

## EDUCATIONAL PROGRAMME – A SCHOOL INSIDE THE SCHOOL

Open to the public • Free • Activities will be held in Portuguese

**A school inside the school** is a proposition of the educational department of the *Campo* [Field] exhibition. We aim to investigate, together with the public, the importance of EAV Parque Lage to artists' education and the importance of artists for the development of this school. To do so, we created a series of gatherings such as: visits, classes, activations, and workshops in which we will consider the relations among art, education, and cultivation. How do artists create? How do they train and develop themselves? How do we develop in relation to art? We will set up a temporary free art school – inside the school –, and together we will experiment with the exhibition, the forest, and the spaces of EAV Parque Lage as open fields for the experience with art.

The programme will be developed by artists and educators who are former students of EAV Parque Lage.

### CAMPO [FIELD]

WED-MON • 10h - 17h  
[closed on Tuesdays]

See the parallel programme of the exhibition:  
[www.eavparquelage.rj.gov.br](http://www.eavparquelage.rj.gov.br)

### EAV Parque Lage

R. Jardim Botânico, 414  
CEP 22461-000 - Rio de Janeiro

### SCHEDULED GROUP VISITS

Visits for schools or university groups, NGOs, and institutions. For people of all ages. Visits are run by the educational team, prior scheduling is required. For more information: [agendamento.eavparquelage@gmail.com](mailto:agendamento.eavparquelage@gmail.com)

**Duration: 1h | Free**  
**MON . WED . THU . FRI**  
**10h30 and 14h30**

### THEME VISITS

Visits for the general public, offered to those interested in seeing the exhibition through different perspectives. Each visit will have a theme relating to the artists, their works and their practice, as suggested by the educational team. In the programmed hours, we will gather mixed and diverse groups for collective dialogues about the proposed issue.

**Duration: 1h | Free**  
**WED . THU . FRI . SUN – 11h40**  
**SUN – 11h40 and 14h30**

### ACTivATION

By means of collective actions for all ages, the educational programme aims to establish an open field for experimentation and expand the discussions that are part of the exhibition. Each week educators will create mechanisms and carry out activities that function as invitations for other possible encounters with the reflections and issues proposed by *Field*. The ACTivATIONS will take place in different spaces of EAV Parque Lage, with the Stables as a meeting point. Routes will be announced each week.

**Duration: 1h | Free**  
**SUN . 14h30**

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## EAV PARQUE LAGE

25 AUG – 20 OCT 2019

CAMPO **Adriana Varejão**

**Beatriz Milhazes**

**Daniel Senise**

**Ernesto Neto**

**Laura Lima**

**Luiz Zerbini**

curator **Ulisses Carrilho**

realization



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ADVOGADOS

# Questioning educational space is a continuous commitment of an institution dedicated to art education.

In *Campo* [Field] exhibition, using unique strategies, the very notion of space is challenged by the works of six artists, former students who had their training at the Parque Lage School of Visual Arts, and who question the exhibition space and alter the perception of the surroundings of a free school of arts inside a forest. With their projects presented in *Field*, Adriana Varejão, Beatriz Milhazes, Daniel Senise, Ernesto Neto, Laura Lima, and Luiz Zerbini turn the term *space* into a complex index that points to its limits.

Modern geography has defined space as an unequal accumulation of temporalities.<sup>1</sup> The concept of ‘field’ comes from the theory of physics: it defines a determined space that encompasses the variations of its elements. A field is a totality composed of specific points. The exhibited works do not speak of or illustrate such concepts, they rather operate through them. The supposed abstraction produced by classical scientific thinking sees objects and phenomena from a bird’s eye perspective.<sup>2</sup> Scientific reasoning lacks the attitude of placing oneself in the sensible world with a body that not only observes but is also observed. A body that moves and perceives the phenomena that are mixed between each other and with

itself, not isolated from one another.

“This belongs to the history of nothing.”<sup>3</sup> The series of saunas and swimming pools by **Adriana Varejão** presented in the Mansion develops a free dialogue with the architecture of the house itself. Even though EAV Parque Lage has already appeared in Varejão’s works before — *Panorama da Guanabara* [Panorama of Guanabara], 2002 —, here the objective is an indirect relation, both fragmented and open, of a suggestive kind. For the artist creates spaces that are like this: seductive, erotic, vertiginous. They suggest the drama through colour and luminosity that sneak onto the walls of the surroundings, reflected by the water, and are reaffirmed by their titles: *O voyeur* [The Voyeur] and *O obsessivo* [The Obsessive], that for now echo nothing more than silence. Spaces without exteriority, where the search for meaning is dangerous because it is as slippery as the surfaces of the tiles that are of constant interest to Adriana Varejão. In the swimming pools and saunas, they become an index of colour above all, monochromes to be examined.

A melodic and rhythmic repertoire of allegories and references, from the Italian Baroque to the Brazilian carnival, is consolidated in the trajectory of **Beatriz**

**Milhazes**. The universe of colours and ornaments of her pictorial work occupies the space with her first three-dimensional works: mobiles, the protagonists of this installation. *Gamboá II* was made at a samba school (another art school), assuming a relation with the body as such, through music and dance, in collaboration with the Márcia Milhazes Dance Company. The space *between*, a founding element in the superposition of layers of paint and in her collages,<sup>4</sup> materializes here outside the two-dimensionality of the canvas in an immersive environment.

