
About me



lugufelo / Luis G. Fernandez, a Venezuelan artist, was born on December 18th, 1966, and has resided in Miami for the past seventeen years.

From an early age, he was exposed to, and influenced by, kinetics and op art - movements that develop and grow parallel to his early formation. Inspired by his father, Rafael Fernandez Romero, a structural engineer specializing in bridges, lugufelo's interest in construction and materials came early in his life. Together they frequently visited the construction sites of many different projects in Venezuela. lugufelo's introduction to the art world came about as a consequence to his rebellious nature: his art professor, Jesus Soto, wanting to guide the young talent he saw in lugufelo, suggested that he spend the summer studying art.

With the help of his aunt, Yuye D'Lima, classmate and also good friend of Jesus Soto, he got the opportunity to learn about visual effects and kinetic arts with the famous Venezuelan artist.

Relevant Experience

- 2014 FAPAP Conference 2014 – Jacksonville - May 7 - 9
- 2013 Attended to different Museums and Art Exhibitions – Paris, France – 06/18 to 07/08
- 2013 Attended to the Biennale of Venice 55th International Art Exhibition – Venice, Italy – 06/23 to 06/30
- 2013 Internship in Asdrubal Colmenares Studio - Paris, France – 06/18 to 07/08
- 2013 FAPAP Annual Conference - Clearwater - Public Art Partnerships - May 9 – 11
- '01-'07 Metal Works Artist - Provide management computerized renderings of design ideas and plans for gates, commercial furniture and window bar designs. Use various techniques to create ornamental and functional items; Travel around the country for metal works exhibitions and seminars
- 2007 Freelance Metal Work Artist. Meet with clients to gather design objectives and details for crafting commercial furniture. Research current and historical design trends in metal furniture designs. Keep abreast about new techniques on metal crafting.
- '03-'05 Metal aluminum derives –stainless steel-galvanized steel, brass, copper. Study of forming and shaping of different metals and it's usages on art (sculptures) - Applying finishing to different metals.
- '91-'95 Specialized in rural art, San Cristobal - Venezuela.
- '82-'91 Working as an Assistance of the master Pedro Pou with stain glass projects. Church stained glass La Hermita Christian Temple, San Cristobal- Venezuela.
- 1984 Acrylic's Jewelry design internship in Artesania Urbana, Rafael Fernandez CCS-Venezuela. Creating - designing different accessories and jewelry boxes.
- 1982 Mosaics Internship with private Mosaic Designer Pedro Pou - Many private collections
- 1980 Visual effects and kinetic arts seminar sessions with Jesus Soto.

- Member of Florida Association of Public Art Professionals FAPAP

Solo Exhibits.

2014 Thoughts "SOS Venezuela" - Datran Center 02/24 – 03/07

2012 Geometric Fragments - Datran Center 07/01 – 07/28

2012 The First Sons and Daughters "Dream Catchers" - Datran Center
01/27 – 02/22

2011 Concepts - Academia de Arte El Enclave - Calle Farmacia nº 6,
28004, Madrid – Spain

• Public Art

2014 Northglenn Art on Parade 2014-2015 Douglas County Art encounters selected "The First Sons and Daughters" The Eye - (Art in Public Places) location: 11801 Community Center Dr. Northglenn, CO 80233

2014 SOS Venezuela – 04/27 (Art in Public Place) Atrium Office Park Location: 3900 NW 79 AVE Doral, FL 33166

2013 Northglenn Art on Parade 2013-2014 Douglas County Art Encounters selected "The LoadStone" (Art in Public Places) Location: 11801 Community Center Dr. Northglenn, CO 80233

2013 THE TORSO – 02/28/2013 - "The First Sons and Daughters" - (Art in Public Places) - Location: 7905 NW 36 Street, Doral, FL 33166

2013 Town of Castle Rock selected The Eye 2013-14 Art Encounters Program. "The First Sons and Daughters" - (Art in Public Places) location: 2156 Red Hawk Ridge Drive Castle Rock, CO 80108

2012 ISPA - Coral Gables – Public School (Art in Public Places)
05/08/2012

www.lugufelo.com

Group Exhibits.

