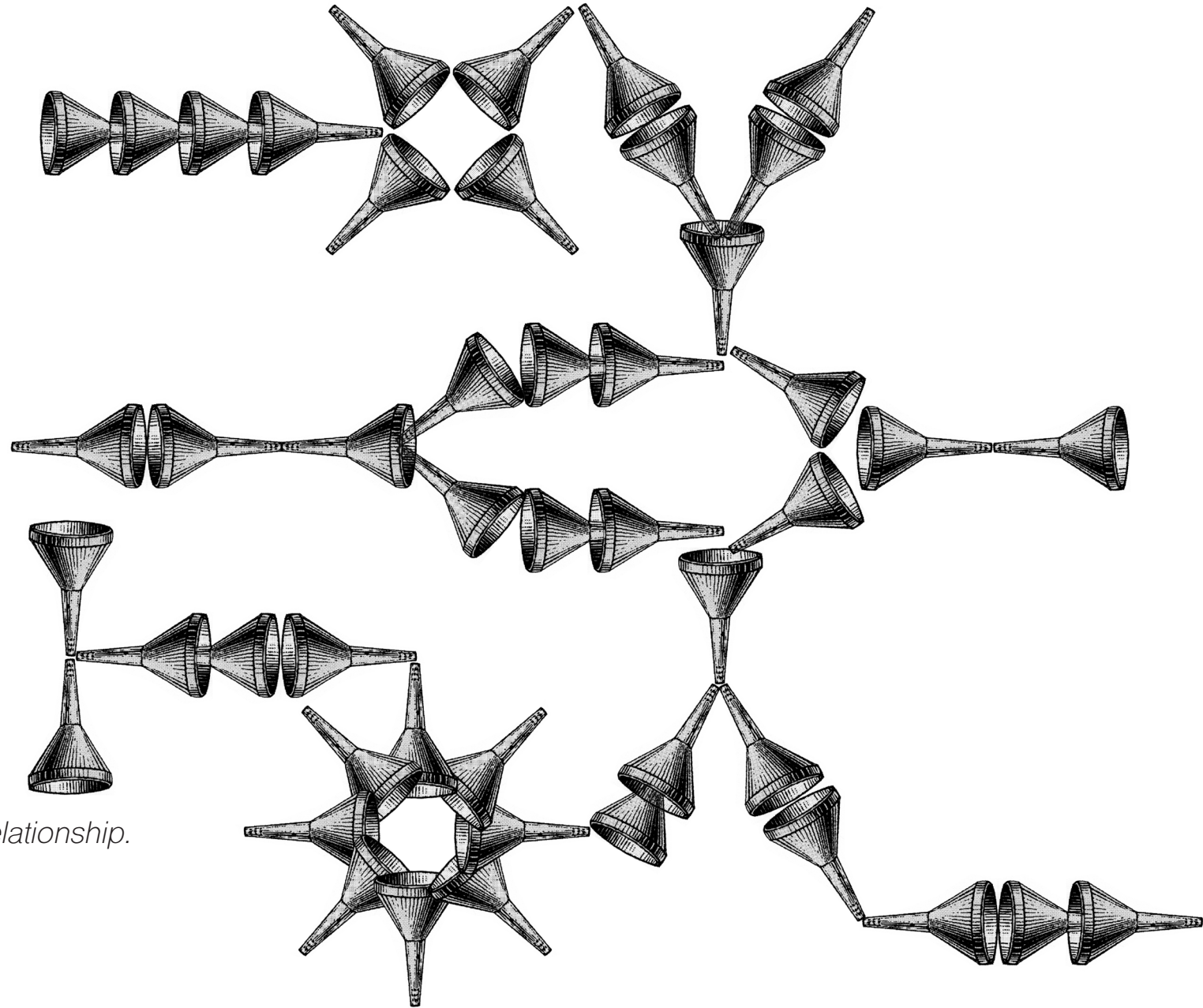


The triple funnel of power of the Agro-food industry, Arthur Grievnik.

