



Invention, politics and affections: an essay on Gui Teixeira's work and its relations with playing

Invenção, política e afetos: um ensaio sobre a obra de Gui Teixeira e suas relações com o brincar e o jogar

Invención, política y afectos: un ensayo sobre la obra de Gui Teixeira y sus relaciones con el jugar

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Resumo: São muitos os trabalhos de Gui Teixeira que se apresentam como jogos ou brincadeiras – e que são particularmente envolventes para crianças. Como se fossem feitos para elas. Ou para a infância que resiste em cada um. Trata-se de propostas que tomam a forma de objetos interativos, instalações, intervenções, exposições enquanto processo e também oficinas. Obras como *Social Board* (2010), um skate circular coletivo, *Parede Suprematista* (2011), um paredão de escalada que é também uma instalação pictórica, ou as chamadas *Splashcletas* (2016), com as quais se pinta enquanto se pedala, são alguns exemplos. Em todos eles, o corpo é chamado à ação, a envolver-se afetiva, divertida e atentamente. Trata-se de convites a imaginar e a vivenciar, muitas vezes de forma colaborativa, possibilidades de se colocar no mundo em que a invenção, a política e os afetos são experimentados por meio de desafios, riscos, escolhas, construções e proposições.

Palavras-chave: Arte Contemporânea. Gui Teixeira. Brincar.

Abstract: Many of Gui Teixeira's works present themselves as games or playful activities – and are particularly engaging for children, as if they were made for them or for the childhood existing in each individual. These proposals take the form of interactive objects, installations, interventions, exhibitions as processes and workshops. Works such as *Social Board* (2010), a collective circular skateboard, *Parede Suprematista* (2011), a climbing wall that is also a pictorial installation, and the so-called *Splashcletas* (2016), with which people paint while cycling, are some examples. In all of them, the body is called to action, to become involved emotionally, playfully and attentively. These are invitations to imagine and experience, often collaboratively. They become possibilities of placing oneself in the world in which invention, politics and affections are experienced through challenges, risks, choices, constructions and propositions.

Keywords: Contemporary Art. Gui Teixeira. Playing.

Resumen: Hay muchas de las obras de Gui Teixeira que se presentan como juegos o juguetes y que resultan especialmente atractivas para los niños. Como si estuvieran hechos para ellos. O por la infancia que resiste en cada uno. Se trata de propuestas que se materializan en objetos interactivos, instalaciones, intervenciones, exposiciones como proceso y también talleres. Obras como *Social Board* (2010), un monopatín circular colectivo,

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Parede Suprematista (2011), un rocódromo que también es una instalación pictórica, o las llamadas Splashcletas (2016), con el que la gente pinta mientras anda en bicicleta, son algunos ejemplos. En todos ellos el cuerpo está llamado a la acción, a implicarse emocional, lúdica y atentamente. Son invitaciones a imaginar y experimentar, a menudo de manera colaborativa, posibilidades de ubicarse en el mundo en el que la invención, la política y los afectos se experimentan a través de desafíos, riesgos, elecciones, construcciones y proposiciones.

Palabras-clave: Arte Contemporáneo. Gui Teixeira. Jugar.

Introduction

What moves an artist? Where do they look while developing their work? What questions do they ask themselves? What doubts do they have? How do they incorporate the unknown into their creations? Some artists create because they feel broken into multiple pieces, and making art is a way of reconfiguring these pieces in various directions and recreations. One creates because one needs to. There are also those who create out of a genuine desire for invention and the opening of new worlds and futures. One creates, once again, because one needs to. I would say that, for most artists, or at least for those I tend to admire, art is a way of inhabiting the world. A genuine *sine qua non*². Whether because one is broken or because one feels complete - or even because one experiences a little of each experience, at each time, as is often the case

When I think about the work developed by Gui Teixeira, an artist and educator born in São Paulo in 1977 and now living between Piracicaba, in the state of São Paulo, and the city of São Paulo, I feel like he throws himself into art, if not entirely, at least with an absolute bodily presence. What seems to support his work is a genuine desire to play and to have adventures. In other words, to take joy - and all its imaginative, affectionate, and political power- seriously. "Something is always missing, in everyone. My work stems from a desire not only to play, but to share and celebrate", comments Gui³.

