Sala Gran

RYAN RIVADENEYRA
5 EXPLOSIONES
DE UN FORD PINTO

17/09 – 02/11

Ryan Rivadeneyra (Miami, 1984) moved to Barcelona in 2009 after studying at The Cooper Union (New York) and the Städelschule in Frankfurt. He has shown his work in several collective exhibitions, notable amongst which are, in Barcelona, *Factotum* (Fundació Tàpies, 2013), *Esto no es una exposición de arte, tampoco* (This Is Not an Art Exhibition, Either – Fabra i Coats, 2012) and *La condición narrativa* (The Narrative Condition – La Capella, 2012); and, on the international scale, *Recreational Duty* (Junefirst Gallery, Berlin) and *Live in the Lobby* (Artsonje, Seoul). In 2013 he was a Hangar artist-in-residence and also won the Miquel Casablancas Prize for his work as a whole. Using different materials (videos, images, conferences, etc.) his works deconstruct elements of contemporary culture, thereby creating new narratives and obliging us to rethink not only our own surroundings but also the system of artistic production itself.

5 explosiones de un Ford Pinto (5 Ford Pinto Explosions), which Rivadeneyra is now presenting in La Capella, starts out from one of the great errors in the history of design to convey aspects of, or – better said – yearnings inherent to the human being, such as perseverance, the quest for good, the desire not to commit errors and, in a sarcastic vein, the patience that appears as a response, perhaps a slightly sad one, to all these questions. And he shows how patience or "having patience" has become a sort of hasty, recurrent answer to a certain kind of problem. He does so by making five short videos in which the common denominator is the Ford Pinto, a car which is marked by its story of failure. In 1968, the Ford Motor Company, threatened by the popularity of the Volkswagen Beetle, realised that it needed to design its first compact, low-cost car, the Ford Pinto. One of the Pinto's main attractions was its rear hatch, which was designed to make it resemble its competitor, the Beetle. For economic reasons and in order to get the car onto the market as soon as possible, Ford decided to put the petrol tank just beneath the back bumper bar and very near the rear axle. This meant that, with the slightest bump from behind, the car would explode.

The videos – a total of five – occupy the central space, showing a series of couples seated in a replica of the car (a life-size cardboard sculpture, which is also exhibited in La Capella) on a chroma key screen. All references to time and space are suppressed in these videos, and the only point of connection with the reality of their subjects is their marked characterisation, constructing characters whose concerns and worries are revealed in the form of voice-over. These conversations are a blend of irony, the absurd, and the transcendental, playing with concepts like perseverance, patience and failure in both life and the creative act,

mixing both spheres and questioning the (im)possibility of producing art. All the videos end with something crashing into the back of the car, causing a single explosion and thus referring to the Pinto design which, produced under pressure, ended in catastrophe.

The last video refers to the concert that will take place on the exhibition's opening day in the chroma key space which has been created in La Capella for the show. There is no dialogue in this video but the music is a recording of the Guns N' Roses song "Patience". Here, patience is in the spotlight, and it becomes a gateway to the exhibition itself: the video, leaping into the space through the chroma key screen, and the car, come to form part of the installation, eliminating any artifice in the image and making visitors connect physically with the material nature of the video. The only element in the exhibition that does not exist physically is comprised by the conversations resounding in the space, functioning as a doorway into our own consciousness, resounding there and allowing us to include or integrate them as our own.

BCN PRODUCCIÓ '14