

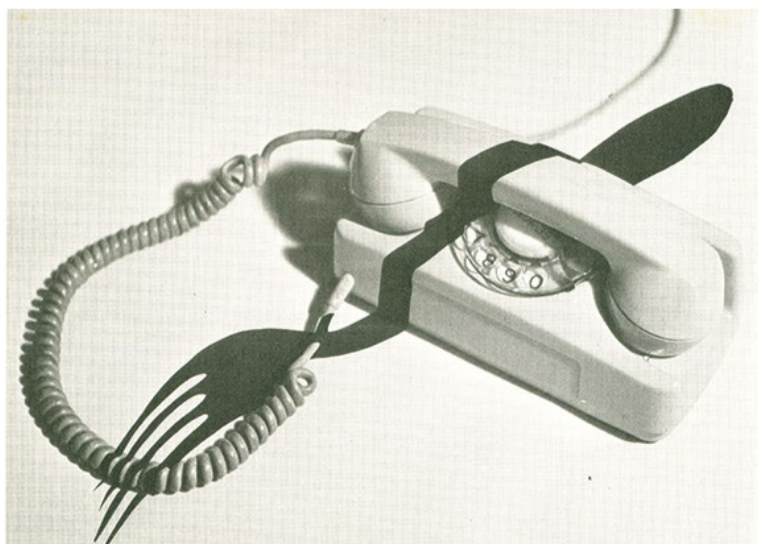


MUSEU DE ARTE CONTEMPORÂNEA
da Universidade de São Paulo

Organization
Ana Magalhães and Priscila Arantes

CONTEMPORARY ART PARADOX(ES)

Dialogues between MAC USP's and Paço das Artes's collections



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UNIVERSIDADE DE SÃO PAULO
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EXHIBITION CONTEMPORARY ART PARADOX(ES): Dialogues Between MAC USP's and the Paço das Artes's Collections

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Summary

PRESENTATION • Carlos Roberto F. Brandão	7
DIALOGUE BETWEEN COLLECTION • Priscila Arantes	10
CONTEMPORARY ART PARADOX(ES) Dialogues between MAC USP's and Paço das Artes's collections • Ana Magalhães and Priscila Arantes	14
INTERVIEW REGINA SILVEIRA • By Ana Magalhães and Priscila Arantes	18
ALEX FLEMMING	33
ANTONI MUNTADAS	35
EDUARDO KAC	38
FABIANO GONPER	40
FELIPE CAMA	42
FERNANDO PIOLA	44
GILBERTTO PRADO	47
GISELLE BEIGUELMAN	49
HUDINILSON JR.	51
NAZARENO RODRIGUES	53
ROSÂNGELA RENNÓ	56
TADEU JUNGLE	58
THIAGO HONÓRIO	60

PARADOXO(S) DA ARTE CONTEMPORÂNEA

Diálogos entre os acervos do MAC USP e do Paço das Artes

A ideia de um diálogo em 2012, o MAC USP não se tratava apenas de um projeto artístico, mas também de uma reflexão sobre a história da arte contemporânea no Brasil. Desde 1960, o Paço das Artes tem sido um espaço de produção e circulação de obras de arte contemporâneas. No entanto, a ideia de um diálogo entre os acervos do MAC USP e do Paço das Artes só veio à tona em 2012, quando o MAC USP decidiu organizar uma exposição conjunta.

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Carla Roberto F. Bordini
Diretora MAC USP

Since its creation in 1960, MAC USP has been among of preserving, researching, and displaying the collection it had received from IZUM (I) as well as hosting contemporary artists' production. With the decade's evolution, the Museum was a pioneer in collecting photography, video-art, and innovative artistic proposals that were emerging in the country in the 1960s and 1970s. In this manner, it built the most important collection towards a concept of international contemporary art in Brazil. Its part in the emergence of new artistic trends has been known since then. MAC USP was recently the first museum in the country to collect media art and digital art—in the case with Gilberto Pedroni's installation, *Allegory* here.

Actions of preservation and documentation of contemporary art were many at MAC USP implemented particularly during the tenure of the Museum's first director, Professor Walter Zanini (1924-2012). Zanini, close collaborator with artists was key to establish the idea of museum, of research, and of an ideal. That idea of museum was revisited when MAC USP was installed in its new location, when the allocation of the institutions' activities reflects to a new perspective and to a differential in academic research around the collection, an exhibition comparing pieces from the collection with extended activities in the fourth and fifth floors of the building.

The collaboration with Paço das Artes is, therefore, of almost relevance to MAC USP's mission. Just like the Museum, Paço das Artes fosters the latest contemporary production with great attention to preserving the memory of these productions, particularly focusing on initiatives about contemporary art documentation, archiving, and preservation. These two institutions have been creating space for ideas and knowledge exchange regarding these issues through seminars and study groups. It was indeed natural that MAC USP would host Paço das Artes for an exhibition in which visitors from both institutions proposed a certain reading of MAC USP's collection, connecting artists who took part in shows and events at Paço and which have worked as part of MAC USP's collection.

The Paradox(s) of Art Contemporânea: Diálogo entre os acervos do MAC USP e do Paço das Artes Contemporary Art Paradox(es). Dialogue between MAC USP's and Paço das Artes Collections exhibition was a suitable opportunity to revisit a fundamental issue for both institutions: the artist's relation to the country and the history and dialoguing with their current production. Regina Iovanna, "Taken as the site of the exhibition, another work" (Paradox(es) of Art Contemporânea), curator Priscila Arantes (Paço das Artes) and Ana Magalhães (MAC USP) join a set of works by various artists sponsored by Regina Iovanna who, in a way, cover the issues that dialogue with her work. Another important aspect in the exhibition's production process, was exactly the opening of potentialities in Iovanna's and other artists' works presented here, in interconnection here.

Carla Roberto F. Bordini
Diretora MAC USP

A preservação da memória de suas atividades, bem como da arte contemporânea, tem sido uma das preocupações permanentes do Paço das Artes. Não por acaso, desde 2010, quando completou quarenta anos, a instituição iniciou amplo trabalho no sentido de salvaguardar sua história através de um conjunto de ações e projetos curatoriais.

Por não ser um museu no sentido estrito da palavra e, portanto, não possuir uma coleção de obras de arte, o Paço das Artes fez de seu trabalho de registro e arquivo o eixo fundamental de seu "acervo". Poderíamos dizer que suas ações constituem uma espécie de Museu Imaginário, tal como o definiu André Malraux: o acervo do Paço das Artes são os artistas, as atividades, os curadores, críticos, educadores e públicos que passaram pela instituição.

Em 2010, o Paço das Artes lançou o projeto Livro_Acervo. Tratou-se de uma exposição portátil e da compilação do arquivo da instituição, a partir de um dos mais importantes programas de experimentação artística do Brasil, a Temporada de Projetos. Criada em 1997, a temporada formou-se, ao longo dos anos, um rico cenário da jovem arte contemporânea, reunindo artistas, jovens curadores e críticos em início de carreira.

Arquivo Vivo, exposição apresentada em 2013, deu continuidade a essa pesquisa curatorial, ampliando a discussão do arquivo e do acervo ao conjunto das práticas artísticas contemporâneas. Formado por 22 artistas nacionais e internacionais, o projeto teve como objetivo ser um espaço de reflexão em torno do arquivo e das estratégias de construção da memória no contexto da cultura contemporânea.

Recentemente foi lançada a plataforma digital MaPa: Memória Paço das Artes (2014), que reúne todos os artistas, críticos, curadores e membros do júri que passaram pela Temporada de Projetos desde sua criação, nos anos 1990. A plataforma foi pensada para ser um dispositivo não só de pesquisa, mas da memória e da história de parâmetros significativos da jovem arte contemporânea brasileira; muitas vezes esquecida pelas narrativas hegemônicas.

Desde que, em março de 2016, deixou sua antiga sede na Cidade Universitária – que ocupou por mais de vinte anos – o Paço das Artes está alojado no MIS (Museu da Imagem e do Som), dispor de uma sala expositiva que tem sido utilizada para dar continuidade às mostras da Temporada de Projetos.

Dentro desse contexto, de busca por uma sede própria, a instituição tem investido em projetos e exposições por meio de parcerias com outras instituições. Foi sob essa perspectiva que pensamos a exposição *Paradoxo(s) da arte contemporânea: diálogos entre os acervos do MAC USP e do Paço das Artes*, que propõe um diálogo entre o acervo do MAC USP e o do Paço das Artes – no caso deste último, com acervo nos artistas que expuseram no Paço das Artes nos últimos anos. Essa aproximação se justifica por diversos fatores, mas, especialmente, pela importância que o MAC USP tem como o Paço das Artes tiveram e têm no fomento e na difusão da arte contemporânea brasileira.

Acreditamos que esse diálogo pode ser um instrumento fértil não só para colocar luz sobre o trabalho das duas instituições, mas também, e especialmente, para alinhavar alguns fios soltos, como diria Hélio Oiticica, da arte brasileira presente nesses dois acervos institucionais.

Priscila Arantes
Diretora artística e curadora do Paço das Artes

Preservation of memory of its activities, as well as of contemporary art, has been one of the pressing concerns of Paço das Artes. Not by chance, since 2010, when the institution celebrated its 40th anniversary, Paço started encompassing work aiming at protecting its history through a set of curatorial actions and projects.

Because it is not a museum in the strict sense of the word and, therefore, it does not possess a collection of artworks, Paço das Artes made its record and archive work the fundamental axis of its "collection." We could say that its actions constitute a kind of Imaginary Museum, as defined by André Malraux: Paço das Artes's collection are the artists, the activities, the curators, critics, educators, and visitors who came to the institution.

In 2010, Paço das Artes launched the *Livro_Acervo* (Book_Collection) project. It was a portable exhibition and the compilation of the institution's archive, from one of the most relevant programs of artistic experimentation in Brazil. *Temporada de Projetos* (Season of Projects). Created in 1997, the season became, throughout the years, a wealth of young contemporary art, bringing together artists, young curators, and emerging critics.

Arquivo Vivo (Living Archive), an exhibition presented in 2013, continued that curatorial research by enlarging the discussion about the archive and the collection to contemporary artistic practices. Comprising twenty two different local and international artists, the project aimed to be a space of reflection around the archive and the strategies to build memory in the context of contemporary culture.

