13

Visual Arts and Architecture

Art

Until relatively recently the art of twentieth-century Latin America was dismissed by European and North American critics as a pale imitation of the mainstream modernism of the United States and Western Europe. Such critics argued that Latin American art was intrinsically hybrid, an eclectic and sometimes incompatible mix of traditions and styles. Although there is no question that the majority of the most acclaimed artists from Latin America studied abroad or at least participated in wider aesthetic movements, today it is precisely this hybrid quality that is seen as one of the great features of painting and other forms of visual culture produced in Latin America. The racial and ethnic diversity of the region, where Amerindian tribes still coexist with the descendants of Spanish or Portuguese colonizers, of African slaves, and of European, Middle Eastern, or Far Eastern immigrants, has contributed to the vitality and originality of artistic production. Ideas from abroad have been assimilated but creatively adapted to the New World context, breathing new life into established artistic styles. Cubism, for example, influenced many Latin American artists, not least the Cuban Wifredo Lam and the Brazilian Tarsila do Amaral. They adapted the new European style to their local environments, combining it with indigenous sources.

The visual arts in Latin America have related more closely to their sociopolitical context than their European or North American counterparts have traditionally done. The association between the literary avant-garde and visual artists, an association that began in the 1920s when Latin American modernism first formally emerged in the arts as a whole, has tended to raise artists' awareness of social and political problems. This social commitment was reflected in particular in the Mexican muralism of the 1920s and 1930s, still sometimes considered the only "authentic" Latin American art of the twentieth century. Marxist theory has had a powerful influence on artists and their work in many Latin American countries. For example, the Mexican muralist David Alfaro Siqueiros, who served as secretary of the Communist Party of Mexico, combined his

artistic career with trade union activities. His political activities resulted in his imprisonment and subsequent exile.

Certain Latin American governments have also been instrumental in commissioning works of art and, notably, for drawing on the talents of avant-garde and potentially controversial artists to carry out major government and other official projects. After the Mexican Revolution (1910–1920), the Mexican government invited three mural painters, Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, to decorate a number of government buildings to inspire a sense of national identity. Likewise, in Brazil the highly nationalistic regime of Getúlio Vargas (1930–1945) called upon the services of the muralist Cândido Portinari to similar ends.

Like writers, artists enjoy a privileged position within the consciousness of Latin American nations, where political institutions have traditionally proved ineffectual at forging a sense of belonging to a wider community. Artists and other intellectuals enjoy a status and credibility rarely afforded their overseas counterparts. This celebrity status sometimes extends beyond Latin America, as in the cases of Mexican painters Diego Rivera and Frida Kahlo.

Many Latin American artists of the twentieth century, including, for example, Frida Kahlo, drew inspiration from the rich tradition of religious folk art, which survives all over Latin America and increasingly caters to the tourist market. Women painters, in particular, including the Chicana artist Carmen Lomas Garza, have used this personal, naïve form of self-expression to convey women's concerns in art, as an alternative to the visual idioms preferred and prized by the male-dominated art world.

—Lisa Shaw

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José Clemente Orozco (1883–1949)

The Mexican artist José Clemente Orozco, a native of the state of Jalisco, is best known for his giant murals in the expressionist style. He is closely associated with Diego Rivera and David Alfaro Siqueiros. His most impressive works can be found in the state capital, Guadalajara. Orozco is perhaps the least overtly political of the three Mexican muralists, and his later work often seems politically ambiguous. Most of his early work can be found in Mexico City, where he painted murals between 1922 and 1927. He then spent seven years in the United States, but it was on his return to Mexico that his artistic powers reached their peak, in the late 1930s and 1940s.

Like Rivera and Siqueiros, Orozco's chief patron was the state, and most of his important works were created to decorate public buildings, such as the Palacio de Gobierno (Government Palace) and the university in Guadalajara. His murals on the Palacio de Gobierno depict the Mexican people's oppression and struggle for liberty, from pre-Conquest Eden to post-revolutionary emancipation. Orozco's murals decorate the chapel ceiling of the nearby Hospicio Cabañas, a former orphanage. These more spiritual works depict the Spanish conquistadors as the Horsemen of the Apocalypse, trampling the indigenous peoples of Mexico underfoot. In Mexico City, Orozco's work can be found on the

Detail of a mural depicting scenes from Mexican history by José Clemente Orozco that decorates the Palacio de Gobierno (Government Palace) in the city of Guadalajara. (Courtesy of Lisa Shaw)

main staircase and around the first floor of the main patio of the Colegio de San Idelfonso (also called the Escuela Nacional Preparatoria, or ENP). In spite of his enthusiasm for the Mexican Revolution (1910–1920), as elsewhere, these works reflect his doubts about its prospects, and they caricature modern Mexico almost as brutally as they do the nation prior to the Revolution.

Orozco's time in the United States gave rise to the mural *Mankind's Struggle*, painted in 1930 for the New School for Social Research in New York City. His North American murals also include *Prometheus*, painted between 1932 and 1934 for Frary Hall at Pomona College, and the acclaimed work *Epic of American Civilization* (1932–1934), for the Baker Library at Dartmouth College. The latter work, composed of twenty-four individual panels or scenes and covering approximately 3,200 square feet, depicts the history of the Americas from the migration of the Aztecs into Central America to the development of modern industrialized society. Orozco's work in the United States challenged traditional conservative views, attacking hypocrisy, greed, and oppression, and often proved highly controversial.

Born in Zapotlán (now Ciudad Guzmán), as a child Orozco moved to Guadalajara, and later to Mexico City, where he was influenced by the renowned folk artist José Guadalupe Posada. Much of his work is fresco painting, executed directly on wet plaster.

—*Lisa Shaw*

See also: *Visual Arts and Architecture:* Art (Diego Rivera; David Alfaro Siqueiros)

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Diego Rivera (1886–1957)

Diego Rivera was the most famous and arguably the greatest of the three renowned Mexican mural artists (along with José Clemente Orozco and David Alfaro Siqueiros). The husband of artist Frida Kahlo, Rivera interpreted Mexican history and particularly the Mexican Revolution (1910–1920) through the medium of huge murals principally created to decorate public buildings in Mexico City. He was largely responsible for bringing Mexican art to the attention of international audiences.

Greatly influenced by the Mexican Revolution and its Russian counterpart (1917), Rivera believed that art should help empower the working classes to understand their histories. He believed that art should be accessible to everyone, not isolated in museums and galleries. To this end he traveled to Italy to study early Renaissance fresco painting. In 1921 a new cultural program was introduced in Mexico to take art to the masses, and the government commissioned Rivera, along with Orozco and Siqueiros, to paint a series of frescoes for public buildings across the country. Many of Rivera's early murals are deceptively simple, even naïve, and give technique less importance than the themes: Mexican history, the oppression of the indigenous peoples, and post-revolutionary society. Like Siqueiros, however, he took a scientific view of his work, continually experimenting with the new techniques that emerged with industrialization.

Rivera's most ambitious project, a series of epic murals based on Mexican history for the Palacio Nacional (National Palace) in Mexico City, remained unfinished owing to his death on 25 November 1957. Begun in 1929, these murals epitomize Rivera's style and are among his greatest works. Around the walls of the main staircase the vast panorama of Mexican history combines brutal imagery with attention to detail. The main section depicts the Spanish Conquest, subjugation of the native inhabitants, war, Inquisition, invasion, Independence, and the Mexican Revolution. The depiction of post-revolutionary Mexico and the future features Karl Marx pointing the way forward for the workers. Frida Kahlo and her sister Cristina are also depicted.

By the 1930s Rivera's fame had spread to North America and beyond, and his work was exhibited in New York. From 1930 to 1931 he carried out two commissions in San Francisco, the murals *Allegory of California*, for the Stock Exchange building, and *The Making of a Fresco*, for the California School of Fine Arts. He returned to the city in 1940 to execute the mural *Pan American Unity* for the Golden Gate International Exposition. He was also asked to paint large murals for the Detroit Art Institute and the mural *Man at the Crossroads* (1934) for the Rockefeller Center in New York City. *Man at the Crossroads*, however, proved highly controversial because one of the figures depicted in it resembled Lenin, and the work was thus considered by some as representing anti-capitalist ideology. As a re-

Detail of one of the epic murals by Diego Rivera that adorn the Palacio Nacional (National Palace) in Mexico City, depicting Mexican history. (Courtesy of Lisa Shaw)

sult, the Rockefeller Center destroyed this mural and replaced it with one by another artist. However, Rivera later reproduced it for the Palacio de Bellas Artes (Museum of Fine Arts) in Mexico City.

Born in the city of Guanajuato, Rivera moved to Mexico City in 1892, where he studied traditional European artistic styles in the San Carlos Academy from the age of ten. He also learned his trade in the workshop of folk artist José Guadalupe Posada, as did Orozco. By the age of sixteen Rivera had emerged as an accomplished painter with a distinctly Mexican style. In 1907 he traveled to Spain to study the work of artists such as Goya and El Greco in the Prado art museum in Madrid. From there he moved to Paris, where he absorbed the latest trends, most importantly cubism. In a 1949 interview he is quoted as saying, “I’ve never believed in God, but I believe in Picasso” (The Virtual Diego Rivera Web Museum, http://www.diegorivera.com). While in exile in Paris, he and Siqueiros planned a popular, native style of art to express the new society that was emerging in Mexico.

Rivera was a member of the Communist Party from 1923 until 1930 and then again from 1954 until his death. He was not only a renowned artist but also a political activist who incited debate in Mexico, the United States, and the former Soviet Union.

From the end of the 1930s onward, Rivera painted landscapes and portraits. These later paintings, with indigenous subjects and a social realist style, such as *Nude with Calla Lilies* (1944) and *The*

Flower Seller (1949), are frequently reproduced on postcards and posters today.

—*Lisa Shaw*

See also: *Visual Arts and Architecture:* Art (Frida Kahlo; José Clemente Orozco; David Alfaro Siqueiros)

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David Alfaro Siqueiros (1896–1974)

The career of Mexican mural painter David Alfaro Siqueiros was more erratic than those of his fellow muralists and compatriots, Diego Rivera and José Clemente Orozco, because of his interest in politics. His life was marked by a series of dramatic events, such as imprisonment and exile, and his personal legend became intrinsically linked to the powerful and often brutal artistic images he created. He took part in the first mural campaign commissioned by the Mexican government in 1922. His most famous work is Mexico City's Polyforum Cultural Siqueiros, a building that he designed and decorated and that houses what is allegedly the world's largest mural (about 4,500 square meters), *The March of Humanity on Earth and towards the Cosmos* (1964–1971), painted by Siqueiros.

Siqueiros studied art at the San Carlos Academy in Mexico City and went to Europe on a government grant in 1919. There he made contact with Diego Rivera and in 1921 launched from Barcelona his "Manifesto to the Artists of America," the tone of which owed much to the futurist manifestos of the period before World War I. In it he declared, "Let us live our marvelous dynamic age!" and "Let us love the modern machine that provokes unexpected plastic emotions." More significantly, he recommended a return to indigenous sources, but combined with a modernist aesthetic. His manifesto continued:

> Let us, for our part, go back to the work of the ancient inhabitants of our valleys, the Indian painters and sculptors (Mayas, Aztecs, Incas, etc.). . . . They demonstrate a fundamental knowledge of nature that can serve as a point of departure for us. Let us absorb their synthetic energy, but avoid those lamentable archaeological reconstructions ("Indianism," "Primitivism," "Americanism") which are so in vogue here today but which are only short-lived fashions. (Lucie-Smith 1993, 62–63)

On his return to Mexico in 1922 he worked alongside Rivera and Orozco on large murals at the Escuela Nacional Preparatoria in the Mexican capital, and his work there, like Orozco's, was interrupted by the student protests of 1924. Siqueiros's mural remained unfinished, and he completed his first mural in his homeland only after his return from the Spanish Civil War (1936–1939). Entitled *Portrait of the Bourgeoisie* (1939–1940), it adorned the headquarters of the Electricians' Union

in Mexico City. With its twisted perspective and dramatic tone, it is characteristic of his flamboyant, unrestrained style. While in prison in Mexico at the beginning of the 1930s, Siqueiros produced some of his best work, namely a series of paintings that were small and simple but monumental in design; they clearly show the influence of the fresco painters he had studied in Europe. Most of his major mural projects were executed during the last thirty years of his life, ironically when muralism was beginning to face challenges from other styles and ideas.

Siqueiros fought in the civil wars in Mexico and became involved in trade union organization. He was one of the leading activists in the Union of Technical Workers, Painters, and Sculptors, and he edited its journal, *El Machete.* By the mid-1920s his political and trade union interests occupied almost all his time and energy. He served as secretary of the Communist Party of Mexico and as president of the National Federation of Mineworkers. Most of his activities were centered on the northern Mexican state of Jalisco, but in 1930 he took part in a prohibited May Day march in Mexico City; as a result, he was imprisoned for a year. He fought on the side of the Republicans in the Spanish Civil War, and upon his return to Mexico he led an unsuccessful attempt to assassinate the exiled Leon Trotsky. Once again he was forced into exile, returning in 1944. From 1962 to 1964 he served another, and final, period of imprisonment in Mexico.

In 1932 Siqueiros fled Mexico for the United States, becoming a teacher at the Chouinard School of Art in California. There he began to experiment with new techniques, such as the use of photographic projectors and spray painting, which would prove to be highly influential on subsequent generations. Later, in New York, he went on to run an experimental group for young painters, one of whom was Jackson Pollock.

