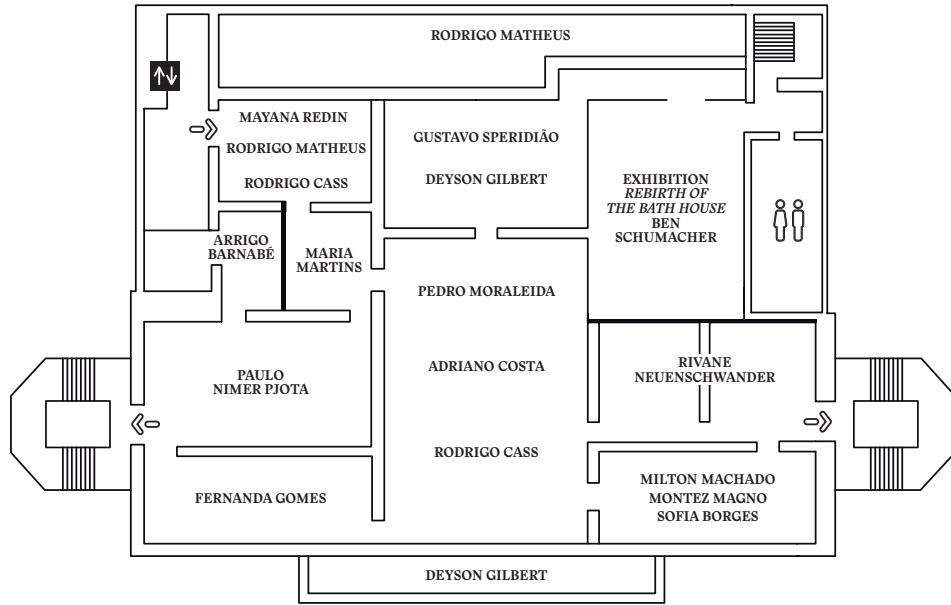


LEVEL 1

EXHIBITION PLAN

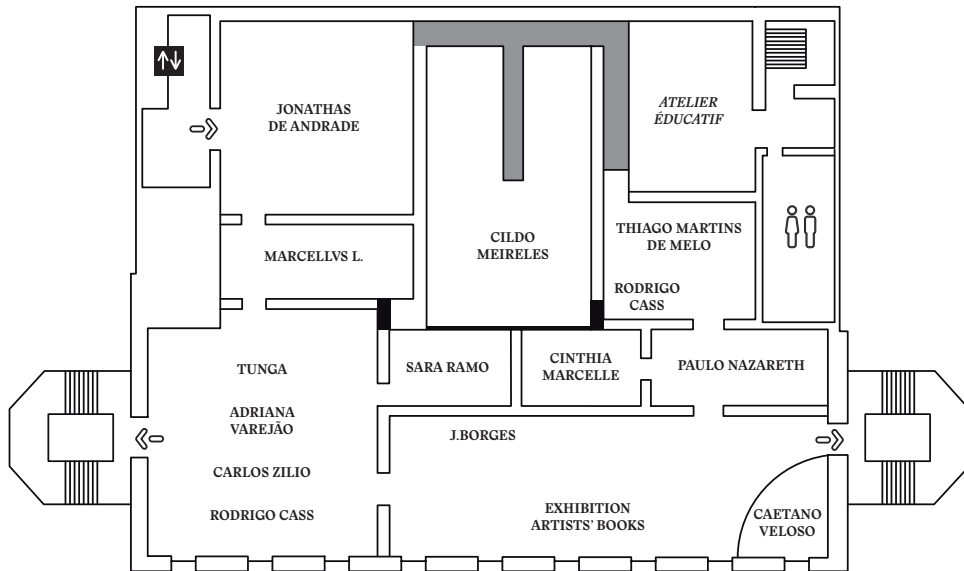


IMAGINE BRAZIL

EN

“EVERYONE HAS THEIR OWN IDEA OF BRAZIL— A COUNTRY SIMILAR TO OURS, AND YET MYSTERIOUS, DISTURBING AND A LONG WAY AWAY. SOMEHOW, BRAZIL IS AN IMAGINARY COUNTRY; IT HAS SPECTACULAR, MAGICAL LANDSCAPES, A WIDE RANGE OF ETHNICITIES AND SOCIAL CLASSES AT THE EXTREME ENDS OF THE SCALE. BEFORE IT BECAME A NATION, BRAZIL WAS AN ASSORTMENT OF RICH AND EXCITING REGIONS. THERE IS NO WAY, THEREFORE, THAT THE HISTORY OF THIS NATION AND ITS TERRITORIES CAN BE REDUCED TO A FEW WORDS. AND IT IS EQUALLY IMPOSSIBLE TO DO THE SAME FOR THE BRAZILIAN ART SCENE.”

