

# TARSILA DO AMARAL

## PAINTING MODERN BRAZIL

**MUSÉE DU LUXEMBOURG**

From 9 October 2024 to 2 February 2025

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# **CHANEL**

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Enjoy the cosy atmosphere of the Mademoiselle Angelina tea room, at the entrance to the Musée du Luxembourg. To celebrate the new exhibition "Tarsila do Amaral. Painting Modern Brazil", discover the exclusive creations "Tarsila" and "Cactus", created by our Chefs and inspired by the artist. Enjoy cod roasted in potato flakes, accompanied by crushed vitelotte potato, parsley coulis and a paprika biscuit, a graphic and colourful presentation designed as a reference to the iconic painting "Composição" painted by Tarsila do Amaral in 1930. To be followed by a delicious pastry made up of crispy pistachio, dark chocolate mousse, creamy pistachio and chocolate, and a cocoa genoise, to finish off on a sweet and delicate note!

Opening times: the Mademoiselle Angelina tea room is open at the same times as the Museum, to enjoy the long sunny days on the terrace.

*Mademoiselle*  
ANGELINA

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# THE EXHIBITION

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A central figure in Brazilian modernism, Tarsila do Amaral (or simply Tarsila, her artist name) is the creator of an original and evocative body of work, drawing from indigenous and popular imagery as well as the modernising instances of a country in full transformation.

In the 1920s, moving between São Paulo and Paris, she became a conduit between the avant gardes of these two cultural capitals, putting her Brazilian iconographic universe to the test of cubism and primitivism, in vogue in the French capital at the time. Her painting went on to inspire the Pau-Brazil and Anthropophagia movements, whose quest for an "authentic", multicultural and multiracial Brazil aims to rebuild its relationship with the European "centres" of colonisation.

The militant dimension of her paintings from the 1930s onwards and her ability to document, until the 1960s, the profound changes in her social and urban environment confirm the power of this body of work, anchored in modernism and always ready to be renewed, despite the unstable conditions, depending on the eras and contexts, encountered by this emancipated and independent female artist.



Tarsila do Amaral's work invites us to the heart of Brazilian modernism - a concept she helped to forge more than she illustrated it - in all its complexity, still discussed to this day, raising issues of identity and society that remain very current, in Brazil and in Europe.

## 1. Paris/São Paulo, passports for modernism

Tarsila do Amaral, born into a cultivated family of major landowners in the São Paulo region, embarked on her first study trip to Paris in 1920, following the established route for Brazilian academic painters. During her absence, the Modern Art Week of February 1922 gave new impetus to the São Paulo art scene: young writers, musicians and painters advocated for an avant garde free of imported influences, without neglecting their cosmopolitanism. On her return in June 1922, Tarsila participated in this modernist resurgence in person, alongside the painter Anita Malfatti and the writers Paulo Menotti del Picchia, Mário de Andrade and Oswald de Andrade, with whom she formed the Grupo dos Cinco ("Group of Five").



She returned to Paris in 1923 with a completely new mindset: driven by a project that aspired to be national and modern, she now sought direct confrontation with the European avant garde. Attending the workshops of André Lhote, Fernand Léger and Albert Gleizes, she saw Cubism as a "school of invention", allowing her to break free from accepted codes of representation and develop a truly free and individual style.

### ***Atelier rue Vitória/vue de Paris***

In 1917, Tarsila founded São Paulo's first artists' studio, *rua Victória*. As a student, she offered it to her teacher, the academic painter Pedro Alexandrino, who gave his group classes there. Raised in a highly Francophile environment, she naturally continued her training in Paris, where she rented a room on the rue du Louvre. True to the European painting tradition of the late 19<sup>th</sup> century, she painted the entrance to her São Paulo studio and the view of her Parisian bedroom in a very similar style, despite the distinctly different tones and light that characterise each of the two cities.

### ***Figura em Azul***

At the Académie Julian, Tarsila attended classes reserved for women, focusing on the study of the nude that she could practise for the first time with life models. It was only after her return to São Paulo, during the euphoric period of experimentation within the Group of Five, that Tarsila began to move away from academic models. Like Anita Malfatti, she adopted contrasting colours and unconventional formal solutions, as in



this portrait of a woman, painted at the very start of 1923.

### ***A Boneca***

Created in 1928, long after her Parisian apprenticeship, this painting shows the persistence of Léger's model in Tarsila's work and the artist's highly personal interpretation of the theories of Gleizes, her principal master. Following his example, she conceived her paintings as autonomous "organisms", independent of any realist ambition, with less interest in the objects represented than in the system of relations between shapes and colours and their rigorous balance in the circumscribed space of the canvas.

## 1 bis. A "*Caipirinha dressed by Poiret*"

As a Brazilian artist in Paris, Tarsila had to contend with a number of stereotypes to make her way into the male-dominated, Eurocentric art system. While her physique and style of dress never went unnoticed, critics expected her, like her paintings, to exude an "exotic freshness" and "entirely feminine delicacy" - as can be read in Parisian articles on her first exhibitions. Tarsila played with her appearance to build the persona of a modern Brazilian female artist, unprecedented at the time, circumventing established canons in her self portraits. Like a "*Caipirinha*



dressed by Poiret" (according to the verses devoted to her by Oswald de Andrade), she sought to be an ambassador for "deepest Brazil" while remaining perfectly up to date with Parisian tastes, not forgetting the touch of eccentricity required to make her a true avant garde artist.

