

ANA  
MARIA  
TAVARES

[www.anamariatavares.com.br](http://www.anamariatavares.com.br)  
seravati@gmail.com

**Rua** Minas Gerais, 364 / sala 1 - Higienópolis SP 01244-010  
**Tel** 55 11 3733 6904 **Cel** 55 11 9 8685 9941

---

---

## **RR PROJECT, 2015**

### **SOLO SHOW AT ROLLS ROYCE STUDIO\_MAY 2015**

#### **DEVIATING UTOPIAS (FROM THE SOCIAL HIEROGLYPHS SERIES)**

Video Installation, objects, prints and book

Berlin, 2015

## **PROJECT STATEMENT AND REFERENCES**

My work focuses on the relation of art, architecture and design and departs from an inquiry about the triad modernism-modernity-modernization in Brazil and, where our modernist architectural legacy is central to my concerns. In order to create an engaging art experience the work brings together tropical nature and the history of modern architecture through the study of very specific modernist landmarks from Brazil and other countries.

Since the beginning of my career I have been fascinated by industrial materials and processes, by the use of high technology and crafts, by the possibilities available through digital constructions and manipulation of still and moving images, and sound production. I have created art works that range from bi-dimensional pieces to tri-dimensional objects, from installations to video, sound pieces and written words, orchestrated to transform spaces and propose a unique time-space experience of rotation, suspension and dislocation.

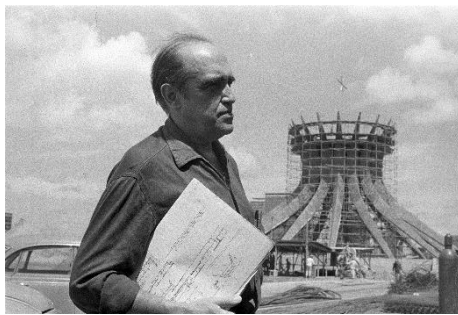
For the Rolls Royce commission –to take place in May 2015, during the Gallery Weekend in Berlin, I chose to emphasize Rolls Royce's precise and sophisticated combination of technology with crafts, of industrial materials with organic ones, of speed and silence. My recent visit to the Goodwood plant surprised me

---

---

not only for the well-known beauty and perfection of every detail of the production line, but for the pleasure resulting from a delay in time that its meticulous production seemed to constantly reveal. Goodwood plant, with its extraordinary architecture, which bridges its productive function and well being is like a capsule which suspends real time, decelerated it, and becomes a realized utopia; like its products, made to transform an ordinary experience of displacement and movement into an extended and delightful relation of space and time. The words of the great modernist master Le Corbusier (1887–1965) —“a house is a machine to live in”, seems to echo the experience of Rolls Royce as “a beauty machine to live in”. These ideas inspired me to create an art piece for Rolls Royce as a virtual immersive environment, a mechanical ‘capsule’ for a dream journey in an extended time to bridge the rational and the organic worldviews. For this, the work of three great masters came to the foreground as important references of my visual investigations which seem to connect my production to the spirit of Rolls Royce, from the great inventions of the 20th century to our contemporary perception of time and space.

This proposal is meant to emphasize Rolls Royce’s spirit of innovation, precision and beauty, departing from a history which connects Brazil and England; one that links art and architecture, engineering and nature, through the work and production of the English architect and gardener **Sir Joseph Paxton** (1803–1865), the Brazilian architect **Oscar Niemeyer** (1907–2012) and the Brazilian landscape designer and artist **Roberto Burle Marx** (1909–1994).