Recently, the digital platform *MaPa: Memória Paço das Artes* (Paço das Artes Memory, 2014) was launched gathering all the artists, critics, curators, and jury panelists who were part of *Temporada de Projetos* from its creation in the 1990s. The platform was conceived to be not only a device of research, but also a device of memory and of the history of an important portion of Brazilian young contemporary art, often forgotten by hegemonic narratives.

Since March 2016, when Paço das Artes left its old quarters at Cidade Universitária after more than twenty years, the institution is lodged at MIS (Museum of Image and Sound), having an exhibition room that has been utilized to continue the shows of *Temporada de Projetos*.

Within this context of looking for its own quarters, the institution has been investing in projects and exhibitions through collaborations with different institutions. It was under this perspective that we designed the *Paradoxo(s) da arte contemporânea: diálogos entre os acervos do MAC USP e do Paço das Artes* (Contemporary Art Paradox(es): Dialogues between MAC USP's and Paço das Artes's Collections) exhibition, proposing dialogue between MAC USP's and Paço das Artes's collections—in the case of Paço, highlighting artists who had exhibitions at the institution during the past few years. That approximation is justified on many different fronts, but particularly due to the relevance both MAC USP and Paço das Artes had and have in fostering and spreading Brazilian contemporary art.

We believe that this dialogue can be a fertile tool not to cast light on the work of these two institutions but also, and particularly, to sow together some loose threads, as Hélio Oiticica would say, of Brazilian contemporary art present in these two institutional collections.

Priscila Arantes
Paço das Artes's Artistic Director and Curator



Since its creation in 1963, MAC USP has been aiming at preserving, researching, and enlarging the collection it had received from MAM SP, as well as fostering contemporary artistic production. With this double intention, the Museum was a pioneer in collecting photography, video-art, and procedural artistic propositions that were emerging in the country in the 1960s and 1970s. Its part in the emergence of new artistic trends has been known since then. MAC USP was recently the first museum in the country to collect media-art and digital art.

Actions of preservation and documentation of contemporary art were many at MAC USP, implemented particularly during the tenure of the Museum's first director, Professor Walter Zanini (1924-2013). For him, close collaboration with artists was key to update the idea of museum, of research, and of art itself. That idea of museum was revisited when MAC USP was installed in its new location, where the allocation of the exhibitions schedule reflects its aimed prospective and its differential in academic research around its collections, on exhibitions comprising pieces from the collection with extended periods in the fourth and fifth floors of the building.

The collaboration with Paço das Artes is, therefore, of utmost relevance for MAC USP's schedule. These two institutions have been creating space for ideas and knowledge exchange regarding these issues through seminars and study groups. It was almost natural that MAC USP would host Paço das Artes for an exhibition in which curators from both institutions proposed a certain reading of MAC USP's collection, intersecting artists who took part in shows and events at Paço and which have works as part of MAC USP's collection.

The *Paradoxo(s) da arte contemporânea: diálogos entre o acervo do MAC USP e do Paço das Artes (Contemporary art paradox(es): dialogues between MAC USP's and Paço das Artes's collections)* exhibition was a suitable opportunity to revisit a fundamental artist for both institutions, for artistic research in the country, and for fostering and dialoguing with more current productions: Regina Silveira. Taken as the axis of the exhibition, from her work *Paradoxo do Santo (A Saint's Paradox)*, curators Priscila Arantes (Paço das Artes) and Ana Magalhães (MAC USP) selected a set of works by various artists contemporary to Regina Silveira who, in a way, cover the issues that emanate from her work. Another important aspect in the exhibition's production process was exactly the updating of presentation materials in Silveira's and other artists' works present here, in order to conserve them.



Priscila Arantes

Art Director

and Curator, Paço das Artes

DIALOGUE BETWEEN COLLECTIONS

One of the pressing concerns of Paço das Artes has been to preserve the memory of its activities, as well as that of contemporary art. Not by chance, since 2010, when it celebrated its 40th anniversary, the institution has started ample work in order to safeguard its history through a set of actions and curatorial projects.

Because it is not a museum in the strict sense of the word, and therefore it does not have a collection of artworks, Paço das Artes makes its work of recording and archiving the fundamental axis of its “collection.” One could say that its actions constitute a kind of Imaginary Museum, as defined by André Malraux: the collection of Paço das Artes comprises the artists, activities, curators, critics, educators and the public that been in contact with the institution.

In 2010, Paço das Artes launches the *Book_Collection* project. It is a portable exhibition and a compilation of the institution’s archives from one of the most important artistic experimentation programs in Brazil: *Temporada de Projetos (Projects Season)*. Established in 1997, the Season has grown over the years into a rich incubator for the new contemporary art, bringing together artists, young curators and critics early in their careers.

In 2012, seeking to establish connections with other institutions, Paço das Artes develops an exchange project between collections, bringing to its exhibition halls a part of the contemporary art collection of Centro Cultural Banco do Nordeste and taking to CCBN Paço das Artes's "collection", through the curatorial project *Para Além do Arquivo* (Beyond Archive). The exhibition, on the occasion, featured works by fifteen artists who had exhibited at Paço das Artes and who approached issues related to archives and record devices.

Arquivo Vivo (Living Archive), an exhibition presented in 2013, continued this curatorial research, expanding the discussion of the archive and the collection to the set of contemporary artistic practices. Comprising 22 national and international artists (Rosângela Rennó, Christian Boltanski, Yinka Shonibare MBE, Letícia Parente, Mabe Bethônico, Edith Derdyk, Marilá Dardot, Regina Parra, among others) the project, dialoging with the philosopher Jacques Derrida's concept of "archive malady", had the objective of being a space for reflection surrounding the archive and the strategies of memory construction in the context of contemporary culture.

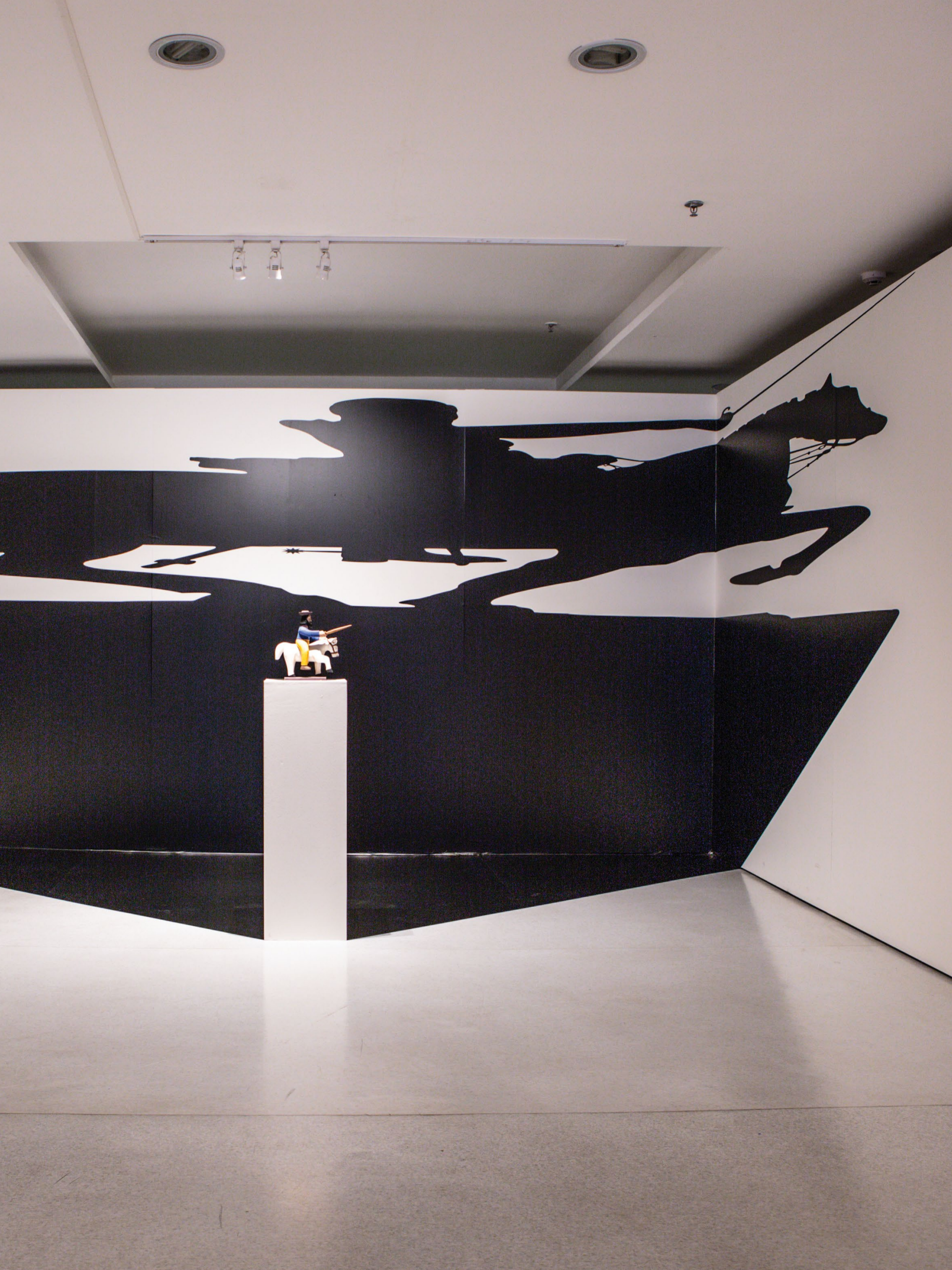
More recently, the *MaPA: Memória Paço das Artes* (2014) digital platform was launched, bringing together all the artists, critics, curators and members of the jury that have participated in the *Temporada de Projetos* (Projects Season) since its creation in the 1990s. The platform, comprising images, texts, videos and interviews – especially developed since 2014 – was designed to be a device not only for research, but also for the memory and history of a significant portion of young contemporary Brazilian art, often forgotten by the hegemonic narratives.

Since it left its former headquarters at Cidade Universitária in March 2016, which it occupied for more than 20 years, Paço das Artes is now allocated at MIS (Museum of Image and Sound), with an exhibition hall that has been used to give continuity to the Projects Season shows.

