

巴罗罗雕塑展 PALOLO


上海美术馆

Shanghai Art Museum

14/02/2007-28/02/2007



Shanghai
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 Palolo

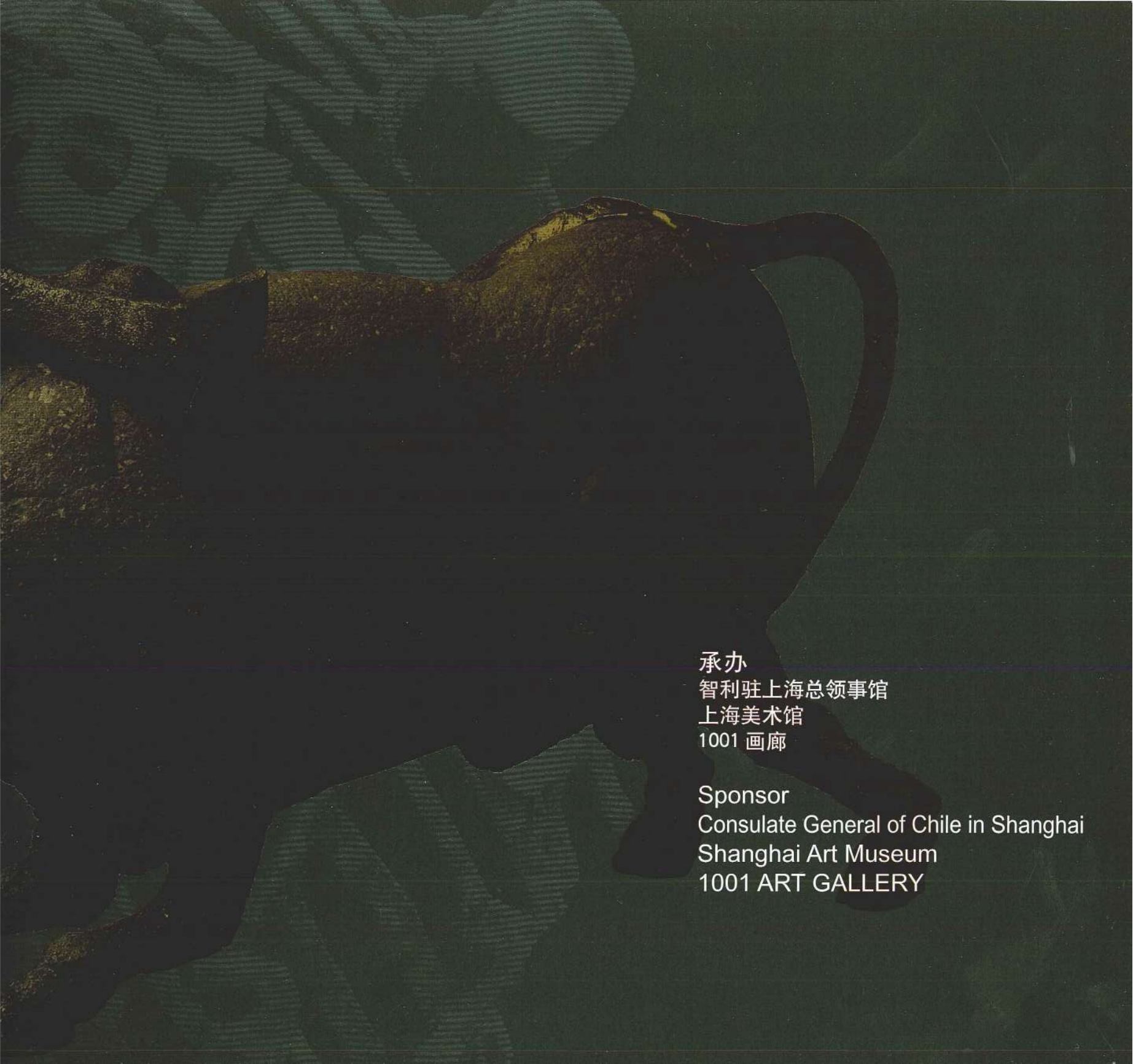




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前言

奉上几张照片作为对这些年工作的总结和一个自传性的说明，它们不是单纯的图片，是我生活中实实在在的一部分，是创作的经历，是梦想转变成现实的过程。

对于我来说，作品仿佛是经受了各种环境侵蚀、吸收岁月精华的时代精神的表现。工作室里不同风格的作品像一棵树上结出的不同的果实，归纳整理它们的目的是串起它们放入历史的穿梭机中。

回忆过去，初建工作室时的我既不是一个天真无知的少年也不是一个有丰富阅历的成人，但生活赋予了我很多：一片干枯的叶子，一本手抄书，一个甜蜜的吻，和每个周末去冒险的经历…。所有这些充斥我的内心，我需要一个独立的，自由的，不受约束的空间来释放他们。

雕塑和绘画是我生活的必需。我拾起一块泥土，拍击它、揉捏它、拉长或挤压它做各种各样的造型；不同的两块石头放在一起有很多种可能性，产生不同的语言。最终却只能有一个选择，那一刻的决定与液态金属一起被融合的瞬间，作品完成了，我也将与它告别，开始新的尝试。这个过程像是一个旅程，我自由的选择路线，决定方向。我每天工作，坚持自己的原则，自由的支配时间和安排生活。我是生活的主人，是我艺术世界里的国王。

生活中不是每一件事都一帆风顺，你要采撷鲜艳的玫瑰，触

摸它娇嫩的花瓣必定要有被它刺伤的危险。生活是千差万别的，我们自己要去协调一切。从阴冷潮湿的黑暗去向温暖的光明需要或长或短的时间，起起落落中工作室走到了今天，我们掌握了更多新的技巧，新的处理方法。面对特殊的问题，我们知道如何利用原理和基础，尝试不同的方法，找到解决问题的捷径。经验掌握在我手中不是偶然而是必然，就像冬天过去春天一定会来到一样。新的观念，想法伴随我们的工作实践产生，它也随着经验的积累而呈螺旋状上升，像我们每天坚持锻炼身体会使自己强壮一样，不懈的努力终会收获丰硕的成果。梦想通常是暗示着成为现实的可能性，我们在生活中学习正是为了梦想的实现做准备，为迎接不可预知的未来所要发生的一切作准备，这是我一生的追求，直到死亡。

巴罗罗·瓦尔德

Preface

Expressing with a handful of photos the work of so many years, is a real selection deed. They have here an autobiographical rescue character. More than products they are pieces of existence, ways of doing, between objectives and resources.

The works are skins soaked in the environment, in the spirit of their times. Arranging them has a double purpose: to string these pieces together and put them in the historical loom, knowing what it was, what it is... to glimpse what is coming.

Different fruits from the same tree in the workshop have been picked up and, in order to arrange them somehow, they are presented here as blocks, as series.

When I was not a boy or an adult, the life full of trophies—a dry leaf, a copy book, a kiss, lots of adventures that filled my pockets in the evenings—needed a table to empty them, a proper space that also guaranteed my arrogant independence.

Shaping and painting was a licence to live.

Picking up a piece of clay, hitting it and kneading it, stretching and shrinking, submitting it to the edge of a determined shape; or, drawing the space with wire, making a stone spin on a board,

compose it with another one, in harmonic counterpoints being the spectator of a lot of possible shapes until defining one, among multiple interpretations, but one at last. The one chosen is frozen with liquid metals, it is considered done and it is seen off. It is a trip. I am the vehicle. I prepare the road and decide where to go. I work. I govern. I work... I am the King of my life... liked that!

Not everything is rose-coloured and to see its colour and soft petals, there are its black and prickly branches.

Life is a harmony of contrasts. From the warm and dark uterus' humidity to the light's dry scream. Years have gone by in the workshop among ups and downs.

More than new shapes or "modern" conceptual approaches, they are ways of doing, ways of facing a physical and specific issue, looking for the shortest way with elements to hand. These are found without looking for them, not by chance, but by causality.

Just like springtime comes after winter every year, in the daily work ideas are born in the act and they are threaded in spirals, directed by the

self criticism sense that comes after what was lived and with the work; the skill.

The current work comes after the sum of the above. The topic, usually distant, is secondary, insisting in certain shapes.

As daily exercises that make and develop a body, an individual vision. A way of making that implies a way of being; to study until the chance to do something comes or for the biggest event in my life, death.

PALOLO
VALDES BUNSTER
Santiago, September, 1991



Palolo Valdés es un artista que no teme a las distancias, ni a las piedras, ni al hierro...Más bien hace de todo eso una danza expresiva y con ello construye puentes entre Chile y China. Es un agrado respaldarle en esta nueva aventura de traer sus trabajos a China, buscando los ojos y los sentidos de un país cuya gente se abre cada vez más al mundo. El viene con las piedras de los ríos de Chile que desde sus formas milenarias se unen a fierros y deseos del escultor, para entregarle a los amigos chinos imágenes de cercanía.

Felicitaciones por el intento y los mejores deseos de éxito.

Fernando Reyes Matta
Embajador de Chile en la RP China

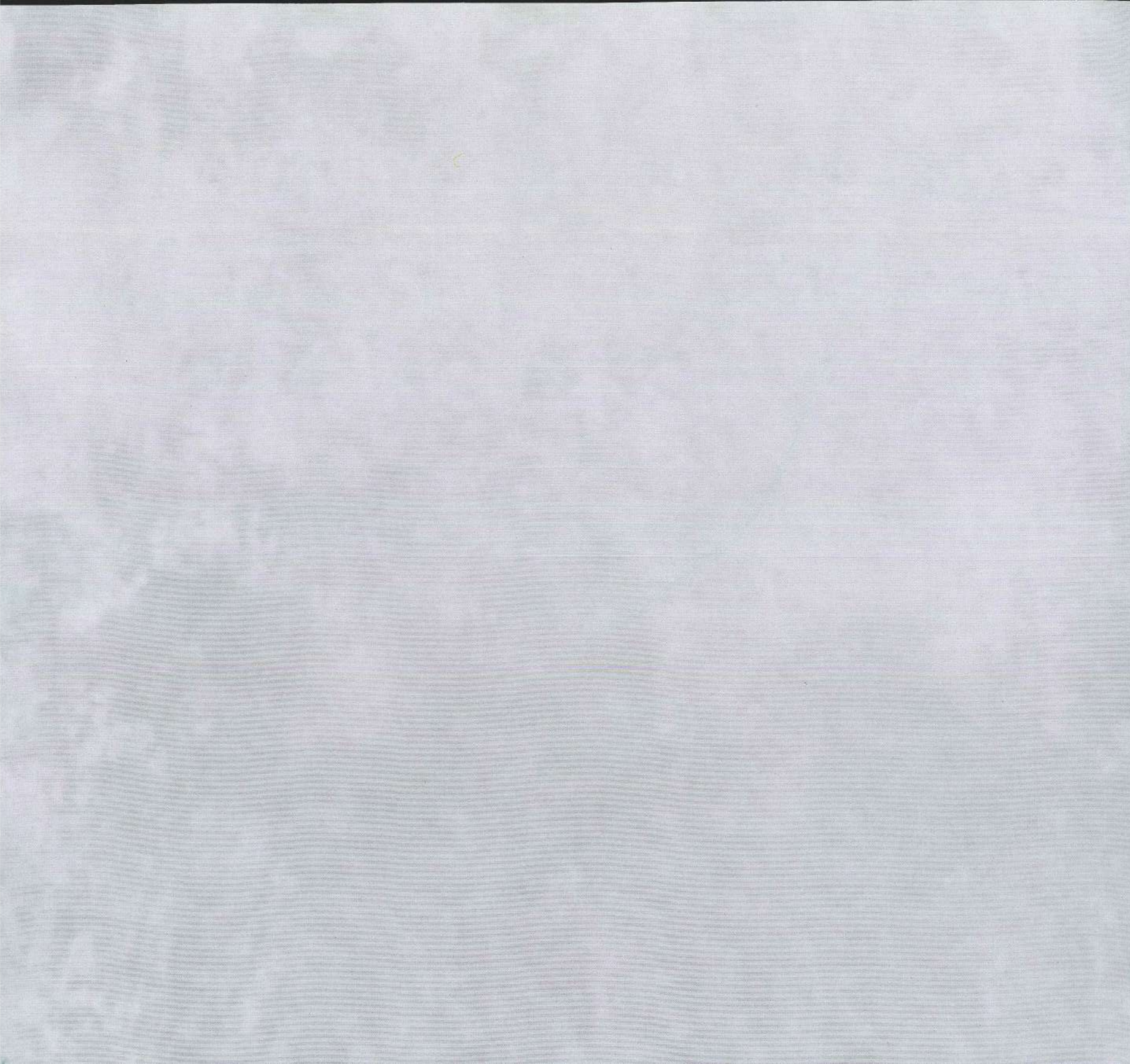
巴罗罗·瓦尔德先生是一位杰出的艺术家,他不畏惧空间,石头,或者是钢铁,而是让他们在一起和谐地共舞,在智利与中国之间架起了一座桥梁。

