

Moderno**mam***Extra*

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The image shows a close-up, low-angle view of a modern building's glass facade. The glass is dark and reflective, showing the surrounding environment. A large, white, circular logo is visible on the left side of the glass. To its right, the word 'MUSEU' is written in large, white, sans-serif capital letters. The glass reflects a green lawn, trees, and a paved area. A person is visible in the reflection on the right side. The building's structure is made of dark metal frames.

O

MUSEU

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Educação como matéria-prima [Education as Raw Material]

Curated by Daina Leyton and Felipe Chaimovich

Location: Paulo Figueiredo Hall

Dates: February 27 to June 5, 2016



View of the exhibition with canvas of Stephan Doitschinoff (background) and one of the doormats of Jorge Menna Barreto's artwork *Desleituradas*. Photo: Rafael Roncato.

Introduction

Centered around visitors, the exhibition *Educação como matéria-prima* [Education as raw material] gathers works from MAM's collection and by guest artists who work with educational processes in their production.

Developed from the work of the Educativo MAM team, from its coordinator Daina Leyton, and curator Felipe Chaimovich, the show proposes collaborative situations assuming that all relationships might be educational. This is a collective, prospective exhibition to celebrate the 20th anniversary of the Museum's Educational Sector.

Going against the flow of a limiting understanding that the word education only refers to school and content appropriation, and art only refers to production of objects, *Educação como matéria-prima* has a real experimental character of educational processes in museums. Educational relationships are raw materials for works that are developed through the actions of visitors. The Paulo Figueiredo Hall thus become a stage for MAM's educators, dislocated from their usual work rooms in order to conduct their daily activities in permanent contact with visitors and the selected works.

Among the works we highlight Jorge Menna Barreto's *Café Educativo* [Educational Café] and Paulo Bruscky's *Expediente* [Work Shift], both belonging to MAM's collection. There are also photos of artist Evgen Bavcar, Amilcar Packer's *Constelações* installation, paintings by Stephan Doitschinoff, as well as videos and projects by Graziela Kunsch. Greatly renowned in conceptual art, Luis Camnitzer leaves his mark on MAM's façade with the phrase "O museu é uma escola" [The museum is a school].

With this exhibition, MAM celebrates its historic relationship with art and education, characterized by accessibility to exhibitions and the Museum's daily activities by diverse publics and by continuous reflection regarding the educational mission of cultural institutions.

This edition of Moderno MAM Extra offers visitors essays by Felipe Chaimovich and Daina Leyton, as well as a selection of educational exercises proposed by Camnitzer for the exhibition. Good readings!

Education as Raw Material

by Daina Leyton

Because they are privileged spaces of fruition and learning, museums are recognized as *non-formal education* institutions. In that sense, they can serve both as dissemination devices for a logic that we want to spread and as a work tool for visitors to discuss world events and issues, thus contributing with society in investigating, creating and introducing new possibilities.

MAM's education programs, aimed at different groups, seek to build sense based on *watching* and *doing*. Dialogues and practices that happen through contact with art develop a sensitive regard and critical reflection regarding different everyday issues, making participants ask themselves whether the way in which things are configured is in tune with their wishes and feelings, that is, whether it makes sense to them. That

investigation makes awareness possible so that they can act in that reality.

Since 1995, when Milú Villela became president of MAM, it has been a clear guideline that, as a space mainly aimed at education, we should make sure that all kinds of visitors would really feel as belonging to this space. Our priority and objective here are the possibilities of social impact and transformation.

During its two decades of existence of Educativo MAM, celebrated by the current exhibition, important triumphs and paradigm shifts have happened. To try to sum them up here would be a complex exercise, risking minimizing them in a big way. We will, then, mention just a few of them, aiming at sharing what we have learned throughout these years about powers and needs so that educational actions in cultural spaces work to promote human rights and are able to contribute to permanently building a plural society.

Among other accomplishments, Educativo MAM started to continuously receive visitors with mental health issues, including people living in psychiatric hospitals for a long time, who were able to regain their social connections and develop artistic creation research that yielded awards, as well as new opportunities to study and work. The team at the museum is now aware of the great scope of possibilities when we suspend stigmas and biases and work multiplicity in a sensitive, enlarged manner.

Through the experience in training deaf young educators, started in 2002, today the deaf community has access in their first language—Língua Brasileira de Sinais (LIBRAS; Brazilian Sign Language)—to many different cultural institutions, where students who went through this training at MAM currently work. LIBRAS integrates MAM's schedule with mediated tours, storytelling, courses, documentaries exhibitions, musical shows, cultural



Public participates in the Educational MAM activities Paulo Figueiredo Room. Photos: Rafael Roncato.

soirées, and *Sencity no MAM*, a multisensorial party. Leonardo Castilho, deaf educator at MAM, after eleven years of training and working at the Museum was appointed as national envoy to represent the City of São Paulo in the National Conference of Culture, where he presented proposals that are today part of the National Plan of Culture and aim at ensuring artistic fruition and production by disabled people.

For blind and visually impaired visitors, artistic fruition happens through sensory exploration and audio descriptions. At each new exhibition, we contact the collectors or institutions who own the exhibited works and ask them whether these visitors can touch the works; this possibility is always well received and sensitizes other instances in the circuit of visual arts exhibitions. Teacher Rogério Ratão, who is blind, facilitates sensorial visits. He also teaches art courses at MAM to sharpen the participants' perceptions by presenting challenges of creating sculptures and installations from the balance and proportions of their own bodies without depending on any visual references.

MAM's everyday activities are like this: children explore creation possibilities that respect their time perception and interests; visitors with motor disabilities exercise different artistic practices; autistic students idealize and coordinate performances and have a reference in their daily lives at the Museum; socially vulnerable youngsters discuss themes such as feminism, damage reduction, violence, bullying, LGBT culture, and social networks, among others. They also bring in themes that interest them through presentations in different expression languages for the visitors at Ibirapuera Park.

In order for social impacts of this nature to be possible, creating autonomy and exercising



experimental freedom are key. Each educator at MAM's team is a researcher and creator. What moves and feeds their interests and investigations is the fuel of activities proposed to visitors, which we will call *poetic experiences*. The educators' experiences and relationships with visitors, the Museum's team and the artists are material for constant reflections about their actions, resulting in an enlarged awareness about their work and actions in the world. For the exhibition celebrating these paths, works were conceived by invited artists working in collaboration with the Educativo MAM team. As *education* is our *raw material*, the works here are *poetic experiences* and *poetic experiences* are works. The actions of people also become works, as all educators in the Museum work in the exhibition space, being in permanent contact with visitors.

This re-signifying of the museum space reaffirms the education mission of museums and allow visitors to let go of some pre-conceptions and understandings in order to make space for new perceptions. People involved in this experience, with their sensitized bodies, understand that all relationships are educational and that education is not made towards community participation, but in community participation; it is made through presence and in the present. And that, for true learning, people should be able to enjoy themselves.