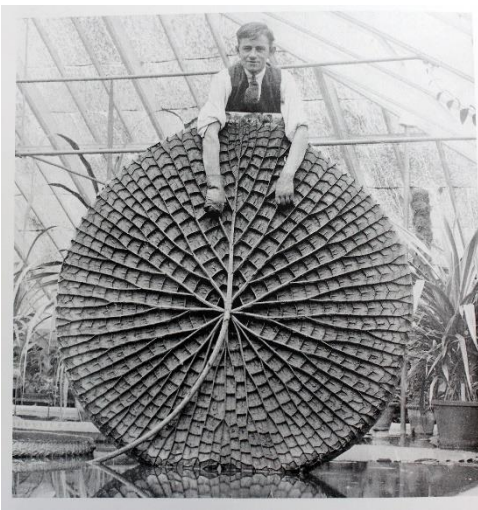


Left: **Joseph Paxton**; Center: **Oscar Niemeyer**;  
Right: **Roberto Burle Marx**

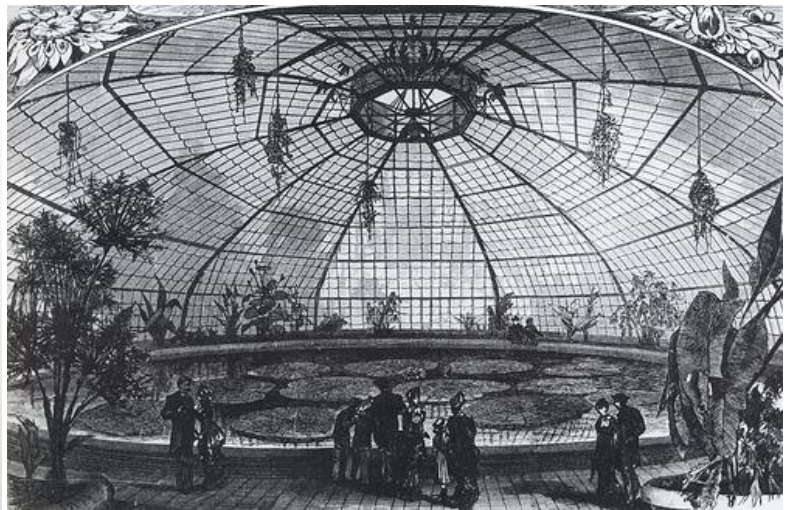
The first reference, Sir Joseph Paxton, was responsible for the creation of the first cast iron architecture, The Victoria Regia House. Inspired by his passion for biomimicry he drew inspiration from the structure of the huge leaves of the Euryale Amazonicas, the giant water lilies brought to England from the Amazon River in Brazil. This striking piece of architecture made to encapsulate nature, was considered 'a natural feat of engineering' and a great inspiration for the design of modern greenhouses.

*"The Victoria Regia House, designed by Joseph Paxton was a precursor to his design of the Crystal Palace. It accomplished many of the aesthetic qualities that Paxton valued in architecture through the system of pre-fabricated cast iron components. The Crystal Palace was able to embody these qualities of light and openness even more thoroughly on a larger scale. The Victoria Regia House holds the giant water lily from the Amazon and was named in honor of the queen. Queen Victoria later knighted Joseph Paxton for his great building designs for Great Brittan."*

[http://designhistorylab.com/sp2010dhl/adams/WebSite\\_NewVictoriaRegiaHouse.html](http://designhistorylab.com/sp2010dhl/adams/WebSite_NewVictoriaRegiaHouse.html)

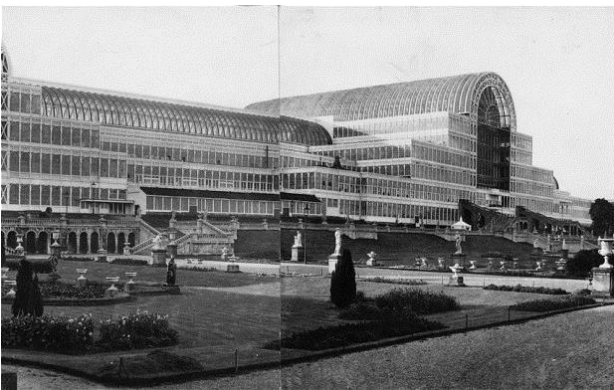


A giant Victoria Regia from the Amazon, Brazil



The Victoria Regia House

This first and challenging project led Sir Paxton to the development of The Crystal Palace (1851), a cast-iron and plate-glass building originally erected in Hyde Park, London, England, to house the Great Exhibition of 1851, an idea dreamt up by Queen Victoria's husband, Prince Albert, to display the wonders of the newest inventions, of the growing modern industry and manufacturing from England and from around the world. Inaugurated on 1st May by Queen Victoria, the Great Exhibition symbolized peace, progress and prosperity.



