

Debates

August 12, Wednesday, from 6:00 p.m. to 7:30 p.m. – Debate about ceramic today with the participation of the curator Adelia Borges, the potter Katiane Surui, representative of the village Gabguir, Paiter Surui, Rondônia; and the Danish designer Ole Jensen.

September 16, Wednesday, from 7:00 p.m. to 9:00 p.m. - Debate about the Indigenous ceramics with the participation of the archaeologist and curator Cristiana Barreto, the anthropologist and economist Betty Mindlin and the ceramist Uleialu Mehinako. They will present the tradition of pottery, its techniques, uses and symbolic meanings among Brazilian indigenous peoples.

October 14, Wednesday, 7:00 p.m. to 9.00 p.m. - Lecture by Prof. Dr. Lalada Dalglish, one of the most renowned ceramic researchers in Brazil. She will present an overview of the Brazilian ceramics, especially as practiced in poor communities, in relation to the Latin American context.

Guided tours

Free visits will be held on August 15, Saturday, for the purpose of providing a better understanding of the work of three participants of the exhibition. They are:

Sara Carone - at 3:00 p.m. Rua Morás, 619. Phone: (11) 3814-7544

Heloísa Galvão - at 4:00 p.m. Rua Horacio Lane, 109. Phone: (11) 4329-2988

Brunno Jahara - at 5:00 p.m. Rua Cardeal Arcoverde, 680. Phone: (11) 2768 8232

Readings and videos

The exhibition will include a reading room with literature about the participants and a room with a sequential projection of the following videos:

A cerâmica Paiter Surui –Directed by Jean-Jacques Vidal and Anderson Uraan Surui, 11 minutes, 2000

Circuito Atelier No. 41 – Inês Antonini – Directed by Paulo Henrique Rocha, 3 minutes, 2008

Heloisa Galvão para a AmoMeuFazer – Directed by Fernando Camargo, 4 minutes, 2011

Iamony, Potière du Haut Xingu – Directed by Sylviane Bonvin, Serge Guiraud and Nathalie Petesch, 12 minutes, 2013 (narration in French)

O Ouro d'Irinéia – Directed by Celso Brandão, 5 minutes, 2015

Uleialu Mehinako - Ceramica Wauja – Directed by Idalia Maria Andreoli de

“A CASA” museum of the Brazilian object

1216, Pedroso de Morais Ave. (space for exhibitions and events)
1234, Pedroso de Morais Ave. (Annex | Administration and Exhibition)
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Twitter: twitter.com/museuacasa
Instagram: instagram.com/museuacasa
YouTube: youtube.com/acasamuseu

Director: Renata Mellão

Exhibition Ceramics of Brazil

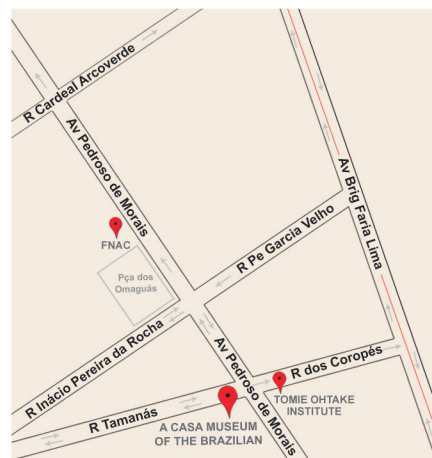
From August 13 to October 18, 2015
From Tuesday to Sunday, from 11:00 to 7:00 p.m.
Free Entrance
Access for handicapped

