

Inhotim presents new commissioned works

New installations by Lucia Koch and Rommulo Vieira Conceição occupy the space of Galeria Praça, nearby areas and the Jardim Sombra e Água Fresca. Koch's project also expands beyond Inhotim's exhibition space onto the streets of Brumadinho.

On the occasion of the opening, Inhotim will also premiere an individual show by artist Aleksandra Mir in Brazil.

Disseminate and stimulate the production of contemporary art and bring to the public works by seminal artists from the national and international circuit. This is the heart of the **Inhotim Commissions**, a program of the **Inhotim Institute** that invites artists to develop new works based on their experiences with the institution and its surroundings. On Saturday, August 28, the institution inaugurates new creations by two Brazilian artists, **Lucia Koch** and **Rommulo Vieira Conceição**, exponents of the contemporary scene, who were invited to develop the projects for this edition.

On the same day, Inhotim presents the exhibition *Entre Terras* [Between Lands], a solo show by artist **Aleksandra Mir**, which occupies the Galeria Praça with large-scale drawings from the *Mediterranean* series (2007), in which she questions the sociopolitical forces that shape national identities.

These activities were based on the **Território Específico** [Specific Territory] program, a research axis that guides Inhotim's programming for the 2021–2022 biennium. "This programming was designed to debate and to reflect on the role of art in territories at the local and global levels, the relationship of institutions with their surroundings, as well as to gaze at the developments of a powerful museum and botanical garden such as Inhotim," explains **Douglas de Freitas**, curator of the Inhotim Institute.

INHOTIM COMMISSIONS

The artistic research conducted by **Rommulo Vieira Conceição** brings together different means of visual expression — installation, object, sculpture and photography. Born in Salvador, Bahia, and living in Porto Alegre for over 20 years, he superimposes in his work the elements present in public and private spaces, and reorganizes objects and architectures, fusing environments in order to cause symbolic and functional displacements. This is done in large-scale site-specific ***O espaço físico pode ser um lugar abstrato, complexo e em construção*** [Physical space can be an abstract, complex and under construction place] (2021), installed in the Jardim Sombra e Água Fresca.

The work emerged from field research carried out by the artist in the cities of Brumadinho, Mário Campos, and others that surround the Inhotim Institute, in addition to Belo Horizonte and the historic cities in the state of Minas Gerais. Through the juxtaposition of arches, domes, walls, railings, scaffolding, amphoras and gable stones that make up the work, Rommulo expresses values about the history of architecture and art, both influenced by different sociocultural manifestations over the centuries.

Merging fragments of sacred architecture with a sectioned school-like architecture, the artist creates a set that symbolically sustains his notion of faith in knowledge and in a joint construction of humanity. “The work guides the visitor's gaze to different points of view, accentuating the disorientation of this space in a construction state. The arches, for instance, lose their architectural structural functionality, supporting nothing, or perhaps they no longer support the representation of the sky of sacred architectures to let the real sky be seen through them,” explains **Douglas de Freitas**.

It is also from the relationship between art and architecture that the work of **Lucia Koch** emerges. An artist from Rio Grande do Sul and based in São Paulo, she simultaneously occupies spaces in the city of Brumadinho and at the Inhotim Institute, with a work that poses questions about the place of art and the logic behind maneuvers for the dissemination of information. **PROPAGANDA** (2021), a work comprised of interventions on billboards, featuring photographs of empty boxes and packages that the artist collected in Brumadinho and Belo Horizonte. The images are presented in existing structures rented in the city of Brumadinho, and on billboards installed in Inhotim.

According to **Douglas de Freitas**, Koch interferes in spaces and suggests changes in how they are perceived. “In this work, by changing the scale of the images inside the packages, Lucia creates virtual architectures that propagate between Brumadinho and Inhotim — in the city by using advertising media, and in Inhotim by creating structures inspired by them,” reflects the curator.

BETWEEN LANDS

Active since the early 1990s, **Aleksandra Mir** moves between performance, video and other media. It was to drawing, however, that she devoted special attention: with sharpie pens in hand, Mir explores a variety of shades ranging from black to gray — when the pen wears out — in large-scale drawings for the *Mediterranean* series (2007). The set of four works will be shown at the **Galeria Praça**, in her solo show **Entre Terras** [Between Lands].

