

# modern art in the metropolis

1947-1951 **Museu de Arte Moderna de São Paulo Collection**

**Instituto CPFL** September 13 to December 10, 2022









Ministry of Tourism, Special Secretariat for Culture, CPFL Energia and Museu de Arte Moderna de São Paulo present

# modern art in the metropolis

1947-1951 **Museu de Arte Moderna de São Paulo Collection**

Curatorship **José Armando**  
and texts **Pereira da Silva**

September 13 to  
December 10, 2022

sponsorship

partnership

support

realization



**mam**



SECRETARIA ESPECIAL DA  
CULTURA

MINISTÉRIO DO  
TURISMO

pronac 204382

The Museu de Arte Moderna de São Paulo (MAM) is an institution that welcomes initiatives from civil society organized for visual arts. MAM has received donations from partners, individuals and companies for more than seven decades, building a collection of artworks that is being preserved with the aim of making it accessible to the greatest possible number of people.

Thanks to its programme schedule, MAM has become a reference for the interpretation of Brazilian culture, promoting discussions and dialogues with diverse sections of the public. The museum's education programme has furnished poetic experiences able to widen pedagogical aspects of diffusion, inclusion and accessibility, thereby reinforcing MAM's mission.

*Modern Art in the Metropolis: 1947-1951 – Museu de Arte Moderna de São Paulo Collection* presents a sample set of landscape paintings that mark the production of that period. The exhibition shows how the use of colours, brushstrokes and shapes occurred in modernism, composing a culture of daily living, of exchanges between artists and society.

The partnership with the Instituto CPFL thus consolidates our common characteristics of incentives for cultural and intellectual production. Their well-known acts of collaboration with MAM have favoured the realisation of a museum that is more dynamic in its actions, making it plural and accessible. This mutual collaboration reinforces the dedication of these institutions to culture and education, extending experiences with the MAM collection and its initiatives to the community of Campinas and to the Instituto CPFL.

Elizabeth Machado  
President of Museu de Arte Moderna de São Paulo



Some events had a lasting impact on the field of the arts in São Paulo between 1947 and 1951. This period is marked by the functioning of Galeria Domus, a private initiative in tune both with the more general context of post-war transformations and the particular aspects of the São Paulo metropolis, which already had a population of two million and was mobilizing several different initiatives connected to art. The foundation of MAM, in 1948, and the first Bienal, held in 1951, are examples from this time.

The exhibition entitled *Modern Art in the Metropolis: 1947-1951 – Museu de Arte Moderna de São Paulo Collection* allows us to reflect on the impact caused by the Modern Art Week in 1922, whose centenary we are celebrating throughout 2022. Consideration of the contemporary demands that we live with our history, references and heritage. It is with this attitude that we welcome this exhibition, which boasts pieces from the MAM collection to our art gallery in Campinas. The selection of 45 artworks includes, among others, works by Tarsila do Amaral, Victor Brecheret, Lívio Abramo, Sérgio Milliet, Bruno Giorgi and Alfredo Volpi.

The partnership with MAM, one of the most important cultural institutions in the country, and which we have partnered on two other occasions in order to bring examples of the museum's collection to Campinas, is the fruit of nineteen years as an important agent of cultural transformation. Housing an exhibition such as this reinforces our commitment to mediate the encounter of the most varied members of the public with artists who reflect the world, history and the imagination. And this helps us to shed light on and confront the impasses of the contemporary world.

Instituto CPFL



# modern art in the metropolis

1947-1951 **Museu de Arte Moderna de São Paulo Collection**

This exhibition, with works from the Museu de Arte Moderna de São Paulo collection, is a retrospective of an important moment in the São Paulo artistic context, when, in the first half of the 20th century, Domus Gallery was founded, the first gallery to offer space for the exhibition and sale of modern art in São Paulo. It provides a glimpse of some of the gallery's exhibitions: its inaugural exhibition; the one held in aid of *Artes Plásticas* magazine; the *Exposição de pintura paulista* [Exhibition of São Paulo Painting], held in Rio de Janeiro; a collective that brought together Alfredo Volpi, Mário Zanini, Rebolo Gonsales and Paulo Rossi Osir and three solo exhibitions by artists Emídio de Souza, Raphael Galvez and Oswaldo Goeldi.<sup>1</sup>

With the opening of Domus, modernism finally achieved the “status of citizenship”, according to Sérgio Milliet, who lamented the fact that this had come so late. In fact, the pompier romanticism of the academics still enchanted the art buyer, who had yet to heed the appeals by Mário de Andrade, Sérgio Milliet himself, Luís Martins and others, hailing the importance of the modernists and celebrating the generation of the 1930s.

Located at number 11, Rua Vieira de Carvalho, on the corner with Praça da República, the gallery was founded by two Italian immigrants, Anna Maria and Pasquale Fiocca, and for five years their activities were in tune with the post-war period of transformations. In this period, Brazil was going through a process of re-democratization and the proclamation of a new constitution after fifteen years of Getúlio Vargas' government. São Paulo was consolidating as a metropolis with a population of two million – the perfect spot for the emergence of dynamic theatre nuclei (Teatro Brasileiro de Comédia and Escola de Arte Dramática), cinema (Vera Cruz and other studios), music (Teatro Cultura Artística) and the arts (MASP, MAM, the Bienal).

In this context, Domus's program was received enthusiastically by intellectuals committed to art criticism who worked in the daily press. Sérgio Milliet, Maria Eugênia Franco, Ciro Mendes and Lourival Gomes Machado at *O Estado de S. Paulo*, Quirino da Silva at *Diário da Noite*, Osório César at *Folha da Noite*, Ibiapaba Martins at *Correio Paulistano*, Geraldo Ferraz in the *Diário de São Paulo* Literary Supplement and, eventually, Mário Pedrosa at the *Correio da Manhã*, in Rio de Janeiro, all left their critical records of the main exhibitions.

Domus's plans, laid out in the inaugural exhibition, were ambitious: “To offer the public a series of exhibitions by contemporary local and foreign

<sup>1</sup> The research for this exhibition tried to identify the works as precisely as possible through Domus Gallery catalogues and lists. However, it is impossible to confirm that all the works selected were exhibited by the gallery, since it was not always possible to identify them, due to generic titles (for example “Landscape”) and the lack of precise references. More specific dates and titles have confirmed the identification of some works, which does not exclude the possibility that others presented here, even those produced before 1947, were also exhibited in the gallery.



artists, which will not only afford a complete view of the current world aesthetic evolution, but will also enable critics and artists to once more join a controversial battle consolidated in the affirmation held by contemporary art in the international field.”

