

Inhotim has Three New Exhibitions in October Featuring Pipilotti Rist, Rebeca Carapiá and Rivane Neuenschwander

The artists are exhibiting the immersive work Homo sapiens sapiens, the sculptural installation Apenas depois da chuva and the solo show Tangolomango, respectively

Brumadinho, Minas Gerais – Starting on Saturday, October 19, Instituto Inhotim will host three new exhibitions showcasing the work of artists **Pipilotti Rist**, with the exhibition of the immersive installation *Homo sapiens sapiens* (2005), the commissioned work *Apenas depois da chuva* (2024) by **Rebeca Carapiá**, and the solo exhibition *Tangolomango* (2024) by **Rivane Neuenschwander**. Each exhibition offers a unique vision of the relationships between art, nature, body and politics, drawn from distinct repertoires of contemporary art. Inhotim's artistic program focuses on creation, bringing into dialogue issues that animate the concepts of art and nature. Through exhibitions and long-term projects, Inhotim's art collection is highlighted, while new names are integrated through commissions and unprecedented exhibitions. "Inhotim is a museum that constantly reorganizes and updates its art collection by creating, together with artists, immersive experiences that make each visit unique," says Júlia Rebouças, Inhotim artistic director.



◀ Pipilotti Rist by Keystone Anthony Anex. [Click here](#) to access more press images.

Following the opening of these projects, public programs developed through the collaboration between Art, Education and Nature curators activate the exhibitions and works in the course of their display. "For this second opening of 2024, we invited three artists whose contribution to contemporary production is undeniable and have a strong connection with Inhotim's curatorial project. Starting with the work of Pipilotti Rist, which was filmed at Inhotim 20 years ago but is only now being presented at the museum. Rivane Neuenschwander is also an artist who pervades the collection, with a work on permanent exhibition, whose presence is amplified by an unprecedented solo exhibition. Rebeca Carapiá, meanwhile, participated in group exhibitions throughout 2023 but is now presenting a work developed at the museum, in collaboration with her teams," says Júlia Rebouças.

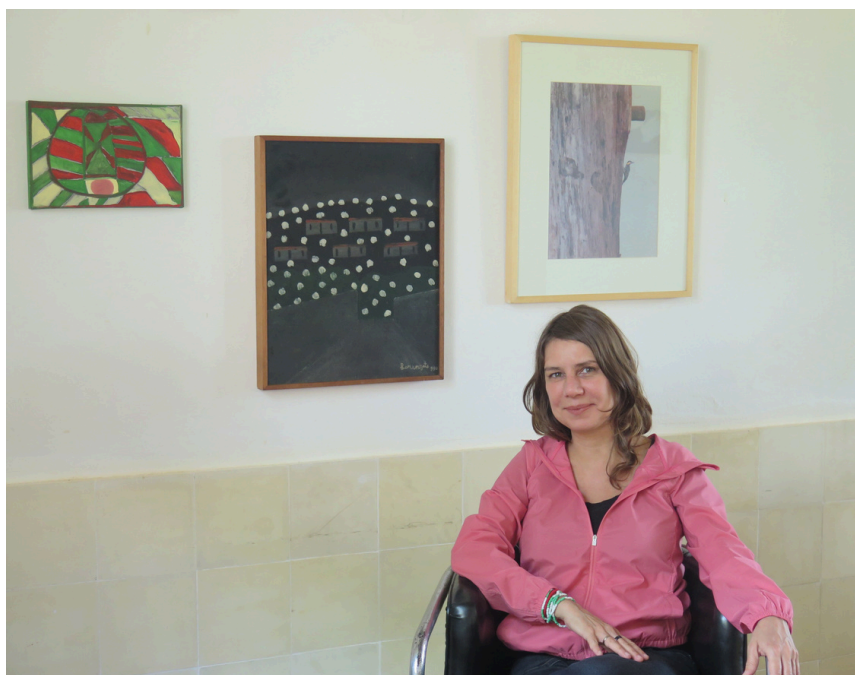


◀ *Homo sapiens sapiens* (2005) by Pipilotti Rist. Photo: courtesy of Atelier Rist GmbH. [Click here](#) to access more press images.

Swiss artist Pipilotti Rist, one of the world's leading video artists, occupies Inhotim's Galeria Fonte with the immersive work *Homo sapiens sapiens* (2005). Renowned for her video and film installations that transform exhibition spaces into sensory and poetic experiences, the artist offers the public a new perspective on the intersection of gender, the human body, nature and the cosmos. *Homo sapiens sapiens*, filmed in the gardens of Inhotim, was originally presented at the 2005 Venice Biennale and is now being exhibited at the museum, adapted to the unique characteristics of Galeria Fonte. In this installation, the video images cover the gallery's ceiling and visitors move through winding spaces of color and textures, where they can make themselves comfortable on beds, beanbags and rugs to watch and participate in the work.