—*Lisa Shaw*

See also: *Visual Arts and Architecture:* Art (José Clemente Orozco; Diego Rivera)

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Cândido Portinari (1903–1962)

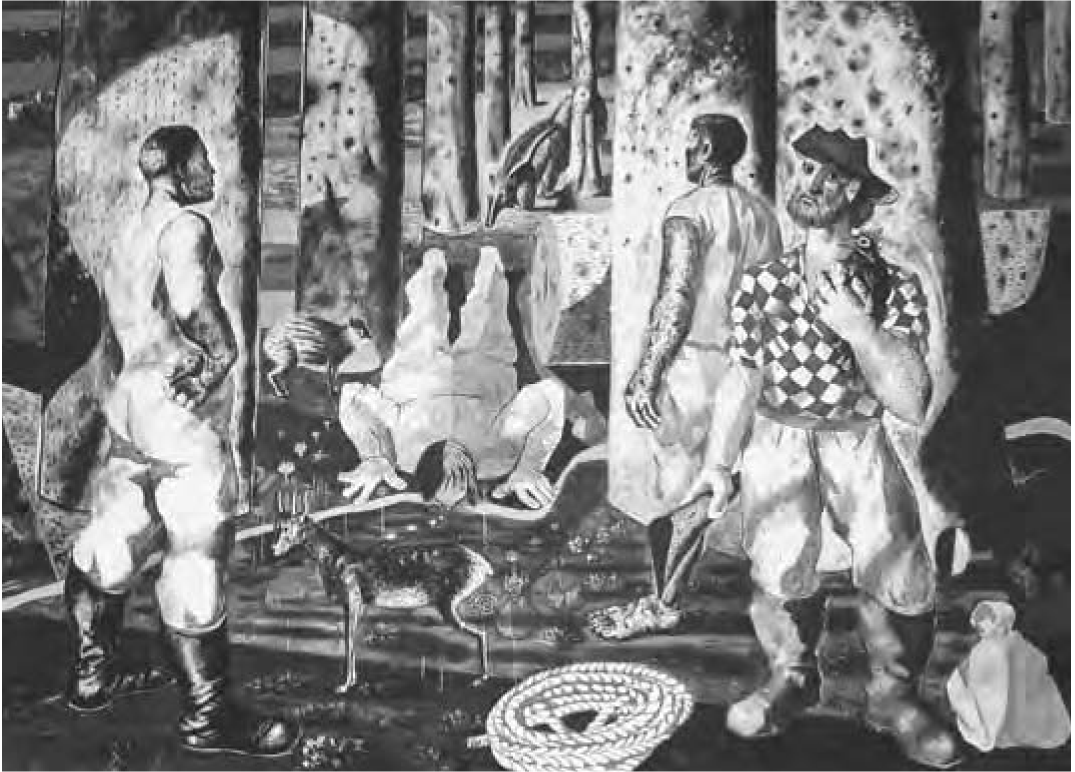
Cândido Portinari, a Brazilian painter of Italian descent, enjoyed critical acclaim both at home and abroad and is best known for his large murals, including those at the Ministry of Education building in Rio de Janeiro and at the United Nations building in New York. As his career developed, he became increasingly distanced from homegrown subject matter rather than closer to it. Although his style as a muralist initially owed much to his Mexican counterpart Diego Rivera, putting across a political message was always less important to Portinari than creating a pleasing decorative effect. Nevertheless, he was an active member of the Brazilian Communist Party;

he ran for party deputy in 1945 and as the party's candidate for senator in 1947. Some of his later work, created in collaboration with the acclaimed Brazilian modernist architect Oscar Niemeyer, consists of wall decorations made of ceramic tiles known in Portuguese as *azulejos*, which were traditionally used in Brazilian colonial architecture.

Portinari was born on a coffee plantation near Brodósqui, a town in the state of São Paulo. A child of poor Italian immigrants, he left school with only a primary-school education. At the age of fifteen he went to Rio de Janeiro to study painting and enrolled in the Escola Nacional de Belas Artes (National School of Fine Arts). In 1928 he was awarded a foreign travel and study prize and went to Paris, where he lived for a year in 1930. Homesick, Portinari decided that when he returned to his country in 1931, he would concentrate on depicting the Brazilian people in his work, embracing an experimental, antiacademic, modernist approach.

In 1936 Portinari painted murals for the Highways Monument located on the Rio de Janeiro–São Paulo highway and began work on frescoes for the new Ministry of Education building in Rio de Janeiro, completed in 1944. These works epitomize Portinari's art, evidencing his adoption of social themes, which was to be the hallmark of all his later work. In 1943 he created eight panels known as the Biblical Series, reflecting the impact of World War II and strongly influenced by Pablo Picasso's *Guernica*. In 1944, invited by Niemeyer, he began decorative work for the Pampulha architectural complex in Belo Horizonte, in the state of Minas Gerais, creating the murals *St. Francis* and *The Stations of the Cross* (1944) for the local church. The rise of Nazism and fascism and the horrors of the war in Europe reinforced the social and tragic aspects of his work, inspiring the series entitled *Migrants* and the *Brodósqui Children*, both of which were painted from 1944 to 1946. In 1949 he produced the impressive mural *Tiradentes*, which recounts the story of the trial and execution of the eponymous Brazilian hero who fought for independence against Portuguese colonial domination in the eighteenth century. For this work Portinari was awarded the gold medal by the committee of the International Peace Prize in Warsaw, Poland, in 1950.

Recognition abroad came for the first time in 1935, when Portinari won second honorable mention at the Carnegie Institute's International Exhibition in Pittsburgh with a large canvas entitled *Coffee* (1935), depicting with dignity poor migrant workers and the descendants of African slaves toiling in the Brazilian coffee fields. In the late 1930s Portinari's prestige in the United States was consolidated. In 1939 he painted three large panels for the Brazilian pavilion at the New York World's Fair. In the same year, New York's Museum of Modern Art (MOMA) purchased his canvas *The Shantytown* (1939). In 1940 he took part in an exhibition of Latin American art at New York's Riverside Museum, and he put on successful one-man shows at Detroit's Institute of Arts and New York's MOMA. In December 1940 the University of Chicago published the first book on the painter, *Portinari: His Life and Art*, with an introduction by the artist Rockwell Kent and a large number of reproductions of Portinari's work. In 1941 he painted four large murals on Latin American historical themes for the Library of Congress's Hispanic Foundation, in Washington, D.C. In 1946 he returned to Paris to



Detail of a painting by Candido Portinari. (Time Life Pictures/Getty Images)

hold his first exhibition in Europe, at the Galerie Charpentier. The exhibition was highly successful and earned Portinari the Légion d'Honneur award. In 1947 he exhibited at Salón Peuser in Buenos Aires and at Comisión Nacional de Bellas Artes (National Fine Arts Museum) in Montevideo. In 1948 he sought political asylum in Uruguay, where he produced the panel *The First Mass in Brazil* (1948), commissioned by a Brazilian bank, Banco Boavista. In 1952 he began studies for the panels *War* and *Peace*, which the Brazilian government offered to the new headquarters of the United Nations. Completed in 1956, the panels—measuring about fourteen meters by ten meters each, the largest ever made by Portinari—decorate the entrance hall of the United Nations building in New York. In 1955 Portinari was awarded the gold medal for best painter of the year by New York's International Fine Arts Council. In 1956, invited by the Israeli government, he traveled to Israel, where he exhibited at several museums and made drawings inspired by his contact with the then recently founded country, which were later exhibited in Bologna, Lima, Buenos Aires, and Rio de Janeiro. In the late 1950s Portinari held a number of exhibitions abroad, and in 1958 he was the only Brazilian artist represented at the "50 Ans d'Art Moderne" exhibition at Brussel's Palais des Beaux Arts (Museum of Fine Arts). In 1959 he exhibited his paintings at New York's Wildenstein Gallery, and together with other great Latin American artists, such as José Clemente Orozco and Diego Rivera, he participated in the Collec-

tion of Inter-American Art at the Museo de Bellas Artes (Museum of Fine Arts) in Caracas, Venezuela. Portinari died on 6 February 1962 while preparing an exhibition of about two hundred of his works that had been proposed by the city of Milan. It is said that he was poisoned by the cumulative effect of the toxins in the paints he used throughout his life.

—*Lisa Shaw*

See also: *Visual Arts and Architecture:* Architecture and Landscape Design (Oscar Niemeyer); Art (José Clemente Orozco; Diego Rivera)

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Frida Kahlo (1907–1954)

Frida Kahlo is probably the best known of all Latin American women artists. Her work has made a major contribution to Mexican art, and her striking images have made her one of the most prominent Latin American artists worldwide. Born Magdalena Carmen Frida Kahlo y Calderón, she was the daughter of Matilde Calderón and the prominent photographer Guillermo Kahlo. She gained an insight into the artistic world from her father during her childhood and went on to paint some two hundred works between the mid-1920s and her death in 1954. Kahlo's paintings are frequently marked by images of pain and illness, strongly influenced by two major incidents in her life: a serious bout of polio, which she contracted at age seven, and a traffic accident at age eighteen, in which she suffered horrific injuries. It was when convalescing from this latter incident that Kahlo first began to paint, and several of her self-portraits address pain and bodily mutilation; many also depict her tumultuous relationship with the muralist Diego Rivera, to whom she was married twice, once in 1929 and again in 1940.

Kahlo's work challenges the representation of the female body in art, refusing to offer the female body as an object of beauty and consumption. For example, in *The Broken Column* (1944) Kahlo paints herself with nails stuck in her flesh and with her torso split open to reveal a crumbling and shattered architectural column inside. In *My Birth* (1932) she subverts the traditional nativity scene: the mother's head is covered, suggesting death, while the baby's head appears grotesquely large and has the trademark Kahlo bushy eyebrows.

Arguably the best known of Kahlo's paintings is *The Two Fridas*, painted in the autumn of 1939, in which (as in several of her other works) she appears in dual form. One Frida is depicted in European dress; the other wears the traditional Tehuana costume that Diego Rivera is said to have preferred her to wear. The two figures represent, according to Kahlo, the woman Rivera loved and the one he no longer loved. In this painting, done during the period when she and Rivera were divorcing, the female body is again shown mutilated—the hearts of both of the Fridas are removed, depicting emotional pain.

Although Kahlo is most famous for these very personal paintings, others combine the

Married Mexican artists Diego Rivera and Frida Kahlo (1907–1954) read and work in a studio. Kahlo's self-portrait, *The Two Fridas* (1939), hangs in the background among other works. (Hulton Archive/Getty Images)

focus on the self with a wider examination of issues of nationality. For example, in the 1932 work *Self Portrait on the Border Line between Mexico and the United States*, painted while the artist was on a trip to the United States, Kahlo located herself in the center of the picture, standing on the border stone separating Mexico from the United States, with the two countries depicted on either side of her. The Mexican side is replete with images relating to that country's pre-Columbian heritage, such as the temples shown in the background and fertility idols in the middle ground. In contrast, the side of the painting representing the United States has a series of motifs depicting that nation's industrial status, such as skyscrapers and smoke emanating from four chimneys. Thus, this painting, titled a self-portrait, at the same time presents the

contrasting cultures and lifestyles of the neighboring countries and has a wider significance beyond the purely personal.

—Claire Taylor

See also: *Cultural Icons:* Latin Americans in Hollywood (Salma Hayek); *Visual Arts and Architecture:* Art (Diego Rivera)

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Tarsila do Amaral (1886–1973)

Tarsila do Amaral, the most influential female Brazilian painter, was closely associated with the modernist movement in Brazilian arts, which officially began in 1922. Amaral (or Tarsila, as she is always referred to in Brazil) combined cubist techniques acquired in Europe with visual themes that were typical of her homeland. Her best-known works fall into two distinct phases: the *pau-brasil* (brazilwood) phase and her anthropophagist, or cannibalistic, period.

After studying in Europe, Amaral returned to Brazil in 1922 and joined the group of artists and intellectuals who made up the modernist movement. Although she did not participate in the important Modern Art Week event held at São Paulo's Municipal Theater in February 1922, when she was still in Paris, Amaral was at the heart of this iconoclastic artistic movement. She became one of the so-called group of five, along with fellow female painter Anita Malfatti and writers Oswald de Andrade, Mário de Andrade, and Menotti del Picchia.

Amaral was greatly influenced by cubism and studied with the great cubist masters Albert Gleizes and Fernand Léger upon her return to Europe in 1923. There, she mixed with other modernist intellectuals and forged a close friendship with the French-Swiss poet Blaise Cendrars. Her second visit to Europe was brief but decisive. In April 1923 she wrote to her family in Brazil: "I feel myself ever more Brazilian. I want to be the painter of my country" (Tarsila do Amaral Official Website, http://www.tarsiladoamaral.com.br). In December of that year she returned to Brazil and, accompanied by Cendrars and Oswald de Andrade, began to explore the rich popular culture, colonial architecture, and landscapes of her homeland. Thus began a new phase in her painting, known as the brazilwood phase for its use of typically Brazilian colors and themes, which combined local naïve art with cubism. Some of her most famous works from this period include *The Black Woman* (1923) and *Fruit Seller* (1925).

The second and most creative period in Amaral's artistic career, known as the anthropophagist, or cannibalistic, phase, took its name from the literary manifesto *Antropófago*, published by Oswald de Andrade in 1928. In January of that year Amaral had given her most famous work, *Abaporu* (1928, the title literally meaning "man who eats" in the indigenous Tupi-Guarani language of Brazil), as a birthday present to Oswald, whom she had married in 1926. The painting shows a single monstrous figure with huge hands and feet and an enormous head. The simplified landscape is re-

duced to a single oversized cactus and a large sun. The underlying idea of the anthropophagy movement was that Brazilian artists should devour foreign influences, digest them thoroughly, and turn them into something new, just as some cannibalistic tribes had done more literally in the early colonial period. In *Abaporu* Amaral assimilated the surrealist aesthetic and the influence of Fernand Léger's reclining women subjects, combining them with an intrinsically Brazilian theme. Her canvas *Factory Workers* (1933), which vividly captures the racial and ethnic mix of Brazil's workforce, signaled the beginning of social painting in Brazil.