Un-Readings: We Are Short of Words

About education and politics, equality and freedom, Larrosa and Kohan remind us that, "Such words have, possibly, a special resonance in today's Brazil. [These are] times of much ambiguity and disenchantment. As it is not enough to promise to put an end to illiteracy if literacy means providing closed words that can only have one sole meaning. If words escape the mouth in the same way that they got in there. If their future is pawned through so many accumulated interests. . . . If we need to agree so that they can be uttered. If fear gives words their tone." ¹

In the team's reflections regarding Educativo

"Accessibility is not only to promote access that already exists and is in place, but to think and build the reality we wish to experience"

MAM's actions, it is usual to see words that risk being converted into stereotypes. Instead of enlarging what we wish to say, they reduce it. They are not expressive. Words that diminish the power of what is intended to say. As Cortázar expresses it, "Words worn out by usage, obtuse, unthreaded . . . without singular incarnation, not in the body, not in the soul; dead, solidified, opaque words, not capable to captivate or to express life; common, homogeneous words that are no longer capable of incorporating a plural sense." ²

It was the search for words that expand and invite reflection that brought us Jorge Menna Barreto's *Desleitura*s work. In it, deviant words are printed on colorful mats occupying the exhibition room that move

according to the visitors' movements, serving both as stop point for bodies wanting to pose and *be* or as activation tool for thoughts that wish to explore different places. The artist comments, "Mats are mediation devices by excellence. They usually inhabit the boundary zone between the inside and the outside of a home or building. They generally display some obvious text like 'Home Sweet Home' or the name of the institution we are entering, ensuring its invisibility. I was interested, therefore, in de-naturalizing the use of mats as facilitating or explaining devices in order to think it as multiplier of senses regarding the 'territory we are about to enter.'"

At the 32^o *Panorama da Arte Brasileira: Itinerários e itinerâncias* [32nd Panorama of Brazilian Art: Itineraries and Itinerancy] at MAM, mats were specifically created for works that would be exhibited then. Through careful readings of each one of them, Jorge created words that, in a way, translated them. "Thus, it got close to a critical text regarding the exhibition. However, by proposing deviant words, I was seeking relationships with the works. They occupied, thus, an amphibian position, typical of frontiers, suspended between two different territories. The matrix work of each word was never revealed. There was no right or wrong in attributions, nor any objective of finding out what 'the proponent artist was thinking,' tracking any supposed origin. By halting the relationship with the original of each translation, I was seeking to open a wider space for interpretation, offering possibilities of associations that were more inventive than speculative."

For the current show, new *deviant-words* were selected and created to translate our experiences, inspirations, critics, and wishes regarding education.

The Museum of Another Perception

A blind photographer and philosopher Bavcar inspires and is one of the main references for *Igual Diferente* (Equal Different), an Educativo MAM program that originated the creation of the Museum's accessibility. For us, accessibility is not only to promote access that already exists and is in place, but to think and build the reality we wish to experience.

Bavcar elaborates the concept of *Museu de outra percepção*, which is a space not conceived within

¹ Jorge Larrosa; Walter O. Kohan, *Igualdade e liberdade em educação: a propósito de O mestre ignorante*.

Reference: <http://www.scielo.br/pdf/es/v24n82/a08v24n82.pdf>

² *Ibid.*, citando Julio Cortázar.

normative logic, which considers an “average standard” of their visitors, but a place of contemplation and celebration of different realities. The artist refers to disabled people as “people deprived of freedom,” a deprivation that is imposed to them, lack of access to art and the cultural universe being one of the greatest deprivations of all. We ask ourselves whether, in any case, we are not also exposed to deprivation, and this makes us reflect further in how education can actually work towards autonomy and freedom.

“. . . For centuries we got used to be silenced and listen to others, we got used to others talking on our behalf instead of having our own discourses, of we, ourselves, talk about our needs, our freedom and our enslavement—that is, our manner of being deprived of freedom.”³

As we mentioned before, we are privileged to be in constant contact with disabled people, with visitors with mental health issues and with people in the most different situations of social vulnerability who visit the Museum every day. About these encounters, educator Gregório Sanches comments, “These are visitors who always bring very particular languages, who recreate our artistic and creative realms. The body of educators start to appropriate these new spaces of language and start to be able to naturally communicate in other languages. Then it is no longer the others’ language: it is also mine, it is no longer distant, it is close to us and we all get new places to speak.” Thus, in a permanent search to build an environment that is accessible in every aspect, we create a multiple space, full of differences, therefore much more alive and interesting.

Among the works present, those by Bavcar emphasize light shapes, the perception that goes beyond the act of seeing other aspects of the reality of visually impaired people, the artist shows a series of photographs he made at the Naples National Archaeological Museum, where he was allowed to touch the works. These productions show how aesthetic possibilities are enlarged when it is possible to *look up close*, expression coined by the artist about feeling the works with his hands and his body, which does not merely mean “to touch” for visually impaired people, but to *look up close*, since your eyes are your whole body.

Why the Museum Is a School?

Luis Camnitzer started this work as a joke. He was lying a plan with a director of a large museum and, when he suggested educational projects for the show, the director replied that “it was a museum, not a school.” In response, Camnitzer edited an image of that museum with this phrase: “*O museu é uma escola.*”



O artista aprende a se comunicar; o público aprende a fazer conexões” (The museum is a school. The artist learns to communicate; the visitors learn to make

3 Igual Diferente book, Notebook 1, p. 44.

Public participation in Graziela Kunsch's artwork.
Photo: Karina Bacci

Essay

connections), and sent it to him. Through this process, he realized the power of this action as work of art. Since then, many museums have incorporated this phrase in their visual identity, on their façades or in their postcards.

According to the artist, it is like an agreement that the museum establishes with their visitors: If it is a school, it must be so, and the visitors must call on them if the space is not serving its educative function.

Thus, the work collectively enforces awareness of the museums' educative mission. It also enforces dialogue with visitors that museums are schools, in

believe in a school based on the acknowledgement that we are all equal in our ability to learn. That offers resources to mediate different cultures that shape it; that recognizes the diversity of its members as educational power and inequalities among them as a politic problem. A school that is constantly inventing itself, aiming at being effective as a community of learning. . . . To make it clear, it is not mandatory and homogeneous schooling that should be universal, but the right to education.”⁴

And in this *school-museum-space* a few exercises are proposed:



the same way that cities can be schools—cities, the Internet, your own lives.

