

Aurel de Coloblo Mendoza

Born March 15th. 1976 in Paris – France
Lives and works in Mexico since 2010

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BIOGRAPHY

“Aurel was born in 1976. He studied Humanities and International Artistic Cooperation in Paris – France.

In 1999, he starts painting colorful portraits and writing the story of characters who would become part of a whole chaotic space-time named Coloblo. Special places for special characters... From 2001 to 2006, paintings and text are presented in red-carpeted installations called The Embassy. These sudden and concrete outbreaks welcome the visitors into a mysterious interactive process known as the Plomacy, defined by Aurel de Coloblo as "*a dissemination and disappearance technique*"...

In the same period, Aurel de Coloblo also manages a graphical project for the recovery of oral tradition and local history in a Mexican Zapotec community (Oaxaca, 2003-2006), and publishes an historical study of Yucatan (Haciendas de Mexico, Yucatan - Reditar ediciones, Barcelona, 2005).

Between Paris and Mexico, the artist then starts a series of works using black inks on white paper (*I.R.M.-Images à Résonances Magiques / MRI-Magic Resonance Imaging, 2006-2007*), exploring the concept of "graphical distillation" that characterizes his approach of perception and creation. The absorption of dark inks by the paper reveals sequences captured in visual moments. A vibration of initial forms, bombarded with an overall of manual and repetitive gestures. While words interfere in chinks spared by the whims of a defoliating metronome...

From 2007 to 2009, then in Paris, Aurel DC continues to create in black and white a series of drawings called *R.S.S.-Réification Substantielle du Silence*, in reference to the term defining a family of feed formats used to publish frequently updated works on the Web. The Really Simple Syndication becomes a Substantial Reification of Silence, a “crazy flux which couldn't stop sending a senseless aggregate of data from and to all over the world...a multitude of information traveling into an interior silence bouncing on the walls of an empty house.”. He also starts for the Embassy of Coloblo the creation of 100 artifacts known as the *Flying Transportation Tickets (2007-2008)*, distributed during the years to come to anyone likely to bring information about chromatic disruptions stoically faced by the inhabitants of Coloblo. This formal experiment would be brought to large format paintings (*E.G.P, 2008*).

Away from Europe since the beginning of 2009, Aurel DC arrives by casualty in Manila in August 2009. For indisclosable reasons he becomes Aurelio Mendoza and decides to stay. Why? "*My hair is growing and my hands liquefy*", he explains. There, Aurelio Mendoza spends most of his time exploring the *Silent Liquefaction of the Depths (SLD, 2009, acrylic on canvas)*. *Running After Words in Remedios Circle (RAW, 2009, acrylic on Figueras paper)* will soon emerge from this first attempt to summarize precise movements and positions in the city of Manila. The pieces, built around the course of tropical storms, define an uncertain and active geography of Manila : the convolutions running through its growing architecture evoke the unstable limits between solid and liquid conditions.

Once again back in Mexico city in January 2010, he starts collaborating with various artists and art collective. He keeps on *Running After Words*, but this time in that *Deafening Forest (RAW, 2010, acrylic on Figueras paper)*. He soon starts other series of works, deparating his style to create drawings and paintings related to the concept of Time (*Electrochronogramme, 2011*). This same year he produces, builds and organizes a wandering sensory experiment installed in the back of a truck, visiting various neighborhoods and art venues in Mexico city (*Urban Decompression Chamber, 2011*) : people, locked in the dark and soundproof chamber, can finally hear their very owned heartbeat rhythm...

Desvío (2011-2020) will soon become a cheerful diversion, in both substance and form. This unwritten diary takes up the shape of a disrupted timeline, telling the story of an endless and quirky journey threw geologic turbulences and plant fluctuations. But *Desvío* does not only depict an escape attempt, since it also experiments it as the ultimate and unique solution: it is a refreshing drift from unimagined shores.

