



## Programa de Pós-Graduação em História da Arte

Escola de Filosofia, Letras e Ciências Humanas / EFLCH

Universidade Federal de São Paulo / UNIFESP

Título da Disciplina: **TEHA XII: Tópicos Especiais em História da Arte - Arte, instituições e Política.** – Migrações nas Artes Visuais – Trocas entre a Itália e as Américas

Nível: Mestrado Acadêmico/Doutorado

Obrigatória: Não

Área(s) de Concentração: História da Arte

Carga Horária: 60

Créditos: 4

**Professor/a Responsável:** Leticia Squeff / Ana Hoffmann

**Professore(s) Colaborador(es):** prof. Dr. Paolo Rusconi (Università degli Studi di Milano – Itália) e outros professores do Brasil e do exterior

*O curso é parte de uma ação que congrega universidades públicas de São Paulo (MAC/USP, IFCH/UNICAMP, DHA/UNIFESP) e um museu (Pinacoteca do Estado de São Paulo), com apoio da Terra Foundation for American Art (Chicago, EUA). As aulas serão ministradas em inglês, no auditório do Museu de Arte Contemporânea da USP.*

Horário: 14h00 – 17h00

Data de início: 05/03/2023

**Local:** Museu de Arte Contemporânea USP.

**Sala:** Auditório do Museu de Arte Contemporânea USP [Av. Pedro Álvares Cabral, 1301. 04094-050 - São Paulo - SP – Brasil]

### Vagas para Alunos Especiais:

sim  não, Em caso positivo, assinale o número de vagas: 1

### Vagas para Alunos ouvintes

sim  não, Em caso positivo, assinale o número de vagas: 1

**Vagas para matrícula de discentes do PPGHA: 8**

**Em caso de muitos interessados, será feita uma seleção, com base na análise dos seguintes documentos:**

- 1) Carta de intenção/interesse no curso (em inglês);
- 2) Projeto de pesquisa
- 3) Histórico escolar da graduação

\* **Interessados devem escrever para** [leticia.squeff@unifesp.br](mailto:leticia.squeff@unifesp.br) e [hoffmann@unifesp.br](mailto:hoffmann@unifesp.br) até 12 de março de 2024 (A disciplina começa em 5 de março!)

### Ementa:

A disciplina problematiza o papel das instituições no sistema das artes. Examinadas de um ponto de vista crítico, exposições, galerias, museus, arquivos e coleções privadas têm um papel crucial na política das artes. Essas instituições concorrem para a formação do gosto, para a consolidação de valores e discursos (a crítica de arte, a história da arte, entre outros), bem como na definição de fluxos e vetores do meio artístico. Também são discutidas a formação de acervos e repertórios, o display de objetos, e os diversos meios de fixação de discursos (além dos expositivos, o catálogo, os folhetos, sites e outras mídias).

### Objetivos Específicos:

- Problematizar a relação entre migrações e arte
- discutir as a instalação de instituições de arte italianas nas Américas
- Discutir trajetórias de artistas, colecionadores e curadores entre Itália e Américas
- Promover uma aproximação e trocas acadêmicas entre alunos de pós-graduação do

programa de história da arte da Unifesp com alunos da Unicamp e da USP  
- Oferecer aos alunos a possibilidade de ter contato com professores de diversos lugares do mundo, e diversas abordagens e modos de conceituação das problemáticas do curso.

**Conteúdo Programático:**

- Arte italiana nas Américas: I e II Guerra e Pós-Guerras
- Museus de arte e relações transculturais
- Legados fascistas, migração e cultura material local
- Arquitetura moderna italiana nas Américas: estudos de caso
- Coleções de arte italiana nas Américas: estudos de caso

**Método de Avaliação:** Entrega de **um trabalho final** (10 páginas) sobre uma das obras do Museu de Arte Contemporânea da USP previamente selecionadas, comparando-a com outra(s) mencionadas durante o curso.

