

Rede Social, 2017

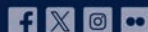
Sewn hammocks, rattles made from plastic caps and people
Variable dimensions
COURTESY OF A GENTIL CARIOCA

Cover and interior: Rede Social, 2017 (detail)
Photographs: Pepe Morón

for more information



www.caac.es



CAAC CENTRO ANDALUZ
DE ARTE
CONTEMPORÁNEO

• C/ Américo Vespucio, 2
• Camino de los Descubrimientos s/n
Isla de la Cartuja - 41092 SEVILLA

Supported with the sponsorship of:

Interestelar Sevilla ★_★

A
Junta de Andalucía
Consejería de Cultura y Deporte
Centro Andaluz de Arte Contemporáneo

Collaborates:


Alhambra

OPAWWIRÁ!

Rede Social

09/20/24 - 02/09/25

Curator: Jimena Blázquez Abascal

CAAC CENTRO ANDALUZ
DE ARTE
CONTEMPORÁNEO



OPAVIVARÁ! is an artistic collective from Rio de Janeiro, Brazil, that develops its actions in public spaces throughout the city, as well as in galleries and other cultural institutions. The group proposes interventions in urban spaces through the creation of relational devices that offer collective experiences. These actions generate moments of art and poetry, where they not only invite the public to interact with their work but also make them fundamental agents in its execution. Since its inception in 2005, the group has actively participated in the international contemporary art scene.

Sociability is one of the central themes in OPAVIVARÁ!'s work. Through their projects, the collective explores how people can come together, interact, and share experiences in common environments. Their works promote coexistence, dialogue, and cooperation, inviting the public to reconsider the use of public space and its role in community building. The work of this Brazilian collective manifests in the creation of spaces that invite spontaneous and meaningful interaction between individuals. Their installations and performances not only transform the physical environment but also alter traditional social dynamics, fostering the creation of new relationships and connections among people.

A notable example of this exploration is their piece *Rede Social*. This installation, located in the monumental space of the Outer Chapel at the Centro Andaluz de Arte Contemporáneo (CAAC), consists of a monumental hammock designed for communal rest. This place, historically used by Carthusian monks to attend to visitors of the monastery, is transformed into a space for encounter and relation with the outside through the intervention of the collective. *Rede Social* invites visitors to climb, navigate, float, and share in a large hammock. As they sway, the sounds of integrated bells mimic the sound of water, creating a liquid environment in continuous movement suspended in the air. This work creates a space for pause, a place of experimentation and coexistence where people can enjoy the pleasure of being with others. The hammock network is designed to encourage bodily and sensory contact, creating a tangible "social network" that requires the cooperation and negotiation of its participants.

In OPAVIVARÁ!'s work, coexistence is not limited to merely existing in a common space, but rather, it is about an active and shared experience. *Rede Social* incorporates everyday elements, such as hammocks and bells, to create an environment that invites collaboration and exchange. This space of contemplation and coexistence allows people, whether known to each other or not, to unite in a collective experience. The hammocks sway with the movement of the visitors, while they are enveloped by the sounds of a Brazilian rattle, traditionally used in samba. This design promotes an interaction that is both physical and social, allowing participants to connect through movement and sound.

Aligning with the theories of Nicolas Bourriaud in his 1998 book *Relational Aesthetics*, OPAVIVARÁ! focuses on human interactions and social contexts as artistic mediums. Bourriaud proposes that art should focus on interpersonal relationships and the social fabric, creating spaces of exchange and coexistence. According to Bourriaud, instead of producing static objects for passive contemplation, relational artists create situations and spaces that facilitate interaction and communication. This approach moves away from the traditional concept of the artwork as a unique and self-sufficient creation, focusing on its ability to generate meaningful experiences and relationships. Relational artistic practices involve the creation of temporary spaces where new forms of sociability and community can develop.

The installation *Rede Social* has been presented in various international spaces and festivals, including the Fondazione Palazzo Strozzi in Florence and the WOMAD festival in the United Kingdom. This exhibition has been made possible thanks to the sponsorship program of the Interestelar Sevilla music festival, which takes place in the outer meadow of the CAAC during the month of May. Like the Interestelar music festival, OPAVIVARÁ!, with *Rede Social*, not only transforms the physical space but also enriches the social fabric, demonstrating the power of creativity to unite people and strengthen communities.