

MUSEU DE ARTE CONTEMPORÂNEA
da Universidade de São Paulo

ATELIER 17

and the Modern Printmaking in the Americas



Carlos Roberto Ferreira Brandão

Director MAC USP

In an unprecedented partnership, Terra Foundation for American Art and the Museum of Contemporary Art of the University of São Paulo (MAC USP) come together to introduce the exhibition *Atelier 17 and Modern Printmaking in the Americas*, along with an international conference and a minicourse. The show brings together 53 works in printmaking from both MAC USP and US institutions, with Terra Foundation granting the resources that made possible the exhibition and the catalog, including the loan of works from its own collection and from two other museums: the Brooklyn Museum and the Art Institute of Chicago. MAC USP, FAPESP and CAPES took the charge of providing the funds for the conference and bringing to São Paulo art historian Christina Weyl, the minicourse lecturer at the museum.

The exhibition has its origins in the research by Carolina Rossetti de Toledo for her Master thesis on the Nelson Rockefeller (1908-1979) donations to encourage the creation of modern art museums in Brazil. The research has found that the engravings now gathered in the MAC USP collection here exhibited were donated to the Museum of Modern Art of São Paulo (MAM) by Rockefeller in 1951.

The experiments made by *Atelier 17* go far beyond the borders of the United States of America and Europe, with echoes on the production of Brazilian artists at the time, such as Geraldo de Barros and Lívio Abramo (these names having large presence in the MAC USP collection). In summary, the research that supports the exhibition and its developments sheds light on a significant chapter in the Brazilian art and the exchanges that have made possible the making of the MAC USP collection.

Elizabeth Glassman

President & CEO, Terra
Foundation for American Art

Businessman and art collector Daniel J. Terra (1911-1996) only began collecting prints during the final years of his life. In a very short time, however, he was able to assemble a small but representative collection of important impressions by some of the United States' greatest printmakers. The holdings include, among others, Mary Cassatt, James Abbott McNeill Whistler, Arthur Wesley Dow, John Marin, and, of course, Stanley William Hayter. Dan Terra, a man committed to international conversation, would certainly be pleased to see prints from his collection exhibited in dialogue with their counterparts from Brazil. In this regard, Nelson Rockefeller's 1951 gift of U.S. prints to the Museum of Modern Art of São Paulo has provided a marvelous opportunity to assess key trends in mid-twentieth century printmaking as these ideas percolated throughout the Americas, partly a result of Hayter's influence, which this exhibition also seeks to examine in greater depth.

We are particularly enthusiastic to present these rarely seen works from the Terra Foundation collection, especially in conversation with prints by Brazilian artists from the same period. In addition we thank the Art Institute of Chicago and the Brooklyn Museum their generous loans. Furthermore, we welcome the opportunity to work again in the cosmopolitan art milieu of São Paulo, where in the 2015-2016 season we partnered to present the award-winning exhibition, *Paisagem nas Américas: Pinturas da Terra do Fogo ao Ártico*, co-organized by the Pinacoteca of the State of São Paulo, the Art Gallery of Ontario, and the Terra Foundation. In fact, it was during the opening of that exhibition that this current project was first discussed between the exhibition's curators. Since that time, our connections with Brazilian colleagues and institutions have only grown. It is especially gratifying that through projects such as this, colleagues from across the Americas engage deeply in ways that will surely lead to future conversations in Brazil and across the continents.

This exhibition has been a close collaboration between curators, registrars, designers, and educators at MAC USP and the Terra Foundation for American Art. With its bilingual publication, an international conference, and related mini-course, the exhibition also fulfills our goal to align the use of our collection teaching with at the undergraduate and graduate levels. Thus, we thank our partners at the MAC USP for this rich partnership, so expertly layered with lectures, classroom teaching, and the close study of objects.

**Carolina Rossetti de Toledo,
Ana Gonçalves Magalhães and
Peter John Brownlee**

Curators

Atelier 17 and the Modern Printmaking in the Americas showcases a group of 53 prints made between 1910 and 1960. This period in printmaking was marked by an unprecedented wave of innovation and experimentation, elevating the status of prints as a valued medium for creative expression of modernist ideas and aesthetics. Focusing on the role of Atelier 17 in pioneering the development of new approaches to modern printmaking, this exhibition is the result of research undertaken on group of a 25 American prints from the collection of MAC USP, most of them on view for the first time since they were acquired. With works from the collection of the Terra Foundation for American Art and other international loans, this exhibition illustrates the vast array of technical and visual possibilities, methods, processes, and materials of the expanded field of modern printmaking.

