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Reutilització de diaris i revistes



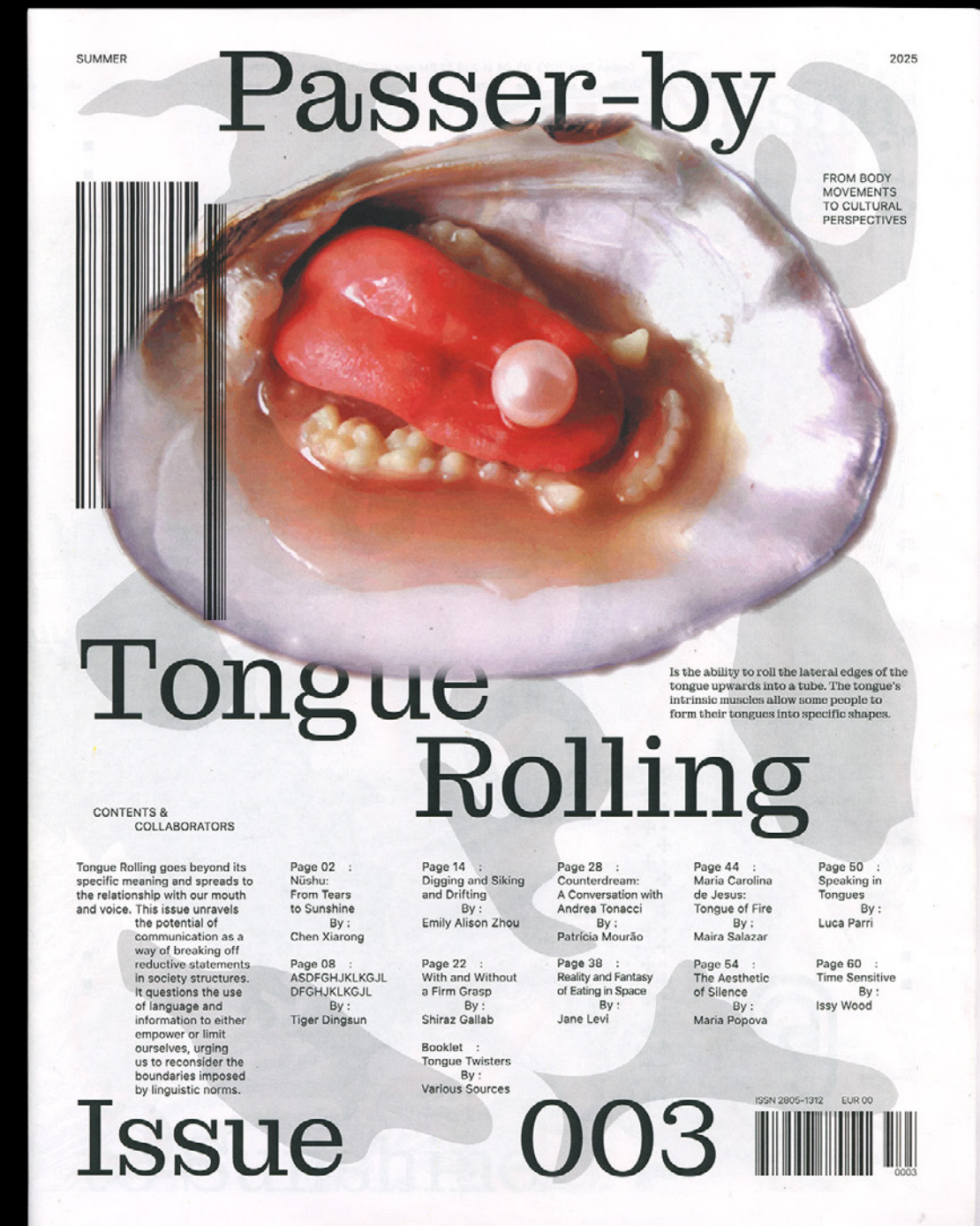
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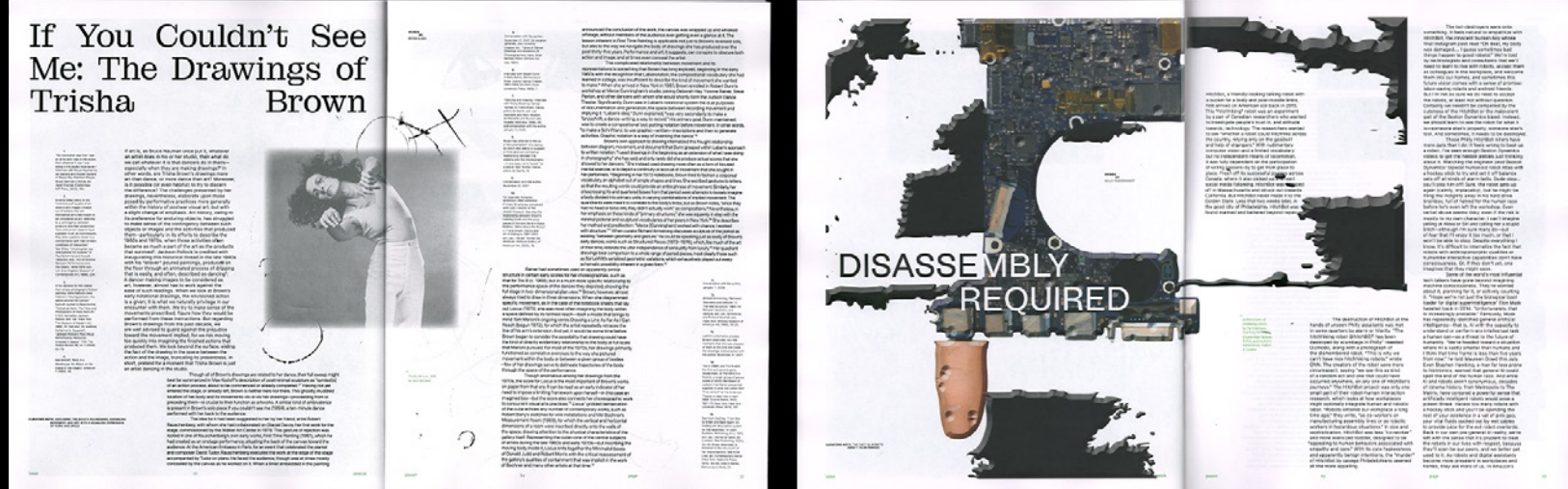
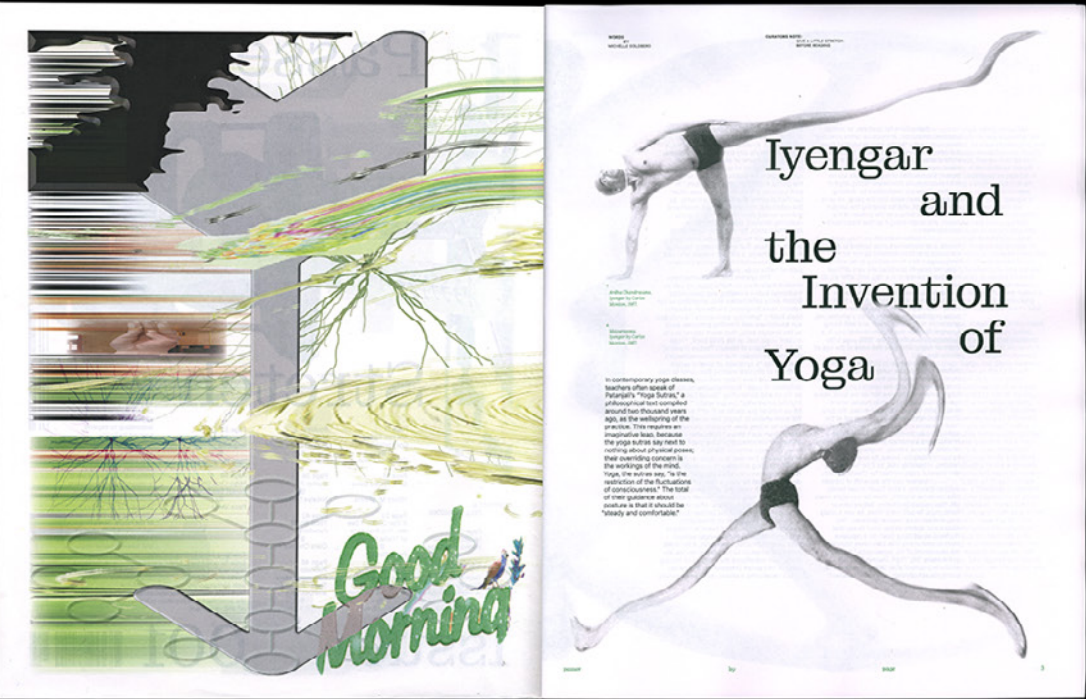
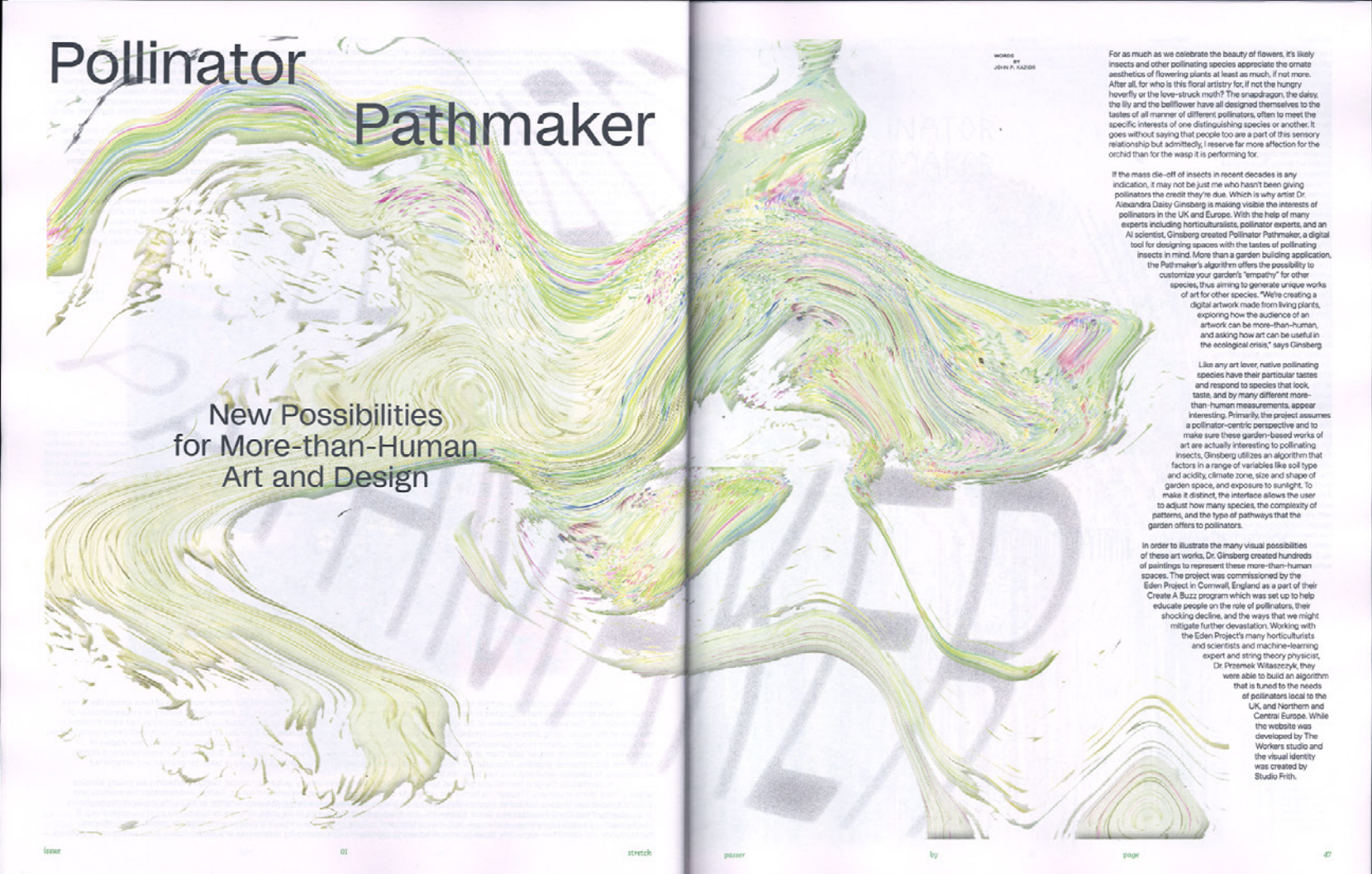
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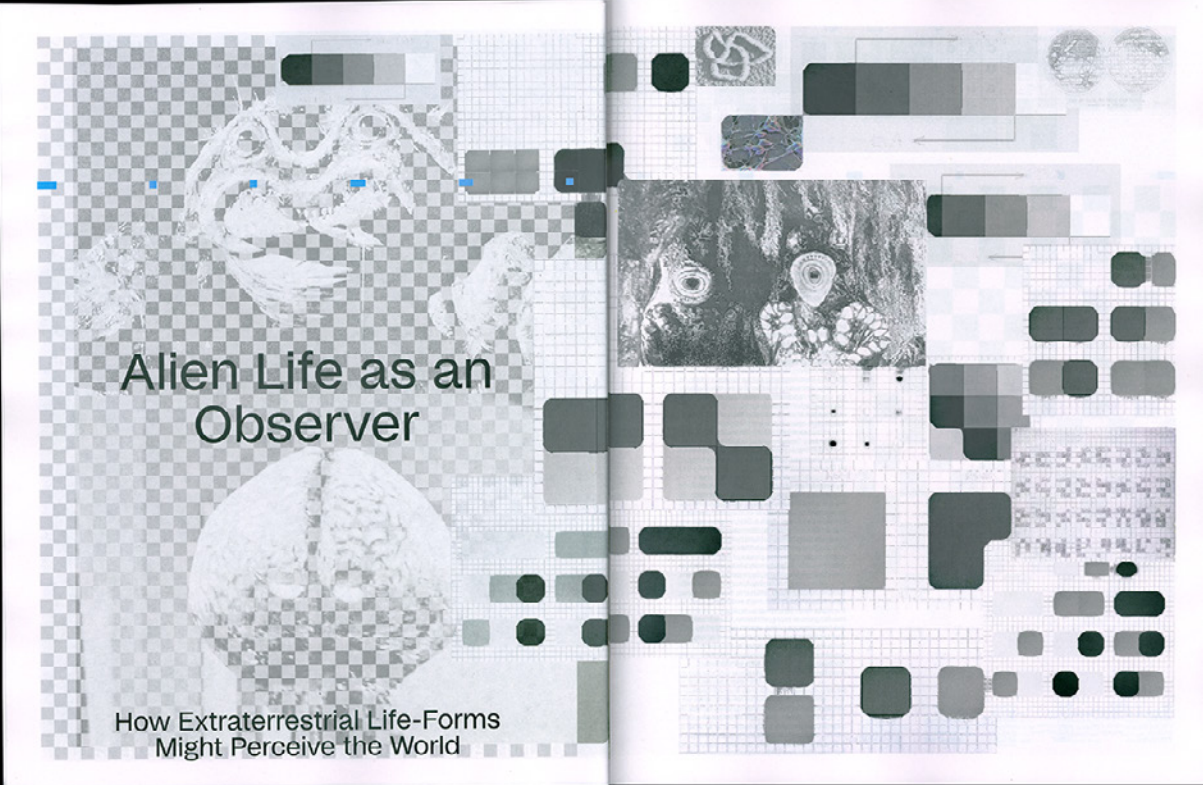
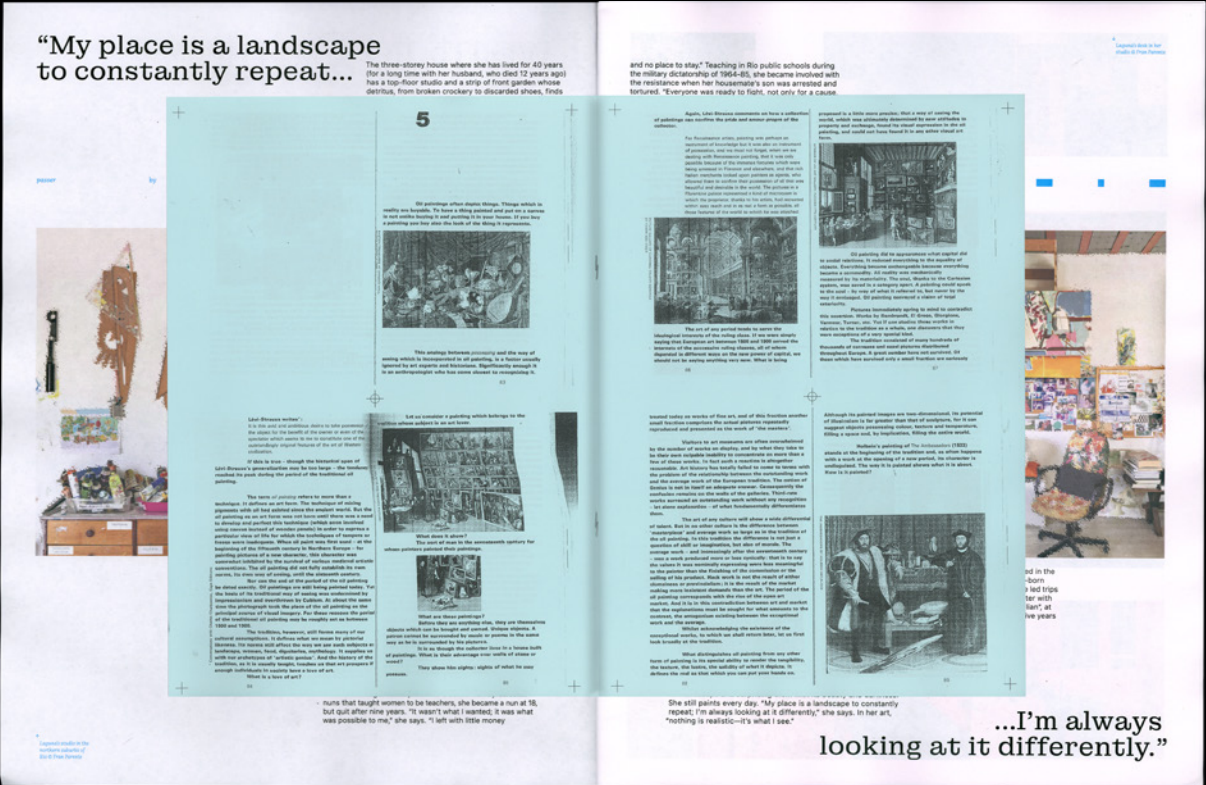


Elisava Master Awards Winner

ADC*E Bronze Winner







the eyes of a
long time, would
ally broken?



page

4

Marina Abramovic
faces, The artist is
present, MoMA,
New York, 2010

Contrast

interaction. Later on, we will directly
examine to what extent this time
scale elicits an emotional response
in the participant.

Returning to the aspect of
time, Abramovic's lengthy performance
allows the audience member enough
time to "sink in" to the performance and
become vulnerable to Abramovic's silent
examination. The audience members
ultimately decide how long to stay,
because they can walk away whenever they
please; however, more people decide to
sit for a long time. One audience member
commented, "she slows everybody's brain
down, she asks us to stay there for quite
a length of time... she transforms us as
a result". Abramovic never asks anyone
to stay for any length of time, but we can
see that this audience member believes
so; because of this, we see an established
connection between Abramovic and her
audience. During this length of time, she
"slows down" the brain by creating a
contrast between time and interaction.
Remember Robert Wilson's comment about
spending five minutes to pick up a spoon?
Bogart would argue that this contrast
between time span and interaction allows
for one's thoughts to race at said "ten-fold
velocity." An eleven year-old boy described
his experience with mysterious nostalgia:
"It's like some other world... and time flies
quicker". Judging by this, the "other
world" must be a state of consciousness
created by the performance's length of
time. After a while, the audience enters
this state of mind where thoughts at the
tenfold velocity occur. Due to Marina
Abramovic silent examinations and
eye contact, the audience becomes



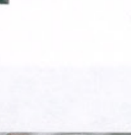
Empathy and Vulnerability



The faces on Marina
Abramovic, The artist
is present, MoMA,
New York, 2010

Additionally, the empathy shared between
the performer and audience reveals how
Abramovic's audience is left vulnerable by
her stare. In "Magnetism," Bogart explains
that a performance becomes attractive
when it exhibits characteristics with which
the audience can identify. Commenting
on how the audience identifies with a
performance, Bogart writes, "the human
heartbeat serves as the red thread through
any theatri- cal labyrinth and will lead to
the vulnerability at center of the event". In
other words, even the most complicated
performance—the "theatrical labyrinth"—
exhibits the characteristic of human nature
(i.e. the human heartbeat) to which the
audience can relate. According to Bogart,
because of the shared humanity between
performer and audience, vulnerability
surrounds the performance; the audience
member begins to carry out self-reflection
when she sees this commonality in the
performance. In the case of "The Artist Is
Present," because the audience member
can only think in the given situation, she
may be wondering about Abramovic's
thoughts too, which leaves her subject
to Abramovic's silent examination. We
will later examine the extent to which this
"silent examination," combined with the
observer's vulnerability, emotionally affects
the audience. Abramovic's use of time
sets the stage for vulnerability, resulting
in pain within the audience members.
The contrast between time span and
interaction creates the "mental zone" in
which thoughts at tenfold velocities occur.
In addition, Bogart would argue that the
humanity shared between Abramovic
and the audience creates an unspoken
empathy "which leads to vulnerability at
the center of the event". The act is so
simple that the audience has the time
to analyze its simplicity: we are both
here, and we are both human; we share
that with each other. The performance
creates vulnerability because hiding
behind anything is impos- sible, especially
physically. In fact, set design removed the

table that was originally present between
Abramovic and her audience to increase
this vulnerability factor. The curator of
"The Artist Is Present," Klaus Biesenbach,
commented that the lack of the table
makes Abramovic much more vulnerable
and "makes her very unprotected... but it
heightens the seriousness...and the severe
nature of the piece". The woeful reactions
of sobbing audience members elucidate
this seriousness and severe nature. These
reactions almost always consist of the
audience beginning to shed tears, while
maintaining the stare with Abramovic the
entire time. Further, prolonged eye contact
causes vulnerability; one audience member
commented that eye contact is strange
because "most of us are afraid of it and
Marina is offering it infinitely". Humans avoid
eye contact, but this performance is based
around it, thus causing the audience to
become vulnerable. The audience as well
as Abramovic accept this vulnerability. The
unavoidable silent examination then creates
the window for an emotional response to
occur. Abramovic offers another point of
view: "they're sitting there; I'm just a mirror
of their own self". The audience members
subconsciously analyze their own thoughts
and feelings (the metacognitive process
that Bogart mentions, expressed earlier)
all while having to maintain the stare of
vulnerability. As a result, people often
become overwhelmed by their own painful
feelings. Abramovic sympathizes, "Some
of them are really open to feel incredible
pain. Some of them have so much pain".
She consequently tries to stay open to feel
incredible pain because openness comes
from the willingness of the participant,
thus creating vulnerability within the
scenario. Bogart believes that this ability
consequently allows one to identify and
understand another person's emotions.
The vulnerability of the participant proves
integral in the emotional response of the
participant, but could not exist without
Abramovic's creative use of contrasting
time span with minimal interaction.