The word *school* originates from the Greek *skholé* (σχολή), which means leisure, break, idle time. Here we can understand the spaces for reflection, dialogue and free experimentation as fertile spaces in order to develop learning, at the same time in which we transcend our understanding that schools are exclusive places of learning. We referred to a citation in the *Urbânia* magazine—a work that is also part of the exhibition—by Graziela Kunsch and Lilian L'Abbate Kelian, which translates well our ideal of school, “we

Exercises

For Camnitzer, art is a field of knowledge in which problems are presented and shaped; it is where we can speculate about themes and relationships that are not possible in other fields of knowledge. Aiming at fostering abilities, which we all have, of critical analysis in our construction of knowledge, Camnitzer, in the educational propositions he usually puts into place for exhibitions, suggests two steps: the first is to learn to look at an artwork as a possible answer (or a

simple act of giving shape) to a problem; the second is to observe yourself when the issue is to understand what you see.⁵

In the show, the *Exercises* are on display on the walls for all who wish to participate:

EXERCISE 1

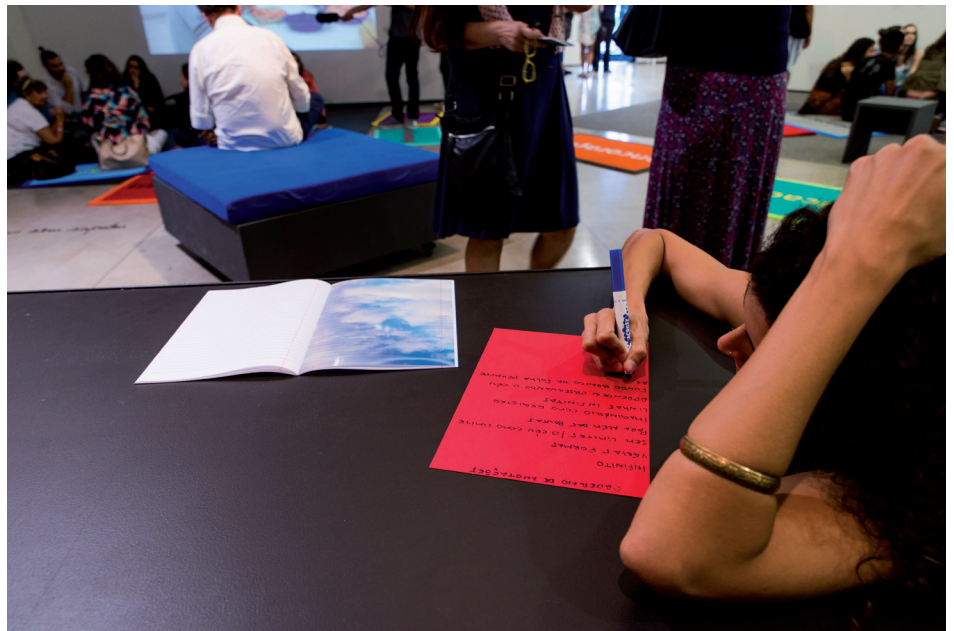
- Draw a not highly detailed map of the infinite.
- Decide in which point you are located and explain your reasons for being there.

EXERCISE 11

- Define, with the most possible precision, the frontier separating thought from illusion.
- Draw this frontier.

Constellations

Just as Bavcar stresses the need for disabled people to have the right to speak with their own voices, Amílcar Packer presents the need of people who live in colonized territories or who have gone through colonization to be able to look to the world with their own eyes.



EXERCISE 2

- Using as reference a zone that is framed on the wall, confirm and explain the existence or nonexistence of God.
- Draw a symbol that serves to identify a building dedicated to the corresponding cult.

EXERCISE 6

It is generally supposed that matter exists in three different states: solid, liquid, and gas.

- Speculate about the consequences of a liquid sky.

The installation presenting narratives of the colonial history of America, and particularly of Brazil, gathers many different objects, products and plants displayed on the ceiling of the exhibition room. Pulleys forming hanging lines allow visitors to pull these objects up and down, making their own selections and creating their own constellations. Among these hanging objects are: a piece of sugar cane; a packet of coffee; a "Guarani" soccer team jersey; a can of Jesus guaraná soft drink; a plastic bottle with water; a copper plate; a leaf of gold; a piece of mineral containing niobium; and a seed of brazilwood tree. Information about the origin

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of these objects and their terminologies allow visitors to reflect upon the ideological implications formed from them. Visitors activate the work by composing their constellations with the objects they choose; the multiple narratives that are developed seek to foster awareness regarding cultural colonialism, productive, economic and narrative systems of power.

Projeto Mutirão [Joint-Effort Project]

Since 2003, Graziela Kunsch follows, through recordings, collective efforts aiming at transforming space and society. Those countless hours of video footage



could become documentaries; however, these efforts are a continuous process without any delimited end.

Graziela calls attention to the fact that people who fight for their rights rarely are able to enjoy the results of their battles, when a battle is won. In that way, the artist proposes continued action, constantly fed by new recordings, always on single take, which she calls *excerpts*.

She then takes these various excerpts to different audiences such as children's schools, rural settlements, various occupations, Native Peoples villages, museums, etc. For each different audience and context, different excerpts are chosen in order to foster discussion. The first

discussion happened with the Educativo team; the next ones will be with other teams within the Museum and with young people who come to Ibirapuera Park.

According to demands and interests of groups visiting the exhibition, the educators activate this video footage archive in order to promote discussions.

To promote the first debates, the artist prepared a sequence of video footage without sound, from photos made by her or downloaded from the Internet in some occupied schools in December 2015. The images from the internet were posted on the Facebook pages *Escolas de Luta* [Fighting Schools] or *Ocupações* [Occupations]—

E.E. Ana Rosa, Dica (E.E. Emiliano Cavalcanti), E.E. Fernando Dias Paes, E.E. João Kopke, Mazé (E.E. Maria José) and E.E. Salvador Allende—and also on the website of *O Mal-Educado* [The Unpolite] collective. We started the exhibition with an initial experience with these images.

The discussions about the unfolding of this experience will also be recorded and will become part of *Projeto Mutirão's* archive.

Domino, não sou dominado [I Dominate, I Am Not Dominated]

Stephan Doitschinoff's works present in this show depart from appropriation of structures and symbols in order to announce different codifications to which we are exposed in our lives and how we are in constant risk of considering as part of our culture something that actually is a structure of a dominant culture, impregnated with power narratives.

The Latin motto NON DVCOR DVCO, written in São Paulo City's coat of arms, means "I am not conducted, I conduct", or "I dominate, I am not dominated." The fact that this affirmation is the official motto of the city we live in is an opportunity for us to reflect about the stiffness of conduct and thought we find ourselves

reproducing while we try to preserve values that we do not bother to ask what they are good for.

3 Planets 3000 Panoptic Wave

This multissensorial installation is composed of a videogame, paintings and animations. The *Três planetas* [Three Planets] hymn, which announces the fact that, if we go on in the current rhythm of consumption, we will need three planets to consume, integrates the installation, interpreted in LIBRAS (the Brazilian Sign Language).

The phrase by Richard Serra, “Popular entertainment is basically propaganda for the status quo” opens the videogame, which permeates the universe of schools, corporations, prisons, mental facilities and gated communities: closed spaces that structure a disciplinary society where everyone can be watched. This experience makes us reflect upon the control that transcends physical structures and encompasses external, virtual, and psychic spaces, and how it becomes possible, within this complex structure, to own and expand awareness.

