

Ricardo Carioba Organic Decline – Installation

The third project by **singuhr – projects berlin** in 2018 presents a solo exhibition by Brazilian artist **Ricardo Carioba** for the first time ever in Berlin. Carioba is among the most prominent figures of experimental sound and video art in his native country. Despite his unique position within the context of art in Brazil, his works remain almost entirely unknown in Europe, and yet his artistic development shows clear similarities to current positions and practices in the European art world. Carioba began his career focusing only on video works, and in 2010, gradually started experimenting with sounds and integrating them into his video installations. His most recent works are inspired by Concrete Art and Constructivism. Carioba's often large-format and abstract-minimalistic works transform exhibition spaces into dynamic entities in which intermedial relations are thematised by means of light, image and sound movements. The given space literally dissolves as previously exemplified in the two large-scale video/space installations **Black Horizon** (2013) and **Lapso** (2014). Decomposition, abstraction and dynamic allow the emergence of multi-sensory and amorphous spatial formations, whereby visitors are immersed in a fascinating game of light, color and sound.

The aforesaid elements are also deployed in the installation titled **Organic Decline** developed for **singuhr – projects berlin** and exhibited at Galerie Wedding. The entire gallery is suffused by a monochrome deep-blue light. Fluid, multi-dimensional sounds, in which multi-phonic events are embedded, form an additional narrative layer that changes throughout the day. Fused with video-animations and a light-line their intensity and movement are influenced by the acoustic events: visual moments that reference elements of the spatial structure. The installation's starting point is the filtration of daylight pouring through the windows of the gallery. Via customized blue foil placed along the gallery's entire

window facade, the natural brightness of the interior light is drastically reduced. The foils filter the complete colour spectrum, with the exception of the blue. By virtue of these unique lighting conditions, only a blue space is perceived by passersby when viewed from the street. Conversely, however, upon entering the gallery, visitors are able to experience all that is happening on the street, in a chromatic interval between black and blue. In this process, the window facades become a bi-directional light membrane that influences the perception from inside and outside of the gallery, depending on one's particular standpoint.

This atmospherically stable, visual spatial-condition is expanded by means of sounds – a seemingly illimitable and mellifluous composition starting with the gallery's opening at midday and continuing through until the evening upon closing. Two interrelated sonic spheres are projected through a multi-channel sound system within the space: the first creates a far-reaching and fluid sense of space, a sound which travels three-dimensionally through the room, and despite its presence, instills a sense of calm. Sounds that are recorded with a microphone in the exterior space are incorporated into these sphere, which then flow in real-time into the composition. The undulations and sounds of these »real-time« spheres are then counterpointed by sound events of a second sphere. These are sourced from synthesizers and other tools for the production of electronic and electroacoustic music. Both rhythmic and melodic as well as arhythmic-dissonant patterns and structures are present; the sound waves appear to occupy the space as they travel through it.

Initially veiled, it is the sounds themselves that facilitate the installation's visual dynamic. Their development influences the video signal, the coloring of light as well as the time-flow of transformations. The complete tonality in the space is mirrored by light, video or graphical elements. An example of this is found at the intersection of two walls, where something akin to a »light-induced crack« is produced – a mysterious line of pulsating light, whose intensity changes analog to the sound waves. A dynamic dialog unfolds between sound and light. However, the composition is arranged by the structure of its algorithm in such a way that it can be seen as a continual process of transformation. The result is a potentially infinite spacial-acoustic and visual aggregate wherein, Carioba remarks, »aspects of our understanding of concrete and abstract reality materialise«.

Carsten Seiffarth and Markus Steffens

Translation by Mike Kitcher

Nature is not natural and can never be naturalized.

Graham Harman

You think ecologically tuned life means being all efficient and pure. Wrong. It means you can have a disco in every room of your house.

Timothy Morton

In the glades that crop up in the middle of the woods, we see the sidereal light covering the dense vegetation. We apprehend everything changing color, we behold other beings, other forms and textures. The tree trunks, the leaves, the insects, everything shifts.

Since its outset and for at least 15 years, Ricardo Carioba's work has dealt with the essential questions having to do with the senses and the perception of what surrounds us. Interested in the nucleus of what triggers our attention and the relation between these processes with respect to the conceptions of our own constitution, the artist operates formal reductions in search of a possible approximation with the immaterial facets of experience.

