

**Exhibition from 8.03 to 7.07.2019**  
**Museum open Wednesdays**  
**to Sundays (11am-6pm)**

**(EN) Maxwell Alexandre,**  
**Pardo é Papel**

**8 March–**  
**7 July 2019**

**EVENTS LINKED TO THE EXHIBITION**

"Secrets d'exposition", with Matthieu Lelièvre,  
exhibition curator

● Saturday 27 April [2:30pm]

**GUIDED VISITS FOR ALL**

– In one hour

– In 90 minutes

● Fridays [12:30pm]

● Saturdays and Sundays [3:30pm]

Extra sessions during the holidays: 17, 18, 19, 24,  
25 and 26 April [2:30pm]

– **Lazy morning visit**, with a free coffee

at the museum café

– **Visites thème**

● Sundays [12:30pm]

● Sundays [11:15am]

**FOR FAMILIES ONLY**

– **Family visits from 6 years old**

● Sundays [3pm]

Extra sessions during the holidays: 24, 25  
and 26 April [2:30pm]

– **For the little ones (4-6 years old),**

● Sundays [11:15am]

Extra sessions during the holidays: 17, 18, 19, 24,  
25 and 26 April

– **Petit Labo studio visit from 6 to 11 years old**

● Saturdays [3:30pm]

(except on Saturday 23 March and Saturday 18 May)

Extra sessions during the holidays: 17, 18  
and 19 April [2:30pm]

Visits and studio sessions available from  
the online ticket office: [mac-lyon.tickeasy.com](http://mac-lyon.tickeasy.com)

**GROUP VISITS**

**New ways to find out about contemporary art**  
**(in French): Visite Cosy, Easy, Arty.**

Guided visits in English can be reserved  
by telephone. Information and reservations  
from "Service des Publics"

**INFORMATION AND RESERVATIONS**

**Service des publics**

**T 04 72 69 17 19**

**[publics@mac-lyon.com](mailto:publics@mac-lyon.com)**

**[www.mac-lyon.com](http://www.mac-lyon.com)**

A full, detailed programme  
is available at the museum  
reception desk.

**COMING SOON**

*Là où les eaux se mêlent*  
**15<sup>e</sup> Biennale de Lyon**  
From 18.09.2019 to 05.01.2020

**Floor 2**

**macLYON**



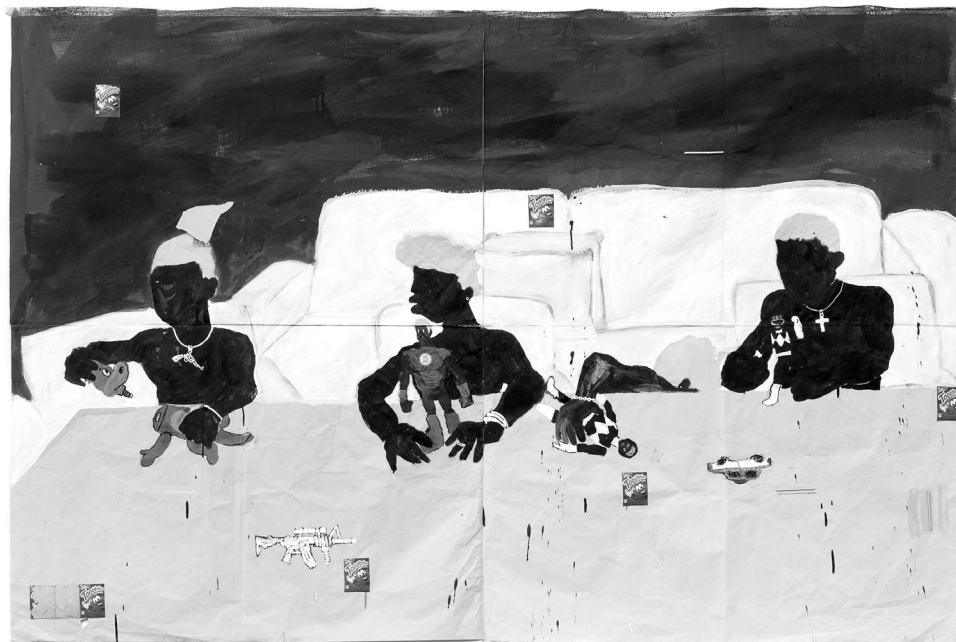
Maxwell Alexandre, *Megazord só de Power Ranger Preto*, 2018 (détail). Courtesy Fortes D'Aloia & Gabriel and A Gentil Carioca