[The Funnel Law]

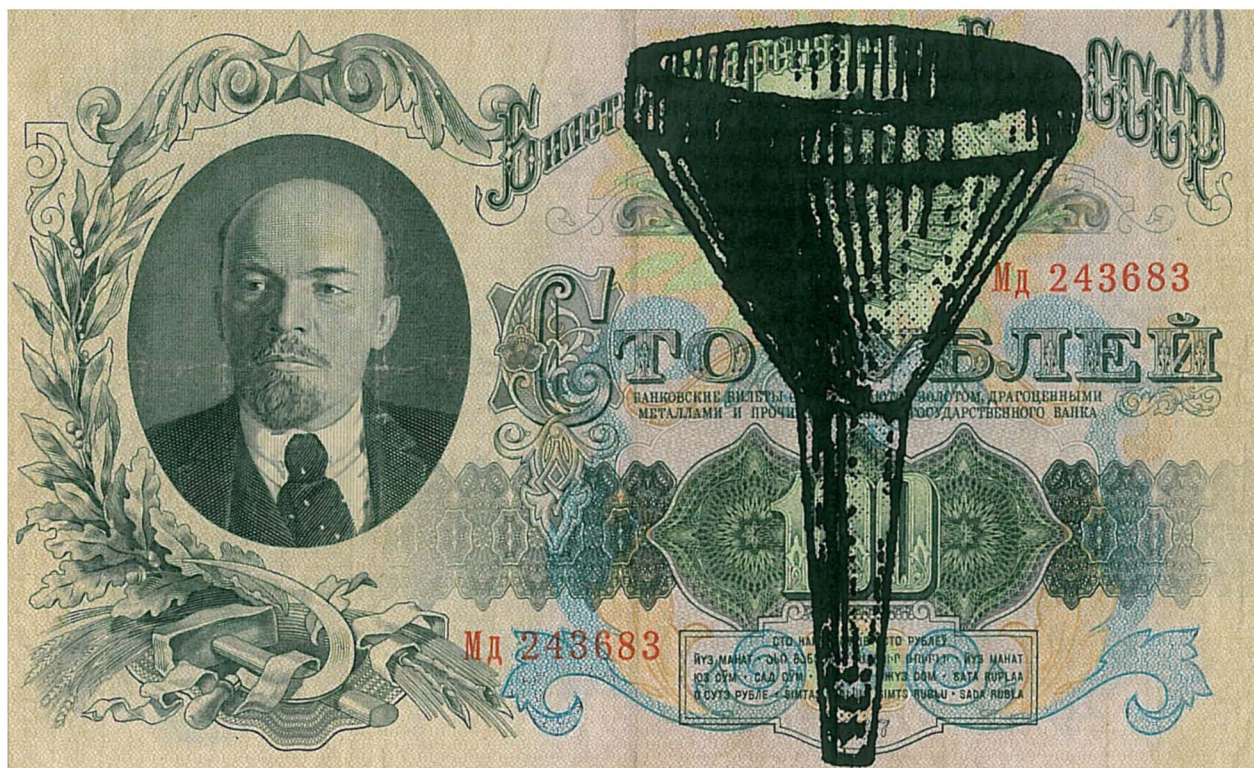
This series is part of an expression popularly coined to denounce an injustice arising from a confrontation or dispute. It is a “law” contrary to the principles of equity and its use implies criticism against the powers that be. His doctrine can be summarized as: the widest more, the narrower less.

Through the iconography of the funnel, I build maps or chains that reveal ideological flows. I use the funnel as a conceptual and reflection tool that allows me to link ideas and sequences of thoughts, with the definite intention of questioning the paradigms that prevail in current societies. The supports vary from serigraphs on daily graphic press, money, lottery posters, newspapers, etc., and depend to a great extent on the presentation of the pieces in closed spaces, or by way of public intervention in urban environments of marked contrasts that accentuate their contents.



Power is a complex social relationship.

Michel Foucault.



I sell Money, 10 X 16.6 cm., Silk screen on money paper, 2015.

Grievnick's Triple Funnel, Chrome Ceramics, 2022.





Fontana, Chrome Ceramics, 2022.



The white black Bird tree, 300 square meters wall Paste up, The Habana Biennale 2022, Cuba.

[The White black Bird tree]

The White Blackbird is a “rare bird” in the universe, a mystical singularity in nature. According to the artist, Cuba is a White Blackbird in this globalized world, where social models increasingly distance human beings from the essence of life.

For this occasion, he has been invited in the context the Habana biennale 2022 to make a 300-square-meter mural, in an urban space with extensive historical and socio-cultural records.

This is where the artist narrowed down on typical problems of the daily life of Cubans ; the current economic and political situation of the country on the international scene; and in general, about our human condition and the relationship with the environment.





