

nara roesler

paul ramirez jonas



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b. 1965, Pomona, USA , raised in Tegucigalpa, Honduras
lives and works in New York, USA

Since the 1990s, Paul Ramirez Jonas has been creating a diverse set of propositions. On one hand producing public projects and sculptures that enact participation, and on the other drawings, videos and intimate performances that reflect on participation. Despite his initial training in painting and printmaking, the American/Honduran artist investigates the powers of sociability, focusing on the relations of participation and exchange between artist, work and spectator. Ramirez Jonas' creations are guided by the notion of reading, in an effort to produce re-readings of everyday contracts and objects that aim at redefining the position of the public from passive readers to agents capable of constituting and validating the meaning of the work through their own speech and actions.

In encouraging engagement from the audience, Ramirez Jonas seeks to create an autonomous and temporary community. For this reason, his works can be understood as monuments rather than sculptures, as they aim at a collective communication of ideas and stories. On the occasion of the 28th Bienal de São Paulo (2008), for example, Ramirez Jonas's work consisted of offering visitors the keys to the main door of the pavilion where the exhibition was held. Two years later, the artist created the work *Key to the City*, where he distributed 24,000 keys that opened a collection of New York City's public and private spaces. Both proposals show his work's ability to create shared and radical experiences in contemporary times through the use of small, everyday objects.

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selected solo exhibitions

Public Trust, MOCA Cleveland, Cleveland, United States (2020)
Fe Publica and The Crystal Palace, Jumex Museum, Mexico City, Mexico (2018)
Atlas, Plural, Monumental, Contemporary Arts Museum Houston (CAMH), Houston, United States (2017)
Half-Truths, New Museum of Contemporary Art, New York, United States (2017)
Assembleia, Galeria Nara Roesler, São Paulo, Brazil (2013)
Publicar, Pinacoteca Do Estado de São Paulo, São Paulo, Brazil (2011)

selected group exhibitions

Monuments Now, Socrates Sculpture Park, Long Island City, New York, USA (2020)
Portadoras de Sentido—Arte contemporáneo en la Colección Patricia Phelps de Cisneros, Museo Amparo de la ciudad de Puebla, Puebla, Mexico (2019)
10^a Bienal do Mercosul, Porto Alegre, Brazil (2015)
Caribbean: Crossroads of the World, El Museo del Barrio, Queens Museum of Art, Studio Museum in Harlem, New York, USA (2012)
53th Biennale di Venezia, Venice, Italy (2009)
28th Bienal de São Paulo, São Paulo, Brazil (2008)

selected collections

Brooklyn Museum, New York, United States
Guggenheim Museum, New York, United States
Itaú Cultural, São Paulo, Brazil
Malmö Konstmuseum, Malmö, Sweden
New Museum, New York, United States
Pérez Art Museum, Miami, United States

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(anti) monuments: between the eternal and the transitory

Depose and Repose (2020), is an example of the artist's most recent engagements with cork and with the form of statuary traditionally used in the elaboration of monuments, a type of public adornment that seeks to constitute a shared memory, often as a means of consolidating a common identity. This investigation developed from the series *Publicar* (2010), in which the artist placed cork boards on rocks. Through this gesture, Ramirez Jonas established a dichotomy between the ephemeral and the lasting—while the stone served as a symbol of permanence and the slow action of time, the cork board offered the opportunity for the audience to interact with the work, by pinning notices, statements or thoughts onto it.

Depose and Repose, 2013
cork, pushpins, notes
contributed by the public
edition of 3 + 2 PA
40,6 x 46 x 46 cm | 16 x 18.1 x 18.1 in





Publicar IV, 2010
volcanic rock, cork, pushpins
81.3 x 111.8 x 83.8 cm
32 x 44 x 15.2 in

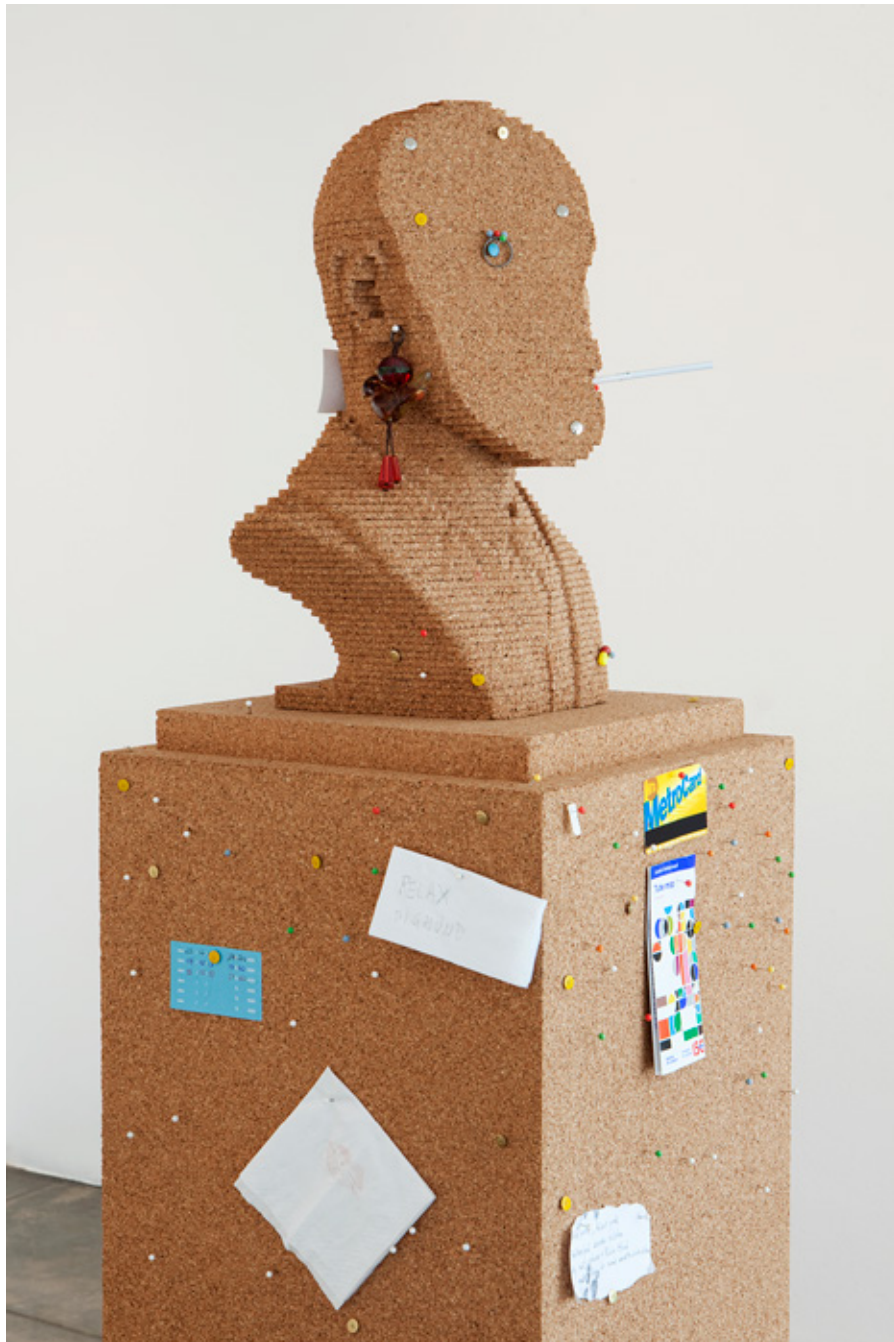
The Commons (2011) was notably shown in 2011, on the occasion of the artist's solo show at the Pinacoteca de São Paulo, in São Paulo, Brazil. The work can be described as an equestrian statue devoid of its rider. The sculpture evokes a subject that has existed since classical antiquity and that proliferated during the Renaissance, yet strips it from what has traditionally been considered the subject of the composition, or its most important feature—the human figure. Additionally, the sculpture is made entirely out of cork and is covered in pushpins, allowing for the public to engage and intervene by pinning their own messages onto the surface of the 'monument'.

The Commons, 2011
Cork, pushpins, steel,
wool, and hardware
320 x 315 x 162,5 cm |
126 x 124 x 64 in

exhibition view
*The Commons / Domínio
público*, 2011
Projeto Octógono, Pinacoteca do
Estado de São Paulo,
São Paulo, Brazil







In 2013, the artist made the *Ventriloquists* series, using the shape of the sculptural busts of important historical figures. According to the artist: 'Ventriloquist is a monument that subverts this shape [of the bust] by deliberately obscuring the identity of the personality from angular cuts on his face. Most monuments are made with permanent materials and elevated and placed out of reach'. Like *The Commons*, these sculptures are made entirely of cork, allowing for the public to pin their voice onto the surface. The title refers to the act of ventriloquy, whereby an individual projects their voice so that it appears to originate from another figure or object, ultimately taking on the role of speech conveyor. Through this work, Ramirez Jonas intends to encourage the audience to question the idea of a single and permanent voice embedded in the tradition of monuments, and understand the transience and diversity of the voices that make up public discourse and action.

