

## DETONATIONS

**"The art of the future  
will be either the  
construction of  
situations, or neither".**  
Guy Debord

The body of my work seeks to problematize the social and political dynamics, creating a space for reflection analyzing our daily lives, through the staging, which frames a humorous register from observer to experience, making it an accomplice in a direct reading, looking to provoke in the psyche of the passerby that I find in my scenarios as well to the future observer of the piece. So the basis of my work seeks to create surreal situations departing these from scenarios and reality issues as a social critique.

The staging will symbolize and translate chronicles of the everyday world where I'm developing. These actions representing the border of vulnerability between reality and fiction. Hence the logic of each saturated, repeated and framed event the stock of the fantastic atrocities of cultural history, influencing the collective imagination which goal as a photograph can be evaluated in time, with the development of different views and generations.

My intention does not emphasize a specific social class, my intention is to create an existential debate on any social entity. Seeking to propose the truth through photography, to express emotions perhaps from an illogical situation.

The Mise- en-scene of the same scenario remains, due to the constancy of the "social psychological portraits" present in the spaces that I dignify, immortalize and legitimate by the means of photography, in a lyrical and "revolting" way simultaneously. Like cleaning your own unconsciousness compulsively.

Aesthetically it doesn't respond to any different or innovative means, the tool is the same, but dirty, uncontrolled, and unsound or confined to the work inside the studio like in the iconic photographs.

The sense of chaos that I propose arises at the time when the actual event takes center stage, as mutable as is the reality the human being feels uncomfortable with the lack of control over this situation and in the random chance to allow the natural faults in these unsettling components of the urban landscape.

The setting is the city and its streets, adding the senselessness of the passerby, the people living in the city, the ones coming from afar and the ones who haven't found themselves yet. While the fantasy expresses the wonder of the cultural reality, the staging and the social illness are of a country that has had everything.

It is necessary for me to emphasize the fantastic aspect, and what better support than reality. Searching within the everyday parody to generate redemption through irony and humour.

This is the proposal and my language is based on the experiences of my society and its multiplicity. The insistence of the mise-en-scene relies in that these chronicles don't end up in the everyday news, like a bursting plastic doll.

In my teaching project, I use the photographic tools as a means for social reintegration and

creative expression of the marginalized groups such as the convicted in the Venezuelan prisons, where I have been teaching independently for the past two years.

All based in a teaching workshop about history and photographic techniques during 5 days, ending with practical exercises of compositions taken with disposable cameras.

### **From the “lleca” to the “cohue”: photography in penitentiary centers.**

**“No one truly knows a nation until one has been inside its jails.  
A nation should not be judged by how it treats its highest citizens, but its lowest ones.”**

- Nelson Mandela

The title for this exhibition is taken from the venezuelan slang used by prisoners the in Venezuelan penitentiary centers.

"From the lleca to the cohue" means "From the street to the hole."

The present exhibition wants to show the results of the educational program that the Venezuelan photographer Violette Bule has been developing for over two years in five prisons in the country. Without any support by Venezuelan institution.

The artist's goal is to use photography as an instrument at the service of the processes of humanization within the Venezuelan penitentiary system. Her proposal is to use the photographic way of expression to enhance the quality of life of the "deprived of their liberty". For her, this practice is a way of self-expression release, social transformation and labor insertion.

The participatory and pluralistic character of the project stimulates the observation and investigation of behaviors of those inmates facing the photographic fact. Photography, in this context, becomes an element for visual communication and expression of the symbolic reality of subjects.