

Moderno **mam**

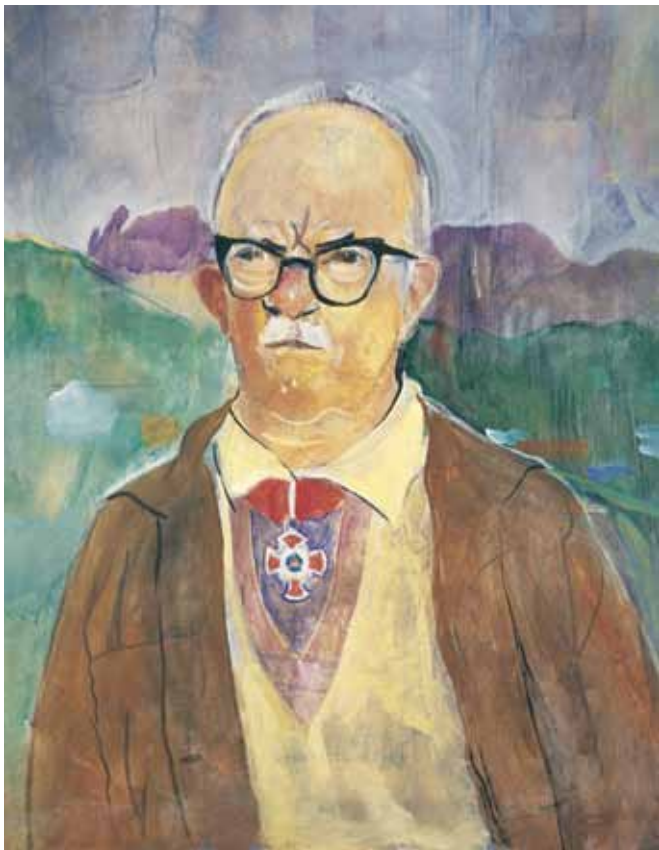
free distribution/not for sale jul/aug/sep/2015 ENGLISH VERSION



contents

- 01. **great room**
Molding Brazil
- 06. **paulo figueiredo room**
Building landscapes
- 08. **wall project**
For Natural History
- 09. **profile**
Of Margins and Scales
- 12. **partners**

Molding Brazil



Alberto da Veiga Guignard (Nova Friburgo, RJ, 1896 — Belo Horizonte, MG, 1962), *Autorretrato*, 1961. Oil on wood, 64,5 x 50 cm. Collection Roberto Marinho. Photo: Pedro Oswaldo Cruz

In Brazil, Modernity came to the arts in different moments and through different paths. The Week of 22 was a landmark, with works by Anita Malfatti (1889-1964), Di Cavalcanti (1897-1976), and Vicente do Rego Monteiro (1899-1970); so was the Pau Brasil movement, with Tarsila do Amaral (1886-1973). The 1930s consolidated the names of Oswaldo Goeldi (1895-1961) and Candido Portinari (1903-62). It was at that time that that Alberto da Veiga Guignard appeared in the art map as a modern island in an archipelago being formed.

In this retrospective, the Guignard "island" is explored from three different paths: still-lives, portraits, and landscapes. Going through these paths, visitors understand how this Rio de Janeiro-born artist, who chose to live in Minas Gerais,

attained one of the highest points in Brazilian art, guiding, as the great teacher he was, students such as Amilcar de Castro (1920-2002) and Farnese de Andrade (1926-96), among many others.

Much of Guignard's Modernism regards renovation of genres. His still-lives are not actually flowers, but paintings, just like Cézanne's apples. As curator Paulo Sergio Duarte notes, "Guignard's still-lives repeat this gift: we are facing the emerge of art, of great art."

When he explored the portrait genre, Guignard was faithful to his subjects' looks, reducing their faces to the most essential lines, with subtlety and simplicity. The same can be observed on the many self-portraits he did along decades, in which we see his cleft palate that, according to his biographers, decisively



interfered with his life.

Among Guignard's favorite genres, landscapes had a prominent place. The artist sought inspiration in Eastern landscapes, whose a lack of perspective had instigated artists such as Van Gogh and Gauguin. On flat landscapes, among atmospheres rich in blue hues, Guignard painted sky-floating houses, churches and balloons. "Nothing in Modern Brazilian painting before him could get

close to this formidable discovery: a country with no ground," notes the curator.

To visit Guignard's works is to see scenes from a Brazil molded not by the artist's hand. It is a visual Brazil, whose beauty emerges at each new regard. ■

where and when

Guignard – A memória plástica do Brasil moderno

Where: Great Room

When: 07/07 to 09/11

Master Sponsor: Bradesco

Sponsor: Biolab



Alberto da Veiga Guignard (Nova Friburgo, RJ, 1896 — Belo Horizonte, MG, 1962), *Paisagem imaginante*, c. 1954. Oil on wood, 176 x 261 cm. Private Collection.
Photo: Alexandre Santos Silva



Building landscapes

The exhibition *Paisagem opaca* [Opaque Landscape] is fruit of questioning world views and representations. To invent a landscape is to represent a place from a certain point of view.

When this representation has perspective, an illusion of a window opening to the world through which you see the scene is created. The result is forgetting that the representation



Mabe Bethônico (Belo Horizonte, MG, 1966), *Paisagem*, 2002. Flexography on wood panel, variable dimensions. Collection MAM, gift of the artist assisted by Clube de Colecionadores de Gravuras MAM. Photo: Rafael Roncato

is a construction.

Contemporary landscapes break away from illusionism. Many artists leave aside constructions with depth in order to explore flat images. This device is exposed instead of being hidden, and the result is closer to a map than to a window view. There is no longer a horizon for the eye to get lost in. Places are close by, and

the eye travels through a flat surface, with no depth or transparency.

