

**À TORTURA. PROMETA SER BOM; SUAS MENTIRAS EXCITAM E ENFURECEM. VOCÊ É DEPRAVADO DEMAIS PARA SER RECUPERADO, TRAIÇOEIRO DEMAIS PARA SER POUPADO, HEDIONDO DEMAIS PARA SER PERDOADO. CORRA! SALTE! ESCONDA-SE! DIVIRTA OS CACADORES.**

**SOME ACCIDENTS ALONG THE PATH  
TO SELF-EXPRESSION AND SELF-  
DETERMINATION. SOME HARMLESS  
PEOPLE WILL BE HURT. HOWEVER,  
G-U-N SPELLS PRIDE TO THE  
STRONG, SAFETY TO THE WEAK  
AND HOPE TO THE HOPELESS.  
GUNS MAKE WRONG RIGHT FAST.**

**GARGANTA. O SOM VERDADEIRO  
LHE DIRÁ QUE ESTÁ FERINDO A PRÓPRIA  
CARNE, QUANDO ESTIVER FERINDO A SU-  
A. QUE ELE NÃO PODE PROSPERAR DEPOIS  
DE O TORTURAR. GRITE QUE ELE ESTÁ  
DESTRUINDO TODA A BONDADE EM VOCÊ  
E ESCURECENDO TODAS AS VISÕES  
QUE LHE PODERIA MOSTRAR.**

**HAVE. I'VE BEEN PLANNING WHILE YOU'RE PLAYING. I'VE BEEN SAVING WHILE YOU'RE SPENDING. THE GAME IS ALMOST OVER SO IT'S TIME YOU ACKNOWLEDGE ME. DO YOU WANT TO FALL NOT EVER KNOWING WHO TOOK YOU?**

**THE PEOPLE AND DELAY THE INEVITABLE  
CONFRONTATION. DELAY IS NOT  
TOLERATED FOR IT JEOPARDIZES THE  
WELL-BEING OF THE MAJORITY.  
CONTRADICTION WILL BE HEIGHTENED.  
THE RECKONING WILL BE HASTENED BY  
THE STAGING OF SEED DISTURBANCES.  
THE APOCALYPSE WILL BLOSSOM.**

TATO, DESPREZE TRAGÉDIA, DESPREZE  
LIBERDADE, DESPREZE CONSTÂNCIA, DESPREZE  
ESPERANÇA, DESPREZE EXALTAÇÃO, DESPREZE  
REPRODUÇÃO, DESPREZE VARIEDADE,  
DESPREZE EMBELEZAMENTO, DESPREZE  
ALÍVIO, DESPREZE DESCANSO, DESPREZE  
CANDURA, DESPREZE LUZ. É UMA QUESTÃO  
DE FORMA E FUNÇÃO. TRATA-SE DE REVULSAO.

FEAR IS THE MOST ELEGANT WEAPON,  
YOUR HANDS ARE NEVER MESSY.  
THREATENING BODILY HARM IS CRUDE,  
WORK INSTEAD ON MINDS AND BELIEFS,  
IT'S EASIER TO FEAR A LIE THAN TO BE  
CREATIVE IN APPROACH. FORCE  
ANXIETY TO EXERCISING LEVELS OR  
GENTLY UNDERMINE THE PUBLIC  
CONFIDENCE. PANIC DRIVES HUMAN HERD  
TO FLEE. ONCE FLEEING, THERE IS  
TERROR-INDUCED IMMOBILIZATION, FEAR  
FEEDS ON FEAR, PUT THIS EFFICIENT  
PROCESS IN MOTION, MANIPULATION IS  
NOT LIMITED TO THE ECONOMIC,  
SOCIAL AND DEMOCRATIC INSTITUTIONS  
CAN BE SHAKEN. IT WILL BE  
DEMONSTRATED THAT NOTHING IS SAFE,  
SACRED OR SANE. THERE IS NO  
SAFE HAVEN. THE ONLY WINNERS ARE  
QUICKLY-SEEN, RESULTS ARE SPECTACULAR

TUDO ISSO DEVE QUEIMAR E ARDER,  
EM CHAMAS, ISSO É ASQUEROSO E NÃO  
TEM SALVAÇÃO, ALGUMAS COISAS  
BOAS QUEIMARÃO COM O RESTO.  
TUDO TEM BEM, COM A OUTRA PARTE  
DO HORRÍVEL, DO, TODAS AS COISAS  
CONSPIRAM PARA DEIXA-LÓ COM FOME  
E PREOCUPADO COM SEUS FILHOS.  
NÃO ESPERE MAIS.  
ESPERAR É, FRACASSO, FRAQUEZA  
É ESCRAVIDÃO, QUEIME TUDO  
SISTEMA QUE NÃO TIVER LUGAR  
PARA VÓZ, ERGA-SE RADIANTE  
DAS CINZAS, FOGO PURIFICA E  
LIBERA ENERGIA, O FOGO É  
CALOR E LUZ, DEIXE QUE O FOGO  
SEJA A CELEBRAÇÃO DE SUA  
LIBERTAÇÃO, DEIXE O RELAMPAGO  
SE ABATER, DEIXE AS CHAMAS  
REYFORÇAREM VÓZ INIMIGO!