The white black Bird tree, The Habana Biennale 2022.

Man never has too much if he does not have enough.
William James.



The white black Bird tree, The Habana Biennale 2022.



The white black Bird tree, The Habana Biennale 2022.



The white black Bird tree, The Habana Biennale 2022.



The white black Bird tree, The Habana Biennale 2022.

*A Society where its components are sick of individualism,
is an entity that has lost its ability to function as a living organism.*

Yane Oviedo.



Atom, Chrome Ceramics, 2022.





Unicornis, origami on money paper, 2021.

[HERITAGE] DestinOrigin

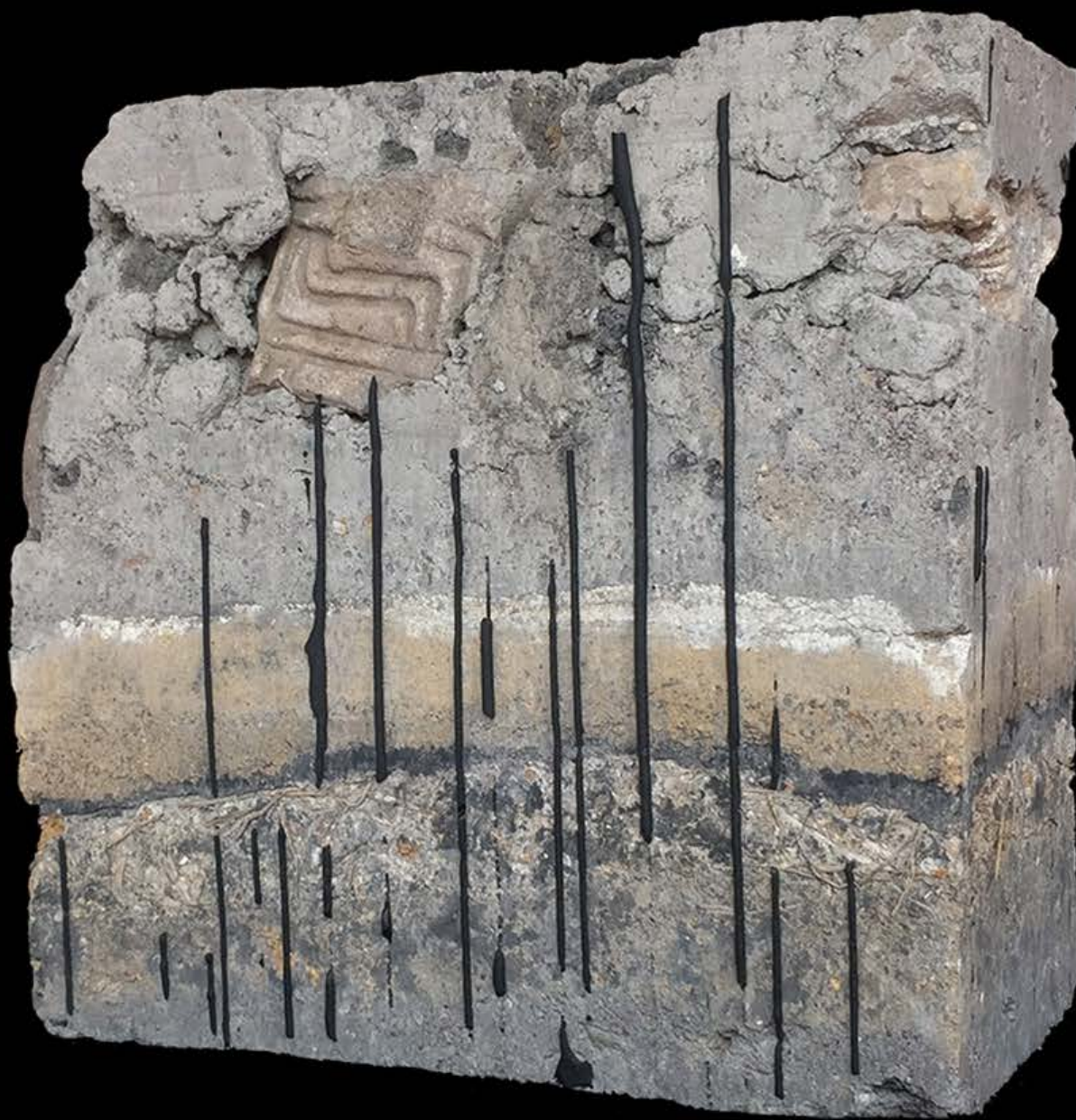
The earth is the carrier of our organic memory, the place where time fossilizes our matter. It is the origin and destination of everything that exists. It is the dust from which you are born, the dust you will become; and barely a couple of kilos of dust was what was left of my father when he died. I was in charge of emptying a life translated into accumulations of objects of a person who was a singular character and an inveterate traveler. Objects that after his death lost possible meanings and their material value was also reduced to dust.

