

Moderno **mam**

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ASEK
TRIA

TATUI

MUSI...GO

KYOZI MORI
51 ANOS - JAPÃO

NIELS KRIS
23 anos

LONGO
LIA

BACAETAVA

MARGARITA FRAN
22 anos - URUC

KOHIN IGUATZ
52 ANOS - RÚSSIA

CAROLINA MARIA
30 ANOS -

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The Game of Misunderstandings

In her first large exhibition in Brazil, Rivane Neuenschwander explores language's traps in daily life banalities



Rivane Neuenschwander (Belo Horizonte, MG, 1967), *Mal-entendido* [Misunderstanding], 2000. Eggshell, sand, water, glass, 14 x 7 cm. Collection of the artist. Photo: Vicente de Mello

The word “multiplicity” can be perfectly applied to Rivane Neuenschwander. The artist is from Minas Gerais state, descending from Swiss and Portuguese nationals, as well as from Native Peoples. She graduated in drawing, but she also paints, sculpts, makes installations, photographs and videos. Dust, spices, talc and slug slime are on the list of her favorite materials. Actually, anything could be on this list, as the material for her work is life. Better yet, life in transformation.

As transformation is an intrinsic condition to life, it is usually taken for granted. When it is perceived, it often generates misunderstanding. No one is a hundred per cent sure of their perceptions, much less of someone else’s. That is where language comes in, be it in its graphic representation, with words and letters, be it in its non-verbal expression, through gestures.

One thing is certain: where there is communication, there is misunderstanding. Or misunderstandings. This exhibition is made of them. There is, actually, a work entitled *mal-entendido* [Misunderstanding] in reference to the effect

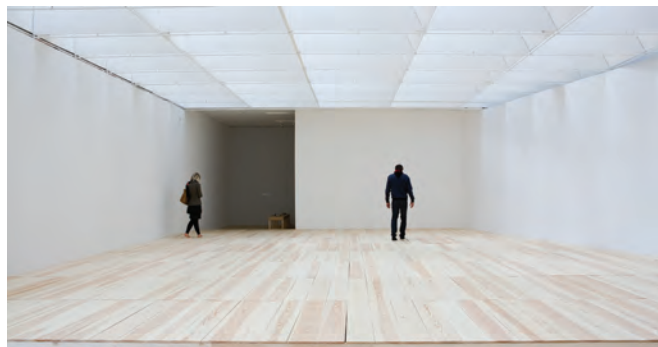
of distortion observed on an egg submerged in a glass of water.

A misunderstanding feeling takes over visitors when they tour Great Room, pointedly transformed into a maze where twenty-four works the artist has produced over the past fifteen years are exhibited; eight among them were specially produced for MAM’s exhibition.

Visitors are the main actors in *mal-entendidos*. In rooms that narrow and widen, they can play crosswords with the *Scrabble* made of newspaper and dehydrated oranges or produce sounds by walking on *Quem vem lá sou eu/ Alarm floor*, which is a collaboration between the artist and the duo O Grivo from Minas Gerais state.

Between works that allude to daily life, such as *Colheita* [Harvest], produced with a collection of 365 shopping lists, or to conservation, such as *Monstra Marina*, made of salt coins that can be taken home by visitors, there is summoning of childhood and of memory as well. In *Primeiro amor* [First Love], a police sketch artist is available to the public to make a sketch of that lover no one forgets.

Rivane Neuenschwander (Belo Horizonte, MG, 1967), *Quem vem lá sou eu / Alarm-Floor*, 2005, at Malmö Konsthall, Malmö, Sweden. Made in collaboration with O Grivo. Wood boards, metal cans and sticks, foam; variable dimensions. Collection The Israel Museum, Jerusalem Purchase, Barbara and Eugene Schwartz Contemporary Art Acquisition Endowment Fund And Uzi Zucker, Tel Aviv and New York. Photo: Helene Toresdotter



In Rivane’s *mal-entendidos*, visitors can lose and find themselves. Each work is a play of language whose meaning depends on a strictly personal experience. You will only know if you play. ■

where and when

mal-entendidos

Where: Great Room

When: 09/01 – 12/14

Sponsored by: Credit Suisse

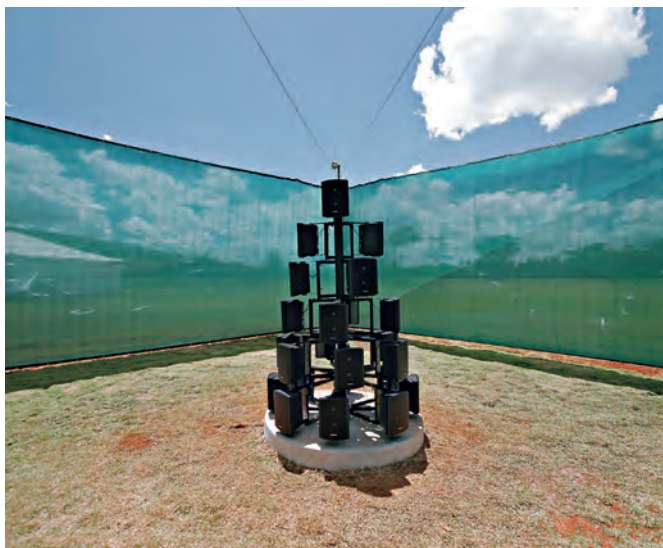
Rivane Neuenschwander (Belo Horizonte, MG, 1967), *Primeiro amor* [First Love], 2005, at Irish Museum of Modern Art, Dublin, Ireland. Pencil on paper, police sketch artist, table, and chairs; drawings, 29 x 21 cm each. Collection] Inhotim, Minas Gerais. Photo: Denis Mortel



