

MAM São Paulo expands through Ibirapuera Park with unprecedented exhibit in augmented reality

'Realidades e Simulacros' ['Realities and Simulacra'], exhibition with curatorship by Cauê Alves and Marcus Bastos, explores the dialogue between virtual and physical elements in the Ibirapuera Park

Through a platform created especially for the exhibit by the studio Museu.io, the audience will be in touch with unseen work by ten artists that investigate the possibilities of juxtaposition between the digital, the natural and the built



View from Fernando Velázquez work, *Górgona 01*, *Outras Naturezas* series (2023), in the Ibirapuera Park lake. Photograph: Luís Felipe Abbud

São Paulo, July of 2023 - Exploring the dialogue between the virtual and the physical, perceiving the reality around in another way and interacting with the dimensions of the same experience. This is the invitation that the new exhibition from the **Museu de Arte Moderna de São Paulo [Museum of Modern Art of São Paulo]** brings out to the audience. On display from July 22th, ***Realidades e Simulacros [Realities and Simulacra]*** presents new work in augmented reality in the **Sculpture Garden** and at different spots of the **Ibirapuera Park**. The initiative is carried out by MAM and is sponsored by **3M** through the Culture Incentive Law, with a partnership between **Urbia** and support from **Africa Creative**.

With curatorship by **Marcus Bastos**, artist and researcher in convergence between audiovisual, art and new media, and **Cauê Alves**, MAM's chief curator, the exhibition gathers work from **Coletivo Coletores, Daniel Lima, Dudu Tsuda, Eder Santos, Fernando Velazquez, Giselle Beiguelman, Katia Maciel, Lucas Bambozzi, Paola Barreto and Regina Silveira**. Each artist received an invitation from the curatorship to create digital experiences, virtual works in augmented reality that integrate the multiplicities game that is the exhibition.

“The works created especially for the exhibition allow the contact with different realities and/or simulacra and proposes a tension game that overlaps layers of information and reality. A game between the factual and fictional, the seen and the imagined, the concrete and the made up”, reflect the curators in the text that goes with the exhibition.

“MAM is an institution connected with the possibilities offered by new technologies and seeks, through different actions, to democratize access to art. The realization of *Realidades e Simulacros [Realities and Simulacra]* happens in this context. It is one more of the museum's initiatives to expand its operations beyond the physical limits and reach diverse audiences”, says **Elizabeth Machado**, MAM's president.

“It is a satisfaction to carry out this exhibition with the Modern Art Museum and give the audience the opportunity to explore the main spots of Ibirapuera Park, in a different way and totally connected with the new technology reality of the world, without losing the charms of natural and incomparable beauty that the place provides to the ones who frequent it. Urbia keeps initiatives to democratize access to art and this exhibit in partnership with MAM meets the values of the company that believes that culture and leisure are essential components for human development”, comments **Samuel Lloyd**, commercial director of Urbia.

Digital work, face-to-face experience

Around MAM, in the Sculpture Garden, a flying saucer hovers over the visitants. It is **Rasante** (2023), artwork by **Regina Silveira**. The artist dialogues with the imaginary of science-fiction, densely present in movies and comics, and creates a flying saucer that is placed in relation to Oscar Niemeyer's architecture, in Ibirapuera Park. “The overlapping between reality and fiction echoes the combination between radio theater and journalistic news. In 1938, a radio transmission from the north-american movie director Orson Welles caused panic by performing *War of The Worlds*, by Herbert George Wells. However, in the 21st century, Regina Silveira's work tends to create more fascination than fear”, comment the curators.

Unclear shadows suggest a journey through a forest of sounds planted on the surroundings of the Peace Square. In **RevoAR :: a Vida é uma Utopia** (2023), **Dudu Tsuda** invites the visitor to use headphones to enter a soundscape that mixes sounds of the Atlantic Forest originally existent in the Ibirapuera region, with sounds of animals from the region, forest spirits and fantastic entities created from the cosmovisions of the indigenous Brazilian people.

Aligned between MAM São Paulo, Oca and the São Paulo Biennial Pavilion, a digital sculpture by **Coletivo Coletores** gathers bodies representing three folk: latinos, africans and resistants from other parts of the globe. **Monumento à Resistência dos Povos** (2023) presents figures, white as marble, in a defensive position and addresses the idea of counter-monuments by problematizing matters about the city, the memory and the daily violence suffered by the population.