### ***Red coat***

"I remember Tarsila at the Trocadéro theatre, in a scarlet cape lined with white satin. In Paris, where people dress discreetly, Tarsila's vanity caused a sensation"; "We are in raptures over Tarsila's masterpiece, which is her personality! Tarsila dresses up in art." These commentaries from the time show how much care Tarsila took over her appearance, including the elegance of her outfits. The red coat designed by Patou that she wore at social events in Paris became so synonymous with the artist that she used it as the title of one of the most famous self-portraits, produced while Tarsila was attending Lhote's studio (spring 1923).

### ***A Caipirinha***

Begun in the spring of 1923, this painting was one of Tarsila's first attempts to break free from the codes of academic figuration through the language of the avant garde. In a letter to her parents, she describes this painting as a way of presenting herself as a young girl from the Brazilian countryside (a little "caipira") playing with branches in the garden as she did as a child on the family farm. This identification with rural popular culture by a highly cultivated woman from the haute bourgeoisie, signals an idealisation of national belonging that deliberately transcends the cultural and social divides among the Brazilian population.



## *Auto-retrato I*

This self portrait crystallises the self-image carefully crafted by the artist after June 1922: tight hair, vibrant lipstick and long earrings. On a neutral background, like a mask removed from any anecdotal context, the artist's face becomes, through its styling, her true "brand". As such, this portrait will be chosen to illustrate the cover of almost every exhibition catalogue in her lifetime and even dictates the styling of future photographic portraits.

## *Poster designs for Blaise Cendrars*

In 1924, the Franco-Swiss poet Blaise Cendrars gave two lectures in São Paulo, the first on his *Anthologie Nègre*, published in 1921, the second on modern painting. Tarsila designed the poster for the first conference, in a style reminiscent of her "translation" and "rotation" exercises carried out a year earlier in Gleizes' studio. Close to Oswald de Andrade and with similar poetic verve, Cendrars, who Tarsila met in Paris in May 1923, was one of the earliest champions of her painting and wrote the preface to the catalogue of her solo exhibition in 1926. Thanks to Cendrars, Tarsila also connects with Jean Cocteau, Constantin Brancusi, Fernand Léger and Robert and Sonia Delaunay, among others.



## *Travel albums*

Tarsila travelled frequently as a child with her family, and later with her daughter Dulce, her friends and her companions, through Brazil, Latin America and Europe, visiting France, Spain, Italy, Greece, the Middle East and later the Soviet Union. This album documents her travels from 1922 to 1926, gathered without any other criteria than the free associations made by the artist. Images of her plantations, of São Paulo and Paris; train and cruise tickets; restaurant menus and theatre programmes; sketches, poems and newspaper articles... all of this combined to record memories of the artist's rich and composite cultural universe at a time when, as Oswald writes on one of these pages, their happiness seemed "inevitable".

## 2. The invention of the Brazilian landscape

This period spent away from Brazil was an opportunity for Tarsila to take a different view of her origins. Aware of the exotic charm exerted by her tropical country among her circle of Parisian friends, Cubism offered her a formal method of analysis and rationalisation allowing her to reappropriate her physical and mental landscape, away from convention and prejudice.

From 1924, she set out to "rediscover" São Paulo, an ultra-dynamic metropolis, Rio de Janeiro and its exuberant



landscape and the Minas Gerais region, rich in colonial and baroque remains.

With the same crystal clear line that defines her drawing, Tarsila "dissects" these wildly differing environments with pencil and ink, choosing the elements that she believed to constitute an "authentic" Brazil, transcribed in the form of lines and geometric shapes to bring her new visual language to life. Simple and modern, accessible to Brazilian and international audiences, this language is articulated in paintings with a rigorous composition, in which these formerly disparate elements coexist harmoniously.

### ***Romance***

Accompanied by Cendrars and a group of modernists, Tarsila embarked on a trip to Minas Gerais during Holy Week 1924. She said she was particularly touched by the folk art decorations and paintings of churches "executed with love and devotion by anonymous artists". They are the inspiration for this colonial-style window and floral decoration, reminiscent of both baroque bas-reliefs and folkloric motifs. The palette intentionally draws on populist colours unfairly discredited, according to the artist, as "loud and rural". In a simplified vocabulary of flattened shapes and colours, Tarsila's modernism abandons imported codes to draw on local patterns perceived as "authentic".



## *São Paulo drawing group*

Closely linked to the city of São Paulo, Tarsila was sensitive to the effervescence of this metropolis whose rapid urban and social transformation called for the creation of new codes of expression. Nicknamed the "locomotive of the country", São Paulo grew rapidly from the end of the 19<sup>th</sup> century, following industrialisation and massive waves of domestic and foreign immigration. This brought unrestricted demolition and reconstruction, profoundly transforming the city's appearance, with trams, cranes, factories and neon signs becoming the new recognisable brands.

