

Beatriz Lemos interviews Luiza Baldan

In Índice (Index) you transpose the real to an art institution, ie, turn it into artwork. In this sense what is lost from reality and what is gained by the symbolic?

Índice (Index) has photography as the basis of its conception if we think about the displacement of looking through a certain framing and the repositioning of a scene into a new environment; it also alludes to the historical relationship between photography and architecture and the representation of cities, by providing signs for the construction of the imaginary about places. In this case, what justifies the piece as a video installation, is to be captured and projected in real time, nearly the same location where the image comes from, except for the wall that separates the "real" from the "fictional". And this wall is what really matters to the work, because it is the institution, the architecture and the city; it is the screen where you see what happens in the background; it is what provides the existence of an "in-between space", an area of expectations, an indeterminate stage for possible actions.

A security camera highlights a blind spot of a building, a landmark of modern architecture, turns it into social criticism and questions the institution itself. What exists in this transmutation that can be related to your interests as an artist?

My work seeks small breaks in the monotony of everyday life, largely resulting from man's relationship with architecture. For example, in the photographic series "Diário Urbano" ('Urban Diary'), ongoing since 2007, I register little oddities I come across when walking down the streets. In the projects of art residencies that I do within Rio de Janeiro, I experience to the extreme the wonders and paradoxes of living in buildings that are part of the collective imagination. In the case of MAM, the experience of the internal space is extremely dependent on the visibility of the surroundings, but there are points where walls block this *in-out* link. This show proposes the crossing of these points, in order to reach the "forgotten" area by the lake side, as if the viewer could see through the blind wall what happens outside the museum.

Can the work relate to reality? To what extent is there an interference with the nature of the events?

Sure. From the moment that people realize the existence of the camera, they can be either inhibited or sympathetic in front of it. And in this case I am not only speaking of a passersby who often frequents the place, but the actual museum visitors that may interact with the work.

If what is inside depends on what is outside to exist, the work establishes itself in this transition between reality and the projection of this reality?

Yes. The work establishes itself in this transition, interference and contemplation.

Rio de Janeiro, March, 2013.