

# PITIAORES



## MARIA FERNANDA CARDOSO

In the 1880–1920 period of *ModernStarts*, representations of places reflected, first, an escapist attraction to the countryside and, second, the forms of the modern city. But the countryside was often viewed through city eyes, while images of the city reflected vocabularies of expression inherited from the rural past. Thus, country and city were intimately entwined in the early modern period.

Maria Fernanda Cardoso's 1992 installation *Cementerio—Vertical Garden*, in the Garden Hall, offers a representation of nature in plastic, a vertical "garden" planted with industrially produced components. With clusters of plastic lilies emerging out of a wall marked with subtle pencil drawings of arches, this is a garden that never decays. The work also refers to a cemetery, specifically to cemeteries traditional to Latin America and Southern Europe, whose gravestones often have arched niches for vases of artificial flowers. This work is presented as an introduction to *Places* not only for its poetic, unashamedly beautiful evocation of the theme of the idealized garden, but also for its specific combination of natural imagery with the industrial and mass-produced. It stands as a contemporary extension of the motifs of country and city that dominates the early modern period, and this present exhibition.

Maria Fernanda Cardoso. *Cementerio—Vertical Garden*. 1992. Artificial flowers and pencil on wall, dimensions variable; 11'7" high x 112' wide (353.1 cm high x 3,413.8 cm wide) in current installation. Collection the artist