Without arriving at “a complete view of the current world aesthetic evolution”, the project succeeded satisfactorily in several aspects. In all, the gallery held 91 exhibitions, generally of short duration (two weeks or less).

Three exhibitions entitled *Modern Italian Painting*, featured Novecento painters, with De Chirico as the main attraction, in addition to other exhibitions that hosted foreign artists visiting Brazil and immigrants who arrived here almost unknown.

It also fell to Domus to bring Japanese-Brazilian painters back into the fold, after being ostracized during the war, with exhibitions of works by Takeshi Suzuki and Shigeto Tanaka and the first exhibition of the Guanabara Group, brought together by Tikashi Fukushima.

Opening space for debuts was another Domus policy. There was one extraordinarily successful case, that of José Antônio da Silva, who became an art-world star overnight. This phenomenon did not occur with another primitive, Emídio de Souza, despite critical acclaim.

The schedule for artists working in São Paulo included exhibitions of works by Mick Carnicelli, Oswald de Andrade Filho, Raphael Galvez, Paulo Rossi Osir, Armando Balloni, Carlos Prado, Elizabeth Nobiling, Lívio Abramo, Flávio de Carvalho and newcomers Ely Bueno, Anésia Pacheco e Chaves, Mario Gruber, Maria Leontina and Aldemir Martins. Visitors from Rio de Janeiro included Milton Dacosta, Joaquim Tenreiro and Oswaldo Goeldi. Among those who exhibited most at the gallery, returning for solo shows, were Bonadei, Volpi, Di Cavalcanti, Graciano and Zanini. They represented commercial investment and categorized the main focus of Domus, which was Brazilian artists connected to the Família Artística Paulista and to the Santa Helena group.

For Tadeu Chiarelli, “the poetics of the artists connected to the groups in question rejected any sense of a rupture in the arts – being therefore fundamentally anti-modern and anti-modernist – in favor of a ‘universal line of painting over time’ as professed by Rossi Osir”.<sup>2</sup> But this was not how the artists felt, as they considered themselves modern and were hailed as such by the critics. Perhaps it would be more apt to understand them from the same

<sup>2</sup>Tadeu Chiarelli, O Novecento e a arte brasileira, in *Arte Internacional Brasileira*. São Paulo: Lemos Editorial, 1999, p. 78.

perspective as Annateresa Fabris did when considering Brazilian art in the first half of the 20th century as art that is “not modern in the European sense as it neither created a new notion of space nor renounced the referent, but is considered modern locally for the erosion of academic discipline it promoted and for the degree of deformation it incorporated into its lexicon”.<sup>3</sup>

On the occasion of the *Exposição de pintura paulista*, organized by Domus Gallery in Rio de Janeiro, in 1949, Mário Pedrosa lamented “the absence of more audacious poetic concerns”. The selection of works could not really be seen from the perspective of new languages being announced, but rather as an event that crowned figurative ideology – the end of a cycle.

The Figuration versus Abstraction debate was becoming the order of the day. The gallery’s last year coincided with the inauguration of the 1st Bienal de São Paulo and, despite some pockets of resistance, the sense of innovation reached Bonadei and Volpi, who migrated towards abstract painting in a coherent, original way. Just as it touched the Brancusian experiments of Brecheret’s stones and reached the canvases of Wladyslaw, Flexor, Milton Dacosta and Maria Leontina.

During the years when the gallery was operating, the art scene gained new installations, such as the Museu de Arte de São Paulo, the Museu de Arte Moderna in Rio de Janeiro and in São Paulo, the Bienal and both the Salão Paulista and Salão Nacional de Arte Moderna. The panorama diversified with new tendencies. This dynamism, which raised some of Domus’s artists to historical niches, led others to be the focus of debates.

Even with careful marketing and a network of relationships forged in the artistic and social milieus which attracted the interest of collectors (buyers included Ciccilo Matarazzo, Ernesto Wolff and Carlo Tamagni), the gallery failed to achieve a sustainable volume of sales. Not all the artists adhered to this sales channel. Without the financial flow to guarantee their activities, the Fioccas decided to close the gallery at the beginning of 1952, to the dismay of the cultural scene, expressed in the press and by such friends as Murilo Mendes, who wrote to the couple saying: “We know the tradition of generosity and receptiveness you have established, not only to towards artists themselves, but to everyone interested in the affairs of the spirit. But this tradition will not die, for we know that you carry the flame of enthusiasm.”

<sup>3</sup>Annateresa Fabris, *Modernismo, nacionalismo e engajamento*, in Aguilar, Nelson (org.), *Bienal Brasil Século XX*. São Paulo: Fundação Bienal, 1994, p. 82.



Inside view of Galleria Domus. In the background: unidentified person,  
Anna Maria Fiocca, Rebolo Gonsales and Pasquale Fiocca



# exhibitions held at Domus Gallery

## 1947

Inaugural Exhibition; Modern Italian Painters; Wives of Well-known Painters; Flemish and Italian Schools (16th and 18th centuries); Roger van Rogger; Emiliano Di Cavalcanti; Bella Karawaewa; Franco Gentilini; Alfredo Volpi; Mick Carnicelli; Lisa Ficker Hofmann; De Chirico, De Pisis and Cristofanelli; Gaetano Miani; Belisário de Souza, Di Prete and others; Aldo Bonadei; Hungarian and French Painters.

## 1948

Rebolo, Zanini, Volpi and Sérgio Milliet; Modern Italian Art; Walter Lewy and Bassano Vaccarini; Takeshi Suzuki; Yoshiya Takaoka; Elisabeth Nobile; José Antônio da Silva; Tomoo Handa; Jesekiel David Kirszenbaum; Aldemir, Camerini and Gruber; *67 Artists for Artes Plásticas* magazine; Maria Cecília Nêbias Baello; Julya Rogger; Oswald de Andrade Filho; Arthur Kaufmann; Samson Flexor; Isa Alexandra Giorgi; Victor Brecheret; Lisa Ficker, Duja Gross and Alice Brill.

## 1949

Gaetano Miani; Emídio de Souza; Luciano Gregory and Guido Mosca; Gerda Brentani; Raphael Galvez; Clóvis Graciano; Tadashi Kaminagai; Armando Balloni; Women's Art Exhibition; Exhibition of São Paulo Painting; Carlos Prado; Takeshi Suzuki; Aldo Bonadei; Else Saft-Theilheimer; Walter Shigeto Tanaka; Ray Borel; Joaquim Tenreiro; Hilda Goltz; Elisabeth Nobile; Aldo Bonadei; Paris School Engravings.

