

PURSUE

*Mário and
the City*

I
**SÃO
PAULO**



Presentation text

The city of São Paulo occupies a unique central place in the work of Mário de Andrade. His hometown is not merely a setting or a source of inspiration, but a mirror in which the poet claimed to recognize himself. Perhaps that is why he wrote to Paulo Duarte the lines that, later set to music by Itamar Assumpção, give this exhibition its name: “São Paulo is something else; it is not exactly love, it is absolute identification — it is me. And I do not love myself. But I pursue myself. ‘Pursue’ is a beautiful word in all that its etymology suggests and confesses. I pursue São Paulo.”

The city runs through his work from his modernist debut in the wilds of Pauliceia to the final verses of *Lira paulistana*. This exhibition is a tribute to this intense relationship between poet and metropolis. It was from this house at Lopes Chaves Street that Mário de Andrade set out on his “tender itineraries,” his wanderings through São Paulo. Here, where he lived and produced much of his work, he found his safe haven and starting point for observing and experiencing the city in transformation. Today, standing in this very space, we are invited to walk in his footsteps and revisit the city he pursued.

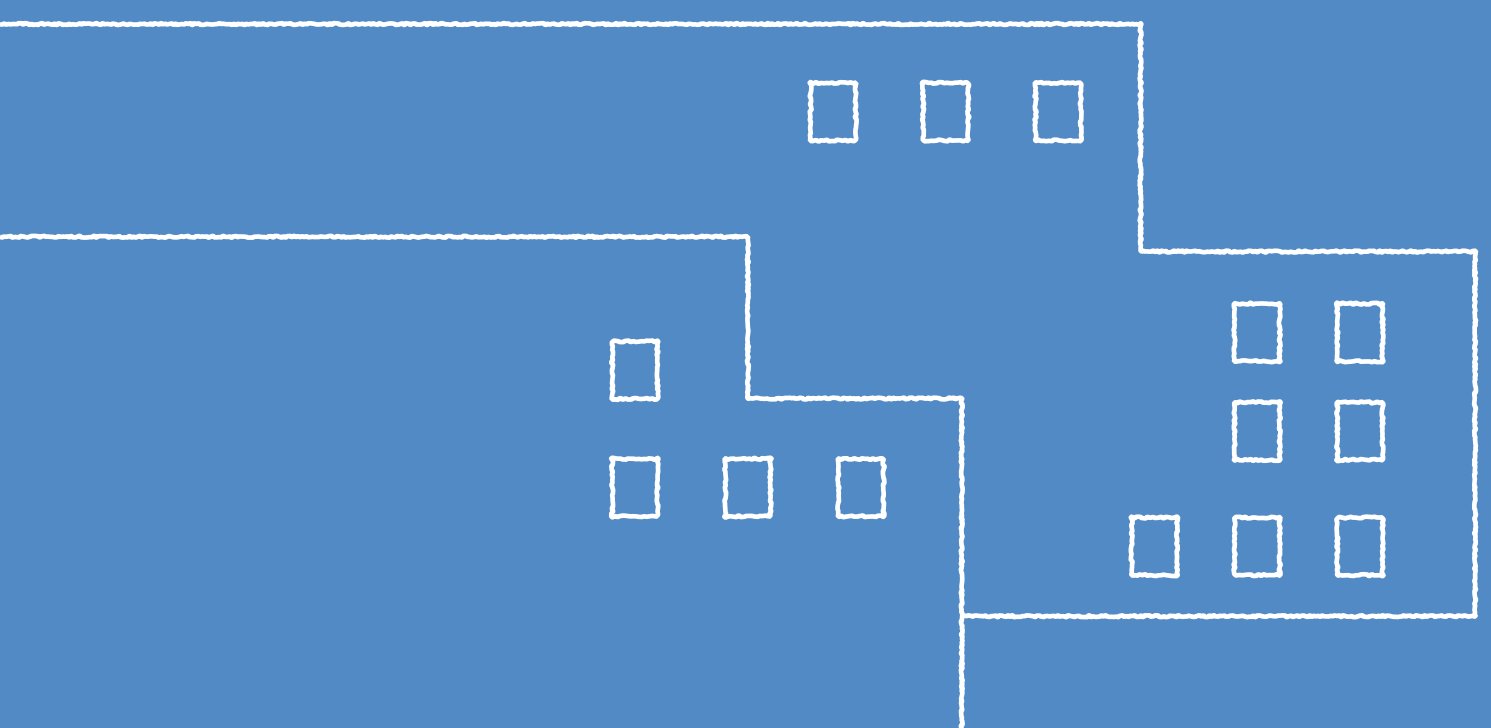
São Paulo... No, São Paulo is something else, it's not exactly love, it's absolute identification, it's me. And I don't love myself. But I pursue myself. Beautiful word "pursue" in everything that its etymology suggests and confesses. I pursue São Paulo.