### *E.F.C.B*

The train motif recurs often in Tarsila's work in the 1920s. Established in Brazil in 1855, the railway linking the states of Rio de Janeiro, São Paulo and Minas Gerais, the Estrada de Ferro Carril do Brasil (EFCB), saw further expansion during the 20<sup>th</sup> century. Eminently modern, it remained the country's principal mode of transport until the 1950s. This painting highlights the technological progress symbolised by railway bridges, power lines and traffic lights. Nevertheless, the curved lines of the railway lead our view to the recognisable elements of a popular neighbourhood, which Tarsila seeks to integrate with the signs of progress evoked in the foreground of her composition.



### 3. Primitivism and identity(ies)

Even when representing characters, Tarsila is faced with a dual challenge: to meet the Parisian demand for exoticism and to participate in the construction of a modern Brazilian identity based on the blending of indigenous, Portuguese and African cultures that constitute Brazil's national heritage.

Precolonial traditions became the focus of her research, while African descendants are represented in her works from 1924 and 1925, when Tarsila illustrated the collection of poems *Pau Brasil* by Oswald de Andrade and joined the movement of the same name. Idyllic descriptions of favelas and carnival scenes, combined with the vivid colours that the artist considered those "of the people", illustrate the quest for indigenous primitivism, idealised by the white, cosmopolitan intellectual Tarsila. Erasing all traces of social disparity and colonial violence, these canvases do not hide the ambiguity of these appropriations or the complexity of issues of identity and race in a country that, a century after independence and thirty-seven years after the end of slavery, remains some distance from the ideal harmony depicted by the artist.



## 3 bis. *A Negra*

Initially conceived as a modernist tribute to African-Brazilian identity, then singled out as an illustration of the racist stereotypes specific to Brazilian and French societies in the 1920s, this black woman looking straight ahead continues to interrogate her audience to this day. Although Tarsila said she was inspired by the memory of a former slave who lived on the family farm, and the stylised banana leaf in the background suggests a tropical environment, this figure, painted in Paris in 1923, resembles less a portrait than a composition perfectly in the spirit of the time, in which an African totem sculpture meets the colourful geometries of Léger. When she exhibited it in Paris, Tarsila titled this work "La Négresse", perhaps a reference to the White Negress that Brancusi sculpted in the same year. A "primitive" and "modern" icon, according to the Parisian canons of the time, the stylised silhouette of this painting was chosen by Cendrars to illustrate the cover of his collection of poems about his Brazilian journey. But *A Negra* also reconnects with the Brazilian iconography of the "black mother", the role of wet nurse to which women of African descent of had long been delegated.



## ***Illustrations for Pau Brasil***

In 1925, Tarsila illustrated Oswald de Andrade's collection of poems *Pau-Brasil*, named after the manifesto published a year earlier. Meaning "Brazilian wood", a reference to the raw material coveted by colonists in the 17<sup>th</sup> century, this movement aimed to make Brazilian art an "export" product, set against the imposition of imported European models. It invited Brazilian painters and writers to draw on local sources to produce art that was "agile and candid as a child". Using Tarsila's painting as a model, it substituted "imitation" (a colonial sign of submission) with "invention" and "surprise", and central perspective (perceived as a standardised and directive way of looking) with a perspective of another kind: "sentimental, intellectual, ironic, naive".

## ***Carnival in Madureira***

In 1924, Tarsila visits Rio de Janeiro with her modernist friends during the Carnival. In Madureira, one of the city's working-class neighbourhood, she discovers a wooden replica of the Eiffel tower, created as an homage to the Brazilian aeronaut Alberto Santos Dumond, who had flown over Paris in an airship in 1906. While playing on this startling relocation of a Parisian symbol to the Brazilian suburbs, Tarsila also turns the theme of Carnival, which originates from popular culture, into a national matter. Like *O Mamoeiro* (The Papaya Tree), which depicts a Rio favela as a colourful and peaceful village, this working-class neighbourhood embodies, in Tarsila's work, an ideal and romantic space where disparate and even conflicting elements can coexist peacefully.



## *A Cuca*

In a green landscape, Tarsila declared she had brought together "a strange animal, a frog, an armadillo and another invented animal". The Cuca is a fearsome bogeyman in Brazilian folklore and the characters that Tarsila says she invented are actually drawn from indigenous motifs that the artist studied in ethnological museums. The same sources inspired a costume project for a "Brazilian ballet" (never performed) with a libretto by Oswald de Andrade and music by Heitor Villa-Lobos, based on famous Russian and Swedish ballets. Another Saci-Pererê, a fantastic character born out of the syncretism between indigenous, African and Portuguese cultures, illustrates the back cover of the catalogue of Tarsila's very first solo exhibition, in June 1926 in Paris.

