



MUSEU DE ARTE CONTEMPORÂNEA
da Universidade de São Paulo

DESIGN FOR MODERN DAILY LIFE IN BRAZIL
1920 • 1960

Ana Magalhães
(ed.)



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MAC USP
São Paulo
2022

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INTRODUCTION

Ana Magalhães and Patrícia Freitas

The exhibition *Design for Modern Daily Life in Brazil, 1920-1960* comprises an ensemble of works related to the circulation of modern art in Brazil, especially in urban settings in the first half of the 20th century. The MAC USP collection contains works by modern artists that allow us to observe the means by which this art style was introduced in everyday life. They are mainly designs for illustrations, posters and magazine covers; studies for decorative murals in public and private spaces; and set and costume designs for plays and ballet performances.

Works by seven artists are on display¹: Antônio Gomide, Emiliano Di Cavalcanti, Flávio de Carvalho, Fulvio Pennacchi, John Graz, Mário Zanini and Vicente do Rego Monteiro. Most of them consist of drawings on paper using different materials such as graphite, crayon, gouache, pastel, India ink, watercolor and colored pencils. In general, they are small items, which suggests even more strongly the purpose of movement and flow. These drawings relate to miscellaneous products such as magazines, books, clothing items and furniture – now part of public and private collections – which are also displayed in this exhibition. In the specific case of murals, an itinerary is provided linking the MAC USP studies to the works that still survive in the city, allowing visitors to explore an extension of the exhibition in the urban space.

With the exception of the works by Antônio Gomide, which were acquired from the Italian art dealer Giuseppe Baccaro,² and those by Vicente do Rego Monteiro, purchased from his wife, Marcelle Monteiro, the drawings on display were donated to MAC USP by the artists or their families, attesting to the importance of these works for their creators. Well known to the Brazilian public, each one of these artists has already been included in exhibitions and studies on modernism in Brazil, but assembling the drawings on display at MAC USP affords us a fresh view. From Rego Monteiro's clothing studies to Zanini's tile designs, what interests us is grasping the complexity of this ensemble and its importance to an expanded outlook of modernity in Brazil.

1 When the texts of this publication were written, the Fulvia and Adolpho Leirner donation had not been made yet.

2 Giuseppe Baccaro (Roccamandolfi, Italy 1930 - Recife, PE, 2016) was an art dealer, gallery owner, collector and painter. He arrived in Brazil in 1956 and worked as editor of *Progresso Ítalo-Brasileiro* newspaper. He rose in the São Paulo art market by dealing in a great number of works by modern artists such as Tarsila do Amaral, Anita Malfatti and Victor Brecheret, among others. In the 1960s he became involved in art auctions and was a partner of Pietro Maria Bardi at the Mirante das Artes gallery (GIUSEPPE Baccaro. In: ENCICLOPÉDIA Itaú Cultural de Arte e Cultura Brasileiras).



The terminology of modernity

Exhibiting works outside the conventional notion of “fine arts” – i.e., painting and sculpture – involves specific challenges, starting with the terminology used to describe this ensemble. What in principle might seem a simple question of semantics reveals at a deeper level the desire for a vocabulary appropriate to the specificities of these objects. Expanding this linguistic scope should reflect a change in the methodological approach to these works, moving away from partial views concerning the so-called “minor arts” or “applied arts.”³

In this regard, the exhibition proposes new ways of looking at well-known works and artists, previously studied within the historiography of modernism, of whom Emiliano Di Cavalcanti is arguably the most evident example. His drawings have been exhibited in the past and his relationship with the press, mural art and show business has been stressed on many occasions. However, the insertion of his works in a larger ensemble reveals their relevant contribution as part of an overall project of modernity.

3 During part of the 19th and 20th centuries, the terms “applied arts” and “decorative arts” were mainly debated in the field of design and architecture studies, to which they are relevant, especially regarding the history of ornament applied to architecture and the early notions of industrial design. In turn, in the field of art history studies and even of the so-called visual studies, such terminology still faces a negative connotation. As noted in the entries for these terms in the Oxford Dictionary of Art and Artists, the meaning of applied arts is directly related to what is not considered fine arts, defining the term with excessive ambiguity and scope: “applied art - term describing the design or decoration of functional objects so as to make them aesthetically pleasing.” It is used as opposed to fine arts, although there is often no clear boundary between them. “In the case of the term ‘decorative arts,’ the definition is even narrower: ‘decorative arts’- term including applied art and also objects made purely for decoration” (CHILVERS e OSBORNE, 1994).

Within the exhibition's purpose of affording a new perspective, the word "design" plays a twofold role. On the one hand it evidences the materiality and procedural aspects of the works on display, as in the case of the mural drawings, which show the grids used to install glass tiles, or the poster studies, which reveal the creation of modern characters specific for graphic design. Such evidence allows us to understand the experimental and intentional elements of this ensemble, contributing to the knowledge of important techniques, uses and functions for modern art narratives in Brazil.

Also in this sense, focusing on the means of production and circulation of these works allowed us to observe the complexity of this ensemble, analyzing the works on display from the viewpoint of their relationships with one another and with the culture and society in which they were inserted. We do not desire a single historical narrative of these works in time and space. The transformations of their physical structure and the possible changes in ownership certainly draw our attention, but we are also particularly interested in the reverberations, courses, permanence and disappearances related to these works.

An example of this is Flávio de Carvalho's costume and set designs for the ballet *A Cangaceira* [The Bandit]. They first existed as sketches on paper, and when the ballet was performed, they started appearing as clothing items or sets and then were associated with the photographic reproductions of the ballet's performance published in periodicals of the time.⁴ All these possibilities of existence can only be deemed as relevant insofar as they extend the scope of the artist's original drawing. They effectively brought modern art in contact with audiences in a way that a single piece of artwork might not have done. As Walter Benjamin wrote in his famous essay *The Work of Art in the Age of Mechanical Reproduction*:

One might generalize by saying: the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence. And in permitting the reproduction to meet the beholder or listener in his own particular situation, it reactivates the object reproduced (BENJAMIN, 2017, p. 15).

4 There are no records of the performance of the ballet *A Cangaceira* in São Paulo. However, several articles were found in the city's periodicals. The costumes were only exhibited a few years after their production, in 1954, at MAM SP (curated by Pfeiffer and Millan, 1955); Museum of Fine Arts of Rio de Janeiro (1955); and at the 1st Biennial of Theatrical Plastic Arts of Theater (directed by Aldo Calvo, 1957). Recently, the items were displayed in the exhibition Flávio de Carvalho – a experiência como obra [Flávio de Carvalho – Experience as Artwork], at Oca, Ibirapuera Park (curated by Afonso Luz, 2014).

One should stress here the growing importance of mass media in the early 20th century for the popularization of modern styles. Directly related to technological and industrial development, the press, radio, cinema, photography and the music industry played a key role in modernizing the reproduced objects mentioned by Benjamin. As the historian Eric Hobsbawm described in his book *The Age of Extremes*, “the media revolution carried its products far beyond their original milieus.” (HOBBSAWN, 1995, p. 196). Such conditions were certainly favorable to the circulation of modern design and the spread of a specific model of modernity.

On the other hand, the exhibition’s title relates to an understanding of how the work of artists in Brazil dialogued with an international scene in which society was delving into post-industrial revolution advances. The founding premises of this conception can be traced back to the thought of John Ruskin and William Morris in mid-19th century Victorian England. Morris’s and Ruskin’s writings underpinned what is generally understood as the basis for the development of modern design.

In the historiography, the link between Morris and what we know as modern design is widely acknowledged and mainly based on the idea that art plays a key role in social transformation. Inserted in everyday life, modern design applied to common objects supposedly contributed to an effective experience of modernity and the construction of a fairer and more democratic society. By the late 19th century, Morris’s early experiments, stemming from the idea of an appreciation of the industrial object, gradually gave way to the defense of the “beauty inherent in the machine” and the principles of what became known as industrial art.⁵

Prominent in this field is the work done by German architects, designers, artists and companies at Deutscher Werkbund, an organization created in 1907 to set up partnerships between industries and designers. In principle, Werkbund was not so much an artistic movement as a way of integrating handicraft and mass production techniques in order to increase the competitiveness of German industry vis-à-vis England and the USA. Important names in modern industrial design took part in this initiative, such as the architects Hermann Muthesius, Peter Behrens and Ludwig Mies Van der Rohe.⁶

5 The literature on modern design is fairly extensive, but the essential text for the debate on its pioneers is PEVSNER, 2002.

6 For more on Deutscher Werkbund, see PEVSNER and JAEGGI, c2000, SCHWARTZ, 1996 and *Deutscher Werkbund, 100 anos de arquitetura e design na Alemanha*, 2007. Information is also available at <https://www.deutscher-werkbund.de/wir-im-dwb/basic-information-in-english/>, visited Apr. 2020.

In 1919, a former Werkbund member, the architect Walter Gropius, attended the opening of the Bauhaus in Weimar, Germany. Grounded in the concept of “comprehensive design,” the school’s main goal was to unify art education in Germany, previously split between the School of Arts and Crafts and the Academy of Fine Arts. In his Bauhaus inauguration manifesto, Gropius elaborated on the idea of fundamental cooperation among artisans, artists and large-scale production, blurring any possible separation between art and technology. Such reformulated training would therefore be a first step towards building a new society (DROSTE, 1994 and ARGAN, 2005).

Recent studies also suggest the importance of the development of art studios in teaching and producing applied arts in Russia, in a period prior to the actual Bauhaus. Following the 1917 Revolution, several schools were created by the Soviet state to replace previous art schools. The SVOMAS, or State Free Art Studios, were fully implemented in 1918, aiming to democratize the teaching of arts. They focused on artistic innovation and training of workers, especially in applied arts (interior architecture, textiles, metals, engraving and printing, set design, ornamental painting, porcelain, ceramics and iron). In 1920, the State Higher Art and Technical Studio, or VKhUTEMAS, was created by decree, mainly focused on training artists for the production and teaching of industrial arts.⁷

In São Paulo, projects aiming to modernize art education were also mediated by various political, social and economic issues, which matured over the course of the 20th century. Initiatives to associate artistic styles with mass-produced objects were heterogeneous, resulting in isolated efforts. Although our knowledge of such initiatives is still incomplete, the widespread influence of these experiences in Brazilian culture is evident, from the significant training offered by the Lyceum of Arts and Crafts of São Paulo (1873-) to the experience of the Contemporary Art Institute of the São Paulo Museum of Art (IAC, 1951-1954).

Providing an alternative in art education to the Imperial Academy of Fine Arts of Rio de Janeiro, the Lyceum of Arts and Crafts of São Paulo was based on the experiences of European schools linked to the Arts and Crafts movement, and trained artists to work with decorative painting and sculpture in the city. Directed from 1890 by the architect Ramos de Azevedo, the Lyceum significantly contributed to the large-scale production of decorative elements in metal and wood for the city’s new buildings in the first decades of the 20th century (BELLUZZO, 1988).

7 MIGUEL, 2006; GARCIA, 2001 and ANELLI, 2019. In 2018, SESC Pompeia held the exhibition *Vkhutemas: O futuro em construção (1918 - 2018)* [Vkhutemas: The future under construction], curated by Celso Lima and Neide Jallageas. The exhibit displayed around 300 designs by 75 Vkhutemas artists, designers and architects, and received the 2018 APCA Award for Research and Diffusion.

In the 1950s, bringing together artists and industrialists was the main goal of Pietro Maria Bardi, director of MASP at the time, and the architect Lina Bo Bardi in creating the Contemporary Art Institute. At this school, modeled on the concepts of the Bauhaus and Black Mountain College, a select group of students was given a comprehensive education in modern industrial design. For Bardi, the plan to insert Brazil in an international field of modern art relied on systematic links between art and industry, a concept he possibly brought over from Italy, inspired by the research in object design being developed in that country. Periodicals of the time published advertisements for IAC courses in which Bardi himself called on entrepreneurs and industrialists to encourage their employees to train in the so-called industrial arts (BELLUZZO, 1988).

One notes in the initiatives mentioned above the importance given to the reform of art education and its role in the construction of a modern society in the 20th century. To this is added two other important premises for modernism: a new urban and architecture plan for cities and art criticism committed to the role of educating the public. The latter benefitted from the growth of exhibition venues not only for modern art, but also for what was broadly called applied and decorative arts. Trade fairs and exhibitions such as the International Exhibition of Modern Decorative and Industrial Arts, held in Paris in 1925, and even the 1st Art Salon of the National Industries Fair of São Paulo, in 1941, aimed not only to bring modern design closer to industrial production, but also to bring both closer to the general public.⁸

In the hundred-year period between 1850 and 1950, several terms were coined, studied and publicized, with positive and negative purposes, to define the countless outcomes of the relationship between art and industry. The concept of applied arts often served as a repository for many of these definitions, expanding its scope to the point where its meaning was no longer clear. For this exhibition, we aimed to look beyond the simplifications and restrictions in the use of this concept by art historiography, searching for ways to unveil the complexity of this collection and the issues it raises.

⁸ Most of the referenced literature related to the International Exhibition of Modern Decorative and Industrial Arts in Paris does not address the exhibition itself, but the styles displayed there, especially art deco. For a broader view on the subject, DUNCAN, 2009 is recommended. For art deco in Brazil see AMARAL, 2008. There are few specific studies on the 1st Art Salon of the National Industries Fair in São Paulo, but it is widely mentioned in studies on modern artists in Brazil, since almost all of them took part in the exhibition. For a short but very significant account of the fair and its relationship with the modernists, see ALMEIDA, 1976. For a particular mention of the salon and fair in the context of the development of modern design in Brazil, see LEON, 2014. Finally, for a brief analysis of the criticism of the salon, see FREITAS, 2008, p. 149-163.