Decantação [Decantation]

Intense flows, excessive information and images, accelerated time are aspects of modernity that favor automatism, being rare situations of conjunction or dialogue where something actually resonates, affects people. That is a reality to which museums are not immune. The lack of meaning brings about the need to provide time and space, to suspend opinion, rush and automatism, to cultivate attention, to watch and listen, to be present. Maybe then we can perceive what is happening.⁶

On its fifth installment since it became part of the Museum’s collection in 2011, *Café Educativo* [Educative Café]—which, being a site-specific, is never exhibited the same way—is surprising due to its power to give new meaning to the exhibition it integrates. It is, for us, a space where free time conquered its place. In its current version, *Café Educativo* gets to the ground: low furniture move and allow for constant reconfiguration of the space and the bodies. It is common, nowadays, that children grow away from the floor, hearing that is a dirty place where

they should not stay. We create, thus, conditioned bodies, restricted in their freedom of movement and expression. Always wearing shoes, standing or seated, we don’t even realize how many of our everyday postures contribute to our keeping away and armoring ourselves. The café is an invitation to rest from excessive information and expectation, to bring your feet and body to the floor, to root, to empty out, to do a “rooting” in order to regain space and let yourself be affected.

Medi(t)ação [Medi(t)ation]

This space was born from the configuration the exhibition was taking and from the reading of our actions. In our education work we always seek to cultivate/respect/preserve spaces of silence and presence within a daily life that wants us to be always productive or react to constant demands from different orders.

We consider the contexts presented here: words that are missing, an understanding that any moment might be a situation of learning and the need to self observe your actions and reflections. The imminent risk of going on simply reproducing conditionings and mechanic actions that contexts impose to us brings us further and further from ourselves. This is why we propose here a space to reduce speed, to decant, to get to know yourself and to listen to your inner self. As Alberto Caeiro⁷ reminded us, “It is not enough to have ears to hear what is said. There must be silence within the soul as well.”

In our mediation work, we must also mediate our stay in the world.

6 Jorge Larrosa Bondia. *Notas sobre a experiência e o saber de experiência*. Rev. Bras. Educ. [online]. 2002, n.19, pp. 20-28. ISSN 1413-2478.

7 One of the heteronyms of the Portuguese poet and writer Fernando Pessoa.

Essay



Detail of Amilcar Packer artwork called *Constelações*. Foto: Rafael Roncato.

EDUCATIVO MAM: 20 YEAR OF TRANSFORMATION

by Felipe Chaimovich

The *Educação como matéria-prima* [Education as Raw Material] exhibition celebrates the 20th anniversary of Educativo MAM [MAM's Educational Sector]. During this time, contemporary art got closer to the process of collective action similar to mediation dynamics practiced by the Museum's educators; this convergence motivated this prospective show investigating future paths of the dialogue between art and education.

The educative mission of art museums became one of the focuses of the MAM administration since 1996. In the mid-1980s, Brazilian legislation started to foster culture financing through tax breaks and the evolution of control tools for these incentives made institutions that benefited from the laws in the cultural field to emphasize social actions. The presidency of MAM, in the administration initiated in 1995, promoted a strategic twist in order to create an Educational Sector aimed at increasing the potential number of visitors through inclusion of social groups that would bring diversity to the institution. In addition to services offered to spontaneous visitors and to public and private schools, the *Igual Diferente* [Equal Different] program was created to serve groups with different forms of sensorial perception, such as deaf and blind people, which brought challenges to the Museum as a whole: not only the educators, but also people working at the reception and with security had to review their own routines.

MAM's curatorial team was also challenged by the increasing protagonism of Educativo MAM. The shows are conceived as static sets of works, however, the educational activities brought movement to the exhibition rooms, demanding more open spaces between the works and greater freedom for interaction of groups of visitors.



Evgen Bavcar (Lokavec, Slovenia, 1946), untitled, n.d.. Digital print on paper, 75 x 100 cm. Courtesy and photo of the artist.

Coincidentally, over the last couple of decades, the amount of artists working with actions that involve visitors in exhibitions increased. MAM's interest in experimentalism brought shows of this nature to the Museum, with works in which visitors were able to sit, lie down, drum, eat, drink, or dance. Beyond challenges created by the Educativo MAM's reception to different publics, the exhibitions themselves highlighted a need for constant opening to new modes of sensorial interaction of visitors with the works inside the Museum.

At MAM, convergence between educational practice and artistic production involving collective participation was the thread conducting *Educação como matéria-prima*. Instead of producing a retrospective to celebrate the 20th anniversary of Educativo MAM, we chose to cast a prospective eye on artists who work specifically with educational processes. In order to make clear that MAM has already been taking stances regarding this same artistic production, we started from two works belonging to the Museum's collection. In the work *Expediente* [Work Shift] by Paulo Bruscky, an employee of the institution works regularly within the show, in action, with their work tools, during the whole exhibition period; by including this work we dislocate, all together, all the educators to the exhibition room; they will then inhabit it permanently. On the other hand, Jorge Menna Barreto's *Café Educativo* [Educational Café] consists in a situation of encounter between visitors and the Museum's educators in a location where you can drink something, such as coffee or juice, aiming at exchanging views about the exhibition around and to stay there for an informal talk instead of incessantly circulating through the galleries and exhibition rooms; when *Café Educativo* is set in this exhibition,

it will be a place of reception for visitors who wish to take their time talking to educators who, on the other hand, will be present in the room the whole time, even though they might be working on their desks with computers and phones, working away on their *Expediente*.

The dislocation of educators to the exhibition room allowed the inclusion of works that demand dialogue, such as those by Amilcar Packer and Graziela Kunsch. Both artists foster visitors to debate historic and social issues such as colonization of America and collective work of organized movements. Although their works include objects that are displayed, the artists understand that their works are the dialogue prompted by these objects, where the incentive of the educators to talk to the visitors is one of the elements of these works.

Luiz Camnitzer and Stephan Doitschinoff, on the other hand, contribute with activities for visitors: a series of exercises and a videogame. In those cases, the actions of visitors might be individual, forsaking collective interaction: each person will be able to interact with the works on their own. In this manner, space for isolated processes of reflection is ensured as part of the educational actions, an aspect that will be emphasized by the initiative of the educators of setting aside a space for meditation, within the same exhibition room, that might be used both by themselves and by visitors.

In order to mark the involvement of Educativo MAM with visitors with different sensorial perceptions, we have invited the blind photographer Evgen Bavcar. He presents a series of photos taken at the Naples National Archaeological Museum, where he was allowed to touch ancient sculptures. At the same time, maquettes of the images photographed by him will be produced so the work is once again tridimensional, making them accessible for all visitors to touch, not only the artist.

By celebrating in this manner the 20th anniversary of Educativo MAM we face the risks of working with experimental art, now combined to the Museum's educational mission, so that we can open ourselves to future challenges.

Ministério da Cultura and Museu de Arte Moderna de São Paulo present the exhibition

Educação como matéria-prima [Education as Raw Material]

Realization **Museu de Arte Moderna de São Paulo**

Curatorship **Daina Leyton and Felipe Chaimovich**

Production **Curadoria and Educativo MAM**

Lightning **Patrimônio MAM**

Graphic Design **Camila Dylis Silickas and Flavio Kauffmann**

Expographic project execution **Ação Cenografia**

Conservation **Acervo MAM**

Installation **Manuseio**

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REALIZATION

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COVER

Education as Raw Material: Stephan Doitschinoff (São Paulo, SP, 1977),
3 Planets 3000 Panoptic Wave, 2015. Multimedia installation, variable dimensions. Collection of the artist. Photo: Rafael Roncato.