View of the Crystal Palace, 1851



The second important reference for this project is Oscar Niemeyer, one of the greatest architects in Brazil's history, and one of the greatest of the global modernist movement. In a tribute to the architect, Norman Foster says (Dec 2012):

*(...) For architects schooled in the mainstream Modern Movement, he stood accepted wisdom on its head. Inverting the familiar dictum that 'form follows function', Niemeyer demonstrated instead that, 'When a form creates beauty it becomes functional and therefore fundamental in architecture'. (...) Brasilia is not simply designed, it is choreographed; each of its fluidly-composed pieces seems to stand, like a dancer, on its points frozen in a moment of absolute balance."*

<http://www.fosterandpartners.com/news/archive/2012/12/tribute-to-oscar-niemeyer-by-norman-foster/>

Niemeyer was the designer of a realized utopia, a city built in the heart of Brazil's territory to serve as the center of the great development that the country should later achieve. In his own words, his work



---

---

was not only about 'form follows function,' but 'form follows beauty' or, even better, "form follows feminine." As we can see in his projects:

*"The lightness of the curved forms created spaces that transformed the architectural scheme into something that was hitherto unknown; harmony, grace and elegance are the adjectives that are most appropriate to describe the work of Oscar Niemeyer. The adaptations produced by the architect to connect the baroque vocabulary with modernist architecture made possible formal experiences in spectacular volumes, executed by famous mathematicians including the Brazilian Joaquim Cardoso and the Italian Pier Luigi Nervi.*

<http://architect.architecture.sk/oscar-niemeyer-architect/oscar-niemeyer-architect.php>

The third and a very important reference is the work of the landscape designer and artist Roberto Burle Marx who, throughout his whole career, sought to bring tropical nature with its amazing exotic plants, to the center of the discussion of modernism. Unimportant and wild plants were orchestrated into amazing designs that transformed wilderness into the most luxurious forms and textures and modeled field of colors into an extraordinary visual experience. His passion for tropical plants started during his visit to the Botanic Garden in Berlin when he was only 18 years old. He then became completely seduced



---

---

by the extraordinary world of plants. Burle Marx became not only the greatest landscape designer of the modern era but also one of the first to protect nature and its flora. His passion and love for Brazil's exuberant nature led him to make innumerable trips inland, followed by great specialists, in the search for new and unknown species. Many of these were named after him and his legacy is unique and shared all over the world.