非常高兴地看到巴罗罗·瓦尔德先生的作品踏上此次全新的中国之旅,在这个日益开放的国度里寻找到关注的目光和感知的共鸣。

这些石头来自于智利流淌千年的河流,这些钢铁寄托了雕塑家的美好祝福,展示给中国观众一个并不遥远的形象。

祝愿此次活动圆满成功。

费尔南多·雷耶斯·马塔
智利驻中华人民共和国大使



图像的产生及变化

——你怎么看我，我就是什么样的人

当我走进位于法国西南部多尔多涅河谷神秘的拉斯考克斯山洞，看到那些创作于17,000年前旧石器时代的公牛和牡马图像，我震惊了。这些已具有人类精神文明划时代象征意义的岩画也使我终于知到了如何在这从遥远巨洞开始的艺术长河中为自己找到方向标。巴罗罗的艺术也注定将在传统风格中形成个性化的创作风格，从而在发掘人类潜能的历史进程中留下永恒的烙印。他的艺术作品将继续描绘着这两种在15世纪前就被公认为象征高贵的动物——牛与马。

创作拉斯考克斯岩画的艺术学家们知道如何利用粗糙且毫无规律的墙壁表面来处理作品的明暗关系，如何利用山洞中旧岩石上的白垩色使整个作品表面效果达到令人惊叹的协调，统一。巴罗罗是当今为数不多的具有传统意识而没有陶醉于自我创造力的艺术家之一，他不仅承袭了欧洲的传统文化，也是包括拉斯考克斯岩画和它具有标志性动物符号在内的古代文化的延续者和继承人。

正是由于他清楚意识到自己只是这无比巨大的循环链中一个微小的链环，因此他致力于艺术作品中所蕴含的精神力量，而不是形象的具体化。他通过贯穿整个艺术史进程的共同因素：石头、金属、及陶土等来阐述文化的潮流变迁；通过对原料的和谐运用，更新人们对牛和马这两种动物的概念化认识。他的作品让人感觉具有伟大象征意义的拉斯考克斯动物复活了，带着生命力与热情又回到了我们的生活中。巴罗罗对传统文化的革新赋予了他的作品新的、丰富的、更深刻的内涵。

现在巴罗罗已经是一位国际公认的艺术学家，他的雕塑作品被收藏于世界几大著名城市，比如雅典、马德里、布鲁塞尔、巴黎和他的祖国智利。他的作品通过贯穿各个时期的主题和普遍应用的材料来表达一个共同的精神，在他所崇敬的艺术史发展进程中加入一个新的元素。这本书摘要介绍了他艺术事业开始的动机和发展轨迹，及他下一步在中国举办的个人作品回顾展。这次展览对于他是一个新的挑战，因为艺术家至今都是以西方艺术杰作中的经典形象为创作源泉，并在南美或欧洲各主要城市举办展览的，而

此次他会带具有代表性的作品到上海。这次来中国令人想起古英国的成语“像牛走进了陶瓷店”或比喻一个巨大海浪的力量被海滩的多孔渗水沙吞并。他的艺术品中充满代表西方文化特点的热忱、激情和动感，与中国传统文化中含蓄、内敛的本质形成了巨大反差。我们相信巴罗罗在中国的展览将是一堂关于不同背景下文化的冲突和交融、对抗和共存的高级进修课。

他的创作灵感来源于马和牛，这两种由血与精而造，具有纯粹本能与野蛮活力的兽。与众不同的是巴罗罗利用金属与石头来塑造牛的肌肉和骨骼而不是用颜料和帆布。他擅长发掘自己创作过程中产生的灵感，形成作品中突如其来的姿势和意料之外的动作。这使他的艺术品充满活力，似腾空奔腾，似火山爆发，你无法控制它内在的张力就如同灵感来临时没有任何东西能控制他的手。在他的作品中我们不仅能欣赏到艺术家狂暴的激情，也有他深思熟虑后精雕细琢。

现在让我们继续用相反的两方面来比喻吧，如“东—西”。他离东方古老悠久的历史长河那么远，你没法用瓷器与宣纸，精致与文雅，适度与礼仪这些词汇来描述这个艺术家的发展轨迹。但是这些比较又如此重要，这是截然相反的两面在一个适当时机的碰撞。西方巴罗罗纯粹的激情与东方精致的优雅。这个展览就是这两极的相遇，巴罗罗通过艺术定义自己，展示自己作品中显而易见的冲击力。

巴罗罗是个不折不扣的艺术家，工作室中的灵魂人物。他的工作室跟他和他的雕塑一样：是他和他的士兵，这些有才能、大胆的、忠诚的青年们的一个战场，共同承担着把这些千变万化的石头，流动的金属液和柔软的陶土铸成一个和谐统一整体的责任。这里好像魔法世界中炼金术士的圣殿：术士用他释放的精神力量将平凡转变为财富，将残缺转变成完美。这一时期，他的艺术品再现了古希腊名著或宗教艺术中具有代表性的图象，例如极具象征意义的公牛和牡马自然的粗犷与野性和它们内在的精神力量。艺术家认为自己不是个创意者而是古代传统文化的翻译者。他的创作方式没有遵循现代艺术的发展轨迹。

他的创作在有计划的混乱中开始，然而混乱显然不是真实的；意外而不是故意的；建设性而不是破坏性的。困惑和理智相伴；焦躁和谨慎相依，解

决的方法是突发的灵感多于过分的刻画细节。在他的工场里，巴罗罗似乎是恶魔处罚的异教徒，似乎是会炼金术的小神。他想通过自己对杰作的了解阐释他对美的认识。事实就是如此，他就是这样一个充满活力和表现力，个性率直的人。虽然他的工作似乎是很自然发生的，巴罗罗却在其中揭露并证实了他的艺术观念。他如此描述到“艺术品仅仅是创意行为的残骸。”他也在另外一篇文章提出“主题是遥远的，形象是次要的。”如同日常生活中的锻炼往往可以促进特殊能力的发展一样，坚硬的石头也抵挡不住海浪不断的冲击，往前走才能克服命运的障碍，挑战生活的冒险才会提高我们解决各种各样问题的能力，才能有充分的准备面对生活中重要事件的发生。我们以最快的速度奔跑，落后的可能性就最低，才会抓住最有利的条件掌握最后的机会。他说：“我的生活是自然最大限度的流露，失败与成功是息息相关。”

他的作品是思维在头脑的巨大压力下产生出来的，每一件作品都是他独立思维的产物，是智慧的结晶。它们曾到过巴黎、布鲁塞尔、马德里、罗马…，而现在在去中国的路上。在这个充满质朴、包融的环境里，艺术品必定会呈现出新的意义和新的美丽。它们仿佛是刚刚脱茧而出的蝴蝶，来到一个从不知道它的遥远国度。在这个具有永久历史文化的国度展示自己，风险好像很大，但是艺术在任何地方还是艺术，他的作品使他充满自信的面对任何风险。他相信中国人在这个开放阶段中，也准备好了接收任何西方文化的冲击。这一刻就是最恰当的一刻，这是利用艺术的表达方式来达到了了解和认识的最恰当时机。

巴罗罗拥有由他自由支配的领域，这里没有任何东西能够保留原来的结构，金属变成液体，教师代替学生，助手成为教师，石头像是人类，到处暗示着，传递着艺术家丰富的想象力，创作的激情在时空中穿梭。

金属像爱人一样永恒地拥抱了石头，渴望永远的不朽。巴罗罗有用之不竭的力量，如果他不知道，他就动手；如果不知道怎么动手，他就发明新的方法。这种创作状态令他发明了好多新的技巧，比如结合两种液体，泥土与金属而变成新的形状，粗糙、断裂的表面形象充满了内在情感和不朽的生命力。

工作室是每个人包括初学者和经验丰富的人共同努力实现梦想的地方。如同探险家在海中冒险，每个人都知道风险越大收获越多，而在向着不可预测的方向行进过程中也会受到困扰，甚至成为自然规律下的牺牲者。

从另一个角度来看，是两个基本要素的合成，人的感性与材料相结合，视觉与触觉的结合，必不可少的两种元素之间必然的作用力。

艺术家是直觉的、冲动的、挑剔的。他的工作就是自己生活的意义，他通过工作证明自己的存在，每件作品的署名标志着他存在的价值。

我们放所有关于巴罗罗的消息在手提箱中带到东方去，时间和空间将我们分隔的如此遥远，即使当今现代科技压缩了距离。其实距离是人类忽视了解，缺乏接触和好奇的结果，这样的距离到处可见。巴罗罗试图用他的作品来缩短这种来自于精神，知识与敬畏产生的距离。它是无职务的大使，来自外围的国家但寻求永恒的联络；他是一位不作任何说明的艺术家，没有任何条件的展览。它的目的是通过石头，泥土与金属，这些基本的因素来团结人类。没有说教，没有征服，他只想像朋友一样共同分享，让我们一起来享受它无私的贡献吧！

爱德华 肖

智利

2006年6月

李红译

Metabolizing Images

—“I am what you see...”

I was filled with astonishment when I entered the cave at Lascaux and discovered the images of bulls and stallions painted on the underground chamber's walls by prehistoric artisans 17,000 years ago. I finally understood how to situate Palolo Valdes Bunster in the great march of art that originated so long ago in these remote caverns in Southern France, now such a propitious landmark for mankind and its spiritual survival. Palolo's work forms part of this long tradition of individual creativity, destined to perpetuate an ongoing imprint of man's potential on our planet. He continues to represent those two families of creatures — bovines and equines — whose nobility was recognized and registered, apparently for the first time, more than fifteen millennia ago.

The painters of the caves at Lascaux knew how to project and produce representations of their models, how to take advantage of the rough, irregular surface of the walls to execute their remarkable drawings. They employed a variety of earth tones on the chalky surface of the Perigord rock, achieving a surprisingly balanced synthesis in their imagery. The result remains astounding. Conscious of tradition, Palolo is one of the few artists today who does not revel in his own creativity. He is the humble heir of traditions that not only originated in Europe, but also in primitive cultures all over the world, stretching back in time to Lascaux and its iconic animals.