Ventriloquist I, 2013
cork, pushpins, notes
contributed by the public
edition of 2 + 1 PA
177 x 46 x 46 cm | 69.7 x 18.1 x 18.1 in



Ventriloquist II, 2013
cork, pushpins, notes
contributed by the public
edition of 2 + 1 PA
177 x 46 x 46 cm | 69.7 x 18.1 x 18.1 in



Ventriloquist III, 2013
cork, pushpins, notes
contributed by the public
edition of 2 + 1 PA
177 x 46 x 46 cm | 69.7 x 18.1 x 18.1 in



Ventriloquist IV, 2013
cork, pushpins, notes
contributed by the public
edition of 2 + 1 PA
177 x 46 x 46 cm | 69.7 x 18.1 x 18.1 in

As a means of further exploring the idea and aesthetics of monuments, Ramirez Jonas created *Eternal Flame* (2020), which was part of the Monuments Now exhibition at the Socrates Sculpture Park in Long Island City, New York, USA in 2020. Based on the shape of the obelisk—one of the most widespread and ancient models of commemorative monuments—the artist transformed the base of the sculpture into five barbecues, while its central and vertical form took on the role of a chimney. Thus, the eternal flame not only referred to the fire that cooked the food, but also, and perhaps most importantly, to the symbolic flame that constitutes collectivity. The installation also includes five tables in different colors, displaced around the obelisk, for the public to enjoy and activate the monument in moments of fraternization.

[Click here to watch the video about the *Eternal Flame* project.](#)

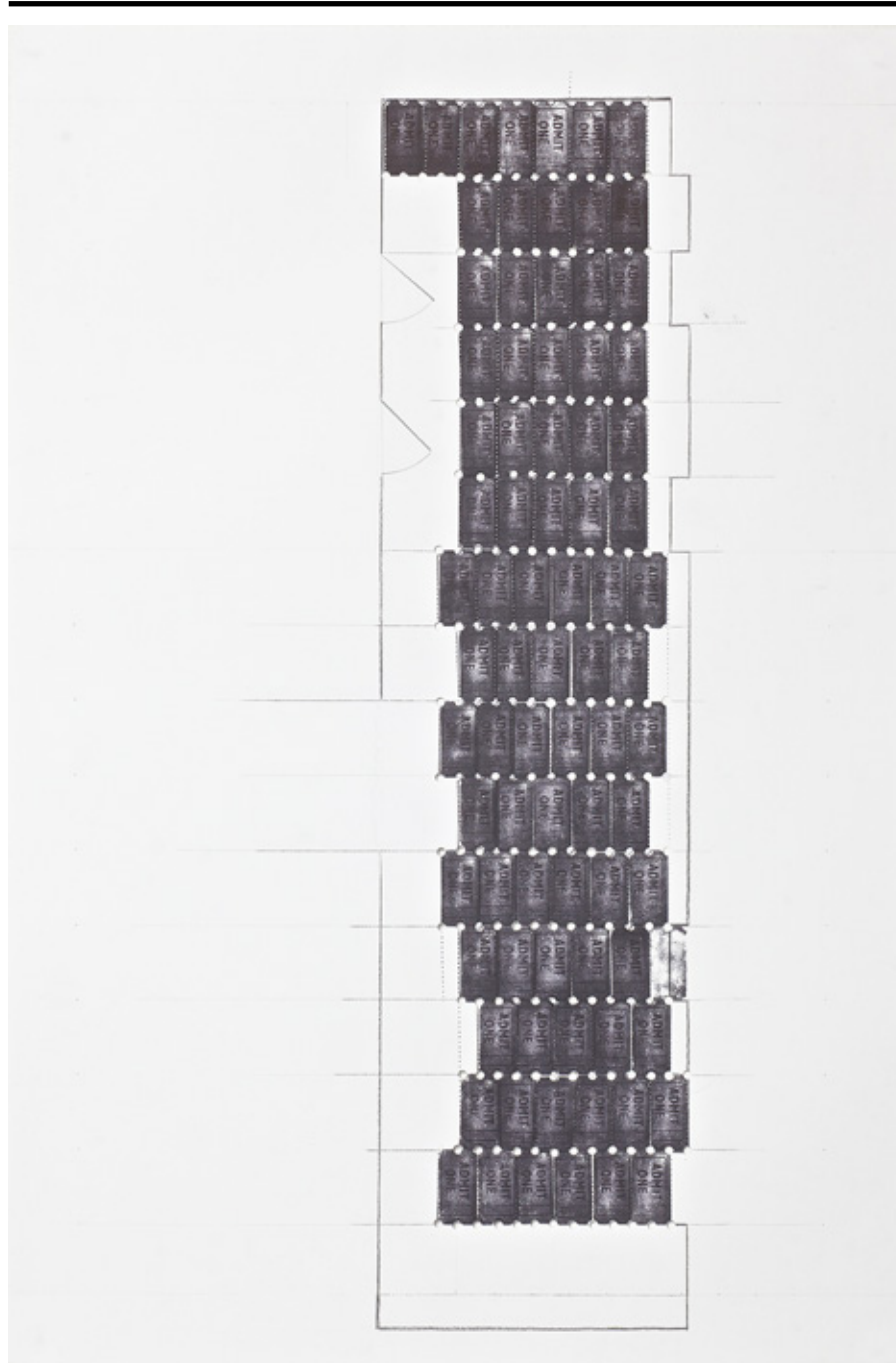


Eternal Flame, 2020
five bbq grills, matches, steel,
wood, concrete and smoke
335,3 x 335,3 x 610 cm
132 x 132 x 240.2 in

exhibition view
Monuments Now, 2020
Socrates Sculpture Park,
Long Island City, USA



ETERNAL
FLAME



admissions: indexes of the individual

The notion of how and what constitutes a public body has been one of the central elements of Paul Ramirez Jonas' practice. In these drawings, the artist investigates this concept based on an apparently banal concept: admission, or how a piece of paper grants an individual the right to enter a space. The artist uses this element as the building block for these drawings. The first of them is titled *Admit One* (2011) and consists of floor plans for collective spaces where tickets commonly correspond to specific seats to be occupied. In the plans of Santa Maria Bullring, Teatro Amazonas [Amazonas' Theatre] and The Great Hall of The Cooper Union, Ramirez Jonas places a ticket on every space corresponding to a seat, and subsequently, to an individual who previously occupied the place.

Admit One: Kino
Pionier Cinema, 2013
Ink, color pencil, and
graphite on paper
91.4 x 61 cm | 35.9 x 24 in

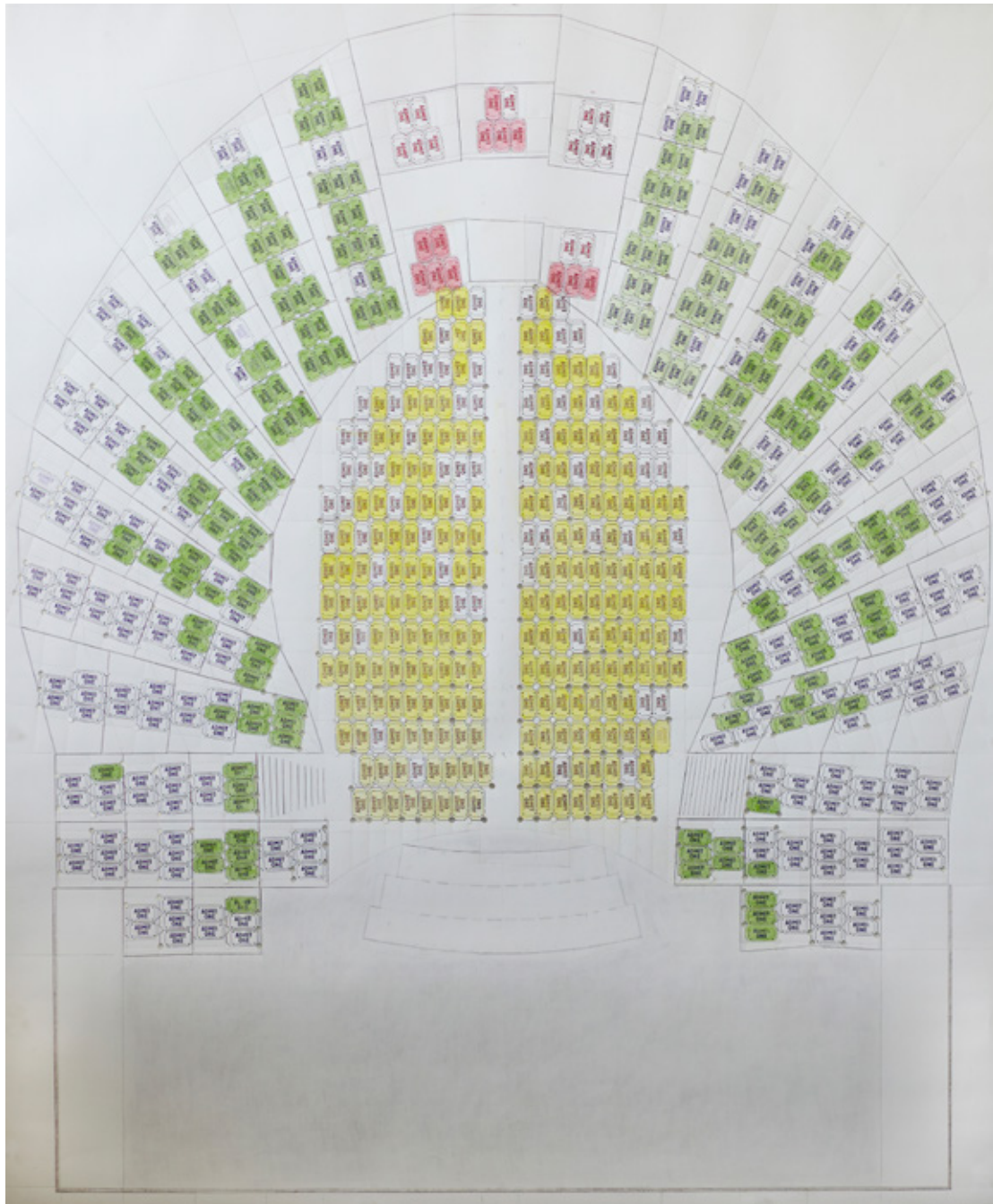
In Ramirez Jonas's series of drawings *Assembly*, the artist engages with the idea of collective spaces by overlaying different floor plans of concert halls, political domes and residences, in order to combine different modes of community experiences. The titles of the works include *Globe Theater*, *US Senate*, *Suburban Home*; *Bally's Atlantic City Boxing*, *Teatro alla Scala*, *US Supreme Court Chamber*; *US House of Representatives*, *Ford Theater*; allowing for the public to identify the spaces that the artist references in his compositions. As was the case in his previous series, each seat corresponds to a ticket used at the entrance to the building. *Ghazi Stadium* (2013), a scale map of a football stadium in Afghanistan, is built with 25,000 tickets of different colors, each representing a seat at the sports arena.



