

RE-BUS



CULTURAL PRODUCTION IN THE
20TH AND 21ST CENTURIES:
ART COLLECTIVES,
INSTITUTIONS, CULTURE
INDUSTRY

SPECIAL
ISSUE

VOLUME 2

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EDITORIAL STATEMENT FOR VOLUME 2

For the second volume of the *re-bus* Special Issue “Cultural Production in the 20th and 21st Centuries: Art Collectives, Institutions, Culture Industry” the editorial team has put together three articles that highlight the contested spaces in which the relationship between institutions and their history develop. Thus, the historiographical revision of the term ‘avant-garde’ as applied to architectural currents since the 1960s provides great insight into how exactly definitions are wielded by intellectuals and members of the public sphere in order to characterize and shape the discipline’s common sense, extending into wider use (L. Stergiou). This essentially discursive practice faces deep conflicts when it comes down to historicity, inasmuch as the definitions that have become hegemonic are opened up by the particularities of contexts. This is the case of avant-garde cinema in the New York of the 1960s, in the sense that the concept of the ‘amateur’ used by certain artists associated with the Charles Theatre generated an ‘in-between’ space that resisted both the ‘common sense’ of avant-gardism and commercial productions (B. Hummel). These spaces in which the traditionally ‘hard’ definitions of institutions become fluid are well exemplified in curatorial approaches that give primacy not to rational (or historical) presuppositions but affective ones, such as Brazil’s Instituto Cultural Inhotim, where affect becomes the means to structure an experience of an otherwise inarticulate space (A. Heeren).

Ana Varas Ibarra & David Murrieta Flores

re-bus Issue 8 Co-editors

With special thanks to Christopher Collier

The Inhotim Cultural Institute: Affective Coding and the History of Museums in Brazil

Alice Heeren

Abstract

The birth of the modern museum in Brazil was intimately tied to the developmentalist ideals of early twentieth century. The Museu de Arte Moderna de São Paulo (The Museum of Modern Art of Sao Paulo - MAM-SP) and the Museu de Arte Moderna do Rio de Janeiro (The Museum of Modern Art of Rio de Janeiro - MAM-RJ) were founded amongst efforts to create a new modern identity, a project spearheaded by the Brazilian Modern Architectural Movement. Affonso Eduardo Reidy, Oscar Niemeyer and Roberto Burle-Marx were among the most notorious contributors to the movement in architecture and were central in configuring the spatial and ideological forms of the art institutions born in the middle of the century. Their goal was to “sell” an image of modernity, tropicality and cultural effervescence both in Brazil and abroad. They achieved this by mobilizing affective as well as semiotic and semantic signs in a construction of *brasilidade* intimately tied to ideals of modernity.

The Instituto Cultural Inhotim, inaugurated in 2002 by the mining entrepreneur Bernardo Paz, is now the largest collection of contemporary art in Brazil. It is also the largest institution in the country spatially. By looking at Inhotim as continuing the legacy of the developmentalist museums in Brazil, I argue its spatial structure is ambivalent and fragmented, but its discourse is unified by the way in which affective experiences are curated, a feature that it inherits from older museums, but maximizes in a way not seen before in other institutions. At Inhotim this model is pushed further and rather than a supplement, affective coding becomes the central mechanism through which the museum configures narratives and its own institutional identity. Furthermore, I show how this new form of viewing and experiencing the space of the museum takes unexpected turns—many times escaping the control of the museum’s curators and artists—and promoting a heightened awareness of institutional mechanisms. I argue it is because of the very configuration of affective chains and the nature of the affective sign that these have the propensity to escape the confinement of carefully crafted narratives.

Introduction

An elevated passage in some grey metropolis cuts the screen diagonally. The music that accompanies the image is a high-pitched melody that gains intensity as the scene cuts from one place to another. A dozen people, seemingly asleep or dead lay on the suspended pathway. The shot widens, more people one on top of the other block the entire way. It cuts to a birds-eye view of empty highways, no cars; no one, but a pile of bodies that line the sidewalks. Now the camera angle is low, more people lay in strange poses, bright yellow and purple structures appear blurred in the background. Another overhead passageway, more corpses, an overcast view of a market, the floor filled with unconscious people. The music thickens, a low beat intervenes, it mimics a heartbeat. It fades into the background and pushes to the fore. Another low shot, now people lay in a white concrete passageway lined by vegetation. The camera moves closer, it shows specific individuals, they sit on café tables or call centre desks, their head falling back or folding onto their arms in their slumber. The camera closes on a young woman, a breeze hits her hair, she opens her eyes. The music begins a crescendo, now the images alternate faster, the heart beat is closer, the bodies begin to rise in awkward manners. Close-ups revert to wider and wider shots as more and more people rise. They are in the streets, inside restaurants, in the middle of public squares and at office desks. Buildings appear in the background and a recognizable geography comes to the fore: subsequent snapshots show the streets of Belo Horizonte in the inland state of Minas Gerais in Brazil and the Institute Cultural Inhotim, the contemporary museum only sixty kilometres north of the city. The chain of bodies delineates a path, it runs from Belo Horizonte's urban fabric to different installations located within the grounds of Inhotim, shots of the Adriana Varejão gallery, Chris Burden's *Beam Drop*, Dan Graham's *Bisected Triangle* and Hélio Oiticica's *Magic Square No. 5* alternate with the images of the city. More and more individuals are awake, they fill the museum passageways and rise to stare straight at the art installations. Like the bodies, the music continues to

accelerate and rise. The alternating cuts stop, a young man rises, the music stops, he stares straight at the camera (or is it staring beyond it). It cuts to a wide view of Burden's *Beam Drop* and the group that stands staring at it. The sound now is of birds chirping in the forest below. The screen goes blank, black backdrop, the soft music which started the video returns. One sentence appears in the centre of the shot in white simple lettering: Inhotim. Impressionante. The logo of the museum and website address appear below.

This is the 2009 advertisement video for the Inhotim Cultural Institute, now the largest museum of contemporary art in Brazil, both spatially and in terms of collection. The museum was first conceptualized in the 1980s by the mining entrepreneur Bernardo Paz, opening to the public in 2004.¹ The video is an unexpected advertisement choice for a museum, and yet, it transmits Inhotim's curatorial project, as well as its aspirations better than any other of the museum's attempts. A few aspects distances Inhotim from traditional museums: the most discernible is its spatial configuration. This ever-changing structure is now made up of twenty-three galleries, mostly housing only one work of art or a group of works by a single artist; and twenty-one outdoor installations, scattered on a small area of the parks' 3000 acres of artificial lakes, botanical gardens and protected forest. The unique galleries have been designed through collaborations between the artists and various architects, and instead of a unified space conceptualized by an individual, Inhotim consists of independent yet correlated units using different museum models to frame better each work of art. Furthermore, most of Inhotim's collection is made up of works from the 1960s onwards and features large environments, installations, sculptural projects and site-specific works, all very difficult to convey through static images and traditional advertisement techniques. A traditional museum advertisement emphasizing its building would also be unsuccessful since many of the scattered exhibition pavilions and sculptures around the museum are small buildings locked within areas of vegetation or unimpressive architecturally. Those that are architecturally relevant cannot stand

in for the entirety of the museum and its expansive area on their own. The mixture of a botanical garden, a sculpture garden, Biennale-like pavilions, site-specific artworks, and outdoor installations makes the capturing of the museum's logic in one image spread or even a two-minute video impossible. Instead, the advertisement created in 2009 for the museum turns to the aspect that seems to unify this otherwise fragmented structure. The advertisement shows the way affective signs have been instrumentalized to the point that this mechanism can be understood as the museum's model.²

I argue Inhotim's spatial structure is ambivalent and fragmented, but its discourse is unified by the way in which affective experiences are curated, a feature that it inherits from older museums in Brazil and abroad, but maximizes in a way not seen before in other institutions. Particularly, I will explore how Inhotim draws on earlier Brazilian institutional models of the developmentalist museums as I will call them, which focused on the power of space to heighten affective experiences through a carefully orchestrated outside/inside dichotomy³ in a performance simultaneously of modernity and *brasilidade* or Brazilian-ness. At Inhotim this model is pushed further and rather than a supplement, affective coding becomes the central mechanism through which the museum configures narratives and its own institutional identity. Collecting choices, the organization of space and language all come together for the creation of a series of affective environments which promote another relationship between the museum space and its viewers. However, I also want to show how this new form of viewing and experiencing the space of the museum takes unexpected turns—many times escaping the control of the museum's curators and artists—and promoting a heightened awareness of institutional mechanisms: how the museum frames the artworks—spatially and ideologically—and how meaning is constructed. I argue it is because of the very configuration of affective chains and the nature of the affective sign that these have the propensity to escape the confinement of carefully crafted narratives. When they circulate beyond their initial systems,

these signs expose contradictions and relations beyond what they have been evoked to do and configure spaces for critical thinking about universals that shape museums as institutions and Inhotim in its own specificity.

First, I will discuss the history of museums in Brazil, the political and ideological moment that gave rise to the developmentalist museum, its characteristics and main examples in the country as well as how Inhotim takes up this legacy. Secondly, I will return to the advertisement video discussing it further in relation to affective mechanisms and the anxieties caused by the fluidity of these systems. Finally, I will turn to three specific case studies (The Cosmococas, Adriana Varejão and Cristina Iglesias galleries) within the Inhotim grounds to showcase how the mechanisms of affective coding play a central role in the museum's practice, while at times challenging its own institutional structure.

