



MAM Portrays Untamable, Hysterical Bodies in *O útero do mundo* [The Womb of the World] Exhibition

Curator Veronica Stigger selected about 280 works by 120 different contemporary artists in which bodies appear as places of expression for wild impulses, presenting themselves as transformed, fragmented, deformed, without outlines or definitions.

These are paintings, drawings, photographs, sculptures, prints, videos, and performances belonging to the Museum's collection, by names such as Lívio Abramo, Farnese de Andrade, Claudia Andujar, Flávio de Carvalho, Sandra Cinto, Antonio Dias, Hudinilson Jr., Almir Mavignier, Cildo Meireles, Vik Muniz, Mira Schendel, Tunga, and Adriana Varejão

Starting on September 5, **Museu de Arte Moderna de São Paulo** presents *O útero do mundo* [The Womb of the World] exhibition with about 280 works belonging to MAM's collection and showing bodies' untamability and metamorphoses. Curated by author and art critic Veronica Stigger, the selected productions—within a universe comprising over 5,000 works in the museum's collection—display different media such as photograph, painting, video, print, drawing, sculpture, and performance by over 120 different artists revealing bodies that do not comply with anatomy and free from biologic and social restraints. Based on the Surrealists' proposition of understanding hysteria as a form of artistic expression, the curator's sharp selection praises insanity, illustrating "untamable bodies" that, although repressed by humanity, manifest themselves through losing control, hysteria, and impulsivity.

In order to organize the show, the curator made use of three different concepts extracted from author Clarice Lispector's work, which function as conducting threads that separate the works in these cores: *Grito ancestral* [Ancestral Cry], *Montagem humana* [Human Setup], and *Vida primária* [Primal Life]. According to Veronica, this author, who was a naturalized Brazilian, brilliantly recaptured the praise to the hysterical impulse. "Clarice organized simultaneous thinking of artistic form and human body as places of *ecstasy* and as points of escape for conventional ideas, both in art and in humanity itself," she says. Works by celebrated artists such as Lívio Abramo, Farnese de Andrade, Claudia Andujar, Flávio de Carvalho, Sandra Cinto, Antonio Dias, Hudinilson Jr., Almir Mavignier, Cildo Meireles, Vik Muniz, Mira Schendel, Tunga, Adriana Varejão, and many others, as well as two performances by Laura Lima, are exhibited as a whole.

Grito ancestral [Ancestral Cry]

Opening the show, *Grito ancestral* comprises works representing a series of screams. "It is as if this sound, anterior to speaking and articulated language, traversed time and burst out the images themselves," the curator explains. "A scream is opposed to consideration and can be seen as a sign of insanity. To scream is, on a certain measure,

to break free from fragile boundaries delimitating what we conventionally call ‘culture’ as opposed to ‘nature’ and to that that is wild and untamable in ourselves,” she says. In this area, three self-portraits from the series *Demônios, espelhos e máscaras celestiais* [Demons, Mirrors, and Celestial Masks] by Arthur Omar, an artist whose works demonstrate altered perception and exaltation states, are displayed. Other works include Klaus Mitteldorf’s *O último grito* [The Last Scream] photograph, Vik Muniz’s *Medusa marinara* [Marinara Medusa] collage, Rodrigo Braga’s performance photos, Lívio Abramo’s *Mulher* [Woman] print, as well as Otto Stupakoff’s black and white images. With her series *Aaaa...*, artist Mira Schendel presents writing that does not constitute words or phrases and in which one can realize language’s disarticulation and a return to a more raw, inaugural state.

