

**Interview to Art Basel Miami Beach Magazine regarding the participation of the piece “Eva” in the fair’s PUBLIC Sector, 2014<sup>1</sup>**

- Can you talk about this notion of “fieldwork” and how it relates to your piece being shown within ABMB’s PUBLIC Sector this year?

Ana Luiza Dias Batista - The curator’s notion of fieldwork as a field for trying and verifying new ideas interests me. Indeed, I think my work often stands on a very tight line between the extremes of success and failure, absence and excess. Even though “Eva” is very extravagant in its figuration, its conceptual operations are very concise: the piece is simply a replica of a referent, reduced in scale. Thus, the piece runs paradoxical risks: it can either be considered timid or over appealing, banal or rather encrypted. The outcome is still to be verified.

- How does audience play a direct or indirect role in the piece—does the audience give the piece meaning? Is there a relationship to archeology and/or discovery?

ALDB - My piece operates with human scale. By reducing a giant doll to the size of an actual woman, it somehow turns actual people into giants. A calibration of scale occurs within each member of the audience. You can no longer fulfill the original doll’s promise and, momentarily diminished, enter the human body; you have to contemplate it as pure surface, from above. There’s no interior to reach. “Discovery” is a concept I would relate to that original promise. In the piece, I’d rather think of a kind of frustration.

- Is conceiving and installing a piece for a public space and audience any different from conceiving and installing a piece for a gallery space or museum? If so, how?

ALDB - I like to think of the notion of public art beyond the idea of art installed outdoors, or presented to wider audiences. All art should aim at a public sphere. Art is public in nature. Thus, trying to resist the flattening of public spaces, and of public debate for that matter, is its responsibility. On the other hand, the contexts in which a work is conceived and/or exhibited obviously play a fundamental role in its

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<sup>1</sup> Parts of this interview were published in Art Basel Miami Beach | 2014 Magazine, p. 164-165.

meanings. The wider this context and the more unpredictable its conditions, the more complex become the responses the work has to provide.

- Can you tell us briefly about the piece in relation to its context—Miami Beach; the specific location of Collins Park; and the art fairs and related exhibitions taking place around the city? Why do you think this work fits into the context (or why doesn't it)?

ALDB - This piece, "Eva", is a replica of an amusement park's attraction that existed in Brazil in the 1980s. Its idea was to provide an expedition into the human body. The theme of exploring the tiniest bits of the body was parallel to that of exploring the immensity of space, as some movies of the time can attest. Both of them translate, after all, a need for redimensioning human scale.

The original doll was built for Playcenter Park, in Sao Paulo, but dozens of others travelled around Brazil, inhabiting areas such as parks and malls for short periods. Nowadays some variations can still be found in Mexico and Spain. Considering Florida is the primary location for amusement parks, it seems to be the perfect destination for the piece. Besides, I think the situation of an art fair has very interesting resonations in the very concept of attraction.

- Do you go to the fairs and if so, as an artist, what is your impression of Art Basel in Miami Beach, and/or the satellite fairs in Miami?

ALDB - I do go to the fairs. Their relevance to the art world has been increasing exponentially. Of course this is a symptom of our times, where the market occupies every void space and organizes our relations. When I participate in art fairs, I try to recognize their ambiguities, internalize them in the piece itself and expose them to the audience. I actually think it's very interesting to work within art fairs, since they bring an overall latent condition to extreme visibility. Unfortunately, I haven't been to ABMB yet.

- What do you hope those who aren't familiar with the art world and the art fair will take from the piece?

ALDB - I hope they can take as much as those who are familiar with the art world. I hope they can recognize "Eva" as the reproduction of an

amusement park's attraction that promised an expedition into the human body. I hope they can, consciously or not, relate it to the opposition of interior and exterior in their own bodies. I hope they can perceive it as a giant in miniature. I hope they can relate it to their own scale.

- What are you working on now? What can we expect from you in 2015?

ALDB - I'm primarily working on an exhibition to be held at Marilia Razuk Gallery in Sao Paulo next May. Some issues I addressed in "Eva" will reappear different ways. One of the works insists in the idea of investigating the interior of the body. I hired a professional to make a series of medical drawings of parallel sections of a human brain. The drawings will be bound as a book that reconstitutes the original model, each page standing for one layer, or rather a slice of it. The brain systematically cut and analyzed, but still no revelation to be found in its interior.

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