The Developmentalist Museum

The history of Brazilian museums is intimately tied to the history of developmentalism. The ideas that will culminate in the creation of the Museu de Arte Moderna de São Paulo (The Museum of Modern Art of São Paulo - MAM-SP) and the Museu de Arte Moderna do Rio de Janeiro (The Museum of Modern Art of Rio de Janeiro - MAM-RJ) were also the ones that allowed the consolidation of the developmentalist project and of the Brazilian modern architectural style. Developmentalism⁴ is a term coined in the post-war era in relation to the ongoing political projects in Latin American countries. It was based in the notion that countries in the South could develop if their governments adopted the right policies. Since the assumption was that Latin America was in an earlier stage of evolution (economically, politically and socially) it could arrive at the stage of countries such as England and the US if it mimicked their own developmental strategies while accounting for contemporary economic variations. However, more than a project of modernization, developmentalism was a

performance of modernity, its focus very much in attracting foreign investment and presenting a façade of rapid industrialization. Museums played a huge role in the masquerade of Brazil as the country of the future. More than developing both economically and socially and industrializing all part of its very large geography, Brazil engaged in a performance modernity in its culture and especially through modern architecture.⁵ MAM-RJ, the Museu de Arte Contemporânea de Niterói (Museum of Contemporary Art of Niterói – MAC-Niterói), designed in 1996 and arguably the culmination of developmentalist architecture in Brazilian museum history,⁶ together with Inhotim constitute a lineage of developmentalist museums in the country. This relationship is clear if one is attentive to their shared strategies despite their apparent structural differences.⁷ I will now turn to these three examples to highlight these similarities.

MAM-RJ was built between 1952-67 and its front façade is a testament to the developmentalist strategy in its projection of modernity. A slab concrete structure with two strips of windows that cover nearly the whole façade, it resides in front of small water pools and promenades created by Roberto Burle Marx. Its nod to International Style rationality is framed by the fourteen concrete porticos ten meters apart with two interiors and two exterior pillars forming a V. Designed by Affonso Eduard Reidy, the porticos at MAM-RJ make pillars unnecessary in the inside of the pavilion resulting in one hundred and forty by twenty-eight meters of open space. Windows run through both sides of the building opening to the Guanabara bay, the internationally known postcard view of Rio de Janeiro. Burle Marx had a significant influence on the spatial organization of Reidy's MAM-RJ, just like he did at Inhotim.⁸ He used plant beds, water pools, as well as rocks to both reference the architecture and challenge it. The variety of plants and the possibility of them growing beyond limits are ideas that developed into a notion of controlled wilderness, where the landscaper does not create effects through the trimming of plants, but “discovers the entwinement of the tropical nature.”⁹ The plants outgrow

their limits and ultimately, Burle Marx's gardens create another relationship between the inside and outside of the museum structure.

MAC-Niterói was inaugurated in 1996 and created to house the João Sattamini collection of Brazilian contemporary art, the largest of the sort in the country before the expansion of Inhotim.¹⁰ One of the central aspects of this institution—like the other developmentalist museums—is its building. It was built in five years and is located at the top of a hill, right across the water from Rio de Janeiro facing the picturesque view of its Bay. At 16 meters in height, the museum is suspended by a cylindrical structure of 9 meters in diameter that sits atop a pond of 817 square meters. A large ramp takes the visitors up to the museum and continues to direct their path through the structure. This impressive and memorable architectural endeavour creates an atmosphere of contemplation and takes the visitor on a journey through the museum space. The row of windows frames the view highlighting its horizontality. It allows a privileged look at Rio de Janeiro's monuments—both natural and man-made—markers of this widely known sight: Sugarloaf Mountain, MAM-RJ, and the sculpture of the open armed Christ. Nevertheless, this architecture is not conducive to display and many concessions have had to be made when hanging and structuring exhibitions of the collection, as the pieces cannot distract from the view.¹¹ Exhibitions are not meant to compete with the structure of the museum, but attempt to complement it.

The designs of MAM-RJ and MAC-Niteroi recuperate myths of tropicality and modernity that have grounded identity by turning to construction technologies that give a building like Niemeyer's its curves and appearance of weightlessness and connecting both the internal space of this building and Reidy's to the environment of the Guanabara Bay. Since the "discovery" of Brazil by the Portuguese in the sixteenth century, the beauty and the immensity of the Guanabara Bay, the entrance to the Rio de Janeiro coast, has been exalted in narratives, songs,

drawings, prints, and paintings alike. As Lúcia Lippi Oliveira and Carlos Martins have argued, Rio de Janeiro has been one of the most imaged cities in the world.¹² The view of the Guanabara Bay is one of its most iconic landscapes in the construction of the exotic and tropical American continent, as well as the ultimate symbol of *brasilidade*.¹³

Contrasted with the monumental and unified structure of Niemeyer's MAC-Niterói, which appears to isolate the outside severely from the inside of the structure, Burle-Marx's intervention on the configuration of MAM-RJ makes use of different meaning-making strategies. Nevertheless, even though the formal and constructive characteristics of MAM-RJ and MAC-Niterói vary considerably, the affective strategies structuring their space and discourse are remarkably similar and remote to a contemporary reconfiguration of much earlier questions. In both museums, the outside is welcomed in, however this outside is the Rio de Janeiro Bay, an acceptable insertion in the museum space because it is manageable and already proven carrier of affective signs of *brasilidade*. It is interesting in the case of the postcard views of the Guanabara Bay how it works affectively because it has a mythological underpinning remoting to the sixteenth century and related to the ideal of the earthly Eden. While in the developmentalist era the instrumentalization of ideals of Brazil as the country of the future, modern, tropical, and culturally effervescent were being slowly built into the national unconscious, today these are already established myths with their own sets of affective signs that continue to circulate and are mobilized even in the most unstable political periods as showcased by recent state propaganda.¹⁴

Inhotim is a present instance of what I have termed the developmentalist museums in Brazil.¹⁵ Different than MAM-RJ and MAC-Niterói, Inhotim lacks the identifiable unity of the architectural structure these early museums had. MAC-Niterói, for instance, is a building immediately recognizable and has a significant impact on the landscape. Its strong verticality

and imposing form play a role in its display strategies. MAM-RJ also is a building that is located and built to impact the landscape. On another hand, Inhotim's landscape is marked by its horizontality and its adaptability to the natural topography as it is locked between the mountains of Minas Gerais. It is a fragmented design of scattered pavilions and immense area that has no apparent centre but stretches out into different sites. This configuration is one of the museum's selling points, it takes stock in recent museological discourses of flexibility and critiques of traditional models such as the white cube. And yet, it poses incredible difficulties to an institution attempting to locate itself within national museum history as well as play a role in regional politics.¹⁶

While Niemeyer's conception of space led him to build a museum where the architecture determines the path of the visitor through the structure as in MAC-Niteroi, Burle-Marx's influence on MAM-RJ which is brought to fruition in Inhotim is the ways spaces can be more fluid.¹⁷ Nevertheless, the outside/inside relationship in Inhotim continues to remote to strategies central to the earlier museums. In MAM-RJ and MAC-Niterói while the structure welcomes the view of Guanabara Bay in, it also isolates the visitor from the urban fabric of Rio de Janeiro—with all its social and structural problems. The affective signs of awe and pride over the beauty and fascination of the Brazilian idyllic landscape and their insertion in the museum space are carefully curated not to be tainted by fear and disgust at the body of the Other and the chaotic metropolis that lies beyond.¹⁸ Inhotim similarly welcomes in a curated "outside" while isolating the visitor from other instances of it. Nevertheless, Inhotim's configuration of this outside/inside dichotomy is more complex and layered than its precursors because of the specificity of its space. It is something of a Russian doll: while the exhibition pavilions are the inside to the outside botanical gardens; the botanical gardens are the inside to the outside forest that makes up a large part of the museum's space, but is only viewed from a few vantage points within the grounds. Finally, Inhotim's overall area is the inside to the

outside city of Brumadinho, the impoverished region connecting the museum to the capital Belo Horizonte. Many works at Inhotim explore these many outside and inside relationships. Nevertheless, these complex relationships and the constant invasion of an uncurated outside is a node of great anxiety for the museum staff because it escapes the official discourse.¹⁹

The museum's labyrinth configuration and the possibility for a multiplicity of is made possible by how the galleries at Inhotim are specific to the artworks; and in turn, how in these work-specific galleries, the use of different museum models and styles of architecture frame each individual work of art. Consequently, Inhotim rather than a unified structure is a compound of scattered pavilions with crisscrossing roads that connect the different areas. Nevertheless, due to the fragmented nature of its pavilions, one single processional path is nearly impossible to orchestrate. This is one of Inhotim's greatest features, as well as the one that creates the most anxiety. It is the anxiety generated by this openness that yields its limit cases. It is here that affective technologies have the most impact and how they function showcase both their potential to create critical spaces and limit the openness in place. I turn now to the specific case of Inhotim starting with a discussion of affect theory and how it manifests in the advertisement video entitled "Stendhal Syndrome," a synecdoche of the museum's larger strategy.

