



CÍRCULO ARTE Y MECENAZGO

THE DIE IS CAST  
THE MORAES-BARBOSA  
COLLECTION

PEDRO BARBOSA  
Collector

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## *The Die is Cast - The Moraes-Barbosa Collection*

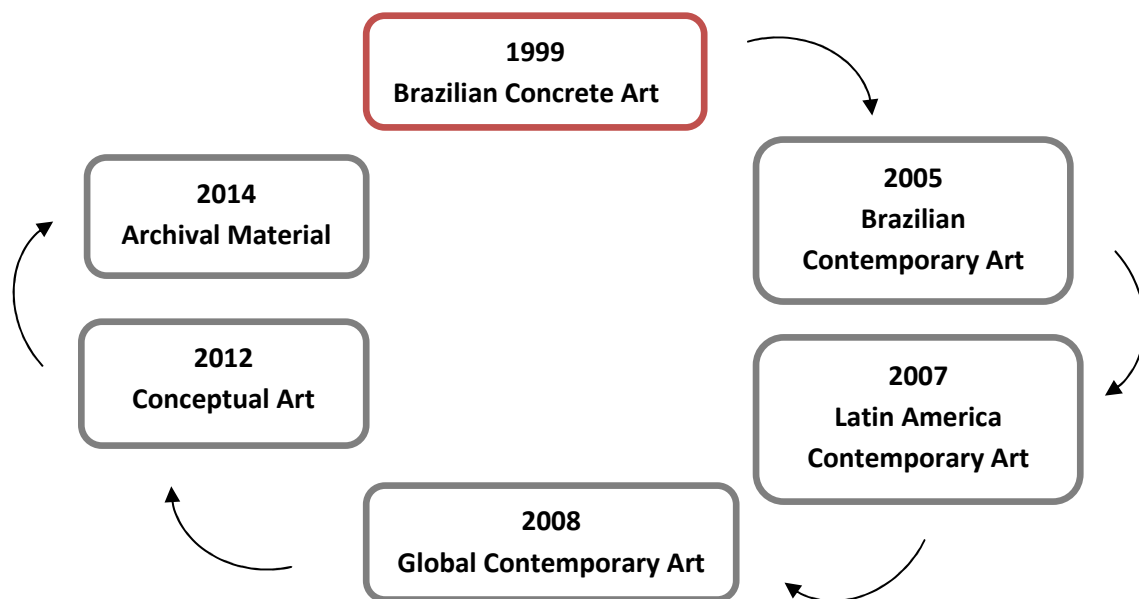
### Pedro Barbosa

Collector

I will briefly introduce the chronology of the collection and examine the work that Jacopo Visconti, our curator, and I have been doing over the past few years.

The Lawrence Weiner piece *The Die is Cast* – in Latin, *Alea jacta est*, a well-known phrase from Julius Caesar – says a lot about me. I was a currency and bond trader for twenty years until 2005 when I began dedicating myself to the collection. This Conceptual work became a key piece in the collection as it talks about my previous life and about my future life, which is dedicated to Conceptual art.

The collection goes back to 1999.



I have a cousin who is an art dealer in Brazil and who represents many famous artists. I once had a chance to see a work by Jesús Rafael Soto and I told her that if she ever had the opportunity to show me more of his work, she should let me know, because I would like to buy.

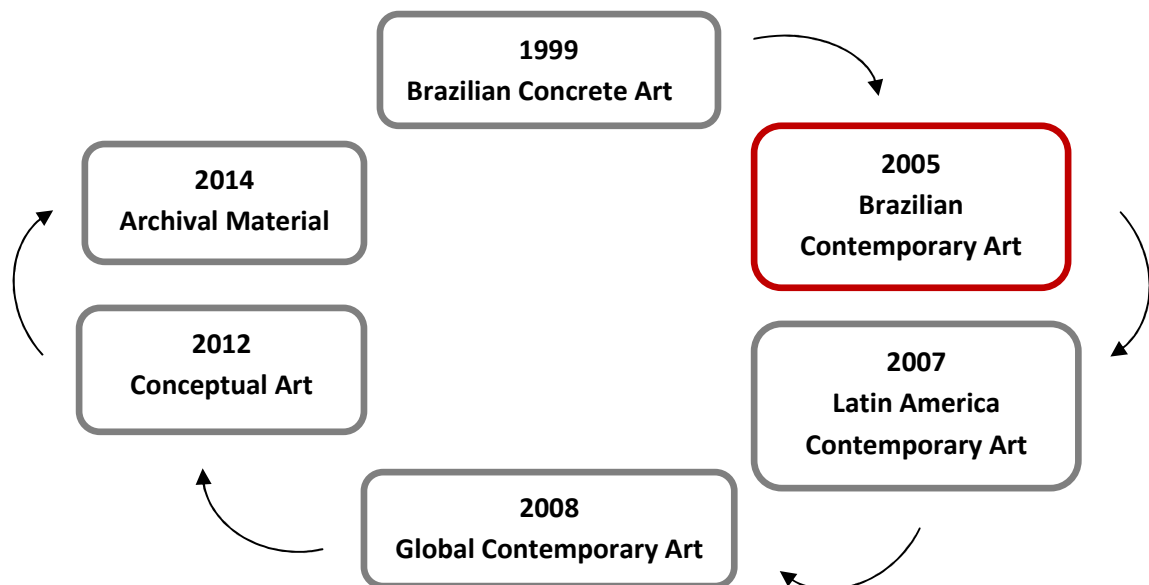
During one of the Brazilian crises, to which we are quite accustomed, a collector needed to sell a work by Soto, and I was able to acquire it for a good price. This

work became our first piece. As my cousin was very involved with geometric abstraction and concrete art, right away I started buying work by important artists she represented, such as Sergio Camargo, Mira Schendel, Lygia Clark, etc.

Here is a slide of a piece by Lygia Pape, one of the artists from that group. It is from 1954, which makes it one of her first works.

[Image: Lygia Pape, *Untitled (Grupo Frente)*, 1954]

Some five or six years later, between the birth of my son and my daughter, the Brazilian market was extremely hot and prices went through the roof.

