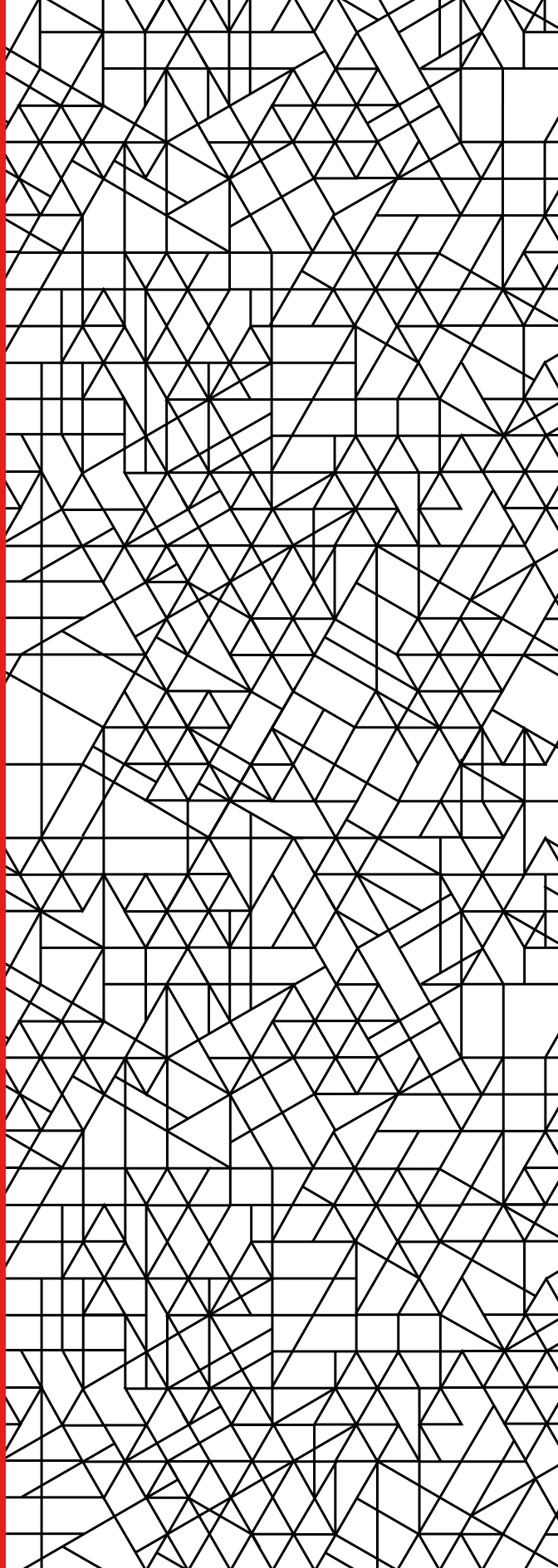
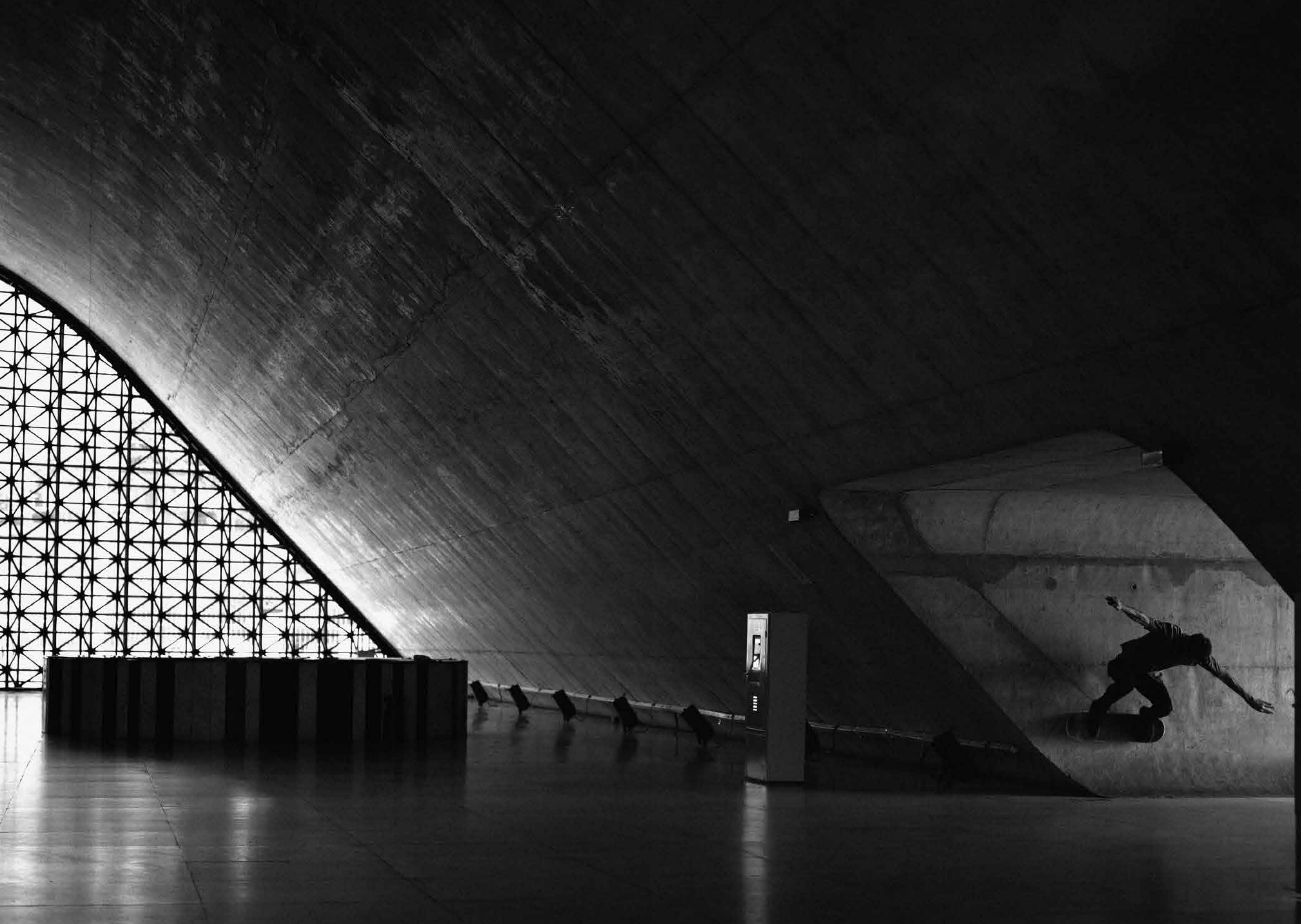


amor e ódio a lygia clark

love
and hate to
lygia clark





Amor e ódio à Lygia Clark / Love and Hate to Lygia Clark
Zachęta — National Gallery of Art
pl. Małachowskiego 3
00-916 Warsaw
www.zacheta.art.pl
director: Hanna Wróblewska

Exhibition
13.12.2013–23.02.2014
curator: Magda Kardasz
collaboration: Magdalena Komornicka, Julia Leopold
trainees: Magdalena Gemra, Agata Skura, Łukasz
Radziszewski
educational programme: Stanisław Welbel and team
exhibition production: Anna Muszyńska and team

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of the exhibition

Exhibition guide
edited by Magda Kardasz
sourcebook of inspirations: Stefania Ambroziak (SA);
Beata Bartosiewicz (BB); Zuzanna Ciepielewska (ZC);
Justyna Ciużyńska (JC); Katarzyna Drapała (KD);
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Katarzyna Sobczak (KSob) and Maria Szczycińska (MS);
Agata Starownik (AS); Gabriela Świtek (GŚ)

graphic design: Jakub Jezierski
editorial coordination: Dorota Karaszewska
editing: Jolanta Pieńkos
translation: Marcin Wawrzyńczak
layout execution, image editing: Maciej Sikorzak
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on pages 2–3 and 38–39:
Fabiano Rodrigues, *Untitled*, 2012, photograph,
courtesy of the artist and Galeria Logo, São Paulo

Magda Kardasz

the young love and hate lygia clark

'I am crying for a stability that doesn't
make sense anymore instead of accept-
ing the precarious with great joy as
a concept of existence.'

Lygia Clark, 'On the Act', reprinted in
Lygia Clark, Barcelona: Fundació Antoni
Tàpies, 1998, p. 168

The exhibition presents young-
generation artists from Brazil who in
their practices refer to the classics of
Brazilian contemporary art — modern-
ism in the first place — in the visual
arts and architecture. Concretism and
Neo-concretism, the multidisciplinary
Tropicalismo movement, 1970s concep-
tualism or modernist architecture have
become showcases, as it were, of Brazil
as well as a valuable contribution to
the global cultural heritage. Young Bra-
zilian artists are aware of the signifi-
cance of that legacy and in the works
of many of them can be found more
or less direct references to the work of
Alfredo Volpi, Lygia Clark, Hélio Oiticica,
Amilcar de Castro, Cildo Meireles, the
designs of Lúcio Costa, Oscar Niemeyer,
Lina Bo Bardi, Paulo Mendes da Rocha,
the impressive architectural layouts of
Brasília and São Paulo's Ibirapuera Park,
or the iconic art museums of Rio de
Janeiro and São Paulo.