In Mário de Andrade's poems and letters, the city of São Paulo emerges in images of daily life and the poet's imagination—true snapshots of urban experiences. In this room, his words take on a new presence through the recreation of his voice and the animation of historical images of the city. Amid verses, letters, and moving photographs, we are invited to explore the São Paulo that Mário pursued.



**For a better visualization,
turn your phone horizontally.**

São Paulo at night.
My alert spirit
Dances in party and metropolis.



São Paulo in the morning.
The weary spirit
Drags itself in funeral marches.

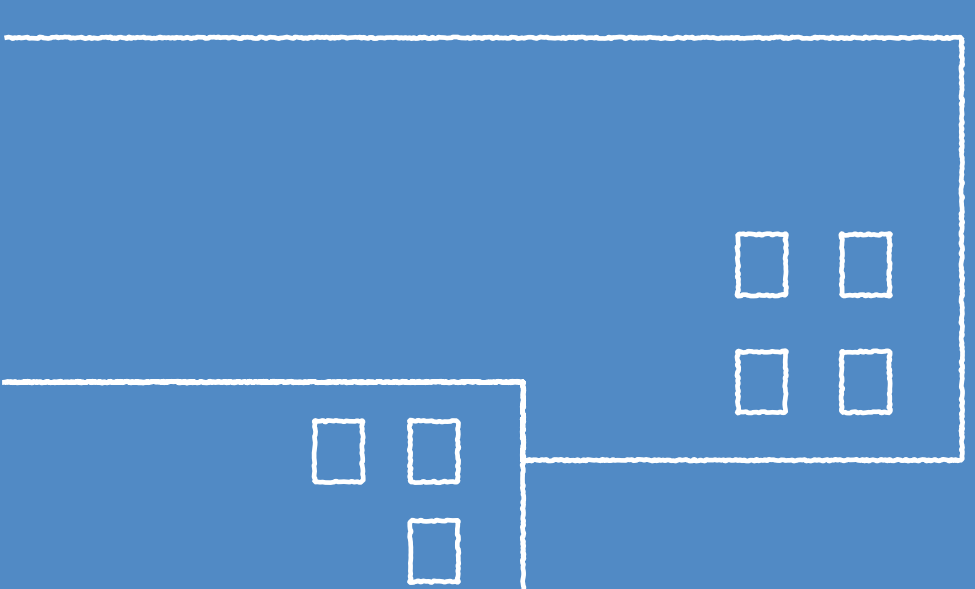


Lira Paulistana, 1945

*(...) a face marked,
not yet with wrinkles,
but with paths,
streets,
squares,
like a city. (...)*

