

MAM São Paulo presents a broader picture of the Modern Art Week of 1922 in an exhibition featuring works from different Brazilian regions

Curated by Aracy A. Amaral and Regina Teixeira de Barros, the exhibition features works by modernist artists from different Brazilian States, and expands in time and space the legacy of the Modern Art Week of 1922, covering both its antecedents and its developments.

The turn of the 19th to the 20th century brought along a strong desire for renewal throughout Brazil. Urban centers began to vividly change in such regions as Amazonas and Pará, neoclassicism and eclecticism emerged in the architecture of Rio de Janeiro, the opening of new avenues altered urban life and, in São Paulo, factories sprang up with the arrival of European immigrants. Artists and writers from different parts of the country were also becoming aware of the changes taking place in the arts and culture in Europe. This broad, dynamic scenario is presented in ***Moderno onde? Moderno quando? A Semana de 22 como motivação*** [Modern Where? Modern When? The Modern Art Week of 1922 as Motivation], an exhibition curated by Aracy A. Amaral and Regina Teixeira de Barros, opening on September 4 at the **Museu de Arte Moderna de São Paulo**. The exhibition is sponsored by Bradesco, Credit Suisse and KPMG.

The exhibition proposes visitors to reflect on the Modern Art Week of 1922, beyond an assertive appreciation, avoiding conclusive or ready-made answers. “It is common sense that the Modern Art Week of 1922 was a watershed between the old and the new. However, if we look carefully into the artistic, musical, architectural and literary production that precedes the Week—while allowing ourselves to consider places other than São Paulo—we will find countless hints that the Week is part of a broad (and discontinuous) process that transcends it, both temporally and spatially, argue the curators.

Aracy Amaral and Regina Barros contextualized the Modern Art Week within a broad setting, with a selection of works by artists from different regions of Brazil, emphasizing the idea that modern art was not restricted to São Paulo. The show is divided into three groups: the pre-modernists; the works and artists that took part in the event at the Theatro Municipal; and the developments of the movement through 1937.

In order to establish the exhibition's time frame, the curators decided on the period from the turn of the century, in 1900, up until 1937, when Getúlio Vargas implemented the Estado Novo [New State]. The year 1900 represents the spirit of the *Belle Époque*, a period between the end of the 19th and the beginning of the 20th century, criss-crossed by cultural, artistic and technological transformations.

Issues such as urban renovations are exemplified in different artistic languages, seen, for instance, in the painting by Eliseu Visconti, portraying the renovation promoted by the mayor Pereira Passos in Rio de Janeiro, or in the photograph by Valério Vieira, depicting the inauguration of the Theatro Municipal de São Paulo.



Other topics that caught the attention of the painters of modern life—such as leisure and work—appear side by side with works addressing interests specific to the artistic universe: models, studios, and self-portraits. Apocalyptic, critical, or humorous, imagination is present in the paintings of Manoel Santiago an artist from Manaus, in the illustrations by Alvim Corrêa, and in the photo collages by Valério Vieira.

In addition to those artists who preceded the Week, a number of characters who came after it are equally significant for modern art in Brazil. The attempt to translate the idea of Brazilianness into an image, for instance, is depicted in Cícero Dias' childhood reminiscences, in Tarsila do Amaral's pau-brasil [brasil wood] landscapes and in popular characters registered by Di Cavalcanti (post-Week) and Lasar Segall.

As the 1930s advanced, Brazilian typical figures began to be inspired mainly by farm and factory workers. The art acquires a politically engaged tone on Candido Portinari's and Raimundo Cela's canvases, as well as on Lívio Abramo's prints. On the other hand, surrealist winds left marks on Tarsila do Amaral's anthropophagic painting, on Ismael Nery's essentialism, as well as on Flavio de Carvalho's theological interrogations.

For Cauê Alves, chief curator at MAM, "more than a celebration of the centenary of the Modern Art Week of 1922, MAM contributes to the research and the reflection on what this event meant, its antecedents and developments. The exhibition will certainly contribute to redefine the historical significance of the Modern Art Week and broaden the understanding of modernism as a national-level event." The artists on **Moderno onde? Moderno quando?** are immigrants who settled in Brazil or who were born in cities in different regions of the country, where groups were starting to organize. "Those were artists, intellectuals, writers, all with a desire for renewal and change of course. The representatives from São Paulo traveled throughout Brazil and met with groups in different regions, in the South, North and Northeast, exchanging knowledge. The Modern Art Week is part of a much bigger process than the exhibition held in São Paulo," claims the curators.

A set of iconic works, representative of each artist, will be shown at the exhibition in different media, such as paintings, sculptures, prints, drawings, photographs, illustrations, as well as scale models, and excerpts from poems published during that period. A selection of covers of books and magazines, cartoons, and popular and classical music will be projected in a special space at the exhibition, composing a video that also features together a timeline with images of the main political, social, and cultural events that took place between 1900 and 1937.

"Throughout 2021, both the exhibition and the educational programming at MAM will address the magnitude of modernism in Brazil. This exhibition broadens the discussions on the topic, with the collaboration of several institutions and private collections, reinforcing MAM's partnerships," notes Elizabeth Machado, chair of the museum.

Visitation Protocols

MAM São Paulo follows a strict health and hygiene protocol implemented in collaboration with the advisory team at Hospital Israelita Albert Einstein, in addition to adopting protective measures



established by Brazilian public health agencies. Admission to the exhibition is free, with a suggested contribution. Tickets will be available online (<https://www.mam.org.br/ingresso>) and visits must be scheduled in advance. The number of visitors per room is limited, mask use is mandatory, and hand sanitizer dispensers are available throughout the Museum.