It is possible to understand his body of work from a combination of different matrices, which is a common condition for an artist from the tropics who has to account for global and local stories with the same articulation, and whose trajectory has been crossed by the advent of the construction of the great urban centers, the space race and the digital technologies. We can retrace the ideas from De Stijl, Bauhaus and Soviet Constructivism in his quest for pure abstraction and the universality conducted by the fundamental reduction of color and form, but above all, from the American minimalism, whose intention was to be located in the ambiguous terrain between painting and sculpture, tinkering with the overall perception of things to the detriment of dominant thoughts or something to be uncovered, as it were. If the geometrical character and formal rigor reveal strong connections with European Constructivism, the minimalists precipitate in the avoidance of individual expression as the essence of the artwork whilst moving away from metaphor, speculating instead on what could be universally recognized from simple, neutral and minimal external provocations. It is also possible to trace his relationship with the Brazilian modernists, concretist and neo-concretist artists; a certain rapport with the Brazilian constructivist will, be it in art or architecture. Nevertheless, since his main interest is the sensory experience and the literality of primary colors

and geometrical forms, Carioba has never taken a direct stance to social and political issues, nor has he adopted a praxis towards the materiality of the objects, which are common features of the contemporary Latin-American landscape.

We can also bring up the implications deriving from the fact that he has lived through the before and after of the consolidation of the Information Age; in a post-internet world, where the digital sphere has become an integral part of our reality. And lastly, the influence that his living in São Paulo has brought, with all its chaotic and intense complexities, in its incessant street noise, in its concrete and metal landscapes. In other words, all that arouses radical ontological reflections and, hopefully, makes us question the false dichotomies between the real and the artificial, between nature and civilization and between the organic and the industrial.

In this installation that occupies the entire exhibiting space, Carioba devises, at once, an opportunity for immersion through reduced gestures kept at a bare essential minimum that delivers us deep into a strange event, which does not become any less unusual and mysterious as we approach it. In this weird loop, our body and the experience seem, at first, to occupy distinct layers that end up intertwining and folding onto each other as in an improbable seam, like a Möbius strip. Through that we are able to revise our understanding of ecology and reach the perception that we are not only human, but also the bacteria inside us and all around the phenomena that envelops us. To learn to coexist with the insoluble, with the enigma. Living the dichotomy of getting used to this without ever fully apprehending it. This is when the logistical algorithm of the Anthropocene itself, that aims at organizing and making us familiar with all the spheres of life, also becomes strange.

At each luminous flash, each sound frequency, we are faced with such natural artifices as the elements that life is in need of. Artifices that are at the same time, more and less of what we can comprehend, as any fruit from a tree, any riverfront, any bird song, as ourselves. Artifices that make us see that we are the cause and effect of all. It's a challenge to deal with one contradiction that never goes away, the contradiction of existing in incompleteness. Sound and light open the way to a difficult comfort, to a frightening coexistence, even with what haunts us, even with the obscure part of our assimilation of the world.

The indisputable organizing algorithm discovers an error message; we do not believe that we are capable of controlling the objects anymore, neither the ones we find, nor the ones we create. Neither the stone, nor the hammer.

There is no nature to be destroyed, nor to be constructed. If the work here presented is still operating decades after a possible apocalypse, future forms of life will not differentiate it from any other biochemical ongoing process. The deep blue that fills up the space, the anomalous slit that cracks up on a wall corner, the circles in an infinite play of expansion and retraction, the hypnotic music, all of this will be indistinguishable from the new sedimentary rocks, from the fungi, from the automated softwares, from the smell of the metabolism of the bacteria that will inhabit a post-human Berlin.

Everything is nature, one will say. What came before, ourselves and what will come afterwards.

Germano Dushá in collaboration with João Meirelles



Ricardo Carioba Organic Decline – Installation 27.07. bis 01.09.2018

Ein **Ausstellungsprojekt** von
singuhr – projekte berlin.

Eröffnung am **26.07.2018** von **19** bis **21 Uhr.**

Die **Öffnungszeiten** der Galerie sind **12 bis 19 Uhr,**
von **Dienstag bis Samstag.** Die Galerie ist **barriere-**
frei zugänglich. Der Eintritt ist **frei.**

Sound-Performance von **Ricardo Carioba**
am **02.08.2018** von **19:57** bis **20:57 Uhr.**

Das 60-minütige Konzert von Ricardo Carioba
startet eine Stunde vor Sonnenuntergang,
um exakt 19:57 Uhr, genau dann also, wenn das
Tageslicht sich langsam zurückziehen
beginnt. Eine neue visuelle Atmosphäre entsteht,
auf die Carioba live reagieren wird.

www.singuhr.de

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