

An aerial photograph of a beach at sunset. In the foreground, a large, dark, spiral-shaped artwork is visible, composed of dark stones or shells arranged in concentric circles on the wet sand. The beach is wide and flat, with the ocean extending to the horizon. The sky is filled with dramatic, dark clouds, and the sun is low on the horizon, creating a bright, golden glow that reflects on the water and the wet sand. The overall mood is serene and contemplative.

Art & Place

Site-Specific Art
of the Americas

Instituto de Arte Contemporânea e Jardim Botânico Inhotim

Matthew Barney, Chris Burden, Dominique Gonzalez-Foerster, Jorge Macchi, Giuseppe Penone, Valeska Soares, Adriana Varejão

Brumadinho, Minas Gerais, Brazil

Nestled in the rolling hills of Minas Gerais state, the Instituto de Arte Contemporânea e Jardim Botânico Inhotim was founded in 2006 by the mining mogul Bernardo Paz. Gardens inspired by the Brazilian landscape architect Roberto Burle Marx are the setting for a collection of global contemporary art and site-specific works by some of the most celebrated figures working today, including Matthew Barney, Chris Burden, Chris Burden, Rirkrit Tiravanija and Yayoi Kusama.

About seventy or so works of art are displayed over 2,000 hectares (5,000 acres) of manicured gardens, winding trails and sweeping vistas. This tropical utopia provides an ideal setting for works such as Hélio Oiticica's *Invenção da cor*, *Penetrável Magic Square # 5*, *De Luxe*, a series of brightly coloured walls, or Olafur Eliasson's *Viewing Machine*, a kaleidoscope lined with mirrors that multiply the surrounding foliage to infinity. In Doug Aitken's circular glass *Sonic Pavilion* the rumblings of the earth are amplified by microphones hundreds of metres below the ground.

In their diversity, the installations at Inhotim promote a plurality of artistic visions. Dominique González-Foerster erected bus stops in a field of white desert sand. Adriana Varejão's exuberant blue-and-white painted mosaics recall the colonial tradition and, like her white-tiled walls oozing guts, contrast with the modernist building housing them. In a pavilion covered inside and out with mirrors, Valeska Soares has juxtaposed the surrounding nature with a dark space and a video of a person dancing to Burt Bacharach's 'The Look of Love'. With its melding of nature and art, Inhotim evokes incomparable sensory experiences.

1. Dominique Gonzalez-Foerster *Desert Park*, 2010. Concrete, H: 2.5 m / 8 ft 2 in
2. Giuseppe Penone *Elevazione*, 2001. Bronze, H: 10 m / 32 ft
3. Chris Burden *Beam Drop Inhotim*, 2008. Steel beams, concrete, H: (max) c.12 m / 39 ft 4 in
4. Jorge Macchi *Piscina*, 2009. Installation. 1.8 x 12 x 12 m / 5 ft 11 in x 39 ft 4½ in x 39 ft 4½ in
5. Adriana Varejão *Panacea Phantastica*, 2003. Silkscreen printed tiles. Each tile: 15 x 15 cm / 6 in x 6 in
6. Adriana Varejão *Coelacanth Provokes Seaquake*, 2008. Oil and plaster on canvas. 184 canvases, each: 1.1 x 1.1 m / 3 ft 7 in x 3 ft 7 in
- 7-8. Matthew Barney *De Lama Lâmina*, 2008. Steel, glass, forest tractor and mixed media. H (sculpture): 7.92 m / 26 ft
- 9-10. Valeska Soares *Folly*, 2005-9. Video installation, wood, glass. 2.50 x 11.1 m / 8 ft 2 in x 36 ft 5 in



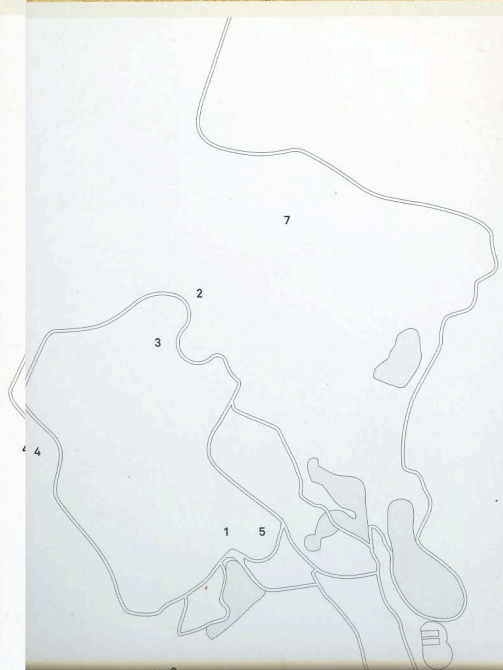
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