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## TARSILA DO AMARAL

2009

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**T**arsila do Amaral (Capivari, SP 1886-São Paulo, SP 1973), the “caipirinha dressed by Poiret” – in the words of Oswald de Andrade – is one of the major figures of the Latin American vanguard and the symbol of Brazilian Modernism. Exotic, sophisticated and cosmopolitan, she spent two intensive periods in Paris, where she completed what she called the “military service” of Cubism and fed on European avant-garde currents, like a civilized anthropophagite. Upon returning to her country, the digestion of that banquet and her rediscovery of the colors and shapes of her childhood spent in the Brazilian interior world, around 1920, give rise to the most dazzling epoch of her painting. One so “structurally” Brazilian – writes Haroldo de Campos – that today we tend to imagine Brazil in terms of Tarsila’s work.

This catalogue approaches the artist from the remote past of her country, supplemented by the works and writings of her contemporaries as well as essays by some of the most learned experts on her painting. A painting that reflects and embraces, perhaps like no other, modern Brazilian culture; from the rise of its avant-garde movements in the 1920s to the tropicalisms of the 1960s.

With texts by Tarsila do Amaral, Oswald de Andrade, Mário de Andrade, Sérgio Milliet, Carlos Drummond de Andrade and Haroldo de Campos, among others, and essays by Aracy A. Amaral, Juan Manuel Bonet, Jorge Schwartz and Regina Teixeira de Barros.



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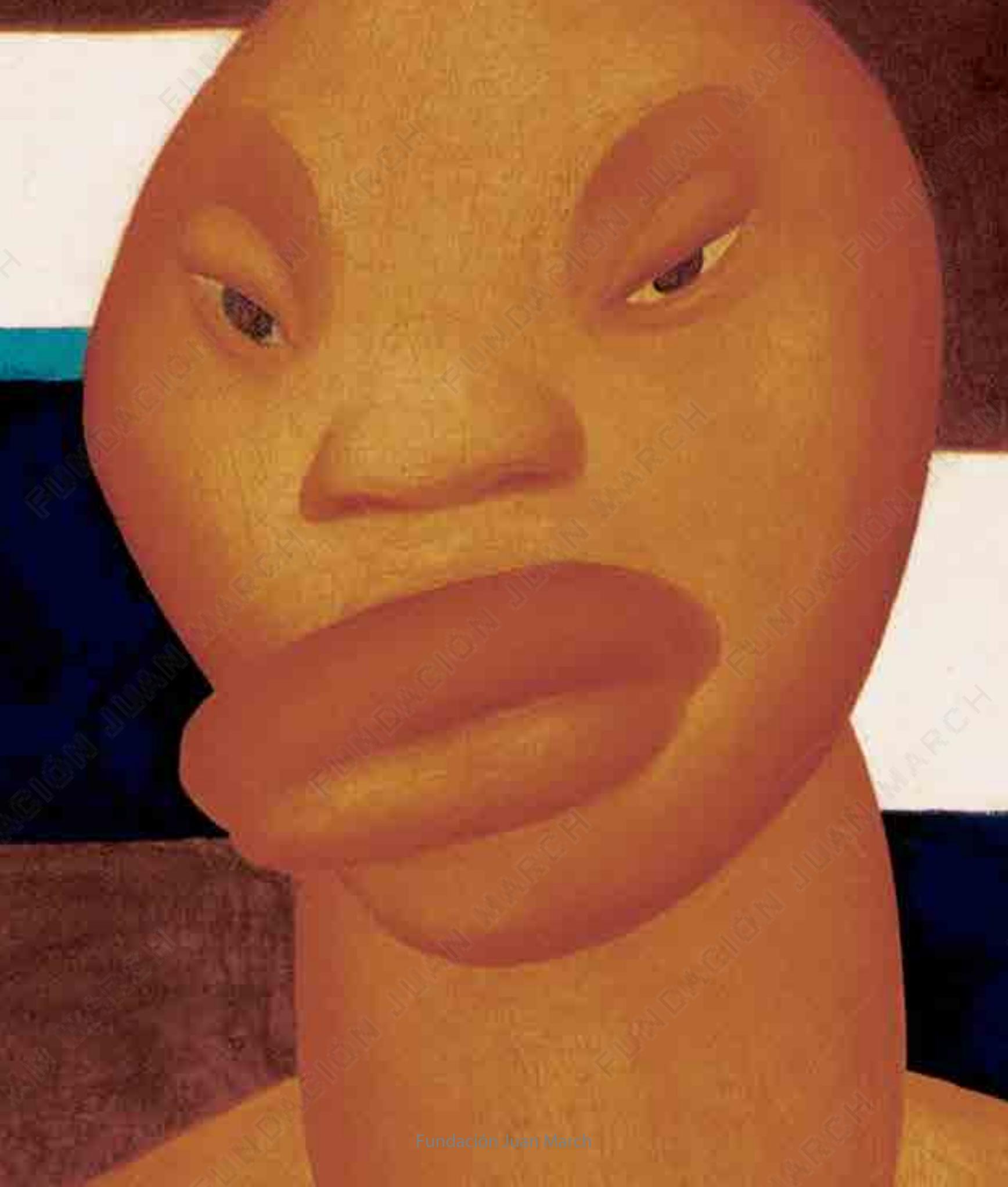