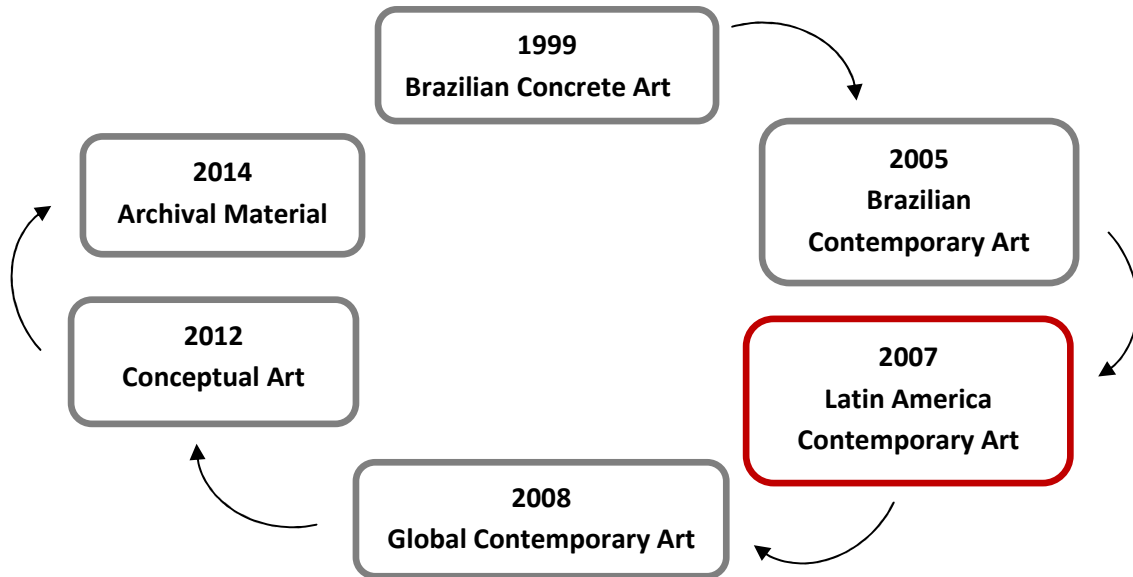


I had to make a drastic change in my approach as I could no longer afford to buy established Brazilian names, but I wanted to remain involved with collecting art in Brazil. What I did was to move thirty years forward and start buying the younger names. I researched that group and in some cases even met the artists. They all fitted in with our plan for the future, which was to establish a Conceptual art collection without paintings, images or figurative works.

Here I show the work *Tempo suspenso de um estado provisório* (2011) by Marcelo Cidade. For those who have been to the Museo de Arte in São Paulo, Lina Bo Bardi created this base of concrete and glass that made it possible to hang the works, because the museum is a big open space without any kind of walls.

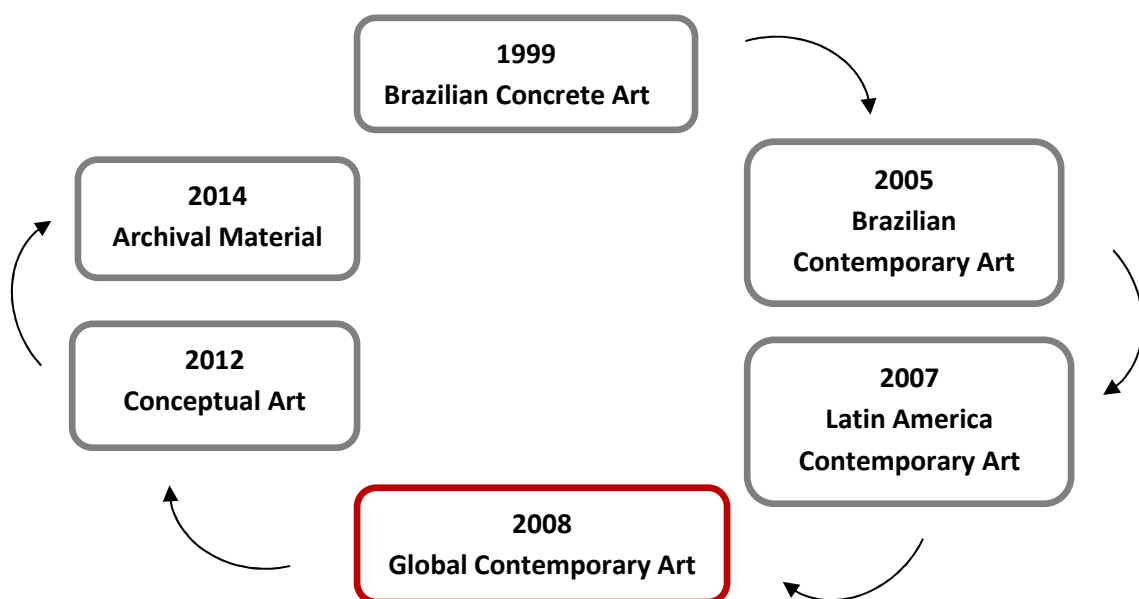
[Image: Marcelo Cidade, *Tempo suspenso de um estado provisório*, 2011]

Shortly after, I began to take an interest in other countries, beginning with Argentina and Colombia for the obvious reason that geometric abstraction is very well developed there and their aesthetics are similar to those in Brazil. So, this move was easy for me.



[Image: Jorge Macchi, *Mars Attacks*, 2009]

Here I show a piece by Jorge Macchi that, as you can clearly see, represents several pairs of compasses inscribing circles. So, as I said, we have geometric abstraction present here.



With the global financial crisis of 2008, I had the opportunity to start looking for foreign artists. Following the Wall Street meltdown, I started looking for foreign names at the Frieze art fair. I bought an Olafur Eliasson, which initiated my venture outside Latin America. I will show a couple of works from every continent.

[Image: Iman Issa, *Material*, 2010]

This is *Material* (2010) by Iman Issa, an Egyptian artist who was included in the 2012 New Museum Triennial and is very much related to the Arab Spring.

