THE MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART AND BRAZIL

The Museum of Modern Art, which has just announced a campaign to raise 25 million dollars for additional building and program funds, has played an important role in worldwide cultural exchange since its founding in 1929. This activity has been increased in recent years with the establishment of the International Program, a special department in the Museum devoted to cultural exchange. The importance of this activity to men and women all over America is attested by the fact that the Museum's Program is now under the auspices of an International Council composed of community leaders and art patrons from many parts of the country.

Ever since its inception The Museum of Modern Art has demonstrated a broad interest in the artistic activity of Brazil. This was recognized first in a one-man show of the work of the Brazilian painter, Portinari, in 1940 which was accompanied by a festival of Brazilian music.

Since then two major exhibitions of the Museum have concentrated on Brazilian architecture: Brazil Builds in 1943 and Latin American Architecture Since 1945 in 1955. Both of these exhibitions which emphasized the highly original and progressive nature of contemporary Brazilian architecture were widely circulated throughout the United States and Canada. Brazil Builds was also shown in Rio de Janeiro and London.

The first large exhibition of contemporary American art to be shown in Brazil was La Pintura Contemporanea Norteamericana, organized by The Museum of Modern Art in collaboration with four other New York Museums. It was shown in Rio de Janeiro in 1941.

From the inception of the biennial international art exhibitions of the Museu de Arte Moderna in São Paulo in 1951, the Museum has collaborated closely with them and has been primarily responsible for the United States representation. At the IV Bienal in 1957 the International Program of the Museum assembled a memorial exhibition of the work of Jackson Pollock as part of the representation which received a hors de concourse citation. At the II Bienal in 1953 the United States section was a retrospective of the works of the sculptor Alexander Calder accompanied by a group of works by 14 American artists and Built in U.S.A.: Postwar Architecture. The latter was subsequently shown in Rio de Janeiro.

At the invitation of The Museum of Modern Art, the San Francisco Museum of Art in cooperation with the Los Angeles County Museum assembled the work of 88 Pacific Coast artists for the U.S. Representation at the III Bienal in 1955. The U.S. section was later

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exhibited in Rio de Janeiro. Simultaneously, this year the Minneapolis Institute of Arts selected the representation for the V Bienal, part of which was two one-man shows honoring the sculptor David Smith and the painter Philip Guston.

An exhibition of 40 prints by 30 artists, The American Woodcut Today, organized by the International Program toured several cities of Brazil during 1956 and 1957.

A large selection of the best American publications in the art field have been presented to the Instituto Brasil Estados Unidos in Rio de Janeiro by the International Program of the Museum.

In 1948 the Museu de Arte Moderna de São Paulo established its Filmoteca, similar to The Museum of Modern Art's Film Library and since the inception of the Filmoteca, the Museum has closely collaborated with it. In February, 1957, Filmoteca's collection, the largest and most significant archive of its kind in Latin America, was destroyed by fire. The Museum has since assisted in the restoration of this important archive.

Brazilian art and artists are well represented in the Museum's collection and have been shown in the Museum's exhibitions illustrating trends in contemporary art.

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A detailed list of activities is available upon request.

For further information contact Elizabeth Shaw, Publicity Director, The Museum of Modern Art, 11 West 53rd Street, New York, N. Y.   CI 5-8900