

“Deslocamentos” [Displacements] is the theme of new exhibition at Instituto Inhotim

On view at Galeria Fonte, the group show entitled “Deslocamentos” brings together works by artists from Inhotim's collection that reflect on the theme of displacement. Artists include Gordon Matta-Clark, Jorge Macchi, Laura Lima and Sara Ramo

[click here to access images of the artworks](#)

The theme of displacement, whether from physical or imagined places, steers the curatorship of Instituto Inhotim's new exhibition: the group exhibition *Deslocamentos*, on view at Galeria Fonte. The show features works by Cerith Wyn Evans, Gordon Matta-Clark, Jorge Macchi, Laura Lima, Matheus Rocha Pitta, On Kawara, Raquel Garbelotti, Rivane Neuenschwander, Rodrigo Matheus, Rubens Mano, and Sara Ramo, and also addresses issues pertaining to occupation, sharing and migration in different territories.

“The ills and contradictions of global capitalism and the geopolitical design of social inequalities are central to some of the works gathered here. The disquiet towards exploitation and transformation of nature and the consequent scarcity of natural resources, as well as the criticism of consumerism and programmed obsolescence, link different perspectives by the artists,” notes Douglas de Freitas, curator at Inhotim.

Based on the idea of a sensory, as well as an ideological displacement, the British artist Cerith Wyn Evans shows the installation *Cleave 02 (The Accursed Share)*, 2002. The work, which was created for Kassel's documenta 11 (2002), criticizes Eurocentrism and imperialism in the arts. In the work, excerpts from the book *The Accursed Share (La part maudite)*, 1949, by the French writer Georges Bataille—an author who proposed socioeconomic analyzes on unbridled consumerism—are translated into Morse code, a coded communication resource used during wartime. The sections are converted by software into lighting patterns of a light reflector, which are in turn directed towards a mirrored globe.

The work *Conical Intersect*, 1974, by the American artist Gordon Matta-Clark, shows a historical record of an iconic intervention by the artist near the Centre Georges Pompidou, in France, when it was under construction. The work is part of the *building cuts* series, which Matta-Clark developed between 1974 and 1978 and presented for the first time at the 9th Paris Biennale (1975). It is a film record of the process of creating a conical intersect, in which three-dimensional cuts were made by Gordon along two 18th-century buildings.

In another video also featured in the exhibit, *Days End*, 1975, Matta-Clark occupied a former industrial warehouse on Pier 52, in Manhattan. His

intention was transforming a private, restricted-access property into a public space. Such actions reflect the ideas present in his works, of breaking the limits of public and private in favor of spaces for the common good.

The Argentine **Jorge Macchi**, an artist who addresses socio-political issues in his works, is part of the show with two paintings. In one of them, **American Dream**, 2021, an oil on canvas with a large dark stain under the world map, the artist reflects how, even in the most developed countries, there are still people living under the shadow of hunger and destitution.

The artist **Laura Lima** participates with the work **Nômades** [Nomads], 2007, composed of 15 masks in acrylic, oil on canvas and wood. The work emerged through the subversion of the logic of painting and its traditional media and, although the masks correspond to objects that can usually be touched and put on, they remain restricted to contemplation, nailed to the walls like paintings. Also by the artist, **Puxador-paisagem (H=c/M=c)** [Puller-landscape (H=c/M=c)], 1998-2021, raises questions on the body as the work's material and constitutive part.

Matheus Rocha Pitta's work, in turn, reveals aspects of the tension between time, memory and oblivion in the context of urban experience. **Drive in** (2005-2006) has a strong relationship with the place where it was shown for the first time: the interior of the parking lot of one of the oldest shopping malls in the city of Rio de Janeiro, marked by many signs of neglect and decay. The artist took a 1979 Ford Belina to the place—an automobile that referred to the experience of a drive-in, an open-air cinema where people can watch movies from their cars; inside the car, he showed a series of clippings from articles reporting events, unusual at times, of horses in urban environments. Parallel to that, the artist captured on video three horses taken to the same parking lot, from the perspective of someone watching from inside the car.