Stendhal Syndrome

The advertisement video commissioned by Inhotim in 2009 and developed by the media company Filadélfia Comunicações was broadcast in the local TV for a short period after its launch. Now it exists only in Inhotim's Youtube channel both in its Portuguese and English versions.²⁰ I am interested in how this 1'53" advertisement hints at important aspects of Inhotim: namely the technologies of affect that are key for structuring the museum's space and

identity. Especially, how it plays on ideals of *brasilidade* and trademark strategies of the Brazilian developmentalist museum. The narrative, beginning with a fallen world and slowly depicting its revival has several peculiarities and resonates the central ideas within affect theory.²¹ Affect theory is a growing field of study and I draw here on two camps within the recent turn to affect: on one hand, the cultural theorist Brian Massumi, with his focus on bodies in movement and the effects of affect at the surface of those bodies; and on the other, Sara Ahmed, in her discussion of the circulation of affects and the role of these economies in shaping the boundaries between bodies.²²

Massumi defines affect “as an excess (...) as an intensity (...) as a system that is not organized through difference, one that is not semantically or semiotically ordered (...)”²³ Affect, he argues, is registered and retained by the body, but it does not stay static, stable enough—or for long enough—for meaning to attach to it, for the signified to be attached to a signifier. However, as Ahmed specifies in her *The Cultural Politics of Emotion* “the distinction between sensation and emotion can only be analytic, and as such, is premised on the reification of a concept... It allows us to associate the experience of having an emotion with the very affect of one surface upon another, an affect that leaves its mark or trace.”²⁴ As such, affects can become communicable and usable only insofar as they are arrested and given meaning within a system of affect that is structured through analogy, not difference. It is in this moment that they become qualified affects (Massumi) or emotions (Ahmed) and are thus affective signs, not just impulses or intensities, fully formed signs that have been literalized.

Nevertheless, this process of literalization, of becoming sign, cannot be understood in the moulds of semiotic or semantic systems as conceptualized by Ferdinand d’ Saussure or Charles Sanders Pierce.²⁵ Rather than based on difference, the affective sign is based on analogy: I share an understanding of the emotion because I have an experience of it myself, not because

I know what it is not. It is also not a system of sameness: I don't experience the same impulses that resonate in fear or disgust because I inhabit another body, but I have my own experience with the world and as such have felt intensities that resonate when an affective sign such as fear or disgust is evoked: I recognize it even if I do not share in one direct experience of it. Another peculiarity of a system of affectivity is that affective signs are involved in sort of colonization as they do not circulate alone, but inhabit other signs, circulating through them and gaining affective value as they move. Affects such as love and fear Ahmed notes "do not reside positively in a particular object or sign. It is this lack of residence that allows fear to slide across signs and between bodies. This sliding becomes stuck only temporarily, in the very attachment of the sign to a body, an attachment that is taken on by the body."²⁶ This sliding and moving is key as this is how affectivity becomes a chain of signification. As the signs fluctuate from one semiotic or semantic chain to another, they carry traces of the previous signs they inhabited, creating associative chains that lend affective signs the potential to be an extremely large reservoir for discourses.

In Inhotim's advertisement video, the evocation of fear of a post-apocalypse cityscape is juxtaposed to a raptured experience of awe and beauty. The emptied streets, the collapsed corpses, the stillness of unknown circumstances against a backdrop of tall buildings and highways recall already worn out feelings of impotence, fear and despair that are as common to the everyday contemporary life. These affective signs travelled through images of First World War trenches, Hiroshima and Nagasaki, Nazi concentration camps, to contemporary renderings of Guantanamo Bay, Middle Eastern war zones and several spectacularized Hollywood films. As Anna Gibbs has pointed out, the media "acts as vectors in affective epidemics in which something else is also smuggled along: the attitudes and even the specific ideas which tend to accompany affect in any given situation."²⁷ What is smuggled along, the parasitic affective sign and the many previous referents it carries, is what interests us here.

In the case of “Stendhal Syndrome,” it is the expectation of a new renaissance, a totally new experience that will revitalize a disenchanted world. While in one hand the empty and fallen bodies are one side of this story, their awakening is equally significant. As they rise they trace a path, they all look forward, we follow them as they stare at the beyond until we catch up to it: Inhotim. Impressionante. This notion is apparent by the translation of the video’s only verbal cue in the English version. By replacing the Portuguese word *impressionante* for *stunning* rather than *impressive*, the institution yields to the notion of the sublime. Evoking the Stendhal Syndrome, the psychosomatic illness caused by the confrontation with immense beauty, the video hits its acme putting forth a contemporary art institution, historically bound to Brazil, but to where all eyes eventually turn. The affective sign of awe is the one that is capitalized on here. Awe not at the artworks specifically, as in much of the video they are but backdrops, but to the immensity of the institution itself: it speaks to the experience of the space of the museum as much as to the artworks housed there. The final scene in front of Chris Burden’s *Beam Drop*, the sound of the forest below attests to that. The video is ambitious, megalomaniac some might say, but it speaks to a will to define the institution through these affective experiences rather than its commitment to education, contemporary art, the environment or the community, which the museum also asserts, but with much less fanfare. In Paz’ words: “in a few years, you won’t come from London to Brazil, you will come from London to Inhotim.”²⁸ It is an attempt to make the periphery centre by recuperating the strategies that made the centre the centre in the first place.

Not only rivalling Rio de Janeiro, but also European and North American museums, this commitment to technologies of affect as model has raised the museum to international status. The most vocal compliments to Inhotim have come from abroad. Marie-Cécile Burnichon wrote for *Artpress* that Inhotim is “a globally unique venue, not only because of its collection of contemporary art and commissioned outsized site-specific productions, but even more for

their presentation in one of the world's richest botanical gardens.”²⁹ Guy Trebay from the *New York Times* points out that “Paz has acquired and assembled more than 3,000 acres of fields, forests and truck farms, and reshaped the terrain to accommodate a collection of artworks that would be impressive anywhere but are very nearly magical when placed in a semitropical setting designed in the vaguely surrealist style of the Brazilian landscape architect Roberto Burle Marx.”³⁰ Finally, Edward Leffingwell calls it “an elegantly organized campus of handsome modernist pavilions with engaging works, Inhotim yields an exhilarating and unforgettable experience in the mountains of Minas Gerais.”³¹ It is within semantic signs such as *magical*, *exhilarating*, *globally unique*, and *unforgettable* and especially *semitropical* and *vaguely surrealist* that awe and beauty, tropicality and pride, newness and originality—and the affective ideal of the sublime, so old to museum practices³²—ultimately travel to Inhotim. It is also this language that the museum uses to capitalize on these affective signs: Schwartzman calls Inhotim a “place like no other” while Paz affirms that this space is where artists “dreams can come true.”³³ These metaphors are ingrained in the discourse of the space through the artworks, advertisement strategies, and the staff's discourses. I am not arguing that trafficking in labels that have been attached to your institution is a new strategy because it is certainly not, what I am trying to highlight is that rather than trafficking on the value of its collection such as MoMA and The Met are able to do, or its tradition as The National Gallery or the Tate, or even on its innovative mission as in the Brooklyn Museum or the Tate Modern, which Inhotim could have attempted to do, the museum highlights the experience, at the affective level, of being there as one like no other.³⁴

As Gibbs statement above highlights however in affective systems something is always smuggled along because of the nature of the affective sign. Its ground in a system of analogy that carries traces of previous signs it has inhabited is responsible for the excess within the chain of signification. The “Stendhal Syndrome” advertisement is no exception. More than just

the presences, the absences also resonate and carry through their own affective signs. The footage shows Inhotim connected—through a sort of human umbilical cord—to the symbols of the city of Belo Horizonte. However, the actual path through the impoverish region of Brumadinho that physically connects Inhotim to the capital of the state of Minas Gerais is only implied. The advertisement shows Inhotim as a place where all the heads turn to, and where the vectors of people converge. It visually implies an idyllic landscape common in the language of tropicality ingrained in Brazilian identity. The overlapping of semantic constellations like tropical and international, technologic and idyllic, are recurrent in Inhotim's discourse. The international museum scene, Rio de Janeiro and even the landmarks of Belo Horizonte are the outside the museum lets in, Brumadinho and the environs where the museum in fact is located, is the outside it disavows.

Another aspect, is how the video showcases the spatial configuration of the museum and its specificity. It shows how the spaces in Inhotim are connected through crisscrossing roads, the bodies outlining the multiplicity of maps that exist within the structure, a central aspect of the museum's model. Since no overarching building or one singular narrative connects the spaces of the museum, the experiences are created through the movement of the audience. Drawing from Burle Marx's conception of space, it is the very movement of the viewer that creates the image of the museum. The movement of the bodies, that which essentially creates the experience however is annulled in the advertisement where the bodies are static lining up from the city to the museum, their only movement, retrospectively shown, is to fall and rise.

As in affective impulses that can only be understood retrospectively when intensities are literalized, the video is constructed in a somewhat historical loop, from the end to the beginning; the events have already happened and what we see is the video being rewind to start over. Like the bodies that rise, as if rewinding and marking the movement of their implicit fall,

experience, as Massumi notes, is not understood cognitively by that body at the time of the experience, but recorded affectively by it to be conceptualized later. Thus, the affects are registered by the body, its sources and contexts infolded into it, and its traces later qualified. Thus, by denying movement what the narrative in “Stendhal Syndrome” denies is how the narrative of the museum is created in practice: a narrative that is constructed as it is shared, by those who propose it and those who explore it. It is also ephemeral, it cannot be repeated as the movement and the body is not the same twice. The bodies in the video, in their stasis highlight the mode of experience where the aspiration of the multigenerative space of Inhotim does not happen, where affectivity is arrested and subsumed and rewound, to be repeated. By delimiting a specific path, which viewers do not travel, but simply stand in passively, the video showcases an image of the museum that reveals the anxieties about such an open-ended structure.

