

The Ministry of Tourism, the Museum of Contemporary Art of the University of São Paulo and
the Museum of Modern Art of São Paulo present

zona da mata

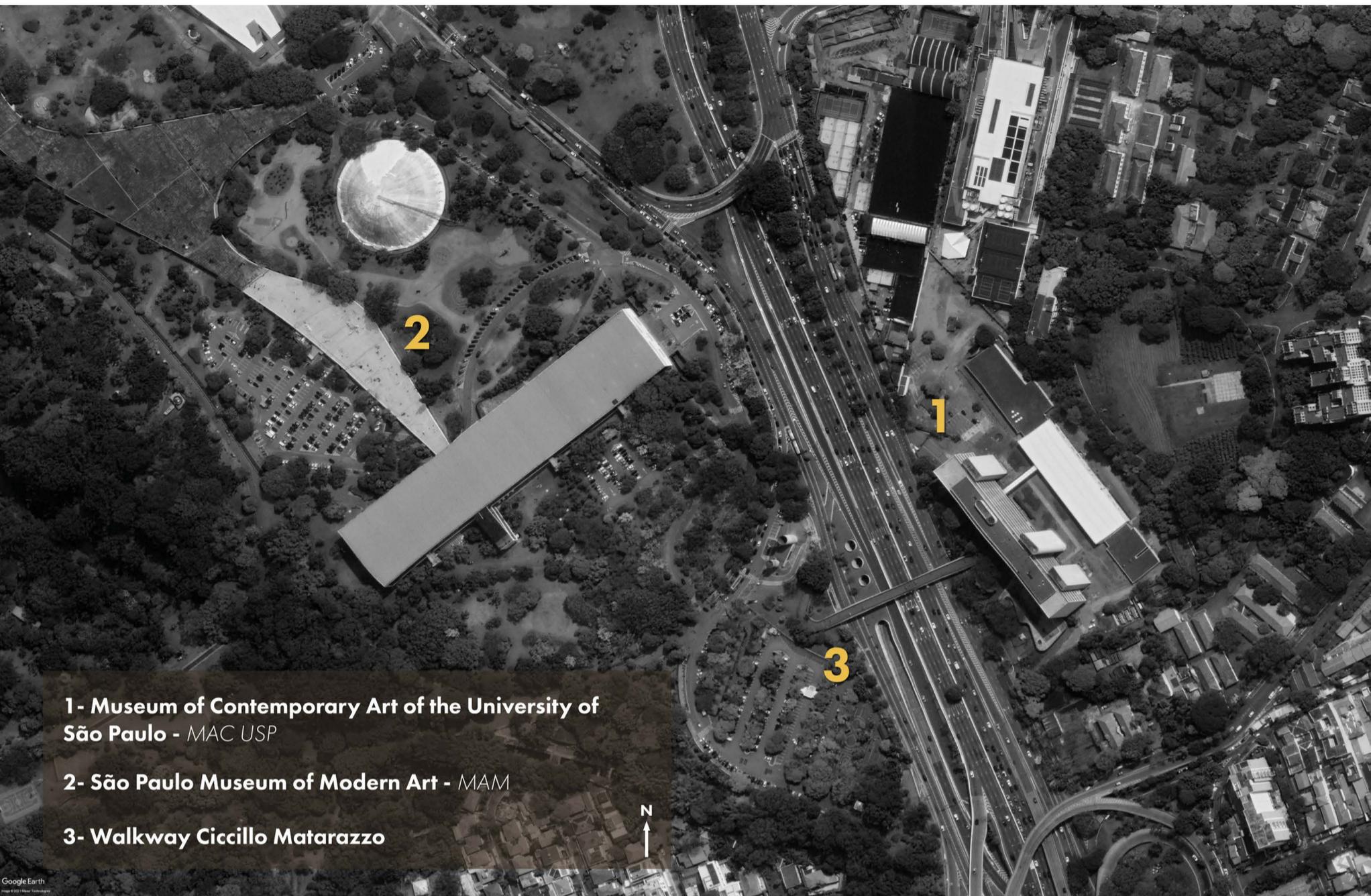
curator: Ana Magalhães, Cauê Alves and Marta Bogéa

part I (glass room)	mam	19.06.2021 to 17.10.21
part II (5th floor - Wing B)	MAC USP	19.06.2021 to 01.05.22
part III (ground floor)	MAC USP	19.06.2021 to 01.05.22
part IV (glass room)	mam	26.10.2021 to 06.03.2022

partnership

realization





1- Museum of Contemporary Art of the University of São Paulo - MAC USP

2- São Paulo Museum of Modern Art - MAM

3- Walkway Ciccillo Matarazzo

Location view of exhibitions at MAC USP and MAM São Paulo

Ana Magalhães, Cauê Alves and Marta Bogéa
curators

The *Zona da Mata* corresponds geographically to the coastal strip of northeastern Brazil, parallel to the Atlantic Ocean, which extends from Rio Grande do Norte to Bahia. A stretch of the original Atlantic Forest, now almost extinct in the region, it was once a fertile soil exploited predatorily. Gateway to colonization, it is historically a territory of conflict, established in the mode of invasion and occupation, matrix of destitution of the original peoples and the African diaspora in the country.