The Zachęta show features a large
group of works that offer a commen-
tary on the modernist legacy, relating
to it from the (utopia-verifying) per-
spective of time or from the vantage
point, so important for young people,
of street or pop culture. Works of this
kind are presented by Marcelo Cidade,
author of a piece that has lent the
show its title: *Amor e ódio a Lygia
Clark / Love and Hate to Lygia Clark*.
A small bronze sculpture resembling
two merged brass knuckles, it can be
read a symbolic image of aggression
or, conversely, as a gesture of greet-
ing or welcoming. The works alludes

to the late phase of the iconic artist's career when she focused on creating the so called relational objects meant for human interaction. Cidade's work is based on a tension between the kind of participation that Clark postulated and the contemplation of what is a truly beautiful physical object. Many other projects by Marcelo Cidade have been inspired by the history of Brazilian contemporary art and it is no accident that his 2010 show at the Galeria Vermelho in São Paulo was called *Avant-garde Is Not Dead*. One of his works, a sculpture titled *Disappropriation*, is a copy of a chair designed by Lina Bo Bardi, the legendary Brazilian modernist architect, known also as a designer of furniture and innovative display units. Cidade recreates her famous Frei Egídio chair using plywood and concrete blocks, the kind of low-cost building materials commonly used in the poorer neighbourhoods of Brazilian cities. A cheap copy, stripped of its utilitarian function, of a designer object by a leftist designer, a kind of homage to an unfulfilled utopia, *Disappropriation* is yet another ironic work by the socially aware artist. *Black Flag*, a wall composition by Cidade, is also the name of a US hardcore punk band. The black shapes arranged on a white background resemble the small flags, or *banderinhas*, displayed throughout Brazil as part of the *feira junina* festivals, which were a favourite motif of the famous Brazilian painter Alfredo Volpi. A homage to a master, Cidade's installation is also a tribute to urban subculture, the 'ornamental' elements cut out from the abrasive material typically used to cover skateboards. *Coca com Cola*, another work from Cidade, is, at first sight, a triptych of geometric-abstract paintings in the neo-concretist vein (bringing to mind the work of Hélio Oiticica), but upon closer inspection the viewer will

notice that they use as background the kind of grey woven blankets used by homeless people. The black and white triangular forms painted onto them comprise the titular inscription, which refers to the soft drink, elevated by Andy Warhol to the status of a pop-culture icon, but also to glue sniffing (*cola* means glue), an addiction particularly widespread among homeless adolescents and in marginalized, impoverished communities. The project, which can also be interpreted as a reminder of Cildo Meireles's 1970s interventions on Coca-Cola bottles, is the most overt instance of social criticism among the featured works by Cidade.

Characteristic for the young artist's practice is the blending of elements borrowed from high-brow culture or art history with allusions to street life, subcultures or topical socio-economic issues. *Lo cambio de pesos em formas / The Exchange of Pesos into Forms* is another installation by Cidade informed by the work of Lygia Clark: on a worn wooden table with a broken (sawn off?) leg have been arranged figures reminiscent of Clark's *bichos*, variable-shape geometric sculptures meant to be animated by the viewer. However, Cidade's replicas are smaller and made not of aluminium but of Argentine peso banknotes folded origami-style and cement. Is this a commentary on the (potentially) unstable condition of the South American economies or an allegory of the global crisis? We leave the interpretation to the viewer.

Guilherme Peters is a metaphorical skateboarder who sometimes adopts the position of a political and historical commentator. In the exhibition we are showing video documentations of his performances. *Roll-In* comments on Hélio Oiticica's exhibition at the Itaú Cultural in São Paulo; referring to the neo-concretist artist's notion of 'penetrable' installations from

the famous *Penetrável* series, Peters installed a ramp at the entrance of the Oiticica show and recorded sound while performing evolutions. *Bail 3* (to 'bail' in skateboard slang means to fail or to fall when trying a trick) documents an action carried out in the space of Galeria Pivô which is located in the Niemeyer-designed Edifício Copan in downtown São Paulo, the world's largest residential building by floor area. Tied by a piece of rope to a column positioned in the centre of the space, Peters makes circles around it on a skateboard until the column is destroyed. Is this a metaphor of the young fighting the old establishment, rejecting artistic formulas left by the previous generations? In *Robespierre and an Attempt to Resume a Revolution*, Peters, dressed in a period costume, interprets the French radical amid quasi-revolutionary slogans painted in red on the walls of run-down spaces, performing strange, compulsive acts and pompous gestures that usually result in failure or actual falling (he rides a skateboard, among other things). The video can be interpreted as a metaphor of the fate typically shared by political and artistic revolutions (victory inevitably followed by decline), or as a young artist's appeal for a return to socially committed art.

Fabiano Rodrigues gained renown with his black-and-white photographs showing skateboarding evolutions and the body in movement in relationship with architecture. We are presenting a slideshow of these self-portraits, which were taken against the background of some of the most iconic examples of Brazilian modernist architecture, such as the pavilions at Ibirapuera Park in São Paulo or the Paulo Mendes da Rocha-designed interiors of the Pinacoteca do Estado de São Paulo. These formally appealing photographs are documentations of the author's per-

formative actions but also animated 'portraits' of architectural landmarks.

Next to the Rodrigues presentation we are showing a photographic project by Mauro Restiffe: a selection of images from his *Oscar* series. The artist, known as an author of aesthetic analog black-and-white photographs blending the documentary with the artistic, pursues themes such as politics, space, and architecture (history as a landscape). His oeuvre includes many images of modernist architecture, such as poetic visions of Niemeyer's Museum of Art in Pampulha (the *BH* series) or Lina Bo Bardi's Glass House (Casa de Vidro) in São Paulo. Among his best known photographic series are those documenting crucial moments in Brazilian history taking place amid the futurist-utopian architecture of the city of Brasília: the 2003 swearing-in ceremony of President Luiz Inácio Lula da Silva, a man on whom many Brazilians pinned great hopes for change (*Empossamento*), and the 2012 funeral of the 'pope' of modernist architecture, Oscar Niemeyer (*Oscar*). The strangely alienating images capture the beginning and the end of an era and perhaps, also, of a utopia.

Virtually Present by Roberto Winter is a project that serves as a commentary on the late stage of modernist urban planning and its political aspects. Shot with a handheld camera from a passing car, Winter's video shows the Cidade Administrativa Presidente Tancredo Neves state government complex in Belo Horizonte, Minas Gerais. Located far from the city centre, the complex was designed in the style of late Brazilian modernism by Oscar Niemeyer, whose earlier realizations can be seen at the far end of the city, in the neighbourhood of Pampulha (where they were commissioned by the then governor of Belo Horizonte and later the president of Brazil, Juscelino Kubitschek). Named after Tancredo

Neves, politician and president-elect in 1985, the construction of the Cidade Administrativa was initiated by his grandson, Aécio Neves, then governor of the state of Minas Gerais, and cost a vast amount of money. The complex's inauguration in 2010, when Niemeyer was 97 years old, was preceded by a large-scale advertising campaign that featured, for example, digital simulations displayed on city buses.

Another featured work by Winter, *Essay on Freedom*, consists of a black circle painted on the wall, in the centre of which is a marker pen on a piece of metal rope. The artist has offered the viewer a fragment of private space in a public art gallery to write or draw whatever comment they like — limited only by the length of the rope which equals the radius of the circle so the marker cannot go beyond it. (Some try anyway, as can be noticed when we look from an angle).

Detanico/Lain are a duo operating at the intersection of art and design, working primarily in the medium of language. Playing with form and meaning, they refer to the Concretist legacy through projects that are poetic and critical at the same time. We are presenting their work *Utopia* (2001–2013), a fragment of Thomas More's 1516 literary vision of the ideal state, written using a specially created typeface, a pictographic alphabet that portrays the 'mixture between the modernist architecture of Oscar Niemeyer and the informal occupation of the urban space that shapes major Brazilian cities'. An ironic take on the architectural utopia of modernism and its hopes and promises, now verified by real life, the text says, 'Their buildings are good and are so uniform that a whole side of a street looks like one house. Their doors have all two leaves which as they are easily opened so they shut of their own accord and there

being no property among them every man may freely enter into any house whatsoever'. The Utopia typeface, in which the upper case is represented by silhouetted glyphs of Niemeyer or Niemeyeresque architectural icons and the lower case by 'elements of the cityscape that elude the utopian idea of design, such as fences, monitoring cameras, power cables or skateboarders', is available for download online.

Laura Belém is an author of several projects referring to the modernist legacy and we are showing two of them. *Sculpture Garden I* is a tribute to modernist sculpture: white geometric shapes of open composition have been scattered around a black rectangle. By playing with scale and material, the artist casts into doubt the permanent characteristics of sculpture: scale, the properties of the material and its weight. The accompanying text explains that the ground is black-dyed marble powder and the small sculptures are made of plastic drinking straws. What is usually heavy and monumental here appears lightweight and virtually immaterial.

The artist uses a similar strategy in *Great Wave*, a sculpture inspired by the undulating forms of the Edifício Copan, a huge concrete residential building in downtown São Paulo. Here, the scale is small, the arrangement horizontal, and the material are white foam panels, the lightweight and flimsy quality of which is emphasized the structure's being illuminated from inside. Suspended in midair, *Great Wave* looks like a cross between a sculpture piece and a designer object. Belém seems to be saying that for many contemporary artists, modernist buildings — now devoid of their original materiality and ideology.

