

IMAGINE BRAZIL

PRESS
RELEASE



05.06 >
17.08.2014

20 bis - Paulo Nimer Pjota
Ciencia Geral Entre Sistemas, 2012
Acrylic, pencil, pen and enamel on canvas
200 x 300 cm
Astrup Fearnley collection, Oslo

Inauguration

Wednesday 4th June 2014 at 6:30 pm

Opening hours

Wednesday - Sunday, from 11 am to 6 pm

Press contacts

Muriel Jaby / Élise Vion-Delphin

T +33 (0)4 72 69 17 05 / 25

communication@mac-lyon.com

High resolution pictures (300 dpi) are available on request

Musée d'art contemporain
Cité internationale
81 quai Charles de Gaulle
69006 LYON - FR

T +33 (0)4 72 69 17 17
F +33 (0)4 72 69 17 00

www.mac-lyon.com

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musée
d'art contemporain
de Lyon

IMAGINE BRAZIL

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Artists from Brazil's contemporary art scene exhibited in Lyon this summer.

Imagine Brazil presents Brazilian contemporary art through 27 artists, 2,000 m² of exhibition space and almost 150 artworks (paintings, sculptures, drawings, installations, music, performances, artists' books, etc.)

Curators :

Gunnar B. Kvaran
Hans Ulrich Obrist
Thierry Raspail

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THE EXHIBITION

THE EXHIBITION: 27 ARTISTS

The Musée d'art contemporain de Lyon regularly presents the contemporary art scene of different countries. This was the case for example with its exhibitions of **Chinese artists** (*Le Moine et le Démon*) in 2004, or more recently **Indian artists** (*Indian Highway*) in 2011.

From 5 June to 17 August, 2014, the Musée d'art contemporain de Lyon hosts the exhibition *Imagine Brazil*. Designed in collaboration with London and Oslo, this exhibition brings together 14 young artists who are amongst the most creative of Brazil's emerging contemporary art scene.

Each of these 14 young artists was asked, in turn, to invite an established artist whom they considered to be a reference or someone whose work was similar to their own and to whom they wished to pay tribute.

Therefore, *Imagine Brazil* exhibits the work of 27 artists in total (one 'established' artist was selected twice).

In *Imagine Brazil* there is also 'an exhibition within an exhibition' devoted to artists' books, as these play an important and unique role in Brazilian art today. This part of the exhibition was entrusted to Jacopo Crivelli Visconti and Ana Luiza Fonseca.

After Oslo and Lyon, the exhibition *Imagine Brazil* will travel to Qatar, Brazil, Argentina and Canada.



05 ter - Rodrigo Cass, *Initiation à la Révolution (Tropical)*, 2013
Tempera on paper, concrete, metal, wood and screws
33 x 33 x 7 cm
Courtesy Galeria Fortes Vilaça, São Paulo
© photo: Eduardo Ortega

IMAGINE BRAZIL : THE RULES OF THE GAME

While **Gunnar Kvaran** and **Hans Ulrich Obrist** were travelling across Brazil, in a quest to deepen their knowledge and understanding of the country, I was paying close attention to the São Paulo Biennial and its considerable influence on Brazilian art as 'global' art.

We then came together in our role as joint curators of *Imagine Brazil*. We initially visited numerous studios, galleries, artists' collectives, private and public collections. At the same time, we carried out a great deal of research work which put us in contact with numerous critics, art historians, museum directors and independent curators.

Although the young Brazilian scene is undeniably strong and creative, it is always the subject of outside scrutiny. This is, of course, inevitable and the same may be said, more or less, of all art 'scenes', whether they are western or not. But Brazil, since Oswald de Andrade's famous *Cannibal Manifesto* of 1928, is sensitive to any attempt at absorption whose Western corollary is the fabrication or invention of indigenous folklore. Of this, Brazil is far from exempt—cheap and easy images of the passion for football and vibrant carnivals abound. By 'internationalizing' this young Brazilian scene, there is a risk that it will be transformed into a perfectly comestible and banal product, carried on the quest of an expanding market.

In 1990, the critic Aracy Amaral, in a manifesto, condemned the condescending and paternalistic attitude of the West in search of the (Brazilian) 'other'. In 1998, Adriano Pedrosa, on the occasion of the 24th São Paulo Biennial, showed the influence of Brazilian art on the rest of the world, and in 2009, in his 31st Panorama (31st *Panorama da Arte Brasileira* at the São Paulo Museum) inversed perspectives by inviting only foreign artists, for whom Brazilian modernity acts as a source of inspiration.

In creating *Imagine Brazil*, while we were sensitive to this 'symmetrical anthropology', we felt that we couldn't overlook the exterior regard at the same time. We therefore decided to incorporate it into the exhibition, all the while providing the interior (we may ask what exactly the 'interior' is) with a primordial role.