[Image: Mike Nelson, *After Kerouac*, 2012]

Here is Mike Nelson with a work that evokes Jack Kerouac, the Beatnik writer. This installation is in the form of a spiral that ends with an old creaky door behind which one is faced with a large pile of old tires.

[Image: Ken Okiishi, *Gesture/Data*, 2013]

I am not especially fond of painting, but this piece, *Gesture/Data* (2013), by Ken Okiishi is a painting made on a TV screen, and I like it because of the mix between old school painting and the modern, everyday world of television. What's more, on the TV screen is a collage that combines several videotapes made by his father, a sort of a compulsive videotape collector, who recorded shows like CBS's *60 Minutes*. So, he makes this assemblage of images that is projected on the screen, and then there is the painting.

Okiishi became very important for the collection in the sense that we talk quite often and he keeps me abreast of what is going on in the New York art scene.

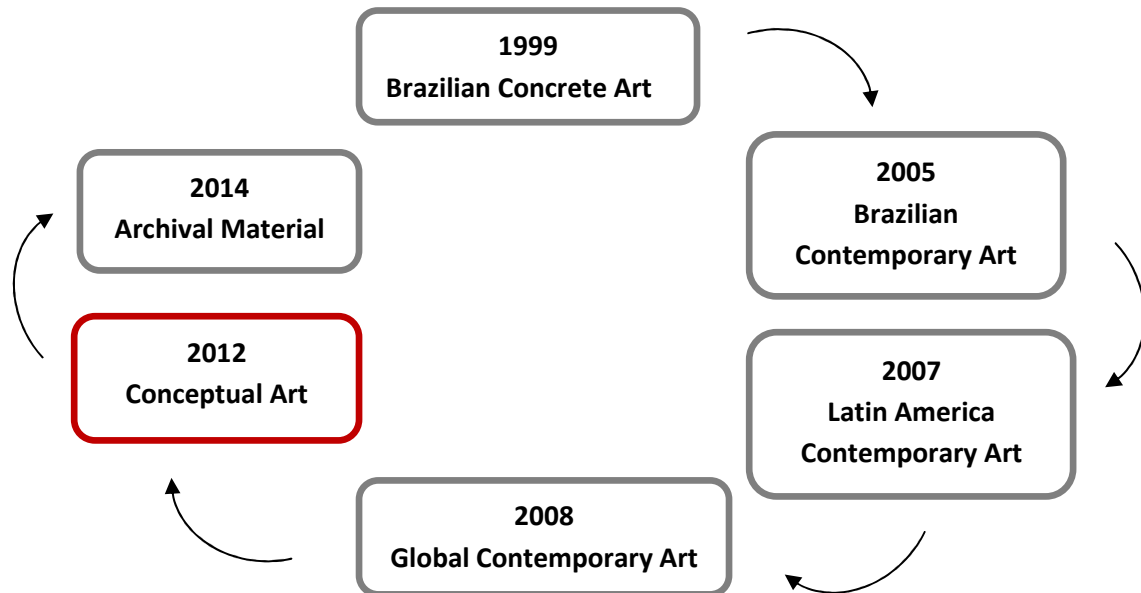
[Image: Park McArthur, *Ramps*, 2012-2014]

Here's a work that we bought a couple of years ago, *Ramps* (2012-2014). It's by Park McArthur, an artist I am going to talk about later. We are very involved with her work. At this very moment she has a solo show at Chisenhale Gallery in London. This is very hard-hitting political work that shows how disabled people are still treated in the US. These are ramps for disabled access to American museums. Some of them came from very important museums that I'm not going to name for obvious reasons. I don't want to make an issue out of this.

Here is the Canadian artist, Hajra Waheed. Her family is from India and her father lived in Saudi Arabia, where he worked for the ARAMCO oil company. The topics she works with are closely related to Middle Eastern issues, and the link between India and the Middle East. This is a poem of hers entitled 'What to

Say Every Ocean Reminds Me of Ours'. One of these Polaroids relates to this phrase.

[Image: Hajra Waheed, *What to Say Every Ocean Reminds Me of Ours*, 2013]

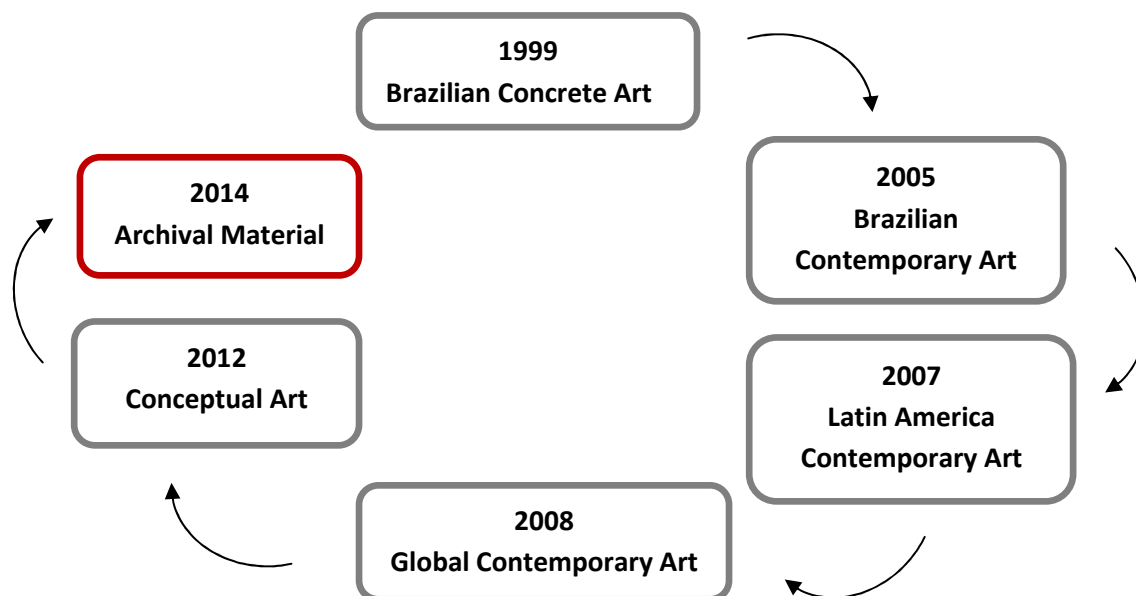


A big change took place in 2012 when Jacopo Crivelli Visconti joined the collection as curator. At that time we took a major step and began to focus on Conceptual Art. We have strong political and economic ties. To give an example, by coincidence Jan Mot is showing at ARCO works by Mario García Torres and Ian Wilson, both of whom are important Conceptual artists. For me, the work of Mario García Torres is among the most important in the collection.