Entrega de um resumo (330 palavras, fontes e bibliografia) do trabalho no dia 28 de maio. **Versão final do trabalho no dia 30 de Junho**

**Bibliografia:**

- Bibliografia: ARANTES, Pedro. Tecnologia e Fantasia em Frank Gehry. In: Sonia Salsztein e João Bandeira. (Org.). Historicidade e Arte Contemporânea - Ensaios e conversas. 1ed. São Paulo: ICC / Centro Universitário Maria Antonia / USP / Fapesp, 2012, v. 1, p. 68-79.
- BENNETT, Tony. The birth of the museum: history, theory, politics, 1995.
- BUDDENSIEG, Andrea e WEIBEL, Peter. Contemporary Art and the Museum. A global perspective. Stuttgart, Hatje Cantz, 2007.
- CARRIER, David. Museum skepticism a history of the display of art in public galleries. Durham: Duke University Press, 2006.
- GLICENSTEIN, Jérôme. L'art: une histoire d'expositions. PUF, 2009.
- IMPEY, Oliver e MACGREGOR, Arthur. The origins of Museums, 1985. Ivan Karp and Steven Lavine, editors, Exhibiting cultures: the poetics and politics of Museum Display. Smithsonian Institution, 1991.
- PEARCE, Susan. On Collecting: an investigation into collecting in the European tradition. London: Routledge, 1995.
- POINSOT, Jean-Marc. Quand l'oeuvre a lieu: l'art exposé et ses récits autorisés, Paris: Les Presses du Réel, 2008.
- SQUEFF, Leticia. Uma galeria para o império, São Paulo: EDUSP, 2013.

**Bibliografia Complementar:**

- Anibal Quijano, "Coloniality of Power, Eurocentrism, and Latin America," Nepantla: Views from South 3, no 1, (2000): 533-80.
- Hans Belting, Andrea Buddensieg, and Peter Weibel, eds., The Global Contemporary and the Rise of New Art Worlds, Cambridge, MA: MIT Press, 2013.
- Joaquín Barriendos, "The Coloniality of Seeing: Towards a New Inter-Epistemic Visual



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Dialogue," *Nômadias*, no 35, (2011): 13-29.

Marcelo Campos, Maria Berbara, Roberto Conduru e Vera Beatriz Siqueira, orgs., *História da Arte: ensaios contemporâneos*, Rio de Janeiro: Eduerj, 2011. Maria Berbara. "Brazilian Colonial Art and the Decolonization of Art History". *Oxford Research Encyclopedia of Latin American History*. Disponível em

<https://oxfordre.com/latinamericanhistory/view/10.1093/acrefore/9780199366439.001.0001/acrefore-9780199366439-e-953?rkey=qYmfl6&result=1>. Último acesso 17 de junho de 2022.

Michael Asbury. "Historiografias do Contemporâneo". *Revista Modos*, v. 1, no 2 (2017): 88-97.

Paulo Henrique Borges da Rocha, José Luiz Quadros de Magalhães, Patrícia Miranda Pereira de Oliveira, eds., *Decolonialidade a partir do Brasil*. 9 vols. Belo Horizonte: Dialética, 2020-2021.

Claudia Mattos Avolese, Patrícia D. Meneses, eds., *Arte não Europeia: conexões historiográficas a partir do Brasil*, São Paulo: Estação Liberdade, 2020. Perspective. *La revue de l'INHA*, (2013), 2, "Le Brésil". Disponível em:

<https://journals.openedition.org/bresils/1384?lang=pt>. Último acesso 17 de junho de 2022.

Rafael Cardoso. *Modernity in Black and White: Art and Image, Race and Identity in Brazil, 1890- 1945*. Cambridge: Cambridge University Press, 2021.

Silvia Rivera Cusicanqui, *Ch'ixinakax utxiwa: una reflexión sobre prácticas y discursos descolonizadores*, Buenos Aires: Tinta Limón, 2010.

Stuart Hall. *Da Diáspora: Identidades e Mediações Culturais*. Belo Horizonte: EditoraUFMG. 2003.

