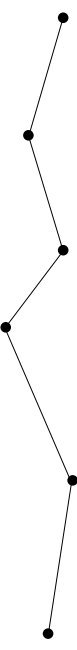


STUDIO VICTOR PÉREZ-RUL

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VÍCTOR PÉREZ-RUL (Mexico, 1983)

The work of Víctor Pérez-Rul is an ongoing research project in which art, futurism, natural sciences, cosmology and engineering are found; his solar sculptures, experimental collaborative projects and large scale installations propose and explore new ways of understanding and perceiving the universe, energy and the living.

Thanks to curator Leslie Moody Castro, in 2016 Pérez-Rul carried out the [PLACEHOLDER](#) project, a multidisciplinary experimental collaboration and sentient solar installation that gave way to his collaboration with institutions such as the [Visual Art Center at the Texas University in Austin](#), the [Center for Latin American Visual Studies \(CLAVIS\)](#), the [Emma S. Barrientos Mexican American Cultural Center \(MACC\)](#), the [Energy Institute](#) at the [University of Texas \(UT\)](#), companies such as [SOLARTEC](#), and associations such as [ASOLMEX](#) (Mexican Association for Photovoltaic Solar Energy). PLACEHOLDER was a supported project by the [National Endowment for the Arts](#) in the United States (NEA 2016), making it the first time in its history that the VAC has received such fund.

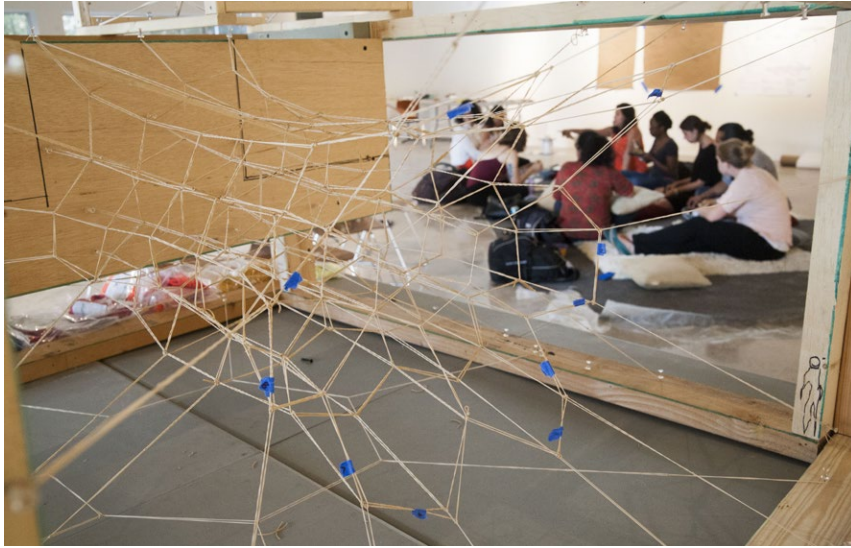
In 2017-2018, he collaborated with the [London School of Economics](#) research, directed by [Ravensbourne University](#), regarding the user experience of the first existing commercial artificial sense: North Sense by [Cyborg Nest](#), having he himself experimented the transition into a cyborg through the integration with his body of the artificial sense of electronic orientation fabricated by Cyborg Nest.

He has a neo-futurist approach to the problem of understanding the multidisciplinary crossing between energy and art, urbanism, architecture and the reconception of our role in the planet, maintaining an active conversation with relevant associations on this topic at an international level such as the [Land Art Generator Initiative \(LAGI\)](#) (member board of directors), [Futurologi](#), and the now extinct [Laboratorio para la Ciudad](#) (Laboratory for the City) in Mexico City. In 2016, he was a finalist for the international prize *Collide*, awarded by the Art division ([Arts at CERN](#)) of the world's most important nuclear laboratory today, CERN.

Pérez-Rul has lectured and talked at public and private institutions such as the *Energy Institute* (UT), the VAC (UT), the

Emma S. Barrientos Mexican American Cultural Center (MACC), *Ibero-American University (IBERO)*, the *Monterrey Institute of Technology (TEC)*, the *National Autonomous University of Mexico (UNAM, Faculty of Arts and Design)*, the *Autonomous University of Queretaro (UAQ)*, the *University Museum of Contemporary Art (MUAC)* and the *Laboratory of Art Alameda (LAA)*, among others.

The work of Víctor Perez-Rul has been showcased internationally at both group and individual exhibitions in the Netherlands, Germany, South Korea, Italy, the United States and Mexico, as well as at official institutions, renowned art fairs, public and independent spaces. Some examples include the [Unpainted Art Fair](#) in Munich, the *Visual Art Center* at the *University of Texas* in Austin, the [Southwest School of Art](#) in San Antonio, Texas, the [South by Southwest](#) 2017 interactivity, film and media festival and the [Imago Mundi Luciano Benetton Collection](#).

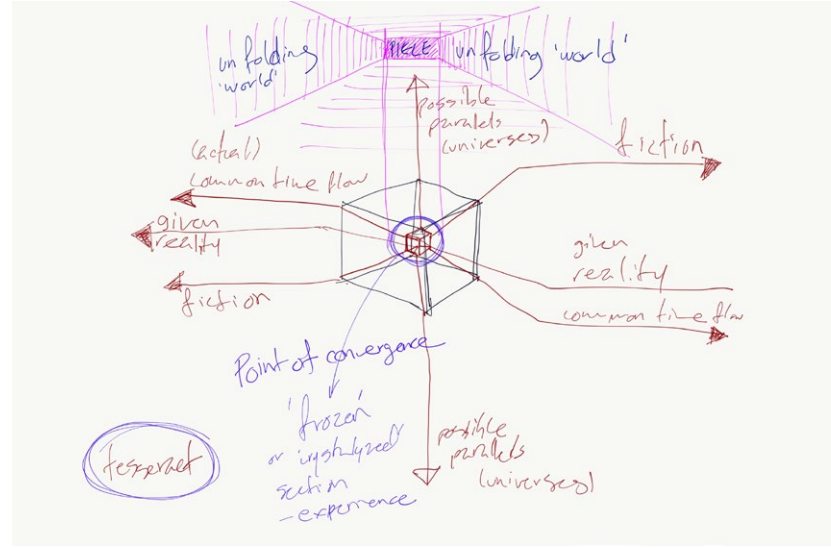


STUDIO VÍCTOR PÉREZ-RUL (est. The Netherlands 2010)

After studying Design and Visual Arts at *Ibero University* in Mexico City (2007), Víctor Pérez-Rul got involved in art and technology studies at the *Hogeschool voor de Kunsten Utrecht*, in the Netherlands, with the support of the *National Fund for Culture and the Arts* (FONCA, 2009-2010). During that year, he established his first studio in Hilversum (NL), where he began working with sound experimentation and multidisciplinary experimental collaboration.

In 2011, he re-established his study at the same house in the Juárez neighborhood in Mexico City where the [MARSO Foundation](#) is housed. There, he began experimenting with the growth of materials as a manifestation of the relationship between energy, matter and living beings. In 2018, his study had a brief stay at the [Lagos](#) artistic residencies and in 2019 he relocated to the Tabacalera neighborhood in Mexico City, where it is currently located.

By joining the Arts and Design PhD program at UNAM (2013), Pérez-Rul accentuated his inclination for the multidisciplinary



and experimental research of the energy-matter relationship and the manifestation of living and non-living energy-processing systems. Since then, he has been remarkably interested in the employment of solar energy in his “energy-processing systems” artistic research and its promotion as a way of recalibrating the relationship between humans, their environment, and their anthropocentric perspective.

The studio of Pérez-Rul collaborates with futurists, technologists, artists, scientists, engineers and curators, looking to research and insert projects in spaces that articulate the artistic sphere with nature, cosmology and the energy industry, along with the human experience both in public, private and in open formats which involve the general public in the process, such as the (always) open studio, allowing for future visualization and possible realities.

Studio Victor Pérez-Rul has worked with artists such as [Lauren Klein](#), [Jaime Lobato Cardoso](#) and [Ap Verheggen](#), with technologists such as Mateus Knelsen, [Arne Boon](#) and [Aduen Darriba](#), with futurists such as [Ignacio Tovar](#) and [Kristefan Misni](#) from *Ars Electronica*, and with art curators [Leslie](#)

[Moody Castro](#) and [Mary Mikel Stump](#), among others. He has established conversations with institutions and associations such as the *Mexican Association for Photovoltaic Solar Energy* (ASLOMEX), the *Visual Art Center* (VAC), the *Emma S. Barrientos Mexican American Cultural Center* (MACC), the [POLYBION](#) laboratory for biotechnological materials and the international organization focused on the promotion of sustainable energy infrastructure, the *Land Art Generator Initiative* (LAGI).

Now, the studio pretends to continue linking his artistic research on energy and the living with public and private space, industry, and relevant characters in science and cutting edge art, promoting a reconsideration of the way in which the universe is constructed, our environment, and our place in it, as well as our role in the human and non-human social fabric through public art.

PROJECTS



PLACEHOLDER

Placeholder is a sentient, monumental art installation installed at the Texas University (UT) Visual Art Center (VAC) in 2016; elastic net that obtains energy from a solar panel arrangement installed in the galleries courtyard.

This energy is stored and utilized to detect the presence of people and objects inside the space using ultrasonic sensors. When it detects any presence the elastic net gets contracted and emits sound. Placeholder is an exercise to understand the basic works of living beings and their relationship with the environment.

Watch a video about the process [HERE](#)