Being aware that one is just a tiny link in an endless chain permits Palolo to dedicate more energy to structuring his work than to contriving its imagery. It is in the field of combining stone, metal and clay — all elements common to art history — that he contributes to the restless tides of universal culture. He renews our vision, for example, of the horse and the bull through an unprejudiced rapport with his materials. In his work, he makes us feel that the animals of Lascaux have come back to life, pawing and prancing, once more beholders of the power and fervor that pervade all life. It is the renovation of this

legacy that gives Palolo's vocation and his work its significance.

Palolo is already an internationally-recognized artist: his sculptures have received warm receptions in major Old World cities, such as Athens, Madrid, Brussels and Paris, in addition to those in his native Chile. His work speaks a universal language: he touches themes common to all times, using commonplace materials. His objective is to give a new twist to certain images that art history has chosen to venerate. This book summarizes his career, records his motivations and registers the development of his work. It takes us to the gateway of his next step: a retrospective exhibition in China. This project presents a new challenge, since the artist has sought his imagery in the masterpieces of Western art and, until now, has always shown the results of this search in European or South American cities.

He is taking an important cross-section of his work to Shanghai. His trip evokes the spirit of an old English saying, like a bull in a China shop, or of a gigantic breaking wave ready to be absorbed by the porous sand of a receptive beach. Palolo in China is a master class in cultural shock, in meshing opposites. This artist's work is pure enthusiasm, brimming with passion and action. Chinese art is another story, filled with another essence.

His foundational works are horses, his icon for individuality, and bulls, that beast of blood and sperm that is pure instinct and animal energy. Palolo, nevertheless, fabricates his bulls in metal and stone instead of flesh and bone or paint and canvas. He devises a style of his own, with abrupt gestures and erratic movements. His art is vital, voracious, volcanic. The works erupt like lava, in its irrepressible outward flow. Nothing detains his hand when inspiration sets it in action. In spite of the frenzy at the moment of execution, the artist, nevertheless, is capable of moving like a cat in the delicate environment of a distant and unknown habitat.

Let us continue with the metaphor of opposing poles: East-West.

What a contrast to the millenary codes of the Orientals, fortified by the deliberate march of centuries of reflection and contemplation. Porcelain and rice paper, refinement, suggestion, moderation, ceremony are all terms that are inappropriate to describe this artist's approach. How important these contrasts are: how timely these opportunities to confront contradictory attitudes, conflicting visions. Palolo, pure exuberance: the Orient, refined elegance. There is a meeting of the two in this exhibition, where the West defines itself through its art and reveals something of its characteristic and overt aggressiveness.

But Palolo is definitely an artist and a creature of his studio, that intense universe he has created to nourish his creative impulse and focus his energies. His work space is like himself, like his sculpture: a battlefield where he and his troops, all talented, audacious, committed youths, share the task of conjugating piles of rocks with liquid metal and soft clay at the foundry in harmonious unison. It sounds like the dream world of an archaic alchemist: a sanctuary designed to convert the banal into riches, the spoiled in purity, releasing a new element that can emit a halo of spirituality. His works, however, are brutally physical, crude and rough at times, products of his search for the essence, for example, of the bull or the stallion, reinventions of Greek masterpieces or iconic representations of the highpoints of sacred art. In this sense, the artist considers he is an interpreter of ancient traditions more than a creative force. His way of working does not correspond to the customary canons of modern art.

He works in the midst of calculated disorder. The chaos, nevertheless, is more apparent than real, more accidental than intentional, more constructive than destructive. Obsession supersedes prudence. Immediacy comes before caution. The method is more explosive than elaborate. Palolo, in the inferno of his workshop, seems like a demon roasting infidels, a demigod practicing allusive alchemy. He wants to spread his interpretation of beauty through his own versions of perennial masterpieces. There are reminiscences of a mechanic's garage, something of an infernal laboratory, imbued with the spirit of a society of young poets or flea-market fanatics. In

truth, he is a simple man with a drive to move ahead and spread his wonderings in work, and this world that surrounds Palolo assures the perpetuation of a work ethic, a life style, where the foreman imposes his will and the team adapts to the explicit rules that accompany the mercurial process. The apprentices are forged in the fire of this special vision.

Although the work may seem spontaneous, Palolo has developed a litany of thoughts that validate his artistic attitudes. He describes them: "The product or the work of art is no more than a reminder, the debris of the creative act." Or, as he points out in another essay: "The theme is almost always distant, secondary: a cat, a horse, a bull. Something like daily exercises that help to develop a special vision. Running at the edge of the sea from stone to rock (advancing, aided by the different living obstacles that destiny places in our path, running giddily in the adventure of living, developing a spontaneous and effective capacity to solve the most diverse problems, preparing oneself for those important events when one has the opportunity to do something): from rock to stone. Running the most quickly possible, falling the least possible, taking advantage of the first and last opportunity, my life, the maximum expression of nature, capable of creating and also destroying."

Palolo's artwork emerges from this cerebral pressure cooker, each piece a product of his personal premises. Many have traveled to Paris, Brussels, Madrid or Rome, and now they are on their way to China, where, in a pristine, contained environment, they will take on new life, new significance, and renewed beauty. Palolo the artist emerges from his grotesque cocoon and his work casts the spell of butterflies. Butterflies of species unknown to this legendary and distant land: a novice of the twenty-first century daring to show his handcrafted work to cultures whose origins predate our collective memory, though millennia later than that of Lascaux.

His bet might seem a risky one, but art is still art wherever it reveals its secrets, and this artist is prepared for the adventure. The Chinese,

amidst their opening to a global future, are ready to be receptive. It is the correct moment; the timing is propitious for this experiment in weaving fresh understanding via new expressions in art.

Palolo has created a personal universe where he imposes his own rules. Nothing retains its preestablished structure within the studio. Metal turns to liquid, the teacher to student, assistants become teachers, stone seems human and takes the forms suggested by the artist's imagination. Team spirit spreads across time and place, making the atmosphere one of a Renaissance artist's workshop, in which the magic of alchemy endows a circumstantial alloy with characteristics of balance and beauty.

Metal envelops stone like a lover in a tight embrace that aspires to perpetuate eternity. Palolo is ceaseless dynamism: if he does not know, he acts. If he does not know how to act, he invents. That has led him to devise his own techniques, such as joining two transitory liquids — clay and metal — in harmonic amalgams, transforming them into new incarnations of archaic forms: animals and beings with rough and fractured surfaces, charged with enduring strength.

The workshop is a center for transfiguration where everyone contributes — the veteran alongside the novice — to carrying out the artist's dreams. The studio, in reality, has the attributes of an explorer's adventure at high sea, all are conscious of the risks as well as the rewards. The crew navigates toward uncertain destinations, the wanderings of the intrepid: victims or victimizers of the laws of nature? To be an artist/director of a workshop is a far cry from conducting an orchestra or leading an army.

From another angle, the flavor of the essentials is incorporated: the sensuality of the union of a man with his materials; the marriage of the tactile with the visual; the requisite tension between two inescapable dualities. In summary, our artist is intuitive, impulsive and irreverent. His work is the result of a confrontation with life itself. Palolo lives through his work — its realization is achieved by the weight of his input in each piece that carries his signature.

We must fit this voyage across Palolo's work and world into the suitcase that he will carry to the Orient. It is an attempt to circumscribe and contain both his career as well as the artist himself in a manageable space. Palolo does it in his way in the texts he himself has contributed to this book. Here, however, our intention is to do it from a close distance, nothing like the time and space that separates us from China, from the Far East. But, today, distances are not what they once were: much of their burden has disappeared with jets, computers and cellular phones. What remains of distance, in reality, is the result of man's ignorance, lack of contact, or curiosity. This distance can manifest itself in Chile, Europe or China.

Palolo dispatches his work in an attempt to diminish these distances, those of the spirit, knowledge, and fear. He is an ambassador without portfolio, from a country at the periphery, proposing a lasting liaison: he is an artist who exhibits without explanations, who shows without conditions. His goal is to join us together through stone, metal and clay, the universe's most humble elements. He wants to share without influencing, produce brotherhood without conquest, to learn without teaching. Let us enjoy his generous contribution!

