

She took out her Blackberry and as the track began to play she surfed through lists of phrases she had copied from magazines and television programs. She showed me a few: "life in the fast lane", "crying shame", "high and mighty", "mirrors don't lie", "don't let them see you cry".[1]

Les choses ne sont pas difficiles à faire, ce qui est difficile c'est de nous mettre en état de les faire.
[2]

For her début solo exhibition at Karma International, Carissa Rodriguez commissioned an original soundtrack by New York music producers \$HAYNE (GH20 G0TH1K / Hood By Air) and ARCA to be heard alongside a series of marble sculptures cut to the dimensions of the gallery's windows. The song titled *WLACK BIDOW* (19:09 minutes) was conceived unlike a work of sound art, but in the way that a popular hit song or *mixtape* is composed and distributed today. In the floor sculptures titled *Are You That Somebody*, the earthen and the readymade converge on a horizontal plane, leveling a hierarchy of materials and strategies normatively construed as 'masculine' or 'feminine' art, a rhizomatic *Bird in Space*?

The soundtrack played at club volume samples hooks and refrains that recur as textual motifs throughout Rodriguez's previous work in the form of exhibition titles, work titles, quotes and references. The exhibition mines the rhythms of mainstream phenomena as a generative site for self-ornamentation. *Juste un Clou* refers to the newest jewelry collection reissued this spring by Cartier, and as stated in the jeweler's press release – "yes, it is a nail".

[1] John Seabrook on Esther Dean in "The Song Machine", *The New Yorker*, March 26, 2012

[2] Constantin Brancusi

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