Walter Mignolo. "Colonialidade: o lado mais sombrio da modernidade", Tradução de Marco Oliveira. *Revista Brasileira de Ciências Sociais*, 32(94), (2011). DOI 10.17666/329402/2017

## **PROGRAMA** (O curso será ministrado quase todo em inglês):

In-person classes March-June 2024 \* Tuesdays 2:00-5:00pm \* Auditorium MAC USP (unless otherwise noted)

### **COURSE DESCRIPTION**

### **COURSE MATERIALS**

This course will be hosted on a shared Google Drive. The syllabus for the course will guide all of our activities. All readings will be available for download in PDF form on the Drive, or online through links provided on this syllabus. Please bring a copy of the readings to reference during our meetings. If you use a digital device for the readings instead of printing them out, you are asked to turn wifi off and shut down browsers and files that are not related to the class discussion.

### **ASSIGNMENTS**

Readings and Videos: The reading and video indications for each session should be prepared ahead of each session. The Brazilian professors from MAC USP, Unifesp and Unicamp, in charge of supervising the seminar course, will ask students to hand in at least 5 reports from 5 chosen readings/videos.



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Live Participation Timely attendance and thoughtful participation in our group discussions are mandatory for success in this class. Each missed class will result in a 5% deduction of your final grade. Exceptions are made for illness, sudden emergencies, religious holidays, and other special cases that you have cleared with the instructor beforehand. I advise withdrawing from the course after two missed classes, as it will become difficult to follow the material.

Research Essay At the end of the semester, you will submit a 10-page double-spaced final paper in Word, plus endnotes, bibliography, and images. Please center your essay on one artwork from the list below, in comparison to other artworks mentioned along the course. At the beginning of the seminar course, the professors of the three São Paulo universities, in charge of supervising it, will give a guideline on how to prepare the essay.

- **Abstract and Bibliography** You will be expected to hand in a 300-word abstract with an initial research bibliography (minimum 10 sources) outlining your proposed topic by **May 28th**, allowing time for feedback and finalization of topics in discussion with the professor. The final version of the paper will be due on **June 30th**.

#### **GRADING**

Please note that a grade of "C" designates satisfactory performance on assignments; "B" recognizes above-average work; "A" is awarded for excellent work.

Live Participation 30% Reports for indications of readings/videos 30% Research Essay 40%

#### **SCHEDULE**

**MARCH - Guest Professors: João Fábio Bertonha (State University of Londrina - UEL, Brazil); Christian Kravagna (Akademie der bildenden Künste, Vienna - Austria); Raffaele Bedarida (Cooper Union University, New York - United States)**

**Session 1 (March 5) - Introduction to the seminar course with Ana Magalhães**

**Session 2 (March 12) - João Fábio Bertonha: Italian Migration to the American Continent: Argentina, Brazil and the United States in a comparative perspective, 1870-1945**

Along the great Italian migration, tens of millions of people left Italy, half of whom came to the Americas. In this continent, the majority of the Italians established themselves in Brazil, in Argentina, and in the United States. In this class, we are going to tackle the Italian experience in the three countries, focusing on the urban world and the three major "Italian cities" of the American continent until World War II: São Paulo, Buenos Aires and New York.

**Suggested reading:** Choate, Mark. Italianos no Mundo: uma nação emigrante. São Paulo: Contexto, 2023, pp. 167-205.

**Session 3 (March 19) - Christian Kravagna: Transmodern (online)**



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Based on the long research undertaken on early modern art and a critical reading of the literature on post-colonial studies and transcultural studies, Prof. Kravagna will delve into the concept of “transmodern”, and the colonialist implications of cosmopolitanism and transcultural readings. The case study of the role played by migration in the history and making of the so-called Harlem Renaissance in New York will also be tackled.

**Suggested Reading:** Chapters 5 and 8 of Christian Kravagna, *Transmodern. An Art History of Contact, 1920-60*. Manchester: Manchester University Press, 2022.