The iconic Copan building appears once again in the show in the photographs of Bob Wolfenson, who has por-

trayed it in an untypical fashion: from behind. The picture belongs to a series called *Anti-façade*, which comprises images of the rear sides of buildings, both modernist landmarks, such as Conjunto Nacional commercial centre (built in the 1950s and listed today), as well as less attractive structures and cityscapes of São Paulo. Wolfenson plays with the convention of architectural photography, which usually selects the most impressive vistas, but his photographs, though taken from the opposite point of view, are still visually appealing, their sense of depth enhanced by the use of high-res technology and special colour coating. A nostalgic photo-essay, *Anti-façade* is also a collective portrait of Brazil's largest city.

Beto Shwafaty portrays the metropolis in a different, highly personal, fashion in his book *The Life of the Centres*, fragments of which we are presenting in the show. Comprising photographs from the family album, archival images documenting changes in São Paulo's architectural and social landscape since 1959 (when the artist's father lived and worked there) and texts weaving personal history into the urban one, the project emphasizes the shifting of city centres as development progresses but also the ruthlessness of change towards legacy architecture (it is often said that São Paulo doesn't respect its own past) and the residents themselves (as gentrification squeezes out the less affluent). Tracing connections between politics, history, economy and art/architecture, Beto Shwafaty highlights the devaluation of once-grand ideologies.

Laercio Redondo's installation *Souvenir from Brasília 2* is devoted to a great modernist project: the construction of Brazil's new capital in the 1950s. Comprising silk-screens on plywood combining fragments of urban landscapes featuring floral elements

and a geometric pattern of multicolour patches resembling the architectural divisions of building facades, it brings to mind assembly postcards from the capital of tropical modernism. Another element is *Reparo* — a mosaic composition, painted with diluted charcoal on a white wall, of triangles and oblongs, against the background of which have been hung potted ferns (an element of genuine greenery amid the imitations of architectural decorations). The installation's third element is the film *Retoque*, a medley of images of building facade decorations in Brasília, accompanied by a soundtrack. Redondo says it was inspired by the work of Athos Bulcão, author of murals and wall decorations, notably in Brasília. What matters for Redondo is not only the beauty of Bulcão's works but also his collaborative approach whereby the workers actively participated in making the technological and aesthetic decisions involved. This is yet another voice by a young-generation artist on the utopian plans of Brazilian modernism.

The work of Athos Bulcão is also referred to by Rafael RG's *Xangô Wall*, an installation created specially for the exhibition. A wall has been covered with white tiles bearing a blue pattern comprising mysterious signs, symbols and inscriptions, informed, as the artist explains, by umbanda, the syncretic religion popular among African Brazilians, where similar tiles are used at shrines. The work was inspired by the history of the Palácio das Artes in Belo Horizonte, a building originally designed by Niemeyer and Bulcão but completed by someone else, which was to be decorated — claims Rafael RG, a master of creating fictional narratives based on historical facts — with azulejos-style tiles covered with umbanda/candomblé symbols. The project was never realized in this form and the artist seems to be asking whether this

was because the establishment would not allow Afro-Brazilian symbols (and most of the workers building the Palácio were exactly *pretos*, or blacks) to decorate a public building. *Xangô Wall* explores yet another instance of a dissonance between utopian theory and actual reality.

Another project conceived by Rafael RG specially for the exhibition at Zachęta, entitled *The Most Famous Slave*, also refers to the postcolonial legacy but also to the traditions of conceptual art and visual poetry. It is a textual work that remembers the once-popular, also in Poland, Brazilian soap opera *Escrava Isaura* (*The Slave Isaura*). A wall text stresses that 'Brazil's most famous slave was white', which is demonstrated by a portrait of Lucélia Santos, who played the role, featured on the back cover of her biography. Demonstrating how deeply pop-culture clichés become ingrained in our psyche, the project is also something of a site-specific work, following the artist's week-long research stay in Warsaw, where he learned, among other things, that *Isaura* was the single most frequently cited Brazilian cultural reference mentioned by the residents of Warsaw. We hope that the Zachęta exhibition succeeds at changing the stereotypical image.

Another artist who has been asked to create a work specially for the show is Leandro Nerefuh. His interactive project dealing with the different interpretations of 'Brazilianness' and exploring themes of postcolonial history and latent aspects of modernism, is titled *Makako abre a bunda. The Boaventura Paradigm*. The first part of the title refers to an anonymous 17th-century painting kept at the Pinacoteca do Estado de São Paulo, officially titled *America* but popularly called *makako abre a bunda*, showing an allegory of the American continent

with exotic plants, strange animals and cannibalistic scenes of white colonists being devoured by the natives. The other source of inspiration were the writings of the contemporary Portuguese sociologist Boaventura de Sousa Santos, especially his notion of 'abyssal thinking' which, he believes, continues to dominate the Western discourse. According to de Sousa Santos, Western Europe is governed by the dichotomy of regulation and emancipation, whereas the rest of the world, Brazil included, continues to be perceived in terms of violence and appropriation. Colonial categories, argues the sociologist, dominate in relationships between the different parts of the world, including in the sphere of culture. Therefore, the 'struggle for global social justice must be a struggle for global cognitive justice as well. In order to succeed, this struggle requires a new kind of thinking, a post-abyssal thinking.' To illustrate the idea, Leandro Nerefuh has created at the Zachęta an 'abyssal agit-prop', comprising a reproduction of the abovementioned painting in a form resembling a theatrical stage set, in front of which have been arranged two intersecting arches: one symbolizing an entrance to the Western world, the other to the postcolonial countries. 'The two worlds: modern and postcolonial', says the artist, 'cannot be separated, like two sides of the same coin'. The 'gate' formed by the arches can also be perceived as a symbol of the end of the civilized world, a transition to the wild world of nature. The picture and the arcades form a stage on which during the exhibition will appear performers to play the roles of a prophet and a pagan, as well as volunteers — experts and enthusiasts of Brazil, its history, culture and nature — with brief presentations.

In Jonathas de Andrade's text-and-image installation, *The Club*, nos-

talgić photographs show the modernist buildings of the Alagoas Yacht Club in the city of Maceió, built in 1964 and deserted in the 1990s. The club functioned on various levels: primarily serving the local high society, it was also unofficially used by fishermen as well as a gay hangout. The photographs are accompanied by short intertitles comprising modified excerpts from the biography of Reinaldo Arenas, a Cuban poet, writer, playwright, dissident and gay; lending the images a poetic feel, they also reveal the hidden social dimensions of the dilapidating architecture.

Daniel Murgel is an artist known for transferring fragments of the urban landscape into the gallery; several of his projects deal with a characteristic feature of Brazilian cities, the broken-stone floor mosaics known locally as *pedra portuguesa* ('Portuguese pavement'). Rio de Janeiro and São Paulo have developed their own variations of it, the best known of which is the black-and-white, op art-style, geometric-wave mosaic of the Copacabana promenade, designed by Roberto Burle Marx. In 1970, it was immortalized by a famous Brazilian photographer, the late Bina Fonyat, who portrayed people dressed in similarly patterned shirts against its background. Fonyat's iconic image is displayed at the Zachęta next to Murgel's installation, a modified version of his earlier projects where he intervened in the pattern of the *calçada* boardwalks, designed in 1966 by Mirthes dos Santos Pinto, which featured a rhomboid shape that resembled the outline of the state of São Paulo. Murgel's eclectic installation, arranged on the floor in the passage between the exhibition rooms, utilizes Polish paving materials and styles, combined with a *calçada*-style geometric bird figure. This is a concrete garden, an attempt to evoke the Epicurean enjoyment of life in the

middle of the urban desert, undertaken by an artist whose installations explore the interstice between city life and wild nature. Plants often grow out from between the concrete pieces; will they manage to push through at the Zachęta as well?

Brazil's rapid urbanization is symbolically illustrated by Yuri Firmeza's photographic diptych, *In Fortaleza*. Taken on the balcony of his parents' home in the north-eastern city of Fortaleza, the two self-portraits show the artist (born in 1982), in shorts and a T-shirt, striking a similar pose. In one, where he is a boy perhaps 10 years of age, there is only one low building in the background; in the other, where he is in his late twenties, several tower blocks can be seen.

Lucas Simões is an architect and designer by education, a background that is evident in his sculptural installations that utilize forms and materials characteristic for modernism. *Possible Horizon 1-7*, a series of sculptures made of paper and concrete, comprises grey or polychrome casts of everyday objects, e.g. vanity cases, bubble bags used as protective infill, or scraps of bubble wrap, which play the role of enigmatic buildings displayed on sculptured reams of paper, which the author calls 'subjective topographies, models of refugee horizons, that as an abstract simulacrum aim to recreate the power of the internalization that the natural landscape has'. The artist plays with scale, creating miniatures of monumental constructions, but also with the properties of the material itself; tension is also present here between the stereotypical notion of banal, 'trashy' objects and their solid-material versions, which appear nobler, more important. 'Strangeness is something that fascinates me, and to make it beautiful is even better', says the artist. The show features also

a sculpture from the *Weight, Time* series, a variation on concretist sculpture, where an impermanent material — paper — has been confronted with geometric concrete blocks. It is also worth adding that Lucas Simões has also designed the 'architectural' pedestal for the featured pieces.