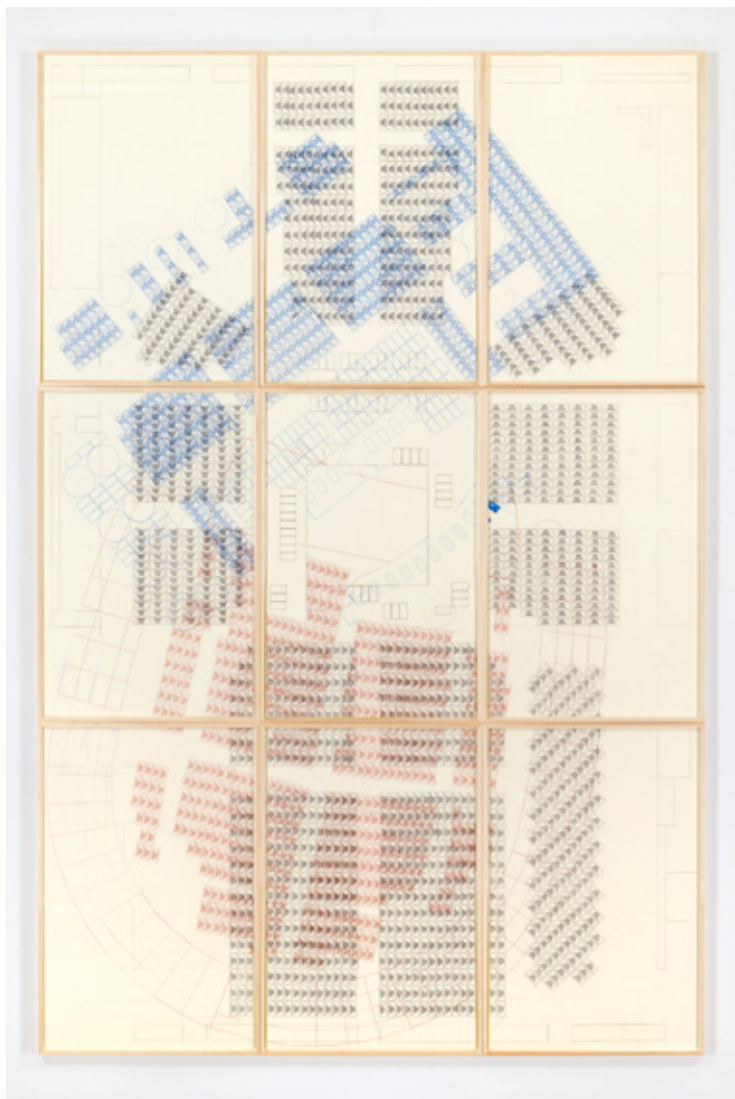
Assembly (Ghazi Stadium), 2013
Silkscreen and collage on paper
460 x 710 cm | 181.1 x 279.5 in
21 panels of
101.6 cm x 152.4 cm | 40 x 60 in

→
exhibition view
Assembleia, 2013
Galeria Nara Roesler,
São Paulo, Brazil
photo © Everton Ballardin

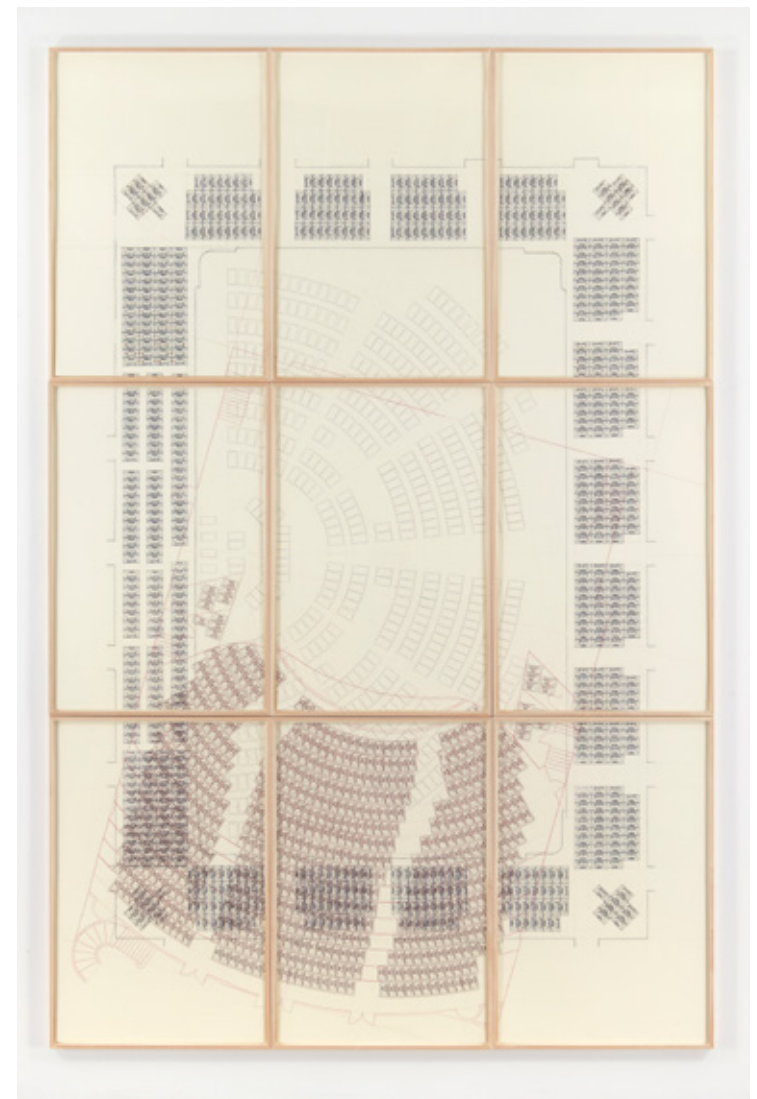




Admit one, 2011
colored pencil and graphite on paper
187 x 157 cm | 73.6 x 61.8 in



Assembly: *Bally's Atlantic City*
Boxing, Teatro alla Scala,
U.S. Supreme Court
Chamber Nine, 2013
Ink, color pencil,
graphite, perforations
198 x 305 cm | 78 x 120.1 in



Assembly: *U.S. House of*
Representatives, Ford Theater, 2013
Ink, color pencil,
graphite, perforations
198.1 x 304.8 cm | 77.9 x 120 in