**Daniel Senise** brings tension to the art field – its operations and its architectural space. Presented as an environment at the 29th Bienal de São Paulo in 2010, the constructed modules derive from the processing of printed matter from exhibitions, such as this paper you have in your hands. Since the beginning, Senise’s paintings have established a direct relation to the history of art, from the appearance of recognizable images and the disappearance of the materiality of painting as a preconceived technique. Synthetic and precise in its form, *O sol me ensinou que a história não é tão importante* [The Sun Taught Me That History Is Not So Important] reverberates with a subtle three-dimensionality the

“theatre of mutilated sensations, of somber monuments set in an atmosphere of catastrophe and night terror, offering itself as a rhetoric and scenographic device, as the critic Wilson Coutinho warned us in his early days as a painter”.<sup>5</sup> Senise collects the remnants of images for the transmutation of matter.

Traversing space in explicit tension, *Paff* (*Turmeric*) by **Ernesto Neto** lands on the ground and with the force of gravity reveals an excessive body, of that which has no space, which doesn’t fit into the boundaries. Such tension can be found in his early sculpture projects, like *Barrabola* (1988), where the forces of geometrical lines and organic form are juxtaposed, deformed by the density of the materials. The hard and the soft, the rigid and the complacent, the malleable and the stiff coexist in the construction of pieces that simultaneously challenge the architectural spaces of the exhibition and the viewer in relation to the pieces. Beyond the visible, Neto investigates the spectator’s presence by means of smell, in a sensorial relation, questioning the limits of the artistic field beyond an essentially retinal experience.

By employing objects and the materiality of living beings, especially humans, in the composition of her

artworks, artist **Laura Lima** has developed a unique trajectory for over two decades. The ornamental philosophy developed by Lima is composed of a complex vocabulary that challenges hermetic categories. In the works of the series *HOMEM = CARNE / MULHER = CARNE* [MAN = FLESH / WOMAN = FLESH], the human body presents itself as sculptural mass – moving away from the notion of performance and from the idea of a determined time length. The actions proposed by Lima can be repeated, following basic instructions given by the artist, performed with no rehearsal. If we insist on the labels the artist has dismissed, they would be closer to tableaux vivants than to actual performances. With cows, chickens, vultures, rats, birds, and humans, Lima creates images that allude to fiction and absurdity.

By subverting art historical categories, she destabilizes the separation between language and materiality in an insubordinate way, by creating a body of work that appears inseparable from her philosophical thinking.

**Luiz Zerbini** presents a work in the gallery, that calls upon us to go outside: following the etymology of the word ‘forest’, the outside is materialized in monotypes made with vegetable material as matrix and pigment. It is no

longer the landscape genre of painting, but the reinvention of our own representation of nature, using signs from the novel *Macunaíma* by Mario de Andrade, the device for the creation of this series. The novel was also the motor for the film version shot by Joaquim Pedro de Andrade at Parque Lage in 1969, thus evoking both a historical as well as a fictional layer. Although he was never a student at EAV Parque Lage, Zerbini’s relevance to the history of the school and the other way around, makes us consider that the impact of a school goes beyond the idea of formal teaching or curriculum, to encompass a space of conviviality and relations. The presence of Zerbini also alludes to the theatre troupe Asdrúbal Trouxe o Trombone, thus situating Parque Lage as the cultural epicentre of a generation.

Denaturalizing the separation between teaching and learning builds a complex entanglement that places the student and the artist’s training at the centre of the discussion. Just as in sculpture, it is not possible to say whether the object shapes the mold or if the matter results from it. With the works of these former artists, the *Field* exhibition intends to question the flux at EAV Parque Lage today. Would it make sense in the life of an artist to determine the moment when

learning began or ended? Or rather; does anyone, in any profession, interrupt their learning process? With its public programme the exhibition seeks to raise questions around artists’ education through a cycle of debates and an educational department. If these artists were educated at this school, it is also true that they are responsible as well for building the identity of the Parque Lage School of Visual Arts. The contributions of Adriana Varejão, Beatriz Milhazes, Daniel Senise, Ernesto Neto, Laura Lima, and Luiz Zerbini have not only consolidated the history of excellence of this school but also given shape to the international perception of contemporary Brazilian art. Their works offer relevant inquiries into art as a terrain of experimentation.

<sup>1</sup> See Milton Santos, Brazilian geographer (1926-2001).

<sup>2</sup> See Maurice Merleau-Ponty, French philosopher (1908-1961).

<sup>3</sup> HERKENHOFF, Paulo. Saunas, 2005. In: *Adriana Varejão. Chambre d’éclos/Câmara de Ecos*. Paris/Arles: Fondation Cartier pour l’art contemporain/Actes Sud, 2005.

<sup>4</sup> FRÉDERIC, Paul. *Beatriz Milhazes: Colagens*. Rio de Janeiro: Cobogó, 2018.

<sup>5</sup> REIS, Paulo. Mesmo quando ela não está, está. Available at: <http://www.danielsenise.com/texto/mesmo-quando-ela-nao-esta-esta/>.