Luiz Roque shows the film *New Sculpture*, made while on a residency in the city of Nova Lima near Belo Horizonte, where the house/studio of the famed neo-concretist sculptor Amílcar da Castro, is located. Informed by the work and legend of the classic artist, the film features two characters dressed up in fantastic, quasi-carnival costumes, the harsh, postindustrial landscape of the state of Minas Gerais, and a cardboard replica of one of da Castro's 'cut-and-fold' metal sculptures, countless versions of which can be found in Brazilian cities, notably in the Belo Horizonte area. In Roque's film, the ludic, wild, romantic element seems to claim the austere abstract piece, the work serving as a commentary, both ironic and full of admiration, on the work of the steadfast abstractionist. An early film by Roque, *Bicho*, documents an action of very young artists who visit an exhibition of neo-concretist art and try to interact with one of Lygia Clark's interactive sculptures from the *Bichos* series, but are stopped by security as Clark's works are now too valuable to be touched by the public. The work serves as an amusing commentary on the status of participative art now that its authors are no longer around.

f.marquespenteado's path to the visual arts led through sociology, writing, and industrial textiles. The artist presents relief-style paintings from his modernism-inspired series. The geometric rigidity of the neo-concretist paintings has been softened by pliable, patterned fabrics, fragments of which

form compositions, and the use of embroidery, a technique usually associated with female handicraft. The title of the series, *Neoconcretist Malaise*, may be an ironic reference to the 'trendiness' of modernism among young artists.

Three small objects by Theo Craveiro are informed by abstract sculpture and the conceptual tradition. *Two Sides of the Same Coin* brings to mind Cildo Meireles's 1970s interventions on banknotes and their socio-political context. Similarly, Craveiro's works can be seen as a commentary on the various aspects of the contemporary crisis.

Living in the shadow of the older generation can be difficult and may prompt young people to try and cut off the umbilical cord, reject the old, start anew, go their own way. This attitude is reflected in the show in a group of works that urge an escape from the art world into the world of nature or a more individualistic approach to art making as a desirable alternative. Cadu fulfilled the dream literally, holing up for a year in an eucalyptus forest near Rio de Janeiro. Calling his project *Seasons*, he started by building a wooden hut resembling a modernist villa (we are showing its model and photographic documentation of the construction), describing his experiences and reflections in an accompanying booklet. The project, says the artist, is a 'poetic appropriation of a piece of land, a refuge . . . A cosmological model of inhabitation, geared towards experiencing a creative adventure and the countless actions resulting from contact with the outside world . . . The trip was not so much a typical artistic residency as a poetic quest, existential rather than intellectual — an ultimate blurring of the boundary between art and life.'

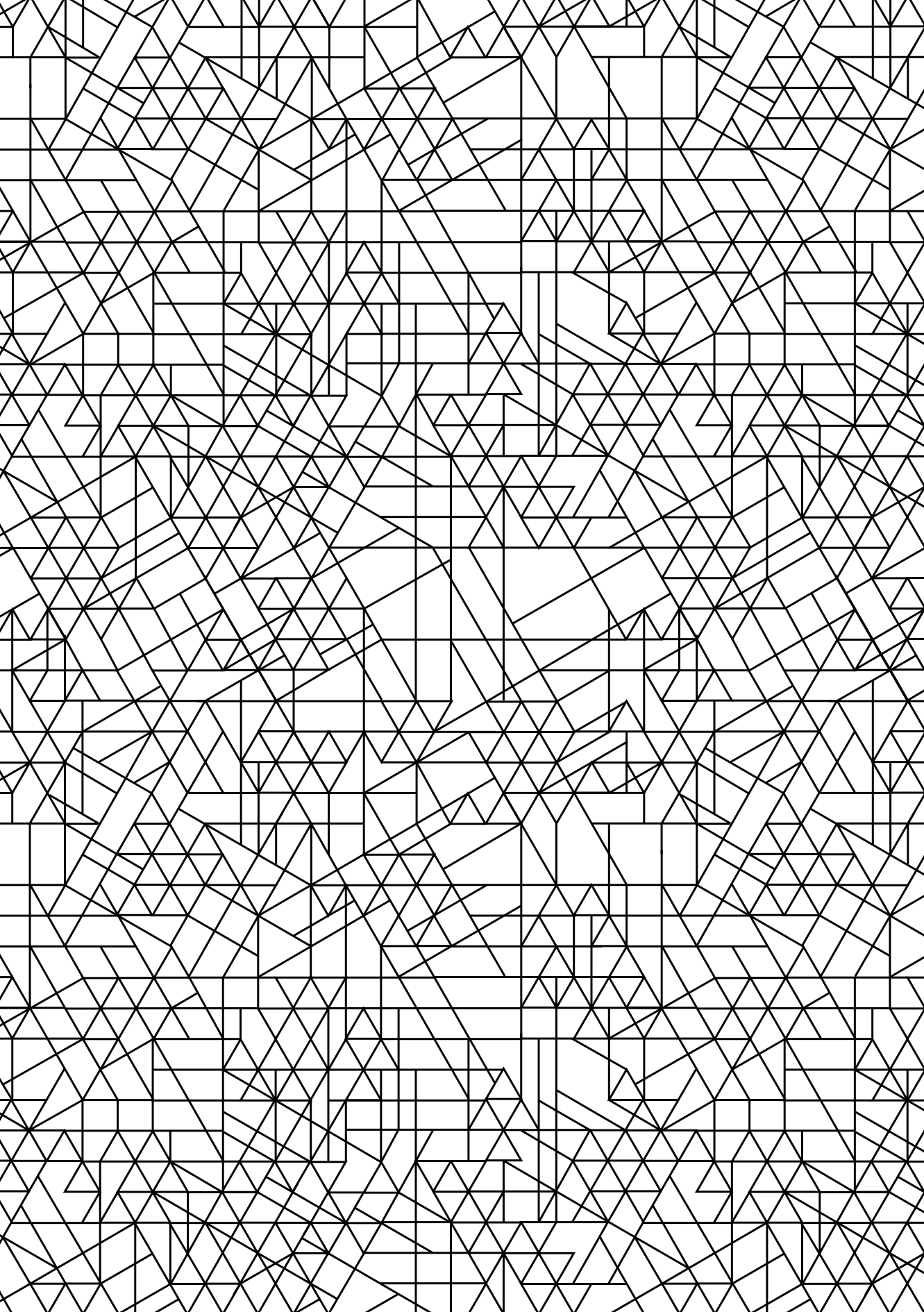
Yuri Firmeza's photographic series *Action 1* resembles a frame-by-frame documentation of a performance piece

whereby the naked artist enters the hollow trunk of an old tree, becoming one with nature. The work is part of a series where Firmeza enters in relationships with all kinds of complements. Body-art performances were characteristic for the 1970s practice of Antonio Manuel, though he used nudity as a means of political protest against the regime whereas in Firmeza's case it is rather meant to stress a personal, existential aspect of artistic experiences.

The exhibition comes to a symbolic end with Daniel Steegmann Mangrané's *16 mm*, a structural film shot in a rainforest in south-eastern Brazil. As the author writes, '*16 mm* is played back from the tape on which it was recorded. It becomes the basis of the film's form and content.' This assumption determines also the length of the work (a standard roll of film is 60.96 m long, which produces a duration of 5 minutes and 33 seconds). A specially modified camera moved along a piece of cable stretched in the jungle, filming a 61-metre stretch with constant speed. This single take comprises the film, which analyzes the notion of time and the nature of the creative process. Someone may view it as a hypnotic poetic installation that allows the viewer to penetrate the otherwise impenetrable jungle, while someone else might perceive the work as a metaphor of the contemporary world with its tangle of issues. In the Zachęta show, *16 mm* plays also the role of symbolically signalling other than those featured artistic reflections and investigations undertaken by young-generation artists in Brazil.

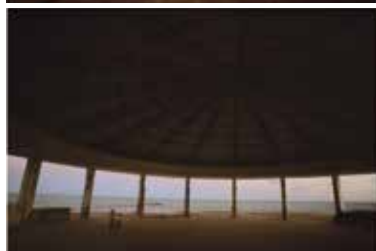
'Therefore, in Brazil permanent universal critical position and the experimental are considered to be constructive elements.'

Hélio Oiticica, 'Brasil Diarréia', *Arte em Revista*, no. 5, 1981, p. 44.



Jonathas de **A**ndrade

Born 1982 in Maceió, lives and works in Recife. His works deal with political, cultural and social issues. Preoccupied in particular with the phenomenon of collective memory and oblivion. Author of installations, videos and photographs.



Jonathas de Andrade, *The Club*, 2010, polptych, print on photographic paper, courtesy of the artist and Galeria Vermelho, São Paulo

Laura **B**elém

Born 1974 in Belo Horizonte, where she lives and works. Studied fine arts at Central Saint Martins College of Art and Design in London. Author of environment, architecture or culture-informed site-specific installations.



The Big Wave, 2011, foam board, nylon string and lighting, photo by Eduard Fraipont, courtesy of the artist and Galeria Luisa Strina, São Paulo



Laura Belém, *Sculpture Garden I*, 2011, crushed marble, plastic straws, photo by Eduard Fraipont, courtesy of the artist and Galeria Luisa Strina, São Paulo

Cadu

(Carlos Eduardo Felix da Costa)

Cadu (Carlos Eduardo Felix da Costa) Born 1977 in São Paulo. Lives and works in Rio de Janeiro. Studied visual arts at the Universidade Federal in Rio de Janeiro. In his practice, he combines traditional media such as drawing or painting with modern means of expression. Author of videos and installations. Teaches at the Pontifícia Universidade Católica in Rio de Janeiro and Escola de Artes Visuais in Parque Lage.