In **Rádio Detín** (2023), **Paola Barreto** brings to the surroundings of Oca images of a white cloak that carries sounds recorded by the artist on a trip to Benin. The work is an invitation to interact with the trees of Ibirapuera through the lens of a visual and sound experience that oscillates between the documentary and the poetic. The route allows reflecting on a wide spectrum of senses of ancestry. The nature and the cultures that preceded colonialism are understood by the artist as axes that allow thinking about a time beyond the duration of human life.

Floating in the Park and reflecting its surroundings, between MAM and the São Paulo Biennial pavilion, the huge **Bolha [Bubble]** (2023), by **Katia Maciel** presents a playful aspect. Generally, bubbles do not last long. They pop when the elasticity that comes from the junction of detergent molecules and water burst by evaporation. But in the work *A Bolha*, this moment is extended, the instant in which the bubble pops never seems to arrive. For the curators, “in a metaphorical sense, popping the bubble is also expanding our horizons, is relating to diverse realities. The artist makes us think that maybe our social bubble is more resistant than we imagine, since the interior and the exterior of the bubble, the simulacrum and the reality, linger on.

Lucas Bambozzi explores pattern recognition processes through **Incerteza artificial** (2023), work made from artificial intelligence that scans the region between the Metallic Bridge, the Peace Square and their surroundings in Ibirapuera, naming what it finds. But, to algorithms, things don't always appear to be what they are. In this process, mistakes generate instabilities resulting from the limits of the capacity that machines have to identify beings or things.

In **Brejo das delícias** (2023), **Giselle Beiguelman** makes an incursion into the history of Ibirapuera Park, as of a survey of native species, prior to its urbanization. Based on botanical studies from paulistana flora, around 50

species were identified as inhabitants of its original swampy area. Inspired by botanical illustrations, the creatures presented here were made with artificial intelligence, merging the original species into new vegetal beings, that obtain life through augmented reality. This way, they also address the diversity of technical images that populate our notions of nature and landscape.

Right in front of the Ibirapuera Planetarium, **Eder Santos** places the pyramid named ***Ouragualamalma*** (2023). The pyramid is a link between heaven and earth, an architecture that connects both, it is an ancestral image that refers both to a reality prior to colonization and to a decolonial reality.

Fernando Velázquez brings to Ibirapuera Lake a creature made from organic, vegetal and mineral elements. With ***Górgona 01*** (2023), the artist reflects on a way of living in a planet reconfigured by its catastrophes. The appearance of the creature in the Lake can surprise both for its chimerical character and for the aspect of the future, reflecting on the ways in which the Anthropocene can lead life.

In another point of the Lake, close to Ibirapuera's Gate 09, **Daniel Lima** presents a replica of the vessel used by Pedro Álvares Cabral in the invasion of America, in 1500. Rebuilt by the Brazilian government to pay homage to the 500 years of Brazil's invasion, by errors on the project and technical issues, it sank and did not participate in the official event in Porto Seguro, in the year 2000. With ***Monumento à Colonização*** (2023), the artist proposes, not without irony, an "inverse monument" that points to the way in which this kind of celebration reveals our colonized mentality and incapability of projecting an emancipated future for the country.

The visiting journey can be done in different ways and paths. It is possible to take the route walking, biking or with Ibira Tour, a ride done in electric carts with Urbia guides. More information on the [company's website](#).

Inside the Park there will also be physical signaling installed in close proximity to the artwork to optimize the audience's course.

Although the works are digital, the exhibition was developed to be seen face-to-face in the Park, with the use of cellphones, by the over 55 thousand visitors that walk there daily.

Nor website or app

The set of works in augmented reality was installed in different points of Ibirapuera through georeferencing - a reference system process - and can be accessed by cell phone, through a platform created for the exhibition.

The platform created for the exhibition is neither a website nor an application, it is a way of connecting the virtual to the physical. It is not necessary to download it to access it, as it is integrated into the museum's website and can also be accessed directly via the link mam.org.br/realidades.

The digital expographic project was thought from the concept of the white cube and concentrates elements that help in the visitation journey: the **lens**, a kind of camera through which the visitor can see and photograph the works; the **map**, which presents the location of the works in the Park and helps visitors to reach the points; and the **catalog sheet**, which contains synopses of the works, information about the artists and references used in the process of researching and creating the works.

