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BIOGRAPHY

Ricardo Yui is a Peruvian-born visual artist and filmmaker based in the Netherlands. He holds the Master Degree from École Nationale Supérieure de la Photographie d'Arles ENSP (FR/2013).

His work is often presented in exhibitions, art festivals and film screenings such as "Video-trans-laciones" CC Conde Duque (ES/2019) ; Seoul Photo Festival (KP/2016) ; Landskrona Foto Festival (SE/2016) ; GuatePhoto (GT/2015) ; Bienal de Fotografía de Lima (PE/2014) ; Bienal de la Imagen en Movimiento BIM (AR/2014) ; Lishui Photo Festival (CN/2013) ; "MusraraMix Festival" (IL/2013) ; Neu/Now (NL/2013) ; Les Rencontres d'Arles (FR/2012) ; "Histórias de mapas, piratas e tesouros" Itaú Cultural (BR/2010).

Ricardo's projects and films have been supported by cultural institutions such as Institut Français (FR/2008), CulturesFrance (FR/2008), CentroCentro (ES/2014), and the Amsterdams Fonds voor de Kunst (NL/2017), which made especially possible that the Dutch film-artist Aernout Mik advises Ricardo as a Mentor for one year.

Coming from the still image, in 2014, with the film Lima Entropy, Ricardo started a new chapter in his artistic practice, adopting video and film as main mediums. Since then, Ricardo has been written and directed "Das Neue Athen" (2020) ; "Orthodoxie et Orthopraxie" (2018) ; "It Never Pours but It Rains" (2018) ; and "Continuity" (2017), this last one won the award for short films from the National Film Fund by the Ministry of Culture of Peru (DAFO/2018).

Currently, Ricardo works on the development of his first full-feature film project, Devenir, which is the story of a group of disadvantaged people that join a big city looking for the so-called progress and modern life.

STATEMENT

Thinking about the intermediate space as the context of a transformation, the idea of change is the temporal and conceptual axis of my artistic approach. The in-between, latency and suspension are key conceptions for me; while frictions, contradictions and paradoxes associated to the process of change are expected to be present in my works.

My research is specially focused on Modernity and its cultural foundation on the idea of development. Being either of an economic, nationalist or territorial order, modern narratives are the source and context of my work, in which they become subjects such as the epic journey of modernisation in the Third World; the centre of the city as a sort of periphery; an economical collapse during the decline of the West; the fate of wastes in a failed sustainability; and, more recently, the current mass migration as a collateral event of the colonialism.

Nowadays, my artistic practice spans from the video to the cinema, finding myself at the moment in the development of "Devenir" which is my first feature film project; as well as writing the film script "Rabab"; and also preparing a new set of four video works to be completed in the next two years. Among these video works there is "Mother Culture", which story takes place between the basement of a rich house in a European capital city, and a mass grave somewhere in a tropical rainforest.



video still

In the context of the decline of the West, the Mother Culture lost the control of its own destiny. Old and new ruins look into each other's eyes when Yorgos, a Greek homeless man, rejoins his historical past. Then, some coins are revealed to him because he is able to see now. Fire cleans and purifies, and everything starts over.

Video, HDV, 2:35, colour, sound, 12' 30".

Watch the teaser:

<https://vimeo.com/298291294>

Das Neue Athen (The New Athens) is a fictionalised document in which we are told the story of a civilisation that became a multi-layered ruin, this last time due to an economical collapse. In this video, because of the character (a Greek homeless man), the title (in German) and the coins (The Euro as a currency), we are suggested that that collapse (managed by one European power and framed by hierarchies within the block) is related to the very last defeat. Far from the official narratives of Varoufakis and Schäuble, this recent age brought millions of small stories that, as Yorgos' one, are part of an untold present.



video still

Cesar drowned, he doesn't know it. A geometric form in the centre of the city is the starting point of a path of doors which lead to improbable places. Now Cesar must find for him a new place in the World.

