



Education as Raw Material at MAM Exhibition

Show gathers Brazilian and international artists using educational processes on exhibited works, creating permanent activation possibilities with visitors

“An art museum’s key function is to educate.” Based on this premise and aiming at reaffirm the educational character of today’s artistic experiences. Museu de Arte Moderna de São Paulo opens the *Educação como matéria-prima* (Education as Raw Material) show on February 27, 2016. Presented in Sala Paulo Figueiredo, the exhibition celebrates the 20th anniversary of MAM’s Education Division gathering both Brazilian and international artists using educational processes in their creations. Never-before-exhibited works by de Amilcar Packer, Evgen Bavcar and Stephan Doitschinoff are on display, together with works by Luis Camnitzer and Graziela Kunssch, as well as two installations connected to the theme belonging to the Museum’s collection, by artists Paulo Bruscky and Jorge Menna Barreto. During the exhibition, all works will be activated and worked in real time with visitors.

Co-curated by Felipe Chaimovich, the Museum’s curator, and Daina Leyton, coordinator of MAM’s Educational Division, this exhibition aims at showing that museums must act as education spaces through collaborations with visitors in education actions fostering reflection and generating motivations for actions and interventions in society. “The show allows visitors to experience propositions of this nature, both by getting in contact with productions exhibited by the artists and through activities especially developed for this show, including participation and critical thinking,” Chaimovich explains.

In its 20 years of existence, MAM’s Educational Division has been conducting permanent research and visitor education work. Through contact with art, visitors reflect upon issues in their daily lives. “In educational spaces, there is a prevailing notion that to educate is to convey contents, forcing students to fill much of their time with information that is far-removed from, their realities, leaving key subjects on the background,” Daina explains. “Most educational programs do not include identity, conflict, relationships, diversity, and other key themes to the pupil’s full development.” The co-curator adds, “thus, instead of promoting self-awareness and

reflection regarding their social context, we educate people who are less and less protagonists of their own stories and find it hard to realize they can act to transform reality.”

To start the show, *O museu é uma escola* (The Museum is a School) by Luis Camnitzer shows the phrase “*O museu é uma escola: o artista aprende a se comunicar; o público aprende a fazer conexões*” (“The museum is a school: the artist learns to communicate, the visitor learn to make connections) in humongous letters glued to MAM’s glass façade, embedding the affirmation on the Museum’s visual identity, fostering thought among visitors of the institution and of Ibirapuera Park. Postcards with this same phrase will also be produced and sold at MAM’s shop, amplifying the number of people reached. Camnitzer affirms that the work is a commitment made by the Museum: if it is a school, this is how it has to be, and visitors have rights to call it when the space is not fulfilling its educational function. Many museums have adopted this phrase on their walls, among them MALBA (Buenos Aires) and Guggenheim (New York). “With this work, we enhance awareness in the collective imaginary regarding museums’ educational function and we foster, as well, dialogue with different publics,” says Chaimovich.

Camnitzer presents two other works in this show. In *Exercícios* (Exercises), proposals for experimentations invite visitors to reflect on different instances of life and art and to contribute with the exhibition by adding productions and answers on the walls of the exhibition space at random. In *Livro: Anotações* (Books: Notes), on the other hand, the artists appropriates a school notebook in order to explore issues of freedom, knowledge, and artistic production. Elements that are present in traditional models of Brazilian notebooks with lined pages, blue cover, white red framed label and stamp are appropriated. In an illusion game, a line page is superimposed to a sky drawing , creating interpretative possibilities.

Blind photographer and philosopher Evgen Bavcar writes articles about “*Museu de outra percepção*,” (Museum of a Different Perception), a museum not conceived according to normative logic, considering an “average pattern” of visitors, but a space in which different realities are contemplated. A Slovenian based in Paris, the artist considers handicapped people as “freedom-deprived people,” being a major deprivation lack of access to the cultural universe. For this exhibition, he is showing a series of photos he created at the National Archeological Museum of Naples, in Italy, where he was allowed to touch the works. Phrases in Braille are added so blind and other visitors develop curiosity of discovery. The work shows how aesthetic possibilities are enlarged when you can *look from up-close*, an expression coined by Bavcar regarding touching the works with his hands and body, which does not simple means

“to touch” for blind people, but *looking from up-close* as their eyes are their whole body.

In *Constelações* (Constellations), work created by Amilcar Packer, various objects of everyday use such as bottles, plastic packaging and other elements are exhibited on the room’s ceiling, together with mapping of these products’ origins and terminologies. The work shows the perception that anything can be a learning object, that is, we can and must learn with the world. Pulleys forming a clothesline allow visitors to bring these objects up and down, acting as curators themselves and creating their own constellation.

For the two never-before exhibited canvases of the series *Domino, Não Sou Dominado* (I dominate, I am Not Dominated), Stephan Doitschinoff, from São Paulo, presents questioning through symbolic narratives. Sinking boats full of books, square moons studded with flags, industries crumbling, and skyscrapers foundering allude to possible rupture of a rigid system aimed at preserving values and restricting freewill and needs of human development.

Artist Graziela Kunsch participates with her *Urbânia 5* work, a magazine developed for the 31st Biennial of São Paulo, in collaboration with educator Lilian Kelian in 2014. At each new edition, this publication elects a focus and experiments with editorial strategies. *Urbânia 5* publishes texts regarding counter-hegemonic education practices and projects aiming at reinventing school or creating counter-schools, thinking in a critic, emancipating manner.

From the Museum’s collection, two selected works bring the education team to the exhibition space, aiming at enhancing the interaction between the Museum’s employees and visitors. In the installation *Café Educativo* (Education Café, 2007/2014), by Jorge Menna Barreto, an environment of a café is created among the works and the servers are the division’s team members who also offer books, newspapers, magazines and catalogs. The concept disrupts the artwork’s commonplace, as well as the relationship between it and viewers. The key difference is that the servers are educators as well, capable of discussing the exhibition. “Being a site-specific, this work acquires new formats and meanings according to each show and context in which it is exhibited, dialoging with each curatorial proposal and directly involving the division’s personnel,” says Chaimovich.

The other work that was chosen among about 5,000 works in MAM’s collection is *Expediente* (Workday), by conceptual artist Paulo Bruscky from Pernambuco state, in which an employee

of the Museum works full time with a desk, computer, phone and other equipment within the exhibition space. The idea for this exhibition in particular was that most of the education team dislocate their work for within the exhibition, strengthening the work's concept, rethinking the place of our bodies in everyday life and, ultimately, enhancing the relationship of visitors with educators.

Plan Your Visit:

Educação como matéria-prima

Curators: Felipe Chaimovich and Daina Leyton

Location: Sala Paulo Figueiredo (Paulo figueiredo Room)

Opening: February 27 (Saturday) at 11 am

Visitation: Until June 5

Tickets: R\$ 6.00 – free on Sundays

Location: Museu de Arte Moderna de São Paulo

Address: Parque Ibirapuera (av. Pedro Álvares Cabral, s/nº - Portão 3)

Tuesdays to Sundays, from 10 am to 5:30 pm (the museum closes at 6 pm)

Phone # +55 (11) 5085-1300

www.mam.org.br

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www.youtube.com/MAMoficial

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Parking available (Zona Azul parking permit: R\$ 5 for 2h)

Handicapped access/AC

Restaurant/café

Media Inquiries

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