Amaral was born into a very wealthy family from the state of São Paulo. She studied art at the Colégio Sion in the city of São Paulo and subsequently in Barcelona, Spain, where she painted her first picture, at the age of sixteen, entitled *Sacred Heart of Jesus* (1902). In 1906 she married for the first time, but in 1916 she separated from her husband and the father of her only daughter, Dulce. She then began studying sculpture in São Paulo. In 1920 she left Brazil for Europe to study in the Académie Julian in Paris and in the workshop of the conservative painter Émile Renard. In 1922 she had her first canvas accepted by the Official Salon of French Artists. In 1926 she exhibited her work in Paris to great acclaim. In 1929 she had her first solo exhibition in Brazil. In the 1950s she returned to the brazilwood theme in her work. In 1963 her work was honored at the seventh biennial art exhibition of São Paulo, and the following year at the thirty-second Venice biennial exhibition.

—Lisa Shaw

See also: *Language:* Indigenous Languages

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Fernando Botero (1932–)

The work of Fernando Botero, perhaps the contemporary Latin American artist who is most popular internationally, is regularly reprinted on posters, calendars, and greeting cards. In fact, his imagery, with its smooth lines and bold colors, its faux-naïf style, and its characteristically inflated figures, is more instantly recognizable than the name of the artist himself. Nevertheless, despite its massive popularity with the consumers of greeting cards, Botero's work is not simply decorative. Instead, perhaps confusingly, it plays with questions of artistic lineage and political message.

Botero was born in Medellín, Colombia, and after a brief stint as a trainee bullfighter, he started work as an illustrator for a local newspaper at age sixteen. His early work—drawings and watercolors—betrayed the influence of the great Mexican muralist tradition and was particularly reminiscent of the work of José Clemente Orozco. However, by the mid-1950s, those Latin American artists who did not wish to follow the predominant trend toward abstract art also began to find the muralist tradition too limiting. In search of inspiration, some turned to the repertoire of classical art, combining it with the "distorting" techniques of such European avant-garde

Fernando Botero's *The Presidential Family* (1967). (AFP/Getty Images)

movements as cubism. In 1952 Botero himself traveled to Europe, where he studied the work of the great masters in Madrid and Florence and also became familiar with the work of cubists such as Pablo Picasso and Georges Braque. By the late 1950s Botero had also incorporated abstract expressionism into his work, although without, of course, losing his focus on figurative art. Rather, abstract expressionism's spirit of revolt against tradition stimulated his interest. Botero's first sale to a major international gallery (*Mona Lisa at Age Twelve*, 1959) held the conflicting currents of classicism and revolt against tradition in a fine balance.

By the mid-1960s Botero had developed a distinctive style of his own, combining clas-

sical compositions (often "quotations" of well-known works of art) with a distorting technique frequently referred to by his critics as "gigantism" in which objects, particularly people, appear inflated like balloons or cartoon characters. Botero has always claimed that his aim is to be "sensually provocative" rather than satirical, although some satirical impact is inevitable. This technique was already apparent in his early preference for the rotund forms of certain musical instruments, such as the lute, and again in his distortion of the Mona Lisa's head in *Mona Lisa at Age Twelve.* Nevertheless, from the mid-1960s onward Botero moved away from the rough, painterly approach of his earlier, more avant-garde work, and the influence of the Old Masters was apparent in the types of paint and brushstrokes he began to use. Despite the potentially comic effect of his work, egg tempera and smooth, meticulous strokes make it seem much more traditional and hence, his less generous critics assume, less rebellious or politically incisive.

Another reason Botero has not found favor with art critics is his choice of subjects. He has cited Diego Rivera as the artist who showed other, younger Latin American painters how to create "independent," *mestizo* (mixed-race) Latin American art through his combination of heterogeneous influences. However, Botero's choice to produce "quotations" of the works of the Old Masters and other, more recent European painters often seems to suggest that he has turned his back on his own cultural tradition. Certainly, he paints neither indigenous subjects nor even images that reflect the harsher realities of Latin American life (although recently he has started to produce a series of paintings that depict the lives and times of infamous Colombian drug barons, such as Pablo Escobar). Furthermore, when he does opt to paint a scene depicting life in Latin America, his choice of subjects (politicians, prostitutes, or bureaucrats), together with his style of gigantism, suggests that he is adopting an ironic, detached, even frivolous attitude toward his own culture. However, Botero's irreverent, highly self-conscious paraphrases of the work of the Old Masters rework Spanish and Italian Renaissance painting in ways that call into question the ideals, styles, and values of the Enlightenment and the validity of the imposition of that culture upon Latin America.

—*Thea Pitman*

See also: *Visual Arts and Architecture:* Art (José Clemente Orozco; Diego Rivera)

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Wifredo Lam (1902–1982)

Wifredo Lam is the most famous Cuban painter of the twentieth century and the first Latin American artist to express the African component of Latin American culture as the predominant focus of his work. Lam was also strongly associated with the international artistic and literary movements of cubism, surrealism, and négri-

Wifredo Lam's *The Jungle* (1943). (The Museum of Modern Art/Licensed by SCALA/Art Resource, NY)

tude, balancing the different demands of these movements in his work.

Lam was the son of a Chinese immigrant father and an Afro-Cuban mother. He grew up in the working-class, mulatto sector of Cuban society, experiencing the popular culture of this society at first hand. His godmother was a practitioner of *Santería* (the syncretic Cuban religion that combines West African religious practices and beliefs with those of Roman Catholicism). His artistic training was very traditional: he started painting still lifes and landscapes at the Escuela de Bellas Artes (School of Fine Arts) in Havana, and in 1923 he made the inevitable journey to Europe to study strict academic rigor. Nevertheless, he was soon inspired by the artists of the European avant-garde, and even his work of the 1920s showed signs of cubist influence. By the late 1930s Lam had become a close friend of Pablo Picasso's, and soon after, he joined André Breton's group of surrealist artists and writers.

Both cubists and surrealists were interested in African and other "primitive" art forms, and Lam benefited from this interest in so-called exotic black culture to discover his own ethnocultural roots. This was evident in the geometric style of painting he now adopted. Lam's work was given a further push in the direction of black culture when, fleeing the Nazi invasion of Paris in 1941 and on his way back to Cuba after nearly twenty years' absence, he was detained in Martinique. There he made the acquaintance of the Martinican black poet (and one of the main exponents of the négritude movement) Aimé Césaire. The négritude movement had originated in Paris in the 1930s, stimulated perhaps by the cubist and surrealist interest in African culture, but it aimed to go beyond such artists' exoticist, de-historicized interest in black culture to express an awareness of black social reality (the history of slavery and discrimination) and to celebrate the difference of the black experience. After this key encounter, Lam started to depict elements of Afro-Cuban culture in works that clearly conveyed a political message. His work, nevertheless, continued to use the styles of cubism and surrealism as the medium for such messages.

Lam's most famous work, *The Jungle* (1942–1944), a huge mural-like piece that took him over two years to paint, caused a scandal when it was first exhibited because of the supposed ferocity and overtly sexual nature of the imagery, which offended bourgeois ideas of good taste. It depicts four polymorphic figures (combining human and animal body parts in grotesque and chaotic forms) that blend seamlessly with a background of sugarcane and tobacco leaves and brandish masks and scissors. The composition as a whole seems to

suggest a *Santería* ritual in which participants become possessed by certain deities: a person in a state of possession is referred to as being *el caballo* (the horse), hence the frequent equestrian imagery in the painting. Furthermore, the jungle of the painting's title does not refer to any real location but, rather, to the *Santería* term for the site where a religious ritual takes place. Thus, the painting clearly incorporates a particularly defiant version of Afro-Cuban culture as its theme. But in the presence of sugarcane and tobacco leaves, a reference is also made to the history of slavery and the Afro-Cuban's typical place of enslavement: the tobacco and sugarcane plantations. The image therefore combines references to both servitude and resistance, via the visual idioms and thematic predilections of both cubism and surrealism.

After a trip to Haiti in 1945–1946 in the company of Breton, Lam's work lost the colorful exuberance of his initial rediscovery of Cuba, developing a darker, more violent tone, expressed in browns, blacks, grays, and white. His later work from the 1950s until his death gradually became even more abstract and monochromatic. References to Afro-Cuban cultural practices such as *Santería* and its *orishas* (deities) can still be spotted in this work, but these never form a coherent narrative support to the image.

—*Thea Pitman*

See also: *Popular Religion and Festivals: Santería*

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Hélio Oiticica (1937–1980)

The Brazilian experimental artist Hélio Oiticica is perhaps best remembered for his installation *Tropicália*, exhibited in 1967, which gave its name to the eponymous movement within Brazilian popular music. Oiticica was a leading figure in the Brazilian art movements Grupo Frente (Front Group, 1954–1956) and neo-concretism (1959–1961).

Oiticica's work rebelled against the traditional values of the art world and formed part of the cultural explosion that occurred in Brazil in the middle to late 1950s and 1960s. He coined a series of terms to refer to his artworks, including *bólides* (bolides, sometimes translated as fireballs or nuclei), *parangolés* (not literally translatable, but encompassing cape and tent forms), and *penetráveis* (penetrables). *Bólides* were initially objects containing color as a mass, in the form of pigment, earth, dust, liquid, or even cloth, and thought of as forming a kind of energy center. Later *bólide* became the term Oiticica used for a container in a very broad sense. Such containers were envisaged as a means of focusing perceptions when looked at, entered, occupied, or worn. *Bólides* were given titles that referred to the materials that they were made

of, such as the *Bólide Caixa* (Box Bolide) series, the *Bólide Vidro* (Glass Bolide) series, and the *Bólide Cama* (Bed Bolide) series, all created between 1963 and 1968. These works were numbered sequentially. He called these structures "*Transobjetos*" (Transobjects) in his text entitled "Bólides," written on 29 October 1963. In 1964 he created his first three *parangolés*, composed of tents, banners, and flags. The fourth was the first to incorporate a cape, which would become a central element of this type of work. In 1965 at the Museum of Modern Art in Rio de Janeiro, Oiticica staged "Parangolé Inauguration," a public demonstration involving capes, tents, and flags and the participation of a group of his friends from the Mangueira samba school. The photographer Desdémone Bardin recorded the event. Oiticica's so-called penetrables were pieces of installation art, the most famous of which were PN_2 and PN_3 (1967), better known as *Tropicália*, which explored the stereotypical representation of Brazil as a tropical paradise. The work consists of two structures, the two penetrables, made of wood and brightly colored printed fabric, which are reminiscent of Brazil's *favelas* (shantytowns). Sand and pebble paths and tropical plants circle the structures, and live parrots flutter about in a large cage. The main penetrable invites the participants into a dark, labyrinthine passage, at the end of which is a functioning television.

In 1969 a one-man show of Oiticica's work was held at the Whitechapel Gallery in London, and he was invited to be artist in residence at the University of Sussex, England. In 1970 his work was exhibited at the Museum of Modern Art in New York.

Oiticica was associated with the wider cultural movement known as Tropicália, which was spearheaded by popular song. In 1968 he and other artists demonstrated against the military regime in the chic Rio de Janeiro district of Ipanema. They displayed a banner stating "*Seja marginal, seja herói*" (Be a marginal, be a hero); the slogan was later incorporated into a show by the singer-songwriter Caetano Veloso that was subsequently banned by the police.

In 1973 Oiticica created the concept known as quasi cinema and began to work with filmmakers and to produce slides, such as the series "Helena inventa Angela Maria" (Helena invents Angela Maria, 1975). In this set of slides he evoked the famous Brazilian singer of the 1950s Angela Maria. He participated in Brazilian cinema in the late 1960s, acting in the film *O câncer* (*Cancer*, 1968) by iconoclastic filmmaker Glauber Rocha. His work also featured in the documentary films *Arte pública* (*Public Art*, 1968) by Sirito and *Apocalipopótese* (*Apocalypopothesis*, 1968) by Raimundo Amado and Leonardo Bartucci. In 1975, when in New York, he acted in Andreas Valentin's film *One Night on Gay Street*, and in 1979 he appeared in *O segredo da múmia* (*The Secret of the Mummy*) by Brazilian filmmaker Ivan Cardoso.

Oiticica began studying painting at the Museum of Modern Art in Rio de Janeiro in 1954. On 31 March of that year he produced his first written text on the subject of the plastic arts, and he went on to write a diary of his reflections on art. His early work was displayed at the second, third, and fourth exhibitions of the so-called Grupo Frente during 1955 and 1956. He went on to show his work at the first national exhibition of concrete art at the Museum of Modern Art in São Paulo and participated in the exhibition of contemporary Brazilian painting in Montevideo, Uruguay,

in 1956. The following year he took part in the fourth biennial art exhibition of São Paulo.

—*Lisa Shaw*

See also: *Popular Music:* Samba; Tropicália; *Visual Arts and Architecture:* Architecture and Landscape Design (*Favelas*)

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Chicano Muralism

Chicano muralism, a vibrant popular art movement, emerged in the late 1960s, coinciding with the rising awareness of Chicano identity and rights promoted by the cultural and nationalist Chicano movement.