In the context of the transformation of the city, this film talks about death and redemption. Then, the Modern process of destruction and construction of the urban space is used to think about the cycle of beginning and end, life and death. The idea that emptiness and fullness can be contained simultaneously by each other, works as a metaphoric figure that evokes that the beginning and the end exist at the same time, and the centre and the periphery are the same place. Then it is possible to believe that the centre is a point in movement. The city, the world and the existence are all of them bubbles that enclose other bubbles.

Through different mediums, my artistic work has followed from very close the process of urban transformation of Lima, since 2003. This film is an extension of that critical view toward my city. In this case, I point out a social and urban problematic that needs urgent attention. To think about Lima as a centre or, perhaps, to think about the centre of the city as a sort of periphery, it is an exercise of abstraction to understand that Lima is a polycentric city. Space and Time merge into the same surface to extend itself over the desert. Lima is a city that contains many other cities.

Video-installation, 233 x 233 x 233 cm.
HDV, 16:9, colour, sound, 10' 01"

Watch the teaser:

<https://vimeo.com/223315368>

CONTINUITY (2017) ... video-installation ...

RICARDO YUI



video still



installation view at ICPNA, Lima.



video still

Faust wants to develop the city. Theodor wants to govern the territory. They both have a different vision, but none of them will stop until they turn everything on ruins. To destroy and smash is the path to make dreams come true.

Going through the visual exploration of the destruction of a house, this film sets up a parallel meaning on the same action. The act of destruction is seen from the perspective of the power of the modernisation and, at the same time, that of the war. Progress and punishment, together, turn the concrete realism of the destruction of a house, into a metaphorical space where the double nature of the actions becomes an unstable territory where the spectator experienced the in-between.

This is not a moral judgement between the good and the bad of the world, but a reflection on the moment that a verb becomes gesture. The intermediate space is not a concept but a state of mind in which the spectator experiments a particular feeling of unbalance, experiencing duality as unity, and finding themselves in a constant instability in front of a flow of contradictions.

Video, HDV, 4:3, colour, sound, 10' 20".

Watch the teaser:

<https://vimeo.com/282692254>



video still



video still



video still

Standing in an undetermined location near Jerusalem, on the edge of the Green Line, with an Israeli settlement in the background, and over the ruins of a small Palestinian village, this film begins by attributing to the paper a poetic -almost magical- function. The paper is the support of the written word: that one related to the memory, but also to the law of man and to the law of God.

This film is composed by a flow of images that intertwine a performance with a happening. The first evokes the tyrant power of a support that oppresses human scale figures, in which is oversized that what could be written there to demand a powerful, almost impossible, body gesture that would redeem. While in the second, the fragility of the support is evoked as a piece of memory resisting the disappearance. In this action, the name of small Palestinian villages which have been erased during the Nakba, are handwritten in sheets of paper that are left on some random sidewalks in Tel Aviv, while the water drops coming from air conditioning systems make them slowly vanishing.

In each movement, in each convulsion, the camera operator affirms himself as the subjective witness of a reality. Thus, the camera, as an observation device, becomes a vehicle traveling through the territory.

In that wandering, its fragmented glance verifies the truth, power and validity of certain geopolitical narratives. Since there is no possible balance between what that has been read and lived, the optical-mechanical apparatus intuitively becomes a catalyst for visual experiences that constantly change form.

The Green Line between Palestine and Israel is not a separation, but a vertex from which two axes expand the territory in time and space. All the walls of this labyrinth seem to converge in the distortion of the same story; full of vignettes, mirrors and reflections.

