



ARTE E NATUREZA

MUSEUS A CÉU ABERTO

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OPEN-AIR MUSEUMS

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1ª edição
2016
São Paulo, Brasil

Luste  editores

PREFACE

INVESTING IN THE PLANET

ART, ARCHITECTURE AND CONTEXT

“In nature nothing is lost, everything changes.”

Antoine Lavoisier

The movement was spontaneously created, almost like a “natural right” which, with the increased interest in matters related to ecology, soon proliferated all over the world, spreading the concept. Non-urban sculpture parks became avant-garde.

Amid the nature of each park, a vast work closely connected with the place makes the expressiveness, the strength of the landscape and the exposure to the elements monumentalize the works of art. Art that cannot be displayed in museums or galleries. The own concept of museum, as a mere recipient of works, would be inappropriate. The open-air museums are moving; connected with the surrounding landscape - the bottom of the sea, the desert, the forest, the mountains - they provide real, unsurmountable experience with their vast spaces.

Sculptures and works supported by nature itself and by the landscape. Gentle, non-invasive interventions. But, in some cases, so extensive that they can be seen on Google Earth.

Rossini Art Site,
Fausto Melotti,
Arte del Contrappunto
Plastico #1, 1970



ART LANDSCAPES

“I don’t like museums much, there are some admirable ones, none is delightful.

It has little to do with delights.”

Paul Valery

Art as actual common property, just like natural resources – water, air, light...

The artist finds a new spatial dimension, art as part of a process starts a dialogue with the context, and the landscape becomes “art landscape”.

In the parks, architecture and sculpture call one another. Works that enable direct contact with the construction of the space occupied by art.

Architecture or sculpture?

To experience the works amid the gigantism of nature in the outdoor museums, it is forbidden not to touch, it is forbidden not to participate. Getting to know the work of art with all senses: we can listen to the sound of the center of the earth through a work of art, with our eyes closed, not only with our vision, like we are used to. Through art, we get to know other ways to “see” the world.

Art to be seen or to be lived?

Outside the anonymous spaces of galleries, in touch with nature, in a tridimensional space that is changing all the time, the works come to life through light, the light treated as “raw material”, not to reveal or highlight the plasticity of the works, but to build with the “light material”. Darkness, shadows, the sun vibrating in the hot and cold colors, and completely blending with the environment and the changes in the weather and the seasons around. The main purpose is not to preserve the evidences of the past, but to create a contemporary and future relation between art and nature, respecting the local territory.

Art or life?



ENVIRONMENT, WORK AND OBSERVER

“The mind that opens to a new idea never returns to its original size.”

Albert Einstein

There are many open-air sculpture parks in the world. These places are enhanced each year with countless artistic initiatives. Opening the mind and transporting the local to the universal, opening the dialogue between art and nature, encouraging the relation between man and space, a portal to catch a glimpse of the essence of what surrounds us and the close approach of the artist with the environment.

Louisiana Museum
of Modern Art,
Jean Arp,
Human Concretion on
Oval Bowl, 1948,
Henry Moore,
Reclining Figure n5, 1964

After they are created, the works become an element in the space, talking to the environment but, above all, to the visitor who has the awareness to enjoy the work designed by talented global contemporary artists.

Art is a free thought and, in the parks, visitors are part of a process. An open invitation to experience, a reality that can be represented and visible only with the public participation and presence.

It is art and nature talking to us.

We have selected sculpture parks to form a list with the best in the world according to the following criteria:

- 1-Artistic quality of the pieces and relevance of the permanent artists.
- 2-Respect for the natural environment to understand the cultural aspect and the landscape wealth of the location.
- 3-Sculpture parks where it is possible to enjoy the outdoors with direct contact with nature. Where it is allowed to ride bikes and have a picnic.
- 4-The oldest, most traditional sculpture parks. The first ones.
- 5-The sculpture parks with the most magnificent works in terms of theme and form.

We will discover amazing places, remote places with intense works of art. We will see renowned artists and new names.

Brazil is pioneer in this regard, with one of the most prestigious sculpture parks in the world in Minas Gerais.

The sculpture parks in the four corners of the world.

