

The art system, its modus operandi and its characters are the favourite subjects of Bruno Vieira's work, which comprehends installation, video, photography and object. Often using a sense of humour, Vieira's works question how an artwork is constituted in every sense – mental, institutional and physical – bringing the participants of the art circuit into this discussion by means of strategies of appropriation, citation and displacement. In some cases, these works deal with institutional critique, such as Curator (2001), a project that was executed in a group context with art collective Aleph, from Pernambuco, to which the artist belonged. The work was sent to the Paraná art Salon, with the proposal to create an archive where all artists' portfolios that were rejected by the jury could be consulted by the public. Once the work was accepted, the exhibition visitors could access not exactly the selection process but the opposite of its result – thereby being able to compare the works chosen with those set aside, and having the chance to question the decisions made by the selection commission.

For his Pampulha exhibition, Vieira selected his most recent works, which were researched and produced during the Bolsa Pampulha residence programme. As a common characteristic, in all works shown there is a similar interest in the act of collecting and accumulation, understood as creative methods rather than consequences.

In Deposit (2003-2004), the artist sent out a chain through the internet in which he asked for the public to help him create his work for the exhibition at the Museum. During some months, Vieira asked that people send him boxes by regular mail, addressed to the museum, which would be used later in the production of his work. Who sent them or what was contained in the boxes didn't really matter. The important aspect of the work was the fact that it could be constituted, with little physical strain or material cost for the artist, by a group of objects that, once exhibited together, could express the artist's nomadic condition and constant displacement – far from the art scene in Recife, and during his participating program of residence in Belo Horizonte. The mystery of the box contents and the ongoing quality of this work in progress are other important aspects of work, which can be consulted by the public on a long table.

In two other works, Form (2004) and Perle (2003-2004), the artist parodies the notion of collecting art, transforming themselves – or different unities of representation - into collected items. The first work is composed of more than 300 artists' résumés taken from the Internet and pasted onto the Museum's glass windows. The second work is a direct reference to Piero Manzoni's famous Merde d'Artiste (1961). It is a collection of approximately 100 flasks containing artists' urine samples. Each sample was stored inside a different flask and all them grouped under the same title - Perle, a perfume brand created for this purpose.

Lastly, in The Empire (2004), the artist put together an extensive list of dog chains, chastity belts, handcuffs, whips and other instruments of restraint, contention, oppression and imprisonment in an installation where the very act of accumulation is compared to that of trapping and containing.

Rodrigo Moura, curator