In fact, many of his proposals are offered as games or playful activities: works that take the form of interactive objects, installations, interventions, exhibitions as processes⁴ and workshops - something I'll address later - in addition to more traditional media, such as drawing and painting. They are, therefore, particularly seductive and engaging for children, as if they were made for them or for the childhood that persists within each of us. Regarding the playfulness of his work, the artist comments:

² From Latin meaning "without which, not" or a necessary condition.

³ In an interview with the artist carried out by the author on 25/10/24.

⁴ Here, I use the notion presented by Ana Maria Maia in the article *Exposição como processo: O legado experimental dos Domingos da Criação e da 6ª JAC* (Exhibition as a process: The experimental legacy of Sundays of Creation and the 6th JAC), published in the book *Histórias das exposições: Casos exemplares* (History of Exhibitions: Exemplary cases), organized by Fabio Cypriano and Mirtes Marins de Oliveira and published by PUC-SP Publisher, in 2016.

Sometimes I find myself in crisis for doing beautiful and joyful things while the world is ending. But I like to think about what [Luiz] Antônio Simas says: "We party not because life is good. It's because, without partying, we can't survive." We can't handle the beating that life is. Thinking about our history, in Brazil, partying, joy, music, and dance are forms of resistance, survival strategies. Partying and playing aren't alienating. They make you feel alive, feel present, and give meaning to existing collectively.⁵

An example of his work that functions as a kind of toy, and can be used by the public, is the so-called Social Board, from 2010, a collective circular skateboard (fig. 1).

FIGURE 1 – *Social Board*, by Gui Teixeira.



Source: Photo by Natália Tonda, 2010.

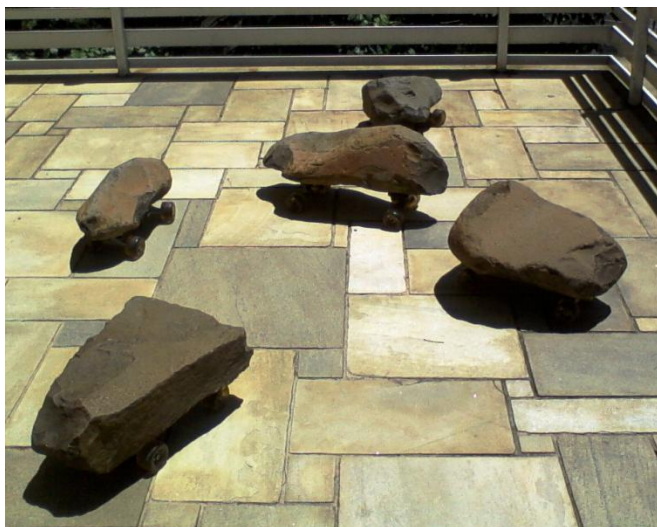
The artist says that, at some point, he resumed skateboarding with his two sons, João and Antônio, since he used to enjoy this practice when he was a young man. He found the experience so fabulous that he wanted more people to experience it. Thus, Social Board invites visitors to try a shared experience. This is because the skateboard does not work alone, like a regular skateboard. It takes at least two people for this toy-work to operate. The work has been published in several editions and has been presented in parks, such as the Ibirapuera marquee in São Paulo, at events such as the *Virada Cultural*, also in São Paulo, in 2015, as well as in exhibitions, such as the *Dois Pontos* exhibition at

⁵In an interview with the artist carried out by the author on 25/10/24.

the Murillo La Greca Museum in Recife in 2010, and *Deslize*⁶, at the Museu de Arte do Rio (MAR), in Rio de Janeiro, in 2015.

In dialogue with this work, there is a set of sculptures also presented as an installation, entitled *Caminho de Pedro*⁷, from 2010. These are five skates shaped like rocks, that is, stones that are placed as boards with wheels on their base (fig. 2).