Another example of this anxiety is how, from 2004 onwards, there has been many attempts to control the movement of bodies across the museum space. While early maps of the grounds showed the paths across the museum without delimiting one specific continuous road, newer versions use colour coding to suggest routes and narratives across the space. Furthermore, the changes made to the Cosmococas gallery also calls attention to the growing discomfort with this labyrinth nature of the museum. It is with this specific example that I move to the next section and attempt to show how the ideas I have delineated in the previous sections work in the museum.

Affective Coding and the Institution of the Museum

The Cosmococas gallery inaugurated in 2010 to house the five installations—*Transhiscapes*, *Onobject*, *Mairelyn*, *Nocagions* and *Hendrix War*—from the *Cosmococas* series of Hélio Oiticica and Neville D’Almeida, is a one-story gallery inhabiting a small elevation in the grounds. It is a low building made up of six rooms and its configuration is something of a five-

point star where the central room is the only circulation area to which all other rooms are attached.³⁵ These four entrance/exit points were meant to be identical as were the entrances to each of the five installations extending from the central circulation area. The architects of the building clearly attempted to create a non-hierarchical and labyrinth space, which would not favour one path through but open the space for different excursions across.³⁶ Nevertheless, since its inauguration the gallery has been organised by wall texts and even at times the closure of some of its entrances, regulating the path through the work and disavowing the labyrinth quality of the experience. One clear narrative is established and it is not the initially intended open-ended one, the labyrinth and non-hierarchical quality of the space is lost. This repeats throughout the museum and the consequences of this anxiety about narratives that are not completely encompassed or planned, where the smuggled in affective signs insist on coming to the fore, is one of the most telling features of Inhotim.

In the Adriana Varejão Gallery, again the official narrative and the affective experience of the spaces of the museum collide.³⁷ Affective signs that have smuggled in within other semantic and semiotic chains disrupt the space and bring in a disavowed outside world. The Adriana Varejão gallery is one of the most notorious endeavours of Inhotim.³⁸ Part of the second phase of constructions on the grounds, it was designed to house a group of works by the Brazilian artist who gives it its name. A collaborative project between the Varejão and architect Rodrigo Cerviño Lopez, the gallery was inaugurated in 2008. It is a suspended box sitting in the middle of a small hill. Created by using reinforced concrete, it brings together Le Corbusier's rationality with one of Niemeyer's trademarks: how the architect made his buildings seem weightless. The building is a box that although reminiscent of Le Corbusier's Domino frame does not take advantage of the free walls, but turns willingly in to the closed-off white cube model.³⁹ It is a space with a clear processional path, which runs from underneath the structure, through a set of stairs to the rooftop where a ramp leads the viewer outside. The gallery houses

six pieces: *Celacanto provoca Maremoto* (Coelacanth causes tidal wave - 2004-8), *Linda do Rosário* (2004), *O Colecionador* (The Collector - 2008), *Carnívoras* (Flesh eating - 2008), *Panacea Phantastica* (2003-8) and *Passarinhos - de Inhotim a Demini* (Birds – From Inhotim to Demini - 2003-8).⁴⁰ Each of the works, in a way or another, play with the grid. Interestingly, the building designed to house these works dialogs with this structure as well.

Rosalind Krauss states in her 1979 essay “Grids” that: “there are two ways the grid functions to declare the modernity of modern art. One is spatial, and the other is temporal.”⁴¹ It turns its back on nature while it claims itself ubiquitously the form of the art of our time. Nevertheless, Krauss continues: “as the experience of Mondrian amply demonstrates, development is precisely what the grid resists.”⁴² The grid, like the white cube, is remarkably static; it refuses to change and defines relationships through its rigidity. Its premises are eternity, universality and autonomy. Grids are ultimately myths⁴³ as Krauss points out: “For like all myths, [the grid] deals with paradox or contradiction not by dissolving the paradox or resolving the contradiction, but by converting them over so that they seem (but only seem) to go away.”⁴⁴ Furthermore, Krauss advocates in her essay for the spatializing of the mythical narrative to “display the features of the contradiction and to show how these underlie the attempts of a specific mythical tale to paper over the opposition with narrative.”⁴⁵ The Varejão gallery and the works housed there are, in many ways, a materialization of the procedure laid out by Krauss. They spatialize several contradictions within Brazilian history exposing them using the grid.

The Collector from the Saunas series, sitting on the wall facing the viewers entering the gallery, is a mural depicting a space generated by a computer algorithm. It is an empty architecture created by painting overlapping grids of monochromatic tiles in different tones of blue; the setting seems highly artificial and is a direct counterpoint to the main work on this floor: *Linda do Rosário*. Part of Varejão’s Charques series, *Linda do Rosário* is a wall that could have come

straight from one of the rooms depicted in *The Collector*. However, rather than pristine, it is shattered, more ruin than a piece of an environment, showcasing flesh pouring from its inside. Adriano Pedrosa has written “*The Charques* series turns architecture into body, walls into limbs and bricks into entrails.”⁴⁶ The red entrails coming out of the painted tile grid wall in *Linda Do Rosário* poses a question to the artificiality and cleanliness of *The Collector* while simultaneously challenging the massive grid structure that is the Varejão Gallery. The crumbling of a building in downtown Rio de Janeiro in 2002 known for its illicit romantic encounters inspired the work and the resonance of the piece with both disgust and a certain fascination, profane and sacred is derived of the contradictions between the different materials represented there: flesh and tiles.

Tiles, a common element of many of Varejão’s pieces, are part of the history of Brazil. Recurrent in the baroque constructions of the 17th and 18th centuries in the states Bahia, Rio de Janeiro and Minas Gerais, the blue and white tile was a trope absorbed from Portugal during the colonization. This staple of Baroque architecture was used in the early reign of Portugal in Brazil “as a form of ecumenical persuasion” of the natives, and the stories depicted in the tiles were examples of the cultural colonization of the Indian population.⁴⁷ This material in turn had a long history from the influence of Muslim arts in the Iberian Peninsula and trade routes coming from the East into Portugal in the early modern period. Le Corbusier was the first to suggest that the tiles be used in modern buildings such as the Ministry of Education and Health of 1936. From that point forward, they consistently appeared in other Brazilian modern designs like the Francisco de Assis church by Niemeyer in the Pampulha Complex and the Pavilion for the 1939 New York World Fair. In her use of this material, Varejão weaves together several moments of Brazilian history. Varejão embraces the tiles and their controversial nature: modern and traditional, reminiscent of Brazil’s colonial past and absorbed as a symbol of the “dawning of a new age” by modern architecture in the country of the future. The tiles thus have

a sacred connotation as they are commonly seen in Baroque churches depicting stories from the Bible, nevertheless, as the entrails spill from the wall, the vividly abject character of the sculpture evokes ambiguous feelings, both disgust and bewilderment. The uniformity of the tiles so expressive in *The Collector* are disrupted in *Linda do Rosário* by an affective chain of disgust and abjection that cannot be quite pinned down. It is exacerbated by the boxed-in space of the gallery, its artificial lighting, pristine light grey walls and air-conditioned setting. It is the contrast between this space and the work that makes the experience of *Linda do Rosário* so impactful. This would not have been the same if the gallery had windows or was open to the outside in any form as the natural landscape would assuage the contrast between the rigidity of grid of tiles and the formlessness of the entrails.

On the second floor of the gallery, the four walls are lined with Varejão's painting made up of large white-and-blue tiles. *Coelacanth causes tidal wave* is a work marked by the fragmented and apparent disorder of its structure. The work implies a cataclysmic event that required a reordering of the tiles, which now have been placed randomly; the whole of the original image lost in the reconfiguration of the pieces. The title is a sentence that was often found written in walls of Rio de Janeiro during the seventies. It is a quote from National kid, a favourite TV show of the time; the coelacanth, a one-meter fish found on African and Indonesian shores could supposedly cause tidal waves. The implication is that the event that caused the crackling and dismantling of these tiles was the consequence of something that seemed minimal occurring in a different place and time—like the coelacanth that in its path across the waters of Indonesia causes a tidal wave bringing destruction to America. Or, like the beginning of the developmentalist ideology during Getúlio Vargas' Estado Novo that culminated in the Brazilian military coup. The title and the configuration of the work also speaks of event chains that just like chains of signification have impact across time and space because a residue remains, something travels along the waters from Indonesia to America, something at times

imperceptible that remains latent and gains force as it circulates. This is how affective signs also operate, they are smuggled in, parasitic within established chains of semantic or semiotic signs, but gain strength as they circulate becoming full-fledged affective epidemics.

