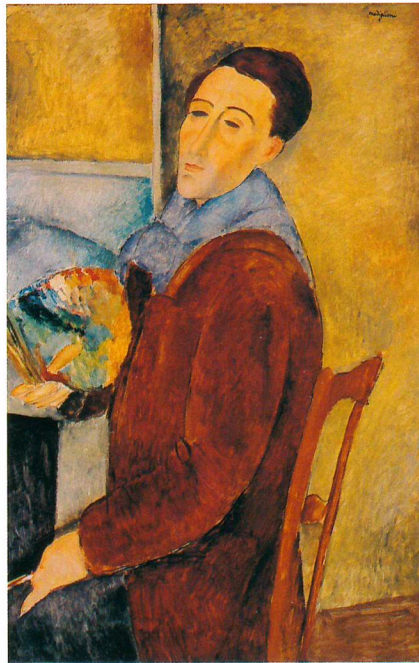


**CLASSICISMO, REALISMO, VANGUARDA**  
Pintura Italiana no Entreguerras

MUSEU DE ARTE CONTEMPORÂNEA  
da Universidade de São Paulo



EMBAIXADA DA ITÁLIA NO BRASIL

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AGRADECIMENTOS

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REALIZAÇÃO

Embaixada da Itália em Brasília  
Centro Cultural Banco do Brasil  
Museu de Arte Contemporânea da Universidade de  
São Paulo

CLASSICISMO, REALISMO, VANGUARDA: PINTURA ITALIANA NO ENTREGUERRAS

Exposição de 24 de novembro de 2018 a 20 de janeiro de 2019  
Centro Cultural Banco do Brasil – SCES, Trecho 02 – Brasília (DF) – tel.: (61) 3108.7600  
Funcionamento: de terça a domingo, das 9h às 21h - Entrada Franca  
Obra Capa: Amedeo Modigliani, Autorretrato, 1919

Realização



*Ambasciata d'Italia  
Brasília*

MAC

USP

Apoio



Agradecimento



Nos termos da Portaria 3.083, de 25.09.2013, do Ministério da Justiça, informamos que a licença de funcionamento deste CCBB tem número 00340/2013, com prazo de validade indeterminado.

## CLASSICISM, REALISM, AVANT-GARDE: ITALIAN PAINTING IN BETWEEN THE WARS

The Italian paintings here exhibited, all from the collection of MAC USP, constitute one of the most important collections of modern Italian painting of the first half of the 20<sup>th</sup> century outside Italy – and to the current state of research, the only representative group in the Americas. They illustrate another aspect of European modernism, whose experience so far (and on the analysis of classic art history handbooks) has been greatly focused on the avant-garde period and on the context of the School of Paris. They have also been the object of the research about the history of the establishment of the so-called Collection Francisco Matarazzo Sobrinho and Collections Francisco Matarazzo Sobrinho & Yolanda Penteado, their relationship with the collections of the former São Paulo Museum of Modern Art (MAM), and their transfer to the Universidade de São Paulo in 1963.

The research intends to deconstruct the existing interpretation of the Matarazzo collections as reflecting their patrons' personal taste, chosen without any criteria, and therefore without any real relationship with the notion of modern art conceived by the critic debate of Brazilian modernists. Acquired in a period of ten months between 1946 and 1947, these paintings formed a significant part of the initial core of the collection of the former MAM, and are witness to the intense artistic exchange between Brazilian modernist artistic milieu and the Italian one, in the interwar period the wars, as well as the relationship between important figures in that context, such as the Brazilian artist Paulo Rossi Osir and the Italian art critic Margherita Sarfatti. The research also led to the discovery of the engagement of names such as that of the Venetian gallerist Carlo Cardazzo and of Pietro Maria Bardi in these acquisitions.

In another section of the exhibition, we present the first analyses made of six paintings of the Italian collection, in collaboration with the group coordinate by the Professor Márcia Rizzutto, of the Department of Applied Nuclear Physics of the Physics Institute of USP. Using non-destructive techniques of physical analyses of the paintings' surface, they revealed important data for the historical documentation and preservation of the works. What led us to pursue this collaboration was the fact that five of the studied paintings hold entire compositions on their verso, which also proved to be an exceptional phenomenon of the artistic practices of the period.

The exhibition intends to point out the current state of the art of the research about those works that are still open to a more precise investigation – considering that most of them are inedited or published as location unknown. Since 2009, a group of undergraduate and graduate students has been studying artists whose works are present in the collection.

With these elements, we propose a new reading of this group of works and discuss their significance to the collection of MAC USP, as vestige of a moment of our modern art history, which had an important role even on the following decade and on the construction of our abstraction experiences.

Ana Gonçalves Magalhães

Curator • Department of Research in Art, Theory and Critique  
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