

THE BRASILIA MUSEUM OF ART

Art and Design in Brasilia 1950-2021



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"It is unfeasible to find yourself in civilization and outside of art", a statement by Rui Barbosa a jurist himself, not an artist resonated well in the Week Of Modern Art in 1922 (Rui would die a year later) and that statement is kept alive at a time when Brazil is faced with the challenge of a pandemic that sweeps the planet. In this context, the Brasília Museum of Art (MAB, in its Portuguese acronym) reopens its doors, after having been shut for fourteen years, just before the celebration of the centennial of the most prolific period of intellectual frenzy in the country.

I think that especially through the engagement of those artists impacted by the dire events of our time, the MAB is able to inaugurate a new esthetics in art and break new ground within the state front, so much nowadays as it did in the past. Through the collections, what we certainly see is only a minute portion of what is done and performed in Brasília. On top of that, and most definitely, it is the moment to put forth that the museum shall be regarded as one of vanguard, at least the vanguard for what was expected of it since its inception. To open up again means bringing back the discussion on Brasília's artistic production.

In a country like ours, the systematic cataloguing of artists' artworks who made and are still making art of greater expression consists in a task that requires innovative purposefulness on the part of the museum. According to a writing by Alain Borer, upon visitation the museum ought to stir a reaction, whichever it is, except for indifference. What future sighs the MAB will trigger from those who admire it will depend on what we do now. Even if it will be a growl by a primate, it shall sound original to say the least.

Bartolomeu Rodrigues

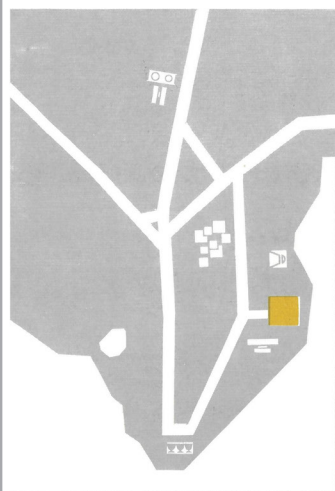
Secretary of State of Culture and Creative Economy of the Federal District

The Brasília Museum of Art

The milestone of the inauguration of the new capital of Brazil was the opening ceremony of the City Museum at the Three Powers Plaza on the 21st of April 1960, by President Juscelino Kubitschek – who at that time officialized the transfer of the federal capital to Brasília. In spite of the great symbolism of this act, the Federal District (DF) would take some decades to open new museums. The creation of the Brasília Museum of Art (MAB) on the shores of Lake Paranoá, in 1985, was conducive for taking the city out of that lethargy and presented a new option for the artists, to the public and to art researchers.

The decision to create the MAB came from DF's governor, José Ornellas, who desired to put together all the art pieces acquired by the Cultural Foundation of DF over the previous decades in a museological space. A task force was organized in order to hash out the plans for the establishment of the museum in a building at the lakeshore. The chosen building until that time had been used for other different ends, and among other purposes, to host shows the "Casarão do Samba". In a few months, the Brasília Museum of Art was assembled and opened.

At the time, it became an important cultural landmark for the city, because Brasília had only a few spaces for visual arts. Besides housing an important Modern and Contemporary Art collection, the MAB also became a core for important art exhibitions, courses and workshops, theoretical and practical ones. As the years went by, it would add to its collection art pieces of important artists like Tarsila do Amaral, Alfredo Volpi, Waltércio Caldas, Lothar Charoux, Amílcar de Castro, Lygia Pape, Anna Bella Geiger, Beatriz Milhazes, Tunga, Ernesto Neto, among dozens of others. Its uniqueness nevertheless is the art made in Brasília, which again brings to surface the memory of the capital's arts since its origin up until now.



GOVERNO DO DISTRITO FEDERAL
SECRETARIA DE EDUCAÇÃO E CULTURA
FUNDAÇÃO CULTURAL DO DISTRITO FEDERAL

BRASÍLIA — 25 ANOS
JUNTOS FIZEMOS O MELHOR"



Fotos de Sérgio Seiffert

MUSEU DE ARTE DE BRASÍLIA

HISTÓRICO E OBJETIVOS

O MAB instala-se na comemoração dos 25 anos de Brasília. Quis o Governo do Distrito Federal legar à cidade um centro de informações, no campo das artes plásticas e dos setores conexos. Brasília, como não poderia deixar de ser, propõe-se firmar como centro irradiador de cultura. O Museu de Artes, nesse particular, tem um papel importante a cumprir. Como todo museu recém inaugurado, num contexto de limitada tradição cultural, o MAB apresenta desequilíbrios que o tempo, e o esforço, se encarregarão de sanar. Como patrimônio popular, o Museu se volta a seus usuários e confia na colaboração efetiva dos mesmos para o seu gradual aperfeiçoamento. Implantado na Capital Federal, o Museu pretende ser uma janela do mundo, e sobretudo da América Latina, para os visitantes e estudiosos locais. Para o forasteiro, o Museu pretende espalhar a atividade artística nacional, regional e local, com a amplitude que requer uma visão de conjunto, dedicada mais à compreensão que à mera contemplação. Estudos interdisciplinares e produção de material audiovisual são objetivos do Museu, bem como interação com a rede escolar do DF, com entidades culturais, com a comunidade artística local.

ESTRUTURA

O MAB possui um acervo, recente mas já representativo de certos aspectos de arte brasileira (Anos 50 e anos 80 notadamente). Em relação à arte local, ele procura enfatizar a produção global da cidade (Plano Piloto e Cidades Satélites). Segmentos especiais são a coleção de arte popular e a coleção didática. O Centro de documentação, o Auditório, o Laboratório de restauração e o Núcleo de criações experimentais são outros setores significativos do Museu.

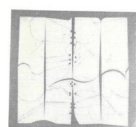
TÉRREO — Funciona no andar térreo do MAB a sua administração e a portaria. As esculturas e tapeçarias do acervo também encontram-se expostas nesse piso. Procurou-se, até onde foi possível, dispor organicamente as peças seguindo-se um critério de afinidades linguísticas.

1º ANDAR — Dispõe-se no primeiro andar (acesso pela escadaria) o acervo de pinturas, desenhos e gravuras. O arranjo não obedeceu, pelo menos provisoriamente, o critério cronológico e regional, nem o das técnicas e materiais, mas o das aproximações ideológicas da imagem. Pode-se notar uma certa ênfase dada à pintura chamada ingênua, da periferia da Capital.

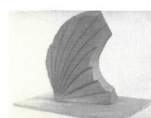
SUBSOLO — No subsolo funciona o Centro de documentação e o Auditório. Além de uma galeria destinada a exposições documentárias e de uma galeria de arte popular, ele abriga, ainda ampla sala destinada a exposições temporárias, de todos os gêneros.

HORÁRIO — Diariamente das 10 às 17 horas. Fechado às segundas feiras.

ENDEREÇO — Setor de Hoteis de Turismo Norte, entre a Concha Acústica, a Churrascaria do Lago e o Brasília Pálace Hotel. Acesso de ônibus pelo Circular Alvorada, na Estação Rodoviária de Brasília.



