



## [SP-Arte - Diálogos](#)

SP-Arte

Pavilhão Cicillio Matarazzo, Parque do Ibirapuera, Portão 3 , 2041 São Paulo, Brazil

03 April 2014 - 04 April 2014

## **More Than Art at São Paulo International Art Fair** by Georgia Phillips-Amos

It may be reductive, but whenever I look at the Brazilian art world I am really looking for the hidden invitation to do more than just look.

Participation, community, and dialogue have been endemic to artistic practice in Brazil throughout the last century. The country has a rich national history of artists teasing out uncomfortable social conflicts and shifting the role of art in society.

Since 1928, when Oswald de Andrade wrote [O Manifesto Antropofago](#), Brazilian artists and thinkers have been unpacking the mash-up of cultural identities present within Brazilian art making. In de Andrade's telling, Brazilian creatives were guilty of imbibing and replicating art for an external (European and North American) jury; with this in mind, he insisted on the creation of new criteria for creating and experiencing art.

During the [Neo-Concretismo](#) movement of the late 1950s, Lygia Clark created metallic sculptures, entitled [Bichos](#) (*critters*), and invited audience members to step over any prohibitive tape and play with them. (One of Lygia Clark's Bichos, *Bicho "Em Si"*, 1962, is actually going to be at SP-Arte with [Galerie Natalie Seroussi](#).) Brazilian artists made objects that invited participation and inspired dialogue, demystifying the role of the artist and carving out space for new kinds of encounters with the public.