LEVEL 2



From the curators' introduction to the exhibition catalogue:
 Gunnar B. Kvaran, Astrup Fearnley Museet, Oslo
 Hans Ulrich Obrist, Serpentine Galleries, Londres
 Thierry Raspail, Musée d'art contemporain de Lyon

MAC

05.06--17.08.14

LYON

IMAGINE BRAZIL

“THERE IS MORE TO BRAZIL THAN FOOTBALL, CARNIVAL AND THE SAMBA”

Marta Suplicy, Brazilian Minister for Culture

SIX CENTURIES OF HISTORY: SUGGESTION FOR A TIMELINE

This timeline is largely inspired by the fresco *Brasil, cinco séculos* [Brazil, Five Centuries] painted by Aparecida Rodrigues Azedo (born 1929) between 1991 and 1995 for the International Museum of Naïve Art, Rio de Janeiro.

1500 Portugal arrives

22 April 1500, Portuguese caravels land in Bahia. Pedro Álvares Cabral is leader of the expedition.

1532 Brasileiros

River expeditions set out from the town of São Vicente, on the coast of São Paulo. The first valuable commodity found by the Portuguese is “Brazilwood”, a tree that yields a red dye. The dealers become known as “Brazilians” (*brasileiros*).

The explorers look for gold, precious stones and a workforce for the new sugarcane plantations. After the Indians, enslaved Africans arrive in Salvador in the late 16th century.

1792 Inconfidência mineira

The *Inconfidência Mineira* uprising (“the Minas Gerais Conspiracy”) against a tax on gold, the *quinto*, is unsuccessful. The conspirators are betrayed and sentenced. Among them, Joaquim José da Silva Xavier, known as “Tiradentes”, is hanged on 21 April 1792.

1808 The Portuguese royal family moves to Brazil

When Emperor Napoleon I invades Portugal, the Prince Regent Dom João VI takes refuge in Brazil at Rio de Janeiro.

1822 Independence

When Napoleon I is defeated in 1814-1815, the United Kingdom of Portugal, Brazil and the Algarve is declared. At the same time, a liberal revolution in Porto forces Dom João VI, now king, to return to Portugal. Portugal goes through a period of threats of revolution and mutiny of the colonial troops. The Portuguese Cortes (an assembly of representatives) dissolves the central government in Rio de Janeiro and orders the Prince Regent, Dom Pedro, to return to Lisbon as well. Dom Pedro decides to stay in Brazil and proclaims Independence on 7 September 1822 with the famous “Ipiranga shout”: *Fico!* (“I shall stay!”)

1888-1930 Abolition of slavery and proclamation of the Republic

Since 1808, the English have been urging Brazil—at the time a British protectorate—to abolish slavery. Princess Isabel do Brasil signs the Golden Law (*Lei Áurea*) without the consent of the great landowners. The landowners organise a military coup which leads to the establishment of the Republic on 15 November 1889. This conservative period of economic prosperity, founded principally on the production of coffee (imported from French Guyana in 1727) continues until 1930.

1930-1954 The 1930 Revolution and the Estado Novo

After the presidential election, the rejected candidate, Getúlio Vargas, engineers a coup d'état. From 1937 to 1945, the *Estado Novo* (New State) follows the path of Italian fascism by prioritising industrialisation and the army. Vargas commits suicide on 24 August 1954 under pressure from the Armed Forces and multinational companies seeking his departure.

1955-1961 Brasília

On election as president, Juscelino Kubitschek announces a five-year economic development plan financed by American banks.

Brasília, the new federal capital is inaugurated in January 1961 by Kubitschek's successor. The creation of this city in the hinterland of Brazil is an attempt to improve distribution of wealth and population, hitherto largely concentrated on the coast, particularly in Rio de Janeiro and São Paulo.

1964-1989 The dictatorship

Président João Goulart is ousted by a military coup, establishing a military dictatorship that lasts more than 20 years. Death squadrons hunt down opponents of the regime. Those who cannot go abroad are deported, tortured and imprisoned.

The dictatorship ends with new democratic elections in 1989.

