



Assume Vivid Astro Focus

We've been working under the alias "assume vivid astro focus/avaf" since 2001 and since the very beginning we have worked with various professionals (musicians, architects, performers, etc) along the years. The idea of working under a pseudonym is a fundamental part of our process of working "collectively": everybody becomes one under the alias "avaf", including the public. Being inclusive is a core belief foundation.

Color has always been a central feature in our projects. We have used color as a communication tool to awe and engage the public. And even beyond: we use color (and scale) to fully envelop the viewer and make her/him/them one with the surrounding environment.

In our projects, the public is always centerpiece. We use color as a universal language and as a conduit of energy. Color functions then as a unifying force: between people and between people and space/architecture. Color brings people together and is inclusive, not exclusive. Color can transmit joy and hope and therefore color can be used as a healing tool.

Besides energizing the viewer, our intention is also to energize architecture. And to connect them both. Our large scale/public projects embody, in this way, the ultimate sense of the word "Gesamtkunstwerk" ("total work of art"): unrestricted by the limitations of an art gallery/museum, we are able, in the public sphere, to reach out to a wider audience, often a viewer who otherwise wouldn't be exposed to art. And by doing this we are able to re-imagine art as a social project.

Avaf has been the subject of major exhibitions and public art projects around the world. These include Storage by Hyundai Card, Seoul, South Korea (2019); Roskilde Festival, Roskilde, Denmark (2019); Museu Brasileiro de Escultura (MUBE), São Paulo, Brazil (2019); Fort Mason Center, San Francisco, USA (2019); Kunstverein Harburger Bahnhof, Hamburg, Germany (2019); MATE, Lima, Peru (2017); The Faena Art Center, Buenos Aires, Argentina (2014) and Miami (2017); Museum of Contemporary Art (MCA), Santa Barbara, USA (2016); Sammlung Goetz, Munich, Germany (2016); Contemporary Arts

Center, Cincinnati, USA (2015); The National Museum of Art, Architecture and Design, Oslo, Norway (2009); São Paulo Bienal, São Paulo, Brazil (2008); Museum of Modern Art (MoMA), New York, USA (2008); Museum of Contemporary Art (MOT), Tokyo, Japan (2007); 1st Athens Biennale, Athens, Greece (2007); The Geffen Contemporary (MoCA), Los Angeles, USA (2005); The Whitney Biennial, New York, USA (2004); among others.