## *Religião brasileira*

This painting is inspired by a typical Brazilian domestic altar, on which disparate elements - craft objects, crepe paper flower vases - surround religious effigies. An accumulation of elements that cover the surface of the canvas without any symmetry accentuates the spontaneous aspect of this votive composition. For Tarsila, the use of "very pure blue", "singing green" and "purple pink", associated with the popular theme of the painting, represents a form of revenge against the oppression of foreign "good taste". Using these same colours, the native Brazilian flower used to purely decorative effect in this painting takes on a monumental, almost totemic aspect in *Manacá*, which signals the development of Tarsila's painting towards the so-called anthropophagic phase.

## *Macunaíma*

Tarsila painted this work in 1956 for the publisher Livraria Martins, in homage to the novel *Macunaíma* published in 1928 by Mário de Andrade. The protagonist of this foundational work of Brazilian modernism, based on the author's research into the myths and legends of indigenous folklore, is



an anti-hero in constant transformation, bearing the traits of a native, an Afro-descendant and a White European; he is both a man and a woman, a child of wild nature and fascinated by the noisy modernity of the metropolis. Macunaíma is a carnivalesque and playful metaphor of the Brazilian collective unconscious and its mischievous nature, free of prejudice and morality, a portrait of human beings, their qualities and their flaws.

## 4. Cannibal Brazil

In 1928, the figure of *Abaporu* (in the indigenous tupi-guarani language: "Man who eats"), gave rise to the "anthropophagic" movement. Referencing the indigenous practice of consuming another person in order to take on their qualities, Anthropophagy metaphorically describes the Brazilian appropriation and constructive reformulation of foreign colonising cultures.

Leaving depictions of popular subjects and cubist geometries behind, Tarsila's works now present a more symbolic than narrative syncretism, in which a rich European and Brazilian repertoire is "swallowed" and permanently transformed. These paintings, which the artist qualifies as "brutal and sincere", escape any unambiguous reading and any agreed codification. Natural and architectural elements blend into



suggestive and evocative landscapes that transport the observer to magical or dreamy dimensions, where drawings are populated with "enormous figures on their feet, succulent and swollen plants, and strange animals that no naturalist could ever classify".

### ***Abaporu/Manifesto***

Produced as both a painting and a drawing, this enormous figure, in symbiosis with the ground and with a majestic flowering cactus, illustrates the Anthropophagic Manifesto and its paradigm of identity affirmation: "Only anthropophagia unites us. Socially. Economically. Philosophically. In tones that are both pamphleteering, poetic and ironic, the Manifesto paraphrases Shakespeare ("Tupi or not tupi, that's the question") and reveals a deep knowledge of European culture, from Montaigne to Rousseau, from Wagner to Freud. However, by proposing an inversion of the ordinary power relationships between colonisers and colonised people, "cultural cannibals" do not imitate these references, preferring to critically select the elements they wish to adopt.

### ***Urutu***

Urutu (named "The Egg" on first exhibition in Paris in 1928) draws on symbolism widely exploited by modernists, which views Brazil as the country of the "cobra grande" ("large snake"), an allusion to the giant reptile that hides in the depths of rivers or lakes and embodies the spirit of the waters, according to indigenous myth. Coiled around an egg that it is about to devour, it could here evoke a return to origins, or to the "golden age proclaimed by America" according to the Anthropophagic Manifesto, i.e. to a pre-colonial, pre-capitalist and pre-religious era. In 1931, the myth of the cobra grande also appeared in Raul Bopp's famous novel, *Cobra Norato*.



## *Cartão postal*

In this anthropophagic "postcard", several Brazilian landscapes are once again combined, around an iconic Sugar Loaf reminiscent of the city of Rio de Janeiro. In this environment, where Tarsila brings together every element of the vocabulary she has been developing since 1924, the sea can coexist with desert cactuses, and the palm trees of southern Brazilian cities with the tropical vegetation of the Amazon forest. Strange indigenous animals, somewhere between monkeys and sloths, with almost human hands, exist in the peaceful world of a people who, unlike Europeans, have never distinguished between "urban, suburban, border and continental", and live "idly on the Brazilian mappemonde" (Anthropophagic Manifesto).

## *Distancia*

Retrospectively, Tarsila would interpret several paintings from her anthropophagic period as depictions of dreams, childhood reminiscences or images from the unconscious that emerge in semi-lucid states. Her enigmatic environments have sometimes been compared to the works of Magritte or De Chirico - one of whose paintings Tarsila owned in her personal collection. While not affiliating themselves with surrealism, metaphysics or psychoanalysis, anthropophagists were well aware of all these matters, which certainly formed part of the vast and deep European and American culture, which the artist "swallows" and transforms in their work.

## 5. Working men and women

At the end of 1929, separated from Oswald de Andrade, Tarsila suffered the consequences of the New York stock market crash. With her properties mortgaged, she was forced to adapt to a far more modest lifestyle than the one she had known until then. Alongside Osório César, a young doctor and left wing intellectual, she took an interest in the economic and social model promoted by the Soviet government. A trip to the USSR and its political ideas - which cost her a spell in prison in 1932 under the government of Getúlio Vargas - marked the content and style of her paintings, which followed the precepts of "social realism". The working classes, evoked in the anonymous silhouettes of her 1920s paintings, are now the real protagonists of her social frescoes, as bright colours give way to more sober tones.