Daily life on display

The exhibition *Design for Modern Daily Life in Brazil, 1920-1960* benefits from the critical debate afforded by the conditions found at MAC USP to develop research and disseminate it to the public. We therefore sought to select for the exhibition works that were originally designed to circulate in various domains of everyday life.⁹ This decision certainly imbues these works with a set of specific, pre-established meanings, related to the strategies and symbols of a space that follows the configuration of art museums.

In this sense, this exhibition affords us the opportunity not only to reflect on the solutions to display these works in the exhibition space – merely hanging all the drawings on the walls, for example, would validate traditional exhibition techniques and level the interpretations we are trying to propose – but also to understand more precisely where these works fit in the actual MAC USP collection.

9 All the research displayed in this exhibition is the result of two years of work by the research group CNPq Narrativas da Arte do século XX, coordinated by Professor Ana Magalhães and comprising graduate students of the Interdepartmental Program in Aesthetics and Art History and of the Interdepartmental Program in Museology, both of the University of São Paulo, as well as undergraduate research students and postdoctoral students of MAC USP. The researchers' work contributed not only to the exhibition, but to complement and review information about the works of art, which will now be passed on to the cataloging sector at MAC USP. The papers written by the group are also available to the USP community and the general public as a way to contribute to future research. The researchers are: Andrea Ronqui (master's), Breno Marques de Faria (doctoral), Fabiana Aioife (master's), Fernanda Tang (undergraduate), Gustavo Brognara (master's), Juliana Caffé (doctoral), Mariana Leão Silva (master's), Marina Barzon (master's), Milena Sales (master's), Patrícia Freitas (postdoctoral), Rachel Vallego (doctoral), Regina Teixeira de Barros (doctoral), Renata Rocco (postdoctoral) and Victor Murari (doctoral).

The exhibition of everyday objects in museums as works of applied and decorative arts coincided with their display and circulation in the urban environment in the mid-19th century. One of the first and most archetypal museums of decorative and applied arts, the Victoria and Albert Museum, was founded in 1857 to house the set of objects exhibited at the first world exhibition in London (1851). This initial ensemble indistinctly compiled items of furniture, paintings and plants, among other objects from the United Kingdom and its colonies. Thus, the formation of this collection simulated the way in which these objects were classified and displayed at the actual exhibition, serving as a permanent record of English imperial power. In 1899, a Science Museum was created to house everything that did not meet the criteria of applied arts, bequeathing to Victoria and Albert its permanent collection. This collection was divided into the categories of jewelry, textiles, wedding dresses, fashion, glass, metals, architecture, ceramics, books, theater, sculptures and drawings (JAMES, 1998).

Albeit with different goals and local specificities, other museums followed the English example and assembled applied arts collections between the late 19th and early 20th century. Cases in point are the Museum für Angewandte Kunst (Museum of Applied Arts), founded in Vienna as the Royal Imperial Museum of Art and Industry in 1864, and the Metropolitan Museum of Art in New York, founded in 1870. Although the latter was not opened as a museum of applied arts, it has a Department of Decorative Arts. A final example is the Musée des Arts Décoratifs (Museum of Decorative Arts) in Paris, inaugurated in 1905 by members of the Union of Decorative Arts, with period rooms reproducing the decoration of historical ages.

Although these museums specialized in the so-called applied and decorative arts, setting themselves apart from natural sciences collections, their template for cataloging and exhibition remained the encyclopedic Enlightenment museum. Material culture was often the predominant approach of these venues, with the collections addressed from an archaeological viewpoint. It was only at the turn of the 20th century, thanks to studies like those by the art historian Alois Riegl, that the artistic traits of such ensembles started being appreciated.¹⁰ These studies marked a changing view of art that, in a way, paved the way for the reformulation of the place occupied by these objects in museums. This trend of bringing objects of daily use or circulation closer to works of art was expanded in the context of museums and modern art exhibitions.¹¹

¹⁰ Alois Riegl was an Austrian art historian who worked as a curator in the textile department of the Royal Imperial Museum of Art and Industry in Vienna and as a professor at the University of Vienna. His main works include *Stilfragen: Grundlegungen zu einer Geschichte der Ornamentik* [Issues of Style: Foundations for a history of the ornament], of 1893, and *Die spätrömische Kunstindustrie nach den Funden in Österreich-Ungarn*, of 1901, translated into English in 1985 and published as *Late Roman Art Industry*.

¹¹ Prominent examples are experiences such as the Monza biennials, in Italy, originally founded in 1923 to showcase the production of the Higher Institute of Artistic Industry (ISIA), but transferred to Milan after three very successful editions and transformed into the Triennale di Milano, an international exhibit of modern decorative and industrial art and architecture of the time (BOSSAGLIA, 1986).

For modern art, coming closer to everyday life was an essential paradigm. It represented not only a trend to break with the values of academic art, but also a nod to the idea that autonomous art is an awkward concept in bourgeois industrial society. Therefore, in its process of institutionalization, or even in its insertion in an exhibition space, whose model was still partly mirrored in academic environments, modern art necessarily sacrificed one or more aspects of its connectivity with everyday life.

This is undoubtedly a relevant issue for modern art museums, which have proved on occasions to be aware of this schism, as in the exemplary case of the 20th anniversary exhibition of the Museum of Modern Art of New York. Opened in 1949, *Modern Art in Your Life* was organized by the artist and newly appointed director of the museum, René d'Harnoncourt. The show addressed the relationships between modern art (meaning painting and sculpture) and the so-called "applied arts." Thus, it proposed a frank and direct dialogue between the drawings of artists such as Mondrian, Klee and Picasso and a wide range of objects of use, like posters, chairs, pots and tubes of toothpaste. As described in the exhibition catalog, the aim was to highlight the effect of modern art on the experience of everyday life and the presence of this style as an intrinsic part of modern living (D'HARNONCOURT, 1949).

The *Modern Art in Your Life* exhibition occupied the entire third floor of MoMA and was divided into six broad sectors: Abstract Geometric Form, Geometrically Stylized Representation, Abstract Organic Form, Organically Stylized Form, Surrealism and the Fantastic, and Cubism and Futurism. Within these larger categories were the subgroups Painting and Sculpture, Architecture and Interiors, Industrial Design, Typography, Packaging and Advertisement Design, Window Display and Theater Design.

While the terminology of the subgroups is fairly straightforward, the terms chosen for the broad sectors made clear reference to the styles that underpinned the MoMA curators' view of the history of modern art.¹² This type of presentation shows that although the exhibition addressed the relevance of objects of use, displaying them alongside modern paintings and sculptures, from a discursive viewpoint the categories were still exclusively based on references to the fine arts. In the specific case of MoMA, the distinction between visual arts and functional objects was institutional, since the museum had two separate departments for them: Painting and Sculpture and Architecture and Design.

¹² The categories are formalistic and have parallels with the diagram that Alfred Barr, d'Harnoncourt's predecessor, had designed for the cover of the 1936 *Cubism and Abstract Art* catalog (BARR, 1936).

The issue raised by the display of everyday objects in art museums – understood here as spaces that institutionally define art – relates to what the German critic Peter Bürger called “the problem of the category ‘work.’” Bürger (2017) credits the avant-garde with the dissolution of the meanings of the symbolic work of art and the liquidation not only of “art as an institution,” but also of art as an activity detached from what the author calls “praxis of life.”

Drawing on Marcel Duchamp’s readymades as an example, the author shows how, in signing a mass-produced object, removing it from its ordinary existence and displaying it as a work of art, the artist was exploiting the constitutive values of the idea of art formulated since the Renaissance as a platform for his challenges and provocations. However, contrary to their purposes, as the avant-garde movements became historical, their means and processes were absorbed and endowed with the contested category of autonomous art, cut off from the “praxis of life.” The found object (*objet trouvé*) was thus incorporated into the museum and museographically addressed as a work of art.

Although Bürger formulated a theory of the avant-garde as a response to the issues of his own time, his notes illuminate a key question for all art that came after the avant-garde:

(...) once frustrated the attack of the historical avant-garde movements on art as an institution, i.e., art was not integrated into the praxis of life, art as an institution continues to survive as something separate from the praxis of life. However, the attack enabled art to be recognized as an institution and its (relative) inefficacy in bourgeois society to be revealed as its principle. In bourgeois society, all art that comes after the historical avant-garde movements must face this fact, either resigning itself to its autonomous status or attempting to break with it. But without surrendering its claim to truth, art cannot simply deny the autonomy status and suppose it has a direct effect (BÜRGER, 2017, p. 131).

We therefore seem to be facing the fact exposed by Bürger. We cannot – nor do we desire to – deny the implications involved in the exhibition of everyday objects as art, but perhaps we can use those very implications as a starting point. Thus, this exhibition provides fertile ground for the construction of new ways to understand not only the production and circulation of these works, but also their insertion in the MAC USP collection.



Modern Artworks in the MAC USP collection

Several of the designs and works on display here were incorporated into the MAC USP collection as a result of a review of the history of modern art in Brazil carried out by the museum's first director, Walter Zanini. These objects were shown in exhibitions organized by him between 1968 and 1977, dedicated to reviewing important figures of modernism in Brazil who did not seem to be linked to its most studied trends. Furthermore, with the exception of Di Cavalcanti and Flávio de Carvalho, Zanini's efforts to collect modern art were directly related to research topics of his interest as an art historian and did not conform to the more traditional historiography categories hitherto used.

Three factors may have drawn his attention to such objects. First of all, besides being part of a generation of art historians who made an effort to expand research in the field, he lived through a period of intense debate, at home and abroad, on the relationships between art and industry and the emergence of industrial design, as noted earlier. In addition, during the celebrations of the 50th anniversary of the Semana de Arte

Moderna de 1922 [Modern Art Week of 1922], in 1972, important works by artists who had engaged in other media emerged and afforded an opportunity to establish connections between the so-called “major arts” and the interactions between art, industry and the media. It is noteworthy how MASP, for example, revived objects linked to industrial design, decoration, fashion, performing arts, graphic design and others, in the great exhibition dedicated to the Week of 22 (BARDI, 1972). This may have inspired Zanini to reassess, on the one hand, the production of Grupo Santa Helena (including that done at Osirarte), and, on the other, the body of work of other artists to whom Brazilian historiography had not yet given due attention. Therefore, the exhibitions by Antônio Gomide in 1968, Flávio de Carvalho in 1973, Vicente do Rego Monteiro in 1974 and Mário Zanini in 1976 established a program for the purchase of new works, significantly focused on the production of these artists for the media, performing arts and decoration, which not only allowed us to now review and reassess modern art narratives in Brazil, but also transformed the MAC USP collection into a focus of great interest to this end.

Artists like Gomide and Rego Monteiro had their first major retrospectives in a Brazilian museum, precisely at MAC USP, which resulted in the inclusion of works by these artists in its collection. In Gomide’s case, his ensemble of 28 print studies displayed at the 1968 exhibition was purchased by Zanini for the museum’s collection. As for Rego Monteiro, whose oeuvre Zanini spent many years studying and cataloging, the 1974 exhibition also resulted in acquisitions for the museum, such as the illustration watercolors and the costume design sketches created by the artist in 1921 for the Marajoara ballet (which resulted in the publication *Légendes, Croyances et Talismans de Indiens de l’Amazonie*, of 1923), whose originals now on display were purchased during the research carried out for the exhibition.

Another research topic introduced by Zanini concerns the so-called Santa Helena Group and the creation of Osirarte. In one way or another, the artists involved are linked to the institutional history of MAC USP. Regarding Paulo Rossi Osir (who conceived Osirarte), the museum’s library was founded after the acquisition of his personal library in 1966. In addition, the museum received large donations of works by artists such as Mário Zanini and Fulvio Pennacchi, respectively in 1975 and 1976. Both donations contain relevant ensembles of designs the artists made for decorating and creating murals, some of which, as our exhibition shows, were linked to the manufacture of tiles at Osirarte.

Such initiatives led Zanini to consider creating an industrial design department in the museum when developing the Necessities Program for the project of a new MAC USP headquarters, in 1973 (ZANINI, 2013, p. 208-211). In short, the importance given to applied arts and industrial design for a proper understanding and narrative of art



in Brazil was reflected in the largest publishing project undertaken by Zanini in the late 1970s: the two volumes of *História geral da arte no Brasil* [General History of Art in Brazil], published in 1983. It was, in fact, an attempt to create the first major guide to the history of Brazilian art, in which the cutting edge research at the time carried out in Brazilian universities was published for widespread dissemination. Perhaps the most important aspect of this endeavor is precisely its broad approach to artistic phenomena in Brazil, since the two volumes include chapters on Brazilian archeology (by Ulpiano Bezerra de Meneses), indigenous art, and African influence in Brazilian art, plus a chapter dedicated to art education (by Ana Mae Barbosa). Also highlighted in this approach were applied arts, design and industrial design, with seminal contributions by Flávio Motta (on the spread of art nouveau in Brazil), Júlio Katinsky (author of the chapter on Brazilian industrial design in light of the country's late industrialization process), and the artist and designer Alexandre Wollner (on Brazilian graphic design), who created at the time the museum's logo, still in use today.

GRAPHIC ARTS

Advertising posters and illustrations for periodicals and books

Renata Rocco, Rachel Vallego and Juliana Caffé

The *Graphic Arts* section comprises the works by Brazilian and naturalized modern artists created for both print mass media, such as advertising posters and illustrations for periodicals (newspapers and magazines), and books of large or small print runs or even deluxe editions.¹ Acknowledged for their work in painting, the artists on display here created graphic works that together contribute to new stories and narratives not only to their own careers, but to art in general.