Open studio about Placeholder project @ Studio VPR, 2017

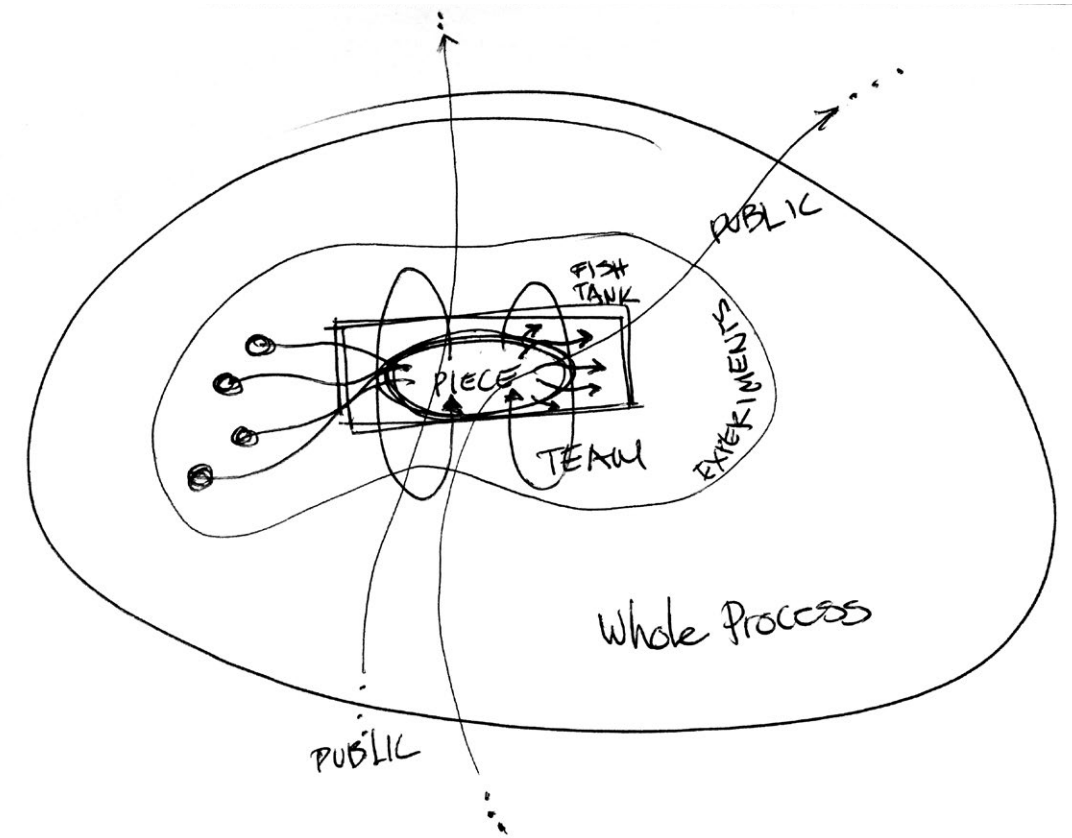
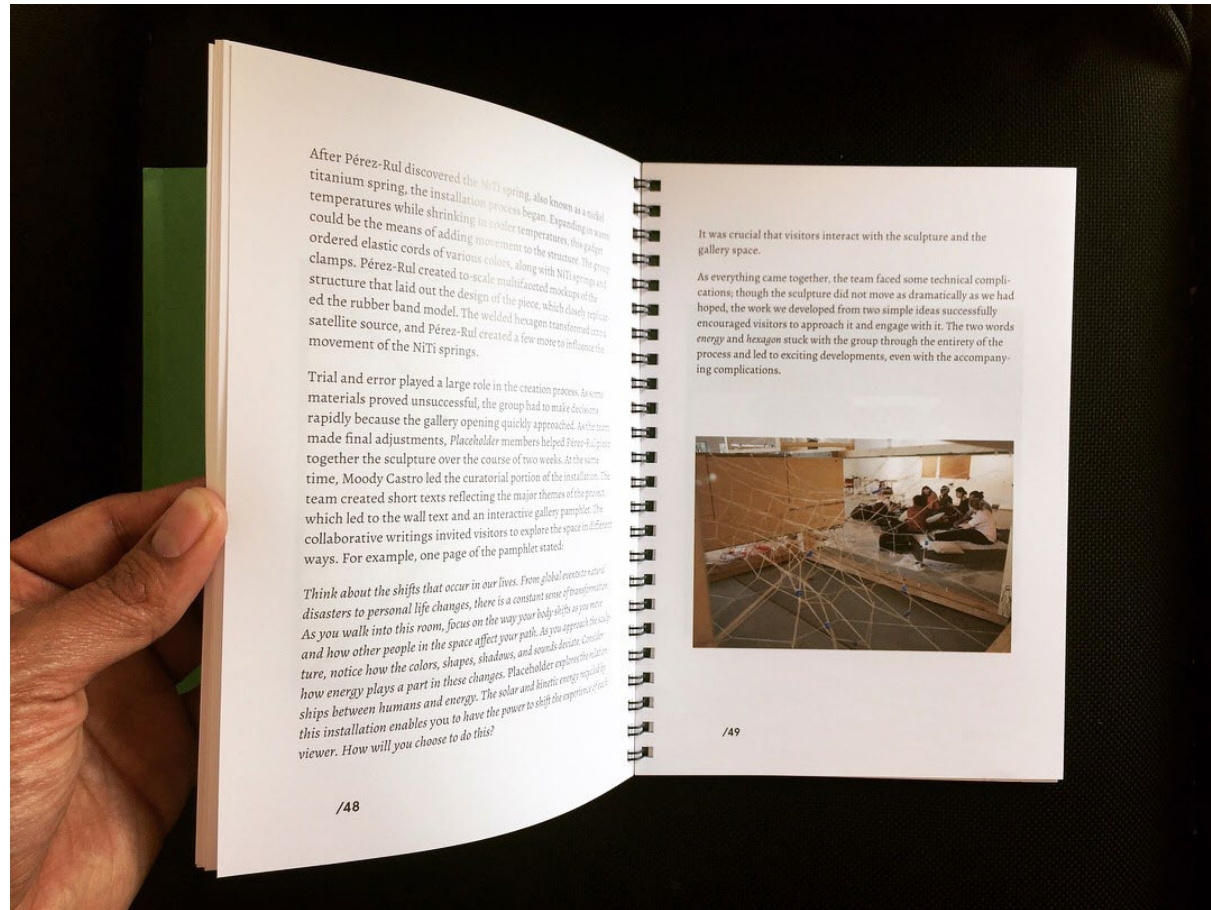


Placeholder (solar panel array @ the VAC main gallery courtyard)



The development of this project included a series of workshops and collaborations with students, researchers and professionals from Texas University. This experimental creative process permitted creative freedom to the participants and to observe the whole realization process to the VAC community through the gallery windows, official talks and informal conversation.

Processes like this one empower the participants and generate links among the community, at the same time that considers problematics, discussion and multidisciplinary experimentation.



Conceptualization and realization of this project lasted around eight weeks. The whole process was documented and a publication edited by the VAC was released as a memory of the project in which participants poured their own reflections about the experimental creative process and about energy and its relationship with the living.



EXOSKELETON

Exoskeleton is a public sculpture realized for the Emma S. Barrientos Mexican American Cultural Center in Austin, Texas in 2017.

Exoskeleton harvests and stores energy during the day and when the system detects the sunset, the sculpture starts beating with light. This sculpture is a way of understanding the living as permeable energy processing systems integrated to their surroundings.

See it working [HERE](#)

Exoskeleton was realized at the Texas University workshops with the support of the Mexican Council in Austin, the Texas Government through the Cultural Center, together with the Mexican solar energy Company Solartec and Studio Victor Pérez-Rul





Exoskeleton was unveiled among the technology, cinema and media festival South by Southwest 2017, as part of the 'Casa Mexico' pavilion activities, contrasting stereotypes about Mexican culture to contemporary Mexican creative, artistic and technological development.

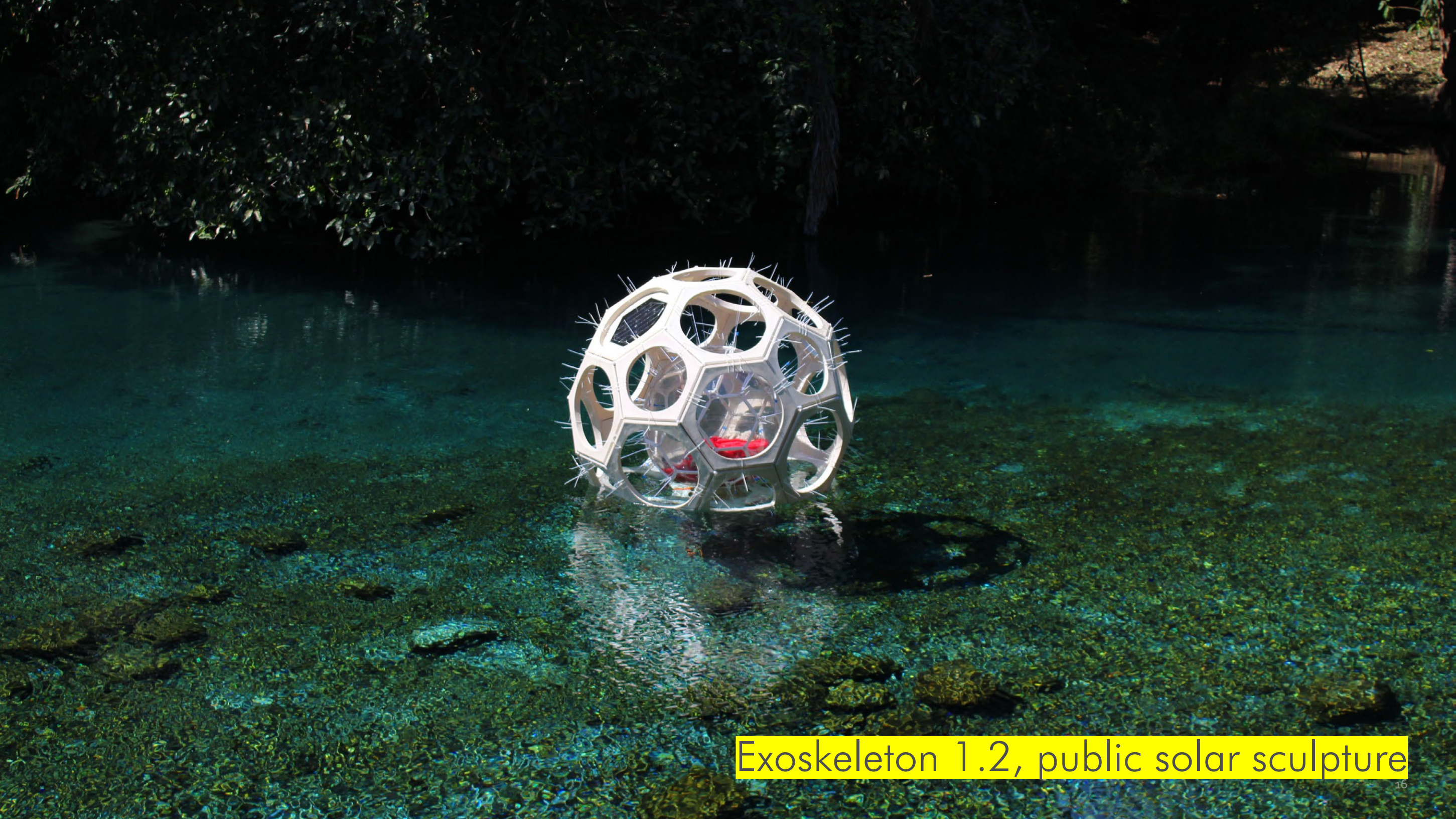


Exoskeleton now is integrated to the city's urban landscape and public space, generating awareness about Mexico's position in the world and about sustainability and energy in cities and its relationship with the living.