The development of *Realidades e Simulacros [Realities and Simulacra]* had a technical team made by **Luis Felipe Abbud**, from **Estúdio Hiper-Real**, responsible for the 3D models and animations of the works; **Bruno Favaretto** and **Renato de Almeida Prado**, from **Museu.io**, who organized the exhibition's programming, and **Celso Longo** and **Daniel Trench**, from **cldt design**, who sign the visual identity.

About the digital expography, Bruno Favaretto and Renato de Almeida Prado explain: “we sought a minimalist aesthetic that would help visitors in their flow through the Park and in the use of technology itself, but that at the same time would allow the experience with the work in an isolated way or with the minimum of information desired”.

Beyond the Museum Walls

Realidades e Simulacros [Realities and Simulacra] is yet another initiative of the Museu de Arte Moderna de São Paulo [Museum of Modern Art of São Paulo] to expand its physical borders and provide experiences that use contemporary languages to impact diverse audiences, translating artistic poetics and culture through digital technology.

The exhibition dialogues conceptually and continues the thoughts of actions carried out in 2020 and 2021. In the first year, MAM took emblematic works from its collection to the streets of São Paulo through large-scale projections on blind walls of buildings in the city. The initiative emerged as a response to the social dynamics imposed by the covid-19 pandemic and sought to democratize access to art. In 2021, in partnership with Microsoft and Africa Creative, the museum launched an unprecedented educational project in the Minecraft game: "MAM in Minecraft", a combination of art, education and games, with reproductions of the museum space and works from the collection, pedagogical games, recreational activities and class proposals.



Realidades e Simulacros [Realities and Simulacra] is part of the commemorative program for the 75th anniversary of MAM and the 30th anniversary of the Sculpture Garden. During the exhibition period, activations will be announced in the exhibition carried out by the museum's Educational department, such as mediated visits, workshops based on themes and works, and others.

About MAM São Paulo

Founded in 1948, the Museum of Modern Art of São Paulo [Museum of Modern Art of São Paulo] is a non-profit civil society of public interest. Its collection has more than 5,000 works produced by the most representative names in mostly Brazilian modern and contemporary art. Both the collection and the exhibitions favor experimentalism, opening up to the plurality of global artistic production and the diversity of interests of contemporary societies.

The Museum maintains a wide range of activities that include courses, seminars, lectures, performances, musical shows, video sessions and artistic practices. The content of the exhibitions and activities is accessible to all audiences through visits in Libras [Brazilian Sign Language], audio description of the works and video guides in Libras [Brazilian Sign Language]. The collection of books, periodicals, documents and audiovisual material comprises 65,000 titles. The exchange with museum libraries in several countries keeps the collection alive.

Located in Ibirapuera Park, the most important green space in São Paulo, the building housing MAM was adapted by Lina Bo Bardi and in addition to the exhibition rooms it has a studio, library, auditorium, restaurant and a shop where visitors can find design objects, art books and a line of products from the MAM brand. The museum spaces are also visually integrated with the Sculpture Garden, designed by Roberto Burle Marx and Haruyoshi Ono to house works from the collection. All facilities are accessible to special needs visitors.

About 3M

3M believes that Science helps create a better world for everyone. By harnessing the power of people, ideas and science to sustainably innovate, our collaborators around the world uniquely address the opportunities and challenges of our customers, communities and the planet. In Brazil, where it has around 3,300 employees, the company has three factories located in the State of São Paulo, which make up Brazil 3M, in addition to the company Manaus 3M, located in Amazonas. Learn more about our work to improve lives and our operation at www.3M.com.br.

Information

Realidades e Simulacros [Realities and Simulacra]

Collective exhibit with **Coletivo Coletores, Daniel Lima, Dudu Tsuda, Eder Santos, Fernando Velazquez, Giselle Beiguelman, Katia Maciel, Lucas Bambozzi, Regina Silveira** and **Paola Barreto**.

Curatorship: **Cauê Alves e Marcus Bastos**

Opening: **July 22th, Saturday, 11 a.m**

Exhibit dates: **July 23th to December 17th, 2023**

Place: surroundings of **Sculpture Garden, Peace Square and the region of the Ibirapuera's Lakes**

Address: Pedro Álvares Cabral Avenue, s/nº - Entrance through Gates 1, 3, 9 e 10

Free entrance

More informations: mam.org.br/realidades

MAM São Paulo

www.instagram.com/mamsaopaulo/

<https://www.facebook.com/mamsaopaulo/>

www.youtube.com/@mamsaopaulo/

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