Like in *Linda do Rosário*, it is crackling marks on the tiles that break the symmetrical rationality of the grid, they seem to echo the curves of the images depicted in them, a design reminiscent of a Baroque aesthetic which challenges the rigidity of the square tiles. The whole of the design however is lost to the viewer because of the fragmentation and reordering caused by an event we have no knowledge of. Following the narrative set up by Varejão's works and the structure of the gallery that houses it, it is possible to propose one narrative; the Baroque aesthetic, in its informal, unregulated sensuality, has infiltrated the rational, orderly modernist grid. Like in the other instances of the appropriation of the grid in Brazil: namely the Concrete and Neoconcrete movements in visual arts and the influence of Le Corbusier in modern architecture, in Varejão's work, the grid is always in tension with the aspects that define it. In the path that takes the viewers from the outside through the Varejão Gallery and the works housed in it, the grid spatially orders the mythic narratives that define Brazilian history and ideals of *brasilidade*. It reveals the contradictions that condition the love affairs in the *Linda do Rosário* Hotel or the artificiality that surprises the ideal space of *The Collector*. Just as the walls of *The Collector* can be inlaid with guts, muscle and nerves, as suggested by *Linda do Rosário*, so the violence and the turbulence of Brazilian history—the colonial and dictatorial past—can come crashing, like a tidal wave, into the tiles of Varejão's *Coelacanth*.

Spatializing the narrative reveals the contradictions with which Varejão plays in her work. It also frees the affective signs that were locked in the timelessness and spacelessness of the grid. In fact, Varejão traffics in these signs to configure a group of works that critiques several aspects of Brazilian identity and the cultural manifestations that have for long represented it

such as modern architecture. By evoking signs that resonate within already established chains of signification, of the performance of modernity and *brasilidade* of the Brazilian Modern Architectural movement and its chosen precursor, the Brazilian Baroque,⁴⁸ and giving them new spaces to circulate, Varejão's works trigger unexpected narratives. While the white cube provides a repeated affective experience of the disembodiment of the *I/Eye* and through this communicates a series of ideologies: the autonomy of art, the difference between high/low art, and the primacy of the Art History canon in all its Anglophonic bias.⁴⁹ The labyrinth and multigenerative configuration of the Inhotim grounds appear at first to reject these universals. Nevertheless, they remain central and are even more oppressive because of the viewer's heightened affective sensibilities.

In the rooftop of the gallery, as the visitors exit into the landscape from the closed interior, they are confronted by the drastic climate change and the view of the botanical gardens. Most importantly, they encounter Varejão's *Birds –From Inhotim to Demini*, a large U-shaped bench that circumscribes the rooftop of the gallery. In this piece, delicate images of birds are drawn on white tiles; they look like species found in traditional catalogues—a style reminiscent of nineteenth-century natural history books. These animals are frozen in flight, locked in the tile grid, their movement eradicated.

The work also resonates with another: a square shaped bench sitting by the entrance of the gallery, next to the pool of water below. This piece is entitled *Panacea Phantastica*. While in *Birds* the animals no longer fly, in *Panacea*, the hallucinogenic plants depicted in each white tile have been rendered innocuous. The plants are only a representation of their nature in Varejão's *Panacea*; now neatly organized on the grid, they no longer have any effect and they exist only as an instance of the visual. Just as the body in the white cube that has lost its affective dimension, the plants have no smell, taste, tactile quality or materiality, they are an

instance of the grid, static, pristine and ordered. The tension displayed in the juxtaposition of *The Collector* and *Linda do Rosário* is repeated in *Panacea*: it is a play between asceticism and excess. Faced with the immensity of the vegetation just beyond the square gridded rooftop, again this interplay of control and wilderness surfaces: the viewers, like the creatures in *Birds*, sense that they also have been locked in a grid. Through the spatialization of the contradictions of the grid through the structure of the gallery, they see themselves as nothing more than instances of the visual, the ultimate effect of the white cube on the body. This resonance is triggered as the viewers finds themselves inside a giant grid. Standing in the middle of the square rooftop of the Varejão gallery, suddenly the grid floors gain life. It separates the viewers from the disorderly curves of the vegetation beyond, just like one of Varejão's birds caged in the tiles. We are like *Linda do Rosário*, a pristine grid with a fleshy interior. At Inhotim, the body appears to have been freed from the grid and the white cube, the processional path and the bodily structure that usually organizes museum space eradicated. Nevertheless, the affective system that constructs the narrative of the Varejão Gallery exposes the ubiquity of these universals within the apparent open ended configuration of the museum. In the juxtaposition of the artworks, the architectural structure of the galleries and the surrounding environments, emerges the latent white cube and the grid, its artificiality, its isolation of the body from itself, and its stasis. Another instance of how affective signs trigger underlining features of the narrative is when these challenge the institution in its own specificity as the Cristina Iglesias Gallery does.

The Cristina Iglesias Gallery houses the work *Vegetation Room* by the artist. A site-specific gallery, the work was born of discussions between the Inhotim curators and Iglesias and is based on her series *Habitaciones Vegetales* (2000-)—constructed in the interphase between architecture, sculpture and earth art.⁵⁰ The walls are made of synthetic materials but mimic the natural landscapes with its mirrors and organic patterns. Although small, the structure is a

labyrinth of corridors with several entrances and few exits. Mirrors cover the outside walls of the gallery, which reflect the vegetation surrounding the structure enhancing the sensory impression of closeness. The internal walls, made of resin are pale green and cast in an organic pattern. The artificiality of the inside walls and the ambiguity of the outside ones are further disturbed by the persistent sound of running water, which the spectator expects to find at every turn, but is unable to locate.⁵¹ Navigating from one entry to the other, the viewer eventually encounters a stream running under an iron grid at the centre of the structure. Framed by the walk through the forest to arrive at the work, the sensory experience of closed vegetation and water gains meaning.

The short walk through dense vegetation in a narrow dirt path to the Iglesias Gallery is an essential part of viewers' experience of this work; it is as much part of the piece as walls of the gallery and its organic patterns. The recurrent smell of damp earth and the sense of inhabiting the dense, moist vegetation is a synesthetic experience intensified by the encounter with the gallery and its configuration. It is an experience marked by a natural/artificial dichotomy, one that gains new layers during the height of the dry season (June-August typically for this region of Brazil). During this time, the effort necessary to frame the experience of a gallery like this one, to cause this resonance between the work and the rich landscape, is time-consuming and extremely expensive. Rather than natural, it is highly curated and constructed through intense labour. The need to incessantly water the vegetation, to create this synaesthesia between smell, sight, sound and even taste is a highly costly process, both regarding water expenditure and human labour. Thus, the affective potential of the Cristina Iglesias gallery surpasses the discourse of tropicity and the commitment to the site, highlighting the mechanisms through which this sensorial experience—the sublime enhancing these ideals of a tropical, luscious, colourful landscape—are constructed and how much the museum has invested in it, physically and ideologically.

The experience of the Cristina Iglesias gallery can at times be a contained one proposing a tension between artificial and natural materials grounded in the relationship of the gallery with its surroundings. Nevertheless, at times, the affective signs that gives meaning to this work—the smells, the taste, the colours—travel beyond the curated sphere of discourse to highlight the internal machine of the museum. The constant sight of employees watering the grounds of the museum, the massive water reservoirs found in hidden clearings around Inhotim and the contrast felt between the dry landscape on the road outside the gates of the museum are all brought to fore by the experience of the Cristina Iglesias gallery. The viewer becomes highly aware of how stark the difference is between the dried vegetation, continuously covered by a thin layer of red dust found everywhere around the museum and the green luscious vegetation and colourful orchids on the Inhotim grounds. The museum is seen even more critically as the visitor recounts the constant warnings of water shortage on diverse regions of the country.⁵² Even within the Inhotim grounds and despite the constant efforts of the museum staff, the dryness of the climate at times invades burning the beautiful green lawns. This contrast between the grounds and the region around it also highlights the poverty of the municipality of Brumadinho seen in the structures—residential and commercial—on the sides of the roads that take the viewer away from Inhotim and back to Belo Horizonte. This interstitial space is the one disavowed by the “Stendhal Syndrome” advertisement video, but an inescapable presence in the experience of Inhotim. It frames and resonates with it; it is the uncurated outside that refuses the stay away.

Conclusion

The turn to affect in museums is undoubtedly a direct reaction to the artistic practice of the 1960s onwards that have privileged large environmental installations and increasingly affective experiences. Inhotim’s collection clearly showcases this trend as it encompasses works by

earlier artists that pioneered environmental and participatory art such as Helio Oiticica and Lygia Pape and contemporary practitioners known for their engagement of another type of experience as in Olafur Eliasson and Janet Cardiff.

The contribution of the study of affect to museum however is not limited to a better understanding of these contemporary works of art. It is in how it allows for a better understanding of meaning making systems and illuminates a feature of discourse that has been understudied. Chains of signification are separated in units of semantic, semiotic or affective signs, but complex clusters where all signs circulate and influence one another. The instrumentalization of affect in the evocation of the sublime for instance, has been a part of the experience of the museum since its birth in the 18th century and of works of art long before that. However, how affective signs and affective systems operates and how their specificity impacts the construction of narratives within and outside the museum needs to be better explored. In the case of Inhotim this study is paramount since, as I have argued, the museum cannot be understood without taking under consideration how it mobilizes affective signs in the construction of new experiences. It inherits this from the developmentalist museums in Brazil and from an entire national discourse that capitalized in myths of *brasilidade* often inhabiting the national unconscious on the strength of mobilized affective signs such as awe, pride, love and disgust.