**Session 4 (March 26) – 9 am to 12 pm and 14 am to 5 pm (exceptionally) - Raffaele Bedarida: "Bombs Against the Skyscrapers": Exhibiting Fascist Modernity in the US**

In the decade preceding World War II, the Italian government as well as artists, critics, and gallerists exhibited contemporary art in the US as a tool to promote an Italian way to modernity, alternative to the dominant School of Paris. If the propaganda goal was to counter the negative reception of Mussolini's aggressive colonial effort, the deeper, unspoken ambition was to metaphorically conquer an idealized "America", which had symbolized modernity for generations of Italian migrants.

**Eterna Primavera: Projecting Postwar Italian Modernities across the Atlantic**

In the postwar period, as the US increasingly affirmed its economic, political, and cultural hegemony over Italy, the exportation of contemporary Italian art to the US became a tool to rehabilitate the country after the fall of Fascism. By projecting their own modernity across the Atlantic, Italians measured the alleged rebirth of Italian culture against the new dominant model, but also processed the ongoing Americanization of Italian society.

**APRIL - Guest Professors: Paolo Rusconi (Università degli Studi di Milano, Italy); Davide**

**Lacagnina (Università degli Studi di Sienna, Italy)**

**Session 5 (April 2) - Paolo Rusconi: Bardi's First Journey to South America**

Pietro Maria Bardi's first encounter with Brazil dates back to 1933, when he organized and set up an exhibition of new modern Italian architecture in Buenos Aires. The aim of the trip was to create consensus around fascism abroad, although the rhetoric of the approach was soon embraced by modernist experiences, in particular by Le Corbusier. By analyzing Bardi's journey to South America it is possible to embrace a multidimensional perspective on the theme of the circulation of ideas, which includes the cultural importance of the trip, the meaning of visual propaganda and the overlap between the personal life and the public life of intellectuals. In particular, the thoughts that Bardi noted down in his notebook together with his drawings and his collection of newspaper clippings offer a close look both at Bardi's personal ties with the cultural milieu of the Latin American right and at the way in which some fringes of fascism promoted Italian modernism abroad as the artistic embodiment of the regime.



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**Reading:** P. Rusconi, Pietro Maria Bardi's first journey to South America. A narrative of travel, politics and architectural Utopia, in *Intellectuals in the Latin Space during the Era of Fascism. Crossing Borders*, a cura di V. Galimi, A. Gori, Abingdon/New York, Routledge, 2020, pp. 57-84. ISBN 9781138482661

### **Session 6 (April 9) - Paolo Rusconi: Bardi in Brazil**

The case of Pietro Maria Bardi after 1946, the year of his arrival in Rio de Janeiro and subsequent permanent move to São Paulo, represents a case of successful emigration. In this dimension of intellectual emigration from Europe, his work was important in relation to that more or less structured "system"; of mobility of postwar Italian artists. For some Italian artists, settling in São Paulo became a sort of professional training while Bardi acted as an intermediary, thereby creating a network of relationships that would facilitate their insertion into the Brazilian art scene. In particular, the experiences

of Roberto Sambonet and Gastone Novelli lend themselves well to illustrating examples of artistic commuting and crossover languages: a laboratory that favoured a sort of artistic hybridism that developed around Bardi's circle in the 1940s and 1950s.

**Reading:** P. Rusconi, "Un'idea del Brasile". Pietro Maria Bardi's second life, in "MODOS", 4, 1(2020), pp. 241-253. ISSN 2526-2963

### **Session 7 (April 16) - First round of discussion of students' seminars at the end of the Course**

### **Session 8 (April 23) - Davide Lacagnina: The Italian Museum of 19th century Italian painting in Lima, Peru**

Conceived as a tribute to the Peruvian nation on the first centenary of its independence by the local Italian community (1921), the Museo de arte italiana in Lima remains a still little-known example of the transatlantic cultural relations and cultural diplomacy actions undertaken by the Italian state between the late Giolittian era and the early years of the fascist regime. The selection of works collected by Mario Vannini Parenti testifies very well to this moment of transition, between timid openings to a moderate modernism and more solid references to Nineteenth-century figurative tradition, between a new cosmopolitan élite's projection into the ranks of the most accredited Western democracies and the nationalist retreat of an autarkic and self-referential culture anchored to its glorious past.