Atelier 17 was an artist-led collective studio founded by British artist Stanley William Hayter, who first established himself in Paris, and then moved to New York upon Germany's invasion of France in 1940. In his studio, he fostered a powerful collaborative environment and was highly influential, attracting the attention of a wide range of international artists, including Brazilians such as Lívio Abramo and Geraldo de Barros, whose works are presented here together with those of their American peers. Among the Americans, John Ferren and younger artists like Jackson Pollock and Louise Nevelson frequented Atelier 17, where they exchanged ideas and were exposed to new trends in the visual arts.

Hayter did not structure his studio in the conventional master-student way. Instead, he gave young artists a space to experiment with new techniques and innovative printing methods. These aspects of Atelier 17 made it a hub for artists of various backgrounds and from a variety of countries. While some artists' work in the studio was brief but influential, others collaborated long-term. Recent scholarship has emphasized the significant presence of women artists in the studio such as Minna Citron, Sue Fuller, and Anne Ryan, among others. The history of Atelier 17, thus offers new perspectives on the contemporary that allow us to reevaluate ways of promoting and making art today.

List of Works

Lívio ABRAMO

Araraquara, SP, Brasil, 1903

Assunção, Paraguai, 1992

Macumba, 1953

xilografia sobre papel (woodcut on paper), tiragem H.C. (print editions), 32 x 26,7 cm [25,5 x 22 cm], Doação MAM SP (Donation by MAM SP), Coleção MAC USP (MAC USP Collection), 1963.3.385

Geraldo de BARROS

Chavantes, SP, Brasil, 1923

São Paulo, SP, Brasil, 1998

Abstração, 1951

água-tinta e água-forte sobre papel (aquatint and etching on paper), 28,2 x 22,6 cm [23,9 x 17,7 cm] Doação Artista (Donation by Artist), Coleção MAC USP (MAC USP Collection), 1979.16.31

Pássaro Noturno, 1951

água-forte e nanquim sobre papel (etching and nanquim on paper), tiragem P.A. (print editions), 18,8 x 26,1 cm [14,2 x 21 cm], Doação Artista (Donation by Artist) Coleção MAC USP (MAC USP Collection), 1990.12.78

Teatro de Maidetes I, 1951

monotipia sobre papel [colorida à mão] (monotype on paper [hand-colored]), 19,1 x 25,6 cm [19,1 x 25,6 cm] Doação Artista (Donation by Artist), Coleção MAC USP (MAC USP Collection), 1990.12.83

“Entre Acte”, 1950/51

monotipia sobre papel [colorida à mão] (monotype on paper [hand-colored]), 19,1 x 25,6 [19,1 x 25,6 cm] Doação Artista (Donation by Artist), Coleção MAC USP (MAC USP Collection), 1990.12.91

Fred BECKER

Oakland, CA, EUA, 1913

Amherst, MA, EUA, 2004

Floresta Aérea IV (Aerial Jungle IV), 1948

água-forte, água-tinta e ponta seca em cores sobre papel (etching, aquatint and drypoint in color on paper), tiragem: 7/30 (print editions), 54 x 40 cm [44,8 x 30,3 cm], Doação MAM SP (Donation by MAM SP), Coleção MAC USP (MAC USP Collection), 1963.3.53

Harry BRODSKY

Newark, NJ, EUA, 1908

Filadélfia, PA, EUA, 1997

Under the Boardwalk, 1941

litografia em papel off-white (lithograph on off-white wove paper), print editions: 12/20 (tiragem), 39,4 x 31,1 cm [30 x 24,9 cm], Terra Foundation for American Art, Daniel J. Terra Collection, 1996.62

Letterio CALAPAI

Boston, MA, EUA, 1902

Glencoe, IL, EUA, 1993

Elemental Figure, 1946

impressão, água-tinta e roleta em papel brilhante (engraving, aquatint and roulette on buff laid paper), 22 x 30,2 cm [15 x 22,7 cm], AIC/Art Resource, 1990.465.4, Photo credit: The Art Institute of Chicago/Art Resource, NY

Minna CITRON

Newark, NJ, EUA, 1896

Nova York, NY, EUA, 1991

Marine (Marinha), 1948

água-tinta e verniz mole sobre papel (aquatint and soft ground on paper), 23,1 x 31,2 cm [15,8 x 22,7 cm], Doação MAM SP (Donation by MAM SP) Coleção MAC USP (MAC USP Collection), 1963.3.97