FIGURE 2 – *Caminho de Pedro*, by Gui Teixeira.



Source: Photo by Gui Teixeira, 2010.

In fact, we are not talking about really interactive objects. Although at certain moments the audience sat or cradled themselves on them, the work alludes to a certain impossibility of the experience. “The rock subverts the logic of skateboarding, while the skateboard subverts the logic of the rock”, explains Teixeira.⁸ In this sense, these kinds of surrealist constructions bring a touch of humor and playfulness. Would these sculptures be like unlikely toys? Would they suggest a landscape? What if someone went skateboarding on one of those skates, what would happen to their body? What kind of sensations would they experience?

Another work that can also be a toy is *Splashcletas*, from 2016 (fig. 3).

⁶ The exhibition curator was Raphael Fonseca.

⁷ The title refers to the homonym song by Novos Baianos, found in the album *No Fim do Juízo*, of 1971. *Caminho de Pedro* is part of the collection owned by the Municipal Council of Piracicaba/SP. Another curiosity is that the Novos Baianos record also had the song *Dê um rolê*, which inspired the first title of *Social Board*: since when the work was created it was named *Rolê*.

⁸ In an interview with the artist carried out by the author on 25/10/24.

FIGURE 3 - *Splashcletas*, by Gui Teixeira, 2016. Festival *Just So*, Itu/SP.



Source: Photo by Gui Teixeira, 2024.

This is an intervention in which the artist “proposes to participants an experience of visual creation with three bicycles adapted to function as painting machines”⁹. Each *Splashcleta* has a device attached to the luggage rack holding some paper - in black or white - and five tubes with different shades of paint. In recessed colors, which are chosen and applied by the visitor. After application, the user must simply pedal - without moving, like on a stationary bike - for the paper to spin, and centrifugal force spreads the paint, creating the painting. The sensation of creating a surprising, somewhat unexpected image while pedaling stimulates the body and mind, activating perceptions and senses. The creations can be taken away by the public, and in some presentations, they have even formed part of a collective panel. The work has been on display on several occasions, such as at the Children’s Space

⁹ In a brief description signed by the artist, alongside a video about the work, retrieved from <https://www.youtube.com/watch?v=ewlIWjHFCNA>, accessed on 27/10/24.

at MAR¹⁰, in Rio de Janeiro, in 2016, and at the event called *Paulista Cultural*, in the open space of the Museum of Arts of São Paulo (MASP), in the capital city, in 2018.

Inviting the body or about participating and its political meaning

There are at least two important references that inform Gui Teixeira's creations. On the one hand, the experiences of participation and social action in contemporary art, which in Brazil developed primarily from the 1960s onward. It was during that period that artists such as Lygia Clark (1920-1988), Lygia Pape (1927-2004), and Hélio Oiticica (1937-1980), to name a few, questioned the distance between viewer and work, through proposals that invited visitors to interact with and manipulate the works. Touching, moving, wearing, shaking, tasting, and entering became, in many cases, conditions for experiencing the works. Examples of this are Lygia Clark's relational objects, elements such as plastic bags containing air, water, or stones and fabric cushions filled with sand or Styrofoam balls. Produced by the artist from 1970 onwards and used alongside other elements in therapeutic sessions as part of her last proposal, entitled *Structuring the Self* (1976-1988), the objects only acquired meaning when experienced by the participants, aiming to provide a unique experience.

Lygia Clark's proposals are realized in the unlimited temporality of the poetic relationship between their recipients and the objects that compose them: they become events. The work ceases to be interrupted by the finite spatiality of the object, even if the things the artist creates for this purpose are considered beautiful: they are merely "molds", bearers of a power to mobilize the vital breath of their recipient. (Rolnik, 2005, p. 9, our translation).