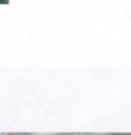


Does Gender Affect the Perception?

Aside from the performance's
direct components of time manipula- tion
and vulnerability, the factor of gender is
another debatable force that affects the
performance's effect on its audience.
Gender theorist Judith Butler argues
that gender is a social construction,
which sheds light on how Abramovic's
womanhood affects her audiences'
perception of "The Artist Is Present." In
"Performative Acts and Gender
Construction," Butler explains that we
construct gender through a "stylized
repetition of acts" that conforms to how
society views those acts with respect
to the male or female category. She
further begins to explain that the body
is the stylized medium, and that "the
body is not self-identical or merely factic
materiality; it is a materiality that bears
meaning... and the manner of this bearing
is fundamentally dramatic". The manner of
the body's materiality being fundamentally
"dramatic" expresses that what we put
on socially, mentally, and physically,

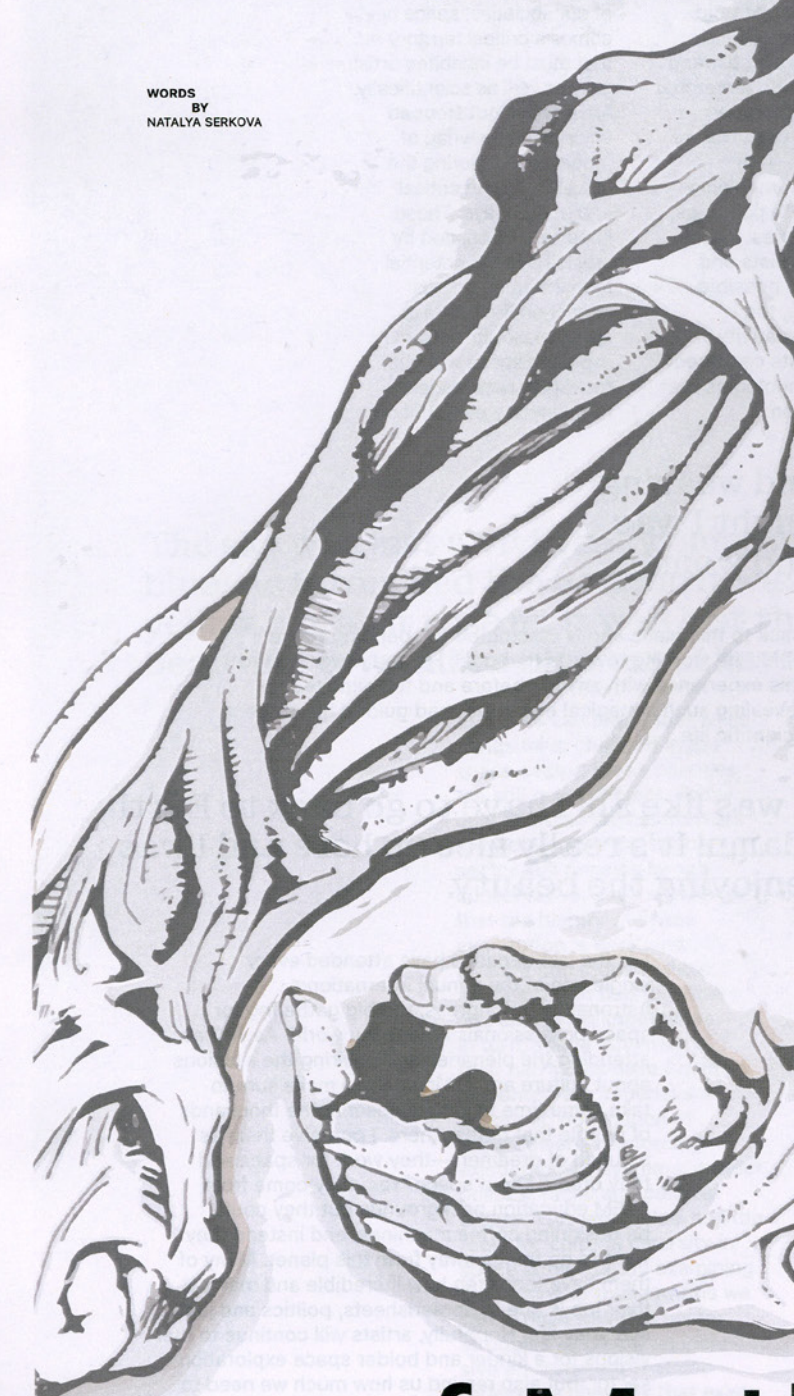
constructs a gender. In other words, the
way we present ourselves externally points
to our constructed genders. Simply put,
we construct gender through expression
and do not create this characteristic at
birth. As Simone de Beauvoir claims,
"one is not born, but, rather, becomes a
woman". People become women through
the stylized repetition of "womanly" acts.
We can easily categorize "womanly acts"
because we construct them as a society.
Using gender as a lens through which to
examine "The Artist Is Present" proves
especially useful because Abramovic uses
the body as a medium for her performance
act, and Butler depends on the body as
a central aspect of her argument. Later,
we will analyze how Abramovic's gender
contributes to how the audience receives
her performance.

In addition, the extent that
Abramovic's womanliness affects the
audience and elicits an emotional response
must be determined. When you put
yourself in the position of the audience,

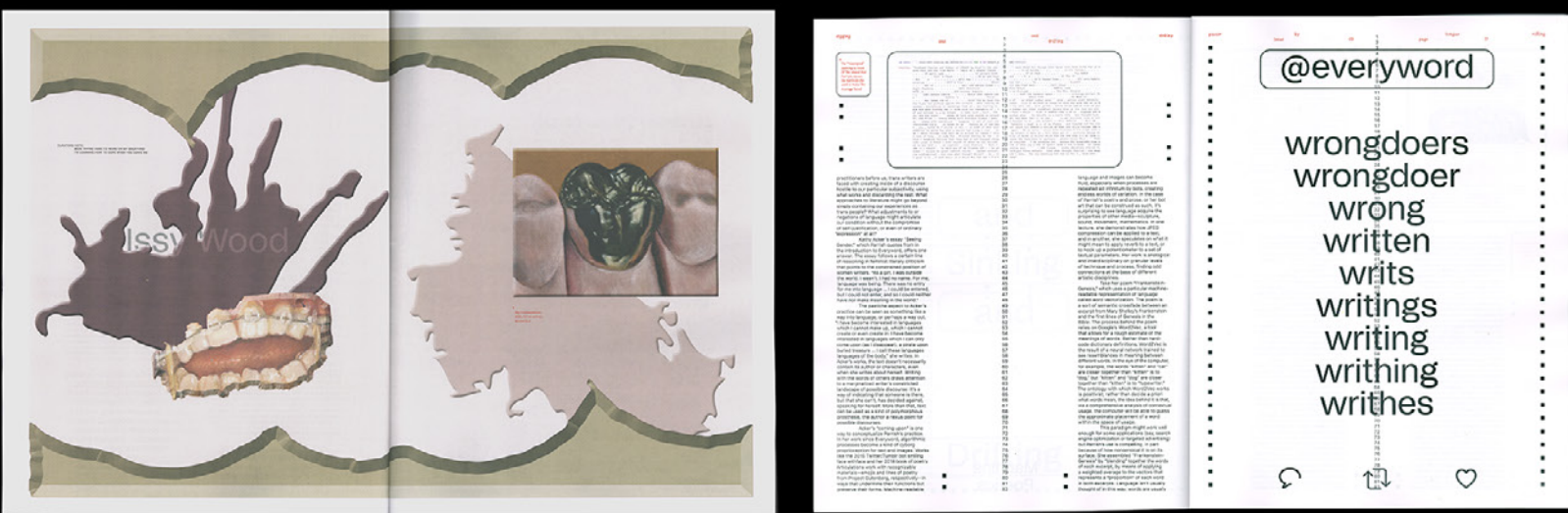


Tense Object On the Blind and Freedom

WORDS
BY
NATALYA SERKOVA



of Met



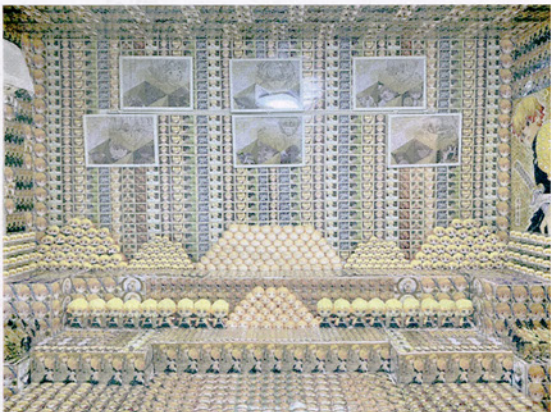
ASDFGHIJKLKGJL



↑ X (twitter) user @tsutomu_0822's shrine to anime character Zenitsu from Demon Slayer: Kimetsu no Yaiba

← X (twitter) user @tsutomu_0822's shrine to anime character Zenitsu from Demon Slayer: Kimetsu no Yaiba

CURATORS NOTE:
ASHDUHASUDHAUSHDUHASUHDUAHS
JNSDANSDNAISJDAHSOIDAOS AJSNDUHAS



↑ Fan Shrine for Japanese anime character Zenitsu from Demon Slayer: Kimetsu no Yaiba

The religious, affective, economic, and social aspects of fan labor are all evident in the fan shrine. As a fan (stan, even), I feel the economic drive to support my favorite artists by collecting CDs, records, and merch. I feel the architectural drive to then arrange and rearrange all of those objects. It's a type of compulsion that manifests in almost automatic, unconscious shrine building. The paradox of fan labor is that while it can sometimes seem exploitative, if fans were to be compensated for it then they would probably stop doing it. The gift-like system of fandom economics works because it ensures that people are mostly motivated to produce things because of their love of the artist.

I don't like the idea of applying an economic or Marxist point of view to my fanish practices. The deep feelings I have far transcend something as base as money. Taylor Swift's music literally heals me. Labor analysis sucks the joy out of being a fan. But a part of me does think about how exploitable the desire to collect can be. Sometimes I feel so tied to the music that I think I owe something to Ms. Swift. Like I'm tossing the proverbial coin into the offering box by hitting "add to cart." I spatially arrange the objects I purchase—records, CDs, magazine covers, and various print ephemera—into shrine-like configurations, as if the manifestation or residue of some higher force (fandom) is being channeled through my hands. As fans, we're compelled to cluster together objects of fan energy. Shrines are outlets. They channel stannish fervor away from the body and into the world — from psychic to physic.

Labeling the more creative acts of fandom — labor like fanfic, fan edits, and making wikis, for example — as exploitative also doesn't sit quite right for me. Yes, the labor of promotion and marketing slides freely across the threshold between consumer and producer, and increases the value of the media product at the end of the day. But this labor also serves to generate and maintain a robust fan community, which is valuable to the community in its own right. Because it's done freely without any sort of explicit coercion, and because it's associated with some amount of pleasure, fandom's status as labor (us a hobby) is also a bit of a gray zone.

Part of the joy of collecting is the idea that early emerges independent of the original artist's intentions, like through misprints, early demos never meant for widespread markets, or regional releases that have more to do with global markets and other factors outside of the artist's control. The exception is when the artists explicitly create collectors' versions to get superfans to buy multiple copies of a record, even though each album variant has minimal added value. This feels



Don't mind me,
just building
a Shrine

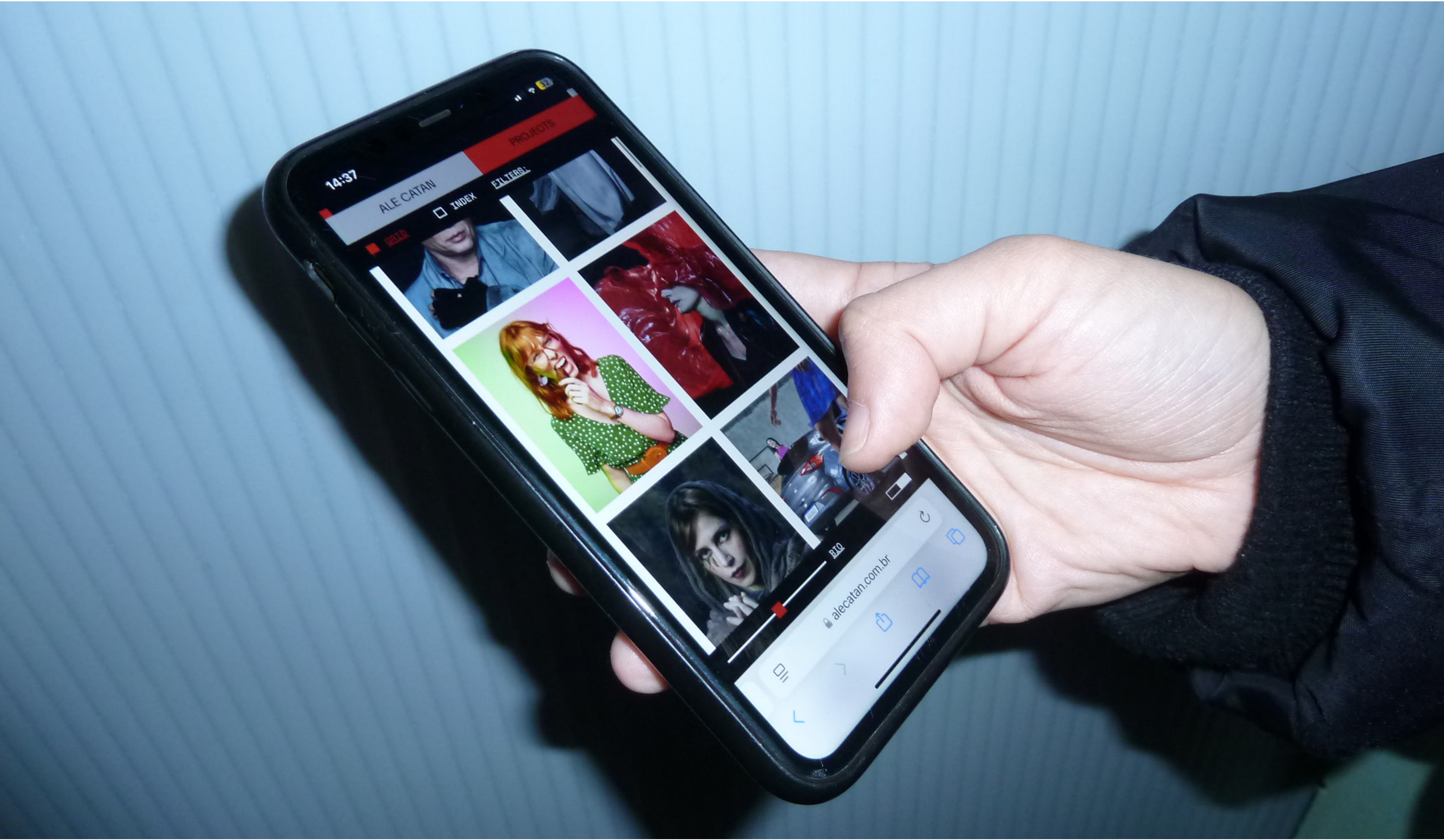
↑ Shrine to anime character Zenitsu from Demon Slayer: Kimetsu no Yaiba

There are a lot of structural differences between religious home altars and fan shrines. They often occupy the same spaces in the home, are the same scale, involve purposeful and intentional arrangement of multiple charged objects that serve or point to the original object of veneration, or icons to the original object of veneration, or have larger objects towards the center and smaller objects towards the periphery, design tendencies seem instinctual.

There's something to the fact that we're so willing to dedicate walls, shelves, rooms to fan shrines. Shrines are often in the corner of the room, a spatial configuration that reminds me of a story I read about M. Black Square painting Malevich's presence in a hanging spot for his painting was high in the corner of the room, because it was "the sacred spot that a Russian Orthodox saint would sit in a traditional Russian room to utilize; they are unused in the spaces so they become devotional spaces instead. On an instinctual level, it feels spiritual energy might naturally pool and crannies. Holy spaces are intentional apart from everyday life. The cornered are the most likely spots to remain unused.

Fan shrines can be constructed in both public and private spaces. The shrines are the ones in people's homes often consist of merchandise and have do with the economic support of the Public fan shrines (like the Harry Styles shrine, and others) are more often a images and symbols, not merchandise provide a space where other people their offerings (whether physical or digital) to the shrine. Increasing its appeal if not digital shrines? What is Stan 11, communion? Virality is a type of offering case of the Harry Styles shrine shrine that very few people visited the site.







ALE CATAN

PROJECTS

☒ GRID ☐ INDEX

FILTERS:



ALE CATAN

PROJECTS

☒ GRID ☐ INDEX

FILTERS:



ALE CATAN

PROJECTS

☒ GRID ☐ INDEX

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ALE CATAN

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☐ GRID

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☐ POR UM FIO

☐ PANORAMA

☐ CLÔ










☐ FIAT II

FILTERS:

B&W, PORTRAIT, ACTORS, ACTRESS







2018

2024









2018

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2018

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2018

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B&W, PORTRAIT, ACTORS, ACTRESS



2018 ■



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ALE CATAN

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ACTORS

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CLEAR


DOGVILLE


ACTORS, ACTRESS, PORTRAIT, THEATER


2018














CARMO E JOÃO PIMENTA


ACTORS, B&W, PORTRAIT


2024


























CONCERTO PARA JOÃO

ACTORS, B&W, PORTRAIT, THEATER

2019







BIO

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A
ÁRVORE
DA
VIDA

THE
TREE
OF
LIFE

MASP MUSEU DE ARTE
DE SÃO PAULO
ASSIS CHATEAUBRIAND

CARMÉZIA



EMILIANO

CARMÉZIA
EMILIANO

PARA BRUNA
Carmézia
23/03/2023.

CARMÉZIA
EMILIANO

A
ÁRVORE
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CARMÉZIA
EMILIANO:
A ÁRVORE
DA VIDA

Amanda Carneiro

CARMÉZIA
EMILIANO:
THE TREE
OF LIFE

No desafio de recriar sua própria imagem, o primeiro autorretrato realizado por Carmézia Emiliano é também um feito que evidencia como figuras indígenas são pouco vistas nesse gênero da pintura e na história da arte.¹ Autorretratos são maneiras memoriosas de registrar presença ao mesmo tempo que revelam concepções particulares de ação criativa. Em *Eu* (2022) [img. 2], a artista se coloca duplamente no centro, do quadro e de sua comunidade. Vestida de azul e adornada com adereços confeccionados com as tão características plumas, sementes e contas, o que de fato chama a atenção é o tom de sua pele. De um laranja vivo, como geralmente são pintadas suas personagens, a cor remete ao uso do urucum ou do carajuru, plantas nativas da América tropical, muito popular entre indígenas brasileiros como fonte de matéria-prima para usos variados, entre eles de protetor solar. Seu semblante é atento à tela que pinta, esta posicionada ao ar livre em um tradicional cavalete de madeira, na qual se vê o registro do monte Roraima. Localizado na tríplice fronteira entre Brasil, Venezuela e Guiana, onde também reside a população macuxi de que a artista faz parte, o monte Roraima é tema recorrente na obra de Emiliano.

O jogo entre os quadros, o da artista e o de seu objeto, aponta ainda elementos que lhe são recorrentes, como sua característica composição pictórica em que a faixa superior da pintura, sempre menor, é lugar de um céu azul vibrante, que emoldura vidas em comunidade ou elementos da natureza. Ao seu redor, sinalizando

o que a constitui, estão representadas inúmeras malocas interconectadas por trilhas e coadunadas à mesma natureza. A figura de seu quadro não devolve o olhar ao espectador, mas o mantém dirigido ao seu tema e ofício. Algo espreita a margem entre quem vê e o que é visto: o “eu” que indica a presença da artista dentro da imagem também projeta um “você” fora dela, numa dinâmica entre identidade e distinção. A despeito dos muitos outros elementos enunciativos de seu pertencimento indígena além de sua própria imagem, esse não é um registro ao sabor antropológico. Por isso, não se deve recair na crença da autorrepresentação como única maneira de apreensão, retirando do autorretrato de Emiliano e de outras obras suas a estimulante possibilidade de leituras mais plurais, comparativas e complexas: o quadro é a maneira como a artista se vê e ao mesmo tempo intenta algo que ela quer que seja visto.