Franciscan Nature: Frans Krajcberg (Kozienice, Polônia, 1921), *Sem título* [Untitled], 1981.
Relief on paper, 62,5 x 49 cm. Collection MAM, gift Companhia Souza Cruz Indústria e Comércio. Photo: Romulo Fialdini

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Views of the exhibition *Natureza franciscana* [Franciscan nature]. Photos: Rafael Roncato.

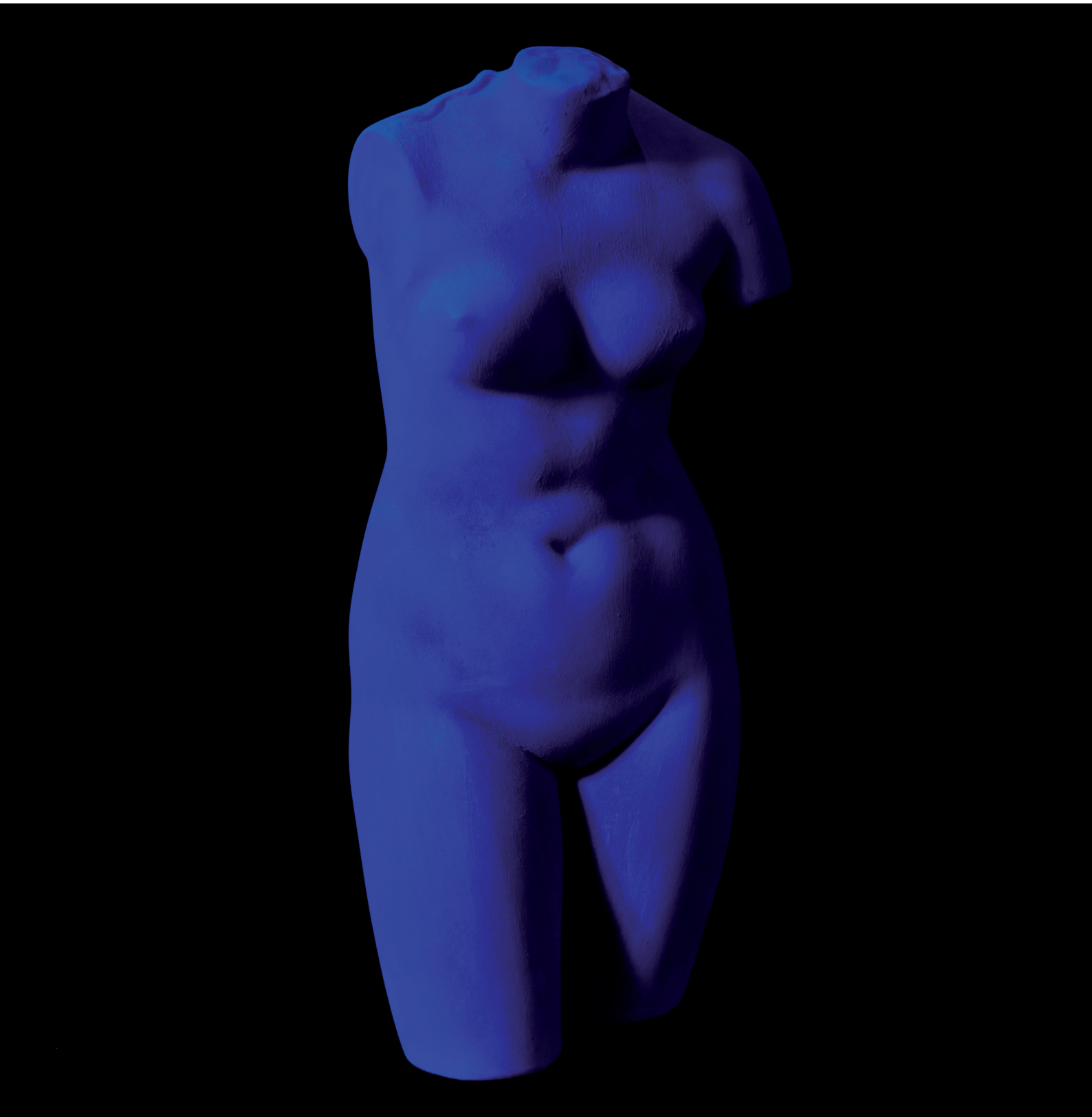


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Natureza franciscana [Franciscan Nature]
Curated by Felipe Chaimovich
From February 27 to June 5, 2016 at Great Room



Yves Klein (Nice, France, 1928-1962), *Venus Bleue*, 1962. Blue pigment on plaster, 70 x 32,5 x 25 cm.
Private collection. Photo: Rafael Roncato.

Introduction

The collective show *Natureza franciscana* discusses a contemporary understanding of human beings' and nature's collaborative relationship, a current notion of what ecology is.

Developed by curator Felipe Chaimovich, the show is inspired and organized according to the stanza of the *Canticle of the Creatures*, a song written by Francis of Assisi, recognized as precursor of issues regarding the theme.

In the Franciscan text, nature is not subdued by human interests. Although human beings are a singular part of nature, its other elements are treated horizontally.

Themes of the *Canticle* (sun, stars, air, water, earth, fire, illnesses and death) are related to the 37 works selected to the exhibition and shape cores in the Museum's Great Hall.

With *Natureza franciscana*, MAM proposes a new encounter of art and ecology. The Museum, which has hosted other shows such as *Ecológica* [Ecologic], *Festival de jardins do MAM no Ibirapuera* [Mam's Gardens Festival at Ibirapuera Park], *Morada ecológica* [Ecological Living], and *Razão e ambiente* [Reason and Environment], now hosts works by Brígida Baltar, Marcelo Moschetta, Yves Klein, Wolfgang Tillmans, Thiago Rocha Pitta and the duo Chiara Banfi and Kassin. The Museum's collection is represented as well, with artists such as On Kawara, José Leonilson, Lucia Koch, Marcelo Zocchio, Shirley Paes Leme, Sérgio Porto, Frans Kraljberg, Paulo Lima Buenoz and Nazareth Pacheco.

This edition of Moderno MAM Extra presents an essay by Felipe Chaimovich, curator at MAM and Francis of Assisi researcher; a poem by Frei Betto; a version of the *Canticle* by Francis of Assisi in English; as well as activities created by MAM's Educational Sector for the exhibition. Good Readings!

Art and ecology

by Felipe Chaimovich

What is the relationship between art and ecology? Apparently, some themes that are common to both, like landscape, indicate shared interests between these two fields.

However, beyond eventual theme coincidences, art and ecology have a point in common: Francis of Assisi's legacy.



Francis of Assisi was born in the 1180s. His father was a fabric merchant and, as part of his education for business, he learned French when he was young. Since then, he fell in love with that language, which he would speak in moments of excitement. He particularly liked

French songs, and his habit of singing and talking in this language was probably why he changed his name: his original name was John Bernardone, but he became known as Francis, the one who talked and sang in French.

