

## Pampulha Art Museum

Contemporary Art Project 2011

From October 15 - December 4, 2011

# Museum:observatory

## EDUARDO COIMBRA

Renata Marquez – You have appropriated the Museum as an observatory-building. It is placed on the highest part of the lake shore, and its typically modern architecture offers many views and invites the visitor to multiple routes. The place is extremely receptive to your work, which deals with the landscape theme. Your occupation proposal at the exhibition regards the building as a vision device, a field of critical observation of the building itself and its surroundings. More than the subject, the landscape here is the raw material. With the lawn brought into the Museum, we notice that the idea of observation is, as a matter of fact, complex. It comprises the act of seeing (from afar), but also the act of choosing, studying, problematizing (from up close).

Eduardo Coimbra – I like the idea of the observatory, the idea of point of view and analysis. One thing in common to all the proposed works is the quality of pervasion regarded to architecture, which makes it resemble a thin membrane dividing interior and exterior. In *Natureza da Paisagem* (Nature of the Landscape), an installation at the ground floor, the natural surroundings literally take over the interior of the building - the character of the landscape is in fact to cross the constructed borders. In *Planos de Passagem* (Plains of Transition), at the Mezzanine floor, the exterior's visibility is enhanced by the mirrors. Even the objects conceived as benches to be used by visitors contribute to soften an intense physical presence - the landscape as an image belongs to the sight, bringing together distances and depths. In *Visível Invisível* (Invisible Visible), an installation at the Auditorium, the panoramic view of the surroundings, which would grant the location a status of scene's subject, is weakened by the sudden revelation of the building presence as a mere element in a much broader phenomenological reality - to see the landscape is to be on it, to inhabit what is invisible to us, to live a present moment shared by countless points of view.

**Renata Marquez** – What I find interesting in associating the word “museum” to the word “observatory” is the transmutation of the Museum into a new thing. It is almost the accumulation of two apparently contradictory functions, but only apparently. The observatory is both a physical and a mental place: a typology and a fantasy from where we can restart to see the world, writing it with new languages, either artistic or scientific. And the subtle membrane that separates interior and exterior of the Museum also does it for art and everyday life: there is a certain provocation in coinciding works of art and the landscape, installations and external gardens, sculptures and benches... it is the dematerialization of the Museum as a safe box.

**Eduardo Coimbra** – It is interesting this crossing you mention, of observer of the arts and of the world. The lawn that surrounds the Museum and crosses the walls catches the visitors sight first from the outside. And the fact that the audience walks on this grass as they walk around the Museum surely emphasizes the continuity between the two environments and places the spectator as an actor in the dynamics of the work. The building hosts in its interior the dilution of the limits of this landscape, bringing up a hybrid space of observation and sociability. This ambiguous characteristic of the landscape, of being what you see and where you are at the same time, was already present in the wake of the idea of the landscape as the human ability to understand and represent the world around us. The landscape has always been a slash in reality, a choice of point of view, a construction on what is real.

Eduardo Coimbra was born in 1955 in Rio de Janeiro, where he lives and works. He started his career in the 1990s after quitting his job as an engineer to dedicate himself to the artistic practice, with a special interest in the investigation of the landscape and its interrelationships with architecture.

Renata Marquez is the curator of the Pampulha Art Museum.

### **Pampulha Art Museum**

Av. Dr. Otacilio Negrão de Lima, 16.585 Belo Horizonte MG Brazil 31365-450

Tel 55 31 3277-7946 | Fax 55 31 3277-7996 | [map.fmc@pbh.gov.br](mailto:map.fmc@pbh.gov.br)

From Tuesdays to Sundays, 9 am to 7 pm

Admission free | Guided tours

Bus 2212B and C, 2213, 2215A, B, C and D



**PREFEITURA  
BELO HORIZONTE**