In this context and in searching for its own headquarters, Paço das Artes has invested in projects and exhibitions through partnerships with other institutions, such as the exhibitions *ISSOÉOSSODISSO*, Lenora de Barros's solo show and *Charly Nijensohn's O ciclo da intensidade (The cycle of intensity)*, presented at Oficina Cultural Oswald de Andrade, and the project *Paço Comunidade (Paço Community)*, developed in partnership with *Ocupação Cambridge*.

It was within this perspective that we conceived the project *Contemporary art paradox(es): dialogues between MAC USP's and Paço das Artes's collections*, which proposes a dialogue between the MAC USP and Paço das Artes – in the latter's case, with an emphasis on the artists who have been featured at Paço das Artes in recent years. This approach is justified by several reasons, but especially by the importance that MAC USP, as well as Paço das Artes, have had and have in promoting and spreading contemporary Brazilian art.

We believe that this dialogue can be a fertile instrument, not only to shed light on the work of the two institutions, but especially to tack some *loose threads*, as Hélio Oiticica would say, of Brazilian art present in these two institutional collections.



Ana Magalhães
and Priscila Arantes
Curators

CONTEMPORARY ART PARADOX(ES) Dialogues between MAC USP's and Paço das Artes's collections

In this show that is a collaboration between MAC USP and Paço das Artes, we took as principle to cross both collections — understood here as comprising documentation and the archive that this institution created from its schedule of exhibitions and its contribution to the memory of contemporary art, which are central issues at MAC USP as well. In this dialogue, we sought to put side by side and follow artists who made Paço's history and are present in MAC USP's collection. Choosing Regina Silveira's work as guiding principle for the selection of the other participating artists and the issues raised by the exhibition merged not only towards this shared institutional history but also towards the matters that both curatorial teams have been raising in regards to contemporary production.

Paradoxo do Santo (A Saint's Paradox) by Regina Silveira is the starting point of this curatorial work. The installation was originally created for Museo del Barrio in New York City for a show in which the artist participated in 1994, having been added to MAC USP's collection soon after. The artist's proposal is what she herself calls an "environmental installation," in which she opposes a cheap image of a saint — Santiago Apostle or Santiago Matamoros, Spain's and the New World's military patron — to a large, distorted shadow projected by a famous equestrian monument dedicated to Duque de Caxias — the Brazilian army's patron — conceived by celebrated Modernist sculptor Victor Brecheret. Thus, the artist was reflecting on the conflicts of domination in Latin America, a giant subjugated to the Portuguese-Spanish powers, which to this day lives under a colonial regime. Inverting the signals, with the shadow of the classically shaped equestrian monument that is part of Brazilian history, and the small popular image of the saint as a referral from the center, Silveira points to the contradictions of those power relationships and to the conflicting history between these two territories.

From this installation, from the effect of the shadow and its meanings, we open a fan of works by Regina Silveira that, from then on, unfold in other neighboring issues. *Inclusões em São Paulo (Inclusions in São Paulo)*, the *Interferências (Interferences)* series, *Infernus*, *Enigmas*, and *Anamorfás (Amorphs)*; a print album that was her graduation work at USP) are part of the exhibition. There is a wide range of materials that the artist utilized to conceive these works at different times in her career. As well as distorted shadows being integral parts of many of them, Silveira revisits in them the issue of the art museum in contemporaneity, of how it deals with artistic propositions that demand other forms of documentation, presentations, and conservation. She also, necessarily, tackles the issue of memory and of how narratives are built within our institutions. The idea of territory, of

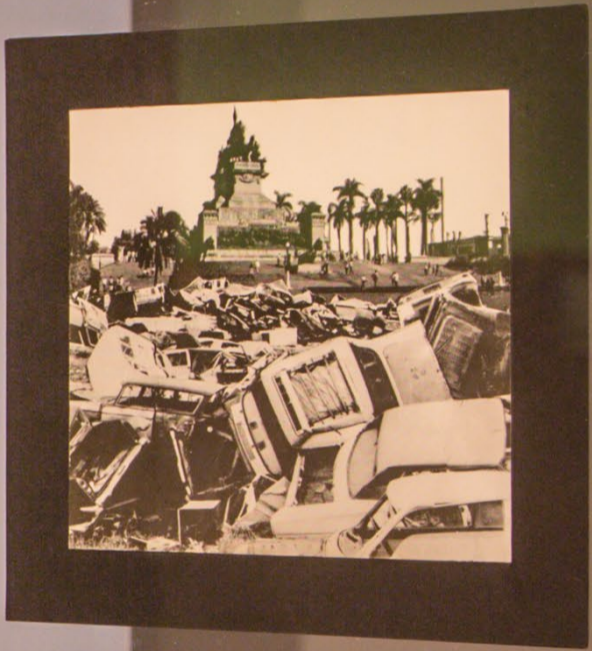
map, and the role of the city in this key are also hot topics in her works displayed here. Thus, Regina Silveira puts herself within some poetics that comes close to activist, insurgent issues, or casts light on them. The prints in the *Anamorfás* album are, finally, a kind of synthesis between the paradoxical idea of the shadow and its real menace, or potential for violence, since the shadows, in this case, are cutting objects; even though commonplace in domestic environments, they can hurt and even kill.

The museum, territory, activism, and violence are issues that guided the selection of works from the other artists. The museum and its paradox are revisited in propositions by Fabiano Gonper, Felipe Cama, and Antoni Muntadas. Territory and its conflicts emerge in propositions by Giselle Beiguelman, Gilberto Prado, Rosângela Rennó, Alex Flemming, and Nazareno Rodrigues. Activism and militant poetics are presents in works by Eduardo Kac and Tadeu Jungle. Violence is inherent to works by Thiago Honório, Fernando Piola, and Hudinilson Jr. Those constellations are not cores or rigid themes in the exhibition, but they form contact nets, one juxtaposed over the other. In the word of Regina Silveira herself, they are artists who share the same “fur” with her, without being of the same species.

The exhibition does not have linear or chronological disposition, but it aims at fostering dialogue between artists within these paradoxes that contemporary art currently proposes.



INCLUSÕES EM SÃO PAULO
REGINA SILVEIRA 73



By Ana Magalhães
and Priscila Arantes

July, 2018

INTERVIEW REGINA SILVEIRA

For this exhibition, we as curators chose your work *Paradoxo do Santo* (*A Saint's Paradox*, 1994) as a starting point—actually, it even inspired the title of the show. How do you situate *Paradoxo do Santo* within your body of work and within our current context?

In my journey, *Saint's Paradox* is situated after a long exploration of the poetic — I would also say political — possibilities involved in the articulation of projected, extensive, and often distorted shadows with images appropriated from the media — in this case, to emphasize meanings of power embedded in their referents (executives, military tanks, soccer players, soldiers) or, in the case of repertoires of objects and artworks, to simply evoke paradoxical absences, with shadows projected without visible referents (*In Absentia series*). I had already used silhouettes and shadows projected in installations (*Símile*, at the Galileo Center in Madrid, 1988), some made as site-specifics (*Solombra*, at SESC Pompeia in 1990 and *Behind the Glass*, in the windows of the Grey Art Gallery in Nova York, in 1991), directly on the interior architecture, to re-signify the experience of the venues given for my intervention.

The appropriation of monuments as signs of power and street furniture, to compose markedly political visual commentaries, begins in 1987, also with the graphic appropriation of the silhouetted contours of another monument by Victor Brecheret, *Monumento às Bandeiras*, in Ibirapuera Park. *Monudentro*, whose original version was featured in the exhibition *Trama do Gosto na Cidade*, promoted by the São Paulo Biennial (1987), was built as a perspective distortion inside the building, and even had artificial grass, parodying the situation of the real monument, in the park nearby. Its title, so accurate, was a spontaneous contribution of the poet and friend Paulo Leminski.

When I conceived *Saint's Paradox* almost seven years later, the motive behind this other political-visual discourse was once again Brecheret's work, this time the formidable monument to the Duque de Caxias, our military patron, in Rui Barbosa square, in downtown São Paulo. Why was this sculptor again in my sight? Among other things, by the substantive quality of his work and the exemplarity of his monuments, recognizable as such in any degree of abstraction and scale.

I remember that my first move was to record that huge military equestrian monument by photographing it from many angles, not knowing exactly what and how I could resignify that majestic silhouette, with raised arms, wielding the sword.

These photographs were the only material reference I took with me to the Banff Center in Alberta, Canada, as a recipient of its international residency program in the last months of 1993. There I kept them fixed to the wall of my studio, and always in sight, to think about what I would do from these shots. When I returned to Brazil, I saw New York, I knew how to use it and what to say with that silhouette, after the only change I made: the sword lowered, pointed up, ready for the attack. I had a commitment with Museo del Barrio, which invited me to a special participation in the group show *Recovering Popular Culture*, in 1994.

Arriving at the museum, I asked for any equestrian saints they had in their collection of folk art, to compose the paradox of shadows I had already thought – with distinct or cross referents and disparate sizes – the conceptual data that underlies this work. But to find the little sculpture originally from Santo Domingo, representing Santiago Apostle, the controversial military patron of Spanish America, invoked in colonial wars that would destroy indigenous cultures (and current military patron of Spain) was undoubtedly essential to compose the plot of meanings that today this work carries, involving religion, militarism and power. Although I already knew a priori what contents I wanted to make adhere to the silhouette of the Duke, it was only when I could add them to that popular figure that *Saint's Paradox* was completed, as a perverse shadow of two exchanged referents, ambiguously attached to two military patrons.

I must mention that, one year after the installation in the Museo del Barrio, based on the *Saint's Paradox*, I still developed the project *O Enigma do Duque (The Enigma of the Duke, 1995)*, in which the same silhouette of the Duque de Caxias, now with the sword raised and distorted differently, would be placed on the Library building in Memorial da América Latina, in São Paulo, on the occasion of the anniversary of the Paraguayan War. But this project remained in preparatory drawings and study models stage, as it was not considered feasible, since its material could harm the walls of the building I intended to use which, at that time, already needed special care.

