

Daniel Arzola is a visual artist, human rights activist, and lecturer whose contributions to the LGBTQ community were recognized with the *Trailblazer Honor Award* given by Logo TV. The American publication Americas Quarterly also included Daniel in its list of top 5 influential graphic artists in Latin America.

Daniel popularized the term *Artivism* as the creator of **No Soy Tu Chiste (The I'm Not a Joke Project)**, a series of posters that challenge homophobia and transphobia. His work has been translated into twenty languages and supported on social media by the American singer **Madonna**.



Daniel was commissioned to design the newly created Carlos Jáuregui metro station in Buenos Aires. This project is its first permanent exhibition and the first LGBTQ metro station in Latin America. The projects spans across fourteen meters high murals, stairs, and balconies allusive to Carlos's fight for civil rights and the LGBTQ community.



La voz que abrió el camino 2017







Intervention of The Carlos Jáuregui Station by Daniel Arzola, Buenos Aires, 2017.

Daniel Arzola has presented his **Theory of Artivism** in several lectures at universities in the United States such as Johns Hopkins University, Northwestern University, and Amherst College; the University of Alberta in Canada; the National Autonomous University of Mexico and the Simón Bolívar University in Venezuela.













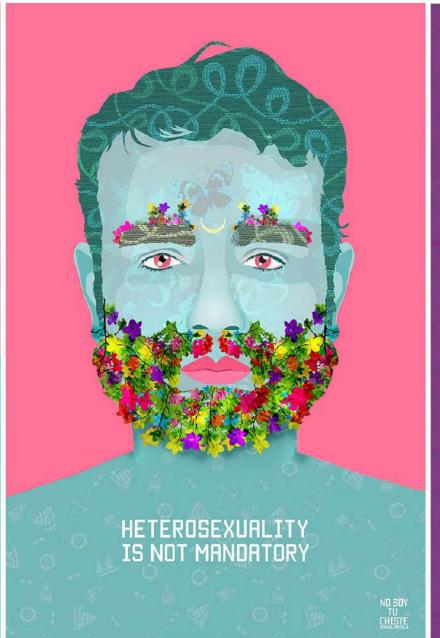


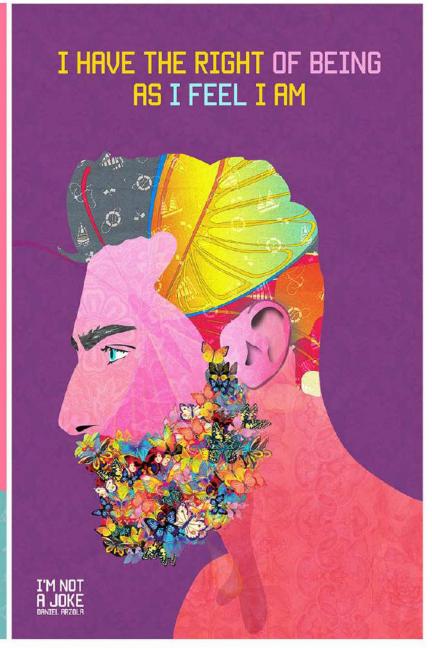












Daniel Arzola has worked internationally with numerous museums, magazines, governmental organizations and NGO's. His work includes exhibitions, workshops and lectures about his theory of Artivism and has been seen in countries throughout the world including Venezuela, Colombia, Mexico, Chile, Argentina, Uruguay, the United States, Canada, France, Spain, Sweden, Switzerland and the Netherlands.







































Daniel Arzola combines modern and traditional art using digital illustration printed with organic inks on canvas, posters and murals. The pieces are sold in exclusive signed and numbered series.



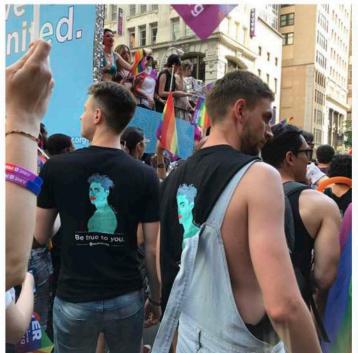


















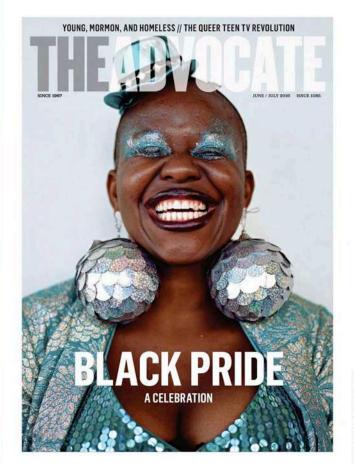
Artworks by Daniel Arzola in the New York City Subway and Pride, 2017





Mural by Daniel Arzola in Montevideo, 2017

ADVANCE



IDENTITY THROUGH ARTIVISM

Venezuelan artist Daniel Arzola's latest work, No Soy Tu Chiste (I'm Not a Joke)

BY BRYAN VAN GORDER

AS HE SPOKE, I COULD SEE the sadness in Daniel Azolati stark brown eyes. This was not the sadness of a relationship just ended or a recently lodg pell. It is in much deeper, and especially on the face of someone by jump, it cast a heaviness across his brow. Daniel and I were both speaking at a conference in Buenos Aires. I set in on his panel as he talked about his childhood in Venezuela and the country's outlier of violence and tack of basic human rights, espeaking for its LGBT colletions.