In her drawings — and often throughout her work — Mir raises issues on the socio-political forces that shape national and local identities. Born in Lubin, Poland, and currently based off London, the artist has gone through four migration processes, and since childhood has become accustomed to negotiating and transgressing borders.

Of Latin origin, the term “Mediterranean,” which gives the series its name, means “sea between lands” and was the setting of the rise and fall of great Western empires. Until the period of the Age of Discovery, in the 15th and 16th centuries, it was the main route of sea trade between the African, European and Asian continents, and converged in contact zones that resulted both in cultural clashes and shared goals.

Mediterranean is the result of the experience she lived while living in Sicily, a Mediterranean island that is part of Italy, between 2005 and 2010. “The work draws attention to the cultural manifestations carried through those waters over millennia, as agents of exchange between societies and in the displacement of individuals,” comments curator **Douglas de Freitas**.

With reference to the cartoon aesthetic — stemming from the admiration the artist had, as a child, for the Polish school of film posters of the 1970s — the pictures express Mir's conceptual humor and bear marks of her experience under the Soviet totalitarian communist regime, which spanned 44 years.

For Freitas, Mir adds a certain tension to our way of seeing regional borders, a frequent reason for social, political and cultural conflicts. “Our gaze is then redirected to the territory as a place for collective experiences,” reflects the curator.

SPECIFIC TERRITORY

Celebrating its **15th anniversary in 2021**, with 140 hectares of visitation areas housing works by renowned contemporary Brazilian and international artists, as well as more than 4,500 species from all continents — including rare and endangered species — the Institute asks itself: how does the relationship with the territory where it is located, the surrounding areas of Brumadinho, the rural and quilombola communities in the region and the relationship with visitors from all over the world shape the history, the present and the projected future of the institution?

This was the starting point in choosing the research axis entitled *Território Específico* [Specific Territory], the guiding principle of Inhotim's programming for the 2021–2022 biennium. Inspired by the studies of the Brazilian geographer Milton Santos, the research brings the concept of territory from its different ranges of processes and borders. According to the hypothesis proposed by Santos, the existence of the territory depends entirely on the life that animates it and by its social relations in an attempt to understand the other relations that occur from it.

"The concept of 'territory' is expanded transversally to an investigation of the environmental, social and artistic aspects that take place within Inhotim as a space, in its surrounding areas, and in the multitude of relationships that unfold from it," explains Douglas de Freitas.

OPERATION

The Inhotim Institute is open from **Thursday to Sunday** and on **holidays**, and can receive up to **1,000 visitors per day**. Admission is free on every last Friday of the month, except on holidays, with that same limit. Ticket purchase and withdrawal is done exclusively online and in advance, on Sympla, Inhotim's official ticket seller. Due to health and safety protocols, ticket sales are not being carried out at the park's ticket office.

The health protocols at Inhotim, such as mandatory use of masks by employees and visitors, hand sanitizer dispensers available throughout the park, and distance between tables at cafes and restaurants are still in place.

The Institute assesses the status of the pandemic in the area on a daily basis and always acts in accordance with the decisions established by health agencies. All

information on how to get to Inhotim, ticket purchase, protocols adopted and visitation rules are available [on the Inhotim's website](#).

Information:

Openings at Inhotim

New works by Lucia Koch and Rommulo Vieira Conceição, and exhibition *Entre Terras* [Between Lands], by Aleksandra Mir

Opening: Saturday, August 28, starting at 9:30 am

Location: Galeria Praça

Visitation: Thursday to Friday, from 9:30 am to 4:30 pm; Saturdays, Sundays and holidays, from 9:30 am to 5:30 pm

Admission: R\$22 (student's discount) and R\$44 (adult) on [Sympla](#)

Free admission on the last Friday of each month, except holidays, upon prior withdrawal through Sympla

***Brumadinho residents registered in the Nosso Inhotim and Amigos do Inhotim programs are also entitled to free admission

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