Creations like this made participation a central element in the creation of the work. Such works only became complete and produced meaning through this interaction, this event - which is also true for many of Teixeira's propositions. As we see in *Social Board* and *Splashcletas*, the body functions as the artist's working material. In these and many other works, the audience is invited to participate and experience the propositions with all five senses. In Gui's words:

I consider myself an artist of space and things. Although I draw, paint, photograph, and record videos, I have always identified more with three-dimensional works. Part of this identification perhaps comes from the fact that we feel these works with our bodies. Sculpture, being three-dimensional, shares the same reality as we do. We are subject to the same laws of physics. We experience gravity, balance, movement, temperature, texture, etc. with our bodies. And gravity is a very recurrent theme in

¹⁰ In the project *Escola do Olhar*, coordinated by Janaína Melo, linked to the exhibition *A Cor do Brasil*, whose curators were Paulo Herkenhoff and Marcelo Campos.

my projects - this duality between weight and lightness, the struggle between a force that pulls us down and the desire to rise, to break free.¹¹

One of the first works that Gui Teixeira created inviting the public to get physically involved was the *Objeto Suprematista* (Suprematist Object), from 2007: a trampoline built with demolition wood and braided tire strips, forming a black square where the audience is invited to jump and play with their own weight (fig. 4).

FIGURE 4 - *Objeto Suprematista*, de Gui Teixeira.



Source: Photo by Gui Teixeira, 2007.

¹¹ In an interview given by the artist to the author for the third issue of the magazine *Revista Latente*, from São Paulo, published in October 2024. Retrieved from https://www.revista-latente.com/_files/ugd/99bda1_d9fe4d49aa9e492d995679c4796d0858.pdf, accessed on 15/10/24.

A true invitation to experience sensations and to produce meanings with the body in motion. Exhibited in the *Verbo* (Verb) exhibition at Vermelho Gallery in São Paulo in 2007, the work was also featured in the exhibition called *Em Direto*¹², at Oswald de Andrade Cultural Workshop, in 2011. As explained by the artist, the title refers to the painting Black Square by Kazimir Malevich (1879-1935), the creator of Suprematism.

In The Suprematist Manifesto, Malevich proposes that Suprematism would spiritually liberate humanity from the future. It is almost as if he were inventing a religion rather than an artistic movement. I like the avant-garde's ambition to reinvent life, reinvent the human being. But this work (Suprematist Object) addresses these ideas with humor and lightheartedness, and above all, by bringing the body into this "liberation." In a way, it is similar to what the Neoconcrete movement did in the 1960s and 1970s, when those artists brought the audience's body into the work.¹³

Regarding the political aspect of participation in art, we can consider the power of proposing to the visitor that they also create—in dialogue with the artist's proposition and, in the case of many of the works analyzed here, using the body in movement. It is about elevating the audience to the position of protagonist—not only in the production of interpretations, as will always happen in the reception of art, but in the experimentation of how far the work goes and what it can offer, in the very sense of reinventing what is proposed there and thus reconfiguring and recreating ways of the work—and of oneself—being in the world.

Considering the potential of experiencing investigative and creative processes, Teixeira reflects: "When creating, I recreate myself, my life and my existence"¹⁴. As we know, it is part of the nature of artistic creation that every creative process involves learning - or even unlearning. We do not know exactly how to do something before we begin. Or we do not know exactly the path before we begin. Hence there is a possibility of opening up new and unexplored forms of existence - which seems even more powerful to us when we are talking about children as art audiences.

In this view, the researcher Guilherme Vergara proposes:

Guilherme Teixeira's experimental trajectory of freedom in artistic practices invests in the continuous deepening of the playful, yet also symbolic, spiritual, and ethical, meaning of art, intrinsic to the sharing of games that assume artistic practice itself as a co-creation of systems of generative grammar of aesthetics of joy. Joy, as Spinoza argued, is an ethics of affection that generates the will to act - hence, Guilherme addresses the gravity of the contemporary

¹² The exhibition curator was Paulo Miyada.

¹³ In an interview given by the artist to the author for the third issue of the magazine *Revista Latente*, from São Paulo, published in October 2024. Retrieved from https://www.revista-latente.com/_files/ugd/99bda1_d9fe4d49aa9e492d995679c4796d0858.pdf, accessed on 15/10/24.