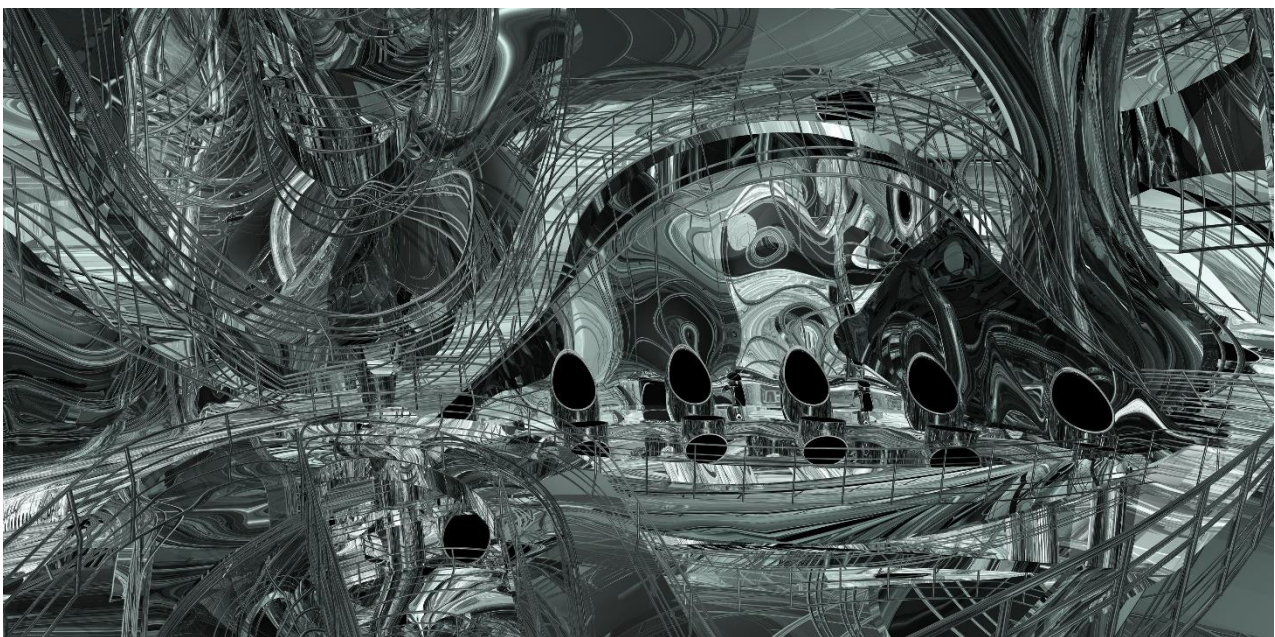
Last but not least, the work proposed here is an attempt to bring historical and contemporary views together. To do so, there are two important aspects that play a major role in this context: the first one is the collaborative effort towards creation. A single force creates nothing. Collaboration is in the heart

---

---

of the greatest creations. Rolls Royce begun as collaboration between two incredible minds and today it reveals the extraordinary light of the many minds devoted to a single purpose. So do I as an artist. My collaborative experiences have proved to be the most exciting and fruitful experiences. The second one is the inclusion of women's labor and a multicultural perspective. Therefore this project is also based on collaboration with artisans from the northeast of Brazil, and in the inclusion of women's productive power bridging high technology and crafts, just like Rolls Royce, to reaffirm that to be contemporary and to achieve perfection, we must focus on the power of collaboration, interchange and diversity.





## PROJECT DESCRIPTION

**Deviating Utopias (from the Social Hieroglyphs Series)** is an installation with a large video projection, portable panels with printed images and crafted Victorias Regias. The pieces are made to integrate the Rolls Royce showroom in Berlin and therefore this proposal considers the presence of all objects already on view.

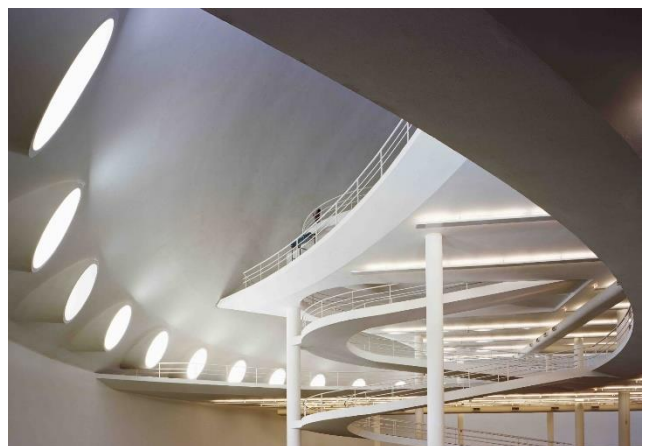
For the video piece, titled **Deviating Utopias II (from the Social Hieroglyphs series)** I will produce a digital construction of one the most incredible buildings designed by Oscar Niemeyer for the Ibirapuera Park in São Paulo –the Pavilhão Lucas Nogueira Garcez (1951), known as the OCA building; I will work



on a series of digital manipulation aiming to produce an immersion into an mechanic world, almost as if one had dove into RR shinny stainless steel motor.