ABELARDO ZALUAR
Sem título
Técnica mista, 0,90x0,90 m



AMARO FREIRE
Nascente. 1984
Escultura em barro, 0,46x0,35 m



DARCY PENTEADO
Auto retrato com a tia doente. 1974
Nanquim s. tela, 1,20x0,80 m



D. J. OLIVEIRA
O juiz e a cidade
Desenho a lápis, 0,66x0,48 m



ELIFAS
Mulher com criança
Escultura em barro cozido, 0,95x0,82 m



FÚLVIO PENNACHI
São João
Óleo s. madeira, 0,37x0,34 m



HAROLDO DOS SANTOS
A mulher e a rosa. 1982
Óleo s. tela, 0,74x0,63 m



IBERÊ CAMARGO
Sem título
Gravura em metal, 0,38x0,23 m



IVONETH
Laranjeiras do sul
Óleo s. tela, 0,68x0,54 m



KAICHI SATO
Siamese cat.. 1984
Aguada, 0,40x0,33 m



QUARLES
Fotografia



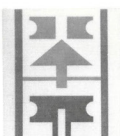
NICOLA
Tapeçaria azul
3,00x2,00 m



ODETTO GUERSONI
Sem título
Gravura, 0,90x0,62 m



REBOLO GONZALEZ
Morumbi. 1975
Óleo s. madeira, 0,47x0,35 m



RUBEM VALENTIM
Emblema. 1974
Serigrafia, 0,77x0,55 m



ROSSINI PEREZ
Eclipsa
Gravura em metal, 0,75x0,55 m



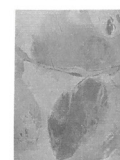
SAMSON FLEXOR
Eutímia
Óleo s. tela, 1,34x0,85 m



SHOKO SUSUKI
Cerâmica nº 38
0,60x0,20 m



VICENTE MARTINEZ
Terco el macho. 1984
Desenho, 0,98x0,67 m



YOLANDA MOHALYI
Pintura
Óleo s. tela, 1,82x1,52 m



MAB's first floor Gallery under construction, 1998-2001.
(André Abrahão/SECEC)



MAB's North Façade in 2002. (André Abrahão/SECEC)



DF's Visual Arts Salon at MAB, with paintings by
André Lafetá in the foreground. 2002. (André Abrahão/SECEC)

Possibly, because of the use of the building, which was not originally designed to be a museum, the MAB had its operation totally or partially interrupted several times for repairs or reforms in the building's structure. Between the years 1998 and 2001, it went through a great intervention with a complete renovation of its inner layout. In spite of the intensity of the reforms and improvements, they were not good enough and the Museum had to be closed again in 2007, due to the precarious condition of its facilities.

In the course of the next 14 years, the reform started, stopped, and restarted several times, which made for slow progress. However, over the last few years the reform was conducted with determination and the Museum was reopened at the celebration of Brasília's 61 years of existence. The new MAB had its area expanded and its structure better suited for its purpose. It was provided with central air conditioning for the entire building and it was given an art restoration laboratory, among other improvements for the safekeeping of the artworks and the use of more sustainable energy sources.

In accordance with the architectural renovation, the museum reopens with the mission of reflecting its new institutional role in a different context from the one that existed before it closed. Now the MAB has to understand what its potential is and the difference between itself and other art museums in the Federal District, such as the Museum of Banco do Brasil, the Gallery of Banco Central, and other public and private art sites in Brasília, like the one at Caixa Econômica Federal. Additionally, along the Visual Arts, the Secretariat for Culture and Creative Economy of the Federal District is proposing an expansion of the focus of the MAB's role to also include a memory of the city's design, by means of incorporation of the furniture created since the 1950s until now. By giving opportunity to local creative pro-



The MAB today, wielding the sculpture 'Homage to Democracy' (1958/1989), by Franz Weissmann. (Marina Gadelha/SECEC)

duction, which is not shown in other local museums; the MAB will be able to carry this legacy on to future generations, therefore avoiding its oblivion.

The MAB has undergone some moments of great abandonment, but above all, great moments of major vivacity. The institution is reborn this year with the mission of putting together, preserving, disseminating and fostering the arts. The MAB contributes in this way making effective that which André Malraux foresaw about Brasília, which it would be “the boldest city that had ever been conceived in the Western Hemisphere”.

Art in Brasília and the MAB, 1950-2021

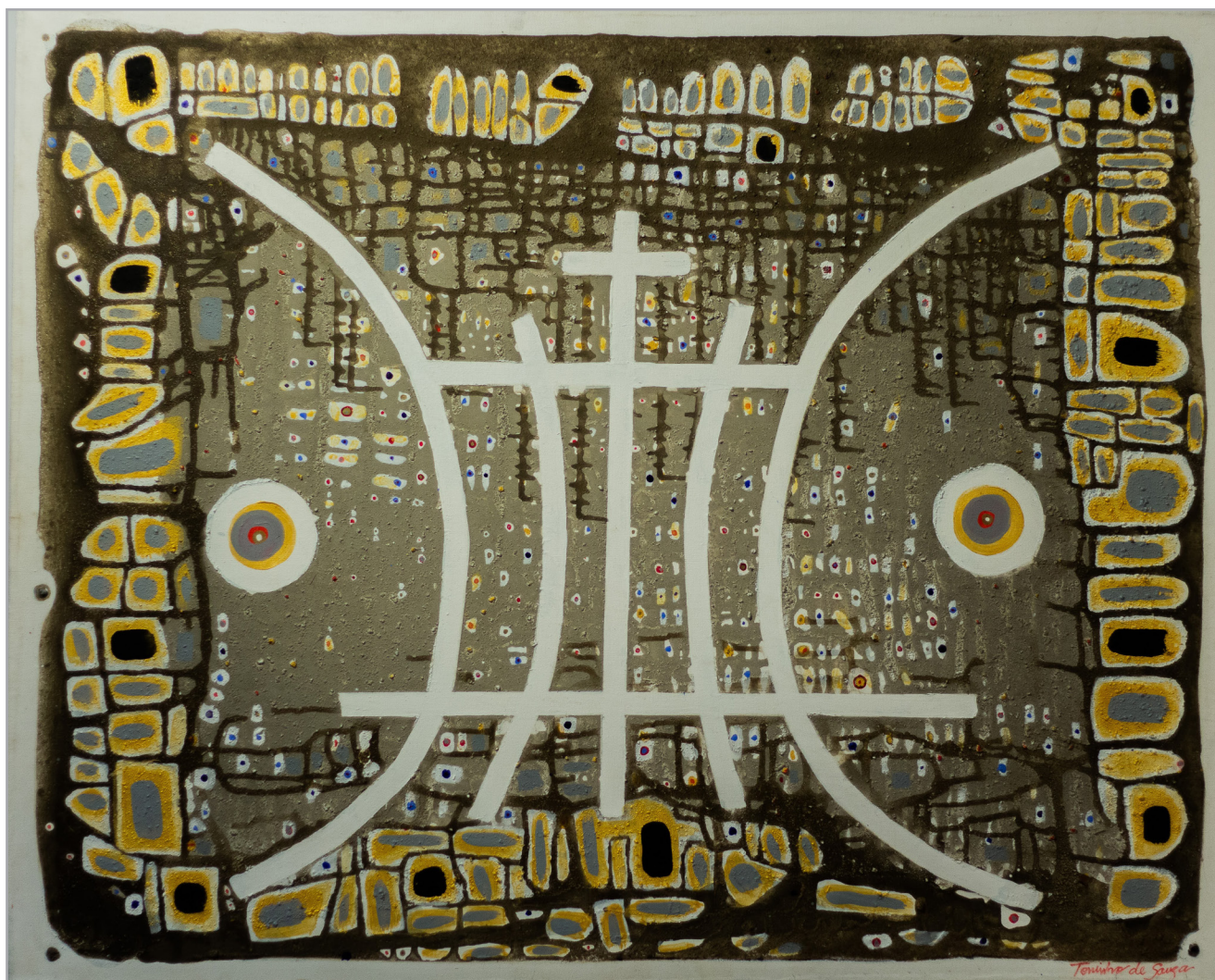
In 1959, one year before Brasília's inauguration, it became the seat of the Congresso Extraordinário da Associação Internacional de Críticos de Arte (Aica "Extraordinary Congress of the International Association of Art Critics"), an international congress of art critic, which gathered important names of the world culture, in the construction site of the new capital of Brazil to discuss the theme New City - Synthesis of the arts. At that moment, Brasília symbolized the intellectual and material efforts of the Republic to present and to recognize itself, as a modernization drive capable of innovation. The dream of Brasília was a utopia, a progressive project to unite Brazilians towards a common purpose: the national development.

In 60 years, this project underwent many changes, in some aspects, it was successful, in others not so much; in certain aspects it was just different. Regardless of that, art and design were involved in each of the phases, were it to support or to dispute ideas. The MAB shows a portrait of what efforts have been done for the construction of Visual Arts and Design in the city, with focus on the artists and creatives who have contributed to make the national capital a center of talents and ideas for Brazil and abroad.

