

# Adriano Amaral

*Rurais*

11.11.17 — 20.01.18

## **Adriano Amaral**

### Bio/Release

Born in 1982, Ribeirão Preto, Brazil

Lives and works between Lisbon and São Paulo

Since the very beginning of his practice, Adriano Amaral has pursued a body of work based on his interest in matter, surface, fragility and process. All these issues are manifested in site specific installations where anthropomorphic qualities and time perception are tangled and manifested in ambiguous forms. Throughout his latest production, his work is marked by an in-depth examination into the nature of things that surround us. The human body as a closed and simultaneously porous entity, our perceptions of architectural space, and the value of everyday objects form the basis of his artistic enquiry.



Institutional video for the exhibition  
[click here to watch](#)



*Rurais*, 2017 - video loop  
[click here to watch](#) | password: galeria2017



*Untitled*, 2017 - wasp nest, audio



*Untitled*, 2017 - wasp nest, audio



*Untitled*, 2017 (detail) - wasp nest, audio



*Rurais* - installation view, 2017



**Untitled**, 2017 - Acrylic and metal tubes, motorcycle pipe, silicone, aluminium powder, computer fragments, electric cables, deer bone, corn cob , wasp nest, audio





*Untitled*, 2017 - Acrylic and metal tubes, motorcycle pipe, silicone, aluminium powder, computer fragments, electric cables, deer bone, corn cob , wasp nest, audio



*Untitled*, 2017 (detail) Acrylic and metal tubes, motorcycle pipe, silicone, aluminium powder, computer fragments, electric cables, deer bone, corn cob , wasp nest, audio



*Untitled*, 2017 (detail) - Acrylic and metal tubes, motorcycle pipe, silicone, aluminium powder, computer fragments, electric cables, deer bone, corn cob , wasp nest,