1.
Carmézia Emiliano
Wazaká—Árvore da Vida
[Wazaká—Tree of Life]
(detalhe [detail]), 2022
img. 29

À medida que o gênero do autorretrato evoluiu e a mídia se pluralizou, igualmente mudaram as atitudes em relação à noção do que significava ser artista. O trabalho de Emiliano é, por exemplo, distinto do conceito romântico que o século 19 viu surgir, que dava ênfase à contemplação de uma subjetividade interior e a uma individualidade apartada da natureza em que,

Set as a challenge to recreate her own image, Carmézia Emiliano's first self-portrait exposes how rarely Indigenous figures are seen in this genre of painting and in art history.¹ Self-portraits are a memorable way of recording one's presence whilst revealing specific conceptions within the creative act. In *Eu* [I] (2022) [img. 2], the artist places herself doubly in the center: of the painting and of her own community. Wearing blue and accessories characteristically made of feathers, seeds, and shells, the one detail that really draws attention is the tone of her skin. As a vibrant orange, which she typically uses to paint her characters, the color suggests the use of annatto or *carajuru*, both native plants from the tropical Americas, which are very popular amongst Brazilian Indigenous peoples as a raw material for myriad purposes, including sun protection. Her semblance indicates that her attention is turned to the canvas she is painting, which is placed outdoors on a traditional wooden easel, where we see an image of Mount Roraima. Located on the triple frontier between Brazil, Venezuela, and Guiana—where different Indigenous populations live, including the Macuxi—Mount Roraima is a recurrent theme in Emiliano's oeuvre.

The game between painting, artist, and object also evokes other recurrent themes, such as her characteristic pictorial composition, in which the top strip of the painting, which is always smaller, gives room to a vibrant blue sky that frames community life and the natural elements. Scattered around her, as a way of signaling what she is made of, we see the representation of several malocas² interconnected by trails and links to nature. The figure in the picture is not looking back at the spectator but concentrated on her theme and craft. Something lurks between those who see and those who are looked at: the “me” that indicates the presence of the artist inside the image is also projecting a “you” out-



2.
Carmézia Emiliano
Eu [I], 2022
img. 44

s "ingênuos" ou
tamente com o
ho (1861-1947) e
09-1996). Praze-
mbista quando
al dos anos 1930,
orizam as artes
decorrência do
também do re-
ng. 26].⁹

posição de ce-
ucana (1947/49),
odrigues (1913-
oteca Castro Al-
ois anos depois
de *Arte popular*
u conhecido o
3) e suas figuras
esse momento
pidas por Mes-
para as proas
o São Francisco
olecionadores.
O conheceram



25.

Henri Rousseau

Un centenaire de l'Indépendance

[Centenário da independência]

[A Centennial of Independence], 1892

Óleo sobre tela [Oil on canvas], 112 × 158 cm

J. Paul Getty Museum, Los Angeles, Estados

Unidos [United States]

sociated with an artistic process that is driven by intuition and imagination—to the detriment of rationality and knowledge. Moreover, naïve art is often composed of works by self-taught artists and the working class.⁷

Henri Rousseau (1844–1910), a retired customs officer in Paris who was also a musician and painter in his spare time, is considered the first naïve painter.⁸ After being turned down at the Salon des Artistes Français [Salon of French Artists] in 1885, Rousseau was invited to participate in the Salon des Indépendants [Salon of Independent Artists] in 1886 and was later present at several editions of the event. He was acclaimed by Guillaume Apollinaire (1880–1918), Robert Delaunay (1885–1941), and Pablo Picasso (1881–1973). Music served

REPRODUÇÕES
DOS
TRABALHOS

REPRODUCTIONS
OF
WORKS

29.

Wazaká — Árvore da Vida
[Wazaká—Tree of Life], 2022
Óleo sobre tela [Oil on canvas], 70 × 60 cm
Museu de Arte de São Paulo Assis
Chateaubriand, doação [gift], Adriano
Pedrosa, em memória de [in memory of]
Selma Pedrosa, 2022, MASP11388



52.
a da massa
ve Run], 2012
sobre tela
vas], 30 × 120 cm
ollection] Augusto
Brasília, Brasil



53.

Parixara, 2018
Óleo sobre tela
[Oil on canvas], 50 x 50 cm
Coleção da artista
[Collection of the artist],
Boa Vista, Brasil



54.

Dança do beija-flor
[Hummingbird Dance], 2011
Óleo sobre tela
[Oil on canvas], 50 x 70 cm
Cortesia [Courtesy] Central Galeria,
São Paulo, Brasil





87.
Eu (I), 2022
(detalhe [detail])
img. 44

Lista de trabalhos na exposição
[Exhibition Checklist]

Caxiri na cuia
[Caxiri in the Cua], 2001
Óleo sobre tela
[Oil on canvas], 50 × 80 cm
Coleção da artista [Collection of the artist], Boa Vista, Brasil
Imagem [Image] 70

Parixara e tacuí
[Parixara and Tacuí], 2008
Óleo sobre tela
[Oil on canvas], 50 × 70 cm
Coleção [Collection]
Juliana Siqueira de Sá e [and]
Manu Ferraz, São Paulo, Brasil
Imagem [Image] 56

Lenda do Caracaranã
[Caracaranã Legend], 2009
Óleo sobre tela
[Oil on canvas], 60 × 80 cm
Coleção da artista [Collection of the artist], Boa Vista, Brasil

Timbó, 2009
Óleo sobre tela
[Oil on canvas], 60 × 80 cm
Coleção [Collection] Augusto
Luitgards, Brasília, Brasil
Imagem [Image] 77

Pimenta é ouro
[Pepper is Gold], 2010
Óleo sobre tela
[Oil on canvas], 60 × 80 cm
Coleção [Collection]
Juliana Siqueira de Sá e [and]
Manu Ferraz, São Paulo, Brasil
Imagem [Image] 46

As sereias
[The Mermaids], 2011
Óleo sobre tela
[Oil on canvas], 50 × 70 cm
Coleção particular [Private collection], São Paulo, Brasil
Imagem [Image] 84

Dança do beija-flor
[Hummingbird Dance], 2011,
Óleo sobre tela
[Oil on canvas], 50 × 70 cm
Cortesia [Courtesy] Central
Galeria, São Paulo, Brasil
Imagem [Image] 54

Corrida da massa
[Collective Run], 2012
Óleo sobre tela
[Oil on canvas], 30 × 120 cm
Coleção [Collection] Augusto
Luitgards, Brasília, Brasil
Imagem [Image] 52

Passarada
[Flock of Birds], 2012
Óleo sobre tela
[Oil on canvas], 70 × 70 cm
Coleção [Collection] Augusto
Luitgards, Brasília, Brasil
Imagem [Image] 43

Damurada, 2013
Óleo sobre tela
[Oil on canvas], 75 × 119 cm
Coleção da artista [Collection of the artist], Boa Vista, Brasil
Imagem [Image] 73

Sem título
[Untitled], 2013
Óleo sobre tela [Oil on canvas]
Coleção da artista [Collection of the artist], Boa Vista, Brasil

Quatis
[Coatis], 2014
Óleo sobre tela
[Oil on canvas], 80 × 80 cm
Coleção [Collection] Augusto
Luitgards, Brasília, Brasil
Imagem [Image] 39

Desfiando algodão
[Spinning Cotton], 2015
Óleo sobre tela
[Oil on canvas], 44 × 54 cm
Coleção da artista [Collection of the artist], Boa Vista, Brasil

Araras
[Macaws], 2018
Óleo sobre tela
[Oil on canvas], 50 × 50 cm
Coleção [Collection] Augusto
Luitgards, Brasília, Brasil
Imagem [Image] 34

Coruja
[Owl], 2018
Óleo sobre tela
[Oil on canvas], 50 × 50 cm
Coleção da artista [Collection of the artist], Boa Vista, Brasil
Imagem [Image] 36



Lefosse apresenta [present]

CARMÉZIA EMILIANO

A
ÁRVORE
DA
VIDA

THE
TREE
OF
LIFE

Artista indígena pioneira no cenário brasileiro contemporâneo, Carmezia Emiliano (Maloca do Japó, Roraima, 1960) trabalha com pintura desde a década de 1990. Sua obra se concentra em representações de temas da cultura macuxi: festas, danças e brincadeiras associadas ao cultivo e consumo da mandioca e ao seu cotidiano paisagens com lagos, pássaros e outros animais, com destaque para o monte Roraima. Os macuxis habitam a região fronteira entre a Venezuela, a Guiana e o Brasil, e são mais de 30 mil só em nosso país, onde vivem na Terra Indígena Raposa Serra do Sol, cenário de embates com o garimpo ilegal. Na pintura de Emiliano há muitos detalhes intrincados, interconectados e ritmados que compõem extraordinários retratos de uma sociedade comunitária dotada de uma forte consciência ecológica.

Carmézia Emiliano: a árvore da vida apresenta 35 pinturas, quatro delas pertencentes ao acervo do MASP e produzidas especialmente para o museu, que revelam a relação que a instituição vem desenvolvendo com a artista desde 2018. A mostra também inclui oito trabalhos inéditos realizados para a ocasião. O subtítulo da exposição parte de uma obra do MASP que referencia o mito da Wazaká, a árvore da vida: cortado por Makunaíma, seu tronco fez surgir o monte Roraima e espalhou as sementes culturais macuxi pelo mundo. Makunaína é uma divindade brincalhona disseminada pelo romance *Macunaíma* de Mário de Andrade (1893-1945), um marco do modernismo brasileiro. O monte Roraima é um tema recorrente na obra de Emiliano e uma metáfora da imortalidade ou da fertilidade, por meio da qual a vivacidade da árvore transformada em monte confirma a continuidade da vida no universo.

A exposição está organizada em sete núcleos que abordam desde temas relacionados à subjetividade da artista e à representação da figura humana, até a vida em comunidade, manifestada em pinturas que mostram habitações coletivas e espaços de sociabilidade. Destacam-se, ainda, os registros da transmissão de saberes, as redes de apoio entre as mulheres e a relação de profundo respeito e cooperação com a natureza. Trata-se de uma obra fundamental para compreender modos de viver, pensar, representar e criar tão singularizados por Carmézia Emiliano, numa perspectiva mais ampla, diversa e plural da arte e da cultura brasileira.

A pioneering Indigenous artist on the current Brazilian scene, Carmezia Emiliano (Maloca do Japó, Roraima, 1960) has been working with painting since the 1990s. Her oeuvre focuses on the themes from the Macuxi culture: festivals, dances, and games linked with the growth and consumption of cassava and their daily life, landscapes with lakes, birds, and other animals, highlighting Mount Roraima. The Macuxis people inhabit the border region between Venezuela, Guyana and Brazil, and are more than 30,000 in our country alone, where they live in the Raposa Serra do Sol Indigenous Land, scenario of clashes with illegal mining. In her works, there are many intricate, interconnected, and rhythmic details that form unique portraits of a communal society with a powerful ecological conscience.

Carmézia Emiliano: The Tree of Life presents 35 paintings, four of them belonging to the MASP collection and produced especially for the museum, which show the evolving relationship between the institution and the artist since 2018. The exhibition also includes eight previously unseen works made for the event. The show's subtitle derives from a work at MASP that refers to the myth of the Wazaká, the Tree of Life: cut down by Makunaíma, its trunk gave rise to Mount Roraima and spread the Macuxi cultural seeds throughout the world. Makunaína is a playful deity who became popular thought the novel *Macunaíma* written by Mário de Andrade (1893-1945), a landmark of Brazilian modernism. Mount Roraima is a recurring theme in Emiliano's oeuvre and a metaphor for immortality or fertility, through which the liveliness of the tree turned into a mount confirms the continuity of life in the universe.

The exhibition is organized in seven sections, which touch on themes related to the artist's subjectivity and the depiction of human figures, as well as life in the community, illustrated in paintings that show collective dwellings and social spaces. The conveying of knowledge, the support networks among women, and the relationship of deep respect and cooperation with nature are also highlighted in the artist's paintings. It is a key work to understand ways of living, thinking, representing and creating so singularized by Carmézia Emiliano, in a wider, diverse and plural perspective of Brazilian art and culture.

Carmézia Emiliano
The Tree of Life is curated
by Amanda Carneiro,
Assistant Curator, MASP.

Carmézia Emiliano's
exhibition is part of MASP's
annual program devoted to
Indigenous histories, which
includes shows by the Huni
Kuin Artists Movement
(MAHKU), Paul Gauguin
(1848-1903), Sherounawé
Hakihliwé, MASP Landmann,
and Melissa Cody in addition
to the large group show
Indigenous Histories.

Carmézia Emiliano:
a árvore da vida é curada
por Amanda Carneiro,
curadora assistente, MASP.

A mostra de Carmézia
Emiliano integra o ano
de programação do MASP
dedicado às histórias
indígenas, que inclui
exposições do Movimento dos
Artistas Huni Kuin (Mahku),
Paul Gauguin (1848-1903),
Sherounawé Hakihliwé, MASP
Landmann e Melissa Cody
além da grande mostra
coletiva *Histórias Indígenas*.



PARA ACESSAR ESTE
TEXTO NO CELULAR,
APONTE A CÂMERA
PARA O CÓDIGO QR

TO ACCESS THIS
TEXT IN YOUR MOBILE,
POINT THE CAMERA
TO THE QR CODE

#CarméziaEmiliano

Patrocinador [Sponsor]

MASP

MUSEU DE ARTE
DE SÃO PAULO
ASSIS CHATEAUBRIAND

Lefosse



CARMÉZIA EMILIANO
2022

Alcunha da artista: Carmézia Emiliano. O nome Carmézia vem do nome da mãe, Carmezilda, e do nome do pai, Emiliano. O nome Carmézia vem do nome da mãe, Carmezilda, e do nome do pai, Emiliano. O nome Carmézia vem do nome da mãe, Carmezilda, e do nome do pai, Emiliano.

O primeiro trabalho de Carmézia Emiliano é uma obra que aborda a temática da vida e da morte. A obra é composta por uma série de pinturas que representam a vida e a morte. A obra é composta por uma série de pinturas que representam a vida e a morte. A obra é composta por uma série de pinturas que representam a vida e a morte.

Carmézia Emiliano é uma artista que trabalha com a temática da vida e da morte. A obra é composta por uma série de pinturas que representam a vida e a morte. A obra é composta por uma série de pinturas que representam a vida e a morte.

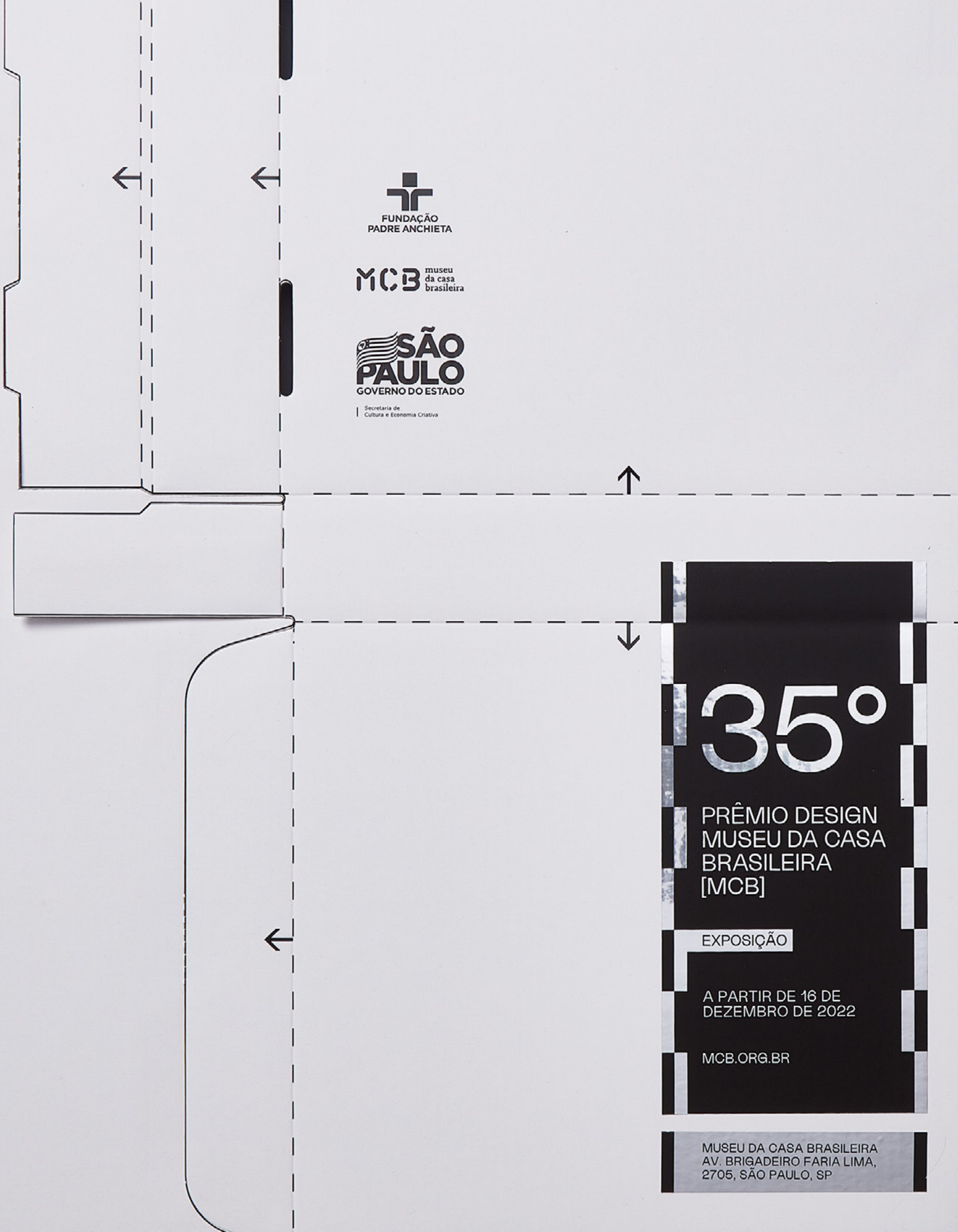
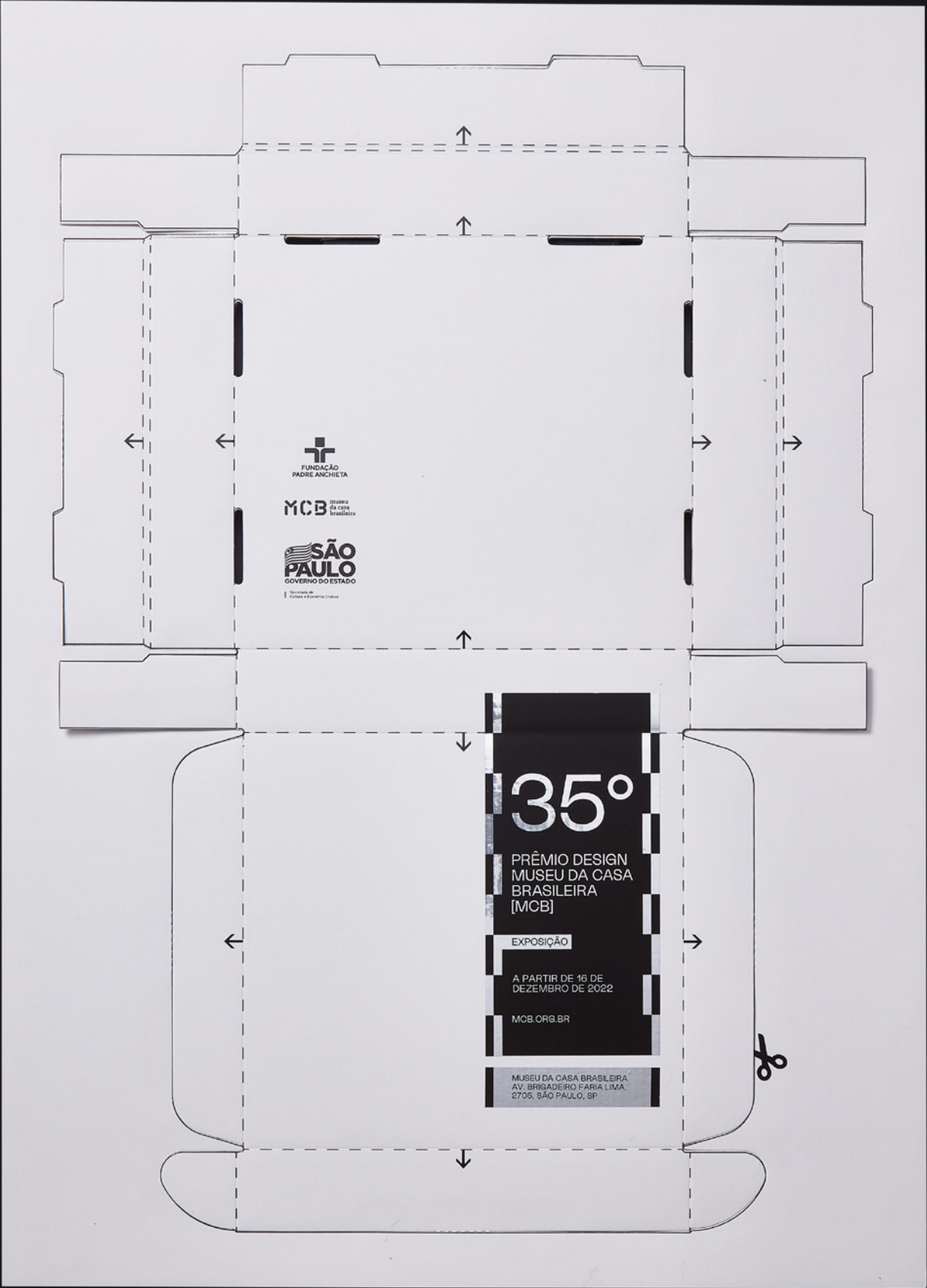
A ÁRVORE DA VIDA