Along its history, the MAB collected artistic productions made in Brasília, for Brasília or by Brasilienses (citizens of Brasília) between 1950 and 2021. With this collection, it is possible to see the art history in this capital. Between 1950 and 1960, its main mark was the State's project for the city's art and design. The 1970s and '80s reflected the instability caused by the dictatorship, but also the spontaneous reorganization of the arts field. From 1990 on, the artists have turned more frequently to Post-Modern trends, and that's also the time in which they begin to be recognized worldwide for the excellence of their work. That process culminated in the coronation of Brasília as a Creative City in Design by the UNESCO in 2017. The MAB's collection artworks were brought together mostly through awards and art prizes or as payments by the artists in exchange for the use of the galleries of the now extinct Cultural Foundation of the Federal District. Other forms of acquisition were donations, and transfers from other agencies or even the abandonment of art pieces at the Mu-

seum, which ended up incorporated into the collections of the institution, even if under questionable criteria. This policy, which could be defined as irregular is the reason for the presences and blanks in the collections today. The main building bears little space for the gallery, what in addition to its low height is also a limitation factor for the incorporation of certain artworks.

In spite of these inconveniences, the institution is capable of showing with its collection the history of art development in Brasilia. At this moment the MAB incorporates Design into its history, thus enriching the task of collecting, preserving and spreading the art talents of the Federal District DF.



Toninho de Souza. Untitled, undated. Mixed technique on canvas, 80 x 100 cm. MAB1254. (Marina Gadelha/SECEC)



Details on the façade of Igreja de Na. Sra. de Fátima (Our Lady of Fátima Little Church) wielding a world-renowned panel by Athos Bulcão (1958).
(Marina Gadelha/SECEC)

Art Under State Patronage, 1950-1960

Brasilia was founded with the mission to show a progressive Brazil to the world. So it was no surprise that the artists hired for the project belonged to several Modernists' movements of the country, who sought for "balance and clearness of shapes, cleansing of the language, adequate choices and the purity of the materials" according to the words of historian Angélica Madeira.

Architect Oscar Niemeyer selected almost all the artists hired by the Federal Government to work in Brasilia, mostly to produce the art pieces that would be integrated into the federal buildings and public monuments. In this group, there are important names of the national Modern school, such as Alfredo Volpi, Bruno Giorgi, Alfredo Ceschiatti and the plastic artist and landscape architect Roberto Burle Marx. The French Brazilian Marianne Peretti may also be included in this group, despite the fact that she started working with Niemeyer only after 1970, making important artworks for the city's design, like the windows of the city's Metropolitan Cathedral. Nevertheless, the most emblematic artist in this integration of art and architecture is certainly Athos Bulcão, from Rio de Janeiro, who created dozens of panels, usually made of wall tiles spread all over the capital.



The highly renowned sculptures by Bruno Giorgi (*Os Candangos*, 1959 – *The Construction Workers*) and by Alfredo Ceschiatti (*A Justiça*, 1961 – *The Justice*; originally *Goddess of Justice*) in *Three Powers Plaza*, in Brasília (Marina Gadelha/SECEC).



The University of Brasília (UnB), founded in 1962, was responsible for setting forth a new integration project linking art and education, and it also spurred on the broader part of the cultural frenzy in the city in the 1960s. Several artists moved to the capital to lecture at this university, and among many of those that we can make special notice of are Glênio Bianchetti, Marília Rodrigues, and Maciej Babinski



Marianne Peretti's sculpture (*Bird*, 1981), and Victor Brecheret's *Dancer* in the foyer of the National Theater Cláudio Santoro. (Marina Gadelha/SECEC)





Maciej Babinski making an engraving (Lidia Babinski's Archives)

On top of the encouragement by the government, the new residents in the capital also set out to dynamize the artistic scene by carrying out exhibitions at home or in privately owned establishments, long before Brasília's inauguration. One in particular who stands out in this group is a Peruvian called Felix Barrenechea, who despite having been invited by Israel Pinheiro (Brasília's first mayor) to start out an art school in the city was not granted a fulsome sponsorship, neither the state's support and protection. The Brazilian furniture Designs from the 1950s through the 1970s, which was the era of the inauguration and growing populating in Brasília, produced objects, which comprise prominent national cultural heritage. Throughout this period, public buildings furniture design made an important contribution to the ongoing development of the country, be it in social, economic, political, cultural or philosophical terms. Its worthiness goes far beyond its attributions, or functions, value and rareness; indeed, it takes part in the material culture of a society.



Inside the palaces, there is a relevant collection of works by Oscar Niemeyer and his daughter Anna Maria, but also by Sérgio Rodrigues, among other Brazilians and foreigners who took part in and contributed to the constitution, acknowledgement and high regard for the Modern design furniture.



Maciej Babinski. *Untitled*, [1969]. Xylograph on paper, 28 x 37 cm. MAB1007.
(Marina Gadelha/SECEC)



Sérgio Rodrigues. Kiko chair, 1964. A Swivel chair/ jacarandá wood structure and leather covering. 100 x 50 x 50 cm. (Marina Gadelha/SECEC)



Anonymous. An original furniture set of Brasília Palace Hotel (bed, bedside table, and dressing table), 1958. (Marina Gadelha/SECEC)



Jorge Zalszupin. Cabinet Table, 1960s. Wooden table containing drawers, Jacarandá wood slabs, a leather panel and solid Jacarandá wood structures. (Marina Gadelha/SECEC)



Rubem Valentim's studio in his house in Brasília, 2000s. (André Santangelo/SECEC)



1

Rubem Valentim

He was an emblematic artist of the capital, and possibly one of the most renowned artists in the national scene. Naturally a Baiano from birth, and after making a halt in Rio de Janeiro, he was already widely acclaimed by the time he came to Brasília in 1966, ready to become a lecturer/ professor at UnB. In 1968, when the Dictatorship's political repression worsened, he quit his position at UnB and settled on his artistic life, in full manner. Although he made his works available mostly in galleries in Rio de Janeiro and São Paulo, he never left the Federal Capital, where he settled down and lived up until his death in 1991.



2

Rubem Valentim is distinctive for his ability to connect elements from Neo-Concretism to symbols of the Afro-Brazilian religions. His artwork seeks, therefore, to bond the erudite features with the popular ones, and so that brings about a unique and extremely original outcome, which made him one of the most prominent artists in the country. His public acclaim just turned out greater along the decades after his death in 1991.



3

The Rubem Valentim Institute endowed to the Art Museum of Brasília, with the help of artist Bené Fonteles, his studio just as it had been left at the time of his death. By means of this set of furniture, artworks and instruments, it is feasible to take a sneak peek of the physical context in which Rubem Valentim's ideas took shape. Among the paintings remaining there, there is a small panel whose composition links it back to the great mural fashioned by the artist for Itamaraty's Palace in Brasília, entitled Oxalá's Temple (1977), painted in white for the Ministry of Foreign Relations' version.

1 - Rubem Valentim. *Composition # 10*, 1962. Oil on canvas, 100 x 70 cm. MAB111 (Marina Gadelha/SECEC)

2 - Rubem Valentim. *Untitled*, 1989. Screen-print, 100x70cm. MAB1236. (Marina Gadelha/SECEC)

3 - Rubem Valentim. *Untitled*, 1989. Screen-print, 100 x 70 cm. MAB1236. (Marina Gadelha/SECEC)

In search of a new path, 1970

Brazil's 1964 military coup – followed by arrests, job dismissals and dissolutions of public institutions – caused the discontinuity of state undertakings targeted at culture and art education in Brasilia. Such context also, in practice, halted the city's cultural project as it had been laid out by its founders. The resulting void was gradually being replenished by means of disperse initiatives in the 1970s, some by the Federal Government, others by the local government and many of them by the local community itself, which compelled "Brasilienses" (the dwellers of Brasilia) and those construction workers (candangos) to take the risks and opportunities in treading their own paths.

