

DIARY OF SMELLS: AFFECTIO

Diário de Cheiros: Affectio (Diary of Smells: Affectio), an exhibition conceived by Josely Carvalho for the Museu Nacional de Belas Artes re-routes a series of elements that find a laborious synthesis in space and in the moment of their realization. Thought of as the latest step in the new format of the Ver e Sentir (See and Feel) project, an institutional activity dedicated to reflecting on questions of accessibility and producing content and experiences that mirror this study, the exhibition gives continuity to the expectation of reaching a syntony of intellectual access for the visitor, as well as provoking little-explored zones of aesthetic and sensorial experimentation. This process takes place in the contact with works that solicit the activation of other senses apart from sight, where blind and sighted individuals have the opportunity to enjoy art and its provocations with the same intensity. To this end, our intention is that each stage of the project will have an external collaborator, especially contemporary artists.

Josely Carvalho's work possesses some characteristics that have made this invitation to the artist natural. Among the most evident are the diversity of media that she operates simultaneously in her artwork and the observation of the body and its sensoriality expanded as an instrument of knowledge and transformation of the real, which in recent years found in her olfactory research a path full of possibilities and discoveries. Another inquiry founded directly on the body is the political. Looking at the artist's body of works, the question about what occupies the foreground, whether it is the body or the political, does not allow for simple answers. This perception is perhaps the result of the fact that, in her work, the body never seems to be individual, but a collective in itself. Restless, the body at work is not absorbed in itself but reveals its multidimensional facet, opening itself up to dialogue with the other and making us think about the cost of our decisions that affect us all.

If on the one hand, Josely Carvalho consults her personal journey to collect the raw material she will utilize as a basis in her works, on transforming them into an artistic thing she begins to speak no more of herself but of human desires that gain enunciation through their senses.

The exhibition that now gains form expands through the museum's spaces and demands attention from the visitor. But not that visual attention to which we are accustomed when looking at a painting, which minimizes the other senses and suspends present time. It is a corporal attention, sensual, which solicits the (un)conscious surrender of the visitor. Through their perceptions and movements through the spaces, they can create an attentive, affective space, activating recognition, a feeling of estrangement and memory. Part of the project *Diário de Cheiros (Diary of Smells)*, the exhibition repossesses the reflection on resilience, the capacity to face and transform experiences of adversity, which has a psychological, but also social, character. In her work, resilience does not possess a defined face. Believing in its construction, and reflecting on recent events in our history, such as the demonstrations that took place in Rio de Janeiro in 2013, this resilience will find its representation in the reunion of smells developed by the artist: *Anoxia, Pepper, Dust, Barricade, Lacrimae* and *Queen of the Night*. The installation, in the main space, and the artworks spread through the museum, function in conjunction, activating different readings of these spaces and the artworks that are found in them. One of the fundamental necessities of the resilient process is to be present in the present and be aware of the situations through which it passes. A similar characteristic is in this work, thus, without the attention focused on the sensorial experience or on its constitutive elements, without being attentive to its sensations, it is not possible to give space to the construction of affection.

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Curator