The concept of “graphic art” has taken on different meanings over the years. The *Oxford Dictionary of Art and Artists* (1988, p. 232) offers the following explanation:

Current term with several meanings in the literature of the visual arts. In the context of fine arts, it usually refers to those arts that rely essentially on line or tone rather than color – i.e., drawing and the various forms of engraving. Some writers, however, exclude drawing from this definition, so that the term “graphic art” is used to cover the various processes by which prints are created. In another sense, the term – sometimes shortened to “graphics” – is used to cover the entire field of commercial printing, including text as well as illustrations.

Such definitions, often reproduced in art history guides, are insufficient to address the approach to “graphic arts” of this exhibition. First of all because these arts were for decades excluded from the history of art and the so-called “major arts”. In addition, graphic arts are set apart from “drawing,” as if the latter was part of the “fine arts” but not engraving, to which graphic art theoretically belongs. In the dictionary definition, engraving is set apart, probably for being essentially reproducible. Once again, this

¹ The deluxe edition, in addition to a limited run, is usually numbered, sometimes signed by one or more of the collaborators (artist, writer, editor, printer, etc.), printed on special paper and may feature one or more original works (drawings, watercolors or engravings) as illustrations. A case in point in this exhibition is Vicente do Rego Monteiro. Today the term “illustration” more often refers to an offset reproduction than to an original work. One must mention the 23 publications made by Sociedade dos Cem Bibliófilos do Brasil [Brazilian Hundred Bibliophiles Society], founded in 1943, which contained modern illustrations. Between the 1940s and 1960s, such books were published nationwide by Raymundo Ottoni de Castro Maya and included texts by Brazilians or about Brazil with illustrations by native-born or naturalized artists. Di Cavalcanti, for example, illustrated Jorge Amado’s 1962 novel *A morte e a morte de Quincas Berro D’Água* [The Two Deaths of Quincas Wateryell]. For more on the subject, see MONTEIRO, 2008.

is a fairly limiting notion if we consider the specificities and expertise involved in the creation and production of prints, not to mention the expressiveness of which they are capable, which owes nothing to the “major arts.”

There is also the problem of what is meant by the term commercial. Why is the commercial aspect of graphic arts specifically mentioned when all fields of art, with no exception, involve some kind of commercial activity? The artists of the Italian Renaissance, for example, produced unique work of inestimable cultural value commissioned by patrons or the Church.²

Given the above, we do not consider commercial aspects, reproducibility and the supposed superiority of the “major arts” as the best approach to address these works, since they do not account for their different layers of meanings, their power of plasticity and expression and, above all, their reach beyond geographical limits. The fact is that the works were created to serve the purpose of the outlets in which they circulated (sometimes of a fleeting nature) and, at the same time, to cause a lasting impact on the observer. Such creations are a testimony to the social and cultural background and artistic trends witnessed by the artists while also reflecting freer research, with no commitment to specific trends or “isms.”

However, one should bear in mind that the actual artists often played down their contributions in graphic arts, considering them as sporadic activities or executed solely for financial reasons, almost as if they themselves were stressing the distinction between “major” and “minor” art. This is the case of Fulvio Pennacchi and Danilo Di Prete, among others (BRUNELLI, 2007, p. 76-78). Art historiography in Brazil has long supported this idea, and only in recent decades a few studies have addressed graphic arts as their main subject matter.³

Following the late introduction of the printing press in Brazil (only in 1808, with the arrival of the Portuguese royal family) and slow initial progress in this field, by the second half of the 19th century illustrated books, newspapers and magazines were circulating in the country.

2 These works would later be popularized precisely by prints, since many were kept in large palaces closed to the public access.

3 Some of them are: SIMIONI, 1999; CARDOSO, 2005; BRUNELLI, 2007 and RAMOS, 2007. One of the precursors was Walter Zanini (1983), who addressed such works in the chapters of his compendium.

Between the late 19th and early 20th century, the ground was prepared for the significant growth of the publishing industry in Brazil in the 1920s and 1930s (HALLEWELL, 2005). The introduction of photography, the telegraph, and new rotary and typesetting (Linotype) printing presses revolutionized print media at the turn of the century, with the press transitioning from an artisanal to an industrial operation, which enabled an increase in the number of publications and the employment of more artists (AZEVEDO, 2009, p. 89). In the early 1910s, color started being used in advertisements run by Brazilian newspapers. Such events definitely contributed to a change in the way people viewed the world, introducing different lifestyles.

The early 20th century also witnesses the emergence of the first professional advertising agencies, which create mass communication items such as lithograph posters,⁴ in addition to others, linked to the products they marketed. In the 1920s and 1930s, US agencies arrived in Brazil in search of new markets (Meio & Mensagem, 2014).

Thus, at the beginning of the last century, caricaturists, illustrators or artists who also worked with illustration found work opportunities in newspapers and magazines, especially in the creation of covers, caricatures, cartoons and vignettes; in publishing houses, creating covers and/or illustrations for books, almanacs and encyclopedias; and in advertising, creating posters and print ads. Sometimes the same artist made illustrations for different purposes, such as Di Cavalcanti, who, besides being a caricaturist, did work for books, magazines, newspapers and even for advertising, as attested by the *Odol* toothpaste ad.

From the 1920s onwards, several artists linked to the modernist movement illustrated books: Di Cavalcanti illustrates Mário de Andrade's *O losango cáqui* [The khaki rhombus] (1926); Murilo Mendes illustrates *História do Brasil* [History of Brazil] (1932); Tarsila do Amaral illustrates *Pau Brasil*, by Oswald de Andrade (1925); and Anita Malfatti illustrates *O homem e a morte* [Man and Death] (1922), by Menotti del Picchia, and *Os condenados* [The Condemned] (1922), by Oswald de Andrade. Also noteworthy is the significant contribution of Tomás de Santa Rosa to the publishing industry with his book covers and graphic designs for Editora José Olympio. Besides these modern artists, several others were prominent names in the graphic arts field, such as Quirino Campofiorito, Oswaldo Goeldi, Lívio Abramo, Antonio Paim Vieira, Danilo Di Prete and Hermelindo Fiaminghi.

4 Eclética was founded in 1914, in São Paulo, by the adman and journalist João Castaldi, in partnership with businessman Jocelyn Benaton.

The artists from the list above shown in the graphic arts section of this exhibition are those with works in the MAC USP collection: Fulvio Pennacchi, Emiliano Di Cavalcanti and Vicente do Rego Monteiro. Their production altogether covers around three decades (from 1920 to 1950) and indicates relationships between the Brazilian and European artistic milieus, more specifically Italy and France.

The works by Di Cavalcanti are the most numerous and span the longest period: designs and cover for Rio magazine (1947), political cartoons (1930s-50s) and the *Realidade Brasileira* [Brazilian Reality] journal (1933). All works reveal the mastery of drawing and the plastic expressiveness afforded by firm and agile lines, with the added free use of color in the sketches for Rio magazine. The cartoons, of scathing political and social criticism, are motivated by political engagement that earned him a few spells in prison. The *Realidade Brasileira* journal was created in this context. This short-run publication, published at the beginning of the Getúlio Vargas dictatorship, features 12 drawings by Di Cavalcanti criticizing the country's society and politics. The works on display here were donated by the artist to the former MAM SP in 1952, as part of a larger set.

Pennacchi's work comprises a selection of books illustrations and poster sketches donated to the museum by the artist in 1976. Born in Tuscany in 1905, he arrived in São Paulo at the age of 24, working as painter, drawer, illustrator and teacher. His career is mainly marked by the production of frescoes in commercial and residential buildings and churches, and easel paintings. Due to its nature, such work is almost always done on a large scale. The ensemble displayed at MAC USP reveals Pennacchi working on a much smaller scale and using different materials. Despite the challenge posed by limitations in size, an illustration made for the 1937 book *O Anjo* [The Angel] by Jorge de Lima, is influenced by the figures featured in his panels: humble, peasant-like characters, evoking Italian immigrants, always united as one family. This work is from the time Pennacchi started frequenting the Santa Helena Group and joined Família Artística Paulista [São Paulo Art Family], a period when he received several commissions. Shortly earlier, when still working on a smaller scale, Fulvio Pennacchi produced illustrations for posters such as those shown here too.

Regarding Vicente do Rego Monteiro, the exhibit shows original sketches that inspired the illustrations in the book *Légendes croyances et talismans des indiens de l'Amazone*. A reference point in the artist's production, it draws on Marajoara culture combined with the characteristic art deco style of his work at the time. This series of drawings and watercolors was exhibited for the first time between 1920-1921 in São Paulo, at Livraria Moderna, and in Rio de Janeiro, in the hall of Teatro Trianon. Despite the favorable reviews, the poor financial return led the artist to settle in Paris. Before travelling he left some works behind with friend and writer Ribeiro Couto,

who included works by Rego Monteiro in the famous Semana de Arte Moderna de 1922 [Modern Art Week of 1922]. Joining the group of artists at Léonce Rosenberg's L'Effort Moderne gallery, he interacted with various artists and was able to pursue his interest in illustrating Brazilian indigenous legends. The drawings were purchased by the director Walter Zanini from the artist's widow at the time of the important retrospective held by MAC USP in 1971.

The graphic art work of these three artists does not enjoy the same recognition as their production in painting. However, they reveal a lot about their research of plasticity and their desire to reach larger audiences. Intended for widespread circulation, they are even more interesting because they were produced in decades of intense discussion about a national project in visual arts. Broadly speaking, between the 1920s and 1950s the artistic milieu experienced the modernism of the Modern Art Week of 1922, manifestations linked to a return to figuration, especially with the production of the Santa Helena Group and the Família Artística Paulista one, and, in the early 1950s, concrete abstract art. Some of the art critics involved in such reflections were Mário de Andrade, Sérgio Milliet, Lourival Gomes Machado, Mário Pedrosa and others directly.

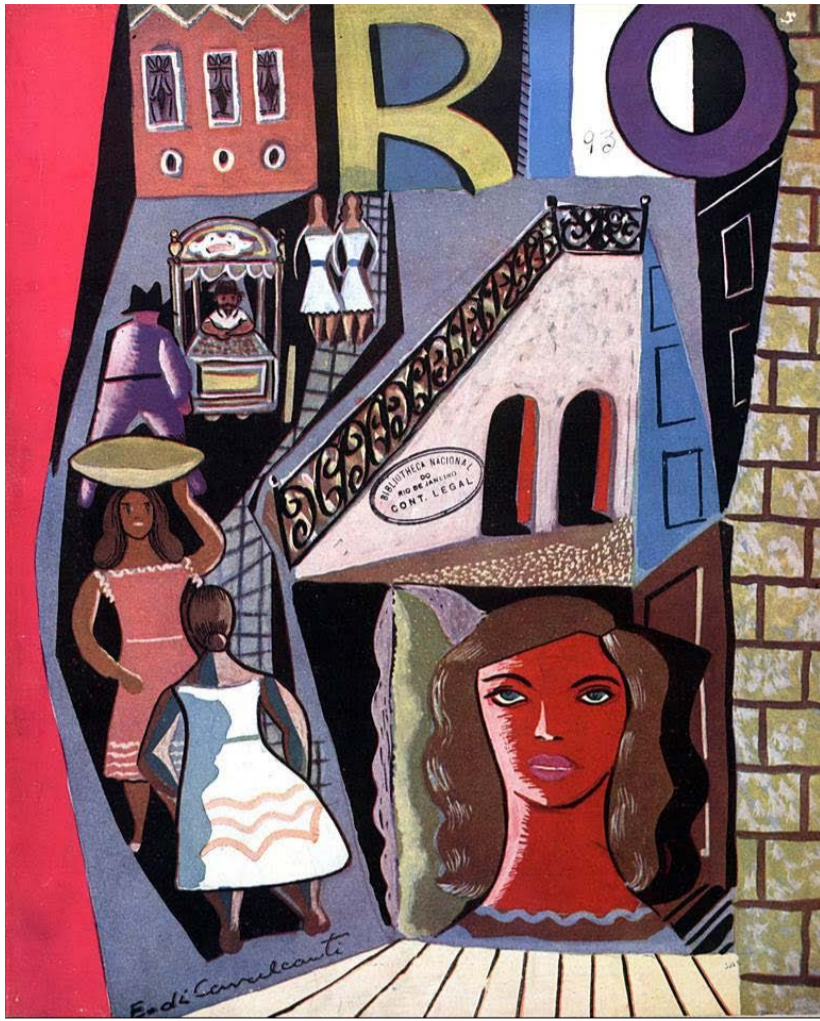
Revista Rio [Rio magazine], Di Cavalcanti.

The graphic creations displayed here have been exhibited as projects for posters since their donation to the former MAMSP. However, the research carried out for this exhibition revealed that these works are related to the design of a cover for the magazine *Rio*, a monthly journal published between the 1940s and 1950s, in Rio de Janeiro.

These works allow us to follow the artist's creative process: from the drafts to the final version published on the cover of 1947, reproduced in facsimile (the magazine was published in offset on coated paper). Di Cavalcanti was a longtime connoisseur of the processes involved in printed media and his graphic productions probably anticipate and prepare for what the final printout will be – even if they lack detailed instructions. A watercolor by the artist, belonging to a private collection, confirms this hypothesis: exempting some colors and the absence of the magazine's title, the watercolor is practically the same as the published cover. In fact, the title was incorporated later, changing typography with each publication to achieve visual unit with the cover; which was developed by the artist considering the main topic of that edition.

The two studies at MAC USP are more synthetic and quicker exercises, with the predominant presence of the female figure, depicted geometrically in a composition in which all elements are in the foreground and the colors are flat. They even include the name of the magazine, *Rio*.

