

between people, it's time to get together and to share, it's a celebration! And this is the most important part of the work. I was in Rio de Janeiro this month, in Morro da Providencia. This *favela* was formed by people who came from Paraguayan War and Canudos. The name is because they were waiting for a providence... We painted, in a house, the leaf of a plant that came from Canudos which is called *favela*. There is an ancient oratory in the crown of the hill, which is the first Cristo Redentor in Rio. For the World Cup, the government wants to restore the visibility of oratory from the formal city and they are demolishing the houses around that impede this vision. We worked right there, in a house marked for death. In each place, a different story.

Renata Marquez – JAMAC, Jardim Miriam Art Club, was started by you in 2004 in South São Paulo, from the experience of *Wall Paintings*. It's an open studio that houses projects for the articulation of cultural interests of the neighborhood. The work has grown beyond the painting. That's an artistic action that reprints art and life fusion: yours, other's, the neighborhood's life ...

Mônica Nador – *Wall Paintings* is one thing and JAMAC is another thing. It was the work headquarters and became a cultural center. It ensures my mental health ... and even changes the life and vision of people. Mauro, a resident of Jardim Miriam, now claims for culture along with health needs. He was a metallurgist who studied Social Sciences and is now a professor of geography because he was fired from the factory. He recognizes the role of culture as a stitcher of society.

Inez Linke was born in 1971 in Freiburg, Germany, and **Louise Ganz** was born in 1968 in Belo Horizonte. The artists are also teachers, respectively, at UFSJ and UEMG. Since 2010, they integrate the group Thislandyourland, developing artistic articulations between nature and city, territory and temporality, landscape and fiction. | **Mônica Nador** was born in São Paulo in 1955, where she lives. She is a painter interested in the social relationships of art. She founded JAMAC - Jardim Miriam Art Club in 2004, a neighborhood Cultural Center. | **Renata Marquez** is the curator of Pampulha Art Museum.

Pampulha Art Museum

Av. Dr. Otacílio 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
From Tuesdays to Sundays, 9 am to 7 pm | Admission free | Guided tours
Bus 2212B and C, 2213, 2215A, B, C and D



Pampulha Art Museum

Contemporary Art Project 2011
From July 28 - September 30, 2012

Other Places

INES LINKE & LOUISE GANZ MÔNICA NADOR

Renata Marquez – In *Campestral Museum*, the plots draw a geometry of cultivation and the work *In Locu* paralyzes the bricks in a new field of volumes. The works reflect on the dynamics of occupancy and vacancy of the territory and time. The experience of space-time gives a reparametrization of values. If *Campestral Museum* occupies the vacant lot emptying it (with plants instead of buildings), it makes the unproductive (vacant lot) to be productive (vegetables, fruits...). These contradictions permeate our daily plans (productive/unproductive, nature/city, work/leisure, individual/collective) and they finally turn the economic value into sensitive and shared cultural value.

Ines Linke & Louise Ganz – *Value* has been the keyword for us since the beginning. Vegetables have a value in the marketplace and another one at the Museum. The look at the vegetable changes under the filter of beauty, emotions and memories. There is also the value of land, human labor, water, the royalties of scientific research. However, the value of the pleasant time spent in the days of crafts at the vacant lot, planting the seedlings, is what we want to reveal, proposing a review of contemporary structures of occupation and production of spaces and ways of live. There isn't nostalgia, but rather there are ways of using existing structures in order to produce *pauses*. We propose a territorial discussion on ways of life. We watch the extensive agribusiness occupation, the control of land for extraction, the distribution and consumption infrastructures and the tourism activities overlying local experiences. This causes the territory to become inaccessible. The speculation is intended to produce an autonomous and hierarchically separated space. We operate within the context of the consumer society, in which spaces and ways of

life are produced under this paradigm. We create crossings for questioning the lack of access to land and we offer possibilities for the community to use the land.

Renata Marquez – *Campestral Museum* and previous public projects of yours offer an open program to passersby: workshops, walks, rest, recreation, meals, etc... If they choose to participate, they rebuild their space and time, leaving the objectivity of the day in order to join the offered artistic project. These instant communities are essential constituents of your work?

