

animals, and the water in a variable state, a supposed paradise built in the middle of the Lake. *Island of Love* is the life of these birds migrating into the circularity of the Museum Auditorium. I always liked the idea of migration. *Mercado livre* (*Free Market*) also, in turn, seeks to operate in a different bias feature of the expedition: original tiles, lost over time, were found on sale and purchased over the Internet. A kind of historical restoration happens when the tiles return to the Museum, resetting the modernist building. Interestingly, the same ornament produced at different times strains the principles of usability and of original and copy discussion coating chronologically church, museum, house and hospital.

For completing the route proposed by the Pampulha Art Museum also visit in the city centre the urban intervention by Nydia Negromonte named *Jasmim do Cabo* (*Cape Jasmine*). The intervention was developed in 2010 in the house attached to Undió Institute, located at Rua Padre Belchior, 280. The house will be open to visitors throughout the exhibition period, from Tuesday to Friday from 10am to 4pm and on Saturdays from 10am to 2pm.



Nydia Negromonte was born in Lima, Peru, in 1965 and moved to Brazil when she was two years old. She lived in São Paulo, Porto Alegre and Barcelona, Spain, to settle in Belo Horizonte, where she currently works. Artist with a special dedication to drawing and unconventional techniques of printing, she investigates forms, captures, processes and artistic actions that originate from the close observation of daily domestic life.

Renata Marquez is the curator of the Pampulha Art Museum.

Pampulha Art Museum

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Pampulha Art Museum

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Lesson on things

NYDIA NEGROMONTE

Renata Marquez – We can see here the proposal of turning the Museum space into a kind of domestic system. We recognize the objects used as familiar ones - pipes, tanks, showers, garden hoses, food ... - But they are relocated in a new ambiguous site, which makes the domestic and the institutional co-exist as well as the private and the public, the particular and the universal, the pedagogical and the artistic. Even because this new space does not offer privacy but rather, it is overexposed, promoting a broad and self-explanatory vision of the system as a whole. Is the domestic domain experienced as a possible model for understanding and explaining the world?

Nydia Negromonte – The actions presented were taken from a curious observation of the domestic domain, but here in the Museum they are situated in another scale. First, because we see a tank instead of a sink, secondly, because in this washing action, we do not have towel or soap. There is an incomplete act that is offered to be experienced by the visitor... When dealing with the use of water in this ambiguous site, *Hídrica: Episódios* (*Hydric: Episodes*), talks intimately to the institutional space, because one of the central points is, precisely, this “gato” (illegal water connections): you can use a resource from the public cultural equipment that is available through construction and activation of the episodes. All the system has its genesis in the coupling of *Hídrica* (*Hydric*) with Museum’s water tank. But, when the visitor proposes actions into the body of the work, public use becomes individual use. You can come here and watering the garden of the Museum, for example. There are organs responsible for doing this, but here is the visitor that ensures the maintenance of the house (Museum). There is a horizontal relationship between the public and the Museum water. *Hídrica: Episódios* (*Hydric: Episodes*) is the mediator of this relationship. A hydrography that makes the water flux apparent and refers to

the internal irrigation of people, plants, soil. The water draws spaces. It is interesting to think that water has a continuous flux. That the water from China or Peru is the same one, being always connected, regardless of their geography. Water is a continuous and timeless conductor, because the water of the XV century is the same here today. It is being transformed, but it is always liable to return. In this new domestic system, there is also *Espelho Cego (Blind Mirror)*, a curtain installed in the wrong place. Originally, the curtain is to prevent the entry of light or as an effective mechanism to provide privacy, ensuring reciprocal relationships between the interior and the exterior. Here, its function has been displaced. When the Museum is empty, its reflection in the mirror becomes the only possible image. In this intervention, the obstruction resizes the architecture, making that self-image impossible.

Renata Marquez – The term “lesson on things”, popularized in Paris in the XIX century, proposed an intuitive teaching method in which things were more important than words. This method generated illustrations that were published in a series of manuals with pictures that you import and apply it here in a cabinet of curiosities that is at the same time a family album and a bibliographic archive. We are positioned as observers on the borderline between the living room wall and the study space of the library. This act of collecting and remembering is a strategy for dealing with the instance of the memory not in a nostalgic way, but as you said once, in the form of a “constructive memory”. Is it about the experience and the action, but also about the speculation on the construction of this memory?

Nydia Negromonte – It really does not interest me to pursue an affective memory. This is an album of my personal archive, but I have no direct interest in disclosing the details of who is who in the photographs. In *Jasmim do Cabo (Cape Jasmine)*, urban intervention in annex of Undió Institute, I did not want to pursue the real story contained in those images. I have never done this kind of question, although often the information were presented to me. The stories always come naturally to the surface, but there are many possible stories, full of advances and retreats in time. In the photography named *Escalera*, architecture students from Peru in a trip to Uruguay are led once again to visit another emblematic space of architectural history: the Pampulha Casino. In the series of *Lesson on Things*, the same fact occurs: there are two images with which you while seeking a relationship of correspondence between the engraving and the photography, stay in the borderline between the two discursive fields of imaging. *Lesson on Things* occupies a central

place in the body of the exhibition, it is an irradiation field. It is actually the link, the starting point for the poetic relationships that were established during the construction of the exhibition. Water is a driving fluid, which appears often in these images, either by fishing, navigating or even doing the aseptic routine. The search for matches between the engravings and photographs is a careful exercise of observation, treated here as a drawing thought. Back in *Hídrica: Episódios (Hydric: Episodes)*, the water flux builds drawings in space, enabling other architectures in the Museum. I approach the hydric episodes with the situations found in classical textbooks of *Lesson on Things*. In the Museum, they are presented in three dimensions, such as an expanded chapter. *Nota de Prova (Tasting Notes)* includes the craft of graphic printing in vegetable capsules, *Poda (Prune - an action shot exhibited in the video room of the Mezzanine)* or the act of wrapping vegetables and fruits, shaping them with argil, are also acts of drawing. For me, these acts are memory plans and bring a great legacy of acquired experiences.

Renata Marquez – The five expeditions that you made to the Island of Love, at Pampulha’s Lake, in different days and times - that generated the work of the same name installed in the Museum Auditorium - constitute an artistic practice on the border between artistic observation and scientific observation, and critically re-edits the view of the XVIII century travelers that arrived in the Americas and found a sublime nature...

Nydia Negromonte – What drew my attention in such expeditions, besides the feeling of sailing within the Pampulha’s Lake for the first time, was the resistance of the animals to insist on staying in this landscape. A resistance of the sublime place or heavenly place that they conventionally represent in our imaginary. If you look at an egret that is taking bath or at a bird nest, you realize that everything still works in the urban nature of the Pampulha’s Lake. But when you look closely at a spoonbill and you know that the more its plumage is pink, the cleaner must be its habitat, you note that the spoonbill is almost white. It is a kind of natural chromatic thermometer that indicates the situation is not good at all. Paradoxically, the number of nests is huge, which seems to attest the permanent state of vigilance of these habitants. There is a filter that segregates the Lake into two territories. Each entry in the Lake was an exercise in recognition of this tourist place, enabled by the systematic observation of the animals. *Island of Love* video shows a suspended time. An act of contemplative observation that captures the movements of small