

THE ART AND DESIGN OF EXPERIMENTATION

Museu da Casa Brasileira and Fundação Padre Anchieta, its current manager, bring to the public in an unprecedented way the sculptural production of Sara Rosenberg, whose multiple performance transits between the fields of art, design, and art education.

Curated by critic and design historian Adélia Borges, the exhibition presents the chronology and creative trajectory of the author, from her experience with pedagogical practice to her production as a designer – between 1994 and 2010 – at the head of Rosenberg Design, in partnership with sister and architect Anete Ring. In 1995, she received an honorable mention at the Museu da Casa Brasileira Design Award with a line of handles, which already characterized her experimentation with the organic form universe.

For almost a decade, Sara has been dedicated to the production of ludic sculptures and generated serially reproducible pieces aimed at children's free and creative experimentation. The exhibition's organization highlights, above all, aspects of her creative process, by reconstructing a little of the lively environment of the studio during the empirical elaboration of the form itself, in which she dispenses drawings and sculpts directly in the various materials used in her work.

The first room is configured as an indoor play space, with the Cobrinha sculpture ready to interact with the public. The museum's external areas, front garden on Avenida Faria Lima, central patio, and back garden are full of colorful sculptures, offering to citizens and the city – which has fewer and fewer open spaces for coexistence and enjoyment integrated with art – an option of play territory.

With the Esculturas Lúdicas exhibition, we mark a new stage of integration and institutional reception, by inaugurating the patio as an open space to the programs and replacing its traditional parking function. It has now a bleacher and rubberized platforms intended for actions by Education, Music, and Exhibits. To visitors, we offer a production that integrates artistic creation and respect for the accessibility of all children, with their different spectrums of interaction, through a careful and attentive design, which presupposes experimentation both in the execution process and in its use.

GIANCARLO LATORRACA

Technical Director

LUDIC SCULPTURES

SARA ROSENBERG

Sara Rosenberg travels with ease through the worlds of art, design, and art education. Humor and lightness have been present in her trajectory since the beginning. She started creating when she was little, literally playing. She turned sculpture into her means of expression, which was recognized with awards and exhibitions in galleries here and abroad. In 1994, she and her sister Anete Ring founded Rosenberg Design, which gained wide recognition for utilitarian objects that transcended their function and had a strong ludic component.

This exhibition summarizes this path and focuses on a more recent activity, from the last decade: sculptures designed for children. Our cities have almost no public spaces for socializing and enjoying art, and the few that exist tend to favor adults. Sara has long reflected on the way in which the artistic form awakens children's creative and imaginative potential. She worked as an artist educator in several projects and, in 1998, defended her master's thesis at the School of Communication and Arts of the University of São Paulo (ECA-USP) precisely on the theme "The child and their play space – portraits of urban play".






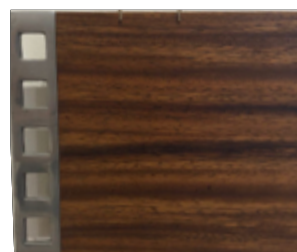

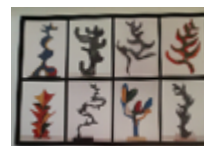


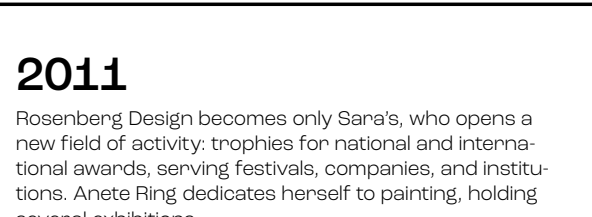







Constructed with fiberglass, the sculptures are made to be used equally by children with and without special needs. As the works are only completed with the movement of bodies over and through them, they are available for – more than touch – free use. Here, in the internal space, we show a little of the works' elaboration process through studies and small-scale models made of Styrofoam, plaster, or clay. We also present some of the most relevant pieces of her journey in design.