Full list of artists

Abigail de Andrade, Alberto da Veiga Guignard, Alfredo Volpi, Almeida Júnior, Alvim Corrêa, Anita Malfatti, Antonio Garcia Moya, Antonio Gomide, Antonio Paim Vieira, Artur Timótheo da Costa, Candido Portinari, Carlos Oswald, Cícero Dias, Eliseu d'Angelo Visconti, Emiliano Di Cavalcanti, Estevão Silva, Flavio de Carvalho, Gregori Warchavchik, Ignácio da Costa Ferreira (Ferrignac), Ismael Nery, Joaquim do Rego Monteiro, John Graz, Lasar Segall, Lívio Abramo, Manoel Santiago, Oswaldo Goeldi, Raimundo Cela, Regina Gomide Graz, Rodolfo Chambelland, Tarsila do Amaral, Valério Vieira, Vicente do Rego Monteiro, Victor Brecheret, Victor Dubugras, Wilhelm Haarberg, and Zina Aita.

About the catalog

A comprehensive catalog organized by the curators will be published, which will present, in about 200 pages, a set of unpublished texts by eight guest authors. Aldrin Moura de Figueiredo writes about Brazilian modernism from the Amazon; Ana Maria de Moraes Belluzzo provides an overview of the establishment of modernism in visual arts in Brazil; Cacá Machado discusses musical culture of the different Brazilian modernities; Durval Muniz de Albuquerque Júnior addresses the disputes over the modern and modernism in the Northeast; Felipe Chaimovich presents the antecedents of visual arts in the Modern Art Week of 1922, and its relationship with the Prado family; Luiz Felipe Alencastro addresses the political, economic, and social issues in the country during the period; and Ruy Castro approaches the history of the Modern Art Week and its main characters, with a series of provocative questions and comments. Rachel Vallego surveyed the timeline for the period, ranging from 1930 to 1937.

The catalog will be launched while the show is on view, on a date to be defined.

About the curators

Aracy A. Amaral is a critic, curator, and art historian. She is a full professor of art history at FAU USP, a fellow of FAPESP and the Calouste Gulbenkian Foundation. She holds a degree in journalism from PUC-SP, a master's degree from FFLCH USP and a Ph.D. from ECA USP (1971). She was the director at the Pinacoteca do Estado (1975–1979), at the Fundação Bienal de São Paulo (1980), and at the Museu de Arte Contemporânea da USP (1982–1986). She was a fellow of the Simon Guggenheim Memorial Foundation (1978) and member of the Prince Claus Awards Committee (2002–2005), The Hague. She has authored and edited books and publications on art in Brazil and Latin America. She has curated exhibitions in Brazil and overseas.



Regina Teixeira de Barros holds a Ph.D. in aesthetics and art history from USP. She coordinated the research team and edited the *Catálogo Raisoné Tarsila do Amaral* (2006–2008). She was curator at the Pinacoteca do Estado de São Paulo between 2003 and 2015, where she organized several exhibitions, including *Tarsila viajante* (Pinacoteca and Malba, Buenos Aires, 2008) and *Arte no Brasil: uma história do modernismo* (2013). In 2018, she was the recipient of the ABCA and APCA awards for the exhibition *Anita Malfatti: 100 anos de arte moderna* (MAM, 2017). She was co-curator with Aracy Amaral, of the exhibition *Tarsila: estudos e anotações* (Fábrica de Arte Marcos Amaro, Itu, 2020).

About MAM São Paulo

Founded in 1948, the Museu de Arte Moderna de São Paulo is a non-profit public interest civil society organization. Its collection holds more than 5,000 works produced by the most prominent representatives of modern and contemporary art, mainly from Brazil. Both the collection and the exhibitions favor experimentalism, opening up to the plurality of artistic productions from around the world, as well as to the different interests of contemporary societies.

The Museum organizes a wide range of activities including courses, seminars, lectures, performances, concerts, film sessions, and artistic practices. The content of the exhibitions and activities is accessible to all audiences through guided visits conducted in Libras (Brazilian Sign Language), audio description of the works, and video guides in Libras. The collection of books, periodicals, documents, and audio and video material comprises 65,000 titles. The exchange with museum libraries from several countries keeps the collection alive.

Located inside Ibirapuera Park, the most important green area in São Paulo, the MAM building was adapted by Lina Bo Bardi and offers, in addition to the exhibition halls, studios, a library, an auditorium, a restaurant, and a store where visitors can purchase design objects, art books, and exclusive items with the MAM brand. The Museum's spaces are visually integrated with the Sculpture Garden, designed by Roberto Burle Marx to house works from the MAM collection. All facilities are accessible to visitors with special needs.

Information

Modern Where? Modern When? The Modern Art Week of 1922 as Motivation

Curated by: **Aracy A. Amaral** and **Regina Teixeira de Barros**

Exhibition period: **September 4 – December 12**

Venue: **Museu de Arte Moderna de São Paulo**

Address: Parque Ibirapuera (av. Pedro Álvares Cabral, s/nº - Portões 1 e 3)

Opening hours: Tuesday to Sunday, from 10 am to 6 pm (tickets sold up until 5:30 pm)

Phone: 55 11 5085 1300

Free admission, with suggested contribution. Visits must be scheduled in advance.

Tickets available online www.mam.org.br/ingresso



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