*Images generated by visitors of the Mexican American Cultural Center (MACC)



Exoskeleton 1.2, public solar sculpture



Exoskeleton 1.2, public solar sculpture



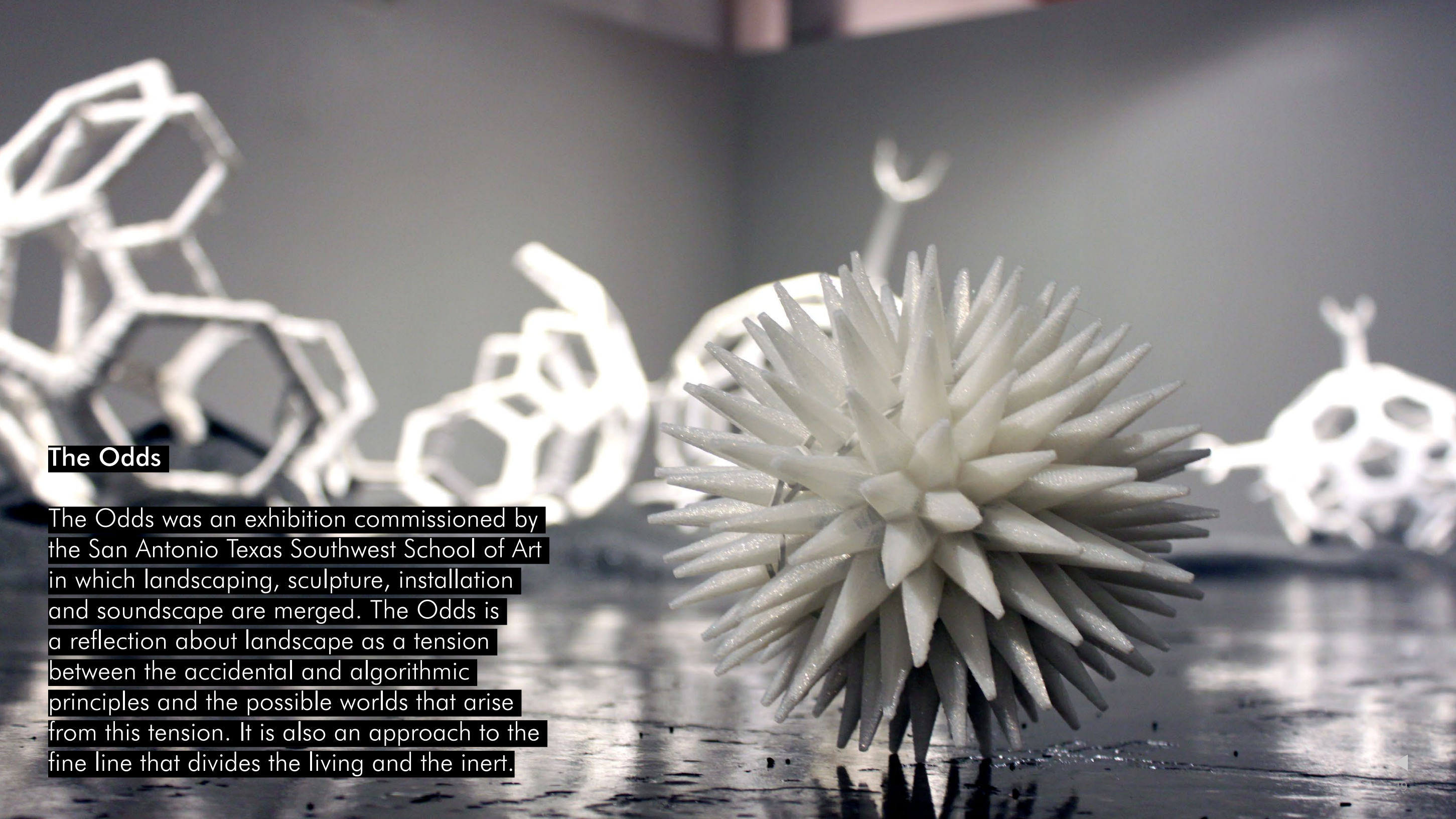
Exoskeleton 1.2, public solar sculpture

Cristal 04a



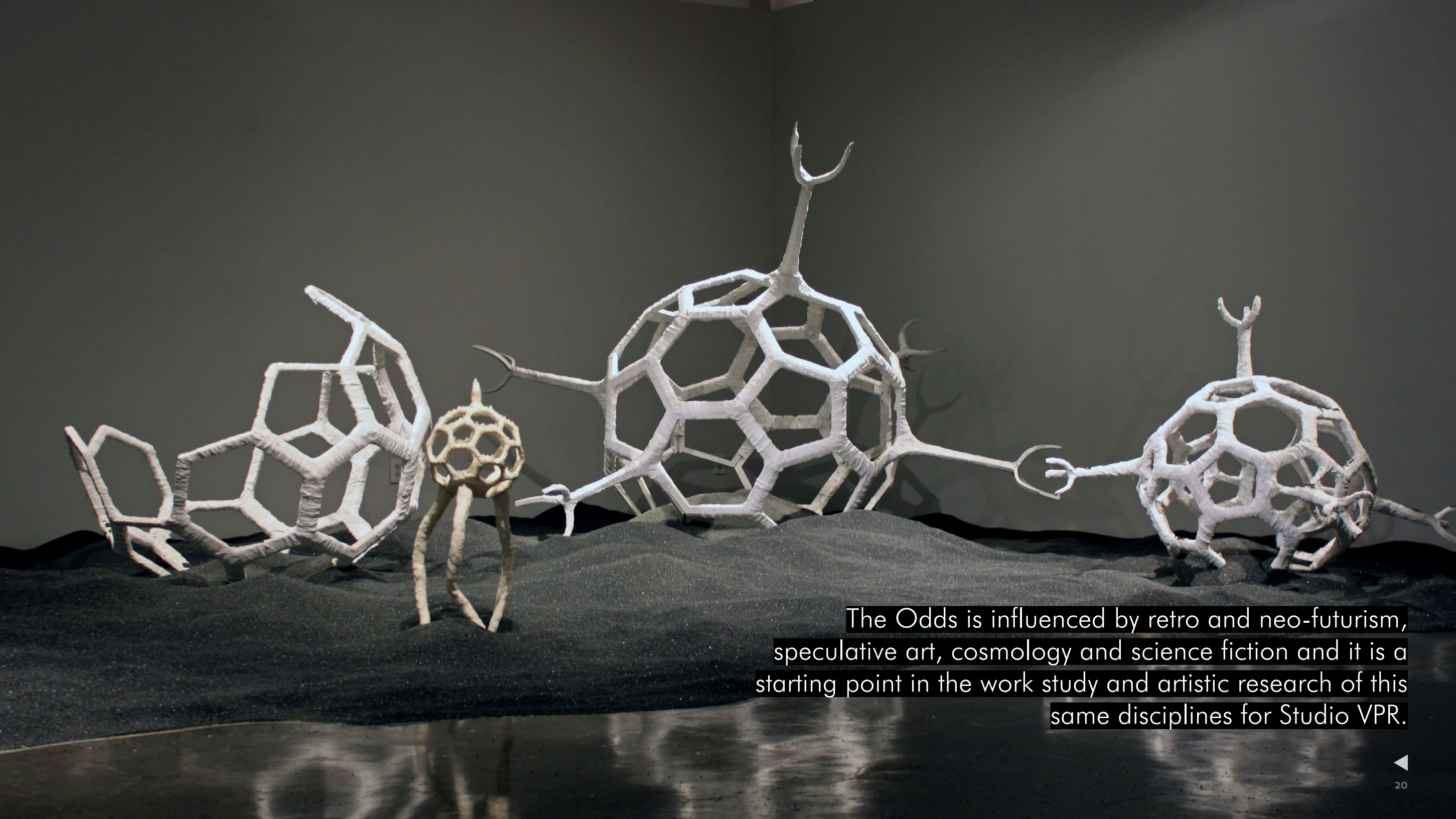
Cristal 04a is an experimental piece that integrates crystallization processes and solar energy. It is an experiment that reflects on crystals as a joint between energy and matter and with technology too; additionally crystals show properties that can be linked to organic beings like growing with specific shapes that respond to the information contained in the matter that composes them. Cristal 04a emits a sound similar to a cricket when it receives direct sunlight thanks to the hardware contained inside the crystal clusters.

Exhibited in Italy, this piece belongs to the Imago Mundi Luciano Benetton Collection, and appears on the book *Mexico: The Future is Unwritten*, edited by the same art collection.



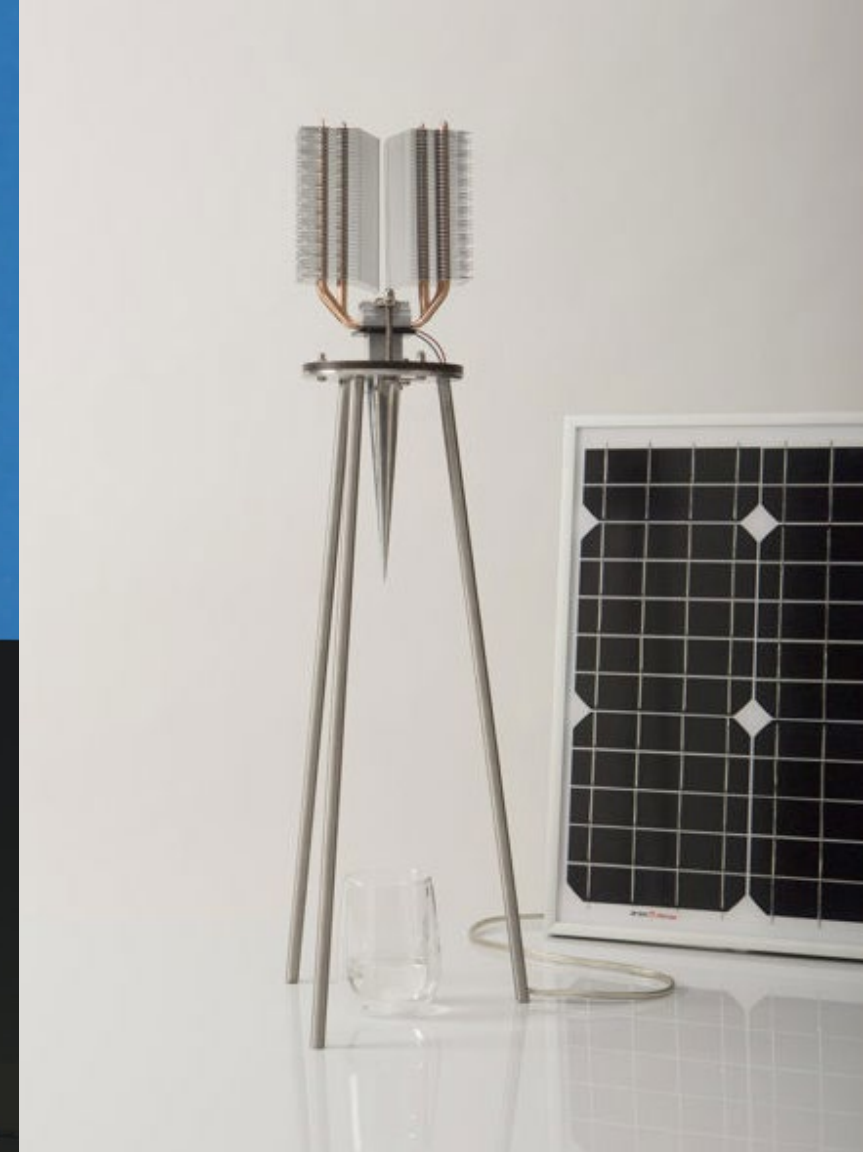
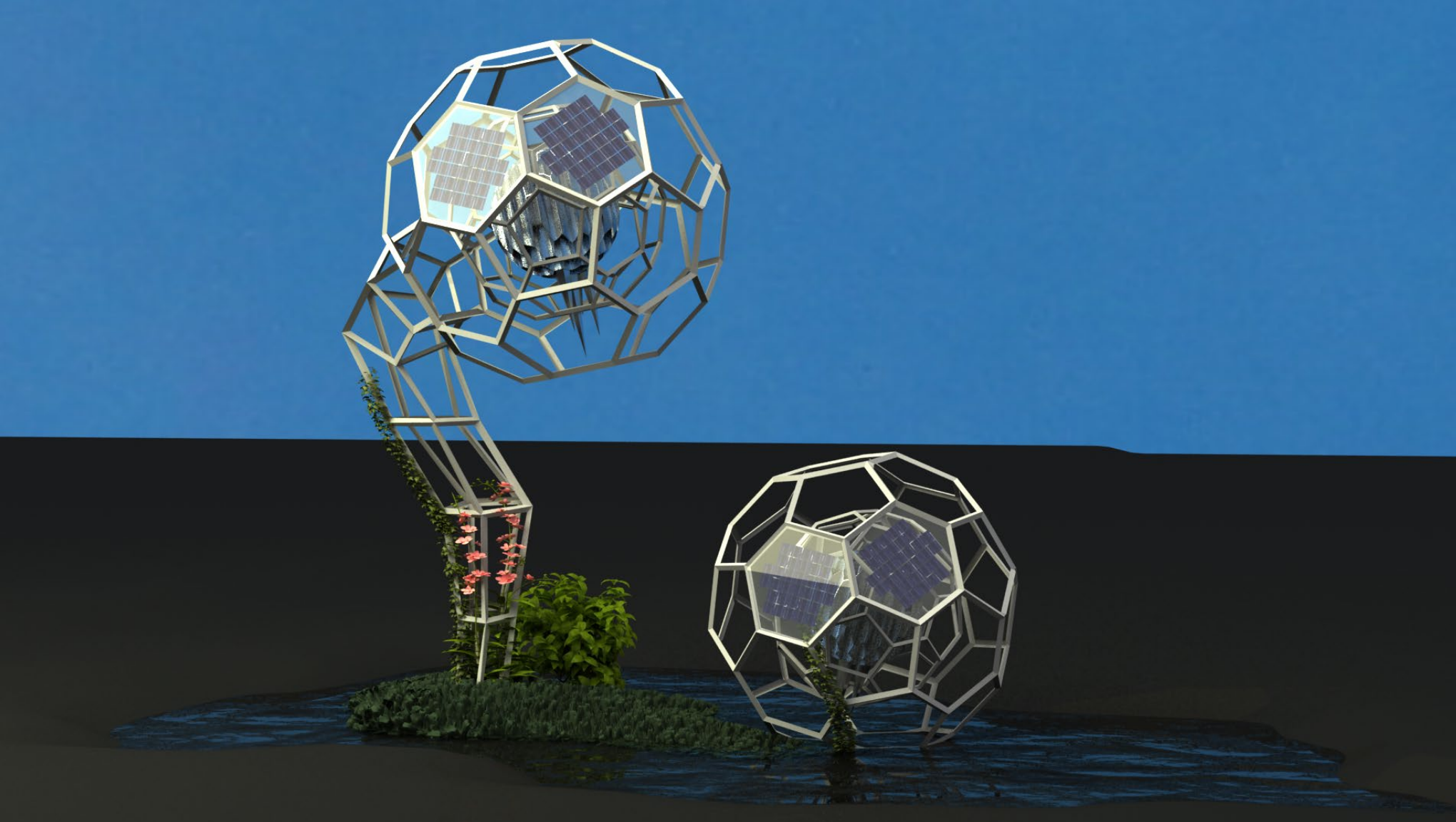
The Odds