While, as early as 1937, the dictatorship relegated women artists to traditional models and intimate themes, Tarsila continued to explore the world of work with a critical or poetic view, whether in a rural, urban or industrial environment, also showing interest in the female condition.



## ***Onde o proletariato dirige***

In this book, Osório César describes the infrastructure and political and social organisation of the USSR, as observed during his trip with Tarsila in 1931. She was responsible for the illustrations and cover, clearly inspired by the aesthetics of Soviet propaganda posters. On the same trip, she assembled a collection of these posters, which she exhibited in 1933 at the Clubes dos Artistas Modernos in São Paulo and presented at a conference on "proletarian art".

## ***Operários***

The models of social realism and Mexican muralism mark Tarsila's most significant militant painting, whose diagonal composition is inspired by a poster by the Soviet artist Valentina Kulagina. The celebration of the ethnic diversity of the Brazilian people, already present in her works from the 1920s, takes on a truly social connotation in this homage to the working class of São Paulo, represented by these faces of all origins against the background of an industrial landscape. These include some significant portraits: the architect Gregori Warchavchik, whose rationalistic constructions revolutionised the habitat of São Paulo; Eneida de Moraes, imprisoned with Tarsila in 1932; her close friend, the singer Elsie Houston, and the administrator of her family farm.

## ***Costureiras***

The place of women in the world of work is evoked by this painting, which she began in the mid 1930s, before resuming and completing it in 1950. Unlike *Operários*, also on display in this room, the group treatment takes precedence over the individual definition of each character. Reminiscent of some paintings from the Cubist era, Tarsila uses a set of oblique lines to accentuate the relationship between the elements of the painting (the workers) and their integration into the surrounding space. As with



*Operários*, a poster by the Soviet artist Valentina Kulagina served as a model for Tarsila, inspiring her depiction of female figures.

### *Terra*

Never before seen in retrospectives of the artist since her death, this small series from the late 1940s announces a new stylistic shift, with light, almost pointillist touches. The title of this painting and the character's connection to the earth could allude to the rural struggles that defined the Brazilian countryside at that time. However, Tarsila seems to distance herself from social realism, returning to the metaphysical atmospheres and dreamy gigantism that had already characterised the paintings of her anthropophagic period. The cactus returns, while the mountains on the horizon merge with the hair of the reclining figure, in symbiosis with the landscape, as with *Abaporu* and the characters in the drawings from 1928 to 1930.



## 6. New landscapes

In the 1950s, Tarsila devoted herself to a range of commissions and illustration projects, as well as participating in group exhibitions, including the first two biennials in São Paulo.

Taking a retrospective view of her work, she used this opportunity to update motifs from her earlier compositions. She experiments with different formal registers, varying the way in which she articulates the geometric and organic shapes that had long characterised her pictorial vocabulary.

Always conscious of changes in her environment, Tarsila sought to document the transformation of the Brazilian urban landscape, particularly in São Paulo, with its increasingly tall blue-grey skyscrapers overlooking old houses and tropical vegetation. She was also receptive to the most current visual codes: at the end of the decade, geometric abstraction was booming among a new generation of artists, landscape designer Burle Marx was populating his multicoloured gardens with native plants, and under the direction of Oscar Niemeyer and Lucio Costa, the construction of the new capital, Brasilia, had just begun.



## ***Jaraguá***

In this illustration she made in 1950 for *Jaraguá* magazine, Tarsila returned to and updated the motif of *O Modelo* (The Model), first treated in painting and drawing in 1923. In this new version, tropical suggestions and decorative patterns contradict the rigid geometric structure of Cubist origin, while in the background, the skyscrapers of a modern city overlap with the stylisation of the natural landscape, already present in the 1923 composition.



## ***Calmaria III***

In this canvas, painted in the 1960s, Tarsila seems to want to experiment with the gestural and textural feel of the informal abstraction that prevailed at the 1959 São Paulo Biennale. Even when she revisits older motifs - as in this painting, in which she returns to her eponymous composition from 1929 - the use of more or less minimal geometric forms gives rise to new landscapes that, unlike anthropophagic environments, are now more real than imaginary, materialised by visionary architects such as Oscar Niemeyer or landscape painters such as Roberto Burle-Marx.

## ***Metropole***

Between 1920 and 1960, the Brazilian landscape changed dramatically, as did its representation. Following a new wave of internal migration and under the effect of real estate pressure, skyscrapers soon moved beyond the city centre and into peripheral neighbourhoods. The artist depicts the towers of buildings that now make up the city's horizon with shades of grey, blue and purple, in an almost abstract language that seems to approach the experimental geometries of the young artists with whom she shares the rooms of the São Paulo and Venice Biennale in the 1950s and 1960s.