**Reading:** Borsellino, E. (2016). "Un obsequio muy peculiar: el Museo de Arte Italiano de Lima." *Illapa Mana Tukukuq*, (10), 96–109.

<https://revistas.urp.edu.pe/index.php/Illapa/article/view/514>

### **Session 9 (April 30) - Davide Lacagnina: Italian modern architecture in Colombia**

The lecture will present the work of Italian sculptor Vico Consorti in Colombia in the 1950s. Actively engaged in many Fascist-era monumental sites in Italy, he feared purges and retaliation after the fall of the regime, and so, like many artists of his generation, he decided to emigrate abroad in search for new opportunities. He thus



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decided to join architect Giulio Mazzone in Colombia to shape a new right-wing culture even more reactionary and conservative than that practiced in Italy. The cult of the Italian tradition thus imposed itself on the directions of the new course of Colombian politics after the *Bogotazo* (1948), amid state commissions and sacred art works made for the high clergy.

**Reading:** Lacagnina, D. (2020). "Un'alleanza transatlantica per un nuovo inizio. Gli anni in Colombia e le opere in America Latina," in L. Quattrocchi, L. Spano (edited by), *Vico Consorti. culture, monumenti, decorazioni, progetti (1902-1979)*, Roma : Artemide edizioni, 150-185.

<https://www.academia.edu/44273426/>

[Un'alleanza transatlantica per un nuovo inizio\\_Gli anni in Colombia e le opere in America Latina in L\\_Quattrocchi\\_L\\_Spano\\_a cura di Vico Consorti\\_1902\\_1979\\_S culture\\_monumenti\\_decorazioni\\_progetti\\_Artemide\\_Roma\\_2020\\_pp\\_150\\_185](#)

**MAY - Guest Professors: Fernanda Marinho & Andrea Viliani (Pending confirmation)**

**Session 10 (May 7) - Andrea Viliani + staff Museo delle Civiltà, Roma (PENDING CONFIRMATION)**

**Session 11 (May 14) - Fernanda Marinho, Collection Teresa Cristina at Museo Luigi Pigorini; Artist Maria Teresa Alves on the new display of the American Collections of the**

**Museo delle Civiltà 1st PART - Fernanda Marinho: Contemporary clashes: Fascist Legacies, Migration, and Indigenous Material Culture**

Within the course Studies in the Arts of the United States and its Connections: Migration in the Visual Arts: Exchanges between Italy and the Americas, Fernanda Marinho will present two case studies associated with her postdoctoral project *Displacement, Translation, Desire. Italian Art in Brazil during the Fascist Era* (Marie Curie-Swiss National Foundation for Science, University of Zürich). In 1883 Ladislau Netto, director of the National Museum of Rio de Janeiro, donated Brazilian indigenous artifacts to Luigi Pigorini, the director of the Prehistorical and Ethnographic Museum of Rome. This museum, in 2016, was incorporated into the Museum of Civilizations, where the donation of Netto today is still kept. The first case study will focus on the displacement of indigenous objects from Brazil to Italy, the desire behind Netto's donation and the responsibilities of our contemporaneity with respect to this legacy. We propose this analysis in the light of the radical renovation that the Roman museum is undergoing. It is worth mentioning that it is located at the former Palazzo delle Scienze, which was constructed as part of the complex dedicated to host the *Esposizione Universale di Roma (EUR)*, in 1942. The initial project for the buildings that compose EUR dates back to 1937, when in São Paulo was held the *Exhibition Celebrating the 50<sup>th</sup> Anniversary of Official Immigration*. The second case study will focus on the Italian participation in the São Paulo's exhibition, highlighting the translation of fascist propaganda within a context that celebrated immigrants. The course hopes to spark a debate through questions such as: How should we view fascist architecture today? How should we occupy these spaces? What was Brazil's role in



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constructing this fascist legacy? How can we curate indigenous Brazilian artifacts in such architectural context and in accordance with a radical revision of history?