The Odds was an exhibition commissioned by the San Antonio Texas Southwest School of Art in which landscaping, sculpture, installation and soundscape are merged. The Odds is a reflection about landscape as a tension between the accidental and algorithmic principles and the possible worlds that arise from this tension. It is also an approach to the fine line that divides the living and the inert.



The Odds is influenced by retro and neo-futurism, speculative art, cosmology and science fiction and it is a starting point in the work study and artistic research of this same disciplines for Studio VPR.

CONCEPTS

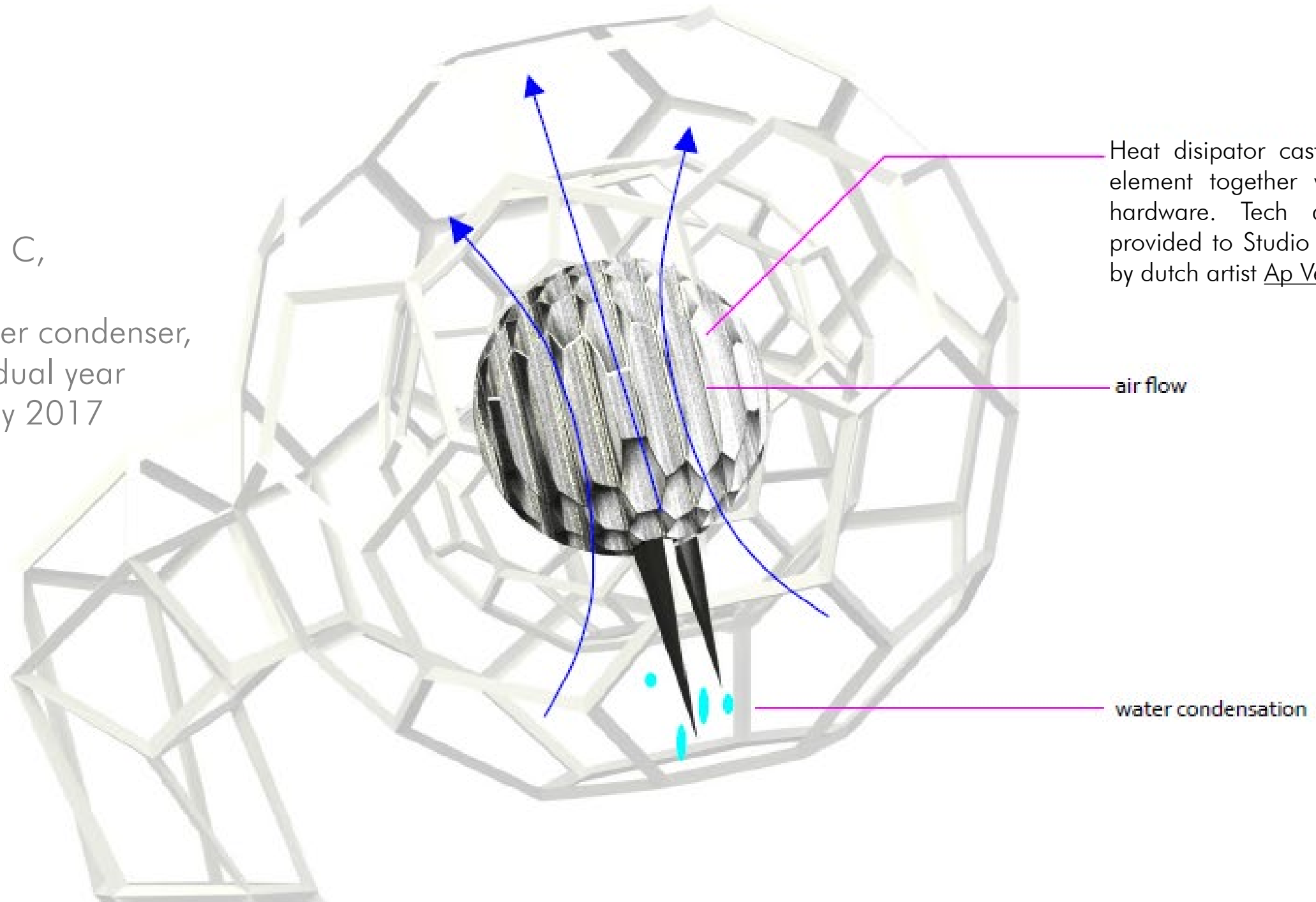


Exoskeleton type C

This sculpture is an energy processing system that condensates atmospheric water. The technology (right image) was developed by Dutch artist Ap Verheggen and allowed to Studio VPR.

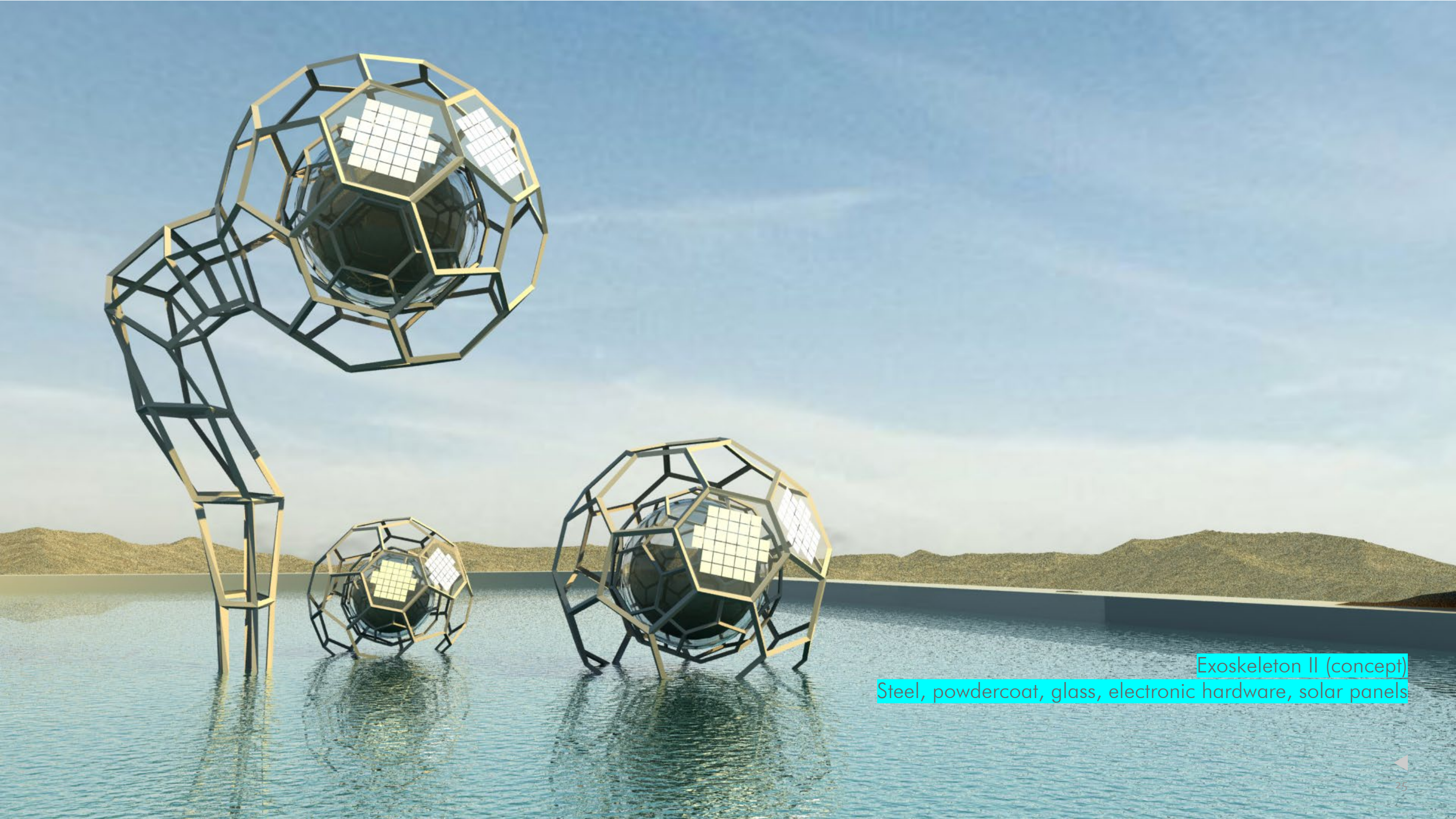
This series of concepts present the possibility of sculptural bodies that positively modify their surroundings. This is the origin of a potential research about positive relationships between living beings and their surroundings like trees, fungi and stromatolites.