LAGREJA-S? NOSSOS TEMPOS SÃO  
 TORRENTES, TOME CORAGEM,  
 OIS O PIOR É UM PRECURSOR DO  
 MELHOR. SOMENTE AS CIRCUNSTÂNCIAS  
 DEBILITAM O BOM E PREPAREM O  
 DERUBADA DOS OPRESSORES.  
 VELHO E O CORRUTO DEVEM  
 SER ANTIQUADOS ANTES DE O JUSTO  
 PODER TRIUNFAR. A OPosição IDENTIFICA  
 A INSOJA O INJUSTO. A OPosição  
 INTERESSES DEVE SER VISTO COMO ELE É.  
 AO APOIE OS GESTOS PALIATIVOS;  
 LUS CONFUNDEM AS PESSOAS E ATIRAM  
 O CONFRONTO NECESSÁRIO. O ATRASO  
 CONTA PODE SER APOSTO. O ATRASO  
 COMPROMETE O BEM-ESTAR DA MAIORIA,  
 CONTRADIÇÃO SER INTENSIFICADA,  
 AJUSTE DE CONTAS SER APRESSADO  
 O ATRASO É O ATRASO. O ATRASO  
 DERUBA O FLORESTAL.

**SHRIEK WHEN THE PAIN HITS DURING INTERROGATION, REACH INTO THE DARK AGES TO FIND A SOUND THAT IS LIQUID HORROR, A SOUND OF THE BRINK WHERE MAN SLAPS AND SCREAMS AND NAMELESS CRUEL FORCES BEGIN. SCREAM WHEN YOUR LIFE IS THREATENED. FORM A NOISE SO TRUE THAT YOUR TORMENTOR RECOGNIZES IT AS A VOICE THAT LIVES IN HIS OWN THROAT. THE TRUE SOUND TELLS HIM THAT HE CUTS HIS FLESH WHEN HE CUTS YOURS, THAT HE CANNOT THRIVE AFTER HE TORTURES YOU. SCREAM THAT HE DESTROYS ALL KINDNESS IN YOU AND BLACKENS EVERY VISION YOU COULD HAVE SHOWN HIM.**

IT ALL HAS TO BURN, IT'S GOING  
TO BLAZE. IT IS FILTHY AND  
CAN'T BE SAVED. A COUPLE OF  
GOOD THINGS WILL BURN WITH  
THE REST OF IT.  
EVERY PIECE IS PART OF THE  
UGLY WHOLE. EVERYTHING  
CONSPIRES TO KEEP YOU HUNGRY  
AND AFRAID FOR YOUR BABIES.  
DON'T WANT ANY LONGER. WAITING  
IS WEAKNESS, WEAKNESS IS  
SLAVERY. BURN DOWN THE SYSTEM  
THAT HAS NO PLACE FOR YOU.  
BURN THE WHOLE SYSTEM TO ASHES.  
FIRE PURIFIES AND RELEASES  
ENERGY. FIRE GIVES HEAT AND  
LIGHT. LET FIRE BE THE  
CELEBRATION OF YOUR DELIVERANCE.  
LET LIGHTING BE THE END. LET THE  
FLAMES DEVOUR THE ENEMY!

NÃO ME MENOSPREZE, NÃO SEJA  
EDUCADO COMIGO. NÃO TENTE  
ME FAZER SENTIR AGRAVAVEL.  
NÃO RELAXE, ARRANCAREI O  
SORRISO DO SEU ROSTO. VOU  
PENSAR QUE EU NÃO SEI O QUE ESTÁ  
ACONTECENDO. PENSAR QUE ESTOU  
COM MEDO DE REAGIR. É DE VOCÊ  
QUE ESTÃO RINDO. EU AGUARDO O  
MOMENTO CERTO PARA RIR DO  
SINAL. VOCÊ PENSAR QUE NINGUEM  
PODE TER O QUE VOCÊ TEM.  
TENHO FEITO PLANOS, EU DEIXO  
VOCÊ BRINCAR, EU DEIXO O PÁDÃO,  
ENQUANTO VOCÊ GASTA, O JOGO  
QUASE ACABOU, PORTANTO É  
HORA DE ME RECONHECER.  
VOCÊ QUER CAIR SEM JAMAIS  
SABER QUEM O PERDIU. VOCÊ