Arzola, in an effort to raise awarreness, had created a grankic campaign tritled "No Soy Tiu Chiste (I'm Not a Joke)". His "artivism" (a portuniteau of ort and octivism he colaise to describe his word) soon caught the attention of Madonna. But this newfound notonicy came at a cost. He become the target of threats, causing him to file his home and leave his family behind.

In April. Arzola was planning to travel to Amherst College's Queer Resource Center to exhibit and discuss his work. He spoke in anticipation of the trip.

What prompted you to create the "No Soy Tu Chiste" campaign?

Since I was a teenager, I had been creating art with a purpose. I started with poems. then photography, and finally illustration. I called it "Artivism." But my story is not very different than the stories of so many gay and trans Venezuelan people. I had a difficult dolescence where I was constantly chased and bothered. When I was about 15 years old, eighbors tied me to an electrical post, took off my shoes and tried to burn me alive. They destroyed all my drawings. I escaped. But so many people don't have the chance to escape. There was one guy who couldn't run away ne was gay-his name was Angelo Prado. I saw it on the news. What struck me was that, even in this century, when you turn on the TV in Venezuela, if they talk about LGBT people. there is mockery. They are laughing about the pain of others. Making us a joke.

Were these neighbors teenagers? Adults?
Teenagers. The reality is that Venezuela is

becoming increasingly viotent. Several of the guys who did this to me are already dead—conflicts between gangs. I call this the history of violence. If you do not break the cycle of violence, it will break you

Madonna tweeted: "this art is no joke i love this @Arzola_d."

There is a website called ArtForFreedom.com when artwork from around the world is chosen daily. Five of mine were selected by guest curator Kotty Perry. When Madonna spoke about my work. 30 ceases to proceed the process of the around the process of the process of process of the the process of the proces

about my work. 30 news sources from around the world interviewed me. One of those was RNW (Radio Netherlands Worldwide). One year later, I was invited to tell my story at Amsterdam Prida, and with that, I was able to leave Venezuella. I received constant threats for my work exposing the Venezuelan state for its homophoba. I had to make the decision to leave the country within 15 days. I was helped by a group of Ducha chaids. My mor told me goodbye with my life—weighing 23 klos—packed in a suitase bound for Holland.

So your family is supportive? My family is proud of what I do. It was difficult [to leave], but now I can help them.

What needs to change in Venezuela? Is it just the government?

It would be naive to think that is all the government's fault. The government is allout, a reflection of a thought that reigns in my Yo country. But this government is totalitation and has turned Venezuella into an economic bedienet, without laws. No fear of killing, because impunity rules. I would like to return to a different Venezuela is a country that hurts in the body. Venezuela is a wound.



What are you working A now?

o Joke), 2013

There done seven illustrations for It Gets
Better that can be found in 20 languages. Right now, I work for a local government in Chile, Municipality of Provideroia. I teach artivism. I'm talking about artivam at various universities, lincluding) the University of Alberta in Canada and Kimbers College.

Have you spoken to or heard from anyone who has said your work has had an effect on his or her life?

A boy from Colombia. It's years off. Sergio Urrego, took his file as a result of the harassment he received at school from his teachers. One of the last things that he shared on his Facebook was my campaign, and one of my quotes. 'My seasulty is not a six. it's my own paradise.' His mother contacted me, and we're now friends. It is a story that still moves me to this day, 'Vesterday I received a letter from a boy in Healand that also has Asperger's syndrome and is gay. He tells me that he let'l represented in my work. For me it's an hoor: that someone finds a home in my work. ◆

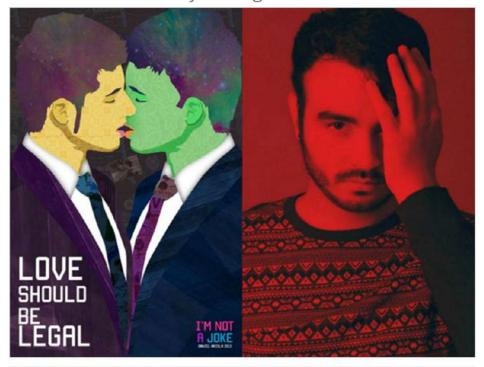
JUNE / JULY 2016 THE ADVOCATE 37



Daniel Arzola featured in The Advocate (USA, 2016) and L'Homo magazine (The Netherlands, 2017).

OUT

Venezuelan Artist Daniel Arzola Strengthens LGBT Identity Through 'Artivism'





This Artist Is Using 'Artivism' To Break Down Queer Stigma And Stereotypes

"Mockery is perhaps the most institutionalized form violence that ever existed."

Mashable

Art series breaks LGBTQ stereotypes with striking illustrations

METRO

These brilliant illustrations are tackling LGBTQ prejudice, one stereotype at a time









Cyndi Lauper and Nancy Pelosi, receiving the Logo Trailblazer Honors next to the work of Daniel Arzola, New york, 2017.