Exoskeleton type C,
atmospheric water condenser,
concept for the dual year
Mexico-Germany 2017



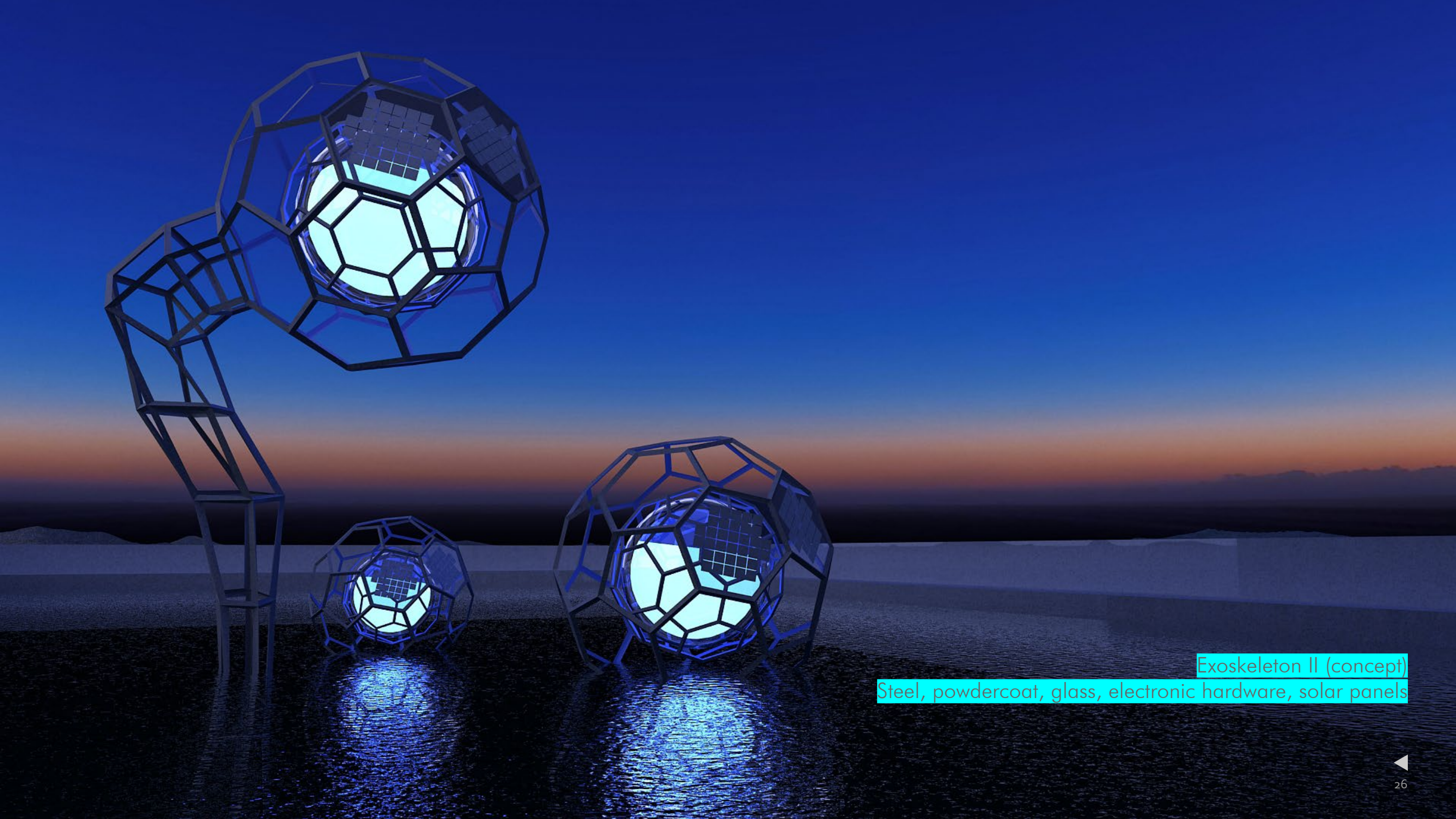
If temperatures go below 0°C, the sculpture can freeze, presenting dynamic ice shapes depending on the weather fluctuations.





Exoskeleton II (concept)

Steel, powdercoat, glass, electronic hardware, solar panels



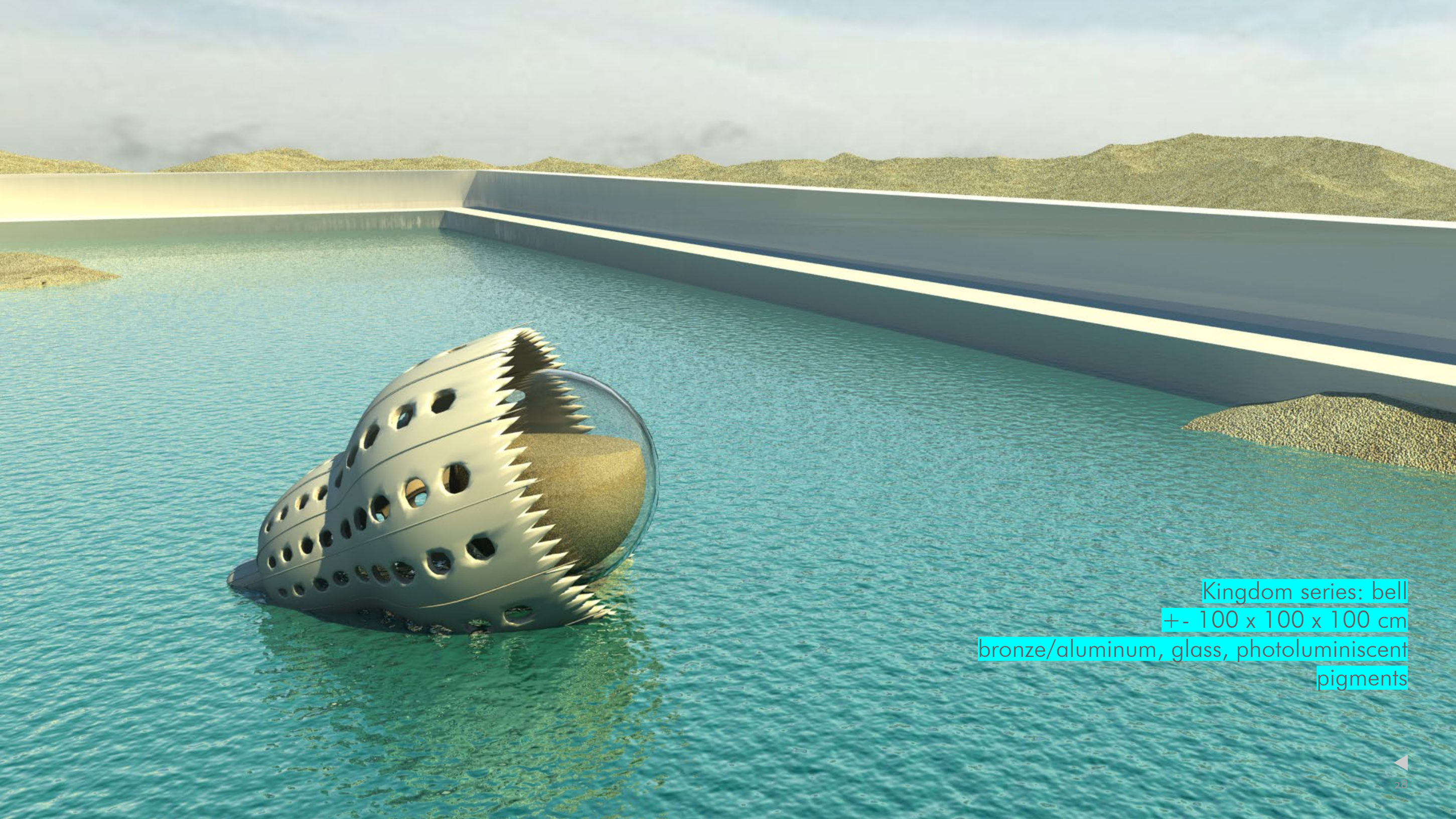
Exoskeleton II (concept)

Steel, powdercoat, glass, electronic hardware, solar panels

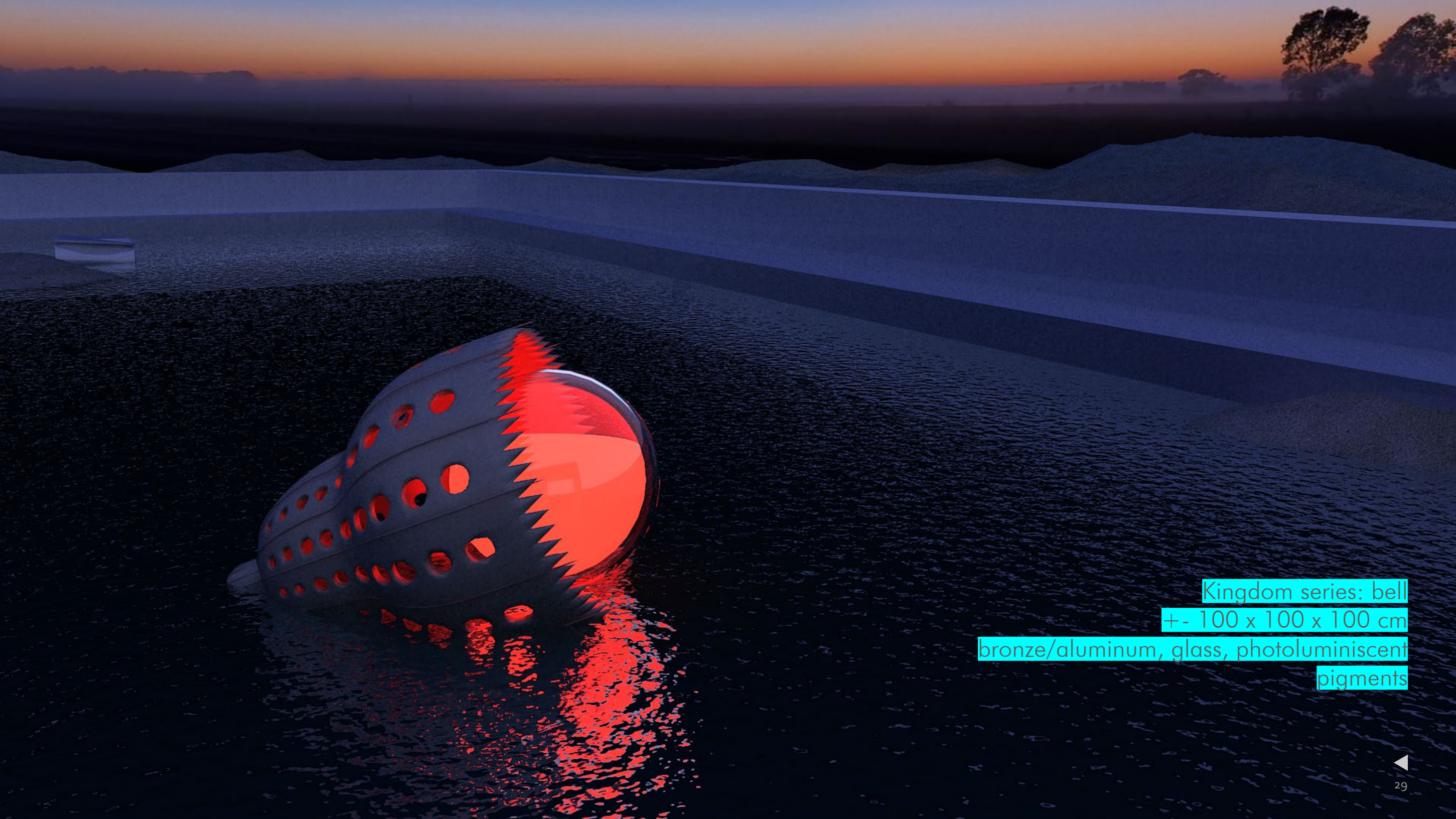


One of the technical and artistic research lines of the studio is the development of techniques with photoluminescent materials: a basic but effective way to generate energy interchanging systems that integrate themselves to landscape.