The gouache at MAC USP, even if drawn after the publication, is closer to the final version, which, in turn, carries an almost metaphysical strangeness, if we observe that the lively and busy staircase has a counterpoint in the imposing depiction of a bodiless red female head, propped on the floor, almost like someone who supervised the place or owned it.



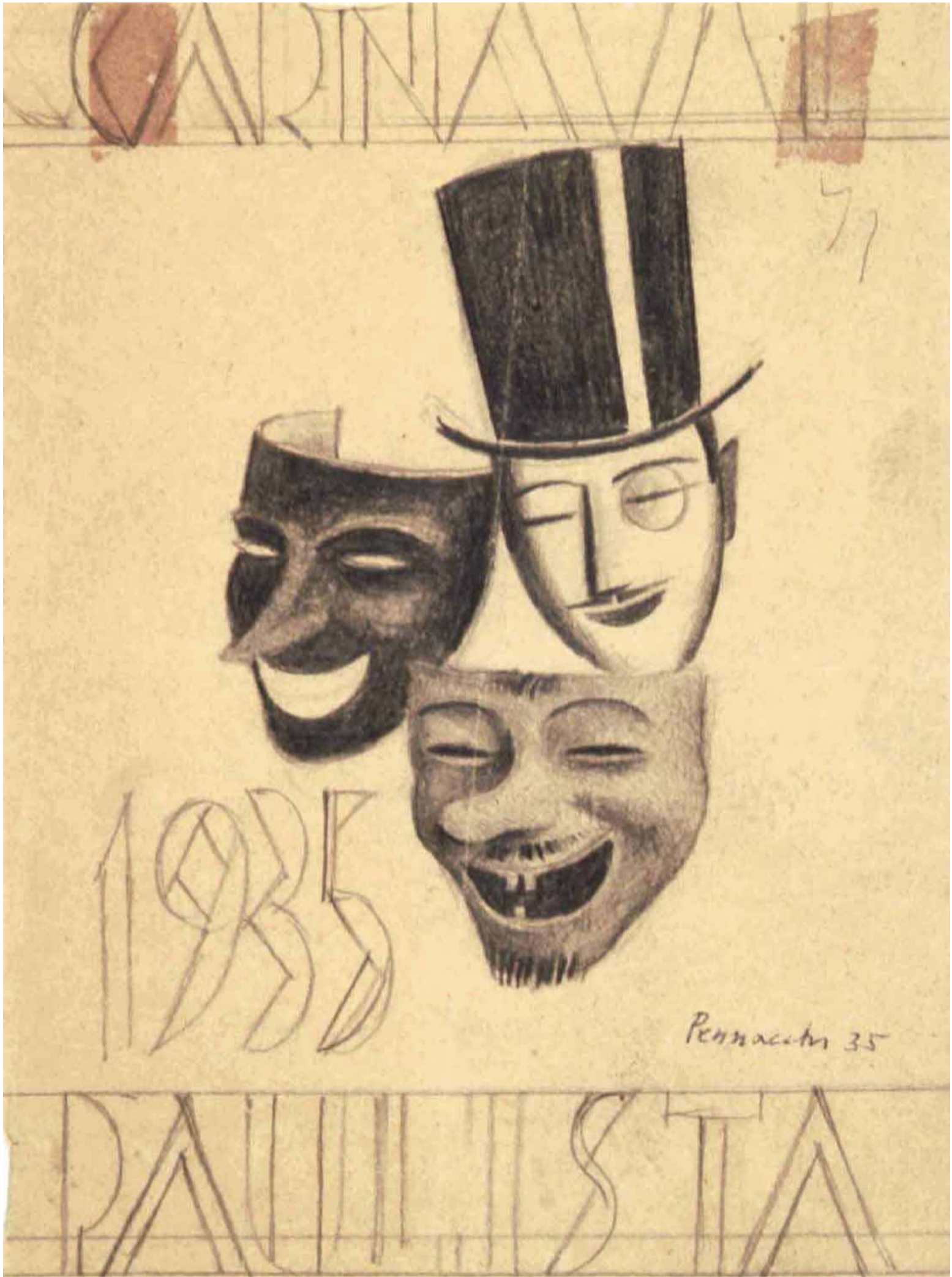
Emiliano Di Cavalcanti, *Magazine cover - Rio*, 1947



Emiliano Di Cavalcanti, *Project for magazine cover - Rio*, undated

Carnival posters, 1931-1935, Fulvio Pennacchi.

Fulvio Pennacchi integrates the MAC USP collection with a significant set of book illustrations and poster studies. Here we present three poster studies and a carnival poster, all drawn between 1931 and 1935. Pennacchi arrived in São Paulo in 1929, amid the economic crisis that marked the 1930s. To survive, alongside his regular studio, he develops a series of activities such as creating posters, designing tomb sculptures, teaching drawing classes, even becoming the owner of a butcher shop. He establishes a close relationship with the city's Italian artistic community, and alongside the sculptor Antelo Del Debbio, idealizes the *Clamor visual* communication studio, which was never formally constituted. Studies and sketches of advertising pieces – usually in graphite on paper – composed the artist's portfolio in an attempt to sell his services to the most varied types of businesses. Pennacchi's creative freedom when designing the posters is striking due to its formal distance from his work as a painter. The fragmented perspective and typography are characteristics of his advertising pieces – elements typical of Futurism, in addition to the mastery of the art deco language. In the carnival posters – colored gouache on paper –, we observe Venetian theatrical masks from the *Commedia dell'arte*. The chromatism of the figures contrasts with the background, to highlight the drawing. Both the masks and the characters are smiling and joyful, wearing costumes and hats and composed by rhythmic gestures, suggesting the festive atmosphere of the Brazilian popular festival. Many of these advertisement pieces were produced by Pennacchi to promote carnival balls on skating rinks, large halls that were used to major events of the elite of São Paulo. Roller skates appear on the feet of the characters, revealing the city's already cosmopolitan climate and alluding to the pastime that, at the time, became a custom of the upper class in São Paulo.



Fulvio Pennacchi, Study for Carnival Poster, 1935
Photographic register: Romulo Fialdini

**Légendes, croyances et talismans des indiens de l'Amazone
l'Amazone [Legends, beliefs and talismans of the
Amazonian Indians], Vicente do Rego Monteiro.**

The recent acquisition of *Légendes, croyances et talismans des indiens de l'Amazone* [Legends, beliefs and talismans of the Amazon Indians], by Vicente do Rego Monteiro, adds to the important collection of drawings by the artist in the MAC USP collection. The book was published in French in 1923, in Paris, by Editions Tolmer, with a circulation of only 600 copies. In the book, Rego Monteiro presented a selection of Amazonian legends – a topic that he was interested in since his youth. A mix of national appreciation and exotic appeal were essential elements in Paris in the years 1910-1920, where the artist had attended the *Ballets Russes*. Ballerina Anna Pavlova's performances in Recife in 1918 awakened his longing to create a ballet inspired by Brazilian indigenous legends. He then dedicated himself to studying the collection of indigenous ethnology at the National Museum of Quinta da Boa Vista in Rio de Janeiro, deepening his research by reading authors such as Barbosa Rodrigues and Couto Magalhães. However, the influence of art nouveau, symbolism and orientalism - all popular at the time - is evident in its traits, especially Beardsley's design, are latent in the elongated and languid compositions and physiognomy of indigenous characters. A considerable part of *Légendes'* illustrations were adapted from the drawings today in the MAC USP collection, which presents a cross between that art nouveau orientalism and the graphics that mix different indigenous traditions, especially the Marajoara and Tapajônica. For Jorge Schwarz, these aspects demonstrate the pioneering spirit of his “avant-garde Indianism” at the height of the international avant-garde of the Paris School.



Vicente do Rego Monteiro, *The Boto*, 1921
Photographic register: Danil Cabrel

List of works - graphic arts

LIMA, Jorge. *O Anjo*, 2nd ed.
Rio de Janeiro: Editora Getúlio
Costa, 1937

Fulvio Pennacchi

Villa Collemantina, Toscana, Italy, 1905 •
São Paulo, SP, Brazil, 1992

*Illustration for "O Anjo" by
Jorge de Lima, 1937*
crayon on paper, 10.2 x 8.9 cm
Artist donation

*Study for Carnival
Poster (2), 1935*
graphite on paper, 20.7 x 11.2 cm
Artist donation

*Study for Carnival
Poster (1), 1931*
graphite on paper, 12.6 x 10 cm
Artist donation

*Study for Carnival
Poster, 1935*
graphite on paper, 18.3 x 13.5 cm
Artist donation

Carnival, 1932
colored gouache on paper (facsimile)
Fulvio Pennacchi/Instituto Moreira
Salles Collection

*Skating Rink Carnival,
1920s-1930s*
colored gouache on paper (facsimile)
Fulvio Pennacchi/Instituto Moreira
Salles Collection

Emiliano Di Cavalcanti

Rio de Janeiro, RJ, Brazil, 1897 • 1976

*Untitled (Female Figures
in Scenery), 1948*
gouache on paper, 65,8 x 49,9 cm
Donated by the Museum of Modern
Art of São Paulo

*Project for magazine cover -
Rio, undated*
gouache on paper, 32.6 x 27.1 cm
Donated by the Museum of Modern
Art of São Paulo

*Poster Project (Carnival),
undated*
gouache and pastel on paper, 38.5 x 28.2 cm
Donated by the Museum of Modern
Art of São Paulo

*Project for magazine cover -
Rio, undated*
graphite, ink and gouache on paper,
47.3 x 32.4 cm,
Donated by the Museum of Modern
Art of São Paulo

*Nazism, Plutocracy,
Oppression, 1944*
ink on paper, 34.4 x 24.8 cm
Donated by the Museum of Modern
Art of São Paulo

*The Only Solution is War
(Charge), 1938*
graphite on paper, 32.1 x 21.8 cm
Donated by the Museum of Modern
Art of São Paulo

*The dance of the Capital with
Death (Charge), 1950*
ink on paper, 34 x 25.2 cm
Donated by the Museum of Modern
Art of São Paulo

*Brazilian Reality Magazine,
1933*
watercolor and graphite on paper
Private collection

Vicente do Rego Monteiro

Recife, PE, Brazil, 1899 • 1970

The Boto, 1921
watercolor and ink on paper, 35.4 x 26 cm
MAC USP Acquisition

Tupã, 1920
watercolor and ink on paper, 35.5 x 24.5 cm
MAC USP Acquisition

*Légendes, croyances et
talismans des indiens de
l'Amazone [illustration de
V. de Rego Monteiro,
adaptations de P.L.Duchartre]*
Paris: Éditions Tolmer, 1923,
exemplar numerado do lote 76
a 575, n. 520

Antonio Paim Vieira

São Paulo, SP, Brazil, 1895 • 1988

Plate, undated
Fulvia and Adolpho Leirner Collection

DECORATIVE ARTS

Public and Private Murals

Patrícia Freitas

The development of modern mural painting in Brazil was manifold and heterogeneous. Taking as an example the murals made in São Paulo and Rio de Janeiro in the 1930s and 1960s, one notes a twofold approach to this form of art in both theoretical discourse and artistic practice. On the one hand were models that, at an international level, conformed to the so-called new monumentality¹ or synthesis of the arts.² Prominent in this sense are references to Le Corbusier's texts and productions and their interpretation by Brazilian modernist architects.³ These general notions on the proper way of associating art and architecture were spread in Brazil mainly through specialized journals and were effectively put into practice in the construction of the Ministry of Education and Health headquarters in Rio de Janeiro (SEGRE, 2013).

The building erected between 1938 and 1943 was exemplary in its attempt to apply the International Style and principles of Le Corbusier, who actually provided consulting services in the early phase of the project. One notes the effort of the team headed by the architect Lúcio Costa to align the architectural design with the modernist agenda: the pilotis, the free ground plan, the horizontal facade and the roof gardens are all present. The murals were commissioned to Candido Portinari and seem to be largely inspired by the new monumentality proposal. The artist designed a mural for the outer area of the main building in which he revives a historical element of Brazilian architecture, the blue and white tiles inherited from the Portuguese colonial period, exploring them in a modernized style. Portinari also updated the material, using modern tiles produced in the Osirarte workshops⁴ rather than traditional mosaic elements.

1 The term refers to the seminal text by Josep Lluís Sert, Fernand Léger and Sigfried Giedion (GIEDION, S.; LEGER, F.; SERT, J. L., 1963, p. 51-53).

2 On synthesis of the arts, see BITTERMANN, 1952; DAMAZ, 1956 and GOLAN, c2009. On synthesis of the arts in Brazil, see FERNANDES, 2006, p. 71-78.

3 On the reception of Le Corbusier's texts in Brazil, see SEGRE, 2013.

4 Osirarte was founded in 1940 by Paulo Rossi Osir to produce tiles, not only for the Ministry of Education and Health building, but also for home decoration (ZANINI, 1991) and (MORAIS, 1988).

Following its inauguration, the Ministry of Education and Health building gained international prominence by featuring in the *Brazil builds* exhibition at Moma, in 1943. The architect Phillip Goodwin also released an eponymous catalog where he highlighted the innovations of the design, which included external blinds (*brise-soleil*) created by Le Corbusier and Portinari's tiles (GOODWIN, 1943). The building soon became a symbol of good architecture in Brazil and a benchmark for modern artists and architects working in São Paulo in the 1940s and 1950s.