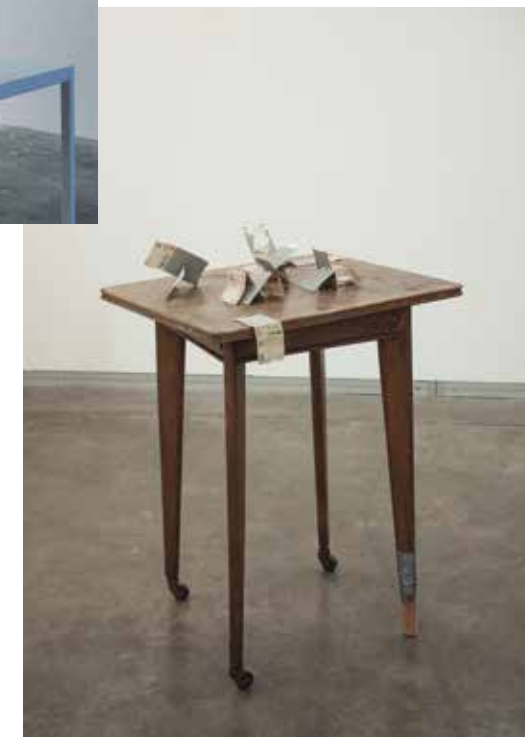
Cadu, *Seasons II*, 2012, wooden model, prints on photographic paper, courtesy of the artist and Galeria Vermelho, São Paulo

Marcelo **C**idade →

Born 1978 in São Paulo, where he lives and works. Studied fine arts at the Fundação Armando Álvares Penteado (FAAP). Author of experimental installations and interventions in public space.



Marcelo Cidade, *Black Flag*, 2010, installation, photo courtesy of the artists and Galeria Vermelho, São Paulo



Marcelo Cidade, *Lo cambio de pesos em formas / The Exchange of Pesos into Forms*, 2013, wood, bills, cement, photo courtesy of the artists and Galeria Vermelho, São Paulo



Marcelo Cidade, *Coca com Cola*, 2010, acrylic, blanket, courtesy of the artist and Galeria Vermelho, São Paulo



Marcelo Cidade, *Disapropriation*, 2010, wood, photo courtesy of the artists and Galeria Vermelho, São Paulo



Marcelo Cidade, *Amor e ódio a Lygia Clark / Love and Hate to Lygia Clark*, 2006, brass, photo by Ding Musa, courtesy of the artist and Galeria Vermelho, São Paulo

Theo **C**raveiro

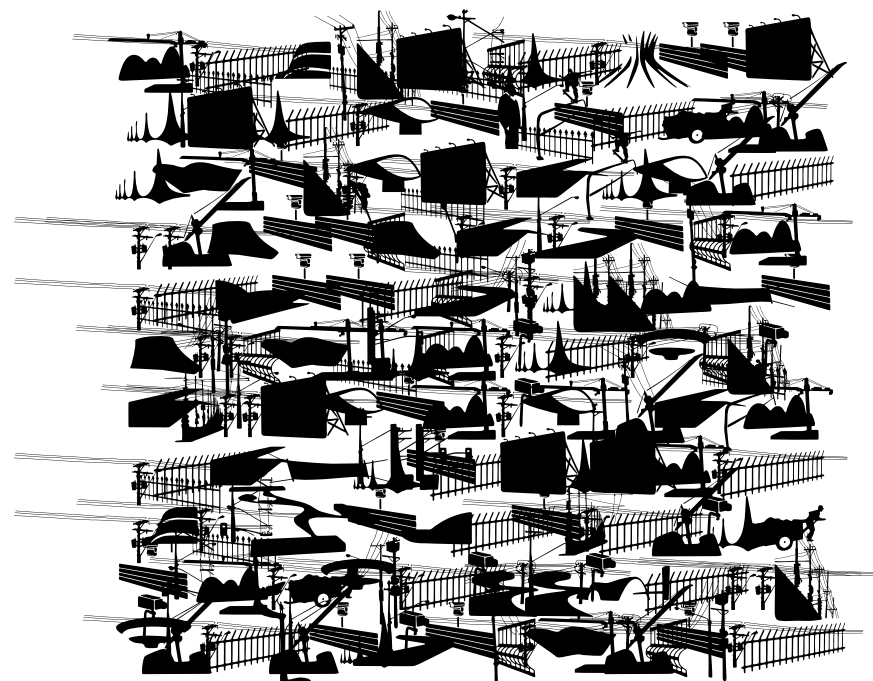
Born 1983 in São Paulo, where he lives and works. Studied photography and visual arts at the Escola de Comunicações e Artes da Universidade in São Paulo and at Senac São Paulo. Author of conceptual objects and instalations.



Theo Craveiro, *Two Sides of the Same Coin*, 2012, coins, mirror, acrylic, courtesy of the artist and Mendes Wood gallery, São Paulo

Detanico/Lain

Angela Detanico, born 1974 in Caxias do Sul, and Rafael Lain, born 1973 there. Based in France, they are interested in studying language as a means of communication and culture creation in society. Authors of digital graphics, videos, animations, printouts on plastics.



Detanico/Lain, *Utopia*, 2001–2013, vinyl on white wall (design), photo courtesy of the artists

f. marquespenteado

(Fernando Marques Penteadó)

Born 1955 in São Paulo, where he lives and works. Studied visual arts at Goldsmiths College in London. Photographer, curator, writer. Author of drawings, embroideries and prints on textiles.



f. marquespenteado, *Malaise neoconcretiste / Neo-concretist Sickness*, 2011, viscose, felt, photo courtesy of the artist and Mendes Wood gallery, São Paulo

Yuri Firmeza

Born 1982 in São Paulo, where he lives and works. Studied visual arts at the Faculdade Integrada da Grande Fortaleza (FGF). Author of installations and performances.



Yuri Firmeza, *Action 1*, 2005, print on photographic paper, photo courtesy of the artist and Galeria Athena Contemporânea, Rio de Janeiro



Yuri Firmeza, *In Fortaleza*, 2010, print on photographic paper, photo courtesy of the artist and Galeria Athena Contemporânea, Rio de Janeiro

Bina Fonyat

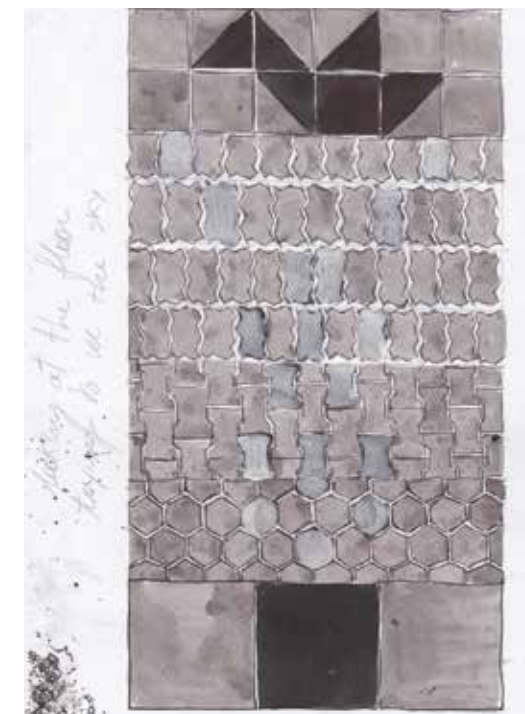
Born 1945, died 1985 in Rio de Janeiro. Studied architecture at the Universidade Federal (UFRJ) in Rio de Janeiro. Active in the fields of theatre and advertising, he was preoccupied with photography and is acknowledged today as one of Brazil's foremost photographers of the 20th century.



Bina Fonyat, *Untitled*, 1970, print on photographic paper, photo courtesy of the Galeria da Gávea, Rio de Janeiro

Daniel Murgel

Born 1981 in Niterói. Lives and works in São Paulo. Studied fine arts at the Universidade Federal (UFRJ) in Rio de Janeiro. Author of objects and site-specific installations, often with sculptural elements.



Daniel Murgel, *In finding ground the origins of flight were also found*, 2013, site-specific installation (design), courtesy of the artist

Leandro Nerefuh

Born 1975 in Mogi das Cruzes. Holds a degree in Fine Arts and Art History from the University of London. Author of performances, objects, videos and installations. Interested in political and historical aspects of Latin American culture.



Leandro Nerefuh, *Demonography* — Sketch for *Agitprop with Prophet, Pagan Entity and Volunteers*, 2013, mixed technique, courtesy of the artist

Guilherme Peters

Born 1987 in São Paulo, where he lives and works. Studied fine arts at the Fundação Armando Álvares Penteado (FAAP). Author of performances — often using the skateboard — and installations.



Guilherme Peters, *Bail 3*, 2012, performance documentation, courtesy of the artist and Galeria Vermelho, São Paulo

Laercio Redondo

Born 1967 in Paranavaí. Lives and works in Stockholm and Rio de Janeiro. Studied at Konstfack in Stockholm. Author of objects and installations in which he transforms ready-made materials such as old documents, magazines, books, fragments of films or music, everyday objects.



Laercio Redondo, *Souvenir from Brasília*, 2013, from the series *Souvenir from Brasília*, charcoal, water, ferns, video, photo courtesy of the artist and Sílvia Cintra+Box 4 Gallery, Rio de Janeiro

Mauro Restiffe

Born 1970 in São Jose do Rio Pardo. Studied at the Fundação Armando Álvares Penteado (FAAP) and the International Center of Photography in New York. Author of primarily black-and-white photographs in which he focuses on urban spaces, their residents and architecture.