Exoskeleton unplugged (prototype)
Industrial grade blown glass, resin, photoluminescent pigments
+/- 24 cm
México 2016

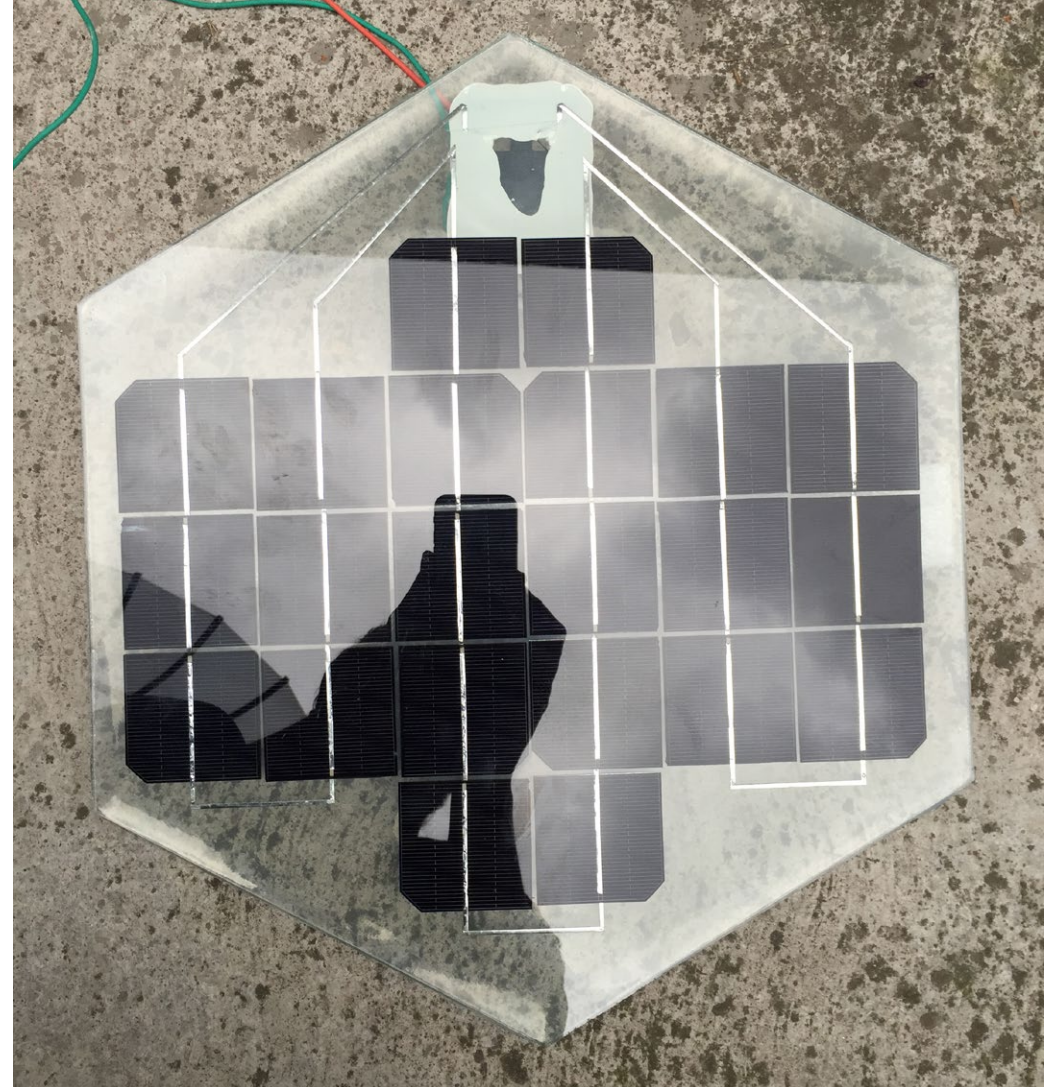


Kingdom series: bell
+- 100 x 100 x 100 cm
bronze/aluminum, glass, photoluminescent
pigments



Kingdom series: bell
+- 100 x 100 x 100 cm
bronze/aluminum, glass, photoluminiscent
pigments

RESEARCH



The Studio is interested in the investigation of new forms of understanding energy as a multidisciplinary problem and providing new possibilities of interaction with it through art. The collaboration with the Mexican solar energy company Solartec to design and produce hexagon solar panels for Placeholder and Exoskeleton projects in 2016 is an example of this engagement.

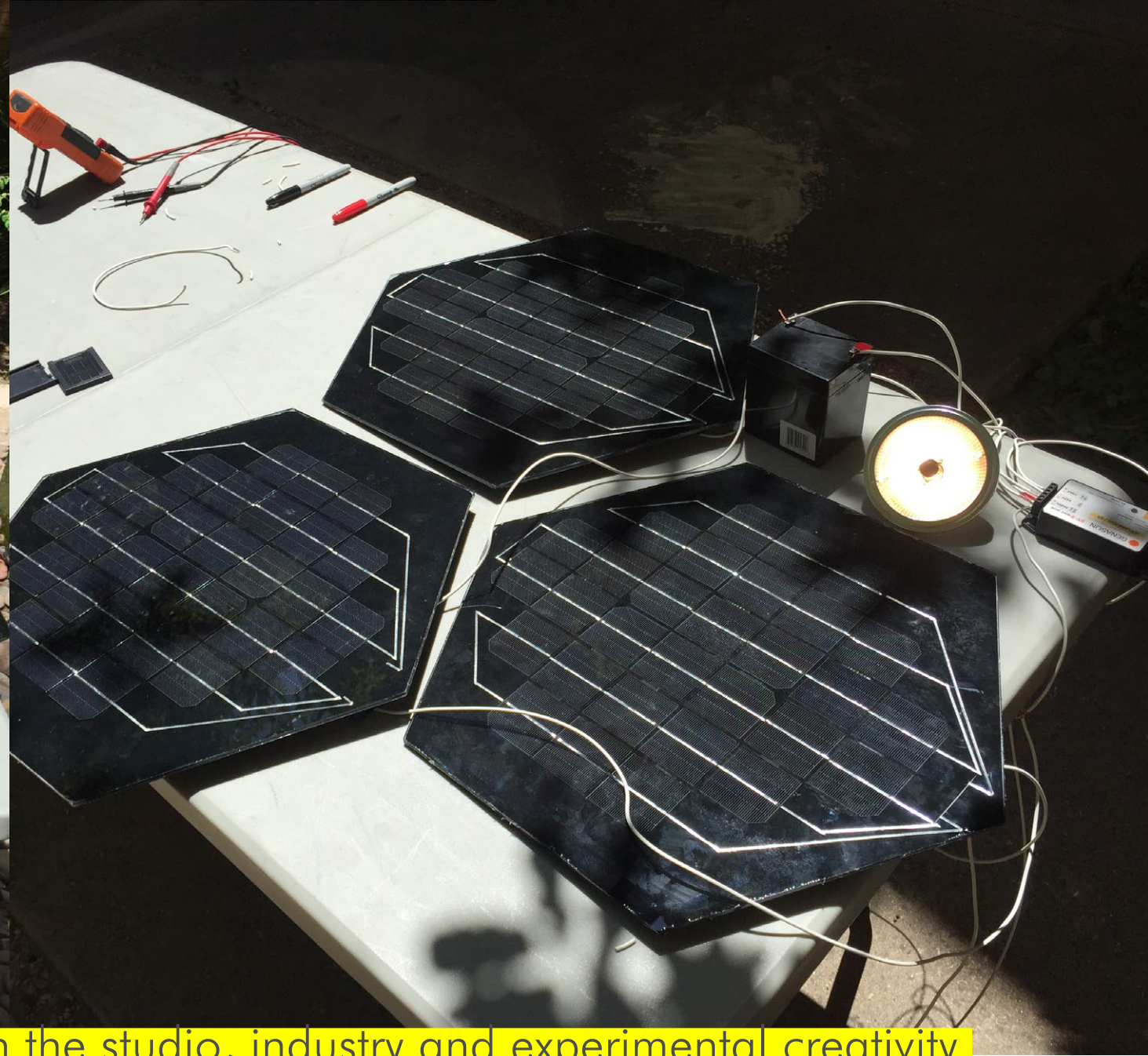


Another collaboration case is the one with the bio-technological materials laboratory POLYBION. Through this collaboration we propose the use of innovative materials that have growing properties, like mycelium.