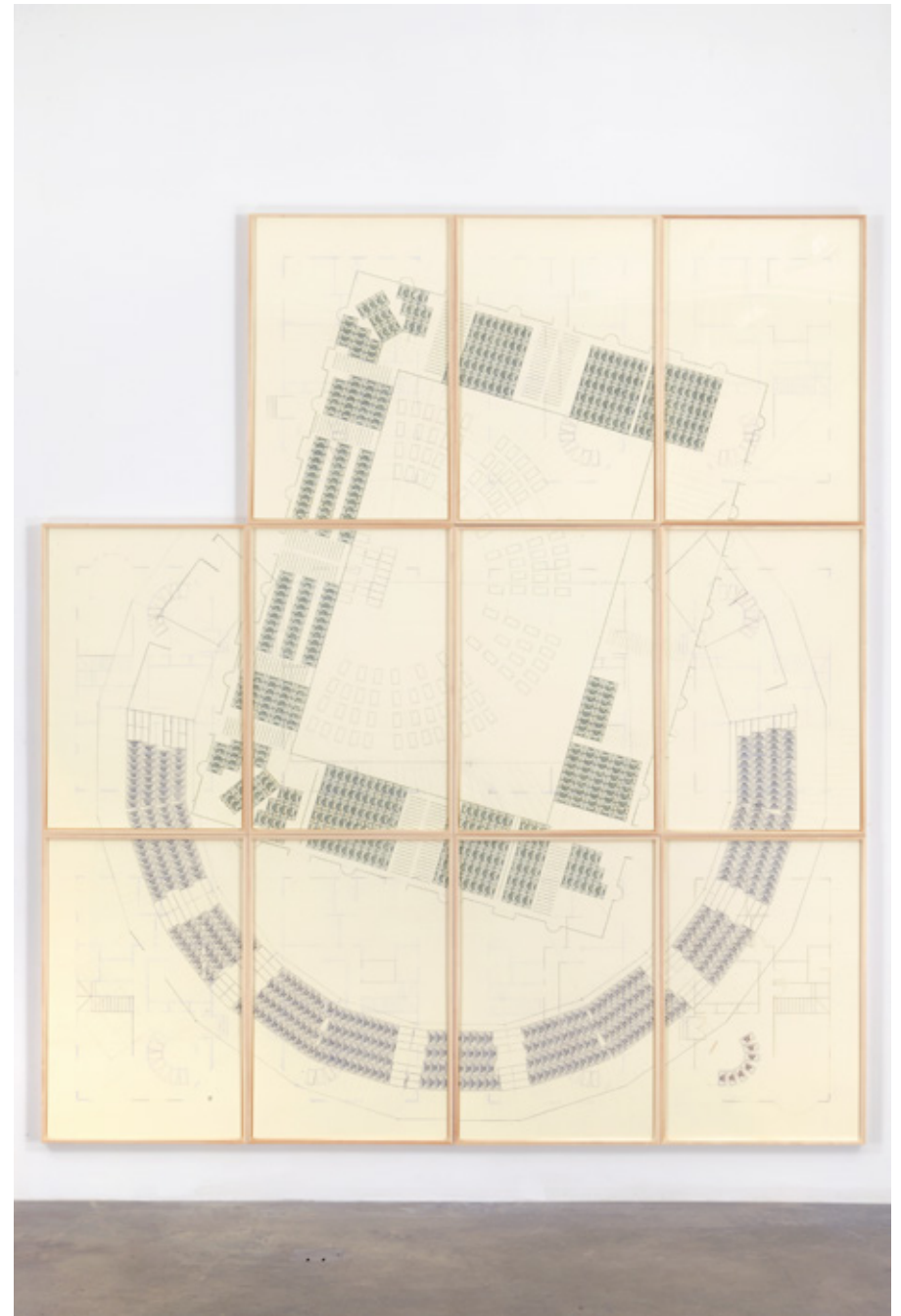
Ramirez Jonas' *Registered* (2013) represents the counterpart to the artist's previous works with admission tickets. In this series, he engages with name tags, as items serving to distinguish oneself amongst a crowd. Using paper specifically made for the purpose of name tags, the artist prints images of the chests of people using such labels. He subsequently selects parts of the image and exchanges them with others, creating a type of puzzle, or a collage of unidentifiable, or interchangeable individuals.

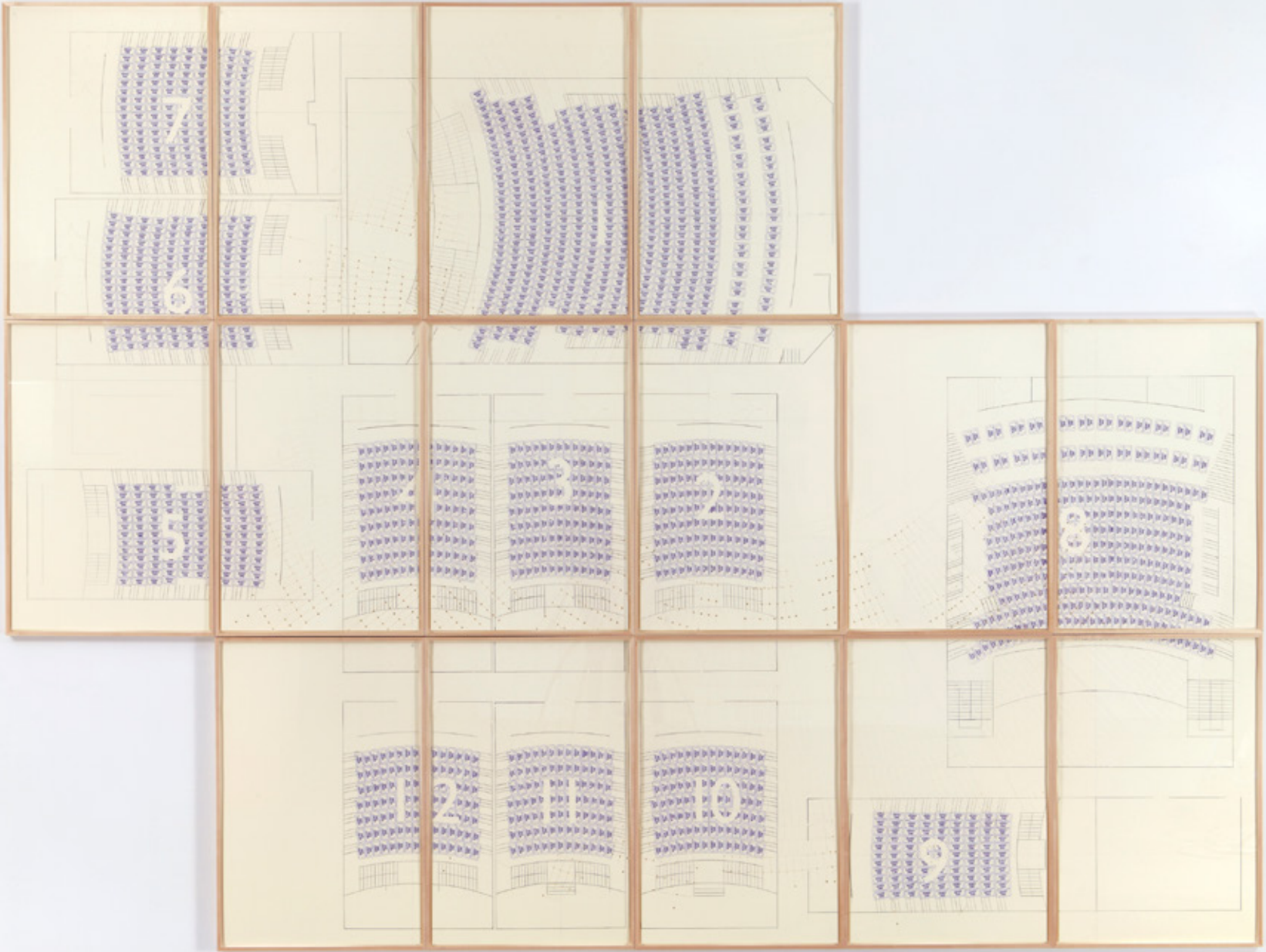
On the occasion of the artist's exhibition at Galeria Nara Roesler in Sao Paulo, Brazil, in 2013, the artist and writer Pablo Helguera wrote, 'fascination also appears to take form in how you seek for representation of individuals through small objects, such as an admission ticket to a concert, or a "hello, my name is" tag. I also think that for you this form of representation points to an urgent, relevant, political question, one that you reflect around when you think of the idea of the "public body." It lies at the core of fundamental questions we are facing today, such as defining what a functioning democracy looks like in our time.'

[Click here to watch the video on the exhibition *Assembléia*, at Galeria Nara Roesler, in São Paulo.](#)

*Assembly: Globe Theater,
U.S. Senate Chamber,
Suburban Home*, 2013
Ink, color pencil,
graphite, perforations
305 x 264 cm | 120.1 x 103.9 in

→
*Assembly: Theatre of Dionysus
Eleuthereus, Broadway
Cinemas Hangzhou*, 2013
Ink, color pencil,
graphite, perforations
330 x 305 cm | 129.9 x 120.1 in





sound and voice: public resonances

Public participation has taken on an important and recurrent role within Paul Ramirez Jonas' work. Notably, in his work *Wh_e_ Hav_e All th_e Flow_rs Gon_* (2006), the artist created an installation composed of a video and a piano. In the short-film, one sees the hands of a pianist performing seven protest songs—six from the 1960s, and one the 19th century—on a piano missing the key corresponding to the C note, in the center of the keyboard. In parallel, the piano present in the exhibition room is missing all of its keys, with the exception of its C note, instilling a positive-negative game with the piano in the video. In addition, the piano stand holds music sheets of the songs played in the video, with all but the C notes obliterated. With this, the audience is invited to sit by the instrument and complete the musical pieces in tune with the video.

Wh_r_ Hav_ all th_ Flow_rs Gon_, 2006
video projection with altered piano
edition of 5
variable dimensions



Handwritten musical score on the left page of a three-page manuscript. The page contains six systems of music, each with a treble clef staff labeled 'Melody' and a bass clef staff labeled 'Bass'. The notation is dense and includes various rhythmic values and accidentals. The manuscript is written in black ink on white paper.

Handwritten musical score on the middle page of a three-page manuscript. The page contains six systems of music, each with a treble clef staff labeled 'Melody' and a bass clef staff labeled 'Bass'. The notation is dense and includes various rhythmic values and accidentals. The manuscript is written in black ink on white paper.

Handwritten musical score on the right page of a three-page manuscript. The page contains six systems of music, each with a treble clef staff labeled 'Melody' and a bass clef staff labeled 'Bass'. The notation is dense and includes various rhythmic values and accidentals. The manuscript is written in black ink on white paper.

