

Associated with the modern art tradition, Priscila Fernandes' work reflects on the impact of industrial and post-industrial contexts on the lives of individuals and their sensorial perception. By using videos, publications, drawings, paintings, performances and sound installations, the artist brings into focus the social disputes and political motivations that are at the core of the aesthetic choices of different modern movements, despite these often being hidden behind formal discussions. Her pieces touch on issues related to workforce procedures, leisure time, the role of education and the creation of habits and values linked to productivity. The debates sparked by Fernandes' work open the way to re-interpretations of art and add different elements to the current artistic production through a prolific combination of historical research and contemporary thought.

In this 32nd Bienal, the artist presents the installation **GOZOLÂNDIA E OUTROS FUTUROS** [Cuckoo-land and Other Futures] (2016) that includes three photographic images, a set of furniture and the film **Gozolândia** [Cuckoo-land] (2016). The images were created by printing negatives that were exposed to light and manipulated through painting, holes or scratches. Their abstraction provides a state of contemplation, often evoking a landscape, such as in **Uma vista em fuga** [A Vanishing View], or suggesting an action through form, such as the laughter in **Ahahah** or the splash in **O salto, splash** [The Jump, Splash]. The tension generated by the bordering relations between work and free time comes to light when contemplating the images and using the furniture: a set of beach chairs that invite the public to take a break. Even though chairs are objects linked to the idea of rest, there is an ambiguity in the spectators' position inside the exhibition space. Whilst looking at the artworks, they are in an oscillating point between contemplation and analysis, distraction and attention, rest and work. The film **Gozolândia** (2016), commissioned specially for this exhibition, is a reference to **Cocanha**, a medieval myth about a place of abundant food and fine weather where work was unnecessary. Installed in Ibirapuera Park, **Gozolândia** articulates the relationships between idleness and abstract art, in an attempt to place side-by-side the developments of this artistic movement and the different forms of leisure from the same time. Leisure as a political tool and as creative process is a relevant concept in this discussion, and **Gozolândia** raises pertinent questions about 21st century leisure options, including useful (working out), social (the role of the park in the city), contemplative, spiritual and regenerative activities. The history of modern art has many examples of this discussion, from the time of the industrial revolution and Neo-Impressionist painters, to the different schools of abstract art.

However, Fernandes is not trying to pass judgment on the relationship between rest and work. On the contrary, she is aware that both are charged with harmful or beneficial energies, depending on the dominating forces at play. Therefore, thinking about forms of leisure is an analogy to thinking about forms of work: the main issue here is how both have been changing society and the individual.

— Marília Loureiro





Ahahah, 2016. Inkjet Fine Art print. 200×150cm.

Uma vista em fuga [A Vanishing View], 2016. Inkjet Fine Art print. 200×150cm.

