

Allan Weber

My Order

02.02.25 – 04.05.25

Allan Weber (b.1992, Brazil) is a multi-disciplinary artist working across a range of mediums including assemblage, installation, sculpture and photography.

Weber's practice acts as a vehicle to deconstruct the realities of daily life within the favelas (self-built informal settlements) of Rio de Janeiro where he lives and works. He adopts geometric abstraction and formal qualities from the Brazilian Neo-Concrete art movement and fuses them with sharp socio-political commentary and an intuitive approach to making.

My Order is the artist's first institutional solo exhibition, bringing together previous interests in material and visual representations of his life and community in Cinco Bocas (a favela in the North of Rio de Janeiro) alongside newly commissioned works created in response to his time spent in the UK.

The title has multiple reference points, nodding to Weber's artistic and social forms of living and working within the laws of the favela; his time working as a food delivery rider receiving customers' 'orders'; and his upbringing in a Christian Evangelical Pentecostal household where the supreme order followed was that of God.

Social negotiations play an important role in Weber's practice and he draws on motifs, codes and references from the communities around him to portray the order of his world. In 2020 he transformed a local barbershop in Rio de Janeiro to establish Galeria 5 Bocas, platforming the work of local artists and generating economies for them. The gallery enables Weber to facilitate creative community projects, inspiring young people through art and offering an alternative to unemployment. Similarly, the creation of the gallery's own youth football team and art project, Cinco Bocas FC, provides a route out of crime and violence for young people in the neighbourhood.

Gallery 1 introduces audiences to Weber's burgeoning practice since 2020. The works repurpose everyday objects to transform their function and infuse them with new meaning, with his compositions connecting favela culture with wider Brazilian art history. Framed abstract tarpaulin works from the series *Dia de Baile* (*Dance Day*) (2023) reference the tents used in 'bailes funk' (funk carioca parties) – dynamic community driven gatherings rooted in Rio de Janeiro's favelas. The slashed fabric, collaged together, alludes to police intervention and the increasing criminalisation of funk carioca. These works express Weber's discomfort in seeing their marginalisation and portrayal as places of violence - an outlook that ignores the knowledge

production and social and cultural functions the parties provide to their communities. Alongside these are collages on paper, proposing fictional takeovers of funk carioca tents across art institutions.

New assemblages composed of geometrically aligned razor blades reference the everyday tools used to create the popular razor fade haircut in Rio and Egyptian barbers Weber met in a Nottingham barbershop, Arabian Barber, frequented by food delivery riders, where he has installed a similar artwork.

Weber's own thermal food delivery bag has been activated with a projected lo-fi video akin to a music video, portraying the familial leisure activity of flying

kites on a hot summer's day. The series *Traficando Arte (Dealing Art)* (ongoing since 2021) uses the aesthetics and codes of drug dealing to propose an alternative economy through art while playing with notions of exchange, negotiation and commerce.

Photographs pay homage to his neighbourhood and Cinco Bocas FC and the relationship between art and football, which Weber sees as vehicles for social mobility and communion. Weber's football jerseys carry verses of his own, biblical extracts, local proverbs and aphorisms – short phrases that express an important truth about life. This series is furthered through a collaboration with Nottingham based clothing brand Art of Football (AOF). A dialogue and

exploration of football fandom and material culture such as banners has resulted in a co- designed custom football scarf, available for visitors to purchase, which unites Cinco Bocas FC and AOF's mutual community driven and grassroots values.

Gallery 2 features newly commissioned works made in response to Weber's residency in Nottingham and draws on notions of value, informal economies of invisible labour, and the circulation of goods. For Weber, who worked as a food delivery rider as a means of subsistence while becoming an artist, the action of immersing himself within Nottingham's delivery rider network 'is the work' and reflects his practice as being both socially and materially embedded.

The central space features a hanging installation including helmets, food delivery bags, motorbike seats and other parts, sourced in both Rio de Janeiro and Nottingham. Suspended by nets and bungee cords, they are a deconstruction of elements integral to this type of freelance delivery work. This assemblage also references the precarious reality of workers who, like Weber, have relied on the gig economy as a safety net. Complementing this installation are a series of sculptural works – stacked motorbike seats and brown paper carrier bags whose purpose has been transformed from usable items to conceptual artworks. A new wall mounted work builds on Weber's previous tarpaulin series, stitching together the attire of his

trade. Presented nearby are photographs Weber took 'on the job' throughout Nottingham using second hand 35mm point and shoot cameras.

Weber's informal approaches to integrating and communing within a new place directly feeds into his art, furthering his social practice and interrogation of economic systems and social structures.

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The Commissioning Circle:

Nissreen Darawish, Gabriela Galcerán, Hamza Serafi,

Carlo Solari and Paula del Sol, and those who wish to remain anonymous.

Allan Weber's residency in Nottingham was made possible through the support of Primary.

The exhibition is co-commissioned with De La Warr Pavilion, where it will tour in Summer 2025.

The exhibition is curated by Salma Tuqan (Director, Nottingham Contemporary), Pablo León de la Barra (Curator at Large, Latin America, Solomon R.

Guggenheim Museum) and Katie Simpson (Curator of Exhibitions, Nottingham Contemporary).

Exhibition graphics by Waste Studio.

Unless otherwise stated all works courtesy the artist.

If you would like a quiet space to reflect during your visit, please visit Gallery 0 (room adjacent to Gallery 1).

If you would like to use any alternative forms of interpretation, we have a range of accessible versions on our Access Wall beside Reception or alongside the wall text in the exhibitions.