¹⁴ In an interview carried out by the author with the artist on 25/10/24.

condition as a social therapeutic counterflow to the isolation and disenchantment that govern human collapse. (Vergara, 2020, s/p)¹⁵

Arts from the kindergarten

Another fundamental reference for Gui Teixeira is the inspiration in the games and toys that emerged in the childhood of modern artists, in the so-called *Kindergärten* proposed by the German educator Friedrich Froebel (1782-1852) in the first half of the 19th century. In the words of the designer and writer J. Abbott Miller (2008):

The “child garden” (kindergarten) was metaphorical as well as literal: early in his career as a teacher, Froebel discovered the importance of play in education, and made gardening a central part of his pedagogy. He also privileged drawing as a special form of cognition. (Miller, 2008, p. 9).¹⁶

As the author points out, the influence of Kindergarten on the Bauhaus (1919-1933) - that seminal avant-garde art school in Germany, where figures such as Wassily Kandinsky (1866-1944), Paul Klee (1879-1940), and Anni Albers (1899-1994) taught - has been highlighted by several researchers. Miller explains that, between 1835 and 1850, the German educator developed types of educational toys, the Presents (geometric blocks) and the Occupations (basic craft activities), elements that would become central to his pedagogical theory (MILLER, 2008). According to researcher and toy collector Norman Brosterman (1997), such materials made it possible to teach young children knowledge in art, design, mathematics, and natural history, among others. In *Inventing Kindergarten* (1997), the author points to evidence that the educational program developed by Froebel would have influenced the emergence of abstract art and modern architecture, bringing examples of artists who would have been influenced by Kindergarten, directly or indirectly, such as Wassily Kandinsky, Piet Mondrian (1872-1944), Paul Klee, Georges Braque (1882-1963) and Frank Lloyd Wright (1867-1959).

According to Teixeira:

He [Friedrich Froebel] said that before teaching children to read and write (based on letters and words), it was necessary to teach them to read and write from the world (real life situations). So, he created a method based on construction games with wooden blocks, manual activities with geometric shapes, folding, embroidery, weaving, etc. These are the first construction games, which revolutionized the way we think about toys and also the teaching of drawing. Before that, toys were representations of adult life: the little horse, the little sword, the little pot, the little

¹⁵ Excerpt of the presentation text of *Jogos inventam mundos* (Games invent worlds), an individual exhibition by Guilherme Teixeira held at the Arts Museum of Ribeirão Preto, in 2020. The exhibition curator was Nilton Campos, while text and interlocation were provided by Guilherme Vergara.

¹⁶ <https://icd.wordsinspace.net/classes-archive/UMSReadings/LuptonMillerABCBauhaus.pdf>

doll, etc. When you have a toy made of wooden blocks, which you can build anything with, you get the idea that children can also be whatever they want. And this is the kindergarten revolution. It is no coincidence that the first generation of artists educated by this method, or by an indirect influence of this method, is the generation that invented modern art. And modern art stops looking to the past, to pre-established models, and starts to want to invent the future. And this could only have happened after this change in perspective on childhood, on education and on human beings.¹⁷

Construction games

Regarding his interest in so-called construction games, Gui Teixeira says that, in 2005, when he was working as a cultural coordinator at a Unified Education Center (CEU, acronym for Centro de Educação Unificada) in São Paulo, he had an experience that left a deep impression on him:

Some renovation work was going on, so there were lots of concrete blocks scattered around the courtyard. It was a huge courtyard, with lots of kids walking around, and I suggested a partnership to my friend Priscila Okino, an incredible art teacher: we could propose a game with those concrete blocks for the kids in her studio. And the game was a huge success; it spread beyond the studio. The workshops ended but the kids kept playing. And then classes at the school that operated there ended, and still more kids joined in. And even on the weekend, the game did not stop. I saw that some teenagers, who normally did not engage in art activities, were very focused, building incredible things. And those blocks had been there for over a week, and no one had touched them. That experience left a deep impression on me; I wanted to somehow incorporate that into my work.¹⁸

Hence the desire to share with people something so dear to him - the power and sheer joy of creation - through works inspired by construction games. The artist reports that, at that moment, at the CEU, he noticed the children and teenagers so engaged and excited, unlike anything he had ever seen in an art class before (fig. 5).

