

Moderno **mam**

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Dancing Museum



Sandra Cinto (Santo André, SP, 1968), *Cavalo branco*, 1998. Painted wood and metal, 268 x 103 x 31 cm. Collection MAM, comodate Eduardo Brandão and Jan Fjeld. Photo: Ding Musa

A Contemporary Art exhibition can be highly surprising. When the exhibition includes sound and movement, anything can happen. The exhibition space may suddenly become a studio full of dancers or even a stage where artworks are set props at the same time. In an exhibition like this, dancing is what matters.

With *Museu dançante* [The Dancing Museum], MAM becomes the first Brazilian museum to introduce dance in its exhibition schedule. The initiative is fruit of a collaboration with São Paulo Companhia de Dança (SPCD), now making its debut in the world of museums.

To seek proximity with dance is a recent trend in the international museum circuit. To conceive a Contemporary Art exhibition in collaboration with a dance company is unheard-of and, with MAM and SPCD, motivated by a commitment to education.

MAM's pioneering role in education corresponds to SPCD's pioneering role; they understand educative actions as the most effective tool to build audiences. Through talks, workshops accessible to people of all ages, and meetings with the many different

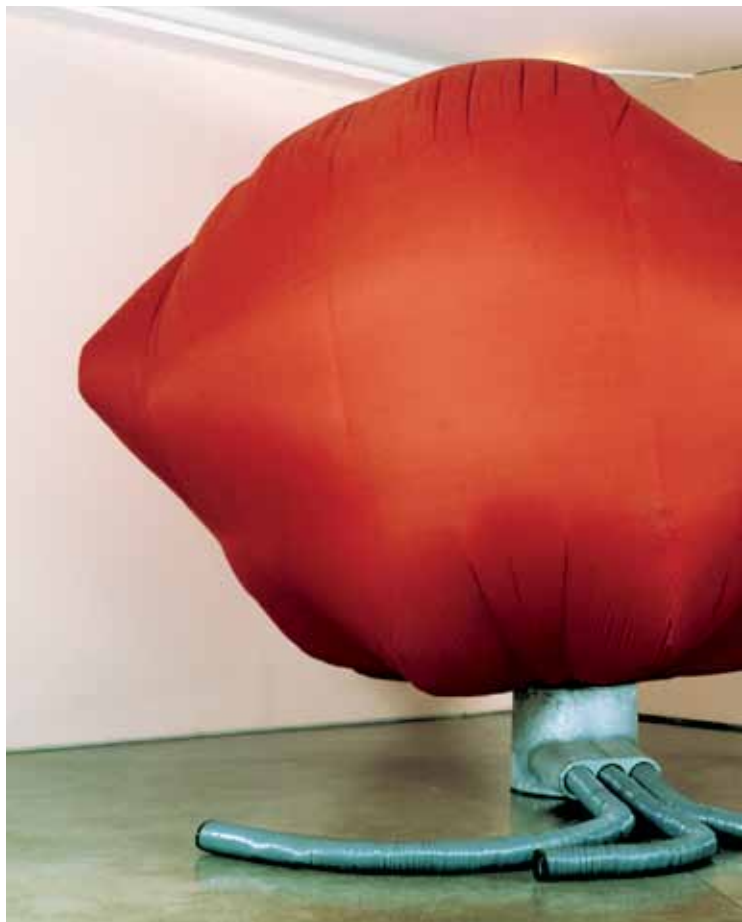
professionals involved in a show's production, SPCD has been developing, since 2008, unique work in diffusing dance culture in the state of São Paulo.

Identified by their educative actions, MAM and SPCD united strength to idealize together an exhibition that went beyond representation and body expression through dance moves. By analyzing connection points between visual arts and dance, MAM's curator Felipe Chaimovich and SPCD's artistic director Inês Bogéa boiled it down to three common elements: gravity, unbalance, and fluctuation. These elements guided them to organize *Museu dançante*, conjugating works from MAM's collection to processes of choreography creation.