## **2nd PART - Maria Thereza Alves: her project for the Museo delle Civiltà**

**Session 12 (May 21) - Ana Magalhães: On the Italian Modern Art Collection of MAC USP and Italian modernism in Brazil**

**Session 13 (May 28) - Students' seminars on Italian works in the Collection of MAC USP**

### **JUNE (SKIP JUNE 4)**

**Session 14 (June 11) - Students' seminars on Italian works in the Collection of MAC USP**

**Session 15 (June 18) - Students' seminars on Italian works in the Collection of MAC USP**

#### **CHOICE OF WORKS FOR SEMINARS:**

##### **1- TFAA - Collections in Residence (4th floor gallery)**

##### **MIGRATION/EXODUS/DIASPORA AS SUBJECT-MATTER:**

Walter Uffer, "Builders of the Desert", 1923

Eugene Benson, "Indian Attack", 1858

Thomas Hart Benton, "Slave Master with Slaves", 1924-27 (drawing and final painting)

##### **ARTISTS IN EXILE (US):**

Stanley William Hayter, "Cinq Personnages", 1946

##### **IMMIGRANT ARTISTS IN THE US:**

Arshile Gorky, "Mannikin", 1931

##### **2- MAC USP - Tempos Fraturados (6th and 7th floor galleries)**

##### **ARTISTS IN EXILE (Brazil, US and other countries):**

Marc Chagall, "Spring", 1914 - Donation Nelson Rockefeller

André Masson, "Germination", 1942 - Donation Nelson Rockefeller

Max Ernst, "Painting for Young People", 1943 - Donation Nelson Rockefeller

Sophie Taeuber-Arp, "Triangles point on point, rectangle, squares, bars", 1931

Jean Arp, "Expressive Forms", 1932

Wassily Kandinsky, "Clear Composition", 1942

George Grosz, "Bestiality Marches on", 1933 - Donation Nelson Rockefeller

Leon Ferrari, Series La Basilica, 1985

##### **VISITING FOREIGN ARTISTS IN THE US:**

Fernand Léger, "Composition", 1938 - Donation Nelson Rockefeller

##### **IMMIGRANT ARTISTS IN BRAZIL:**

Waldemar Cordeiro, "Movement", 1951

Maureen Bisilliat, Black Skin Series, 1968





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Lasar Segall, "Zulmira's Profile", 1928

Alice Brill, Series: Flagrants of São Paulo, 1954 c.

Arthur Kaufmann, "Still-life", 1948

Franz Krajcberg, "Fishes", 1953

Erich Brill, "Israeli Harbor", 1930s

Pola Rezende, "Exodus", 1960

Yolanda Mohalyi, "Self-Portrait", undated

Hildegard Rosenthal, "Chinita Ullmann", 1974

Raymond Frajmund, Series: Rio Negro Expedition, 1958

**BRAZILIAN ARTISTS ABROAD:**

Rubem Valentim, "Emblema I to VI", 1989

Rosana Paulino, "Settlement nos. 2 and 3", 2012

Tarsila do Amaral, "The Black Woman", 1923

Sidney Amaral, "My Brazilian Heart", 2012

Sidney Amaral, "Song to Ogum", 2012

Rafael França. "Reencontro", 1984

Rafael França, "Getting Out", 1985

**ITALIAN ARTISTS IN MAC USP'S COLLECTIONS:**

Alberto Magnelli, "Stones no. 22", 1933

Alberto Magnelli, "Turbulent Language", 1937

Alberto Magnelli, "With Measure", 1950

Renato Guttuso, Album Got mit Uns, 1945

Fausto Pirandello, "The Massacre", 1946

Scipione, "Oceano Indiano", 1930

Eugenio Prati, "Strike Days", undated

Eugenio Prati, "War Remains", 1950 c.

Afro Basaldella, "Portrait of Adriana",