MUDANÇAS SÃO A BASE DE TODA A HISTÓRIA  
PROVA DE VIGOR. O VELHO ESTÁ ENSEBADO  
E REPULSIVO POR NATUREZA. A COMIDA  
ENTRAGADA É REPUGNANTE. O AMOR  
ENTRAGADO É REPUGNANTE. A VERDADE  
MUTIL A GOVERNO QUE É PODEROSO DE MAIS  
LÁ MUITO TEMPO. A REVOLTA É DESEJÁVEL  
PORQUE GRUPOS NOVOS E IMPULSIVOS  
GARRAM A OPORTUNIDADE. A SUBVERSIÃO  
DO GOVERNO É A ÚNICA FORMA DE  
MUDANÇA POR TOLERÁVEL. A LENTA  
TRANSFORMAÇÃO PODERÁ SER EFICAZ;  
MAS OS HOMENS SE TRANSFORMAM ANTES DE  
SEREM REFORÇADOS. O PODEROSO  
RECEDE ANTES DE SER DEFEITO. O  
PODEROSO DEFENDE A CONTINUIDADE.  
A MUDANÇA QUE É ESSENCIAL, MUDA. ISSO  
UM MITO. SE FERA REPUTADO. AS  
CONVULSÕES DE PARTO NECESSÁRIAS  
PARA O NASCIMENTO DE UM NOVO  
EVIDENCIAM A PORTA DE SAÍDA PARA

DON'T TALK DOWN TO ME. DON'T  
BE POLITE TO ME. DON'T  
TRY TO MAKE ME FEEL NICE.  
DON'T RELAX. I'LL CUT THE  
SMILE OFF YOUR FACE. YOU  
THINK I DON'T KNOW WHAT'S  
GOING ON. YOU THINK I'M  
AFRAID TO REACT. THE JOKE'S  
ON YOU. I'M BIDDING MY TIME.  
LOOKING FOR THE SPOT. YOU  
THINK NO ONE CAN REACH YOU,  
NO ONE CAN HAVE WHAT YOU  
HAVE. I'VE BEEN PLANNING  
WHILE YOU'RE PLAYING. I'VE  
BEEN SAVING WHILE YOU'RE  
SPENDING. THE GAME IS  
ALMOST OVER SO IT'S  
TIME YOU ACKNOWLEDGE ME.  
DO YOU WANT TO FALL NOT  
EVER KNOWING WHO TOOK YOU?

PEOPLE MUST PAY FOR WHAT THEY  
HOLD, FOR WHAT THEY STEAL.  
YOU HAVE LIVED OFF THE FAT OF  
THE LAND. NOW YOU ARE THE PIG  
WHICH I'D RATHER EAT.  
YOU ARE THE OLD ENEMY, THE NEW  
VICTIM. WHEN YOU DO SOMETHING  
AWFUL EXPECT RETRIBUTION IN  
KIND. LOOK OVER YOUR SHOULDER.  
SOMEONE IS FOLLOWING.  
THE POOR HAVE BEEN ROBBED AND  
IGNORED ARE IMPATIENT.  
PLEAD INNOCENT, YOUR SQUEALS  
WILL BE HEARD.  
YOU WANT TO BE  
GOOD; YOUR LIES EXCITE AND  
INFLAME. YOU ARE TOO DEPRAVED  
TO REFORM, TOO TREACHEROUS  
TO SPARE, TOO HIDEOUS FOR  
MERCY.  
I'VE QUENCHED YOUR  
THIRST FOR BLOOD.  
I'VE PROVIDED SPORT FOR THE HUNTERS.

DESTRY SUPERABUNDANCE. STARVE THE  
FLESH, SHAVE THE HAIR, EXPOSE THE  
BONE, CLARIFY THE MIND, DEFINE THE  
WILL, RESTRAIN THE SENSES, LEAVE  
THE FAMILY, FLEE THE COUNTRY, KILL  
THE VERMIN, VOMIT THE HEART, FORGET  
THE DEAD, LIMIT TIME, FORGO  
AMUSEMENT, DENY NATURE, OBJECT  
TO PLACIDITY, DISCARD OBJECTS,  
FORGET TRUTH, DISTURB MY TOP  
MOTION, BLOCK IMPULSE, CHOKE SOBS,  
SWALLOW CHATTER, SCORN JOY, SCORN  
TOUCH, SCORN TRAGEDY, SCORN  
LIGHTS, SCORN THE FUTURE, SCORN HOPE,  
SCORN EXALTATION, SCORN REPRODUCTION,  
SCORN VARIETY, SCORN EMBELLISHMENT,  
SCORN RELEASE, SCORN REST, SCORN  
SWEETNESS, SCORN LIGHT, IT'S A  
QUESTION, FOR WHAT? IT'S A FUNCTION.  
IT IS A MATTER OF REVULSION.

OBTÊM-SE SENSAÇÕES INCRÍVEIS COM  
 AS ARMAS. VOCÊ OBTÉM RESULTADOS  
 COM AS ARMAS. O HOMEM É UM ANIMAL  
 AGRESSIVO; VOCÊ PRECISA DE UM BOM  
 TÓRAX PARA COMETER OS CRIMES DOS  
 CIDADÃOS-SE CONSIDERAM INTELIGENTES.  
 ELES DEIXAM TUDO COM AS AUTORIDADES  
 E ISSO PROVOKA A CORRUPÇÃO. A  
 RESPONSABILIDADE DEVERIA VOLTAR  
 AO SEU LUGAR. O HOMEM DEVE VOLTAR  
 ASSUMIR O CONTROLE E SINTA-SE VITAL.  
 PODE HAVER ALGUNS ACIDENTES AO  
 LONGO DO CAMINHO PARA A LIVRE  
 EXPRESSÃO DO HOMEM. MAS NÃO SÃO  
 ALGUNS PESSOAS INOFENSIVAS PODEM-SE  
 FERRIR. CONTUDO, UMA A-R-M-A SIGNIFICA  
 ORGULHO PARA O FORTE, SEGURANÇA PARA  
 FRACO E ESPERANÇA PARA O DESNESEPERADO.  
 O HOMEM DEVE SE TRANSFORMAR  
 O FERRÃO NO CERTO.