This exhibition adopts the term *Zona da Mata* as a symbolic metaphor, not only in the sense of physical geography, in the necessary confrontation of the challenge of dealing with the violent constitution of our territory. Faced with the predatory exploitation of people and places, how can we restore dignity to what we need to

zona da mata



View of the exhibition at MAM São Paulo - part I

recognize as our home? It is unavoidable to redress our human condition in the inseparable relationship between culture and nature.

In the face of Brazil in feverish upheaval, violently retrograde, *Zona da Mata* is now the entire country. In line with the global challenge, we need more than ever to reposition ourselves in our pact of country and society, starting by recognizing ancestral forms of knowledge that we did not know how to cherish, without imprisoning them in a historical past, but as a fundamental part of our desirable present.

Our reading of the theme we propose for *Zona da Mata* starts from a discussion about landscape and the relationships between architecture and landscape (such as in the works of Gustavo Utrabo), as well as the relationships between culture and nature, which are permanently conflicting in Brazil (see Julio Plaza, from



View of the exhibition at MAM São Paulo - part I

his experimentation with different languages, he touches directly on the debate between ecology and developmentalism in his work of the 1970s). Guto Lacaz's ironic and good-humored action does not fail to point out the absurd condition with which we integrate trees into the urban landscape. But architecture and art are here in a similar status and without any opposition between poetry and functionality. In this sense, it was imperative that two sister institutions, which share a common history, and located at opposite sites (each on one side of the road that divided the area of Ibirapuera Park into two) come together in this initial project, which also meant recognizing the green area of the city of São Paulo that hosted them. Fernando Limberger, in a sort of archaeological fiction, reconstructs two layers of the Ibirapuera Park terrain, while Gabriela Albergaria investigates the botanical collections and their classifications in another relevant park in the city of São Paulo, the *Trianon*.

Multiplying views is more desirable than adopting a single view. The artists of *Zona da Mata* approach conflicts or the exploration of the territory from maps and symbolic constructions (Marcius Galan and Jaime Lauriano), either echoing the indigenous and African spiritual force (Paulo Nazareth and Rodrigo Bueno), or valuing other cosmological visions. Cláudia Andujar portrays the forest and the home of the Yanomami, both from a complicit look with the peoples of the forest and in partnership with Gisela Motta and Leandro Lima, who come up with a kind of workaround to impart movement to the image.

At least two authors addressed the issues that we are bringing here: Davi Kopenawa and Bruno Latour. *A queda do céu: palavras de um xamã Yanomami* (The fall from the sky: words of a Yanomami shaman) results from statements by Davi Kopenawa in dialogue with French anthropologist Bruce Albert, between 1989 and 2000. Originally

View of the exhibition at MAC USP - part II





View of the exhibition at MAC USP - part II

published in French in 2010 in the *Terre Humaine* collection and only in 2015 in Brazil, “the Kopenawa’s statement-prophecy thus comes at a good time: because the time, of course, is terrible”¹, as rightly observed by Eduardo Viveiros de Castro, in his overwhelming preface *O recado da Mata* (The forest’s message) for the Brazilian publication. In the chapter *Palavras dadas* (Words given), Kopenawa reveals the reasons for his intent with the dedicated dialogue with Albert: “(...) I gave you my words and asked you to take them far, to be known by whites, who know nothing about us. (...) these are the words of Omama and the Xapiri. Draw them on image skins first and then always look at them”². The laborious work, woven in common, allows us to glimpse the wisdom of this ancestral knowledge in the coming and going of genuine exchanges between shared experiences and desired values. The words of the Yanomami shaman

1 VIVEIROS DE CASTRO, Eduardo. *O recado da mata* In: KOPENAWA, Davi; ALBERT, Bruce. *A queda do Céu: Palavras de um xamã yanomami*. São Paulo: Companhia das Letras 2015. p.19

2 KOPENAWA, Davi; ALBERT, Bruce. *A queda do Céu: Palavras de um xamã yanomami*. São Paulo: Companhia das Letras, 2015. p.63-64.



View of the exhibition at MAC USP - part II

assume that the Amerindians belong to the land and not that the land belongs to them. Perhaps it is not too late to recognize the literally unhealthy relationship that whites, hostages of the commodity, establish with the land. It is no longer possible for us to continue ignoring ancestral forms of knowledge or treating them as a fiction far removed from reality. In Brazil, coming from indigenous peoples and the African tradition, two origins and beliefs with peculiar differences, but which keep a common trait: the wisdom of understanding oneself as part of nature rather than the “master” of it. See, for example, how the forest, understood as sacred, has been protected in the Candomblé yards in Brazil through the African tradition, even in big cities like Salvador. Through them a significant part of the forest remains sheltered, as in the Terreiro de Oxumaré present in this exhibition after the intervention of *Brasil Arquitetura*.



