

Nest of Glass—the far side of shelter

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Josely Carvalho is an established artist committed to exploring life's questions, humanity's questions, and the world's questions. She presents the installation *Nidus Vitreo*, part of the series *Diary of Smells*, which subtly touches upon an intimate space within each of us. It enters a territory where time and boundaries do not exist: the territory of memory.

But this nest of glass, cold and reflective in its transparency, reflects itself, its own entrails, knots, and overlying branches: its own architecture. Simultaneously, the nest is an image of welcome, comfort, and sanctuary. From its core emanates a potent odor, a memory release. The smell has the power to bring into view what was hidden, dormant, or confined in an undisclosed location. The nest is the place we want to be to protect ourselves from the world, and from where we must venture to meet it.

Beyond the nest, in its environs, we find ourselves enveloped in other smells: smells of the earth, the hot sun, and the sea. Smells displace us to the far side of the nest, and trigger other memories. Since beyond the nest we find ourselves in another bigger nest, one belonging to all of us: this pulsing planet we inhabit, emanating the synthesis of our actions.

In the photographs, the birds are dead and they rest their inert bodies in sheets that hold the vestiges of someone's journey and, perhaps, where there is still some heat...

In Josely's work, the nest is not the birds' nor does the bed belong to man. How can we occupy this nest, if the space that would be ours is already occupied? Where do we put, then, the reminiscences heralded by the nest, by the smells, by the images in the photographs?

Maybe, for a moment, they occupy the space of strangeness, the unusual. But before long, they find a home within us. Why? In the effort to understand the work of the artist, and the individual and collective memories that are evoked, our most intimate and familiar recollections arise and are suspended. It is to these solitary places that our silent perception takes us.

This composition of contradictory ideas is the genesis of another creation or recreation. Josely manipulated the material and, as architect and bird, followed her intuition and intimate necessity, constructing a nest in space. She put the dead birds to bed, because the dead also need a place to lie; she captured the scenes, she created the work. But we, the viewers, interpret and

deal with what is liberated within us. Interacting with these strong and individual values, the image of comfort joins death with discomfort. From the duality of opposites emerges a unity of intimate memory, infinitely free and without boundaries.

Josely Carvalho inverts spaces, trades places, meanings, and maybe even dreams. The culmination of these triggered sensations, brought to mind by images and smells, is that we experience something dormant, lived once before, and belonging only to us. The power of memory leads us to relive the past. It touches on our comprehension of, and rumination on, temporality. The effect of trading places awakens new sensations. And the smells can be of happiness, sadness, fear, courage, continuity, end, extinction, rebirth, they can be the smells of places, moments, or smells that transport, giving us the sensations of death and of life...

Our interaction with the work of Josely Carvalho, in this exhibition, goes beyond what is displayed and far beyond what is seen.