Mauro Restiffe, *Oscar #18*, gelatin silver print, 2012, courtesy of the artist and Galeria Fortes Vilaça, São Paulo

Rafael **R**G

Born 1986 in Guarulhos. Lives and works in São Paulo. Studied visual arts at the Centro Universitário Belas Artes in São Paulo. Author of performances and interventions in public space.

NAJSŁAWNIEJSZA NIEWOLNICA Z BRAZYLII BYŁA BIAŁA



Rafael RG, *Xangô Wall*, 2013, site-specific installation (detail), photo courtesy of the artist

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Fabiano **R**odrigues

Born 1974 in Santos, lives and works in São Paulo. His black-and-white photographs depict urban skaters, movement, and the architecture in the background. He prints each photo only once.



Fabiano Rodrigues, *Untitled*, 2012, photograph, courtesy of the artist and Galeria Logo, São Paulo

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Luiz **R**oque

Born 1979 in Cachoeira do Sul. Lives and works in São Paulo. Studied visual arts at the Universidade Federal in Rio Grande do Sul. Practices film and photography.



Luiz Roque, *New Monument*, 2013, video still, courtesy of the artist



Luiz Roque, *New Monument*, 2013, video still, courtesy of the artist

Beto Shwafaty

Born 1977 in São Paulo, where he lives and works. Graduate of the Universidade Estadual de Campinas (UNICAMP) in São Paulo. Also holds a degree in Fine Arts and Curatorial Studies from the Nuova Accademia di Belle Arti (NABA) in Milan. Author of installations, sculptures, prints. Curator and art critic.



Beto Shwafaty, *The Life of the Centers*, 2011/2013, book, photo courtesy of the artist

Lucas Simões

Born 1980 in Catanduva, lives and works in São Paulo. Studied architecture and design in Brazil and Italy. Author of collage-based paintings and sculptures.



Lucas Simões, *Possible Horizon 1-7*, paper, cork, cement, photo courtesy of the artists and Galeria Emma Thomas, São Paulo

Daniel Steegmann Mangrané

Born 1977 in Barcelona, Spain. Lives and works in Rio de Janeiro and São Paulo. Studied fine arts at the EINA Centre Universitari de Disseny i Art in Barcelona and photography at the GrisART Escuela Superior de Fotografía there. Author of sculptural and film installations. Interested in the relationships between nature and culture.



Daniel Steegmann Mangrané, *16 mm*, 2008–2011, 16 mm film, 4'54", photograph, photographic documentation, photo by Ricardo Benassi, courtesy of the artist

Roberto **W**inter

Born 1983 in São Paulo, where he lives and works. Studied at the University in São Paulo and Santa Marcelina College there. Combines the latest technologies with the language of art, working in media such as photography, sculpture or installation.



Roberto Winter, *Virtual Present*, 2011, video still, courtesy of the artist



Bob Wolfenson, *SP*20*, from the series *Anti-facade*, 2004, courtesy of the artist



Roberto Winter, *Essay on Freedom*, 2010, black paint on wall, black marker, steel cable and holders, courtesy Coleção Moraes-Barbosa

Bob **W**olfenson

Born 1954 in São Paulo, where he lives and works. One of Latin America's most renowned fashion photographers, he has worked for magazines such as *Vogue*, *Elle* or *Playboy*. Author of international commercials for brands such as Volkswagen, L'Oreal or Mitsubishi.

sourcebook
of inspirations

Lina Bo Bardi (born Achillina Bo, 1914–1992) was an Italian-born architect and urban planner, illustrator, furniture and jewellery designer, a Brazilian citizen from 1951. In 1939 completed architectural studies in Rome and began working in Milan. Member of the Italian Communist Party until her emigration in 1946; actively involved in the public debate, discussing issues of the postwar reconstruction of Italy and the social role of architecture. In 1948 hired to work on the design of the Museu de Arte building in São Paulo, soon thereafter she founded the Studio d'Arte Palma and from the 1950s edited the influential periodical *Habitat*. Her best known works include her own home, known as the Glass House (1951), and the SESC Pompéia sports-and-culture complex in São Paulo (1977). Inspired by the theories of Le Corbusier and Antonio Gramsci, even if adapted to Brazilian specificities, her architectural work followed the international modernist idiom, but her furniture or jewellery designs showed clear influences of Brazilian art, also in their use of native materials. In 2013 Hans Ulrich Obrist paid a tribute to Bo Bardi with his project *The Insides Are on the Outside* at the Glass House. [SA]

Athos Bulcão (1918–2008), born in Rio de Janeiro, was a Brazilian painter, sculptor, architect, furniture and interior designer, author of mosaics. Self-taught, from 1945 he assisted Cândido Portinari in creating a Saint Francis mural at a church in Pampulha, Belo Horizonte, and later moved to Paris. Upon returning in 1949, he col-

laborated with Oscar Niemeyer in building the new capital, Brasília, designing building façades, including mosaics, which he was particularly renowned for. One of his best known designs is the façade of the National Theatre building in Brasília. [MG]

Amilcar de Castro (1920–2002) was a sculptor and graphic artist. From 1945 studied drawing and painting with Alberto da Veiga Guignard and sculpture with Franz Weissman at the Escola Guignard in Belo Horizonte. His 1950s projects revolutionized Brazilian press design but a decade later he focused on sculpture, becoming a leading figure of the neo-constructivist movement. 1959–1961 member of the Neo-Concrete Group, he also signed the Neo-Concrete Manifesto. Featured in Max Bill's *Concrete Art* exhibition in Zurich in 1960. Participant of the São Paulo Art Biennial in 1959, 1961 and 1965. In the late 1970s author of sheet-metal sculptures (e.g. at Ibirapuera Park, São Paulo). [SM]

Lygia Clark (1920–1988) was a Brazilian painter, sculptor and installation artist who lived and worked in Rio de Janeiro and Paris. Member of Grupo Frente, co-founder of the Neo-Concrete Group, associated with the Tropicália movement, her work was fundamentally informed by Constructivism, an idiom she adhered to throughout her career. At first an author of small-format, monochromatic paintings, she soon focused on sculpture, creating geometric objects in metal. From the 1960s her work became more conceptual and she started making soft

sculptures able to interact with the viewer (whom she referred to as the 'participant' rather than 'recipient' of art). A professor at the Sorbonne in the early 1970s, she returned to Rio de Janeiro in 1977, from 1979 practicing art therapy for the mentally ill. Her works were presented in the São Paulo Art Biennial from the 1950s and in the Venice Biennale in 1968. Best known in Poland from the exhibition *Katarzyna Kobro / Lygia Clark* at the Muzeum Sztuki in Łódź in 2008. Her works are in some of the world's most renowned art collections, e.g. the MoMA in New York, Tate Gallery in London, or Centre George Pompidou in Paris. [EP, ZJ]

Paulo Mendes da Rocha (born 1928) is an architect who began his career in the 1950s as a member of the avant-garde brutalist movement, graduating from the Universidade Presbiteriana Mackenzie in São Paulo in 1954. His brutalist architecture is marked by a profound understanding of space and function. Convinced that architecture should be low-cost, affordable and economic in its use of materials and energy, Mendes da Rocha often uses prefabricated elements and prefers simple forms and functional solutions. Among his key influences are Vilanova Artigas, Oscar Niemeyer and Affonso Eduardo Reidy. From the 1960s until 1998 taught architecture at the University of São Paulo. Among his major works are the Club Athletico Paulistano in São Paulo (1957), the Brazilian Pavilion at Expo '70 in Osaka, Japan (1970), the Museu de Arte Contemporânea da Universidade de São Paulo (1975), and the Museu

Brasileiro da Escultura (1987–1992), also in São Paulo. Finalist of the competition for the Centre Georges Pompidou in Paris (1971), winner of numerous awards, including the Mies van der Rohe Prize for Latin America (2000) and the Pritzker Prize (2006). [MP]

Cildo Meireles (born 1948) is a conceptual artist, installation artist and sculptor who lives and works in Rio de Janeiro. Influenced by Brazilian Neo-Concretism, he is best known for his politically committed projects, such as *Insertions into Ideological Circuits* (1970) where he printed images and messages on wide-circulation items. His installations require active viewer participation, engaging the senses of sight, hearing, smell and touch (e.g. *Meshes of Freedom*, 2008). Participant in numerous editions of the Venice Biennale and the São Paulo Art Biennial, his first retrospective was held at the Instituto Valenciano de Arte Moderna in Valencia in 1995, followed by a major retrospective at Tate Modern in London in 2008. [JC]

Oscar Niemeyer (1907–2012) was a Brazilian modernist architect. Having graduated in architecture at the Escola Nacional de Belas Artes in Rio de Janeiro in 1934, he interned in the office of the architect and urban planner Lúcio Costa, from 1936 working on the design team of the Ministry of Education and Health building in Rio de Janeiro (collaboration: Le Corbusier). One of his earliest projects was Oswald de Andrade's house in São Paulo (1938). 1940–1944 designed a complex of buildings (including the Church of Saint Francis of Assisi) in the Pampulha

neighbourhood of Belo Horizonte, 1947–1953 co-designed the UN Headquarters in New York. 1958 appointed the chief architect of Brasília, where he designed the Cathedral, the National Congress, and the Palácio da Alvorada presidential residence, among other buildings. Author of some 600 designs, e.g. the Biennial pavilion in Ibirapuera Park in São Paulo (1951), the French Communist Party headquarters in Paris (1965) or the headquarters of the Mondadori-Segrate publishing house in Milan. Following the military coup of 1964, he was banned from practicing, and in 1966 forced to leave the country. He settled in France, visiting the Soviet Union and other socialist countries and becoming a trusted friend of leaders such as Cuba's Fidel Castro. He created his own style, known as Brazilian modernism, marked by a large-scale use of concrete and smooth, flowing lines that add a poetic feel to architecture. [AS]