View of the exhibition at MAC USP - part II

What to do “in front of Gaia³”? asks Bruno Latour from other posts, but with a common pulsation. When writing the preface for a Brazilian publication in May 2020 (from the 2013 conferences held in Edinburgh), he declared at the outset: “It is rather terrifying to publish the book *Diante de Gaia* in Brazil in the midst of a moral, political, sanitary, ecological and religious crisis of such proportion. It seems that this book arrives in the middle of what meteorologists call the ‘perfect storm’, that is, the overlapping of all crises at the same time.”⁴ The book starts from the author’s current thinking, in line with the urgency of *Onde aterrarr* (Where to land)?⁵. Latour calls for us to recognize ourselves as an inseparable part of responsible living beings and also affected by the “irreversibly entangled” interactions of actions and effects of actions and reactions of all living beings, so

3 “*Gaia, Ge, Earth, is not a goddess per se, but a force that precedes the gods.*” Latour addresses the figure of Greek mythology in the third conference, entitled “Gaia: a (ultimately profane) figure of nature”

4 LATOUR, Bruno. *Diante de Gaia: oito conferências sobre a natureza no Antropoceno*. São Paulo/Rio de Janeiro: Ubu Editora/Ateliê das Humanidades Editorial, 2020. p.9

5 LATOUR, Bruno. *Onde aterrarr?: Como se orientar politicamente no Antropoceno*. Rio de Janeiro: Bazar do tempo, 2020.



View of the exhibition at MAC USP - part II

that we can admit ourselves as “earthly”. It is not about considering nature apart from us, as it has been transformed at least since the colonial period. Our crisis is not just ecological, it is socio-environmental and affects everyone. But it must be recognized that the former colonized peoples have been fighting for a longer time. According to Latour, “the new universality consists in feeling that the ground is about to give way” ⁶. This is perhaps analogous to what Davi Kopenawa, faced with the predatory contact of whites, who have historically spread epidemics, calls “the fall from the sky”, which will occur when the forest is exterminated and the last shaman dies. In any case, this collapse of earth or sky affects everyone, advancing over borders and the old protections. The question that persists is how we link ourselves to the ground, with the wisdom of not shutting ourselves out, separated, in walled and hierarchically and unacceptably unequal territories.

⁶ Idem, *ibidem*, p. 18.



View of the exhibition at MAC USP - part II

Zona da Mata is organized into four parts in different spaces and with different temporalities. Therefore, you are never faced with the entirety of the show, but only fragments. It takes place at MAC USP (5th floor, wing B and ground floor) for the entire length of time and at MAM (in the glass room at two times). Importantly, this line/avenue that crosses the region of the park and separates the two institutions – as well as the kind of differing proximity of two museums – is also what unites them. The exhibition enjoys the condition of necessary crossing, more agile if the route is done on foot rather than motorized, to articulate the two neighboring points, disconnected a posteriori from the Ibirapuera transformation project in 1954, where originally there was a marshy forest – “a forest that once was a forest”⁷, in Tupi Guarani. It intends a coming and going adhering to the city’s ground, addressed both to the present and to the future, in the inseparable pact of a shared and simultaneously deviated landscape, from the vibrant singularity of each invited work and the collection of both institutions that integrate this exhibition-landscape.

7 BUENO, Silveira. Dicionário Tupi-Guarani Português. São Paulo: Editora Gráfica Nagy Ltda. 1982. Verbetes: “Ibirapuera”, p. 130.



View of the exhibition at MAC USP - part II



Claudia Andujar

Neuchâtel, Switzerland, 1931

Yanomami (da série A casa), 1974-76

photography b&w.

Collection MAM, acquisition Núcleo Contemporâneo
MAM São Paulo

Yanomami (da série A casa), 1974-76

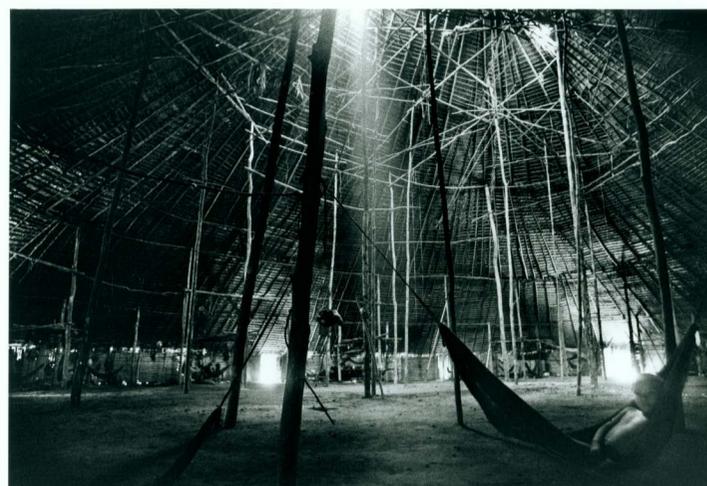
photography b&w.

Collection MAM, acquisition Núcleo Contemporâneo
MAM São Paulo

Yanomami (da série A floresta), 1974-76

photography b&w.