It is interesting to observe how the works talk to each other, whether they are utilitarian or not, figurative or abstract, in the unfolding of languages almost always with strong ludic components. And, as Sara's back-and-forth between art and design is constant, we are pleased to also open space for the debut of her work in urban furniture, with benches that have just come out of the oven.

More than anything, what we want with this exhibition, in line with Sara's goals, is to expand the limits of enjoyment of creative living.

ADÉLIA BORGES

Curator

<p>1960</p> <p>Plastic artist, designer and artist educator Sara Rosenberg, daughter of Abrahão and Rebeca Rosenberg, is born in São Paulo.</p>			<p>1988</p> <p>Sara receives, along with ten other artists, the Certificate of Excellence Outstanding Achievement in Sculpture, at the International Art Competition of New York.</p>		<p>1991</p> <p>Sara holds a solo exhibition at the Edith Grove Gallery, in London.</p>			
<p>1967</p> <p>At the age of 7, Sara receives the Municipal Tourism Center of Guarujá/Ain France Award for sand sculptures, which motivates her parents to enroll their daughter in the art school run by Fanny Abramovich, one of the pioneers of art education in Brazil. The course is decisive in her trajectory. She receives the award again in 1969 and 1971.</p>		<p>1989</p> <p>Sara finishes her master's degree in Communication Sciences at the School of Communication and Arts of the University of São Paulo (ECA-USP) with the dissertation "The child and their play space – portraits of urban play".</p>	<p>1989</p> <p>Sara wins first place in a competition held by the Marc Chagall Jewish Cultural Institute, in Porto Alegre, with the bronze sculpture Homage to Chagall, which becomes the institute's symbol. The jury was formed by Angélica de Moraes, Arnimindo Trevisan, Megumi Yusa, Vasco Prado and Xico Stockinger.</p>			<p>1996</p> <p>Sara participates, with the Cobrinha pencil holder, in the exhibition Brasil Faz Design, in Milan, curated by Marli Brandão and Vanni Pasca.</p>		
<p>1981</p> <p>Sara graduates the School of Plastic Arts of the Amman- do Alvares Penteado Foundation (Faap).</p>			<p>1994</p> <p>Sara creates Rosenberg Design with sister Anete Ring (1956, São Paulo), architect who graduated the Technion Institute of Technology, in Israel. They develop objects for home and office use predominantly from recycled aluminum, in addition to resin, glass, porcelain and certified wood. Industries such as Cambé, Decoglass, Porcelanas Teixeira, We, and Tropic Art/JIBA have produced objects for the brand.</p>			<p>2000</p> <p>The Zen line is included in the International Design Year-book, by Calman & King, London. That year, the selection was made by German designer Ingo Maurer. The line uses certified wood and recycled aluminum.</p>		
<p>1984 to 1987</p> <p>Sara collaborates with the supplement Folhinha, of the Folha de S.Paulo newspaper, in the "Fábrica- queta" section, with pieces that introduce children to the universe of creating and making.</p>		<p>1990</p> <p>Sara marries Luis S. Knausz, with whom she has two children: David (1993) and Elias (1996).</p>		<p>1990 to 1992</p> <p>Sara now lives in Zurich, Switzerland, where she takes a specialization course in sculpture at the Kunstgewerbeschule with artist Joseph Carls. She holds some individual exhibitions in the period in galleries such as Richard, in the same city, and Pictus, in Montreux.</p>			<p>2002</p> <p>Rosenberg Design participates in the exhibition Design e Natureza, at D&D Shopping, curated by Marli Brandão and Christian Ullmann. Sara then travels to the Amazon with Ullmann and engages in groups of certified wood buyers.</p>	
<p>1985 to 1987</p> <p>Sara plans the workshops of the Aldeia dos Bonecos project, at Sesc Interlagos, coordinated by Roberto Centini. She also advises the Department of Culture of Campinas on art education.</p>					<p>2004</p> <p>Sara creates the Orbital porcelain line, with Marli Pontes's collaboration. Made up of plates, platters, and cups, designed for right- and left-handed use, it was marketed for years by Spicy.</p>		<p>2005</p> <p>Rosenberg Design is included in the book Design Brasileiro – Quem Faz, Quem Faz, by Ethel Leon, published by Viana & Mosley and Senac Rio.</p>	
		<p>2012 to 2014</p> <p>Sara teaches sculpture workshops at various units of Sesc São Paulo, such as Belenzinho, Bom Retiro, Santo Amaro, and Carmo. She is also advises Unibes, in São Paulo, on art education.</p>			<p>2011</p> <p>Rosenberg Design becomes only Sara's, who opens a new field of activity: trophies for national and international awards, serving festivals, companies, and institutions. Anete Ring dedicates herself to painting, holding several exhibitions.</p>		<p>2011</p> <p>Sara collaborates on educational material for the Lasar Segall Museum, in São Paulo, designed by Denise Grinspum.</p>	
		<p>2013</p> <p>After years of idealization, Sara starts producing ludic sculptures for children. The use of fiberglass allows its serial reproduction. The fiber is resistant indoors and outdoors, and due to its lightness, allows easy transport, generating more accessible works.</p>			<p>2015</p> <p>Sara starts cooperating with the Anna Laura Parque para Todos project, aimed at creating accessible parks and "providing children with and without disabilities the possibility of safely sharing experiences, expanding motor, cognitive and sensory experiences and promoting social accessibility".</p> <p>The parks are created by a multidisciplinary team and donated to non-profit organizations by the Anna Laura Association, a non-governmental organization conceived as a tribute by parents to the memory of Anna Laura Pettki Fischer. In 2022, there are nine parks in seven Brazilian cities.</p>		<p>2015 to 2022</p> <p>Installation of ludic sculptures in various places, such as Sesc Pompeia, CIP's Lar das Crianças, Escola do Bairro, Beacon School, Escola Porto Seguro, Colégio Marieta and in projects by construction companies Cynela, Te- gra, Eztec, and Kallas, in a commercial partnership with Lao Design e Engenharia.</p>	
					<p>2022</p> <p>Sara performs a three-month artistic residency at Bil- dhauerwerkstatt (Sculpture Workshop), Berlin, Germany, where she begins to develop a new series of sculptures under the guidance of the artist Quirin Bäumen.</p>			