*Untitled*, 2017 - wasp nest, audio



*Untitled*, 2017 (detail) - wasp nest, audio



*Rurais* - installation view, 2017

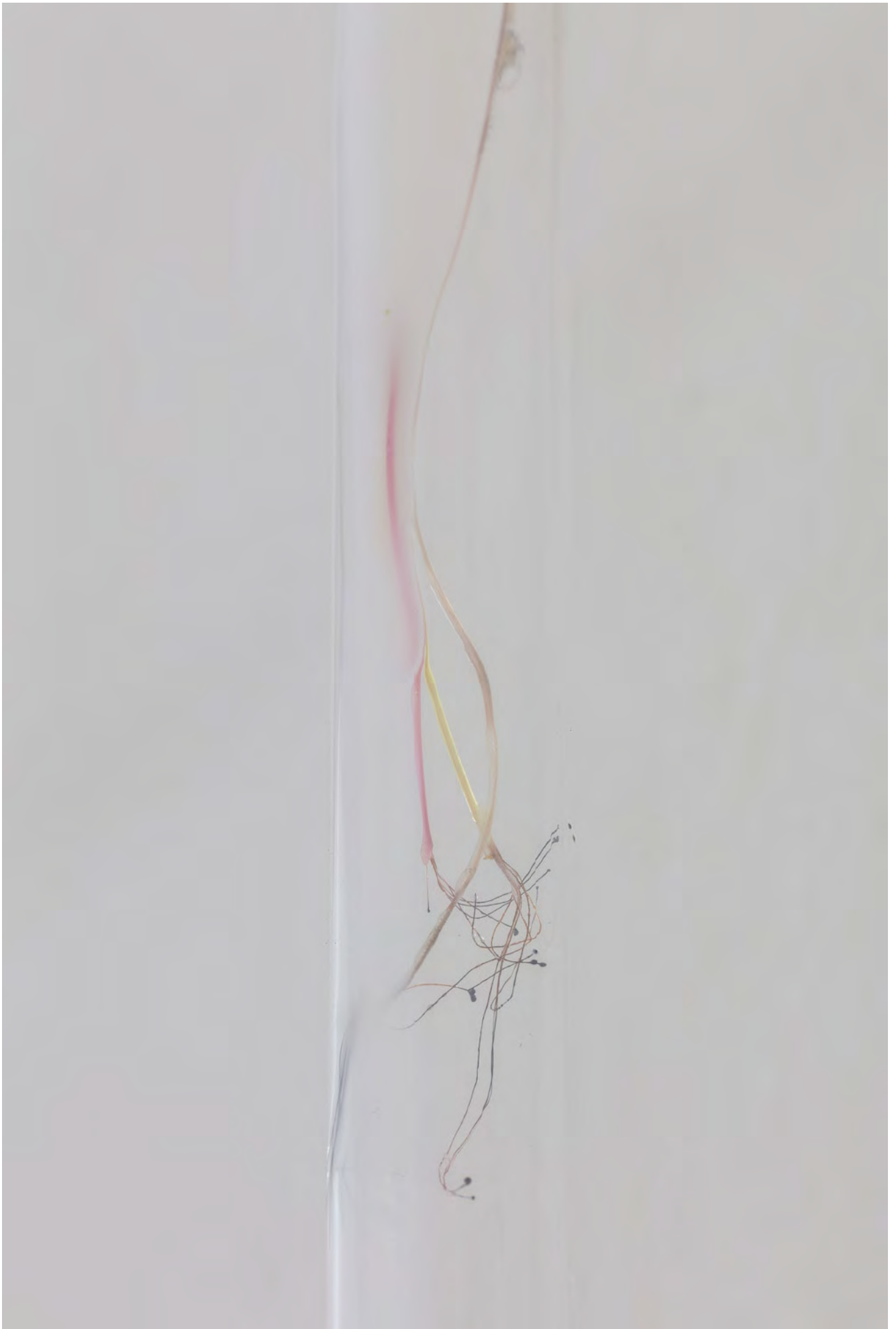


*Untitled*, 2017 - Acrylics, seriema's leg, silicone, sugar-beet powder, tree branches, hose, computer fragments, earphone, electric cables, water, tube lamp



*Untitled*, 2017 - Acrylics, seriema's leg, silicone, sugar-beet powder, tree branches, hose, computer fragments, earphone, electric cables, water, tube lamp





**Untitled**, 2017 (detail) - Acrylics, seriema's leg, silicone, sugar-beet powder, tree branches, hose, computer fragments, earphone, electric cables, water, tube lamp



**Untitled**, 2017 (detail) - Acrylics, seriema's leg, silicone, sugar-beet powder, tree branches, hose, computer fragments, earphone, electric cables, water, tube lamp



*Untitled*, 2017 (detail) - Acrylics, seriema's leg, silicone, sugar-beet powder, tree branches, hose, computer fragments, earphone, electric cables, water, tube lamp



*Rurais* - installation view, 2017



*Untitled*, 2017 - wasp nest, audio



*Rurais* - installation view, 2017



*Untitled*, 2017 - wasp nest, audio



*Untitled*, 2017 - wasp nest, audio





*Rurais* - installation view, 2017



*Untitled*, 2017 - Acrylics, silicone, tree branches, stainless steel tube, hospital flexible hose, computer fragments, electric cables, aluminium powder



*Untitled*, 2017 - Acrylics, silicone, tree branches, stainless steel tube, hospital flexible hose, computer fragments, electric cables, aluminium powder



*Untitled*, 2017 (detail) - Acrylics, silicone, tree branches, stainless steel tube, hospital flexible hose, computer fragments, electric cables, aluminium powder



*Untitled*, 2017 (detail) - Acrylics, silicone, tree branches, stainless steel tube, hospital flexible hose, computer fragments, electric cables, aluminium powder



*Untitled*, 2017 (detail) - Acrylics, silicone, tree branches, stainless steel tube, hospital flexible hose, computer fragments, electric cables, aluminium powder



*Untitled*, 2017 (detail) - Acrylics, silicone, tree branches, stainless steel tube, hospital flexible hose, computer fragments, electric cables, aluminium powder



*Untitled*, 2017 (detail) - Acrylics, silicone, tree branches, stainless steel tube, hospital flexible hose, computer fragments, electric cables, aluminium powder





