

Ministry of Tourism presents  
Banco do Brasil presents and sponsors



**Banco do Brasil Cultural Center Rio de Janeiro anticipates the centenary celebrations of the Week of 22 with an original exhibition**

*Curated by Tereza de Arruda, the exhibition 'Postmodernism Brazilianness' sheds light on the achievements and milestones that the Week of 22 brought to Brazilian visual arts, and brings together original and emblematic works from 51 Brazilian artists*

Click [here](#) to access promotional images

Celebrating the centenary of the Modern Art Week of 1922 and shedding light on the traces, remnants and achievements that the movement brought about, in the last 100 years, to Brazil's fine arts, and reflect, from the present time, about the process of reviewing and repairing this context. This is the objective of Postmodernism Brazilianness, exhibition that will be presented between September 1st and November 22nd at the **Banco do Brasil Cultural Center of Rio de Janeiro**, sponsored by **Banco do Brasil** and executed through the **Federal Law of Cultural Incentive, from the Special Secretariat of Culture of the Ministry of Tourism and Federal Government.**

Curated by **Tereza de Arruda**, the exhibition draws attention to diverse characteristics of present Brazilian contemporary art whose existence is owed, in part, to the legacy of the cultural artistic boldness proposed by Modernism Nuances that the public will be able to check in the works of 51 artists from different generations that compose the body of this exhibition, including **Adriana Varejão, Anna Bella Geiger, Arnaldo Antunes, Cildo Meireles, Daniel Lie, Ernesto Neto, Ge Viana, Jaider Esbell, Rosana Paulino and Tunga.**



“This exhibition is not idealized with a historical view, but focused on the present with works produced since the mid-1960s until today, some never before seen, that is, already with historical distancing from the beginnings of Brazilian modernity”, explains **Tereza de Arruda**. “It's not an exhibition elaborated as a final stop, but as a starting point, just as the Modern Art Week of 1922 was for an innovative discussion to meet the demands of our time aware of the future course guided by protagonist creators”, completes the curator.

Organized in six themed cores:

### Freedom; Future; Identity; Nature; Aesthetic and Poetry

the exhibition presents paintings, photographs, drawings, sculptures, installations and new mediums. According to Tereza de Arruda, by means of the plural set of worlds, “Brazilianness shows itself diverse and miscegenated, regional and cosmopolitan, popular and erudite, folcloric and urban”.

In order to approach even more the public to the Week of 22, along the period of the exhibition, a series of free activities will be developed in the Living Space of the CCBB Educational Program - Art and Education conducted by educators from the JA.CA. center of art and technology. There will also be a webapp with a set of comprehensive content of the exhibition, guaranteeing accessibility to all.

### FREEDOM

Opening the exhibition, the core *Freedom* reflects about the concerns and questionings remaining from Brazilian colonialism from the period of 1530 to 1822, beyond its consequences and historical legacy. They are decisive factors to the formation of characteristics in the national socio-political context that have become recurring themes in great part of Brazilian cultural production.

In 1922, the modernists sought a rupture with eurocentric standards in Brazilian culture and today, the contemporaries that integrate this core – **Adriana Varejão, Anna Bella Geiger, José Rufino, Rosana Paulino, Farnese de Andrade, Tunga, Ge Viana e José De Quadros** – seek the revision of history as starting point of a horizontal dialogue, emphasizing diversity, visibility and inclusion.

### FUTURE

**The Brazilian modernist vanguard movement sought the new, the innovative, unknown, of a constructive and nondestructive order. An example of a constructive future is Brasília, the capital** conceived as an utopian idea and considered one of the greatest successes of Modernism in Brazil.

“Its conception, idealization and execution are one of the greatest proofs of the concretization of a futurist idea”, remarks Tereza de Arruda

Focused in Brasília as example of futurist utopia, this core gathers sketches from architects **Lina Bo Bardi, Lúcio Costa** and **Oscar Niemeyer**, work from artist **Márcia Xavier**, and records captured by photographer **Joaquim Paiva** and film-maker **Jorge Bodanzky**.

## IDENTITY

The search for a profile, an identity, permeates the history of the Brazilian nation. And, it's from this search that the set exhibited in the core *Identity* is formed. The works of **Alex Flemming, Berna Reale, Camila Soato, Daniel Lie, Fábio Baroli, Flávio Cerqueira, Glauco Rodrigues** and **Maxwell Alexandre** present a Brazilianness with diverse facets of the Brazilian population.