It was then that I decided to start my work with this medium, also used for modeling and building. I was interested in exploring the endless cycles of life in a kind of tribute to herself. In addition to being self-referential, the experience was revealing and mystical as I entered the world of alchemy and pursued the legend of “the liquid rock formula”, which contains the perfect combination of ingredients (clays, lime and sand) to make rocks. In the same way, I got into ancestral construction methods with a technique called “Rammed Earth”, the greatest example of which is specified in the Great Wall of China. This technique consists of mixing stabilized clays with aggregates and lime, and pouring them into molds where, later, they are compressed with a tamper. Once the mixture is dry, the molds are removed and the solid wall remains.

This navigating between the ancestral and the alchemical, in the sedimentary memory of our era, hand in hand with the infinite properties of the earth, allows me to confront the viewer with its natural scale and its own finiteness, making it aware of its own becoming.



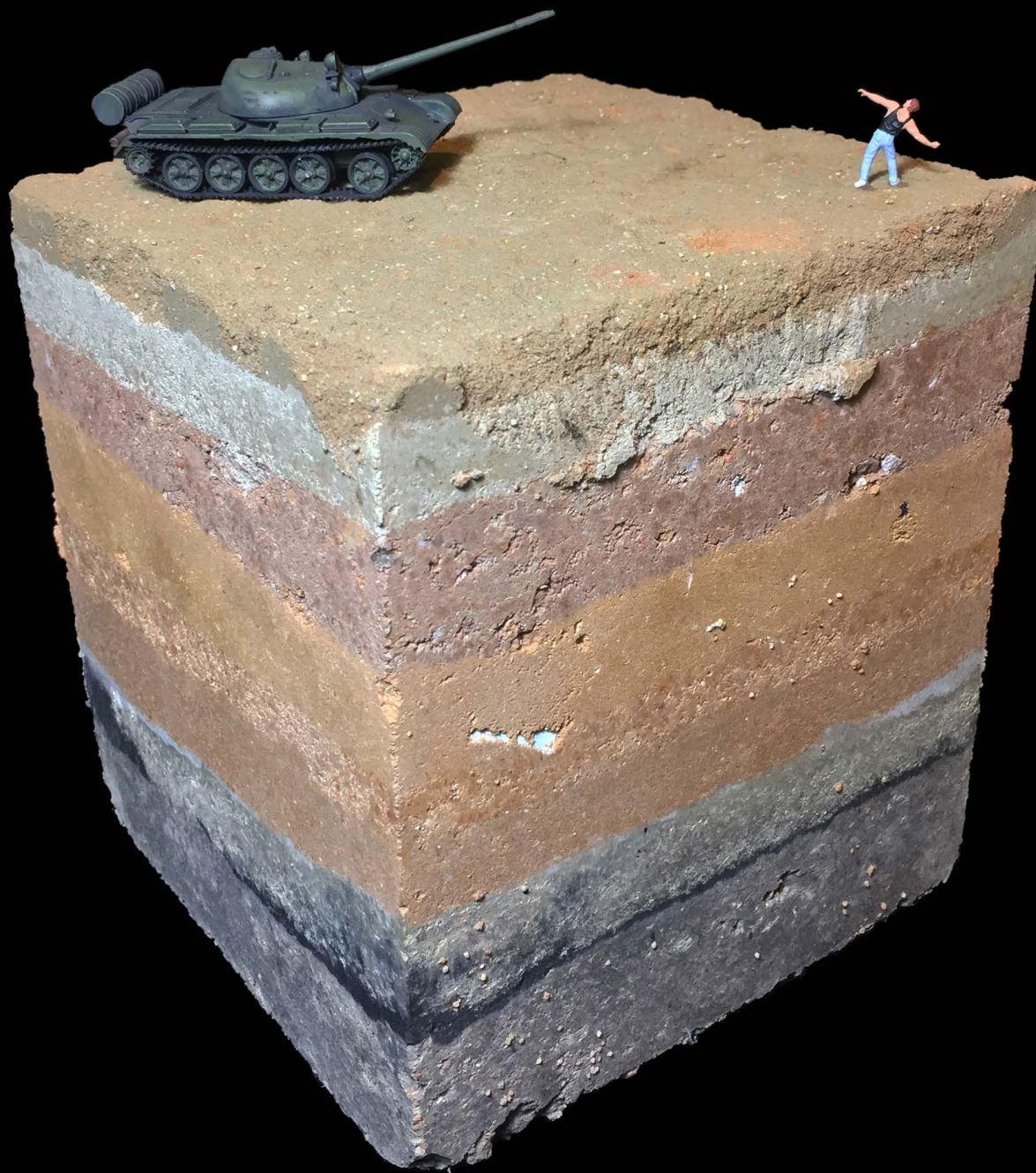
Tonatiu, (Sun), Rammed earth, 14X 14 X 14 cm., 2018.