Letter to Newton Freitas

April 16, 1944



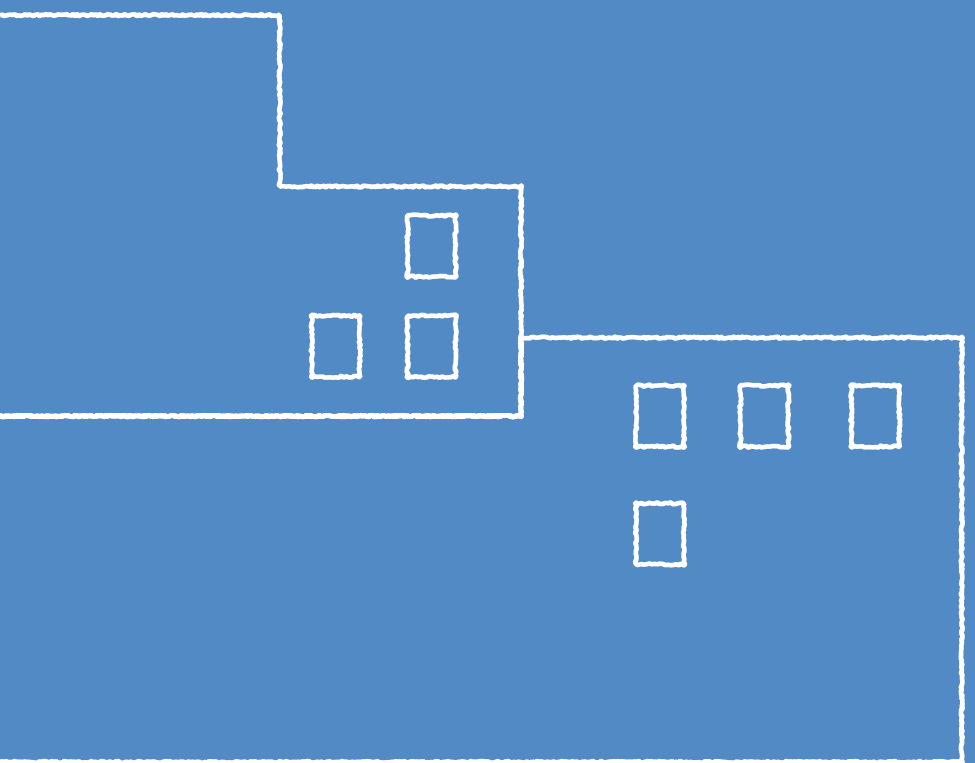
When I die, I want to stay

*My feet buried in Rua Aurora,
Leave my sex in Paçandú,
My head in Lopes Chaves
Forget*

*In the Pátio do Colégio, let them sink
My São Paulo heart*

Nostalgia...

Lira Paulistana, 1945



The City of Mário

Born and raised in São Paulo, Mário de Andrade carried the city with him throughout his life. His memory remains scattered throughout the streets: in the church his family attended, in the parks where he spent his free time, at the school where he studied, in the places where he worked, in his friends' homes...

Shortly before his death, the poet wrote a poem in which he asked that, after his death, his remains be scattered throughout the city he loved so much. It was no coincidence that he wished for his head to remain here, in his home.

As a tribute to the writer and the city, we present a map featuring the places that marked his life's journey.



For a better visualization of the map, turn your phone horizontally.

AV. REPÚBLICA

CONSOLAÇÃO

INURROS PARK

Clube Atlético Paulistano
CLUBE ATLÉTICO PAULISTANO

Headquarters and stadium of Paulistano, the team that supports the club.

JARDIM PAULISTA

TEIENETE JOSEFA CAMARGOS PARK

Consigão Cemetery

The site where bodies of enslaved men and women are buried.

BELA VISTA

AUGUSTA PARK

Theatro Municipal

Founded in 1911, it was the venue for the 1922 Modern Art Week.

REPÚBLICA

AV. REPÚBLICA

Largo São Francisco

A landmark established by the Dutch, where the bond from 1600 to 1602 was signed.

Rua Aurora

The home of the first female journalist in Brazil, Aurora de Alencar, was born and lived there in 1837.

Prata Mansion

The second Prata Mansion, known as the Prata Mansion, was built by the Prata family in 1850.

