

Teacher / Group Leader Notes

Allan Weber: *My Order*

Daniel Lind-Ramos: *Ensamblajes*

2 Feb – 4 May 2025

This spring we present exhibitions by artists Allan Weber and Daniel Lind-Ramos, who use objects and assemblage to share stories about community, culture and activism.

Featuring: Installation, sculpture, photography, film, collage.

Curriculum: Art & Design, PSHE, Citizenship, History, Geography.

Themes: Community, activism, environmentalism, colonial histories and art with social and political purpose. Storytelling, symbolism and materials.

Galleries 1 & 2 - Allan Weber

Allan Weber uses **found materials** from the favelas in Rio de Janeiro, where he was born and raised, to share life in his community. He uses everyday objects and transforms them into art as **social commentary**. He shares stories of communities who are overlooked and wants people to connect to and understand the lives and experiences of people who are sometimes maligned and neglected. His approach is rooted in a belief that **art is a tool for empowerment**.

The title of Allan's exhibition is *My Order*. He uses this to reference his time working as a Deliveroo food delivery rider. Allan worked **delivering food orders** in Brazil during the pandemic and in Nottingham during his residency. Order also refers to **a rule or law in society** and to **the orders of the church**. Allan's work shares the codes and ways of living in the favelas and references the importance of the church in his family and community. His practice portrays **the order of his world**.



Allan Weber, Galleria Cinco Bocas, 2023. Artist's own image.

Allan transformed a barber-shop in his neighbourhood and set up an art gallery called Galleria 5 Bocas. He wanted this **gallery to platform local artists and support the community**. Many of the young people who live nearby are pulled into crime and drugs to survive. He wanted young people to instead explore making art as an alternative way of making a living. To attract young people to his gallery he **set up a football team** at the gallery called Cinco Bocas FC. Allan hopes that the gallery and football club can provide jobs and alternatives to crime.

In Gallery 1 a series of **football shirts**, designed by Allan and worn by the football team are displayed. The shirts contain quotes in Portuguese from the bible and well-known proverbs. Alongside the shirts is a **scarf** designed by Allan, produced especially for the exhibition. Created with *Art of Football*, a Nottingham design company, the scarfs are available to buy in our shop. The scarf contains the phrase '*Nenhum lugar do mundo é igual nosso lugar no mundo*' / '*no place in the world is like our place in the world.*'



Allan Weber, Untitled, from the series *Dance Day*, 2021. Courtesy the artist.

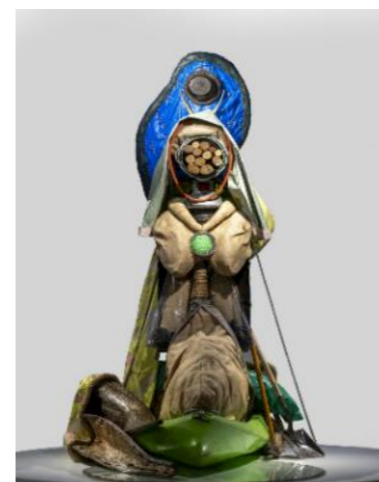
Also, within the gallery are photographs and a series of **artworks made from tarpaulin**. Tarpaulins are often used at **neighbourhood funk parties**, and so when they appear it signifies that something is about to happen, and all are welcome. Allan enjoys that these parties **bring people together** and that music and dancing is part of the **community and culture of the favelas**. The police often break up the parties and cut the tarpaulins with knives. Cuts within the fabric are visible within Allan's artworks. Allan's collages show the tents from funk parties at art galleries in different places, including Nottingham Castle. They also imagine the city's Robin Hood statue as a Deliveroo rider.

Allan spent a month living and working in Nottingham in November 2024. At the centre of Gallery 2 is an **installation created out of motorbike helmets, food bags, and motorbike seats**. The objects were all bought in Rio de Janeiro and Nottingham. Hanging from the gallery ceiling by bungee cords, Allan wants visitors to reflect on the fragility of the nets and likens the fragile net to the **experience of workers in the gig economy**. The photographs in Gallery 2 and film projected into the Deliveroo bag in Gallery 1 are from his experiences as a food delivery rider.

Galleries 3 & 4 - Daniel Lind-Ramos

Daniel Lind-Ramos is an artist from Loíza, a coastal town on the northeastern edge of Puerto Rico. He creates **large-scale sculptural assemblages using local materials**. He carefully puts materials together to create artworks that address **themes of colonialism, climate change and community resilience**.

Daniel's hometown is a hub of **West African cultural traditions** kept alive by the resident 'afrodescendientes', descendants of former enslaved people who founded Loíza in the 16th century. Daniel has spent much of his life there, immersed in the stories, history, traditions and culture passed down through generations.



Daniel Lind-Ramos, *Centinelas de la luna negra*, installation view at Art Basel Miami, 2023. Courtesy the artist and The Ranch. Photo: Matthew Carasella.

The five sculptures presented across Galleries 3 and 4 honour fast-disappearing local customs of agriculture, fishing and cooking, and reflect on the impacts of ongoing ecological disasters and global events such as the COVID-19 pandemic. The power of **memory and storytelling** is central to Daniel's work.



Daniel Lind-Ramos, *El Viejo Griot*, installation view at MOMA PS1, 2023. Courtesy MOMA PS1, the artist and The Ranch. Photo: Argenis Apolinario.

The sculptures incorporate **found objects** washed up on beaches and mangrove forests local to his hometown, or **objects gifted from friends, family and community members**. Each item – a kayak, driftwood, hessian sacks, boots and mattress springs, all have their own fragmented story, but when combined conjure the artist's communities and home.

The artwork *El Viejo Griot*, or '*The Elder Storyteller*' is shaped like a person sitting in a boat. 'El Viejo' is a **character who represents Puerto Rico's history and traditions** and is part of an annual local festival and parade. The dates on the sacks relate to key dates in the island's history and oppression by different colonising countries.

Bright blue **tarpaulins** often appear in Daniel's artworks. Brought to Puerto Rico by the U.S Emergency Agency (FEMA) after Hurricane Maria in 2017 to make shelters, these tarpaulins remain as debris in nature. Daniel uses this material to encourage us to think about **climate change** and the **relationship between America and Puerto Rico** – which remains a U.S. territory.

Centinelas de la luna negra translates as '*Sentinel (guard or watchperson) of the black moon*' and is about Puerto Rico's **mangrove forests** and the **female activists who protect them**. Mangroves are sometimes cut down to develop coastal properties and hotels but are essential to protect against coastal erosion and counter pollution. An important natural habitat and of cultural significance, the local community protest the destruction of the mangroves. The three artworks in Gallery 4 are part of the Mangrove Series which show the guardians of the mangroves.

Ambulancia (2020), meaning '*Ambulance*' was made following the pandemic and is about the effects of Covid-19 in Puerto Rico and across the world. For Daniel, ambulances are symbols of both help and anxiety, and blues and purples are associated with sickness.



Installation view of Daniel Lind-Ramos, *Ambulancia (2020)*, on view at MoMA PS1. Photo: Steven Panecasso.