## 1950

Volpi, Rebolo, Zanini and Paulo Rossi Osir; Ray Borel; Maria Leontina; Takeshi Suzuki; Liuba; Samson Flexor; Germana de Angelis; Grupo Guanabara; Darwin Silveira Pereira; Charitas Brandt; Gaetano Miani; Franco Sacchi; Japanese Engravings; Antonio Botto; José Antônio da Silva; Elisabeth Nobile; Mima von Jonquieres.

## 1951

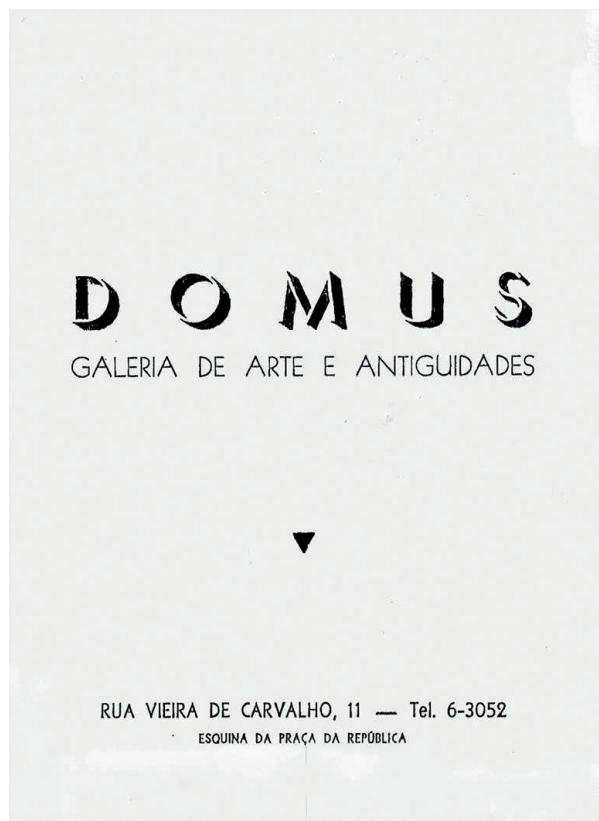
Gastone Novelli; Ely Bueno and Anésia Pacheco e Chaves; Paolo Rissone; Gaetano Miani; Anatol Wladyslaw; Painting and Sculpture from the Union of South Africa, Congo and Rhodesia; Emiliano Di Cavalcanti; Clóvis Graciano; Milton Dacosta; Ilona Kirohji; Lívio Abramo; Aldo Bonadei; Robert Tatin; Frans Krajcberg; Flávio de Carvalho; Elisabeth Nobile; Oswaldo Goeldi; Maria Leontina.



**collective  
exhibitions**

# inaugural exhibition

february  
5 to 18, 1947



**Participating artists** Aldo Bonadei, Alfredo Volpi, Bassano Vaccarini, Bruno Giorgi, Clóvis Graciano, Elisabeth Nobiling, Emiliano Di Cavalcanti, Enrico Camerini, Ernesto di Fiori, Flávio de Carvalho, Francisco Rebolo Gonsales, Lívio Abramo, Mário Zanini, Mick Carnicelli, Tarsila do Amaral, Victor Brecheret, Waldemar Cordeiro, Walter Levy.

“We are definitely in a new era. An era characterized by a new attitude to art. The right to be modern is no longer under discussion, nor is there any longer the insistence on viewing an artist’s refusal to copy reality as a sign of professional incapacity. The only discussion is the quality of the painting. This is the victory that the opening of galleries dedicated to modern art has come to seal.”

Sérgio Milliet, in the exhibition catalogue introductory text

Reproduction of the  
cover of the catalogue to  
the inaugural exhibition



## Tarsila do Amaral

Amaral's presence at Domus Gallery's inaugural exhibition was cause for celebration at a time when she was in little evidence, and when her paintings, including those from her anthropophagous period, languished in her studio, ignored by the art market. Her last solo exhibition had been in 1936. She would return to Domus for the *Artes Plásticas* magazine fund-raising exhibition, but was not part of the exhibition of São Paulo painting taken to Rio de Janeiro in 1949, which was considered a serious omission. Osório César's review of the inaugural exhibition (*Folha da Noite*, February 12, 1947) notes the connection between her work and milestones of modernism: "The exhibition features two excellent paintings by Tarsila, with special mention for *Santa Irapitinga do Segredo*, which is a return to her Pau-Brasil [Brazilwood] period."



*Onça*, 1930  
Granite



*Paisagem*, 1948  
Oil on canvas pasted on pasteboard

## Victor Brecheret

As could be seen in works shown at the open exhibition between November 18 and December 11, 1948, Brecheret was always open to various stimuli, including stones polished by the sea, collecting and transforming the work of nature with a radical Brancusian approach. But he also presented portraits in bronze and terracotta, religious themes, Brazilian themes. Or rather, if unity of style was a problem, he took it to the very end with no resolution.

## Emiliano Di Cavalcanti

A Di Cavalcanti exhibition was always an event and it heaped prestige on a young gallery like Domus. The artist held two solo shows: in May 1947 and then in May 1951, besides featuring in the inaugural collectives and in the exhibition of São Paulo painting held in Rio de Janeiro. Luís Martins (*Diário de São Paulo*, May 18, 1947) gave his verdict: “With their personal flavor, solid graphism and powerful drawing, his paintings need no signature, so characteristic is his use of color, so unmistakable is the Di-Cavalcantian atmosphere of his art.”



*Peixe na praia*, 1933  
Oil on canvas



*Cabeça de Volpi*, 1942  
Bronze

## Bruno Giorgi

Giorgi's sculpture *Cabeça de Volpi* was one of the highlights of Domus Gallery's inaugural exhibition, according to *O Estado de S. Paulo* (February 14, 1947). Giorgi returned to the gallery for the fund-raiser in aid of *Artes Plásticas* magazine. Having trained internationally in Rome and Paris, where he studied under Aristides Maillol, Giorgi was close to the modernists and was a member of the Família Artística Paulista. These experiences were beneficial as they gave him a wealth of Brazilian thematic options, incorporated through formal advances that culminated, in the 1960s, in the radically stylized *Candangos* and the abstract *Meteoro* – sculptures created for the urban and architectonic project of Brasília.