In the current context, it always seems possible to update the meanings of the *Saint's Paradox*, in view of the permanent social confrontations in Latin America. But in the context of this exhibition, I believe that it is comfortably situated in the poetic-political sphere of works such as these, with which it maintains various affinities, whether in its critical approach of the real and the media, in its multidisciplinary and in its use of various supports. Good conversations among birds of a feather.

You could comment on the three set ups of the *Paradoxo do Santo*, that is, the first in Museo del Barrio, in New York; the second at MAC USP, when it was donated and underwent adaptation, if we may say so, for proper installation of the projected shadow on the floor and wall; and the third one we have now, which you called the “exhibition copy,” exclusively for the context of this exhibition?

In the first set up, in Museo del Barrio, the work was supposed be ephemeral and the solution was to paint it directly on the walls of the space designated by the institution. The basis for the execution was a silhouette drawing, made in perspective on graph paper, today in the Museo del Barrio collection. The silhouette was enlarged through giant photocopies until it reached the desired size: 18 meters wide by 3.30 meters high, which stretched across three walls of the exhibition space that had been reserved for me. Then the silhouette was painted with matte black industrial paint, as well as the part that folded on the floor to receive the wooden base with the saint, a triangular shape cut in thin, rigid plastic, adhered to the floor of the room.

The second set up of the work was at MAC USP in 1996, when I donated to this museum a permanent version, elaborated as a cut in sheets of matte black polystyrene sheets, divided by regular modules. For the silhouette, I used the same design and the same measurements as the originally painted one, but I chose to offer a second configuration option, with only one inflection, at a 90-degree angle. That is, the shadow of the monument to the Duque de Caxias could eventually occupy only two wall planes, at right angles.

The third version, later replicated and expanded to allow the numerous dimensionalities and itineraries that this work had, resulted from its transformation into digital matrix for execution as an adhesive vinyl cut

with variable measures and sufficient flexibilization to better occupy the given space. This occurred in two stages: the first time, when *Paradoxo do Santo* participated in the *Brazil: Body and Soul* show at the Guggenheim Museum in New York, in 2001, where adhesive vinyl was hand-cut with the help of giant photocopies. At all other times – and there were many, because *Paradoxo* might have been my most itinerant work – the digital matrix determined the cut of the adhesive vinyl in the machine.

I note that now MAC USP also has a digital matrix of *Saint's Paradox*, sized to fit the height of its current exhibition rooms, lower than the exhibition spaces of its previous headquarters.

If for the permanent version at MAC and its subsequent circulation, as exhibition copy, the data of the shadow was solved by updating media and technical resources, duplicating the popular image of Santiago Apostle demanded another kind of solution. It involved the creation of handmade replicas, whose execution had to be commissioned using photos of the original. Two copies were made, sequentially: the first one commissioned by MAC USP to the folk artist Adelino, resident of Embu das Artes; and the second, commissioned by me to the São Paulo - based artist Marcos Freitas, for the possible circulation of the work.

Tell us about the circulation modes of *Enigmas*. You draw attention to the fact that these images are postcards. How were they conceived initially?

The four *Enigmas* executed in the format of postcards are part of the small set of author editions I made between the 1970s and 1980s, usually with small print runs, in screen printing or offset. In this work, the images were conceived as visual ideograms composed by

superimposing photographic images of everyday objects of personal use and fictional shadows of other objects, drawn in the form of silhouettes, which “topographically” describe the virtual volumes of the objects photographed. The junction of each object with the superimposed shadow is totally random, and more than anything else it reinforces the absence of another imaginary and “phantom” object floating between the eye of the observer and its own projected shadow. The strategy of representing shadows as indexes of absent objects begins in the *Enigmas*, which served as basis for several of my installations in the following years.

In terms of operations and graphic media, the *Enigmas* are originally film frames made in 1981, each one of them resulting from the double exposure on the same photographic paper — first of a negative — with the image of the object, and then of the leaked silhouette in red film — to position it correctly on the photographed object and also to protect other areas that should not be affected by the new exposure under the light of the enlarger. These original pieces were reproduced in the postcards edited by *Poesia e Arte*, an active publisher of alternative editions in this period, with a 500-copy print run, to be launched at Café Paris, near the entrance to the USP campus in 1982. At the launch, the four postcards, gathered in an envelope, were accompanied by the critical text *A Revelação da Sombra* (The Revelation of the Shadow) by Teixeira Coelho, published by the **Arte magazine in São Paulo**, in 1984.

In 1999 the four film frames were photographed by Eduardo Brandão, with dimensions a little larger than the original ones, and they had a 10-copy print run, promoted in partnership with Galeria Brito Cimino, based in São Paulo. Currently, the original film frames belong to MoMA’s photograph collection.

How was the first presentation of *Inclusões em São Paulo (Inclusions in São Paulo, 1973)* at MAC USP? What motivated you to do this work? Is it still current, in your opinion?

Inclusões em São Paulo (1973) participated at Multi-Media II (1976), a program of essentially graphic-oriented international shows supported by conceptual, non-traditional media, organized periodically by Walter Zanini, within the broader exhibitions program of the museum.

These *Inclusions* are part of previous series, such as *Three Proposals for Junkyard* (1971), which began while I still lived in Puerto Rico. It was then that for the first time I critically put together appropriated photographic images of buildings and various urban environments with pictures of the true mountains of urban junk that I had found in a warehouse of old and abandoned cars in San Juan, certainly a strong index of the problematic economic policies of that island. The same pile of cars, this time at Vale do Anhangabaú, appears in *Brasil Turístico (Touristic Brazil, 1973)*, my contribution to the *ON/OFF* alternative publication that I organized with Júlio Plaza and other artists and colleagues who taught at FAAP, where I had just joined.

At the same time and with the title of *São Paulo Turístico (Touristic São Paulo, 1973)*, I also circulated several images of the city, dominated by tons of debris and industrial waste. In 1977, some of these images were still part of the volume *Natural Beauties in Brazil Today*, with postcards printed in serigraphy, in a 40-copy author's edition.

The *Inclusions* and everything I have done around them undoubtedly manifest my desire to make simulated and apocalyptic images seem real snapshots of the urban scene, a catastrophic vision of the future. Even

though they now look dated, ironically, what they say remains alive and active in different latitudes, and confirmed almost daily by the local and global media when the focus lies on urban and environmental disasters.

Talk about the search for the *Anamorfás* album (1980). This is your master's thesis, right?

Anamorfás was the title I gave to the results of a rather extended reflection that I had already been carrying out on projective systems, more specifically perspective, and which I presented in the form of an album of engravings for my master's degree in arts at MAC USP, in 1980. *Anamorfás* was an invented word, taken from Mannerism's anamorphemes. With it I wanted to refer to the focus of my reflections: the degrees of artificiality and inadequacy of the projective systems in general, as opposed to the known purposes of fidelity to the visual reality, characteristic of the illusionist representation, coming from a long tradition.

In *Anamorfás* my focus was on the limits of the recognition of everyday objects of daily use, chosen among those that could fit in the hand, when submitted to a geometric distortion that significantly altered their visual and functional characteristics. My attempt was to fully challenge the fidelity to perspective, reaching the limits of its adequacy by distorting the photographic contours (photos are other false assumptions of fidelity) of those objects, in the perspectivated meshes that contained them. What is the limit of the distortion of a pair of glasses so that its outline were to be similar to a dead insect? To what point can we stretch or fold a cup of coffee so that it would lose its entire functionality and could be seen as "fainting"?

It was exciting to receive from the poet and friend Haroldo de Campos the incredible poem *O Banal Fantástico (The Fantastic Banal)*, which he created for *Anamorfias* on the very day of my Master's thesis presentation and that he delivered to me at the door of my house the following morning. I still have the original of this poem, typewritten and signed, on the wall of my room. The poet understood everything: the words that he invented very imaginatively cover the transformed objects.

The *Anamorfias* album was manually printed on offset I had transported from FAAP's printing press to the atelier of the Faculty of Fine Arts, where I taught lithography classes. Its 12 images mix photographic reproductions with linear and manual drawings, in a syntax taken from the drawing exercises. In strictly visual terms, the entire research for *Anamorfias* is anchored in forty preparatory drawings, made in ink on paper, which reveal the choices made for the distortions in perspective. Today these drawings belong to the collection of Pinacoteca Municipal de São Paulo.

***Infernus (2008)*, according to you, is part of a series of works in which you address violence. Can you talk about violence in relation to your work?**

In 2008, I had put together a good amount of works carried out in different media, images, technical resources and procedures, all with content derived from our current misfortunes: violence, corruption, deterioration of daily life... With a group of them, I conceived the exhibition *Mundus Admirabilis e outras Pragas (Mundus Admirabilis and Other Plagues)*, which I set up in Galeria Brito Cimino, in São Paulo,

to function as visual metaphors in allusion to the traditional biblical plagues, a kind of poetic *aggiornamento* capable of transposing their senses into contemporaneity. *Infernus* was conceived and executed for this exhibition.

Infernus is a wooden pit painted black with a video hidden inside it, so that the monitor simulates the bottom of the pit, where a thick red liquid — blood? — drips, apparently coming from the face of the viewer who is inclining over the opening of the well, and whose face is also dyed red by the light emanating from the video. A soundtrack mixes the sound of wind that blows strong inside an imaginary tunnel with the sound of the droplet falling continuously into the pool of blood.

The set of new “plagues” made different allusions to urban violence — some more direct than others — and were distributed in interior spaces covered by the invasive graphics of gigantic harmful insects. After this exhibition, the topic of plagues continued in installations such as *Dark Swamp*, where I placed a large black egg on a graphic mandala of crocodiles as an almost obvious commentary on the origin of many evils. I also made *Amphibia*, a visual equivalent of the biblical plague of frogs, built as a metaphor for corruption, with the support of hundreds of silhouettes of frogs running toward a beautiful golden drain.

It was, however, the selection of works for the *CRASH* exhibition at Museu Oscar Niemeyer (MON), in Curitiba (2016), that allowed me to evaluate, in hindsight, how much the theme of violence and weapons is recurrent throughout my career, from the 1970s, in videos, prints, porcelain, objects and installations. I want, however, to express that I have always tried to provide enough poetic anchors to all these works

with a markedly political content, so that they could transcend the merely factual and descriptive — however critical they may be — and function fully, in any time frame and geography.