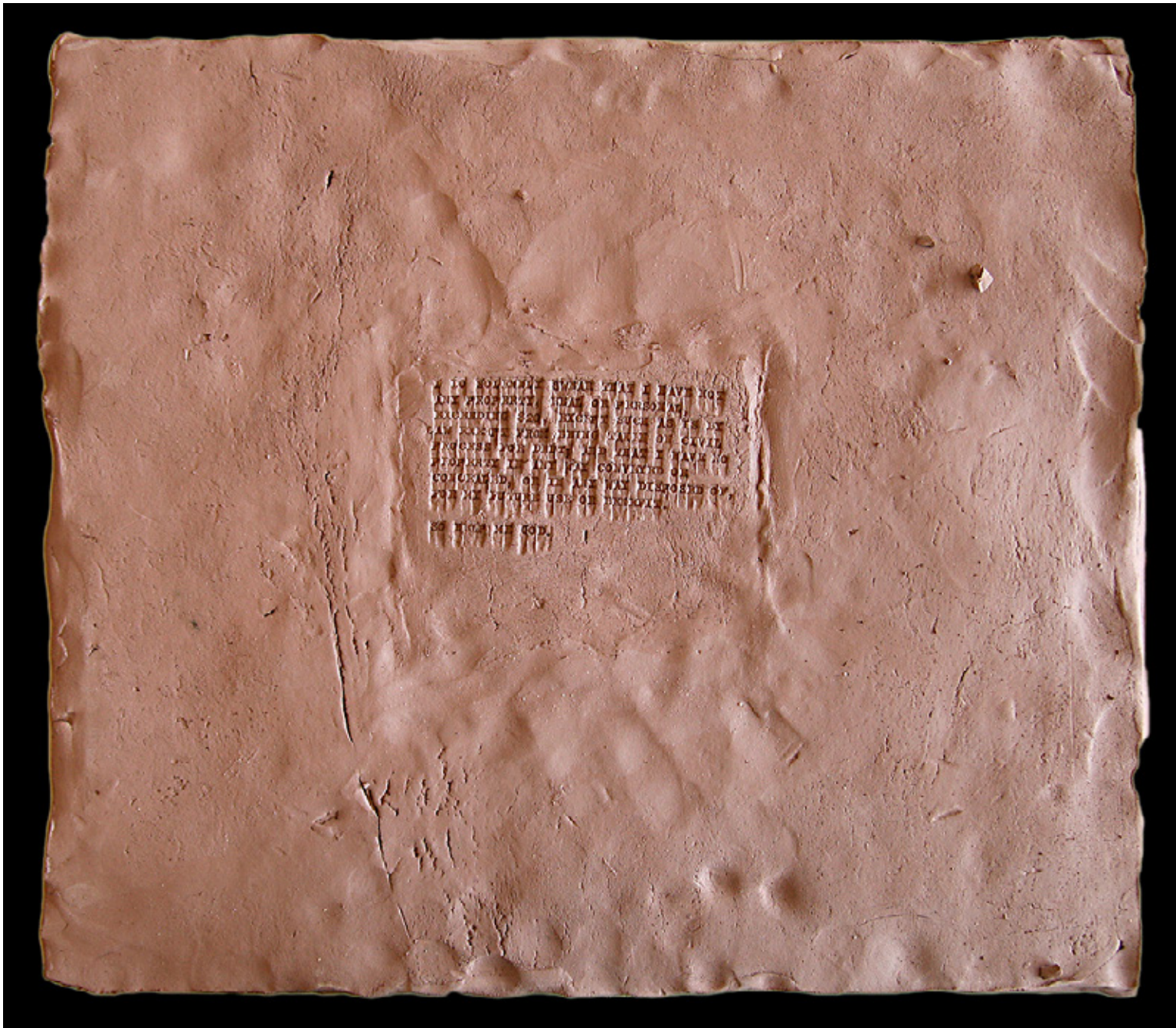
KIMBALL



In turn, the works *Broadside* (2009) and *Paper Moon (I Create as I Speak)* (2011) call for the viewer to participate with their voice. The latter showcases a lectern with an uncooked clay plate bearing the inscription of an oath. A microphone is placed in front of the object, serving as an invitation for the audience to speak the words out loud, and thus make them public. With that, the artist enquires about the validity of oaths, and whether or not they carry the same significance when uttered out loud, or kept in silence. *Paper Moon (I Create as I Speak)* is made up of a similar structure, including a microphone and a lectern that holds a sheet of paper repeating the sentence 'I create as I speak' throughout its surface. 'I create as I speak' is the translation of the magic spell ABRACADABRA. In addition, on the wall a grid of papers, also repeating the incantation depicts an image of the full moon. The image is created by the words themselves. Thus, image and word are intertwined as a means of showing the creative potential of speech in the public space.



Broadside 3, 2009
unfired clay, portable lectern, oath
variable dimensions



Broadside 4, 2010
unfired clay, portable lectern
variable dimensions

I DO SOLEMNLY SWEAR THAT I HAVE NOT
ANY PROPERTY, REAL OR PERSONAL,
EXCEEDING \$20, EXCEPT SUCH AS IS BY
LAW EXEMPT FROM BEING TAKEN ON CIVIL
PROCESS FOR DEBT; AND THAT I HAVE NO
PROPERTY IN ANY WAY CONVEYED OR
CONCEALED, OR IN ANY WAY DISPOSED OF,
FOR MY FUTURE USE OR BENEFIT.

SO HELP ME GOD.



Paper Moon
(I Create as I Speak), 2011
165 sheets of office paper, inkjet ink,
music stand, amp, and microphone
edition of 3 + 1 AP
324 x 308 cm | 127.6 x 121.3 in

exchanges and currencies

In this body of work, Paul Ramirez Jonas engages with the notion of currency, as a real and abstract monetary form that refers to both money as an object, as well as to its value entity defining most of the monetary exchanges in our society. With this in mind, the artist undertook an investigation focused on different exchange modes. For example, the work titled *New Currency* (2008) offers a form of affective value, created and used by the artist to, in his words, 'pay for things that are beyond value'.



New Currency, 2008
Copper-plated coin blanks
engraved with an image of the moon
ø 1,9 cm | ø 0.75 in



02510
automática se
10 minutos.
las horas corrientes apda

Alternatively, *We Make Change* (2008) is a sculpture, a machine that transforms a penny, the lowest unit of value in the currency, in a unit of aesthetic and social value. The public deposits a penny in the machine and turns a handle, by that action the mechanism will erase the image and the inscription in the coin, also transforming its shape, from circular to oval. In the new object will be engraved the words TRUST and WE, that can be read both ways, as TRUST ME and WE TRUST.

Well (2008) is a paper cup without a bottom, the hole leading and connecting to a pedestal full of water. Just like a wishing well the audience is invited to drop a coin and make a wish. This sculpture made with banal elements, comes to simultaneously trigger a series of simple gestures, including desiring, saving and donating.

We make change, 2008
penny press machine, oak, plexiglass
157.5 x 63.5 x 81.3 cm | 62 x 25 x 32 in

→
Well, 2008
pedestal, water, paper coffee cup
122 x 30,5 x 30,5 cm | 48 x 12 x 12 in







Public Trust (2016) is a performance in which Ramirez Jonas assumes the role of notary as a means of exploring a double transformation: a legal and an alchemical one. The work relies on participants who commit to telling the artist a lie, which is subsequently written on to a public document and signed by the artist, who as a notary, declares the statement to be true. In order to perform this task, Ramirez Jonas charges a gold coin. If the public does not have any, they can pay with a normal coin, which the artist gold plates in front of the viewer. The gold plating is a chemical transformation of a material, while the notarization is a legal transformation of the words.

Public Trust, 2016
16 foot marquee, table, sacred
and civic texts, oaths, 950 promises
from private individuals,
84 promises from public figures,
graphite and paper
478 x 478 cm | 192 x 192 in