Fleeing the big city and his crowd, Aurel de Coloblo Mendoza has been living since 2012 in the countryside close to Mexico city, observing the growing of plants and listening to the bird songs. He rises with his wife a boy of now 10 years old. Since 2019, he has been working on three series of works: *Cronosom* are monochrome traces that reflect his fascination with the petroglyph sites that are located in large numbers in the vast expanse of semi-arid land of northern Mexico, while the *Call For Family* series explores the concepts of solitude and social existence. More recently, based on his explorations of the Sierra del Tepozteco, the serie *Another Day in Paradise* emphasizes Aurel's taste for wide-open spaces. Lately, he is getting into figuring the idea of annihilation due to the collision of two anti-particles, based on metaphysical questions from his childhood (*Ex Nihilo*). For some reason, the idea of working on the creation of an infinite map about eternal questions strikes him as a reasonable occupation to spend fleeting time on a small object in the galaxy : this is the ultimate project called “The Bottom Line, a cartography of the unfathomable”, based on his current study of the particle physics, philosophy of science and epistemology.

Aurel de Coloblo, Aurel DC and Aurelio Mendoza have been exhibited in France, Mexico, United States and the Philippines, and have also conceived many creative workshops and training seminars in order to share their belief in unlimited ways of perceiving and living realities - together.”

Visual arts and installations

Collective exhibitions (visual arts)

- 2022 *pARTicles 2.0*, virtual art exhibit, Fermilab, America's particle physics and accelerator laboratory, Batavia, IL – USA
- 2011 *Reconocer lo obscuro para comprender lo ético*, La Quiñonera, Mexico city – Mexico,
- 2011 *Printing experiments*, Leonard Codex, New-York – USA
- 2006-2011 *Flying Transport Ticket*, worldwide distribution – Europe, Asia, America
- 2010 *Silent Liquefaction of the Depths*, Galeria Relox 46, San Miguel de Allende – Mexico
- 2009 *Awaz Aguas*, LRI Design Plaza & Astra Gallerie, Manila – Philippines

Individual exhibitions (visual arts)

- 2010 *La Línea de partición de las aguas*, Galería Domicilio Conocido, Mexico city – Mexico
- 2010 *La Ligne de partage des eaux*, Alliance Française de Mexico, Mexico city – Mexico,
- 2009 *RAW, Running After Words in Remedios Circle*, Penguin Gallery, Manila – Philippines,

Installations and interventions: The Embassy of Coloblo

- 2011 *Cámara de Descompresión Urbana (Urban Decompression Chamber)*, wandering sensorial experiment installed in a truck. Mexico city – Mexico.
Centro Cultural Border
La Quiñonera
Galería Tal Cual
Parque México
Faro de Oriente
Faro de Tláhuac
Faro y Pueblos de Milpa Alta
Laboratorio Arte Alameda
Ex Teresa Arte Actual
Fundación Sebastián.
- 2009 Dissemination of nearly 100 “Flying Transportation Tickets – FTT” from the Embassy of Coloblo
- 2008 *La Petite Rockette*, Paris – France, « Le bateau »
- 2006 Festival Estacionarte, Mexico city – Mexique
- 2006 *Galerie 1ère Station*, Paris – France, « Lignes »
- 2006 *La Banque*, Paris – France, « Spitnuk »
- 2005 *Le 17eme Parallèle*, Paris – France, « Tour de table »
- 2004 *La Manufacture du Nouveau Monde*, Paris – France, « Le couloir »
- 2003 *Espace des Blancs-Manteaux*, Paris – France, Rencontres Européennes d’Art Performance

Mention

- 2019 *Brief chronology of the works of art inspired by pulse detection*. Introduction of the exhibit ‘Latidos’ from Rafael Lozano-Hemmer. Espacio Arte Abierto Artz Pedregal - Mexico City - Mexico

Press (selection)

