

# Moderno **mam**

free distribution/not for sale

sept/oct/nov/2016

english version



## contents

- 01. **great room**  
Diving Deep into Origin
- 08. **paulo figueiredo room**  
Volpi: Small Formats
- 09. **collection**  
Restoring Works
- 10. **library**  
General Strike
- 12. **partners**

**Arthur Omar** (Poços de Caldas, MG, 1948), *Autorretrato esculpindo o grito* (from the series *Demônios, Espelhos e Máscaras Celestiais*), 1998. Photography on paper, 130 x 127 cm. Collection MAM, acquisition MAM São Paulo. Photo: Romulo Fialdini

## Diving Deep into Origin



*In O útero do mundo [The Womb of the World],  
over 270 works from MAM's collection promote  
an encounter with ancestral power*



**Pitágoras** (Goiânia, GO, 1964), untitled, 2005. Acrylic on offset print, 42 x 30,3 cm. Collection MAM, acquisition Prize Energias do Brasil - Panorama 2005. Photo Renato Parada

The human body features prominently on Western art. In many different moments of history, it was represented in an idealized manner, expressing different conceptions of beauty.

In the 20<sup>th</sup> Century, very different bodies compared to those seen in traditional works emerged. They were strange, distorted, convulsed bodies with nothing that we used to call beautiful.

That new look of bodies had a scientific explanation. It derived from Hysteria, a mental disease studied by MD Jean-Martin Charcot and his disciples, but particularly by psychoanalysis founder Sigmund Freud.

Artists celebrated Hysteria. For Surrealists like André Breton and Louis Aragon, hysteria's discovery and understanding opened a completely new field for poetry. That phenomenon, up until then considered as a pathology, became a means of expression to be explored. The *O útero do mundo*

exhibition alludes to hysteria in the positive sense attributed to it by Surrealists: a creative principle capable of liberating ancestral power, both more animal and more instinctive.

Selected from MAM's collection by curator Veronica Stigger, over 270 works facilitate contact with this power manifested in incoherent, disarticulated bodies. Without reason's control, those bodies propose a return to origins, to the womb from humanity itself has born.

"Womb of the world" is an expression coined by novelist Clarice Lispector, from whom the curator extracted the ideas guiding the exhibition. For Veronica Stigger, Lispector understood hysterical impulse as driving poetics in which seeking ecstasy is seeking a means to shed conventions, both in art and humanity.

The works display are grouped into three different segments: "Grito ancestral"





**Rodrigo Braga** (Manaus, AM, 1976), *Comunhão I*, 2006. Photography on paper, 50 x 75 cm.  
Collection MAM. Gift of the artist assisted by Clube de Colecionadores de Fotografia MAM São Paulo. Photo by artist



[Ancestral Cry], “Montagem humana” [Human Setup], and “Vida primária” [Primary Life]. Those segments are named according to Clarice Lispector’s expressions collected by the curator in works such as *The Passion according to G. H.*, *Água viva*, and *The Hour of the Star*.

“Grito ancestral” suggests the experience of escaping oneself through animalization. In Clarice Lispector, to confront the animal is to put yourself before a mirror showing what you want to hide and what you are afraid to face. Through a scream, a sound anterior to speech, man gets closer to animals, risks dehumanization, and is called back to the common ground of all beings.

Hysterical impulses are disorganizing, they affect speech and the body. “Montagem humana” regards physical disorganization, which is also a fragmentation of the self. Human setup is composed of fragments. It presents itself as makeshift construction, as

a broken vase reconstituted with its shards. Sectioned bodies, freed from their vital functions, are battlefields: opposing forces of civilization and culture conflict in them. “Vida primária” alludes to the path leading to divinity. That path, however, is downhill: it invites to go down to earth, the element in which life manifests in its totality, from birth to death, with no drama or redemption. In this return to the original scene, human beings do not become animals, do not fragment themselves, do not try to recompose themselves, but want to become what is the most elementary, fuse with it until rebirth.