*Rurais* - installation view, 2017



*Untitled*, 2017 - wasp nest, audio



*Untitled*, 2017 - wasp nest, audio



*Untitled*, 2017 (detail) - wasp nest, audio



*Untitled*, 2017 - Neoprene rubber floor



*Untitled*, 2017 - UV light panel, burned shoes, spirulina, silicone



*Untitled*, 2017 - UV light panel, burned shoes, spirulina, silicone



*Untitled*, 2017 (detail) - UV light panel, burned shoes, spirulina, silicone

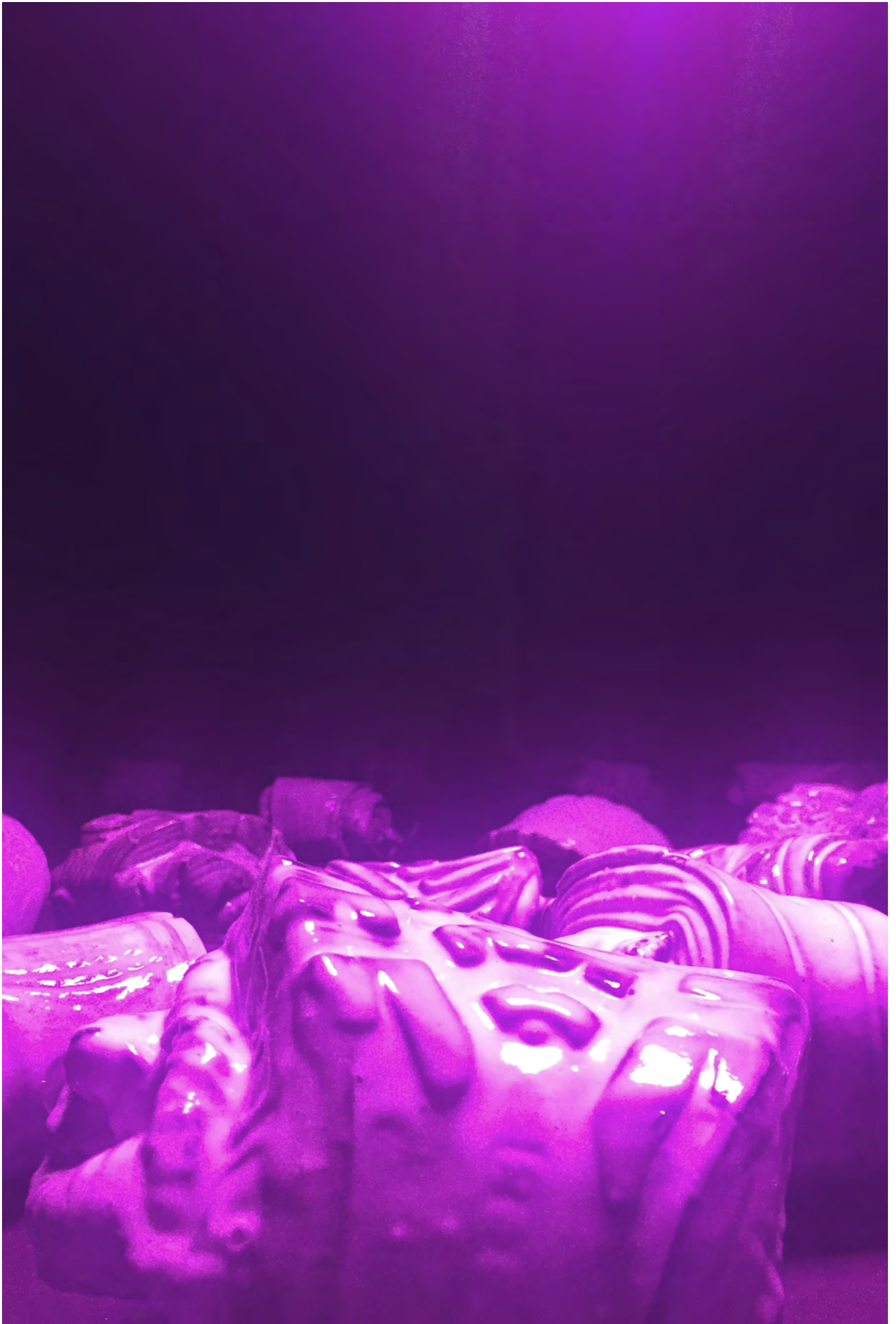




*Untitled*, 2017 (detail) - UV light panel, burned shoes, spirulina, silicone



*Untitled*, 2017 (detail) - UV light panel, burned shoes, spirulina, silicone



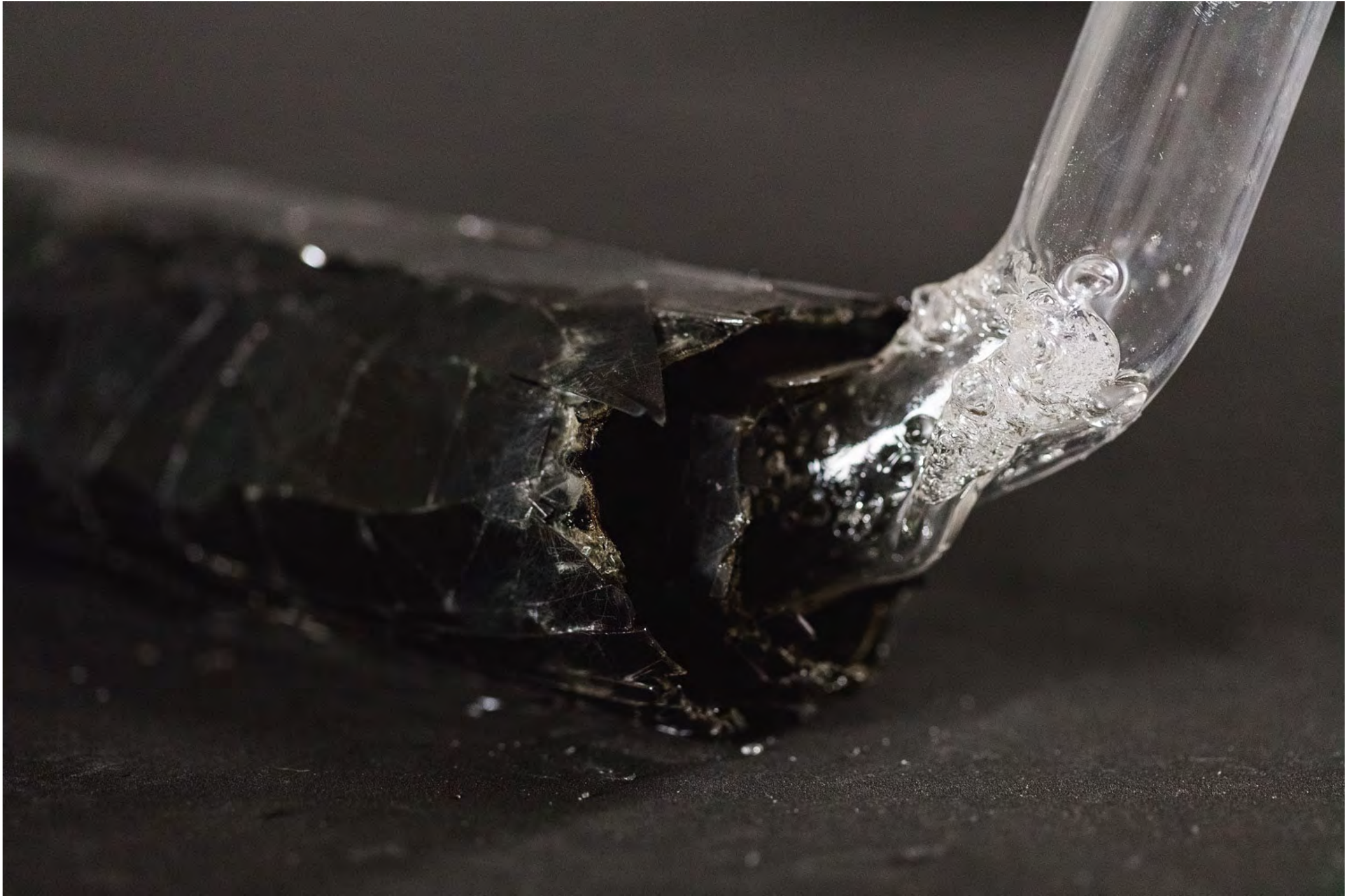
*Untitled*, 2017 (detail) - UV light panel, burned shoes, spirulina, silicone