The cultural scene of Brasilia in the 1970s, in the aftermath of persecutions and political repression, besides the institutional turmoil, was oftentimes described by the very cultural agents of the period as lukewarm and less daring. However, this moment in history saw a revival of the artists liberating themselves from the chains of the geometric language so as to experiment other styles and approaches, such as Figuration in various facets and in Abstract Expressionism. Among the artists who walked the ways in Abstractionism, one can highlight Naura Timm and Wagner Hermuche. Among those in the Figurative Art are Douglas Marques de Sá, and Terezi-nha Losada, who are some of the most prominent. It was through paint, nonetheless, that a true sort of school bloomed in the capital, featuring especially names like Lêda Watson, and Betty Bettiol.

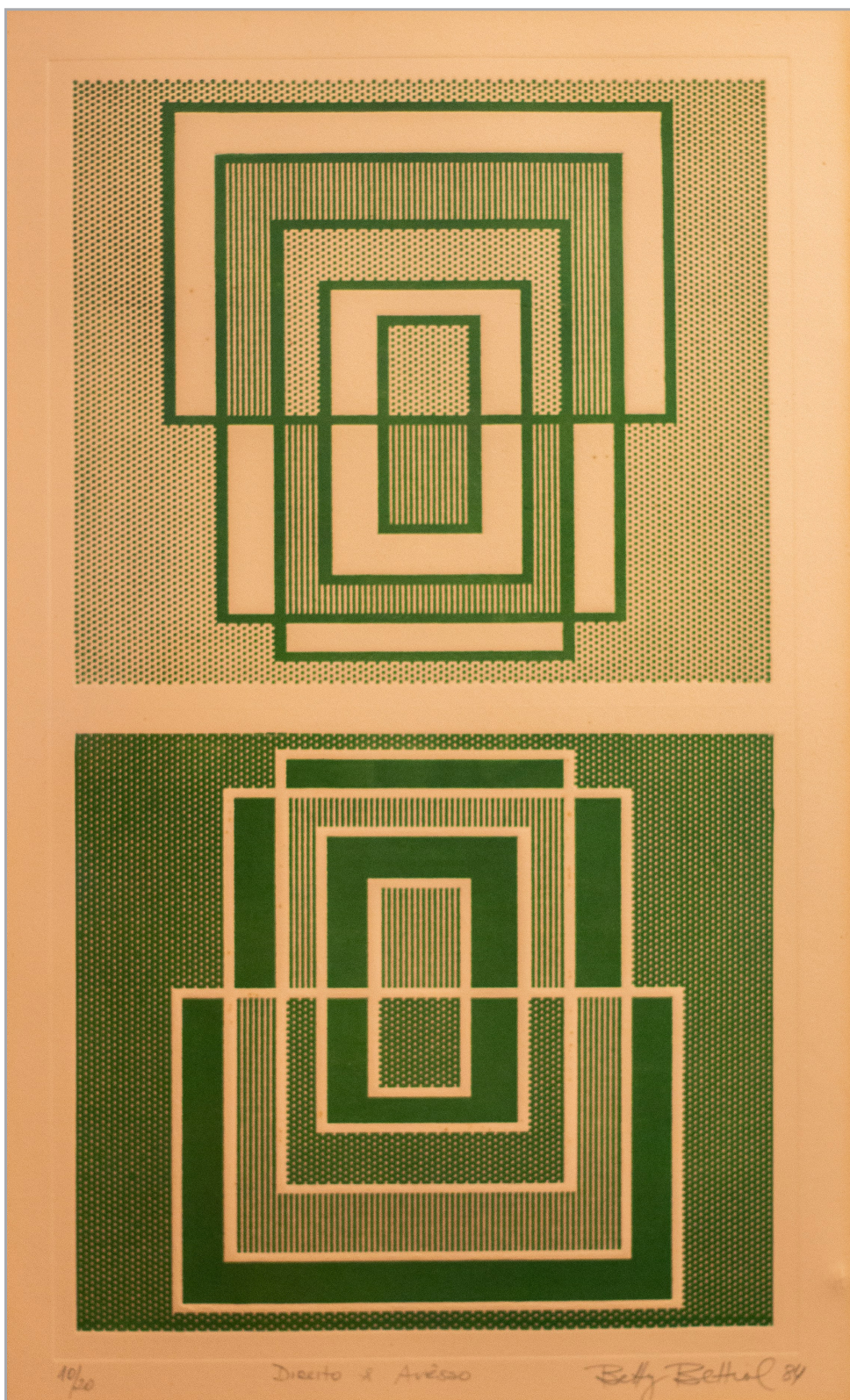


Lêda Watson, in her atelier in 1979. (The artist's personal archives)



Betty Bettiol printing an engraving, in the 1970s. (The artist's Personal archives)

The local government would also start promoting and recognizing the value of Folk Art and the capital periphery's artists in a systematic fashion. In this scope, some initiatives came up including the Plastic Arts Salon of the Satellite Cities (Salão de Artes Plásticas das Cidades Satélites), in which artists like Valdemor Nogueira de Lima and Enock Byron de Quevedo were laureated, and which formed a new context for the surge of new talents, such as Madame Kalil and Francisco Galeno. Along these lines, it is also key to point out artists like the weavers Minnie and Cândida Sardinha, pioneers in the intersection of art and handcraftsmanship, who also developed research on tapestry and attracted throngs of students.



Betty Bettiol. *Right Side And Inside Out*, 1984. Engraving, 51 x 31 cm. MAB270. (Marina Gadelha/ SE-CEC). Betty Bettiol may be considered the pioneer in the use of computational means for the production of images in Brasília. This artwork was made with the aid of an office computer. Its original edition dates back to 1977.



Lêda Watson. *In the shadow of the labyrinths*, 1977. Engraving, 50 x 40 cm. MAB222. (Marina Gadelha/ SECEC). One of the most emblematic personalities of Visual Arts in the Capital's Republic, Lêda Watson moved to Brasília in the 1970s. She studied Art in Rio de Janeiro and Paris, where she effectively started out her solid career, and she has been teaching generations of Brasilienses (dwellers of Brasília) the art of engraving over the years. Her editions take months in the making until they are ready. Her work is complex and is inspired oftentimes in the forms of the Cerrado (Brazil's savanna). Watson took part in founding the Brasília Museum of Art and the Print Club of the city, among other initiatives.



Lêda Watson. *The All (No. 1) : Life's Essence*, 1993.
Engraving, 100 x 70 cm. MUN1532
(Marina Gadelha/SECEC)



Orlando Brito. *Armed Forces General Andrada Serpa - Ministerial Meeting*, 1974. Photograph, 30 x 20 cm. MAB821 (Marina Gadelha/SECEC). The 1970s in Brasília was particularly prolific of photographers capable of turning a journalistic record into a poetic artwork. Orlando Brito had been living in the city since the decade of 1950, and he is possibly one of the most talented photojournalists of the time, having been laureated with several prizes. Although this photo has its beauty, it is likely, if not really, a denunciation of the iron grip with which the military dictatorship enacted in the stewardship of the Brazilian State, during the so called "Lead Years" (anos de chumbo) in which violence and repression were the State policies.



Solange Escosteguy. *Untitled*, 1978. Wood and acrylic paint, 51 x 60 x 18 cm. MAB410 (Marina Gadelha/SECEC)

Sérgio Rodrigues. *Cine Brasília's seats*, 1970s. This metal trestle was added to the piece in order to allow for its exhibition at the museum. The seats were originally fitted onto the steps of the auditorium. (Marina Gade- Iha/SECEC)





Danilo Barbosa (project's author) and the Department Of Road Transport And Safety for the Federal District (execution). Address sign for Super Blocks 307 and 308 in South Wing ("Asa Sul"), 1976/2021. Painted steel, 275 x 50 cm. (Marina Gadelha/SECEC)

New Momentum, 1980

The 80's aroused a feeling of ambivalence in the artists who experienced those years. New funding mechanisms and cultural institutions came about, such as the very Brasília Museum of Art. Redemocratization allowed for thawing of the State's repressing machine, including censorship. Nevertheless, the frustrated utopia of Brasília, the economic crisis and the tepid public and art market in the city prevented this period from being experienced with euphoria, especially for the emerging creative generation.