## Chief curator

**Cecilia Braschi** - Doctor of Art History and independent exhibition curator

## Exhibition design

Véronique Dollfus

## Signage

JBL Studio - Claire Boitel

## Lighting

Abraxas Concepts



# CHANEL

GRAND MÉCÈNE  
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The exhibition's design was created with the invaluable assistance of Farrow & Ball



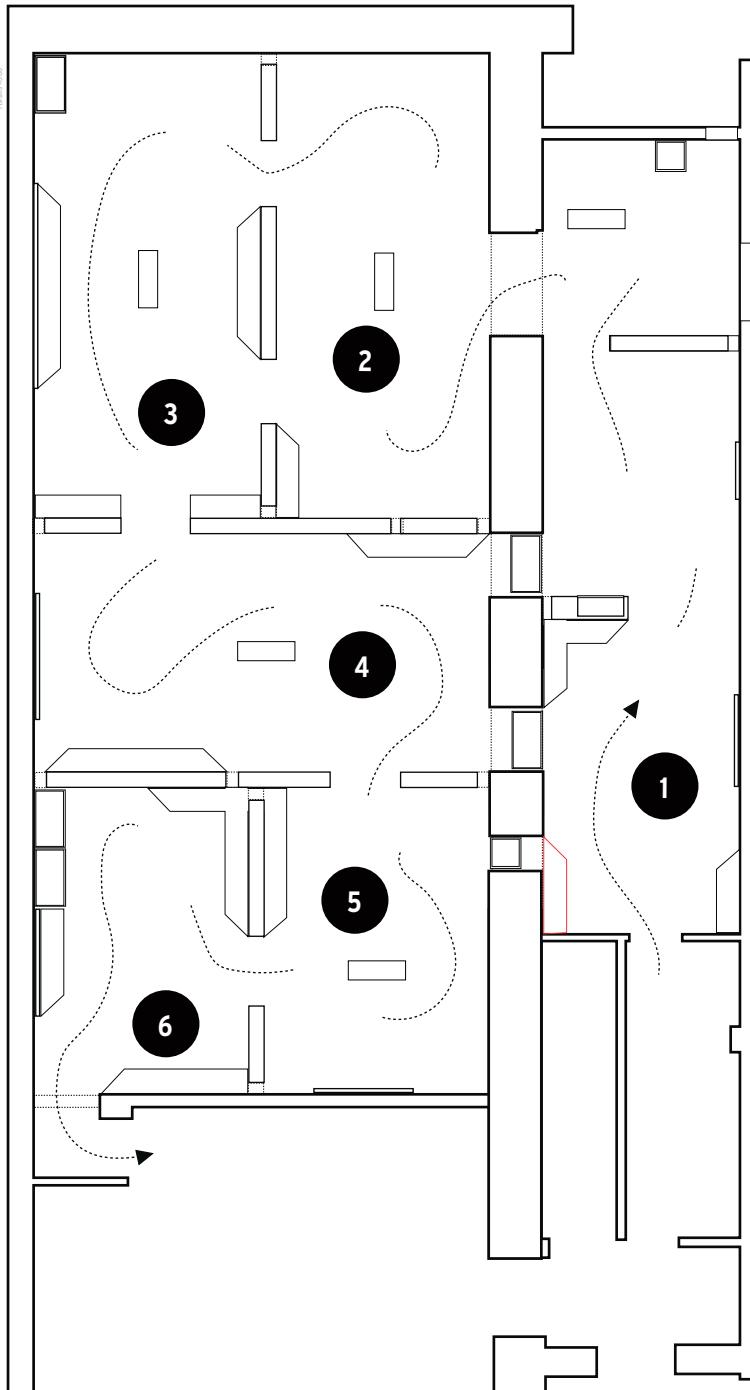
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# Exhibition map

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## AROUND THE EXHIBITION

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# Cultural programme

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### STUDY DAYS AROUND A NEGRA

Monday 4 November, from 10am to 3:30pm, Salle Médicis, Palais du Luxembourg, 15 rue de Vaugirard, 75006, Paris, booking obligatory up to 3 working days before the event on [museeduluxembourg.fr](http://museeduluxembourg.fr)

Tuesday 5 November, German Art History Centre, from 2pm to 4.30pm, German Art History Centre, Hôtel Lully, 45 rue des Petits Champs, 75001 Paris

Information and booking: [museeduluxembourg.fr](http://museeduluxembourg.fr)

These two study days will focus on *A Negra* (1923), an iconic work by Tarsila do Amaral on exceptional loan from the Museum of Contemporary Art of the University of São Paulo (MAC-USP). Prioritising dialogue and discussion between participants and the audience, these lectures and round tables will allow Brazilian and European researchers to speak about the issues of identity, racial and gender that this work still raises today, while presenting the contemporary relevance of critical readings of Brazilian modernism. Study days organised in collaboration with the Museum of Contemporary Art of the University of São Paulo and the German Art History Centre, Paris.

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## LECTURE SERIES

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Salle Médicis, Palais du Luxembourg, entrance at 15 ter rue de Vaugirard. Booking required up to 3 working days before the event on [museeduluxembourg.fr](http://museeduluxembourg.fr), free entry. Lectures will be archived on [museeduluxembourg.fr](http://museeduluxembourg.fr)

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### PRESENTATION LECTURE

Friday 18 October at 6.30 pm

*With Cecilia Braschi, Doctor of Art History and exhibition curator*

The retrospective at the Musée du Luxembourg offers a fresh look at the singular work of Tarsila do Amaral, an important artist in Brazil but little known in France. In this lecture, the curator will present the design of the exhibition and the career of this female artist at the heart of Brazilian modernism.