GRITE QUANDO A DOR SURTIR  
DURANTE O INTERROGATÓRIO. PENETRE  
NO BREU DA IDADE HORROR PARA ACHAR  
O SOM DE QUE SEJA O HORROR LÍQUIDO,  
O SOM DE QUE SEJA O SOM DA VIDA  
CESSA O HOMEM E COMEÇA A FERA  
E AS NEFANDAS FORÇAS CRUEIS.  
BERRER QUANDO SUA VIDA  
ESTIVER SENDO AMAÇADA. CRIE  
UM RUÍDO QUE SEJA O SOM DE SEU  
TORTURADOR O RECONHEÇA COMO  
UMA VOZ QUE VIVE NA PRÓPRIA  
GARGANTA. O SOM VERDADEIRO  
LHE DIZ QUE ESTA FERA É A PRÓPRIA  
CARNE. QUANDO ESTIVER FERINDO A SUA,  
QUE ELE NAO PODE PROSSEGUIR DEPOIS  
DE O TORTURAR. GRITE QUE ELE ESTA  
DESTRUINDO TODA A BONDADE EM VOCE  
E ENCHENDO TODA A SUA VIDA DE SOSSES  
QUE LHE PODERIA MATAR.

DEFLAY SUPPERABUNDANCE. STARVE THE  
FLESH, SHAVE THE HAIR, EXPOSE THE  
BONE, CLARIFY THE MIND, DEFINE THE  
LILLY, RESTRAIN THE SENSES, LEAVE  
THE FLESH TO THE FLEA, KILL THE  
VERMIN, VOMIT THE HEART, FORGET  
THE DEAD, LIMIT TIME, FORGO  
AMUSEMENT, DENY NATURE, REJECT  
SCORNANT AND DISCARD SCORN  
FORGET THE THIRDS, DENY MYTH, TOP  
MOTION, BOMB IMPULSE, CHOKE SOBS,  
SWALLOW CHATTER, SCORN JOY, SCORN  
TOUCH, SCORN TRAGEDY, SCORN  
SCORNMENT, SCORN SCORN, SCORN HOPE,  
SCORN EXALTATION, SCORN REPRODUCTION,  
SCORN VARIETY, SCORN EMBELLISHMENT,  
SCORN RELEASE, SCORN REST, SCORN  
SWEETNESS, SCORN LIGHT, IT'S A  
FUNCTION, IT'S A FUNCTION, IT'S A FUNCTION  
IT IS A MATTER OF REVOLUTION.

YOU GET AMAZING SENSATIONS FROM GUNS. YOU GET RESULTS FROM GUNS. MAN IS AN AGGRESSIVE ANIMAL. YOU HAVE TO HAVE A GOOD OFFENSE TO PROTECT YOURSELF. MOST CITIZENS THINK THEY ARE HELPLESS. THEY LEAVE EVERYTHING TO THE AUTHORITIES AND THIS CAUSES CORRUPTION. RESISTANCE IS A NECESSARY PART OF WHERE IT BELONGS. IT IS YOUR LIFE SO TAKE CONTROL AND FEEL VITAL. THERE MAY BE SOME ACCIDENTS ALONG THE PATH TO SO CALLED FREEDOM. BUT DETERMINATION, SOME HARMLESS PEOPLE WILL BE HURT. HOWEVER, G-U-N SPELLS PRIDE TO THE STRONG, SAFETY TO THE WEAK TO PROTECT YOUR RIGHTS. GUNS MAKE WRONG RIGHT FAST.

SHRIEK WHEN THE PAIN HITS  
DURING INTERROGATION. REACH  
INTO THE DARK AGES TO FIND A  
SOUND THAT IS LIQUID HORROR.  
A SOUND OF THE BRINK WHERE  
MAN STOPS AND THE BEAST  
AND NAMELESS CRUEL FORCES  
BEGIN. SCREAM WHEN YOUR  
LIFE IS THREATENED. FORM A

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O MEDO É ARMA MUITO ELEGANTE. VÔCE NUNCA SUJA AS MÃOS. A AMEAÇA DE DANO FÍSICO É GROSSEIRA. EM VEZ DISSO, TRABALHE AS MENTES COM A CONSCIÊNCIA DAS INSEGURANÇAS COMO UM PIANO. SEJA CRIATIVO NA ABORDAGEM. LEVE A ANSIEDADE A NÍVEIS EXCRUCIANTES OU MUNE-SE DE CONFIANÇA PÚBLICA. O PÂNICO DEPENDE DA DOR. A HUMILDADE DO ABRIGO É UMA ALTERNATIVA É A IMOBILIZAÇÃO POR TERROR INDUZIDO. O MEDO SE ALIMENTA DO MEDO. PONHA ESTE EFICIENTE PROCESSO EM FUNCIONAMENTO. REFORÇA O MEDO COM A INSEGURANÇA. INSTITUIÇÕES ECONÔMICAS, SOCIAIS E DEMOCRÁTICAS PODEM SER ABALADAS. FICARÁ DEMONSTRADO QUE NADA É SEGURO, SAGRADO DO SAO, O HORROR NA DA TRÉGUIA. OS RESULTADOS, ESPÊTACULARES.