Despite that, the amount of artists and languages broadened greatly. The circulation of information and people made it possible for people to chase after synchronization with the newest artistic debates that would conjure up, particularly in Rio de Janeiro and São Paulo, but also overseas. The increasing awareness – in Brasília and outside of it – of the existence of an active and independent local art scene was an important landmark event in the city's growing maturity. Painting welcomed a new drive – especially among young artists, such as Ralph Gehre and Nelson Maravalhas – performance and electronic art came around to a more conscious practice, and artworks were increasingly created in a variety of hybrid languages.



Artist Rômulo Andrade holding an artwork from the series on Brasília's sky, 1980s. (Wagner Hermuche/Artist's personal archives)





Artist Ralph Gehre in 2019. (Roberto Bassul/Artist's personal archives)

Along this decade and the following one, Brasília would become a hub for the development of furniture Designs concerned with forests and tropical species preservation. This proposal was based on the noble and effective intention of popularizing tropical wood species, including Roxinho, Pau Amarelo, Goiabão, Jatobá, Muirapiranga which are not widely known by the general public among other species, which bear physical and mechanical properties well suited to meet the most demanding and exclusive furniture projects needs. This initiative started out as a research program of the Forest Products Laboratory, the then IBAMA, now Brazil Forest Service



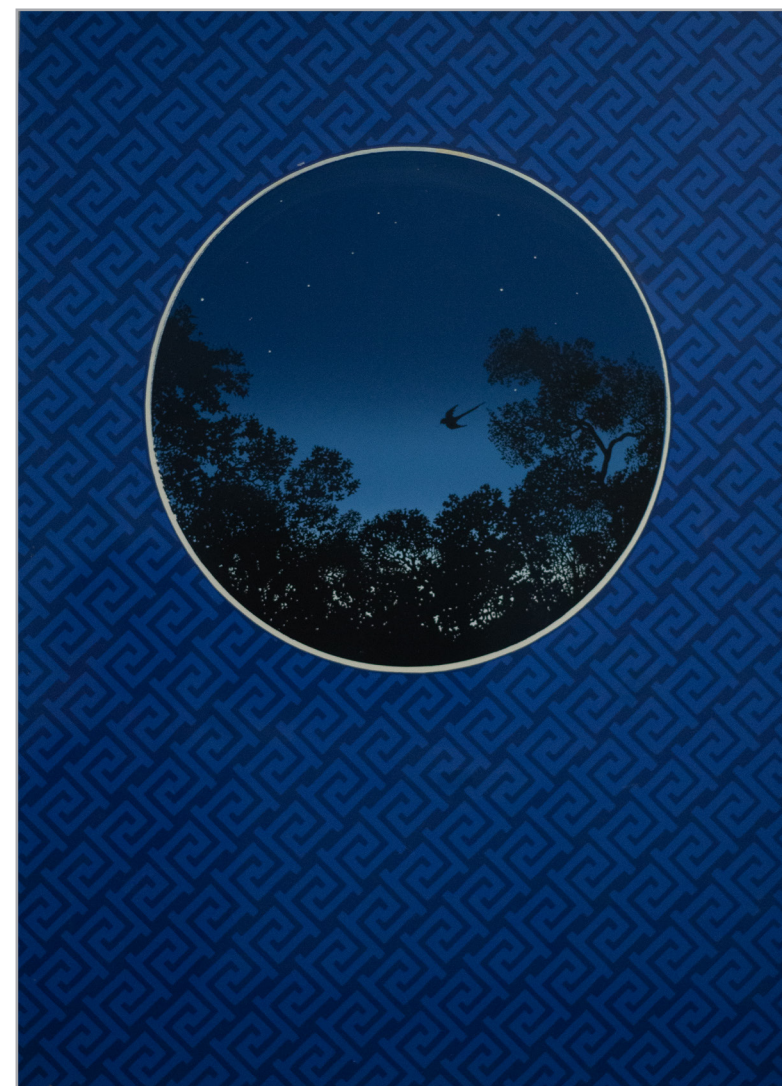
Helena Lopes. Abandoned – Eldorado dos Carajás, 1996. Collagraphy on paper, 50 x 70 cm. MUN15148. (Marina Gadelha/SECEC)



Célia Matsunaga. An abandoned minor, undated. Engraving, 20 x 12 cm. MAB261. (Marina Gadelha/SECEC). Currently a professor at the Department of Industrial Design of the University of Brasília, Célia Kinuko Matsunaga Higawa is a prominent designer and artist, whose journey that began in the 1980s places her amongst the most innovative characters of the city. A creator who usually experiments with a sundry of languages and materials, also combining graphical design into her creative productions.



Rômulo Andrade. Signs of Light, 1987. Screen-print, 69 x 50 cm. MAB413. (Marina Gadelha/SECEC). Rômulo Andrade arrived in Rio de Janeiro in the 1970s, and from the 1980s on, he built a solid career as an artist, designer and arts educator. As he chose silk-screen printing as one of his favorite techniques, he produced a series which this artwork is a part of, which itself in the author's words is "a foreigner's look on Brasília". In this artwork, he represents the migrants' contemplation of Brasília's sky, the morning lights and the forms of the savanna ("Cerrado"). As a militant for the preservation of the environment, Andrade speaks out of his bond with nature by means of colors and compositions imbued of spirituality.



Rômulo Andrade. Cerrado (Brazil's savanna), 1982. Screen print, 60 x 40 cm. MUN15107. (Marina Gadelha/SECEC)



Fernando Lopes. *Elevator*, 1980. Drawing on paper, 65 x 50 cm. MAB377. (Marina Gadelha/SECEC). Holding degrees in Brazil and abroad, Fernando Lopes is above all acclaimed as an illustrator. His artworks have been published almost daily in the *Correio Braziliense* "Brasília's Mail" newspaper in the Federal District since 1997.



Lourenço de Bem. *A Window To The Fields*, 1984. Oil on canvas, on plywood, 71 x 32 cm. MAB035. (Marina Gadelha/SECEC)



Sílvio P. Zamboni. Sem título, 1984. Óleo sobre compensado, 80 x 100 cm. MAB154 (Marina Gadelha/SECEC)



Ralph Gehre. Topic No. 1, 1985. Oil on canvas, 128 x 90 cm. MAB051. (Marina Gadelha/SECEC)



Ligia de Medeiros. Coffee Table laid out in planes, 1990 project. Wooden Base; wood types: ipê, roxinho, and cedro; glass tabletop, 65 x 100 x 80 cm (Marina Gadelha/SECEC)



Corpo Piloto Group (Suzete Venturelli, Luiz Ribeiro, José César Silva, and Rômulo Andrade). Untitled, 1988. A record of a performance for the opening of the exhibition of Rubem Grilo, in the Gallery Oswaldo Goeldi. In the decade of 1980, Brasília witnessed an increase in the interest of artists for the language of performance, in which José Eduardo Garcia de Moraes, representative of the city, partook at the memorable exhibition "How do you do, '80s generation?" in Rio de Janeiro. In the year of 1986, at UnB, some students of the extension course "Esthetics and Plastic Arts: from trans-vanguard to New Painting" created the Corpo Piloto Group, which envisioned to highlight "the relation Art/Body/City within an esthetics process that does not make use of traditional art forms", in the words of Suzete



Tunico Lages. "Chair Named Brazil" Cadeira Brasil, 1980. Mahogany and cushions in linen, 50 x 60 x 60 cm. (Marina Gadelha)



The artist and professor at UnB Cecília Mori in her studio at Asa Norte, 2021.. (Ádon Bicalho/Artist's personal archives)

Maturity, from 1990 to today

The decade of 1990 saw the start of great changes in the Federal District – DF. The political autonomy allowed for the district's population to choose their local representatives for the first time. The Fund for Support of Culture, and the Rouanet Law were created in 1991. The Graduation in the Arts Department at the University of Brasilia started its program and activities starting from 1993. From that moment on, the public and private investments in culture multiplied and new institutions were created, such as museums, schools and galleries, like the Cultural Center of Bank of Brazil and The National Museum of the Republic. The District's cultural system, despite flaws and gaps took shape over that decade.