Tiltik, (Black), Rammed earth, 13 X 29 X 29 cm., 2017.



Tepetl, (Mountain), Rammed earth, 14X 14 X 14 cm., 2019.



Until this will pass... Rammed earth, 16 x 16 x 16 cm., 2018.



KaliYug, Rammed Earth, 13 x 13 x 13 cm., 2022.



Lithos 1, Rammed Earth on Canvas, 13 x 30 x 7 cm., 2022.



Shadows, Rammed Earth on Canvas, 29 x 29 x 7 cm., 2022.



Fire, Rammed Earth on Canvas, 20 x 46 x 13.5 cm., 2022.



The Spider Web, Light Box, 30 X 90 cm. Edition: 3/3 , 2010

[Estátu-kuo]

Influenced by the imagery of the technical-market of countries such as Mexico, India, Pilipinas, USA and Spain, I create this series of posters, which are the result of a work marked by years of travel, cultural appropriations, graphic recycling and manipulation digital.

Through this commercial signage, intended to be palatable, I explore our current status quo, on topics ranging from gender, economy, ecology, politics, war conflicts, or illegal human trafficking. From them arises and combines a market discourse that proposes a desirable and at the same time controversial image, resulting in an aesthetic parody of itself.

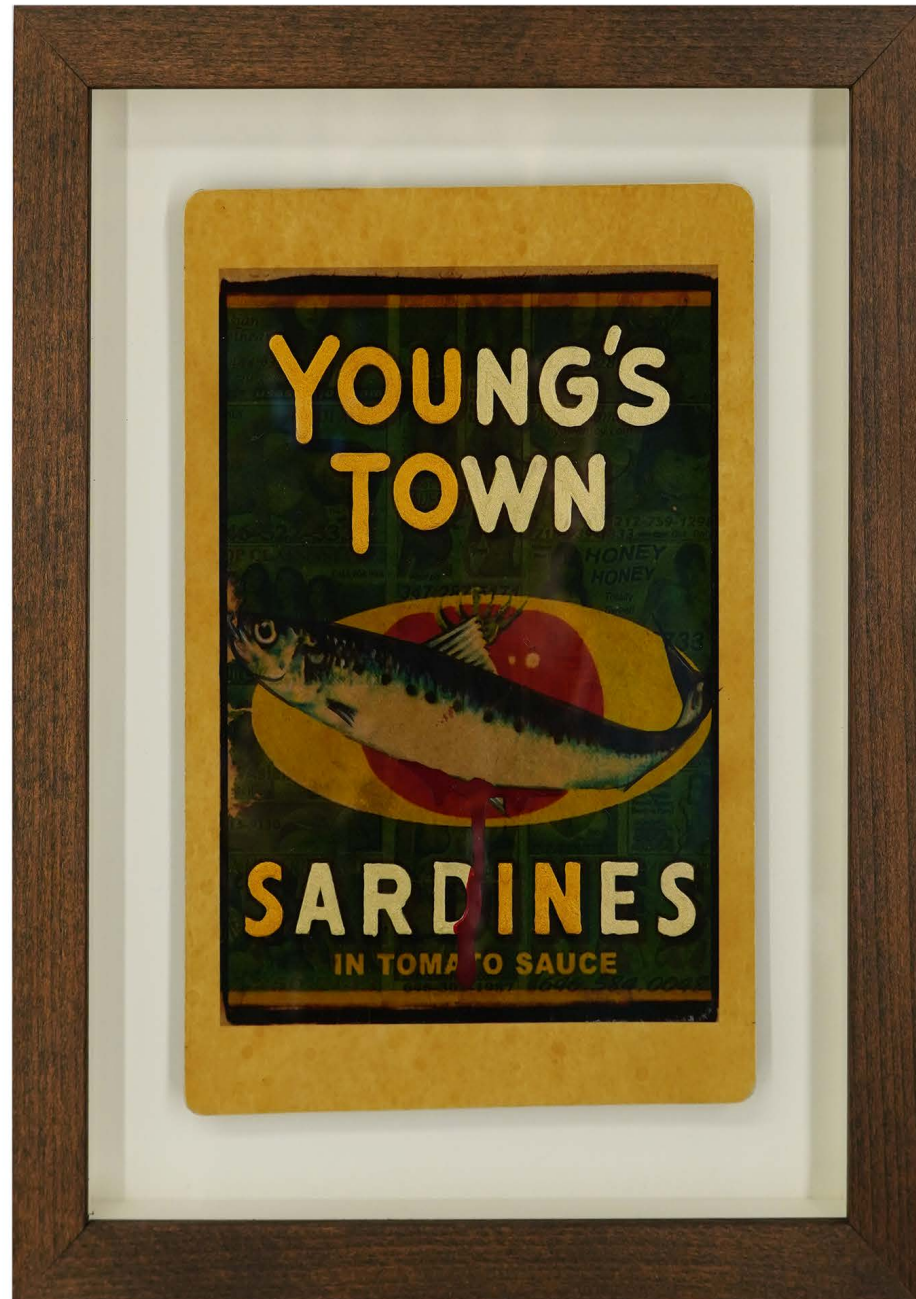
The series mixes collage with drawing and painting, and is covered with a layer of varnish that aims to offer an old, modernist look; in a frank tribute to artists such as Alphonse Muscha, Guadalupe Posada, and Toulouse-Lautrec, who in their time also used art as a social tool to promote reflection through aesthetic experience.



The Elite Con, Infography on board, 20 X 29 cm., 2022.



Tricofero de Barry, Infography on board, 20 x 29 cm., 2022.



Ceci n'est pas un poisson, Infography on board, 20 X 29 cm., 2022.

[Ex-COTO]

This series takes as reference the popular pictorial tradition called “ex-vows”, which consists of making an altarpiece on a metal sheet that reflects an image of gratitude and invocation for some miracle that has happened or is about to happen. As an offering, the altarpieces are hung on a wall of the nearest religious temple.