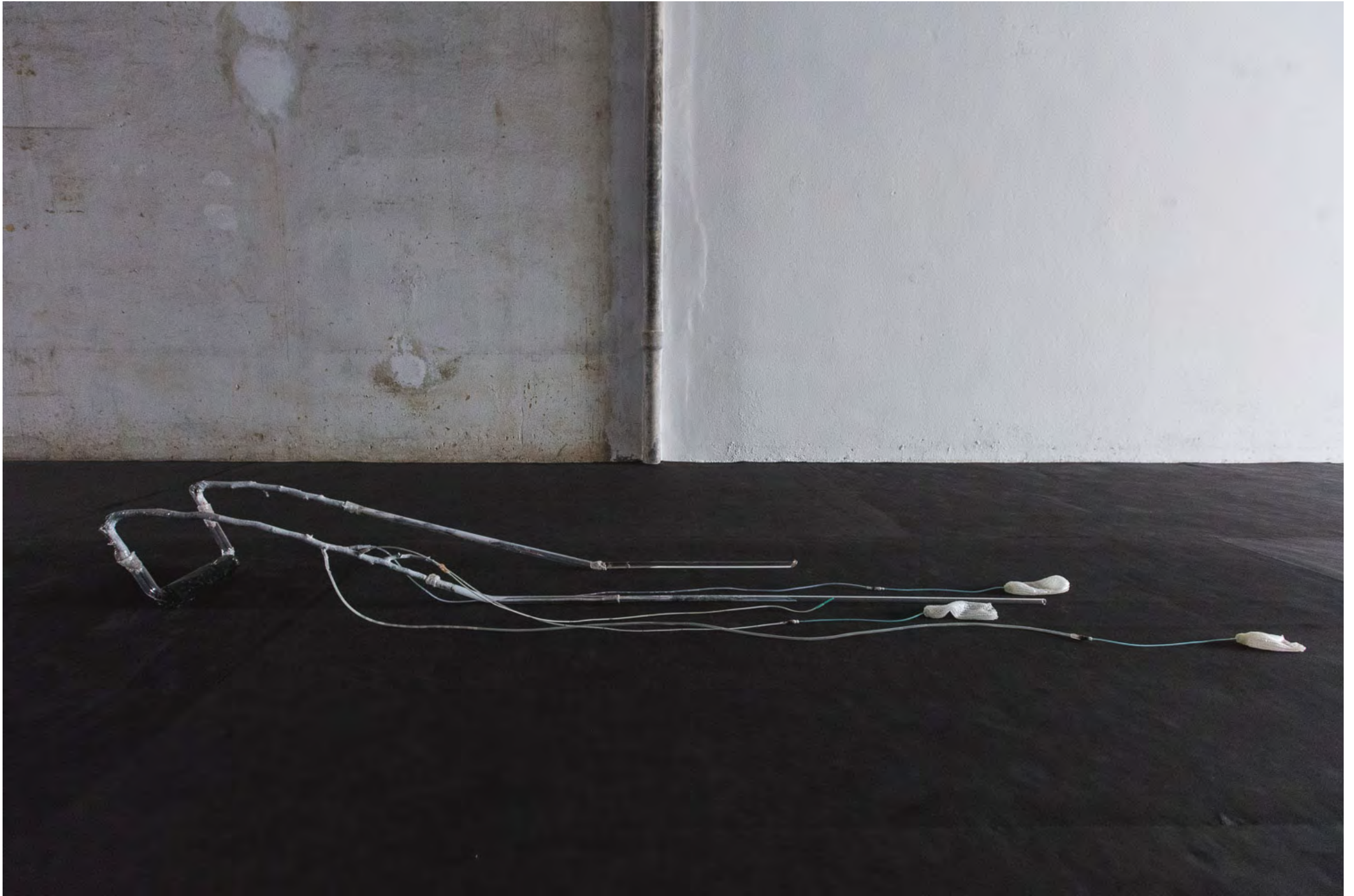
*Untitled*, 2017 - Acrylics, tree branches, electric cables, silicone, LCD screen, hospital hoses