[Image: Mario García Torres, *Title Working*, 2010]

Moreover, when we talk about *Title Working*, we need to point out that this is a piece that we bought, but which doesn't actually exist and only materialises when you have a list of works, in this case the works that Jan Mot is showing at ARCO. The next time there is an exhibition comprising another list, the work will materialise once again, as it did with this list. The funny thing is that when I bought this work, my wife said: 'You have bought nothing.' All my friends told me it was ridiculous that I had bought nothing, but Mario is now having a solo show at the Museo Tamayo and I received a request to lend this piece. There is a contract I have to sign and I have to provide a valuation for insurance, etc. So, I showed my wife the contract. Even though the work doesn't exist, it sometimes exists. Which is also what I tell my friends.

Right after we got involved with Conceptual art, we decided that in order to establish a good collection we needed to move towards archival material.



A lot of things were published only in ephemeral publications, such as an invitation card from a gallery, in magazines or as pamphlets that an independent space would distribute. We began looking for this kind of material.

[Image: Jorge Glusberg (ed.), *Arte de Sistemas*, 1969]

Here is some important material we bought from the Centro de Arte y Comunicación (CAyC) in Buenos Aires, Argentina. That centre was established at the beginning of the 1970s and it shows the work of Conceptual artists at the cutting edge. In Brazil, we had never seen the artists whose works were shown there. The work of Lawrence Weiner, for example, wasn't shown in Brazil until 2005. They showed Argentinean, Brazilian, Chilean and Hungarian Conceptual artists, to name but a few. Some of the exhibitions in their programme were also shown at MoMA, in Hungary, as an exchange in Belgium, and so forth. This was a very important centre for establishing Conceptual art in Latin America.

[Image: *Aspen Magazine*, Nos. 3, 5-6 and 8, 1965-1971]

Here is *Aspen*, another ephemeral magazine that survived for only ten issues before running out of funds, so that they had to give up the project and start a new one. This happened numerous times with several of these magazines. Here we see *Aspen* No. 3, the issue given over to Andy Warhol, which is easy to spot.

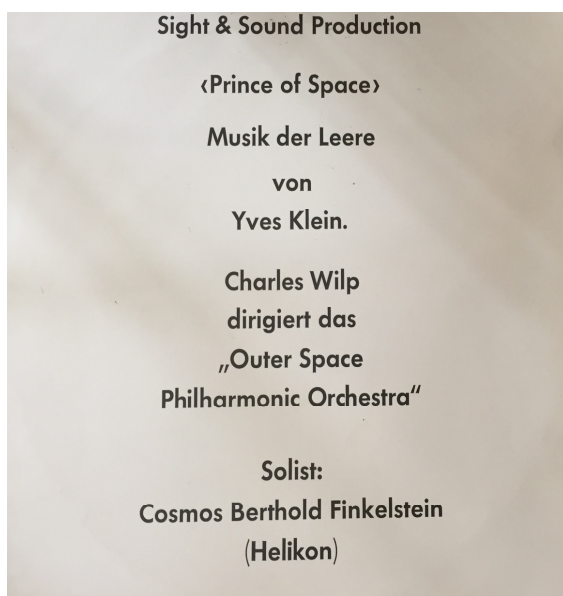


The other is *Aspen* No. 8, designed by Dan Graham, and the one with the film is *Aspen* No. 5/ 6. This issue included Roland Barthes' important essay 'The Death of the Author', in English. This text is extremely important for someone who collects Conceptual art.

[Image: *Art & Project Bulletins*, No. 38, 1971]

This one, *Art & Project Bulletin*, is one of the most famous Conceptual art publications in Europe. They produced 156 issues between 1968 and 1989.

It was here that artists like Stanley Brouwn, Lawrence Weiner and Robert Barry, key artists for our collection, published on several occasions.



We are also involved with records, either where the covers have been produced by an artist or where the record itself is an artwork. In this case, this is an Yves Klein record called *The Symphony of the Silence*, in which there is no sound when you put the needle on the record. Again, it talks about Mario García Torres, about Robert Berry, so it is at an intersection between our Conceptual art and sound, in which we are also involved: audio poetry, visual poetry and so forth.

Yves Klein, *Musik der Leere*, 12", Vinyl, 1965

Now I will start talking about what we have done in recent years in terms of activism in the Brazilian scene.

When Jacopo Crivelli joined the collection a big change and a big re-organisation took place. Reviewing the collection to date, we decided which works we wanted to keep, while selling a few that we believed did not fit into the collection anymore. We drew up a shortlist of artists to follow, most of them between the ages of 30 and 40. We established a budget and rationalised the acquisition process in the sense that we didn't simply go to an art fair and buy work, but rather followed a systematic approach. It is not that we don't buy from art fairs, but that we use these events more for meeting people and exchanging ideas. As I said previously, we increased the emphasis on Conceptual art.