Many of the works present at the exhibition deal with perspective. Tell us a little bit about this.

For over a decade, the element that has provoked most of my graphic creations were the paradoxes of using instruments recognized as rationalizers of vision, including perspective and photography, within the historical purposes of achieving “common visual truths” — common to the entire illusionist tradition — when its use is deliberately artificial, inverted, outside the bounds of the system or even parodic. I appreciated the marginal aberrations referred to by Leonardo, the Mannerist phantasmagoria, the poetic use in Magritte and De Chirico, and above all, the allegorical use by Duchamp.

My affinities, therefore, went from Leonardo to Duchamp, and I was equipped — operatively and conceptually — with these instruments when I produced the transformations of known appearances, such as in *Destruturas Urbanas (Urban De-Structures, 1975–1977)* and *Anamorfias (Anamorphs, 1979–1980)*. They are also heavily based on the supposed reliability of the projective systems, the long, in-perspective shadows of media figures, which I created to comment on power, be it military, political or even from soccer, in the 1981 *Dilatáveis (Dilatable)* series, and the shadows of elements absent from the visual field, in the *Enigmas* and later in the *In Absentia* series (since 1982).

However, I can say that it was when I began to apply these operations to environmental facilities, in the early 1980s, with *In absentia (Para Giselda Leirner)*, the installation of the silhouetted easel in MAM-SP

(1982) and later in the various *Auditórios* of the first half of the 1990s that seemed to virtually rise from the ground, that I gained full awareness of the determinations of the Point of View and its importance for the construction of these visualities. Always involved in the Linear Perspective system and understood as the place for the observer's eye, single, fixed and immobile, only the manipulation of its data was capable of creating more-than-interesting oddities and disconnections in the physical space of the installation itself, a practice I considered wholly transforming in terms of the perception and experience of the place.

Even with a conceptual platform installed in visual representation and its relations with perception, my greatest interest has always been in the field of deformations and other possible unrealities. That is why I liked so much Arlindo Machado's *Ciência Fictícia (Fictional Science)* essay, written for the book with my name, published in 2010 by Milan's Charta Books publisher. In the essay he points out, directly and with good arguments, the false rigor implied in the many preparatory drawings and models that always support my projects, in the paradoxical search for totally artificial results, which he qualifies as a falsified or "fictitious" science, totally opposed to the most widely recognized and fanciful science fiction.

How do you consider the work of MAC USP and Paço das Artes in relation to the promotion of contemporary art?

In the Brazilian scene of visual art, there are very few institutions that house the most recent and most radical productions, at the very time of its production. MAC USP and Paço already have an accumulated history, not only in the research and promotion of contemporary art, but also in fomenting new perspectives, provoked by specific programs, some of them longstanding. Personally, I believe that the almost chronic difficulties that

affect this type of institution in our country certainly go through the fact that, even within its own supervisory agencies – the State and the University – there is an ongoing battle to affirm the magical and transforming side of art, or its more than respectable penchant for mental construction, and in everything opposed to its – more habitual and prejudiced – consideration of being merely expression, or more pejoratively and in a different type of circulation, luxury and merchandise.

I hope that the MAC USP - Paço union is not only temporary and casual, since this exchange seems very oxygenated and full of possibilities to expand in the future, with other similar or even more comprehensive ventures. In the possible conversations between the two institutions, why not evaluate the revival of the old attitude of giving the artist greater participation in the formulation of programs? And why not review in more depth the role of contemporary art museums as agents that provoke more open, interdisciplinary and experimental productions?





Textual information on the wall, possibly a list of items or a descriptive paragraph.



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ALEX FLEMMING

Alex Flemming is best known for his work in painting, photography and other media as well as interventions in urban spaces. Since at least the 1990s, he has been interested in juxtaposing these materials to make proposals in which he discusses the contradictions of the individual in the contemporary world, departing from his own trajectory. In addition, Flemming is sensitive to current sociopolitical issues. His works involve the relations of force between different territories, thus dealing with processes of oppression and colonization, between nations and within them. Himself a nomadic artist, so to speak, living between Germany and Brazil, that which is specific to a territory seems to be something that instigates him to think of these relations of force.

Another relevant element of his procedure is the reuse of materials or works initiated for the preparation of new works. The two notebooks we have here result from this type of approach. The artist makes use of color proofs of catalogs documenting his own work, which he kept for a long time, as a basis for creating two notebooks or two artist's publications, so to speak. In the case of the *Heights* series, these are images from a set of paintings made by him in 1996, presented here in the form of a notebook whose height verticalizes its format and, in a way, plays with the images of the works reproduced there. In *Alex Flemming*, what we have are the images of the works of the *Mapas e Minasseries*, in which on a support cut in the format of the map of Brazil and painted in bright colors, Flemming glues gemstones, a reference to the colonial gold cycle, the exploitation of the country's mineral resources and the place it occupies in the world economic order. An important aspect of the assembling of this notebook is that the works from this series reproduced in the color proofs appear in the most diverse positions, sometimes placing the map of Brazil upside down or reversing the sides.



Alex Flemming. Heights series, 1996

offset on paper bound in cardboard and plastic spiral, 53,3 x 25 x 3 cm

Alex Flemming, 2011

acrylic and color offset on paper bound in cardboard and plastic spiral, 66,6 x 49 x 3 cm

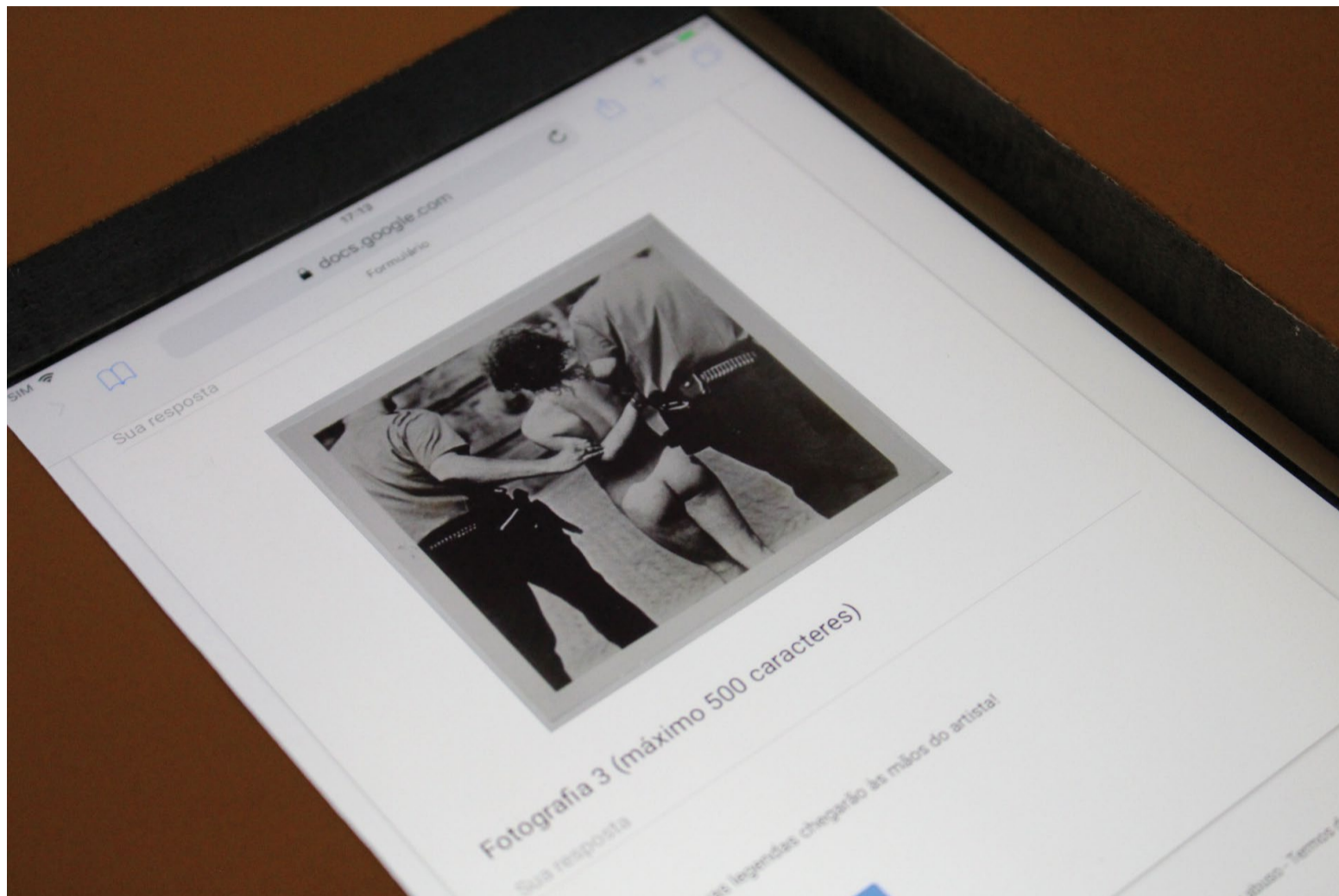


ANTONI MUNTADAS

The Spanish conceptual artist Antoni Muntadas is known for his critical investigation of mass media and the circulation of information, as well as the role image assumes within that process. *The Best of Life* began with an action by the artist in several museums and institutional spaces, in which he presented a set of photographs taken from newspapers, without subtitles, and through a questionnaire, asked visitors to come up with a caption for them, while they had to write about the emotions they provoked. In the case of MAC USP, the action was performed during the *Poéticas Visuais (Visual Poetics)* exhibition, in 1977. The Museum still holds three of the photographs selected for the action and the typewritten forms, some of which are filled by visitors. For *Contemporary art paradox(es)*, Muntadas authorized MAC USP to make a digital version of the questionnaires, with the three photographs belonging to the museum's collection. Thus, it was possible for the audience could participate in some way in the action that the artist had begun in the 1970s.

Muntadas's proposition resulted in a publication the artist launched in 1978: **Sobre a subjetividade (50 fotografias de The Best of Life)**, in which he organized the final set of photographs selected by him throughout the action, as well as sorted, so to speak, the speeches and reactions of the public before them. MAC USP also has a copy of the book.