## Alfredo Volpi

Volpi's second solo exhibition was held at Domus in July 1947. In addition to the inaugural collectives, the fund-raiser for *Artes Plásticas* magazine and the exhibition of São Paulo painting held in Rio de Janeiro, he returned to the gallery twice, alongside Rebolo, Zanini and Sérgio Milliet, in January 1948, and again in February 1950, with Rebolo, Zanini and Paulo Rossi Osir. The 1947 exhibition did not yield the expected returns. Lamenting this occurrence, the critic *Ciro Mendes* (*O Estado de S. Paulo*, July 30, 1947) considered the exhibition to be "one of the most serious we have seen in recent times".

*Mulata*, 1927

Oil on canvas pasted on wood

## Aldo Bonadei

The fact that Domus organized four individual Aldo Bonadei shows testifies to his close relationship with the gallery. He also took part in the inaugural collective, the fund-raiser for *Artes Plásticas* magazine and the exhibition of São Paulo painting held in Rio de Janeiro in 1949. The tension between figuration and abstraction that permeates his work was clear in his first exhibition. "Bonadei has moved in a direction where the synthesis of composition is his greatest achievement" – wrote *Osório César* (*Folha da Noite*, December 2, 1947).

*Paisagem de Itanhaém*, 1943

Oil on canvas



## Clóvis Graciano



Graciano took part in the inaugural exhibition, in the fund-raiser for *Artes Plásticas* magazine and in the exhibition of São Paulo painting in Rio de Janeiro. His solo show, held between April 6 and 22, 1949, celebrated his winning the travel prize awarded by the Salão Nacional de Belas Artes. On his return from Europe, two years later, he showed the results of his stay abroad in an exhibition held between May 18 and June 5, 1951. He had not changed in essence but had made clear progress. Quirino da Silva (*Diário da Noite*, May 29, 1951) confirmed: “Graciano has taken a step forward, very much so, without, however, adhering to any of the fashionable isms and fads.”

*Paisagem*, 1944  
Oil on canvas

## Mick Carnicelli

In August 1947, Domus organized the second solo exhibition of Mick Carnicelli's career. The *O Estado de S. Paulo* art critic (August 24, 1947) felt the predominance of “a complex, tortured colorism which is, however, not always convincing, in which what impresses is the rapture and sureness of hand”. The painter, who was 53 at the time, would not hold another solo exhibition for the next twenty years. He had participated in the gallery's inaugural collective and would return for the exhibition of São Paulo painting held in Rio de Janeiro in 1949.



*Autorretrato*, 1944  
Oil on canvas



## Mário Zanini

Zanini's discreet profile did not prevent him from participating in various activities at Domus, starting with the inaugural exhibition. He would return for two collectives: the fund-raiser in aid of *Artes Plásticas* magazine and the exhibition of São Paulo painting in Rio de Janeiro. In smaller shows, he exhibited with Volpi, Rebolo and Sérgio Milliet in 1948; and again with Volpi and Rebolo, with the addition of Paulo Rossi Osir, in 1950, for the exhibition held to raise funds for a trip to Europe, which would be pivotal in Zanini's career. The sketches he brought back in his baggage and his later production showed that he had returned a very different artist, having made progress in his research into a more synthetic composition, bordering on abstraction.



*Trecho de Lerici*, 1950  
Oil on canvas

## Francisco Rebolo Gonsales

Rebolo Gonsales was closely involved with Domus from its inaugural exhibition. In 1948, he was also one of the leaders of the initiative undertaken by the gallery in aid of *Artes Plásticas* magazine, taking over the publication's administration. At the exhibition of São Paulo painting, held in Rio de Janeiro, the originality of his landscapes did not go unnoticed. He took part in two further exhibitions at the Gallery: in 1948, with Zanini, Volpi and Sérgio Milliet; and in 1950, with Zanini, Volpi and Paulo Rossi Osir, to raise funds for the group's trip to Europe. In the end, Rebolo did not go with them.



*Canindé*, 1937  
Oil on pasteboard

# 67 artists for Artes Plásticas magazine

July 16 to 31, 1948

Each artist offered a work at a fixed price of 1,000 cruzeiros to be sold in aid of the magazine. *Artes Plásticas* went into circulation in August 1948, with **Ciro Mendes** as editor-in-chief, **Flávio Motta**, **Cláudio Abramo** and **Clóvis Graciano** as the writing staff and **Rebolo Gonsales** as general manager. It only survived until its fourth issue, covering May-June 1949.

Reproduction of the first page of the fourth issue of *Artes Plásticas* Magazine





## Participating artists

Aldemir Martins

Aldo Bonadei

Alfredo Rizzotti

Alfredo Volpi

Anatol Wladyslaw

Anita Malfatti

Antônio Gomes

Antônio Marx

Bassano Vaccarini

Bernardino Souza Pereira

Bruno Giorgi

Carlos Thiré

Celina Guimarães

César Lacanna

Cláudio Abramo

Clóvis Graciano

Danilo Di Prete

Dedina

Eleonore Koch

Elizabeth Nobiling

Emiliano Di Cavalcanti

Emílio Cordet

Enrico Camerini

Eva Liebllich

Flávio de Carvalho

Flávio Motta

Francisco Rebolo Gonsales

Fúlvio Pennacchi

Gaetano Miani

Gerda Brentani

Gianfranco Bonfanti

Hebe de Carvalho

Hilde Weber

Jesekiel David Kirszenbaum

João Batista Ferri

Jorge Mori

Lisa Ficker

Lívio Abramo

Lothar Charoux

Lúcia Suané

Manoel Martins

Maria Cecília

Nébias Baello

Maria Leontina

Mário Gruber

Mário Zanini

Mick Carnicelli

Moussia Pinto Alves

Nelson Nóbrega

Noêmia Mourão

Oscar Campiglia

Oswald de Andrade Filho

Ovídio Romano

Paulo Rossi Osir

Pola Rezende

Quirino da Silva

Renzo Gori

Roger van Rogger

Sérgio Milliet

Tarsila do Amaral

Teiti Suzuki

Tonisi

Vicente Carnicelli

Vicenzo Mecozzi

Victor Brecheret

Waldemar Belisário

Yolanda Mohalyi and

Yoshiya Takaoka

## Lívio Abramo

After participating in the Domus Gallery's inaugural exhibition and the fund-raiser for *Artes Plásticas* magazine, Lívio Abramo returned from July 23 to July 31 for a farewell exhibition, with a series of watercolors, before leaving for Europe thanks to the Foreign Travel Prize awarded by the Salão Nacional. His better-known engravings were reserved for the 1st Bienal, in which he participated as a guest artist. The Domus exhibition offered a series of works which, according to *O Estado de S. Paulo* review (July 29, 1951), represented "a sort of rest, a break from the creative concentration which the conscientious effort of engraving demands of him".