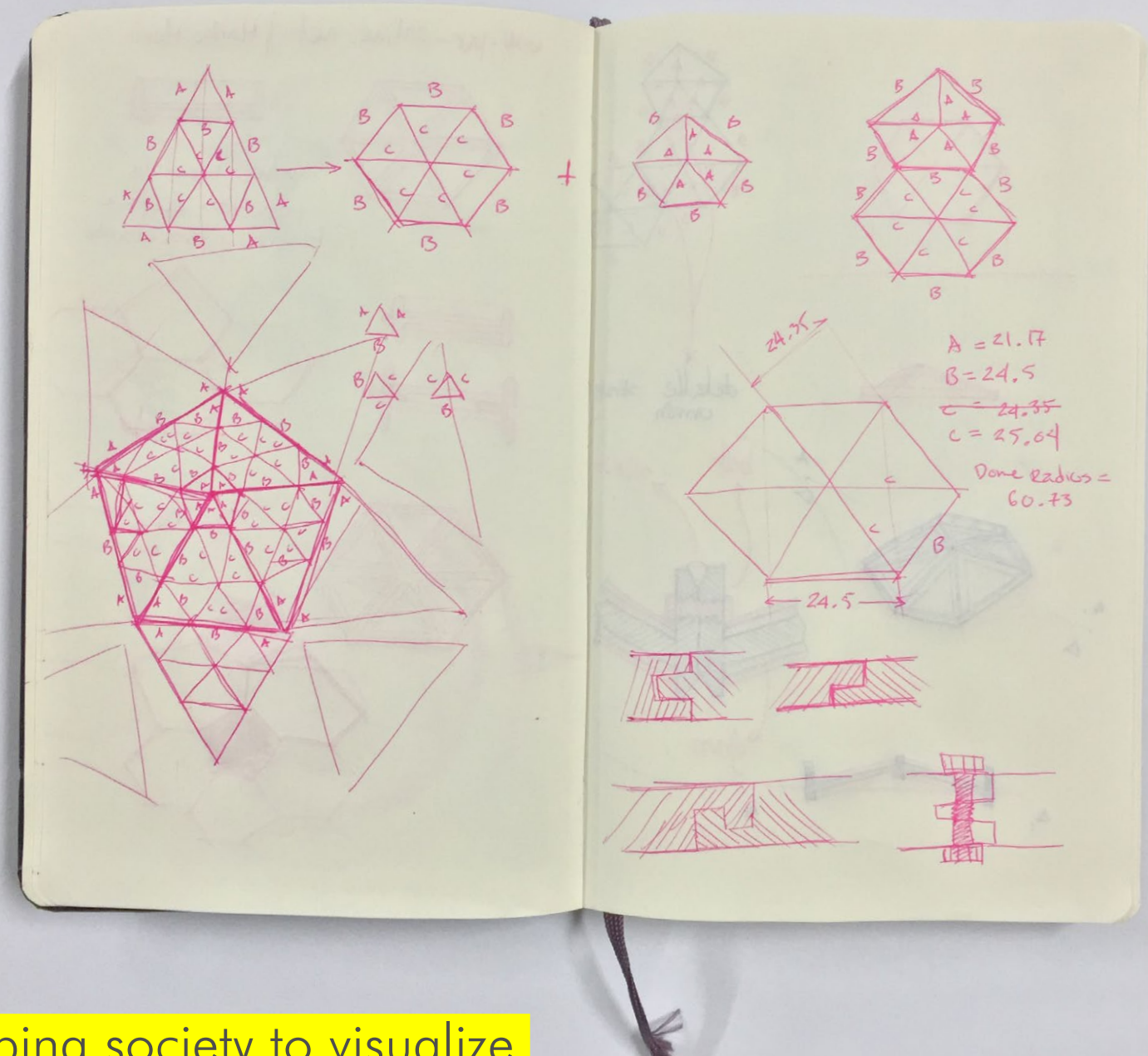
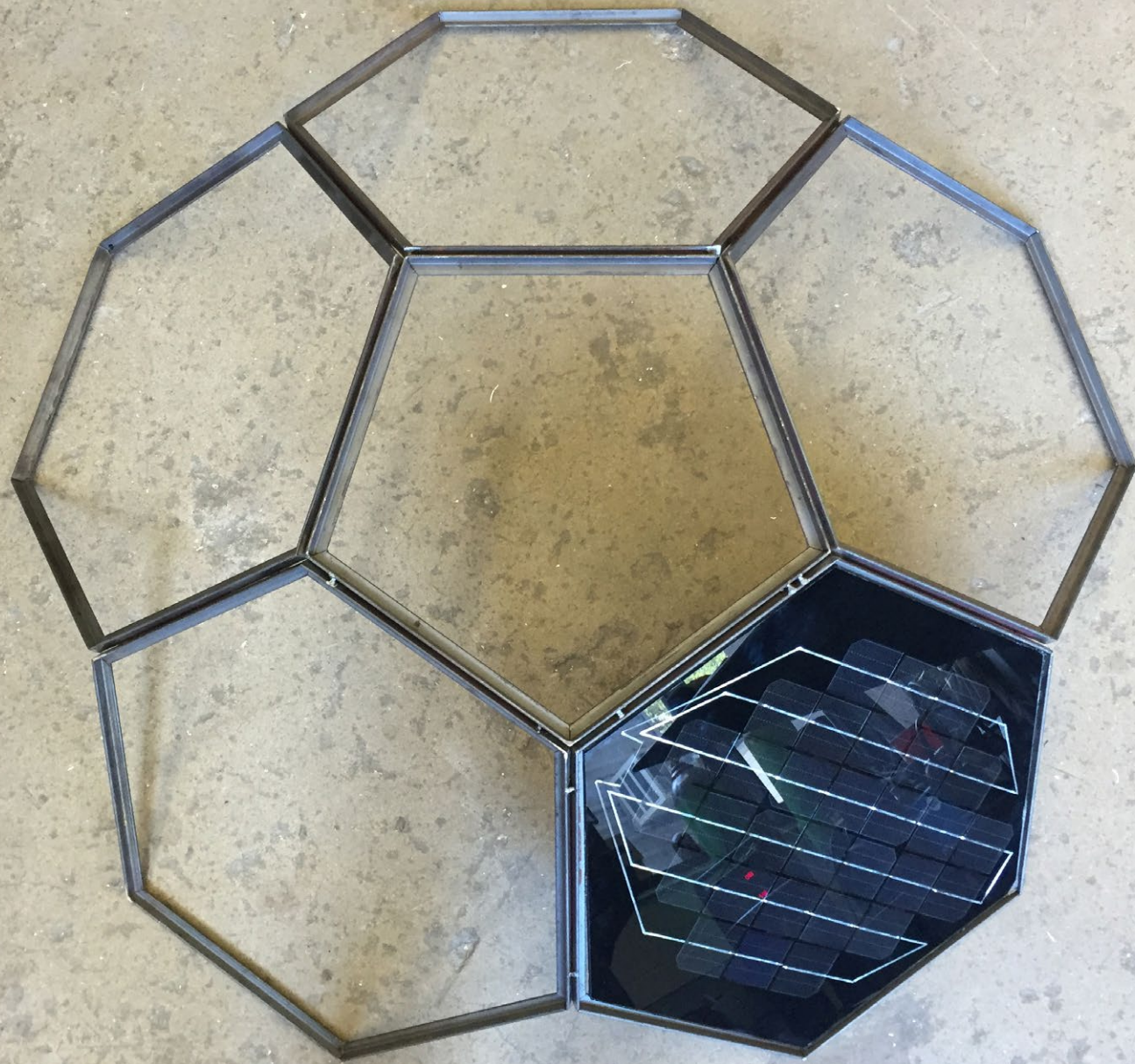




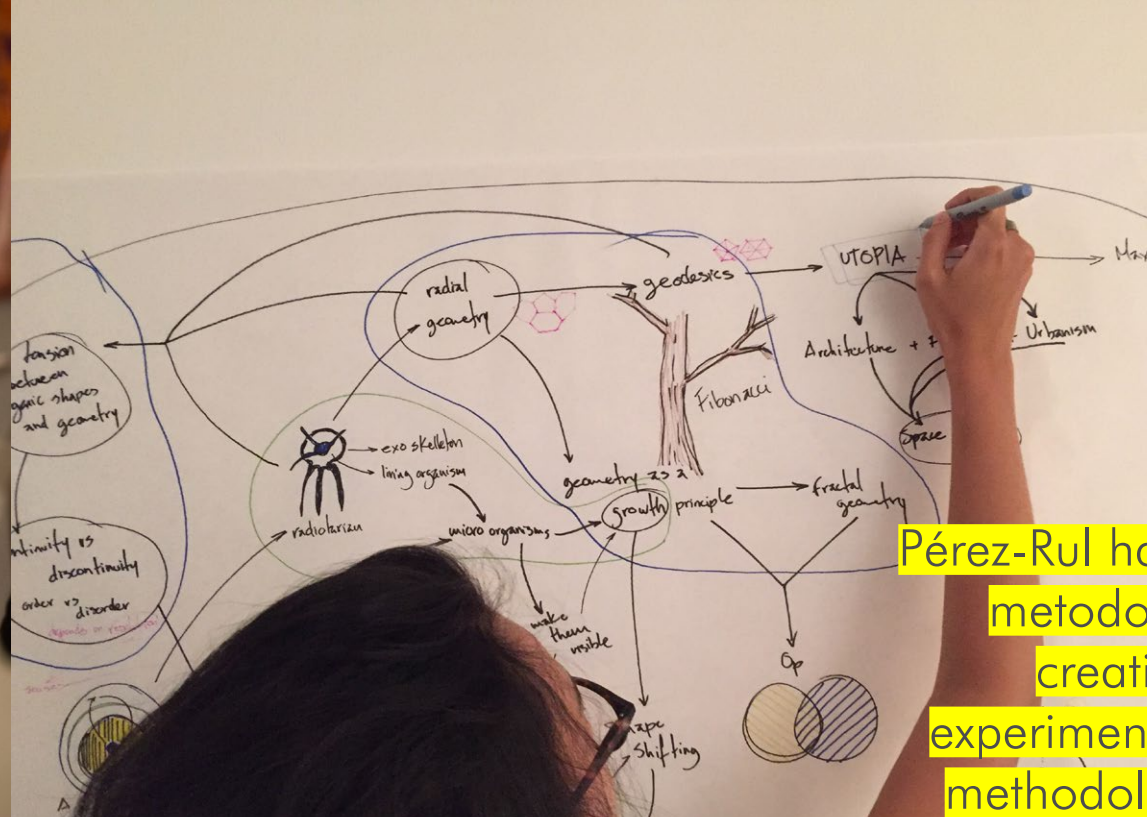
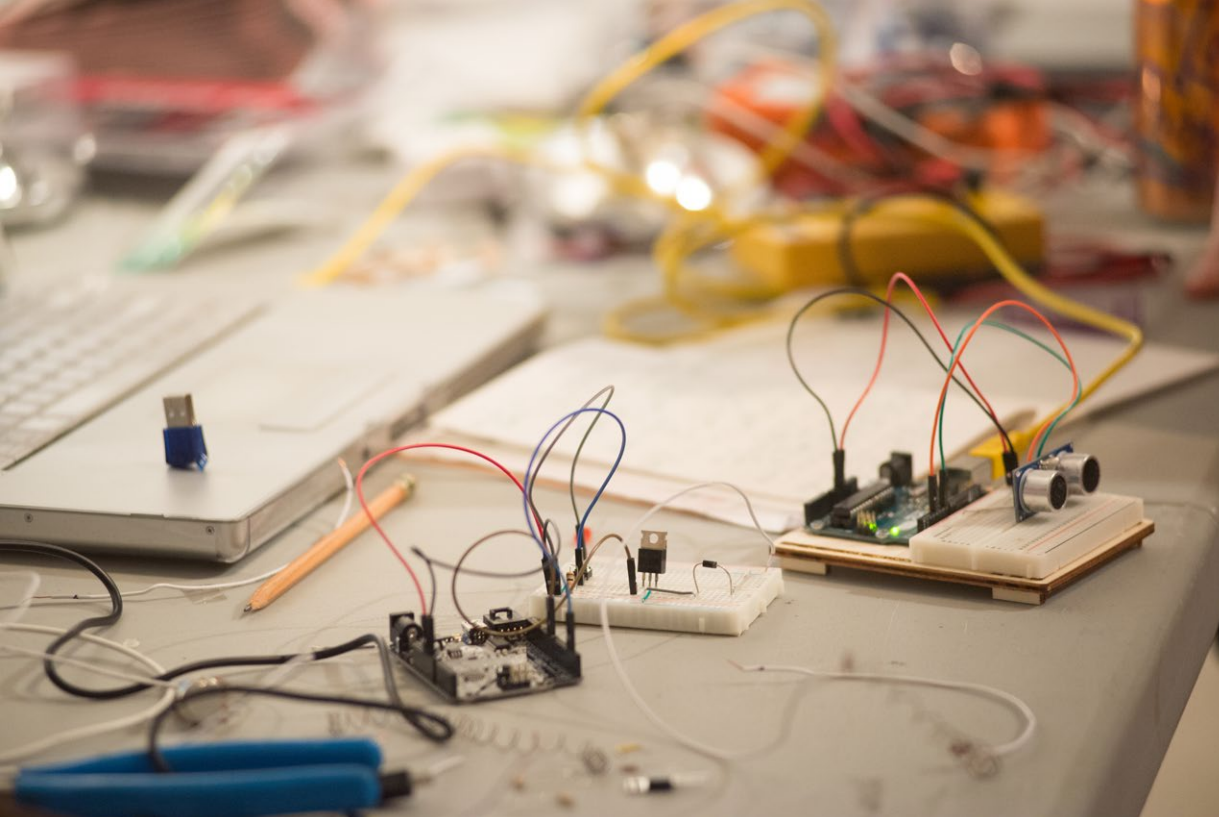
With this series of sculptures 'Mermaids', Studio Victor Pérez-Rul experiments with new ways of applying mycelium materials to generate complex organic structures.