Hélio Oiticica (1937–1980) was one of the most influential 20th-century Brazilian artists, a member of the Neo-Concrete group and a leading representative of the Tropicália movement. Author and theoretician of experiment painting, author of semi-happenings and multimedia films known as 'quasi-cinemas'. A student of Ivan Serpa's, he lived and worked in New York in the 1970s. Informed by geometry- and colour-oriented European avant-garde movements, his key influences included Kazimir Malevich, Paul Klee and Piet Mondrian. With time, he developed his own, unique, palette, based on hues of orange, yellow

and brown. Colour gradually became detached from image in his work, moving on to more spatial forms, reliefs and installations known as the *Penetráveis*, which the viewer could step into and interact with. He also made the so called *Parangolés*, mobile sculptures that were intended as costumes for the dancers of samba (which he practiced himself). His works are in the collections of leading international institutions, e.g. the MoMA in New York or Hirshhorn Museum in Washington. [BB]

Alfredo Volpi (1896–1988) was an Italian-born Brazilian artist associated with the modernist movement. Born in Lucca, Italy, at the age of two he was brought by his parents to São Paulo, where he spent most of his life. A self-taught artist, he started working as a decoration painter around 1911, and from 1915 painted his own paintings in the impressionist style. Co-founder and leading member of the Grupo Santa Helena collective from 1930, when his paintings of the suburbs of São Paulo were made. His acquaintance with the sculptor and painter Ernesto de Fiori became a major influence on his expressionist landscapes. He turned towards geometric abstraction in the 1940s, and was one of the leading proponents of Concretism, though never formally affiliated with the movement. Highly stylized and colourful house façades became his main theme in the 1950s, and the following decade saw the development of his trademark *banderinhas* motif, inspired by small flags that are a regular fix-

ture of the popular *feira junina* folk festival in Brazil. Participant of the São Paulo Art Biennial (1951, 1953) and the Venice Biennale (1952, 1954, 1964). Named best Brazilian artist (alongside Emiliano di Cavalcanti) at the 1953 São Paulo Art Biennial, he became recognized as one of the most important 20th-century painters in Brazil. Featured in the I Exposição Nacional de Arte Concreta in the Museu de Arte Moderna of São Paulo in 1956. New York's Guggenheim Museum presented his solo exhibition in 1959. [ZC]

The São Paulo Art Biennial is one of the largest and most important cyclical artistic events in South America. Founded in 1951, it is the world's second oldest art biennial after the Venice Biennale. It was initiated by Francisco Matarazzo Sabrinho, aka Ciccillo Matarazzo, an Italian-born entrepreneur and arts patron. Since 1957, the São Paulo Art Biennial has been held in the Pavilhão Ciccillo Matarazzo in the Ibirapuera Park, a three-story pavilion designed by a team led by architects Oscar Niemeyer and Hélio Uchôa, which provides an exhibition space of 30,000 m². Initially organized by the Museu de Arte Moderna of São Paulo, since 1962 by the Fundação Bienal de São Paulo, the biennial aims to promote Brazilian contemporary artists internationally as well as to promote important international artistic trends in Brazil. The biennial's first edition focused on abstract art, featuring works by artists such as Pablo Picasso, Sophie Taeuber-Arp or Jackson Pollock; successive editions in the 1950s and 1960s

highlighted Brazilian Concretism and Neo-concretism. Like in its Venice counterpart and role model, national presentations are a key feature of the São Paulo Art Biennial. The first Polish presentation, featuring Jan Cybis, Tadeusz Brzozowski and Jerzy Nowosielski, among others, was held as part of the 4th edition in 1957. [BM, AP]

Brasília is the capital of Brazil since 21st April 1960, when it was moved from Rio de Janeiro. Built from scratch in 41 months and planned from the outset as a future capital, it was listed as a UNESCO World Heritage Site in 1987. The main planner was the Brazilian urbanist and architect Lúcio Costa (1902–1998), a long-time member and director of the Serviço do Patrimônio Histórico e Artístico Nacional, whose designs combined traditional Brazilian influences with the modernist idiom, particularly as defined by Le Corbusier. The layout of Brasília is based on an irregular plan that resembles an airplane, with residential neighbourhoods located alongside the longer axis (the wings), public-utility buildings, designed by Oscar Niemeyer, situated along the shorter one, and government buildings at its beginning. [KD]

Concretism (Grupo Ruptura) was a trend in contemporary art. Initiated in the 1930s, it was brought to Brazil in the early 1950s by the Swiss artist Max Bill, whose works were awarded in the 1st São Paulo Art Biennial. Principally geometric, Concrete art uses line and colour to sever symbolic ties between the work and reality. Founded in 1952 in

São Paulo, the Grupo Ruptura collective was led by Waldemar Cordeiro and featured the pioneers of Brazilian Concretism, e.g. Geraldo de Barros, Luis Sacilotto, Lothar Charoux, Kazmer Féjer, Anatol Wladyslaw or Leopoldo Haar. The group held its first exhibition at the Museu de Arte Moderna of São Paulo in 1952. An ideological rift in the late 1950s led to the emergence of Neo-concretism, the key representatives of which left Grupo Ruptura to start the Rio de Janeiro-based Grupo Frente. [NK]

Oswald de Andrade's *Manifesto Antropófago* (Cannibal Manifesto) was published in 1928 in São Paulo in the first issue of the magazine *Revista de Antropofagia*. A combination of prose and poetry, the essay's form brings to mind the earlier manifestoes of European avant-garde movements, such as Futurism, which de Andrade, who had travelled to Europe, had first-hand knowledge of. The text postulates a new, unique Brazilian style as an expression of local modernism, anti-colonialism and tribal primitivism. Highly critical of foreign — especially European — cultural influences, de Andrade urged the Brazilian people to develop their own identity in the postcolonial world, believing that Brazil's greatest strength was its ability to 'cannibalize' other cultures by merging and absorbing various influences. The *Manifesto Antropófago* remains a key text of Brazilian modernism. [MG]

The Museu de Arte Moderna in Rio de Janeiro is housed in a building designed by architect Affonso Eduardo Reidy (1909–1964). In 1950, Reidy was asked to design

a new building for the museum on a large plot donated by the city and located in the park complex known as Aterro do Flamengo. The landscape designer was Roberto Burle Max (1909–1994). Construction began in 1954 and the exhibition building was completed in 1967, while the theatre building remains uncompleted to this day. In keeping with ideas present in Reidy's earlier works, the design follows the rationalist idiom, featuring transparent structures and a flexible exhibition space that can be easily adapted to various exhibition designs. Natural and artificial light plays an important role in the project. [MG]

The Museu de Arte Moderna in São Paulo is a museum of modern art, part of an Oscar Niemeyer-designed architectural complex in Ibirapuera Park, São Paulo. Founded by Francisco Matarazzo Sobrinho, aka Ciccillo Matarazzo, it was built in 1948 as a temporary space but has housed the museum to this day. Renovated by Lina Bo Bardi in 1980 and subsequently listed. Its collection includes over 4,000 works by Brazilian and international artists. [MG]

Neo-concretism (Grupo Frente) was a trend in Brazilian art, started in 1959 with the publication of the Neo-Concrete Manifesto, signed by artists such as Amilcar de Castro, Ferreira Gullar, Franz Weissmann, Lygia Clark, Lygia Pape, Reynaldo Jardim or Theon Spanudis. Opposed to what it perceived as the mathematical precision and growing rationalism of Concretism, it postulated against the use of science in art, eschewing the positivist position, re-

establishing artistic subjectivity, and emphasizing experimentation and free expression. Key representatives included the members of the Grupo Frente collective, started in 1954 in Rio de Janeiro by Ivan Serpa. The group's second exhibition, held in 1955, reflected its openness to new forms of expression and detachment from Max Bill's concretist theory of art. Today, Grupo Frente is perceived in the context of its opposition to the Concretism of the earlier Grupo Ruptura. Among important Brazilian artists informed by Neo-concretism was Hélio Oiticica. [JK]

Concrete poetry was an avant-garde movement started in Brazil and Switzerland, in which the typographical arrangement of words and letters was as important as the conventional elements of the poem. The concrete poem was informed by modern communications, with its conciseness, simple message, and visual effect. In 1952 in São Paulo, three Brazilian poets and literary critics: Décio Pignatari and brothers Haroldo and Augusto de Campos started the seminal collective Noigandres (its name borrowed from Ezra Pound's 1928 *Canto XX*). The three poets collaborated with avant-garde painters, sculptors, musicians as well as other poets. Augusto de Campos was also the author of multimedia installations combining poetry, music and the visual arts. In 1956, the Museu de Arte Moderna in São Paulo held a national exhibition of Concrete art, featuring artists such as Geraldo de Barros, Aluísio Carvão, Lygia Clark, Waldemar Cordeiro, João José da Silva Costa, Judith Lauand, Maurício

