

Moderno**mam**

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PROCURO-ME **PROCURO-ME**



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The Art of Mobilizing



Orlando Brito (Janaúba, MG, 1950), *Um tenente na parada militar de 7 de setembro de 1976*, 1976. B&w photograph on paper, 22,1 x 16,7 cm. Collection MAM, Prize Aquisição - | Trienal de Fotografia, 1980. Photo: Romulo Fialdini

One hundred and forty keystrokes, 140 artworks, twenty curators, one coordinator, an unknown number of followers. This is the balance sheet of a year's work at the MAM Workshop on Curatorship

The idea of unveiling the mysteries of curating an exhibition was initially a joint initiative of the MAM's Curatorship Department and Education Division. At first for a museum, the course was run by the MAM's own curator, Felipe Chaimovich, who developed for it a method based on the structuralism of Claude Lévi-Strauss, the curatorial legacy of Harald Szeemann and the dialectical principle of thinking through opposites.

According to Felipe Chaimovich, the course differs other expository and historicizing courses on curating in that it is a practical experience. Using the dialectical method as a teaching tool enabled the process to be concluded with what was indeed a collectively curated show.

Working individually and as a group, the twenty students of the *Workshop on Curatorship* wrote and rewrote texts until they achieved to express clearly their collective intention: to put together an exhibition of works from the MAM collection that provoked reflection on political mobilization through social media networks.

The show *140 Characters* arose from this collective desire and from the participation of the group in all

stages in the process of bringing it to fruition, from archive research to museum design, from educational activities to fundraising, from caption production to marketing strategies. Involving themselves in various sectors of the MAM, the workshop participants learnt in a practical way how to put together an exhibition.

The 140 works are arranged in the two exhibition rooms. In Great Room, four modules of *Máquina curatorial* [Curatorial Machine] by the Argentinean artist Nicolás Guagnini serve as a support for portraits and masks produced by several artists whose work is contained in the MAM collection, in a clear allusion to the forms of representation adopted in recent public demonstrations. Large-scale installations, such as Cassio Vasconcellos's *Uma vista* [A View], or Marepe's *O telhado* [The Roof], divide the space, forming a kind of urban landscape.

In Paulo Figueiredo Room, the scene is more political. A panel of images from dictatorship times and the swimming pool filled with rubble and *cachaça*, a typical Brazilian liquor, that makes up Marcelo Cidade's *Transestatal* [Trans-State], create the perfect environment for MAM's



Laura Lima (Governador Valadares, MG, 1971), *Bala de homem = carne / mulher = carne*, 1997. Performance. Candy, metal apparatus, chair, a man (person = meat), variable dimensions. Collection MAM, acquisition Núcleo Contemporâneo MAM. Photo: Romulo Fialdini



Paulo Bruscky (Recife, PE, 1949), *Limpos e desinfetados, cleans and disinfecteds*, 1987. Offset print on paper, 8,9 x 11,7 cm. Collection MAM, gift Ricardo Resende. Photo: Marcelo Arruda



visitors to take photos of Jonathas de Andrade's *Problemas nacionais* [National Problems] (see *Profile section*).

In the museum's lobby, more precisely on the new balcony, Jorge Menna Barreto's *Café educativo* [Educational Café] is up and running, a work in which the visitor can take a break and enjoy a cup of coffee, leaf through a magazine and, above all, talk about art with the educators who hangs around there. If the idea is to discuss mobilization, nothing could be more appropriate than do it in a place especially designed to bring people together.

Felipe Chaimovich assessed the result as follows: "After the decision regarding the curatorship of the exhibition and the selection of the 140 works, the students were able to work for the exhibition in various sectors of the museum. For this reason, *Workshop on Curatorship* stands out from other similar courses, and also challenged MAM's staff to get involved in the course." ■

Where and when

140 Characters

Where: Great Room and Paulo Figueiredo Room

When: 01/28 – 03/16

Sponsored by: Itaú



Luiz Braga (Belém, PA, 1956), *João silhueta e bandeira*, 2001. Color photograph on paper, 39,4 x 59,5 cm. Collection MAM, gift Itaú. Photo: Romulo Fialdini





From *Inflammatory Essays* (1979–82) 1982. Offset posters, 43,2 x 43,2 cm each. Installation: Documenta 7, Museum Fridericianum, Kassel, Germany, 1982
© Holzer, Jenny / Licensed by AUTVIS, Brasil, 2013



The Moment of Truth

Text is the main raw material of the US artist Jenny Holzer. She began her career as a conceptual artist in the late 1970s, exploring public space as a support for her work, which is almost entirely composed of words and ideas.

Holzer started out with the 1977-1979 series of fly-posters, *Truisms*. The posters contain printed phrases such as "You must know where you stop and the world begins" or "Revolution begins with changes in the individual". These phrases are exactly what the title of the series suggests: obvious truths. Yet, these truths only become truly powerful when displayed in the street and, literally, thrust in people's faces.

Jenny Holzer moved on from *Truisms* to the texts of *Inflammatory Essays*, produced between 1979 and 1982. Indignation, rage, and passion are some of the feelings that stir the artist's social discourse. More than inflammatory, these texts are explosive. Anyone passing in front of Jenny Holzer's Wall Project, beware: they run the risk of getting burnt.■

Where and when

Truisms, Inflammatory Essays

Where: corridor

When: 01/28 – 06/15

Sponsored by: Jean-Marc Etlin and
Salo Davi Seibel

It's Not What It Seems



After traveling through seven countries in South America, artist Jonathas de Andrade noted that he felt more Brazilian than Latin American. Willing to approach everything he came across as part of his own culture, Andrade's attention was caught by small acrylic tags sold in downtown La Paz, Bolivia, and used to identify the names and positions of people working in corporations.

This feeling of identification gave rise to *Problemas nacionales* [National Problems], an object that the artist produced for MAM's Photography

Collectors' Club. The phrase is self-explanatory and may serve to spark conversation – or elicit compulsory silence – in any part of the world.

The piece produces an image when the visitor stands behind it and allows it to take a photograph, thereby becoming the spokesperson for the recorded text. Visitors to the *140 Characters* exhibition meet in the conducive environment of the Paulo Figueiredo Room to complete the work and spread the idea across border. ■

MAGNÓLIA COSTA, art critic

Jonathas de Andrade (Maceió, AL, 1982), *Problemas nacionales*, 2012. Printing on acrylic plate, 4,7 x 20 x 5 cm. Collection MAM, gift of the artist assisted by Clube de Colecionadores de Fotografia MAM. Photo: Marcelo Arruda

2014 Exhibitions

:: January through March

MAM Collection

Wall Project: Jenny Holzer

:: April through June

Constructive Will in the Fadel Collection

Photography from MAM's Collection

:: July through August

Abraham Palatnik

Wall Project: Carmela Gross

:: September through December

Rivane Neuenschwander

Paulo Bruscky

mam

Museu de Arte Moderna de São Paulo

MAM is located inside

Ibirapuera Park, by Gate 3.

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