CHANGE IS THE BASIS OF ALL HISTORY,  
THE PROOF OF VIGOR. THE OLD IS  
SOILED AND DISGUSTING BY NATURE.  
STATE FOLK IS REPULSANT, MANAGERIAL  
LONG BEARS THE COUNTRY DOWN,  
CRIPPLES THE GOVERNMENT THAT IS  
TOO POWERFUL, TOO LONG, UPEHAL  
IS DESIRABLE BECAUSE FRESH, UNTAMPERED  
AND UNPOLLUTED. THE ONLY WAY TO  
OVERTHROW IS APPROPRIATE WHEN THE  
SITUATION IS INTOLERABLE. SLOW  
MODIFICATION CAN BE EFFECTIVE;  
MEN CHANGE BEFORE THEY NOTICE  
AND BEFORE THEY FEEL THE NEED OF IT.  
THE POWERFUL, CHAMPION CONTINITY,  
"NOTHING ESSENTIAL CHANGES," THAT  
IS A MYTH. IT WILL BE REFUTED.  
THE NECESSARY THING TO CONSIDER  
WILL BE THE GREATEST ACTION WILL  
BRING THE EVIDENCE TO YOUR DOORSTEP.

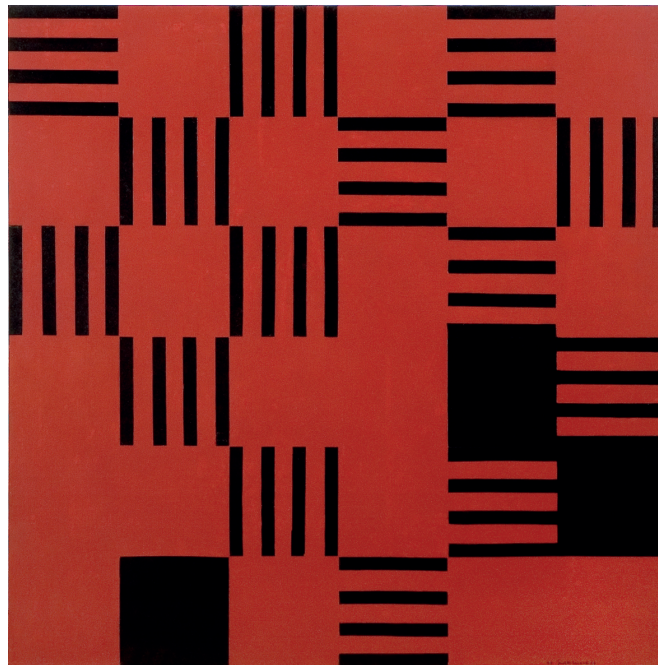
DESTROY SUPERABUNDANCE. STARVE THE FLESH, SHAVE THE HAIR, EXPOSE THE BONE, CLARIFY THE MIND, DEFINE THE WILL, RESTRAIN THE SENSES, LEAVE NO WANT, NO NEED, NO DESIRE, KILL THE VERMIN, VOMIT THE HEART, FORGET THE DEAD, LIMIT TIME, FORGO AMUSEMENT, DENY NATURE, REJECT ALL MENTAGING, DENY ALL FEELINGS, FORGET TRUTHS, DISSECT MYTH, STOP MOTION, BLOCK IMPULSE, CHOKE SOBS, SWALLOW CHATTER, SCORN JOY, SCORN TOUCH, SCORN TRAGEDY, SCORN SUFFERING, SCORN PAIN, SCORN HOPE, SCORN EXALTATION, SCORN REPRODUCTION, SCORN VARIETY, SCORN EMBELLISHMENT, SCORN RELEASE, SCORN REST, SCORN SWEETNESS, SCORN LIGHT, IT'S A QUESTION OF SURVIVAL, IT'S A FUNCTION, IT IS A MATTER OF REVOLUTION.

## contents

- 01. **great room**  
Always Concrete
- 08. **paulo figueiredo room**  
Rotten Powers
- 10. **profile**  
The Eye of the Walker
- 12. **partners**

# Always Concrete

*Constructive Will in the Fadel Collection* explores the history of geometric abstraction in Brazil



**Judith Lauand** (Pontal, SP, 1922), *Concreto nº29, concentração à direita*, 1956. Oil on wood, 59,5 x 59,5 cm. Collection Hecilda and Sergio Fadel. Photo: Jaime Acioli

Museums only provide benefits for those who visit them and the experience they furnish may have broad ramifications for these visitors. Some are enchanted by exhibitions, some detest them, others learn from them. And there are also those who decide to become collectors. Hecilda and Sergio Fadel, who began to collect art because of their passion for museums, fall into the last of these categories.