¹⁷ In an interview given by the artist to the author for the third issue of the magazine *Revista Latente*, from São Paulo, published in October 2024. Retrieved from https://www.revista-latente.com/_files/ugd/99bda1_d9fe4d49aa9e492d995679c4796d0858.pdf, accessed on 15/10/24.

¹⁸ Idem.

FIGURE 5 - CEU Alvarenga.



Source: Photo by Gui Teixeira, 2005.

Until then, the artist had taught workshops and free courses and developed internships at formal education institutions. Between 2017 and 2022, he worked as an art teacher in elementary and high schools in Piracicaba, São Paulo. Gui says that, ever since his art studies at the Armando Alvares Penteado Foundation (FAAP) in São Paulo, he aspired to be both an artist and a teacher.

I began working in education in my second year of college. First, in museums and exhibitions, as a mediator. This experience of exhibition education made me very sensitive to how exhibition audiences feel, what they actually perceive. (...) I wanted people to engage with the work, and to this day I maintain this concern: to create artwork for everyone, not just those in the art world. I think this is not very common among visual artists. This experience in exhibitions also gave me a keen eye for events a work can spark. For me, it is not enough for the work to be beautiful in the exhibition if it does not spark some kind of event, interesting conversations, interactions, etc. I think this perspective led me to consider interactive works, in some way.¹⁹

Construction games are the inspiration for creations like the Urban Modeling Laboratory (LMU, acronym for Laboratório de Modelagem Urbana), from 2016, and *Construção Infinita* (Infinite Construction), from 2019. Like a toy that is constantly being discovered and reinvented, *Laboratório de Modelagem Urbana* is, in Teixeira's words, "a device for creating, reflecting on, and sharing the city". The work features hundreds of wooden pieces in various sizes and shapes arranged on modular hexagonal tables, where visitors gather "to design and share their ideas, dreams, utopias, and dystopias,

¹⁹ Ibidem.

negotiating ways of using urban space and collectively building imaginary - or not-so-imaginary - cities”²⁰ (fig. 6).

FIGURE 6 - *Laboratório de Modelagem Urbana*, by Gui Teixeira.



Source: Photo by Gui Teixeira, 2016.

The idea of collaboration, of “doing together”, or at least “doing close and in dialogue”, appears here as an important element. It involves constantly negotiating the desired city project and how this space for coexistence with otherness is constructed and reconstructed. The installation was presented at SESC Vila Mariana, in São Paulo, in 2016, in the exhibition *Provocar urbanos* (Provoking Urbanism)²¹.

Construção Infinita presents blocks of recycled wood in various colors, sizes and shapes, arranged on bases that, together, form a large human body (fig. 7) – which refers to the Vitruvian idea of the proportions and symmetry of the body as a basis for architecture.

²⁰ Idem.

²¹ We found no signature of this work’s curation.

FIGURE 7 - *Construção Infinita*, by Gui Teixeira.



Source: Photo by Gui Teixeira, 2019.

Here, the element of collaboration is also suggested by the work, which offers the audience this imaginary construction site, sometimes referring to real buildings, sometimes to fictional propositions. It is, once again, an invitation to invent and share, with the body moving in space, ways of building that point to new realities and unfathomable worlds, present and future. The interactive installation was on display at SESC São José dos Campos, São Paulo, in 2019, and at Fábrica de Arte Marcos Amaro (FAMA Museum), in Itu, São Paulo, in 2022.