*Negra*, 1951

Woodcut on rice paper



## Sérgio Milliet

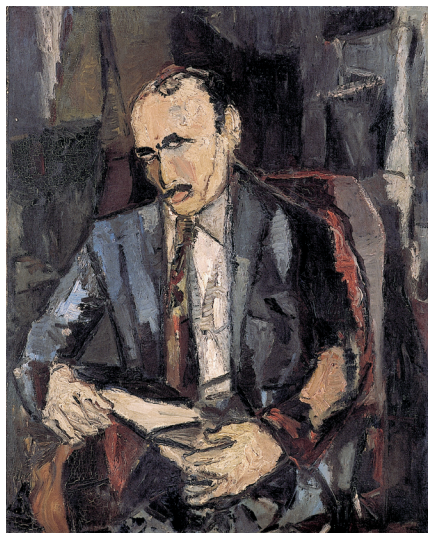
A critic alongside those he critiqued. This was the novelty at his opening exhibition at Domus in January 1948, which also featured works by Alfredo Volpi, Mário Zanini and Rebolo Gonsales. Sérgio Milliet did not present himself in competition with the professional artists whose works hung on the gallery walls and whose careers he himself had been following and evaluating closely, but rather as an amateur, almost a disciple – which is what he was, in fact, having taken up painting around 1940 in Campos do Jordão at the beginning of his friendship with Rebolo.

*Jogo*, 1949  
Oil on canvas



## Roger van Rogger

Van Rogger was one of the group of artists exiled during the Second World War who chose Brazil as a temporary destination. His exile lasted seven years, from 1943 to 1950. Luís Martins (*Diário de São Paulo*, May 14, 1947) saw “the mysterious tone, the spirit, the old austerity of the best centuries of Flemish and Dutch painting deep in his canvases, like an atavistic presence”.



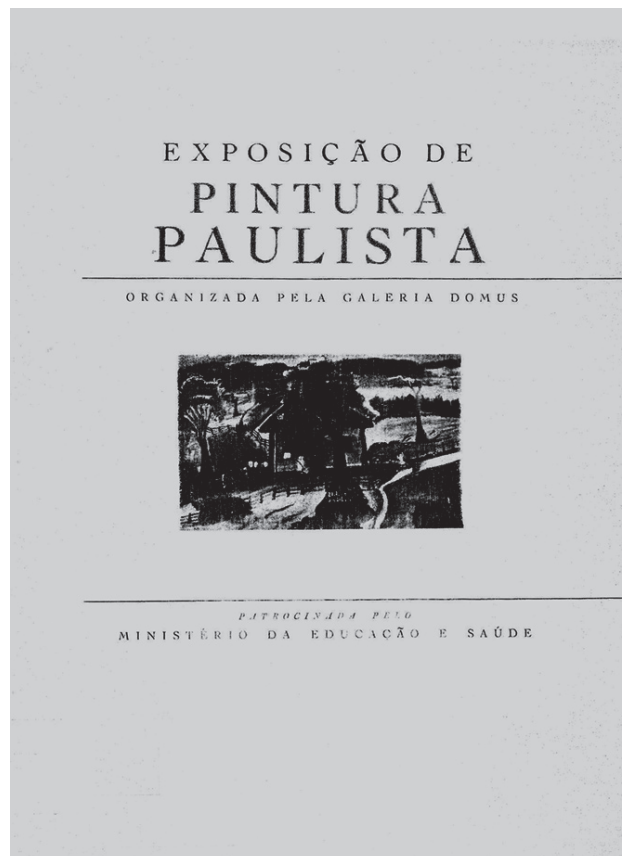
Untitled, 1947  
Oil on canvas

# exhibition of São Paulo painting

Rio de Janeiro, June 1 to 15, 1949

Aldo Bonadei  
Alfredo Volpi  
Clóvis Graciano  
Emiliano Di Cavalcanti  
Flávio de Carvalho  
Francisco Rebolo Gonsales  
Fúlvio Pennacchi  
José Antônio da Silva  
Lúcia Suané  
Lucy Citti Ferreira  
Mário Zanini  
Mick Carnicelli  
Quirino da Silva and  
Yolanda Mohalyi

Reproduction of the cover  
of the exhibition catalogue,  
featuring a work by José  
Antônio da Silva





**Aldo Bonadei**  
*Núcleo*, 1945  
Oil on canvas



**Francisco Rebolo Gonsales**  
*Arredores de São Paulo*, 1938  
Oil on wood



**Mário Zanini**  
*Composição*, 1940  
Oil on pasteboard



## Lúcia Suané

Suané's first exhibition, in 1946, enchanted Luís Martins (*Diário de São Paulo*, April 3, 1946): "Her kaleidoscopic multicolor captures precisely the sugarcane mills, the primitive roads, the candor of folk festivals", adding that he had left the exhibition "like someone who had drunk the purest water from a forest stream". Visitors to the Domus exhibition shared this pleasant sensation. She returned to the gallery for the fund-raiser in aid of *Artes Plásticas* magazine and for the exhibition of São Paulo painting in Rio de Janeiro, in 1949.



*Macaco de cheiro*, 1946  
Tempera on canvas pasted on wood



## José Antônio da Silva

"To Domus Gallery goes the honor of having introduced the greatest revelation of the year, José Antônio da Silva, to São Paulo" – thus went the review in *Artes Plásticas* magazine in 1948. The gallery began to represent him, following a contract signed in the same year, and held a new exhibition in 1950. They really invested in him as a star in their stable. The exhibition of São Paulo painting, taken to Rio de Janeiro in 1949, featured 63 of his works.

*Jardim Paulista*, 1948  
Oil on canvas



exhibitions of works by  
**Alfredo Volpi,  
Mário Zanini,  
Paulo Rossi Osir  
and Rebolo Gonsales**

January 27 to February 11, 1950



**Mário Zanini**

*Mulheres numa rua de Mogi das Cruzes, 1938*

Oil on canvas

Despite never holding solo shows at Domus, Rebolo Gonsales, Mário Zanini and Paulo Rossi Osir always maintained close ties with the gallery. The three took part in the collective in aid of *Artes Plásticas* magazine. Rebolo and Zanini also featured in the inaugural exhibition and returned for the exhibition of São Paulo painting held in Rio de Janeiro. They exhibited twice as a group: with Volpi and Rossi Osir, in January 1950, as part of an initiative by Rino Levi, Fúlvio Pennacchi and Carlo Tamagni, with a view to raising funds to send the group to Europe (Rebolo pulled out at the last minute).