Collection MAM, acquisition Núcleo Contemporâneo
MAM São Paulo



Yanomami (da série A casa) e (da série A floresta), 1974-76 (MAC USP P. II)

Claudia Andujar's trajectory is an indication of the conflicts that interfere in the lives of different peoples and the encounters that can transform the territory and the landscape. The artist fled from Nazi persecution during World War II and ended up settling in Brazil. Andujar has always had photography as a work tool and became close to the Yanomami, with whom she lives to this day. His production values the ancestral knowledge of these indigenous peoples, both in the construction of housing and in their relationship with the forest. The series "The House" portrays the autochthonous architecture and, at the same time, highlights both monumental aspects (such as the sophisticated structure capable of overcoming large spans) and simple aspects (such as the artifacts that establish the local daily life). The way in which natural elements are converted into a structure for the construction of spaces, which integrate and distinguish themselves from the landscape, is fundamental for revealing the Yanomami's relationship with the environment and the exchanges they establish with their surroundings. In the series "The Forest", the images move away from understanding the forest as paradise and emphasize the links between people and the complex surrounding ecosystem. From contrasts between light and shadow, movements and focus distortions, fragments of the inhabited forest become cozy environments. The artist identifies with the vulnerability of these people, of this forest, and teaches that the other is the one who helps us understand who we are.

Claudia Andujar, Gisela Motta and Leandro Lima

Neuchâtel, Switzerland, 1931
São Paulo, SP, Brazil, 1976
and São Paulo, SP, Brazil, 1976

Yano-a, 2005

installation, water, vat in glass, metal frame, filter
photographic, photolithograph, projector video,
overhead, screen fabric, fan and video digital.
Pinacoteca do Estado de São Paulo,
Donation of the artists, 2006



Yano-a, 2005 (MAC USP P. II)

The projection is an intriguing artifact, a mechanism built with an aquarium, water, a filter, and a fan. The projected image results from refraction and its reflection in moving water. The photograph flickers deceptively animated. Developed from a black and white photograph of a burned Yanomami *maloca*, recorded in 1976 by Claudia Andujar, *Yano-a* is a work co-authored by the photographer, Gisela Motta and Leandro Lima. Belonging to the photographic set of the Yanomami by Andujar, the image radiates other connections from the device conceived by the couple: the crossing of techniques that build a contraption for the projection, associating it with the artifact that produces it. Leaving nothing from the erasure in which only the film matters, the immersive work drags the gaze from the screen to the mechanism in a coming-and-go seduced by the disturbing decipherment. The articulation of the artists' poetic traits is sophisticated, a fruitful exchange of views, techniques, and generations. The bleak and current image takes us into the fire. Executed in 2005, it can be a current and disconcerting portrait of Brazil in 2021. It places the viewer into an unhappy landscape that the country continually propagates, part of our undesirable past, and unacceptable present.

Fernando Limberger

Santa Cruz do Sul, RS, Brazil, 1962

Untitled, 1989

Encaustic over wood

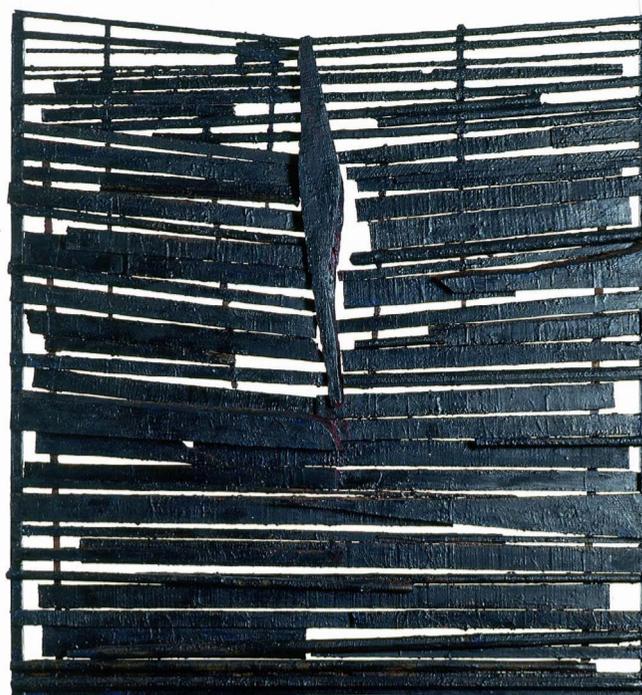
MAC USP

Paisagem Reflexa: Ibirapuera, dois tempos, 2021

installation diptych - part 1. Garden germinated from the seeds of native species from the local landscape, when it was still indigenous territory. Seeds were collected on expeditions to places with species remaining from that time. Metallic structure, substrate and drainage blanket.

installative diptych - part 2. Garden germinated from seeds of allochthonous species from the local landscape, which currently make up the park region. The species were all collected in this region. Metallic structure, substrate and drainage blanket.

