
Yapci Ramos

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BY SETH CLUETT- 2014

The work of Yapci Ramos displays the raw honesty of documentary mixed with an focused sense of composition and color. Her oeuvre explores the elements of bodies - the physical and emotional bodies of people as well as the structural and historical bodies of architectural structures. In *bioderivas*, Ramos shifts this exploration of bodies to the native trees of the Canary Islands, the *Pino Canario*. The work is forceful in its subtle simplicity while remaining solid and unmoving in its weight. In *Bruma*, her soft, stark images of trees printed as panels on cotton paper throughout the space offer a distant memory of the imposing structure of fauna. This theme is pushed further in the slowly moving fog of the large format projection *Pino Canario*.

The ancient solitude of a lone tree is set in contrast to the slowly moving animated fog surrounding it. The fixity and silence of the imagery in *Bruma* and *Pino Canario* is directly juxtaposed against a slowly moving video counterpart provided by *Observatory Movement I* projected on the opposing wall. In this work, a painterly shot upward into the forest canopy humanizes the trees, providing the viewer with a sense of the immensity and weight of nature while also creating a position to perceive the trees with the freshness of an unfamiliar vantage. The moment captured by each work is deeply engaged with the site of production while at the same time their physical dimension creates a new site in the exhibition space, drawing on the tension between the viewer's memory of similar locations and the limits of perception. Each of these works were developed in collaboration with the composer, performer, and sound artist Barbara Held. Known for her subtle exploration of the minutiae of sonic material, Held creates sensitive, focused sound work that draws the listener in. Held's work exposes the detail of the physical space of listening in equal part to a keen attention to how we listen as bodies moving through the world. For this exhibition, her centered and unfaltering audio work occupies one half of the space both emphasizing the stillness of these works and drawing attention to their movement. For, *Observatory Movement I*, Held's sound work creates an

evolving immersion that highlights the sublime quality of the flora depicted in Ramos' video.

Like an oscillation between a microscope and a telescope, Held varies the intensity of harmonics (the building blocks of sound) to highlight the rich deep abstraction of pure tone and the immediacy of the breath. Held uses data of the movement of the sun to create a structure that mirrors Ramos' focus on the geometry of the trees at one extreme and the fluid breath of the fog and movement of the trees on the other. In her headphone work *Bucio*, Held crafts a sonic tapestry from tones created by the conch shells (*Bucio*) used by the pre-hispanic Guanches to communicate across the islands. The marked silence through *Bucio* is juxtaposed against varied deployments of the sound of the shell, from solo call and response to a build that gives the impression of communication as well as community.