A CLARK / CIHA LECTURE SERIES
ART WORLDS OF BRAZIL / OS MUNDOS DA ARTE NO BRASIL

“Contemporary Art Circuits in São Paulo”
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Lecture release date: January 28, 2021

Slide List

1. Title

2. Map of Brazil with indication of the six clusters of contemporary art circuits in the country

3. Presentation topic

4. Map of São Paulo with the six institutions that are part of the contemporary art itineraries discussed below

5. Presentation topic

6. Left side, top: Pinacoteca do Estado de São Paulo building view; Left side down: Estação Pinacoteca building view; Right side up: installation “Exit III with Niemeyer Wall (Luz Station)” by artist Ana Maria Tavares at Pinacoteca’s Octagon in her retrospective exhibition in 2016/2017; Right side, bottom: installation view of work by artist Guto Lacaz, Eletro esfero espaço [literally Electro sphere space], 1988, in a group exhibition at Estação Pinacoteca in 2016

7. Detail New Exhibition of the Permanent Collections of Pinacoteca: painting by academic artist, Almeida Júnior (Painting, an allegory, 1892) contrasting with Nelson Leirner’s The Pig (1967)

8. Left side top and left side bottom: Sesc 24 de Maio building views, designed by Paulo Mendes da Rocha; Right: view of the exhibition À Nordeste (In the Northeast), 2019

9. Left side top and left side bottom: Sesc Pompeia building view, designed by Lina Bo Bardi; Right: view of the exhibition Lugares do Delírio [Places of Delirium], 2018

10. Top: view of the exhibition Histórias Mestiças [Mestizo Histories], 2014, with works by Claudia Andujar (Marcados Series, 1980-83, photographs), watercolor landscapes of anonymous travelling artist of the late eighteenth century, and drawings by indigenous communities in the Amazon region; Bottom: Instituto Tomie Ohtake building view, designed by Ruy Ohtake

11. Top: Paço das artes new venue; Bottom: Centro Cultural São Paulo building view

12. Presentation topic

13. Top: view of the exhibition Avenida Paulista (2017), with Avante I (2017) by artist André Komatsu on the center of the image; Bottom: Museu de Arte de São Paulo building view, designed by Lina Bo Bardi


15. Left: Itaú cultural building view; Right: view of the exhibition Ocupação: Aracy Amaral [Squatting: Aracy Amaral], 2017
16. Presentation topic

17. Studio Labor: Aerial view of Ibirapuera Park, c. 1954, Municipal Archives of the City of São Paulo

18. View of the so-called Palace of Agriculture at Ibirapuera Park, São Paulo (today the venue of the Museum of Contemporary Art of the University of São Paulo, MAC USP) compared to the buildings in the Esplanade of the Ministries, Brasília

19. Mauro Restiffe, Work (in Portuguese, “Obra”—double meaning: work as in an artwork, but also construction site), 2011, eleventh-century prints of large dimensions, MAC USP, exhibited upon the inauguration of the new venue of the museum, in 2013, courtesy Registrar’s Office, MAC USP

20. View of the Collections of MAM (São Paulo Museum of Modern Art) installed at the Biennial Pavilion, c. 1959, Courtesy Historical Archive, MAC USP

21. Chart: genealogy of MAM, MAC USP and the Fundação Bienal de São Paulo

22. Left: commissioner and French art critic Léon Dégand with work by Wassily Kandinsky for the inaugural exhibition of the São Paulo MAM, 1949; Right: detail view of the exhibition From Figurativism to Abstractionism in the first museum venue, 1949

23. Left: view of the 34th Panorama of Contemporary Art at MAM, 2015, curated by Aracy Amaral and Paulo Miyada; Right: one of the prehistoric objects of Brazilian Sambaquis exhibited in the vitrines, Collection of the Museum of Archeology and Ethnology of the University of São Paulo

24. III Bienal de São Paulo, 1955: view of the open hall with Brazilian artist, Maria Martins’s works. Courtesy Historical Archive Wanda Svevo, Fundação Bienal de São Paulo


26. Exhibition Brazil Body and Soul, one of the various touring exhibitions of the Mostra do Redescobrimento [Rediscovery Exhibition], at Guggenheim Museum, New York, 2001, with Baroque altarpiece brought from São Bento Church, Olinda, State of Pernambuco, installation structure by architect Jean Nouvel

27. View of the exhibition Homage to Francisco Matarazzo Sobrinho, 1977, courtesy Historical Archive, MAC USP

28. Poster and two photos of the distribution of exhibition space for the VI Young Contemporary Art [VI JAC], MAC USP, October 1972. Courtesy Historical Archive, MAC USP


30. Installation views of the permanent exhibition of MAC USP Collections, courtesy Elaine Maziero, MAC USP, inaugurated in 2016 (to be renovated in 2022)

31. Regina Silveira, Paradox of the Saint, 1994, MAC USP

32–34. End credits and copyright