

VISITS

From April 13 to November 14, 2010
Tuesday through Sunday from 9am to 6pm, last admission at 5pm
Free admission – accessible spaces

GUIDED TOURS

Our staff is available to guide groups of students, civil society organizations, resident associations etc.
Scheduling by e-mail: agendamentopavilhao@gmail.com

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SÃO PAULO CITY HALL
Mayor Gilberto Kassab

CITY CULTURE DEPARTMENT
Carlos Augusto Calil

DEPARTMENT OF
HISTORICAL HERITAGE (DPH)
Walter Pires

PROJECT COORDINATION (DPH)
Regina Ponte



**PREFEITURA DE
SÃO PAULO
CULTURA**

DPH DEPARTAMENTO
DO PATRIMÔNIO
HISTÓRICO

PURAS MISTURAS

CURATOR
Adélia Borges
General Curator
Cristiana Barreto
General Deputy Curator
José Alberto Nemer
Curator Assistant of 'Fragments of a Dialog'
Vera Cardim / CCSP
Curator Assistant of
'From Mission to Mission'

EXPOGRAPHIC PROJECT
Pedro Mendes da Rocha / arte3

VISUAL PROGRAM AND GRAPHIC DESIGN
Renato Salgado / Zol Design

PRODUCTION COORDINATION
Ana Helena Curti / arte3

EDUCATIONAL PROGRAM
Vera Barros

AUDIOVISUAL PROJECT
Estúdio Preto e Branco

THE PAVILION OF BRAZILIAN CULTURES

The Department of Historic Heritage of the city's Secretariat of Culture began to envision an institution devoted to popular cultures in 2007, when it transferred the ancient collection from the former Rossini Tavares de Lima Folklore Museum to a warehouse where it could be protected against unfriendly conditions, and hired museologist Dalva Bolognini to organize the existing pieces, create a database, and properly pack the works.

Adelia Borges was also contracted in 2007, with the mission of elaborating a preliminary conceptual design of an institution that could harbor the collection. With Cristiana Barreto, Marcelo Manzatti, and Maria Lucia Montes, as well as other collaborators and consultants, a 170-page document was written out to address the collection's policies, educational program, cultural actions, architectural guidelines and many other details.

In summary, the purpose of this project is the creation of an exhibition space and a center for research and reference to protect and divulge Brazilian cultural diversity, emphasizing material and non-material cultural heritage of the population's less privileged groups, which have not been given much institutional visibility so far. Our goal is to legitimate, strengthen, and draw attention to the traditional and contemporary cultural practices of the Brazilian people, in all its strength and plurality.

Far from having a nostalgic or reactive profile, this museum focuses on offering a contemporary space, a venue where different Brazilian cultures can meet, compare, and carry on a dialog. Our desire is to help people see themselves as producers of culture, rather than cultural consumers or spectators.

THE COLLECTION

In its origin, the main collection of the Pavilion of Brazilian Cultures was assembled by the Rossini Tavares de Lima Folklore Museum. Since 1999, when the museum left the Oca building to give way to the Rediscovery Exhibition, the collection had not found a proper space to be displayed. There are around 3,600 objects (ceramics, clothing, prints, paintings, sculptures etc.), 2,200 photographs, 400 audio records, and 9,750 books and written documents.

The Municipal Culture Department will gather, in this Pavilion, other collections belonging to the municipality that are scattered around throughout the city, in places such as the Sao Paulo Culture Center, Mario de Andrade Public Library, and the City Museum.