Images - next page



Untitled, 1989 (MAC USP P. II)

Paisagem Reflexa: Ibirapuera, dois tempos, 2021 (MAC USP P. III)

Untitled is part of a larger group of 15 other works, which Limberger called *Forest*: geometric objects made from pieces of recycled wood and collected branches burned and painted with encaustic. Its pieces of wood are arranged to almost form a square - a geometry undone by the irregular arrangement of its elements, exposing the fragility of the resulting object. The artist has always shown appreciation for the Concrete movement in Brazil. Here, it is redefined by the use of natural (non-industrial) materials to address the destruction of the environment, in the years before the Brazilian Constitution of 1988, when the country witnessed large burning of natural reserves. In *Reflective Landscape: Ibirapuera*, an unprecedented work carried out for the Zona da Mata region, two circular flower beds located at two different points in the MAC USP garden reproduce two layers of the Ibirapuera Park terrain. The wet vegetation bed seeks to reconstitute the park's original species, when the area was swampy, which gave it its name in the Tupi language ("old tree" or "rotted tree"). The high bed is formed by species found today in the park - many of which were brought and planted on the land to compose its landscaping. The geometry of the circular shapes is reinforced by the corten steel belt that supports them and expresses once again the tension between the natural and the industrial.



Paisagem Reflexa: Ibirapuera, dois tempos, 2021 (part 1 and 2) - at MAC USP - part III



Francisco Fanucci e Marcelo Ferraz - Brasil Arquitetura

Sede do ISA Instituto Socioambiental - São Gabriel da Cachoeira, AM, 2000-2005

models: Guilherme Tanaka; video: Tom Butcher Cury;
soundtrack: Kehno Bahsaro, Bua Puriõ Phino Bahsaro (Kotiria
people) and Yutiwagu Sagãda
[On the way down I'll catch you] (Tuyuka people);
construction of the piaçava roof: Andre Lino Coripaco and team;
images: ISA and Brasil Arquitetura Archives

Terreiro de Òsùmàrè, Salvador, Bahia, 2017

throne: Guilherme Tanaka and Marcenaria Baraúna; video:
Tom Butcher Cury; soundtrack: atabaque touch for Òsùmàrè;
images archives Òsùmàrè and Brasil Arquitetura
Image: detail of the throne of Òsùmàrè



*Sede do ISA Instituto Socioambiental - São Gabriel da Cachoeira, AM, 2000-2005
(MAC USP P.II)*

<http://brasilarquitetura.com/projetos/instituto-socioambiental-isa>

Terreiro de Òsùmàrè, Salvador, Bahia, 2017 (MAC USP P. II)

<http://brasilarquitetura.com/projetos/terreiro-osumare>

Open to the Rio Negro, ISA São Gabriel establishes a gentle and friendly relationship between human occupation and the environment. The three-story building is a white cube measuring 16x16m, built-in coated and whitewashed masonry, covered with wood. The vines and straw make use of native and local labor skills. It is a place for socializing and exchanges, practiced since the design stage, from the coverage woven by ancestral indigenous knowledge in dialogue with the architects to the beautiful ceiling of the small auditorium made by mats produced and donated by different ethnic groups in the region. The architects are interested in people and places in such a way that even before any chance of intervention, they carefully approach them. And thus, they also reinvent themselves. The project for the *Terreiro Oxumaré* began with the invitation to contain the Holy Forest. It resorts to the historic stone walls, typical of Salvador at the beginning of the city's settlement, challenged by its slopes. Listed as a heritage site by the government of Bahia in 2013, the *Terreiro* is a place of protection. The project learns to the same extent that it values the sacred reasons that kept both the field built and the valuable forest. The *cobogó* designed especially for new constructions is the representation of Oxumaré in Benin, an *orixá* that represents movement and renovation.

Gabriela Albergaria

Vale de Cambra, Portugal, 1965

Jequitibá da série Trianon, 2010

laser engraving on Ivory wood and drawing
printed on paper framed cotton in Ivory wood.

Galeria Vermelho

Jatobá da série Trianon, 2010

laser engraving on Ivory wood and drawing
printed on paper framed cotton in Ivory wood.

Galeria Vermelho

Imagem ao lado

Araribá Rosa da série Trianon, 2010

laser engraving on Ivory wood and drawing
printed on paper framed cotton in Ivory wood.

Galeria Vermelho



Jequitibá, Jatobá e Araribá Rosa (série Trianon), 2010 (MAC USP P. II)

The artist is interested in the relationship between the human species and nature, turning to botanical collections, their institutionalization and their classification process since the end of the 18th century. Vegetation is part of her work, from factual elements, trunks and branches brought to the exhibition spaces, installed as melancholy dry and dehydrated sculptural pieces, to singular representations between photographs and drawings. In this work, Albergaria alludes to a piece of virgin forest inside the city of São Paulo, on Avenida Paulista: the Trianon Park. There, we have tree species native to the Atlantic Forest and the Brazilian ecosystem. The three panels displayed here describe large trees appreciated for their medicinal properties or their high-quality wood. The *Araribá Rosa* is threatened with extinction due to its unrestrained extraction (its hardwood). *Jatobá* wood is also widely used in the manufacture of furniture. It is considered a sacred tree by indigenous peoples. Finally, we have the *Jequitibá* (in Tupi language, it means the “forest giant”), whose bark is used as a medicinal compound by indigenous peoples. Albergaria alludes to the wood libraries: wood collections from natural history museums, using wood of the species described and drawn on its surface for her work.