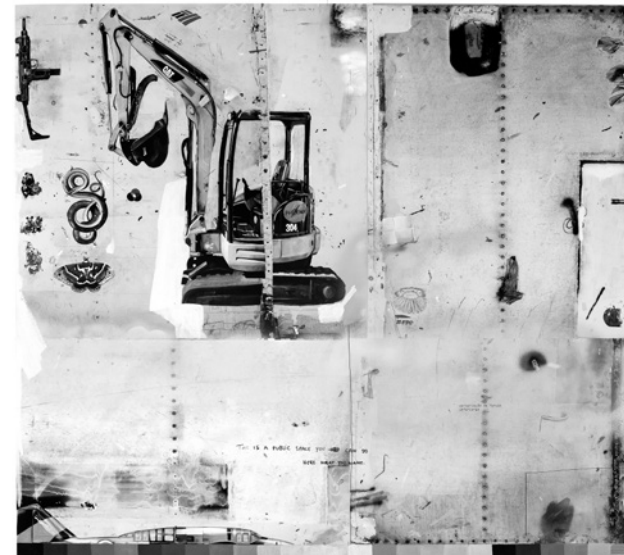
2002 to the present The world's 6th largest economy

Former trades union activist Luiz Inácio Ferreira da Silva, known as Lula, is elected President of the Republic. His two mandates are noted for economic growth and reforms aimed at reducing the level of poverty. In 2011, Brazil becomes the world's 6th largest economy. The country suffers, however, from a deep level of social inequality.

Since March 2001, the country has been affected by many demonstrations of protest. Although initially connected with the cost of public transport, they have taken on a wider dimension, with protests for example against the amount of public money committed to organising the Football World Cup (12 June-13 July 2014).



Rodrigo Cass, *Initiation à la Révolution (Tropical)* (*Initiation to the Revolution (Tropical)*), 2013
Tempera and concrete on paper, metal, wood and nails 33 × 33 × 7 cm
Courtesy Galeria Fortes Vilaça, São Paulo
© Photo: Eduardo Ortega



Paulo Nimer Pjota, *Síntese entre Ideias Contraditórias e a Pluralidade do Objeto como Imagem* (*Synthesis between opposing ideas and the plurality of the object as picture*), 2012
Acrylic, pencil, pen and enamel on canvas and metal, 260 × 495 cm
Astrup Fearnley, Oslo Collection

A SHORT HISTORY OF BRAZILIAN MODERNITY

To celebrate the centenary of the Political independence of Brazil in 1922, the Municipal Theatre of São Paulo hosted Modern Art Week (*Semana de Arte Moderna*), a week that marked the start of Brazilian modernism. The event featured artists from different domains (poets, novelists, painters, sculptors and musicians), all intent on breaking away from academic art in order to construct a Brazilian cultural identity. The Cannibal Manifesto (*Manifesto Antropófago*), written in 1928 by Oswald de Andrade (1890-1954), became the theoretical kernel of the movement. In the poem, the symbolic eating of the colonists and their culture—after a ritual form of cannibalism practised by the Tupi Indians who were living in Brazil before the Conquest—is advocated as the constitutive principle of Brazilian culture. The process of devouring the aesthetics and the politics of the dominant culture (colonial or European) is not a matter of imitating that culture but rather of assimilating it in order to forge their own version.

Various artists decided to move to São Paulo, at the same time, the hub of artistic life moved from Rio de Janeiro (then federal capital) to São Paulo (the new economic centre). This was underlined in the 1940s with the creation of important institutions such as the São Paulo Museum of Art, in 1947, the Museum of Modern Art in 1949, then, in 1951, the São Paulo Biennale. The government, too, picked up on the notion of a modern national identity with President Juscelino Kubitschek's 1954 project for a new federal capital. Town planning for Brasília was the work of Lúcio Costa (1902-1998), while the buildings were designed by architect Oscar Niemeyer (1907-2012). The style was a “tropicalised” International Style, notable for its curves, which were introduced to harmonise with the surrounding countryside.

The 1950s were also marked by the emergence of art movements claiming affinities with the *Cannibal Manifesto*. Augusto de Campos* (1931-), and Décio Pignatari (1927-2012), the leading lights of Concrete Art in São Paulo, propounded the elimination of all lyrical,

symbolic and subjective connotations from painting and poetry in favour of simple plastic elements or, to use James Joyce's word, a “verbivocovisual” poetry. At the same time, certain artists on the Rio de Janeiro scene put their signature to the *Neo-Concrete Manifesto* (1959), which asserted the right to indulge in subjectivity and to break down the distance between the public and the work of art. Hélio Oiticica (1937-1980), Lygia Clark (1920-1988) and Lygia Pape (1929-2004)—amongst others—offered a different kind of cultural cannibalism, involving not only the European avant-garde movements but also a devouring of popular culture. On 31 March of the same year, the Brazilian army launched the *Golpe*, the coup d'état that ousted President Goulart and subjected the country to 21 years of military dictatorship

