



MAM Opens 2017 with an Anita Malfatti Show

Curated by Regina Teixeira de Barros, this exhibition celebrates the 100th anniversary of Brazil's first Modern art show

Around 70 different works — including drawings and portrait paintings, nudes and landscapes — illustrate three different phases in this artist's path.

She is considered one of the main names in Brazilian art in the 1900s

Museu de Arte Moderna de São Paulo opens, on February 7 (Tuesday), *Anita Malfatti: 100 anos de arte moderna* [Anita Malfatti: 100 Years of Modern Art], displaying around seventy different works representing the path of one of the main names in Brazilian art in the 1900s. In order to portrait painter, drawer, printer and professor Anita Malfatti's (São Paulo – SP, 1889-1964) wide encompassing production, curator Regina Teixeira de Barros conceived this show as a celebration of the 100th anniversary of the exhibition that inaugurated Modernism in Brazil — a solo show by Anita opened in December 1917, which was harshly criticized by conservative Monteiro Lobato at the time. MAM's exhibition encompasses drawings and paintings illustrating portraits, landscapes and nudes from three distinct phases of her artistic path, displayed side by side with contemporary photos and documents such as letters, invitations, and catalogs. The exhibition will be open until April 30.

One hundred years have gone by since the *Exposição de arte moderna Anita Malfatti* [Anita Malfatti Modern Art Exhibition] changed the direction of art history in Brazil as it was the first recognizably Modernist show to take place in the country and considered as trigger for the *Semana de Arte Moderna de 1922* [1922 Week of Modern Art]. Realized in São Paulo Downtown between December 12, 1917 and January 10, 1918, Anita's solo show comprised 53 different works including 28 landscape and portrait paintings, 10 prints, and 5 watercolors, as well as drawings and caricatures. The set represented a consistent summary of six years of the artist's production comprising her training years in Germany (1910-1913) and in the United States (1914-1916), as well as works concluded when she came back to São Paulo.

Up until then, São Paulo had only hosted academic art shows. According to the curator, Anita's show was greeted with awe and curiosity, with intense visitation and eight paintings sold; however, after the publication of Monteiro Lobato's critic piece, entitled "A propósito da exposição Malfatti" [About Anita Malfatti's Exhibition] in *O Estado de S. Paulo* newspaper on December 20, 1917, most of the public agreed with this renowned author's ideas, causing five of the works that had been sold to be returned. Regina explains that, since then, Anita's name has been associated to Lobato's. "A passionate adept of Naturalist art, Lobato despised Modern art's isms (such as Expressionism and Cubism), however, he did not prevent himself from

recognizing Anita's competence and praising the young artist's outstanding talent and latent qualities," the curator explains.

Anita Malfatti: 100 anos de arte moderna

At MAM, the *Anita Malfatti: 100 anos de arte moderna* show comprises works encompassing many different facets of her production, presenting an artist who was sensitive to trends and discussions current in the first half of the 1900s. The exhibition's aim is to present a selection within Anita's path divided in three different moments: the first years that consolidated her as "trigger of Brazilian Modernism;" the time when she studied in Paris and her Naturalist production; and, finally, her paintings with everyday themes.

The exhibition starts with a set of works executed in Germany, followed by Expressionist portraits and landscapes displayed in 1917, which caused great impact on the (up until then) traditional São Paulo art circuit, including oils on canvas *O japonês* (The Japanese, 1915/16), *Uma estudante* (A Female Student, 1915/16), *O farol* (The Lighthouse, 1915), and *Paisagem (amarela) Monhegan* (Monhegan [Yellow] Landscape, 1915). A set of charcoal drawings composed of masculine nudes and portrait is included in this period as well.

Between the first and second parts of the show, her interest for Brazilian themes stands out, with famous works such as *Tropical* (c. 1916), *O homem de sete cores* (The Man with Seven Colors, 1915/16), and *Figura feminina* (Feminine Figure, 1921/22). Added to these are works accomplished from her experiences with Modernist artists such as pastel *Retrato de Tarsila* (Tarsila's Portrait, 1919/20), painting *As margaridas de Mário* (Mario's Daisies, 1922), and her renowned drawing *O grupo dos cinco* (The Group of Five, 1922) portraying Modernists Tarsila do Amaral, Mario de Andrade, Menotti del Picchia, Oswald de Andrade, and Anita Malfatti herself.

