



MAM presents the exhibition *Paisagem opaca* [Opaque Landscape], featuring works from the collection that dialogue with Guignard

To establish dialogue with the work of Alberto da Veiga Guignard, the museum's curator Felipe Chaimovich selected landscape-themed works in a range of supports by such artists as Tarsila do Amaral, José Pancetti, Geraldo de Barros, Araquém Alcântara and José Leonilson

In order to deepen the visitor's knowledge of the work of *Alberto da Veiga Guignard*, on-show in the Great Room, and further explore the São Paulo Museum of Modern Art's own collection, the curator Felipe Chaimovich selected artworks in varying supports for the exhibition *Paisagem opaca* [Opaque Landscape]. Occupying the Paulo Figueiredo Room from July 7 to September 11, the show features works with foreground representations of landscapes and suppressed perspective that share deep affinities with Guignard's art.

From the museum's five thousand-strong collection, the curator selected 26 works—by 24 artists and in a number of different supports—that reveal the very subjective ways in which the artists created their particular worldviews. The selection includes paintings by Tarsila de Amaral and José Pancetti, photographs by Geraldo de Barros and Araquém Alcântara and a painting and lithograph by José Leonilson.

"In a bid to break from the illusionism of landscape painting, many artists abandon perspective-based compositions and photographic depth in favor of experimentation with the planar image. Instead of window views, we get something closer to a map, embracing the artificiality of the artwork itself. In this sense, places are figured as foreground, with no vanishing point to take us elsewhere: vision simply roams across the opaque surface", says Felipe.

This sense of elements flattened on the canvas is particularly strong in works like Sandra Cinto's 2008 painting *Estrelas azuis (Para sol)* [*Blue Stars (for the Sun)*], in acrylic paint and pen on plywood, and in Leda Catunda's *Paisagem sobreposta* [Overlapped Landscape] (2011), spray paint on canvas stretched on wood, which completely suppress perspective and close down all windowing. Another example would be Japanese artist Manabu Mabe's abstract painting *New York* (1970).

Another highlight is the video loop *Minhocão* (2006), by Lia Chaia, in which the artist regurgitates pictures of buildings that line the famous "Big Worm", an elevated thoroughfare that runs from downtown São Paulo into the city's west end. Heightening the sense of horizon is the installation *Máquina Curatorial* (2009) [Curatorial Machine], by the Argentinean Nicolás Gagnini, which consists of four cog-mounted 4-panel revolving displays. On each panel is a stamped print of Mabe Bethônico's *Paisagem* (2002) [Landscape], conveying the idea of an expanded visuality.

The exhibition also features objects, such *Planos de viagem* (1998) [Travel Plans], by Albano Afonso, which consist of punctured book pages mounted on mirrors; the installation *O Rio* (2006) [The River], by Artur Lescher, made up of two rolls of printer paper unspooling onto the

floor; and the sculpture *Maquete de uma cidade cúbica (da série: Cidades Imaginárias)* [Model for a Cubic City (from the Imaginary Cities series)], by Montez Magno, a sort of chess board with different sized dices for pieces. Magno's work was donated to MAM during the last edition of the SP-Arte Fair.

Service:

Opaque Landscape

Curator: Felipe Chaimovich

Venue: Paulo Figueiredo Room

Opening: July 7 (Tuesday), at 8pm

Visitation: through September 11

Admission: R\$ 6.00 – free on Sundays

Guignard – The Visual Memory of Modern Brazil

Curator: Paulo Sergio Duarte

Venue: Great Room

Opening: July 7 (Tuesday), at 8pm

Visitation: through September 11

Admission: R\$ 6.00 – free on Sundays

Venue: Museu de Arte Moderna de São Paulo

Address: Parque do Ibirapuera (av. Pedro Álvares Cabral, s/nº - Portão 3)

Opening hours: Tuesday to Sunday, 10 am to 6pm (last admittance at 5:30)

Tel.: (55 11) 5085-1300

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Parking at the Museum (Zona Azul: R\$ 3 for 2 hours)

Access for the disabled

Restaurant/café

Air-conditioned environment

Press relations

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