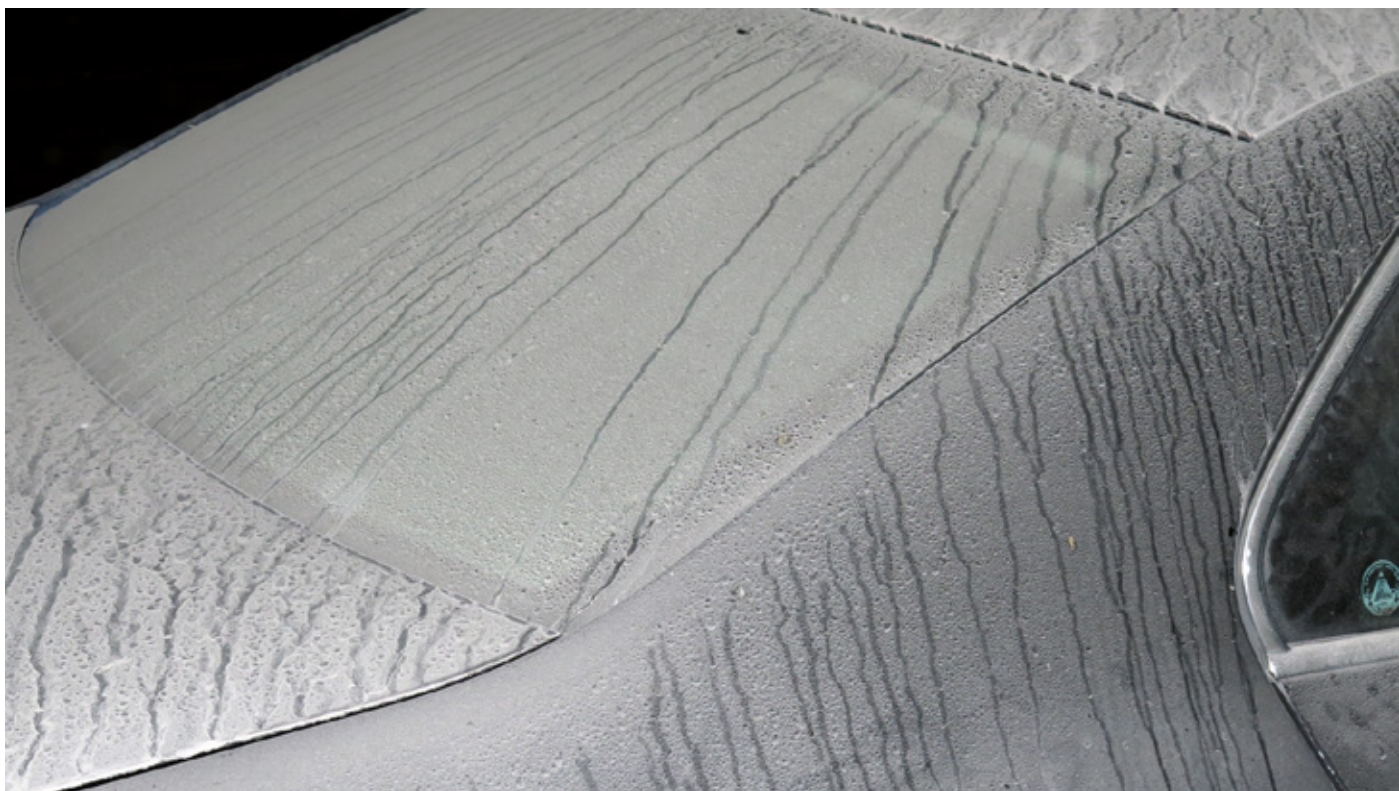
Video, HDV, 16:9, colour, sound, 19' 48''.

Watch the teaser:

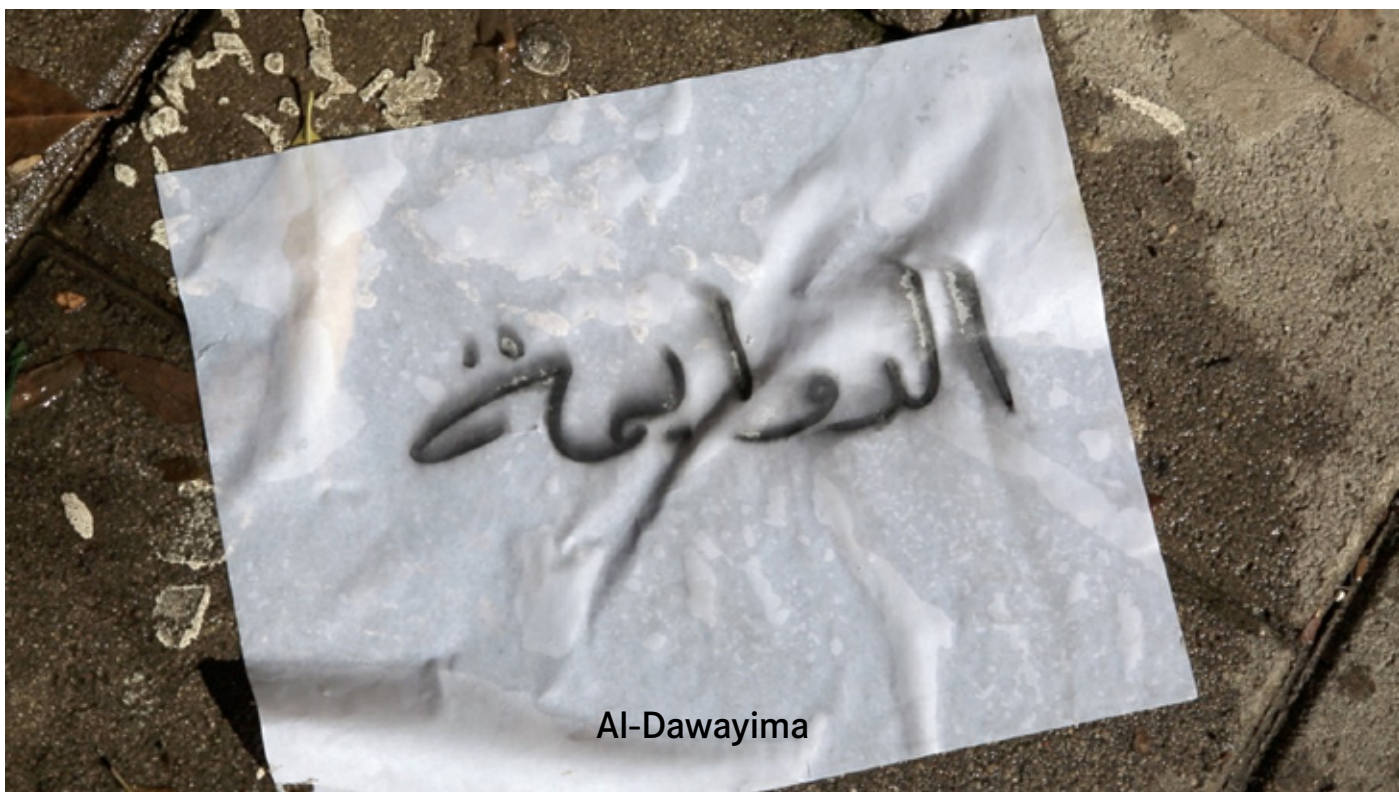
<https://vimeo.com/282836569>

IT NEVER POURS BUT IT RAINS (2017) ... video-happening-performance ...

RICARDO YUI



video still



Al-Dawayima

video still



video still

The city and the sea are communicating vessels. This film is a reflection on the idea of development and the Faustian will of the human being to extend the territory limits and to impose its force before the forms of the Nature. However, it is avoided to offer a position of ecological militancy, because in fact the plot is based on the observation of that persistence of the human being to impose before the landscape, understanding modernization like a primitive gesture that is repeated in historical time. In that sense, the film aims at affirming a hope for transformation that should be seen as timeless and universal. At the same time, it is a comment on the dosed power of the man and how insignificant human efforts are, and on the contradiction of an action that is composed of two verbs: to destroy and to construct. What we call nowadays modernity is a future ruin. It is, mainly, in this perspective

that the figure of ruin is evoked to suggest the structures that we construct in the present are going to finish inevitably in the deep sea. Under the form of visual essay, this film shows different tensions that evoke the Modernity flow of contradictions, where the city and the landscape are spaces in constant transformation and in permanent evolution. Thus, the territory is defined as a theater of choreographies that feeds with the effort and, presenting it in that way, the gesture proves to be the raw material of change and transformation of the world.