Starting from this presumption, I make my own offerings and establish an ironic game of questions that begin by putting the limits of the legal and the political concept of territory in check, from the desolate landscape of the hunting grounds that currently make up 60% of the surface in hectares of Spain.

For these purposes I appropriate those signs on metal sheets, which are used to delimit hunting areas, and use them as a support for evocative paintings. Thus, I transform signs of death into signs of life and give them a different meaning. Their usurpation, intervention until they become a “wish”, and then relocation to strategic spaces, make up a reflective act on the principles and values that move us as a civilization.

With these pieces I seek to generate a diverse debate about forests and mountains; over private property and the right to life; on the importance of respecting the habitats of thousands of species; about the present and the future. It is striking how at the global and local level the pressure on living systems is palpable, and beyond national and cultural controversies, the reality is that we are being eco-systemically extinct. These ex-preserves also attest to this.



Reason on sale, Mixed technique on metal sheet, 30x20cm., 2019.



Royale leisure, Mixed technique on metal sheet, 30x20cm., 2019.



Capital Ism, Mixed technique on metal sheet, 20x30cm., 2021.



Yves Sadurni Dupont

jipso@yahoo.com

T /+34 633504811

Web: www.yvessadurni.com

Instagram: @yves_sadurni

Studies.

- 2005 – “Woman and Water Seminary”. Navdanya, Bija Vidyapeeth ,India.
- 2004 – “Gandhi and Globalization”, Navdanya, Bija Vidyapeeth, India.
- 2003 – “Watercourse”, Casa Encendida, Madrid, Spain.
- 1995/1998 – Architecture Studies Architecture Faculty, UNAM, México.
- 1998/1999 – Industrial Design, Industrial Design Faculty, UNAM, México.