The Best of Life has, thus, a double meaning. On the one hand, Muntadas stresses the narrative dimension of photography, as well as its role as document of events. On the other hand, the displacement of the selected photos from their original context of production gives them another narrative dimension, in which the artist seems to incite in people their empathy, in which they may recognize in the presented images something of their individual experience, thus reactivating their power — often lost in the banality of the news.



*On Subjectivity, 50 photographs
from The Best of Life, 1977/2018*
offset on paper, 28 x 21,5 cm
Photographic record: Archive MAC USP

EDUARDO KAC

Against the backdrop of the military dictatorship in Brazil, the artistic collective Gang founded the Porn Art Movement in the 1980s. Eduardo Kac, Glauco Mattoso, Denise Trindade, Cairo de Assis Trindade, Ulysses Tavares, Bráulio Tavares, among others, were some of the artists participating in the movement whose idea was to give art and poetry more freedom in an era of “artistic-literary dictatorship” molded by censorship and productions officially legitimized by the dominant artistic scene at the time.

Many of the group’s productions were not only manifested in the public space, but also through the use of the undressed body, presented in a free way without pre-established concepts. One of the highlights of the group was *Interversão*, performed on February 13, 1982 – and recorded on video – at Posto 9, in Ipanema Beach, under the pretext of the 60th anniversary of *Semana da Arte Moderna de 1922* (1922 Modern Art Week). The group staged a Porn performance-march, incorporating “watchwords” for the freedom of the body and of poetry.



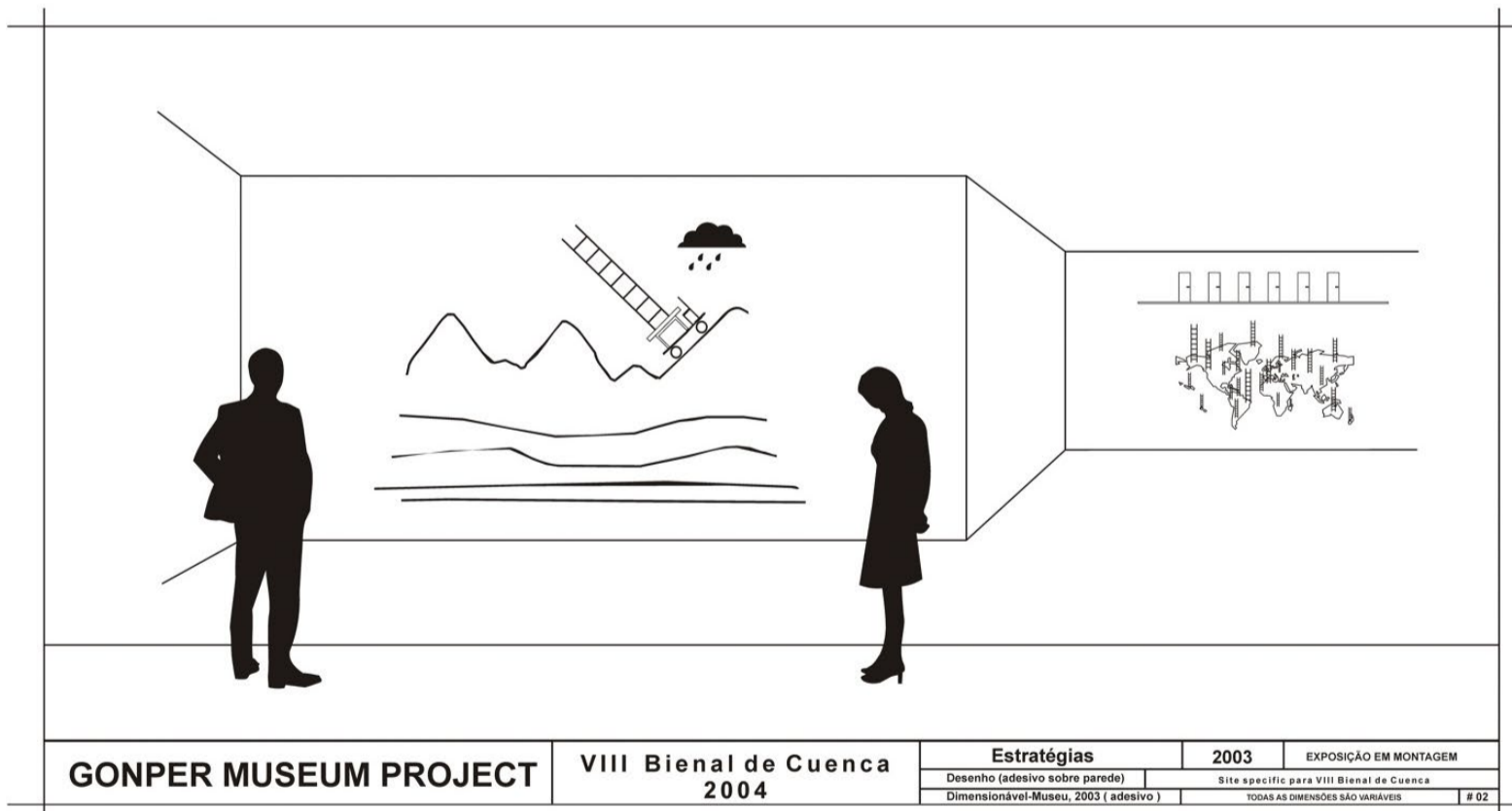
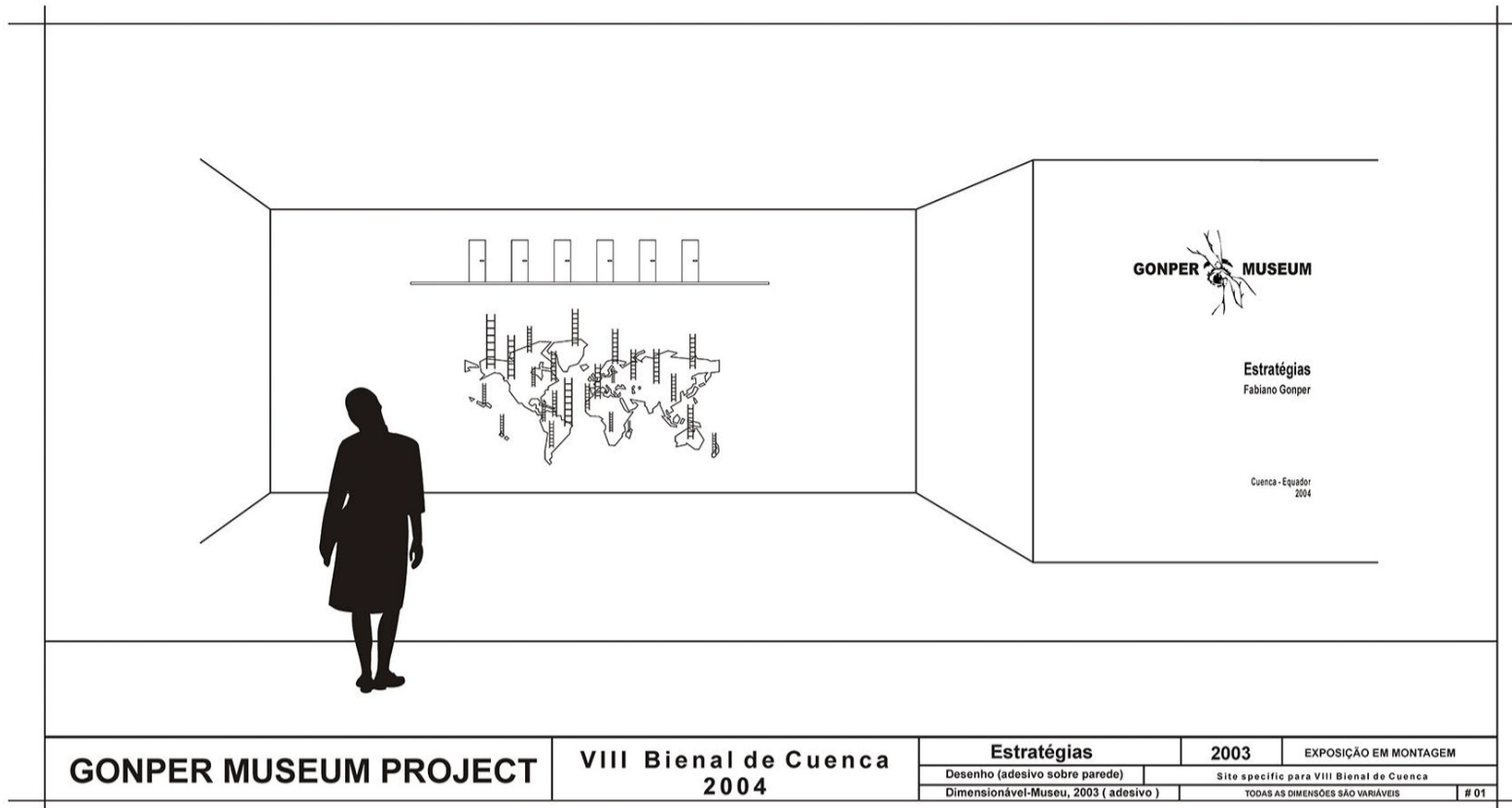
Interversion Performance (Porn
Art Movement Series), 1982
VOB digital video, sound, B&W, 4'41"
Photographic record: Archive MAC USP

FABIANO GONPER

Gonper Museum is a work in progress created in the early 2000s and raises discussions about the artist's relationship with the institution and the museum space.

The project is a kind of fictitious museum, or *museum-parasite* that installs itself (in the form of drawings printed on paper) on the walls of the museum that is exhibiting the project. In these paper pieces, usually with approximate dimensions of 88x160 cm, Gonper presents a series of images of works made not only by him, but also of works that he made with other artists, as well as his interpretations of works by other artists. These works-drawings are arranged in the space of the paper, like a great graphic diagram in the exhibition space.

The fictitious museum, or parasitic museum is a work, therefore, that questions, reflects and ironically addresses the power and the exhibition and curatorial techniques of the museum system. Fabiano Gonper thus takes on the role of artist, as well as that of curator, executive director, graphic designer and set designer, mixing and de-hierarchizing these different functions.