This is why after several years' investigative work, we asked each of the 'young' Brazilian artists to choose an experienced artist who had influenced them and inspired them to become what they are today. Each artist therefore becomes a curator by writing a story that is completely subjective but 'interior'. We were the first to be surprised at the choices that we ourselves would never have made—choices which are both perfectly coherent and formidable.

This exhibition has travelled from Norway and will take place in Canada and Argentina before closing in Brazil. In this international circuit, each venue is obviously free to add or remove works, but may not, in any way—unlike *Indian Highway*—alter the featured artists.

A well-documented catalogue accompanying the exhibition required the collaboration of 36 critics and art historians in order to enrich this story and contribute to the excellence of the critical discussion.

Thierry Raspail, Director of the mac LYON

THE ARTISTS

Rule of the game: 14 young artists each invite an artist they admire.

INVITES

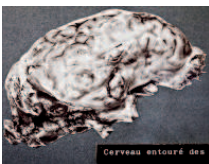


Jonathas de Andrade
Born in 1982
Lives and works in Recife
(Exhibited at the Biennale de Lyon 2013)

INVITES

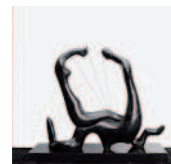


Caetano Veloso
Born in 1944
Lives and works in Rio de Janeiro



Sofia Borges
Born in 1984
Lives and works in Berlin and
São Paulo

INVITES



Maria Martins
Born in 1894
Dead in 1973



Rodrigo Cass
Born in 1983
Lives and works in São Paulo

INVITES



Rivane Neuenschwander
Born in 1967
Lives and works in London



Adriano Costa
Born in 1975
Lives and works in São Paulo

INVITES

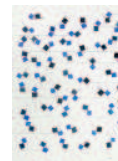


Tunga
Born in 1952
Lives and works in Rio de Janeiro



Deyson Gilbert
Born in 1985
Lives and works in São Paulo

INVITES



Montez Magno
Born in 1934
Lives and works in Recife



Marcellvs L
Born in 1980
Lives and works in Berlin

INVITES



Arrigo Barnabé
Born in 1951
Lives and works in Londrina



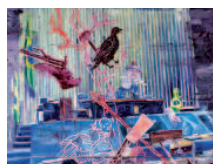
Cinthia Marcelle
Born in 1974
Lives and works in Belo Horizonte

INVITES



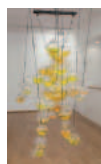
Pedro Moraleida
Born in 1977
Dead in 1999

THE ARTISTS (...)



Thiago Martins de Melo
Born in 1981
Lives and works in São Luis
(Exhibited at the Biennale de Lyon 2013)

INVITES



Tunga
Born in 1952
Lives and works in Rio de Janeiro



Rodrigo Matheus
Born in 1974
Lives and works in London and
São Paulo

INVITES



Fernanda Gomes
Born in 1960
Lives and works in Rio de Janeiro



Paulo Nazareth
Born in 1975
Lives and works in Belo Horizonte
(Exhibited at the Biennale de Lyon 2013)

INVITES



J. Borges
Born in 1935
Lives and works in Bezerros



Paulo Nimer Pjota
Born in 1988
Lives and works in São Paulo
(Exhibited at the Biennale de Lyon 2013)

INVITES



Adriana Varejão
Born in 1965
Lives and works in Rio de Janeiro



Sara Ramo
Born in 1975
Lives and works in Madrid and
Belo Horizonte

INVITES

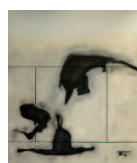


Cildo Meireles
Born in 1948
Lives and works in Rio de Janeiro



Gustavo Speridião
Born in 1978
Lives and works in Rio de Janeiro
(Exhibited at the Biennale de Lyon 2013)

INVITES



Carlos Zilio
Born in 1944
Lives and works in Rio de Janeiro



Mayana Redin
Born in 1984
Lives and works in Rio de Janeiro

INVITES



Milton Machado
Born in 1947
Lives and works in Rio de Janeiro

AROUND THE EXHIBITION

THE EXHIBITION CATALOGUE



The catalogue *Imagine Brazil* aims to represent the richness and multiplicity of the contemporary Brazilian art scene. Brazilian art critic and curator Kiki Mazzucchelli, based in London, provides her perspective on the international scene and its evolution.

Seven other authors each describe the five major regions of Brazil, complemented by a focus on Rio and São Paulo.

Each artist in the exhibition is presented by a richly illustrated text.

The catalogue (39€) consists of an illustrated volume in English and a booklet of texts translated into French, enclosed in seven different boxes, each illustrated by the work of two young artists.

It's up to you to choose your favourite catalogue!