## Curated collection

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- In 2012 the collection makes an important change, when Jacopo Crivelli Visconti starts as curator. The new phase includes:
  - ✓ Review of the works of the collection up to that moment
  - ✓ Development of a shortlist of artists (mainly aged 30-40), including a small group of artists to constitute the core of the collection, and a larger one to be closely followed
  - ✓ Definition of an annual budget
  - ✓ Rationalization of the acquisition process with the following rationale:
    1. Build a relevant group of works by each collected artist
    2. Buy works by artists that have been thoroughly followed and studied
  - ✓ Increased emphasis on conceptual practices, specifically artworks that take a political and/or social stance

## Collection current moment

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- In parallel to the new *modus operandi* in the acquisition of works, the collection has shifted to a more “institutional” way of perceiving itself and its activities
- Thus, the current mission of the collection could be summarized around three main points:
  - ✓ Build a strong collection of both artworks and relevant publications and documents on international contemporary art, and make it accessible to both specialized and general public
  - ✓ Promote and support the visibility of Brazilian art abroad, and offer local artists and curators the opportunity to travel and be confronted with different contexts
  - ✓ Bringing forward a reflection on how to expand the range of its activities from what can be considered a “conventional” private collection, toward those of a cultural “institution”, working on exploring new and hybrid models

The collection has now assumed a more institutional approach. I really do believe in the American concept of patronage, although not without reservations. I believe that individuals should fund museums and experimental art spaces, and this is what I do. There will be less and less money for museums, for art, for health, for transport, so we had better get used to it. It is very important for the art world to get more involved with public and private institutions. That is why I decided to play a different role in Brazil. We started to share the collection with both specialised and general audiences. We started to promote meetings and the exchange of information between collectors, dealers, artists and students, so sometimes I invite people home and we screen a few videos or discuss a piece by an unknown artist. The idea is to enrich the way in which artists, curators and collectors see the current production. So the focus is slowly changing from the conventional private collection towards an institutional approach and by that I don't imply you need to have a place like a museum, but a place where you can share ideas and content. You can fund a few experiences, maybe a book, a residency programme, research trips, etc. It's not necessary to put major money into this, but rather bits and pieces to help out the Brazilian scene where necessary.

## Collection current activities

- The Moraes-Barbosa Collection activities have gradually expanded well beyond the acquisition of artworks. Some of the recent actions include:
  - ✓ **Institutional activities**
  - ✓ **Residency program**
  - ✓ **Research trips**
  - ✓ **Exhibitions**
  - ✓ **Publications**
  - ✓ **Educational programs**

Today we are participating in some international institutional activities, which I will present in the next slides. We have the residency programme, together with the research trips, exhibitions, publications and educational programme. Let me talk a little bit about the institutional activities in Brazil.

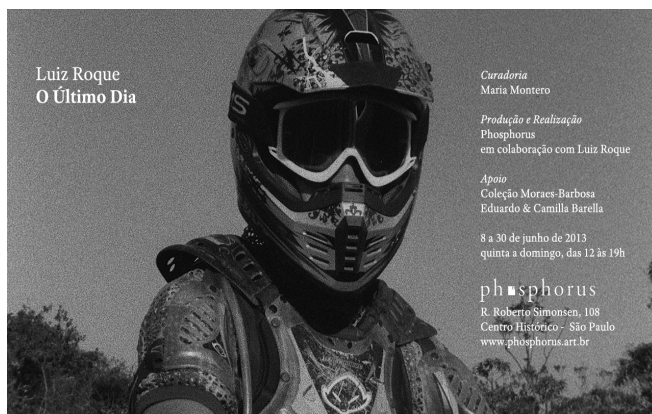
## Institutional activities - Brazil

- The Moraes-Barbosa Collection supports the establishment and maintenance of independent art spaces in Brazil as well as institutions, providing both financial collaboration and strategic inputs
- Institutions supported include:
  - ✓ Bienal de São Paulo
    - Director, 2009 – 2011
    - Official sponsor of the 2016 São Paulo Biennial
  - ✓ Pinacoteca do Estado de São Paulo
    - Board Member, 2011 – 2014
    - Founder of the patronage program, 2013
  - ✓ Instituto de Arte Contemporânea, São Paulo
    - Board Member, 2010 – present
  - ✓ Pivô, São Paulo
  - ✓ Casa do Povo, São Paulo
  - ✓ Phosphorus, São Paulo

In 2009, I was part of a group of people who were invited to reorganise the São Paulo Biennial, which was in a pretty dire situation at that time. We were able to reorganise it, so today the São Paulo Biennial is functioning normally. It has sponsors, it has settled its debt with the government and there is a group of managers, so it now functions as a company and not a place where people come to be seen or is frequented by wannabe artists. I found the idea of how a biennial works extremely interesting and, moreover, I met quite a few artists and curators, so this opportunity offered many intangible rewards. This year, we are joining forces with the biennial to provide accommodation for curators and artists.

During my time as a board member at the Pinacoteca, together with three other people I started a patronage programme, using the model of Tate and MoMA, two institutions with which I am familiar. The aim of this programme was to buy artworks for the museum's collection. The money was not tax deductible, so people actually made real donations. It was not a lot of money, something like \$6,000 US per year. Quite a few people were prepared to donate this sum, and believe it or not at one point we raised \$300,000 in a year. You call one person, and then another, and then other people start asking why they have not been invited. They get jealous, they want to participate, and then out of the blue you are able to raise funding that makes an important contribution to the life of these museums. This has been replicated by the current management of the Museo de Arte de São Paulo (MASP).

I also support some independent and experimental art spaces like Pivô and Casa do Povo, a very important space that was falling apart. During the dictatorship it was the stronghold of a very progressive Jewish group. One French-Tunisian Jewish gentleman who fell in love with Brazil decided to go there and make it work. By coincidence or not, I hosted a kosher dinner at my house with some Jewish friends to raise funding. A couple of people gave money, so it was worth it.



At Phosphorus – an independent experimental space that I believe sooner or later will disappear due to lack of support and money – we sponsored a couple of exhibitions by Brazilian artists, Luiz Roque and Cistiano Lenhardt, and one by the Argentinean artist, Amalia Pica, to whom I will refer later.

The independent scene is very interesting and quite a few spaces have popped up in Brazil since 2010. We took the opportunity to invite Polly Staple, the director of Chisenhale Gallery in London, and to learn from her how to manage such spaces. These were very poorly managed in Brazil, so we were able to exchange information with the people who were running them and help them not only through funding, but also with content, managerial experience, ideas and contacts. This was much more important than the \$1,000 US that we gave



because we were bringing more visitors into these spaces and people were more interested in what was going on.

Here are some of the activities I include in the section 'Abroad'.