Chicano muralists often sought to express the Chicano spirit formally through an eclectic mixture of visual idioms taken from fine art and from popular culture, thus representing the hybrid nature of Mexican American culture. Thematically, the Chicano muralists chose to focus on the positive depiction of Chicanos and of icons of Chicano culture—such as Aztec gods, the *pachuco* (the early twentieth-century predecessor of the contemporary Chicano gang member), the Virgin of Guadalupe, *La Llorona* (literally, the crying woman)—and on relevant social issues such as racism, poverty, and bilingual education. The muralists attempted to raise awareness of Chicano culture and social problems by communicating directly with their target audience, an audience that did not necessarily have the linguistic skills, leisure time, or disposable income to enable it to absorb this information in any other format. Indeed, even for the artists and activists themselves, this kind of community art (together with agitprop theater troupes and poetry readings) was not only the best but also one of the only means available to communicate with their audience, since Chicano issues were not being dealt with fairly in the mainstream U.S. media. Furthermore, murals were often painted by groups of people and regularly involved the help of local community members, so their creation strengthened a sense of solidarity.

In the movement's heyday in the 1970s there were three main groups of muralists. Los Four and Asco were the most prominent. Los Four was made up of Carlos Almaraz, Gilbert Sanchez Lujan, Roberto de la Rocha, and Frank Romero. These muralists had trained in art school and took a rather theoretical, didactic approach to mural art. The influence of the work of the three great artists of Mexican muralism, José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, is clear in their approach to their art and even in their ironic, bilingual choice of name for their group.

Asco (Disgust) was made up of Gronk (Glugio Gronk Nicandro), Willie Herron, Patssi Valdez, and Harry Gamboa Jr. and represented the visions and issues of urban Chicano youth. The influences on this group were more eclectic, including mainstream U.S. popular culture (Walt Disney cartoons, advertising, and the like) and the iconography of barrio gangs (for example, their *pachuco*-related fashions and their graffiti art). Herron's *The Wall That Cracked Open* (1972), which combines preexisting barrio graffiti with a mural exploiting an actual crack in the wall to illustrate

Chicano mural in Westlake, Los Angeles, 2003. (David McNew/Getty Images)

the theme of gang violence, is one of the most impressive and identifiable images of Chicano mural art.

A third group, Las Mujeres Muralistas (Chicana Women Muralists), based in San Francisco, had as its core members Graciela Carrillo, Consuelo Mendez, Irene Perez, and Patricia Rodriguez, although virtually every Chicana artist of the epoch was associated with it at one point or another. The group was formed in the mid-1970s with the aim of representing women's issues, otherwise largely ignored by the male-dominated mainstream Chicano art movement. The influence of Frida Kahlo and of Mexican folk art in general is frequently apparent in the works of these artists.

The Chicano muralist movement, despite being a popular, alternative art movement, still needed support in order to finance mural paintings, to broker deals over where murals could be painted, and even to commission particular murals. This support generally came from the Chicano community's own resources: the most significant source of this support was and still is the Social and Public Art Resource Center (SPARC). One of the most ambitious projects sponsored by SPARC was *The Great Wall of Los Angeles*, which is over half a mile long and was worked on by more than 450 people over a period of five years (1978–1983). Significantly, over time SPARC's commissions have broadened the thematic range of Chicano muralism to encompass issues that affect many minority groups in the United States, and *The Great Wall* achieves just this, retelling the history of a wide variety of minority groups in California.

Although today there is greater official acceptance of the Chicano muralists by the Anglo art world and although many former muralists have moved away from muralism proper into the space of the gallery, murals continue to be painted in Chicano neighborhoods across the United States and continue to have an impact. Most recently, one of David Alfaro Siqueiros's controversial Los Angeles murals, *Tropical America* (1932), which had been totally whitewashed over by 1938, has been in part repainted and in part adapted and updated where it was originally located. Although this new mural, *Homage to Siqueiros* (1998), won prizes in the Chicano community, it received no recognition by the mainstream Anglo media, thus proving the ongoing subversive potential of the Chicano muralist movement.

—*Thea Pitman*

Examples of Mexican religious folk art. (Karen Huntt/Corbis)

See also: *Cultural Icons:* Regional and Ethnic Types (El Pachuco); Religious and Mythical Figures (*La Llorona*;Virgin of Guadalupe); *Language:* Chicano Spanish; *Visual Arts and Architecture:* Art (Frida Kahlo; José Clemente Orozco; Religious Folk Art; Diego Rivera; David Alfaro Siqueiros)

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Religious Folk Art

In Latin America the production of artifacts for religious devotion existed before the arrival of Christopher Columbus (1492) and of the Portuguese in Brazil (1500). However, since the time of the Conquest, when Roman Catholicism was first brought to the region, there has been a need to produce large quantities of artifacts for use in specifically Catholic religious devotions. It was cheaper and more convenient in most cases to produce these objects locally, copying them from Spanish and other European models, than to import them from Spain or Portugal. Furthermore, over time, the craft was passed on to local indigenous or *mestizo* (mixed-race) producers rather than being kept in the hands of recently arrived, trained artists from Europe. The resulting tradition of religious folk art still exists today. European models are inflected by in-

digenous Latin American preferences (for dark-skinned saints with indigenous facial features, for example) and are further transformed by the varying degrees of artistic training received by the local artisans. The Virgin of Guadalupe, the national patroness of Mexico, is clearly *mestiza* (of mixed race) in the depictions made of her, and she is one of the most popular images in Mexican religious folk art.

Within the field of religious folk art, there are paintings (*retablos* and *ex-votos*), carvings (*santos* or *bultos*), *milagros* (diminutively small metal casts of body parts), *nichos* (reliquaries), and crosses. Strictly speaking, *retablos* are images of saints, the Virgin, or Christ, painted by artisans and meant to be displayed on altars in homes. *Ex-votos*, or votive offerings, are depictions, accompanied by narratives, of moments when individuals have prayed to a saint or the Virgin for intercession on their behalf. They are painted as an expression of gratitude for that successful intercession. *Ex-votos* are meant for public display in the church where the particular saint's image is housed, and they may be painted by the individual in question or commissioned from a local artisan. In practice, however, the terms *retablo* and *ex-voto* are used interchangeably to indicate items in this second category, which is by far the most important in terms of religious folk art.

These images were traditionally painted on wood, canvas, silver, or copper, but since the nineteenth-century explosion in tin mining in Latin America, they have typically been painted on thin sheets of tin (a durable, nonrusting material to which paint adheres well). Few examples of earlier *retablos* painted on other media survive, and even old tin *retablos* are collector's items today. (Artists Frida Kahlo and Diego Rivera amassed a vast personal collection in the 1930s.) New *retablos* are rarely made, perhaps reflecting the present lull in fervent Catholic belief or an unwillingness to spend money on this expensive form of gratitude, given the affordability of mass-produced images available at every church's gates. However, fake "old" *retablos* are still painted for sale to tourists, and thus the art form does still survive.

Santos (usually fairly small carvings of saints), or *bultos* (literally "lumps" or "bundles") as they are also known, also have a long tradition in Latin America. They were typically fashioned out of wood, sealed, and then painted, and were meant for display on altars or in small chapels in private homes. In the Caribbean, in particular, these carvings have traditionally been thought to have a life of their own, being offered food and drink and spoken to like any other member of the family. Unlike the *retablo* tradition, the *santo* tradition has managed to survive in contemporary Latin America, despite the availability of mass-produced religious "dolls." In Puerto Rico there is even a biennial exhibition of contemporary *santos*, and in the southwestern United States some Chicano *santeros* (makers of *santos*) still work full-time at their craft.

—*Thea Pitman*

See also: *Cultural Icons:* Religious and Mythical Figures (Virgin of Guadalupe); *Popular Religion and Festivals:* Popular Catholicism (Mexico and Central America); *Visual Arts and Architecture:* Art (Frida Kahlo; Diego Rivera)

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Contemporary and Folk Art in Brazil

Influenced in part by the Brazilian modernists of the first half of the twentieth century and by the social, racial, and geographical disparities present in Brazil, contemporary gallery artists continue to be fascinated with the juxtaposition of the archaic and the modern, themes of everyday violence, cultural imperialism, rituals of mass culture, the exploration of new materials, and the importance of sensuality in Brazilian society. Brazil also continues to have a rich tradition of folk art, such as clay figures, the woodblock prints that illustrate chapbooks (*literatura de cordel*), and artifacts associated with the Afro-Brazilian religion *Candomblé.* Such folk art is produced chiefly in the poor northeastern section of the country by craftsmen of humble origin with little formal training.

Particularly in Brazil's larger cities, works of art can be exhibited and viewed at a surprisingly large number of venues, often for free. Many are financed by state-run or mixed-ownership companies, such as the Centro Cultural Banco do Brasil in Rio de Janeiro. Over eleven million people visited the art and culture exhibition that was held in 2000 in São Paulo and that later toured throughout Brazil and abroad to commemorate the five-hundredth anniversary of the "discovery" of Brazil by the Portuguese. The contemporary art scene in Brazil is thriving. A number of talented figurative and abstract artists are making their mark at home and abroad, including Siron Franco (1947–) with his ecologically correct paintings, the abstract artist Iberê Camargo (1914–1995), and the British-based Ana Maria Pacheco (1943–), whose striking work has been likened to the paintings of the internationally renowned Paula Rego. But despite the buoyant scene and the promotion of access to canonical artworks, the popularity of art in Brazil is debatable. A new generation of artists who are fascinated by popular culture and who, like many contemporary artists, are keen to experiment with new materials and technologies stand a chance of gaining greater access to the public at large. For example, Arthur Omar, who made his mark on the Brazilian cultural scene in the 1970s as a documentary/experimental filmmaker as well as a composer and photographer, has recently garnered plenty of publicity in the Brazilian art world with his innovative use of video technology. His highly ironic 1997 video installation *MASSAKER!*, exhibited in the Casa das Rosas in São Paulo, depicted Michael Jackson's 1996 arrival at the Morro Dona Marta, one of Rio's largest *favelas*, "and other kinds of massacres," according to the video itself. (Jackson was famously given safe passage through the *favela* in order to film a music video by the notorious drug dealer Marcinho VP.) The projected images of the installation were to be watched on exercise bicycles. Omar's more recent work has been exhibited in important modern art museums abroad, including the Reina Sofia Museum in Madrid and the Museum of Modern Art (MOMA) in New York.

As in many countries in Latin America, since the 1970s both the artistic intelligentsia and urban-based consumers have

Clay figures traditionally produced in the rural hinterland of Brazil's northeast. (Courtesy of Alex Nield)

appropriated the once-mocked examples of popular or folk art. One of the most familiar expressions of popular art is the work produced by the clay modeler Vitalino Pereira dos Santos (1909–1963), known as Mestre Vitalino, from the northeastern state of Pernambuco, and by those artists who have been inspired by him. The clay figures produced by Mestre Vitalino were initially criticized for their technical crudeness, but the expressiveness and extreme economy of the pieces have since been acknowledged. The figures deal with everyday themes with both humor and respect. The best-known figures are those dealing with bourgeois professionals, for example doctors and dentists, and their patients, often in amusing and rather grotesque situations or poses, such as a gynecological examination or a dentist pressing his foot against a patient's chest in order to help extract a tooth. Some depict the *retirantes* (poor migrant workers) heading east toward the coast in search of work, cow-herders, Lampião and other *cangaceiros* (social bandits), the old Iberian tradition of personifying animals to parody undesirable human traits, and so on. In Alto do Moura in Pernambuco, a small group of craftsmen and craftswomen, including Mestre Vitalino's children and grandchildren, carry on his work (as do untold imitators throughout the northeastern hinterland), creating figures destined for

the cheap end of the souvenir trade. Recent changes in the production of the figures include the use of industrially produced paints and the inclusion of new themes. The work therefore is similar to *literatura de cordel* (chapbooks) in that its creators reveal a gift for communicating their community's view of the world. To some extent, the artists serve as the guardians of local memory and knowledge.

Folheteiros, the writers of *literatura de cordel*, took up printmaking in the 1940s, and a veritable school of chapbook illustrators grew up as a result. The covers of chapbooks, traditionally black-and-white *xilogravuras*, or woodblock prints, gradually became larger and incorporated color, and from the 1970s onward the more talented artists began to exhibit their work in galleries. Two such printmakers are José Francisco Borges (1935–) and Dila (José Soares da Silva, 1937–), both born into poverty in Pernambuco.

Another example of modern tourist "curio chic" from northeastern Brazil is the paraphernalia relating to the Afro-Brazilian religion *Candomblé*. Mestre Didi (1917–), the most celebrated Afro-Brazilian sculptor and craftsman, is a high priest in *Candomblé* in the state of Bahia and is therefore regarded as an unquestionably "authentic" producer of popular art. The pieces he produces are inspired by his faith and are used in religious celebrations, and they are thus of interest from both functional and aesthetic perspectives. The paintings of Rita Loureiro (1952–), from the state of Amazonas, depict expressions of rural popular culture, such as the *festas juninas*, or June popular religious festivals. Her style has been widely imitated, and once again the souvenir market provides a useful outlet for this work. The paintings depict lush green land, dark blue starry skies, and brightly painted matchstick-style people and animals in the middle ground going about their business, suggesting a harmony among the different elements of the natural world.