About thirty different works belonging to the MAM collection offer the opportunity of realizing how contemporary artists build their world view, through landscapes conceived in one sole plane. These works show that looking at the world is a way of positioning oneself in it. ■



where and when

Paisagem opaca

Where: Paulo Figueiredo Room

When: 07/07 to 09/11

For Natural History



For three months, the connecting corridor at MAM will give access to a taxidermy sector as fictional as the stuffed animals displayed at the great window installed there. From mixed feelings a certainty emerges: hybrid beings do exist.

In *Metamorfoses e heterogonia* [Metamorphoses and Heterogony], Walmor Corrêa from Santa Catarina State materializes traces that were lost from Brazil's scientific history on birds that correspond to descriptions of the local fauna made by jesuit

José de Anchieta, in the 16th Century. Corrêa sustains Anchieta's observation by adding to the installation a map where the locals of their supposed appearance took place and posters announcing biology events.

In this indistinctive zone between science and art, research and narrative, history and fiction, we can see the proposal for the 34th Panorama da Arte Brasileira, which will be inaugurated in October. ■

Of Margins and Scales



Based in São Paulo, the Garapa collective is formed by three photographers who bring the spirit of investigative photojournalism to multimedia platforms. Joining experience in reporting, anthropological approach, and reflective regard, Garapa promotes visual surveys that seek new approaches of objects full of stories and senses.

For the Clube de Colecionadores de Fotografia, Garapa brought *Escala cromática* [Chromatic Scale]. The work was conceived on the scope of the *A Margem*

[The Margin] project, in which Tietê River is surveyed.

From Tietê River, there is nothing to be discovered but our own observations. Mário de Andrade showed this in many poems. No it is Garapa's turn: they followed the Tietê River in its whole extension, recording alterations in the water's color. A third margin of the river appeared and is presented in *Escala cromática* with hues and semi-hues. ■

MAGNÓLIA COSTA, art critic

Coletivo Garapa (São Paulo, SP, 2008), *Escala cromática do Rio Tietê* (from the series *A Margem*), 2013. Photography, 53 x 100 cm. Coleção MAM, gift of the artists assisted by Clube de Colecionadores de Fotografia MAM.

34th Panorama of Brazilian Art



Coming soon - October 2015

Pioneering
Accessibility

mam

Museu de Arte Moderna de São Paulo



MAM São Paulo is the most accessible museum in Brazil. Facilities, exhibitions and cultural programs are available for all. Since 2002, MAM has been holding a training program for educators to host the deaf community, which numbers almost reach 10 million people in Brazil. Educators trained at MAM are now acting with the deaf public in the main Brazilian museums. Contact us. When it comes to art, we teach you how to communicate with those who cannot hear.

Information: +55 11 5085-1312 | acessibilidade@mam.org.br



MANTENEDORES



SÊNIOR PLUS

Banco Safra
Conspiração Filmes
Credit Suisse
Duratex / Deca
Levy & Salomão Advogados

SÊNIOR

AHH!
Antena 1
Bus TV
BNP Paribas
Canal Arte 1
DPZ
Editora Trip
Estadão
Folha de S.Paulo
Klabin
Rádio Eldorado
Revista Brasileiros

PLENO

Bolsa de Arte
Caixa Belas Artes
EMS
IdeaFixa
KPMG Auditores Independentes
Livreria Cultura
Pirelli
PricewaterhouseCoopers
Power Segurança e Vigilância LTDA
Rádio SulAmérica Trânsito
Reserva Cultural
Revista Adega

Revista Fórum
Saint Paul Escola de Negócios
Seven English – Español
TV Globo

MÁSTER

Alves Tegam
Bamboo
Banco Paulista
CartaCapital
Casa da Chris
Concha y Toro
Concórdia
DM9DDB
Elekeiroz
FIAP
Gusmão & Labrunie – Prop. Intelectual
Inmetrics
Instituto Filantropia
Montana Química
Munksjö
Vedacit

APOIADOR

Bloomberg
ICTS Protiviti
O Beijo
Goethe-Institut
Paulista S.A. Empreendimentos
Printi
Revista Em Condomínios
Revista Piauí
Sanofi Aventis
Senac
Top Clip Monitoramento & Informação
Yasuda Marítima Seguros

PROGRAMAS EDUCATIVOS

Eaton

ACKNOWLEDGMENTS

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 CHEF

Magnólia Costa

EDITORIAL COORDINATOR

Renato Salem

ASSISTANT EDITOR

Rafael Roncato

GRAPHIC DESIGN

BUMMUB

IMAGE EDITION

Camila Dylis

Flavio Kauffmann

COVER ART

Alberto da Veiga Guignard
(Nova Friburgo, RJ, 1896 —
Belo Horizonte, MG, 1962),
Lagoa Santa, 1950. Oil on
wood, 30 x 44 cm. Collection
Roberto Marinho. Photo: Pedro
Oswaldo Cruz

ENGLISH VERSION

Ana Ban

PRINT

Pigma

ENGLISH PRINT RUN

1,000

CONTACT

moderno@mam.org.br

Museu de Arte Moderna
de São Paulo
Parque Ibirapuera - Portão 3
tel +55 11 5085 1300
mam.org.br

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

tel 11 5085 1313
educativo@mam.org.br

**ACCESS TO PEOPLE WITH
DISABILITIES**

PARKING WITH ZONA AZUL PASS

PHOTOGRAPHS

The taking of photographs of any works
on display must be for private purposes
only. Public
exhibition in any format or use for any
public purpose is forbidden under the
terms of Articles 77 - 79 of the Copyright
Act (Law nº 6910, 19 February 1998).



ISSN 1984-3313



9 771984 331008

moderno mam nº 27 / 2015