RULES OF THE GAME :

« GIVEN THE SUBJECTIVE CHARACTER OF THE SELECTION, WE DECIDED TO PRODUCE A CATALOGUE THAT WOULD INCLUDE MORE INFORMATION AND POINTS OF VIEW ON THE DIFFERENT ARTISTIC SCENES IN **BRAZIL**. BECAUSE OF THE SCALE AND THE COMPLEXITY OF THE PROJECT, WE SPLIT THE COUNTRY INTO FIVE REGIONS AND ASKED PROMINENT CRITICS AND SCHOLARS TO WRITE ABOUT EACH AREA: **GABRIELLA MOTTA** ON **SOUTH-BRAZIL**, **AMANDO QUEIROZ** ON THE **NORTH**, **CLARISSA DINIZ** ON THE **NORTHEAST**, **MATHIAS MONTEIRO** ON THE **CENTRAL WEST**, **FRANCISCA CAPORALI** ON **MINAS GERAIS**, **PAULO MIYADA** ON **SÃO PAULO** AND **MARCELO CAMPOS** ON **RIO DE JANEIRO**. THE MAIN FOCUS OF THEIR WRITINGS IS THE YOUNG ART SCENE, BUT THEY ALSO EXAMINE THE SOCIAL-ARTISTIC INFRASTRUCTURE IN THE REGIONS: MUSEUMS, ART GALLERIES, CRITICS, MEDIA AND ART SCHOOLS. AND TO STRENGTHEN THIS MEDIATION OF **BRAZILIAN CONTEMPORARY ART**, WE INVITED **KIKI MAZZUCHELLI**, A **BRAZILIAN CURATOR AND CRITIC** WHO HAS EVOLVED OVER THE YEARS WITHIN BOTH THE **BRAZILIAN** AND THE **INTERNATIONAL ART WORLD**, TO GIVE HER PARTICULAR TAKE ON **BRAZILIAN CONTEMPORARY ART**. EACH OF THE ARTISTS IS INTRODUCED BY A CRITICAL TEXT WRITTEN BY A **BRAZILIAN CRITIC OR WRITER**. IN THIS WAY WE AIMED FOR MORE POLYPHONY IN TERMS OF KNOWLEDGE AND VIEWS OF CONTEMPORARY ART IN **BRAZIL**.»

EXTRACT OF EXHIBITION CATALOGUE

INTRODUCTION OF THE CATALOGUE (extract)

We all have our own idea of Brazil. It is a country that is close to us and yet at the same time distant, mysterious and uncanny. In a certain way, Brazil is an imaginary country. It is a country of spectacular nature and magic, of ethnic and social diversity. In fact, it is not one country but multiple, variable, rich and overwhelming lands. There is thus no one way to sum up the nation or the country, and the same goes for its art scene.

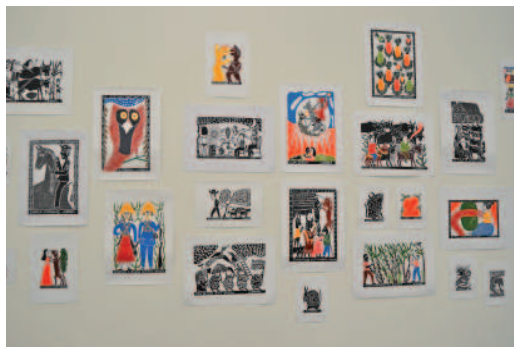
This is why we have called our exhibition: *Imagine Brazil*. What you will see is a constellation of works by young artists, our view on emerging Brazilian contemporary art. We also present two further exhibitions within the exhibition: a selection of more established artists who have been invited into the show by the younger ones whom we have chosen, providing a story of recent art in Brazil, and an exhibition of artists' books by emerging practitioners, curated by Jacopo Crivelli Visconti and Ana Luiza Fonseca. There is no attempt to tell a single truth through these selections, only to make hypotheses and propositions based on our knowledge, sensibility and experience, the personal choices of the young Brazilian artists and the expertise of the Brazilian curators. As always when confronted with a work of art, imagination is required.

Over the past ten years, the Astrup Fearnley Museet has initiated research into and organised exhibitions featuring the young contemporary art scenes in North America (*The Uncertain States of America*, curated by Daniel Birnbaum, Gunnar B. Kvaran and Hans Ulrich Obrist) China (*China Power Station*, curated by Julia Peyton-Jones, Gunnar B. Kvaran and Hans Ulrich Obrist) and India (*Indian Highway*, curated by Julia Peyton-Jones, Gunnar B. Kvaran and Hans Ulrich Obrist). The intriguing complexity and richness of these shows is based on an organic curatorial model where the exhibitions, once they travel, change and grow in every new venue.

This time, together with the Musée d'art contemporain de Lyon, we have chosen Brazil. For five years we explored different regions of the country in order to get acquainted with their booming artistic scenes, which are receiving more and more attention



View of the exhibition *Imagine Brazil* in Astrup Fearnley Museet, Oslo, Norway



View of the exhibition *Imagine Brazil* in Astrup Fearnley Museet, Oslo, Norway

worldwide. We contacted Brazilian artists and curators whom we already knew and asked them to introduce us to the Brazilian art world, and then we met critics, independent curators, museum curators, journalists, editors of magazines, residency programme managers, academics, art lovers, gallerists and collectors, always asking the same questions on our quest to find the best of the new generation of young artists who are emerging in the Brazilian art world.