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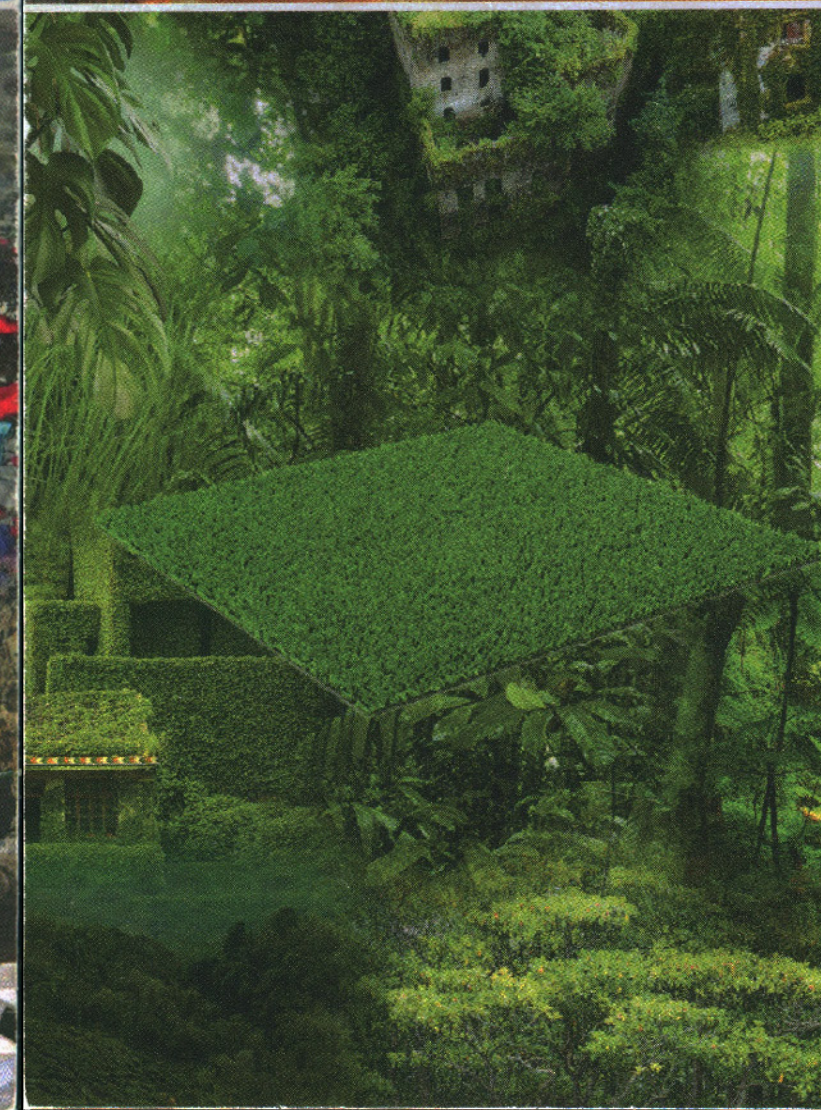
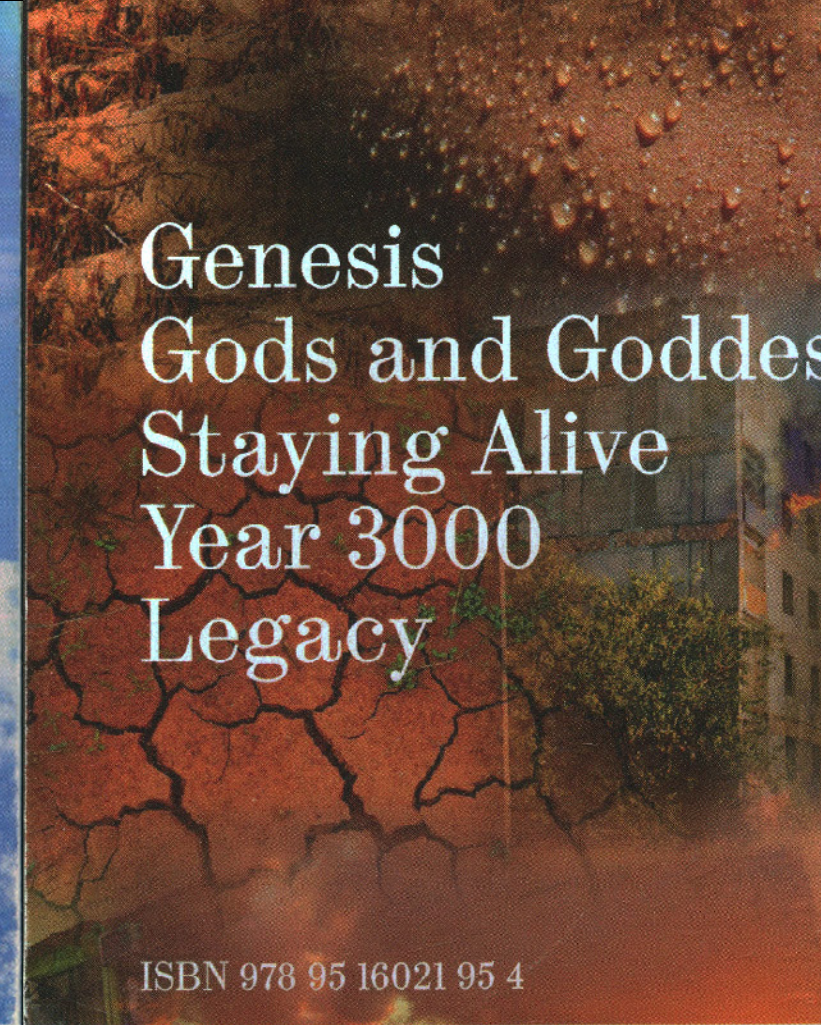
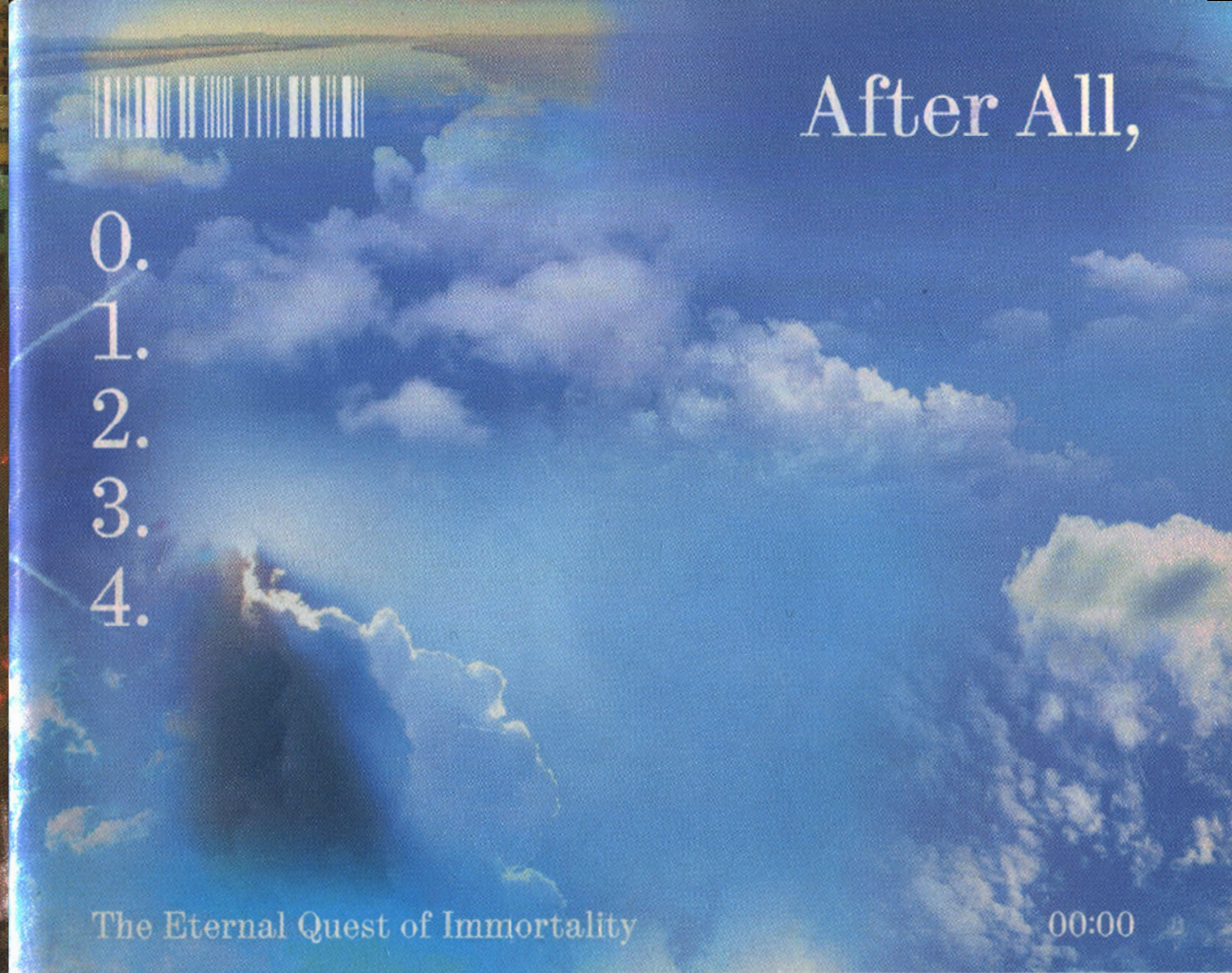
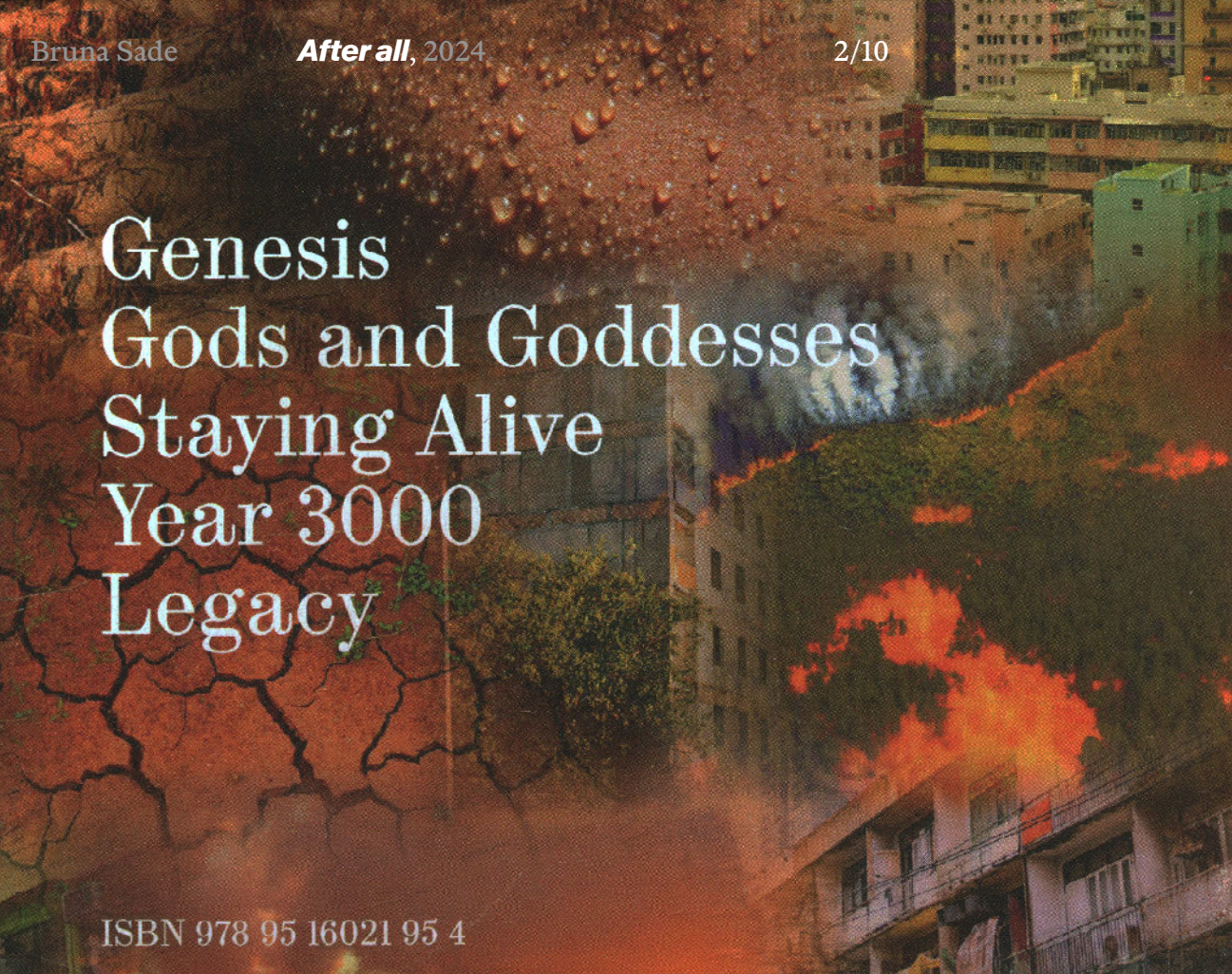
Awarded and
exhibited at the
35° Prêmio design
@ Museu da
Casa Brasileira
in São Paulo.











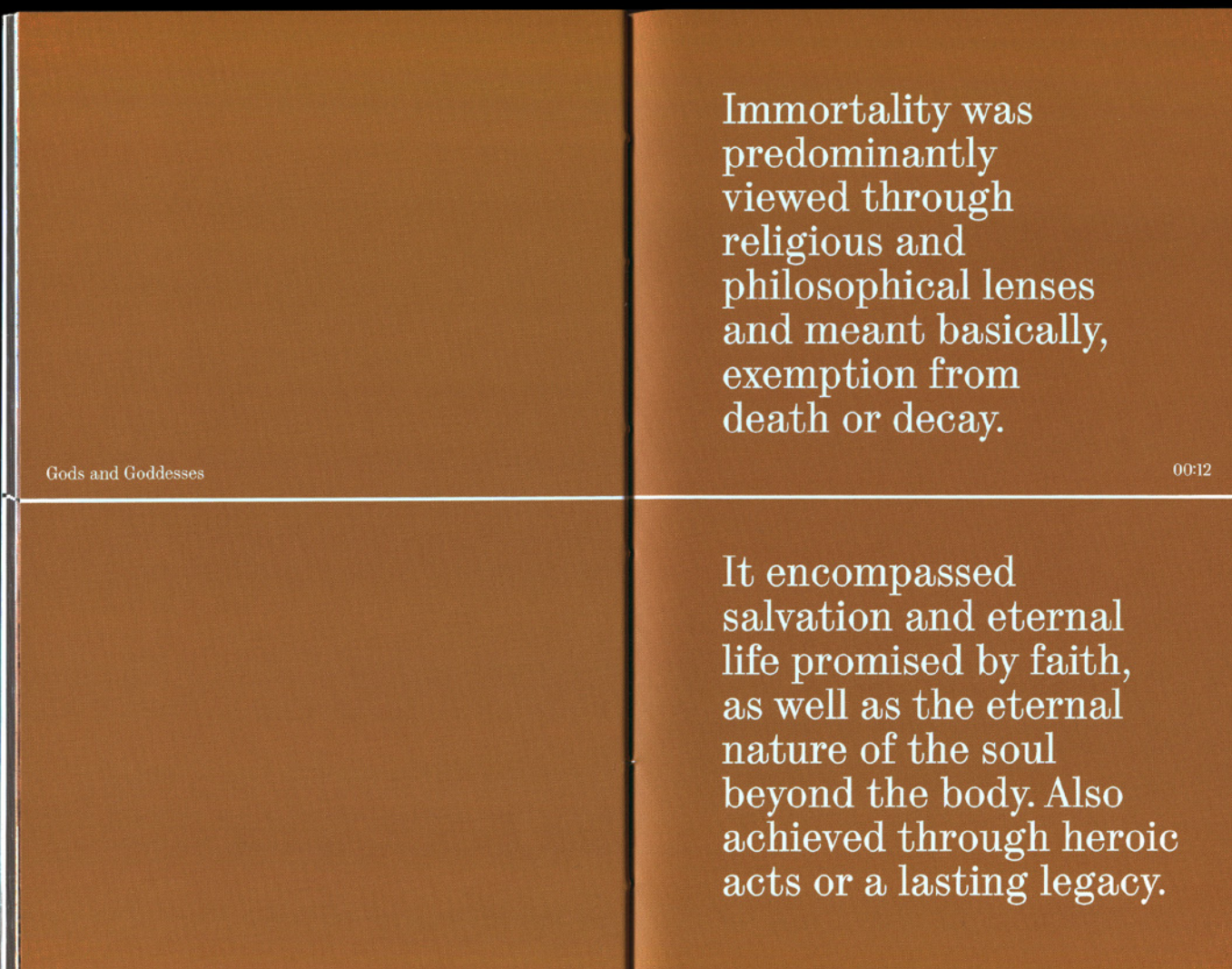
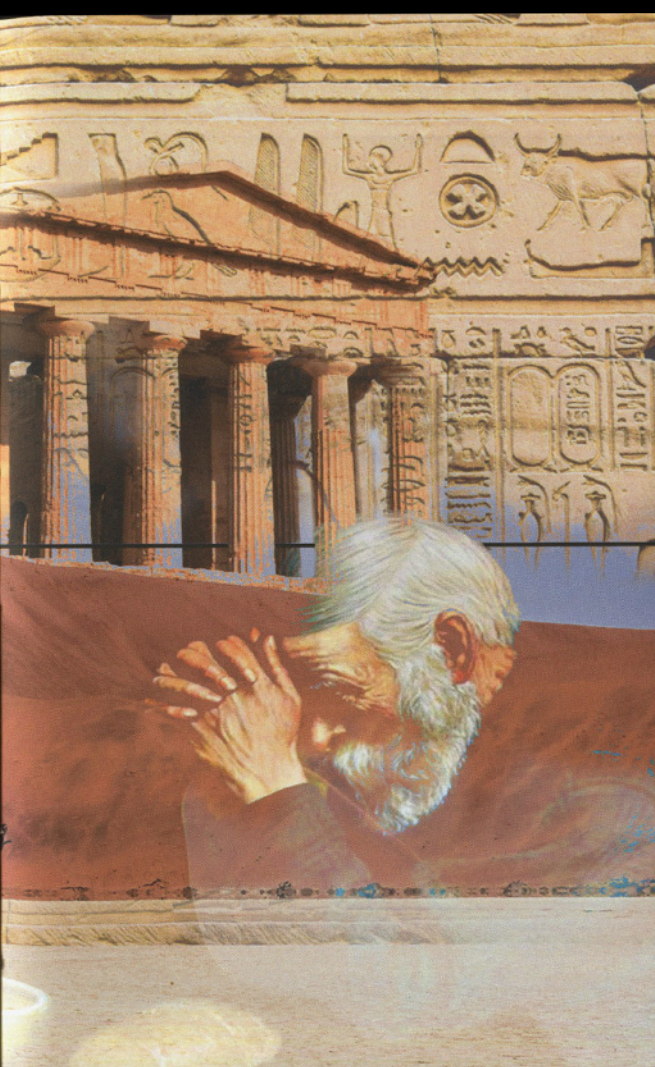
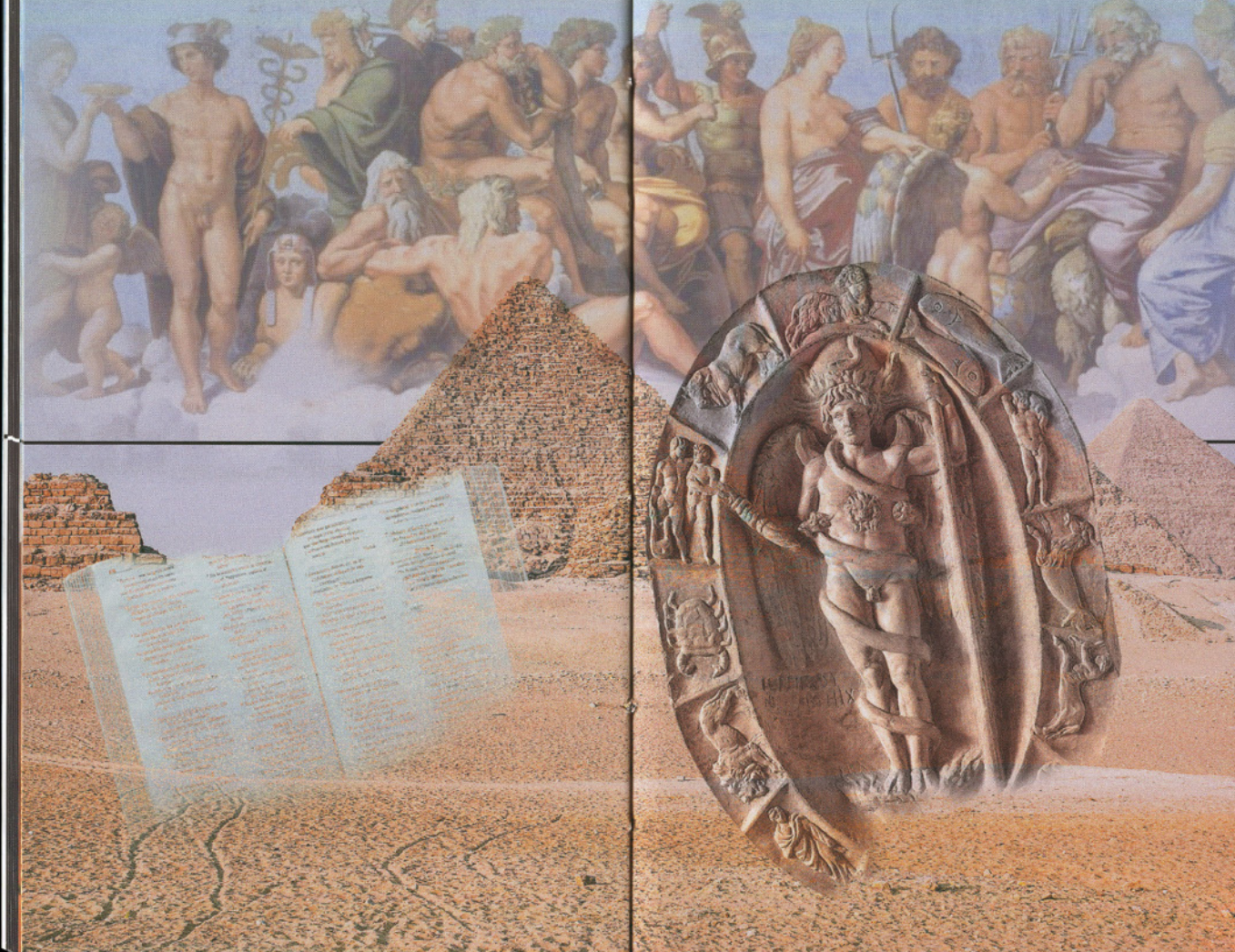
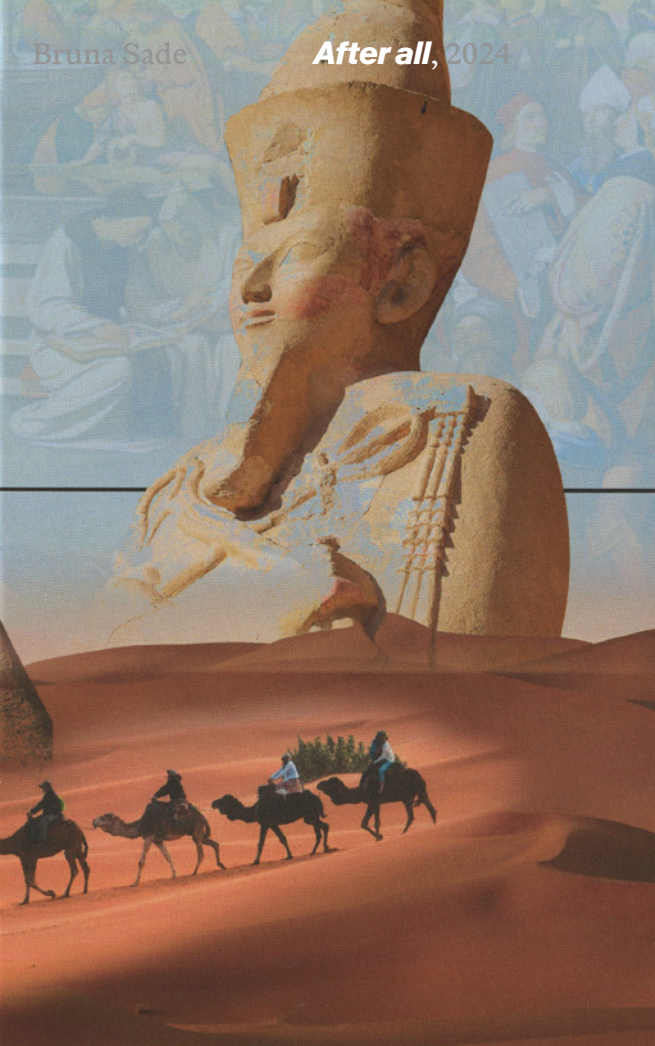
Humans are born,
they live, then they die,
this is the order that
the gods have decreed.
But until the end comes,
enjoy your life,
spend it in happiness,
not despair.