“We are talking here about the ‘deep Brazil’, emphasized in emblematic and pre-modernist literary works, like the book *Os sertões* [Rebellion in the Backlands], by Euclides da Cunha (1866-1909), published in 1902. Already in this period, Brazil was divided in two parts that exist until today: the Rio-São Paulo axis, of elites formed as a consequence of a promising economy deriving from financial and intellectual development, and consequently cradle for the Modern Art Week done 20 years after this publication and the backlands, unknown, stricken by precariousness and scorn for its potential”, reflects Tereza de Arruda.

## NATURE

Brazilian territory is delimited by its vastness, plurality of biomes and importance in a global scale. In this core, artists **Armarinhos Teixeira, Caetano Dias, Gisele Camargo, Luzia Simons, Marlene Almeida, Paulo Nazareth, Rosilene Luduvico** and **Rodrigo Braga** guide questions of exaltation, sustainability and alerts as to nature and the human's relationship with body immersed in the “terra brasilis” legacy.

## AESTHETIC

Gathering works from **Barrão, Beatriz Milhazes, Cildo Meireles, Daiara Tukano, Delson Uchôa, Emmanuel Nassar, Ernesto Neto, Francisco de Almeida, Jaider Esbell, Judith Lauand, Luiz Hermano, Mira Schendel** and **Nelson Leirner**, this core emerges from the reflection about movements as the anthropophagical, fundamental action for the understanding of the Brazilianness essence and a milestone in art history for Brazil. Through it, the Brazilian national cultural identity was reviewed and became recognized.

And, according to the curator's explanation, this happened in 1928 with the publishing of the Anthropophagic Manifesto published by Oswald de Andrade in São Paulo's Anthropophagy Magazine. In the text, the poet makes a direct association to the word “anthropophagy”, in reference to the cannibalism rituals in which it was believed that

after swallowing a person's meat, all the power, knowledge and abilities from the devoured person, would be granted to the cannibal. "Oswald de Andrade's idea was to feed from techniques and influences from other countries – in this case, mainly colonizing Europe – and, from there, promote the development of a new Brazilian artistic aesthetic. Currently, as we see here, it is not in the shadow of an European heritage and manifestations, but an autonomous and authentic miscegenated with elements that compose Brazilianness dominated by colors, rhythms, shapes and assimilation of the disparate universe of language and the means that guide it", observes Tereza de Arruda.

## POETRY

The Modern Art Week and the modernist movement in itself demanded the linguistic independence of the Brazilian Portuguese from Portugal's Portuguese. The modernists believed that Brazilian Portuguese had to be worshipped and propagated as a national language.

Works of concrete poetry, visual poetry and empowerment of written art – writing as independent art, writing as a visually autonomous element, and writing as sonorous abstraction – are exhibited in this core, from artists **André Azevedo, Arnaldo Antunes, Augusto de Campos, Floriano Romano, Júlio Plaza, Lenora de Barros, Rejane Cantoni** and **Shirley Paes Leme**.

### Complete list of artists

Adriana Varejão, Alex Flemming, André Azevedo, Anna Bella Geiger, Armarinhos Teixeira, Arnaldo Antunes, Augusto de Campos/Júlio Plaza, Barrão, Berna Reale, Beatriz Milhazes, Camila Soato, Caetano Dias, Cildo Meireles, Daiara Tukano, Daniel Lie, Delson Uchôa, Ernesto Neto, Emmanuel Nassar, Fábio Baroli, Farnese de Andrade, Flávio Cerqueira, Floriano Romano, Francisco de Almeida, Ge Viana, Glauco Rodrigues, Gisele Camargo, Jaider Esbell, Joaquim Paiva, Jorge Bodanzky, José De Quadros, José Rufino, Judith Lauand, Júlio Plaza, Lenora de Barros, Lina Bo Bardi, Lúcio Costa, Luiz Hermano, Luzia Simons, Márcia Xavier, Marlene Almeida, Maxwell Alexandre, Mira Schendel, Nelson Leirner, Oscar Niemeyer, Paulo Nazareth, Rejane Cantoni, Rodrigo Braga, Rosana Paulino, Rosilene Luduvico, Shirley Paes Leme e Tunga.