On the other hand, one also notes in this period a significant number of murals in less monumental environments such as bars, restaurants, cafes, clubs, cinemas and homes. Rather than intellectual principals, such murals were based on a broader idea of modernism that catered to the taste and notions of quality and beauty of the São Paulo bourgeoisie. Their use in these venues was loosely inspired by the work of more renowned artists and architects. They were occasionally produced on a monumental scale to occupy the facades of buildings, but with themes that hardly related to the nobility of historical or allegorical narratives and references. Sometimes they used modern materials such as glass tiles but failed to conform to the proper monumental scale, squeezed into tiny internal spaces often not originally designed to receive a mural.

The spread of modern murals in the city is also linked to the celebrations of the IV Centenary of São Paulo in 1954 (CENTRO CULTURAL SÃO PAULO, 2019). The event attracted a large number of professionals from the field of arts, not only Brazilian artists, but also immigrants from different countries. Their work greatly contributed to disseminate mural techniques and styles in São Paulo in the early 1950s, particularly for home interior design.

Our knowledge of decorative mural production is still scarce and has expanded only very recently thanks to studies that appreciate such work as representative of modernizing ideals. The hypothesis of such studies is that the origin of decorative murals, especially those produced in São Paulo, can be traced back to the work of decorative painters in the 1930s and 1940s.⁵ Several artists decorated homes and workplaces in those years, within an established practice of embellishing and enhancing environments, supported by the activities of the Lyceum of Arts and Crafts of São Paulo. Many professionals who were teachers or students at the Lyceum in the 1930s and 1940s were involved in decorating interiors in the 1950s.⁶

The ensemble of mural studies displayed in this exhibition attests to the heterogeneity and complexity of these works, spanning from the late 1920s to the end of the 1960s. The earlier period comprises Emiliano Di Cavalcanti's studies for the João Caetano

5 This thesis is defended by FREITAS, 2017.

6 On the Lyceum of Arts and Crafts, see BELLUZZO, 1988.

Theater (1929) and a home decoration (1930), both in Rio de Janeiro. By comparing the two sketches for the theater foyer and the mural produced for the residence, one notes the changes made by Di and his different solutions in adapting the design to the architectural space. Unlike the busy, crowded scene in the João Caetano Theater, this mural shows a smaller group in a more intimate background, suggested not only by the settings conceived by the artist, but also by the architectural niche.

A second group of studies made by Di Cavalcanti between 1945 and 1952 reveals the artist's research into monumentality. *Projeto para mural (Trabalhadores)* [Mural Design (Workers)] contains references to the typical narrative structures and compositions of monumental murals at the time, stemming from both American social realism of the New Deal years and the workers-themed murals by Diego Rivera and Antonio Berni. Besides this direct reference greatly explored by historiography, there is also the evident but rarely noted presence of symbols and allegories, especially in the murals by Mario Sironi, a well-known collaborator of the Fascist Regime.

A few years later, Di presented his sketch of a mural for the Triângulo Building, designed by Oscar Niemeyer in downtown São Paulo. The elongated figures against an abstract background reveal a change in the artist's approach. However, a comparison between the study and the finished mural shows us the complexity of the issue. From the viewpoint of form, the similarities between study and mural are remarkable, evidenced by the format of this space where the artist inserts the figures. Prominent here are the triangular shape of the upper part of the drawing and the dialogue with the architectural forms of the actual building. In the treatment of the figures, however, some differences seem especially important. While in the design they are more geometric, in the mural Di Cavalcanti leans clearly towards figuration.

We are therefore faced with a very important change, especially in light of the debate then raging on the spread of abstract art in Brazil. Regarding mural art, critics were particularly opposed to abstraction, and this is not the place to delve into the origins and repercussions of this position (FREITAS, 2017). Suffice it to remember that in the case of artists like Di Cavalcanti, research in abstraction was viewed in an unfavorable light, especially when it came to mural art.

Di Cavalcanti's drawings exhibited here are part of the large donation made by the artist to the former MAM SP in 1952, incorporated into the MAC USP collection in 1963. These drawings are now displayed as an unprecedented cross section, which allows us to reassess and understand them from different perspectives. In addition to the significant set of works by Di Cavalcanti, two other design ensembles on display are extremely relevant to understanding technical and formal aspects of the history of mural art in São Paulo. One comprises a series of works on paper made by Mário Zanini with different materials and techniques, such as watercolor, woodcut,

gouache drawings, colored pencils and crayon. They contain throughout a repeated set of figures, which is ultimately transferred from the layout design to the wall of the residence designed by the architect Gilberto Junqueira Caldas.⁷

The other ensemble consists of studies by Fulvio Pennacchi for the mural of the *Jornal da Gazeta* newspaper building, designed by the architect Ricardo Severo. Alongside the artist's drawings on paper, part of the MAC USP collection, there are four smaller-scale paintings that were kept in the Pennacchi family collection. Observing the studies for this mural affords us a priceless opportunity to follow the artist's research on the behavior of pigments in different media, giving us access to the key stages of his process of creating and transposing the drawing to the wall (MAGON, 2017).

7 Gilberto Junqueira Caldas (SP, 1923-) graduated as an engineer and architect from Poli USP in 1947 and cooperated with the Master Plan of São Paulo, besides designing the models center of the Ibirapuera Park. He also kept an architecture studio and had some of his designs published in specialized magazines, including the Sumaré Residence, decorated by Zanini (REVISTA ACRÓPOLE, Nov. 1959, p. 14-16). In an interview in September 2019, the son of the former owner of this residence, Milton Golombek, informed us that his father, Mr. Sigmundo Golombek, possibly met Junqueira Caldas at Mackenzie University, where they both taught in the civil engineering course. Golombek was well known in the field of engineering, having founded the first engineering firm specialized in foundations and soils in São Paulo in the 1950s, a period of intense vertical construction in the city. Milton Golombek also reported that Zanini's mural was an important element in the house and was set up during the actual construction. The house's landscaping was done by Waldemar Cordeiro (FREITAS, 2017) and (FICHER, 2005).

Itinerary of murals in the City of São Paulo



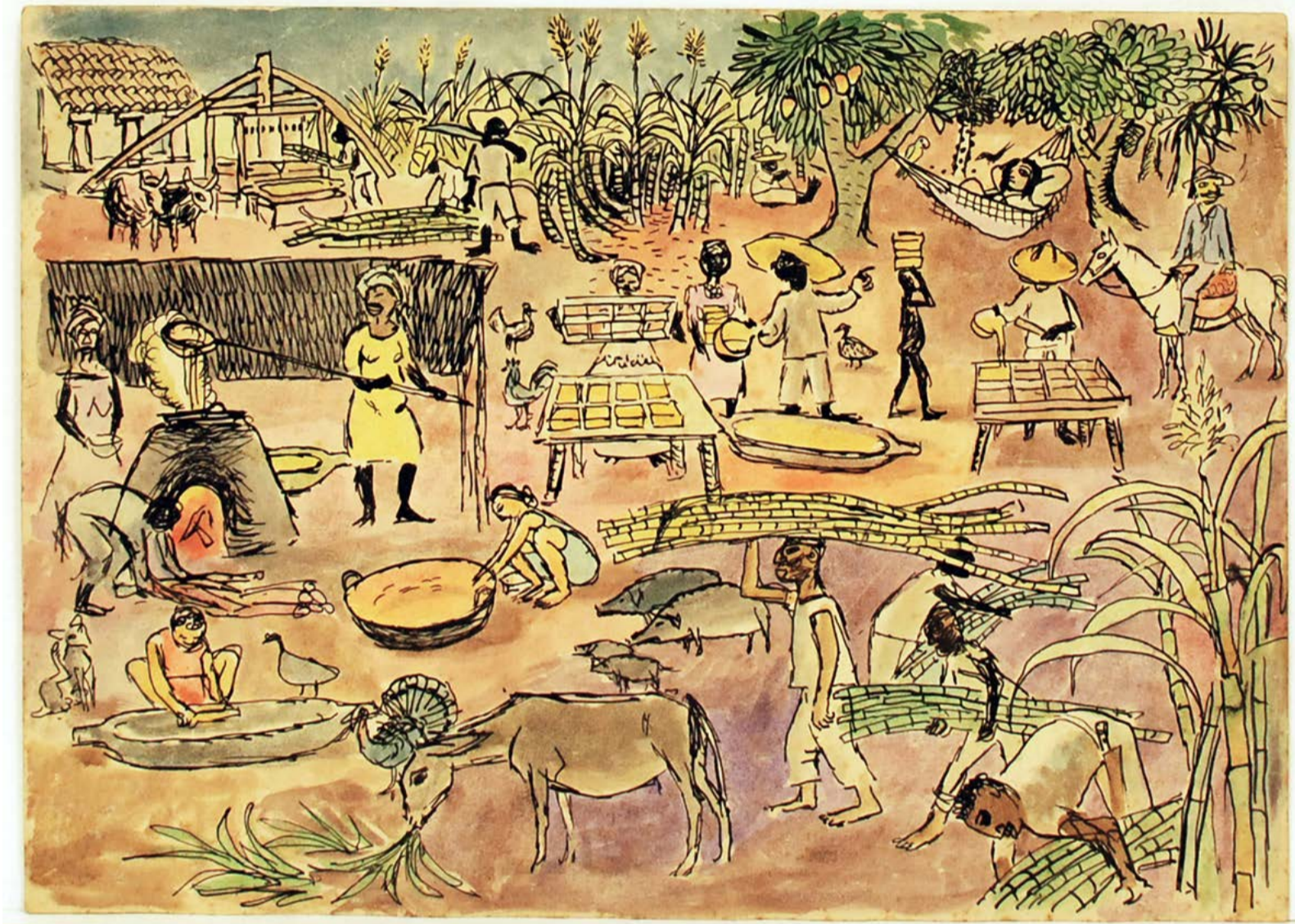


A Gazeta [The Gazette], Fulvio Pennacchi.

When he moved to Brazil, Pennacchi brought with him experiences from the Academy of Fine Arts in Lucca, including practices related to mural painting that provided the basis for the fresco technique. In the 1930s, he painted numerous murals in private residences and public buildings, like this one that belonged to the newspaper *A Gazeta*, as it refers to its theme: the history of the press. Following a narrative, the composition has four panels. The first three represent crucial moments for the press: the production of papyrus by the Egyptians, the spread of parchment in the Middle Ages and the creation of movable types by Gutenberg. The last panel depicts the contemporary press. Several elements convey the artist's Italian academic roots: the panels in chronological order, referring the theme to Antiquity and then bringing it to contemporary times; the compositions in perspective, in which he distributed the elements in wide architectural spaces, according to the Renaissance concept of painting as a window that includes the observer; and, finally, the narrative character of these compositions – also inherited from the Renaissance – which brings the specificity of each historical moment, easily identifiable. The desire to represent, on the walls of the building's entrance hall, the activity carried out on it, is also directly linked to the mural paintings in public buildings practiced in Italy in the 1930s. Groups of artists and intellectuals developed the idea of exploring the social role of art, which, applied in publicly accessible buildings, would have an educational role, although this practice was instrumentalized by the Fascist Regime as a means of propaganda in some cases.

Engenhoca do Rio São Francisco [São Francisco River small sugar mill], Mário Zanini.

Mário Zanini collaborated actively in industrial production, either as a typographer for the Companhia Antártica Nacional, or as a ceramist and decorator in Francisco Rebolo's office. In 1940, together with Paulo Rossi Osir, he opened de Osirarte studio. Osirarte operated between 1940 and 1959 and emerged with the purpose of producing tiles for the Ministry of Education and Health, in Rio de Janeiro, and for the church of São Francisco, in Belo Horizonte. The tile themes were related to a typical Brazilian context, with scenes that ranged from life in rural areas, to folklore and religion, for example, *Grupo de Mulheres e Crianças* [Group of Women and Children], from 1959. To make the tiles, Zanini used a technique known as biscuit. First, the design was drawn on tissue paper and then transferred to the porous surface of the unglazed tile. The colors were prepared from a glue and water mixture, and then applied with a brush. The last step was to burn the tile. The work *Engenhoca do Rio São Francisco* [São Francisco River small sugar mill] is one of the examples of the process we have just described. Although designed by Carybé, it was Mário Zanini who transferred them to the set of tiles. Like the other works on display, the tiles keep the theme focused on the Brazilian social context. At first glance, we notice the cane cycle, which starts from its harvest, passing through the milling, molasses manufacture until the separation of rapadura into ingots.



Mário Zanini, *São Francisco River small sugar mill*, undated

Photographic register: Fábio D'Almeida Lima Maciel

Collecting and living the modern era

Gustavo Brognara and Renata Rocco

Since the mid-15th century, European decorative arts collecting has been closely related to the domestic environment of urban elites who collected objects and works of art to reinforce their position in society. In the first decades of the 20th century, the inclusion of modern art in this network was due both to a process of social distinction and to the desire of the traditional layers of society to highlight an avant-garde lifestyle and integrate into a modern daily life.

Collectors of modern art then associated themselves with groups of artists engaged in innovative ideological and aesthetic currents. Maria Lúcia Bueno (2005) observed that consuming transgressive images proved to be a way of adding intellectual values associated with artists to their personal or professional lives, characterizing the practice of collecting as a cultural expression.

Thus, especially in the field of fine arts, large collections of modern European artists have been formed in New York since the 1910s, through the efforts of art critics and local gallery owners aligned with the work done in Paris' galleries. With the economic transformations and the emergence of the new American fortunes during the first post-war period, the applied arts received a stimulus in the art market and modernist works reached the cultural legitimacy desired by art dealers, committed to making the trend economically enable. Museums kept their distance from the avant-garde cause at first; however, in late 1929 the Museum of Modern Art of New York (MoMA) was founded, which proved to be essential for revising this mentality.