## MAXWELL ALEXANDRE

Maxwell Alexandre (b. 1990) grew up in Rocinha, one of the largest favelas in Rio de Janeiro, where he lives and works today. From 2004 to 2014, he was a professional roller skater, and this had a profound influence on his perception of urban space. He came late to art, declaring that he “got into art the way one might get into religion.”

He graduated in graphic design from the Pontifical Catholic University of Rio de Janeiro in 2016 and exhibited the following year for the first time in a sports complex in Rocinha, giving the inhabitants of the favela a direct encounter with art.

In 2018, Rio de Janeiro gallery *A Gentil Carioca* staged his first solo exhibition. Entitled *O Batismo de Maxwell Alexandre* (“the baptism of Maxwell Alexandre”), this exhibition was a highly theatrical celebration of his «admission» into the Church of the Kingdom of Art (see insert). The paintings were rolled up and carried through the streets of the favela on the shoulders of the participants. When this long procession arrived, Maxwell Alexandre was baptized by the rapper BK’, whose songs had inspired a number of his paintings. The religiously inspired ritual was melded with artistic performance in this Church of the Kingdom of Art, whose mission is to give a voice to artists in the favela.



Maxwell Alexandre, *Megazord só de Power Ranger Preto*, 2018 (detail). Courtesy Fortes D’Alôia & Gabriel and A Gentil Carioca

## A NOIVA

Along with friends who, like him, considered the art market in Brazil to be elitist, Maxwell Alexandre created the “Church of the Kingdom of Art”, also known as *A Noiva*.

This community provides visibility to the local young art scene. Exhibitions, called *Dizimo* (tithes) because 10% of the donations are reinvested in the Church, are regularly held in the heart of the favela. The *Pardo é Papel* exhibition at the Rocinha sports complex, which lasted only one day, was Maxwell Alexandre’s second *Dizimo*. By creating a Church, the artist was appropriating the religious codes that are so prevalent in the daily life of the favela. He is convinced that “the experience of a work of art is similar to a religious experience.”

## PARDO É PAPEL

*Pardo é Papel*, the title of the exhibition, which can be translated as “brown is the paper”, plays on the two senses of the word *pardo*. It is used to describe both the mixed-race population in Brazil and an orange-brown wrapping paper which Maxwell Alexandre uses as a support for his paintings.

His large paintings populated by people with bleached hair mainly evoke the lives of the inhabitants of Rocinha, their day-to-day lives, their difficulties and their pride. Among the many figures represented, one recognizes key figures in Afrodescendant history, including militant political figures (Marielle Franco, Erica Malunguinho), celebrities from the world of art (Malick Sidibé, Jean-Michel Basquiat), and up and coming young artists like Lyz Parayzo.

Biographical elements are combined with icons from popular culture like the black Power Ranger in Megazord, advertising figurines (e.g. Danonino and Toddynho) as well as references to European classical art such as Mantegna’s *Camera degli Sposi* (“Bridal Chamber”).

The titles of his works are taken from rap songs, notably from BK’, Baco Exú do Blues, Djonga and Akira Presidente. He listens to these songs when he paints and his interpretation of them is presented here. *A lua quer ser preta, se pinta no eclipse* (The moon wants to be black, it was painted in an eclipse) or *Eramos as cinzas e agora somos o fogo* (We used to be ashes and now we are fire)—these titles have both a poetic and a political dimension.

The background to this world, which is packed with meanings, is a searing critique of everyday violence and extreme poverty, pervasive racism and a rejection or even hostility to politics.

During a residency at macLYON, Maxwell Alexandre has created new paintings for the Lyon exhibition—a continuation of the *Pardo é Papel* series.

Translation:  
Jeremy Harrison



Studio of Maxwell Alexandre, Rio de Janeiro, Brazil, 2017



Portrait of Maxwell Alexandre