

mam

Mr. Kuno Dietmar Frank's presentation text shows the remarkable work MWM Motores Diesel Ltda. has developed in the artistic field for the last 10 years. This work embraces not only book editions on important Brazilian artists — Emanuel Araújo, Carlos Scliar, Aldemir Martins, Flávio de Carvalho, Rebolo and Wega Nery — but also prominent deeds such as The School of Painting of Bahia State and The School of Black Painters of the 19th and 20th Centuries.

It is within this spirit that MWM is sponsoring, for the 1st time, an exhibition, joining its name to the one of a notable Brazilian cultural entity — Museu de Arte Moderna de São Paulo - MAM.

Mr. Aparício Basílio da Silva, president of MAM — SP, enumerates in his presentation text the exhibitions, activities and lectures which took place at MAM in the year of 1989 as well as the main projects for 1990. Mr. da Silva also thanks all grantors and sponsors who have enabled the brilliant performance of MAM and points out the fact that for the first time "Panorama" is being sponsored, exclusively by only one enterprise — MWM Motores Diesel Ltda.

Ernesto de Fiori — Special Exhibition

As it yearly happens, the Present "Panorama" on Brazilian Art will carry out an exhibition on Painting, Sculpture and Works on Paper, at the same time it will highlight — by means of a special exhibition — an artist who has been outstanding in any of these 3 modalities of Art. This special exhibition is a kind of revisiting to the already formed work of an artist of the past. And, this year, the Painting of Ernesto de Fiori (Rome, 1884 - São Paulo, 1945) will be shown in the special room of the 1989 "Panorama" of Painting.

De Fiori lived in Brazil for 9 years (1936 - 1945). Although his work has been object of studies, documentations and critical analysis of Paulo Mendes de Almeida (cat. *Ernesto de Fiori*, Gal. Cosme Velho, 1974) and of Walter Zanini (cat. *Ernesto de Fiori*, MAC-USP, 1975) it has been scarcely seen and understood as constitutive to Modernity in Brazil.

De Fiori built a marking presence in the São Paulo artistic world of the 40's due to his unique painting developed on Brazilian grounds and also due to his previously renowned sculpture in Europe.

This special exhibition is just a pause to see — with the perspective of today — a very peculiar and qualified work.

Ivo Mesquita

Museu de Arte Moderna de São Paulo

Twenty Years of Panorama

The “Panorama da Arte Atual Brasileira” has a strong symbolic significance for the Museu de Arte Moderna de São Paulo. With the first Panorama, which opened on April 7th, 1969, MAM-SP was reborn due to the action of critics, artists and other Brazilian intellectuals who were unhappy with the dissolution that resulted in the autonomy of the Bienal formerly organized by MAM, and in the transfer of its permanent collection to the University of São Paulo, which housed it in the Contemporary Art Museum.

The “Panorama da Arte Atual Brasileira”, marked MAM’s renaissance. The name “Museu de Arte Moderna” was kept and reinaugurated in its own building at Ibirapuera, made possible by São Paulo’s Mayor Faria Lima. The Museum was able to recover its function of presenting and disseminating the contemporary art of Brazil - a key role that the Museum had played in the history of Brazilian modernism.

From 1969 to 1984, MAM’s “Panorama da Arte Atual Brasileira” alternately exhibited “Prints and Drawings”, “Painting”, and “Sculpture”. Organized by the Committee of Visual Arts, awards were made and a new collection of contemporary art was established.

In 1984, the “Panorama” changed. The advent of a new international artistic language led to alternate exhibition of Works on Paper, Painting, and Tridimensional Works. In 1989, the 20th Panorama of the Museu de Arte Moderna presents Painting encompassing Brazilian artists of different generations and approaches, all representing the contemporary context.

This Painting "Panorama" came into being through discussion of the Committee of Visual Arts with the intention of presenting aspects of Brazilian painting selected in collaboration with artists and curators throughout the country.

We are also indebted to the research of Stella Teixeira de Barros and Ivo Mesquita, and the critical and historical knowledge of Committee Members, Berta Sichel, Wolfgang Pfeiffer, Percival Tirapelli, Camila Duprat, Maria Alice Milliet de Oliveira.

Additional assistance was provided by Museum's Technical Director Denise Mattar and the Museum's president Aparício Basílio da Silva.

We look forward to opening another debate about the current state of Brazilian art with the sampling of painting that the Panorama offers. In this way, the Museu de Arte Moderna affirms its vocation.

Lisbeth Rebollo Gonçalves