### About the curator

Tereza de Arruda has a Master's degree in Art History, graduated from the Free University of Berlin. She has lived between São Paulo and Berlin since 1989. In 2021, she received a scholarship from the Anna Polke Foundation in Cologne for the research of Sigmar Polke's work. As a curator, she collaborates internationally with several

institutions and museums to execute group or solo exhibitions. Among others, in 2021, *Art Sense Over Walls Away*, Reinbeckhallen Foundation, Berlin; *Sergei Tchoban Futuristic Utopia or Reality*, Kunsthalle Rostock; in 2019/2021, *Chiharu Shiota lifeline*, CCBB RJ-DF-SP; *Chiharu Shiota internal lines*, Japan House; in 2018/2019, *50 years of realism – from photo realism to virtual reality*, CCBB RJ-DF-SP; in 2018, *Ilya and Emilia Kabakov Two Times*, Kunsthalle Rostock; in 2017, *Chiharu Shiota Under The Skin*, Kunsthalle Rostock; *Sigmar Polke Die Editionen*, me collectors Room Berlin; *Counterpoint Sergio Carvalho Collection*, Republic Museum DF; in 2015, *InterAktion-Brasilien*, Sacrow Castle/Potsdam; *Bill Viola at the Curitiba Biennial*; *Shiota in search of destiny*, SESC Pinheiros; in 2014, *The art that remains, Chagas Freitas Collection*, Post Office Museum DF-RJ; *China Art Brazil*, OCA; in 2011, *Sigmar Polke realism capitalism and other illustrated stories*, MASP; *India side to side*, CCBB RJ-DF-SP and SESC; in 2010, *If not in this period of time, German contemporary painting 1989-2010*, MASP. Since 2016 she's been an associate curator of Kunsthalle Rostock. Guest curator and counsel member of the Havana Biennial since 1997 and co-curator of the International Curitiba Biennial since 2009. ([www.p-arte.com](http://www.p-arte.com))

## VISITATION

CCBB-Rio de Janeiro is open from Wednesday to Monday (closed on Tuesdays). From 9AM to 7PM, on Sundays, Mondays and Wednesdays and from 9AM to 8PM on Thursdays, Fridays and Saturdays. Public entrance is only allowed through online scheduling, ([eventim.com.br](http://eventim.com.br)) which enables the strict control maintenance of the number of people in the building. It also has a single circulation flow, temperature measurement, mandatory use of masks, availability of hand sanitizers and signs on the floor indicating social distance.

### Service:

**Group exhibition 'Postmodernism Brazilianness'**

**Curator:** Tereza de Arruda

**Exhibition period:** 1 de setembro a 22 de novembro

**Place:** Centro Cultural Banco do Brasil – CCBB Rio de Janeiro

**Address:** R. Primeiro de Março, 66 - Centro, Rio de Janeiro – RJ

**Hours:** Wednesday to Monday (closed on Tuesday). From 9AM to 7PM on Sundays, Mondays and Wednesdays, and from 9AM to 8PM on Thursdays, Fridays and Saturdays.

\*It's necessary to schedule the visitation previously on the website [eventim.com.br](http://eventim.com.br)

**Website:** [bb.com.br/cultura](http://bb.com.br/cultura)

**Social Media:** Facebook: [facebook.com/ccbb.rj](https://facebook.com/ccbb.rj) | Instagram: [@ccbbrj](https://instagram.com/ccbbrj)

Free entrance, upon ticket withdrawal at the box office.

**Rating:** Suitable for all ages

**a4&Holofote Communication**

Ane Tavares – [anetavares@a4eholofote.com.br](mailto:anetavares@a4eholofote.com.br)

Beatriz Caillaux – [beatrizcaillaux@a4eholofote.com.br](mailto:beatrizcaillaux@a4eholofote.com.br)

Laura Jabur – [laurajabur@a4eholofote.com.br](mailto:laurajabur@a4eholofote.com.br)

Neila Carvalho – [neilacarvalho@a4eholofote.com.br](mailto:neilacarvalho@a4eholofote.com.br)

**CCBB RJ Press Office**

Bianca Mello – [biancamello@bb.com.br](mailto:biancamello@bb.com.br)