Scheduling groups

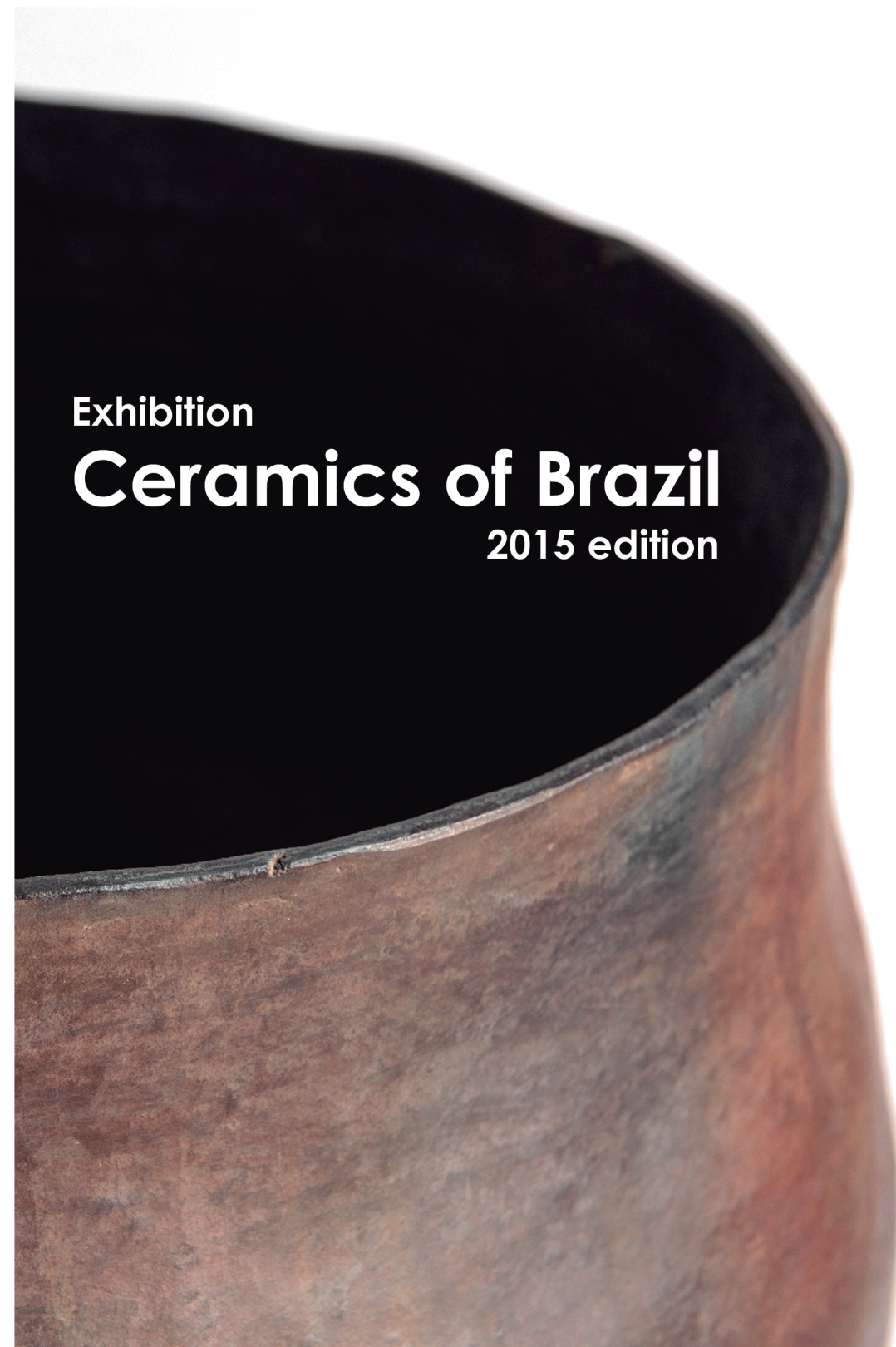
Guided tours to the exhibition may be scheduled by the phone (11) 3814 9711 or by the e-mail educativo@acasa.org.br.

Events

“A CASA” museum has the Space “A CASA”, a venue for corporate, cultural and social events. T + 55 (11) 3812 9223 | 9 8555 7979
eventos@acasa.org.br.



Exhibition Ceramics of Brazil 2015 edition



Ceramics of Brazil
2015 edition

The transformation of the clay is strongly evident in Brazilian culture. Several indigenous peoples have a sophisticated production of ceramic utensils; in every state of the country are found communities of artisans engaged in working with this material; and in recent decades its use by artists and urban designers has increased.

Ceramics of Brazil brings a transversal view of this production. We have left aside the masters of the past to concentrate on the current time, the 21st century, seeking to highlight some aspects of the work that is being developed. In this first edition we have also left aside excellent names which have been receiving recent solo exhibitions in São Paulo. The exhibition brings together, on the same basis, creations of Indigenous peoples, popular artists and designers and also scholarly artists and designers, universes so often perceived only in an impervious way.

From the Indigenous production we selected the **Wauja**, traditional potters of the Xingu National Park, well known for their pots of various shapes and sizes, some are huge and with rich graphics. In the recent process of interaction between the various Xingu groups, the Mehinako achieved a significant technical improvement. In the exhibition we present a pan and a cassava bread roaster authored by **Iamony Mehinako** and a zoomorphic pan fashioned by **Uleialu Mehinako**.



Uleialu Mehinako



Indigenous people Paiter Surui

Pieces of the **Paiter Surui** indigenous people of Rondônia show no ornament. The only concern is with the form that will serve different functions. The utensils exhibit high technical perfection and may have very thin and delicate thicknesses and smooth and soft textures.



Panelleiras de Goiabeiras

essential for preparing and presenting some typical Espírito Santo dishes and became the main icon of the cultural identity of the state.

Another craft community represented at the exhibition is the village Muquém, a former “quilombo” (fugitive slave hideout) located in the city of União dos Palmares, Alagoas, where some residents have for at least five generations been involved in the production of ceramic utensils. While still making pots for their own use and for sale, **Irinéia Nunes da Silva** and her husband **Antonio Nunes** have shifted from the making of utensils to favor works with a strong symbolic value.



Irinéia Nunes da Silva and Antônio Nunes



Inês Antonini

Indigenous cultural legacies often suffer recreation and continuity procedures. This happened with the community of women engaged in the production of hand-made clay pots in Goiabeiras neighborhood in Vitória, Espírito Santo, inheritants of indigenous traditions. The Guild of the **Goiabeiras Potters** was the first to be registered as Intangible Heritage in Brazil, in 2002. The pots are



Heloisa Galvão

Sara Carone comes from painting, drawing and sculpture. Since the 1980s she elects ceramics as support, making objects that are like three-dimensional screens, on which she draws. In this exhibition we seek a new facet of her work. Shreds of wood in various stages of burning and remains ready for the studio garbage are tied and / or glued to poetically gain a new life.



Sara Carone



Brunno Jahara

enables, in my opinion, that one illuminates the other, forming a mosaic of impressive richness. This encounter also shows how, in contemporary times, the boundaries between craft, design and art became less rigid and began to interpenetrate, opening up new possibilities in the creative universe.

Adélia Borges, curator

surfaces of some pieces display screen prints of images from photos. On the jagged edges and the running drops, each work bears the register of the fleeting moment of their appearance - not by chance, as in the photograph.