In the arts field, diversity and trans-versality became the mottos of the artworks that have been created since then. In line with what Arthur Danto pointed out, after the end of Modern painting, it is not possible anymore to speak of a History of Art, but of "histories" of Art. The artistic experimentations and tryouts that were being carried out since the 1960s flourished to a new variety of possibilities never seen before. Hybrid and contemporary languages, art and technology, the drawings and paintings of the human figure seem to comprise the main axes for the contemporary art of the Federal District.

Starting from 2000 onwards, Brasilia has displayed a new generation of designers, of different and contemporary typologies, who base their work on innovation and diversity of themes, functions, shapes and materials to make up their creations. In some cases, they express the very city by means of its icons, in other cases, they are guided by shapes and materials that give the tone and personality to their furniture, which is often inspired by the organic shapes of the savanna, the Cerrado.

Additionally, taking into account that Brasilia earned the title of Creative City of Design, the local productions value contemporary diversity and bring to surface an international capital grounded in its history and also in its capabilities for innovation.



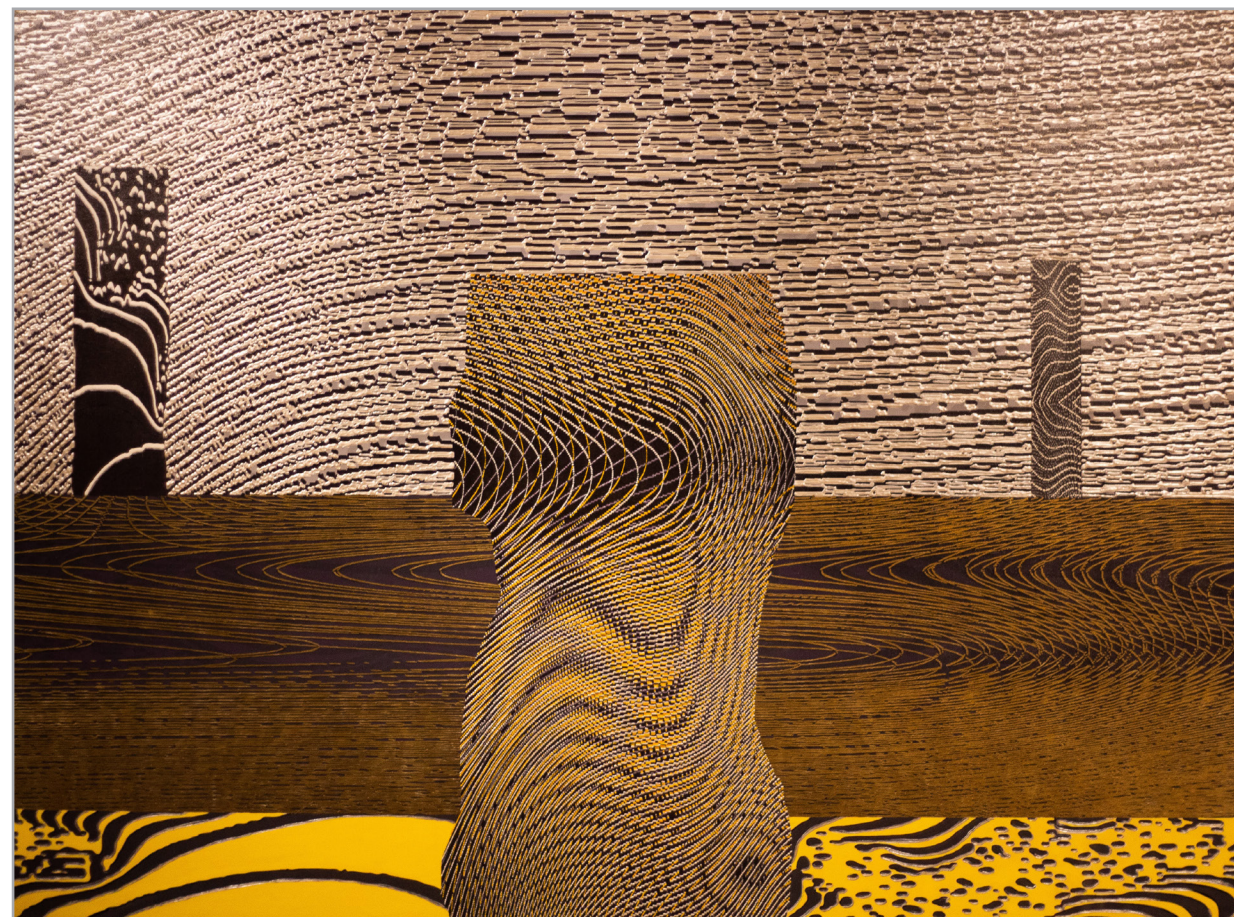
Sérgio Rizo. *Untitled 1991*. Oil on wood, 160 x 153 cm. MAB871. (Marina Gadelha). Although Rizo is represented in the MAB's collection through an Abstract artwork, he is currently acknowledged for his drawings that depict human anatomy. This artist has held sway on generations of students at the University of Brasília, where he mostly teaches Drawing and Artistic Anatomy.

André Lafetá. *Table 1 – The Dreamer of Objects*, 2001. Acrylic on canvas on wood, 121 x 113 cm. MAB968. (Marina Gadelha/SECEC)

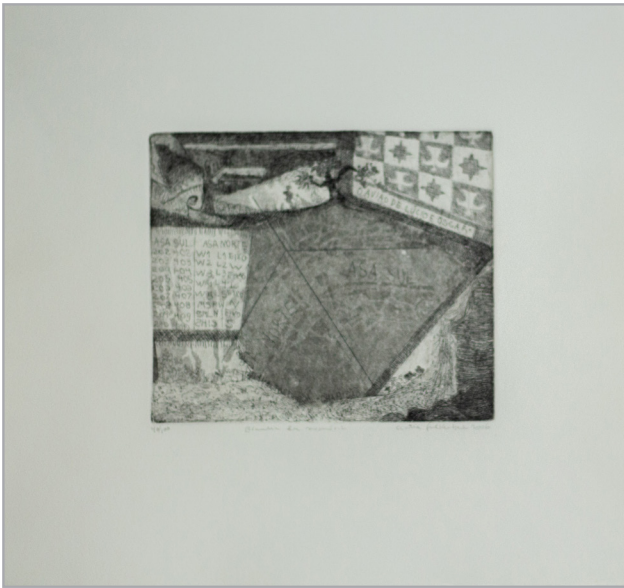




Taigo Meireles. *Altar Three Shades Of Blue*, 2020. Oil on canvas, 146 x 114 cm. (The artist's personal archive).