In the later years of his life, Francis of



The celebration of light



11AM



12 noon



1 PM

Assis composed the lyrics to a song in his natal language, in which he expressed his mature view regarding the elements of the universe: the *Canticle of the Creatures*. In an original manner, he presented a new relationship between human beings and the environment: even though humanity had a unique status within the totality of things, we were all members of a sole universal family and, while living beings, we shared mortality and susceptibility to illness with all living animals. The environment would not be subdued by human beings; thus, he treated all elements as brothers and sisters in his Canticle.

Francis of Assisi conveyed his world view to the religious men who followed the lifestyle he established—the Franciscans. During his life, Francis of Assisi sent a few of his comrades to England in 1224. On that same year, the Franciscans settled in the town of Oxford, where schools of theology existed. Many students entered the religious order and moved to the house of the Franciscans, even though Francis of Assisi did not emphasize erudition. Even so, the leader of the Franciscans in Oxford decided to hire a professor of theology to teach the youngsters in the house, an unheard of fact in the order

up to then. Robert Grosseteste, the invited professor, taught at the Franciscans of Oxford's house between 1229 and 1235. Grosseteste shared some interpretations of the universe with Francis of Assisi, who died in 1226: for both, the world contained traces of the universal origin of everything. For the author of the *Canticle of the Creatures*, everything in the world shared the same universal elements: day and night, air, water, fire and earth; for Grosseteste, the element everyone shared was light, from which the whole universe derived. There was, thus, a convergence between both world views.

When Grosseteste died in 1253, he left his writings about light in the house of the Franciscans of Oxford. In books such as *On Light*, *On the Rainbow*, and *On Lines, Angles and Figures*, Grosseteste theorized about the geometric action of light in constituting the universe: according to him, the universe originated from a primal point of light that expanded in a radial manner in all directions, forming a spherical universe; when light attained its maximum spherical expansion, it started to condense towards the center, forming the bodies. All physics, therefore, would be understood through the geometry of light. Grosseteste called the study of the universe through the geometry of light perspective.

Two Franciscans had a crucial role in conveying Grosseteste's ideas: Roger Bacon and John Pecham. Both were able to read Grosseteste's books at the house in Oxford in the 1250s. First, Bacon championed the creation of a science of perspective in a book sent to the pope, affirming that the study of light was based on geometry and, at the same time, was based on observation of natural

phenomena. Pecham, on the other hand, wrote a manual for his students that became the most copied book on the subject in Europe until the invention of the printing press. Both writings became known under the title of *Perspective*.

The science of perspective, or optics, was studied during the two following centuries in Europe, mainly according to the Franciscan sources. In Italy, one of Pecham's researcher and commentator, called Biagio Pelacani, was invited to teach in Florence in the 1390s; his lessons were learned by the goldsmith and architect Filippo Brunelleschi who, in turn, also devoted himself to the study of optics according the principles of Pecham. Brunelleschi experimented with optics using a device that fixed a mirror and a painting face to face, determining that the image reflected on the mirror was seen on the back of the painting through a hole made on it, in a way that the straight path of light would be evidenced through a sole opening. As well as conducting experiments, Brunelleschi also taught perspective to a young painter called Tommaso di Simone, or Masaccio. By employing Brunelleschi's teachings and probably contributing with him, Masaccio realized the first painting following the principle of radial organization of lines originating from a sole point, around 1425. That work, produced in Florence, is the first perspective painting.

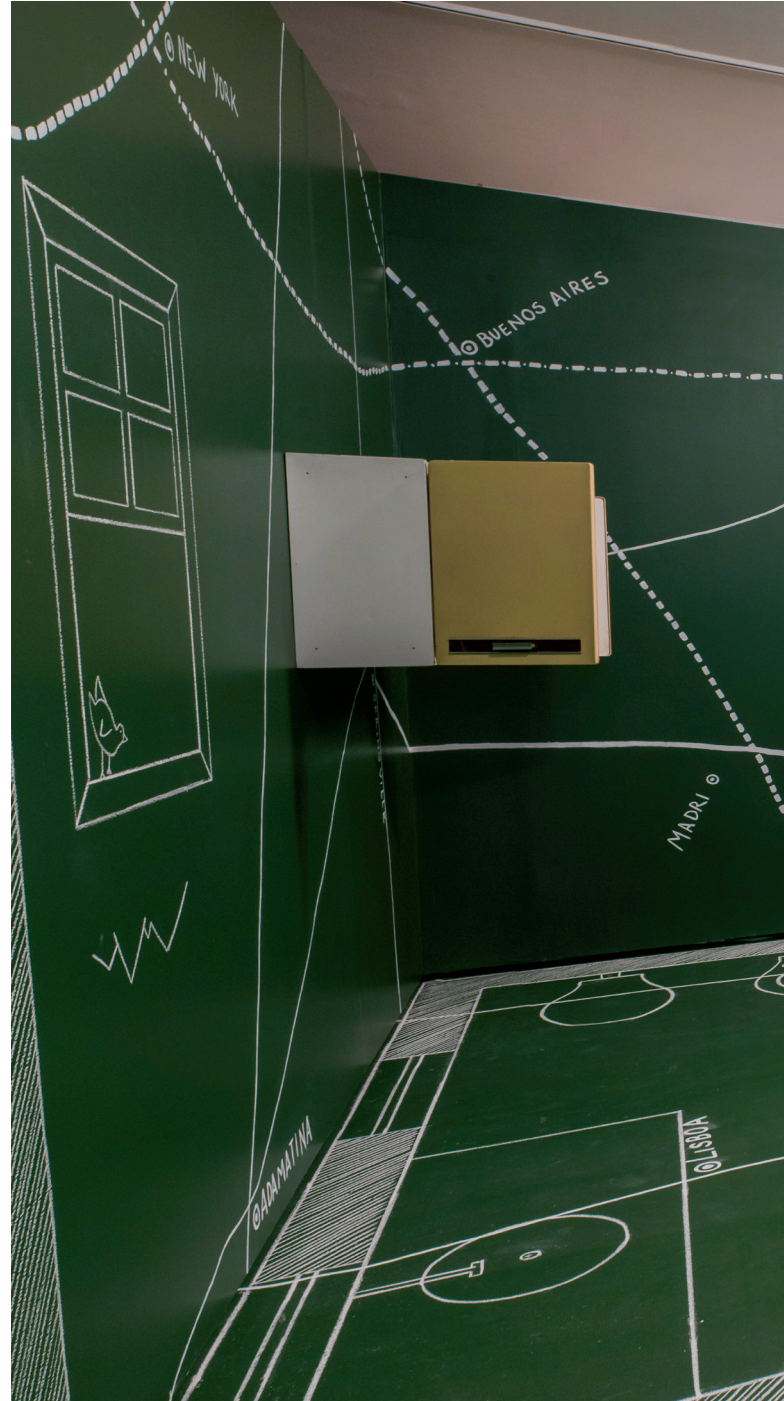
The impact of the invention of perspective as drawing technique was soon felt in Florence. When historian Giorgio Vasari wrote his monumental work on architects, painters and sculptors of Tuscany, whose capital city is Florence, considered that drawing had been responsible for the prominence of Tuscans in these professions, just as the mastery of geom-

Essay

etry, essential to the practice of perspective, had turned drawing into a technique that allowed the knowledge of nature. Vasari innovated when he conceived that drawing was simultaneously a manual action and the expression of mental concepts combining a mechanic aspect to an intellectual one. In the 1568 edition of the history book *The Lives*, Vasari coined the notion of drawing arts: architecture, painting and sculpture were sister arts, as the three were born from drawing. Vasari simultaneously fomented the foundation of the first Academy of Drawing, also in Florence, thus determining our conception of art since the 1500s.