In Rist's works, in addition to the power of the images and environments, music is an essential element. In this work, the namesake composition *Homo sapiens sapiens* was created by Pipilotti Rist and Anders Guggisberg. Curated by Douglas de Freitas, Inhotim's coordinating curator, and Lucas Menezes, assistant curator, this installation by Pipilotti Rist offers an experience that questions and celebrates the connection between the individual and the universe, reflecting on themes such as fantasy, dream, humor and desire.

Vale is the master maintainer of the *Homo sapiens sapiens* installation at Inhotim, with Supernosso as sponsor at the gold level, C6Bank as sponsor at the silver level, and the support of Pro Helvetia, through the Federal Law of Incentive to Culture. A production of the Ministry of Culture and the Federal Government.



◀ Rivane Neuenschwander.
Photo: Jochen Volz.
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press images.

Rivane Neuenschwander shows why she is one of the most important voices in Brazilian contemporary art with her solo exhibition *Tangolomango* (2024) at Galeria Mata. Featuring works in different languages, such as painting, photography, installation and video, the exhibition brings together works from different decades, updated with the artist's most recent research dealing with issues related to childhood, history, ecology and politics.

Through an always intersectional approach, these themes are explored in works that evoke images and imaginaries, in a presentation that is as powerful as it is poetic. The panorama *Tangolomango*, curated by Júlia Rebouças, Inhotim's artistic director, along with coordinating curators Beatriz Lemos and Douglas de Freitas, includes works from various moments of her production, such as: *V.G.T. (Ame-o ou deixe-o)*(2023), *J.B. (Piracema: uma transa pós- amazônica)*(2023), *Trôpego Trópico* (2022), *Eu sou uma arara* (2022), *O Alienista* (2019), *Alegoria do Medo* (2018), *Caça ao fantasma* (2018), *(WAR)* (2017), *Cabra-cega* (2016), *Zé Carioca e seus amigos* (2005) and *Andando em Círculos* (2000).

Since 2009, Rivane Neuenschwander has been presenting *Continente/Nuvem* (2008), which is part of Inhotim's collection. It is installed in a house that preserves an important part of Inhotim's history on its territory. Dating back to 1874, it is one of the oldest buildings in the region, a remnant of the farm that once occupied the land where the museum now stands.

Vale is the master maintainer of *Tangolomango*, with CBMM as sponsor at the gold level, through the Federal Law of Incentive to Culture. A production of the Ministry of Culture and the Federal Government.



Eu sou uma arara [I Am a Macaw] (2022) by Rivane Neuenschwander and Mariana Lacerda.
[Click here](#) to access more images

Commissioned by Inhotim, *Apenas depois da chuva* (2024) by Rebeca Carapiá, is a sculptural installation composed of 20 pieces, each about five meters, exhibited at the lake near Galeria Mata and Tunga's Galeria True Rouge, a featured landscape at the museum and botanical garden. Born in Salvador (Bahia state), the artist is recognized for her iron and copper sculptures that reveal a unique and poetic language. The new work at Inhotim, the result of an immersion in the Serra da Capivara National Park in the state of Piauí, reflects on the relationship between water and territory, exploring the abstract “writing” found in her drawings and sculptures.

Carapiá developed the drawings that make up *Apenas depois da chuva* during her research trip. The installation, curated by Beatriz Lemos, coordinating curator and Deri Andrade, assistant curator, will be on display indefinitely and is a continuation of Rebeca Carapiá's research on the interaction between natural and sculptural elements, forms and landscapes. In this work, the artist sets out to work on a new, more monumental scale, based on a process of experimentation that was made possible through her technical partnership with Inhotim's production, workshop and metalworking teams. For the first time in Carapiá's artistic process, the 20 pieces were made in collaboration between her and Gabriel Silva Santiago's team, who coordinated the institution's metalwork.



◀ Rebeca Carapiá during the installation of *Apenas depois da chuva* (2024), at Inhotim. Photo: Ana Clara Martins. [Click here](#) to access more press images.

Vale is the master maintainer of *Apenas depois da chuva* through the Federal Law of Incentive to Culture. A production of the Ministry of Culture and the Federal Government.

ABOUT THE ARTISTS

Pipilotti Rist (Grabs, Switzerland, 1962) is a Swiss artist internationally renowned for her immersive and experimental video installations. Active since the 1980s, Rist is a benchmark for discussions on gender and feminism. Her work often transforms the architecture and environment of galleries, commonly associated with a “white cube,” into sensory experiences: tactile, visual, and auditory. Her installations and exhibition concepts are expansive, finding in the mind, senses and body the possibility for endless discoveries and poetic inventions. *Homo sapiens sapiens* (2005), filmed in the gardens of Inhotim, was presented for the first time at the 2005 Venice Biennale, when Rist was Switzerland's official representative.