in the garden

TOUCHING IS ALLOWED

Whenever I visit a sculpture exhibition, when I see the “Do not touch” signs and hear the warnings from guards and monitors who watch over the works, I think that something is wrong. How to conceive a sculpture that cannot be touched, felt, hugged, integrated to measurements, to physical form, that is, open to interaction? How to understand Lygia Clark’s *Animals* without manipulating them? How to not enter a sculpture by Niki de Saint Phalle? How to not listen to Jean Tinguely’s gears? How to not sit in a Jean Dubuffet installation? How to not feel the skin of the flesh of Nuno Ramos’ sculptures?

How can adults and children feel that this is a body similar to their own, that attracts or repels them, that is an extension of their body? That integrates, snuggles, that brings a north, a limit, an extension of the body. A hiding place, a refuge, an abyss, or a castle. Something that speaks from body to another body. In which one loses and finds oneself, which blurs the limits of the work with those who interact with it. It would be more than “touching is allowed”. It would be an explicit invitation, a springboard for the appropriation of the moment, in space and time. In my work, I always want to integrate, to invite the other, who is not the work, to be part of the work. Discovering it, exploring it through curiosity, through physical sensations when touching it, sliding in, going in and out, experiencing the inside and the outside.

We see a poor universe when it comes to offering play spaces in the city. The little equipment we have provides more opportunities for physical discharges. The ludic sculptures, due to their open and interactive nature, provide aesthetic and imaginative experiences and invite children to play more creatively, to dive, and stimulate sensations that help establishing a sense of belonging here and now. I hope, with this, to build bridges that lead us to all the works, to the sculptures that speak to us in another language, that flow through our body.

SARA ROSENBERG