If we recognize that drawing arts are inseparable from the invention of perspective drawing, mediated by the Franciscans, we must conclude that they implicate in a synthesis on the part of the artist. To produce a work of art would be to conceive ordering through an element shared by the parts of that work, in the same way that perspective drawing implies ordering of lines from a sole point of irradiation of these lines. By ordering different parts of a work according to a unifying element, the artist synthesizes a set.

Ecology, on the other hand, tries to scientifically understand dynamic relationships between humanity and the environment. In this case as well, the position of Francis of Assisi, affirming that human beings were part of the same physical universe as the rest of nature, was crucial to the inception of experimental science. Franciscans Bacon and Peckham pioneered in what we consider today as our scientific method of nature knowledge. The current view on our planetary situation, based on comparison of experimental data and analysis of scientific research, highlights the survival challenges for humanity: human adaptation to the environment cannot be freely controlled by human beings, and the species might succumb during unsustainable changes



for us, even if nature goes on. Collaboration between human beings and the rest of the world is ecologically needed, as the environment is not subject to us.

The artists gathered in *Natureza franciscana* have produced works in collaboration with the elements of nature and of life sung by Francis



of Assisi in his *Canticle of the Creatures*. Thus, the show is divided into: Sun, with Lucia Koch, Marcelo Zocchio and On Kawara; Stars, with Wolfgang Tillmans; Air, with Yves Klein; Water, with Brígida Baltar and Marcelo Moscheta; Fire, with Shirley Paes Leme and Thiago Rocha Pitta; Earth, with Chiara Banfi, Frans Krajcberg, and Sérgio Porto;

Illnesses and Tribulations, with Nazareth Pacheco and Paulo Buenoz; and Death, with Leonilson. By working with these natural elements in order to get to the synthesis of a work, artists recognize their own peculiarities in a relationship of respect instead of mere instrumentality.

We are all on the same boat.



Lucia Koch (Porto Alegre, RS, 1966), *Lâmpada*, 2002. Photograph on paper, 90 x 100 cm. Collection MAM, gift of Ursula and Rolf Gustavo Roberto Baumgart. Photo of the artist.

A HOLISTIC HYMN OF PRAISE

Thirteenth century. In Assisi, young Francis, inebriated with love, praises the Creation on behalf of all of us.

Here is in each of us the greatest gift of God: life itself!

We are all brothers and sisters, equally made of clay and Breath, even if our "tender brotherhood" is troubled by inequalities, prejudice, discriminations, and exclusions.

Blessed be the Big Bang 13.7 billion years ago! Magnificent explosion of particles which, attracted by Love, shaped atoms, molecules, and cells.

The Sun gives us warmth, oxygen fuels us, photosynthesis nourishes us, we commune with nature in every meal.

We are all pilgrims aboard this planet, the Earth, which dances to the astral music in the endless spin of this huge galaxy, the Milky Way.

The whole Universe conspires to make you and me, all of us, be here and now.

The Universe is the womb of God. One day we shall be reborn in eternity.

Blessed be the Mystery, source of all the gifts we receive and enjoy.

FREI BETTO

CANTICO DELLE CREATURE

Altissimu, onnipotente, bon Signore,
tue so' le laude, la gloria e l'honore et onne benedictione.
Ad te solo, Altissimo, se konfano,
et nullu homo ène dignu te mentovare.



Laudato sie, mi' Signore, cum tucte le tue creature,
spetialmente messor lo frate **sole**,
lo qual'è iorno, et allumini noi per lui.
Et ellu è bellu e radiante cum grande splendore:
de te, Altissimo, porta significatione.



Laudato si', mi' Signore, per sora luna e le **stelle**:
in celu l'ài formate clarite et pretiose et belle.



Laudato si', mi' Signore, per frate vento
et per **aere** et nubilo et sereno et onne tempo,
per lo quale a le tue creature dàì sustentamento.



Laudato si', mi' Signore, per sor'**aqua**,
la quale è multo utile et humile et pretiosa et casta.



Laudato si', mi' Signore, per frate **focu**,
per lo quale ennallumini la nocte:
ed ello è bello et iocundo et robustoso et forte.



Laudato si', mi' Signore, per sora nostra matre **terra**,
la quale ne sustenta et governa,
et produce diversi fructi con coloriti flori et herba.



Laudato si', mi' Signore, per quelli ke perdonano per lo tuo amore
et sostengo **infirmirate et tribulatione**.
Beati quelli ke 'l sosterrano in pace,
ka da te, Altissimo, sirano incoronati.



Laudato si', mi' Signore, per sora nostra **morte** corporale,
da la quale nullu homo vivente pò skappare:
guai a quelli ke morrano ne le peccata mortali;
beati quelli ke trovarà ne le tue sanctissime voluntati,
ka la morte secunda no 'l farrà male.
Laudate e benedicete mi' Signore et rengriate
et serviateli cum grande humilitate

THE CANTICLE OF THE CREATURES

Most high, omnipotent, good Lord,
yours are the praise, glory, and honor, and every blessing.
to you, alone, Most High, do they belong,
and no man is worthy to speak your name.



Be praised, my Lord, with all your creatures,
especially sir brother **sun**,
who brings the day, and you give light to us through him.
And he is handsome and radiant with great splendor:
of you, Most High, he bears the signification.



Be praised, my Lord, for sister moon and the **stars**:
in heaven you have formed them clear and precious and beautiful.



Be praised, my Lord, for brother wind
and for the **air**, and the clouds, and clear, and all weather,
by whom you give your creatures sustenance.



Be praised, my Lord, for sister **water**,
she is very useful and humble and precious and chaste.



Be praised, my Lord, for brother **fire**,
through whom you light up the night:
and he is handsome and joyful and powerful and strong.



Be praised, my Lord, for our sister mother **earth**,
who nourishes and governs us,
and produces various fruits with colored flowers and herbs.



Be praised, my Lord, for those who grant pardon for love of you
and endure **infirmity and tribulation**.
Blessed are those who endure them in peace,
for by you, Most High, shall they be crowned.



Be praised, my Lord, for our sister bodily **death**,
from whom no living man can escape:
woe to those who die in mortal sin;
blessed are those whom she shall find in your most holy will,
for the second death shall do them no harm.
Praise and bless my Lord and give thanks
and serve him with great humility.

Poetic experiences



Have you ever heard of *poetic experiences*?

Here at MAM, we call poetic experiences those moments in which we propose activities to stimulate the creation of a museum—and a world—with different perceptions. Inspired by the *Natureza franciscana* exhibition, we suggest the following experiences:

Natural Paints. We invite you to produce your own paints with elements that are often present in our daily lives. This paint is composed of two parts: the base and the pigments (powdered food).