## Institutional activities - abroad

- The modes of collaboration between the Moraes-Barbosa Collection and international institutions can vary, including but not limited to:

- ✓ Funding specific exhibitions
- ✓ Integrating the institution's acquisition committee
- ✓ Donating artworks, rare publications and ephemera to institutions libraries
- ✓ Sourcing and creating a pool of donors of Brazilian art

- Partner institutions include:

- ✓ MoMA, New York, LACF, 2013 – present
- ✓ Artists Space, New York, 2012 – present
- ✓ Chisenhale, London, 2012 – present
- ✓ Delfina Foundation, London, Residence Program, 2014 – 2019
- ✓ Kunsthalle Lissabon, Lisbon
- ✓ Tate, London, LAACF, 2009 – 2012
- ✓ Universidad Torcuato Di Tella, Buenos Aires, 2013

What characterises the difference in my approach is my involvement with publications and archival material. This is something I learned at MoMA: that this material, to which people generally do not pay much attention, may be displayed in museums as educational material.

There was a Roy Lichtenstein exhibition at the Galleria Civica d'Arte Moderna e Contemporanea (GAM) in Turin that had three or four important paintings, but a lot of ephemera, a lot of documentation telling you the whole story of the artist's production. This means that you don't need a space filled with 75 artworks, but rather a timeline, a place where you learn what the work of that particular artist is all about. This archival material is very important. I have been able to provide MoMA with quite a bit of material from Brazil, to which they did not previously have access. The other model I have pursued is sourcing and creating a pool of donors to acquire Brazilian artworks for museums. Instead of asking one individual for \$20,000 US, I ask five people for \$4,000. I then have the opportunity of asking for another \$4,000 next time round. The same thing happened with the patronage of the Pinacoteca. We spread the appeal by word of mouth and it became a reality.

I am very involved with the Artists Space in New York and Chisenhale Gallery in London.

Here I show a couple of slides showing the projects that I have helped. Jonathas de Andrade, whom I show here, is a particularly important artist for the collection. It is not just that we collect his work; we are in constant dialogue with him about his work, his career and his opportunities. We are very happy and proud to have this kind of a relationship with quite a few artists. This allows us to better understand what artists want and if it matches with what the collection needs. This has been an interesting experience and I recommend it to everybody, as you learn quickly and you get to know what goes on in the artist's mind.

Here you see the two shows we are sponsoring at this very moment. We are helping the Park McArthur exhibition at Chisenhale Gallery. If you are in London, I believe that you shouldn't miss the opportunity to see her show. The second is Cameron Rowland at the Artists Space in New York. In this case we have collaborated through part-funding both the exhibition and the catalogue.



**91020000**  
**Cameron Rowland**

January 17 - March 13, 2016  
 Opening Saturday, January 16, 6-8pm

Artists Space Exhibitions  
 38 Greene Street, 3rd Floor  
 New York  
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Kunsthalle Lissabon

Jonathas de Andrade

cartazes para o museu  
 do homem do nordeste /  
 posters for the museum  
 of the northeast man

inauguração / opening

20.06.2013 | 22:00

21.06.2013 - 17.08.2013

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I will now focus on Cameron. What is interesting here is that he doesn't sell most of his work, but rents it. He establishes a relation to the gentrification in the big cities where people who cannot afford an apartment or a house must keep paying rent and end up with nothing. Cameron says: 'You know what, I'm gonna show these wealthy collectors that they are gonna pay rent for ever for it and in the end, they are gonna have nothing.' So, he is playing them at their own game. Politically, the work he produces is extremely hardcore. I really fell in love with this work and I was very happy to meet Cameron a few times and to understand the things he talks about. This particular show at Artists Space has nothing to do with gentrification, but rather addresses labour conditions in the US private prison system.

The residency programme in Brazil is a new activity. It began in 2012 and is a very easygoing programme. When we bring an artist or a curator to Brazil, we don't ask for anything in exchange. They can go to the beach and stay there for a month. I feel that this is one of the reasons why the project is so successful. People want to take it easy. They are under pressure after a year of shows, biennials, you name it, and then they come to Brazil and simply disappear from their day-to-day lives and interact with São Paulo. The idea of bringing foreign artists is for them to get to know the art scene, to interact with it, meet different people. Some of them have never been south of the Equator, so it's their first experience in the southern hemisphere. It has been a very challenging and interesting project. This year, as I said, the residency programme officially joined forces with the São Paulo Biennial. We helped them in the previous biennial as well.

Now let's turn to the shows that are linked to the residency programme.

<b>2012</b>	✓ Nicolás Paris 	<b>2014</b>	✓ Nurit Sharett 	<b>2015</b>	✓ Gabi Ngcobo 
	✓ Gala Berger 		✓ Danica Dakic 		✓ Sofia Olascoaga 
			✓ Renata Lucas 		✓ Alessandro Balteo-Yazbeck 
			✓ Walid Raad 		✓ Traplev 
			✓ Meriç Algün Ringborg 		✓ Polly Staple 
<b>2013</b>			✓ Theodor Ringborg 		✓ Stuart Comer 
	✓ Amalia Pica 		✓ Polly Staple 		✓ Gigiotto del Vecchio 
	✓ Michael Dean 		✓ Ken Okiishi 		✓ Stefania Palumbo 
			✓ Nick Mauss 		
			✓ Haroon Gunn-Salie 	<b>2016</b>	✓ Simon Dybbroe Møller 
			✓ Michele D'Aurizio 		✓ Nina Beier 
					✓ James Richards 



As the first show, the Amalia Pica exhibition was particularly important, but also because it was at the Phosphorous space that may disappear in the future. Another reason is that we were able to achieve three very important things: the residency, the independent experimental art space and the funding. I think this is what the collection is about these days. It's not only about money; it's also about ideas.

How can we accommodate the change in the art scene? Maybe through experimental spaces. I am not that concerned about the museums, because they will find a way, but the experimental spaces really have a difficult time, not only in Brazil, but around the world: and yet I don't know what the art scene would be like without them. If they didn't exist, the art scene would be very boring, with the same products and people talking about the same subjects all the time. If the approach in Spain were more along the lines of these experimental spaces, I believe the results would be very positive.