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### BRAZILIAN ART WITH TEETH: 1928, THE YEAR OF ANTHROPOPHAGIA

Friday 6 December at 6.30 pm

*With Eduardo Jorge, Associate Professor at ETH Zurich*

With the publication of the Anthropophagic Manifesto in 1928 by Oswald de Andrade, anthropophagia moved from a motif of Native American rituals, found in the accounts of 16<sup>th</sup> century

European travellers, to an artistic and cultural reality. Its most famous interpretation, transforming everything that was foreign to Brazilian culture into national elements, was just the beginning of a story that continues to this day.

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## BRAZILIAN PARIS IN THE ROARING TWENTIES

Monday 6 January at 6.30 pm

*With Anaïs Fléchet, professor of contemporary history at Science Po Strasbourg*

In 1922, the first sambas echoed through the nightclubs of Pigalle, performed by the black musicians of the Batutas, who were joining both jazz and Romani groups. At the Madeleine, the artistic avant garde flock to the Bœuf sur le toit, a cabaret with a carnivalesque name inspired by a Brazilian ballet by Darius Milhaud. Brazil, as sung by Blaise Cendrars and Tarsila do Amaral, is also home to the sambistas, society dancers and black steps, key movers in the Black Paris of the Roaring Twenties.

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## TARSILA AND THE SAMBA

Monday 13 January at 6.30 pm

*With Oswaldo Carvalho, journalist and professor of communication at the Institute of Intercultural Management and Communication (ISIT)*

This conference will show you how, in the 1920s and 1930s, Tarsila do Amaral and other modernist artists played a leading role in the political project to make samba - a musical form once discriminated against and even repressed by the police - a major symbol of Brazilian culture, in a country seeking identity a century after independence.

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## EVENTS AND EVENINGS

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### WRITING WORKSHOPS

For ages 16 and over. Duration: 2hr

Monday 25 November at 6.30pm, Monday 9 December at 6.30pm,

Monday 13 January 2025 at 6.30pm. Family session (from age 12)

Saturday 16 November at 3pm

Experience your visit from a unique angle: explore a work by Tarsila do Amaral, first with your eyes and then exploring your creativity when you pick up your pen. Take part in a discussion and sharing session around the exhibition during an introductory workshop designed by Aleph-Écriture, a school of writing since



1985. Don't miss this opportunity to make art and writing come together!

*This ticket gives you access to the exhibition 2 hours before the workshop.  
Booking recommended. €20, €7 for children.*

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## SKETCHBOOK EVENING

Thursday 28 November from 7pm to 9pm

Take the time to immerse yourself in the colourful world of Tarsila do Amaral through drawing. Bring your pencils and pads to sketch her abundant Brazilian landscapes, her unusual visions inspired by her childhood tales or her social works.

*Booking required. Free for those under 26 years. €11 for adults.*

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## FESTIVE WEEKEND

Saturday 7 and Sunday 8 December.

Free night on Saturday 7 December from 7.30pm to midnight, last entry 11.30pm

The Museum takes on a festive atmosphere over the course of a weekend: come and enjoy tours for everyone, an open evening with a concert of Brazilian music by the Hélios ensemble, samba/bossa nova events and even a big batucada parade with the Maracatu Nation Oju Oba group.

*Information and reservations: [museeduluxembourg.fr](http://museeduluxembourg.fr)*

# Guided tours and workshops

**Booking advised at [museeduluxembourg.fr](http://museeduluxembourg.fr)**

Visitors and groups with specific needs - Musée du Luxembourg will advise you on the most suitable package for your needs and preferential rates. Contact [groupes@museeduluxembourg.fr](mailto:groupes@museeduluxembourg.fr)

## GENERAL GUIDED TOUR

**For adults and children aged 13 and over; duration: 1hr 15min**

*Tuesday, Thursday, Friday, Saturday and Sunday at 12.15pm, Friday, Saturday and Sunday at 5pm and Monday at 5pm and 8pm*

*Tour in English on Saturdays at 2.30pm: 19 October, 02, 16 and 30 November, 14 and 28 December, 11 and 25 January*

Widely known and appreciated in Brazil, Tarsila do Amaral continues to surprise us. A lecturer from the Museum will allow you to discover or rediscover the treasures of this artist in dialogue with the major modernist currents of her time, always looking for her own way.

## FAMILY TOUR

**For adults and children aged 6 and over; duration: 1hr**

*Sunday at 11.30am. Extra sessions during the school holidays.*

Bring the whole family to meet an unforgettable artist! Led by a Museum guide, discover her journey: from the coffee plantation where she grew up in the São Paulo region to Paris, to exploring her own country, Tarsila do Amaral was looking for images that could convey all the facets of a rapidly transforming Brazil.

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## STORY VISITS 3-5 YEARS

**Duration:** 30min

*Saturdays 26 October, 23 November, 18 December and 7 January at 9.30am*

Little ones and their families are invited to enter the world of Tarsila do Amaral through the Brazilian folk tales that were an inspiration for her work: a guide will explain how to escape the Cuca, the terrible witch with an alligator head, and you will meet the evil Saci, depicted several times by the artist.