Films & Documentaries.

- 2013 – “Tiempos Felices”, Film by Javier López Henaine. Attrezzo, Celuloide Films, México.
- 2012 – “Manto Acuifero” Film by Michael Rowe, Attrezzo, Canana Films, México.
- 2009 – “Megalomania” Michel Gondry animation film: prop designer. Curious Pictures. USA.
- 2008 – “Red Horse” Documentary Film, Producer, Director and Editor.
- 2007 – “The Sea of Silence” Documentary Film, Producer, Director and Editor.
- 2005 – “Ganga from the Ground Up” Documentary Film: Producer, Director and Editor.
- 2004 – “Fahrenheit 451” TV Program: Director and Editor.
- “The Golden Trumpet” Documentary: Director and Producer, Gucca, Serbia
- 2003 – Warner Music/ Maghreb Sound System: Designer
- 2001 – Lola Films/ “El Embrujo de Shanghai”. Set Decorator. Barcelona/Madrid, Spain.
- 1997/2000 – Las Calabazitaz Tiernaz, Production Designer, México.

Solo Exhibitions.

- 2020 – “2020”, Zeta Club, México city, México.
- 2019 – “Coto-ExVotos”, La Variable, Madrid, Spain.
- 2015 – “the Funnel Law”, Kling gallery, Madrid, Spain.
- 2010 – “Bicentenaria”, La Esquina, Soho New York, NY, USA.
- 2008 – “Not for hire”, Cubao Expo, Manila, Philippines.
- 2005 – “Lucifer”, “Los Cadaveres Exquisitos” Gallery, Madrid, Spain.
- 2002 – “Fractals”, “San Vicente Ferrer” Gallery, Madrid, Spain.
- 1999 – “Indecentes Levitaciones Baratas”, Leonardo Gallery, México city, México.
- 1996 – “Ego manía”. Ex-convento del Desierto de Los Leones, México city, México.

Collectives Exhibitions.

- 2023 – FeminArt, Est_Art Madrid, Spain.
- 2022 – 14 Habana Biennale, Behind de Wall, La Habana, Cuba.
- 2021 – “Maria Memoria”, Paco de Lucia auditorium, Madrid, Spain.
 - Obertura Carabanchel, Nueva Gallery, Madrid, Spain.
 - Art Battalion Festival, White lab Madrid, Spain.
- 2020 – “Letum”, Est_Art, Madrid, Spain.
 - Biennale de Veracruz, Xalapa, Veracruz, México.
- 2018 – OFCA, México city.
- 2011 – Biennale del Fin del Mundo, Hangar Aerospatiale de Ushuaia, Argentina.
- 2009 – “EcoArt Film Festival”, The Elliot Museum, Stuart, Florida, USA.
 - “Ganga from the Ground Up”, French Alliance Madras, India.
- 2008 – “In My House” Collective happening /installation, Makati, Manila, Philippines.
 - “Ultramar”, Astra Gallery, Makati, Manila, Philippines.
 - “Europa sa Manila”, Ayala Museum, Makati, Manila, Philippines.
 - “The Sea of Silence” FICMA, Barcelona, Spain.
 - “The Sea of Silence” Cervantes Institute, Manila, Philippines.
 - “Ganga from the Ground Up” Montreal Human rights film festival, Canada.
 - “Ganga from the Ground Up” Zaragoza water EXPO, Spain.
- 2007 – “Babae”, Ricco Renzo Gallery, Manila, Philippines.
 - “Manila Manila”, Astra Gallery, Makati, Manila, Philippines.
 - “Water and People” Film Festival, Madurai, India.
 - “Voices from the Water”, Bangalore, India.
 - “Marda Loop Justice Film Festival”, Calgary.
- 2006 – “Ganga from the Ground Up”, Valencia Museum of modern art IVAM, Spain.
 - “Planet in Focus” Film Festival, Toronto, Canada.
 - “Water Museum”, New York, USA.
 - “Rio de Janeiro” film festival, Brazil.
 - Alberta Environmental Network, Canada.
 - “Docupolis”, Barcelona, Spain
 - Human Rights Film Festival, “DerHumALC”, Argentina.
- 2002 – “Casa y Calles”, Madrid, Spain.
- 1996 – “Egomania”, “Exconvento del Desierto de Los Leones”, México.