We brought British artist Michael Dean and he ended up having a show at the Galeria Mendes Wood, which now represents him. This is the exact opposite to the case of Amalia Pica, in that he went totally private instead of totally public. This shows you can play both sides of the coin.

[Image: Michael Dean, *Yes No*, 2012]

Another person I would like to mention is a very young South African artist, Haroon Gun-Salie. It was his first trip outside South Africa. So this 20 or 21-year-old guy lands in Brazil out of the blue with eyes like saucers. After his initial feeling of surprise, he came to participate in last year's *Video Brazil* and he will be having a solo show at *Video Brazil* next April and, coincidence or not, in 2015 was in the South African Pavilion at the Venice Biennale.

[Image: Haroon Gunn-Salie, *History After Apartheid (Uganda)*, 2015]

Going further, regarding the residency space, we asked ourselves: Why not take Brazilian artists as well, not just foreigners? We were very happy to meet my friend Aaron Cezar. We learned from him that the Delfina Foundation had not yet explored South America in the way they wanted. I thought there was a good opportunity there, so we began to talk and came to an agreement. We didn't have the means or the infrastructure to manage a residency programme outside Brazil, so we believed that the way forward was to join forces with someone with an established reputation and who knows what to do. So we contacted them and they liked the idea. We drew a plan and initiated the programme. Now we are in our third year and this year we are bringing the performance artist Luísa Nóbrega, who does very exotic things. I believe this will be quite a funny experience for both sides, for Luísa and for the Delfina Foundation.

## Delfina Foundation Residence

- The partnership with Delfina Foundation started in 2014, with the aim of providing a residence program for Brazilian artists in collaboration with a solid institution, with a highly recognized project
- The Moraes-Barbosa collection sponsors the residence of one Brazilian artist a year, fostering his/her exposure to the current production in different parts of the world and to relevant issues of the current political, economical and art scenarios around the world, from the privileged observation point of London
  - ✓ **2014** Luiz Roque (video)
  - ✓ **2015** Roberto Winter (multimedia)
  - ✓ **2016** Luísa Nóbrega (performance)

The idea behind the research trips is to get Brazilian artists acquainted with museums and fairs outside Brazil and to understand how they operate; not merely to show and sell work at fairs, but to understand what a fair is.

If someone thinks it's a good opportunity, I fly them up with me. They find themselves in New York, chose the libraries where they want to research, and I open a few doors here and there. It has been quite an interesting experience, not only for me, but for the artists. Spending three to five days with an artist helps you understand their work, their ideas. It's a great experience.

## Research trips

- The Moraes-Barbosa Collection supports artists and curators research trips with the objective of learning and exchanging information and ideas
- Curators and artist include:
  - ✓ **2014** Paulo Miyada (curator) Venice, Basel, London
  - ✓ **2015** Flavio Cerqueira (artist) New York
  - ✓ **2015** Ding Musa (artist) New York, Boston, Philadelphia, Washington
  - ✓ **2016** Deyson Gilbert (artist) New York

## Exhibitions

- Since 2012, once a year, a young curator is invited to conceive and curate an exhibition at the residence space in São Paulo, usually to coincide with an important event in the local program (Bienal de São Paulo or SP-Arte art fair, for example)
- The purpose of this project is to give young curators the opportunity to experiment, using not necessarily only works from the Moraes-Barbosa Collection
- Each exhibition is accompanied by a catalogue
- Exhibitions realized:
  - ✓ **2012** Paulo Miyada – Geometry
  - ✓ **2013** Olivia Ardui – At stake
  - ✓ **2014** Carolyn H Drake – Game changer
  - ✓ **2015** Diana Dobranszky – Art as project as book
  - ✓ **2016** Diana Dobranszky – A survey of feminist art (upcoming)

Another thing with our exhibition space, which is in the same place as the residency programme, is that during the São Paulo Art Fair, we put on a show using the artworks from the collection, but not necessarily only from the collection. We take a chance on a young curator, who has not yet had the opportunity to curate anything. So it comes back to 'The Die is Cast'. I have no idea what the outcome will be, but the idea is for them to experiment using the works from the collection, then we publish a small booklet that they can use to pitch for future curating opportunities. It's a way to help them.

Last year it was all about artist books: it was an artist book oriented show. This year we are going to talk about feminism, and the protagonists will be The Guerilla Girls. We are already discussing the exhibition with them, so they are actively helping us.

Here is a picture of the first show, which was about geometry. I am an engineer. There were two spaces: one dedicated to Euclidean geometry; the second to non-Euclidean geometry, it was about curved shapes. You see the picture of the apartment where the shows happen.

[See images from the expositions on page 18]

Here is a show for which we had the assistance of a 23-year-old Brazilian curator. It was a very political show. You can see the works by Jimmie Durham.



Lecture by Pedro Barbosa, *The Die is Cast – The Moraes-Barbosa Collection*, Fundación Arte y Mecenazgo.



In this show, *Eu*, a young Dutch curator decided to make an interview and a programme about me. This was the first time I showed Mario García Torres' *Title Working* in an exhibition list. There were people looking for it: Where is work No. 17? I see 16, I see 18, but there is no 17. It was quite interesting.



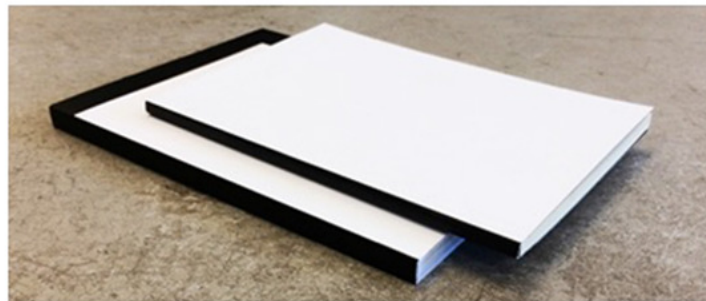
For me, this last show was the most important, because it was educational. The idea was to have one artwork together with a set of artist books and ephemeral material. This room is about Lawrence Weiner. There is an adhesive vinyl, a

Lecture by Pedro Barbosa, *The Die is Cast – The Moraes-Barbosa Collection*, Fundación Arte y Mecenazgo.

poster, his first publications from the late 1960s to 1973. There, in the corner, is a printout of an email that I exchanged with him. When I bought this piece, which is from the 1980s, there was no vector file you now use to print to vinyl. Everything had to be painted by hand, or you had to print letter by letter. I had other works by him on a vector file, and I didn't know how to print them. So I decided to call him, having already met him a few times. As he never answers the phone, I called Alice, his wife, to ask what to do. His answer was: The work need not be built. But I wanted it and insisted on the vector file. So if you go to the Dia Art Foundation in New York, you will see this big work that says: THE WORK NEED NOT BE BUILT. But in the end, he gave me the vector files, so now I'm able to print the adhesive vinyl and deal with his art in a contemporary way.

