

MARILÁ DARDOT

Marilá Dardot has been creating a collection of works that have the book as a key reference. Whether alluding to specific literary or philosophical works or to the book-object in itself, her installations, videos, actions and objects establish a dialogue with the practice of writing and reading. Through this practice the artist transposes and contaminates the verbal and discursive universe into the visual and conceptual. This exhibition – the second of the Pampulha Project dedicated to young artists – gives continuation to the artist's investigations. In two new installations, Marilá takes as a starting point the external and internal spaces of the Museum in order to visit citations and fragments, discourse and language.

In *A Origem da Obra de Arte* [The Origin of the Work of Art] (2002), the artist pays reference to the celebrated 1936 paper of German philosopher Martin Heidegger, an Aesthetics classic, whose conference bears the same name. Instead of quotations and texts, Marilá presents us with 150 ceramic pots shaped in the form of alphabetical letters, in addition to soil, seeds and gardening tools, disposed over simple workbenches of the Museum's Multiuse Room. Rather than an installation per se, this is an invitation to the artwork and to work itself, through which the spectator will sow the letters in order to place the pots around the Museum's gardens, thereby composing (or not) words out in the open. The architecture of the Multiuse Room evokes the idea of a greenhouse or a gardening studio. Instructions for use in green vinyl were applied over its glass structures – poetic sentences that counteract the Pampulha landscape: "fill the letters with soil, plough the letters [...]".

What is at play here is the concept of the artwork as a possibility of realization. The image of the "construction plot" is borrowed in order to create a field of experimentation possibilities for the occurrence and the construction of the work of art, beyond the space of the actual Museum. The use of ceramic pots commissioned to a pottery of the interior suggests yet another approach: in these unfeigned and seductive objects that constitute the starting point of the move proposed to the spectator-participant, a revealing encounter is achieved between utensil/instrument on the one hand, and work/object of art on the other. Here the cross between artistic practice and craftsmanship or manual work is fundamental, something which points to the old opposition between nature and culture – which is also reflected in the spaces in which the work-artwork becomes fragmented and displaced, from a room denominated as "multiuse" to the Gardens.

Literally, the soil passes through the spectator's hands in order to go back to the world. "To worldify" is what the artist proposes in her poetic instructions. In terms of the plastic tradition, one thinks of the presence of the earth that permeated the work of '60s and '70s artists who worked with Land Art and Arte Povera. However, *A Origem da Obra de Arte* does not exactly stretch the field of action of art to nature and landscape. Rather, it proposes an inverse course, one of a return to the "origins," counteracting - nature and manual work to artistic practice. In the end, it is about planting.

Pensamento do Fora [La pensée du dehors] [Outside Thought] (2002), the installation that occupies the Museum's gardens, pays reference to an essay by French philosopher Michel Foucault, also of the same title. This work begins with the appropriation of a visual element of the Museum to propose a type of literary adherence to the world. Marilá cloned 40 small signposts of the Museum's gardens remaining faithful to their characteristics of colour, format, typology and location. However, the prohibitive sayings of the institution ("DO NOT STEP ON THE GRASS," "CYCLING FORBIDDEN," "FISHING FORBIDDEN") give rise to quotations extracted from the history of literature and thought, which are in some way related to a broad spectre of notions, such as time, life and landscape.

"Today I will draw the scent of the trees." (M. de Barros)

"I am freed and lost." (F. Pessoa)

"Be quick, even when standing." (G. Deleuze e F. Guattari)

"Today we are more alive than ever." (C. Drummond de Andrade)

"All that is straight lies." (F. Nietzsche)

In this garden of quotes or open-air library there are multiple possibilities of access, reading and interpretation. In this case Marilá once again carried out an invitation – one to the reading and composition of fragments dispersed throughout the garden in a text belonging to the spectator-reader. Wisely a specific signpost alerts that on the outside of the Museum "everything is delicately interconnected."

— Adriano Pedrosa, curator, and Rodrigo Moura, assistant curator

Marilá Dardot was born in Belo Horizonte, in 1973; she lives and works in Rio de Janeiro.

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