

THE MUSEUM OF MODERN ART  
NEW YORK

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

SARAH NEWMAYER, PUBLICITY DIRECTOR

January 20, 1943.

TO City Editors  
Art Editors  
Photography Editors  
Latin American Editors

Dear Sirs:

You are invited to come or send a representative to

Press Preview of

FACES AND PLACES IN BRAZIL  
Photographs by Genevieve Naylor

Tuesday, January 26  
2~~A~~ to 6 P.M.

at the Museum of Modern Art  
11 West 53 Street.

This exhibition of fifty photographs is being shown as a supplement to Brazil Builds, which opened January 13. Faces and Places in Brazil will open to the public Wednesday, January 27.

For further information please telephone me at Circle 5-8900.

Sincerely yours,

*Sarah Newmeyer*  
Sarah Newmeyer  
Publicity Director

# THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

FOR IMMEDIATE RELEASE

TELEPHONE: CIRCLE 5-8900

## MUSEUM OF MODERN ART OPENS PHOTOGRAPHY EXHIBITION OF FACES AND PLACES IN BRAZIL

On Wednesday, January 27, the Museum of Modern Art, 11 West 53 Street, opens an exhibition of about fifty photographs by Genevieve Naylor entitled Faces and Places in Brazil. Supplementary to Brazil Builds, the architecture exhibition which opened January 13, it will be shown in a nearby corridor on the first floor.

The exhibition is divided into seven sections:

1. School Children. Various types and races are shown taking their First Communion, marching in Youth organizations, eating free school lunches.
2. The São Francisco River. This great river is the most important passageway through the deep interior. After the railway ends, river boats are the only means of going north except by airplane, and many places along the river cannot be reached even by plane. Today because of the dangers to ocean transport by submarine, river transportation is more important than ever.

The São Francisco was explored by pioneers in search of pasture; later it carried crops and food to sugar plantations. Even today life along this river is primitive, resembling that of the Nile. Infant mortality is high, yet Brazilians say that survivors become the strongest and bravest soldiers of the country.

Fishing boats, which also carry small cargo, serve as dwellings throughout the year. Many of the boats have carved wooden figureheads to frighten away the mermaids who live in the river. River mermaids, it seems, are not of the destructive Lorelei type. Playing beautiful music, they lure fishermen away to eternal bliss on an enchanted island.

Another colorful but thoroughly real inhabitant of this region is the Baia cowboy or Vaceiro, probably descended from the early pioneers who went up-river. The Vaceiros are clothed entirely in leather.

3. Religious Festivals. Some of the photographs in this section show sculpture by Aleijadino, whose best work is in the town of Congonhas de Campo, Minas Gerais. He lived toward the end of the 18th century and is believed to have suffered from leprosy, working with a hammer strapped to the stump of his arm.

Other photographs show religious festivals and the carved and painted wooden figures used in them; Easter processions, mass confirmation of children. In one picture, a priest speaking at an outdoor festival warns against women wearing pants, probably because the photographer, busily taking pictures in and of his audience, was attired in slacks.

4. Interior Types. The people in this section are not from the deep interior but from nearer the Coast and large cities. Some are shown in a mayor's outer office, the walls of which are ornamented by portraits of past mayors, waiting for hours to achieve the inner office. In other pictures are typical farmers in their best attire, the men invariably wearing hats, and the women in stockings (in the large cities, particularly Rio, men seldom wear hats). Gold miners, Indians and various types are shown, including a train conductor

famous for his resplendent moustache.

5. Rio de Janeiro. The life of a busy city is shown in this section. Boys who are walking delivery vans carry unwrapped goods on their heads or hung over their shoulders. One photograph shows a boy delivering funeral wreaths: the largest spreads wide over his head and hangs down across his shoulders.
6. Copacabana. This is the famous resort and play beach of Rio where, instead of the North American boardwalk, light and dark stones are laid in alternating strips in a conventionalized wave pattern stretching for miles. Along it Brazilians of all types promenade, the girls in groups of two or three (for no nice girl walks alone); an ice-cream vendor walks past carrying his wares in a small refrigerator on his head; boys in striped sweaters play football; and other typical Brazilians enjoy the beautiful wide beach. The mountains that encircle Rio and in places rise almost sheer from the ocean form a backdrop.
7. Carnival. This gay section shows the high point of the Brazilian year, the famous Carnival (of Rio) in which the entire nation participates. From the Samba schools situated in the mountains where the very poor live come groups of children who for months have practiced Samba songs for the Carnival, where prizes are awarded. The photographs show Samba musicians in the elaborate silk and satin costumes they have designed for themselves; boys and girls in ordinary street clothes twirling small paper parasols as they dance the Samba; women of all sizes and shapes and colors loaded with ornaments and flowers; and even store windows through which smile wooden manikins carved and painted realistically and dressed in Carnival costume.

After the exhibition closes at the Museum of Modern Art February 28 it will be circulated throughout the country.

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Genevieve Naylor, formerly of Springfield, Massachusetts, now a resident of New York, studied painting and later decided to take up photography, which <sup>she</sup> studied with Berenice Abbott. She has worked as a photographer for the Feature Service of The Associated Press and for Fortune and Time Magazines.

In October 1940 Miss Naylor left for Brazil with the idea of making a series of photographs documentary in type which could be exhibited in the United States. While in Rio she worked for the Office of the Coordinator of Inter-American Affairs, building up their photographic files and giving them material for educational use. She returned to New York in August 1942.