

## Juliana Notari presents her artistic residency results at Usina de Arte (Art Power Plant)

Last weekend the artist from the Brazilian state of Pernambuco presented to the general public her "Diva" piece, produced through the partnership project "artistic residency" from the art power plant (Usina de Arte) and the Museum of Modern Art Aloisio Magalhaes (MAMAM)

Presented last weekend was the "Diva" piece from artist Juliana Notari from Pernambuco. Constructed within 11 months from its initial proposal conception to its finalization, having had to be interrupted through the rainy season and more recently due to the pandemic social distancing. The work, a 33 m high, 16 m wide and 6m deep fission cuts the hills of the art power plant (Usina de Arte) area in the Santa Terezinha community in the town of Agua Preta, located in the Southern Atlantic forest area of Pernambuco state called Zona da Mata. The production is a result of the partnership residency between the art power plant (Usina de Arte) and the museum of modern art Aloisio Magalhaes (MAMAM), which chooses the artists participating in this program.

The artist started her residency program in January 2019, when she made her first visit to the art power plant (Usina de Arte) to know the project space, its surrounding community and history. Between back and forth trips to the Agua Preta town, Juliana started deep dialogue periods as it was a "long residency period, with most of the time spent in the factory, in the residency program and in the piece construction, and it was like a second home", says the artist. For the assembly of the "Diva" piece, an engineering company with its engineers and construction workers was hired to discuss and create solutions to make the piece construction possible. The participation of the curatorial commission of the art power plant (Usina de Arte) was also crucial not only for discussions but also for the recognition and definition of the final space where the intervention was needed. The previous chosen space was the area for sugar cane growth, which was guarantee deforestation was not going to take place.

The piece created discussions and arose everyone's curiosity during its construction and connected the artist with the surrounding community. "Diva", as the piece was entitled, highlights the artist's poetic memorable questions that since 2003 is permeated by the female anatomy, and is intended to provoke discussions around sexual taboos imposed on women. The nailed and exposed fissions in Juliana Notari's pieces were also viewed in a variety of the artist's productions, like her "Dr. Diva" (2003-2008) exhibited at Vermelho (Red in Portuguese) gallery in Sao Paulo, at the Ecole Superieure d'Art d'Aix-en-Provence in France and at the "Spalt-me" intervention that took place at the exterior walls of the Cultural center Casa da Cultura in Recife, and on Venice and Amsterdam streets.

Also, the piece searches to point out the link of power and violence that extrapolates the female universe and goes beyond the interpretation of what the vulva is; "if it was just a vulva, I would have built the labia and the clitoris as well, it is also a wound. The moment it appears, the piece's field of interpretation is opened up to different dimensions, just like the exploitation of the earth by capitalism" affirms the artist.

To that, Joana D'Arc Lima, curator and member of MAMAM's comission, says: This is a work that widens the public's reflections to other dimensions, for instance we can think of the cracks, fissions and grooves that been formed throughout existance, and persistence of natural landscapes that are not changed by human intervention or even by the displacements of natural elements. These fissions are warnings to sailing ship that something is happening, that danger and displacements are occurring.

They also operate simultaneously with the idea that something new, a new life could be forming between the cracks, sometimes imperceptibly. What I would really like to stress is the artistic work, and above all, the grandiose of this artist takes us to uninhabited and less accessible places of our own reflections and takes us out from the obvious and one directional interpretation. Therefore, we are removed from the obvious (...), are thrown into wide and generous conversations about art, its role and power and of what it makes us think about, get shaken with goose bumbs, and find things weird".

Still about this project, Clarissa Diniz, a free-lancer curator, comments in her text to Continente magazine Diva is a wound: "Diva (2020) Juliana Notari's intervention is a wound. It's an open wound that has been bleeding for a long time in the artist's works". Clarissa highlights that the whole set of the artist's works in the last 20 years, especially the images of wounds that come up in "Dr. Diva" performance, where architectural structures of the Cultural space or urban interventions are excavated with hammers, show among other things "the fight with the traumatic experience of art's European ethno inheritance, its sexism and macho attitude (a reminder that women continue to suffer discrimination), its white origins both architectural and ethinical racial ones".