Montagem humana [Human Setup]

In this niche are presented fragmented, transformed, deformed, and indefinite bodies, attesting to their untamability. In the exhibition, one can realize how convulsed lines are in the works named *Mulheres* [Women] by Flávio de Carvalho, in Ivald Granato’s drawings, and in productions by Tunga, Samson Flexor, and Giselda Leirner. In the photographs, it is a lack of sharpness that blurs the outlines of images by Eduardo Ruegg, Edouard Fraipont, and Edgard de Souza. By using radiology, it is possible to verify human bodies’ interiors in works by Almir Mavignier and Daniel Senise. Also noteworthy are photographs by Márcia Xavier, a drawing by Cildo Meireles, and productions mixing leather and wood by Keila Alaver that literally represent transformed, fragmented bodies.

Vida primária [Primal Life]

This niche presents the most elementary forms of life, like fungi, flowers, and leafy plants. “This type of life destabilizes our own perceptions of life because, in a way, they deteriorate the things from the ‘civilized’ world,” Veronica explains. That is illustrated through the *Imagens infectas* [Infected Images] series by Dora Longo Bahia, in which a family album is altered through the action of fungi. In *Vivos e isolados* [Alive and Isolated], Mônica Rubinho use purposefully fungi-covered papers on glass plates in order to promote the generation of this species. In the *Danäe nos jardins de Górgona ou Saudades da Pangeia* [Danäe at the Gardens of Gorgon or Missing Pangea] video, Thiago Rocha Pitta proposes a mythological reading of primal life. There are also body parts on display, like a bronze heart by José Leonilson, and the *Umbigo da minha mãe* [My Mother’s Navel] photograph by Vilma Slomp. The vagina, the womb’s entrance and exit door, is shown in many different works, such as Rosana Monnerat’s and Alex Flemming’s prints, Paula Trope’s photographs in the series *vulvas*, and Farnese de Andrade’s *Miss Brasil 1965* drawing.

About the Curator

Veronica Stigger is an author, art critic and professor. She has a doctorate degree in Art Theory and Critic from Universidade de São Paulo and post-doctorate degrees from Università degli Studi di Roma “La Sapienza,” MAC-USP, and the Instituto de Estudos da Linguagem da UNICAMP. She lectures in the graduate Photography and Art History programs at FAAP and coordinates the Literary Creation Course at Academia

Internacional de Cinema (AIC). She curated *Maria Martins: metamorfoses* at MAM São Paulo (2013) and received the Critic Great Award of Associação Paulista de Críticos de Arte (APCA) and the Maria Eugênia Franco Award, granted by Associação Brasileira de Críticos de Arte (ABCA) as best curator. With Eduardo Sterzi, she curated *Variações do corpo selvagem: Eduardo Viveiros de Castro, fotógrafo* at SESC Ipiranga. Among her published books are *Os anões* (SP: Cosac Naify, 2010), *Delírio de Damasco* (SC: Cultura e Barbárie, 2012), and *Opisanie świata* (SP: Cosac Naify, 2013).

Plan Your Visit:

O útero do mundo

Curator: Veronica Stigger

Location: Grande Sala (Great Hall)

Opening: September 5 (Monday) at 8:00 pm

Visitation: Until December 18

Entrance: R\$ 6.00 – Free on Sundays

Where: Museu de Arte Moderna de São Paulo

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

Tuesdays to Sundays, from 10:00 am to 5:30 pm (the museum closes at 6 pm)

Phone # +55 (11) 5085-1300

www.mam.org.br

www.facebook.com/MAMoficial

www.twitter.com/MAMoficial

www.youtube.com/MAMoficial

www.pinterest.com/MAMoficial

www.instagram.com/MAMoficial

Parking available (Zona Azul parking permit: R\$ 5 for 2h)

Handicapped access / AC

Restaurant / café

Media Inquiries

Conteúdo Comunicação

Ana Livia Lima - analivia.lima@conteudonet.com - +55 (11) 5056-9812 / +55 (11) 96076-2747

Roberta Montanari - roberta.montanari@conteudonet.com - +55 (11) 99967-3292

Phone # +55 (11) 5056-9800

www.conteudocomunicacao.com.br

www.twitter.com/conteudocom

www.facebook.com/agenciaconteudo