The collaboration idea

As discussed so far, in many of Gui Teixeira's proposals, bodies are called to action, to get involved in an affective, attentive and also entertaining way with his works – as when playing. Another relevant aspect of his work is the invite to collaboration, as suggested by his “construction games” and also the already presented *Social Board*, from 2010. As regards this aspect of his work, the author says:

It is very interesting to see people who do not know each other laughing together, hugging and having a very intense body experience, having fun as kids do. But, to achieve that, mutual collaboration and trust are necessary. As speed builds, centrifugal force throws people off the circular skateboard. But if more than one person is spinning, one acts as a counterbalance to the other. It is only possible to

spin fast with support, balance, and the strength of another person or a group. And the object encourages this type of connection between people.²²

The invitation to the body and collaboration are also observed in the *Parede Suprematista* installation, from 2011, a sport climbing wall made of reclaimed wood, which looks like a suprematist picture (fig. 8).

FIGURE 8 - *Parede Suprematista* (Suprematist Wall), by Gui Teixeira, *Sacolão das Artes*.



Source: Register by Adolfo Borges, 2012.

Experiencing this work makes us face constant challenges, involving risks, fears, advances, retreats, and choices that are experienced, once more, from the active dialogue between body and mind²³. As pointed out by Teixeira:

In sport climbing, to climb, you need support, the support of another person. So, in this work, you have this opportunity for collaboration, for working together, for supporting each other. And to do this, it is essential to establish a relationship of

²² In an interview given by the artist to the author for the third issue of the magazine *Revista Latente*, from São Paulo, published in October 2024. Retrieved from https://www.revista-latente.com/_files/ugd/99bda1_d9fe4d49aa9e492d995679c4796d0858.pdf, accessed on 15/10/24.

²³ For the audience to experience *Parede Suprematista*, the work has suitable safety devices.

trust, because the more you trust the person supporting you, the more you risk, the more you can “overcome gravity”.²⁴

The work was originally exhibited in Quebec, Canada, in 2011, as part of an artist residency in which Gui participated, called *Integração/Action* [Integration/Action]. In 2012, a new version of the work was created for the *Rumos Itaú Cultural* project at *Sacolão das Artes*, an independent cultural space in the South Zone of São Paulo.

The connection with construction games and the invitation to collaboration are also present in the work the artist is currently developing for presentation at the *Pinacoteca Municipal de Piracicaba*²⁵ (Piracicaba Municipal Art Gallery).

This is the 2024 installation “*Laboratório de Paisagem*” (Landscape Laboratory), a kind of offshoot of the so-called LMU. The work invites visitors to imagine new worlds, creating and recreating urban spaces from blocks and sheets of reclaimed wood that suggest houses, buildings, warehouses, and even topographies, as well as small trees made from reclaimed mattress foam. In Gui’s words:

An art museum is a place to cultivate imagination and foster collective invention, a space for community building. (...) Cities represent human constructions in dialogue or conflict with the natural landscape; they are the fruit of disputes and negotiations between different interests. They are spaces of invention, in continuous physical and symbolic transformation. (...) In the *Laboratório de Paisagem*, the construction of new horizons is within everyone’s reach. An invitation to share, invent, dispute, negotiate, and recreate, in a constant cycle of landscape construction and reconstruction.²⁶

Here, the political idea appears more clearly, certainly inspired by the constant disputes that involve the *Parque do Engenho*, where the *Pinacoteca de Piracicaba* has been recently installed. Such venue, according to the artist, expresses this “imaginative ability of a community that appropriated that space and reinvented it”²⁷.

Exhibition as a process

As with LMU and *Construção Infinita*, *Laboratório de Paisagem* also manifests itself as an exhibition as a process. First, because we are also faced with a work-exhibition, that is, a single work that functions as a display. Second, because the proposal will be activated at different moments by workshops led by

²⁴ In an interview given by the artist to the author for the third issue of the magazine *Revista Latente*, from São Paulo, published in October 2024. Retrieved from https://www.revista-latente.com/_files/ugd/99bda1_d9fe4d49aa9e492d995679c4796d0858.pdf, accessed on 15/10/24.

²⁵ The exhibition will be open on 20/11/24.

²⁶ Excerpt of the text presenting the installation to be exposed in the exhibition.

²⁷ Idem.

Teixeira, such as invitations to imagination and the construction of places based on the drawing of themes, or proposals in which participants will create characters to inhabit the imaginary city.