Gustavo Utrabo

Curitiba, PR, Brazil, 1984

Restaurante no Jardim, São Paulo, SP, 2019

mockup, video, paper, inkjet printing, bunch
of sheets and metal on paper
Architect's Collection

Indústria Comunitária na Amazônia, Laranjal do Jari, PA, 2019

model, oil on paper and video (captation Bruna
Oliveira, edition Gustavo Utrabo)
Centre Georges Pompidou
Image: detail of the work

Um Restaurante no Jardim, São Paulo, SP, 2019 (MAM P. I)

Indústria Comunitária na Amazônia, Laranjal do Jari, PA, 2019. (MAC USP P. II)

The urban garden. A landscape built with vegetation on slabs, a central square articulating a commercial building complex surrounded by heavy traffic. The restaurant offers a break to enjoy the garden as a dining room. For this purpose, all the equipment and areas of the necessary industrial kitchen are in the built-up basement. It features light-shaded fabric, a site anchored in stones, concrete waste, and construction leftovers. The project aims to recover the breeze and lightness typical of “outdoor” places. It proposes another way of being, distinct from the life enclosed in climate-controlled spaces that surround it. The collages and study model keep a singular accent and reveal an opportune speculative field of the architect. This singular field is also recognized in the architect's approach strategies with the cooperative *Castanheiros do Rio Iratapuru*. The proposal, carried out in close dialogue with the chestnut farmworkers, for the *Amazon rainforest community industry*, aims to support the new socioeconomic dynamics that took place due to the abrupt transformation that affected the local community after the construction of a dam. The proposal focuses on the knowledge and techniques that were renewed by the contact with the project teams, while also preserving a connection with local knowledge. Blocks built-in ground-cement bricks manufactured on-site house specific activities and a prefabricated, lightweight wooden structure articulates the intermediary field between each of these blocks. The pictorial exploration carried out by the architect seeks an approximation with the experienced reality, a gesture prior to the programmatic and constructive decipherment.

Guto Lacaz

São Paulo, SP, Brazil, 1948

Áreas verdes, intervenção urbana, 2015-2017

video, 42”

images: Edson Kumasaka

Artist collection



Áreas verdes, intervenção urbana, 2015-2017 (MAM P. I e MAC USP P. II)

In this video, Lacaz appears painting a green square around two trees planted along the sidewalk of a street in São Paulo. His action, a graphic gesture, does not actually open the concrete, it just signals a desirable opening. The pictorial gesture, apparently useless to open a breathing space for them, makes us aware of the suffocation of their roots under the concrete layer – which, in turn, is already tensioned on the surface by the roots in search of space to grow. The unusual thing about this action is that months later, to eliminate the squares painted green, a cut was made in the concrete, and in the freed soil, we can witness some creeping plants that germinate. The fact that occurred reveals the irony of the event: although the work was not intended to signal the need for space for the trees to fully develop, the removal of the cement that suffocated them came from the discomfort of the green squares painted on the sidewalk. Lacaz, an artist attentive to commonplace elements, moves between a powerful graphic vocabulary and installations. Accustomed to reading technical manuals, he often uses this kind of gesture that points to a possible action. In *Green Areas*, produced in co-authorship with Kumasaka, he acts with ironic gentleness revealing a disconcerting and cruel situation.

Jaime Lauriano

São Paulo, SP, Brazil, 1985

Nessa terra, em se plantando, tudo dá, 2015

installation, metal grid, lamp, wood, brazilwood seedling, screws, metal reflector, wheels made of metal and plastic, irrigation, earth and glass. Pinacoteca do Estado de São Paulo. Donation by Cleusa de Campos Garfinkel, 2015

América Invasión Etnocídio Invención, 2016

drawing made with white pomba (chalk used in rituals Umbanda) and pencil. Collection Rose e Alfredo Setubal
Image on the side



Nessa terra, em se plantando, tudo dá, 2015 (MAC USP P. II)

América Invasión Etnocídio Invención, 2016 (MAC USP P. II)