While we were researching the emerging scene, which was largely without official documentation, we read, listened, watched and accumulated knowledge and documentation on the history and the art history of Brazil. It was real advantage that in Brazil there is a genuine infrastructure, an 'art system', with all the same ingredients that we have in the European art world. Partly because of this, our research progressed relatively quickly. We organised data and mapped the artistic situation in the country, as well as expanding our dialogues with artists and professionals in all the regions of Brazil.

Quite early on in our project we realised that our research was leading us to a new and fascinating generation of diverse young Brazilian artists who would form the corpus of our exhibition.

But given our awareness of the fact that knowledge of Brazilian contemporary art in Europe and other parts of the world was quite poor, and that we could never produce an exhaustive presentation of such a complex scene in general, it became imperative at least to produce a catalogue that could reflect and represent the richness of contemporary art in Brazil.

The history of Brazilian art is well documented, especially that of Brazilian modernism, such as the Concrete, Neoconcrete and Tropicália movements, which developed independently but also in deep dialogue with different modernist trends in Europe and North America. Artists like Oscar Niemeyer, Lygia Clark, Hélio Oiticica, Lygia Pape and Ernesto Neto, are all part of the international modernist and artistic heritage and recognised by the general public internationally.

CATALOGUE (extract)

Parallel to this great modernist tradition there is also an explicitly Brazilian conceptual art that was less dogmatic and structuralist than its counterparts in Europe and North America, but more open, more poetic and more politically engaged, as we can see in the works of Cildo Meireles.

In Brazil there is an Art History and a Legacy that can be quite overwhelming for emerging Brazilian artists to follow. But like every new generation of artists, supported by critics, curators and gallerists, they break boundaries and offer new conceptual premises, proposals and artistic visions. **What particularly drew our attention was that a number of the young artists have taken a certain distance from the modernist tradition.** They are no longer working within its formal and aesthetic paradigms. Instead, they are questioning and deconstructing its heritage, often with a certain irony and wit. They are inventing new codes and procedures, which are mostly conceptually based.

One could call it a narrative conceptualism, with a wide range of themes, an approach used to re-examine the complex history of art, and the painful history of their country, as well as to highlight the tensions and social and economic inequalities that currently afflict it.

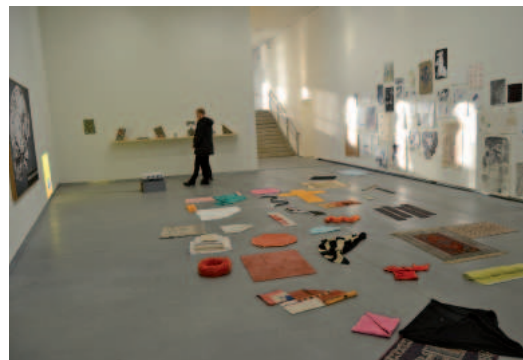
From Brazil's rich and complex artistic landscape, we selected artists who are proposing a new artistic language in order to develop important and urgent subject matter. We found the most inspiring artistic production and growth among those young artists who have dived into the multitude of possibilities offered by conceptually based works. They are using a variety of languages, complex research and experimentation with words, materials and structures to embody their ideas.

We can see this in the works of **Gilbert Deyson** who plays with the readymade and the altered readymade, juxtaposing objects through tension, instability, random constructions and unpredictable links. In his conceptual narratives **Rodrigo Matheus** also uses the altered readymade, in his case to tell stories about monuments and architecture, the environment, commerce and politics, while **Adriano Costa** employs found objects in order to deconstruct and subvert the modernist system, introducing doubt and risk, and opening up creative reflection on the art object.

Mayana Redin's works appropriating postcards are more poetic and fragile, dealing with the subjective migration of images, memory and metamorphoses, transformations related to time and displacement. In his installations with texts and images, multiple documents and archives **Jonathas de Andrade** analyses and deconstructs personal, social and political systems. Each of his installations provides a moment of enlightenment. His work is a reflection on the notion of memory and amnesia, both personal and collective. **Rodrigo Cass** creates his politically loaded poetic scenes by navigating between everyday life, art refer-

ences and his own imagination, while **Paulo Nazareth** takes us out into the world, but at the same time stays anchored to his own dualistic origins. Artist-ethnographer of long-duration performances, he collects on his journeys objects, stories and ideas, which he transforms into drawings, sculptures and films. As a mixed-race artist he slips and slides between different worlds and multiple ethnic traditions, mixing fiction and reality.

Conceptual photographer **Sofia Borges** works like a painter, creating images of strange narrative beauty with a multitude of layers that are crystallised through a long exposure process. Still and moving images are also present in the conceptual photographs and videos of **Cinthia Marcelle**, who records and reacts to reality and gives form to time, sequence, action, chaos and alienation, while in her installations **Sara Ramo** gives form to memory distorted through changes in scale and displacement, or plays with absurdist traditions in her haunting videos. **Marcellvs L** takes the viewer into a new time, a different pace and duration, slowly moving our attention from the subject matter to the nature and language of film.