*Untitled*, 2017 - Acrylics, tree branches, electric cables, silicone, LCD screen, hospital hoses



*Untitled*, 2017 (detail) - Acrylics, tree branches, electric cables, silicone, LCD screen, hospital hoses

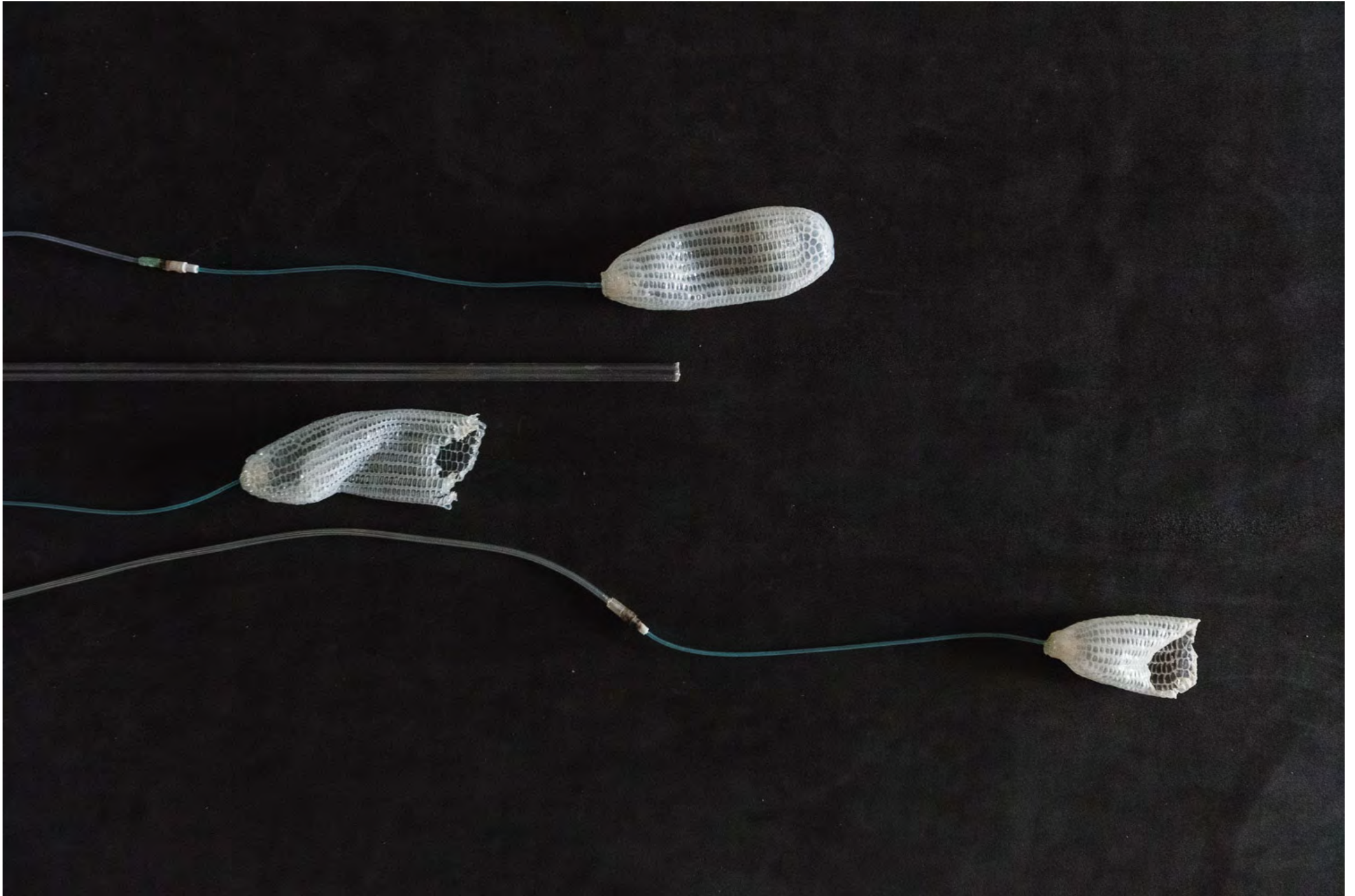


*Untitled*, 2017 - Acrylics, tree branches, electric cables, silicone, LCD screen, hospital hoses



*Untitled*, 2017 (detail) - Acrylics, tree branches, electric cables, silicone, LCD screen, hospital hoses