Edward Shaw
Tunquen, Chile
July - 2006



无题
2006年 / 铸铜、石头
35cm

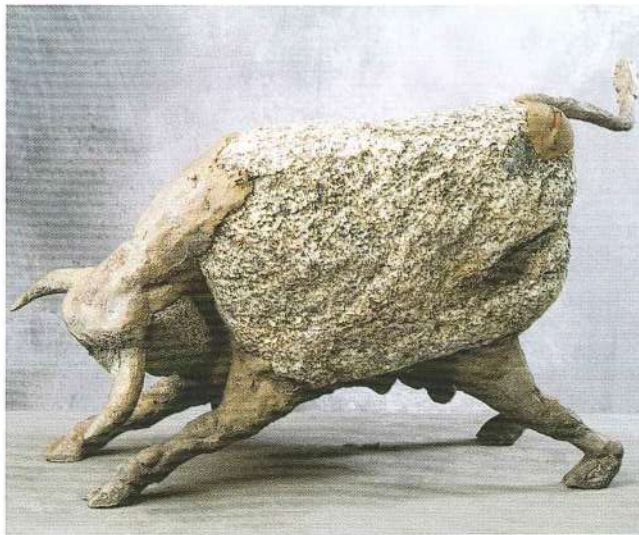


希腊神牛
2005年 / 铸铜、陶
117cm



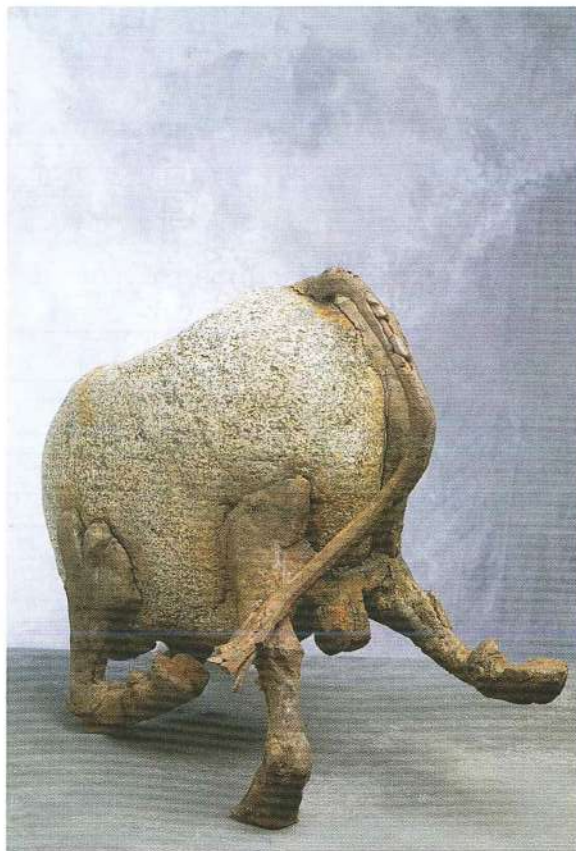
希腊神牛
2006年 / 铸铁、石头
118cm





无畏
2006年/铸铜、石头/52cm





重置
2006年/铸铜、石头
44cm





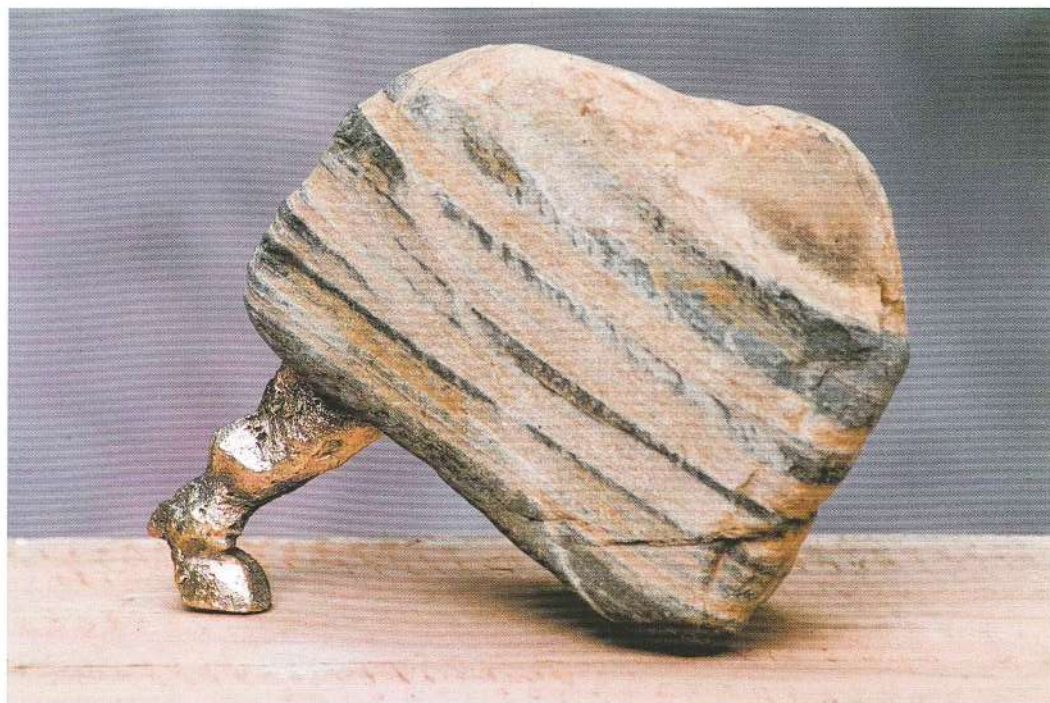
信息使者
2003年/铸铁、石头
24cm



古老的无锡
2004年/铸铁、石头
47cm







石头的历程
2006年/铸铜、石头
14cm

无题
2006年/铸铜、陶土
47cm





碎 片
2003年/铸铁、石头
55cm







是什么?
2006年/铸铜 1/3
47cm

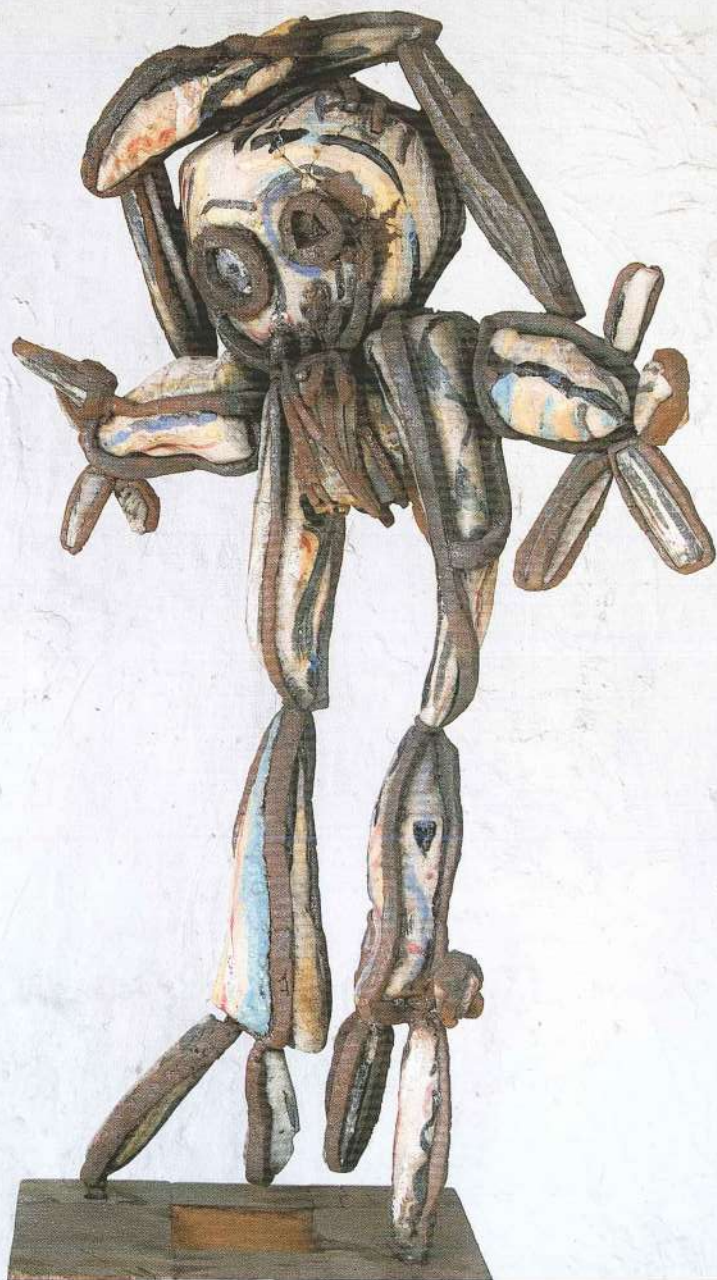


马德里的象征
2004年/铜 p/a
25cm



公牛 2006年 / 铸铁、石头 / 50cm





爸爸 1998年
铸铁、陶 / 150cm



爸爸2 1998年
铸铁、陶 / 150cm



天使 1998年
铸铁、陶 / 155cm



跳绳的妈妈 1998年