In Brazil, the modernization of culture and lifestyles in the early 20th century followed French and American trends. The ambiance of urban residences of the local elite, once ruled by excessive ornamentation, was gradually replaced by a decoration with furniture, objects and works of art of pure and clean lines.

In this revisionist context, John Graz and Regina Gomide Graz established a fundamental link between painting, architecture and applied arts, bringing the forms of cubism and art deco to the aesthetics of daily life. Pioneer in the design of modern interiors, the Graz-Gomide couple was responsible for introducing the concept of "total design," in Brazil, aligned with Bauhaus' ideas. Thus, between 1925 and 1940, John Graz developed projects with great commercial success for furniture, luminaires, panels, stained glass windows and frescoes, while Regina Gomide devoted herself to working with carpets, tapestries, panels and cushions. These were handmade pieces for commissions, with imported materials, exclusive

to a privileged elite. Unfortunately, much of this production was lost with the demolition of the residences for which the projects were created. However, the Fulvia and Adolpho Leirner collection, precursor of this type of collecting, preserves the legacy of Brazilian art deco.

If the 1920s represented a moment of rupture, the arrival of the 1930s transformed the modern style into a fixture in Brazilian residences and public buildings. Many artists devoted themselves to experimenting with means of expression in the search for the modern spirit. Lasar Segall, for example, devoted himself to designing lacquered furniture with straight and functional lines; Flávio de Carvalho also offered interior decoration services, modernist gardens, furniture projects, chandeliers, mural painting, decorative panels, as well as projects for theater and cinema, as Santos pointed out (2017, p. 33); Gregori Warchavchik, precursor of the modern style in architecture, followed industrial principles in the modernist house design, completed in 1928. The emergence of design and modern architecture was a symbol of a country in search of development.

The constitution of the first museums, as well as the institutional initiatives around modern art in Brazil, occurred in the late 1940s, with the creation of the Museu de Arte de São Paulo [São Paulo Museum of Art, MASP], in 1947; of the former Museu de Arte Moderna de São Paulo [São Paulo Museum of Modern Art, MAM SP], in 1948; of the Museu de Arte Moderna do Rio de Janeiro [Museum of Modern Art of Rio de Janeiro, MAM-RJ], in 1949; including the 1st São Paulo Biennial, held in 1951. These institutions became the main spaces for exhibiting and legitimating trends, artists and international modern currents.

Directly tied to the universe of the decorative arts, over the course of the 1950s and 1960s, modernist architecture developed new proposals for “living” and prompted the creation of furniture signed by modern designers sold in stores that also functioned as art galleries. The period also saw a growing luxury market around the trade of popular art, furniture, statuary and objects of the Brazilian colonial period that, in the 1960s, were acquired for the collections and decoration of the homes of wealthy families, living in harmony with paintings by modern artists¹. The modern served once again as an element of differentiation and erudition. The decorative character of these collections has direct ties with their patrons and spaces for which they were acquired or commissioned, lending them a sentimental value.

1 We highlight the key role of the Italian couple Lina Bo and Pietro Maria Bardi and their *Studio D'Arte Palma*, opened in 1948 in São Paulo. Bearing the same company name in Rome, *the Studio* sold paintings and art objects and created interior design projects for private individuals and legal entities, besides designing modern furniture. The Italian architect Giancarlo Piretti, coming to São Paulo in 1946, like the Bardi, would be responsible for producing this furniture in the company *Pau Brasil*, created by the three. Another influential figure that brought the modern Italian design to the city was Giuseppe Scapinelli, who arrived here in 1948. An architect and interior decorator, he worked for wealthy families such as the Matarazzo.

The professionalization of the art market took place between 1959 and 1964, on the Rio-São Paulo axis. Modern art collecting was developed with the participation of foreign merchants, the industrial bourgeoisie, Brazilian intellectuals and artists. In the cities of Rio de Janeiro and São Paulo, figures such as Assis Chateaubriand, Francisco Matarazzo Sobrinho, Giuseppe Baccaro, Mário Pedrosa, Pietro Maria Bardi and Walter Zanini played a unique role in building the foundations of modernized artistic culture in the country, which guided the creation of many modern art collections.

The following years saw a reevaluation of the modernist legacy. There was a resumption of this past and several artists gleaned incentive and inspiration from the modern experience. The rediscovery of Brazilian colonial heritage in relation to modernist works is also aligned with the desire to access this modernism, which gradually encouraged the creation of public collections in museums, the opening of private collections corresponding to various artists and periods. The inclusion of modernist applied arts works in these collections contributed to understanding the artists and cultural articulators of the period, as well as to the expanded idea of modernity present in society's daily life.

Most works exhibited here belong to MAC USP. The others were borrowed from other institutions and private collections to broaden the discussion on the subject from the museum's collection, in addition to increasing the knowledge about their authors and what the works represent as a whole.

The focal point of this exhibition is the issue of collecting applied arts works, infinitely less usual than that of paintings and sculptures on the Rio-São Paulo axis since the 1970s – decade of the art market boom in Brazil. Thus, the art deco set from Fulvia and Adolpho Leirner is unavoidable. From the 1960s onwards, the couple collected two very cohesive sets: art deco and paintings related to geometric abstraction, made by the most acclaimed artists then working in the national context. For the couple of collectors, the works from the so-called “larger” and “minor” arts have blurred borders and equal symbolic value.

Fulvia and Adolpho Leirner Collection

Renata Rocco and Gustavo Brognara

In this exhibition, the Fulvia and Adolpho Leirner collection is a specific core. It is represented by notable pieces, either by their rarity – such as the tapestries by Regina Gomide Graz – or their ephemerality – as the menu by Antônio Gomide created for a Carnival ball. Leirner's art deco collection began in the 1960s (PINACOTECA DO ESTADO DE SÃO PAULO, 2008, p. 10)¹ with the acquisition of abstract-geometric Caucasian carpets and continued in the following decades, when works related to Brazilian concretism were also included.²

Adolpho Leirner's relationship with the arts in general happened naturally, mediated by his family members: his parents, who had direct contact with artists such as John Graz and Regina Gomide Graz; and his uncle, Isai Leirner, creator of the important Leirner Prize for Visual Arts at the Galeria de Artes da Folha, in São Paulo (BARROS, 2016). But the interest in art deco is rooted in the specialization in textile engineering that Adolpho Leirner undertook in England – in the 1950s – and in the activity of his family's company, the Tricot-lã Textile Knitwear Industry. Thus, the fascination for the universe of design made him – together with antique dealers, merchants and the artists themselves – gather a cohesive set composed of furniture, tapestries, illustrations, posters, lamps and other objects, by artists in Brazil. Such set was formed, according to Fulvia Leirner, through a meticulous search and as soon as the pieces were purchased, they were integrated into the day-to-day life of their home (PINACOTECA DO ESTADO DE SÃO PAULO, 2008, p. 11).

From the Leirner set, Gomide's project and watercolor, the chairs by Flávio de Carvalho and Paim Vieira's ceramic plate directly dialog with the exhibited works. The plastic language of Vieira's piece, inspired by the Marajoara culture, refers to the cover of *Légendes, croyances et talismans des Indiens de l'Amazone* [Legends, beliefs and talismans of the Amazon Indians] by Vicente do Rego Monteiro, featured in the exhibition.

Regarding Antônio Gomide, his other borrowed works enrich the panorama by drawing attention to the artist's various facets not only related to painting, but to printing and more transient works, such as hand fans and menus on cardboard, developed in the context of the Carnival – a theme of great interest to the artists represented in this exhibition. From Gomide, the exhibition also features studies belonging to the MAC USP collection, which dialog with this theme.

1 About the Leirner's art deco collection, we suggest reading SIMIONI & MIGLIACCIO, 2020.

2 The collection is now at the Museum of Fine Arts in Houston, USA. Information can be accessed on the museum's website <<https://www.mfah.org/art/search?q=Leirner&show=50>>.

The chairs of the multifaceted artist Flávio de Carvalho seem to be closely related to the costume sketch drawn for the ballet *A cangaceira* [The bandit], created for the celebrations of the 4th Centenary of São Paulo.

Still from the Leirner Collection, we bring pieces by Regina Gomide Graz. The artist, as well as her brother Antônio Gomide and her husband John Graz, graduated from the Geneva School of Fine Arts and upon returning to Brazil, introduced the art deco into the country, creating various designs and pieces for interior decoration for São Paulo's elite, from the 1920s onwards. In such endeavors, as the scholar Ana Paula Cavalcanti Simioni points out, Regina Gomide Graz was responsible for the tasks understood as "minor," such as manufacturing tapestries, curtains and cushions, while John Graz idealized the project, in addition to making paintings, furniture and the total integration project between all elements of architecture and decoration³. In the family triad, Regina Gomide Graz's role as an artist would be relegated to the sidelines not only for the issue of gender, but because the type of production with which she was involved had, at that time, little importance in the hierarchy of the arts⁴.

Regina Gomide Graz does not feature in the MAC USP collection. The works exhibited are rare testimonies of her egalitarian position as a modern artist in the Brazilian scenario and as a pioneer in the textile field. Her works highlight not only the plasticity of the composition that transits between the figurative and the abstract-geometric from various planes, but her inventiveness and full mastery of the materials employed.

The felt tapestry *Diana Caçadora* [Diana, the Huntress], handcrafted by the artist in the art deco style (perhaps from a drawing by John Graz, as suggested by Ana Paula Simioni and Luciano Migliaccio)⁵, is also a singular example within her work. The piece has an elaborate, synthetic composition, in which the accent is the movement and dynamics between its figures. The works exhibited are precious due to the absence of copies among collectors and even in museum collections. They came into the Leirner's hands through MASP's director, the Italian Pietro Maria Bardi, who was a key player as articulator and valuing agent of this type of work. These pieces, along with part of the art deco collection, were exhibited by the Leirner, at Bardi's invitation, at the memorable exhibition *Tempo dos Modernistas* at MASP, in 1974.

Catalogued as tapestry, perhaps for its strong visual impact or support that produces unique elements, Regina Gomide Graz's works provide a discussion on the nomenclature and supports chosen for creating in decorative arts. By definition, the weaving of the tapestry is carried out by the wool weft (MOUTINHO, 2011,

3 More information on the artist, see SIMIONI, 2007, p. 87-106.

4 Pietro Maria Bardi suggests that while Antônio Gomide and John Graz had not confined themselves to decorative arts, creating works of great "artistic value," the artist remained confined to this type of production (BARDI, 1976, p. 05-06).

5 SIMIONI; MIGLIACCIO, 2020, pp. 124-127.

p. 424) following a smaller template card. Made of felt, velvet and reband with metallic thread, the pieces of the Leirner collection can be categorized as *panneaux*, from the French “panels,” which in decoration refer to pieces of fabrics woven on a rectangular wooden structure to decorate rooms.

In this sense, we see the language of mural art being transposed to textile supports, specially created for modern interiors with their geometric designs. Le Corbusier attributes to the tapestry a role of “nomadic-mural” (GOLAN, 2009, p. 236), since they are works based on architecture and commissioned for a specific purpose (“the mural of modern times”)⁶, not as decorative elements, and subject to displacement. The concept is reinforced by the technique of designing the drawings on a small scale and by the circumstances imposed by post-war Europe.

Like the Gomide-Graz couple, artists such as Pablo Picasso, Henri Matisse and Fernand Léger have contributed to template cards to the textile arts since the 1930s. However, the tapestry gains space in the narrative of modern art as a hybrid between painting and decoration, fostering intense debates during the 1950s about the integration of art and artists into social daily life⁷.

Adolpho Leirner’ words explain very well the relationship that collectors had with their pieces:

Applied arts is a label that has no use for understanding artistic expressions. In the most prestigious international art fairs and exhibitions held today in the world, such arbitrary separation no longer exists. Design and visual arts coexist smoothly. Beyond labels, what is worth is the proof of quality. (LEIRNER, 2013, p. 17).

Thus, the Fulvia and Adolpho Leirner collection corroborates the intent of this exhibition: to grant these productions – and these artists, as the notorious case of Regina Gomide Graz – something they were denied for decades, that is, equal status of the so-called “major arts”.

6 In 1952, Léger argued that the future of mural art was in the tapestry (GOLAN, 2009, p. 201).

7 For Jean Cassou, chief curator of the *Musée National d’Art Moderne* in Paris between 1945 and 1965, modern tapestries by recovering the work of traditional French manufactures reinforce the artist’s image as a worker and their presence in everyday life. For other critics, however, its domestic character, related to the feminine universe and the recovery of a medieval past, distance these pieces from the discourse intended by modern artists during the 1950s (GOLAN, 2009, p. 201).



Regina Gomide Graz, *Woman with greyhound*, c. 1930

Photographic register: Isabella Matheus

Studies for printing, Antônio Gomide.

During the 1920s, Antônio Gomide, in contact with artists tied to modernist movements in Paris, dedicated himself to creating designs for textile printing. Faced with a competitive textile manufacture, the fabric (silk, taffeta, satin) was one of the supports that enabled a unique artistic creation, linked to a high quality material that could be reproduced by the industry and later marketed, for example, in furniture upholstery, ornamentation (wallpaper) and clothing (fashion accessories and fabrics for haute couture). With the haute couture market already established in Paris, Gomide possibly became involved as a textile designer for artistic creations tied to some Parisian haute couture and prêt-à-porter (ready-to-wear) houses – such as Rodier and Dreccol –, to manufacturers of fabrics in lyonnaise silk – as with Bianchini-Férier –, as well as from the decorative arts and luxury objects trade – such as *La Maitrise* from the *Galeries Lafayette*. Gomide produced these works in a particular context, conducive to the creative development of a young artist: the extensive field of the decorative arts was seen as a renewal of the artistic experience from the perspective of the avant-garde experiences.