00:02

...Love the child
who holds you
by the hand,
and give your
partner pleasure
in your embrace.
That is the best way
for a person to live.

But the rest of
humanity didn't
get the memo.

00:03



The Four Paths to Immortality

Stephen Cave

00:14

All living things seek to perpetuate themselves into the future, but humans seek to perpetuate themselves forever. This seeking—this will to immortality—is the foundation of human achievement; it is the wellspring of religion, the muse of philosophy, the architect of our cities and the impulse behind the arts. It is embedded in our very nature, and its result is what we know as civilization.

Although magnificent in the scale and sophistication of its expression, ancient Egypt's obsession with eternal life was otherwise no different from that of every society, ancient or modern, Eastern or Western. The dream of some kind of life without end is a universal feature of human experience, common to all cultures across time and place—and still today driving us on toward new achievements that surpass even the pyramids.

The immortality narratives are responses to fundamental constants in the human condition. Yet different cultures at different times have shown enormous ingenuity in elaborating these basic frameworks; they are a continuous source of inspiration, innovation and creativity.

They are the ways in which we channel our most simple urge—to live on—yet they have led to our most sophisticated intellectual, religious and artistic achievement. The second aim of this book is to show how our efforts to clear these four paths and prepare for the ascent up the Mount of the Immortals have thrown up what we know as civilization—the institutions, rituals and beliefs that make human existence what it is.

But although the summit of everlasting life is where these four paths are pointed, whether they get there is an altogether different question. The peak remains above the clouds; those who reach it do not return to tell the story. Today we are in a far better position than any of our ancestors to map out this terrain and assess whether any of these paths reach their destination. Modern science is giving us fresh insights into the origins of life and the end of the universe; we can peer into brains in search of the soul, and we are developing new technologies that

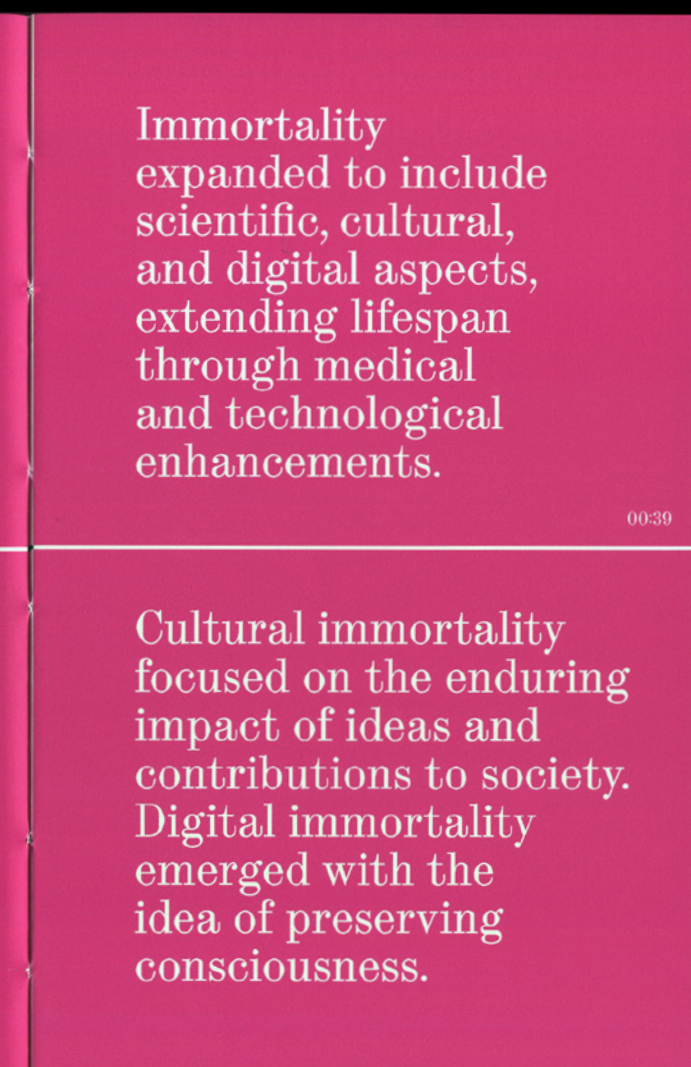
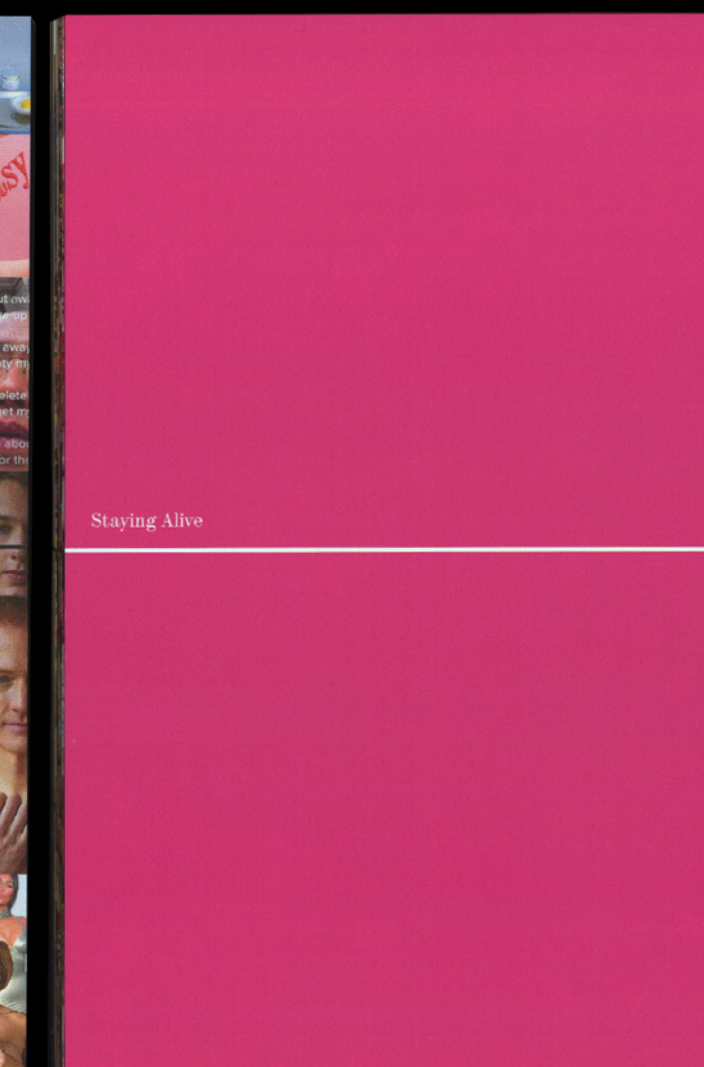
The Four Paths to Immortality

promise to defeat aging. Therefore the third thing this book will do is draw on these new insights to examine which of these four narratives have a real prospect of taking us to where we might live forever.

Although these four paths explain many mysteries of human behavior, they are also intuitive and straightforward. The first springs most directly from our instincts: like all living systems, we strive to avoid death. The dream of doing so forever—physically, in this world—is the most basic of immortality narratives. I will call this first path simply Staying Alive. It sounds unpromising, absurd even in the face of the basic fact of death and decay. But it is hugely pervasive: almost all cultures contain legends of sages, golden-age heroes or remote peasants who discovered the secret to defeating aging and death.

This narrative is really nothing more than the continuation of our attempts to stay young and healthy—to live that little bit longer—an extra year or two or ten. Those aspects of civilization that provide for our bodily needs—the food supplies and city walls—are the first





Immortality expanded to include scientific, cultural, and digital aspects, extending lifespan through medical and technological enhancements.

Cultural immortality focused on the enduring impact of ideas and contributions to society. Digital immortality emerged with the idea of preserving consciousness.

that his contract said he wanted to be cryopreserved no matter how much time had elapsed, so the company got a court order and had the body returned to Arizona. Mr. Drake said that the primacy that Western society places on an individual's choice in such cases is "a big difference with Eastern culture."

"In China it has to do with what the family members want, just like with medical treatments," he said. "Let's say Grandpa gets cancer in China. Many times they won't even tell Grandpa he has cancer, and the other family members will decide what treatments should be done."

"They might then say, 'Let's have Grandpa cryopreserved,' and it has to be a unanimous agreement of the whole family — but not including the individual who actually goes through it." Ms. Udalova said the Russian system is somewhere in the middle. Somebody who dies without leaving written proof of their intentions can still be cryopreserved if two witnesses testify that is what the

almost all the cases in China so far, you've had a family member signing up their loved one who is near death." If waking up alone in the future does not appeal, there is a growing trend in the United States of people paying tens or even hundreds of thousands of dollars to cryopreserve their pets, with the cost based largely on the animal's size. "If you want us to do your horse it is going to be different from your cat's brain," Mr. More said. "We seem to be having more pets than humans at the moment, and that's fine with dogs but it's kind of tricky for cats and anything smaller because of their tiny blood vessels." "If you want to store a whole big dog, that's going to cost about as much as a human because of its size. My wife and I had our dog Oscar cryopreserved. He was a large golden doodle, but we basically just had his brain stored to make it more affordable because I'm in neuro anyway." In Russia, KrioRus's preserved cats and dogs have been joined by five hamsters, two rabbits and a chinchilla.

Some are skeptical when they first hear the claim that the will to immortality is the underlying driver of civilization. It sounds too metaphysical to be the instinct behind everyday actions, too mystical to explain the behavior of a creature evolved from the apes. But the origin of our eternal longings is neither mystical nor metaphysical. On the contrary, nothing could be more natural. The desire to strive to project ourselves into the future is a direct consequence of our long evolutionary legacy.

This determination to survive and reproduce—to extend into the future—is the one thing that all living forms have in common. The mightiest mountain peak eventually allows its own erosion, no different from the grain of sand washed over by the sea. But the tiniest organism will fight with all it has against the assaults of elements and predators—against the descent into disorder that otherwise characterizes the universe. Living things sustain themselves by their very nature dynamic systems for sustenance.

After Death the Big Chill

Richard Sandomir

00:53

The Will to Live (Forever)

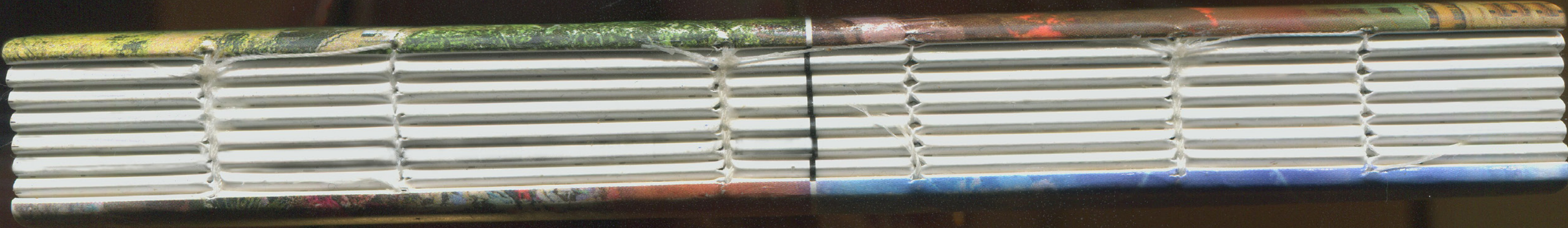
deceased wanted. That may help explain an intriguing difference in the gender balance of people who have been preserved. Men outnumber women by almost three to one among Alcor's clients, and the imbalance is even greater among people registered with the Australian start-up. But there is an almost even gender balance among KrioRus's 80 patients. "That is because of a cultural situation here in Russia," Ms. Udalova said from her office in Moscow.

"Our clients are mostly men, but they often cryopreserve their mothers first, because Russian men are brought up only by their mothers." When those male clients eventually join their mothers in the firm's metal vats, the gender balance will likely tip toward more men, she said. The Chinese, like the Russian men who want to embark on any new life with their mothers by their side, are also baffled by the tendency of American men to plan a solo journey into the future. "In the States you get some family members signing up together, but you get a lot more individuals signing themselves up and the Chinese don't really get that, Mr. Drake said. "I think in



“The first of the four basic immortality narratives —Staying Alive— is simply the will to live forever in its basic form.”





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ABOUT

ONLINE

IT GOES WITHOUT SAYING

TODAY'S CONTENT

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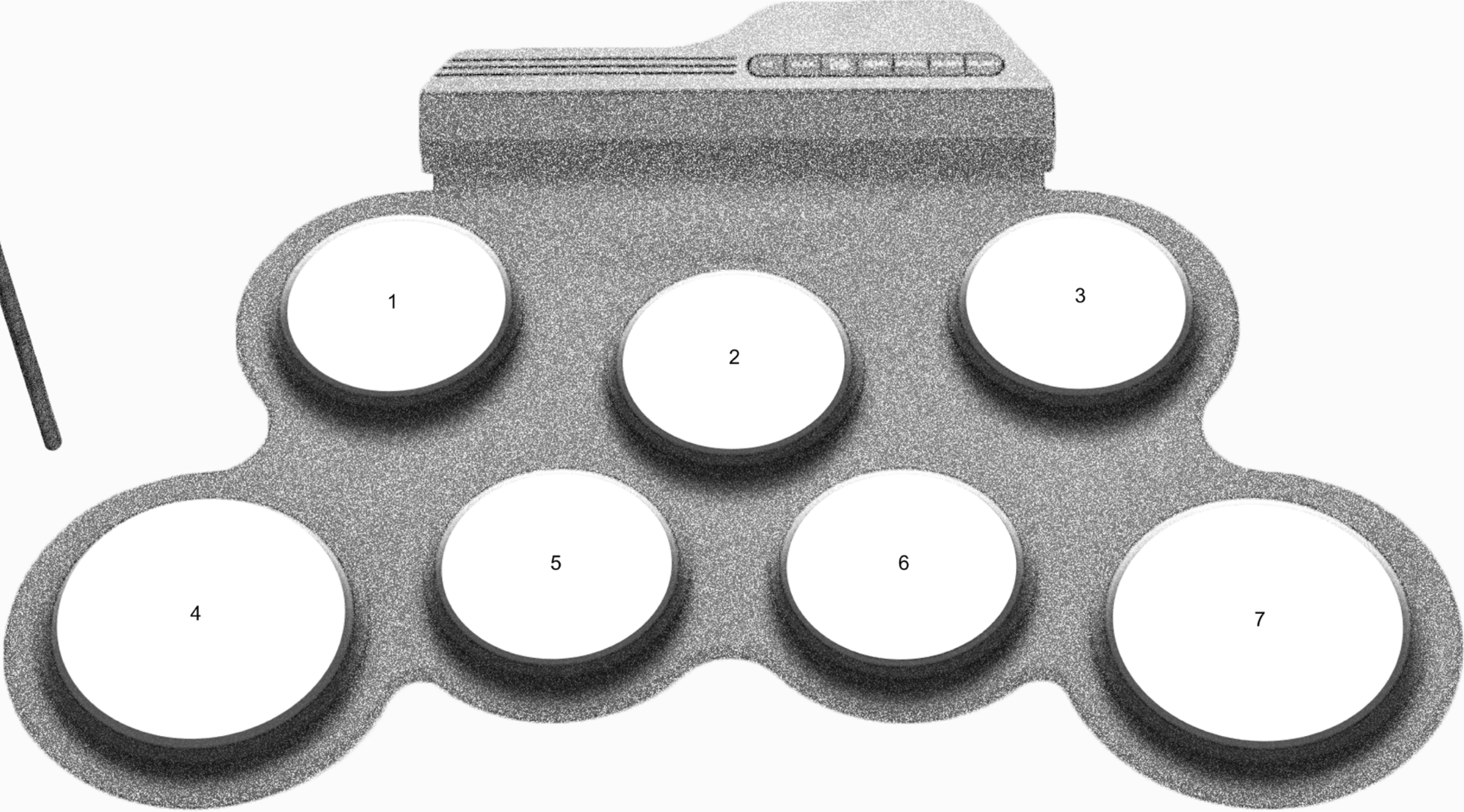
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RESTART

DOWNLOADED

19/06/2024

If you say that something goes without saying, it means that it is obvious (so obvious that you don't really need to say it). This phrase can be used to emphasise something.