At the height of the repression, Hélio Oiticica's installation *Tropicalia* (1967) inspired two musicians, Caetano Veloso (1942-) and Gilberto Gil (1942), to create the album *Tropicalia ou Panis et Circensis* (1968), considered by some to be the cornerstone of the Tropicalist movement. The movement included literature, theatre, poetry, the plastic arts and film and, nearly thirty years after the manifesto, it set out to reveal the complex features of Brazilian culture by turning towards traditional popular forms, as well as those of mass culture and the experimental techniques of the international avant-garde. Conceptual art also entered the Brazilian creative scene during this period. This new generation of artists, which included Cildo Meireles (1948-) and Tunga (1952-), was also attached to the “Cannibalist” precepts and the relationship between art and life. Their works were poetically and politically engaged.

At the end of the period of violent revolutionary movements known as the “years of lead”, critics and art historians began writing and analysing the history of modern Brazilian art. One such was Aracy Amaral, who in 1987 was involved in organising the exhibition *Moderninade—Art Brésilien du XX^e siècle* (“Moderninade—Brazilian Art of the 20th Century”) at the Musée d'art Moderne de la Ville de Paris. It was an opportunity for her to take issue once again with the condescending



J. Borges, *O Ninho Dacoruja*, 2013
Courtesy of the artist, Bezerros



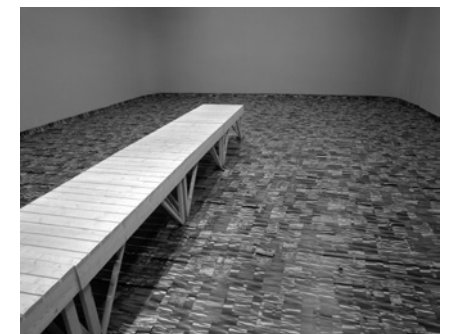
Pedro Moraleida, *Artaud*
(série *Deleuze: Corpo sem Órgãos*)
[Deleuze serie: *Body without Organs*], 1998
Acrylic, gouache and collage on paper, 96 × 66 cm
Courtesy Luiz Bernardes, Nilcéa Moraleida
and Rafael Marcos Moraleida Bernardes
© Photo: Click-Carlão

attitude of the West towards anything “other” (in this case “other” meant “Brazilian”). The return to democracy in the 1990s and the ensuing economic growth led to the creation of a huge number of structures and institutions devoted to contemporary creative work in Brazil. In 1998, at the 24th São Paulo Biennale, exhibition curator Adriano Pedrosa, made manifest the influence of Brazilian art on the rest of the world, and in 2009 in his 31st *Panorama da Arte Brasileira* at the São Paulo Museum of Art he inverted the perspective by inviting only foreign artists who had found a source of inspiration in Brazilian modernity.

Brazilian modernity and the *Cannibal Manifesto* have become frequent subjects of study and research. In a globalised world, such subjects are an opportunity to examine the processes of cross-fertilisation and re-appropriation that artists indulge in, an opportunity also to think about this new freedom of transit between the origins, the points and the spaces of art. *Imagine Brazil* also aims to show that, although the history of art can appear oppressive for young artists in Brazil, this new generation is pushing the boundaries by questioning and deconstructing the heritage in order to come up with a new critical take on the world in which they operate.

*An artist twice invited to Lyon, for the 2nd and the 11th Biennials of Contemporary Art: *Et tous ils changent le monde* (1995) and *Une terrible beauté est née* (2011).

An anthology of his poems is displayed for consultation in the Salle d'Arrigo Barnabé.



Cildo Meireles, *Marhuo [the Swell]*, 1991-1997
Wood, paper, sound
Variable dimensions
Centre national des arts plastiques
© Photo: Nicolas Fussler

→ EXHIBITION FROM JUNE, 5TH TO AUGUST, 17TH 2014
MUSEUM OPEN FROM WEDNESDAY TO SUNDAY, 11AM TO 6PM

VISITS WITH A GUIDE

Booking recommended

In addition to your regular visits (see our cultural program), summer proposals!

– **Family visits “À l’heure du conte” (3-5 ans)**
→ Wednesday at 11:00 am (from July 9th)

– **Savouring visits**
→ Fridays June 27th and July 11th
from 12:30 to 2 pm



*Partnership with the restaurant
Le pain de sucre*

– **Brazil/Brésil visits**

Three dates to go further into your visit of the exhibition

– **“Sur les murs de São Paulo et de Rio”**

→ Sunday, July 6th at 11am

– **“Quand le Brésil se livre...”**

→ Sunday, July 20th at 11am

– **“Brésil historique, Brésil engagé”**

→ Sunday, July 27th at 11am

GROUPS

Customized group visits
to one exhibition or more
Booking: Public service

EVENTS

“L’art occupe le terrain”

Few days before the FIFA World Cup,
just attend an original sporting and artistic
performance!