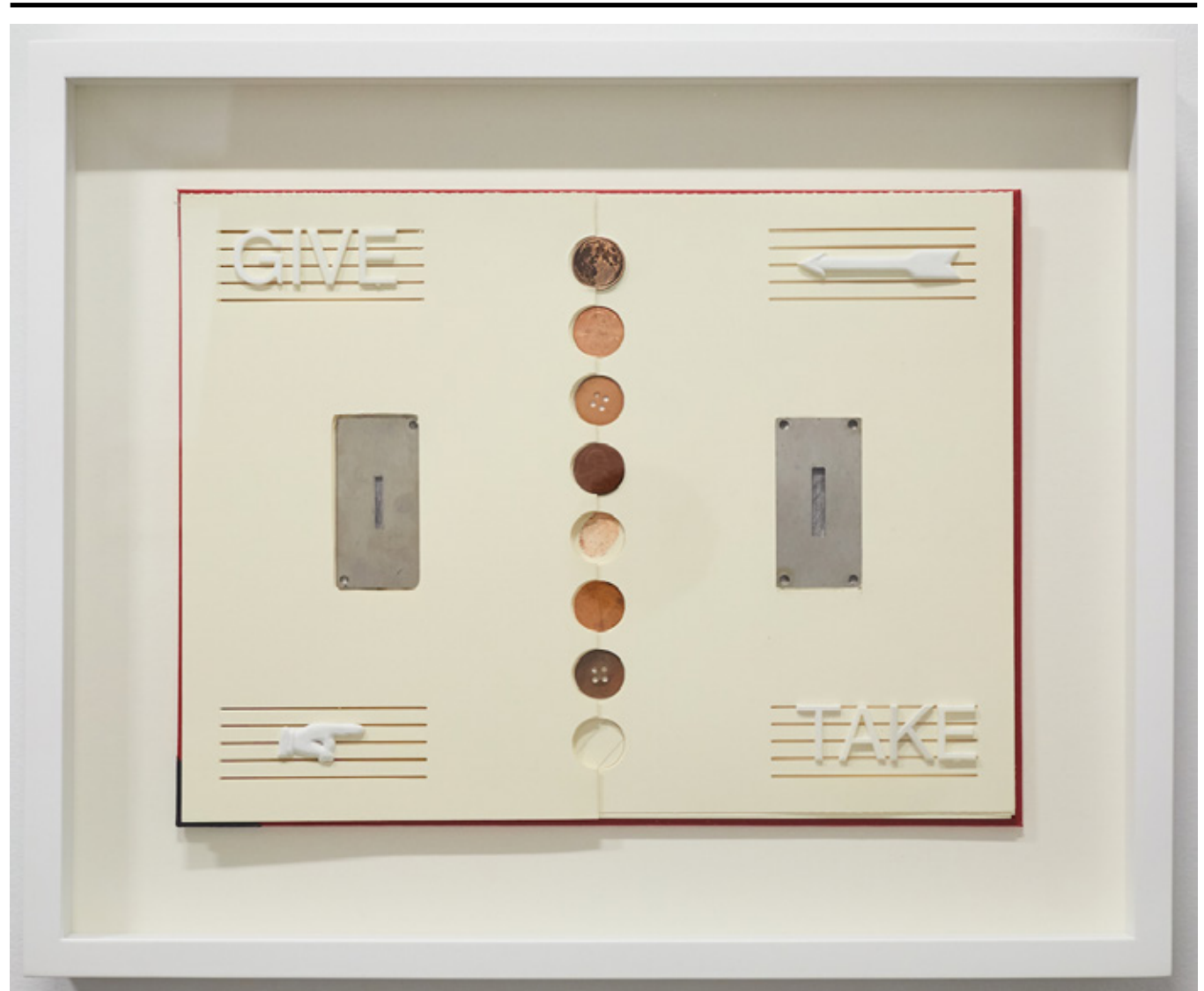


RUSSIA PROMISES LOWER PRICES FOR UKRAINE

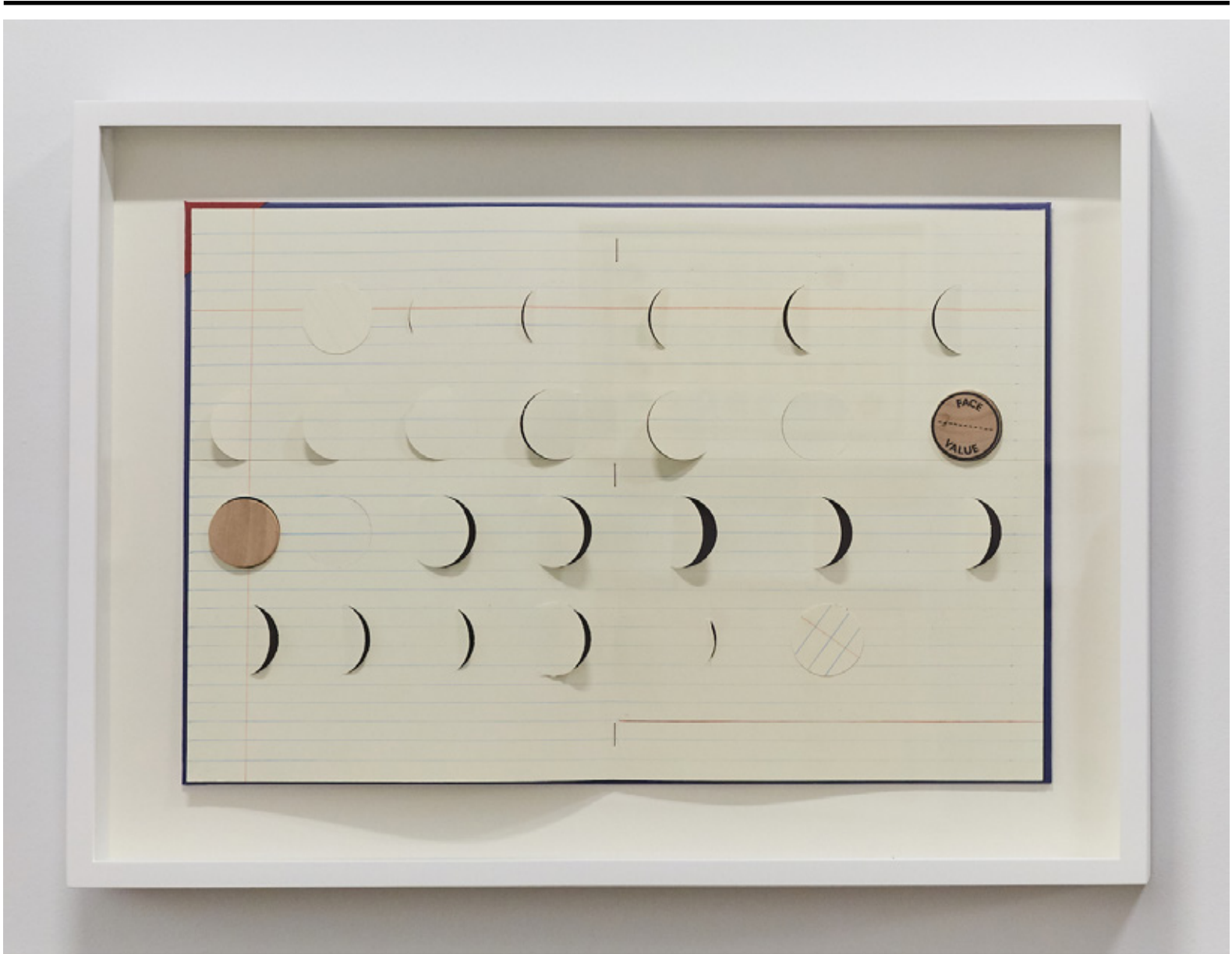
APRIL 2, 2016

GAS

In *Give and Take, Ledgers and Give and Take, Logs*, both dated 2018, the artist produces a series of small drawings, through which he investigates notions of exchange, value and registration, while exploring both material and immaterial phenomena. In the words of Spanish author, Sara Nadal-Melsió, 'In their infinite potentiality of endless configurations, Ramirez Jonas' drawings constantly betray their limitation as acts of vain linguistic nomination because rather than affirming, they question the stability of a shared world and its relations. These leftover patterns and shapes trace the formal conventions of currencies and measurements and insist in organizing, classifying, and calibrating even when there is nothing to organize, classify or calibrate. Thus, they function like phantasmatic remainders and producers of anti-value and lack, whereby debt is unveiled as the economic capture of absence'.



Give and take, 2018
paper and mixed media
22,9 x 30,5 cm | 9 x 12 in



Title, year
technique
dimensions



—
Untitled, 2018
paper and mixed media
22,9 x 30,5 cm | 9 x 12 in

territories: public / private

Album 50 States Summits (2002) addresses territorial issues. On the one hand, the artist addresses territory in its literal sense, by photographing himself with a flag that reads 'open' at the highest point of each of the fifty American states. On the other hand, Ramirez Jonas also engages with power and domination relations embedded in the photographs, in his reference of iconic images such as that of Neil Armstrong on the moon, Sir Edmund Hillary at the top of Everest, as well as the painting *Wanderer above the Sea of Fog* (1818) by Caspar Friedrich; all while addressing ownership issues that relate to authorship, in carrying out imitative, and timeworn actions.

50 State Summits, 2002
unbound book with 55 pages
(chromogenic prints, silk screen,
archival photo corners, adhesive,
and ink on paper)
edition 1 of 3, 2012
52 x 42,5 cm | 20.5 x 16.7 in

→
50 State Summits, 2002
unbound book with 55 pages
(chromogenic prints, silk screen,
archival photo corners, adhesive,
and ink on paper)
edition 1 of 3, 2012
52 x 42,5 cm | 20.5 x 16.7 in





FIFTY STATE SUMMITS



1. Alaska, Denali



2. Arizona, San Rafael Swain



3. Arkansas, Hot Springs



4. California, Mount Shasta



5. Colorado, Pikes Peak



6. Connecticut, Mount Carmel



7. Delaware, Mount Ararat



8. Florida, Mount Dora



9. Georgia, Mount Oglethorpe



10. Hawaii, Mauna Kea



11. Idaho, Mount St. Helens



12. Illinois, Mount Airy



13. Indiana, Mount St. Helens



14. Iowa, Mount Airy



15. Kansas, Mount Airy



16. Kentucky, Mount Airy



17. Louisiana, Mount Airy



18. Maine, Mount Airy



19. Maryland, Mount Airy



20. Massachusetts, Mount Airy



21. Michigan, Mount Airy



22. Minnesota, Mount Airy



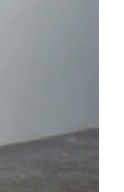
23. Missouri, Mount Airy



24. Montana, Mount Airy



25. Nebraska, Mount Airy



26. Nevada, Mount Airy



27. New Hampshire, Mount Airy



28. New Jersey, Mount Airy



29. New Mexico, Mount Airy



30. New York, Mount Airy



31. North Carolina, Mount Airy



32. North Dakota, Mount Airy



33. Ohio, Mount Airy



34. Oklahoma, Mount Airy



35. Oregon, Mount Airy



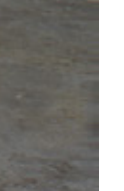
36. Pennsylvania, Mount Airy



37. Rhode Island, Mount Airy



38. South Carolina, Mount Airy



39. South Dakota, Mount Airy



40. Tennessee, Mount Airy



41. Texas, Mount Airy



42. Utah, Mount Airy



43. Vermont, Mount Airy



44. Virginia, Mount Airy



45. Washington, Mount Airy



46. West Virginia, Mount Airy



47. Wisconsin, Mount Airy



48. Wyoming, Mount Airy



49. Montana, Mount Airy



50. Wyoming, Mount Airy



On the occasion of the 28th Bienal de São Paulo, in São Paulo, Brazil, Ramirez Jonas presented the work *Talisman* (2008), for which the artist installed a keyring kiosk in the exhibition space and proposed a transaction, whereby the public received a key to the main door of the pavilion, in exchange for a copy of their own key. To formalize the act, the public had to sign a contract that stipulated how they should behave if they used the key to visit after hours. In 2010, the artist developed a work titled *Key to the City*, which engaged with the symbolic gesture of handing the key to the city over to a local hero that could be selected by any citizen. In this work, Ramirez Jonas subverts the notion of heroic grandiloquence, by creating a key meant to be shared with individuals who, rather than executing grandiose deeds, carry out smaller, perhaps more ordinary actions that deserve recognition. In the words of curator Nato Thompson, 'In these works the emphasis does not center on the materiality of the keys, but on the underlying contracts, laws, expectations, action, and potentialities of the public sphere that are embodied in these objects. By exploiting these associations, Ramires Jonas Makes de implicit explicit.'