The trip yielded little in the way of great revelations or changes for Rossi Osir, but Zanini and Volpi certainly came back different. Zanini progressed with research in pursuit of a more synthetic composition and Volpi took on an entirely new visual poetic, with the theme of houses and façades in a “spiritual and aesthetic attitude”, which, according to Mário Pedrosa, was inspired by the Italian masters.



**Francisco Rebolo Gonsales**

*Subúrbio de São Paulo (Socorro)*, 1940

Oil on wood

## Paulo Rossi Osir

With formal European training in schools in Italy, England and France, Osir had an important role in post-modernist movements, such as the Sociedade Pró-Arte Moderna and the Família Artística Paulista. He ran the tile factory Osirarte and at Domus, he participated in the fund-raising exhibition in aid of *Artes Plásticas* magazine and the exhibition with Volpi, Zanini and Rebolo to raise funds for the group's trip to Europe. The interchange had repercussions which favored change in the case of Volpi and Zanini, but apparently had no effect on Rossi Osir, stuck as he was in a conservative rut in relation to forms of representation – the prolonged effect of the “return to order” under which he had trained.



*Rialto, Veneza*, 1950

Oil on canvas



**solo**  
**exhibitions**

# Emídio de Souza

His first exhibition, probably an initiative of Volpi's, who knew De Souza from his visits to Itanhaém, was held at Domus from January 26 to February 10, 1949. After José Antônio da Silva, the gallery invested in this revelation, whose authenticity was manifest in the expression lovingly integrated into his habitat, the 16th century town on the south coast of São Paulo, and whose apparent naivety conceals a wisdom in the use of colors and different, innovative perspectives.

*Igreja de Itanhaém, 1943*

Oil on canvas



# Raphael Galvez

The works exhibited at the Galvez exhibition held at Galeria Domus Gallery, in March, 1949, his first solo show, were enthusiastically reviewed by Osório César (*Folha da Noite*, March 1949), who was touched by the “unmistakable style” and above all by the quality of the colorist, which placed him in the “São Paulo vanguard”. His temperament was leading him towards a more ostensible material composition, rhythm and dynamic colors, gaining in spontaneity what it lost in detail, transcending documental detail to offer his form of contemplation and appropriation of spaces and scenes from the city's outskirts.



Untitled, dec. 1940

Oil on canvas



# Oswaldo Goeldi

Goeldi held his first exhibition in São Paulo at Domus between December 1 and 15, presenting these works along with those exhibited at the 1st Bienal, where, as guest artist, he won the National Prize for Engraving.

At this stage, Goeldi was undeniably the most modern Brazilian engraver, although his acceptance had caused some puzzlement due to the fact that his artistic development owed nothing to the country's prevailing canons. After more than thirty years of dedication to his craft, he had achieved visual syntheses and metaphors of great dramatic power that belied the meager dimensions and limited resources of engraving.



*Peixe vermelho*, 1950

Woodcut on paper



# list of works



**Aldo Bonadei**  
*Paisagem de Itanhaém*, 1943  
Oil on canvas  
46 x 56,2 cm

**Aldo Bonadei**  
*Núcleo*, 1945  
Oil on canvas  
48,5 x 69,2 cm



**Alfredo Volpi**  
*Mulata*, 1927  
Oil on canvas pasted  
on wood  
59 x 48,6 cm

**Alfredo Volpi**  
*Marinha (Santos)*, 1926-27  
Oil on canvas  
25,8 x 43,7 cm

**Alfredo Volpi**  
*Mogi das Cruzes*, 1932-33  
Oil on pasteboard  
29,1 x 34,6 cm

**Alfredo Volpi**  
*Paisagem com vacas*, 1932-33  
Oil on pasteboard  
25,3 x 32,6 cm

**Alfredo Volpi**  
*Pescadores*, 1939-40  
Oil on pasteboard  
31,3 x 44,4 cm



**Bruno Giorgi**  
*Cabeça de Volpi*, 1942  
Bronze  
34 x 21,3 x 27 cm

**Clóvis Graciano**  
*Durval*, 1943  
Gouache on paper  
31,2 x 21,1 cm



**Clóvis Graciano**  
*Paisagem*, 1944  
Oil on canvas  
52 x 63 cm



**Emídio de Souza**  
*Procissão*, c. 1940  
Oil on tin plate  
32,5 x 46,5 cm

**Emídio de Souza**  
*Praia de Itanhaém*, 1942  
Watercolor on paper  
23,5 x 37 cm

**Emídio de Souza**  
*Igreja de Itanhaém*, 1943  
Oil on canvas  
28,4 x 42,3 cm

**Emiliano Di Cavalcanti**  
*Vaso de flores*, 1929  
Oil on canvas  
63,5 x 48,8 cm

**Emiliano Di Cavalcanti**  
*Casa de caboclo*, 1930  
Oil on canvas pasted  
on pasteboard  
33 x 40,8 cm



**Emiliano Di Cavalcanti**  
*Peixe na praia*, 1933  
Oil on wood  
39 x 46 cm

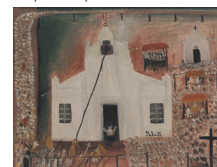


**Francisco Rebolo Gonsales**  
*Canindé*, 1937  
Oil on pasteboard  
37,7 x 27 cm

**Francisco Rebolo Gonsales**  
*Arredores de São Paulo*, 1938  
Oil on wood  
31,2 x 40,3 cm

**Francisco Rebolo Gonsales**  
*Subúrbio de São Paulo (Socorro)*, 1938  
Oil on wood  
32,1 x 42,5 cm

**José Antônio da Silva**  
*Jardim Paulista*, 1948  
Oil on canvas  
33,7 x 44,2 cm



**José Antônio da Silva**  
*Procissão*, 1948  
Oil on canvas  
34,5 x 44,4 cm



**Lívio Abramo**  
*Itapecerica*, 1937  
Woodcut on rice paper  
21,6 x 19,6 cm

**Lívio Abramo**  
*Três mulheres em desespero*, 1940  
Woodcut on rice paper  
23,2 x 28 cm

**Lívio Abramo**  
*Negra*, 1951  
Woodcut on rice paper  
20 x 25 cm



**Lucía Suané**  
*Macaco de cheiro*, 1946  
Tempera on canvas pasted  
on wood  
51 x 65,2 cm



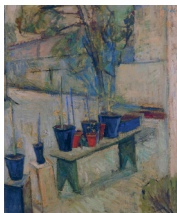
**Mário Zanini**  
*Rua de Angra dos Reis*, 1940  
Oil on canvas  
60 x 44 cm