Squid under Pier (Lula sob Pier), 1948

água-forte em cores sobre papel (color engraving on paper), 56,5 x 65,1 cm [37,3 x 45,7 cm] Doação Francisco Matarazzo Sobrinho (Donation by Francisco Matarazzo Sobrinho), Coleção MAC USP (MAC USP Collection), 1963.1.49

Stuart DAVIS

Filadélfia, PA, EUA, 1894
Nova York, NY, EUA, 1964

Rue de Rats, 1929

litografia em chine collé sobre papel (lithograph on chine collé on wove paper), tiragem (print edition): 8/30, 26 x 39,5 cm [25,4 x 38,6 cm], Terra Foundation for American Art, Daniel J. Terra Collection Art, 1996.68

Esther Wörden DAY

Columbus, OH, EUA, 1916
Montclair, NJ, EUA, 1986

Arcana IV, 1954

woodcut on paper (xilogravura sobre papel), 91,8 x 57,5 cm [86,4 x 51,8 cm], Brooklyn Museum, 65.81.6

The Burning Bush, 1954

xilogravura colorida sobre papel (color woodcut on paper) 131,4 x 30,5 cm [58 x 18 cm], Brooklyn Museum, 59.16

Arthur Wesley DOW

Ipswich, MA, EUA, 1857
Nova York, NY, EUA, 1922

Moonrise, c. 1898-1905

xilogravura colorida sobre papel creme japonês (color woodcut on cream Japanese paper), print edition: one of two known print (tiragem: 1/2), 13,3 x 20 cm [10,8 x 17,8 cm], Terra Foundation for American Art, Daniel J. Terra Collection, 1996.4

Lyonel FEININGER

Nova York, NY, EUA, 1871
Nova York, NY, EUA, 1956

Gelmeroda, 1920

xilogravura sobre papel creme (woodcut on cream laid paper) tiragem desconhecida (print editions second state, edition size unknow), 54,9 x 53,5 cm [48,9 x 43,2 cm], Terra Foundation for American Art, Daniel J. Terra, Collection, 1996.7

John FERREN

Pendleton, OH, EUA, 1905
Southampton, NY, EUA, 1970

Sea Forms, 1937

xilogravura colorida sobre papel (color woodcut on paper) tiragem P.A. (print edition artist's proof for an edition of 7), 54,6 x 40,8 cm [36,2 x 36,8 cm], Terra Foundation for American Art, Daniel J. Terra Collection, 1996.89

Sue FULLER

Pittsburgh, PA, EUA, 1914
South Hampton, NY, EUA, 2006

Galinha (Hen), 1945

verniz mole e água-forte sobre papel (soft ground etching on paper), tiragem: 17/50 (print edition), 46,4 x 39 cm [37,4 x 30,3 cm], Doação MAM SP (Donation MAM SP), Coleção MAC USP (MAC USP Collection), 1963.3.147

The Heights, 1945

verniz mole e água-forte sobre papel (engraving and soft ground etching on white wove paper), 48,2 x 40 cm [37,5 x 30,2 cm] AIC/Art Resource, 1945.130

Boris GORELICK

Moscou, Rússia, 1912
Nova York, CA, EUA, 1984

Sweat Shop, c. 1938

litografia sobre papel marfim (lithograph on ivory wove paper), tiragem (print edition): 1/25, 40,6 x 58,1 cm, Terra Foundation for American Art, Daniel J. Terra Collection, 1996.70

Stanley William HAYTER

Londres, Inglaterra, 1901

Paris, França, 1988

Untitled, from L'Apocalypse, publicado 1932

impressão e ponta seca sobre papel marfim
(engraving and drypoint on ivory wove paper),
52,3 x 40,3 cm [32,4 x 23 cm] AIC/Art Resource,
1972.33.7

Tarantelle, 1943

verniz mole e água-forte sobre papel marfim
(engraving, scorper and soft ground etching on
copper plate on ivory wove paper), 52,3 x 40,3 cm
[32,4 x 23 cm], AIC/Art Resource, 1973.414

Tarantela (Tarantelle), 1943

verniz mole e buril em cores sobre papel (color
soft ground etching and burin on paper), tiragem:
27/50 (print edition), 64 x 38,5 cm [55,2 x 33 cm],
Doação MAM SP (Donation MAM SP), Coleção MAC
USP (MAC USP Collection). 1963.3.169

Cronos, n.d.