[Click here to watch an excerpt of the *Key to the City* project.](#)

Key to the City, 2010
performatic action, plinth
(custom-made stainless steel
structure), digital prints, engraved
cut keys, and book (offset print)
variable dimensions



Key to the City, 2010
performatic action, plinth
(custom-made stainless steel
structure), digital prints, engraved
cut keys, and book (offset print)
variable dimensions



Talisman (triptych), 2009
mixed media on paper
edition of 2
162,56 cm x 117,6 cm |
64 x 46.2 in each



Talismã, 2008
2500 keys to the Cicillo Matarazo
Pavilion, exchange booth, contract,
2500 visitor's keys.
variable dimensions

exhibition view
28th Sao Paulo Biennial, 2008
Fundação Bienal de São Paulo,
São Paulo, Brazil





MoMACopyShop (2014) invites the public to assemble and create their own publication, or their own personal catalog, by extracting and combining different books, papers and other items available at the MoMA Bookstore. With this, the artist not only foregrounds individual abilities to juxtapose and intertwine objects from a variety of different areas, arguably as museums do, but also addresses the notion of intellectual property.

MoMACopyShop, 2014
MoMA brochures, publications and catalogs, newspaper, office paper, binding machine, paper cutter, scissors, tape, colored pencils, markers, and pens
variable dimensions





FREE PASS
MoMA.org/1000

MoMA FAMILY

FREE PASS
MoMA.org/1000

MoMA FAMILY

FREE PASS
MoMA.org/1000

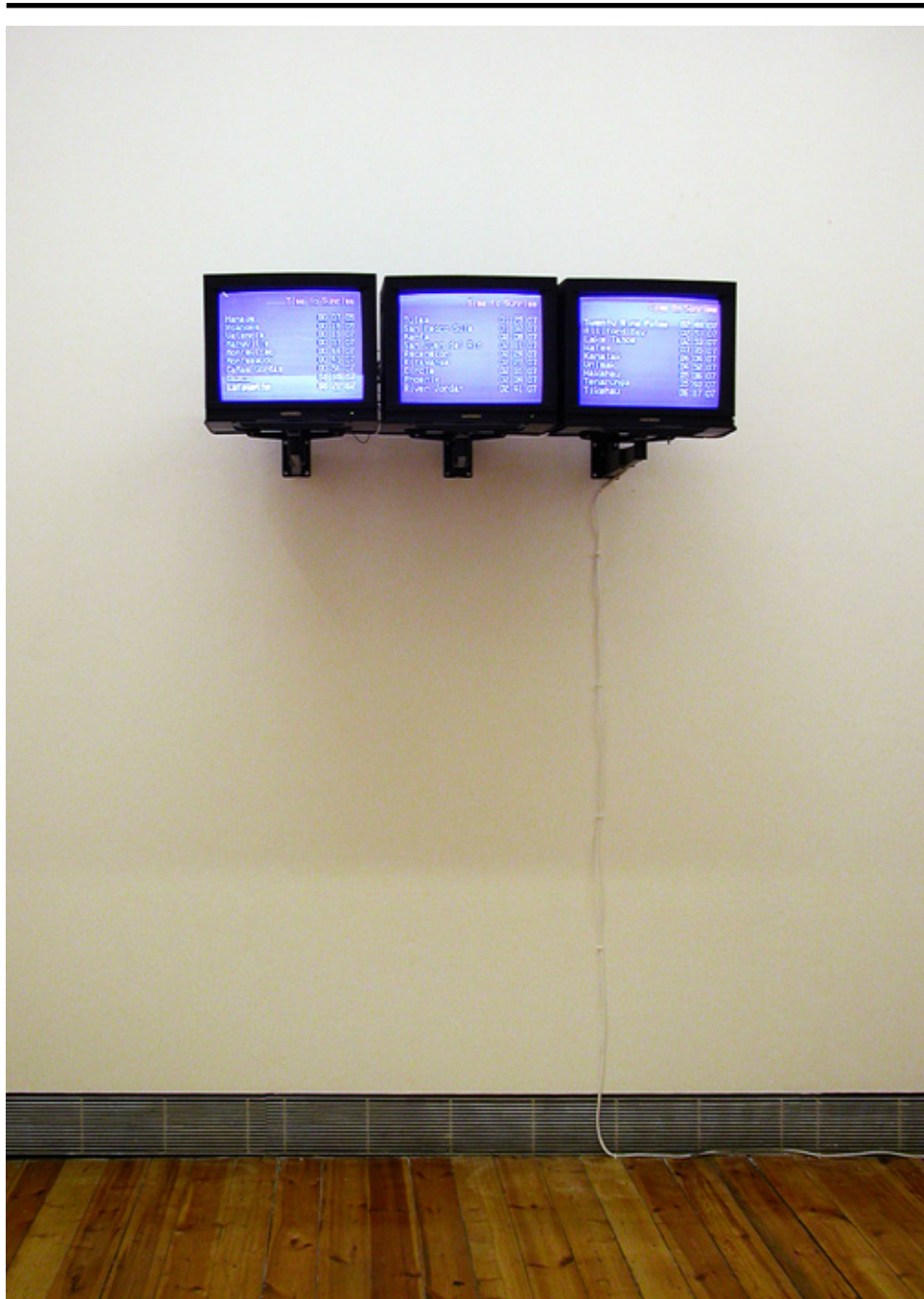
MoMA FAMILY

FREE PASS
MoMA.org/1000

time in space

Video has been traditionally employed as a means of self-manifestation and, consequently, as a form of investigation in the relations and dynamics of temporality. Paul Ramirez Jonas makes use of this language in works that seek to investigate different possibilities in the experience of time. In *Ghost of Progress* (2002) the artist uses a bicycle handlebar as a supporting structure for a camera and a model of the supersonic Concorde, placing one on each side of the bar. The camera therefore frames the view of the airplane, capturing the changing background as the artist rides the bicycle through the urban landscape of an emerging country. Thus, Ramirez Jonas juxtaposes the playful character of the futuristic and utopian Concorde with the reality of its backdrop, creating a socio-political fable.





Another Day (2003), part of the Guggenheim collection and recently exhibited at the Circular program in 2020, juxtaposes three television monitors. In each monitor one can see the countdown to the next sunrise in ninety different cities at different continents around the world. When a sunrise occurs, the city in question disappears from the screen. Thus, the public faces an expression of the passage of time, at the same time that deals with an expansion of our conception of geography.

Another day (3 monitors), 2003
computer-generated
NTSC video signal,
3 identical monitors
variable dimensions

Longer Day (1997), also intertwines time with solar movement. The work consists of Paul Ramirez Jonas waking up at dawn, getting into his car in Brooklyn, New York, and driving west, in the opposite direction of the earth's rotation, in a Homeric effort to make the day endless by following and watching the sun. However, at some point along the way, the sun inevitably begins to set, and the artist turns on the camera to record his failure and the setting sun. According to English curator Jonathan Watkins, 'The artist's drive west is at once an assertion of human mortality, a desperate dash of someone not going gently into night, funny and sympathetic.'



Longer Day, 1997
Digital video, originally shot in Hi8
edition of 3 + 1 AP
19 minutes



A Better Yesterday (1999), is an example of the artist's expanded approach to artistic practices and thematics. In this work, Ramirez Jonas turns the city into a clock by painting the twelve numbers that mark the hours of the day on its streets. The installation is complemented by a performer who rides a modified tricycle, mounter with an organ that plays a combination of *It's a small world after all*, and *l'Internationale* at the mark of every hour, while stopping at the number on the street that corresponds to the time about to also be announced by church bells.