Video, HDV, 16:9, colour, sound, 23' 22".

Watch the video:

<https://vimeo.com/87975552>

LIMA ENTROPY (2014) ... video ...

RICARDO YUI



video still



installation view at CentroCentro, Madrid.



This series is an artistic documentation of the change in the coastline, supported on the interest to reflect on the ellipsis of a transforming territory and the consumption of the landscape during the process of change.

If the Costa Verde series is described as an attempt to cover the transformation of the territory, it is, by extension, for researching the inherent contradiction to certain processes linked to the Modernity. As the paradox of building upon ruins.

The figure of 'work site' was taken as an evocation of everything that is interrupted or in an intermediate state. The landscape is seen in suspension, like in a latent state: in the middle of all its possibilities.

The Costa Verde series recounts the human action on the landscape and the role that the human being plays in the transformation of the territory. It is here

where the force of the element can be observed, frequently, overlapped with the very human Faustian desire of development.

Appealing to a form of ambiguity, and creating a sort of dynamic between the documentary vision and the lyrical abstraction, the restitution of reality revolves around an intermediate state.

These images are revealed as a sort of tension between two forces, and that is how they exist: to reflect on the limit, the intermediate space, the swinging of the sea, and the dust wave coming from the city.

Archival inkjet print from 4x5 inch color negative film.
104 x 130 cm. (40.9 x 51.2 inches)

To the photo series:

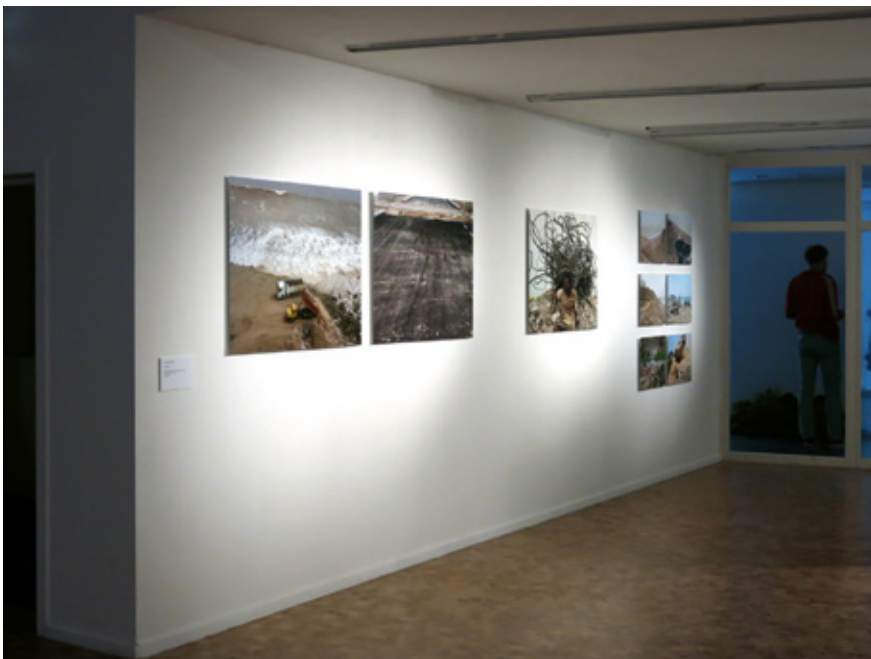
<http://ricardoyui.com/costaverde/>



installation view at ENSP, Arles.

LA COSTA VERDE (2010 - 2014) ... photography ...

RICARDO YUI



installation view at De Brakke Grond, Amsterdam.