

Emmanuel Nassar takes over the Museum of Modern Art of São Paulo Glass Room with interactive work

The artwork by the artist from Pará that alludes to the space race will remain in the room until September; the audience will be able to interact with the work 'Lataria Espacial' ['Spacecraft bodywork']



Emmanuel Nassar, *Lataria Espacial* [Spacecraft bodywork], 2022. Painting on metal sheets. Artist's collection.

Photo: Mario Grisolli

The **Glass Room** at the **Museum of Modern Art of São Paulo** will present a new artwork between April 2nd and September 1st, 2024: ***Lataria Espacial*** [***Spacecraft bodywork***] (2022), an installation by the artist from Pará, **Emmanuel Nassar**. Open for the audience to interact with, the piece is a reference to works the artist has developed since the 1980s, using geometry and strong colors.

Ever since *Recepção* (1981), Nassar moved away from figurative painting and began to bring to his production the matter of precariousness and the dream of new technologies. The work that inaugurates this research is a kind of high-tech device that would be a vessel to everything that was on the artist's mind. *Recepção* is a work that not only had an aesthetic solution, but was also functional.

This connection with a so-called technology, treated in an ironic way in contraptions with old metal sheets, has permeated the entire body of the artist's work since then. This relationship appears especially in motifs that refer to the space race, the conquest of the air, expressed in things such as rockets, telescopes, cardinal points and stars.

The artist says that his interest in interplanetary search comes from an emotional memory. Born in 1949 in the interior city of Capanema, in the northeast of Pará state, Nassar is the son of a simple merchant and a primary school teacher. He grew up stimulated by different curiosities on space conquest, a fixation of his father. “He was passionate about the latest developments in Brazil and technological advances. This thing in my work is a kind of tribute to the memory of my father, as I am a son of that heritage”, Nassar explains.

In *Latária Espacial [Spacecraft bodywork]*, Emmanuel Nassar builds a private jet inspired by the Phenom 300, a high-performance national plane, one of the best-selling in the world, developed and manufactured by Embraer. In the work, all this modernization represented by the airplane is contrasted by the precariousness of an installation built in pieces of galvanized zinc sheets painted with synthetic enamel.

Made with a simple solution of two plane surfaces suspended by two cables, the work brings together two opposites: “the aged bodywork with signs of usage wear, primitive and popular in suburban body shops” and the “highly technological space missions that collaborated in the development of satellite communications”, points out Cauê Alves, chief curator at MAM, in a text that goes together with the work.

The curator also assesses that “if the flight is linked to the image of freedom that both airplanes and birds evoke, one of the wings of *Latária Espacial* is severed, as if it were embedded in the wall.” This way, from inside the Glass

Room, “the work seems to be more about the impossibility of taking off than about the complete fulfillment of the desire for freedom”, he states.

Initially produced as a solo exhibit by Nassar at the Rio Art Museum, *Lataria Espacial [Spacecraft bodywork]* came from the artist's desire that in the center of the room there'd be an installation that could be attractive for interaction, especially to a young audience, one that he associates with MAM São Paulo. The spectator's participation in the work is something that interests Nassar very much. In *Bandeiras* (1998), a work that is part of the MAM collection, the artist brought together flags from several municipalities in Pará. To this end, he carried out a 14-month campaign in search of them, including two months of advertising campaigns in the state's newspapers, asking for the population to present their municipality flag to him, in a collective construction.

At MAM, visitors will be able to access the plane's staircase, where they can sit after walking along a red carpet. The public can also interact with a carry-on suitcase that is next to the plane door and where the artist keeps the screws that support the work. The museum's chief curator considers the experience of contact with the work to be unique and generous, as it provides a closer interaction: “*Lataria Espacial* allows MAM's diverse audiences to have fun while being welcomed with the prestige and status of a red carpet, to play, to take selfies with their luggage, as if they were about to embark on a dream”, comments Cauê Alves.

About the artist

Emmanuel Nassar graduated in architecture from the Federal University of Pará (UFPA), in 1975. He has had retrospective exhibitions, including *Lataria Espacial*, Rio Art Museum, Rio de Janeiro, RJ (2022); *EN: 81-18*, Estação Pinacoteca, São Paulo, SP (2018); *A Poesia da Gambiarra*, curated by Denise Mattar, Centro Cultural Banco do Brasil, Rio de Janeiro, RJ, and Brasília, DF (2003) and Museum of Modern Art of São Paulo, SP (1998). He also held solo exhibitions at different institutions, such as: Millan, São Paulo, SP (2016, 2013, 2010, 2008, 2005, 2003); Castro Maya Museum, Rio de Janeiro, RJ (2013); Centro Municipal de Arte Hélio Oiticica, Rio de Janeiro, RJ (2012); Centro Universitário Maria Antonia, São Paulo, SP (2009); Instituto Tomie Ohtake, São Paulo, SP (2003).