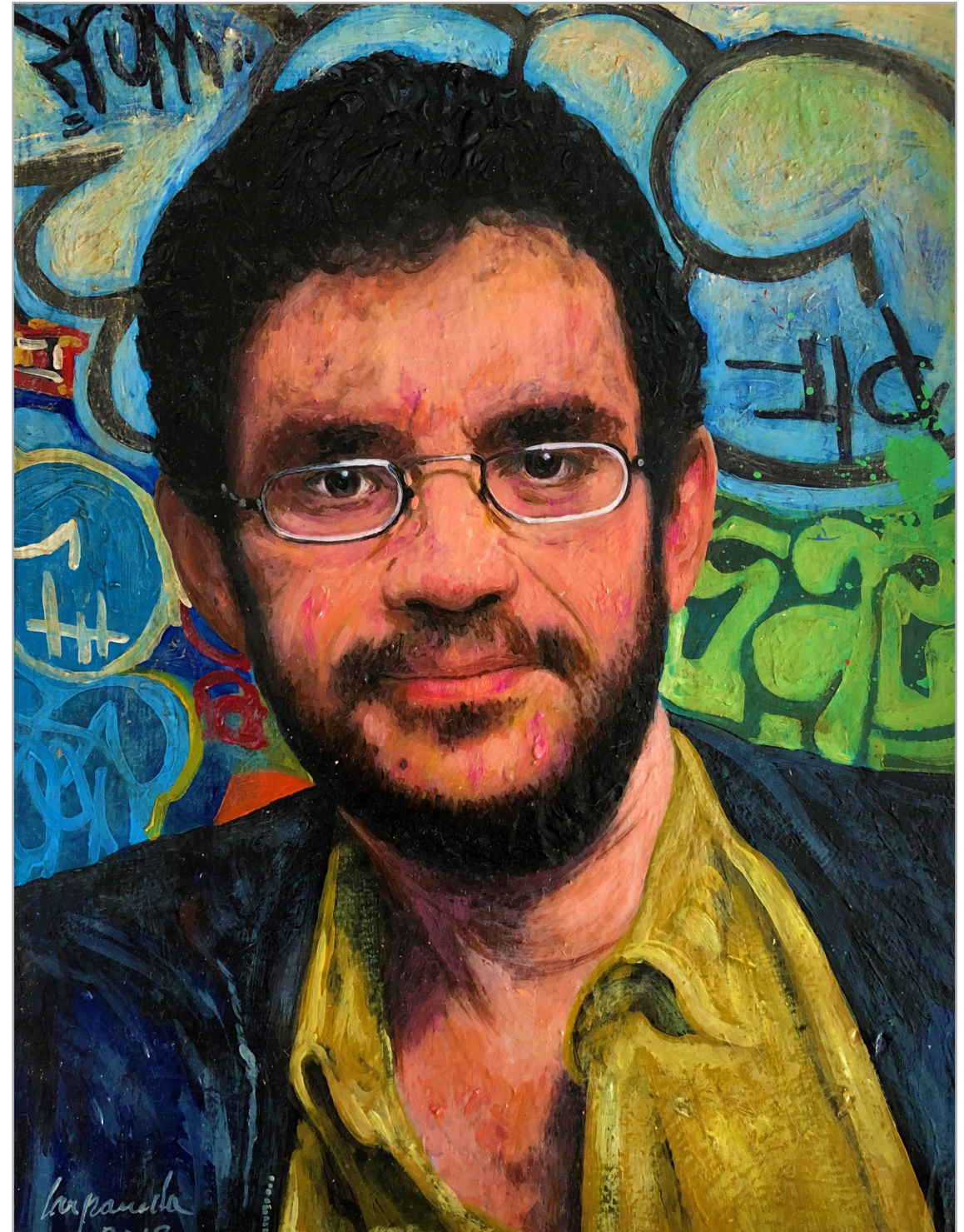
Roger Regner. *PRG 01*, 2011. Acrylic on canvas, 135 x 100 cm. MAB1372 A. (Marina Gadelha/SECEC). This artwork is derived from the artist's research on computer-generated imaging and is part of a diptych.



Cintia Falkenbach. *Brasília of the Memory*, 2006. Engraving, 30 x 32 cm. (Marina Gadelha/SECEC). The artwork is part of a prints portfolio put together by Malu Fragoso, "Brasília in Prints" (Brasília em Gravuras).



André Santangelo. *Neither Sky, nor Earth, nor Water*; 2002. Photograph. MAB1158. (Marina Gadelha/SECEC)



Fernando Carpaneda. *Renato Russo*, 2018. Acrílica sobre tela, 30 x 20 cm. (Marcelo Gonczarowska Jorge/SECEC)

Bené Fonteles. Untitled, undated. Mixed technique, collage, paper, polystyrene and acrylic paint on wood, 150 x 115 cm. MAB863. (Marina Gadelha/SECEC). Bené Fonteles' work in the field of the arts intermingles with activism. His work dialogs with the issues of preservation of the environment and the reality of the Brazilian population's lower classes, and above all the one left to the margins. The artist makes use of objects and materials that he acquires along his travels to the inlands of Brazil, such as indigenous artifacts, natural fibers, pieces of leather, seeds, and cows' mini bells.



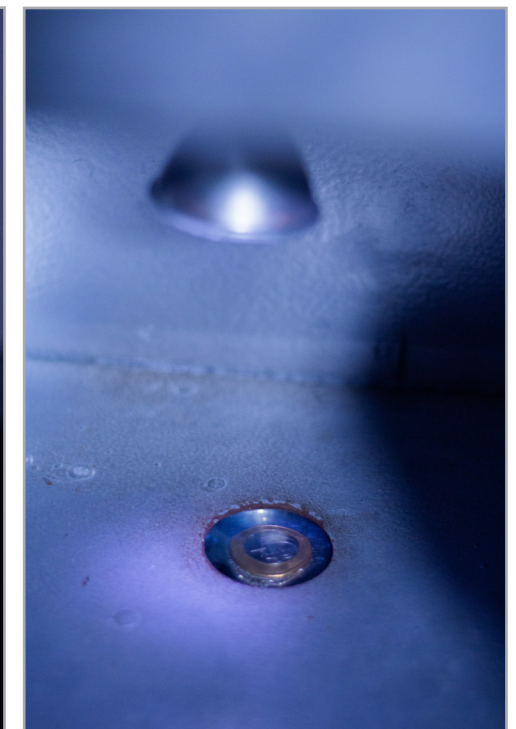
Ricardo Stumm. Creation, 2005. Golden Bronze, 34 x 18 x 15 cm. MAB1110. (Marina Gadelha/SECEC). Ricardo Stumm's artwork is that of an undefinable style, although it is undeniably nourished in the modernist source. As a Gaucho, he started out his artistic learning while still living in Porto Alegre, and later moved to Brasília, where he studied with Glênio Bianchetti and Lêda Watson. He majored as a sculptor in Europe in the 1990s, which is the area of expertise he deems as his best and that he is best known for. He earned appreciation and recognition as the pioneer of artistic bronze and aluminum casting in the Federal District, and he now experiments with Glass Art.





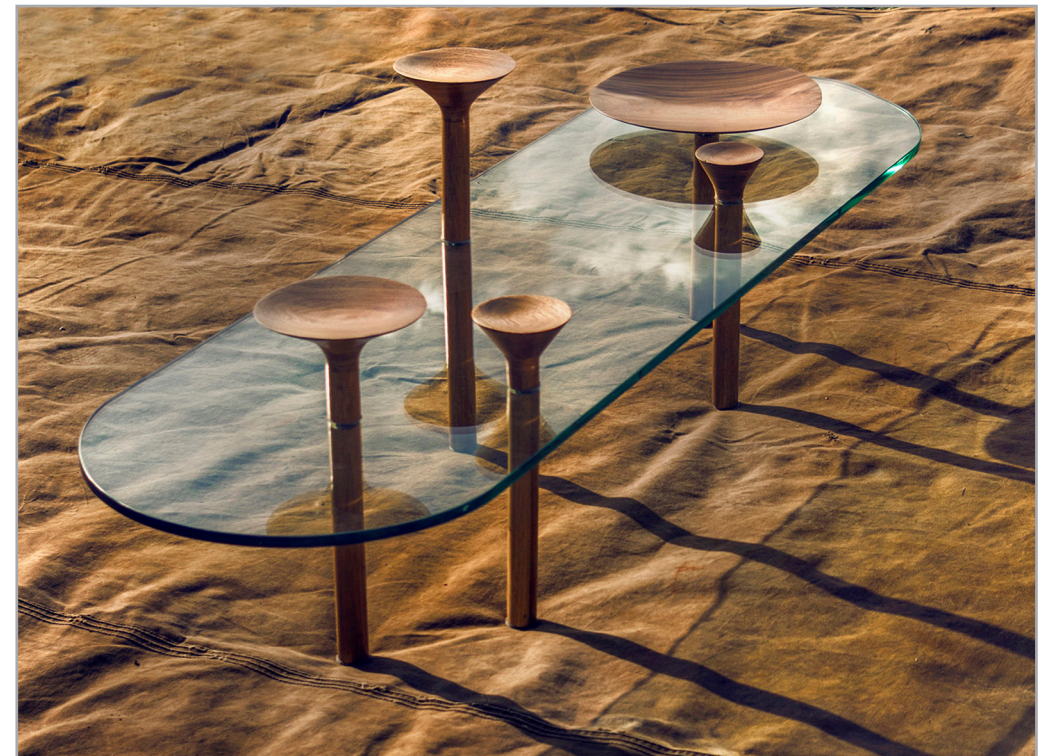
"Corpos Informáticos" (research group). Varrum, 1995. Editing: Carla Rocha. Video Art. Duration: 6'44". MUN1247. Corpos Informáticos (Informatical Bodies) is a performance group that was created in 1992, and adopted different formations along the years, always under the coordination of Bia Medeiros, a professor at UnB up to the 2000s. In her words, the group does not enact theatrical plays, it carries out performances, and performances within the notion of tele-presence (mainly between 1999 and 2006), urban compositions in the city and on the Web taken as a public space, video art, web-art, or simply art." Maybe due to its longevity or its presence in the academic sphere, it is one of the most emblematic and most highly acclaimed groups of Brasília.