铸铁、陶 / 170cm



丘比特
2006 年 / 铸铁、陶
40cm

圣物缸
2001年 / 铸铁、陶
140cm





圣物缸(作者的签名)
2000年 / 铸铁、陶
60cm



呐喊
2001年 / 铸铁、陶
90cm

火炉
2001年 / 铸铁、陶
150cm



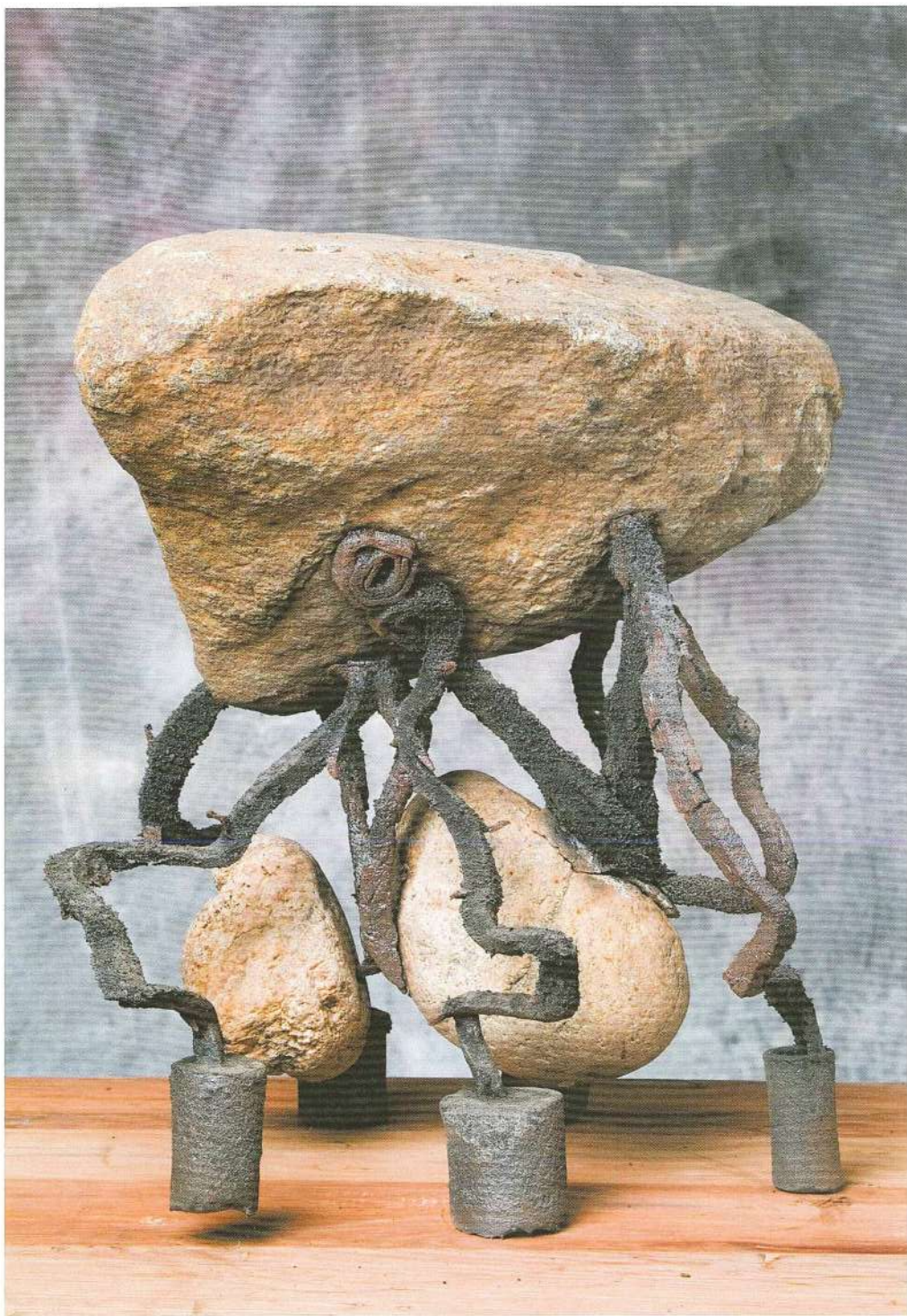
无题
2000年 / 铸铁、陶
70cm



弓箭手 (局部) 2004年
铸铁、石头、陶 高170cm

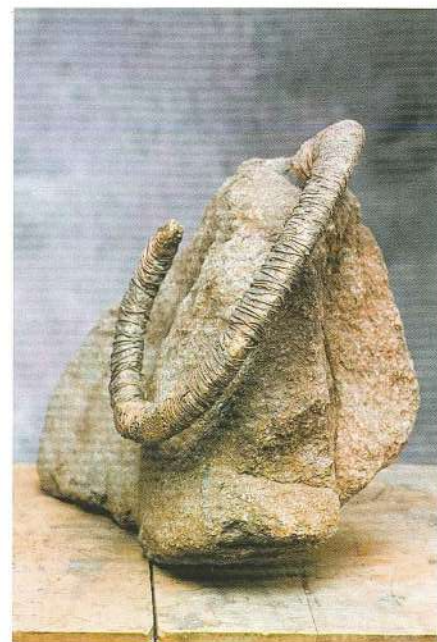
弓箭手
2004年 / 铸铁、石头、陶
170cm



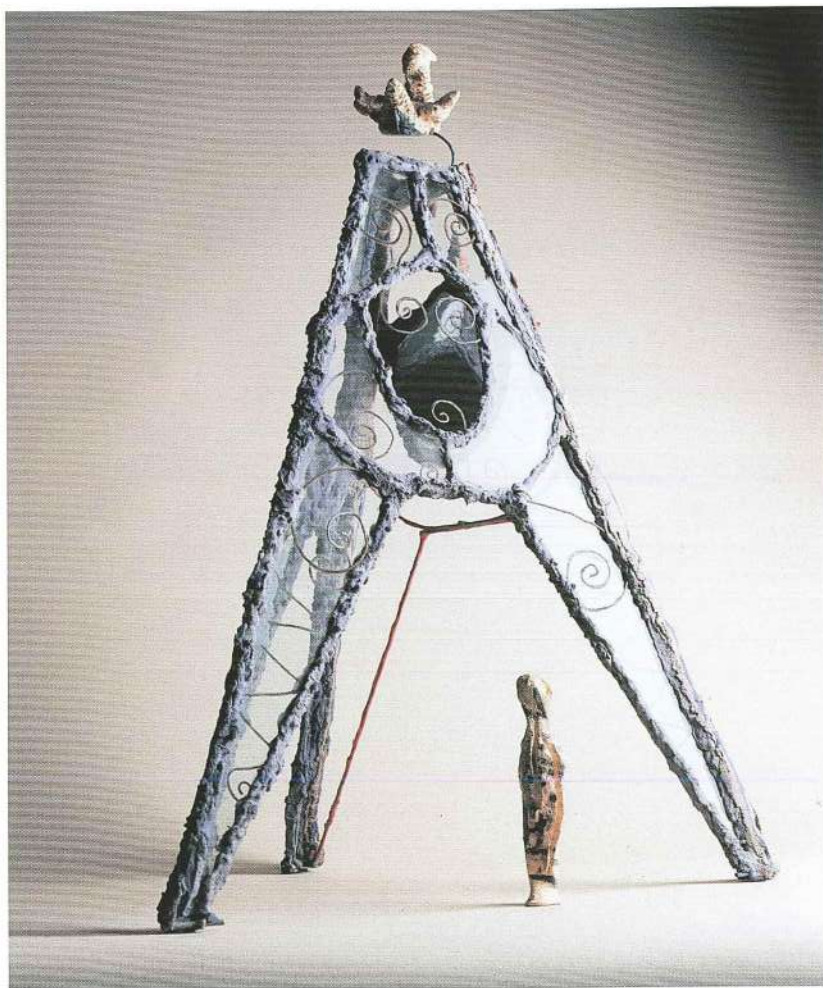


无题
2006年 / 铸铁、石头
60cm



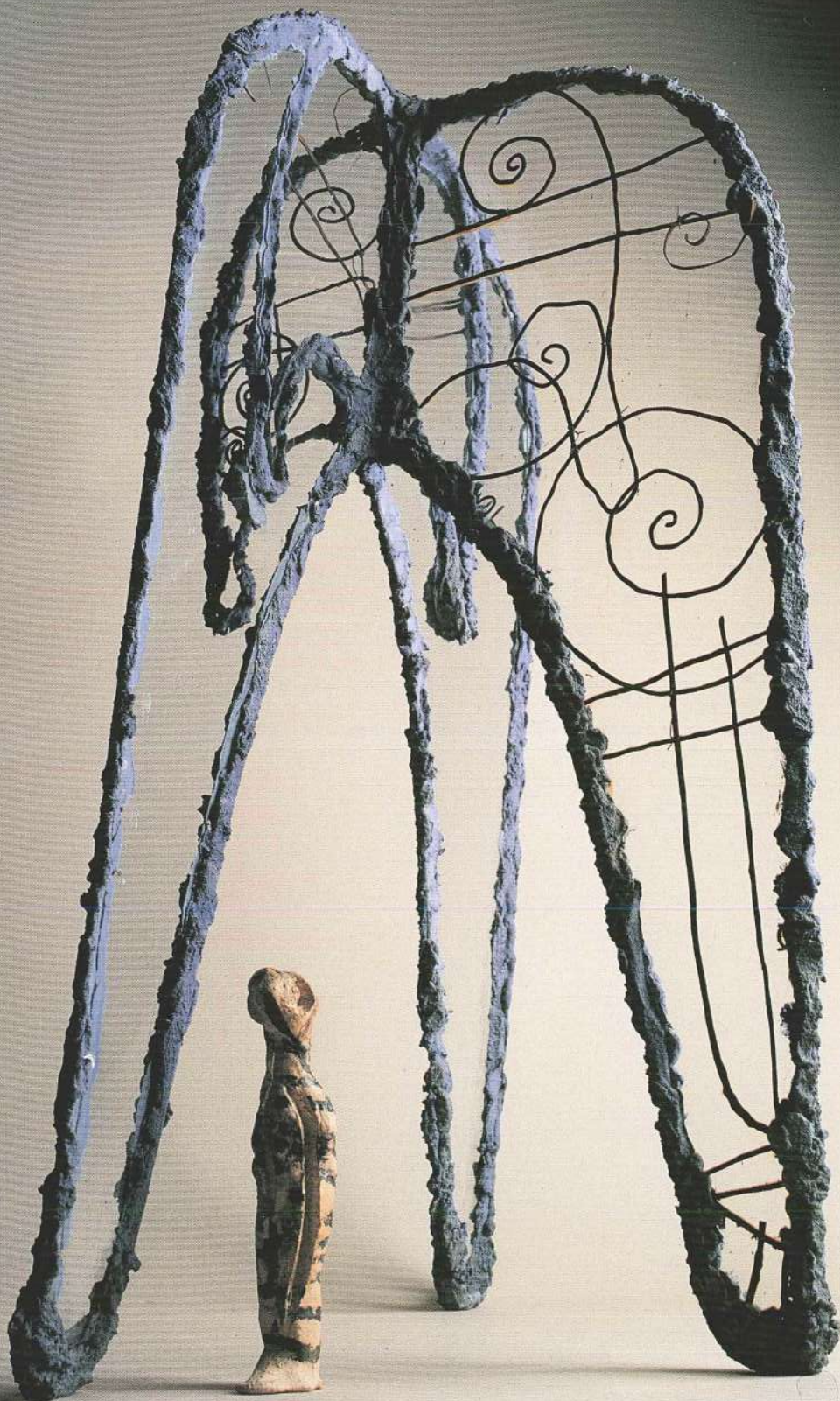


无 题
2006 年 / 铸铜、石头
27cm



诗人的颂词

1998年/铁、陶土、玻璃/47cm



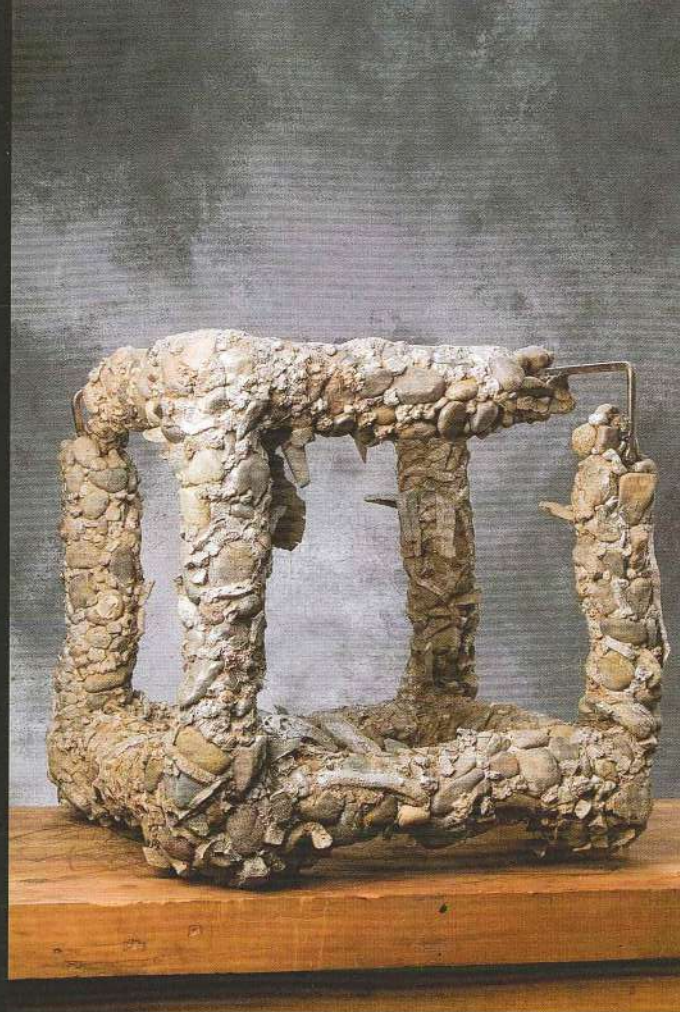
无形的力量 1996年 / 铸铁·陶 / 80cm





无题
2006年 / 铝、石头、铸铁
37cm

无题
1993年 / 铸铁、铝、石头 / 39cm



无题
1993年 / 铸铁、铝、石头 / 39cm