171/365

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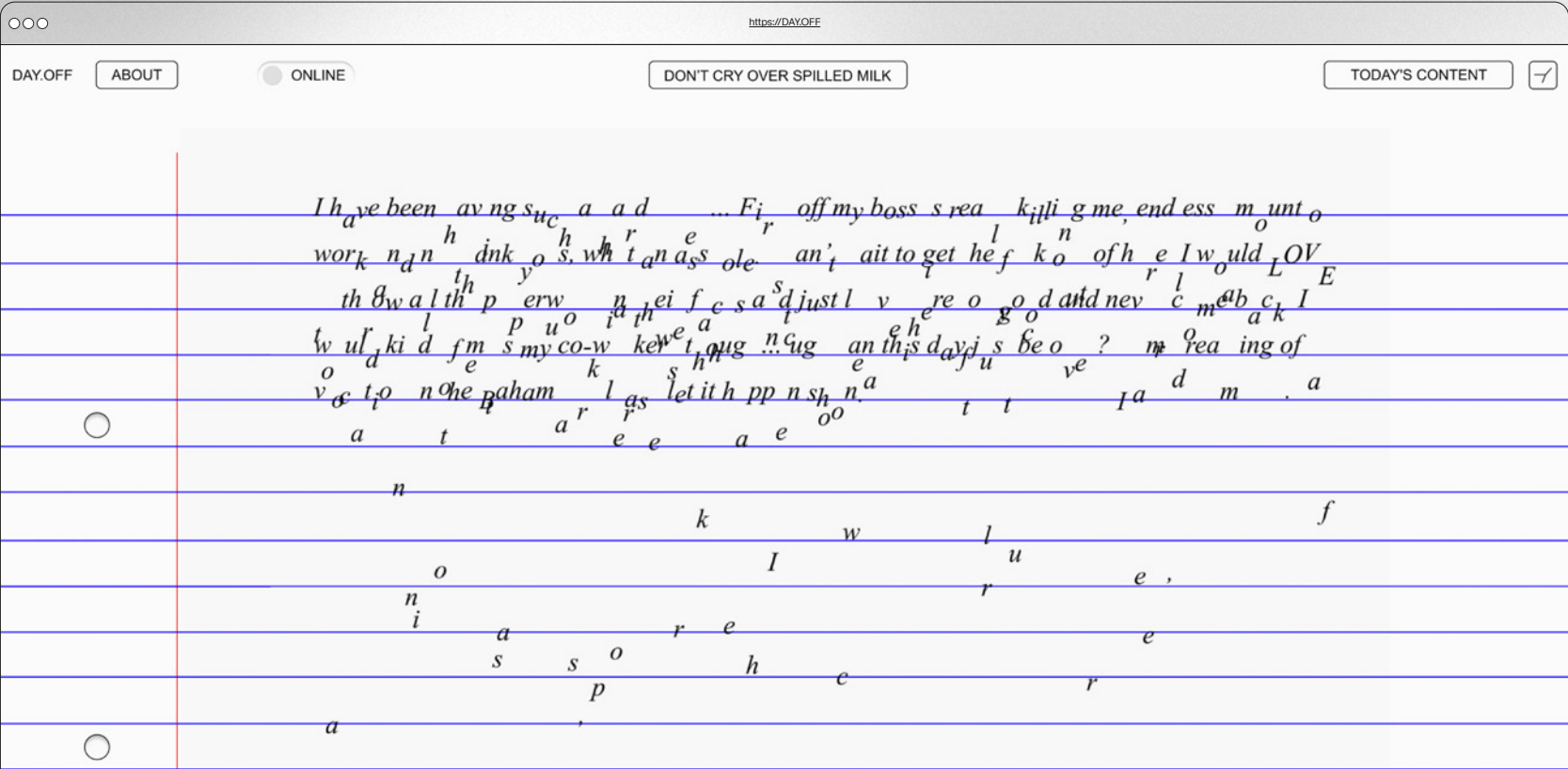
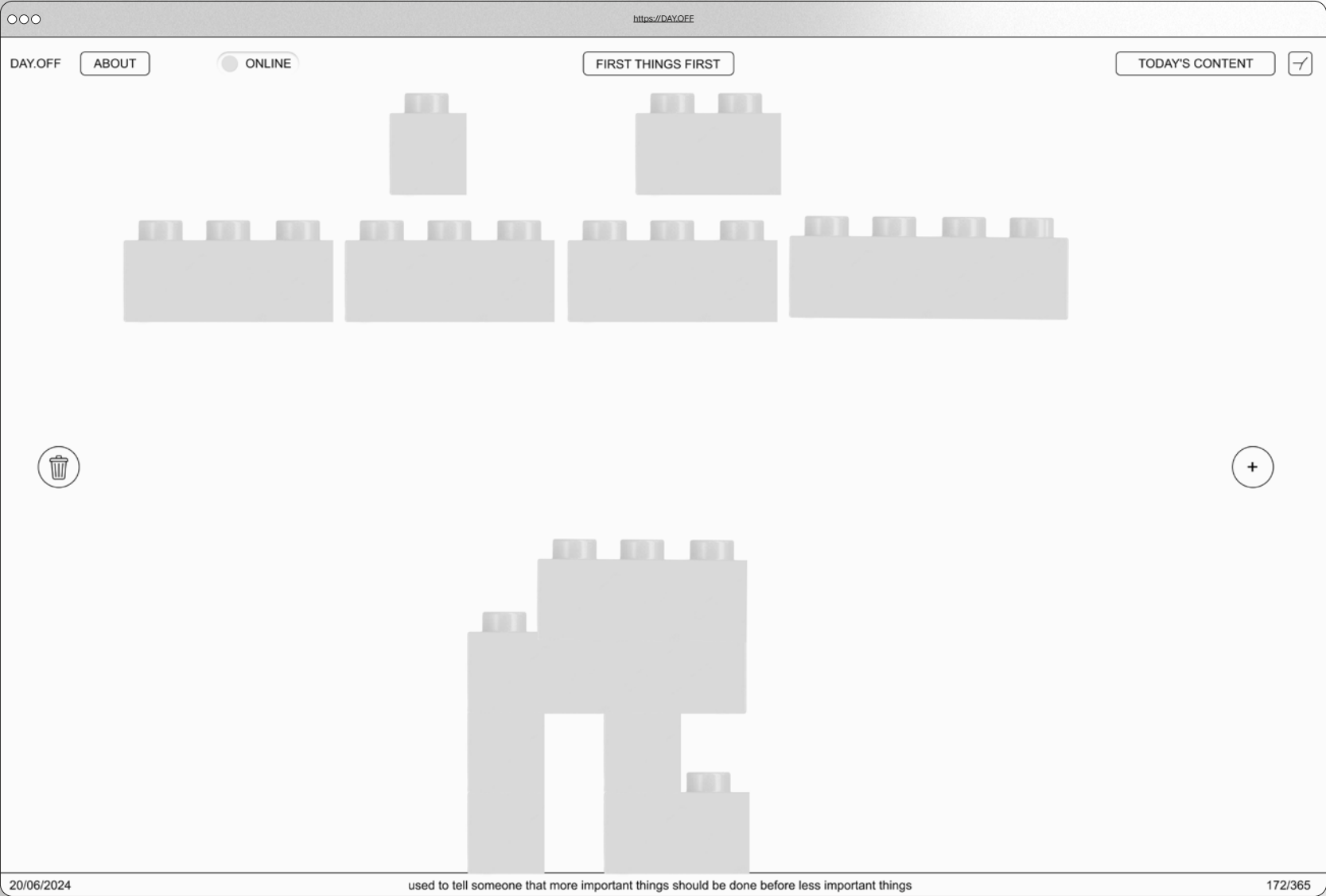
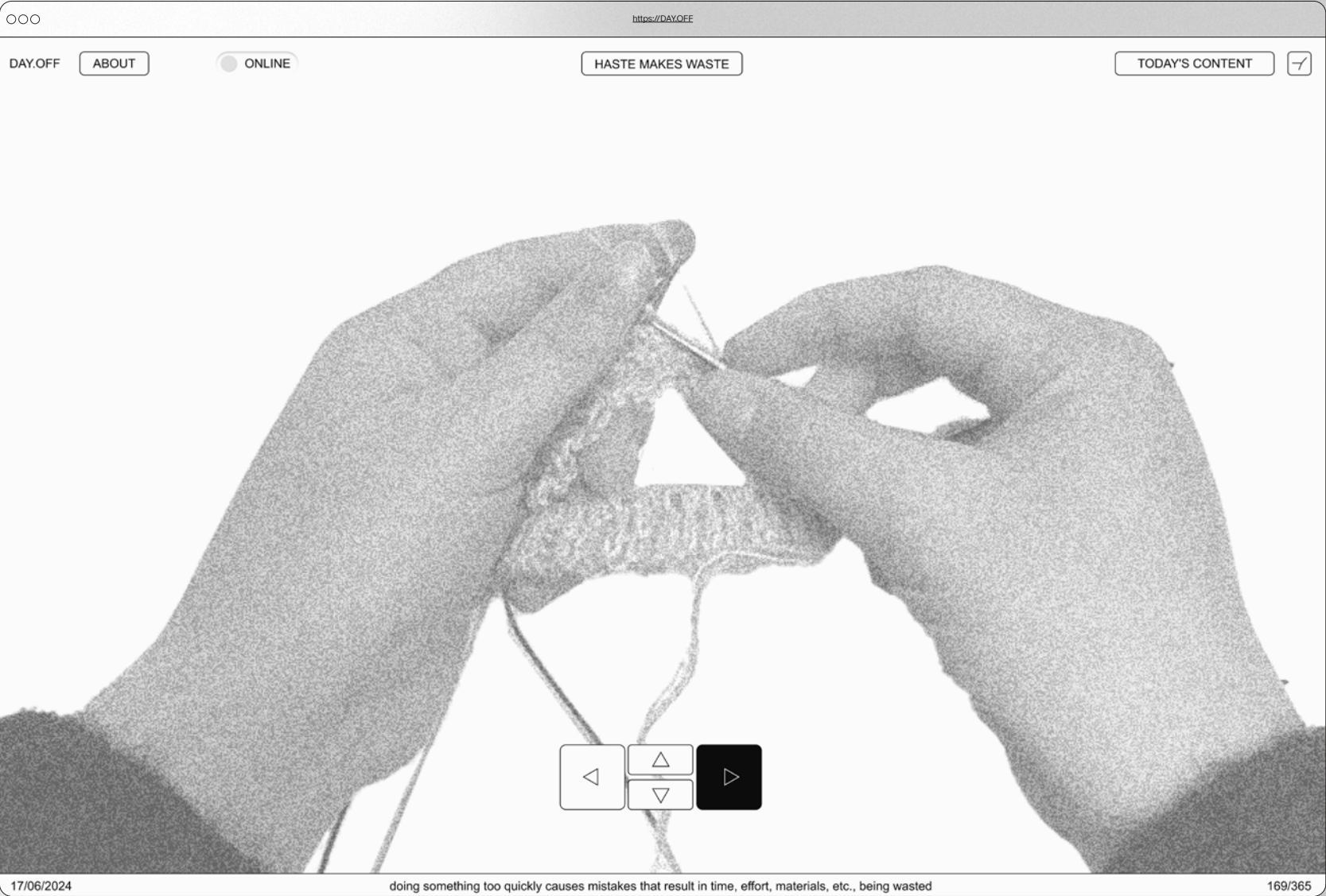
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19/06/2024

If you say that something goes without saying, it means that it is obvious (so obvious that you don't really need to say it). This phrase can be used to emphasise something.

171/365



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ABOUT

ONLINE

X

FIRST THINGS FIRST

TODAY'S CONTENT

EXPERIENCE N.172

A house isn't built from the roof down, you should breathe, take a step and start from the beginning. If you are feeling overwhelmed, maybe you got carried away and you don't know where to go. First Things First reminds you to not get ahead of yourself and do it step by step.

HOW TO PLAY:

1. Click the pieces pile

2. Drag the pieces

3. Create a composition

4. Click to save it

20/06/2024

used to tell someone that more important things should be done before less important things

172/365

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HASTE MAKES WASTE

X

TODAY'S CONTENT

ARTICLE

POP AND POLITICS IN TEXTILE ART

Kunstmuseum Ravensburg

READ

ARTWORK

MELISSA CODY: WEBBED SKIES

MoMA PS1

EXPERIENCE

ARTICLE

HACKING IN A FACTORY

Laya Anasu

READ

◀

△

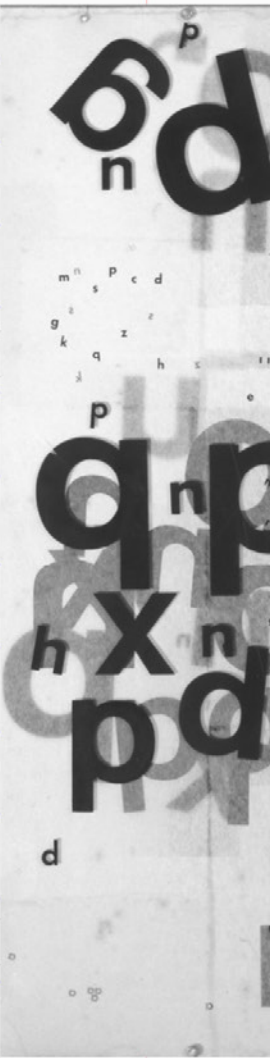
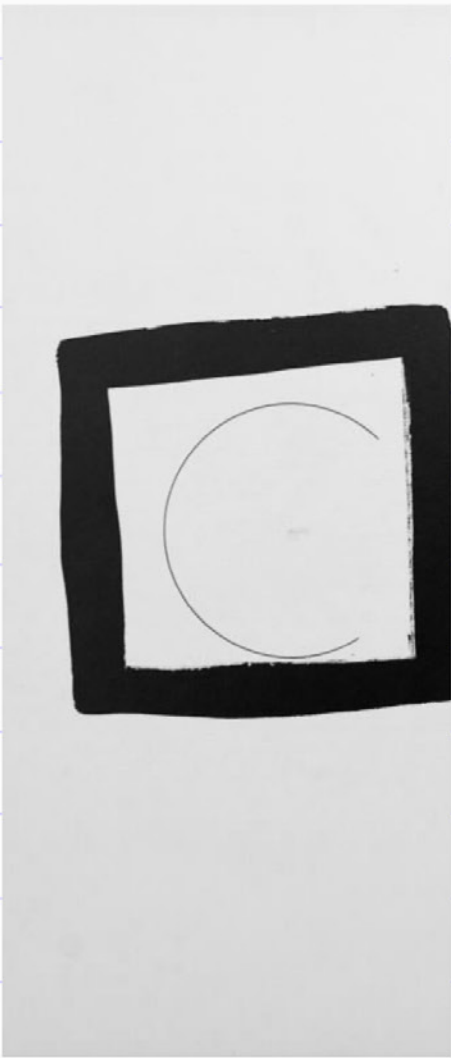
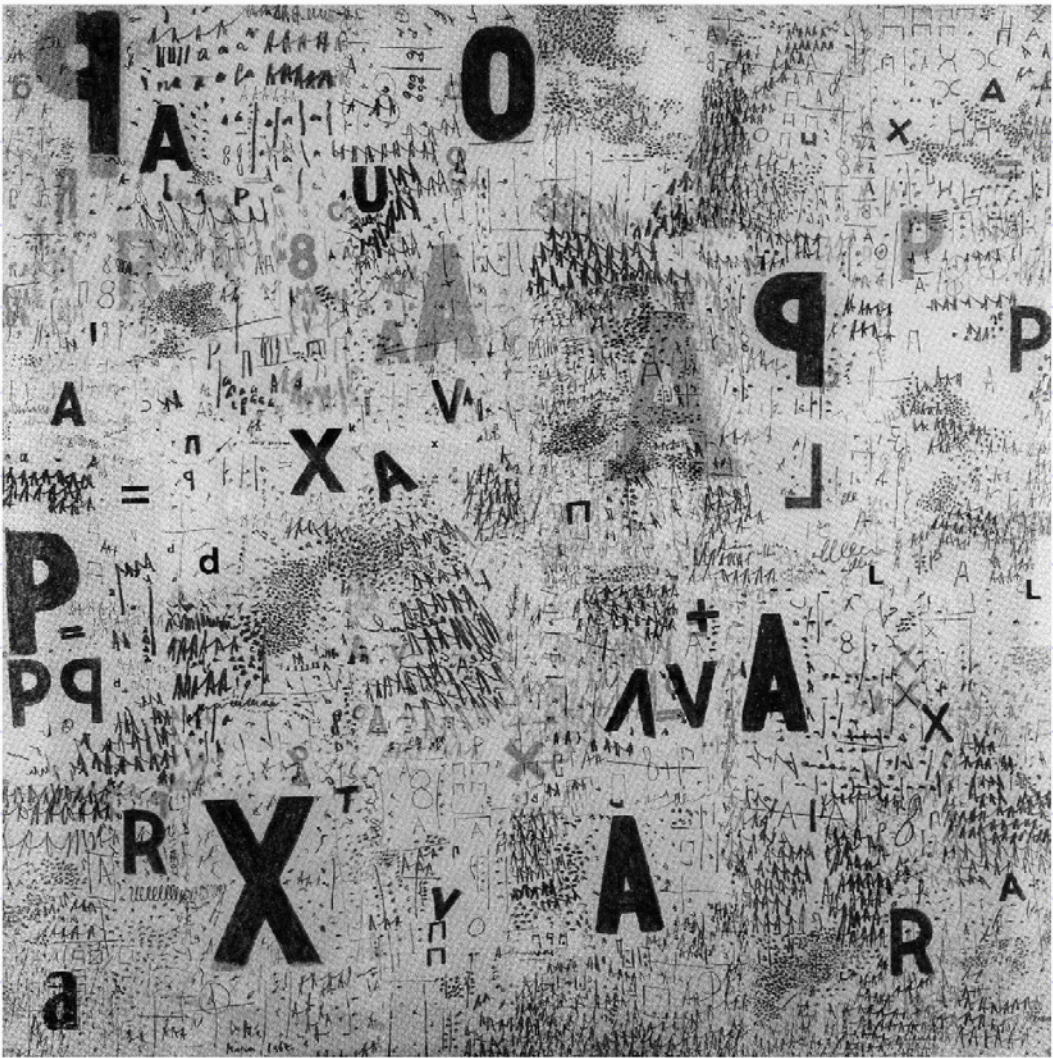
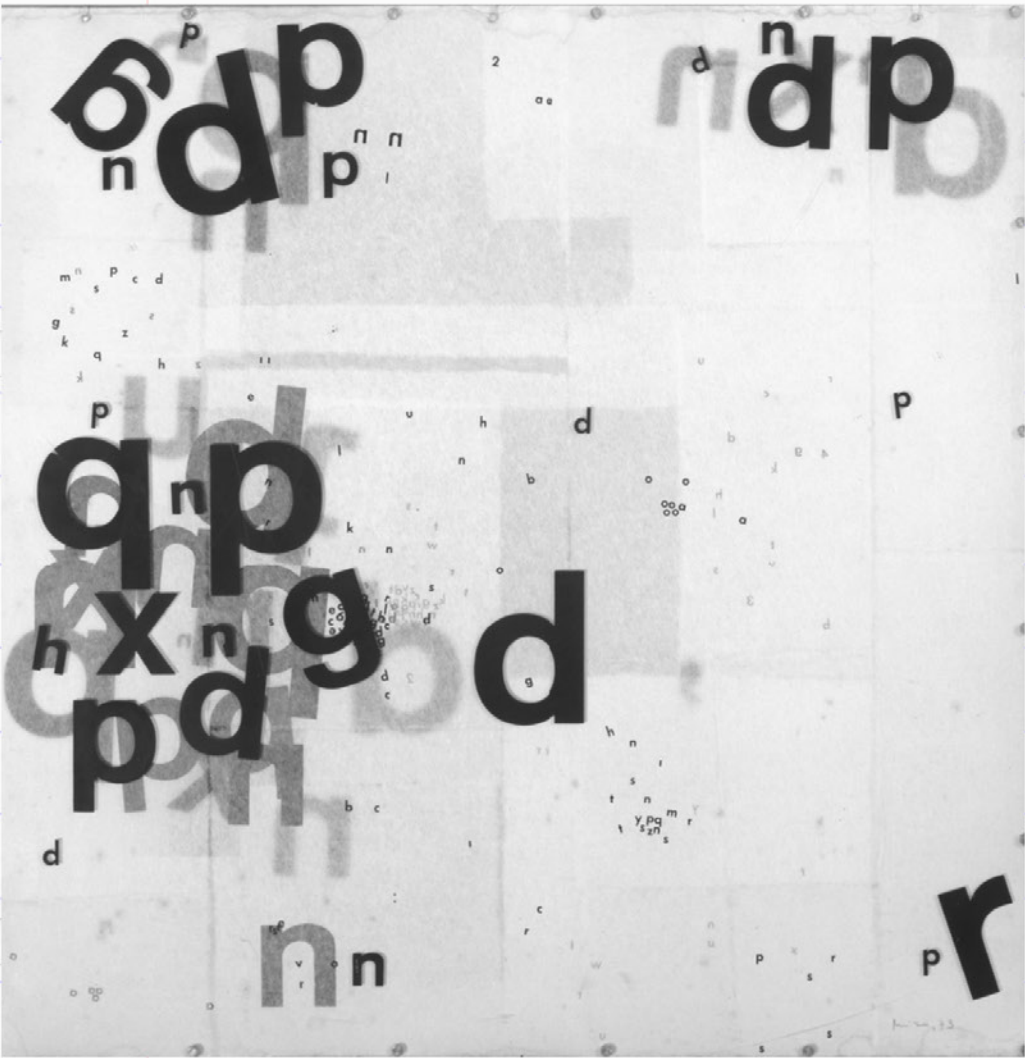
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17/06/2024

doing something too quickly causes mistakes that result in time, effort, materials, etc., being wasted

169/365



Mira Schendel
Sem título (Objeto
gráfico) (Untitled
(Graphic Object)),
1973 © Moderna
Museet

Mira Schendel
Graphic Object 1972
Collection Clara
Sancovsky
© Mira Schendel
Estate

Mira Schendel,
Untitled, 1971,
transfer lettering and
graphite on paper
© Tate, © Estate of
Mira Schendel

The artist Mira Schendel first saw Brazil, the country that would become her home, in August 1949. She was 30 years old, and a refugee: born Jewish in Switzerland but raised a Catholic in Italy; forced to move between Bulgaria, Austria and Sarajevo to avoid fascist persecution, and now seeking a new life in South America. After docking in Rio, Schendel and her husband Josep Hargesheimer would travel south to the city of Porto Alegre: two more stateless people in the great wave of postwar European émigrés.

Mira Schendel
Sem título (Objeto
grafico) (Untitled
(Graphic Object)),
1973 © Moderna
Museetl

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ABOUT

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IT GOES WITHOUT SAYING

TODAY'S CONTENT

X

https://massfiles.net


MASS FILES

Veronika Spierenburg

Mass Files is an archive of auditory urban landscapes captured around the globe. Professional sound recordists and artists were invited to capture a selection of their surroundings in sound of around 30 minutes in duration.

Sound constructs political narratives – it highlights the invisible, the unheard, the wandering and the weak. Mass Files is a sensory exercise, a pause of unspecified length.

Initiated by Veronika Spierenburg in April 2020, produced and developed in collaboration with Shadow Brand ®




Süleymaniye Camii

Istanbul TR

Thu 8 July 2021

10:30–10:58

Melih Sarigöl




Taksim Meydanı

Istanbul TR

Thu 8 July 2021

09:00–09:25

Melih Sarigöl




Esentepe

Istanbul TR

Thu 8 July 2021

07:45–08:16

Melih Sarigöl




Kadıköy çarşı

Istanbul TR

Thu 8 July 2021

00:00–00:27

Melih Sarigöl




feribot, Kadıköy - Beşiktaş

Istanbul TR

Thu 8 July 2021

00:00–00:24

Melih Sarigol




Casa Loma

Toronto CA

Thu 20 May 2021

10:34–11:05 GMT-4

Eric Lork




Garonnette

Toulouse FR

Fri 16 April 2021

21:56–22:25

Blaise Blanchier




Notre dame de la Dalbade

Toulouse FR

Fri 16 April 2021

21:17–21:48

Blaise Blanchier




Cathédrale Saint-Etienne

Toulouse FR

Fri 16 April 2021

20:27–21:01

Blaise Blanchier



Rue du chant du merle

Nuit

Toulouse FR

Wed 14 April 2021

23:19–00:01

Blaise Blanchier

19/06/2024

If you say that something goes without saying, it means that it is obvious (so obvious that you don't really need to say it). This phrase can be used to emphasise something.