Rivane Neuenschwander (Belo Horizonte, MG, 1967), *Palavras cruzadas/jornal* [Scrabble/newspaper], 2001/14 (detail). Wood, newspaper, dehydrated oranges and limes; variable dimensions. Courtesy Galeria Fortes Vilaça, São Paulo; Stephen Friedman Gallery, London; Tanya Bonakdar Gallery, New York. Photo: Studio Rivane Neuenschwander

Ideas' Time

A Paulo Bruscky retrospective discusses never-before-seen in visual arts



Paulo Bruscky, from Pernambuco state, has long been established as an icon of Brazilian conceptual art. The artist's renown may be permanent, however, there is nothing as impermanent as his work. Actually, its main character is impermanence – methodic

impermanence, we must note.

Everything starts in an idea, which is expressed in words. Handwritten, typed or spoken, these words encompass ideas that may or may not come to fruition. Between conception and realization of a work, time is suspended. However, from

the moment when the work is concretized, it comes to exist in indefinite time, roaming from past and future. That experience of time Paulo Bruscky brings to the exhibition that bears his name.

In this retrospective, the artist explored, together with Felipe Chaimovich, his "idea banks". From them, they chose works that Bruscky currently considers central to his extensive production, started in the 1960s. Here, some works take form for the first time, even though they were idealized decades ago. Others, such as those selected from MAM's collection, are redone and could even be reinserted in their original circuit.

The work *Expediente* [Work Shift], for instance, was idealized in 1978, but eventually executed in 2005, at MAM, which acquired it on the occasion for its collection. The work deconsecrates the museum's exhibition space by exhibiting an employee in his work post, doing his daily tasks. Regarding the numerous postal art works MAM has in its collection –

some of them posted in the 1970s for the museum's library, where they are conserved — they could go back into circulation at any time.

Performance works such as *A plateia* [The Audience] will come out of the paper on the show's opening evening and will be exhibited during the whole season through video recording, where the time of ephemera is infinitely perpetuated. The linear time of the duration is manifested in *Vendedor de comida do Ibirapuera* [Food Vendor at Ibirapuera Park], from 1974, which consists precisely in the action that gives the work its title: a vendor in the park selling products at Paulo Figueiredo Room.

As the curator Felipe Chaimovich notes, *Paulo Bruscky* challenges time: past, present or future, ideas resist impermanence. ■

where and when

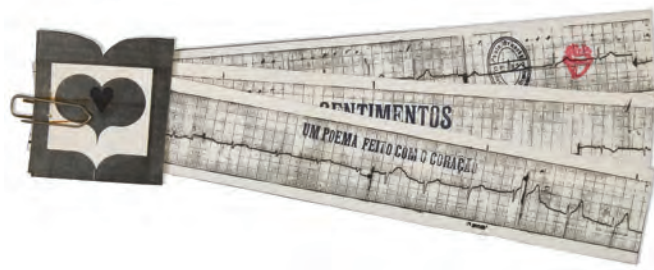
Paulo Bruscky

Where: Sala Paulo Figueiredo

When: 09/01 – 12/14



Paulo Bruscky (Recife, PE, 1949), *Fogueira de Gelo*, 1974/2010. Ice sculpture; variable dimensions. Collection of the artist. Photo: © Paulo Bruscky / Galeria Nara Roesler



Paulo Bruscky (Recife, PE, 1949), *Arte correio Brasil*, 1978. Offset print on paper, 10,7 x 15 cm. Collection MAM, anonymous donation.

Sentimentos – Poema feito com o coração, 1976. Xerography and stamps on electrocardiogram xerography, 7,2 x 99,3 cm; Collection MAM, anonymous donation. Photos: Romulo Fialdini

Gourd with Handle



Andrea Bandoni's design seeks balance between nature and technology. That balance results from conceptual use of materials, in which cultural aspects involved both in artisanal and industrial processes are valued.

For Clube de Colecionadores de Design do MAM [MAM's Design Collectors' Club], Andrea designed her *Cuia com alça* [Gourd with Handle]. The object associates a natural product of the Amazon with a plastic 3D printed band.

In Native Peoples' communities, gourds are widely used in daily life, serving to conserve, prepare and

consume foods and drinks. They are obtained through the gourd tree. The fruit from this tree is cut in half; the pulp is discarded; the rind is sun-dried and covered in a dark resin extracted from cumatê.

Cuia com alça is produced according to the Native Peoples' process, resulting in rustic object, with small social value. That aspect, however, is reversed through the use of high technology involved in producing the plastic band that supports the gourd, making it appropriate for urban usage. ■

MAGNÓLIA COSTA, art critic

Andrea Bandoni (São Paulo, SP, 1981), *Cuia com alça*, 2014. Gourd, resine cumatê, screws and plastic, 15 x 23 X 23 cm. Collection MAM, gift of the artist assisted by Clube de Colecionadores de Design MAM. Photo of the artist

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Carmela Gross (São Paulo, SP, 1946)

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Photo: Rafael Roncato

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MIGUEL JURA

65 anos - ÁUS

FRANCESCO GALLON

43 ANOS - ITÁLIA

BORTOLO DE L

44 anos - ITÁ

PIRAJU

ARÉ

DANIEL BERGSTRÖN

30 anos - SUÉCIA

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POÁ

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