PRESENCIA
2000年 / 铸铁、铝、石头 / 35cm

希腊系列 GRECOS



CARIATIDE
2004 年 / 铸铁、陶
50cm



半身勇士 2005 年
铸铁、陶 / 45cm



滑冰 2006 年
铸铜、陶 / 25cm



胜利女神
2005 年 / 铸铜
30cm

勇士
2004 年 / 铸铁、陶
185cm



顶立 2006年/铸铜·石头/75cm





希腊的灵魂
1997年 / 铝, 陶
73cm





无 题
2006年
铸铜、石头

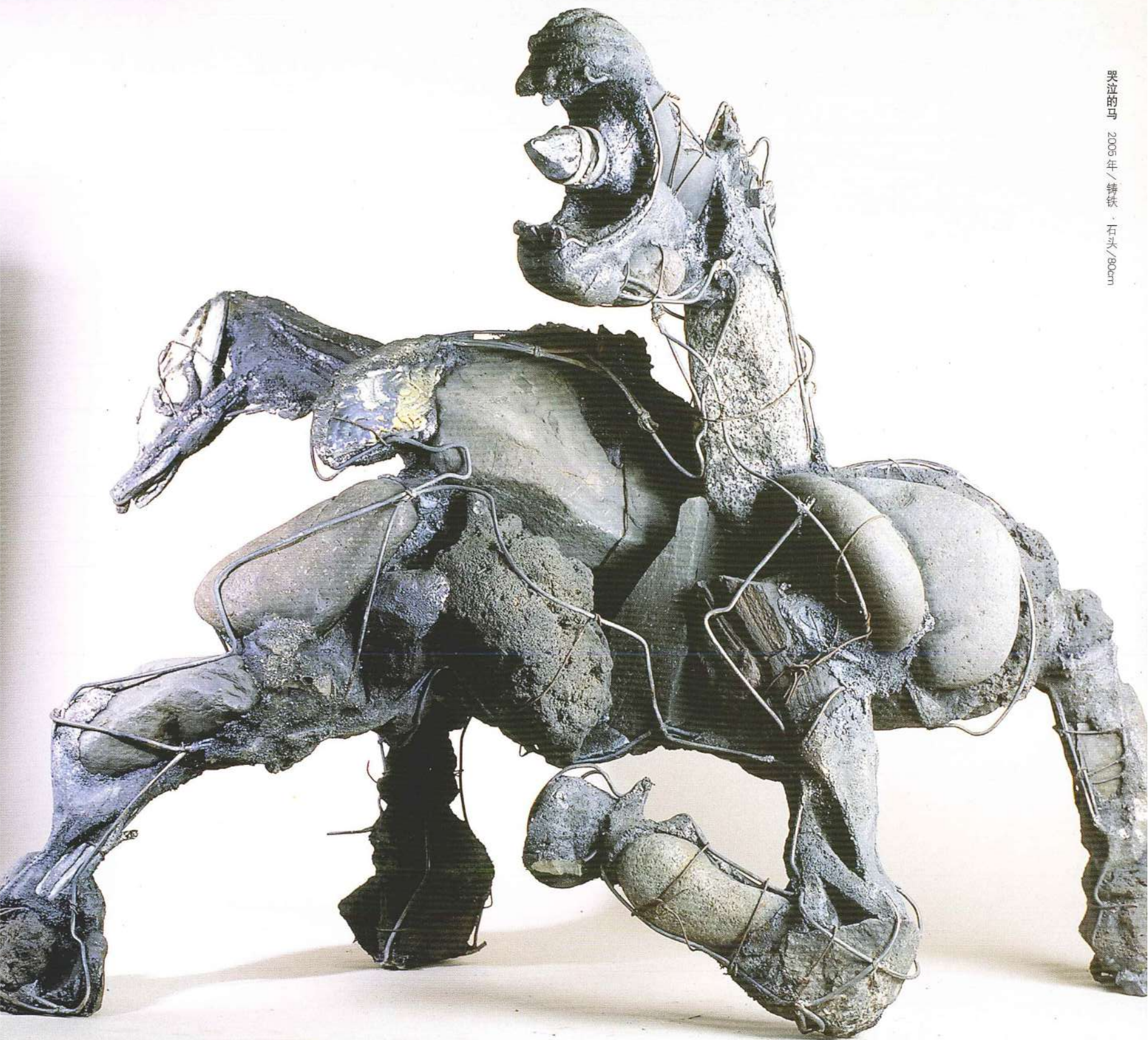


无 题
2006年
铸铜、石头

EL LADO
OSCURO DE
GERNIKA

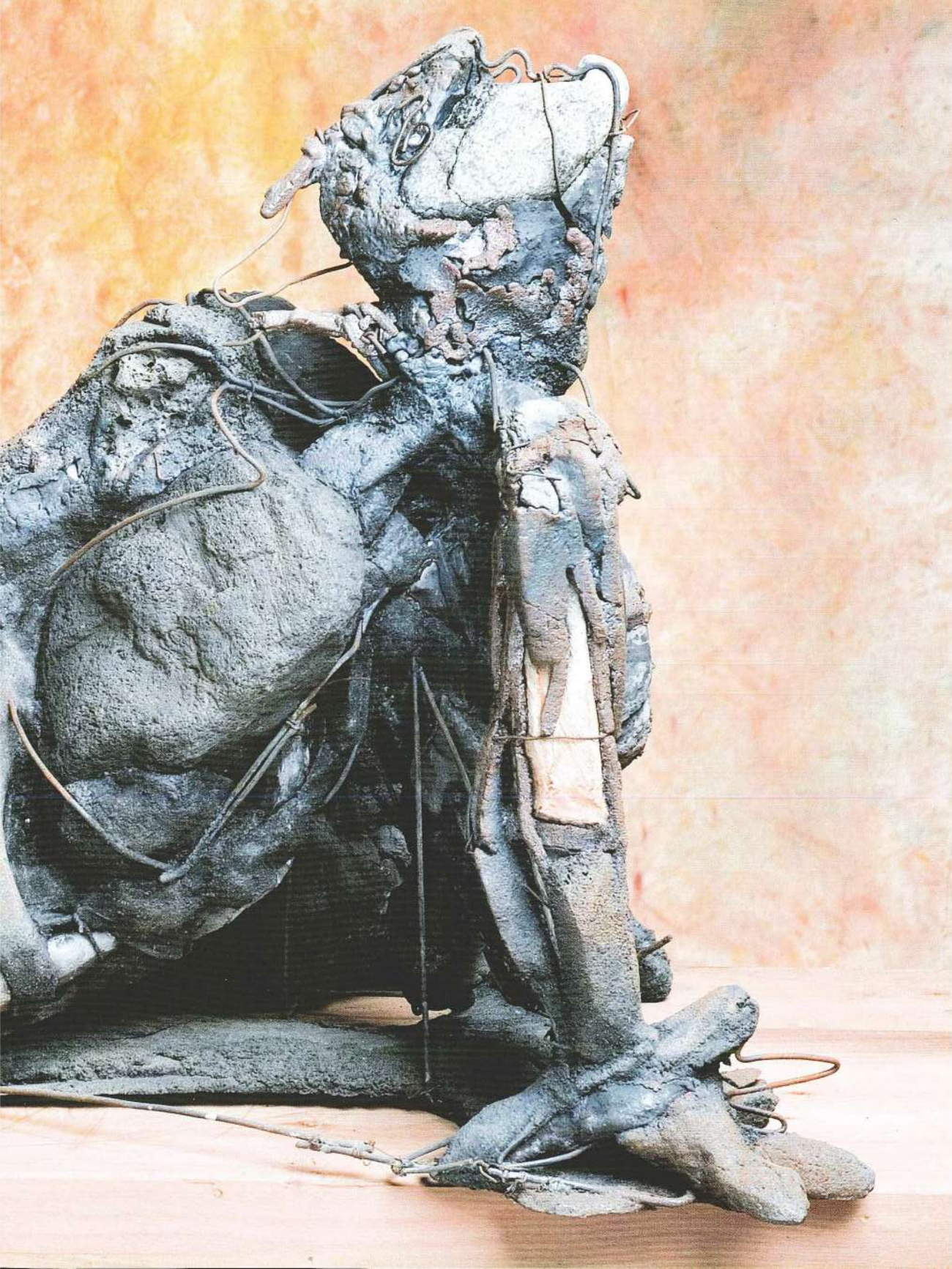


呐喊的女人
2001年 / 铸铁、石头
65cm



放纵的女子
2000年/铸铁、石头
51cm







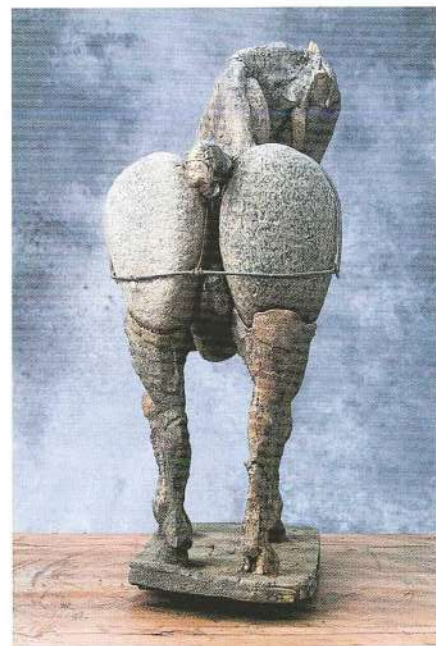
牛 犊
2000年/铸铜、陶土
31cm

牛犊 2001年/铸铁 石头 陶土/81cm





唐
2006 年 / 铸铜、石头
50cm



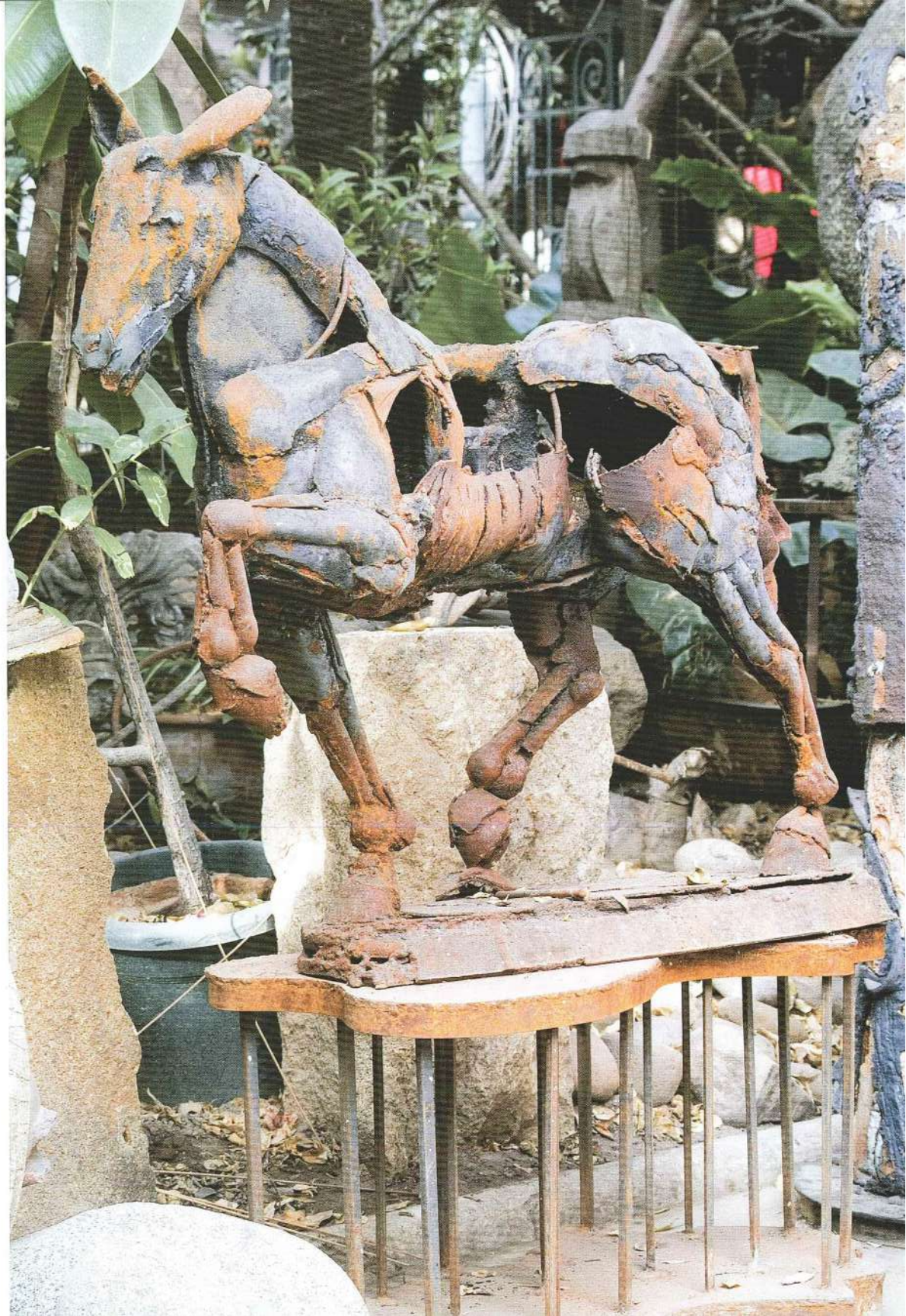


Balio的肖像
2001年/铸铁、陶土/40cm





无题