—Stephanie Dennison

See also: *Popular Literature: Literatura de Cordel*; *Popular Religion and Festivals: Candomblé*; *Visual Arts and Architecture:* Architecture and Landscape Design (*Favelas*)

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Architecture and Landscape Design

Latin American architecture incorporates ideas from abroad, but often with a distinctive twist. For example, the Swiss-born French architect Charles-Edouard Le Corbusier has had considerable influence on such architects as the Mexican Juan O'Gorman and the Brazilians Lucio Costa and Oscar Niemeyer. In Brazil, the modernist architectural aesthetic was modified on Latin American soil in order to both reflect and function more effectively within the tropical setting.

The wave of architectural innovation between the 1930s and 1980s in Latin America had its chief expression in those countries with the greatest economic muscle and, in terms of social modernization, with the most to prove, namely Mexico, Brazil, and

Venezuela, resulting in the monumental efforts of Carlos Raúl Villanueva in Caracas; Pedro Ramírez Vásquez, Juan O'Gorman, and former partners Abraham Zabludowsky and Teodoro González de León in Mexico City; and Lucio Costa and Oscar Niemeyer in Brasília. The work of Costa and Niemeyer has entered the international architectural canon. Furthermore, innovative constructions have been created in the Chilean capital by Cristián de Groote and Mathias Klotz and in the Colombian capital by Rogelio Saltona. The Andean countries have shown less tendency toward architectural auteurs, and new developments there often take on the characteristics of an anonymous, internationalized modernity.

Meanwhile, the architectural heritage of many Latin American cities faces a series of pressing dilemmas. The dichotomy between conservation and modernization is proving irreconcilable: on the one hand, the colonial heart is ripped out of many urban centers like Lima and La Paz to make way for unscrupulously utilitarian and aesthetically indefensible new structures. On the other hand, UNESCO grants have helped preserve certain smaller cities, such as Potosí and Sucre in Bolivia, the Ecuadorian capital Quito and the center of Cuenca, and Cartagena de Indias and Santa Cruz de Mompox in Colombia. UNESCO funds are also earmarked to preserve the old district of the Chilean port of Valparaíso. Protected Peruvian sites include the Incan remains of Machu Picchu, the unique mix of Incan and Spanish colonial architecture at Cuzco, and Arequipa, the white baroque city built of volcanic stone in the south of the country. Other designated heritage sites include the center of Lima, once the City of Kings and head of a Viceroyalty, though much damage has already been done there. Meanwhile, La Paz, the administrative capital of Bolivia, steadily loses what little remains of its architectural past.

Colonial architecture in the national heritage site of Villa de Leyva, Colombia. (Courtesy of Claire Taylor)

The proud colonial legacy of many Latin American cities has been threatened for some time by a number of factors. Paramount among these is the inexorable advance of the motor vehicle, with its concomitant destruction of urban communities for the purpose of road building. The utilitarian nature of much architecture from the 1960s and 1970s (a reflection of a trend that occurred slightly earlier in Europe) also produced a crass attitude toward the notion of patrimony, as many city centers were wrecked to make way for ill-considered brutal "developments." Another factor has been the encroachment of rural migrant populations into urban areas, where they have settled and have begun to create distinct architectural features unencumbered by European traditions and sensibilities, such as in the *favelas* in Brazil and the *pueblos jóvenes* (young towns) in Peru.

Groups of concerned architects, both local and foreign, are making an effort to alleviate the devastation and urban chaos. In Havana the international conference The Havana Project (December 1994–January 1995) examined ways to restore the city's former glory while responding to its current needs. Looking to the Future, a similar event held in 2000 involving architects from Bolivia and the Netherlands, looked at solutions for the difficulties experienced by La Paz in an era of rapid change and demographic explosion. The colonial center of Lima is similarly under threat, although under the guidance of Mayor Alberto Andrade in the 1990s, serious efforts were made to restore and protect the old streets with their famous carved wooden balconies. In the outskirts of the Peruvian capital, though, a very different architectural prospect emerged: a swath of shantytowns has grown up that in the early 1980s still consisted mostly of shacks made of wicker panels, often without even a roof. Families improved their dwelling as best they could, acquiring bricks, mortar, and other materials as they saved, and gradually making their houses more secure and habitable. These euphemistically named *pueblos jóvenes* thus gradually acquire permanency and respectability. A case in point is Villa el Salvador, which lies to the south of Lima on the road to Ica and Arequipa. Within a few decades this settlement evolved from a pitiful collection of shacks into an impressively well-coordinated suburb, benefiting from the "informal" economy that is the locals' only viable source of income.

Although drastic improvements have been made in the infrastructure of *favela* communities in Brazil since the 1980s, on the initiative of nongovernmental organizations and local inhabitants as well as the state, these poor neighborhoods are increasingly coming under threat because of drug-related gang violence. The evolution of these communities and the dangers their inhabitants encounter on a daily basis were eloquently conveyed in the film *Cidade de Deus* (*City of God*, 2002). Despite the dangers, some *favela* dwellers (known as *favelados*) prefer to take their chances in the *favela* rather than move far away from their place of work and social life to a *conjunto habitacional*, the equivalent of the housing projects in the United States or of council housing estates in the United Kingdom, where there is no guarantee that the same violent elements will not eventually install themselves. *Cidade de Deus* depicted this dilemma well: the 1960s housing project of the same name drew residents from a number of different *favelas* near the center to the then isolated West Zone of Rio de Janeiro. As so often happens with such housing schemes, the residents of this new community were out of sight and were left to fend for themselves. Without their old community ties and with wholly inadequate schooling, policing, and transportation into the city center, lawlessness ensued, and self-declared gangster leaders were quick to occupy the power vacuum. Although Cidade de Deus is not officially recognized as a *favela*, such are the conditions in which residents live that most *cariocas* (the inhabitants of Rio de Janeiro) would not hesitate to give the place this label.

Perhaps the least known yet one of the most original aspects of architectural projects in Latin America is innovative garden design, most closely associated with the Brazilian Roberto Burle Marx. During the presidency of Juscelino Kubitschek (1956–

1961), Burle Marx, along with modernist architects Lucio Costa and Oscar Niemeyer, was given free reign to design the new federal capital, Brasília. Architectural projects in Brazil today still include a focus on landscape gardening. Similarly, in the northern Andes, topiary—particularly designs that reflect the natural world or pre-Columbian life—is used to enhance public spaces for the benefit of the local population and tourists alike.

—Keith Richards, Lisa Shaw, and Stephanie Dennison

See also: *Popular Cinema:* The Brazilian Film Industry (Box-Office Successes and Contemporary Film in Brazil)

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Modern Architecture in Mexico

Since the end of the Mexican Revolution in 1920, a huge number of architectural projects have been commissioned by successive Mexican governments in order to embody the spirit of the new revolutionary nation. These buildings tend to be modernist in inspiration, often taking their lead from the work of the Swiss-born French architect Charles-Edouard Le Corbusier, and tend to project an image of Mexico as a modern nation in the full sway of "international style." Nevertheless, many of the most successful buildings combine modernism and an interest in new technologies with recognition of Mexican traditional architecture and iconography from the precolonial period. More specifically, in order to express a sense of Mexican national identity, such projects combine terracing with pyramidal constructions or integrate traditional building materials, such as the volcanic stone *tezontle*, with concrete.

One of the most interesting and complex architects of the early post-revolutionary period was Juan O'Gorman (1905–1982), whose contributions to the University City on the south side of Mexico City are his most famous landmarks. His early work of the 1930s, such as the house he designed for Frida Kahlo and Diego Rivera in San Angel (now a suburb, then a village, south of Mexico City), is exemplary of minimalism (two cubes—one blue, one pink—linked by a bridge). However, his University Library of the 1950s overuses pre-Columbian monumental references (the whole building is covered in an Aztec-style mosaic), which combine awkwardly with the functionalism of the building. Perhaps the most successful building in the modernist style to incorporate references to pre-Columbian architecture is Pedro Ramírez Vásquez's Anthropology Museum, built from 1963 to 1965 in Mexico City's Chapultepec Park. In this structure, terracing is used to great effect, usefully guiding the visitor around the museum and providing a visual link with the context of the artifacts exhibited. In the 1970s and 1980s, former partners Abraham Zabludowsky and Teodoro González de León won a significant number of competitions to design impressive public buildings in Mexico, including the National Auditorium in Chapultepec Park, built in an officially endorsed modernist, monumentalist style.

Anthropology Museum, Mexico City. (Danny Lehman/Corbis)

The work of Luis Barragán (1902–1989), though no less influential than that of his contemporary O'Gorman, was conducted largely in the domain of private construction. Barragán's main contribution to Mexican architecture is his use of color in conjunction with a modernist style of construction. His choice of bold colors—ochre, cerise pink, intense sky blue—is both very modern and very Mexican. Although his work takes cues from the decoration of colonial haciendas, it manages to do so without reminding Mexicans of a period of their history that in the post-revolutionary era they were eager to forget. Barragán's work is mainly hidden away from the public eye behind the high fences of such luxurious suburbs of Mexico City as the Pedregal de San Angel, a suburb that Barragán was instrumental in designing from scratch. However, his collaboration with Mathias Goeritz on the Satélite Towers—five huge, purely decorative, brightly colored concrete towers that mark the entrance to the Satélite city district to the north of Mexico City—remains a startling reminder of the impact of his work on the face of the city. Barragán's main disciple is Juan Legorreta, who, even though he is criticized for playing with color at the expense of attention to detail in construction or even functionality, is still one of Mexico's internationally best-known and most identifiably "Mexican" architects.

In contemporary Mexico, the taste for buildings that make great use of the latest technologies in building design, often imported from abroad, continues, although now usually without reference to the nation's specific geographical and historical

context. Since the late 1980s the scene has been dominated by commissions for buildings from private, often transnational, corporations rather than from the Mexican state, hence perhaps lessening interest in the expression of "Mexicanness" and even, on occasion, leading to indulgence in postmodernist eclecticism. Nevertheless, some conversions of buildings in the old downtown area of Mexico City show signs of a continued dialogue between the old and the new in Mexican architecture.

—*Thea Pitman*

See also: *Visual Arts and Architecture:* Art (Frida Kahlo; Diego Rivera)

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Lucio Costa (1902–1998)

The Brazilian architect and urban planner Lucio Costa is best remembered for designing the layout of the purpose-built capital city, Brasília, inaugurated in 1960. One of the most significant examples of postwar city planning, Brasília put Brazilian architecture and urban planning on the international map, despite criticism that it was excessively functional. Closely associated with the rise of modernism in Brazilian architecture, Costa worked alongside Oscar Niemeyer on various projects.

In 1957 Costa was chosen from among other contenders to design the so-called pilot plan, or layout, for Brasília. Costa's fundamental idea for the city was unfashionably formal, based on two axes crossing each other at right angles in the sign of a cross. Brasília's site, on a high plateau in central Brazil, is a triangle of land sloping southeastward down to an artificial lake. One axis of the cross, the so-called monumental axis, runs down to the lake and contains the national and municipal centers; the other curves around the contour of a hill and contains the residential districts. Where the axes cross is the central district of large shops, hotels, banks, cinemas, restaurants, and other important buildings, such as the national theater. Traffic is provided for by six-lane highways along the monumental axis and a complex of local and express highways along the residential axis.

Costa was born in Toulon, France, to Brazilian parents. His father was Admiral Joaquim Ribeiro da Costa. He studied at the Royal Grammar School in Newcastle upon Tyne, England, and in Montreux, Switzerland. After returning to Brazil in 1917 he studied painting and architecture at the Escola Nacional de Belas Artes (National School of Fine Arts) in Rio de Janeiro, graduating in 1924. In 1930 he was appointed director of this prestigious art school and set about introducing important changes to its curriculum, most importantly the study of the emerging modernist aesthetic. From 1930 to 1932 Costa established a highly fruitful partnership with the Russian architect Gregori War-

chavchik, who introduced modernism to Brazil.

In 1936 Costa persuaded the Swiss-born French architect Charles-Edouard Le Corbusier to visit Brazil in order to contribute to the plans for the new headquarters of the Ministry of Education in Rio. The decision to invite Le Corbusier to sketch out the first lines of the new ministry design was an act of protest against the plans of Archimedes Memória, whose art deco–style building had won the formal contest held to find the lead architect for the project. Costa's bold decision to override the result gave Brazilian modernist architecture the official seal of approval.

In 1938 Costa was involved, along with Oscar Niemeyer, in the design of the Brazilian Pavilion for the New York World's Fair of the following year. This building combined Brazilian architectural expression with the ideas of Le Corbusier. Its slender pillars, known as *pilotis*, and ramps, inner courtyards, and terraces with tropical gardens were characteristic of the Brazilian modernist style. In 1948 Costa created two projects that would prove to be paradigmatic for architects throughout Brazil: the Parque Guinle residential complex in the city of Rio de Janeiro and the Hotel do Park São Clemente in the mountain city of Nova Friburgo in the state of Rio de Janeiro. Costa played an important role in Brazil's Institute of National Historical and Artistic Heritage (IPHAN), becoming a pioneer in the protection of the urban and natural environment.

Costa enjoyed international recognition, and in 1960 he was appointed to an honorary position at Harvard University. Four years later he was asked to lead a project to restore the city of Florence, Italy, which had suffered flood damage. In 1976 he was invited to submit plans for the construction of the new capital city of Nigeria, Abuja, a project that was never carried out.

—*Lisa Shaw*

See also: *Visual Arts and Architecture:* Architecture and Landscape Design (Oscar Niemeyer)

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Oscar Niemeyer (1907–)

Oscar Niemeyer was the most influential Brazilian architect of the twentieth century. His works include the major monumental and government buildings in the capital, Brasília, and the new Museum of Contemporary Art in Niterói in Rio de Janeiro state. Niemeyer's work epitomizes the modernist style, inspired by the Swiss-born French architect Charles-Edouard Le Corbusier. It is characterized by its graceful curved forms and its use of concrete structures. Niemeyer began his career in the office of Lucio Costa in 1934 after graduating from the National School of Fine Art in Rio de Janeiro. He replaced Costa in the group that worked on Le Corbusier's design for the headquarters of the Ministry of Education in Rio de Janeiro, built between 1936 and 1945.