Base:

- 1 (one) liter of water;
- 8 (eight) tablespoons of wheat flour or corn starch.

Put the flour or starch in a pan with a little water, just enough to dissolve it, then heat it up. Add the rest of the water gradually and stir until it thickens. Distribute the base in small bottles so you can mix different pigments.

Seeking Color. You can find powdered foods in many places such as grocery stores and delis. Choose them according to their colors: **Turmeric** (yellow), **Spinach** (green), **Beet** (purple), **Carrot** (orange), **Annatto** (red).

You can use other foods or mix them in order to create new colors and possibilities. Try it out!



Cyanotype. Cyanotype is an artisanal photograph technique developed in the 1800s. Mixing two chemicals results in a photosensitive green-hued liquid. With this liquid, we can produce photographic prints of different objects. After developing, the photo acquires a strong blue color (cyan).

Recipe for the cyanotype liquid:

- 50 g of ferric ammonium citrate (green crystals) diluted in 250 ml of distilled water (room temperature);
- 20 g of potassium ferricyanide diluted in 250 ml of distilled water (room temperature);

Dilute each chemical separately and let them rest for 30 minutes. Mix them when you are going to use the mix and keep in a dark-tinted bottle so light does not penetrate.

To learn more about the steps to produce a cyanotype photograph and other videos of poetic experiences, visit:

www.mam.org.br/experienciaspoeticas



Share your experiences **#experienciaspoeticas**

Poetic experiences



World-Stamp. Have you ever noticed the textures and shapes around you? We will explore them and create new ideas from them. Follow the steps:

1. Searching - The most important part of our experience: Walk out of your home and look around. It can be a park, the street, your house's yard, or your building's garden. Search the most incredible and interesting things, as well as the most mundane and common. Be open to everything you had not paid attention to before and don't be afraid to explore. After all, we will get in touch with the nature of our world.

2. Cover in Paint - We will cover in paint the objects we have gathered. On one of the sides, spread paint until it is completely covered. You can use acrylic paint etc.

3. Print - With a sheet of paper, conduct an initial test. Press the side of the object covered in paint against the paper.

How does it look? Watch the lines, the hues, the shapes. You can continue to print in many different ways, using more or less pressure, combining different elements, testing different colors. Why not create your own prints?

Collecting Experiences. Starting from the work *Coleta de neblina* [Fog Collection] by artist Brígida Baltar, the idea is to collect elements that seem impossible to keep at first glance, but that becomes a possibility once we expand our perceptions.

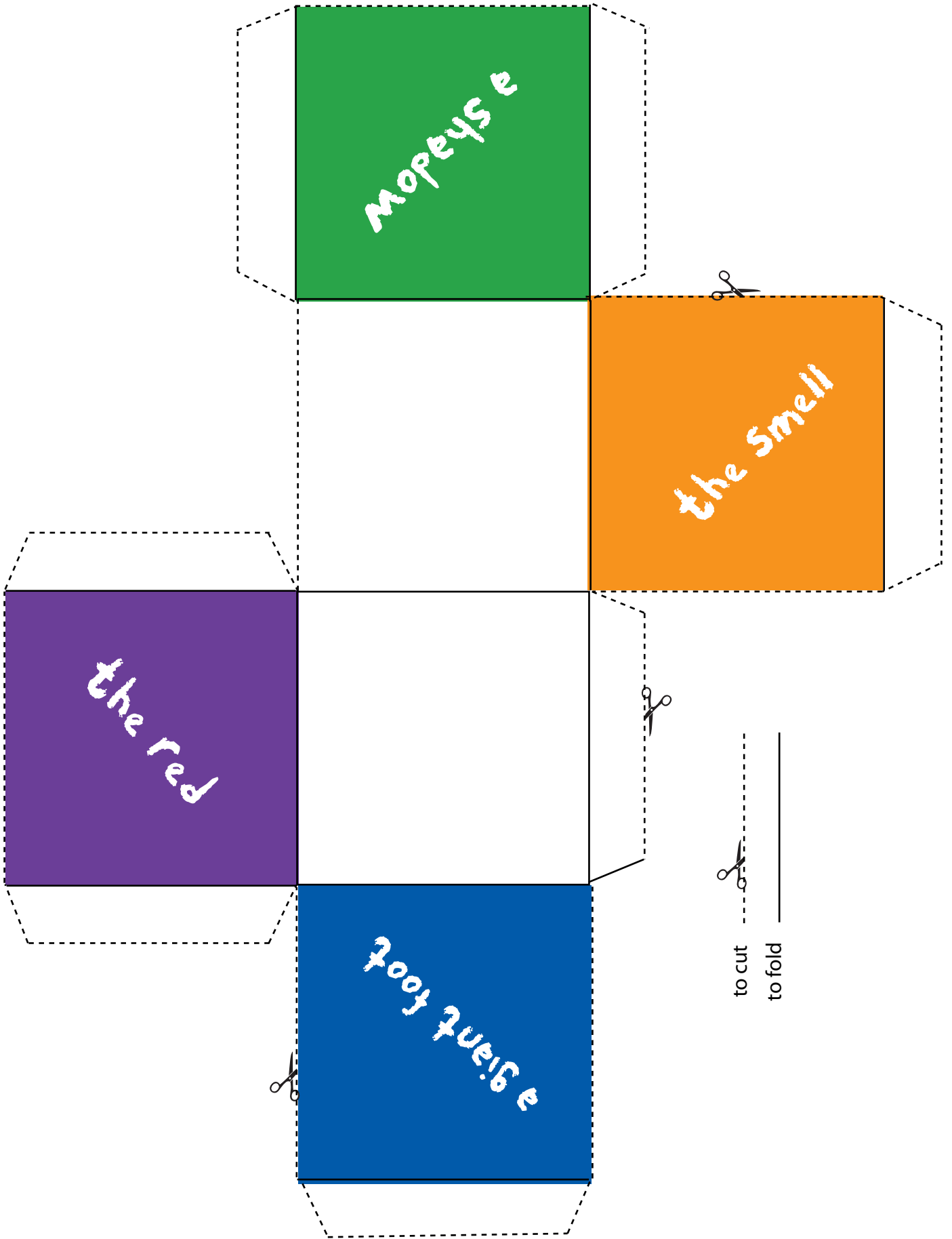
1. Here is the design of a die that you can cut and put together. Use scissors and glue for that;

2. Get a letter envelope;

3. When the die is ready, roll it. What did you get?

4. Get out there and investigate how you can put the die's proposition in the envelope. Will it fit in there? For that, use your most powerful tool: your imagination!

On the blank spaces, write proposals to be collected by you or by other people. You can also send the letter to a friend and challenge them to collect an experience as well.



Exhibition Credits

Ministério da Cultura and Museu de Arte Moderna de São Paulo present the exhibition

Natureza franciscana [Franciscan Nature]

Realization **Museu de Arte Moderna de São Paulo**

Curatorship **Felipe Chaimovich**

Production **Curadoria MAM**

Architecture Design **Isa Gebara**

Lightning **Patrimônio MAM**

Graphic Design **Camila Dylis Silickas, Flavio Kauffmann and Larissa Meneghini**

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