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## CHILDREN'S TOUR-WORKSHOPS: CARNIVAL!

**For ages 6 and up. Duration: 2hr**

*Monday 21 and Thursday 24 October, Monday 11 November, Monday 30 December, Thursday 2 January at 2.30pm*

Supported by a visual artist, children set out on a journey to discover the world of Tarsila do Amaral. After their visit to the exhibition, they will build a mask to embody one of the fantastic characters, human or animal, who populate the artist's works.



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## SCHOOL TOUR

From nursery to higher education.

Duration: 45 to 75min, depending on academic level.

Information and booking on [museeduluxembourg.fr](http://museeduluxembourg.fr)

Tours with a Museum guide, with your own lecturer or without a guide. More information at <https://museeduluxembourg.fr/fr/groupes-et-scolaires>

Take your class on a fabulous journey to Brazil: through Tarsila do Amaral's work, students get to know several major currents of modernism and discover the unique journey of an artist with a deeply individual view of the world.



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# RESOURCES

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## AUDIOGUIDE

Enjoy commentary on major works in the exhibition. Adult tour available in 5 languages (French, English, German, Spanish and Italian), children's tour in French, free *Faces of Brazil* tour in French and English on the smartphone app.

*Price: €5*

*GrandPalais Pass: €4*

*As a download from the app: €3.49*

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## SOUND WALK

Rodolphe Alexis is a sound artist with a reputation for his unique approach to field recording. In his work, he captures the rich sound of locations and offers full immersion in natural environments. In May 2024, Rodolphe Alexis travelled to Brazil to record wildlife in national parks and nature reserves. He returned with an immersive soundtrack that does not attempt to offer an interpretation of Tarsila do Amaral's work, evoking instead the burning sun, tall grass and the nights filled with song that inspired them.

*The walk is available free of charge on the mobile app and on the Musée du Luxembourg website.*

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# Digital

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## THE MUSÉE DU LUXEMBOURG'S MOBILE APP!

The Musée du Luxembourg offers a mobile app, available for free on Google Play and the AppStore.

It's a must-have tool for practical information, keeping up-to-date with the latest news, planning your visit and making the most of the museum's exhibitions and events. It includes a free thematic tour, Faces of Brazil, based on 5 works from the exhibition (in French and English).

Audioguides can be downloaded directly from the app, as in-app purchases, and are priced at **€3.49**:

- Adults (French, English, German, Spanish, Italian)
- Children (French)

Download the app: <https://tinyurl.com/luxappli>



## DIGITAL INSTALLATION

*A digital installation is available within each exhibition at the Musée du Luxembourg. An interactive programme is accessible via a touch screen connected to a large high-definition video screen.*

Discover Tarsila do Amaral's travel album, an intimate account of a specific time in her life! Assembled in 1926 with Oswald de Andrade, her partner at the time, she pasted photos of her travels, but also of her childhood and her family, travel tickets, coupons, brochures and flyers of the sites she visited, hotels, shops, restaurants, etc. This interwar scrapbook is a small and delicate jewel that we offer you the opportunity to view digitally on the exhibition terminal.

## MUSEEDULUXEMBOURG.FR

Extend and enhance the exhibition with the exhibition calendar and all the practical information you need to prepare your visit.

Find articles on the main themes of the exhibition, specific works and multiple video resources, audio and fun activities adapted to all audiences.

## SOCIAL MEDIA



**Share your visit!** #ExpoTarsila #MuseeduLuxembourg

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# Publications

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## **EXHIBITION CATALOGUE**

GrandPalaisRmn publications

*Tarsila do Amaral*

208 x 28.8 cm, 24 pages, 160 illustrations, €40

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## **EXHIBITION ALBUM**

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GrandPalaisRmn publications

*Tarsila do Amaral*

24 x 43 cm, 28 pages, 40 illustrations, €6

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## **EXHIBITION NOTEBOOK**

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Co-edition Gallimard Discoveries/GrandPalaisRmnEditions

*Tarsila do Amaral. Painting modern Brazil*

64 x 17 cm, 12 pages, 35 illustrations, €11.50



# GrandPalais Pass

**INTRODUCTORY OFFER FROM  
25/09/24 TO 02/02/25**

Pass  
GrandPalais

Pass  
GrandPalais  
Jeune

With the new GrandPalais Pass, enjoy free and unlimited access to Grand Palais exhibitions as well as the collections and exhibitions of 15 national museums for one year. As an introductory offer, you can also enjoy unlimited and free access to exhibitions at the Musée du Luxembourg until 2025 July: *Tarsila do Amaral, Painting Modern Brazil* and *Léger and the New Realism*.

## Passes

**Youth Solo €25 / Youth Duo €39 / Solo €49 / Duo €76**

More information at <https://grandpalais.fr/pass-grandpalais>

## **PLAN YOUR VISIT AT MUSEEDULUXEMBOURG.FR**

Enhance your visit with info, videos and multiple resources on the Museum's website.

**Share your visit!**