The purpose-built capital city, Brasília, inaugurated in 1960, will remain a lasting tes-

Oscar Niemeyer's MAC (Museum of Contemporary Art), Niterói, Brazil. (Courtesy of Alex Nield)

tament to Niemeyer's vision and skill in creating strikingly simple forms. The city's critics refer to the rather timeworn "space-age" quality of the architecture, which was considered futuristic when the city was built, but the most successful buildings combine function and structure to great effect. The concave and convex domes of the National Congress and the graceful columns (*pilotis*) of the Alvorada and Planalto Palaces and the Supreme Court are highly original features and reflect the architect's utopian goals. Niemeyer also designed the city's cathedral, and because of his position as architectural adviser for the new capital, his influence and authority extended throughout the area of the original city plan.

Beyond Brasília, Niemeyer was responsible for the following critically acclaimed constructions: Rio's cathedral and Sambadrome (the open-air auditorium where the annual Carnival parade is held); the Pampulha architectural complex, which includes the Church of St. Francis of Assisi (decorated by Cândido Portinari), in the city of Belo Horizonte in Minas Gerais; and the stunning Museum of Contemporary Art in Niterói, opened in 1996 and initially nicknamed "the flying saucer" by locals but now regularly cited as one of the most beautiful examples of contemporary architecture. Further afield, his works include the Museum of Modern Art in Caracas, the headquarters of the Communist

Party in Paris, the head office of Editora Mondatori in Milan, and Constantine University in Algeria.

Niemeyer's signature techniques are the use of reinforced concrete to form curves or a shell and the exploitation of the aesthetic possibilities of the straight line. He has used such features in the construction of factories, skyscrapers, exhibition centers, residential areas, theaters, places of worship, head office buildings for public- and private-sector companies, universities, recreational clubs, and hospitals, among others.

Niemeyer has won many international prizes in recognition of his contribution to world architecture, such as the Gold Medal of the American Institute of Architecture (1970), a UNESCO prize (1980), the prestigious Pritzker architectural prize (1988), an award from the Catalan College of Architects in Barcelona (1990), and the Gold Medal from the Royal Institute of British Architects (1998). Closer to home, in 1989 he was honored by the Rio de Janeiro samba school Unidos de Lucas, which based the theme of its Carnival parade that year on his architectural designs.

When the military dictatorship came to power in Brazil in 1964, Niemeyer, a committed Communist, was forced into exile in France. In the late 1960s he resumed his career in Brazil, teaching at the University of Rio de Janeiro and working in private practice.

—*Lisa Shaw*

See also: *Popular Music:* Samba; *Popular Religion and Festivals:* Popular Festivals (Carnival in Brazil); *Visual Arts and Architecture:* Architecture and Landscape Design (Lucio Costa); Art (Cândido Portinari)

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Pueblos Jóvenes

Pueblos jóvenes (young towns) is a term used to refer to unofficial urban settlements in Peru. The majority of Peru's *pueblos jóvenes* are grouped around its main cities. Lima, the capital, and the cities of Arequipa and Trujillo contain most of these settlements, with Lima having the greatest concentration. These communities started as a result of the mass migration of rural dwellers to Peru's main cities in the mid-twentieth century.

As Skidmore and Smith note, by the late 1960s, an estimated 750,000 rural migrants were living in the Lima area alone, and the majority of these were housed in squatter shantytowns. According to recent estimates (Ghersi 1997, p. 103), by the 1990s roughly half of Lima's population of eight million lived in these informal settlements. The *pueblos jóvenes* frequently lack one or more of such basic services as water, sewerage, public lighting, and roads.

Although these settlements originally sprang up in an independent and unsystematic way, the Peruvian government came to realize that buying a house by traditional

means was beyond the resources of most Peruvians. By the late 1960s the then military government had decided that rather than quashing such illegal settlements it would encourage them to seek official recognition, and in 1968 it introduced the term *pueblos jóvenes* to replace the more informal *barriadas* (shantytowns). Although this did grant status to these developments, successive governments have been unable to keep up with their rapid growth, and many are still lacking essential services.

The dwellings within *pueblos jóvenes* are usually constructed over a long period of time, with improvements and amendments being made gradually. Homes are usually built by family members and friends rather than by established construction companies, and they are usually initially built of temporary materials such as wicker panels, to be replaced later by bricks and mortar.

The phenomenon of *pueblos jóvenes* has been instrumental in transforming traditional class relations in Peru. Whereas historically the underprivileged were not property owners, the rise of these informal constructions has provided a way for those at the bottom of the economic ladder to own their own homes.

—*Claire Taylor*

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Favelas

The *favelas*—Brazilian shantytowns or slum dwellings, particularly associated with the picturesque hillsides of Rio de Janeiro—were first set up in the early twentieth century and still exist on inhospitable land in Rio de Janeiro and other large cities, such as the land alongside major roads and rivers in São Paulo and on swampland in the northeastern city of Recife. These shantytowns serve as homes for the millions of migrant workers who pour into these cities from the northeastern countryside and other poor rural areas.

The origin of the *favelas* can be traced to the beginning of the twentieth century in Rio de Janeiro, then the Brazilian capital, when, in an attempt to "civilize" the city in the style of Baron Georges-Eugène Haussmann's reforms of downtown Paris, Mayor Pereira Passos ordered the *cortiços*, or overcrowded and unsanitary tenement buildings of the city center, to be pulled down. This so-called *bota-abaixo* left a large number of the city's poorer residents with no choice but to set up makeshift homes on the steep hillsides (*morros*) that dot Rio's landscape, the only spaces left on which to build near the center and places of work. The *favelas* that they constructed on the *morros* were originally groups of wooden shacks (*barracos*) made of abandoned planks of wood and other basic materials left over from the *bota-abaixo*, erected on unclaimed or illegally occupied land.

The term *favela* (literally, "beanstalk") is said to have been brought to Rio de Janeiro by soldiers returning from the battle of Canudos (1897) in the northeastern state of Bahia. One of the first *favelas* in Rio was

built on land covered in beanstalks, similar to a settlement called Favela in the state of Bahia, where many were posted during the war. In Rio de Janeiro the term *morro* is commonly used to refer to these communities today.

The modern official definition of a *favela* is a collection of at least fifty-one makeshift homes made with the most basic materials (cheap bricks and mortar have now replaced stucco and wood) on unoccupied land and having sparse access to public services such as sanitation, electricity, and transportation. According to the year 2000 census, there are 3,905 *favelas* in Brazil, and these are predominantly found in large cities: one in five *cariocas* (residents of Rio de Janeiro) lives in such a home. In the modern middle-class imagination the term *favela* describes frightening, crime-ridden, no-go areas (unless one wants to buy cocaine) that cannot be reached by public transport.

Many of the old problems encountered by the *favelados* (*favela* dwellers) of the first half of the twentieth century continue, such as the stigma associated with living in such a place and its resultant social exclusion; the risk of landslides, especially during the rainy season, in *favelas* built on hillsides; and health risks in slums that have yet to be provided with such basic sanitation services as running water and sewerage. But in many ways the lives of *favelados* have improved: gradually public services are reaching the slums via a number of initiatives set up by state and federal governments, such as Rio's *Favela-Bairro* (*Favela*-Neighborhood) project. This is the biggest informal settlement upgrading program in Latin America, which since the early 1990s has sought to transform squatter settlements into recognized *bairros* (neighborhoods) by integrating them into the city's municipal infrastructure. The project includes the important work of regularizing land titles: problems over ownership of the land on which residents' homes are built are one of the reasons *favelas* have been (and in many instances continue to be) lawless. Shantytown community groups have also been instrumental in attempting to improve the quality of life of the local population.

Access to consumer goods has also improved: most *favelados* possess a refrigerator and a television set, for example. Residents of Rio de Janeiro's Rocinha, the largest slum in Latin America and home to 150,000 Brazilians, deny that their community is a *favela*. Public services have been set up in Rocinha, which is one of the oldest hillside settlements and is literally a stone's throw away from some of Brazil's most exclusive condominiums in the São Conrado district of the city. As a result, residents (or rather the fortunate and financially better-off ones who live at the bottom of the hill and often pay more rent than *cariocas* living in apartments in decent neighborhoods) have access to a range of services destined for Rio's wealthiest class. There is a considerable difference between the two- and sometimes three-story, brightly painted homes that cover the Rocinha hillside and the "cardboard cities" to be found underneath viaducts, for example, or the dilapidated wooden shacks with corrugated iron roofs built randomly alongside main thoroughfares. The latter, especially those that line the routes from the airports into city centers and the wealthy South Zones of Rio and São Paulo, have long been a headache for municipal governments. The billboards frequently placed in front of these

View of Rocinha, Rio de Janeiro. (Courtesy of Deborah Dwek)

makeshift dwellings to hide them from view have ironically been converted into housing for the truly desperate.

The quality of life has not improved overall for *favelados.* In recent decades, the gap between rich and poor in Brazil's cities has widened, and since the early 1980s many *favelados* have been facing a new and dangerous challenge: residents are now living in the shadow of gangland violence. Organized criminal gangs, with names such as Comando Vermelho (Red Command) and Terceiro Comando (Third Command), have taken control of many *favelas* in Brazil's large cities. *Favelas* make the perfect space in which to hide out, given their confused, labyrinthine streets and houses that all look the same (in some *favelas*, the gangs force residents to paint their homes the same color to confuse the police). Police regularly invade the *favelas* in search of criminals, and innocent residents are frequently caught in the crossfire that invariably ensues. In April 2004 the American School in Rio de Janeiro had to be closed until further notice because it was located in the middle of a three-way battle waged by rival drug gangs and police. This turf war over cocaine distribution points, which swept down from the Rocinha slum and involved a rival gang from Vidigal, a neighboring *favela*, claimed fifteen lives in just one week. As the fighting threatened to engulf the wealthy district of São Conrado, plans were floated to seal off Rocinha inside a security fence.

Of the 3,000 deaths that occur every year in Rio de Janeiro, most take place in the

favelas. The internal space of the *favela* community is no longer used for leisure or recreation as it once was, with the exception of churchgoing, particularly attendance at the new Protestant (*evangélico*) churches that allegedly have come to dominate the *favelas* because of their tolerance of the drug traffickers.

Many police officers reputedly collaborate with the gangland bosses, as portrayed vividly in the box-office smash *Cidade de Deus* (*City of God*, 2002). Owners of the few commercial outlets found in most *favelas*, such as *botequins* (little bars) and the odd grocery store, depend on protection from the gangs that rule the slums. The violence, intimidation, and summary justice meted out by drug traffickers have produced a culture of silence within the *favelas*. As a result, even if the police were effectual, residents would be loath to call upon their help. With an estimated 100,000 members of drug gangs in possession of 65,000 firearms, it is unclear what the poorly paid and badly equipped police could do anyway. Political leaders struggle with the issue of police occupations of *favelas*, which tend to produce untold turmoil for residents and only a temporary lull in cocaine trafficking. That said, the Brazilian army occupied Rio's *favelas* for one week in 1992 during the international Earth Summit (Rio-Eco '92), and most *cariocas*, including many *favelados*, reportedly felt safe in their home city for the first time.

The extent to which drug culture is turning *favelas* in cities like Rio de Janeiro into unimaginably dangerous places was brought home to *cariocas* in 2002 with the sadistic murder of Tim Lopes, a well-known undercover TV investigator. Residents of the Favela da Grota asked Lopes to help do something about the daily violence in their community at the hands of the drug bosses. Lopes, who had worked on a number of high-profile stories about corruption and drug culture in Rio, entered the *favela* with nothing more than a hidden camera. He is said to have lost his life at the hand of the notorious drug baron Elias Maluco (Elias the Mad): he was tortured and executed, and his body was set on fire and dumped.

Despite the dangers, or perhaps because of them, *favelas* are a source of great curiosity to outsiders. *Favela* tours are becoming increasingly popular in tourist cities such as Rio de Janeiro, where safe passage by Jeep through the shantytown is guaranteed by the gangland bosses at a cost to the organizers. It is also possible to visit a *favela* during the run-up to Carnival by attending a practice session of a samba school, many of the more traditional of which, such as Mangueira and Salgueiro in Rio, are based in hillside slums.

—Stephanie Dennison

See also: *Popular Music:* Samba; *Popular Social Movements and Politics:* Base Communities in Brazil; *Travel and Tourism:* Ecotourism; *Popular Cinema:* The Brazilian Film Industry (Box-Office Successes and Contemporary Film in Brazil); *Popular Religion and Festivals:* New Protestantism (Brazil); Popular Festivals (Carnival in Brazil)

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An example of popular architecture in El Alto, Bolivia. This style is often scorned as part of a process of *cholificación* (deriving from the contemptuous *cholo*, an Andean term connoting indigenous origin and partial acculturation). (Courtesy of Keith Richards)

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Popular Architecture in Bolivia

A recognizable style of building is beginning to emerge in La Paz and in the city of El Alto, situated on the high plateau immediately above La Paz. This type of popular architecture, created by members of Aymara-speaking groups, is often scorned as part of a process of *cholificación* (deriving from the contemptuous *cholo*, an Andean term connoting indigenous origin and partial acculturation).