Igreja do Carmo

The church founded by the Order of Carmo, which was destroyed by the 1906 earthquake and rebuilt in 1910.

LIBERDADE

AV. DA LIBERDADE

AV. 23 DE MAIO

RUA VERGUEIRO

AV. 23 DE MAIO

VILA MARIANA

VILA SPINA

Headquarters of the first newspaper in Brazil, the first newspaper in Brazil, the first newspaper in Brazil.

Lopes Alves Street - Casa do Rio de Janeiro

The house of the first Brazilian newspaper, the first newspaper in Brazil, the first newspaper in Brazil.

SANTA CECÍLIA

VIA ELEVADO PRES. JOÃO GOULART

D. Olívia Guedes Pereira Mansion

The residence of the first woman to be elected to the Brazilian Academy of Letters.

Terrace de Amália's Studio

American painter and the first woman to be elected to the Brazilian Academy of Letters.

Igreja de São Virgínia

The first church built by the first woman to be elected to the Brazilian Academy of Letters.

Faculdade São Bento

The first school of the first woman to be elected to the Brazilian Academy of Letters.

Comendador Benedito e Mendel de São Paulo

The first school of the first woman to be elected to the Brazilian Academy of Letters.

Department of Culture Headquarters

The first school of the first woman to be elected to the Brazilian Academy of Letters.

BRÁS

SÉ

BOM RETIRO

J.D. DA LUZ PARK

AV. TIRADENTES

AV. TIRADENTES

AV. CAUARI DO SUL

AV. CAUARI DO SUL

AV. SANTOS POINT

4th Battalion of Numbers

The first school of the first woman to be elected to the Brazilian Academy of Letters.

CAMPO DE MARTE

JUVENTUDE PARK

VILA GUILHERME

PARI

N

Barra Funda is a good neighborhood

In 1921, Mário and his family moved to Lopes Chaves Street in Barra Funda, then a neighborhood that was just beginning to take shape on the outskirts of São Paulo. Formerly rural property owned by the Prado family, the area began to transform in the late 19th century with the arrival of the railroads. At the time, Barra Funda was known for its factories, such as Indústrias Reunidas Matarazzo, and for its strong popular tradition. It was there that the Barra Funda Carnival Group emerged, the city's first — a tradition that remains alive in the neighborhood's samba circles.

Mário's home was an important gathering place for artists and intellectuals and was also where he produced much of his work. For the writer, this simple residence in Barra Funda was the most important place in the city — or rather, in his world.



Dulce Soares

Barra Funda - Street corners, facades, and interiors

1977

Moreira Salles Institute Collection



Claude Lévi-Strauss

Parade of carnival groups on Brigadeiro Galvão Street

1937

Moreira Salles Institute Collection

Dulce Soares

Barra Funda - Street corners, facades, and interiors

1977

Moreira Salles Institute Collection

Dulce Soares

Barra Funda - Street corners, facades, and interiors

1977

Moreira Salles Institute Collection

Letters

São Paulo, February 24, 1941

Dear Henriqueta

One day you'll come to this house, Henriqueta, and you'll see how lovely the little corner where I live is—my books, my collections of drawings, of folk art, of old images, and my paintings and my endless knickknacks.

São Paulo, January 20, 1945

Dear Henriqueta

It's 8 o'clock in the morning; the day hasn't warmed up yet. I'm writing to you, feeling your presence in the gentle, blessed breeze that's blowing through the studio here. I've noticed that this street of mine has something of you about it. It's a nice neighborhood, a middle-class neighborhood. But God made a rich man plant some big trees right in front of my house, so that the birds fill our mornings and afternoons, bringing the scent of stolen fruit to our noses. The streetcars pass a block away; they don't really get in the way.



Mário de Andrade

Lopes Chaves Street

1927

Institute of Brazilian Studies USP

– Mário de Andrade File Fund

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CASA
MÁRIO DE
ANDRADE