**Mário Zanini**  
*Composição*, 1940  
Oil on pasteboard  
23,6 x 31,1 cm

**Mário Zanini**  
*Mulheres numa rua de Mogi das Cruzes*, 1938  
Oil on canvas  
49 x 64,5 cm

**Mário Zanini**  
*Trecho de Lericí*, 1950  
Oil on canvas  
59,8 x 45 cm

**Mick Carnicelli**  
*Autorretrato*, 1944  
Oil on canvas  
60,3 x 49,8 cm



**Mick Carnicelli**  
Untitled, n.d.  
Oil on particleboard  
97 x 77,3 cm

**Oswaldo Goeldi**  
*Humilhados e ofendidos – Dostoiévski*, n.d.  
Woodcut on rice paper  
9,1 x 13,7 cm

**Oswaldo Goeldi**  
*Humilhados e ofendidos – Dostoiévsky*, n.d.  
Woodcut on paper  
18 x 12 cm



**Oswaldo Goeldi**  
*Tubarão*, 1945  
Woodcut on paper  
24,5 x 31,2 cm

**Oswaldo Goeldi**  
*Untitled (Pescador)*, n.d.  
Woodcut on paper  
21 x 26,5 cm

**Oswaldo Goeldi**  
*Peixe vermelho*, 1950  
Woodcut on paper  
20,7 x 27,5 cm



**Paulo Rossi Osir**  
*Praia Grande, Vila Atlântica*, 1948  
Oil on canvas  
45 x 54,4 cm

**Paulo Rossi Osir**  
*Rialto, Veneza*, 1950  
Oil on canvas  
47,1 x 62,4 cm



**Raphael Galvez**  
*A gorda sentada*, 1946  
Crayon on paper  
48,1 x 34 cm

**Raphael Galvez**  
Untitled, dec. 1940  
Oil on canvas  
32,7 x 45,7 cm

**Roger van Rogger**  
Untitled, 1947  
Oil on canvas  
80 x 65 cm



**Roger van Rogger**  
*The beach*, 1947  
Gouache on paper  
pasted on cardboard  
34 x 24,5 cm



**Sérgio Milliet**  
*Jogo*, 1949  
Oil on canvas  
35,5 x 44,4 cm



**Tarsila do Amaral**  
*Paisagem*, 1948  
Oil on paper on pasteboard  
26,5 x 35,3 cm



**Victor Brecheret**  
*Onça*, 1930  
Granite  
56,4 x 115,5 x 25 cm

# education

At MAM Educativo, poetic experiences are what we call moments when we propose artistic activities that stimulate the creation of a museum – and a world – with other perceptions. Below we suggest three poetic experiences inspired by the *Modern Art in the Metropolis: 1947-1951 – Museu de Arte Moderna de São Paulo Collection* exhibition.

## Geometric world

Materials:

- Canvas or paper
- Gouache paint, acrylic paint, oil paint or chalk pastels
- Brushes

When we observe a person, place or object, we don't always pay attention to their geometric forms, but they are there. Some artists, like Clóvis Graciano and Sérgio Milliet, after some time painting things as we see them, noticed that everything can be decomposed into basic forms, such as a square, a circle or a triangle.

Imagine your body in geometric forms: your arm is a cylinder; your trunk, a trapezium; your legs are rectangles; your head, a circle; your hips are a triangle and so on. We can propose the same with objects that are right in front of you, like a chair, or with environments and landscapes, such as a city, a beach or your room.

To do this, you need to abstract, in other words, separate and take away some information from the image



**Clóvis Graciano**  
*Durval*, 1943  
Gouache on paper



**Sérgio Milliet**  
*Jogo*, 1949  
Oil on canvas

with which you choose to work until there are only geometric forms left.

Now, all you have to do is paint!

## Mixed lines

Materials:

- Canson paper
- Fine and thick brushes
- Gouache paint

Have you ever thought about mixing painting and drawing? In this work by Alfredo Volpi we have the sensation that, after painting the beach, the sea and the boat, he decided to draw the fishermen on top of the paint. These fishermen stand out in the scene; their lines are very different from the rest of the painting.

Shall we experiment doing a painting with drawing? We can do this by using a brush for the fine lines, like writing, joining one to the other for wider, thicker brushstrokes.

Choose the scene or landscape that you are going to depict, sit comfortably in front of it and, before beginning, choose what will be painting and what will be drawing. Begin with the painting, using only the thicker brush. When you finish, add elements that will be drawn, using only the finer brush.



MAM Educativo



**Alfredo Volpi**  
*Pescadores*, 1939-40  
Oil on cardboard



## Styrofoam printing

Materials:

- A Styrofoam tray
- Scissors
- Foam roller
- Gouache paint
- Paper
- Ballpoint pen

Do you know what *engraving* is? People have been doing engravings since the beginning of time – they carve their names and stories on trees, stones, the ground and on walls. They just need a sharp object to carve these surfaces.

But how can these drawings be taken for others to see if they remain fixed in the same place? Drawing already existed engraved on stone, but engraving did not. To tell you the solution that was found, we will talk about the work of Oswaldo Goeldi, who loved to work with woodcuts.

To make a woodcut, Goeldi would choose a piece of wood and a special set of knives, called gouges. He would make a design by carving into the wood and, when he finished, he had a wooden base with a drawing engraved on it, but it was not yet an engraving.

For the engraving to appear, he needed to spread ink with a special roller over the base of the engraved wood and then stamp the wood onto paper. And there is the engraving, which Goeldi could print as often as he wished. He could also change the color of his prints,



**Oswaldo Goeldi**  
Tubarão, 1945  
Woodcut on paper



simply by cleaning the wood and using the roller with ink of a different color.

The engraving is this printed image that can be reproduced many times. There are several different types:

- Xylography, or woodcut: engraving on wood
- Metal engraving
- Lithography: engraving on stone
- Linocut: engraving on linoleum
- Screen printing: engraving on a screen
- Monotyping: unique print
- Styrofoam printing

For our engraving, we'll need an easily accessible material: Styrofoam. You can use one of those trays that supermarkets use for cold cuts, vegetables or fruits. Wash it and then dry it well. If your tray has raised edges, cut them with scissors, because we just need the bottom of the tray.

To carve your matrix, which is the Styrofoam tray, let's use a simple ballpoint pen. You can use the cap, the point or the other end. What we want to do is mark the tray with the drawing; the ink in the pen is not important.