placa de cobre para gravura (copper plate for
engraving) AIC/Art Resource, 1945.168

Cronos, 1944

verniz mole, água forte sobre cobre sobre papel
(engraving, soft ground etching, on copper on
paper), 53,3 x 64,3 cm [39,8 x 50,4 cm],
AIC/Art Resource, 1945.129

Cinq Personnages, 1946

verniz mole, água-forte, com scorper, e serigrafia
[impressa em três cores: laranja, turquesa-verde
e vermelho-violeta] em papel grosso de Kochi
(engraving, soft-ground etching, silkscreen [printed
in three colors: orange, turquoise-green and red-
violet] on thick Kochi paper), tiragem: 3ª prova do
artista de uma edição de 50 (print edition: trial
proof for edition of 50), 51,3 x 66,0 cm
[37,5 x 60,6 cm], Terra Foundation for Amercian
Art, Daniel J.Terra Collection, 1995.37

Cinq Personnages, 1946

verniz mole, água-forte em cobre com três
serigrafias em papel (engraving, soft ground
etching, on copper with three silkscreens on tan
wove paper), 49,1 x 66,4 cm [37,6 x 60 cm]
AIC/Art Resource, 1956.6

Composição, 1952

monotipia com buril sobre papel (monotype with
burin on paper), 20,8 x 23,5 cm [11 x 14,8 cm],
Doação Associação Pinacoteca Arte e Cultura
(Donation Associação Pinacoteca Arte e Cultura)
Coleção MAC USP (MAC USP Collection), 2018.7.46

Merou, 1958

água-forte em cores sobre papel (color etching
on paper), tiragem: 15/50 (print edition),
50,2 x 65,7 cm [29,9 x 37,8 cm] Doação
Francisco Matarazzo Sobrinho, Coleção
MAC USP (MAC USP Collection), 1963.1.89

Varèche, 1958

água-forte em cores sobre papel (color soft ground
etching and burin on paper), tiragem 1/50 (print
edition), 48,9 x 67,5 cm [29,8 x 49,8 cm], Doação
Francisco Matarazzo Sobrinho, Donation by
Francisco Matarazzo Sobrinho, Coleção MAC USP
(MAC USP Collection), 1963.1.90

Raymond JORDAN

Chicago, IL, EUA, 1895

Síntese (Synthesis), 1948

verniz mole e buril sobre papel (soft ground and
burin on paper), tiragem 1/15 (print edition),
52,4 x 43,8 cm [45,4 x 35,2 cm], Doação MAM SP
(Donation by MAM SP), Coleção MAC USP
(MAC USP Collection), 1963.3.191

Rockwell KENT

Tarrytown Heights, NY, EUA, 1882

Plattsburgh, NY, EUA, 1971

Flame, 1928

xilogravura em papel marfim japonês (woodcut
on ivory Japan paper), 50,8 x 40,6 cm

[20,3 x 14 cm], tiragem 1/100 (print edition from an edition of 100), Terra Foundation for American Art, Daniel J. Terra Collection, 1996.28

Marjean KETTUNEN

East Lansing, MI, EUA, 1926

Pássaro Pesado (Heavy Bird), 1950

buril e ponta seca sobre papel (burin and drypoint on paper), tiragem: 4/30 (print edition), 55,1 x 69,2 cm [45,3 x 49,2 cm], Doação MAM SP (Donation by MAM SP), Coleção MAC USP, (MAC USP Collection), 1963.3.198

Kenneth KILSTROM

Chicago, IL, EUA, 1922

Nova York, NY, EUA, 1995

O Ataque a Marshall Gilbert (The Attack on Marshall Gilbert), 1948

verniz mole, buril, água-tinta e offset sobre papel (soft ground etching, burin, aquatint and offset on paper), tiragem: 5/15 (print edition), 37,8 x 56,8 cm [25,4 x 45,2 cm], Doação MAM SP (Donation by MAM SP), Coleção MAC USP, (MAC USP Collection), 1963.3.199

Armin LANDECK

Crandon, WI, EUA, 1905

East Cornwall, CT, EUA, 1984

Studio Interior n° 1, 1935

ponta seca sobre papel de seda off-white (drypoint on off-white wove paper), tiragem: 1/100 (print edition: from an edition of 100), 25,4 x 35,1 cm [20,3 x 26,7 cm], Terra Foundation for American Art, Daniel J. Terra Collection, 1996.31