The set “studies for textile printing” presents a varied range of motifs: blocks of colors, stripes, abstract shapes and stylized florals. The color palette highlights the earthy tones, the ocher shades, accompanied by specific details in primary colors. The compositions mostly have a geometric-abstract visual vocabulary, originated from the contact with cubist research and the knowledge of “primitive arts,” aesthetics that was appreciated in the European art market at that time.



Antônio Gomide, *Abstraction 2*, 1920s

List of works - decorative arts

Fulvio Pennacchi

Villa Collemantina, Toscana, Itália, 1905 •
São Paulo, SP, Brazil, 1992

Press History. Studies for the Gazeta mural, 1938

oil on cardboard
Pennacchi Family Collection

Study for Mural Vida Paulista, 1950

graphite on paper, 16.7 x 28.1 cm
Artist donation

1st Study for the Gazeta's mural, 1938

graphite on paper, 3.3 x 23 cm
Artist donation

Study for the Mural of the Banco Auxiliar de São Paulo / Duque de Caxias Agency, 1950

graphite on paper, 7 x 13.2 cm
Artist donation

Project for Auxiliary Bank mural, 1952

gouache on paper
Paulo Maria Luiz Pennacchi Collection

Study for Panel with Motives for São Paulo's Development, 1952

graphite on paper, 6.5 x 27.2 cm
Artist donation

Study for a Coffee Shop on Rua Barão de Itapetininga, 1954

graphite on paper, 16.1 x 23.9 cm
Artist donation

Study for Mural da Chácara de Santo Amaro, 1948

graphite on paper, 19.9 x 27.2 cm
Artist donation

Antônio Gomide

Itapetininga, SP, Brazil, 1895 •
São Paulo, SP, Brazil, 1967

Study for print n° 3, c. 1920

Series: Studies for Decoration
watercolor on paper, 17.8 x 14.1 cm
MAC USP Acquisition

Study for print n° 4, c. 1920

Series: Studies for Decoration
watercolor on paper, 19 x 13.9 cm
MAC USP Acquisition

Study for print n° 5, c. 1920

Series: Studies for Decoration
watercolor on paper, 18.7 x 13.7 cm
MAC USP Acquisition

Study for print n° 6, c. 1920

Series: Studies for Decoration
watercolor on paper, 19.2 x 14.4 cm
MAC USP Acquisition

Study for print n° 7, c. 1920

Series: Studies for Decoration
watercolor on paper, 17.9 x 13.8 cm
MAC USP Acquisition

Study for print n° 8, c. 1920

Series: Studies for Decoration
watercolor on paper, 19.2 x 14 cm
MAC USP Acquisition

Study for print n° 9, c. 1920

Series: Studies for Decoration
watercolor on paper, 19.2 x 14.7 cm
MAC USP Acquisition

Study for print n° 10, c. 1920

Series: Studies for Decoration
watercolor on paper, 18.7 x 13.8 cm
MAC USP Acquisition

Study for print n° 11, c. 1920

Series: Studies for Decoration
watercolor on paper, 18.6 x 14.3 cm
MAC USP Acquisition

Study for print n° 12, c. 1920

Series: Studies for Decoration
watercolor on paper, 19 x 13.2 cm
MAC USP Acquisition

Study for print n° 13, c. 1920

Series: Studies for Decoration
watercolor on paper, 19 x 13.9 cm
MAC USP Acquisition

Study for print n° 14, c. 1920

Series: Studies for Decoration
watercolor on paper, 18.6 x 13.8 cm
MAC USP Acquisition

Study for print n° 15, c. 1920

Series: Studies for Decoration
watercolor on paper, 20.2 x 16.2 cm
MAC USP Acquisition

Study for print n° 16, c. 1920

Series: Studies for Decoration
watercolor on paper, 19.4 x 13.9 cm
MAC USP Acquisition

Study for print n° 17, c. 1920

Series: Studies for Decoration
watercolor on paper, 18.4 x 12.8 cm
MAC USP Acquisition

Study for print n° 18, c. 1920

Series: Studies for Decoration
watercolor on paper, 19.5 x 14 cm
MAC USP Acquisition

Abstraction 2, 1920s

watercolor, gouache and graphite on paper
glued to cardboard, 16 x 16 cm
Donated by Fulvia and Adolpho Leirner

Mural Study, c. 1933

watercolor on paper, 33.1 x 24 cm
MAC USP Acquisition

Mural Study, c. 1933

watercolor on paper, 33.2 x 24 cm
MAC USP Acquisition

Fan for Hotel Terminus Carnival Ball, 1936

color offset on paper, 20 x 20 cm
Donated by Fulvia and Adolpho Leirner

Menu for the Carnival Ball Dinner at Hotel Terminus, 1941

color offset on paper, 24 x 18.5 cm
Donated by Fulvia and Adolpho Leirner

Regina Gomide Graz

Itapetininga, SP, Brazil, 1897 •
São Paulo, SP, Brazil, 1973

Woman with greyhound, c. 1930

paint on velvet, two-dimensional support,
174.5 x 110 cm
Donated by Fulvia and Adolpho Leirner

John Graz

Genebra, Suíça, 1895 • São Paulo, SP, Brazil, 1980

Mural Study (Cicada), undated

gouache on paper glued on cardboard, 28.8 x 94 cm

Donated by Annie Graz

Mural Study (tyrant flycatcher), undated

gouache on paper glued on cardboard, 29.2 x 100.2 cm

Donated by Annie Graz

Oswaldo Oliveira Cunha

Teresina, PI, Brazil, 1938

Study of the Panel or Mural "Gold Miners", 1959

oil on wood, 28.6 x 56.2 cm

Donated by Francisco Matarazzo Sobrinho

Emiliano Di Cavalcanti

Rio de Janeiro, RJ, Brazil, 1897 • 1976

Project of the Foyer of João Caetano Theater, 1929

watercolor and crayon on paper, 15.8 x 17.6 cm

Donated by the Museum of Modern Art of São Paulo

Project of the Foyer of João Caetano Theater, 1929

graphite and watercolor on paper, 40 x 35.1 cm

Donated by the Museum of Modern Art of São Paulo

Mural Project, 1950

watercolor and graphite on paper, 50.5 x 73.6 cm

Donated by the Museum of Modern Art of São Paulo

Untitled (Panel Project), 1951

watercolor on paper, 32.4 x 46.5 cm

Donated by the Museum of Modern Art of São Paulo

Folding screen project, 1950

graphite on paper, 21.6 x 29.4 cm

Donated by the Museum of Modern Art of São Paulo

Decoration Project, undated

graphite, ink and gouache on paper, 21.5 x 29.5 cm

Donated by the Museum of Modern Art of São Paulo

Decoration Project - House in Rio de Janeiro - Rio, 1930

watercolor on paper, 43.6 x 31.3 cm

Donated by the Museum of Modern Art of São Paulo

Project for Mural (Workers), 1945

watercolor and graphite on paper, 19.5 x 42.1 cm

Donated by the Museum of Modern Art of São Paulo

Antônio Gomide

Itapetininga, SP, Brazil, 1895 • São Paulo, SP, Brazil, 1967

Hunting scene, 1930s

watercolor

Paulo Kuczynski Art Office

Archer, 1930

watercolor and graphite on paper, 24 x 15.5 cm

Donated by Fulvia and Adolpho Leirner

Study for Panel, c. 1930

watercolor and graphite on paper, 23.9 x 37.4 cm

MAC USP Acquisition

Mário Zanini

São Paulo, SP, Brazil, 1907 • 1971

Group on the Run, 1961

oil on canvas, 27 x 41 cm

Zanini family donation

Group on the Run, 1960

watercolor on paper, 49.8 x 65 cm

Zanini family donation

Group on the Run, 1960

ink on paper, 49.9 x 64.8 cm

Zanini family donation

Marginals, 1947

linoleography on paper, 22.2 x 19.8 cm

Zanini family donation

Composition with Figures, 1938

fountain pen and graphite on paper, 20.4 x 28.8 cm

Zanini family donation

Figures on the Beach, 1961

gouache and watercolor on paper, 49.4 x 64.2 cm

Zanini family donation

Panel Study, c. 1958

gouache, charcoal and crayon on paper, 26.6 x 36.3 cm

Zanini family donation

Composition with Women and Children, 1964

watercolor on paper, 51.2 x 33 cm

Zanini family donation

Composition with Women and Children, 1967

woodcut on paper, 35.8 x 31 cm

Zanini family donation

Group of Women and Children, 1959

gouache on paper, 56.7 x 38.4 cm

Zanini family donation

São Francisco River small sugar mill, undated

watercolor and ink on paper, 29 x 40.7 cm

Zanini family donation

Acrópole Magazine, nov. 1959, year 22, n. 253, p. 16 - Article "Residence in Sumaré".

Digital Acrópole Magazine. FAU USP Library Collection

Panel Study, c. 1960

gouache, crayon, colored pencils and graphite on paper, 31.9 x 64.2 cm

Zanini family donation

Panel Study, 1949

crayon and graphite on paper, 32.2 x 44.5 cm

Zanini family donation

PERFORMING ARTS

Costume and scenery

Rachel Vallego and Victor Murari

The participation of modern artists in creating scenarios, costumes and garments for festivities constitute an important set for this MAC USP exhibition. This common ground between the world of performing arts and the language of modern art shows that the concerns painters and sculptors have with texture, light and shadow are also those of costume and set designers. In the early the 20th century, artists such as Salvador Dalí were in charge of designing sets and costumes for cinema and theater. Pablo Picasso and Henri Matisse contributed with drawings of sets and costumes to the *Ballets Russes*, by Serge Diaghilev, pieces of enormous success for their modern character, transforming ballet into moving paintings (PRITCHARD, 2013).

Influenced by these ballets and a dance enthusiast, Vicente do Rego Monteiro designed a ballet with Brazilian themes and immersed himself in the study of indigenous legends, mainly through the Marajoara collection of the Museum of Quinta da Boa Vista, in Rio de Janeiro. This exhibition features works by Rego Monteiro from the series of drawings and watercolors produced between 1920 and 1921, all inspired by Amazonian legends. We have records of this series being displayed in the hall of the Teatro Trianon, in Rio de Janeiro, where a ballet was also performed, from which, unfortunately, no images survived (ZANINI, 1997). With lack of repercussion in Brazil, the artist decided to leave for Europe, where he established a tight relationship with several artists, especially the brothers Jan and Joël Martel, sculptors, the poet Geo-Charles and the dancer and choreographer François Malkovsky.

In 1923, Rego Monteiro published *Légendes, croyances et talismans des indiennes de l'Amazone* [Legends, beliefs and talismans of the Amazon Indians], while Malkovsky danced *Légendes indiennes de l'Amazone*, at the Fémina Theater in Bordeaux, with costumes and masks designed by the Brazilian artist. This ballet was performed again in 1925 at the Champs-Elisées Theater in Paris (ZANINI, 1997). Although not unlikely, the lack of documentation on the ballet performances, even the French version, does not allow us to assert the degree of transposition from the drawings to the costumes and sceneries.

This series establishes an ambiguous relationship between an ethnographic research on clothing and studies for costumes and ballet sceneries. On the one hand, we know of Rego Monteiro's enormous interest in the *Ballets Russes* and his desire to transpose this concept into the Brazilian context. On the other, these drawings go beyond costume studies since the artist would redraw them for the 1923 publication.

In Brazil, a remarkable collaboration between artists from different areas took place at the Carnival balls organized by the Pro-Modern Art Society (SPAM), led by Lasar Segall. Considered by historiography as a pioneering initiative in the São Paulo scenario, SPAM was founded in late 1932, and had a vast program of activities, including exhibitions, concerts, literary meetings, conferences and dances. Several of the modern artists who participated in these activities are represented in the exhibition, with works that dialog directly with this context. Such is the case of not only Fulvio Pennacchi's posters – which allude to the “Rink,” space, where many festivals took place – but also the studies for murals made by Antônio Gomide in 1933, possibly for this period's celebrations. It is precisely at the beginning of 1933 that SPAM made its most famous ball, *Carnival in the city of SPAM*, to raise funds for establishing its registered office and executing its broad agenda.

From the invitation to the ballet costume presented by the dancer Chinita Ullman, through the “city's” scenography, all the elements of this ball were designed as part of an artistic achievement. Gathered in the Society, artists, musicians, dancers and members of São Paulo's elite proposed “strengthening the relations between artists and people who are interested in art in all its manifestations” (ALMEIDA, 1976, p. 41-54). In the same year of SPAM's inauguration, just a day later, the Club of Modern Artists (CAM), led by Flávio de Carvalho, opened (FORTE, 2008). Members of this group included: Carlos Prado, Antônio Gomide and Emiliano Di Cavalcanti. It is in the scope of CAM's activities that Flávio de Carvalho created his Experiment Theater in 1933. On the ground floor of CAM's head office, the artist built a stage floor and organized an audience with capacity for 275 people. In this space, the *Ballet of the Dead God* was staged, a sung, spoken and danced play, with a costume composed of white nightshirts and aluminum masks. The characters are described as emblematic figures within a mythological narrative about the relationships between people and their god. The scenery consisted of a black background and a pyre, placed at center stage and the actors were the painter Hugo Adami, Carmen Melo, the samba dancers Risoleta, Henricão, Guilhermina Gainor and Dirce de Lima. Flávio de Carvalho wrote and directed the play.