Serena Ucelli di Nemi

Springhornhof, **242**

Minneapolis
Sculpture Garden Park, **154**

Schoenthal
Sculpture Park, **214**

Laumeier
Sculpture Park, **118**

Fondation Pierre Gianadda, **196**

Yorkshire Sculpture Park, **268**

Storm King
Art Center, **250**

Middelheim Museum, **144**

NMAC Foundation, **180**

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Château la Coste, **82**

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Parco del Sojo - Arte e Natura, **188**

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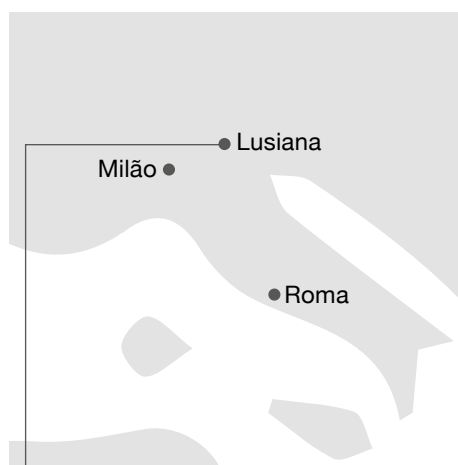
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PARCO DEL SOJO – ARTE E NATURA – ITÁLIA



PARCO DEL SOJO – ARTE E NATURA
<http://www.parcodelsojo.it/>

“A beleza resultará de uma forma bela, e da correspondência do todo para com as partes, e das partes entre si, e destas para com o todo.”

Andrea Palladio

Na cidade de Lusiana, província de Vicenza, no Vêneto italiano, o Parco del Sojo é um lugar único e de rara beleza. Sua exuberante paisagem é enfatizada pela preservação ambiental e extraordinária riqueza histórica e artística. Aqui, desde o ano 2000, a arte contemporânea está presente através de esculturas posicionadas criteriosamente com o objetivo de estimular uma nova percepção do tempo e espaço.

Localizado em uma propriedade particular, o itinerário leva o visitante por cerca de três quilômetros através de alamedas e trilhas pela floresta. Dessa forma, é possível visitar as cerca de 60 instalações em aproximadamente duas horas de caminhada. Entre os destaques estão os trabalhos dos italianos Margherita Michelazzo, Diego Morlin e Giuseppe Stanislao, assim como obras do alemão Seeman Grau e do japonês Atsushi Kitaga. Pedra, madeira, ferro, aço corten, bronze e mármore são alguns dos elementos presentes no parque.

Seu criador, o arquiteto e artista plástico italiano Diogo Morlin, é participante ativo de diversos projetos culturais nas redondezas desde os anos 1980. Morlin é um incansável pesquisador de fontes de energia alternativas, bem como da inserção da arquitetura regional do Vêneto no contexto global.

Curiosamente – a apenas cinco quilômetros distante do parque –, em Lugo di Vicenza, é possível visitar a Villa Godi-Malinverni, uma das primeiras propriedades erguidas pelo renomado arquiteto renascentista Andrea Palladio. Certamente, um passeio que, além de facilitar o entendimento da região, vale o desvio de rota.

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Seeman Grau,
Harmonic Woman, 2006

Margherita Michelazzo,
Witches, 2006

SOJO PARK – ART AND NATURE– ITALY

“Beauty will result from a beautiful form, and the correspondence of the whole with respect to the parts, of the parts with regard to each other, and of these again to the whole.”

Andrea Palladio

In the town of Lusiana, in the Province of Vicenza, in the Italian region of Veneto, Parco del Sojo is a unique place of rare beauty. Its exuberant landscape is highlighted by the environmental preservation and extraordinary historic and artistic wealth. Here, since 2000, contemporary art is present through sculptures carefully positioned, aiming at encouraging a new perception of time and space.

Located in a private property, the itinerary takes visitors for about 3 kilometers of promenades and trails around the forest. As a result, it is possible to visit the about 60 installations during a 2-hour walk, approximately. Among the highlights, works by Italians Margherita Michelazzo, Diego Morlin and Giuseppe Stanislao, as well as works by German Seeman Grau and Japanese Atsushi Kitaga. Stone, wood, iron, corten steel, bronze and marble are some of the elements one can find in the park.

The park's creator, the Italian architect and plastic artist Diogo Morlin, have actively participated in different cultural projects in the area since the 1980's. Morlin is a tireless researcher of alternative sources of energy, as well as of the inclusion of the regional architecture from Veneto into the global context.

Curiously, only five kilometers from the park, in Lugo di Vicenza, one can visit Villa Godi-Malinverni, one of the first properties built by renowned Renaissance architect Andrea Palladio. Certainly a visit which, in addition to making it easier to understand the region, is totally worth the detour.

Giulia Nagy,
Wounded Tree