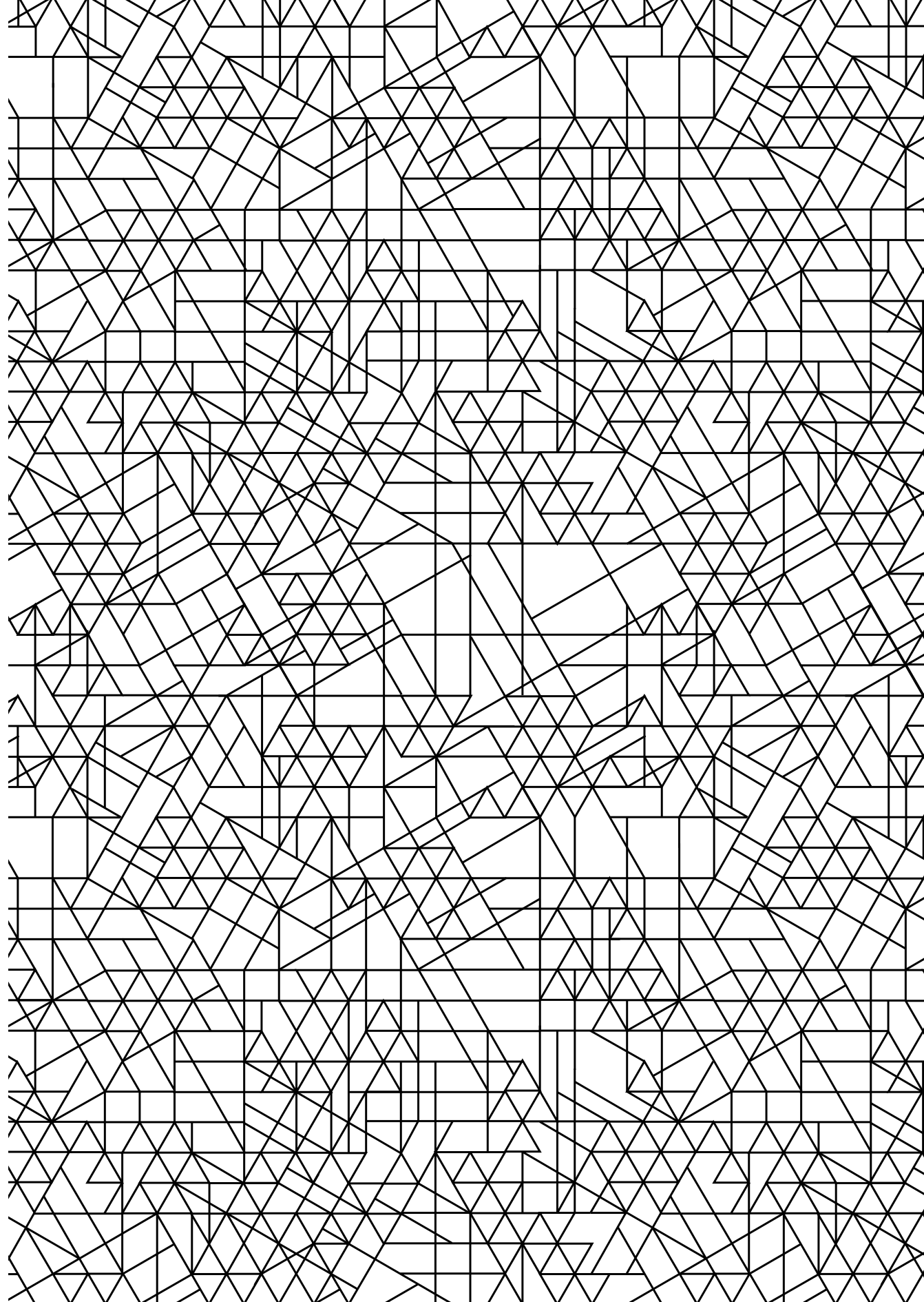
Nogueira Lima, Hélio Oiticica, Luiz Sacilotto, Alfredo Volpi, Alexandre Wollner, Lothar Charoux, Amilcar de Castro, Ivan Serpa, and some poets, as Ferreira Gullar. In 1958, Noigandres published a manifesto called *Pilot Plan for Concrete Poetry*. The group published also an avant-garde periodical, *Noigandres* (until 1962). [KS, MS]

Tropicália (tropicalismo) was a trend in Brazilian music, developed in 1967–1968, which also included elements of poetry, film and the visual arts. It was initiated by the authors of the 1968 music record *Tropicália ou Panis et Circencis*, which came to be regarded as the movement's manifesto: musicians Caetano Veloso, Gilberto Gil, Tom Zé, the Os Mutantes group, Gal Costa, Rogério Duprat, and the poet Torquato Neto. *Tropicália* was also the title of Hélio Oiticica's first interactive installation, which lent the movement its name. The main theme of tropicalismo was protest against the authoritarian regime introduced in Brazil in 1964. Inspired by Oswald de Andrade's 1928 *Manifesto Antropófago*, the tropicalists perceived Brazil as a country of cultural cannibals, who should absorb and then digest foreign cultural influences in order to make them uniquely their own. Combining tradition with popular trends such as rock-and-roll or psychedelia as well as with alternative art, the movement made a powerful impact on Brazil's pop culture, leaving a lasting mark in the visual arts, music and theatre. [KS (2)]

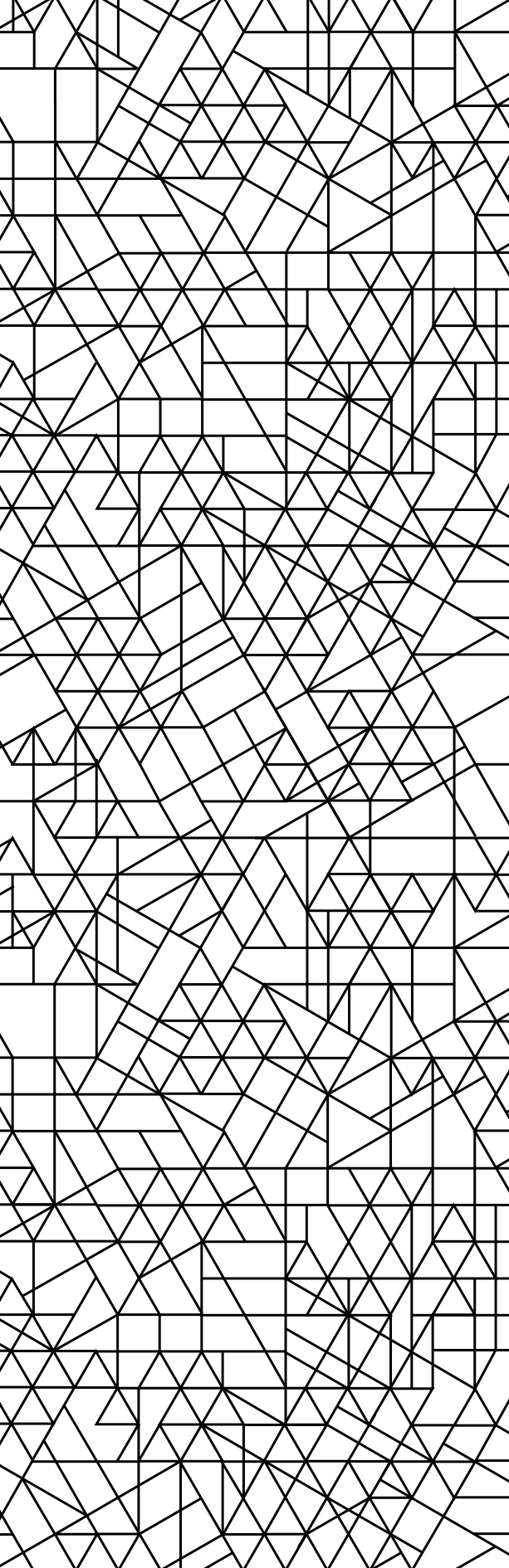
Umbanda is a Brazilian religion, now present also in neighbouring

countries like Uruguay and Argentina, which blends indigenous beliefs with African religions, Spiritism, European occultism, and Catholicism. Founded by Zélio Fernandino de Moraes who on 15th November 1908, in the town of São Gonçalo near Rio de Janeiro, participated in a Spiritist séance organized by the followers of Allan Kardec. During the séance, the 17-year-old de Moraes incorporated a spirit who identified himself as the Caboclo das Sete Encruzilhadas ('Half-Indian Peasant of the Seven Crossroads'). Umbanda features include spirit-communication practices and belief in reincarnation (borrowed from Spiritism); belief in a single supreme deity (a god called Olorum or Zambi) and the cult of saints (borrowed from Catholicism); and belief in protective spirits (known as Orixás and similar to Catholic saints) and ritual practices (dancing, singing, cigar smoking, making food and drink offerings to spirits), borrowed from Afro-Brazilian lore. The followers of Umbanda believe that the spirits evoked during rituals heal the sick and foretell the future. Since its emergence, Umbanda has split into numerous branches with distinct rituals and ceremonies; for example, Umbanda Branca is the branch closest to the original teachings of Zélio Fernandino de Moraes, while Umbanda d'Angola is a more recent development that emphasizes the African tradition and comes closer to Candomblé rituals. Anthropologists say that Umbanda became widespread in the 1930s, under the nationalistic regime of Getúlio Vargas (sometimes called the 'father of Umbanda'). Regarded

as the only truly Brazilian religion which has played an important role in the development of national identity, Umbanda is often perceived as a religion of African and indigenous Brazilians, but in reality its followers come from all social and ethnic backgrounds. Today, the number of official followers is 430,000, many of which declare to be Catholics as well. [65]







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