Taking advantage of the original characteristics of the building –a huge dome-like structure that nests three suspended floors and innumerous columns, connected by a huge sensual ramp– I will create, through a series digital manipulations, an organic but fractured and amplified architectural view of this modernist landmark which will be experienced, in the final work, as a journey inside a magnifying capsule revealing the rich details of incredible evolving shapes, extended in time by a special designed sound piece

A mantra piece will be connected to the projection screen in a circular set up. I chose to place a large circular panel, creating a ring-like structure around the center space. These panels will be made with reflective material with printed words "Idesire, Ideserve, Idelight".



OCA Building at Ibirapuera Park, São Paulo, Brazil

---

---

**Deviant Topographies from Paxton to Burle Marx I (from the Social Hieroglyphs series)** are table-like objects which present stills from the transformed OCA architecture with specially hand made Victorias Regias as an allusion to Burle Marx's and Paxton's interest in the tropical flora and the ways nature has played an important role in the construction of the modern world.

From Paxton's fascination with the Victorias Regias and his study and "engineering" of the victoria's structure to build the Victoria House and later the Crystal Palace, to Niemeyer sensual modernist architecture, and Burle Marx amazing landscape design, influenced by his passion to qualify, save and protect the tropical flora, we arrive at the crafted Victorias Regias made by the Brazilian women artisans. The work I envision here is an attempt to speak and to make an important statement about the interesting connections between tropical nature and engineering, modernism and contemporary life. In this project with RR I chose to bring to light not only a history of the amazing connections between Brazil and England's drive towards modernity but also our contemporary consciousness related to the importance of creating contexts of diversity and collaboration.



São Paulo, March 2015

---

---

—

**RR PROJECT, 2015**

**SOLO SHOW AT ROLLS ROYCE STUDIO\_MAY 2015**

**CAPTIONS:**

**ANA MARIA TAVARES**

**DEVIATING UTOPIAS (FROM THE SOCIAL HIEROGLYPHS SERIES)**

Video Installation, objects, prints and book

Berlin, 2015

**TABLES SERIES**

**ANA MARIA TAVARES**

**Deviant Topographies from Paxton to Burle Marx I (from the Social Hieroglyphs series), 2015**

180 x 120 x 85 cm

Pigmented mineral ink print on Canson 330 gr, crochet, museum glass, Plexiglas, stainless steel

Digital modeling: Pedro Perez Machado

[Crochet Victoria Regias made in collaboration with Celina Hissa (designer) and artisans from the city of Fortaleza in Ceará, Brazil in 2013]

**ANA MARIA TAVARES**

**Deviant Topographies from Paxton to Burle Marx II (from the Social Hieroglyphs series), 2015**

180 x 120 x 85 cm

Pigmented mineral ink print on Canson 330 gr, crochet, museum glass, Plexiglas, stainless steel

Digital modeling: Pedro Perez Machado

[Crochet Victoria Regias made in collaboration with Celina Hissa (designer) and artisans from the city of Fortaleza in Ceará, Brazil in 2013]

---

**ANA MARIA TAVARES**

**Deviant Topographies from Paxton to Burle Marx III (from the Social Hieroglyphs series), 2015**

180 x 120 x 85 cm

Pigmented mineral ink print on Canson 330 gr, crochet, museum glass, Plexiglas, stainless steel

Digital modeling: Pedro Perez Machado

[Crochet Victoria Regias made in collaboration with Celina Hissa (designer) and artisans from the city of Fortaleza in Ceará, Brazil in 2013]

---

**VIDEO**

**ANA MARIA TAVARES**

**Deviating Utopias II (from the Social Hieroglyphs series), 2015**

Video Installation

Video: 12'54" – loop mode

Video projection: HD1080p / 200 x 420 cm

Digital modeling, video editing: Pedro Perez Machado

Sound piece: Gaspar Tavares Pini

---

**BOOK**

**ANA MARIA TAVARES**

**Deviating Utopia (from the Social Hieroglyphs series), 2015**

22 digital prints on Canson 330 gr

875 x 655 mm

Stuttgart, in 2015

Edition: 3 + 1 p.a





---

MANTRA PANEL

ANA MARIA TAVARES

**Desire Deserve Delight**, 2015

9 printed curved panels

1.6 x 3.0 m each