## Publications

- The aim of the publication program is to help young artists (35-40 years old) with a consistent career, who did not have a chance to have his/hers works properly published
- This project is made possible through a federal law that allows the use of a tax incentive
- In 2014 the first publication, on André Komatsu, appeared, followed last year by a monograph on Nicolás Robbio



We are also involved with a publication programme with the aim of helping young artists (35-40 years old) with a consistent career, but who have not had a chance to have their works properly published. In Brazil we have an incentive law, where six percent of one's tax can be put towards funding the arts (theatre, cinema, supporting exhibitions, supporting art books, music, etc.). Having this money will allow us to work closer with the artists we collect, but who have never had the opportunity to publish their work. We now have two publications of two young artists and are currently talking to a gallery owner to do one on a group of artists who played a very important role in the São Paulo art scene in the early 1970s.



Another thing that we have been doing is the education programme. Last year I opened the collection to the students of the curatorial programme of the Pontificia Universidade Católica in São Paulo. The students were granted access to the works in the collection, which could be used as a tool for conceiving a group show as part of their graduation work.

What we are most interested in is promoting talks and encounters amongst artists, curators, buyers, museums and people who have nothing to do with the art world. Once we had a psychiatrist taking part in these talks. The idea was to provide a platform for the exchange of ideas and experiences. But as many artists travel a lot, this is not easy to organise. To date, we have held four of these meetings.

Since we have amassed a very good collection of archival material, we are opening this part of the collection to students. So, for example, some of them are studying Conceptual art, and surely they have read about the *Xerox Book*, but nobody has seen it. They can come and touch the books, turn the pages, providing them with another approach to studying, by having physical interaction with this kind of publication. We also lend these pieces to exhibitions. We have already set up a meeting between the different parties in which we will address only these kinds of publications.

## Conclusion

- The evolution of the Moraes-Barbosa Collection is a trajectory of a forward thinking mindset, directly influenced by what artists and artworks have to teach
- The process of discovery, understanding, exchange, and collaboration among all different agents of the contemporary art scenario enhance the acquisition decision process
- The collection has been taking important steps towards what could be defined as an institutional approach, with the aim of increasing the knowledge and access to information of specialized and general audience alike

To finish, let's say that the collection is extremely dynamic. Every challenge we face is to get us out of the comfort zone. Once the comfort zone sets in, the collection will be finished. I don't think it's worth collecting without fun. So, we have to be challenged. This is what will go on. If you ask me what I'm going to do next, believe me, I don't know. And I'm not going to give an answer. It's like Donald Rumsfeld said: 'There are known knowns, known unknowns and unknown unknowns.' I'd rather stay on the side of the unknown unknowns, because if I know something it's not fun anymore.

Thank you very much.

## Questions

*Congratulations, your conference fits perfectly well with the Arte y Mecenazgo Foundation, because it's about art and philanthropy. Since you're so involved in collecting and philanthropy, my question is: From a pragmatic point of view, how do you work? Are you a Foundation, do you have a team? You almost perform a museum activity without being a museum. How many people work with you and how do you do all this?*

Just Jacopo Crivelli and myself, that's it. We are not an institution, we are not a foundation. And we don't want to be. If we become too institutionalised, we won't be as free as we are now. We have the flexibility about where we want to be. I think that this freedom is the key to this project.

*Do you have any art advisors working for you?*

Advisors? No, Jacopo is the curator of the collection, in that sense there is one. This is quite an intense relationship. We exchange tens of email per day, we talk approximately five times per day. I mean five times, I am not just giving a random number. It's a very intense relationship.

*When you bought your first artwork seventeen years ago, was that the starting point? Since then, through a very analytical process your relation with art turned into a life's work, an everyday commitment where research, reading, communication with art is like a full-time job. When did you become aware that you are a collector and do you think 'job' is the best word to describe your relation with art, with the collection?*

This is an interesting question, but I don't know if I have an answer. Last week, while I was discussing this presentation with my wife, I realised that we do quite a lot of things, which is fun, not complicated. It's a simple thing that we do. If we make it complicated, it will not work anymore.

*When did you become aware you are a collector? Was it from buying works?*

I don't know what a collector is. I have to look in the dictionary. I know that we have a significant number of works.

*How many?*

We may have about 800. The collection is... quite something.



*How do you archive and maintain the items you have collected?*

Excellent question. I'm learning. At one point the collection containing 800 artworks, which is a significant number, became an issue. Now we are in this process. The acquisition of the archival material made things even worse, because to keep and organise that material is at least a billion times more difficult than to keep track of 800 artworks. So the real challenge now is how to manage the archival material, because this material is something by which the collection differentiates itself in Brazil. To accumulate artworks is very easy, but the research related to buying the precise archival material is very complex. I told you I don't want to be in the comfort zone, so the archival material is my challenge at this point.

[CaixaForum Madrid, 24th February 2016]

## PEDRO BARBOSA



Pedro Barbosa has been a member of the Board of several Brazilian institutions, such as the Fundação Bienal de São Paulo, the Instituto de Arte Contemporânea (IAC) and the Pinacoteca do Estado de São Paulo, where he was also a Founding Patron of the Contemporary Acquisitions Committee. Internationally, he was part of the Latin America Acquisitions Committee of Tate Modern, London and he is currently a member of the Latin American and Caribbean Fund at MoMA, New York, and an active supporter of the Artists Space, New York and Chisenhale Gallery, London.

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