Gonper Museum Project (2004 Cuenca Biennial #01 and #02), 2003
 printing on paper, 88 × 160 cm
 Photographic record: Archive MAC USP

FELIPE CAMA

This work was created after a visit Felipe Cama made to China. The artist had become interested in the attitude of millions of tourists taking photographs in front of the entrance to the Forbidden City. Even before the selfie fever, Cama was aware of how people relate to the world, how they record their own experience and their memory in it, and how tourist sites are part of that narrative.

The images here are paintings made from photographs, initially taken by the artist himself (including himself in front of the gates of the Forbidden City, with the portrait-monument of Mao Zedong), but which were complemented by portraits of people who posted their images on the Internet. By choosing painting as a means of reproducing the originally photographic images, the artist discusses not only the status of the image, but also the idea of authorship. The paintings were commissioned by Cama, through the Internet, to Chinese artists, who are experts in copying any image that is sent to them into painting. China is today the world's largest economy, placing its products on the international market in a competitive manner, and having grown by imitating and copying foreign technology. Part of this system is the boom of Chinese contemporary art in Western markets. In contrast to this global circulation of contemporary Chinese art, the country is also known for cities like Dafen (in Southern China, near Shenzhen), in which local artists live off copying great works of Western painting, which can be commissioned online by anyone, and sent by mail. These artists, however, are not seen as their peers who circulate in major international art fairs and exhibitions, but participate in a secondary economy whose circulation of art takes place through copying.



News from nowhere
(Made in China), 2010
oil on canvas, 163 x 545 cm
Photographic record: Archive MAC USP

FERNANDO PIOLA

Graduated from the Department of Visual Arts of the School of Communication and Arts of the University of São Paulo (ECA USP), Fernando Piola has as its motto the question of historical memory, if we can call it that. At first, his work focused on unfinished projects and monuments in the city of São Paulo, addressing the contradictions of how institutions deal with historical narrative, for example. His research unfolded in propositions in which he discussed how São Paulo dealt with the memory of the institutional spaces of repression during the military dictatorship in Brazil (1964–1985).

Operação Tutoia is the result of this most recent reflection. The proposal was based on an initial attempt by the artist to plant red foliage on a large flowerbed in front of the current Estação Pinacoteca, which also houses the Memorial of the Resistance and which, during the military dictatorship, was the headquarters of the notorious DEOPS (State Department of Political and Social Order of São Paulo). Political prisoners and opponents of the military regime were taken to this center, whose practice of police investigation was torture and violation of human rights – according to the investigations of several meetings of the Truth Commission, conducted by the Presidency of the Republic throughout the country as of 2011. Piola's *Praça Vermelha (Red Square)*, which was never performed, was a way of pointing out to the spectators that this building had this history of violence.

After being chosen at an open call for the undertaking of an artistic project in 2007, the artist adopted new strategies to give continuity to the one initiated with *Praça Vermelha*. Another space of repression and violence linked to the military dictatorship in Brazil is the current Police Station of Rua Tutoia (36th Police Precinct), which operated as DOI-CODI (Information Operations Detachment – Internal Defense Operations Center) in the period. There, the journalist Vladimir Herzog died under torture in 1975. With *Operação Tutoia*, Piola promoted an action of replanting the flowerbeds in front of the precinct with red foliage in order to stress this repressive and violent past. What we have here is the recording of the action, conceived by the artist within a documentary, archival language, in which not only the photographs of the action, but explanatory entries about the very terms of this obscure history, are organized hierarchically, following a catalog criterion, to also address the institutionalized dimension of torture, abandonment of legality and violation of human rights.



Operation Tutoia, 2007/2012
(detalhe da obra)

vinyl cut-out and color photograph
on paper, 162 x 350 cm

Archive MAC USP

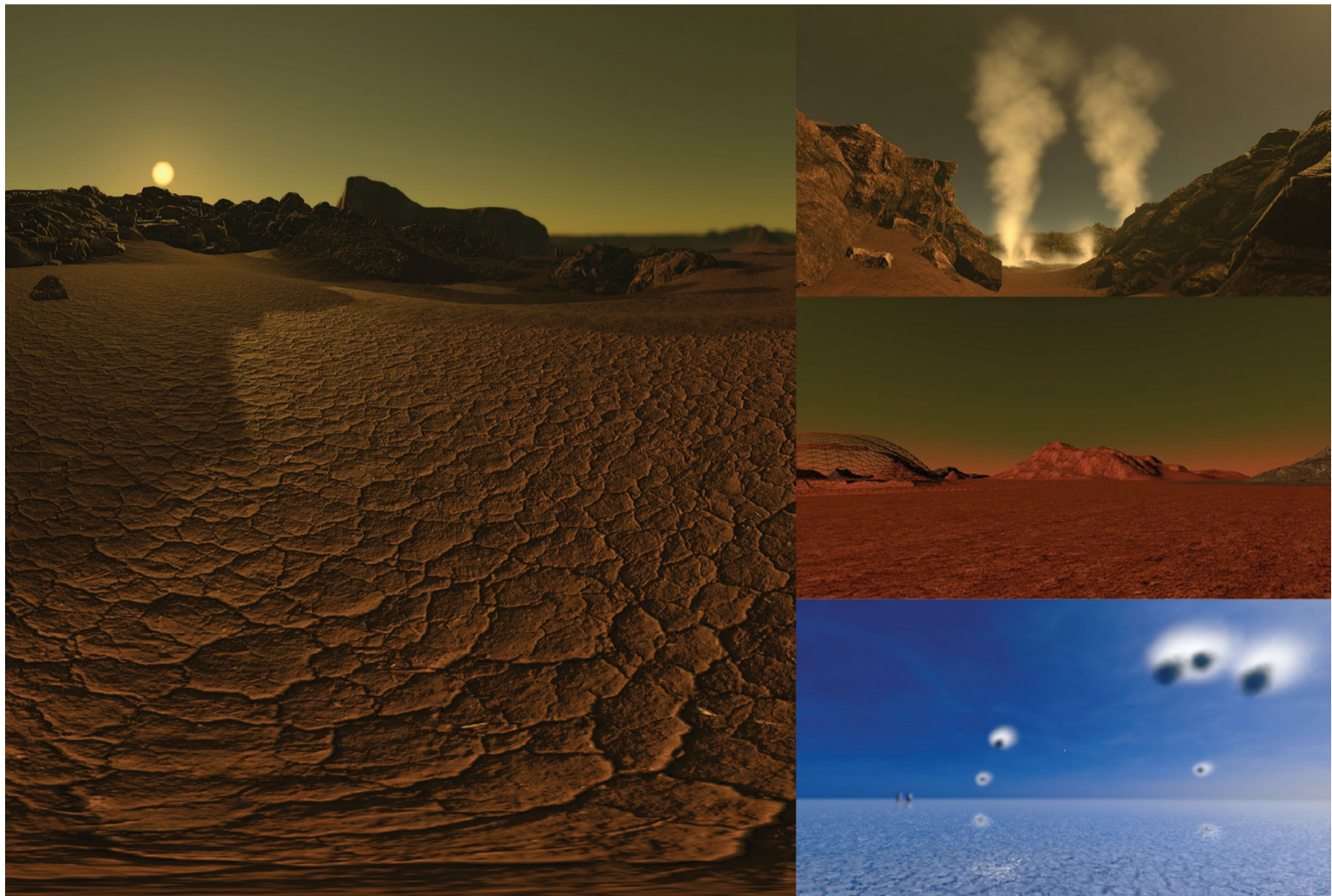
GILBERTTO PRADO

Desertesejo (Virtual Multiuser Environment), the artistic project of Gilbertto Prado, was developed for the first time in the 2000s for Itaú Cultural's Rumos Novas Mídias Program. One of the first digital art works acquired by MAC, the project is an interactive virtual multiuser environment for up to 50 participants.

The project invites viewers to dive into virtual landscapes, and the navigators can choose to move like a jaguar, a snake or an eagle.

The title of the work points to some possible readings. We have in *Desertesejo* a mixture of the word desert with desire. What type of desire does the work address? Navigating the desert, walking through never-navigated landscapes and also the desire to share, to be with the other, since the environment offers the possibility to meet with other participants.

The version presented at the exhibition is already an updated version of the work presented in 2000, also bringing discussions related to the preservation and conservation of digital art works in the contemporary context.



Desertesejo (Virtual Multiuser Environment), 2000/2014
software, computer, keyboard, mouse, joystick, projector and sound, 235 x 375 x 490 cm
Photographic record: Gilberto Prado

GISELLE BEIGUELMAN

Chipped Cinema is a project that seeks to deal with the urban scars caused by public interventions in the landscape of cities, in this case the Presidente Costa e Silva highway – which in 2016 became Presidente João Goulart.

With a camera in hand, the artist captured images of Minhocão, as the roadway is known, and edited the videos recorded in HD using obsolete animation and website creation software, creating an aesthetics of noise and a work that crosses between low and the high tech. The result is a series of sequences of moving images that deconstruct space, which is then recreated as visual noise, driven by the predominant colors of the environment.

Presented as a double projection in vertical format, the video installation allows the public to experience impossible paths and landscapes, such as being at the same time, above and below the Minhocão.