2005年 / 铸铜、陶土 / 61cm



无 题
2005 年 / 铸铁
90cm

骑士
2001年 / 铸铁、石头
45cm

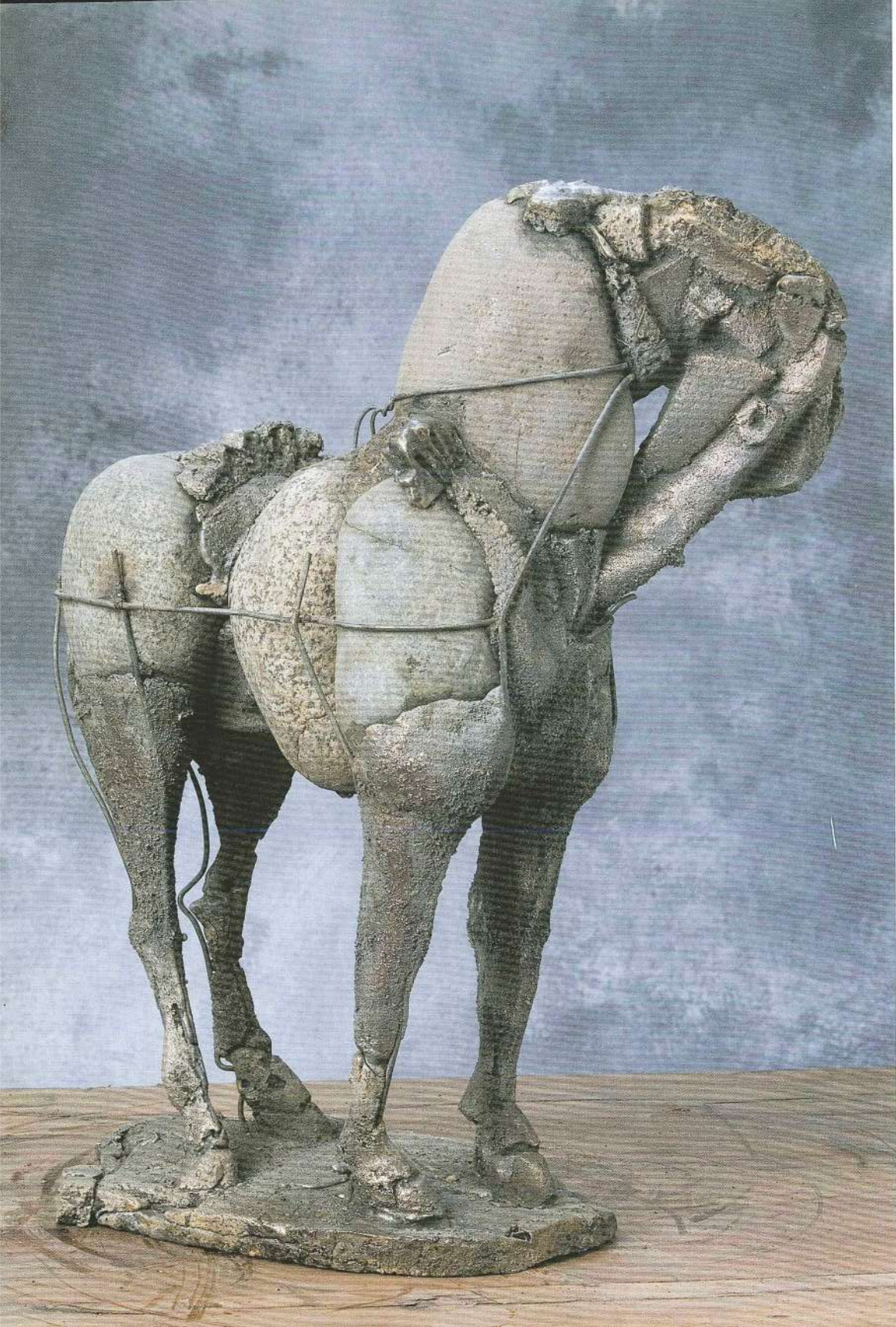




暗夜
2004年 / 铸铁、陶土 / 65cm



无题
2005年 / 铜 / 45cm



唐——针
2006年／铸铜 石头／45cm



无题
2006年 / 铸铁、石头







达芬奇战马
2006年 / 铸铜、陶
95cm





彩色神马
2006年 / 铸铁、陶土 / 69cm



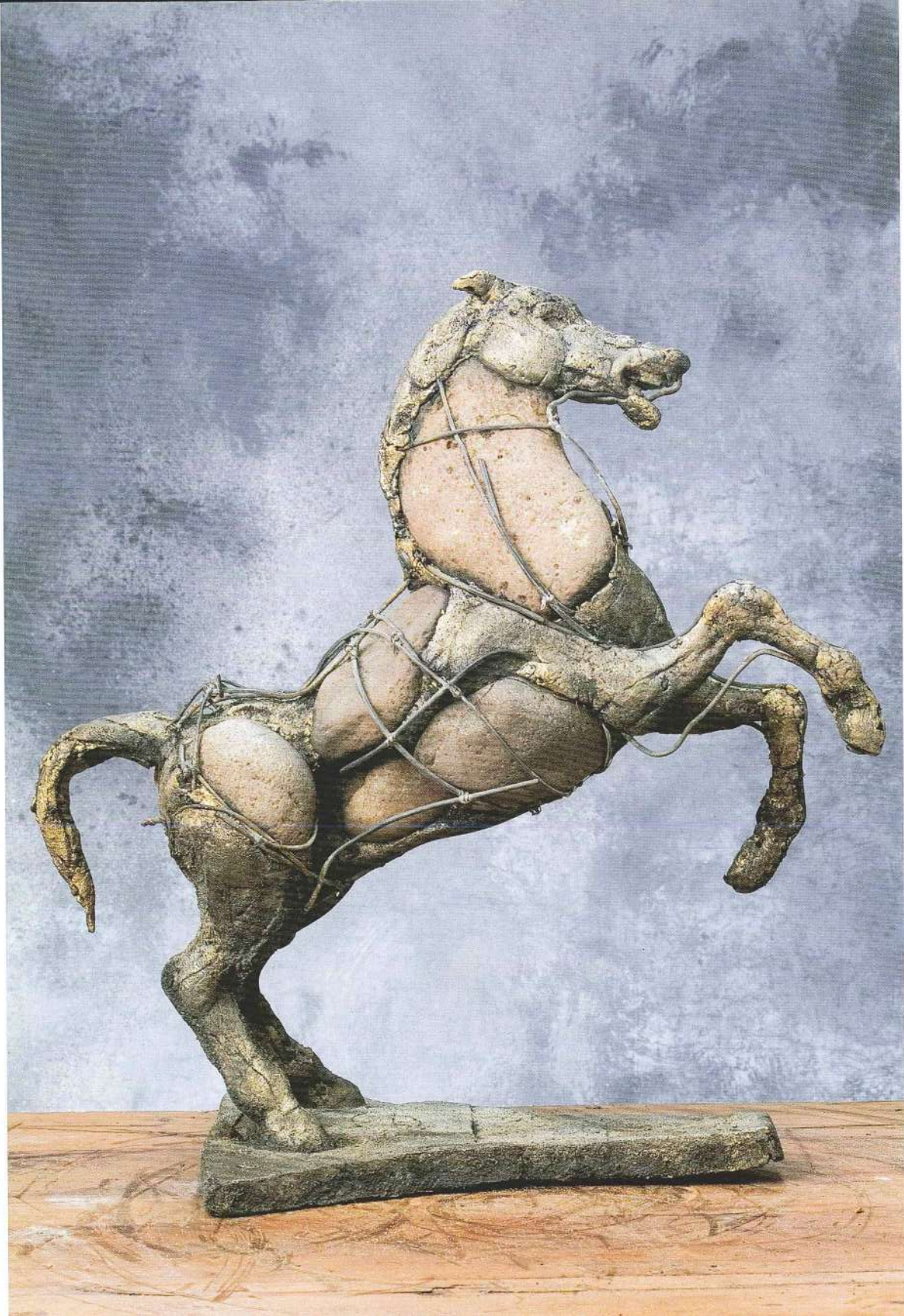
痕迹 2005 年 / 铸铁、陶土 / 80cm





无题
2004年 / 铜 1/7
62cm

天真 2006年 / 铸铜、石头 / 47cm

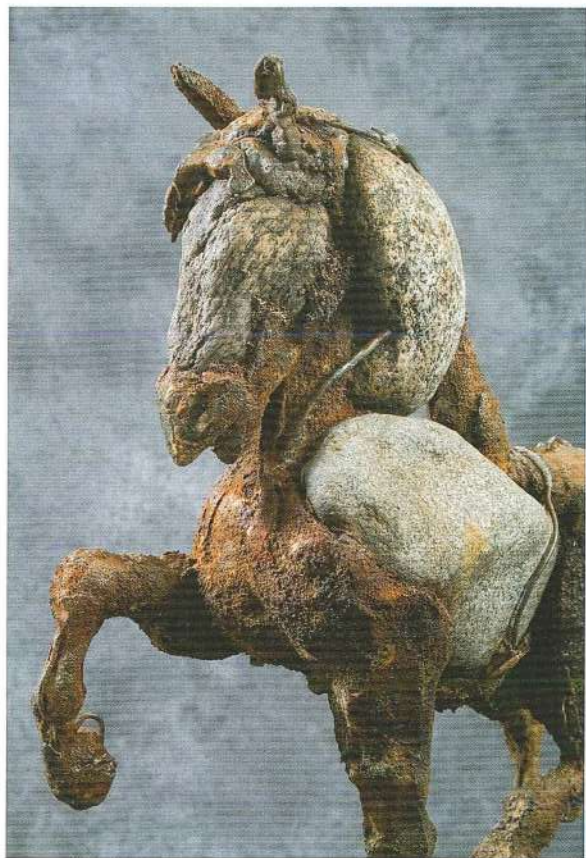




战争的痛
2003年 / 铜 27/29cm



化学反应
2005 年 / 铸铁, 石头
47cm





给中国和智利的一份好消息
2006年 / 铸铁、陶 / 175cm



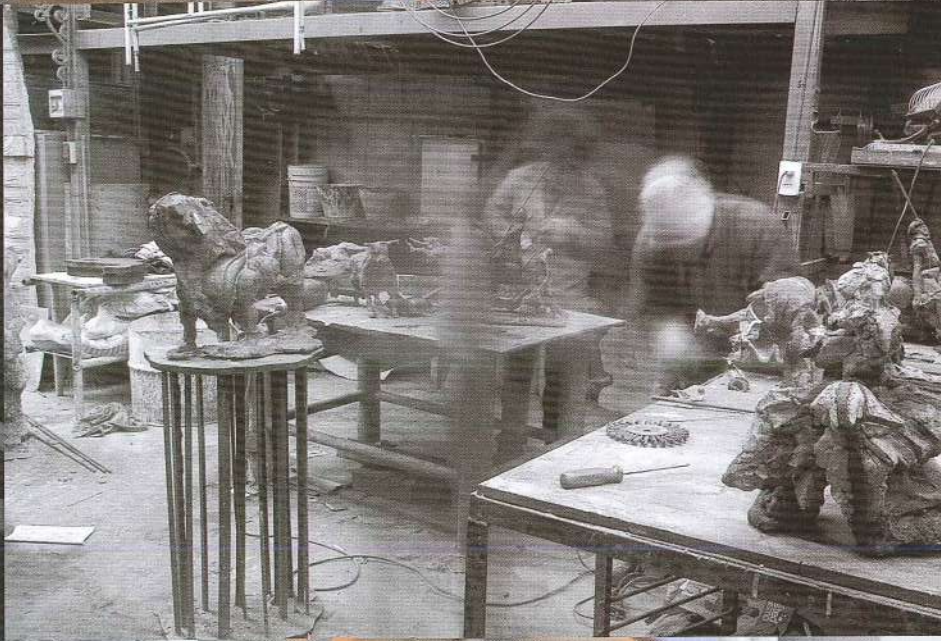
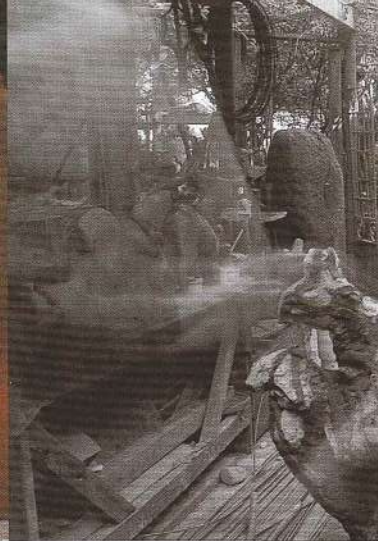
新闻守护神
2006年 / 铸铁、石头、陶 / 210cm