In the 1980s El Alto was a community of some 20,000 people, but currently it is home to around one million inhabitants. Building here had to begin from scratch, with very little in the way of a guiding tradition (this tendency is also evident in La Paz itself). The steep, narrow streets of the old city are undergoing a barrage of "modernization" as older adobe buildings are allowed to deteriorate and are eventually replaced by perfunctory brick dwellings,

Popular architecture in El Alto, Bolivia. (Courtesy of Keith Richards)

allowing the possibility for family expansion, which is accommodated by building upward. Those who can afford it eventually decorate the houses with abstract designs in a variety of colors. The members of Aymara-speaking groups who are largely responsible for these transformations belong to a nouveau riche, marginalized bourgeoisie, hugely successful in bringing consumer goods to these new markets through contraband from Chilean ports and through uncannily efficient commercial pirating.

The defiant political attitude demonstrated by Aymara speakers can also be seen as a reflection of a cultural position: the demolition of colonial and republican buildings, ostensibly to make space for new construction, has been seen as a response to centuries of oppression by the Spanish-speaking elite. The same might be said of the destruction of government buildings and other manifestations of privilege during the political unrest of February and October 2003.

The inhabitants of El Alto and those looking in from the outside hold markedly different attitudes toward the phenomena of urban migration and informal transformation of the cityscape. Groups of concerned architects, both local and foreign, are making efforts to alleviate such tensions. The architect Carlos Villagómez has criticized other Bolivian architects for being too paternalistic, saying their middle-class viewpoints conditioned by periods of European study leave them in a poor position to understand the concerns of Aymara migrants.

In 2003 Villagómez founded the Fundación de Estética Andina (FEA, Founda-

tion for Andean Aesthetics), aimed at providing lasting and inclusive solutions to the problems of La Paz and El Alto. The acronym "FEA" spells the Spanish word for "ugly," yet although this might suggest more elitist sneering from the educated classes, Villagómez is himself at pains to emphasize his part-Aymara heritage. The foundation, which organizes numerous outdoor events intended to raise questions of the use of public space for the widest possible audience, takes *chola* architecture as a fait accompli that can be incorporated into Bolivia's broader cultural life and turned into a coherent aesthetic.

—*Keith Richards*

See also: *Language:* Indigenous Languages

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Roberto Burle Marx (1909–1994)

Brazilian landscape designer Roberto Burle Marx worked alongside architects Lucio Costa and Oscar Niemeyer to create some of the most striking examples of the modernist aesthetic in Brazil. He is perhaps best known for the tropical gardens that relieve the architectural austerity of the pragmatically designed capital city, Brasília, for which he planned the layout and selection of plant varieties to add a vivid green backdrop to the otherwise dry, yellow landscape of the local savanna vegetation.

Burle Marx worked with Costa and Niemeyer on the Ministry of Education building in Rio de Janeiro, which was begun in 1936 and is generally considered the first great monument to modern Brazilian architecture. He landscaped the building's broad esplanade, one of the many open spaces that are characteristic of this new style of architecture. The Costa–Niemeyer–Burle Marx team was then, in the 1940s, invited to create Pampulha Park in the city of Belo Horizonte in Minas Gerais state. Burle Marx's talents for landscape design were shown off to the full in this expansive recreational area, built around an artificial lake, which discreetly houses several public buildings, including an art museum and the Church of St. Francis of Assisi, designed by Niemeyer and decorated with murals by Cândido Portinari.

Burle Marx was born in São Paulo and moved to Rio de Janeiro as a small child. In 1928 he studied painting in Germany for a year. He spent a lot of time in Berlin's botanical gardens, where he came across Brazilian plants in the hothouses. His first landscape design was for an architectural project by Lucio Costa and Gregori Warchavchik in 1932.

In 1949 Burle Marx bought a large estate in Barra de Guaratiba, Rio de Janeiro, where he brought together a huge variety of plant species, which he had been collecting since early childhood. In an area of approximately 600,000 square meters he managed to create one of the most important collections of tropical and semitropical plants in the world, containing more

than 3,500 different species. Today, the estate is also dedicated to research and teaching activities and houses Burle Marx's private library of approximately 3,000 titles. In 1985 he donated the estate's farm, and all of its archives, to Brazil's Institute of National Historical and Artistic Heritage (IPHAN).

In 1955 Burle Marx founded the company Burle Marx & Cia. Ltda., which carried out major landscape projects as well as the planning and maintenance of private and public gardens. Between 1965 and the year of his death, he worked alongside the architect Haruyoshi Ono, who is the company's current director.

—Lisa Shaw

See also: *Visual Arts and Architecture:* Architecture and Landscape Design (Lucio Costa; Oscar Niemeyer); Art (Cândido Portinari)

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Topiary in the Andes

The practice of topiary has become a common urban decorative feature in the northern Andes, particularly in the Peruvian city of Cajamarca and in Tulcán, capital of the northern Ecuadorian province of El Carchi on the border with Colombia. Near the cathedral on Cajamarca's central square, the Plaza de Armas, are examples that mainly take the form of animals and birds. At the Tulcán cemetery gardens created by José Franco in 1936, the style tends toward the abstract, with stylized zoomorphic shapes, pre-Columbian and Christian designs, as well as geometric forms, arches, and tunnels.

Topiary created by José Franco in the cemetery gardens, Tulcán, Ecuador. (Courtesy of Keith Richards)

—Keith Richards

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Photography

Photographers working in Latin America have traditionally used their images to articulate social, political, and, more recently, environmental concerns. Today the Brazil-

ian photographer Sebastião Salgado raises awareness about issues such as refugees and the impact of globalization on poor migrant workers, not just in Latin America. The vestiges of a rural way of life and of popular traditions have provided inspiration for the work of many, including Mariana Yampolsky and Graciela Iturbide. Iturbide's work explores a frequent motif in the arts of Latin America, that of the dualities of life in a region where the rural and the urban, or the third world and the first world, come into contact on a daily basis. Artistic influences from outside Latin America are also present in the region's photographic art, such as in the work of Manuel Álvarez Bravo, whose images bear the distinct imprint of a surrealist vision of the world.

—*Lisa Shaw*

Graciela Iturbide (1942–)

Graciela Iturbide is one of the leading contemporary Mexican photographers, and her work has gained international exposure and acclaim. It explores issues of Mexican identity, and her photographs illustrate the coexistence between indigenous, rural practices and aspects of modern consumer society that characterize contemporary Mexico.

Born in Mexico City, Iturbide studied during the early 1970s at the Centro Universitario de Estudios Cinematográficos (University Center for Cinematic Studies) at Mexico City's national university (UNAM) and also worked as an assistant to Manuel Álvarez Bravo in 1970 and 1971. Iturbide's work first appeared publicly in a joint exhibition with two other female photographers in 1975 in Mexico City, and from there the exhibition went to the Midtown Gallery in New York. After the success of this and of her subsequent solo exhibition in 1980, Iturbide's work was exhibited at the Pompidou Center in Paris in 1982, increasing her international exposure. Over the years her photographs have also been the subject of exhibitions in the United Kingdom, Japan, Argentina, and Brazil. She has been the recipient of various prizes, including a Guggenheim Fellowship in 1988 for her project *Festival and Death*.

The theme of Iturbide's photography is frequently village life in rural Mexico, evidencing her interest in the indigenous cultures of her country, particularly such popular local practices as celebrations, feast days, and carnivals. Examples of this theme can be seen in a series of photographs taken in La Mixteca, Oaxaca, during 1992 that take as their subject the practice of goat slaughter. The beautiful and moving images depict different instances within this tradition and portray animal alongside human, as in the photographs entitled "Before the Slaughter" and "The Sacrifice." In these works the focus is on the animals, with humans forming an accompaniment or backdrop; frequently it is the goats that are photographed in full view or close-up, with the human figure appearing only partially, in the form of shots from the waist down or of the feet only.

In the majority of Iturbide's other photographs, however, it is the human face and gestures that receive the most attention, as critics have noted. One of her most famous photographs of the human face is the particularly striking "Our Lady of the Iguanas" (1979). At first sight its female subject appears to be wearing an elaborate hat, but on closer inspection her headgear is revealed to be a cluster of iguanas. This work is one of a collection of photographs that

Iturbide took during a lengthy period in Juchitán, a Zapotec town in Oaxaca.

Another common feature of Iturbide's work is the juxtaposition of indigenous rural culture with modern consumer society. This juxtaposition is neatly illustrated by one of her best-known works, "Angel Woman" (1979), taken in the Sonora Desert. The woman who is the central figure in the foreground stands with arms spread in a semi-angelic pose and surrounded by a vast, unspoiled natural habitat, yet she carries a transistor radio in her hand. This photograph reveals the coexistence of traditional ways of life and accelerated modernity in contemporary Mexico. Another similar example of the combination of the rural with modern commercial features is "Keeper of the Roads" (1995), in which an old man seated in a rural landscape wears a modern brand of baseball boots.

—*Claire Taylor*

See also: *Popular Religion and Festivals:* Indigenous Religious and Cultural Practices (Mexico); *Visual Arts and Architecture:* Photography (Manuel Álvarez Bravo)

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Manuel Álvarez Bravo (1902–2002)

Mexico's best-known photographer, Manuel Álvarez Bravo made his name in the 1920s and is thought of as the founder of photographic art in his country. His artistic reputation was partly based on his association with Tina Modotti, a fellow pioneer whose life was closely entwined with that of Mexico. However, Álvarez Bravo developed his own aesthetic, and his work consistently displays a surrealist influence, an interest in capturing movement, and a delight in catching ordinary people in very unusual circumstances. He was a mentor for many budding photographers, either by example or, as in the case of his former assistant Graciela Iturbide, through instruction and direct influence.

During the period after the Mexican Revolution (1910–1920), artists in various media were forging a new, revitalized imagery befitting a revolutionized social reality. The legendary Italian photographer Tina Modotti, Edward Weston from the United States, and the German Hugo Brehme were but a few of the foreigners attracted to Mexico at a time when the muralists Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros were at their creative peak. Together with Álvarez Bravo, all loosely collaborated in founding an imaginary for the redefined Mexican nation based on an appreciation of what were seen as its essential characteristics. These comprised a reevaluation of indigenous culture, a celebration of harmonious human interaction with the natural surroundings, and an acceptance of the socialist ethos.

Álvarez Bravo's interest in photography did not develop until his early twenties, when he met and was influenced by Brehme. Modotti had an even more profound impact on him, specifically her depictions of Mexico in revolution and her interest in the country's cultural depth and diversity. Modotti encouraged the young

Álvarez Bravo to devote himself to the camera, and when she was expelled from Mexico in 1930, she urged him to carry on her work, photographing the murals and scenes from contemporary reality that had become her hallmark.

Like his compatriot, the poet Octavio Paz, Álvarez Bravo came under the influence of surrealism. An example of his surrealist vision can be seen in his juxtapositions of objects not normally associated with one another, giving them new meaning. The photograph "Two Pairs of Legs" (1928–1929) shows an image from an advertisement with well-clad male and female lower limbs emerging from the side of a building as if they were extensions of the windows just above. Another such image, in which the tawdry and homespun nature of the advertising that signaled Mexico's entry into capitalism creates an incongruous, surreal effect, is "Optical Parable" (1931), an ingenious take on a Mexico City optician's hand-painted shopfront.

What Octavio Paz praised as Álvarez Bravo's "lens of revelations" (Paz 1997) was also admired by the great French photographer Henri Cartier-Bresson, himself renowned for having an uncanny eye and sense of timing. An example of Álvarez Bravo's vision is "Scale of Scales" (1931), which shows a doorway filled with objects ordered seemingly haphazardly but in a way that harmonizes the occupied and empty spaces. Light and darkness interact in Álvarez Bravo's work in a way that he likened to life and death: he saw the photographer's work as stealing images from oblivion. His fondness for capturing movement, usually with figures seen against blank backgrounds such as walls, streets, and deserts, also evokes this feeling of defiance of the passage of time. Other recurrent images are sensuous yet strangely unsettling nudes, and "ordinary" people caught in extraordinary situations. Although these images make some use of Mexico's rich popular traditions, they never descend into folkloric depictions of the picturesque, and above all they refuse to patronize their subjects or invite the viewer to pity them.

A portrait of photographer Manuel Alvarez Bravo, Mexico, 1997. (Keith Dannemiller/Corbis)

Álvarez Bravo portrayed many of Mexico's most renowned artists, such as Frida Kahlo, the above-mentioned muralist painters, and the novelist Juan Rulfo. Yet despite the widespread admiration for his work expressed by fellow artists in Mexico, he remained almost unknown abroad until the late 1930s, when he appeared in an exhibition of Mexican art set up by André Breton in Paris, and the early 1940s,

when he began to exhibit in the United States. Further shows in France and the United States from the 1970s to 1990s confirmed his reputation internationally.

Unlike Modotti, Álvarez Bravo took little interest in ideology and shunned political gatherings, even in the militant 1920s and 1930s. Nonetheless, his identification with the lot of the ordinary people was always in evidence. Álvarez Bravo did not always convey this identification in a political context, as Modotti did in her shots of demonstrations, dignified workers, and socialist insignia. He preferred to work on the minutiae of everyday life, carefully avoiding the photogenic and picturesque. His famous photo "The Barber" (1924) is a prime example of this aesthetic, displaying a street barber whose only apparatus is the chair on which his client sits. Both men are viewed from behind, the barber's hunched stance hinting at a kind of menace as he looms over the young customer's exposed neck. Álvarez Bravo's only work with an arguably explicit social content is the image "Striking Worker, Assassinated, Oaxaca" (1934), which draws its political content from the title applied to this shot of a young man's head bleeding onto the ground.