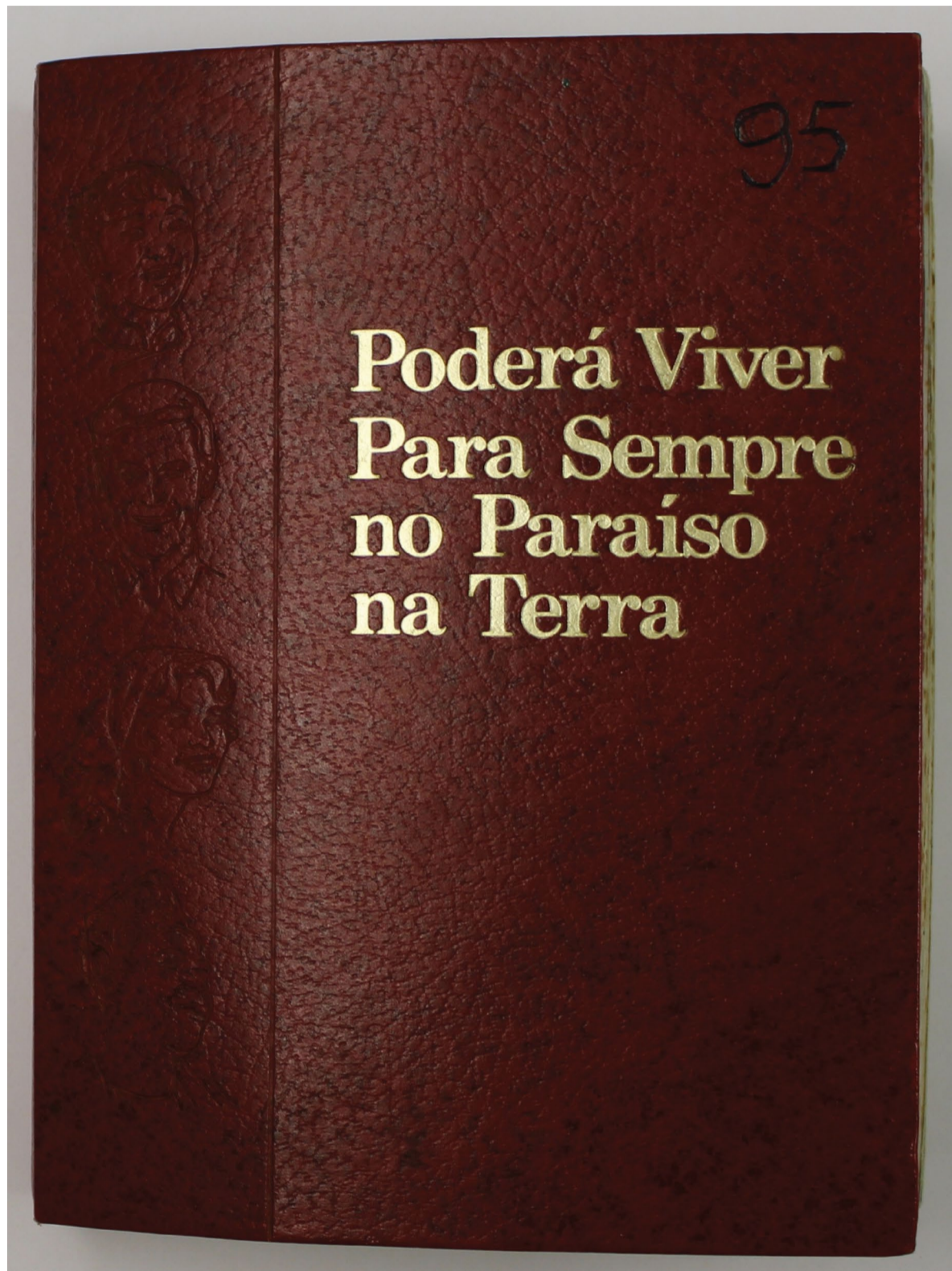


Chipped Cinema (Minhocão), 2010
digital video, sound, color, 2'29"- dual
channel version
Photographic record: Giselle Beiguelman

HUDINILSON JR.

Hudinilson Jr. is certainly best known for his famous works using photocopies. MAC USP was the place in which the artist experimented with the copying machine, photocopying parts of his own body, later assembled on large panels. Thus, for the artist, the body was the medium from which he conceived his work. Acting in a generation where sexuality and gender issues were a taboo for the Brazilian culture, Hudinilson also witnessed the spread of AIDS and the use of sexually transmitted diseases in a repressive agenda against expressions of sexuality.

As the body is the raw material for Hudinilson's work, there are several reference books, in which the artist collects images and fragments of bodies to discuss and investigate ways of projecting these issues through the media. The images Hudinilson collected in these "scrapbooks" are taken from magazines (sometimes pornographic ones), newspapers, advertisements etc. The idea of the reference book refers to artistic research procedures that many artists have come up with since the invention of the modern press, mass media and collage. It is thus part of the artist's repertoire. But in Hudinilson's poetics, the reference notebook communicates with collages and other montages that the artist produced, addressing the question of the body, not in its physical, but in its political dimension, in which it expresses cultural habits, and social roles and places.



Reference Notebook 95, ca. 2007
watercolor pen, graphite and photocopy on
paper, adhesive tape, DVD and newspaper
and offset cutouts in color and B&W,
23,5 x 17,5 cm
Photographic record: Archive MAC USP

NAZARENO RODRIGUES

A small white boat inside a glass bottle is placed inside a larger glass bottle with cotton lines intertwined, imitating the sea. The object has great appeal among spectators, since in it we recognize the traditional gesture of sending a message inside a bottle off to the sea, so that it arrives someplace else — a place where the one who throws the bottle would like to be, fantasizes about it, or expects to find someone who reads their message. During the Age of Exploration, these bottled messages were ways in which castaways, lost in islands and unknown territories, imagined they could be rescued. Nazareno's bottle contains not a message, but a bottle with a vessel. It's as if the artist wants to keep the sea, as a metaphor for venturing into the unknown.

Born in Fortaleza, capital of the Ceará state, in Northeastern Brazil, Nazareno Rodrigues departed from a childhood memory to reflect on the contradictions of his native land. The city is in the curve of Brazilian territory, with an immense sea in sight at all times. There, stories of shipwrecks and stranded ships were frequent, as the sea currents are strong and unpredictable. A landmark of Fortaleza's maritime landscape is, in fact, a large ship stranded for decades, in front of the Iracema Beach. From these maritime accidents, it was common for the townspeople to tell and fantasize stories, and even to collect objects taken from these ships. Thus there is in these actions an imaginative activity and displacement of these objects and vessels from their context — something which is an inherent part of the contemporary experience.

Perhaps the biggest contradiction expressed in *Aí onde não se está* (*Where you are not*) lies in the fact that there is a huge discrepancy between the inhabitants of the coast, and especially of Fortaleza, and those of the interior, for whom many generations have never seen the sea, or to whom seeing the sea is still an enchantment. This contradiction is inherent to a territory such as ours, marked by inequalities and in which entire communities spend their lives without access to information.



Where you are not, 2012

glass, cork, cotton and wood,
37 x 70 x 31.5 cm

Photographic record: Flávio Demarchi

ROSÂNGELA RENNÓ

Nicosia, capital of Cyprus, is an old city-state divided, at the moment, into a Greek and a Turkish part. The city's ancient area is surrounded by fortifications, forming a circular plan with eleven bastions and three gates, built by the Venetians, rulers of the city between 1489 and 1571.

Over the centuries Nicosia was invaded, plundered, bombed and blemished by several earthquakes. What remains of Nicosia is a picture of a ruined city, marked by conflicts, wars and opposing forces struggling for its conquest.

The *Venetian Tour Scrapbook*, an album-sculpture and (artist's) book by Rosângela Rennó is a wall of images, a photographic record carved in the form of circular images, that somehow rescue the borders that are part of the history of Nicosia. The project is based on photographic records that the artist made in 2009 in the city when she, accompanied and escorted by two UN soldiers, toured the 11 bastions that punctuate the Venetian walls.

The book-sculpture proposes, in a poetic way, to overcome and break the barrier and the political frontier formed by the two countries that invaded Nicosia, rescuing the 'free' trajectory and the continuous movement formed by its landscapes. The project thus allows for a free and "utopian" circulation through this "wall" of images.



Venetian Tour Scrapbook, 2009/2010
color printing on paper, 38 x 59 x 59 cm
Photographic record: Letícia Godoy

TADEU JUNGLE

Alternating drone footage searching for targets and images of celebrities from the American cultural industry, Tadeu Jungle's video was produced by the artist under the impact of the 2003 invasion of Iraq by the United States. The war against the Middle Eastern country, in fact, inaugurated not only a new phase in contemporary history — in which war became multifaceted, fragmented and virtualized — but also transformed the way we relate to the media, and above all with the images they transmit. As an artist working with video and digital image, Jungle performs with *"US, 2004"* a collage of images and video stills extracted from the Internet, in an action of appropriation and recreation, very characteristic of the era of VJs and DJs. But the sequence proposed by the artist makes use of positive images, that circulate freely in the media, and of images that are not to be seen. The target views from the drones that were spectacularized in the war against Iraq—and appealed to viewers of the video game era — represent the minute before destruction and attack on civilians (as we now know) indistinctly to justify the fight against terrorism. They are, themselves, terrorism.

The head covered and gagged with an American flag at the end of the video clearly indicates what these images refer to. On the other hand, they are like a double-edged sword: the seductive side, the world of celebrities, the culture of consumption; and the repressive side of promoting war and violence around the world.



US, 2004

MOV digital video, sound, color, 2'26"

Photographic record: Flávio Silva

THIAGO HONÓRIO

Documents consists of a table, the top of which is made of plywood, similar to a bench, a woodworking table, or close to the universe of labor. On top of it, unprotected from glass domes or displays, therefore available to the audience, a collection of 45 sharp objects: saws, knives, daggers, swords, perforating instruments, from the 18th, 19th, 20th and 21st centuries, which the artist collected during six months in streets of different districts of Paris, during FAAP's artist residency program. Beside the table, available to the public, a leaflet printed with the cataloging, in drawing, of these "documents," associated with the places where they were found by the artist.

The project questions and creates a dialogue between the idea of labor — to the extent that these instruments and objects, devoid of their primary function, now lie on the table-showcase — and the artwork. On the other hand, by cataloging these objects and making them available to the public, the work also discusses issues related to the universe of museological work, museum cataloging and institutional boundaries by exposing sharp objects out of glass domes or displays, thus "subtly" defying the museum security standards.



Documents, 2012

Sharp objects, steel cable,
wooden boards and trestles,
and printing on leaflet

Photographic record: Flávio Silva



Antoni Muntadas

(Versão em Português)

Prezado Visitante,

Na mostra Poéticas Visuais (1977), Antoni Muntadas propôs ao público o exercício de atribuir títulos a 3 fotografias. Em carta, o artista explicava que essa era uma ação que se relacionava com o livro Sobre a Subjetividade (50 fotografias de "The Best of Life", 1978).

Passados mais de 40 anos, nós convidamos você para interagir com essa obra e registrar aqui suas sugestões.





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