Museu dançante happens in MAM's both rooms and, in specific dates, unfolds in the form of workshops conducted in the area around the museum, under the park's marquee. At Great Room, chain curtains by artist Daniel Steegmann Mangrané divide the space in three sections where the works are distributed. SPCD's dancers will sometimes dance among them, defying the physical ritual of bodies dislocations within exhibition spaces.



Ernesto Neto (Rio de Janeiro, RJ, 1964), *Copulônia*, 1989/91. Graphite lead and polyamide, 370 x 574 x 436 cm. Collection MAM, Príze Lojas Marisa – Panorama 1991. Photo: Romulo Fialdini



Marcelo Nitsche (São Paulo, SP, 1942), *Bolha vermelha*, 1968. Nylon resin, galvanized sheet, creased plastic pipes, and industrial engine hood, 272 x 533 x 170 cm. Collection MAM, acquisition Fund for purchase of artworks for MAM's Collection – Pirelli. Photo: Romulo Fialdini



SPCD's performances at Great Room do not follow any previously arranged schedule. Actually, everything is dependent upon work developed by choreographers Clébio Oliveira and Rafael Gomes at Paulo Figueiredo Room, where part of the company trains twice or three times a week. Those who visit the room during the training may watch the dancers from the bleachers.

However, the presence of SPCD at MAM is not limited to the museum's internal space. Identified with the museum's social actions, promoting cultural activities through Domingo MAM [MAM Sunday], the company will lead many workshops open to the public. In those, visitors to Ibirapuera Park will be able to take part in the passion SPCD's dancer have for perceiving the world through dance movements. ■

Where and when

Museu dançante

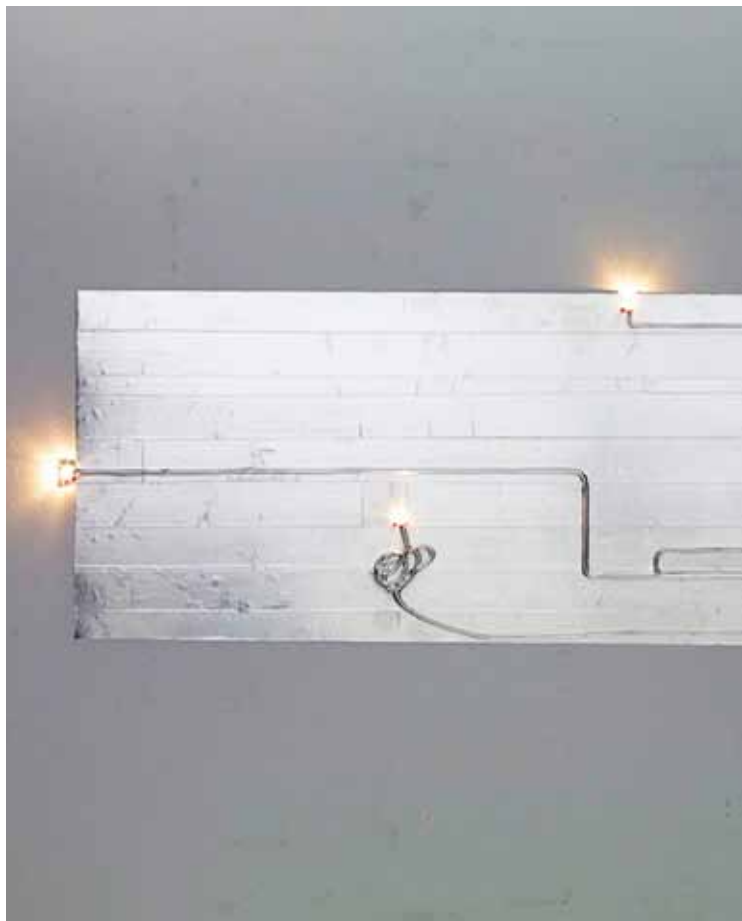
Where: Great Room and Paulo Figueiredo Room