In the photograph **A clareira** [The clearing], 2000, by **Raquel Garbelotti**, visitors will come across a clearing, a space located inside the woods and characterized by less dense vegetation. In the image, it is not possible to determine its location, but it is a record of Inhotim before it became an Institute.

In 2000, Garbelotti was invited by entrepreneur Bernardo Paz to visit the property where he wanted to create spaces to show his collection of artworks—the invitation also included the execution of a commissioned work for the space.

In the artist's trajectory, it is possible to notice her particular predilection for the issue of space, her attention to its transformations, and the way in which it is represented. The records made by Garbelotti in 2000 began to document not the material space itself, but the set of projects, aspirations and intentions associated with it. Garbelotti's work represents Inhotim from an image that precedes it, presenting the museum not as a physical territory, but as a fertile ground for the imagination.

The passage and the marking of time are central issues in the work *One Million Years*, 1999, by the Japanese artist **On Kawara**. The artist transcribed all the digits corresponding to an interval of two million years in a recording on 4 CDs transferred to digital format. The visitor does not see the physical object in which the temporal records are located, but hears the sound captured through their reading.

Rivane Neuenschwander is featured in *Deslocamentos* with two works: *Diários de Pangaea* [Pangaea's Diaries], 2008, a work created for the 55th Carnegie International, in which the artist addresses the metamorphosis of Pangaea, showing the earth's displacements at different stages, a type of diary of the planet's transformations. To achieve this effect, Neuenschwander used thin slices of raw meat to represent the contours of the continental masses that were then transported and devoured by a colony of ants. In *Mapa-múndi BR (Postal)* [World Map BR (Postcard)], 2007, the artist presents photos shot during her travels in Brazil and made into postcards. They are records of shops and stores named after countries and cities, such as China, New York, Madrid, and others. Visitors are invited to take a postcard for themselves, subverting the original logic of consuming a postcard, usually related to the desire to have a souvenir of the place visited.

Rodrigo Matheus presents six paintings in which he revives the advertising language that alludes to old movie ads of the 1940s. The artist creates signboards, visual resources that were commonly used in commercial buildings, such as bars and restaurants, before the widespread use of LED and vinyl billboards. Matheus used this informational apparatus to create images whose themes allude to the imaginary universe of astronomy.

Set to shift the perception of individuals about the urban space, for about three days **Rubens Mano** carried out, in the late 1990s, a series of ephemeral interventions in the district of Bom Retiro, in São Paulo. Each of the works was named after the place where the actions were carried out (sidewalk, basement, roof, wall, and manhole), also indicating the artist's path. In the exhibition, the public is invited to observe the photo record of the latter, an urban equipment used for the drainage of rainwater, whose interior was filled with artificial light, evoking a set of dualities: light and dark, empty and full, visible and invisible.

In the video *Oceano Possível* [Possible Ocean], 2002, Sara Ramo makes an ocean out of bowls and buckets, all in cold hues. In addition to the recurrent noise of clashing hands and "oars" in the water, the environment is invaded by the sound of a radio, which alternates high-pitched sounds and the voices of announcers. By approaching the ocean as a "space between," Ramo invites us to imagine the route, its obstacles, and encounters.

"Some artists are interested in ways of measuring time and space that go beyond the presence of human life on the planet and relate to geological

periods, revealing by contrast the small portion of the whole occupied by this existence,” adds Douglas de Freitas.

The exhibition was based on the program entitled **Território Específico** [Specific Territory], a research axis that guides Inhotim's activities for the 2021-2022 biennium, and seeks 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 contemplate the developments of a museum and botanical garden like Inhotim.

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.

OPENING HOURS

Instituto Inhotim 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 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 Inhotim's website](https://www.inhotim.org.br).

Information:

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Location: Galeria Fonte | Instituto Inhotim

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

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

Press Information:

Ane Tavares | ane.tavares@inhotim.org.br | +55 (31) 9764-6440

www.inhotim.org