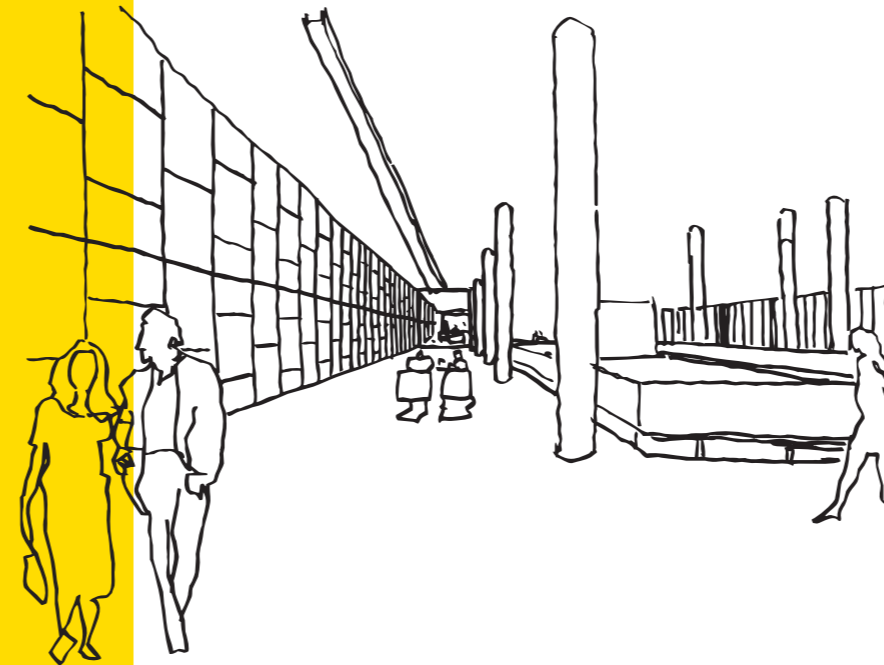
Furthermore, at the end of 2009 the Department of Historic Heritage began to acquire new pieces, especially contemporary ones. They include works by artists such as Chico da Silva, GTO, Júlio Martins da Silva, Nino, Resendio, Ulisses, Véio, and Zé do Chalé; artifacts from the indigenous populations of Asurini, Galibi marworno, Galibi, Juruna, Karajá, Karipuna, Mehinako, Palikur, Suyá, Tiriyo, Trumai, Tukano, Wai wai, Wajãpi, Waurá e Wayana; artifact objects from communities throughout various States; and popular design pieces from the states of Alagoas, Bahia, Ceará, and Pernambuco.

THE MISSION

The mission of the Pavilion of Brazilian Cultures is to "research, record, protect, and disseminate Brazilian cultural diversity, helping establish a dialog among the different cultures, in order to promote further understanding of the value of material and non-material cultural heritage of different Brazilian populations."



Façade of the building during the 2nd Arts Biennial of Sao Paulo in 1953
Photo: Historical Archive Wanda Svevo, São Paulo Biennial Foundation



THE BUILDING

The 11,000-square-meter building that will shelter the Pavilion of Brazilian Cultures is listed as a historic landmark in the Municipal, State and Federal Registers of Historic Places. After hosting events such as the Arts Biennial of Sao Paulo (1953) and the States Pavilion during the 4th Centennial of Sao Paulo (1954), the building was occasionally used for exhibitions. From the beginning of the 1970's, when it was named the 'Engineer Armando de Arruda Pereira Building,' until 2006, it was the headquarters of PRODAM, the City Company for Information and Communication Technology.



THE ARCHITECTURE

In 2008, Pedro Mendes da Rocha Associated Architects office was hired by the Municipal Culture Department to transform the building into a museum. The project strives to respect the original architecture, preserving the qualities of Oscar Niemeyer's design, especially the broad space and structural lightness of the building.

The building's open space layout was maintained, which facilitates the enjoyment of the works exhibited and offers unlimited set up configurations for exhibits. However, if the original inspiration was of a large pavilion, free and clear of administrative functions, its current use requires new equipment.

The top floor will shelter a reference center—named Rossini Tavares de Lima—including a library and a video library, technical storage for preservation of works that are not currently displayed, administrative offices, and a 3,900-square-meter exhibition hall, with a 530-square-meter air-conditioned area.

The ground floor will have a 2,200-square-meter exhibition hall, a 152-seat auditorium well equipped for classes and seminars, as well as for music, dance, and other folkloric performances, two workshops totaling 300 square meters, an outdoor cafe with tables and a perfect view of the lake, and a small shop. A staircase and an elevator will connect the two floors, in order to improve accessibility to the public and facilitate the transportation of the works of art.



PURAS MISTURAS ("PURE MIXTURES")

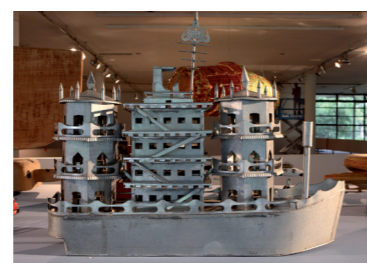
This exhibition offers a preview of the future home of the Pavilion of Brazilian Cultures, which will be installed in the very last building of Ibirapuera Park recuperated from city administration offices, a measure that successfully fulfills the mission of recovering the original cultural function of all the facilities in the city's main park.

The Municipal Department of Culture's decision to install the Pavilion of Brazilian Cultures in this building was geared towards drawing greater public attention to its precious collections of the 1938 Folkloric Research Mission, undertaken by Mario de Andrade, and the Rossini Tavares de Lima Folklore Museum, which occupied the Oca building until 1999. The main objective is to recover the outstanding efforts of these and other intellectuals in promoting the artistic and cultural expressions of our people.