171/365

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ABOUT

X

https://massfiles.net



Casa Loma

Toronto CA

Thu 20 May 2021

10:34–11:05 GMT-4


Eric Lork

19/06/2024

If you say that something goes without saying, it means that it is obvious (so obvious that you don't really need to say it). This phrase can be used to emphasise something.

DAY.OFFABOUTONLINEKICKING ROCKSTODAY'S CONTENT

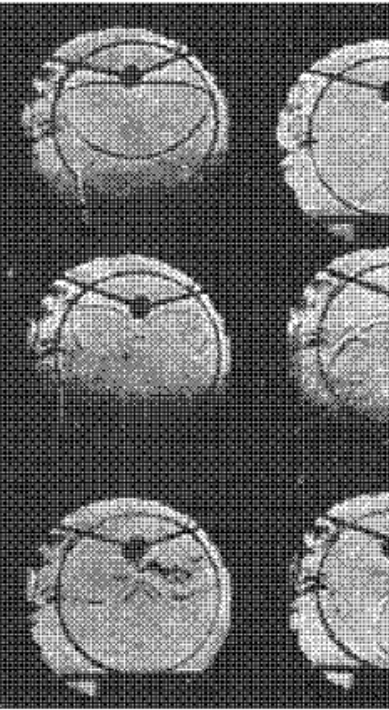
Xhttp://newscenario.net/stresstest/STRESSTESTVeronika SpierenburgNEXT



NEW SCENARIO puts real art to the test. After an open call 80+ works by international artists are mangled hard until nothing is left. STRESSTEST is a video-based online exhibition about the last moments in an artwork's life. The captured process will be published online continuously in a series of episodes throughout 2023 by New Scenario & Creamcake & HAU.

DAY.OFFABOUT

Xhttps://massfiles



Photographs of sound waves generated by the sound of a hammer hitting a metal surface. Robert E. Wood, 1990.

I never heard the bird
at the end of the work day,
outside their window
banging pots, blowing
healthcare workers

DAY.OFF

ONLINE

JUN. 19TH 2024

IT GOES WITHOUT SAYING

EVERY SINGLE NOISE IN THE WORLD

Kalli Mathios

MASS FILES

Veronika Spierenburg

Süleymaniye Camii
İstanbul TR
Thu 8 July 2021
10:30–10:58

Taksim Meydanı
İstanbul TR
Thu 8 July 2021
09:00–09:25

Esentepe
İstanbul TR
Thu 8 July 2021
07:45–08:16

Karaköy
İstanbul TR
Thu 8 July 2021
11:30–11:57

LENDING AN EAR

Jessica Ekomane

If you say that something goes without saying, it means that it is obvious. This phrase can be used to emphasize something.

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ONLINE

JUN. 19TH 2024

X

Sound Healing is a powerful therapy that combines different healing sounds, music, and sound healing instruments to improve our well-being by creating a beautiful experience where all layers of our luminous energy field (body, mind, soul, spirit) are awakened gently and lovingly.

EVERY SINGLE NOISE IN THE WORLD

Kalli Mathios

MASS FILES

Veronika Spierenburg

*Experiences available only on the desktop

If you say that something goes without saying, it means that it is obvious. This phrase can be used to emphasize something.

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ONLINE

JUN. 19TH 2024

IT GOES WITHOUT SAYING

EVERY SINGLE NOISE IN THE WORLD

Kalli Mathios

00:45

My roommate was out of town when the pandemic shut down New York City, in the terrifying days when hospitals overflowed with patients, and I wasn't sure whether I should buy or make a homemade mask. I left my shoes outside the apartment; I disinfected my grocery items: cans, plastic containers, produce, the cleaning supplies

<https://www.are.na/editorial/every-single-noise-in-the-world>



CERTIFICADO

**MASP
CAVALETES**

LINA
BO
BARDI

**EDIÇÃO
HISTÓRICA**

INFORMAÇÕES TÉCNICAS



CONCRETE
AND CRYSTAL:
LEARNING
WITH LINA

Adriano
Pedrosa

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The text is a reproduction of the book *Concrete and Crystals: MASP's collection on Lina Bo Bardi's Easels*, published in the context of the reedition of the easels in 2015.

After nearly twenty years, MASP's collection is once again being shown on the crystal easels designed by Lina Bo Bardi (1914–1992). In a period of celebrations around the centenary of the birth of the visionary architect, whose work is increasingly, albeit belatedly, recognized as innovative and influential for a new generation of architects, artists, critics, historians, curators and thinkers,¹ it is not by mere coincidence that the museum is revisiting her production and ideas. MASP's building is one of Lina's most important works, so it seems that there is no better place than this at which to rethink and reconsider not only the lessons for the practice of design and architecture, but also the thinking in relation to art and culture in a wider—political and multidisciplinary—sense.

The year 2015 was dedicated to reflection and focus on the museum's collections, archives, history and proposals, as well as the transformations it has undergone in regard to architecture and exhibition designs. In two steps, the exhibition *MASP em processo* [MASP in Process] rediscovered the architecture on each floor of the building. The partitions that had divided the galleries into different rooms, and also covered windows, were removed initially on the ground and basement floors, then finally on the museum's second floor, with the aim of creating more spacious settings, free of divisions, closer to MASP's original design.² This process included the reconstruction of three of the museum's historical exhibition designs that Lina Bo Bardi created for the institution before it was installed in the building on Avenida Paulista. This work, carried out in partnership with Metro Arquitetos, reconstructed three exhibition designs: two conceived for MASP at its location on Rua 7 de Abril, held in 1948 and in 1950, along with another one for an exhibition of the collection at Fundação Armando Alvares Penteado, (FAAP), in 1957–59.³ These exhibition designs already anticipated a new way with opening, lightness and suspension. Thus, besides revisiting the collection, the shows revealed the architect's path that led to the design of the crystal easels—also called glass easels.

Revisiting this path is not merely a nostalgic or nostalgic return to the exhibition designs that culminated in a design that has now become iconic. The aim is to recover the political and critical dimension of these proposals, considering them not as an end in and of themselves, but as a starting point for new developments, comprehending their limitations and possibilities, as well as their potentials for the future. In this context, there is an understanding that the space should be perceived wholly, clearly and in a single way by the visitors, who can dominate it in their personal vision and understanding, rather than being submitted to it—either by divisions that separate space into different rooms, or by a predetermined, authoritarian exhibition path. The architecture can thus become spacious, open, transparent, fluid and permeable, with multiple possibilities for reading, assuming a more human and democratic character. Lina's proposal is understood as linking the material and spatial presence of the architecture to the subjective, individual, organic and collective experience.

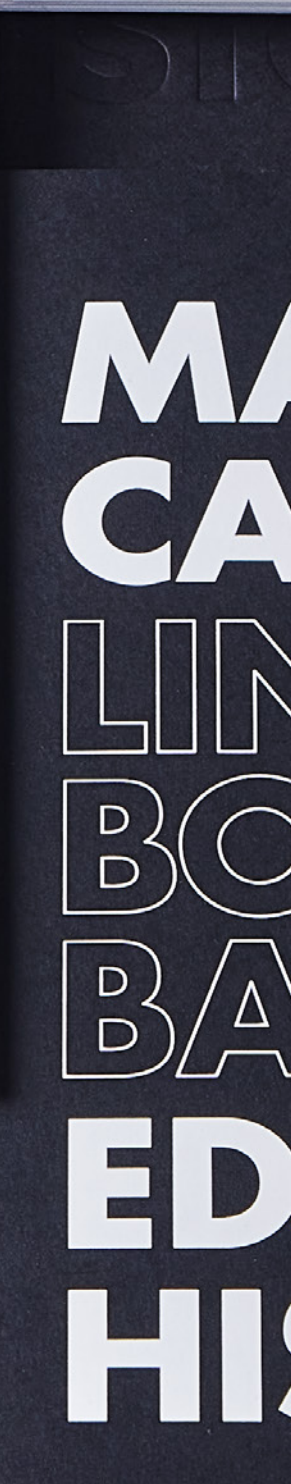
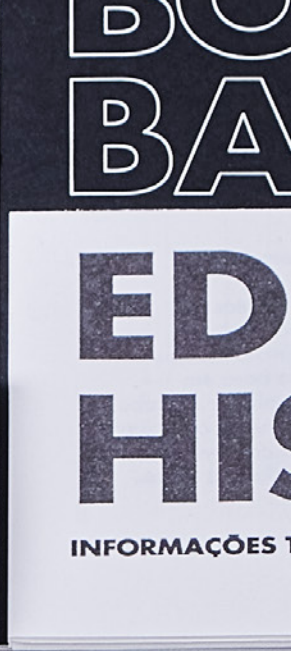
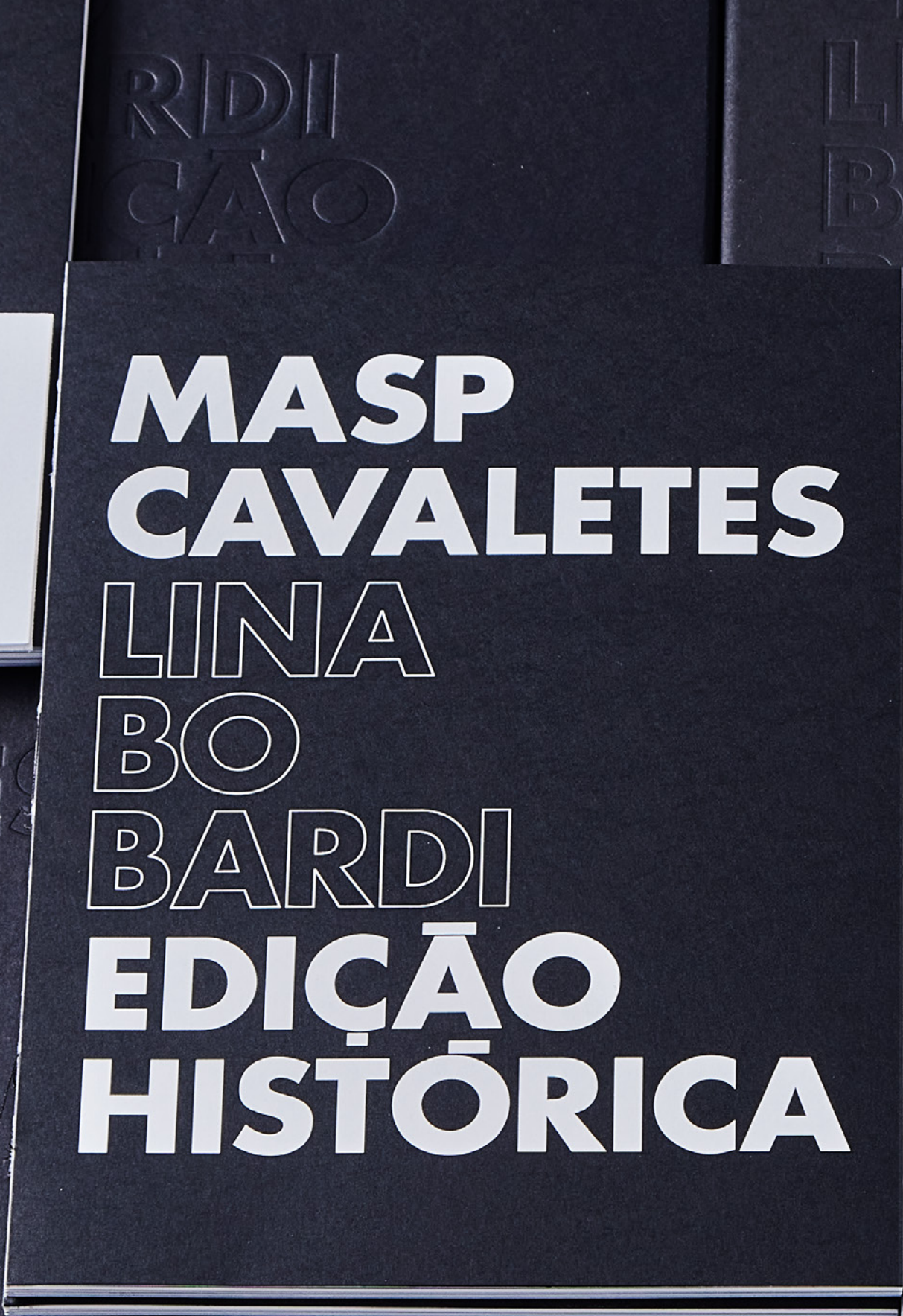
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The exhibitions of the art collections of Brazil, France and Italy offered an opportunity to research the documents found in the museum's historical and iconographic archives in order to reveal them to the public for the first time. Shown on the same wall alongside the paintings there were photographs, catalogs, press clippings and documents about donations, acquisitions, loans, attributions and exhibitions. The proposal was to consider the artwork not only in the context of the history of art, but also in its social and political relation with MASP, with São Paulo and with Brazil. Showing the documents together with the paintings, installed vertically on the same surface, lent them a new status, in open dialogue with the artworks. The crystal easels, as we will see below, point to a new desacralization of the artworks, stripping away their aura of "objects from another world." The documents point to another sort of desacralization, in a more down-to-earth, experienced and real context.⁴ The artworks are revealed as objects with a long history of purchases, sales, advertisements, circulations, and promotions, objects with a price and value now shown to the public. Another layer of history is revealed to the spectator—a history that goes beyond the history of art.⁵

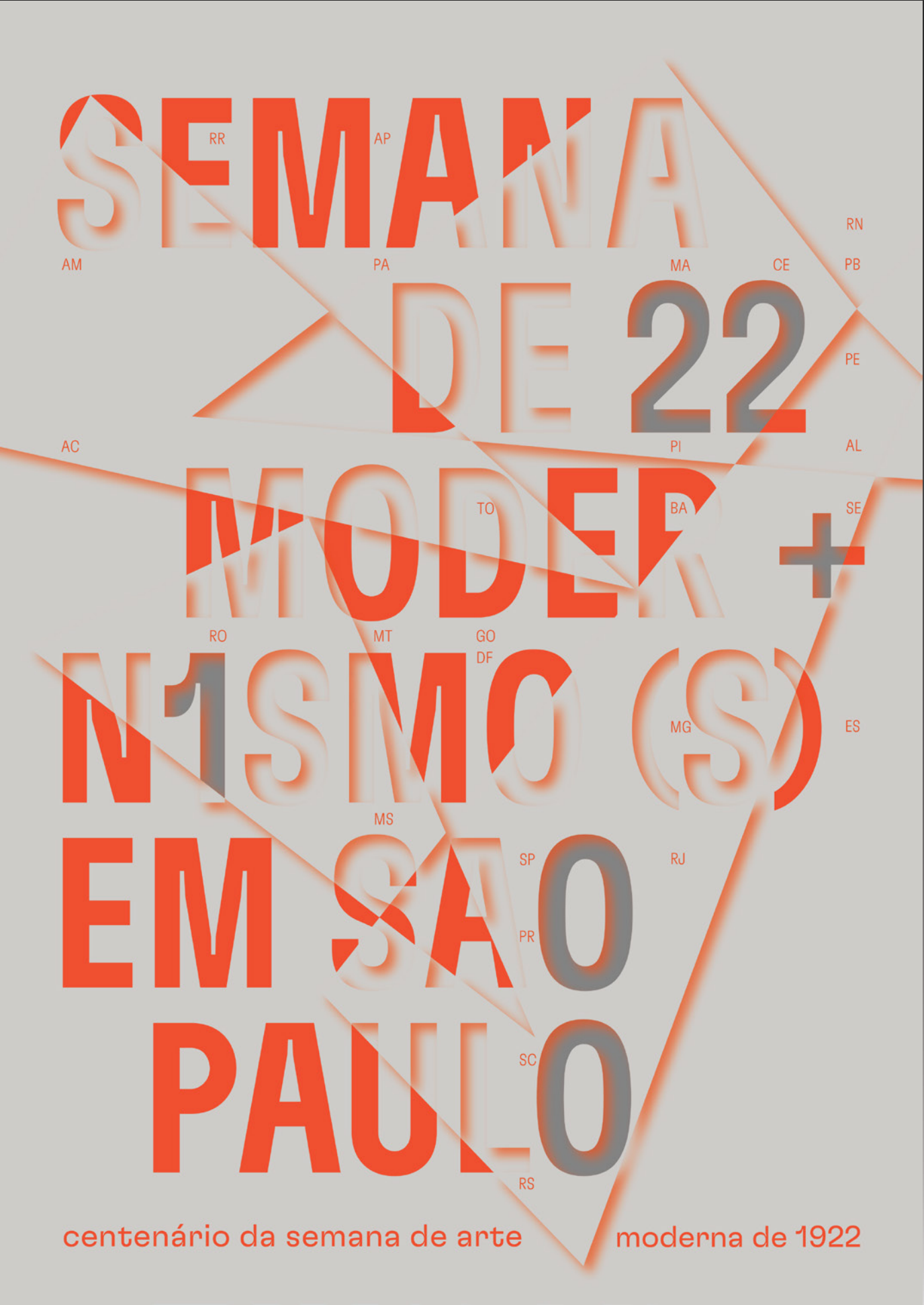
Concrete: a rough, crude, hard, raw, opaque and heavy material. *Crystal*: a delicate, fragile, refined, light, transparent and precious material. While the easel's concrete base gets chipped and loses its smoothness and polish over the years, the crystal remains erect, suspended, clear and clean. The clashing of materials can be considered as a symbolic essence expressed in the radical crystal easels—display devices created by the architect Lina Bo Bardi for the MASP building on Avenida Paulista in 1968.⁶ The term *crystal easels* itself points to an interest in this clashing. After all, the easels are made of glass, so using the word crystal to refer to them involves some poetic license. If there is clashing between the concrete and the crystal—and this is the main thread of this text—on the other hand, they share the quality of being cold materials. More contrasts would arise around other materials used in their construction, which are "hot": wood and rubber, with their organic, soft, malleable and warm associations. It is the wooden shim, wedged with a piece of rubber, which allows the glass—or crystal—to be fit into the easel's concrete base.

These clashings are emblematic of an entire project and program, of a configuration and concept of a museum, which was eloquently expressed at the opening of the building on Avenida Paulista to the public in 1969.⁷ On the second floor, in the picture gallery, MASP's precious collection—the most important one of European art in the Southern Hemisphere, with artworks ranging from the Renaissance to post-impressionism, while also including Brazilian art, extraordinarily acquired in the 1940s and 1950s by the museum's founding director Pietro Maria Bardi (1900–1999) and the businessman, politician and patron of the arts Assis Chateaubriand (1892–1968)—the artworks were removed from the wall,

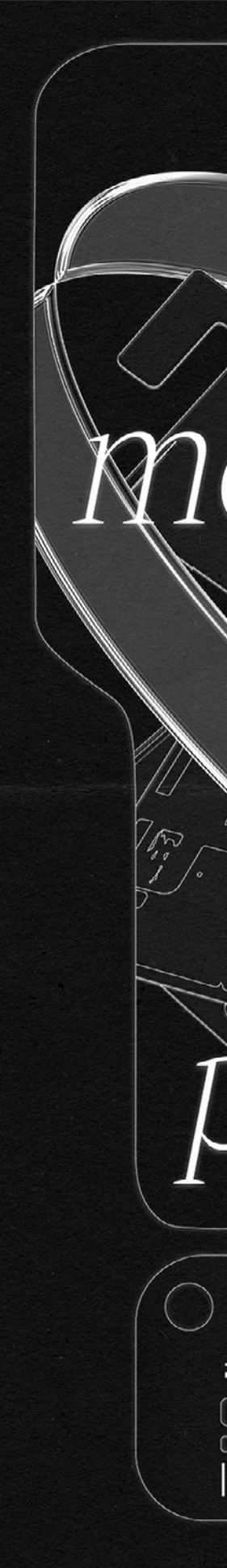
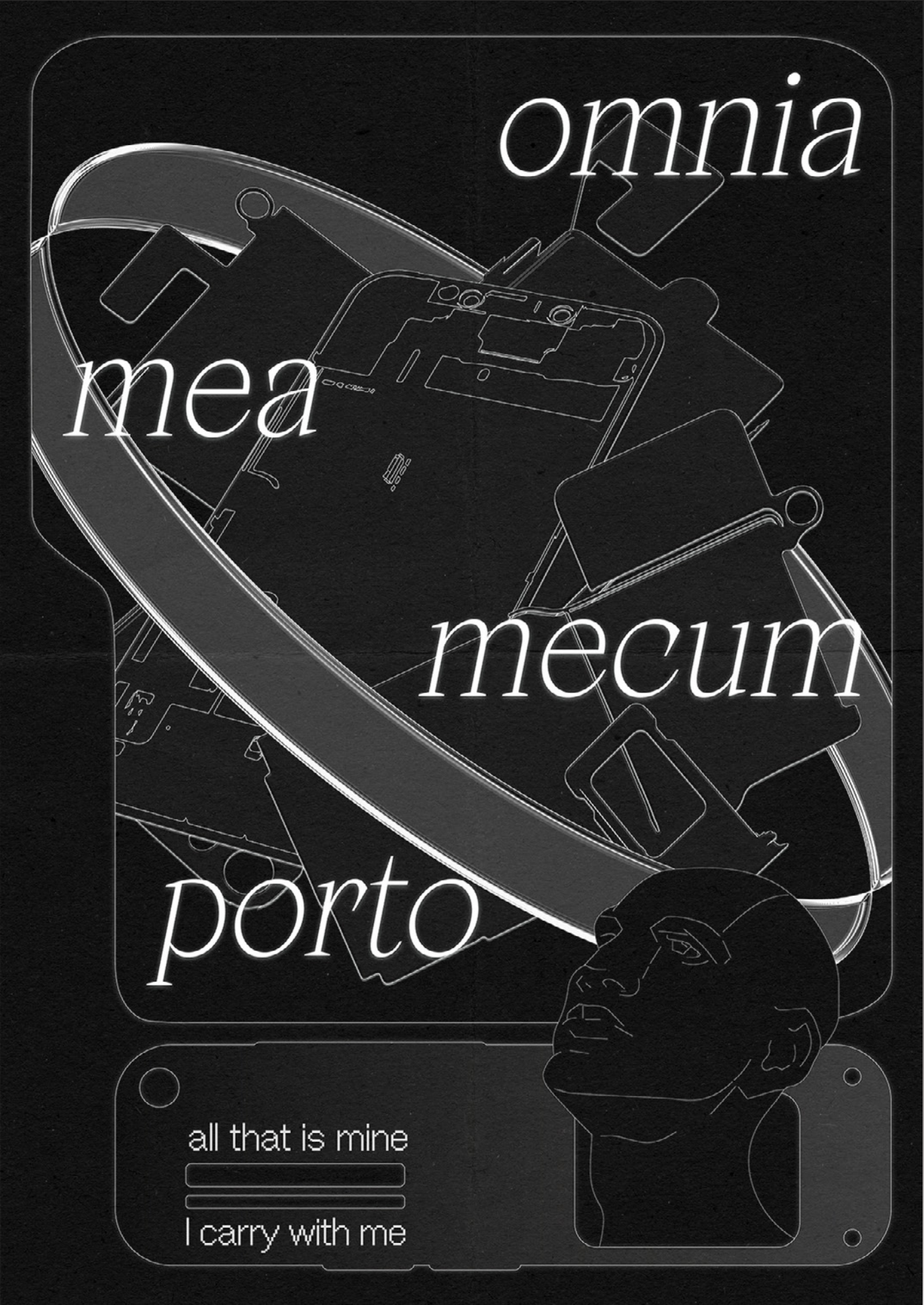