The womb of the world of which Clarice Lispector speaks is an ancestral cave from where rebirth is possible. The image of a vagina represents possibility of rebirth: it is the entrance door to the womb and the exit door to the world. In the curator’s words, “The vagina—primary life that dismantles within human



setup, forcing it to reassemble—also screams: it screams today and always, the most ancestral of cries, which is also the cry that has not come whole yet, but it will come.” ■

#### Where & When

Great Room

9/5 to 12/18

Sponsor: Deservolve SP –

Agência de Desenvolvimento  
Paulista

**Samson Flexor** (Soroca, Rússia, today's Moldávia, 1907 – São Paulo, SP, 1971), *Parto*, 1969. Oil on canvas, 189,7 x 189,8 cm. Collection MAM, gift of the artist. Photo Romulo Fialdini

# Volpi: Small Formats



Where there is a great artist, there might be a great collector. That is the case with Alfredo Volpi (1896-1988) and Ladi Biezus, a devoted collector of his works.

Engineer Biezus has been devoted to collecting Volpi since the 1970s. He is one of the main references for the artist's production and work processes. Biezus owns an extraordinary collection, being considered as one of the greatest "Volpists" in Brazil.

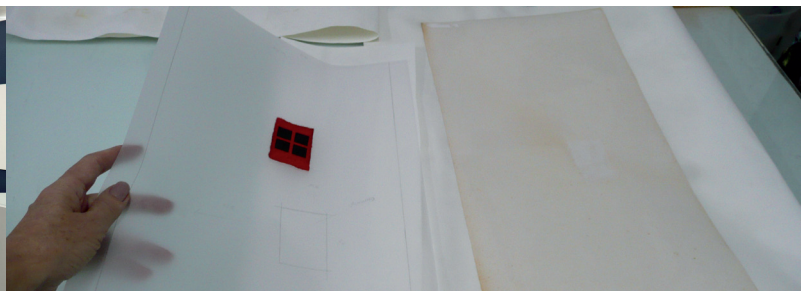
The *Volpi: pequenos formatos* exhibition presents a selection with over seventy works from Ladi Biezus's collection. The artist's trajectory is shown in a variety of media and techniques. This is an unique opportunity to know Volpi's creation process, a Brazilian master. ■

## Where & When

Paulo Figueiredo Room  
6/21 – 12/18  
Sponsor: Bradesco

Exhibition view at Paulo Figueiredo Room. Photo Renato Parada

# Restoring Works



MAM was selected to receive funds from the Cultural Action Program of the State Secretary of Culture. The effort by the Secretary aims at contributing to preserve museum collections, both public and private. The 2015 program allowed five museums from São Paulo State to invest in preserving and restoring works in their collections.

Resources coming from

this program allowed MAM to restore thirty-nine works in paper, a media highly susceptible to deterioration processes. Thanks to these restoration efforts, works by Mira Schendel, Maria Bonomi, Oswaldo Goeldi, and Gilvan Samico are now back to their original form. ■

Edital PROAC nº 19/2015  
– Preservação de acervos  
museológicos

Restoring process of an untitled work by Mira Schendel. Photo Ana Maria C. Scaglianti

# General Strike



## Where & When

Paulo Mendes de Almeida  
Library  
8/5 – 12/18

Free courses are a tradition at MAM. Their success is due to being in synch with the public and current needs. A good example of that is the *Laboratório de curadoria e criação* [Curatorship and Creation Lab], created in 2013 with an unheard-of new proposal for a Brazilian museum: To generate an exhibition from work developed during a year of classes and theoretical discussions.

The lab's third edition had "A idade do ócio" [The Age of Idleness] as theme, based on reflections upon the form of political resistance resulting from suspension of work, be it through laziness, vacations, idleness, or strike. Hosted by Paulo Mendes de Almeida Library, the *Greve geral* exhibition presents works in MAM's collection selected by the *Laboratório's* students, supervised by professor Veronica Stigger. ■

**Cláudio Tozzi** (São Paulo, SP, 1944), *Multidão*, 1968. Acrylic on chipboard, 200 x 120 cm. Collection MAM, acquisition Fundo de aquisição de obras para o acervo MAM São Paulo - Pirelli. Photo Romulo Fialdini

# Pioneering Accessibility

# mam

Museu de Arte Moderna de São Paulo



MAM São Paulo is the most accessible museum in Brazil. Facilities, exhibitions and cultural programs are available for all. Since 2002, MAM has been holding a training program for educators to host the deaf community, which numbers almost reach 10 million people in Brazil. Educators trained at MAM are now acting with the deaf public in the main Brazilian museums. Contact us. When it comes to art, we teach you how to communicate with those who cannot hear.