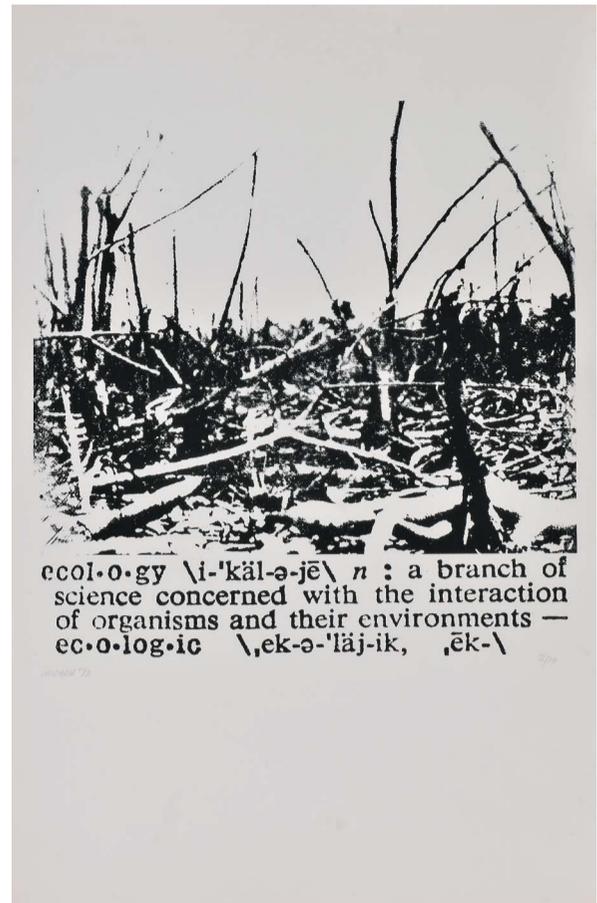
It is from the quotation from the letter of Pero Vaz de Caminha, written in 1500 for King Manuel I of Portugal, that Jaime Lauriano reflects on the arrival of the Portuguese to the lands we now call Brazil. His work title points to the invaders' relationship with the soil and the wealth that was extracted from here and taken to Europe. It is evidence of a country that, even after the Proclamation of Independence and Proclamation of the Republic, continued to treat the territory as a simple inexhaustible natural resource, without any spiritual dimension or any consideration for the original peoples. The Pau-Brasil seedling, enclosed in a window as a relic of the plant that gave its name to the country, grows to the limit of the greenhouse that at the same time keeps it alive and makes its development impossible. In this work, the artist synthesizes a true, current, and perverse image of Brazil, drawing attention to the relationship of dependence between the plant that symbolizes the country and what controls it and prevents it from growing. In *América Invasión Etnocídio Invención*, Jaime Lauriano uses the Umbanda traditions and rituals, based on pomba, a white chalk on a black surface, to represent a map as an instrument of domain control. The work points to the massacre perpetrated by the colonizers of Latin America and the transformations suffered by the territory caused by the conquest.

Julio Plaza

Madrid, Spain, 1938 - São Paulo, SP,
Brazil, 2003

Ecology, 1972

screen printing on paper.
MAC USP



Ecology, 1972 (MAC USP P. II)

In the early 1970s, Julio Plaza experimented with the media, interested in their wide circulation to explore them as artistic strategies. The use of serigraphy reflects this moment in the artist's production. The work on display here relates to 11 other serigraphs that MAC USP has in its collection, in which Plaza adopts the graphic format of the dictionary entry, with the definition of a word that comes just below an appropriate image from the media (here, the use of the photojournalistic image). In the case of "Ecology", the entry defines the disciplinary field that investigates the natural environment and contrasts with the image of a forest completely devastated by fires. Plaza creates a contradiction between text and image. From an artistic point of view, he questions the conceptual propositions of his contemporaries, making clear reference to the production of the American artist Joseph Kosuth. On the other hand, its caustic game of text versus image reflects on the debates emerging from the construction of the Transamazon Highway in the 1970s – a pharaonic project of the Brazilian military dictatorship that justified the destruction of significant areas of the Amazon Forest.

Marcus Galan

Indianapolis, USA, 1972

Mapa-múndi político - escala 1:1, 2010

offset printing on paper.

Collection MAM, gift from the artist
assisted by Clube de Colecionadores
de Gravura MAM São Paulo

Arquipélago, 2005

concreto, cano de aço, plantas, caixa de luz,
poste de iluminação e fios elétricos
MAM Collection, donated by Yara Rossi Baumgart



Mapa-múndi político - escala 1:1, 2010 (MAC USP P. II)

Arquipélago, 2005 (MAM P. I)

The works of Marcus Galan, with a touch of irony, bring together geographic and cartographic data. The displacement of the city's elements, as well as the criticism of certain objectivism, points to maps without function and urban islands in arid cities. It is as if the artist stripped the exaggerated specialization and alienating technicality. The representation of a dividing line on the surface of the globe, a political boundary, is literal to the point of becoming preposterous. It is a 1:1 scale Borgean map, the height of uselessness, as it replaces reality with a representation of it of identical size. The map shows a place that only exists abstractly, as a representation of any place, and therefore loses its reason for being. The work subtly reveals how the artifices of space representation can become incomprehensible and alienating. The beauty of the map lies precisely in the approach to a political issue about the division and occupation of territories based on the notion of indeterminacy. In the works selected for this exhibition, the artist moves from representation (an almost pure color map) to installation art by using recognizable elements (light pole, concrete flower beds). *Archipelago*, an installation art that also draws on a vocabulary of geography, is a work that addresses the dismantling of public space and the transformation of the landscape through the construction of concrete islands, light poles, wiring, and fragments of urban elements. The city's landscape is permeated by green elements that are born spontaneously and are often understood as weeds that must be purged. Plants, as a sign of nature, grow surrounded by the gray of cement and survive as unwanted remnants.