- 2014 Miami River Art Fair "Miami Convention Center" – 12/04 – 12/07
- 2014 Curator's Voice Art Projects "Beautified Objects" Wynwood - 11/29 – 01/31/2015
- 2014 Curator's Voice Art Projects "Concepts" Wynwood - 11/01 – 11/30
- 2014 Curator's Voice Art Projects "Venezuelan Art Festival" Wynwood - 10/30 – 11/06
- 2014 Curator's Voice Art Projects "Art Scopes Juried Show/Miami" Wynwood - 10/09 – 10/23
- 2014 Curator's Voice Art Projects "Show Stellar Miami" Wynwood - 08/16 – 09/27
- 2014 Curator's Voice Art Projects "Tour de Force" Wynwood - 07/05 – 08/09
- 2014 Curator's Voice Art Projects "Abstract Anthropomorphic" Wynwood - 05/24 – 06/21
- 2014 International Biennale Artists Miami – NINA Torres Fine Art - 04/17 – 04/26
- 2013 Miami River Art Fair "Miami Convention Center" – 12/05 – 12/08
- 2013 International Biennale Artists Exhibition Miami, IBAEM - 06/06 – 06/14
- 2012 Mad Hatter Arts Festival - Coconut Grove - 11/16 – 11/18
- 2012 Broward College "Celebrating Hispanic Colors" 10/11 – 11/15
- 2012 Doral Government Center Inaugural Art Exhibit - 07/27- 08/31
- 2011 Mad Hatter Arts Festival – Coconut Grove 10/29
- 2011 Brown University, Outreach initiatives, New England – NEFIAC Award Design – 09/30

CURATORIAL TEXT

THE QUESTION OF GEOMETRY



Lugufelo creates his monumental sculptures under a scientific paradigm of optical geometrics. His work is based on a solid geometry of circles, triangles, and squares - either segmented or expanding

ad infinitum under an imaginary approach of Euclidean and Pythagorean formulations.

Lugufelo rearranges, alters, and displaces these shapes to create a higher visual dimension. Right angles merge into a succession of circular lines in repetitive sequences of spherical geometry and curvilinear coordinates. They also transform into perpendicular or orthogonal vectors of tensional forces. A sum of complex mathematical matrixes creates a deductive system, defining and questioning the role of abstract art, tradition, and modernity.

Initially, Lugufelo's multifaceted geometric approach connects the viewer to a metaphysical world. On a second look, the work acts as a model for representational reality when the artist incorporates suggestive references to the human body and its parts, or to the animal kingdom.

The artist rearranges orderly mathematical forms into anthropomorphic shapes, rendering new paths of multiple evocations. Over the profuse volumes, lines, and forms emerges a mimetic model imposed over his algebraic method. The result is a poetic, hybrid sculpture of multilayered readings and resonances. The viewer enters into a terrain of a subjective discovery through the ecstatic combination of reality and fiction.



EYE depicts the shape of an eye encircled in sinuous curvilinear outlines over a triangular Pythagorean base. The human presence can be seen when looking through the right angles confronting the spherical geometries. In ELEPHANT, the sharp metal cuts delineate an animal form and its subtle spirit, integrating the metaphysical and physical fields harmoniously.

The gigantic sculpture TORSO is a rounded composition of curved, intertwined lines echoing an imposing and abstract human body. With its two successive, expanding squares on top, and its two flat, metal plaques as dancing imaginary legs at the bottom, LOAD STONE proposes a non-objective visual tone. Lugufelo's sculptures are structures of spirited manifestation we are to navigate for our own discovery.

Milagros Bello, Ph.D.
Art Historian - Curator
Sociologist of Art
Member of the International Critics Association
(AICA-PARIS)

www.lugufelo.com

STATEMENT

The mathematical element along with nature's structure, are present in my sculptures. These installations are created by combining old school processes alongside modern technology. By combining those



two methods, I am able to create shadows and reflections on the surface of the pieces which can lure the viewer into a state of thought.

Multilayer images arise which question the fragility and instability of our seemingly certain reality. In search for new methods to understand the environment, I focus on exhibiting the sculptures in open spaces. Although the juxtaposition of metal and earth are visible, the installations are created to have minuscule amounts of maintenance and thus pose no harm to the surrounding area.

My work does not reference recognizable form, extending the meaning, and possible interpretations then become multifaceted. The sculptures are in contact with basic living elements, where space and landscape are examined in less obvious ways and are sometimes developed in abstract forms. Even though I have been influenced by various famous artists, the sculptures I create are separate from their tendencies and define my own way of expressing art. It is because of this, that I feel attracted to place my installations in public spaces.

www.lugufelo.com