- 2011 *La Jornada*, Cultura, 6th of november 2011, by Arturo Jiménez – Mexico
“*Con Cámara de Descompresión Urbana, Aurel de Coloblo invita a volver al alma*”
- 2011 *El Excelsior*, Comunidad, 5th of november 2011, by Luis Carlos Sánchez – Mexique
“*Recogen el pulso de los Chilangos*”
- 2011 *Canal 11 noticias*, 3rd of november 2011, reportage de Saraï Campeche – Mexique
« *Cámara de Descompresión Urbana* »
- 2011 *Radio Reactor*, Programa Bitácora 09, 10 novembre 2011 – Mexique
« *Cámara de Descompresión Urbana* »
- 2009 *Inkultmagazine* #2, mai 2010
« *La Linea de partición de las aguas* »

Education

- 2006 Master in Art and International Cooperation, with honours. Université Paris VIII Saint-Denis – France
2001 Master in Ethnology, with distinction. Université Paris VIII Saint-Denis – France

Consultant – Educational Art Projects

2011 – 2019

Thematic :

- Design of the educational contents in writing and plastic arts projects / Teacher training / Final event & exhibition

Clients:

- Teatro de Babel A.C – Mexico
- Secretary of Education of the State of Jalisco, program “ReCrea” - Mexico
- Secretary of Education of Mexico City, program “Saludarte” - Mexico

Lecturer - Professional Training Seminars : designer and facilitator

2011 - 2019

Main Thematic

- Art and territories / Participatory Art
- Cultural Planning, Cultural management and Community development
- Community’s participation in art project’s design and implementation
- Arts education and interpretation

Universities and foundations : *Member of the National Training System for the Mexican Secretary of Culture*

- Benemérita Universidad Autónoma de Puebla, Puebla – Mexico
- Museum Sol de Mexicali, Baja-California – Mexico
- Centro de Las Artes de San Luis Potosi, San Luis Potosi – Mexico
- Fundación Pedro López Elías, Tepoztlán, Morelos – Mexico
- Universidad San Carlos, Mexico city – Mexico
- Casa Vecina, Mexico city – Mexico

Collective Arts and Writing Projects, Workshops

2003 - 2019

Thematic

- Symbolic cartography: territory exploration and perception.
- Cultural identity: local History and cultural heritage.
- Complementary approach through imaginary territories (global simulation).

Methodology

- Concerted thought for collaborative actions and collective projects.
- Creative process set in an effective participation of the public, from preliminary investigations to final result.
- Visual and plastic arts combined with writing and literary tools.
- Combination of creation processes: individual and collective, instinctive and conceptual, narrative focus.
- Promotion and presentations of results (frescos, mock-ups, texts and *artists' books*, installations etc.).
- Coordination and facilitation, artistic direction, continuous assessment with the participants.

Clients

- Mexican Secretary of Culture – Mexico
- Mexican Secretary of Education – Mexico
- Alliance Française de Mexico – Mexico
- Papalote Museo del Niño, Cuernavaca – Mexico.
- INP – Instituto Nacional de Psiquiatría, in partnership with Radio Abierta – Mexico.
- Liceo Franco-Mexicano Polanco and Coyoacán – Mexico
- Association des Bibliothèques en Seine-Saint-Denis – France
- Association des Bibliothèques de Paris – France
- SLPJ, Salon du Livre et de la Presse Jeunesse – France.
- Ligue de l’Enseignement des Hauts-de-Seine – France.
- Maison d’Arrêt des Hauts-de-Seine, with the Prévention Judiciaire de la Jeunesse (PJJ) – France.
- Zapotec village of Santa Catarina Lachatao, Sierra Norte, Oaxaca – Mexico

Publications : author

2004 - 2019

- 2014-2019 Reporter and writer for travel and cultural guide books on Mexico, Yucatán Peninsula and Belize
Le Petit Fûté editorial, Paris - France
- 2004-2005 History
Le temps perdu des haciendas – Yucatán. Aurélien Lemoine, Claire Lemoine & Eric Sander. Ed. Tana, Paris, 2004
Haciendas de México – Yucatán. Aurélien Lemoine, Claire Lemoine & Eric Sander. Reditar, Barcelona, 2005