## MANTENEDORES



## SÊNIOR PLUS

Levy & Salomão Advogados

## SÊNIOR

Ambev  
BNP Paribas  
Canal Curta!  
DPZ  
EMS  
Estadão  
Folha de S. Paulo  
Instituto Votorantim  
Rádio Antena 1  
Rádio Eldorado  
Revista Arte|Brasileiros  
Trip Editora  
Tv Minuto

## PLENO

ArtLoad  
Bolsa de Arte  
Caixa Belas Artes  
Credit Suisse  
Idea Fixa  
Klabin  
KPMG Auditores Independentes  
Montana Química  
Pirelli  
PwC  
Rádio SulAmérica Trânsito  
Revista Adegas  
Revista Fórum  
Reserva Cultural  
Saint Paul *Escola de Negócios*  
Somp Seguros  
Power Segurança e Vigilância LTDA

## MÁSTER

Bloomberg  
Casa da Chris  
Gusmão & Labrunie *Propriedade Intelectual*  
FIAP  
Revista CartaCapital

## APOIADOR

Cultura e Mercado  
FESP *Fundação Escola de Sociologia e Política de São Paulo*  
Goethe-Institut  
ICTS Provitiviti  
ICIB *Inst. Cultural Ítalo-Brasileiro*  
IFESP *Inst. Estudos Franceses e Europeus*  
Instituto Filantropia  
IPEN  
O Beijo  
Paulista S.A. Empreendimentos  
Permilongo Filmes  
Printi  
Revista piauí  
Sanofi Aventis  
Senac  
Seven English – Español  
Top Clip *Monitoramento e Informações*

## PROGRAMAS EDUCATIVOS

Cielo (OLHAR DE PERTO)  
Magazine Luiza (IGUAL DIFERENTE)

## REALIZATION

MINISTÉRIO  
DA CULTURA



# mam

## MODERNO MAM

### REALIZATION

Museu de Arte Moderna de São Paulo

### EDITOR IN CHEF

Magnólia Costa

### EDITORIAL COORDINATOR

Renato Salem

### GRAPHIC DESIGN AND IMAGES EDITION

Beatriz Falleiros  
Camila Dylis Silickas

### COVERT ART

Keila Alaver (Santo Antônio da Platina, PR, 1970), Karen, Eliane, Henry, Keila, Ellen, Sandra e Kellen, 1997. Backlight on wood and print on transparency, 124 x 173 x 15 cm. Collection MAM, loan from Eduardo Brandão and Jan Fjeld. Photo Ding Musa

### ENGLISH VERSION

Ana Ban

### PRINT

Pigma

### ENGLISH RUN

1,000

### CONTACT

moderno@mam.org.br

Museu de Arte Moderna de São Paulo  
+ 55 11 5085 1300 | [www.mam.org.br](http://www.mam.org.br)

## OPENING HOURS

Tuesday – Sunday and public holidays.  
10am – 6pm. Ticket office till 5:30pm.  
Closed on Mondays.

## ADMISSION TICKETS R\$ 6,00

Half-price for students with a student's card. Free for children under 10, senior citizens over 60, MAM partners and students, staff-members of partner organizations and museums, members of ICOM, AICA and ABICA with identification, environmental officers and officers from CET, GCM, PM and subway staff, CPTM staff, civil police officers, public and private bus-drivers and attendants, taxi-drivers, gas station attendant, SPTuris staff, sellers from Ibirapuera park with identification and up to four guests.

## FREE ADMISSION ON SUNDAYS

## GROUPS TOURS

+55 11 5085 1313  
[educativo@mam.org.br](mailto:educativo@mam.org.br)



## ACCESS TO PEOPLE WITH DISABILITIES

## PARKING WITH ZONA AZUL PASS

## PHOTOGRAPHS

The taking of photographs of any works on display must be for private purposes only. Public exhibition in any format or use for any public purpose is forbidden under the terms of Articles 77 – 79 of the Copyright Act (Law nº 6910, February 19th, 1998).

## FOLLOW MAM ONLINE /mamoficial



Art Project  
powered by Google

ISSN 1984-3313



9 771984 331008

moderno mam nº 31 / 2016