保护神 2006年 / 铜 铁 石 陶 / 90cm





雛形







巴罗罗·瓦尔德

1956	出生于智利圣地亚哥。		
	他是一个出类拔萃的天才艺术家，擅长绘画，精通雕塑。		
1975-1980	他在智利著名的 Fred Jarvis 雕塑工作室工作。	2003	"Tentacion-es" 个人展览 Trece 艺术画廊 圣地亚哥 智利
1981-1983	在纽约开始了他的艺术生涯并成功举办了个人展览。		Vala 艺术画廊 圣地亚哥 智利
1985	他独自尝试用：铜，铁，石头，陶等最普通的材料制作雕塑作品，经历了无数次的尝试，坚持不懈的努力和对艺术的执著追求终于使他创造出风格独特，具有强烈个性特征的作品。		"Guernica Foundation" 马德里 西班牙
	他是世界上首位成功运用这些综合材料创作的雕塑家。	2001	Cecilia palma 艺术画廊 圣地亚哥 智利
	这些具有独一无二的艺术风格的优秀作品使他成为南美杰出的艺术家之一。	2000	Casa Mater y Tierra Mater S 圣地亚哥 智利
1988-1992	他的作品 "Pinguino" 被智利政府作为礼物赠送给西班牙国王。由西班牙皇室收藏。	1995	Tomas Andreu Gallery 圣地亚哥 智利
	作品 "Torso de Caballo Polero" 由秘鲁著名外交家，联合国第五任秘书长佩雷斯·德奎利亚尔 (Javier Perez) 收藏。		Ronald and Carol Benach 芝加哥 美国
	作品 "Caballo Batalla deAnghiari" 由阿根廷总统梅内姆 (Carlos Menem) 收藏。	1993	现代美术馆 圣地亚哥 智利
	作品 "Caballo Saltando" 由委内瑞拉总统裴瑞兹 (Carlos Andres Perez) 收藏。		Pierides 博物馆 希腊
	他的作品被美洲及欧洲众多收藏家所珍藏。		Deep Spaces Fine Arts Museum 圣地亚哥 智利
	在南美许多著名的城市都有他的大型城市雕塑。	1991	雅典文化中心 希腊
		1990	Ansorena 艺术画廊 马德里 西班牙
		1989	圣地亚哥美术馆 圣地亚哥 智利
		1988	Los Arcos 艺术画廊 圣地亚哥 智利
		1986	Praxis 画廊 圣地亚哥 智利
			"Los Talleres" 画廊 圣地亚哥 智利
			Medical Association 圣地亚哥 智利
		1985	Aqua Dream 画廊 圣地亚哥 智利
		1982	Bloomingdale' s Island of Fews Soho 纽约 美国
			Arch 画廊 纽约 美国
			City without walls 画廊 新泽西州 美国
主要展览			Ollantay 画廊 Queens 纽约 美国
2007	"Chile, Sculptures and Paintings" 1001 艺术画廊 上海 中国	1981-82	Sack' s Fifth Avenue 纽约 美国
	"Piedras Chilenas Para la Gente de Chian" 个人展览 上海美术馆 上海 中国	1981	
	"Animal de piedra" 个人展览 Animal 画廊 圣地亚哥 智利		
2006	From Chile to China 个人展览 1001 艺术画廊 上海 中国	获得奖项	
	上海艺术博览会 1001 艺术画廊 上海 中国	1992	作为智利国家的代表去 Kassel 参加比赛 德国
	集体展览 Vivendi 画廊 巴黎 法国	1994	第一名 Vitrubiano 建筑和雕塑比赛 圣地亚哥 智利
	艺术伦敦 Vivendi 画廊 Chelsea 英国	1996	第一名 公共雕塑比赛 Tupakamaro 苏克雷 玻利维亚
	"Esculturas en Piedra" 集体展览 SOECH 图书馆 圣地亚哥 智利	2000	第一名 Palladio' s 建筑和雕塑比赛 圣地亚哥 智利
2005	第九届上海艺术博览会 上海 中国	2004	第一名 Indomita Vineyards Casablanca 比赛 智利
2005	拉丁艺术展 1001 艺术画廊 上海 中国		
	"Toros y Caballos" 个人展览 Victor i Fills 画廊 马德里 西班牙	公共雕塑	
	"Con la mirada de un nino y algo mas" 个人展览 Dieleman 画廊 Petit lez 比利时	2007	"Emplazamiento de cuatro de los grandes animals de piedra" 商业中心 圣地亚哥 智利

- 2006 "Subcenter" 广场 圣地亚哥 智利
 2006 "Korus de la Luna" 国际酒店 首尔 韩国
 2000 "Mural de Fierro y Transparencias" Palladio 大厦 圣地亚哥 智利
 "Two Monoicos Bulls and one more" Eladio 酒店 圣地亚哥 智利
 1998 "Solidaridad II" 国际少年活动中心广场
 1996 "Pololeando en las Alturas" 苏克雷 波利维亚
 1994 "El Vitrubiano" 圣地亚哥大厦 2000 S 圣地亚哥 智利
 1993 "Solidaridad" 智利大学 塔尔卡 智利
 1992 "Toro Sentado" 雕塑公园 圣地亚哥 智利
 "Pajareando" Quinta Normal 圣地亚哥 智利
 1998 "La Cahuinera" Equestrian 俱乐部 Cachagua 智利

主要收藏

- 2007 "Geronimo" Monterrey 博物馆 加利福尼亚 美国
 2006 "Bull" "Bull I" "Pequeno Minoico Regordo" 宋先生收藏 无锡 中国
 2003 "Caballo Ecuestre de Leonardo" Arturo Soria 购物中心 马德里 西班牙
 "Toro Semental" Munita Cruzat y Claro 国际咨询中心 圣地亚哥 智利
 2001 "Caballo Guernica Toro con venas de fierro" Banmerchant 圣地亚哥 智利
 2000 "Caballo con Jinete y Toro de Goya" Ronald and Carol Benach 芝加哥
 美国
 1997 "Con la Mirada de un Nino" Salo S.A. 圣地亚哥 智利
 1995 "El lado oscuro del Guernica" 当代美术馆 圣地亚哥 智利
 "Kuros" CCU 圣地亚哥 智利
 1992 "Mujer bailando sola, Toro Minoico and Caballo saltando" A.Edwards 银行
 圣地亚哥 智利
 1991 "Toro Cretense" Cocepcion 银行 圣地亚哥 智利

PALOLO

- 1956 He was born in Santiago de Chile, Chile.
 He is one of the best self-taught sculptor of South America.
 1975-80 He made a workshop in Fred Jarvis's House.
 1981-83 When to New York where he made more than 60 sculptures,
 paintings drawings and silk-screen printings.
 1985 He started to made experiments with different kinds of metals
 and stones. and he found a inedit way to mix stones and clay
 with melted metals

Sculptures Exhibitions (Selected)

- 2007 "Chile, Sculptures and Paintings" 1001 Art Gallery. Shanghai.
 China.
 "Piedras Chilenas Para la Gente de China" Solo Exhibition.
 Shanghai Art Museum. Shanghai. China.
 "Animal de piedra" Solo Exhibition. Animal Gallery.
 Santiago, Chile.
 2006 From Chile to China. Solo Exhibition. 1001 Art Gallery.
 Shanghai, China.
 10th. Shanghai Art Fair. 1001 Art Gallery. Shanghai, China.
 Selected Exhibition. Vivendi Gallery. Paris, France.
 Art London. Vivendi Gallery. Chelsea, UK.
 "Esculturas en Piedra" Selected Exhibition. SOECH. Library.
 Santiago, Chile.
 2005 9th. Shanghai Art fair. Arte Contemporaneo. Cl. Shanghai.
 China.

2005 Latin American Art. Selected Exhibition. 1001 Art Gallery. Shanghai. China.
 "Toros y Caballos." Solo Exhibition. Victor i Fills. Madrid. Spain.
 "Con la mirada de un nino y algo mas" Solo Exhibition. Dieleman Galerie, Petit lez, Belgica.
 "Tentacion-es" Solo Exhibition. Trece Art Gallery. Santiago, Chile.
 Vala Art Gallery, Santiago. Chile.

2003 "Guernica Foundation", Madrid. Spain.
 Cecilia palma Art Gallery, Santiago. Chile.
 Casa Mater y Tierra Mater, Santiago. Chile.

2001 Tomas Andreu Gallery, Santiago. Chile.

2000 Ronald and Carol Benach, Chicago, USA.

1995 Modern Art Museum, Santiago, Chile.
 Pierides Museum Athenes Greece.

1993 Deep Spaces Fine Arts Museum.
 Cultural Center of Athens Greece.

1992 The Metting of the others Kassel Germany.

1988-92 During this time Chilean Government send his work as a gift to Juan Carlos The King of Spain. And 3 presidents in South America.

1991 Ansorena Art Gallery, Madrid, Spain.

1990 Fine Arts Museum, Santiago, Chile.

1989 Los Arcos Art Gallery, Santiago, Chile.

1988 Praxis Gallery, Santiago de Chile.

1986 "Los Talleres" Gallery, Santiago de Chile.
 Medical Association, Santiago de Chile.

1985 Aqua Dream gallery, Santiago de Chile.

1982 Bloomingdale's, Island of Fews, Soho, New York. USA.
 Arch gallery, Soho, New York. USA.
 City without walls Gallery, New Jersey. USA.

1981-82 Ollantay Gallery, Queens, New York. USA.

1981 Sack's Fifth Avenue. New York, USA.

Awards

1992 FIVE Chileans represent the country in Kassel Germany.

1994 First Place for Vitrubiano I for the front Building Santiago 2000.

1996 First Place for the Public sculpture in Tupakamaro SQUARE IN Sucre Bolivia.

2000 First Place for wall sculpture Palladio's Building in Santiag.

2004 First Place competition Indomita Vineyards Casablanca Chile.

Public Sculptures

2007 "Emplazamiento de cuatro de los grandes animals de piedra" Subcenter, Santiago. Chile.

- 2006 First Sculptures for Subcenter Square. Santiago. Chile.
Korus de la Luna. Intercontinental Hotel. Seoul. Korea.
- 2000 "Mural de Fierro y Transparencias" Palladio Building.
Santiago, Chile.
"Two Monoicos Bulls and one more" Eladio Restaurant.
Santiago, Chile.
- 1998 "Solidaridad II". Jamboree, Central Square.
And two more sculptures at the secondary square, in the same
area.
- 1996 "Pololeando en las Alturas". Sucre, Bolivia.
- 1994 "El Vitrubiano". Santiago Building 2000. Santiago. Chile.
- 1993 "Solidaridad." Theatre of the Chile University. Talca, Chile
- 1992 "Toro Sentado." Sculptures Park, Santiago. Chile.
"Pajareando." Quinta Normal. Santiago. Chile.
- 1998 "La Cahuinera." Equestrian Club. Cachagua. Chile.

Outstanding Collections.

- 2007 "Geronimo" Monterrey Museum. California. USA.
- 2006 "Bull", "Bull I", "Pequeno Minoico Regordo", acquire by
Mister Song. Wuxi. China.
- 2003 "Caballo Ecuestre de Leonardo." Arturo Soria Shopping Mall.
Madrid. Spain.
"Toro Semental". Munita, Cruzat y Claro. International
Consultan's Office. Santiago. Chile.

- 2001 "Caballo Guernica Toro con venas de fierro." Banmerchant,
Santiago. Chile.
- 2000 "Caballo con Jinete y Toro de Goya." Ronald and Carol
Benach. Chicago U.S.A.
- 1997 "Con la Mirada de un Nino". Salo S.A. Santiago. Chile.
- 1995 "El lado oscuro del Guernica." Modern Art Museum.
Santiago. Chile.
- "Kuros". CCU, Santiago, Chile.
- 1992 "Mujer bailando sola, Toro Minoico and Caballo saltando"
A. Edwards' Bank. Santiago. Chile.
- 1991 "Toro Cretense." Cocepcion Bank. Santiago. Chile.

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