Over the years, the Fadels have put together a collection of more than 3,000 artworks produced in the 19th and 20th centuries, as a way of providing an overview of Brazilian art. Various parts of this collection have been exhibited in museums and cultural institutions in Brazil and abroad. This is the first time that a São Paulo museum has exhibited such a large number of works from the Fadel Collection.

The exhibition title refers to the “general constructive will” that Hélio Oiticica claimed to be “the typical state of Brazilian art”. The show takes the visitor on a tour through the Brazilian geometrical abstraction of the 1950s and 60s. You can find out more about the principal characteristics of this movement in the pages that follow.



**Tarsila do Amaral** (Capivari, SP, 1886 – São Paulo, SP, 1973), *O lago*, 1928. Oil on canvas, 75,5 x 93 cm. Collection Hecilda and Sergio Fadel. Photo: Jaime Acioli



### Abstraction Studio

Geometrical abstraction began to gain ground in Brazil in the aftermath of the Second World War. The movement arose in Belo Horizonte, Rio de Janeiro and São Paulo. In Rio, it was fostered by the courses run by Ivan Serpa. In São Paulo, it was spurred by Samson Flexor's Abstraction Studio, where students investigated the compositional elements of various genres (portraits, landscapes, and still-lives) in terms of geometrical structures. The Abstraction Studio's commitment to the modernization of art education, with practical and theoretical lessons, its professionalism and focus on geometrical abstraction gave it a special role in the constructivist movement in Brazil.

### The São Paulo Scene: Ruptura Group

In 1952, MAM opened *Ruptura*, a show which marked the beginning of concrete art in Brazil. The exhibition was the brainchild of seven artists, Anatol Wladyslaw, Leopoldo Haar, Lothar Charoux, Féjer, Geraldo de Barros, Luiz Sacilotto, and their spokesman, Waldemar Cordeiro. The group espouse independent art research based on simple universal values for industrial purposes. The members of Ruptura view the art object as the concrete manifestation of an

idea devoid of any subjectivity. Art is based on mathematical reason, which means it is a medium that can be deduced from elementary principles. This explains the difference between concrete artists and the informal expressionists, who advocated an excessively individualistic intuition devoid of rigor.

### The Rio Scene: Frente Group and Neoconcretism

The group was initially led by Ivan Serpa. Its first exhibition was staged in 1954, at the Ibeu Gallery, in Rio de Janeiro, introduced by the critic Ferreira Gullar. The show featured the work of Aluísio Carvão, Carlos Val, Décio Vieira, João José da Silva, Lygia Clark, Lygia Pape and Vicent Ibberson, in addition to Serpa himself. The artists of the Frente group were not committed to a single style of art. They were united by a rejection of figurative and nationalistic painting, such as that which predominated in Brazil from 1920s to 1940s. By not following any strict manifesto, the artists were able to produce work in a non-linear fashion, as is evident from the differences between São Paulo concrete artists and those of the Rio's 1st National Concrete Art Exhibition, at the MAM in 1956.

### Neoconcretism

Bitter rivalries between São Paulo and Rio groups led Rio artists to create

a new movement called neoconcretism. Founded in 1959, it attempted to reconcile theory and practice. The neoconcrete artists put the subject back into the geometrical structure and eschewed excessive rationalism. Every subject comprises a range of meanings open to multisensory perception. Art can be danced or smelt, touched or heard. The person on the receiving end of an art work becomes a co-participant, who is invited to participate in an experience that involves the discovery of the artwork and oneself.

### Free constructions

Neoconcretism encouraged various artists to interpret the concepts of geometrical abstraction in a more flexible manner, without losing sight of the rigor of the concrete artists. Some specific pieces of research were inspired by constructionist ideas, but not based on rules or postulates. In these, space and language are the main objects of investigation. Mira Schendel and Waltercio Caldas work with linguistics; Anna Maria Maiolino with the concepts of subjectivity and the void. Ascânio MMM forms relations between sculpture and architecture. ■