When: 01/27 to 03/20



Daniel Steegmann Mangrané (Barcelona, Spain, 1977), ~, 2013. Aluminum blinds and steel frames with powder coating, variable dimensions. Collection MAM, acquisition Núcleo Contemporáneo MAM. Photo: Ricardo Amado





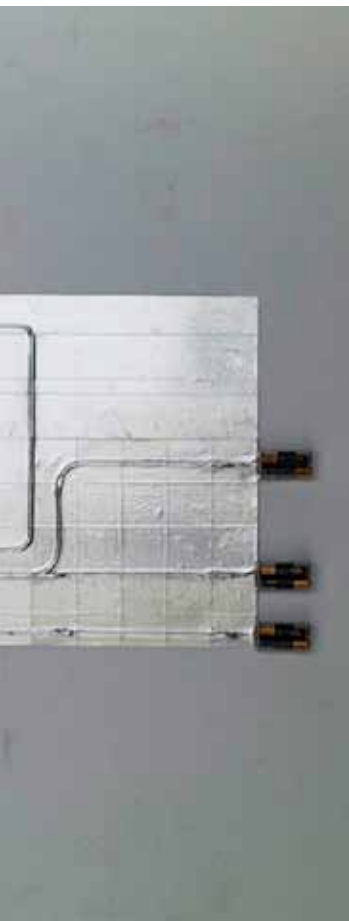
Cirios installation prototype for Wagner Malta Tavares' (São Paulo, SP, 1964) Wall Project.
Photo: Rogerio Miranda

Círios

Artist from São Paulo City Wagner Malta Tavares is known for exploring different techniques. He varies among sculpture, video, urban installation, performance and photography with ease, motivated by the desire of discussing issues such as identity and time by utilizing invisible or impalpable forces such as wind, heat, and light.

Based on a homonymous poem by Constantine P. Cavafy from Egypt, the installation *Círios* [Candles] is composed of lightened bulbs. Each bulb has a sensor activated by the dislocation of a body that makes it to go off and then on without any movement in front of it.

The perception of time passing happens, thus, through experimenting absence, ironically renewed by the transit of visitors at MAM's corridor. ■



Where and when

Where: corridor

When: 01/27 to 06/21

Sponsor: Banco Bradesco

Black bloc



Bottles were a constant present in the June 2013 demonstrations. Filled with gas, they were used as Molotov cocktails; filled with vinegar, as tear gas neutralizers. Even though they contained liquids with different functions, the bottles used in the demonstrations were similar in appearance, and this similarity intensified the clashes between demonstrators and police forces.

Dora Longo Bahia's serigraphy is based upon the superposition of many bottles' silhouettes, generating an image in which the attack instrument is confounded with defense arm. Printed in a cement plaque, the image alludes to the consequences of conflicts in urban spaces, a stage for dissatisfaction, demands, and violence. ■

MAGNÓLIA COSTA, art critic



2015 Exhibitions

:: January through March

Great Room and Paulo Figueiredo Room

The Dancing Museum

Wall Project **Wagner Malta Tavares**

:: April through June

Great Room **Under the Same Sun: Art from**

Latin America Today

Paulo Figueiredo Room **Piero Manzoni**

:: July through September

Great Room **Alberto da Veiga Guignard**

Paulo Figueiredo Room **MAM Collection**

:: October through December

Great Room and Paulo Figueiredo Room

34th Panorama of Brazilian Art



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BUMMUB

IMAGE EDITION

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COVER ART

Laura Lima (Governador Valadares, MG, 1971). *Quadris de homem = carne / mulher = carne*, 1995.

Fabric device and two men (people = meat). Two men are bound together by the hips. They move around the given space for a long and undetermined amount of time. Variable dimensions.

Collection MAM, acquisition Núcleo Contemporâneo MAM.
Photo: Romulo Fialdini

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OPENING HOURS

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

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