Rebeca Carapiá (Salvador, Bahia, 1988) is an artist and researcher interested in the relationships produced between language, encounter, conflict, geography and their narratives. In her practice, she creates and organizes a set of reflections on different platforms of exhibition, training and artistic experimentation. Through sculptures, copper on canvas, drawings, installations, engravings, texts and objects, her research seeks to create a cosmology around materialities and research while broadening a geopolitical debate that involves memory, environmental racism, economies of precariousness, ancestral technologies, sexual and gender dissidence and the power relations between discourse and word.

Since the 1990s, **Rivane Neuenschwander** (Belo Horizonte, Minas Gerais, 1967) has been choosing elements from social exchanges, memories or consumption as the material for her production. In her installations, Neuenschwander translates the intercommunicative nature of living systems. In drawings, paintings, tapestries and videos, the artist operates the intersection of her plastic repertoire with science, history and psychoanalysis, linguistics and literature, in order to articulate pressing issues in contemporary politics.

By coupling the action and presence of both human and non-human bodies that participate in the formal elaboration with conceptual substrates, Rivane's work includes the groups that led to the form that the works acquire. The other is always presupposed in the structure and execution of the works, and care for the form always implies care for the public.

ART CURATION AT INSTITUTO INHOTIM

Júlia Rebouças, artistic director
Beatriz Lemos, coordinating curator
Douglas de Freitas, coordinating curator
Marília Loureiro, curator
Deri Andrade, assistant curator
Lucas Menezes, assistant curator
Varusa, curatorial assistant

EXHIBITIONS

Starting Saturday, October 19, 2024, at Instituto Inhotim:

Homo sapiens sapiens (2005) by Pipilotti Risti
Galeria Fonte
On display until 2026
Age rating [12 years]
20'52"

Tangolomango by Rivane Neuenschwander
Galeria Mata
On display until 2026

Apenas depois da chuva (2024) by Rebeca Carapiá
Installation at True Rouge Lake
On display until 2026

GENERAL INFORMATION

VISITING HOURS

Wednesday to Friday, from 9:30 a.m. to 4:30 p.m.; Saturdays, Sundays and holidays, from 9:30 a.m. to 5:30 p.m. In January and July, Inhotim also opens on Tuesdays.

ADMISSION

Full-price: R\$ 50.00 | Half-price*: R\$ 25.00. *Check the half-price rules on the website.

FREE ADMISSION Inhotim for Free: access the special guide on gratuity at Inhotim. Admission is free for residents of Brumadinho registered in the Nosso Inhotim program; Amigos do Inhotim members and children aged 0 to 5. Inhotim Free Wednesdays: all Wednesdays are free; Inhotim and Brazil Stock Exchange Free Sundays: last Sunday of the month is free

LOCATION

Inhotim is located in the city of Brumadinho, 60 km (about 37 miles) from the city Belo Horizonte, capital of the state of Minas Gerais (a trip of approximately 1 hour and 15 minutes). Access through federal highway BR-381 at km 500 – Belo Horizonte/São Paulo bound. It is also possible to get to Inhotim through federal highway BR-040 (a trip of approximately 1 hour and 30 minutes from Belo Horizonte). Access through BR-040 - Belo Horizonte/Rio de Janeiro bound, at the Retiro do Chale exit.

INHOTIM DESIGN STORE

The Inhotim store, located at the entrance to the park, offers decoration items, utilitarian objects, books, toys, ceramic pieces, vases, plants and typical regional food products. Products are also available for purchase at the online store.

FOOD OUTLETS

Inhotim offers visitors different options for food. In the traditional Tamboril Restaurant, the public finds an environment integrated with the gardens and the contemporary art collection, with a fixed price menu, an extensive wine list, as well as a dessert table with various sweets. The Oiticica Restaurant, located near the artwork *Invenção da cor, penetrável Magic Square #5, De Luxe* (1977) by Hélio Oiticica, offers self-service meals sold by weight, with a menu that includes salads and hot casserole options. Café das Flores, located near Inhotim's reception desk, offers a menu with the classic Minas Gerais cheese bread, as well as snacks, cake and coffee. Additional options for coffee, quick snacks, hamburgers and desserts are available in the vicinity of Galeria True Rouge at OOP Café, by the Galeria Miguel Rio Branco at Bayo and by the Galeria Galpão with the Hack burger joint. Complementing Inhotim's food options are juice joint Casa de Sucos and Pizzaria do Teatro.

Vale is the master maintainer of Inhotim; Cemig is a strategic partner; Shell, Itaú and B3 are master sponsors; Santander Volvo, Supernosso and CBMM are sponsors at the gold level. Sponsorships are made possible through the Federal Law of Incentive to Culture.

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