Cirilo Quartim. 1=0, 2008. Safe, BRL 1.00 coin, a pair of concave mirrors, a dichroic lamp, 50 x 50 x 50 cm. MUN118 (Marina Gadelha/SE-CEC). Artist Cirilo Quartim is part of a young generation of Brasília-born artists deeply concerned with the integration between art and technology. His productions combine the use of digital technologies, critics or social commenting, and the interaction with the public, who is often invited to take part in the installations, so that the artwork can come to a fulfillment as an artistic proposal.





Carol Nemoto and Samuel Lamas. Harp Seat, 2019. A steel structure with an epoxy resin painting in semi-opaque black color and a seat made of marine rope, 50 x 50 x 80 cm. (The designers' personal archive /SECEC)



Dimitri Locicks and Marcos Mendes Manente. Buritis coffee table, 2014. Made of solid freijo (a type of wood), having its final touches done with a sealer, steel-ware pieces, bottom bases of felt and a glass tabletop, 180 x 50 x 50 cm. (The designers' personal archives/SECEC)



*Eduardo Borém. Lúcio Table. Bases of solid wood and a tabletop made of a natural wooden slab.
. (The designer's personal archives /SECEC)*



Fred Hudson and Raimundo Miranda. Coffee table, 2011. Muira Design Project, UnB/FAP-DF. Wood sheets with marquetry and a structure made of Ipê wood, 35 x 105 x 105 cm. (Fred Hudson's personal archives /SECEC)



Authors: Carla Sanches, Laura Ferraz, and Wanderson Ferreira. Alu Bench, 2019. Flexible plywood and cotton weaving, 45 x 120 x 50 cm. (Carla Sanches's personal archives/SECEC)

Marcelo Bilac. Murici Table, 2018. Structure of flexible plywood covered with bits of wood and a sheet of painted carbon steel, 52 x 44 x 52 cm.
(The designer's personal archives/SECEC)





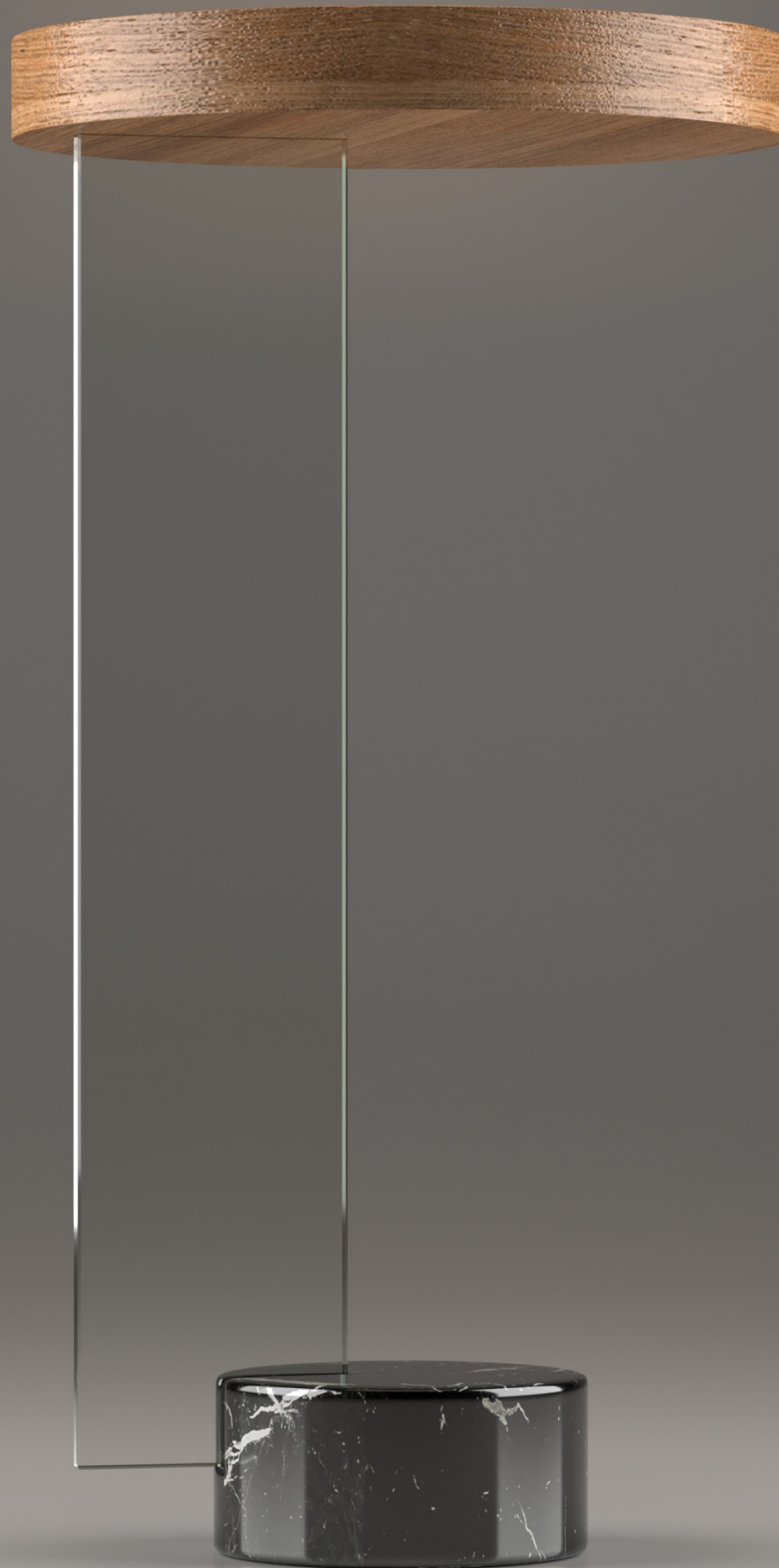
Raquel Chaves. Quinta Table, 2016. Structure made of carbon steel, with electro-s-tatic painting and naval plywood. (Alliny Nunes/The designer's archives/SECEC)



Katia and Morgana de Moraes. Athos Table, 2016. MDF coated with lacquer and glass, 56 x 56 x 56 cm. (The designers' personal archives/SECEC). A project undertaken with support from Athos Bulcão Foundation Fundação Athos Bulcão.



*Rodrigo Scheel. Brasília Chair, 2013/2018.
Jequitibá wood, 40 x 40 x 80 cm. (The de-
signer's personal archives/SECEC)*



*Vitor Brum, Victor Dax, and Bruno Bersan. VB01 Table, 2019.
Wood, glass and marble, 53 x 28 x 28 cm.
(Vitor Brum's personal archives/SECEC)*

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Archives

Brasilia Museum of Art's Archives

Archives of the Cultural Heritage Undersecretariat of SECEC-DF

Archives of the Culture and Creative Economy Secretariat of the Federal District

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Sponsorship (brand strategy):

Manufatura Creative Ltda.

MAB's Instagram:

@museudeartedebrasilia

Translation:

Positive Idiomas

English version layouting:

Jheniffer de O. Morais

Cover Image:

Claraboia Films

Specia thanks to:

NOVACAP

DER

State Secretariat of Communication of the Federal District (Secretaria de Estado de Comunicação do Distrito Federal)

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