The second niche presents the fruits of the years she spent studying in Paris, representing a more Naturalist phase in which she produced European landscapes such as in oil paintings *Porto de Mônaco* (Monaco Port, c. 1925) and *Paisagem de Pirineus, Cauterets* (Pyrenees Landscape, Cauterets; 1926), and watercolors *Veneza, Canal* (Venice, Channel, c. 1924), and *Vista do Fort Antoine em Mônaco* (View of Fort Antoine in Monaco, c. 1925), added to nude drawings with fine, subtle lines from the 1920s. Unique paintings such as *Interior de Mônaco* (Monaco Interior, c. 1925) and *Chanson de Montmartre* (Montmartre Chanson, 1926) also date from the same period as well.

Wrapping up the exhibition, the third part comprises works accomplished in the 1930s and 1940s, a time when the artist dedicated herself to portray family members, friends and elite members, as well as everyday themes. Among the works, we highlight *Liliana Maria* (1935-1937) and *Retrato de A.M.G.* (A.M.G. Portrait, c. 1933), showing her niece and her friend Antônio Marino Gouvêa, both with a Naturalist treatment. In the first, the neuter background is replaced by a Renaissance-like landscape; in the latter, we see one of her paintings that belonged to the subject portrayed. That phase also contains country landscapes and everyday themes such as in *Trenzinho* (Little Train,

1940s), *O Samba* (c. 1945), *Na porta da venda* (Outside the Store, 1940s-50s). The show wraps up with apparently *naïf* paintings revealing the artist's habitual boldness using bright colors in order to create flattened spaces such as in *Composição* (Composition, c.1955) and *Vida na roça* (Farm Life, c.1956).

Regina Teixeira de Barros is an independent curator and art historian specialized in Brazilian Modern art. She has a Master's degree in Aesthetics and Art History from the School of Communications and Art of the University of São Paulo (ECA-USP) and is currently a doctoral candidate at the Inter-Unities Graduate Program in Aesthetics and Art History at USP. She has been a professor of Modern and Contemporary Art History at Santa Marcelina College since 2002. She also teaches Art Exhibition Curatorship in the graduate course in Museology, Collectorship, and Curatorship at Belas Artes University Center. Between 2003 and 2015, she worked at Pinacoteca do Estado de São Paulo where she curated multiple exhibitions, including *Tarsila viajante* [Travelling Tarsila], *Arte no Brasil: uma história do Modernismo na Pinacoteca de São Paulo* [Art in Brazil: A History of Modernism at Pinacoteca de São Paulo], and *Arte construtiva na Pinacoteca* [Constructive Art at Pinacoteca]. As independent curator, among her exhibitions are *Antônio Maluf* (USP's Maria Antônia University Center, 2002), *Tarsila e o Brasil dos modernistas* (Tarsila and the Modernist's Brazil; Casa Fiat, Belo Horizonte, 2011), and *Arte moderna na Coleção da Fundação Edson Queiroz* (Modern Art in the Collection of Fundação Edson Queiroz; Fundação Iberê Camargo, Porto Alegre, and Museu Oscar Niemeyer, Curitiba, 2016).

Plan your visit

Anita Malfatti 100 anos de arte moderna

Curator: Regina Teixeira de Barros

Opening: February 7, 2017 (Tuesday), 8:00 pm

Visitation: Until April 30, 2017

Entrance: R\$ 6.00 – Free on Saturdays

Where: MAM – Museu de Arte Moderna de São Paulo – Great Room

Address: Av. Pedro Álvares Cabral, #0 – Parque Ibirapuera (gates near by #2 and #3)

Tuesdays to Sundays, from 10:00 a.m. to 5:30 p.m. (the museum closes at 6 p.m.)

Phone # +55 11 5085-1300

www.mam.org.br

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Parking available (Zona Azul parking permit: R\$ 5.00 for 2h)

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Media Inquiries

Conteúdo Comunicação

Phone # +55 11 5056-9800

Mariana Ribeiro - mariana.ribeiro@conteudonet.com

+55 (11) 99328-1101

Roberta Montanari - roberta.montanari@conteudonet.com

+55 (11) 99967-3292

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