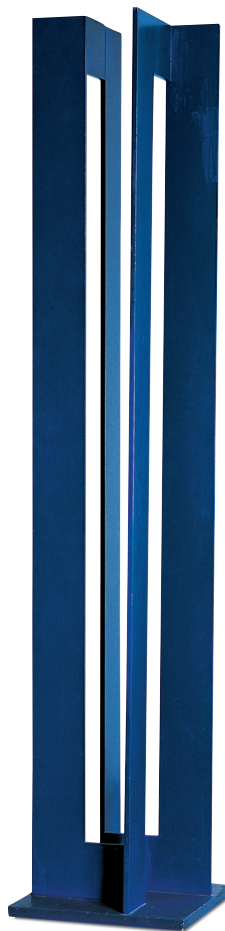
#### where and when

*Constructive Will* in the Fadel Collection

Where: Great Room

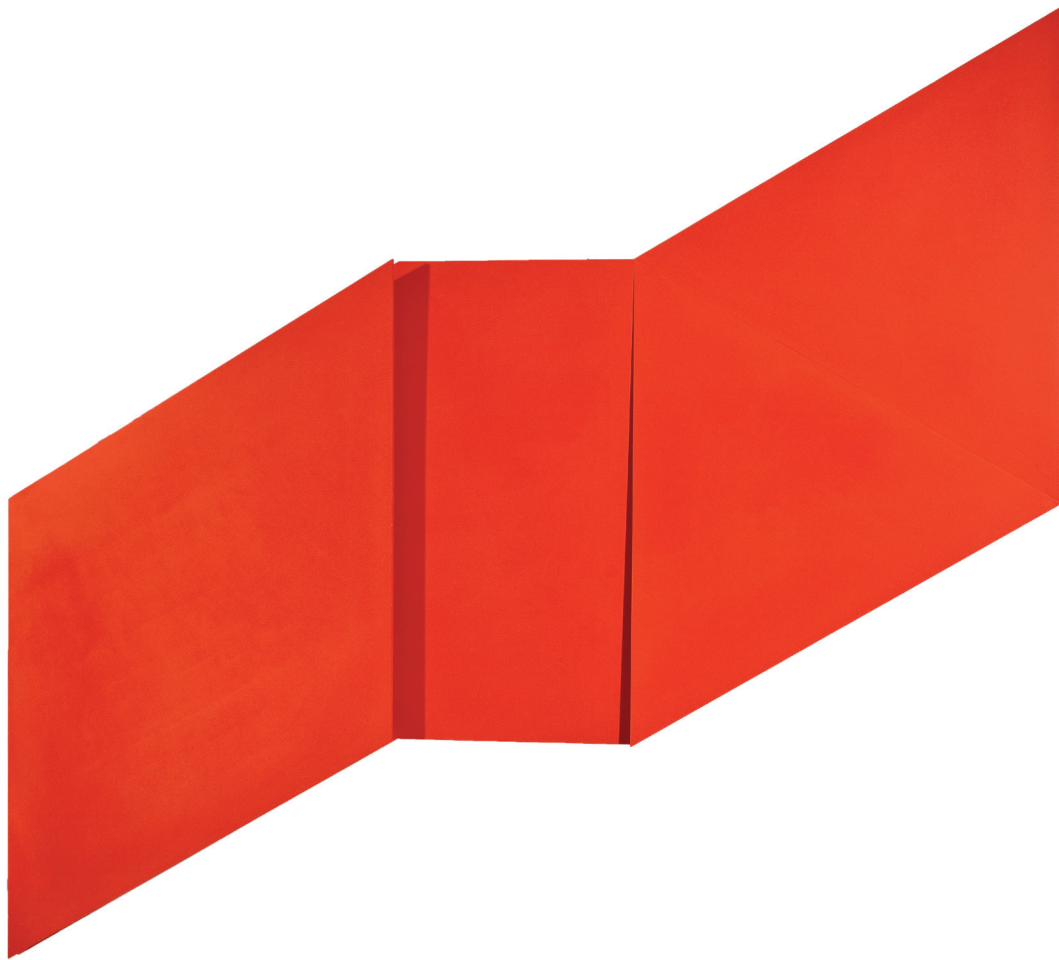
When: 03/31 – 06/15

Sponsored by: EDF Norte Fluminense



**Franz Weissman** (Knittelfeld, Austria, 1911 – Rio de Janeiro, RJ, 2005), *Coluna*, 1978. Painted aluminium, 203 x 41 x 41 cm. Collection Heclida and Sergio Fadel. Photo: Jaime Acioli





**Hélio Oiticica** (Rio de Janeiro, RJ, 1937 – 1980), *Relevo espacial*, 1959-2002. Acrylic on wood, 110 x 280 x 12 cm. Collection Hecilda and Sérgio Fadel. Photo: Jaime Acioli

# Rotten Powers

Images speak to the people looking at them: they are showing something, affirming something, bringing news. The power of images manifests itself as images of power. Find out how this happens

Curating an exhibition is a bit like putting together a newspaper. When selecting pieces for a show, the curator builds up relations that present a theme. When choosing images for the front page of a newspaper, the editor writes the history of that day. In *provisional power*, the curator tells a story using photos from MAM's collection.

The history presented in Paulo Figueiredo Room is simultaneously both past and present. In fact, it is present because it is the result of a past that seems to perpetuate itself in a practically unaltered way. Only documentary photography can reveal this, as it is the frozen image of a moment.

