



MULTIVARALYZING ART: WHY MULTIVIRAL?

Multiviralyzing Art: Why Multiviral?

It looks as if we are living “multiviral” times, of precarious Wi-Fi ties, that merge together with inconstant intermittence: all kinds of uncertainties, in which not only power structures, but we ourselves feel decentralized. Still, we have our intuition, sensibility and intelligence, our discernment, the same technology that traps us: our ideas, awakened and free.

Our proposal is a collective expo made of itinerant multiviral live art; an optimistic view in the face of the insecure structures that no longer sustain us; a trust in the power we have, even if we feel disperse or isolated from each other. This is yet another effort to rescue the humanity that slips through our hands and, instead, find new ways of connecting with each other, and re-encountering what is true and genuine within us.

Far from wanting to subdue the creative work to the word-concept proposed by our album’s Title, “Multiviral”, the idea is to, surpass it together; to open semantic spaces within it, stretch it, bring about other ways of perceiving and expressing what “multiviral” means to us, through the creative act. It is an attempt to prove the media and collective power that art might have, if we join together towards the same aim.

What is Multiviral all about?

Multiviral is the first of a series of itinerant, always-moving exhibitions of art, of almost any kind, with no limits, that will continue to feed itself from the participation of national and international artists. This idea was born out of the need to sensitize people through art in any part of the globe.

As part of this project we are developing a foundation, “**Todo se mueve**” (Everything Moves), to support and foster artistic and educational projects, which encourage sensible experiences, interdisciplinary approaches to knowledge, human relations and cultural exchanges.

How and where?

Multiviral wants to happen in “the inside” as much as in “the outside” to create a space for the convergence of diverse artists and cultures, which will be able to exhibit their pieces in any corner of the ghetto or the city. This includes street art, printmaking, painting, photography, installation, sculpture, electronic, audiovisual media and performance.

Who?

In addition to the work of admirable renowned artists we admire, we are open to any proposal by independent artists who would like to join this initiative.

What do we want, wish, desire?

To provoke contagion by injecting doses of art in almost everything, resulting in a reverberation that expands to all possible and never thought of spaces and dimensions

MULTIVIRALYZING ART ARTISTS BIOS

AUSTRALIA



Dominique Falla

Dominique Falla is an Australian designer/artist (born when) who works in a variety of craft mediums and combines them with a digital aesthetic to make tactile typography pieces. She is currently interested in the New Aesthetic and exploring ways in which the digital world can inhabit the real one using typography.



Fintan Magee

Born in the city of Lismore, but went to live in Brisbane shortly after. He grew up surrounded by graffiti in his neighborhood and started creating his own pretty much everywhere in the city.

Surrealistic, humorous or disturbing, his works touch upon negative aspects of

the current world, denouncing the war, suffering, consumption or even human violence, which are sometimes blended with a naïve sensitivity though, as is illustrated by childish themes. His mural paintings, often representing fighters, are integrated in the urban space and are nested in slightly forgotten corners of the city.

In Brisbane, his works are well-known and have been exhibited several times, and he was selected as a finalist for the Prométhée Prize and the Churchie Prize, or even Lethbridge. An artist with an exceptional talent, his technical evolution and his approach to urban art make him one of the most promising graffiti artists of his generation.



Alexis Díaz

Hailing from Porto Rico, he dropped anchor in Florida and never since then has he stopped drawing in public places. His incomparable art preferably monochromatic, includes hatchlings to be colored or emphasize these giant drawings. The gigantic proportions of the latter are such that he doesn't really work on his own anymore; instead he created "La Pandilla" (in English, "The Gang").

As for his style, he tends to create engravings that are most of the time a hundred times bigger than usual, except maybe when it comes to *cetaceans* and other *pachyderms*. Alexis Díaz has a preference for wild animals in general, more specifically those living in the savannah. He blends them in a fantastical imagery with creatures from the depths of the oceans, replacing paws with tentacles and wings with hands. Both, its style and its inspiration, turn it into a neo-romantic type of street art, with steam-punk trends.

FRANCE



INTI

Currently living in Saint-Etienne (France), INTI is a Chilean urban artist whose influences stem from Latin American socialist murals and graffiti art. In his work he cites and exploits iconographic elements, color and designs from pre-Columbian traditions, which he combines with the graphic aesthetics of graffiti.

He proclaims to have started off with simple tags in his hometown of Valparaíso when he was only 15. He then pursued studies at the "Bellas Artes" school of Santiago, where he acquired excellent foundations, and finally developed his personal signature. He plays with multiple themes including religion, violence or brotherhood, and most of all wants to distinguish himself through his difference.

ARGENTINA



Liniers

Liniers is the middle name of Ricardo Siri (born in Buenos Aires on November 15, 1973). He began his career doing fanzines. His work has appeared in Rolling Stone, Spirou, Virginia Quarterly Review, Playboy, La Mano (The Hand), among others world-renown magazines.

He published his strips MACANUDO in several countries including Brazil, Canada, France and Italy. He has over 10 books published in Argentina, Peru, Brazil, Spain, Canada, France and Italy. He has toured Latin America and Europe creating live paintings to the music and energy of Kevin Johansen and the Nada, during his concerts.



Ever

Ever (Nicolás Romero) is a former graffiti writer who began painting in the streets of Buenos Aires in the 2001. From the beginning, he was inspired by the street's potential for projecting concepts and color into the daily lives of thousands of passers-by.