Another feature of systems of signification that the study of affective signs highlights is the way these systems are mouldable, but not passive. It showcases how once signs begin to circulate they escape the confines of the established narratives resulting in new ramifications that at times are unforeseen by the agents involved in the making. This feature has the potential for exposing the very mechanisms through which meaning is constructed and as such are nodes of great anxiety. The “Stendhal Syndrome” video highlights how this anxiety is present in

Inhotim and is as essential to its identity as the affective systems it engenders. This was already a feature of the developmentalist museum, but because of its contained space, the uncurated outside was easier to limit. At Inhotim, the multigenerative and labyrinth configuration of its grounds makes the circulation and interaction between bodies and signs much harder to contain.

The affective sign because of its specificity—a parasitic sign that is only communicable through a set of analogies rather than differences—is a large reservoir of discourse which carries along the chain traces of its previous hosts. Their mobilization thus results in the colonization of discourse from within which has proven to be extremely efficient. It is a better understanding of these signs and how they are instrumentalized in the museum and outside of it that will allow us to build on or resist them.

Alice Heeren is a PhD student at Southern Methodist University in the RASC/a: Rhetorics of Art, Space and Culture Program. Her research centres on affect theory, media and memory studies as discussed in relation to modern and contemporary art and architecture in Brazil and the construction of national identity. She holds a MA in Modern Art History, Theory and Criticism from the School of the Art Institute of Chicago and has worked as an editor for the Routledge Encyclopaedia of Modernism, as well as an intern at MoMA.

Notes

¹ During the 1980s, Paz began acquiring the land around the area, however, it was the 1984 visit of landscape designer Roberto Burle Marx that the Inhotim project began. During the same period, advised by his close friend Tunga, Paz sold most of his paintings by early Brazilian modernists and began collecting Brazilian art from the 1960s to the present. This shift in focus solidified between 2001 and 2005 when Paz expanded his collection to include a younger generation that had emerged in the 1990s, such as Ernesto Neto, Olafur Eliasson and Rirkrit Tiravanija. The works acquired and commissioned around this time have a central place in the museum and have influenced the direction of its collection. Inhotim received visitors for the first time during the 2002 São Paulo Biennial, and although this was in the context of a one-day event aimed at art professionals, it marked a transitional moment for the institution. In that same year, a new team of curators joined the staff: Rodrigo Moura, the curator of the Museu de Arte da Pampulha in Belo Horizonte; Allan Schwartzman, one of the founding staff members of the New Museum of Contemporary Art in New York; and Jochen Volz, previously the curator at Portikus Frankfurt am Main. In 2004, two new galleries specific to the work of Brazilian artists Tunga and Cildo Meireles were added to the three existing galleries that housed temporary exhibitions. With this expansion and the opening of the museum to the public, the name was changed from *Centro de Arte Contemporânea Inhotim* to *Instituto Cultural Inhotim*. After being headed during two years by Eungie Joo following Jochen Volz's appointment as Head of Programmes at the Serpentine Gallery in London, in 2013 Rodrigo Moura, who by then had been at Inhotim for nine years, assumed the curatorial directorship of the institute. Other curators and assistant curators have passed through and still work at the institution among them Lucas Sigefredo and Tiago Batista.

² The relationship of affect theory and museum theory has been recently discussed in a series of articles in the *Journal of Curatorial Studies*. See: *The Journal of Curatorial Studies* special volume entitled "Museums and Affect" edited by Jennifer Fisher and Helena Reckitt, Vol.4, Is. 3 (October 2015).

³ Rodrigo Moura in his text for the *Inhotim: Through* catalog already calls attention to how the "clash between art exhibits and the surrounding landscape" in Brazilian modern and contemporary museums—particularly in MAM-RJ, MAM-SP, MAC-Niterói, the Biennial Pavilion and Museu de Arte da Pampulha (Museum of Art in Pampulha, installed in the former casino in Niemeyer's Pampulha Complex), is characteristic of Brazilian institutions. He does not go on, however, to discuss the possible causes of this architectural consensus, only how Inhotim "introduces a new facet to the relations binding architecture, landscape and the museum." See: Rodrigo Moura, "A museum in the backlands," in *Through: Inhotim*, edited by Adriano Pedrosa and Rodrigo Moura, (Belo Horizonte: Instituto Cultural Inhotim, 2009).

⁴ See: Raúl Prebisch, "Commercial Policy in the Underdeveloped Countries," *American Economic Review* 49, (May 1959): 251–273; Raúl Prebisch, *The Economic Development of Latin America and Its Principal Problems* (New York: United Nations, 1950); and Immanuel Wallerstein. "After Developmentalism and Globalization, What?" *Social Forces*, Vol. 83, No. 3, (2005): 1264. Faced with the lack of market for its primary exports in the period after the 1929 crash, countries in Latin America devised projects based on import substitution, fostering investment in the domestic production of previously imported goods and increase in import tariffs to protect the new homegrown industry. This system created dependency on

foreign loans and investment in the expectation that the sheltering of internal economy by market regulation would lead to accelerated development and to an equal footing with first-world economies. This belief weakened in the 1970s and collapsed in the 1980s, nevertheless neodevelopmentalist projects resurfaced in the late 1990s, early 2000s and have only recently shown their devastating effects.

⁵ These contradictory aspects of Brazilian modernity (that at times were productive) have been discussed by several scholars, amongst them Guilherme Wisnik and Roberto Conduru in their texts for *Brazil's Modern Architecture*, edited by Elisabetta Andreoli and Adrian Forty (London: Phaidon, 2004); Lauro Cavalcanti, *When Brazil was Modern* (New York: Princeton Architectural Press, 2003); and Nestor Garcia Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity* (Minneapolis: University of Minnesota Press, 2005).

⁶ This is also applicable to the Bienal Pavilion building in the Ibirapuera Park which houses the collection of MAM-SP, as well as the building of the Museu de Arte Contemporânea da Universidade Federal de São Paulo (MAC-USP). However, because the histories of these institutions and their relationship with their buildings is circuitous, I will focus on the more straightforward examples of MAM-RJ and MAC-Niterói here. This focus also springs from necessity for the coherence of the argument, since both MAM-SP and MAC-USP have changed locations repeatedly and have been and are still today housed in buildings that were not built for housing a modern museum.

⁷ The inauguration in 2002 of the Museu Oscar Niemeyer in Brazilian's southern capital of Curitiba marks an even more contemporary instance of the developmentalist museum legacy and an even larger Niemeyerian project than MAC-Niterói.

⁸ MAC-Niterói and MAM-RJ are projects in which Niemeyer and Burle Marx did not collaborate, better exemplifying the divergence in their thinking. While there is no landscape work in MAC-Niterói's plan, the architectural project for MAM-RJ is signed by Affonso Eduardo Reidy. In both MAM-RJ and Inhotim Burle-Marx's design constitute a very small percentage of the overall experience. In the former he designed the gardens around the museum—and that is why I focus on his contribution here—and some other features, but the larger project for the Flamengo Park where the museum sits is by Maria Carlota Costallat de Macedo Soares (better known as Lotta whose contribution to Brazilian history of landscape design has been many times silenced). Furthermore, at Inhotim, Burle-Marx's contribution is of sketches for around ten percent of the current area, the project is by Luiz Carlos Orsini. Burle-Marx's legacy in both these projects is much more of a wider understanding of space, landscape design and its configuration, which is why he is important for this study.

⁹ Siqueira. *Burle Marx*, 33.

¹⁰ Luiz Guilherme Vergara, "In Search of Mission and Identity for Brazilian Contemporary Art Museums in the 21st Century: Case Study: Museu de Arte Contemporânea de Niterói," (Dissertation, New York University, Department of Education, 2006).

¹¹ Rodrigo Moura already calls attention to this feature in his discussion of museum history in *Inhotim: Through*.

¹² Lucia Lippi Oliveira, *O Brasil dos imigrantes* (Rio de Janeiro: J. Zahar, 2001) and *Americanos: representações da identidade nacional no Brasil e nos EUA* (Belo Horizonte: Editora UFMG, 2000).

¹³ It is against this backdrop that the exaltation of Burle-Marx and Niemeyer's style as tropical must be understood. Aleca Le Blanc, Roberto Conduru, Valerie Fraser and others have both touched on aspects of this discourse that is central to developmentalist rhetorics, particularly the ideal of *brasildade*. The idea of a "tropical modernism" was one the Brazilian government and the modern architects in the country cultivated. Lucio Costa throughout his career oscillated between arguing the traditional *casas grandes*, Baroque architecture and the curves of the Brazilian topography influenced the Brazilian modern movement. Niemeyer spoke at Re-bus Issue 8 Spring 2017

times of women's curves and at others of the waves of the ocean as having influenced his style. Whatever the version of the tale, the central idea was that Brazilian Modern Architecture from being made in Brazil somehow inherent a series of features that were essentially Brazilian and characteristically tropical. How this ideal of *brasilidade* inculcated into the national imaginary is key as it exemplifies a circuit of affective signs that remotes back to sixteenth century discussions of *terra brasilis* as idyllic. On the question of "tropical modernism" in Brazil see: William J. R. Curtis, *Modern Architecture since 1900*, 3rd ed. (London: Phaidon Press, 1996), 386; Daryle Williams, *Culture Wars in Brazil: e First Vargas Regime, 1930-1945* (Durham, N.C.: Duke University Press, 2001), 207- 210; Aleca LeBlanc, "Building the Tropical World of Tomorrow: The Construction of *Brasilidade* at the 1939 New York World's Fair," *Hemisphere: Visual Cultures of the Americas* 2, 1 (2009): 26-45; Valerie Fraser, "Cannibalizing Le Corbusier: The MES Gardens of Roberto Burle Marx," *Journal of the Society of Architectural Historians*, vol. 59, No. 2 (June, 2000): 180-193; and Roberto Conduru, "Tropical tectonics," in *Brazil's Modern Architecture*, edited by Elisabetta Andreoli and Adrian Forty (London: Phaidon, 2004), 58-105. Fernando Luis Lara has traced how Costa constructed this discourse through both his writing as an architect and the leader of the modern movement in Brazil and in his position at the *Instituto Nacional do Patrimônio Artístico Nacional* (IPHAN). See: See Fernando Luiz Lara, *The Rise of Popular Modernist Architecture in Brazil*, (Gainesville: University Press of Florida, 2008); Ibid, "Modernism made Vernacular," *Journal of Architectural Education*, (2009): 41-50; Ibid, "Brazilian Popular Modernism: Analyzing the dissemination of Architecture," *Journal of Architectural and Planning Research* 23, n.2, (2006): 91-112; and Ibid, "One Step Back, Two Steps forward: the maneuvering of Brazilian Avant-Garde," *Journal of Architectural Education* 55/4, (May 2002): 211-219.