→ Saturday June 7th from 3:30 pm,
in front of the Museum

In collaboration with Lyon Duchère AS,
Festival d’art et d’air and the Charte
de Coopération Culturelle

BRAZILIAN EXPERIENCES

Three evenings of meetings

– Olivier Zabat’s **Zona Oeste**

The broadcasting will be followed
by an exchange between the artist
and Michel Agier (anthropologist)

→ Wednesday, June 11th from 6:30 pm

– **Art in Brazil**

Through his experience at the Mendes Wood
Gallery (São Paulo), Pedro Mendes exposes
the questions faced by the Brazilian
contemporary art.

→ Friday, June 27th from 6:30 pm

– **Building Brazil!**

Using his experiences in São Paulo and Rio
de Janeiro, Rainer Hehl, architect and town-
planner proposes collaborative forms to think
the city as a shared project.

→ Thursday, July 10th from 6:30 pm

CATALOG

Co-published with Astrup Fearnley Museet
Price: 39 €

Available at the bookshop

INFORMATION AND RESERVATIONS

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NEXT EXHIBITION
ERRÓ
October 3rd 2014 — February 22th 2015

RULES OF THE GAME FOR IMAGINE BRAZIL

**“An exhibition of emerging artists which, through a fragmented
vision of its origins, proposes a unique and original version
of the history of art in Brazil.”**

Gunnar B. Kvaran, Hans Ulrich Obrist, and Thierry Raspail,
curators of the exhibition *Imagine Brazil*

I

3 exhibition curators invite 14 artists

After visiting a great number of Brazilian
contemporary art spaces and taking advice
from the professionals in them, the 3 exhibition
curators decided to invite 14 young artists:
**Jonathas de Andrade, Sofia Borges, Rodrigo
Cass, Adriano Costa, Deyson Gilbert, Marcellvs
L., Cinthia Marcelle, Thiago Martins de Melo,
Rodrigo Matheus, Paulo Nazareth, Paulo Nimer
Pjota, Sara Ramo, Mayana Redin, Gustavo
Speridião.**

II

The 14 young artists invite 13 recognized artists

Realizing how subjective their outsider’s
view of the country as Europeans is, and in
order to contextualise the work of the 14 young
artists, the 3 curators invited each of them
to invite an established Brazilian artist whose
work they feel has been manifestly significant.
→ Jonathas de Andrade invited **Caetano Veloso**
→ Sofia Borges invited **Maria Martins**
→ Rodrigo Cass invited **Rivane Neuenschwander**
→ Adriano Costa et Thiago Martins de Melo
invited **Tunga**
→ Deyson Gilbert invited **Montez Magno**
→ Marcellvs L. invited **Arrigo Barnabé**
→ Cinthia Marcelle invited **Pedro Moraleida**
→ Rodrigo Matheus invited **Fernanda Gomes**
→ Paulo Nazareth invited **J. Borges**
→ Sara Ramo invited **Cildo Meireles**
→ Mayana Redin invited **Milton Machado**
→ Gustavo Speridião invited **Carlos Zilio**

III

**An exhibition within the exhibition:
19 book artists**

As a reminder of the great tradition
of artists’ books in Brazil since the 1930s,
the 3 curators invited 2 professionals (both
critics and publishers), Jacopo Crivelli Visconti
and Ana Luiza Fonseca. They are presenting
works by: **Marlon de Azambuja, Chiara Banfi,
Artur Barrio, Débora Bolsoni, Waltercio Caldas,
Felipe Cohen, Marilá Dardot, DetanicoLain,
Ana Luiza Dias Batista, Marcius Galan, João
Loureiro, Milton Marques, Lúcia Mindlin,
Leya Mira Brander, Fabio Morais, Carlos
Nunes, Nicolás Robbio, Lucas Simões,
Gustavo Speridião.**

Graphic design for the exhibition (hall map and game rules)
was designed by Camille Garnier.

The sound clips broadcasted in the hall are extracts from
the sound program *Parler bête Dialogue des vaches et des hommes*
“*Han han han*” by Marie- Pierre Bretas and produced by ARTE
Radio.com, and from recordings made in Rio de Janeiro during
the last Carnival (February — March 2014) by the artists Jonas
Delaborde and Lucas Sargentelli .



Astrup Fearnley Museet



**For more information about the artists
and the works in the exhibition,
check out the labels by the artworks!**