View of the exhibition *Imagine Brazil* in Astrup Fearnley Museet, Oslo, Norway

All of the painters in the exhibition can be described as expressionist, but deal with quite different themes and narrative structures. **Gustavo Speridião** from Rio de Janeiro, who also works in film and video, captures the pure energy of the city, which is transferred to the canvas in the form of texts, images and gestures. His verbally based paintings enunciate a clear sense of protest. **Paulo Nimer Pjota** from São Paulo began with street art but now works in the studio. He has retained the mechanisms and materials, as well as the participatory and seemingly aleatory qualities of street art, however, to make his socially engaged paintings. Equally politically motivated is his colleague from San Luis, **Thiago Martins de Melo**, who works with complex layered pictorial structures and violent imagery, depicting himself with his wife in a world of gods, demons and humans, political corruption and social exorcism in his local community in the Amazon region.

CATALOGUE (extract)

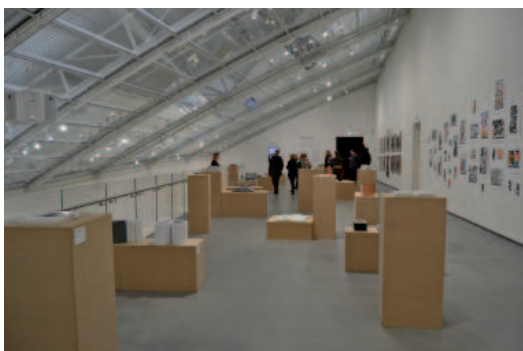
Once we had selected the artists for the exhibition, we discussed its structure and narrative. We agreed that it was important, in one way or another, to contextualise these young artists without creating our own historical exhibition. We decided to ask each to invite one established artist whom they thought was of importance for Brazilian contemporary art or for their own work. Their responses were diverse and highly informative with regard to their relationship with Brazilian art history. While Gustavo Speridião and Cinthia Marcelle invited the painters **Carlos Zilio** and **Pedro Moraleida**, Marcellvs L and Jonathas de Andrade did not even choose visual artists, but the singers **Arrigo Barnabé** and **Caetano Veloso**. And while some picked more historical artists who were active in the late twentieth century, such as Paulo Nazareth with the self-taught wood carver **J Borges**, and Sofia Borges with the sculptor **Maria Martins**, others invited an older generation of artists who are currently leaders in the Brazilian art scene such as Thiago Martins de Melo and Adriano Costa with **Tunga**,

of the Brazilian art world. Our overall understanding of the emerging generation of artists is that they are moving away from the pure modernist tradition that has dominated the Brazilian art scene in the last decades and are more taken by the conceptual premises of art-making: art that communicates about art, about memory and self-reflexive considerations, and above all, about urgent social and political issues like discrimination, racism, the failure of the modernist utopia, urban violence, the fragility and exploitation of the Amazonian rainforest. The artists presented here address all this, however, without ever neglecting the formal aspects that give the work of art its visual impact and originality.

Gunnar B. Kvaran, Director, Astrup Fearnley Museet, Oslo.

Hans Ulrich Obrist, Co-Director of Exhibitions and Programmes and Director of International Projects, Serpentine Galleries, London

Thierry Raspail, Director, Musée d'Art Contemporain, Lyon.



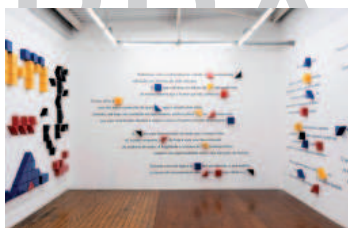
View of the exhibition *Imagine Brazil* in Astrup Fearnley Museet, Oslo, Norway

Rodrigo Matheus with **Fernanda Gomes**, Mayana Redin with **Milton Machado**, Deyson Gilbert with **Montez Magno** and Sara Ramo with **Cildo Meireles**. A younger generation of highly influential Brazilian artists is represented by **Rivane Neuenschwander** picked by Rodrigo Cass, and **Adriana Varejão** chosen by Paulo Nimer Pjota. The result is an exhibition of emerging artists together with a fragmented vision of their backgrounds. So this is indeed an original and unique version of Brazilian art history.

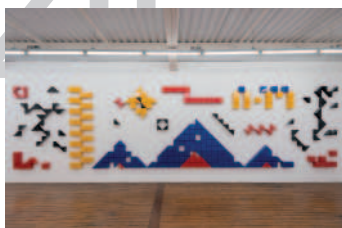
[...] During our research, we found a growing interest in and production of artists' books. A common international contemporary art practice, the artist's book has a long history within Brazilian art and maintains a central position for young Brazilian artists. We invited two curators who are experts in this form, Jacopo Crivelli Visconti and Ana Luiza Fonseca, to put together exhibition of artists' books by these young Brazilians.