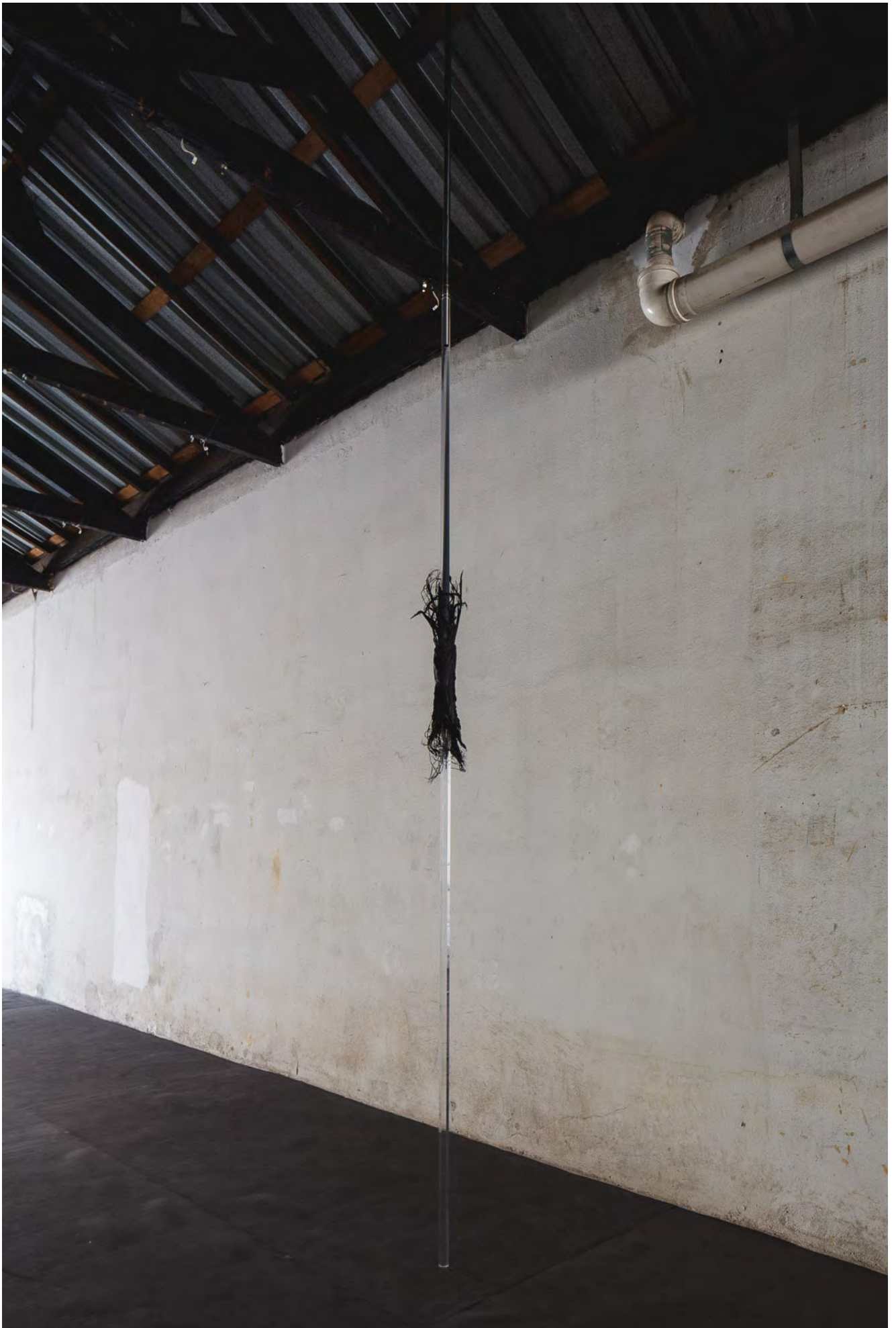




*Untitled*, 2017 (detail) - Acrylics, tree branches, electric cables, silicone, LCD screen, hospital hoses



*Rurais* - installation view, 2017



*Untitled*, 2017 - Acrylics, tire fragments, seriema's wings, carbon, silicone, stainless steel tube



*Untitled*, 2017 - Acrylics, tire fragments, seriema's wings, carbon, silicone, stainless steel tube



*Untitled*, 2017 (detail) - Acrylics, tire fragments, seriema's wings, carbon, silicone, stainless steel tube



*Untitled*, 2017 (detail) - Acrylics, tire fragments, seriema's wings, carbon, silicone, stainless steel tube



*Untitled*, 2017 - Farm fertilizer apparatus, stainless steel tank, humidifier, acrylic plate, acrylic tubes, water, hospital hoses, electric cables, exhaust, blood bags, radiator fluid, silicone, spirulina, computer fragments



*Untitled*, 2017 - Farm fertilizer apparatus, stainless steel tank, humidifier, acrylic plate, acrylic tubes, water, hospital hoses, electric cables, exhaust, blood bags, radiator fluid, silicone, spirulina, computer fragments





**Untitled**, 2017 (detail) - Farm fertilizer apparatus, stainless steel tank, humidifier, acrylic plate, acrylic tubes, water, hospital hoses, electric cables, exhaust, blood bags, radiator fluid, silicone, spirulina, computer fragments



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*Untitled*, 2017 (detail) - Farm fertilizer apparatus, stainless steel tank, humidifier, acrylic plate, acrylic tubes, water, hospital hoses, electric cables, exhaust, blood bags, radiator fluid, silicone, spirulina, computer fragments