The *Puras Misturas* exhibition, enclosed in approximately 2,500 square meters, gives us an overview of Brazil's cultural history and offers a glimpse of some of the themes, contents, and actions intended for the new institution. The exhibition's intent is to transcend the categories of cultured and popular art, acknowledging and highlighting the dialog between them. Through cross sectional approaches, juxtaposing different languages and forms of cultural creations that originate from distant times, places, and social levels of the country; between literate and illiterate, refined and popular cultures, we are able to show how they feed one another in a permanent, dynamic process of re-creation and redefinition, which ultimately reveal the ambiguity of the opposition, which originally characterizes these two spheres.

We borrowed the expression 'puras misturas' (pure mixtures), coined by the author João Guimarães Rosa, because this paradoxical and contradictory phrase poetically expresses the story line of the Brazilian culture's great strength.

View of the exhibition with works by an unknown author, Paulo Laender, and Luiz Hermano
Photo by Mariana Chama



José Maurício dos Santos,
Tin-plate Ship, 2009
Photo by Mariana Chama



LONG LIVE THE DIFFERENCE!

The exhibition begins with an installation that can be touched and used by the visitors. It gathers seats from different sources. The indigenous ones, made of a single piece of wood, have shapes and drawings full of meanings that live on from one generation to another. The popular seats, many of which were built by unknown authors, are made of materials available in the communities of their artisans and often teach valuable lessons of ergonomic comfort and the adequate use of raw materials. The ones designed by contemporary designers are sometimes directly inspired by popular wisdom. In other cases, their makers reinvented the act of sitting in terms of a contemporary lexicon. Displaying all these works together helps us celebrate the diversity of Brazilian culture.



View of Long Live the Difference!
Photo by Mariana Chama

Paulo Cezar de Jesus,
Coffee trolley, 2009
Photo by Mariana Chama

Ibirapuera Park
Folklore Festival, 1954
DPH Collection, Municipal
Culture Department



Exhibition: The Hand of the
Brazilian People, MASP, 1969
Instituto Collection
Lina Bo and P.M. Bardi
Photo by Hans Flieg/
IMS Patrimony



On the right and below:
photos of the Folkloric
Research Mission, 1938
CCSP Collection, Municipal
Culture Department

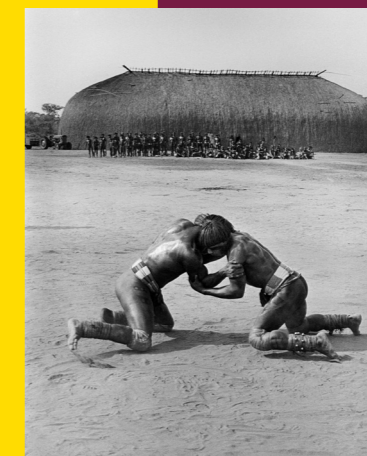


FROM MISSION TO MISSION

Much has been done in our country to enrich and disseminate our people's cultures. This module highlights some of these initiatives, which played a major role in getting us where we are today, in a 180-meter-wide continuous panel.

The timeline begins in 1938 with the Mission of Folkloric Research, considered as a stepping-stone in the quest for an inventory, as well as in the valorization and dissemination of Brazilian cultures. This mission paved the way for many of the achievements obtained by the Brazilian folkloric movement, especially those of Rossini Tavares da Lima, and the important contributions of artists such as Aloisio Magalhães, Darcy Ribeiro, Gilberto Freyre, Janete Costa, Lélia Coelho Frota, and Lina Bo Bardi.

The 21st century is also present in the exhibit through the recording of the non-material cultural heritage and a new upcoming in the cultural scene: the leading cultural role played by residents of the outskirts of big cities.



Milton Guran
Uka-Uka Fight, 1978



Victor Brecheret
*Kalapalo Indigenous
Fight*, 1951
MAC USP Collection
Photo by Romulo Fialdini



Campana Brothers
Crowd Chair, 2004
Photo by Luis Calazans

FRAGMENTS OF A DIALOG

This propositional module of the future exhibitions scheduled at the Pavilion of Brazilian Cultures gathers works from popular, indigenous, urban, and learned artists, in other words, of Brazilians from all walks of life, through fragments chosen from creative dialogs here and there. The works of art are organized around themes where different Brazilian cultures not only have a dialog, but also compare, recognize, blend and reinvent themselves, without losing their Brazilian roots. The exhibition has an intentional fragmented quality such as samples of exhibitions, which the institution intends to develop in the future.

View of the exhibition with
the works of Jose Antônio
da Silva, Zé do Chalé, and
Rubem Valentim
Photo by Mariana Chama