Our encounter with the Brazilian art world was a remarkable experience in terms of the scale, diversity and quality of the art-making. We also met an impressive number of scholars, critics, curators and intellectuals who are adding to the professionalism

PRESS VISUALS



01 - Jonas de Andrade, *Nostalgia, sentimento de classe*, 2012



01 bis - Jonas de Andrade, *Nostalgia, sentimento de classe*, 2012



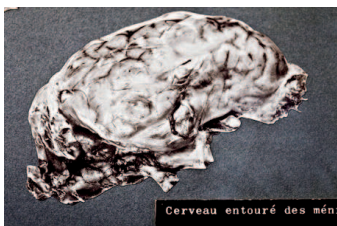
02 - Arrigo Barnabé



03 - J. Borges, *O Ninho Dacoruja*, 2013



03 bis - J. Borges, *O vaqueiro*, 2013



04 - Sofia Borges, *Cerveau*, 2012



04 bis - Sofia Borges, *La Tête de Cheval*, 2012



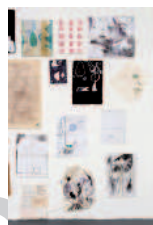
05 - Rodrigo Cass, *Arma Branca*, 2011



05 bis - Rodrigo Cass, *Civiltà Americana*, 2012



06 - Adriano Costa, *as moscas*, 2007-2013



06 bis - Adriano Costa, *as moscas*, 2007-2013



07 - Deyson Gilbert, *Fantasy (from the economy of the image series)*, 2012



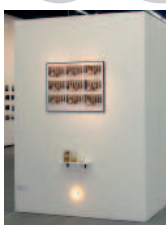
07 bis - Deyson Gilbert, *Economy of trance*, 2011



08 - Fernanda Gomes, *Untitled*, 2011



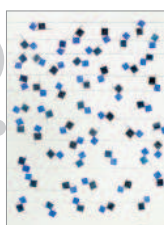
09 - Marcellus L., *9493*, 2011



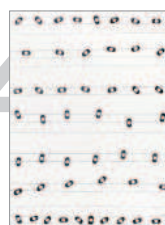
10 - Milton Machado, *Prize Nominations*, 1996



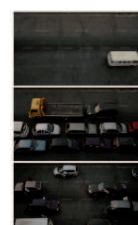
10 bis - Milton Machado, *Prize Nominations*, 1996



11 - Montez Magno, *Madrigais*, 2009



11 bis - Montez Magno, *Madrigais*, 2009



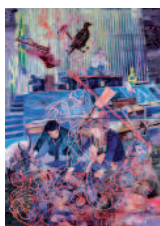
12 - Cinthia Marcelle, *Automôvel*, 2012



13 - Maria Martins, *Tamba Tajá*, 1945



13 bis - Maria Martins, *Hasard Hagard*, 1947



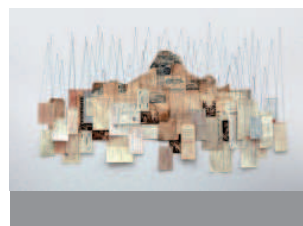
14 - Thiago Martins de Melo, *O Triunfo da Morte sobre o Curral Cleptocrata*, 2011



14 bis - Thiago Martins de Melo, *A Torre, ou, A Hora do Galo Impede o Olho por Olho*, 2013



15 - Rodrigo Matheus, *Monumento ao Estilo*, 2010



15 bis - Rodrigo Matheus, *Island*, 2012



15 ter - Rodrigo Matheus, *Trans Ocean*, 2012

MENTION OF CREDITS IS OBLIGATORY:

01 et 01 bis - Jonas de Andrade, *Nostalgia, sentimento de classe*, 2012, 346 pieces of painted fiberglass, print on photographic paper and black adhesive vinyl on wall, variable dimensions, Courtesy Galeria Vermelho, São Paulo - © photo: Edouard Fraipont - 02 - Arrigo Barnabé - all rights reserved - 03 - J. Borges, *O Ninho Dacoruja*, 2013, woodcut, 48 x 33 cm, Courtesy of the artist, Bezerros - 03 bis - J. Borges, *O vaqueiro*, 2013, woodcut, 48 x 33 cm, Courtesy of the artist, Bezerros - 04 - Sofia Borges, *Cerveau*, 2012, Inkjet on cotton paper, 150 x 225 cm, Courtesy Galeria Millan, São Paulo - 04 bis - Sofia Borges, *La Tête du Cheval*, 2012, Inkjet on cotton paper, 200 x 150 cm, Courtesy Galeria Millan, São Paulo - Rodrigo Cass, *Arma Branca*, 2011, video projection, Courtesy Galeria Fortes Vilaça, São Paulo - 05 bis - Rodrigo Cass, *Civiltà Americana*, 2012, video projection HD, Courtesy Galeria Fortes Vilaça, São Paulo - 06 et 06 bis - Adriano Costa, *as moscas* 2007-2013, mixed media on paper, variable dimensions, Courtesy Mendes Wood DM, São Paulo - 07 - Deyson Gilbert, *Fantasy (from the economy of the image series)*, 2012, paint, velvet, paper and x-rays, 200 x 120 x 120 cm, Collection Gabriella and Fernando Marques Oliveira, Rio de Janeiro - 07 bis - Deyson Gilbert, *Economy of trance*, 2011, chair, flag, document files briefcase, ice block and glass, variable dimensions, Collection Claudia and Jay Khalifeh - 08 - Fernanda Gomes, *Untitled*, 2011, wood and paint, 86 x 51 x 3,5 cm, Collection of the artist, Courtesy Galeria Luisa Strina, São Paulo, © photo: Pat Kilgore - 09 - Marcellus L., *9493*, 2011, video installation, Courtesy carlier | gebauer, Berlin - 10 et 10 bis - Milton Machado, *Prize Nominations*, 1996, photographs (colour prints), wooden shelf, jam jars, elcric light bulb, variable dimensions, Courtesy of the artist and Gallery Nara Roesler, São Paulo - 11 et 11 bis - Montez Magno, *Madrigais*, 2009, ink on paper, 78 x 56 cm, Courtesy Collection Galeria Pilar, São Paulo, © photo: Claus Lehmann - 12 - Cinthia Marcelle, *Automôvel*, 2012, video, Courtesy Galeria Vermelho, São Paulo and Sprovieri Gallery, London - 13 - Maria Martins, *Tamba Tajá*, 1945, bronze, 86 x 71 x 26 cm, Fernanda Feitosa and Heitor Martins Collection - 13 bis - Maria Martins, *Hasard Hagard*, 1947, bronze, 56 x 68 x 20 cm, Fernanda Feitosa and Heitor Martins Collection - 14 - Thiago Martins de Melo, *O Triunfo da Morte sobre o Curral Cleptocrata*, 2011, oil on canvas, 260 x 180 cm, Astrup Fearnley Collection, Oslo - 14 bis - Thiago Martins de Melo, *A Torre, ou, A Hora do Galo Impede o Olho por Olho*, 2013, oil on canvas, 390 x 180 cm, Courtesy Mendes Wood DM, São Paulo - 15 - Rodrigo Matheus, *Monumento ao Estilo*, 2010, mixed media, 336 x 210 x 210 cm, Courtesy of the artist and Galeria Fortes Vilaça, São Paulo - 15 bis - Rodrigo Matheus, *Island*, 2012, mixed prints, postcards, thread and pins, 120 x 200 cm, Private collection, Brazil, © photo: Sebastiano Pellion di Persano, Courtesy Galeria Fortes Vilaça, São Paulo - 15 ter - Rodrigo Matheus, *Trans Ocean*, 2012, mixed prints, postcards, thread and pins, 180 x 120 cm, Collection Lea Weingarten

PRESS VISUALS (...)



16 - Cildo Merelles
Marulho, 1991-1997



16 bis - Cildo Merelles
Marulho, 1991-1997



17 - Pedro Moraleida,
Artaud, 1998



17 bis - Pedro Moraleida,
Somos Todos Umas Crianças Assim, 1998



18 - Paulo Nazareth,
Untitled (Sans titre), 2011



19 - Rivane Neuenschwander,
The Tenant, 2010



19 bis - Rivane Neuenschwander,
en collaboration avec Cao Guimarães,
Quarta-feira de cinzas / Epilogue, 2006



20 - Paulo Nimer Pjota,
Síntese entre Ideias Contraditórias e a Pluralidade do Objeto como Imagem, 2012



20 bis - Paulo Nimer Pjota,
Ciência Geral Entre Sistemas, 2012



21 - Sara Ramo,
A banda dos sete, 2010



21 bis - Sara Ramo,
A banda dos sete, 2010



22 - Mayana Redin,
A Ruína I, 2013



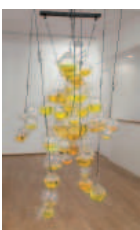
22 bis - Mayana Redin,
A Ruína I, 2013



23 - Gustavo Speridião,
Fora, 2013



23 bis - Gustavo Speridião,
Diagonal II, 2013



24 - Tunga,
Boneco de Garrafa, 2010-2011



25 - Adriana Varejão,
White Sauna, 2003



25 bis - Adriana Varejão,
Azulejaria Branca em Carne Viva, 2002



26 - Caetano Veloso



Visuel 27 - Carlos Zilio,
Untitled, 2011

MENTION OF CREDITS IS OBLIGATORY:

16 et 16 bis - Cildo Merelles, *Marulho*, 1991-1997, three dimensional installation and sound installation, n° inv.: FNAC 04-722, Centre national des arts plastiques - © photo: Nicolas Fussler - 17 - Pedro Moraleida, *Artaud* (Deleuze: *Body without Organs* series), 1998, acrylic, gouache and collage on paper, 96 x 66 cm, Courtesy Luiz Bernardes, Nilcéa Moraleida and Rafael Marcos Moraleida Bernardes, © photo: Click-Carlão - 17 bis - Pedro Moraleida, *Somos Todos Umas Crianças Assim*, 1998, Acrylic, colour pencil and collage on paper 66 x 96 cm, Courtesy Luiz Bernardes, Nilcéa Moraleida and Rafael Marcos Moraleida Bernardes, © photo: Click-Carlão - 18 - Paulo Nazareth, *Untitled*, 2011, photograph, 49 x 41 cm each, Astrup Fearnley Collection, Oslo - 19 - Rivane Neuenschwander (made in collaboration with Cao Guimarães), *The Tenant*, 2010, HD digital video, soundtrack: O Grivo, Courtesy of the artist, Tanya Bonakdar Gallery, New York; Galerie Fortes Vilaça, São Paulo and Stephen Friedman Gallery, London - 19 bis - Rivane Neuenschwander, in collaboration with Cao Guimarães, *Quarta-feira de cinzas / Epilogue*, 2006, HD video, © Rivane Neuenschwander - 20 - Paulo Nimer Pjota, *Síntese entre Ideias Contraditórias e a Pluralidade do Objeto como Imagem*, 2012, Acrylic, pencil, pen and enamel on canvas, 260 x 495 cm, Astrup Fearnley Museum collection, Oslo - 20 bis - Paulo Nimer Pjota, *Ciência Geral Entre Sistemas* 2012, Acrylic, pencil, pen and enamel on canvas, 200 x 300 cm, Astrup Fearnley collection, Rio de Janeiro - 21 et 21 bis - Sara Ramo, *A banda dos sete*, 2010, Video HD, colour, sound 5.1, Courtesy of the artist and Galeria Fortes Vilaça, São Paulo - 22 et 22 bis - Mayana Redin, *A Ruína I*, 2013, Inkjet printing on postcard, 100 x 70 cm, Courtesy of the artist, Rio de Janeiro - 23 - Gustavo Speridião, *Fora*, 2013, mixed media on canvas, 200 x 650 cm, Courtesy of the artist, Rio de Janeiro - 23 bis - Gustavo Speridião, *Diagonal II*, 2013, mixed media on canvas, 158 x 344 cm, Courtesy of the artist, Rio de Janeiro, © photo: Carlos Fernando Castro - 24 - Tunga, *Boneco de Garrafa*, 2010-2011, iron, glass, tinted water et pearls, 300 x 100 x 150 cm, © Photo: B. Huet / Tutti, Courtesy: Galerie Daniel Templon - 25 - Adriana Varejão, *White Sauna*, 2003, oil on canvas, 195 x 290 cm, Collection Fondation Cartier pour l'art contemporain, Paris, © Adriana Varejão | Courtesy the artist and Lehmann Maupin, New York and Hong Kong. - 25 bis - Adriana Varejão, *Azulejaria Branca em Carne Viva*, 2002, oil on canvas and polyuréthane on aluminium and wood support, 270 x 200 x 50 cm, Collection Fondation Cartier pour l'art contemporain, Paris, © photo: Vicente de Mello - 26 - Caetano Veloso - all rights reserved - 27 - Carlos Zilio, *Untitled*, 2011, Acrylic on canvas, 250 x 150 cm, Courtesy Anita Schwartz Galeria de Arte, Rio de Janeiro

VISITOR INFORMATION BRAZIL

The exhibition

General curatorship & artistic direction:

Thierry Raspail, Director mac^{LYON}

Gunnar B. Kvaran, Director Astrup Fearnley Museet,
Oslo, Norvège)

Hans Ulrich Obrist (Serpentine Galleries, Londres,
GB)

Exhibition manager/head of production: Thierry
Prat assisted by Olivia Gaultier

Registrar : Mathilde Tilly

Press contacts

Muriel Jaby / Élise Vion-Delphin

T (33) 04 72 69 17 05 / 25

communication@mac-lyon.com

Adress

Musée d'art contemporain

Cité internationale

81 quai Charles de Gaulle

69006 LYON - France

T +33 (0)4 72 69 17 17

F +33 (0)4 72 69 17 00

info@mac-lyon.com

www.mac-lyon.com

Opening hours

Wednesday - Sunday, from 11 am to 6 pm

Access

By car:

- Along quai Charles de Gaulle.

Car parks P0, P1 et P2.

By bus, stop «Musée d'art contemporain»

- Line C1, Gare Part-Dieu/Cuire

- Line C4 Jean Macé/Cité internationale

change with Metro Foch line A or Metro

Saxe-Gambetta lines B and D

- Line C5, Bellecour/Rillieux-

Vancia (via Hôtel de Ville)

By bike

- Several Vélo'v stations are located
around the museum

Admission

Full rate: 6 euros

Concessions: 4 euros

Free for visitors under 18

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