*Rurais* - installation view, 2017

**text by João Laia**

We live in a paradoxical time where instability has become a permanent state. Technological developments, especially the so-called digital revolution, have completely changed how we relate to the world, progressively contaminating all areas of our life. Distinctions between fields such as work and leisure or economy and ecology have grown impractical. This breaking down of boundaries and definitions underscores the interpenetration of domains formerly viewed as distinct. Our cultural environment has become our natural habitat, prompting us to recognize the composite character of our constitution as human beings. Responding to this uncertain context, lines of thought such as object-oriented ontology or the set of discourses collectively dubbed as Anthropocene (and the variations thereof), explore the presence of non-human entities, recontextualizing humanity within the realm of an expanded network of agencies. The current moment is one where these types of tensions make themselves felt in an ever-faster way, translating into a widespread idea of crisis primarily associated with the economic realm, but also clearly sensed in its ecologic, philosophical, humanitarian and political aspects.

Reflecting those displacements, Adriano Amaral's practice investigates the processual characteristics of a rhizome-like context made from cross-contaminating contrasts. The show relies on the gallery space as a unifying thread, building its narrative across both gallery floors. The ground floor is taken up by the eponymous *Rurais* video. Shown at once in two flat-screen TVs hanging from the same structure, but facing opposite sides of the room, the video features night shots of the artist's grandparents' farm. Filmed with a drone, the footage of storage sheds, empty spaces and abandoned farming utensils conjures a post-apocalyptic scenario reminiscent of the pictures taken by robots during the Fukushima nuclear disaster. Known as ASMR (Autonomous Sensory Meridian Response), the accompanying audio is designed to elicit physical sensations in the listener's body, not unlike a sound-tact kinesthesia phenomenon. This phantasmal dimension that *Rurais* conveys is further compounded by the pieces attached to the walls that surround the TV sets: a number of wasp nests and an ambiguous set of sculptures. Each of the insect structures gives off different artificially-designed noises that add to the sound that accompanies the footage. Altogether, they provide ambience, adding to the tension and quirkiness of these organic bodies.

The other set of sculptures, composed of thin, long, tubular elements, is a circuit that reflects the modular arrangement of the wasp nests, recreating a hybrid agency between the organic and the artificial, besides existing as a remnant of a system past or an element of an infrastructure-to-be. On the upper floor, the cement floor is covered with a black rubber coating that is soft to walk on, thereby underscoring our physical constitution. The room is populated by some 50 elements whose bright surfaces contrast with the matte flooring. Under an ultraviolet light, the oblique shapes reveal themselves to be pieces of footwear that were manipulated in different ways, some of them folded and burnt, and then coated in layers of silicone and spirulina, a type of seaweed. Just like in the ground floor circuit, the ambiguous character of these shoe-sculptures straddles the line between relics from a time past, residue from a disaster that completely altered their appearance and consistency, and notes from a time yet to come, conserved like carapaces or shells, a way for new, developing beings to protect themselves

through contraction and expansion. Highlighting this type of conceptual superimposition that underlies the exhibition, three other sculptures built from obsolete pieces of agricultural machinery and attached to huge tanks emit a constant cloud of water vapor that hovers above them. Pipes jutting out from the sculptures sprawl across the floor.

The concrete, ethereal action of the set of sprinklers echoes the information cloud that encircles us, indicating their ubiquity and their existence as a biotype under permanent reconfiguration, both of which are central characteristics of the artificial intelligence systems that regulate our day-to-day. The combination of elements on this floor conjures the image of a dysfunctional factory, suggesting superimposing references that include an industrial assembly line or a greenhouse. The necessary presence of humans to activate the shoe-sculptures and farming machines underscores their present absence. Thus, these two sculpture sets prove to be indices of the ongoing transition from a work typology reliant on motor-mechanical force into a modality that centers on the immateriality of intellectual activity which defines the digital age. The rubber-coated floor returns like an apparition, reminding us of our corporeal condition that is constantly dulled up by the operational and representational regime hailing from Silicon Valley. More than expanding the absence of human beings, this discordant relationship between the corporeal and the immaterial the exhibition choreographs incorporates visitors into its physical and symbolical field, wiping away the distinction between what's represented and what's experienced.

Rurais presents a frailty which emphasizes the divergent, evolving forms that mark the contemporary condition. Numerous signs point to Amaral's interest in a present of latency and discordance, weaving a web of associations that inhabit different objects, reemerging at different points in time: the video features camera movements at once machine-like and fluid; the wasp nests build friction between presence and absence; the sound confronts the corporeal and the immaterial; the tubular sculptures present themselves as biotechnological fragments from a time unknown; the shoe-sculptures combine organic and industrial materials; the material on the floor references notions such as opacity and transparency; and the water sprinklers indicate a state of transition, somewhere between solid, liquid and gaseous. For the most part, the objects are easily recognized, even if they're not part of our daily lives. This gesture relates to Amaral's interest in the material relationships that these elements sustain with the world at large. In the context of his work, the (art) object becomes a component of a macrostructure whose numerous social dynamics are amenable to analysis. Both exhibition floors convey a dystopic, mystical scenario replete with ghosts, relics and traces of human activity that hint at a later stage in which a new order will emerge, free from the actions of human beings. Among other examples with distinct features, the robot-like movements of the sprinklers and the sounds from the wasps' nests are concrete, heterogeneous gestures of non-human agencies in full activity.