Passagem no Beco (Alleyway), 1948

buril e ponta seca sobre papel (burin and drypoint on paper), 46 x 28,1 cm [34,9 x 17,7 cm], Doação MAM SP (Donation by MAM SP), Coleção MAC USP (MAC USP Collection), 1963.3.204

Blanche LAZZELL

Maidsville, WV, EUA, 1878

Morgantown, WV, EUA, 1956

Still Life, 1919 [matriz], 1931 [impressão]

color woodcut (xilografura colorida), tiragem (print edition): 2/4, 42,2 x 39,4 cm [29,2 x 30,2 cm], Terra Foundation for American Art, Daniel J. Terra Collection, 1996.32

Louis LOZOWICK

Ludvinovka, Ucrânia, 1892

Nova Jersey, NJ, EUA, 1973

New York, 1925

litografia sobre papel off-white (lithograph on off-white wove paper), 48,3 x 39,7 cm [29,1 x 22,9 cm], tiragem (print edition): 2/15, Terra Foundation for American Art, Daniel J. Terra Collection, 1995.10

Boris MARGO

Volotshyk, Ucrânia, 1902

Hyannis, MA, EUA, 1995

O Mar (The Sea), 1948/49

cellocut em cores sobre papel (cellocut in colors on paper) tiragem: 1/10 (print edition), 52,8 x 46,2 cm [42,1 x 42,2 cm], Doação MAM SP (Donation by MAM SP), Coleção MAC USP, (MAC USP Collection), 1963.3.22

John MARIN

Rutherford, NJ, EUA, 1870

Addison, ME, EUA, 1953

Brooklyn Bridge n° 6, 1913

água-forte sobre papel (etching on off white wove paper), tiragem: uma edição de cerca de 12 (print edition: from an edition of about 12), 39,7 x 34,6 cm [27,3 x 22,4 cm], Terra Foundation for American Art, Daniel J. Terra Collection, 1995.15

Alice Trumbull MASON

Litchfield, CT, EUA, 1904

Nova York, NY, EUA, 1971

Indicative Displacement, 1947

verniz mole sobre papel (soft-ground etching on paper), 26 x 40,3 cm [23 x 29 cm], Brooklyn Museum, 48.48

Seong MOY

Canton, China, 1921

Nova York, NY, EUA, 2013

Pequeno Ato a Cavallo (The Little Act on Horseback), 1949

xilografia em cores sobre papel (color woodcut on paper), tiragem: 11/13 (print edition), 56,5 x 46 cm [31,5 x 32 cm], Doação MAM SP (Donation by MAM SP), Coleção MAC USP (MAC USP Collection), 1963.3.241

Louise NEVELSON

Pereyaslav-Khmelnytskyi, Ucrânia, 1899

Nova York, NY, EUA, 1988

The Ancient Garden, 1952-54

água-forte sobre papel (etching on paper), 69,2 x 55,6 cm, Brooklyn Museum, 58.44.1

Gabor PETERDI

Budapeste, Hungria, 1915

Stamford, CT, EUA, 2001

Marca da Lagosta (Sign of the Lobster), 1947/48

verniz mole e água-tinta em cores sobre papel (soft color ground etching and aquatint on paper), tiragem: 12/30 (print edition), 66,5 x 50,9 cm [50,4 x 37,7 cm], Doação MAM SP (Donation by MAM SP), Coleção MAC USP (MAC USP Collection), 1963.3.264

Jackson POLLOCK

Cody, WY, EUA, 1912

Springs, NY, EUA, 1956

Untitled [n° 6 series of 7], 1944-45

impressão sobre papel (engraving on paper), 54 x 73 cm [38,1 x 45,1 cm], Brooklyn Museum, 75.213.6

Walter ROGALSKI

Glen Cove, NY, EUA, 1923

Nova York, NY, EUA, 1996

Fiddlers, s.d.

água-forte e buril sobre papel (etching and burin on paper) tiragem: 173/200 (print edition), 41,1 x 77,2 cm [35,2 x 44,1 cm], Doação MAM SP (Donation by MAM SP), Coleção MAC USP (MAC USP Collection), 1963.3.321

Anne RYAN

Hoboken, NJ, EUA, 1889

Hoboken, NJ, EUA, 1954

O Cativo (The Captive), 1946

monotipia em cores sobre papel (color monotype on paper), tiragem: 9/30 (print edition), 41,1 x 58,4 cm [35,7 x 39,7 cm], Doação MAM SP (Donation by MAM SP), Coleção MAC USP (MAC USP Collection), 1963.3.328