Among the group exhibitions in which he participated, the following stand out: *I Bienal das Amazônias*, Belém, Brazil; *Brasil Futuro: as formas da democracia*,

National Museum of the Republic, Brasília, DF and Espaço Cultural Casa das Onze Janelas, Belém, PA, in 2023; *Desvairar 22*, Sesc Pinheiros, São Paulo, SP (2022); *Crônicas Cariocas*, Rio Art Museum, Rio de Janeiro, RJ (2021); *Língua Solta*, Museum of the Portuguese Language, São Paulo, SP (2021); *Potência e Adversidade*, Pavilhão Branco and Pavilhão Preto, Campo Grande, Lisbon, Portugal (2017); *Aquilo que Nos Une*, Caixa Cultural Rio de Janeiro, RJ (2016); *140 Caracteres*, Museum of Modern Art of São Paulo, SP (2014); *O Abrigo e o Terreno*, Rio Art Museum, RJ (2013); *Ensaaios de Geopoética*, 8th Mercosul Biennial, Porto Alegre, RS (2011); *VI Bienal Internacional de Estandartes*, Tijuana, Mexico (2010); *Fotografia Brasileira Contemporânea*, Neuer Berliner Kunstverein, Berlin, Germany (2006); *Brasil + 500 - Mostra do Redescobrimento*, São Paulo Biennial Foundation, SP (2000); *6ª Bienal de Cuenca*, Equador (1998); *24th and 20th São Paulo Biennial*, SP (1998 e 1989); brazilian representative at the Venice Biennale, Italy (1993); U-ABC, Stedelijk Museum, Amsterdam, Holland, and the 3ª Bienal de La Habana, Cuba (1989).

His works are included in collections such as the Colección Patricia Phelps de Cisneros, New York, USA, and Caracas, Venezuela; Museum of Modern Art of São Paulo (MAM), São Paulo; Museum of Art of São Paulo (MASP), São Paulo; Rio Art Museum, Rio de Janeiro; Museum of Modern Art, Rio de Janeiro; Museum of Contemporary Art of Niterói, Niterói; Instituto Figueiredo Ferraz, Ribeirão Preto, and University Essex Museum, England.

About Museum of Modern Art of São Paulo

Founded in 1948, the Museum of Modern Art of São Paulo is a non-profit civil society of public interest. Its collection has more than 5,000 pieces produced by the most prominent names within 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 features 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.

Information:

Emmanuel Nassar: Lataria Espacial [Spacecraft Bodywork]

Opening: **April 2nd, Tuesday, at 7pm**

Exhibition period: **April 3rd to September 1st, 2024**

Local: **Glass Room, Museum of Modern Art of São Paulo**

Museum of Modern Art of São Paulo

Address: Ibirapuera Park (Av. Pedro Álvares Cabral, s/nº - access through gates 1 and 3)

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

Tickets: R\$30.00 full price and R\$15.00 half-price. On Sundays, entry is free and visitors can contribute whatever amount they want. For advance tickets, go to mam.org.br/visite

*Half price for students, with identification; low-income young people and the elderly (+60). Free for children under 10 years old; people with disabilities and companions; teachers and directors from the state and municipal public schools of São Paulo with identification; friends and students of MAM; employees of partner companies and museums; members of ICOM, AICA and ABCA, with identification; employees of SPTuris and employees of the Municipal Department of Culture.

Telephone: (11) 5085-1300

Access for people with disabilities

Restaurant/cafe

Air conditioning

More information:

MAM São Paulo

www.instagram.com/mamsaopaulo/

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

www.youtube.com/@mamsaopaulo/

<https://twitter.com/mamsaopaulo>

Press information:

a4&holofote communications (MAM São Paulo)

Marcus Vinicius Magalhães marcusvinicius@a4eholofote.com.br | +55 11 99295-7997

Gabriela Marçal gabrielamarcal@a4eholofote.com.br | +55 11 96864-4263

Neila Carvalho neilacarvalho@a4eholofote.com.br | +55 11 99916-5094

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