—*Keith Richards*

See also: *Visual Arts and Architecture:* Art (Frida Kahlo; José Clemente Orozco; Diego Rivera; David Alfaro Siqueiros); Photography (Graciela Iturbide; Tina Modotti)

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Tina Modotti (1896–1942)

Tina Modotti was one of the leading women photographers of the twentieth century in Mexico. Although not Mexican by birth, Modotti is best remembered for producing some of the most striking and emblematic images of the Mexican cultural renaissance of the first half of the twentieth century. Her photography evidenced her keen interest in the purity of form and the art of careful composition, but she was also deeply engaged in revolutionary politics in Mexico, and many of her works have a clearly defined political content. In addition to her own art, Modotti was involved significantly in documenting the Mexican muralist movement led by Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros. From the late 1920s onward she was engaged in producing a series of photographs of the murals, and her work enabled the muralists to gain greater prominence internationally, since her photographs were reproduced in magazines and journals worldwide.

Born Assunta Adelaida Luigia Modotti Mondini in Italy, Modotti was called Assuntina ("little Assunta") to distinguish her from her mother, who bore the same name;

this was quickly shortened to "Tina," which became the name she used throughout her life. By 1913 Modotti had left Italy for the United States, and while there she had a brief career in cinema, playing a series of supporting roles in silent movies. She also married the poet and painter Roubaix de L'Abrie Richey, and throughout 1921 she worked as a model for the famous photographer Edward Weston, with whom she had an affair. After her husband's death, Modotti and Weston moved to Mexico in 1923, and Weston encouraged Modotti to take up photography in her own right, initially as his apprentice. Modotti learned from Weston so-called pure formal values, which can be seen in the clean symmetrical shapes of some of her earlier works. Photographs such as "Sugar Cane" and "Glasses" (both 1925) depict recurring shapes and neat geometry in the symmetrical lines of the sugarcanes and the repeated circles of the glasses; notably, there is no human presence in these works.

A good example of Modotti's skill in combining formal composition with revolutionary content can be seen in her 1928 work "Peasant Workers Reading *El Machete*." In this photograph, the peasant workers can be seen reading the radical newspaper *El Machete*, to which Modotti herself contributed, and at the same time the photograph maintains a pleasing formal symmetry in the repeated circles formed by their hats, shown in aerial view. Modotti also produced a series of compositions of arranged objects, each of which carries revolutionary meaning. These photographs are aesthetically striking and formally arranged; at the same time, the choice of subject matter—a guitar, an ammunition belt, maize, and a sickle—conveys a revolutionary theme. The guitar represents Mexican musical tradition, the ammunition belt is symbolic of the Mexican revolutionary, maize is the quintessential Mexican foodstuff, and the sickle is representative of farmwork but is also clearly a shorthand for communism. These photographs, by uniting elements of agriculture, music, and war, function as revolutionary icons and transmit a political message. In "Composition with Guitar, Ammunition Belt, and Sickle" (1927), for instance, there is a pleasing symmetry in the curved body of the guitar and the curved shape of sickle, but at the same time there is an obvious revolutionary theme.

In a further noteworthy series of photographs, taken in 1929 in Tehuantepec, Modotti focuses on the human form and its activities rather than on still-life compositions. Modotti concentrates on the women of Tehuantepec, depicting them raising children and undertaking a variety of chores, such as in "Women in the Marketplace" and "Mother with Baby in Tehuantepec." Although many of these photographs are less staged than Modotti's earlier work and have a more candid feel, several still show her characteristic style of careful composition.

Modotti maintained close friendships with the Mexican muralists and appears in one of Diego Rivera's most famous murals, *Distributing the Arms* (1928–1929), in the Ministry of Education building, Mexico City, in which she is depicted at far right, holding an ammunition belt. Toward the end of the 1920s life in Mexico for Modotti was becoming increasingly complicated because of her political activism, and she was eventually deported in 1930. She went to Europe, where she lived in several different countries, including Germany and Russia, but found the opportunities for

My Latest Lover! (1924) by photographer Tina Modotti. (Gelatin Silver Print, 9.2 x 4.4 cm; Center for Creative Photography)

photography not as favorable as those in Mexico, preferring to concentrate instead on direct political action. Modotti was finally able to return to Mexico in 1939, where she died in 1942.

—*Claire Taylor*

See also: *Visual Arts and Architecture:* Art (José Clemente Orozco; Diego Rivera; David Alfaro Siqueiros)

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Mariana Yampolsky (1925–2002)

The photographs of the well-known Mexican photographer Mariana Yampolsky typically record indigenous, rural, and popular traditions and evidence her commitment to social issues, but she also had a keen inter-

est in photographing examples of popular architecture. In all cases, her photography aims to represent the customs and living conditions of the marginalized and to give value to popular forms of expression. Born in Chicago, Yampolsky became a Mexican citizen. She also worked as an engraver, illustrator of books, editor, and museum curator throughout her extensive artistic career.

After her childhood and studies in the United States, Yampolsky left for Mexico in 1944, part of a wave of artists who moved to Mexico inspired by the post-revolutionary climate. Yampolsky became the first woman member of the Taller de Gráfica Popular (Workshop for Popular Graphic Art), a cooperative project of painters and artists that had a strong commitment to social issues and was dedicated to the promotion of art for the people. In 1949 she was asked to produce a series of photographs of the members of this workshop, images that made up the book *The Workshop for Popular Graphic Art: A Record of Twelve Years of Collective Work.*

By 1959 Yampolsky had left the workshop and begun her photographic career in earnest. Her first major photographic project came in the 1960s, when she spent three years traveling around rural Mexico to remote locations, photographing traditional Mexican popular culture, such as festivals, ceremonies, dances, costumes, and folk art. These images formed the basis of the book *The Ephemeral and the Eternal of Mexican Popular Art* (1970). Much of Yampolsky's work has been published along with text by Mexican writer Elena Poniatowska, noted for her dedication to giving a voice to the marginalized by means of *testimonio*, or testimonial writing.

One of Yampolsky's most striking photographs is "The Blessing of the Corn" (1989), whose main feature is a thin cross that cuts a vertical line down the right side of the image and from which hang two cobs of corn. Set against a bare background of a cloudy sky, the corn, traditional symbol of Mexico, dominates the shot. Another work that captures the popular traditions of rural Mexico is "Day of the Dead, Mazahua" (1989), which conveys the Mexican tradition of the Day of the Dead, depicting a cross over a tombstone and women dressed in rural costume lining up with flowers. Similarly, "Crucifixion" (1991) presents a traditional religious ceremony with rural women standing before a reenactment of Christ upon the cross. Yet at the same time this photograph includes a modern car in the background, bringing the viewer abruptly back to the present day. A similar effect is produced by "Death Also Drinks Coffee" (1992), in which a participant in the Day of the Dead procession appears in mask and full costume, holding a coffee cup.

Another important body of Yampolsky's work can be seen in her 1993 book *Mazahua*, which focuses on the Mazahuan Indian women and their community and includes such photographs as "Mazahua School" and "Mazahua Women." In addition to her photographs focusing on the human subject and its rituals, Yampolsky has taken an interest in the depiction of Mexican architecture, as illustrated in her 1982 book *The House That Sings*, which comprises photographs of houses in rural Mexico, including pre-Hispanic buildings and popular architecture.

—*Claire Taylor*

See also: *Popular Literature:* Testimonio; *Popular Religion and Festivals:* Indigenous Religious and Cultural Practices (Mexico); Popular Festivals (Mexico)

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Martín Chambi (1891–1973)

Martín Chambi, a Peruvian photographer of indigenous origin, made a major contribution to the *indigenista* (indigenist) movement that celebrated and interpreted native culture in Peru during the early decades of the twentieth century. Chambi was the first photographer to capture Machu Picchu, the so-called lost city of the Incas, after its "discovery" by Hiram Bingham in 1911. Chambi opened a studio in Cuzco in the early 1920s that produced many thousands of images that, quite apart from their undeniable aesthetic value, constitute fascinating social documents of the central Andean world in a period of crucial change.

Chambi was certainly a contributor to the ferment of ideas surrounding the *indigenista* movement, and indeed he largely embodied the notion of indigenous empowerment. He was born into a peasant family in the village of Coaza, near the *altiplano* (high plain) city of Puno on the banks of Lake Titicaca. Apprenticed to a photographer who worked for a British mining company in the area, in 1908 Chambi moved to Arequipa, where he worked at the Max T. Vargas Studio as an assistant. However, an indigenous person could not be successful in Arequipa, a city with too many pretensions linked to European lineage, and Chambi moved on to Sicuani, between Puno and Cuzco, to work independently. It was at this time that he began to do itinerant ethnographic work, traveling particularly in Canchis Province to record the area's rich heritage. He moved to Cuzco in 1924, attracted by its unparalleled history as both the former center of Inca civilization and a stunning colonial city built largely on existing pre-Columbian walls.

Although Chambi was the leading exponent of his art in southern Peru in the early twentieth century, it should nevertheless be remembered that numerous photographers were working in Cuzco at the same time. José Gabriel Gonzáles (1875–1952) and Avelino Ochoa (1900–1982) studied with and befriended Chambi; their eye for social themes allied with excellent technique was reminiscent of their master. Another artist, Juan Manuel Figueroa Aznar (1878–1951), provides an interesting point of comparison with Chambi because of their respective social and economic situations. Figueroa was connected by marriage to a wealthy landowning family and thus could comfortably indulge his passion for painting, keeping photography as an amusing sideline that sometimes influenced his work on canvas. By contrast, Chambi, of far more straitened means, knew that his future lay in faithfully pursuing his chosen path of commercial photography, which gave him the possibility of social stability if not advancement.

Chambi clearly aspired to a great deal more than merely making a living by painting family and individual portraits. He was fascinated by the cultural constitution of Cuzco and he undertook to portray the area in all its cultural manifestations. The Inca legacy is admirably represented, such as in his photographs of Machu Picchu. He took several further trips outside Cuzco to record the magnificent Inca ruins in sites such as Ollantaytambo, Tambo Machay, and Pisac. Perhaps most telling, however, are the images revealing the depth of inequality in Andean society in the early twentieth century; Chambi photographed fellow Indians, often alongside whites or in an alien urban environment, and captured their traditions, sadness, difficulties, and hopes.

Chambi achieved international recognition largely through the agency of Edward Ranney. The terrible earthquake of 1950, which claimed over 35,000 lives, was photographed by Chambi but effectively curtailed his career. The depression into which he sank upon viewing the devastation never truly left him, and he resolved never again to send his pictures out of Cuzco. His legacy was safeguarded by his son, Víctor Chambi, who fortunately undertook printing the glass slides containing some 18,000 images.

—Keith Richards

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Sebastião Salgado (1944–)

The internationally acclaimed Brazilian documentary photographer Sebastião Salgado is known for his powerful socially aware images of marginalized people, such as migrants, refugees, exploited workers, and landless peasants. Salgado has been awarded many major photographic prizes and awards in recognition of his accomplishments. He became internationally known in 1981, when he was the only professional photographer to document the assassination attempt on U.S. president Ronald Reagan. Salgado combines concerns for humanitarian issues with environmental work, such as a project to protect the remaining rainforest in the region where he was born. He said in an interview: "There is a direct relationship between poverty around the world and our destruction of the environment" (Sebastião Salgado Official Website, http://www.sebastiaosalgado.com.br).

Between 1977 and 1984 Salgado traveled through Latin America, walking to remote mountain villages to produce images for the book and exhibition entitled *Other Americas* (1986), which deals with peasant cultures and the cultural resistance of Indians and their descendants in Mexico and

Brazil. In the mid-1980s he worked for fifteen months with a French aid group in the drought-stricken Sahel region of Africa and created *Sahel: Man in Distress* (1986), a project on human dignity and endurance. From 1986 to 1992 he focused on *Workers* (1993), a documentary project on the topic of manual labor, shot in twenty-six countries. After *Terra: Struggle of the Landless* (1997), a project on the landless peasant movement in Brazil, Salgado published the photographic collection *Migrations: Humanity in Transition* and *The Children: Refugees and Migrants* (2000), on the plight of the displaced, refugees, and migrants in over forty different countries. He said in an interview: "I believe that the way the rich countries in the world live is the right way to live. Everybody has the right to healthcare, education, welfare, the right and the need to be a citizen. I believe that each human being on this planet must have the same rights" (Sebastião Salgado Official Website, www.sebastiaosalgado.com.br).

Salgado was born in 1944 in Aimorés, in the state of Minas Gerais, the sixth child and only boy in a family of eight children, the son of a cattle rancher. He studied economics in Brazil from 1964 to 1967 and graduated with a master's degree in economics in 1968 from the University of São Paulo and Vanderbilt University in the United States. In 1971 he completed his coursework for his PhD in economics at the University of Paris and worked as an economist for the International Coffee Organization until 1973. In 1973, after borrowing his wife Lélia's camera on a trip to Africa, he decided to pursue a career in photography and joined first the Sygma photo agency (1974–1975) and then the Gamma agency (1975–1979). In 1979 he was elected to membership in the international cooperative Magnum Photos and remained with that organization until 1994. From his base in Paris he covered news events such as wars in Angola and the Spanish Sahara and the taking of Israeli hostages in Entebbe, and he also started to pursue more personal and in-depth documentary projects. In 1994 Salgado founded his own press agency, Amazonas Images, which represents him and his work. He lives in Paris with his wife and collaborator Lélia Wanick Salgado, who has designed most of his books.

—*Lisa Shaw*

See also: *Popular Social Movements and Politics:* MST

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