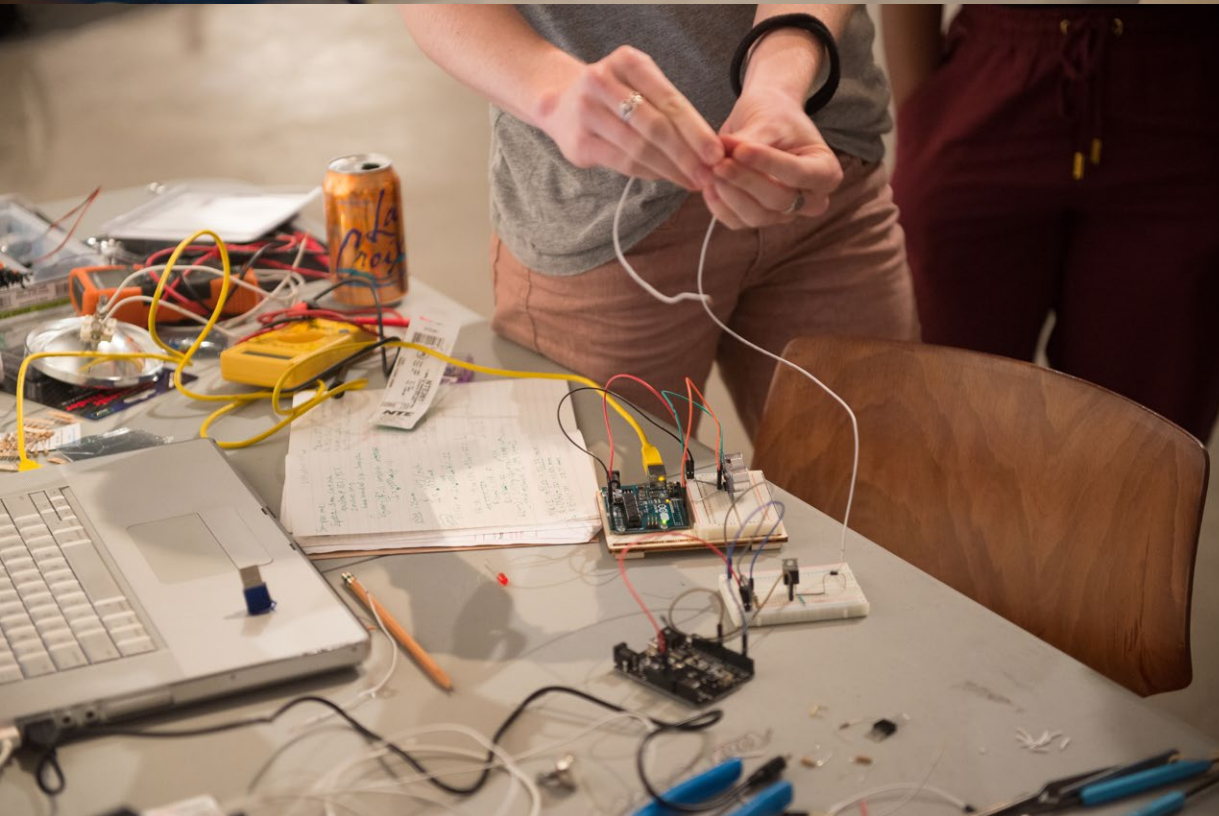
The joint between the studio, industry and experimental creativity allows new perspectives on the understanding of energy, living beings and our planet.

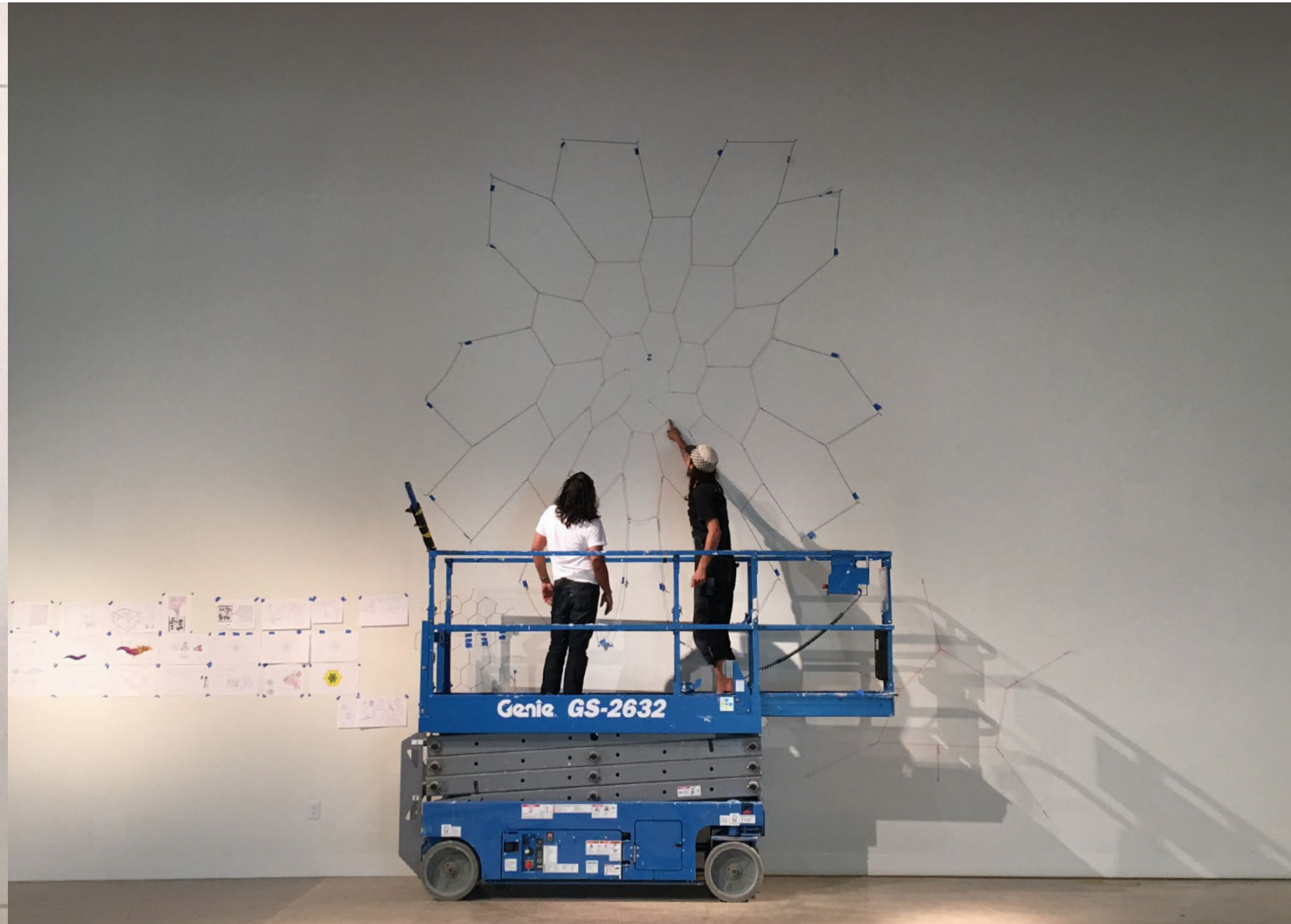
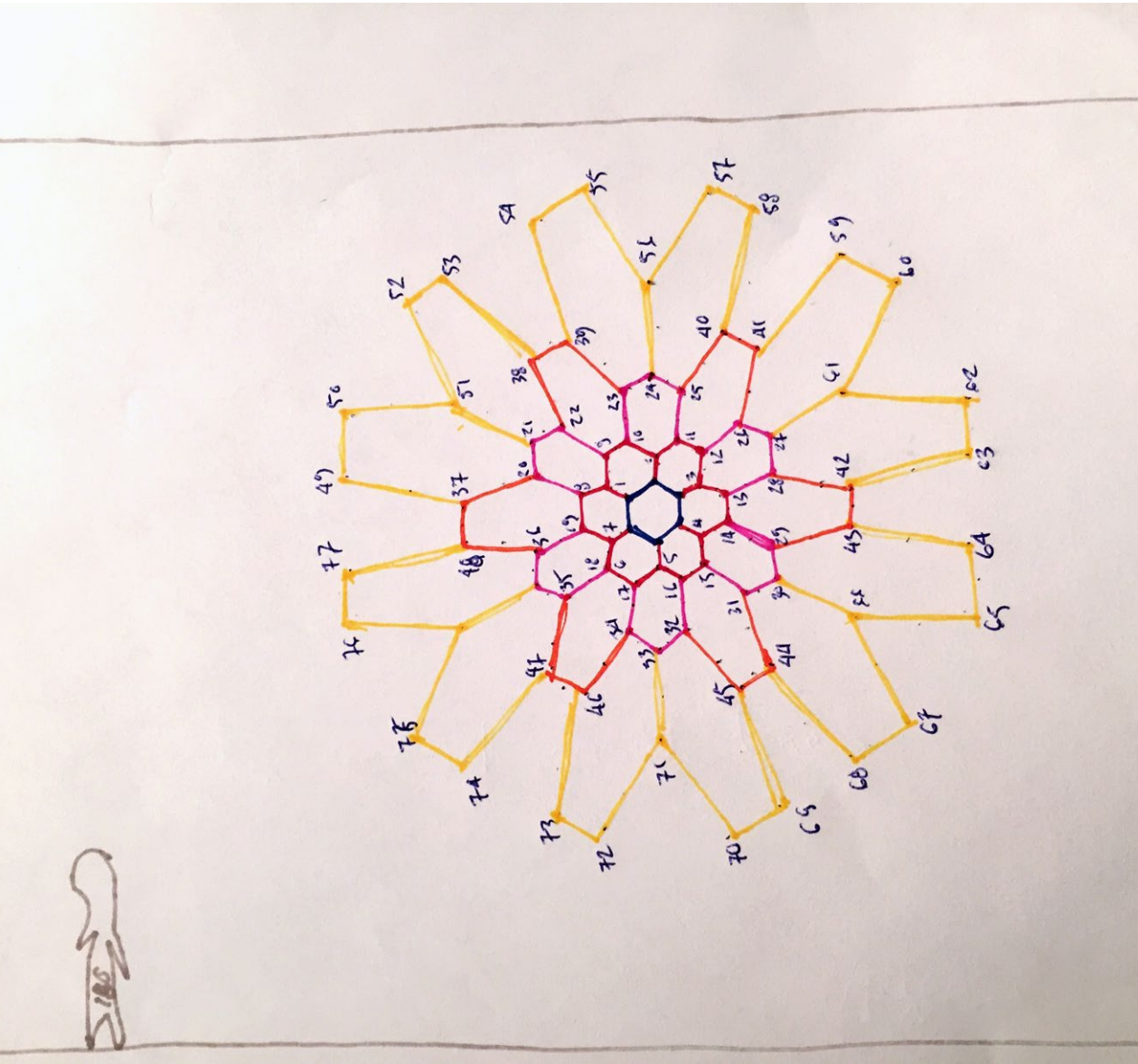


Studio VPR quest is about the positive impact of helping society to visualize their position in the universe and imagine and materialize possible futures through creative freedom.



Pérez-Rul has generated his own methodology for experimental creativity since 2010. This experimental and collaborative methodology has been part of the studio activity and allows multidisciplinary, and experience with multiple matters and artistic research, empowering people through creative freedom.





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