¹⁴ The impeachment of president Dilma Rousseff, the overwhelming discourse of hate, homophobia, racism and sexism that has overflown the Brazilian middle class, the demobilization of the socialist project embodied by Rousseff and Lula's Worker's Party, as well as the rise of a right wing government desperate to smother corruption scandals while implementing a retrograde neoliberal project that would never have passed the scrutiny of a general election make up the current landscape of Brazilian politics. In this moment, the ruination of what is left of the ideal of Brazil as intrinsically modern, lusciously tropical, economically rising, culturally effervescent, and racially democratic would seem inevitable. Nevertheless, what has occurred in a repeat of the military period (1964-85) is a mobilization of this affective system. Images of this lost Brazil and the ideal of the country of the future is again sutured together in the green and yellow CBF (Confederation of Brazilian Football) shirts and carnival like protests of a middle class called to the street by a co-opted media and corrupt corporate money; it is sown together in the cries for developmentalist era economic growth through the exploitation of the poorer (and overwhelmingly black) population; it is found in the seams created by the forced junction of Brazilian Belle Époque oligarchical politics, civil-military power backed by force, and contemporary right wing neo-corporativism that works to silence nearly fifteen years of social betterment and civil rights movements. In my master thesis written in 2011 at the School of the Art Institute of Chicago from which this study springs, I was already concerned with a worrisome dimension of the optimism of the neodevelopmentalist project of the early 2000s: the possible amnesia regarding the flaws of the developmentalist project, in particularly in its inability to deal with social questions and prejudices leading to the complete breakdown of the country's economy and setting the stage for the military coup (a repeat of the 1960s). This concern which I absorbed from readings of diverse scholars studying Brazilian contemporary art as well as artists now reads as something of a disheartening reality. The affective signs that created the notion of Brazil as the country of the future are constantly being remobilized both by the left party of Rousseff and Lula and right

wing politicians such as Michel Temer and Aécio Neves in their struggle for power in a very unstable Brazilian scene. As such, understanding how these signs work is an urgent project.

¹⁵ The recent resurgence of the developmentalist ideology comes as a response to the period between the 1970s and 1990s, when neoliberal politics were widespread in Latin America and hampered the region with the “free-market” approach of its programs. However, this neodevelopmentalist ideology emerges with key structural changes: namely, national specificity and well-articulated meaning making strategies. Shahrukh Rafi Khan argues that although Neodevelopmentalism is not a term widely used by economic scientist, it is relevant for the current period in underdeveloped countries sprung by the failure of the neoliberalist economics widespread in the 1980s and 1990s: “While the term neo-developmentalism is not yet used in the development economics literature, a strong case could be made that it should be.” See: Shahrukh Rafi Khan, “WTO, IMF and the Closing of Development Policy Space for Low-Income Countries: A Call for Neo-Developmentalism,” *Third World Quarterly*, Vol. 28, No. 6, (2007): 1073-1090.

¹⁶ The political rivalry between the coastal state of São Paulo (constantly supported by the state of Rio de Janeiro) and inland Minas Gerais has a long history. Between 1898 and 1930, the old Brazilian republic was controlled by the “politica Café com Leite” (the Coffee and Milk politics). Referring to the major exportation products of these states, this period was marked by an unofficial policy where the powerful coffee producers and kettle farmers of São Paulo and Minas Gerais, would alternately align to support a candidate to the presidency. This period ended when in 1928 president Washington Luis (from São Paulo) endorsed another candidate from that region, Júlio Prestes, causing the falling out of the political leaders of the two states. With the economic breakdown of 1929 and the coffee prices dropping vertiginously however the São Paulo coffee barons lost their political power allowing Getúlio Vargas, supported by the state of Minas Gerais, to rise to office and establish what would become a fifteen-year dictatorship. These two states—and the southeast region of Brazil as a whole—are today still large political forces in the country, and the old rivalry is still very much in play. Inhotim has impacted the current political struggle between the two states mainly for three reasons: its collection is recognized as the largest one of contemporary art in Latin America, its visitor infrastructure is unprecedented for a museum in the country, and its tourist appeal is undeniable. Bernardo Paz is also very much part of this history, he owns major mines in the state. As the name already reveals Minas Gerais (general mines) is the largest exporter of metal in the country and Paz owns some of the larger producing mines in the state. Although these social-economic relationships are outside the scope of this paper to not recognize that the same struggle for legitimacy that MAM-RJ and MAC-Niteroi were involved in still plays a central role in Inhotim is to lose sight of what the label “developmentalist museum” signals as a wider project.

¹⁷ The artificial lakes and most of the design of the Inhotim grounds were elaborated by Luiz Carlos Orsini inspired by Burle Marx’s original project, which covered only 10% of what the museum is today. For more on the impact of Burle Marx on Orsini’s final configuration of Inhotim see: Silva, Roberto (2006,), *New Brazilian Gardens*, London: Thames & Hudson, pp. 101-5.

¹⁸ Sara Ahmed in her *The Cultural Politics of Emotion* is central to my thinking of affectivity with its focus on specific universal emotions like fear, disgust, love, and pride and how they are mobilized in different manners within the body politics. I will return to this later in my discussion of affect theory and how it plays into the discursive chains at Inhotim.

¹⁹ This invasion of the unmanageable outside was a locus of great anxiety for earlier museum also. During the exhibition *Opinião 65*, artist Helio Oiticica invited individuals who lived in the favela da Magueira to wear his *Parangolés* that were being shown at MAM-RJ. The result

was the expulsion of the group from the interiors of the museum in one of the most iconic moments of 1960s Brazilian art.

²⁰ See it in the Inhotim YouTube channel: <https://www.youtube.com/watch?v=7BXKCiB2g1g&list=UUCWIIQwPzICO85Fvxf9px7w> With the original title “Sthendhal Syndrome” in the Youtube page of Filadélfia Comunicações at: <https://www.youtube.com/watch?v=f-6J-OeSfSI>

²¹ Brian Massumi, “The Autonomy of Affect,” *Cultural Critique*, No. 31, The Politics of Systems and Environments, Part II, (Autumn 1995): 83-109, *The Politics of everyday fear* (Minneapolis: University of Minnesota Press, 1993), and *Parables of the Virtual: Movement, Affect, Sensation* (Durham & London: Duke University Press, 2002); Todd Cronan, ‘The Aesthetic Politics of Affect,’ *Radical Philosophy*, 172 (March/April 2012): 51-3; Sarah Ahmed, “Affective Economies,” *Social Text* 79, Vol. 22, No. 2 (Summer, 2004): 117-139 and *The Cultural Politics of Emotions* (London: Routledge, 2004); Anna Gibbs, University of Western Sydney, College of Arts, and MARCS Auditory Laboratories. *Contagious feelings: Pauline Hanson and the epidemiology of affect* (Bundoora, Vic. LaTrobe University, 2001) <http://handle.uws.edu.au:8081/1959.7/9779> and “Dissaffected,” *Continuum: Journal of Media & Cultural Studies*, Vol. 16, N. 3 (2002): 335-341.

²² Many critics of Affect Theory’s, Ruth Leys among its most prominent, argue that the main problem with Massumi’s rational is that he denies intentionality in that he terms affect as independent of signification and meaning and as such existing in a different order than cognition. What this critique ignores is Massumi’s discussion of the second layer process of qualifying affect and infolding of context, which is where Ahmed and Massumi intersect in my reading. It is this differentiation between qualified and unqualified affects that counterweights the criticism wagers by critics like Leys, and it is also along this axis, I argue, that the Affect theory lines led by Massumi and Ahmed find common ground. For the main critique to the Affective Turn see: Ruth Leys, “II – Affect and Intention: A Reply to William E. Connolly,” *Critical Inquiry*, Vol. 37, No. 4, (Summer 2011): 799-805 and “The Turn to Affect: A Critique,” *Critical Inquiry*, Vol. 37, No. 3, (Spring 2011): 434-72. See also:

²³ Massumi, “The Autonomy of Affect,” 85-7.

²⁴ Ahmed *The Cultural Politics of Emotions*, 6.