Overall, the show produces a disquieting setting which articulates the whirlwind that defines the current historical moment. In pondering the intangible character of contemporary living conditions, the seeming abstraction of the work comes through as an investigation that pays attention to what's real. Its intrinsic relationship with the exhibition space, making it almost a site-specific gesture, is an indication of that interest, translated into a widespread exploration of forms, materials,

symbols and temporalities within the specificity of here and now. Likewise, the tentative temporality that the pieces inhabit and convey resembles the coexistence of different timeframes in the present, and as such it informs yet another mechanism which situates the artist's practice in the realm of social analysis. The post-human character of the narrative featured in *Rurais* does not constitute a form of departure from society, but rather the formulation of a new understanding of our environment as a network-based platform where we're one of many existing elements, interacting with several other agencies. From this perspective, the work of Adriano Amaral can be interpreted as a form of sociological alchemy, shedding light on the anxieties of the present and questioning its concrete conditions in order to articulate and materialize abstract social systems.

**João Laia** (1981, Lisbon) is an artist, curator and writer. With a background in Social Sciences, Cinematographic Theory and Contemporary Art, his projects explore the mutual relations between philosophical thought, social structures, technology and representation.

## Adriano Amaral

### CV

Born 1982, Brazil

Lives and works between Lisbon and São Paulo

### Solo Shows

#### 2017

*Rurais*, Galeria Jaqueline Martins, São Paulo – Brazil

*Skinny goat*, Galeria Múrias Centeno, Lisbon – Portugal

*Alloy Alloy*, Vleeshal Zusterstraat, Middelburg - Netherlands

#### 2016

*Alloy Alloy*, Bielefelder Kunstverein, Bielefeld - Germany

*Fixed Action Pattern*, SpazioA, Pistoia - Italy

*Potlatch*, De Atelier, Amsterdam - Netherlands

*Adriano Amaral, año 35*, Tabacalera, Madrid - Spain

#### 2015

*Traysforflotation*, Mendes Wood DM, São Paulo - Brazil

*Never from concentrate*, Galeria Múrias Centeno, Porto - Portugal

### Education

2014 - 2016 De Atelier, Amsterdam

2012 - 2014 MA Royal College of Art, London

2002 - 2006 BA ESPM, São Paulo

#### 2014

*Soft matter* - Space in Between, London - UK

#### 2012

*Embaixo da terra o céu de novo*, Transversal, São Paulo - Brazil

### Awards

#### 2017

Mondrian Fonds Work Contribution Proven Talent

#### 2014

Kenneth Armitage Young Sculpture Prize

## Recent Group Shows

### 2017

*Bearable lightness of being*, Grimm Gallery, Amsterdam – The Netherlands

*Alluring shapes*, tempting spaces, Galerie Eva Meyer, Paris – France

*A Gentil Carioca Jaqueline Martins*, Galeria Jaqueline Martins, São Paulo - Brazil

### 2016

*Centres of indetermination*, Sixty Eight Art Institute, Copenhagen - Denmark

*Sempre um ponto de identidade, sempre distinção*, Galeria Jaqueline Martins, São Paulo

*Lonesome wife*, Seventeen Gallery, London - UK

*Hyperconnected*, Biennial of Young Art, Modern Art Museum, Moscow - Russia

*Brasil, beleza?!*, Beelden Aan Zee, The Hague - Netherlands

### 2015

*Hipótese e horizonte*, Observatório, São Paulo – Brazil

*Aparição*, Caixa, Rio de Janeiro - Brazil

*Wintermute*, Grimm Gallery, Amsterdam - Netherlands

*The infinite lawn*, Tenderpixel, London - UK

*Pictures and cream*, Cristina Guerra, Lisbon - Portugal

*The place of disquiet*, f2, Madrid - Spain

### 2014

*'New participants'*, De Ateliers, Amsterdam - Netherlands

*Flet - SpazioA*, Pistoia - Italy

*Postcodes – kind*, Coletor, São Paulo - Brazil

*Degree show*, Royal College of Art, London - UK

*A sense of things*, Zabłudowicz Collection, London - UK

*Aparição*, Athena Contemporânea, Rio de Janeiro - Brazil

### 2013

*Brutalidade jardim*, Marília Razuk, São Paulo - Brazil

*Open cube*, White Cube Gallery, London - UK

*In conversation*, Hillary Crisp Gallery, London - UK

*Back fill*, Royal College of Art, London - UK

*Brasil, beleza?!*, Beelden Aan Zee, The Hague - Netherlands

### 2012

*Whip Show*, Royal College of Art, London - UK

*Solo objects*, Arco Madrid, Madrid - Spain

*Programa exposições*, MARP, Ribeirão Preto - Brazil