Life in the mangroves of the Northeast of Brazil has hardly changed since Maureen Bisilliat showed it to us in the 1960s. Neither has there been much change in the circumstances of the indigenous peoples

portrayed by Claudia Andujar or Anna Bella Geiger. Social inequality, urban chaos, and precarious services are still part of everyday reality. The result is people living on the street, as Antonio Manuel, Mauro Restiffe and Mídia Ninja have shown on various occasions. If the ninety artworks on display in *provisional power* convey the idea of unchanged circumstances, they nevertheless testify to extreme unpredictability. Taken one by one, the images suggest that what you are seeing will change in an instant, turning into something threatening and unknown. In the play of past and present an uncertain future insinuates itself. Action is required, not questioning. ■

## where and when

*provisional power*

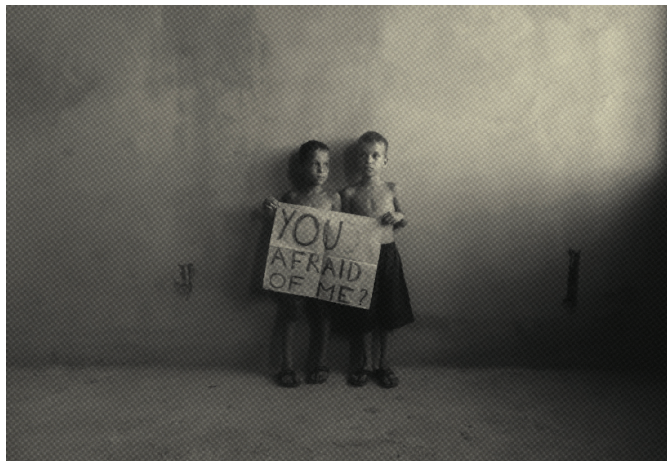
Where: Paulo Figueiredo Room

When: 03/31 – 06/15



**Odires Mlászho** (Mandirituba, PR, 1960), *Vista aérea*, 2004. Color photography on paper, 93 x 88,5 cm. Collection MAM, gift Galeria Vermelho. Photo of the artist

# The Eye of the Walker



He has done everything. He has been a gardener, a street vendor, a bus conductor, an ice-cream man. One day, he decided to go for a walk. He walked to Miami. Along the way, he took photographs of himself holding up cards with provocative phrases written on them, such as the one that he installed in a camper van full of bananas parked outside the prestigious Art Basel Fair, "Art Market / Banana Market".

Paulo Nazareth's principal medium is his feet. Walking is his art. During his walks, he encounters contrasting

social situations that coexist in a state of permanent tension, as is attested by discrimination, exclusion or violence.

In the diptych Paulo Nazareth produced for the 2014 edition of MAM's Photography Collectors' Club, he shows people he met during his walks. They are holding cards with messages written on them that seem to challenge the kind of viewer who chooses not to see what the image is showing. ■

MAGNÓLIA COSTA, art critic

**Paulo Nazareth** (Governador Valadares, MG, 1977), untitled, 2013. Inkjet print on paper, 80 x 107,5 cm. Collection MAM, gift the artist assisted by Clube de Colecionadores de Fotografia MAM. Photo of the artist

## 2014 Exhibitions

:: April through June

Great Room **Constructive Will in the Fadel Collection**

Paulo Figueiredo Room **Provisional Power**

Wall Project **Jenny Holzer**

:: July through August

Great Room **Abraham Palatnik: The Reinvention of Painting**

Paulo Figueiredo Room **Dialogue with Palatnik**

Wall Project **Carmela Gross**

:: September through December

Great Room **Rivane Neuenschwander**

Paulo Figueiredo Room **Paulo Bruscky**

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Museu de Arte Moderna de São Paulo

**MAM is located inside  
Ibirapuera Park, by Gate 3.**

+55 11 5085-1300

Tues - Sun, 10 am - 6 pm

Ticket office is open through 5:30 pm

**Also available online through:**

:: [mam.org.br](http://mam.org.br)

:: [social networks/mamoficial](https://socialnetworks/mamoficial)

:: [google art project](https://googleartproject)





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São Paulo Convention & Visitors Bureau  
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#### PROGRAMAS EDUCATIVOS

CSN  
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Instituto do Patrimônio Histórico e Artístico Nacional, Secretaria da Cultura do Estado de São Paulo, Secretaria da Educação do Estado de São Paulo, Secretaria Municipal do Verde e do Meio Ambiente de São Paulo

#### REALIZATION

Ministério da  
Cultura



# mam

## MODERNO MAM

### EDITOR IN CHIEF

Magnólia Costa

### EDITORIAL COORDINATOR

Renato Salem

### ASSISTANT EDITOR

Rafael Roncato

### GRAPHIC DESIGN

BUMMUB

### IMAGE EDITION

Camila Dylis  
Larissa Meneghini

### COVER ART

Jenny Holzer  
(Gallipolis, USA, 1950)  
From the series *Inflammatory Essays* (1979-82), 2013  
Offset posters  
43,2 x 43,2 cm

### ENGLISH VERSION

Paul Webb

### PRINT

Pigma

### ENGLISH PRINT RUN

1,500

### CONTACT

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tel +55 11 5085 1300  
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### OPENING HOURS

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

### ADMISSION TICKETS R\$ 6

Half-price for students, with a student's card.  
Free for children under 10, senior citizens over 65, MAM partners and students, staff-members of partner organizations and museums, members of ICOM, AICA and ABCA with identification, environmental officers, and officers of the CET, GCM, PM and subway staff, car-park attendants and taxi-drivers with identification and up to four guests

### FREE ADMISSION ON SUNDAYS

### GROUP TOURS

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### ACCESS TO PEOPLE WITH DISABILITIES

### PARKING WITH ZONA AZUL PASS

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