Two Figures, 1948

xilografia em cores sobre papel (color woodcut on paper), 29,5 x 51,7 cm, Brooklyn Museum, 48.124

Louis SCHANKER

Nova York, NY, EUA, 1903

Nova York, NY, EUA, 1981

Carnaval (Carnival), 1945

xilografia em cores sobre papel (color woodcut on paper), tiragem: 2/30 (print edition), 46 x 61,2 cm [36,5 x 53,7 cm] Doação MAM SP (Donation by MAM SP), Coleção MAC USP (MAC USP Collection), 1963.3.331

Karl SCHRAG

Karlsruhe, DE, 1912

Nova York, NY, EUA, 1995

Chuva e Mar (Rain and the Sea), 1946

buril, verniz mole e água-tinta sobre papel
(burin, soft ground etching and aquatint on paper),
tiragem: 5/30 (print edition), 48,6 x 38,9 cm
[37,9 x 27,8 cm], Doação MAM SP (Donation by
MAM SP), Coleção MAC USP (MAC USP Collection),
1963.3.333

Benton Murdoch SPRUANCE

Filadélfia, PA, EUA, 1904

Filadélfia, PA, EUA, 1967

Arrangement for Drums, 1941

litografia impressa em bege e preto sobre papel
(lithograph printed in tan and black on paper),
tiragem (print edition: 35/40), 37,1 x 47,9 cm
[24 x 36,8 cm], Terra Foundation for American Art,
Daniel J. Terra Collection, 1995.46

Adja YUNKERS

Riga, Letônia, 1900

Nova York, NY, EUA, 1983

Pássaro Morto (Dead Bird), 1947

xilografia em cores sobre papel (color woodcut on
paper), tiragem: 5/15 (print edition),
51,1 x 61,1 cm [43,2 x 50,6 cm], Doação MAM SP
(Donation by MAM SP), Coleção MAC USP (MAC
USP Collection), 1963.3.381

Composição (Composition), 1955

xilografia em cores sobre papel (color woodcut on
paper), tiragem: 184/200 (print edition),
61,8 x 42,3 cm [53,1 x 34,6 cm], Doação MAM SP
(Donation by MAM SP), Coleção MAC USP (MAC
USP Collection), 1963.3.382

William ZORACH

Jurbarkas, Lituânia, 1887

Bath, ME, EUA, 1966

Mountain Stream, 1915

linogravura em papel japonês off-white (linocut on
off-white Japan paper), tiragem: impressão
desconhecida (print edition: size unknown),
37,7 x 46,5 cm [27,6 x 35,6 cm], Terra Foundation
for American Art, Daniel J. Terra Collection,
1996.46

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Equipe *Team* Clei Natalício Junior; Daniel

de Oliveira Pires; Marilane dos Reis;

Nair Araújo; Paulo Loffredo e Waldireny

Medeiros

Contabilidade *Accounting*

Contadores *Accountants:* Francisco

Ribeiro Filho e Silvio Corado

Apoio *Assistant* Eugênia Ludivena

Pessoal *Personnel*

Chiefa *Head* Marcelo Ludovici

Apoio *Assistant* Nilza Araújo

Protocolo, Expediente e Arquivo

Register, Expedition and Archive

Chiefa *Head* Maria Sales

Equipe *Team* Maria dos Remédios do

Nascimento e Simone Gomes

Serviços Gerais *Operational Services*

Chiefa *Head* José Eduardo da Silva

Copa *Kitchen* Regina de Lima Frosino

Manutenção Predial *Maintenance*

André Tomaz; Luiz Antonio Ayres e

Ricardo Caetano

Transporte *Transport* Anderson Stevanin

Vigilância *Security*

Chiefa *Head* Marcos Prado

SPPU USP Rui de Aquino e José Carlos

dos Santos

Equipe *Team* Acácio da Cruz; Alcides da

Silva; Antoniel da Silva; Antonio Marques;

Clóvis Bomfim; Edson Martins; Elza

Alves; Emílio Menezes; Geraldo Ferreira;

José de Campos; Laércio Barbosa; Luís

Carlos de Oliveira; Luiz Macedo; Marcos

de Oliveira; Marcos Aurélio de Montagner

Tesouraria *Treasury*

Responsável *Responsible*

Rosineide de Assis

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Shari Felty

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Taylor L. Poulin

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Abraham Cone

Curadora Associada até 2017 *Curatorial*

Associate until 2017 Julie Warchol

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