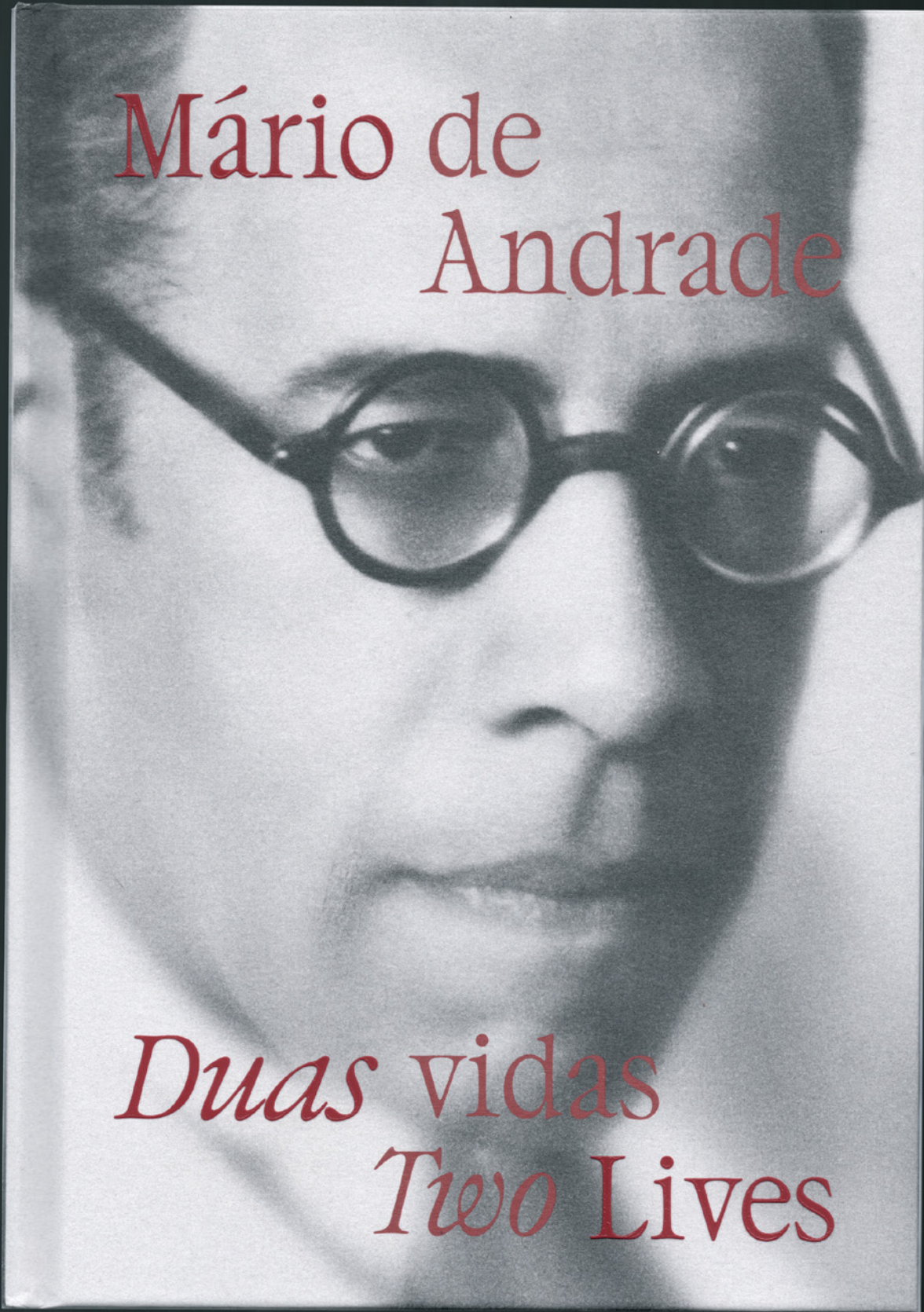












6.

Apresentação [Foreword]

INSTITUTO DE ESTUDOS BRASILEIROS – UNIVERSIDADE DE SÃO PAULO

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Mário de Andrade no MASP

[Mário de Andrade at MASP]

HEITOR MARTINS

ADRIANO PEDROSA

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“Os mesmos insultos extraliterários se repetem incansavelmente”: homofobia e preconceito na recepção de Mário de Andrade

[“The Same Extraliterary Insults are Repeated Tirelessly”: Homophobia and Prejudice in the Reception of Mário de Andrade]

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118.

O baile dos pronomes: a gramática queer de Mário de Andrade

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O baile dos pronomes:
a gramática queer de Mário de Andrade

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todas o fotografado é homem, e todos encaram a câmera. Todos são identificados como trabalhadores, quer pela atividade que estavam exercendo quando foram “fotados” (neologismo de Mário), quer pelas legendas elaboradas pelo fotógrafo. Mário captou o momento em que, não houvesse uma máquina entre os dois, estariam fitando-se mutuamente. Porém, se do lado de lá da câmera o olhar mostra-se franco e direto, do lado de cá o fotógrafo permanece protegido pelo objeto diante de si, impossibilitado de retribuir o olhar, defendido de si mesmo e do próprio desejo.¹⁸

Em outro conjunto de fotografias, Mário assume uma estratégia diferente. Os homens estão focados no trabalho enquanto Mário capta imagens de seus corpos de costas. No igarapé de Barcarena, nos arredores de Manaus, a série *Tarrafeando* (1927) rende nove fotografias, entre negativos e ampliações [IMGS. 102, 103]. *Negro baiano, Bahia* (1929) [IMG. 116] mereceu quatro ampliações, enquanto *Salinas, Macau* (1929) [IMG. 95] teve seis. No centro desta, dois homens negros de pá nas mãos olham para baixo, coletando sal. Um deles, sem camisa e descalço, porta apenas um chapéu e uma calça gasta e rasgada. Se cenas como essas são golpes de sorte de um fotógrafo atento, outras são claramente encenadas, como sugere o título *O mateiro Eduardo bancando seringueiro pra objetiva ver, Vencedor, rio Madeira* (1927) [IMG. 117]. O corpo musculoso dos trabalhadores seminus também está presente no protagonista da sequência *Trepando no coqueiro, Engenho Bom Pastor, Rio Grande do Norte* (1928) [IMGS. 104-106] e na dupla registrada em *A padiola, Bom Jardim* (1929) [IMG. 109], sobre a qual Mário escreve:

Através da porta de engenho, escurentada mais pela força da luz de fora, dois homens vêm, um na frente outro atrás, rituais, eretos, no sempre passo miudinho e dançarino dos brejeiros. Carregam a padiola com os bagaços da cana já moída. Trazem apenas calças e o chapéu de palha de carnaúba, chinesíssimo na forma. E que cor bonita a dessa gente!... Envergonha o branco insosso dos brancos... Um pardo dourado, bronze novo, sob o cabelo de índio às vezes liso, quase espetado.¹⁹

A pesquisadora de cultura visual Anthea Callen ressalta como a virilidade, a sexualidade e a identidade de gênero são questões essenciais na representação do corpo masculino, que por sua vez estão inseparavelmente ligadas a raça, classe e poder.²⁰ Até meados do século 19, os nus masculinos — muito menos frequentes que os femininos — miravam o ideal clássico de beleza, tendo como referência a perfeição anatômica das esculturas gregas de guerreiros e esportistas em ação. De fato, desde o Renascimento, os nus integravam via de regra o repertório artístico, tanto nos estudos anatômicos que precediam o

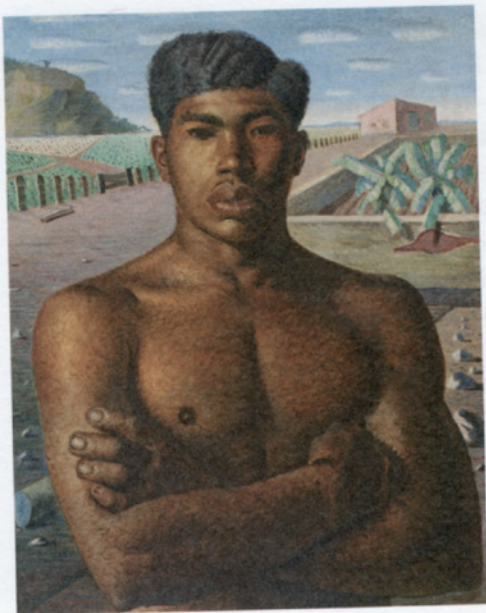
If scenes like these are a stroke of luck for an attentive photographer, others are clearly staged, as suggested by the title *O mateiro Eduardo bancando seringueiro pra objetiva ver, Vencedor, Rio Madeira* [The Forest Guide Eduardo Playing the Rubber Worker so the Camera Can See It, Vencedor, Madeira River] (1927) [IMG. 117]. The muscular bodies of half-naked workers are also present in the protagonist of the sequence *Trepando no coqueiro, Engenho Bom Passar, Rio Grande do Norte* [Climbing the Coconut Tree, Bom Passar Mill, Rio Grande do Norte] (1928) [IMGS. 104-106] and in the duo recorded in *A padiola, Bom Jardim* [The Stretcher, Bom Jardim] (1929) [IMG. 109], about which Mário writes:

Through the sugar mill door, made darker by the glare of the light from outside, two men come, one in front and the other behind, ritually, erect, in the ever-slow, dancing step of the brejeiros.¹⁹ They carry the stretcher with the crushed sugar cane. They only wear pants and a carnauba straw hat, very Chinese in shape. And what a beautiful color these people have! It puts to shame the dull white of the whites... A golden brown, like new bronze, under their sometimes straight, almost spiky Indian hair.²⁰

Visual culture researcher Anthea Callen points out how virility, sexuality, and gender identity are essential themes in the representation of the male body, which in turn are inseparably linked to race, class, and power.²¹ Until the mid-nineteenth century, male nudes—much less common than female nudes—were based on the classical ideal of beauty, referred to the anatomical perfection of Greek sculptures of warriors and athletes in action. In fact, since the Renaissance, nudes had generally been part of the artistic repertoire, both in the anatomical studies that preceded learning to paint—such as those carried out by Anita Malfatti (1889-1964) in the 1910s in the United States [IMGS. 39, 43], of which Mário kept a copy [IMG. 9]—and in the narrative codes of mythological, allegorical, and religious paintings [IMG. 6].

With the development of the medical sciences in the nineteenth century, Europe saw a significant increase in representations of naked male bodies as a means of communicating new discoveries about the human body. The “documentary” images, stresses historian Rudi Bleys, while neutral on a primary semantic level, reveal something of a hidden, codified homosexual content when properly contextualized by an informed eye.²² In other words, even if the purpose of the drawings was to meet a scientific need, the growing production of images of male nudes supplied the thriving (clandestine) consumer market with images of homosexual content.²³

The *fin de siècle* sensibility included sensualized expressions of body culture, including in fine art academies.²⁴ The portrayal of partially clothed



7
Candido Portinari

Mestiço [Mestizo Man], 1934
Óleo sobre tela [Oil on canvas], 81 × 65 cm

Acervo da [Collection of] Pinacoteca do Estado de São Paulo, compra do [purchase of] Governo do Estado de São Paulo, Brasil, 1935

estada de quatro anos em Paris. Segall retratou o poeta de frente, com o rosto virado em três quartos. A expressão do intelectual é serena em meio aos atributos modernos — como a gravata estampada com losangos e o fundo abstrato-geométrico [IMG. 35]. Mário agradeceu o presente por escrito, reconhecendo o retrato como “uma das obras mais admiráveis de seu talento de pintor”⁴⁴ E mais adiante: “Que técnica e que profundez comovida de contemplação do indivíduo! Sou eu!”⁴⁵ Entretanto, alguns anos depois, mudaria de juízo: “[Segall] pegou o que havia de perverso em mim, de pervertido, de mal, de feiamente sensual. A parte do Diabo”⁴⁶ Em Paris, Segall ainda o retrataria num momento de descontração, sentado na rede, com lápis na mão, escrevendo [IMG. 38]. À direita, na gravura *Mário de Andrade na rede* (1930), a folhagem da bananeira alude às pinturas de sua “fase brasileira”, como definiu Mário, tais como *Menino com lagartixas* (1924) e *Bananal* (1927).

Em dezembro de 1934, quando Mário estava à frente do Departamento Municipal de Cultura, Candido Portinari (1903-1962) apresentou uma exposição na Galeria Itá, em São Paulo. Profundamente tocado pela poética do pintor de Brodowski, Mário indicou a compra de *Mestiço* (1934) [IMG. 7] para a Pinacoteca do Estado, e encomendou um retrato seu ao pintor [IMG. 34]. Em carta a Manuel Bandeira, comentou que o retrato foi pintado “com todo amor possível [...] a coisa ficou um delírio de magnífica”⁴⁷ Na carta, Mário relata que sentiu falta dos óculos que, segundo ele, seriam aplicados no dia seguinte, na última sessão de pose. O par de óculos nunca foi inserido, mas não é apenas a falta do acessório que diferencia esse retrato dos demais. Mário foi geralmente representado em trajes protocolares, de paletó e gravata, contra um fundo abstrato.

for the figure are applied in the geometric background, which frames the model [IMG. 5] Mário appreciated the result, describing the image as “an almost sketch-like impression, an admirable work of energy character and calm.”⁴³ The third version, produced the following year, he judged with less enthusiasm: “a much more plastic work [...] in which Anita Malfatti sought, instead of psychological expression, to fix a physical type.”⁴⁴

In the early years of the 1920s, two artists fixed Mário’s image against the backdrop of the book *Pauliceia desvairada*, published in 1922: in an ink drawing from 1923, Zina Aita (1900-1967) placed him in downtown São Paulo, in front of the Viaduto do Chá and the Vale do Anhangabaú [IMG. 4] Anita, on the other hand, mockingly nailed Mário to the cross with a feather in his hand, in the middle of a cobbled street. Possibly alluding to Mário’s religiosity and his constant moaning about the fragility of his health, the image was recorded in watercolor on the back of a menu—surely an impromptu joke [IMG. 37]

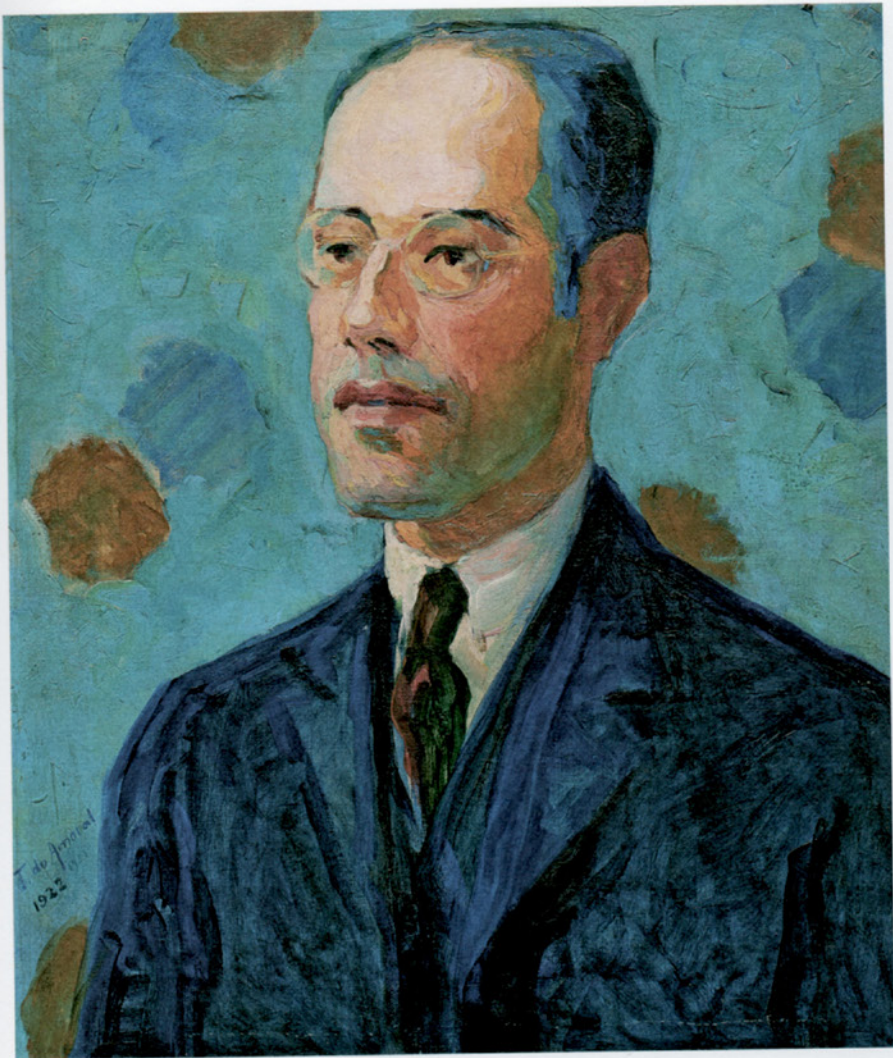
Mário posed for Lasar Segall (1889-1957) in 1927, but the portrait was only given to him in 1932, when the painter returned to Brazil after a four-year stay in Paris. Segall portrayed the poet from the front, with his face turned three quarters. The intellectual’s expression is serene amid modern attributes—such as the tie printed with lozenges and the abstract-geometric background [IMG. 33] Mário thanked him for the gift in writing, recognizing the portrait as “one of the most admirable works of his talent as a painter”⁴⁵ And then: “What technique and what moving depth of the individual’s contemplation! It is me!”⁴⁶ Nevertheless, a few years later, he would change his mind: “[Segall] seized what was perverse in me, the perverted, evil, ugly, sensual part. The Devil’s part.”⁴⁷ In Paris, Segall would still portray him in a moment of relaxation, sitting in a hammock, pencil in hand, writing [IMG. 38] In the print *Mário de Andrade na rede* [Mário in the Hammock] (1930), the banana foliage on the right alludes to paintings from his “Brazilian phase,” as Mário defined it, such as *Menino com lagartixas* [Boy with Lizards] (1924) and *Bananal* [Banana Grove] (1927).

In December 1934, when Mário was in charge of the Municipal Culture Department, Candido Portinari (1903-1962) presented an exhibition at the Itá Gallery in São Paulo. Deeply touched by the poetics of the painter from Brodowski, Mário recommended the purchase of *Mestiço* [Mestizo Man] (1934) [IMG. 7] for the Pinacoteca do Estado, and commissioned a portrait of himself from the painter [IMG. 34] In a letter to Manuel Bandeira, he commented that the portrait was painted “with all the love possible [...] the thing was deliriously magnificent.”⁴⁸ In the letter, Mário says that he missed the glasses which, according to him, were to be applied the next day, during the last sitting. The pair of glasses was never inserted, but it is not just the lack of the accessory that sets this portrait apart from the others. Mário was usually depicted in formal attire, with a suit jacket and tie, against an abstract

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Tarsila do Amaral
Retrato de Mário de Andrade
[Portrait of Mário de Andrade], 1922
Óleo sobre tela
[Oil on canvas],
54 × 46 cm
Acervo [Collection]
Artístico-Cultural dos
Palácios do Governo,
São Paulo, Brasil



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Josué Gaboriaud
Rugby I (vários jogadores)
[Rugby I (Many Players)],
circa 1929
Litografia sobre papel
[Lithograph on paper],
38,3 × 28,3 cm
IEB-USP CAV-MA-0538

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Josué Gaboriaud
Rugby II (dois jogadores)
[Rugby II (Two Players)],
circa 1929
Litografia sobre papel
[Lithograph on paper],
38,2 × 28,3 cm
IEB-USP CAV-MA-0539



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Mário de Andrade
Eu tomado de acesso de heroísmo... peruano
[Me, Possessed by an Attack of Heroism... From Peru],
21.6.1927 [June 21, 1927]
Fotografia analógica em preto e branco, ampliação sobre papel fotográfico
[Black and white analog photograph, photographic print on paper], 6,5 × 3,9 cm
IEB-USP MA-F-0304

111

Mário de Andrade
Monstro à mostra – Eu voltando [do] passeio por Assacaio [Visible Beast—Me, Coming Back From the Tour in Assacaio], 17.6.1927 [June 17, 1927]
Fotografia analógica em preto e branco, ampliação sobre papel fotográfico
[Black and white analog photograph, photographic print on paper], 6,5 × 3,9 cm
IEB-USP MA-F-0293

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