The experiences of the 1930s, although interrupted early, seem to have been essential for the celebrations of the 4th Centenary of São Paulo. For the occasion, Flávio de Carvalho was invited to produce the ballet *A cangaceira*, whose drawings are part of the exhibition. With a strong social theme, the costume consisted of bright colors and characters vigorously marked by props, such as the Politician, who wears a sash and hat, and the Teacher with formal clothes and glasses. The colors and plastic language of some of these drawings also dialog with two chairs created by Flávio de Carvalho, belonging to the Leirner's Collection and featured in this exhibition.



Flávio de Carvalho, *Chair*, c. 1940

Photographic register: Isabella Matheus

A cangaceira [The Bandit], Flávio de Carvalho.

Among the various visual artists who took part in the visual design of the shows to be performed by the Ballet of the 4th centenary of São Paulo, Flávio de Carvalho participated in *A Cangaceira* [The Bandit]. This ballet was one of five with a “Brazilian” theme, out of the 16 that were composed to complete the program for the Ballet recital. *A Cangaceira* presented itself as a social portrait of the Northeast, representing an allegorical and carnivalesque *cangaço*¹. The stereotypical view of the northeastern environment relates to a certain current primitivist taste. In this sense, regional differences are treated as a collection of raw identities to be consumed by urban centers understood as cosmopolitan. The show was designed by Hungarian choreographer Aurélio M. Miloss, artistic director of the dance body, together with the composer Camargo Guarnieri who composed the music. The chorus of the popular song “*coco de Lampião*”, “É Lamp, é Lamp, é Lampa”, recorded by Mário de Andrade in 1938, was chosen as the musical theme and from it Camargo Guarnieri composed *Variations for piano and orchestra of a Northeastern theme* for ballet. Flávio de Carvalho headed the preparation of scenery, costumes, masks and makeup for the dancers. The group of characters comprised two distinct groups of “archetypes”: one related to social roles in the real world and the other corresponding to fantasy. The first consisted of the heroine names the show, Cangaceira, female figures (the Teacher, the Bourgeois and three Woman of the People) and male figures (the Cangaceiro, the Pharmacist, the Newly Married, the Politician, the Caipira and the Worker). The second group comprised the Madwoman, the Witch, the Holy Man, the Phantom of the Garden, First Communion, Vegetal Being and three figures of Mythological Being. The repertoire was shown in Rio de Janeiro in 1954, before the premiere in São Paulo due to delays in the renovation of the Municipal Theater. When it premiered in 1955, the season was canceled by Mayor Jânio Quadros and, thus, *A Cangaceira* and a large part of the repertoire was never performed in São Paulo.

1 The most well known group of outsiders, conducted by Lampião and Maria Bonita, that used to attack small little villages in the countryside of northeastern Brazil.



Flávio de Carvalho, *A cangaceira [The Bandit]*, 1953
Photographic register: Romulo Fialdini



FILIPPICO CENNAMO

A figura di artista rinomata in campo di critica, sagoma e...
A figura di artista rinomata in campo di critica, sagoma e...
A figura di artista rinomata in campo di critica, sagoma e...

CUSTOM AND AGENCY

The participation of custom artists in creating artworks...
The participation of custom artists in creating artworks...
The participation of custom artists in creating artworks...

Rachel Salgado e Victor Mouri

Rachel Salgado e Victor Mouri

List of works - performing arts

Flávio de Carvalho

Amparo de Barra Mansa, RJ, Brazil, 1899 • Valinhos, SP, Brazil, 1973

The Bourgeoise, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 63.8 x 44.2 cm
Donated by the artist

The Witch, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 58.7 x 30.3 cm
Donated by the artist

The crazy woman, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 56.9 x 38.5 cm
Donated by the artist

The Teacher, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 63.9 x 44.3 cm
Donated by the artist

The caipira, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 57.8 x 38.5 cm
Donated by the artist

A cangaceira [The Bandit], 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 58.1 x 39 cm
Donated by the artist

Bandit, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 57.8 x 37.4 cm
Donated by the artist

Scenario, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 47.8 x 65.3 cm
Donated by the artist

Woman of the people I, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 63.8 x 44.3 cm
Donated by the artist

Woman of the people II, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 63.8 x 44.3 cm
Donated by the artist

Woman of the people III, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 63.8 x 44.2 cm
Donated by the artist

First Communion, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 63.8 x 44.3 cm
Donated by the artist

The Phantom of the Garden, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 57.5 x 36 cm
Donated by the artist

The Pharmacist, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 58.1 x 42 cm
Donated by the artist

The Holy Man, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 57.5 x 40.2 cm
Donated by the artist

The Politician, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 63.8 x 44.2 cm
Donated by the artist

The Newly-married, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 63.8 x 44.2 cm
Donated by the artist

The Vegetable Being, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 57.3 x 40.2 cm
Donated by the artist

The Worker, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 63.8 x 44.3 cm
Donated by the artist

Mythological Being, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 60.8 x 44.2 cm
Donated by the artist

Mythological Being I, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 57.2 x 38 cm
Donated by the artist

Mythological Being, 1953

Series: Ballet "A Cangaceira" gouache on cardboard, 60.7 x 44.4 cm
Donated by the artist

Chair, c. 1940

painted wood, three-dimensional, 85 x 60 x 60 cm
Donated by Fulvia and Adolpho Leirner

Chair, c. 1940

painted wood, three-dimensional, 85 x 60 x 60 cm
Donated by Fulvia and Adolpho Leirner

Marlos Nobre de Almeida

1st Northeast Cycle, Op. 5, 1960

Matuto samba - Ditty - É lamp - Gavião - Martelo
Institute of Brazilian Studies - IEB USP
Camargo Guarnieri Collection

Emiliano Di Cavalcanti

Rio de Janeiro, RJ, Brazil, 1897 • 1976

Scenario, 1929

pastel chalk, crayon and gouache on paper, 23.3 x 30.4 cm
Donated by the Museum of Modern Art of São Paulo

Scenario n. 1 - 1900, 1935

gouache on paper, 16 x 21.7 cm
Donated by the Museum of Modern Art of São Paulo

Scenario n. 2, 1935

gouache on paper, 16.1 x 22.8 cm
Donated by the Museum of Modern Art of São Paulo

Mini-bios

Antônio Gomide

(Itapetininga/SP, 1895 – São Paulo/SP, 1967)

Gomide moved to Europe in 1913, where he graduated from the Geneva School of Art and Design and subsequently improved his artistic and professional career in France. As of 1929, he continued in São Paulo with his production in the field of applied arts, being one of the precursors of the Art Deco style in Brazil. He dedicated himself to decorative projects for scenography, to the production of frescoes and stained glass in public and residential buildings. In 1932, he helped to found the Sociedade Pró-Arte Moderna [Pro Modern Art Society, SPAM] and the Clube dos Artistas Modernos [Club of Modern Artists, CAM] – important associations for the expansion of the performance by modern artists.

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Antonio Paim Vieira

(São Paulo/SP, 1895 – São Paulo/SP, 1988)

Not represented in the MAC USP collection, Paim Vieira is present at the exhibition by a borrowed ceramic plate made by him in the 1920s. Always mentioned as a participant in the Semana de Arte Moderna de 1922 [Modern Art Week of 1922], Paim was also a professor of art history and decoration, being a multiple artist, who worked in several areas, such as painting, watercolor, ceramics, tile and mural painting. In the graphic arts, he created several illustrations for newspapers, magazines and books, posters and advertisements and, in the performing arts, he designed scenarios for plays and costumes. In São Paulo city, the artist made the decoration and panels for the Nossa Senhora do Brasil Church and, in Bertiooga, the Nossa Senhora dos Prazeres Chapel.

Emiliano Di Cavalcanti

(Rio de Janeiro/RJ, 1897 – Rio de Janeiro/RJ, 1976)

Emiliano Di Cavalcanti, whose muses are mostly “mulatto women”, is represented in MAC USP collection not only with paintings that reflect his versatility in other subjects, but also with a vast set of works on paper, which covers decades of his significant activity as a graphic artist, caricaturist, illustrator, creator of scenarios and costumes for theater and murals for public and private spaces. Di Cavalcanti began with his caricatures for the print media in Rio de Janeiro in the early 1910s. He is responsible for creating pieces of singular importance such as the album *Fantoches da Meia Noite*, edited by Monteiro Lobato, and the poster and cover of the catalog of the *Semana de Arte Moderna de 1922* [Modern Art Week of 1922], in addition to modern illustrations for the *Klaxon* magazine.

Flávio de Carvalho

(Amparo de Barra Mansa/RJ, 1899 – Valinhos/SP, 1973)

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In 1900, Flávio de Carvalho and his family moved to São Paulo. In 1911 they travelled to Europe and Flávio started to study in France, and in 1914 he moved to England where he continued his studies. He returned to Brazil in 1922 – after the *Semana de Arte Moderna* [Modern Art Week of 1922], – with a Civil Engineering degree. He worked in engineering and architecture offices for a brief period and in 1926 he became an illustrator for the *Diário da Noite*, where Di Cavalcanti also worked. In 1932, together with Di Cavalcanti, Carlos Prado and Antônio Gomide, he founded the *Clube dos Artistas Modernos* [Club of Modern Artists (CAM)] and in 1933 he made the only performance of *Bailado do Deus Morto* [Ballet of the Dead God], in his theatrical endeavor within CAM, the *Teatro da Experiência* [Experience Theater], which is closed by the police. In 1934, he opened his first individual exhibition in São Paulo, which was also closed by the police and reopened after winning a lawsuit against the State in court. In 1936, he launched the book *Os Ossos do Mundo* [Bones of the World], with a preface by Gilberto Freire, in which Flávio shared his impressions of a trip to Europe between September 1934 and February 1935. He participated in the 1st *Salão de Maio* in 1937 and presented his thesis *O aspecto psicológico e mórbido da arte moderna* [The psychological and morbid aspect of modern art]. In 1939, he organized the 3rd *Salão de Maio* and edited the Annual Magazine of *Salão de Maio*.

Fulvio Pennacchi

(Villa Collemandina, Toscana/Itália, 1905 – São Paulo/SP, 1992)

After graduating from the Royal Institute of Arts (now Istituto Superiore Artistico A. Passaglia) in Italy, in 1929, Pennacchi came to São Paulo, where he got in contact with the Italian community. In the early years, he established a professional partnership with the sculptor Antelo Del Debbio, who was also an Italian. In addition to working together on funerary monuments, sculptures and pillow decoration projects, they founded Clamor, a company designed to create graphic and advertising pieces, which was unsuccessful and discontinued. After his visit to Palacete Santa Helena, from the 1930s onwards, he developed mural works in public and private buildings and in residences of the São Paulo elite, pioneering the fresco technique in the country. Later, he dedicated himself to ceramics and to the production of utensils and decorative objects. Many of them still decorate the residence of the Pennacchi family in São Paulo.

John Graz

(Genebra/Suíça, 1895 – São Paulo/SP, 1980)

Graduated from the Geneva School of Art and Design and from the Munich School of Fine Arts, the Swiss John Graz arrived in Brazil in the 1920s, with experience in decorative arts, graphic arts, advertising, stained glass, in addition to easel painting and fresco. Participant in the Semana de Arte Moderna de 1922 [Modern Art Week of 1922] and the modernist circle, with Regina Gomide Graz and Antônio Gomide, is one of the introducers of art deco in São Paulo. John Graz was responsible for several decoration projects for houses of the São Paulo elite, for which he also created pieces that meticulously integrate into the environment, such as furniture, lamps, panels and other objects for interior decoration, of which he followed the production closely. In 1930, he opened a store called John Graz Decorações.

Mário Zanini

(São Paulo/SP, 1907 – São Paulo/ SP, 1971)

In addition to being a painter, Zanini worked as a decorator, ceramist and teacher. He studied at the Escola Profissional Masculina do Brás and at the Lyceum of Arts and Crafts. His professional trajectory was very close to industrial work, either as a lyricist at Companhia Antarctica Paulista or as a collaborator at Osirarte atelier. During his time at Osirarte, Zanini was primarily concerned with the production of artistic tiles, with an emphasis on the external lining of the building of the Ministry of Education and Health, in Rio de Janeiro and the church of São Francisco, in Belo Horizonte.

Regina Gomide Graz

(Itapetininga/SP, 1897 – São Paulo/SP, 1973)

The artist is not represented in the MAC USP collection and the panneaux loan allows us to understand her position as a modern artist on the Brazilian scene, as well as her precursor activity in the textile field. Graduated from the Geneva School of Art and Design, became one of the introducers of art deco in São Paulo. As of the 1920s, she participated with John Graz in several interior decoration projects for the São Paulo elite, creating panneaux, tapestries, pillows, lamps, among other pieces, in addition to the decoration of the memorable Modernist House, designed by Gregori Warchavchik, opened in 1927. In the 1940s, she opened her tapestry industry, named Indústria Regina Graz.

Vicente do Rego Monteiro

(Recife/PE, 1899 – Recife/PE, 1970)

Vicente moved to Paris in 1911 with his family. He attended the Académie Julian, Académie Colarossi and La Grand Chaumière and at a very young age, at 13, participated for the first time in the Salon des Indépendents. With the beginning of World War I he returned to Brazil. The artist continued his studies in Rio de Janeiro. He decided to return to Paris, leaving some works with Ronald de Carvalho, who would include them in the Semana de Arte Moderna de 1922 [Modern Art Week of 1922]. In Paris, he published in 1923 *Légendes, croyances et talismans de indiens de l'Amazone* [Legends, beliefs and talismans of the Amazon Indians], and in 1925 *Quelques visages de Paris* [Some visages of Paris]. Throughout his life he alternated between long stays in Recife and Paris. In addition to being a painter, he is also recognized as a poet, having received the Le Mandat des Poètes Award in 1955 and the Guillaume Apollinaire Award in 1960.

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