Ever is one of the artists leading a new wave of Latin American muralism. His paintings explore social contradictions and the relationship between dreams and reality. He has an active mind hungry to assemble his philosophical ideas into paintings. In unfamiliar places, he begins to observe and digest the social phenomena around him, eager to create new meanings out of ubiquitous visual currency.

BRAZIL



Imarginal (Fernando Moraes and Raone Ferreira)

Imarginal is composed by the duo of young artists Raone Ferreira and Fernando Moraes, four hands that create a fantastic universe. The influences are more diverse: from the inspirational likes of Geof Darrow and Rael Lyra to the song you are currently listening to; movies or even facts of everyday life. All this helps the boys in the creation of large panels illustrating the process. In Noya, his latest work, was no different, the piece took six months to complete, a total of 320 hours of painstaking work all done with the help of a magnifying glass, using India ink, brush and ink refillable pen. The result is a large panel a meter tall and a two feet greeting. A brutal, visceral, full of details, and amazing to behold narrative: the Imarginal long life!

BROOKLYN, NY (Born in San Juan, PR)



Miguel Luciano

Born in Puerto Rico, and based in Brooklyn, this transdisciplinary artist works with various mediums. He goes from painting to sculpture to interactive installations, in order to delve into the interactions between the United States and Puerto Rico; many of these in the

realms of consumerist iconography. Miguel also explores how *visual culture* has affected our understanding of Puerto Rican history and its various trajectories. Through his multi media adventures colonialist past turns into a complex and at times a difficult to grasp present.

The nature of Miguel Luciano's work is often playful, inviting its audience to interact and participate in the reworking of what defines a community and its heritage, and how elements of pop culture may be retooled and recombined to entertain, educate, and, ultimately, empower.

ISLAS CANARIAS, SPAIN



Yasmina Jacinto

Yasmina Jacinto Hernández is a Spanish Body Painter born on February 3, 1983 in Santa Cruz de Tenerife. She developed her love for art, dancing and playing the piano since her early childhood. Her passion for drawing came from her father, Carmelo Jacinto, a Painter by heart. Although she was good at it, she never envisioned art as a profession.

At 17 he She decided to leave school and started working as a clerk. After emigrating to various places, she returned to Tenerife at the age of 28, where she met her future husband who owned a party animation business for children, where she began working as a face painter. She fell so deeply in love with her work, that it turned into one of her passions, later becoming a self-taught body painter. In 2012, she participated in a body painting contest in Tenerife winning the first prize. The next year she won a 3rd place award in the World Championship event in Austria. She has worked for various brands and magazines. She currently resides between Argentina and Spain, where she teaches the art of painting our bodies.

NEWARK, NJ

MataRuda and L N Y



Mata Ruda

Originally based in Baltimore, Mata Ruda moved to Newark, where he became part of the Ñewmerica

collective, which includes Icy & Sot, ND'A, and LNY. In a little over a year spent in the New York metro area, he managed to show his work in Bushwick Open Studios and El Museo del Barrio. He has also been commissioned for various murals by the city of Newark. At this pace, viewers can expect nothing but new heights from Mata Ruda in the future.



L N Y

He considers himself, like many other members of his generation, the direct result of capitalist imperialism forced upon Latin America by the United States: a body migrated from one culture to another. This is the reason why he writes his bio in English and not in his native tongue; why he lives in Newark and his slang is Spanish and a mix of every dialect from Southern USA. Also, the reason why he works in

between borders and fractures, why he gets lost in strange cultures he knows nothing about. All this lies beneath his constant curiosity.

He describes himself as “an artist and interloper making free art in public spaces about people and for people.” His desire to work under an alias is a reflection of the importance of this narrative; his work is not about himself as a single person but about all of us as a human society. The idea behind painting murals and alter walls is to create an environment of change that will allow everyone to imagine possible, better and brighter futures. Based on that, he aligns himself and his work with institutions and individuals who are willing to bring about this change in any scale. To keep it fresh and make it wavy!

PERÚ

Decertor and Elliot Tupac



Decertor

Decertor is a Peruvian alfresco painter and artisan of memories, began his career entirely devoted to its practice. With no formal studies in art, he was inspired by portraits where the exercise

and search for realism were key to his development. He nourishes himself with the social and architectonic context of the places he selects for his paintings. He feels painting as an effective tool to bring about social change, so he’s always looking for new, unexpected spaces to do his work, decentralizing and democratizing the walls, transforming these and providing them with humanity.



Elliot Tupac

He has created and designed Lettering and fonts for “Chicha” posters that emerged in the early 80s, within a social

context. Since 2004 he mended the artwork for the posters and began to mingle with artists from Peru and other parts of the world. In 2010 he designed and printed the cover of prestigious British magazine Creative Review. Thus there are many designs for Chilean magazines and other parts of the world with his unique Chicha style, focused on this subject and his obsession with Fonts.

PUERTO RICO



Rabindranat Díaz Cardona

Painter. He completed a BA in Fine Arts with a concentration in painting at the School of Plastic Arts of Puerto Rico in 1996 and in 2002 he earned his Masters degree in Painting from Hunter College in New York.

He is recognized as one of the most original young painters in the island. His first solo exhibition, PORTORIsenses (1996) was awarded by the International Association of Art Critics (AICA), Chapter of Puerto Rico, as the best first exhibition of an artist in Puerto Rico. In his work he aims to create narratives. These stories constitute an oblique, abstract drama, in which roles run amok and the meaning and value of its elements is endlessly at play. A bizarre humorous tone invests the work with an apparently happy mood, but in this process he seems to be sculpting vulnerability itself, instances of it, in an optimistic yet profound intent to expose its multiple sides and the ambiguity that surrounds it.