²⁵ Ferdinand d’Saussure, *Course in General Linguistics* (Open Court Classics, 1998) and Charles Sanders Peirce, *Philosophical Writings of Peirce* (New York: Dover Publications, 2011). There is an array of studies of these two theoreticians work and the systems of linguistic and imagetic signs have been dissected by others from Roman Jakobson to Erwin Panofski. The ramifications of these analyses are too complex and varied to go into here, the important point is that the understanding of these systems of sign as rooted in difference first conceptualized by Saussure is almost an unanimity among later proponents of structuralism and semiotics and it is here that I argue the affective system of sign differs.

²⁶ Ahmed *The Cultural Politics of Emotions*, 64.

²⁷ Gibbs *Contagious feelings*, 2.

²⁸ Cristina Ruiz, *Interview with Bernardo Paz*, *The Art Newspapers*, issue 218, (November 2010).

²⁹ Marie-Cécile Burnichon, “Le Modèle Inhotim,” *Artpress* 384, (2010).

³⁰ Guy Trebay, “Planet Art,” *The New York Times*, (September 2009).

³¹ Edward Leffingwell, “Brazil Report,” *Art in America*, (March 2009).

³² Etienne-Louis Boullée was one of the earlier precursors of the monumental public museum inspired by Solomon’s temple or Rafael’s School of Athens. His drawings and plans show large interiors with abundant classical elements like the rotunda and columns all framing a sublime experience. The immensity these structures were meant to convey, the magnitude of the environment against to the scale of the human body, looked to prepare the viewer for the

experience of art. Boullée's monumentality and love for geometry, his reliance on the rotunda and the possibility it gave for large open spaces, attends to overwhelm the visitor and arise feelings of bewilderment and awe. Similarly, the lighting emanating from above and entering a structure lined with statues of great thinkers and allegorical virtues was meant to give pause and demand reverence from those entering it. This early understanding of the role of space in the institution cannot be underestimated as it has shaped the history of museum buildings and is at play in Frank Lloyd Wright's Guggenheim, as much as in the developmentalist museums such as MAC-Niteroi and MAM-RJ in their evocation of the Guanabara Bay to traffic in the sublime and in Inhotim. For more on Etienne-Louis Boullée see: Emil Kaufmann, *Three Revolutionary Architects: Boullée, Ledoux, and Lequeu* (Philadelphia: The American Philosophical Society, 1952) and Jean-Claude Lemagny, *Visionary Architects: Boullée, Ledoux, Lequeu* (Los Angeles: Hennessey & Ingalls, 2002).

³³ Allan Schwartzman, "A place worth knowing," in *Through: Inhotim*; and Cristina Ruiz, *Interview with Bernardo Paz, The Art Newspapers*, issue 218, (November 2010).

³⁴ Several other videos and promotional material of the institution makes exactly this point. For another advertisement with a similar affective universe see: https://www.youtube.com/watch?v=eG_rifzOqk&list=UUCWIIQwPzICO85Fvxf9px7w&index=140

³⁵ Images of the gallery and the design plans can be seen in the portfolio of ArQUITETOS Associados, the architectural firm responsible for the project. Interestingly, their explanation of the project adds another glimpse into the initial goals of the gallery that I argue have been subverted to regain control over the experience and the narrative. The section on program reads: "The building defines a single level on which is the gallery and treats the roof as a green terrace which lends continuity to the existing landscape. The gallery is formed by five exhibition rooms which, as requested by the museum's curatorial team, should not be shaped in hierarchy, promoting a visitation free from routes suggested by the space." See: <http://www.arquitetosassociados.arq.br/?projeto=galeria-cosmococas-inhotim&lang=en>

³⁶ For images of the Cosmococas gallery structure and the installations see: <http://inhotim.org.br/inhotim/arte-contemporanea/obras/galeria-cosmococa/>

³⁷ For images on the Adriana Varejão Gallery at Inhotim as well as the works housed there see: <http://www.inhotim.org.br/inhotim/arte-contemporanea/obras/galeria-adriana-varejao/>

³⁸ The gallery received the *Prêmio Rino Levi Ex Aequo 2008*, from the Instituto de Arquitetos do Brasil (São Paulo).

³⁹ The Domino frame conceptualized by Le Corbusier in 1914, was the synthesis of his Five Point architecture, its simple structure embracing the five premises: the pilotis, the roof garden, the free plan, the horizontal window, and the free façade. In the Varejão Gallery, the open block is locked; a reinforced concrete grid overtakes the windows and marks the façade. The pilotis are implied, but the structure remains a Domino frame, making Le Corbusier's rational a veiled presence.

⁴⁰ For more on Varejão's work see: Louise Neri, "Brave New World: Adriana Varejão's Baroque Territories in *Adriana Varejão*, (São Paulo: O Autor, 2001).

⁴¹ Rosalind Krauss, "Grids," *October*, Vol. 9, (Summer 1979): 50-4.

⁴² Krauss, "Grids," 50.

⁴³ Krauss, "Grids," 54 and O'Doherty, *Inside the White Cube: Ideology of the gallery space*.

⁴⁴ Krauss, "Grids," 54.

⁴⁵ Krauss, "Grids," 55.

⁴⁶ Pedrosa, *Inhotim: Through*, 46-7.

⁴⁷ Neri, "Brave New World," 14.

⁴⁸ Brazilian artists and architects were deeply influenced by the European avant-garde movements, but the 1930s demanded a new national identity and they were committed to

creating art that was modern, yet symbolic of Brazil. In architecture, the questions of foreign influences and the search for the “new” was central to the ideas of the most prominent figures in the field and Lucio Costa found in the colonial period the reference that better translated into the national sphere the premises of the international discourse. Plain, simple, and unadorned colonial architecture perfectly embodied the precepts of the International Style in architecture led by Le Corbusier and Mies van der Rohe. This process of finding a suitable predecessor was not a straightforward one and although Costa initially focused on colonial plantation architecture, later, as the modern style—led specifically by Niemeyer—became more “irrational” playing with the free form and making use of the flexibility allowed by reinforced concrete, Costa recalibrated his discourse to elevate the *Baroque Mineiro*—the expression of 18th century mining cities of Minas Gerais—to the position of *genius loci* of Brazilian identity. Minas Gerais became the representation of the perpetual forward-looking nature of the Brazilian people. See: Lúcio Costa, *Razones de la Nueva Arquitectura – 1934 – Y Otros Ensayos* (Lima: Embajada del Brasil, 1986). Also about this process of historicizing see: Lauro Cavalcanti, *Modern e Brasileiro: A história de uma nova linguagem na arquitetura (1930-60)* (Rio de Janeiro: Jorge Zahar Editor, 2006); Frés el-Dahdah, “Lúcio Costa Preservationist,” *Future Anterior: Journal of Historic Preservation History, Theory and Criticism*, Vol. 3, No.1 (summer 2006): 58-67; Fernando Luiz Lara, “Chapter Three: Designed Memories, the roots of Brazilian Modernism,” in *Memory and Architecture*, edited by Eleni Bastéa (Albuquerque: University of New Mexico Press, 2004), 79-97; Richard J. Williams, “One: The Politics of the Past,” in Richard J. Williams, *Brazil: Modern Architecture in history* (London: Reaktion books, 2009). For Lúcio Costa’s own understanding of his work at IPHAN see: Ana Luiza Nobre (org.), *Lúcio Costa: Encontros* (Rio de Janeiro: Azougue editorial, 2010), 104-5, 148-173, 214-225.

⁴⁹ The white cube model, dissected in Brian O’Doherty’s famous *Inside the White Cube: Ideology of the gallery space* has become over the years the most dominant museum model. Its isolation from the outside world and intimate one-to-one framing of viewership has had several effects on the subject who engages with art as well as the art created to inhabit that space. O’Doherty discusses in his introduction how the gallery space as a non-space works to annul the space-time matrix, consequently annulling body at the level of sensation. The ideal body within the white cube is the static *Eye*. O’Doherty notes that this is the goal to which the white cube as a display structure was devised. In the white cube, the *I* is reduced to the *Eye* and the spectator is reduced to an instance of the visual. This process of annulment serves to reaffirm the autonomy of art and to isolate from the impulses generated by the outside world, which could resonate with the affective experience of the artworks creating new discursive spaces. For more see: Brian O’Doherty, *Inside the White Cube: Ideology of the gallery space* (California: Univ. of California Press, 1999).

⁵⁰ See video about this project in Inhotim's YouTube channel: <https://www.youtube.com/watch?v=wu-aKqZ8xoI&list=UUCWIIQwPzICO85Fvxf9px7w> See also the details of the work including the low relief resin walls and water stream from 1:58 min to 2:26 min, and the path to the gallery as shown in the video from 3:00 min to 3:31 min. Also for images of the gallery and the work see: <http://www.inhotim.org.br/inhotim/arte-contemporanea/obras/vegetation-room-inhotim-2010-2012/>

⁵¹ It is interesting that this sound of running water reappears at other moments in the Inhotim grounds, such as in Cildo Meireles’ *Desvio para o Vermelho*. The museum favors resonances that are not just visual—as common in many museums—but of the other senses.

⁵² The question here is not regarding the environmental impact of the museum’s use of water, as they have looked for alternatives to maintain their water supplies. The focus is on how the experience of the museum and their efforts to frame this experience resonates in other moments of the visitors’ lives, which are not exclusive to their time spend in the grounds and how these

affective signs would be triggered at other moments resonating with the museum experience and leading to critical thinking regarding the mechanisms for crafting experience inside and outside the museum, how things gain meaning and how meaning is framed.