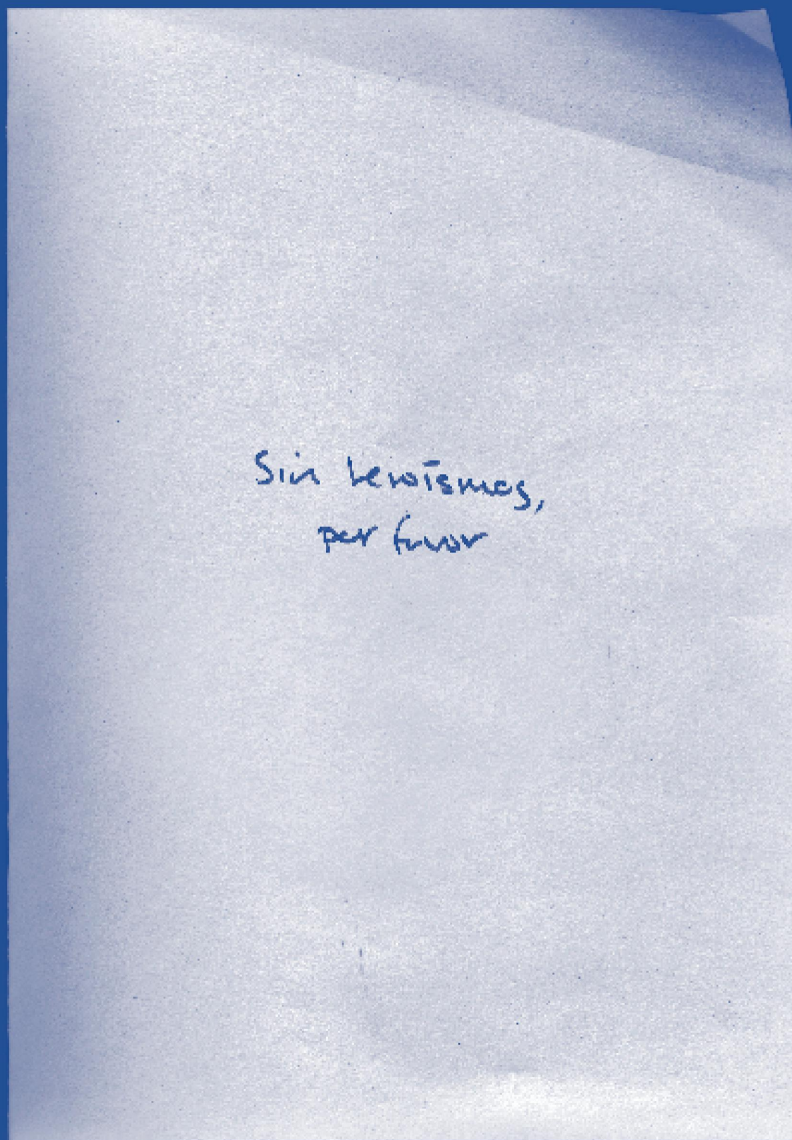


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Author Julia Reboúças
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CA2M



IVÁN
ARGOTE

TERESA
SOLAR ABBUD

SARA
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FRAGMENTS OF A CONVERSATION

Júlia Rebouças: **Sara, at first glance, your work depicts a ludic universe of animated objects, surprising events and invisible transformations; however, behind this apparent gentleness and good humour there seems to be an underlying perversion, revealing the taciturn nature of things.**

Sara Ramo: Poetic discourse can have different layers, tones; darker nuances to generate volume, density. It can be simple and direct, and, at the same time, complex. There is a tension between emotions and perceptions, apparently two poles apart, yet they are part of the same phenomenon. As subtlety and violence, or beauty and perversity, which co-exist and are constantly drawn together. This can be clearly seen very in the installation [La casa de Hansel y Gretel](#). The story itself battles perversely with childhood dreams and fantasies. It is a story about hunger and excesses, desire and frustration. It is important for me to reflect all these tensions in this project. I believe the project I show at CA2M it is bit the same; there are evident tensions between the idea of progress and ruin, building and collapse.

J.R: **In the role of the images chosen for your work, there is a strong presence of objects. Even when people are directly represented, they appear reified. Is this a way of thinking of humanity?**

S.R: Objects are an extension of humanity, as a lexicon that represents us and, at the same time, betrays us. The objects talk about customs, affection, needs, vices, desires. We relate to the world through them, and this also defines our identity.

In any case, reification of the human being is a complex matter. It involves notions of subjectivity, otherness, freedom and exploration. Our relationship with the world is imbued with our relationship with things. We reify nature, animals and even ourselves. I endow objects with great symbolism because that is my way of communicating.

On the other hand, I feel uncomfortable using people's lives as material to be exhibited. I believe that every human being is an extremely complex and extensive universe. I see participation (even my own) more as an invitation to take part in the game that is my work, to become part of the world I offer, to participate as each thing participates, with certain anonymity, and at the same time with a great symbolic strength.

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J.R: Could it be said that your work, together with dense universe of objects and things, also includes references to solitude and abandonment? Do you think that these are symptoms of our times, perhaps consequences?

S.R: Both. I do believe they are consequences, and also symptoms of our times. In my work the idea of solitude co-exists with the idea of group, of things that organise themselves and which are also alone, generally because they are in the world of the waste, the forgotten. Perhaps this is why they have a particular way of grouping themselves. And this is where their transgressor strength lies. I focus on the boundaries in order to question things I believe important, as if using the residue of the great questions and events. This work is for a sampler.

J.R: There is a Leonard Cohen song that begins “Well I stepped into an avalanche, it covered up my soul”. The structure of the avalanche appears in different moments of your work, carrying materials from nature and diverse symbolism. What is it about this formation that attracts you?

S.R: Its forcefulness. Each avalanche depends on its context, but all are violent and excessive. Just as in Manuel Bandeira’s poem “O Cacto” as in this song by Leonard Cohen, they cover the space up and they flood it. It is something that is so big, disproportionate in relation to the space. My avalanches are always in the middle of a process, at a moment of precipitation and suspension, bringing a brutality that is very efficient, because the material takes on an inevitable specific force. It comes from something that overwhelms me but, at the same time, I strive to control.

J.R: This exhibition implies the construction of an architectural structure. In other moments of your work, when constructions such as these are created, they seem to have their own functional order, like Foucault’s heterotopias. It seems that everything there is in the most perfect order, until we are surprised or captured by a deviation, an extraordinary event or an illogical modus operandi. Is this another world, similar, but different to ours?

S.R: In my work there are questions that delve into the idea of places for isolation, places for suspension, peripheral and uncomfortable, which finally undergo transformation, as a form of resistance, creating their own order. For this new work I considered how the concept of progress accidentally generated specific universes, not programmed and which were displayed as a symptom. We know that there are different forms of heterotopias. Here I am creating a scene, a venue where the absurd brings into light the failures of excess. However, it is also an improbable place, strange and familiar at the same time.

When creating other forms of organisation using the same existing things, it seems like the world changes that much that it can only be another one, but it is the same world, barely modified.

Júlia Rebouças