Now, just spread the gouache paint delicately with the foam roller. The secret is: use little ink and don't press the roller into the matrix. If we use too much ink or press the roller too much the ink might penetrate the grooves of the design and the engraving won't appear.

The next step is to put a sheet of paper on top of the inked matrix. Press it lightly with your hands, making circles so that the ink sticks to the paper. Then, lift it in one go and there you are: your engraving's ready!

Look at how it's turned out: too much ink, too little, clean lines or a little blurred? The important thing is to analyze the result and see if you like it, if it turned out interesting, even if it didn't turn out as you expected. Each detail of the image will tell you something about the work done.

You can ink and print the engraving more times, always very delicately, because the useful life of a Styrofoam matrix is very short.



MAM Educativo

## Exhibition

### REALIZATION

Instituto CPFL  
Museu de Arte Moderna de São Paulo

### CURATORSHIP

José Armando Pereira da Silva

### PRODUCTION

Museu de Arte Moderna de São Paulo

### EXOGRAPHIC PROJECT AND LIGHTING

Pavão Arquitetura e Expografia

### GRAPHIC DESIGN

Zol Design

### CONSERVATION

Acervo MAM-SP

### INSTALLATION

Manuseio

### SHIPPING

ArtQuality

### ENGLISH TRANSLATION

Lynne Raye-Pereira

### COMMUNICATION

A4&Holofote

### EDUCATION

Museu de Arte Moderna de São Paulo  
(coordination)

## SPONSORSHIP



### SPONSORS



### Platinum

PwC  
Rede D'or

### Gold

Banco Safra  
Banco Votorantim  
BMA Advogados  
Carrefour  
Cescon Barriue  
Concremat

CPFL

Credit Suisse

Dexco

EMS

Garde Asset

Grupo Ultra

KPMG

Leo Madeiras e Leo Social

Lojas Renner S.A.

Marsh McLennan

Montana Química

Pinheiro Neto Advogados

TozziniFreire Advogados

Verde Asset Management

Vivo

### Silver

Bloomberg Philanthropies

Grupo Comporte e Mobifácil

Guelt

ICTS

Turim MFO

### Institutional Partnerships

Africa

Aliança Francesa

BMA

BMI

Canson

Centro Universitário Belas Artes de São Paulo

Cinema Belas Artes

Cultura e Mercado

DoubleTree by Hilton

FIAP

Gomide & Co

Gusmão & Labrunie Propriedade Intelectual

Hugo Boss

ICIB – Instituto Cultural Ítalo-Brasileiro  
Mercure Hotéis  
Neovia  
Saint Paul Escola de Negócios  
Senac

#### **Media Partnerships**

Arte!Brasileiros  
Arte que Acontece  
Canal Arte 1  
Eletromídia – Elemídia  
Folha de S.Paulo  
Inner Editora  
JCDecaux  
Piauí  
Quatro Cinco Um

#### **Official Player**

Spotify

#### **Educational Programs**

#### **CONTACTS WITH ART**

Dow  
Grupo Ultra  
Instituto Votorantim

#### **MAM SUNDAY**

TozziniFreire Advogados

#### **EQUAL DIFFERENT**

Banco Votorantim  
Carrefour  
Dow  
Instituto Votorantim  
Rede D'or

#### **VISITATION PROGRAM**

Pinheiro Neto Advogados

#### **CARPENTRY AT MAM**

Leo Madeiras e Leo Social

#### **ART AND ECOLOGY**

Unipar

#### **MAM FAMILY**

#### **ACKNOWLEDGEMENTS**

Instituto do Patrimônio Histórico e Artístico Nacional, Instituto Alfredo Volpi de Arte Moderna, Secretaria de Cultura e Economia Criativa do Estado de São Paulo, Secretaria da Educação do Estado de São Paulo, Secretaria Municipal do Verde e do Meio Ambiente de São Paulo

#### **Catalogue**

#### **REALIZATION**

Museu de Arte Moderna de São Paulo

#### **GRAPHIC DESIGN**

Zol Design

#### **EDITORIAL COORDINATION**

Joana Tuttoilmondo  
Renato Schreiner Salem

#### **PROOFREADING AND COPYEDITING**

Laura Moreira

#### **ENGLISH TRANSLATION**

Lynne Reay-Pereira

#### **TEXTS**

José Armando Pereira da Silva  
e Educativo MAM-SP

#### **PHOTOS**

© Di Cavalcanti/ AUTVIS, Brasil, 2022 (p. 13)  
Eduardo Ortega (p. 21)  
Jorge Bastos (p. 27, 32)  
Karina Bacci (p. 13, 22, 28, 29)  
Renato Parada (p. 15, 28, 29)  
Romulo Fialdini (p. 12, 13, 14, 15, 16, 18, 19,  
21, 22, 23, 24, 26, 28, 29, 30, 31)

#### **PRINTING AND PHOTO RETOUCHING**

Digital Printz

#### **PRINTRUN**

100 copies

**mam**

Ibirapuera park, gate 3  
São Paulo, SP | + 55 11 5085 1300  
[www.mam.org.br](http://www.mam.org.br) | /mamoficial

  
**instituto cpfl**

Instituto CPFL  
Rua Jorge Figueiredo, 1632, Campinas, SP  
+ 55 19 3756 8000 | [www.institutocpfl.org.br](http://www.institutocpfl.org.br)

MUSEU DE ARTE MODERNA DE SÃO PAULO.

**Modern Art in the Metropolis: 1947-1951** – Museu de Arte Moderna de São Paulo Collection ; José Armando Pereira da Silva (curatorship and text) ; Educativo MAM (text) ; Elizabeth Machado (foreword) ; Laura Moreira (proofreading) ; Zol Design (graphic design) ; Joana Tuttoilmondo and Renato Schreiner Salem (editorial coordination) ; Lynne Reay-Pereira (translation).

São Paulo: Museu de Arte Moderna de São Paulo, 2022.

36 p : il.

Text in Portuguese and English.

Exhibition presented at the Art Gallery – Instituto CPFL Cultura, Campinas, SP, from September 13 to December 10, 2022.

1. Museu de Arte Moderna de São Paulo – Collection. 2. Contemporary Art 20th and 21st Centuries - Brazil. 3. Instituto CPFL Cultura I. Title. II. Silva, José Armando Pereira da.

CDU: 7.036(81)

CDD: 709.81

selo FSC: gráfica, remover o box  
e aplicar o selo nesta área



The Museu de Arte Moderna de São Paulo is available to people who might come forward regarding the license for use of images and/or texts reproduced in this material, given that some artists and/or legal representatives did not respond to requests or were not identified or found.