Ines Linke & Louise Ganz – Participation is constantly redefined. While working outdoors at the frontier between public and private, we engage with local residents, collective interests and civil liability. Already in *Campestral Museum*, a work in progress, new relationships got to show, relations with the Museum and the gardener. Through the Museum and partner institutions (Zoobotânica Foundation, Department of Supply, Urbel, SUDECAP and Regional Pampulha), we have paved the way for seedlings purchasing, temporary labor, a tractor for plowing. There was the constant presence of the gardener Claudio, with whom we have shared the country life in the last six months while weeding, sowing, harvesting, watering, removing rubbish, cooking together...

Renata Marquez – If *landscape* can be defined as a cultural filter placed over nature, you look at the landscapes you visit under the romantic spirit. *Souvenirs* and *Still Life* can be consider romantic landscapes if seen next to *Natural Anatomies* or *Subsoil Practices*, projects in which there is the *tabula rasa* of radical pragmatism: is modernism reversed and converted into a fiction of nature instead of a fiction of architecture?

Ines Linke & Louise Ganz – We design city projects, architectures, lifestyles, occupations, walks, landscapes, natures. But these projects are full of Non-Project, ie, we use procedures to implement something that will act as a catalyst for a process that unfolds new spatialities. Maybe some romantic filter could be located in this equation.

Visit the *Campestral Museum*, a work proposed by Ines Linke & Louise Ganz in the vacant lot in front of the Museum.

* Bring your picnic lunch for sharing!

Campestral Museum activities:

Seedling workshop | 18 Aug, Sat, 10am-12pm
Tour and collection | 01 Sep, Sat, 10am-12pm
Collaborative dinner* | 15 Sep, Sat, 17pm
Collaborative lunch* | 30 Sep, Sun, 12noon



Renata Marquez – The paintings on fabrics and paper under the title *Shared Authoring* are paintings made by you with other people in ordinary media, understanding painting as an *act of beauty* likely to impregnate in any media. I see two keywords in this work: negotiating and multiplication. Negotiation between you and your collaborators; possible multiplication of this *act of beauty* in everyday situations starting from experiences lived there.

Mônica Nador – These are terms that indicate that the others are implicit, that sharing is calculated from the beginning. I have to negotiate with others and at the same time with myself, the “artist” and everything it entails. Today I’m more like a quantum activist than actually an artist in the conventional sense. This means that changing things and thinking of *another possible world* is more important than “art”. I use art because it’s my instrument of action. The multiplication can be found in the visual construction (the module that is repeated in the stencil) as well as in the practice of people involved. They spontaneously make new paintings, as it occurred in Tijuana, for example. A woman painted her house in our way on her own initiative. I suddenly saw her house painted! In Beruri, a neighbor took the ink and painted the house beside ours. We have also Cristiane’s story, who worked with me and has the paint as a means of livelihood. She went to Parana and now she works in a studio specially built by the city Mayor for courses and workshops ...

Renata Marquez – Sharing the authorship doesn’t mean to discard oneself as an artist, but to interact with the world and to invent an artistic mechanism that favors collective processes. *Wall Paintings* involves negotiation and multiplication within the urban territory, with its agents and institutions. There is no demystification of art but rather, there is a resumption of the aesthetic man who temporarily takes the power of the economic man, moving funds for works of art production to interventions with specific communities, establishing the game of social relationships of art. *Wall Paintings* has already happened in Toulouse, Toyota, Caracas, Havana, Tijuana and in fifteen cities in Brazil since 1998. It’s a method that can always be new and at the same time, is made of the singularities of people and places.

Mônica Nador – I have the following opinion about art and its role: I don’t see the importance of art in itself, because then it loses sense and contributes to more of it - the horrible world. I guess I’m a representative of *another possible world*, I’m here playing the game of social relationships of art, as you said. As also happened in *Wall Paintings* in Vila Aeroporto, Belo Horizonte, it forms a wonderful atmosphere