Paulo Nazareth

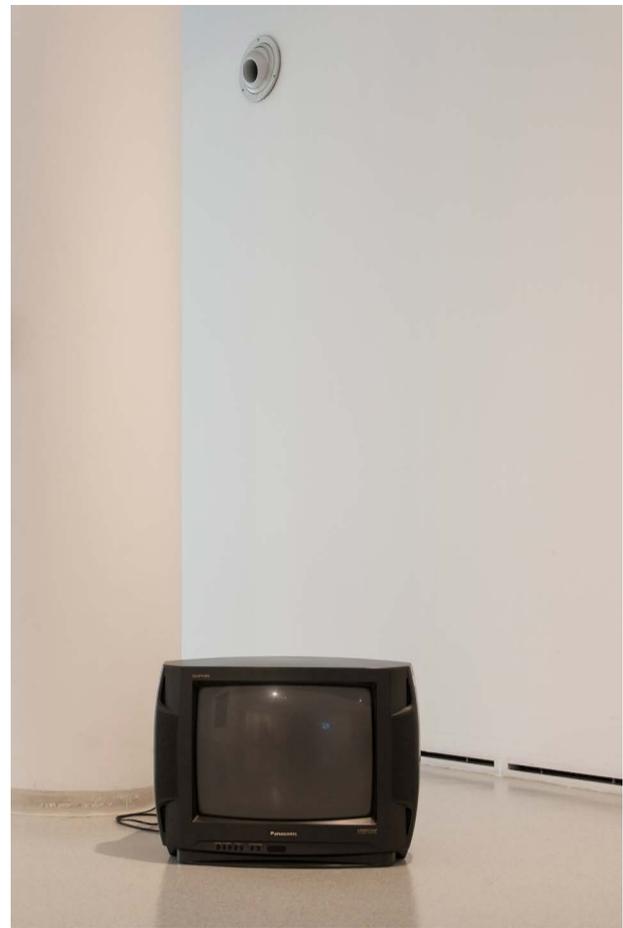
Old man born in Borun Nak
[Vale do Rio Doce] Minas Gerais, Brazil

Aprender a rezar em Guarani e Kaiowá para o mundo não acabar, 2013

vídeo, 28' looping

Edition of 5 and 2 AP

Galeria Mendes Wood DMM



Aprender a rezar Guarani Kaiowá para o mundo não acabar, 2013 (MAC USP P. II)

The almost inaudible sound reverberates with a prayer in Guarani Kaiowá language. The title reveals the work that results from an encounter, in one of the land trips that constitute Paulo Nazareth's roaming experiences. It was produced in 2012, when the artist decided to go through Mato Grosso do Sul towards the indigenous peoples of that location. The experience of participating in one of the Guarani Kaiowá rituals is somehow shared through the work. A prayer, sung like a song, so that "the world does not end", to strengthen the pillars that support the sky to prevent it from collapsing and the world from falling apart. This is a belief shared by several other ethnic groups, also described by Davi Kopenawa, a Yanomami shaman, in the book co-authored with Bruce Albert titled *A queda do céu: palavras de um xamã Yanomami* (The fall from the sky: words of a Yanomami shaman). Paulo, a grandson of an indigenous from the Krenak ethnicity, adopts his surname Nazareth in his artistic identity. In this ancestry, as well as in Afro ancestry (although, according to him, he does not know the precise origins), the artist finds himself. Much of his production echoes in many ways the enormous indigenous and African spiritual force, crossed by the acute and lucid critical stance with which he manifests himself. The work in this exhibition, a monitor placed directly on the floor, a sound that requires attention to listen, preserves relevant traces of the artist's production – close to nothingness, that produces such a potent affection.

Rodrigo Bueno

Campinas, SP, Brazil, 1967

Aterramento, 2021

table/installation covered with reclaimed wood, branches, roots, wooden drawers with hybrid insects, seeds, termite residues under acrylic cover; glass cases with quartz, shells, mosses, feathers, bee cluster fragments, butterflies, and dehydrated leaves.

Artist collection.



Origem e Destino, 2021

water, crystal, iron, light, wood, organic materials, cardboard, plant, sound, earth, oil paint and glass (next page)

Aterramento, 2021 (MAC USP P. II)

Origem e destino, 2021 (MAM P. IV)

Origin and Destiny is an immersive installation, proposed in the MAM's glass room, as a dynamic field revealing transmutation cycles. Made with natural and artificial elements, it is almost like a greenhouse, a construct that shelters vegetation for its development. It invites visitors to experience an unexpected and exuberant environment. Colored lights of different shades bring movement to the set and build a completely artificial and lysergic landscape that contrasts with Ibirapuera Park. In Rodrigo Bueno's work, the visible and known world is not distinguished from mysteries, from the field of imagination, and intangible spiritual elements. As a reverse *Grounding*, the table/installation art at MAC USP presents a series of works and elements that together constitute provocative elements suggesting movement and contemplation. It is a laboratory in dialogue with time and environment. A series of encapsulations of delicacy elements, such as butterfly wings, feathers, foliage, roots, crystals, wasp clusters, corals, seeds, resins, and glass articulated to everyday elements, such as ancient drawers, can be seen as *Ebós*, a name of Yorubá/Bantu origin (nations of Africa) that represent an offering to the Cosmos. In joining elements, the artist seeks to move dynamic forces to flow intentional energies. Among the actions is the gesture of opening a segment of the MAC USP's *brise-soleil*, so that the light enters the exhibition space and visitors can look at the Ibirapuera Park's greenery and the relationship between the two museums that the exhibition proposes to strengthen. Rodrigo Bueno's work is an approximation between the earthly and the divine, overcoming the opposition between the so-called civilized peoples and the original peoples.



View of the exhibition at MAM São Paulo - part II



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