It is worth mentioning how, in my view, the workshops the artist regularly offers based on his work, at fairs, festivals, and cultural spaces, to name a few, can also be considered artistic proposals - that is, practices that convey the poetics of his work. An example of this is the activity Gui taught in 2024 at the *Hospital do Amor* in Barretos, São Paulo, amid his 2017 work entitled “*Cosmontanhas*” ((Cosmo)untains). In it, children undergoing cancer treatment were invited to propose various creations and compositions on felt panels resembling mountains, playing with felt cutouts in various shapes, sizes, and colors (fig. 9).

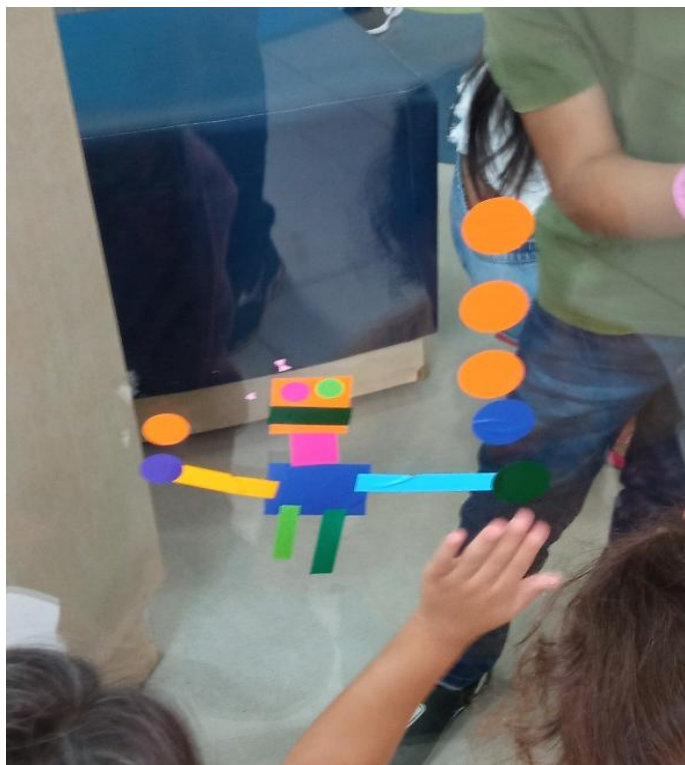
FIGURE 9 - *Cosmontanhas*, by Gui Teixeira, 2017, in a workshop at the Hospital do Amor, Barretos/SP.



Source: Photo by Gui Teixeira, 2024.

In addition, using colorful cutouts of adhesive vinyl, the patients were challenged to create real and fictional animals and place them on glass partitions all over the hospital (fig. 10).

FIGURE 10 – Workshop held at the Hospital do Amor, Barretos/SP.



Source: Photo by Gui Teixeira, 2024.

Proposals like these cater for children of all ages, from babies to adolescents, providing different forms and levels of engagement, as well as different times for participation. Alone or in groups, children are invited to play and invent through and with work. As Vergara reflects, “Teixeira intuitively invests in a revolutionary sense of playfulness, of affections, which are constantly repressed in exchange for promises of civilizing discipline”. (VERGARA, 2020, s/p, our translation).

The affection Gui’s work seems to awaken, by providing the audience with meaningful and memorable experiences, promoting participation and collaboration among visitors, provoke some questioning, such as, are the experiences suggested by the proposals ways of approximating children - and other visitors as well – to what moves the artist? to the questions he asks himself? To the places he looks at? To the unknown? To the worlds he scrutinizes and invents? These are invitations to imagine and experience possibilities of placing oneself in the world where invention, politics, and affection are lived by means of challenges, risks, choices, constructions and proposals. Regardless of being broken or feeling complete – or a bit of each, as sometimes happens – the idea that an artist creates out of need, not only because they want, seems to be very close to the playful, ludic and creative impulse that also moves children. This is art seen as a way of inhabiting the world or a true *sine qua non*.

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