A Better Yesterday, 1999
Musical automaton, tricycle
variable dimensions

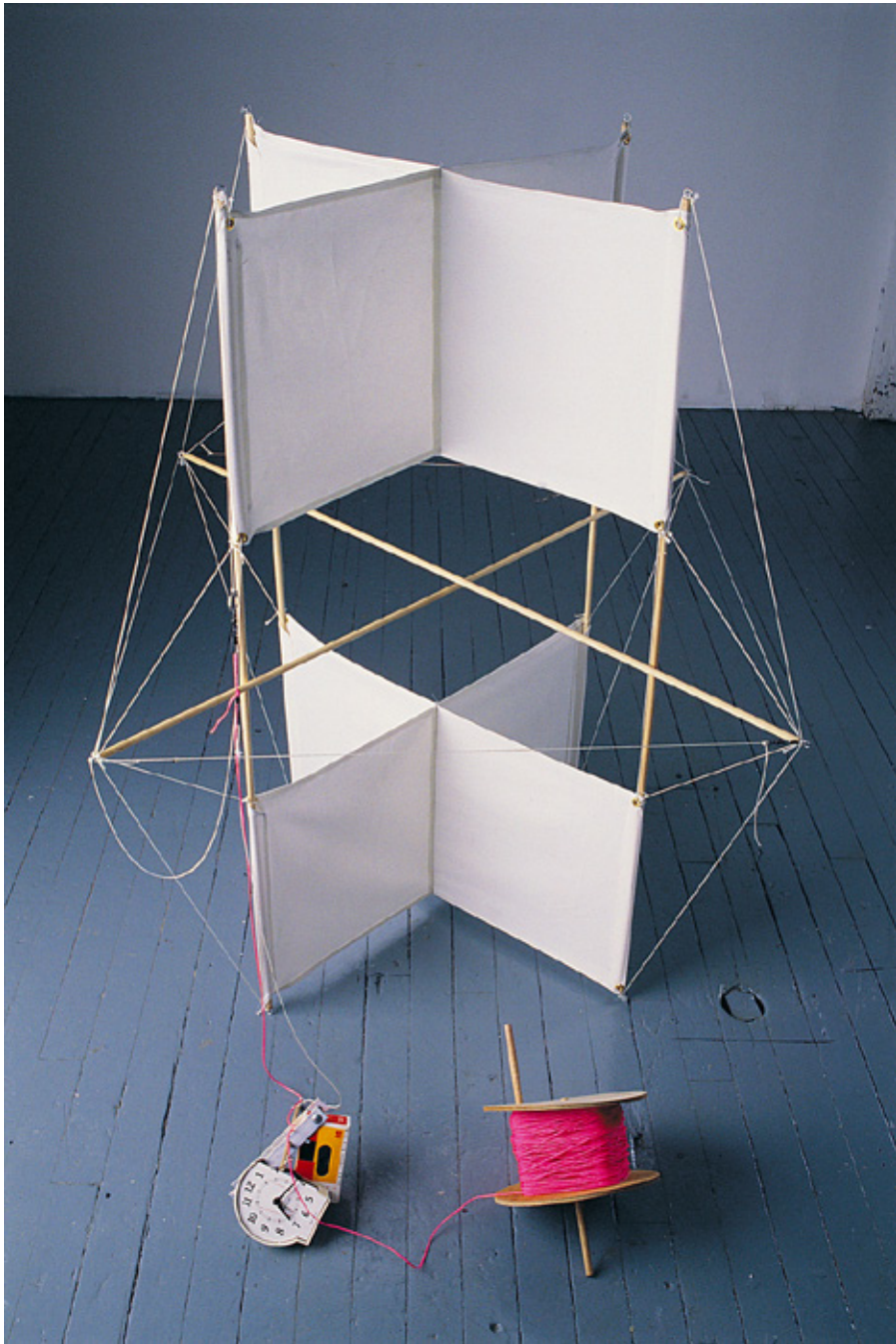
moving objects

In the early 1990s, Paul Ramirez Jonas started a series of experiments with kites. He reconstructed models from the early 20th century, creating works such as *Box Kite*, after Lawrence Hargrave; *Compound Kite*, after Samuel F. Cody; and *Kite after Walter Brooks*; and *War Kite* after Samuel F. Cody; all dated 1993. In each structure, the artist added a camera that photographed the artist himself in the act of commanding the aerial object. In recording his action, the artist simultaneously refers to the historical events involved in the creation and development of these structures that defy the laws of physics.

In his work *Model 1968*, (2000) Ramirez Jonas also turned to investigate the aesthetic possibilities of movement by building his own model of the solar system. However, instead of placing a sun in the middle, the artist placed a candle, surrounded by fresh fruits and vegetables rather than planets. The composition thus showcased the relationship between micro and macrocosms, anchored in the perpetuity of its constituent elements.

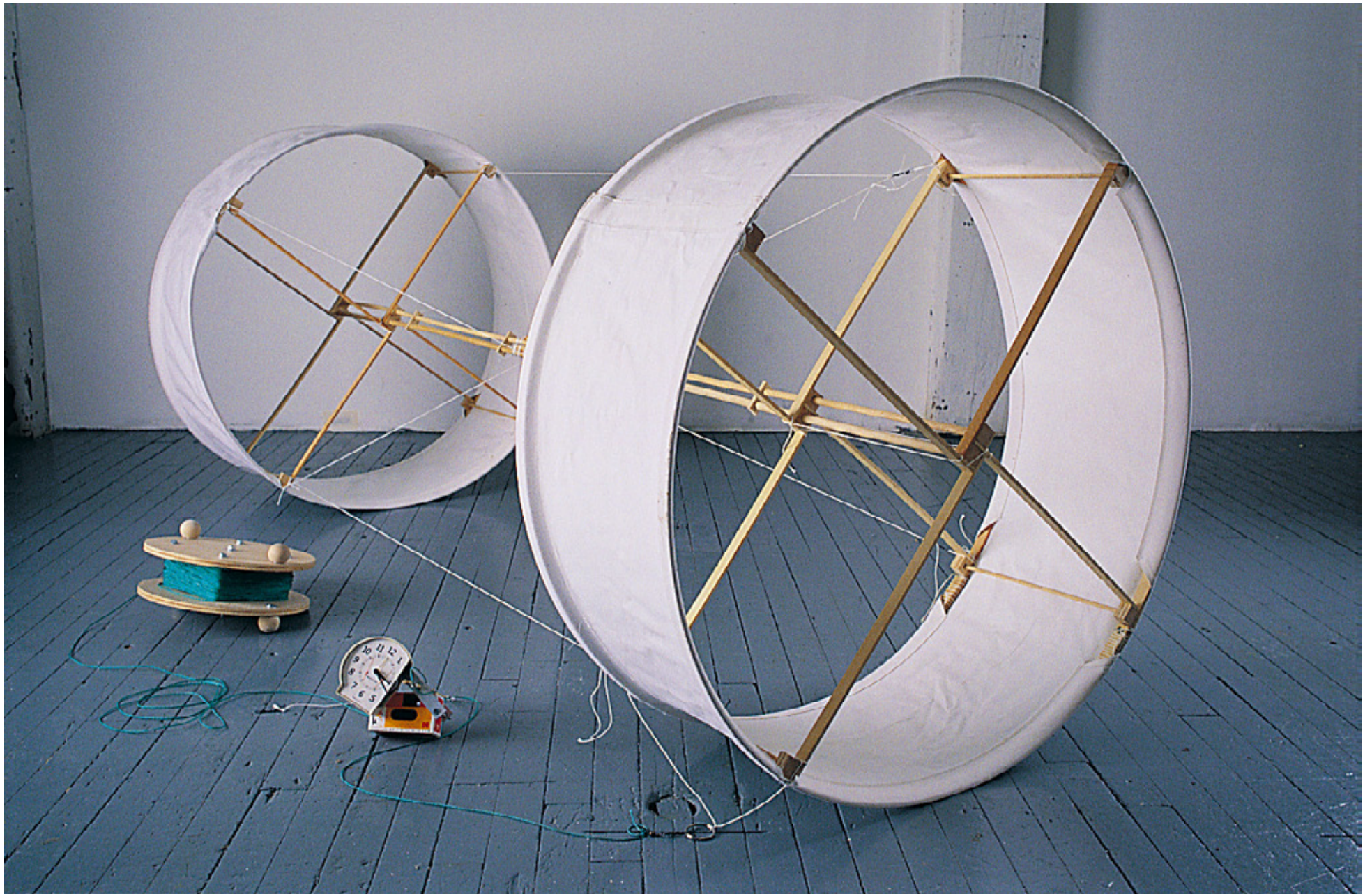


Radial Winged Kite,
after Alexander Graham Bell, 1994
Kite made after pre-existing
original (cotton fabric, wood),
photograph, camera, alarm clock,
triggering device and spool with line



Kite after Walter Brooks, 1993
Kite made after pre-existing
original (cotton fabric, wood),
photograph, camera, alarm clock,
triggering device and spool with line
dimensions

→
*Circular Box Kite, after
Lawrence Hargrave, 1994*
Kite made after pre-existing
original (cotton fabric, wood),
photograph, camera, alarm clock,
triggering device and spool with line
dimensions





Kite after Walter Brooks, 1993
Kite made after pre-existing original (cotton fabric, wood), photograph, camera, alarm clock, triggering device and spool with line dimensions



Circular Box Kite, after Lawrence Hargrave, 1994
Kite made after pre-existing original (cotton fabric, wood), photograph, camera, alarm clock, triggering device and spool with line dimensions



Multicell Square Box Kite, after Joseph Lecornu, 1994
Kite made after pre-existing original (cotton fabric, wood), photograph, camera, alarm clock, triggering device and spool with line dimensions



Model, 1968, 2000
A solar system model from 1968,
9 small fruits and vegetables, candle
edition of 2
variable dimensions

nara roesler

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 2039 5454

rio de janeiro

rua redentor 241,
ipanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art