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Fundación Juan March

**2009**

This catalogue and its Spanish edition are published on the occasion of the exhibition  
**TARSILA DO AMARAL**

Fundación Juan March, Madrid  
February 6 – May 3, 2009

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**DO AMARAL**

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TAKSILA 20

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# Tarsila, Brazil, Europe

**T**he immense South American country of Brazil has always awakened an interest in the rest of the world as revealed, for example, in the considerable number of translations of great Brazilian literary works into other languages as well as the highly varied initiatives and institutional endeavors undertaken. In Spain, there have been very recent opportunities of seeing the work of some of the most relevant contemporary Brazilian artists. Nevertheless, perhaps still not yet sufficiently known is Brazil's contribution to modernity's beginnings, nor its close ties with 20<sup>th</sup>-century avant-garde Paris, nor, as a result, the particular genealogy of modern Brazilian art. Evidence of that is the fact that in neither our country nor in the rest of Europe – save for two exceptions – have there been monographic exhibitions devoted to the principal figures of Brazilian modernity.

Tarsila do Amaral (Capivari, SP, 1886 – São Paulo, SP, 1973) is one of the major figures of the Latin American vanguard and the symbol of Brazilian Modernism. Exotic, sophisticated and cosmopolitan, she completed what she called the “military service” of Cubism during two intensive periods in Paris in the company of her husband Oswald de Andrade, the great figure of Brazilian avant-garde poetry, and also fed on other European avant-garde currents, like a civilized anthropophagite. This characterization is not excessive: later, in 1928, Oswald would write his *Anthropophagite Manifesto* and define the Anthropophagite movement he initiated in Brazil – cannibalism as a mode of assimilation of the culturally foreign – as the theorization of the true ingestion by the poet and the painter of the currents and movements of European modernity during those Parisian sojourns. In Tarsila's case, upon returning to her country, the digestion of that banquet and her rediscovery of the colors and shapes of her childhood in Minas

**Tarsila do Amaral, *Auto-retrato I* (Self-Portrait I), 1924. Oil on cardboard on plywood panel. CAT. 6**

Geraiis – in the Brazilian interior – would, from around 1920 to the early 1930s, give rise to a painting so “structurally” Brazilian – in the expression of Haroldo de Campos – that today we tend to imagine Brazil in terms of Tarsila's work.

This catalogue of the exhibition *Tarsila do Amaral*, conceived and organized by the Fundación Juan March, permits many others to learn firsthand of the work of the *grande dame* of modern Brazilian painting.

This, the first monographic exhibition devoted to her in Spain and the second in Europe focuses precisely on that epoch of Tarsila's life: the 1920s, which she lived between São Paulo and Paris, with a final symbolic trip to Moscow, where Tarsila traveled in 1931 and a result of which is *Operários* (CAT. 34), the painting that closes this exhibition (along with some later versions of her 1920s works). Both the exhibition and catalogue highlight Tarsila's relationships in France, her instruction by painters such as André Lhote, Albert Gleizes and Fernand Léger and her friendships with certain avant-garde poets, especially Blaise Cendrars. Against the background of the birth of “Modernism” in Brazil in general, and São Paulo in particular – with special emphasis on the decisive Week of Modern Art of 1922 – this catalogue narrates the artist's unique method of reconciling what she assimilated in Europe with her recently rediscovered New World perspective. Tarsila was a central figure of the Anthropophagite movement and her painting *Abaporu* (1928) – joined the following year by *Antropofagia* (CAT. 29) – would become the movement's emblem.

The exhibition, as well as the publications that accompany it, are the fruit of more than three years of intensive and passionate work. For this task, we have counted on the collaboration of an extensive number of people and institutions – above all from Brazil – without whom this project could not have even commenced, beginning with the numerous loans granted us, from private collections as well as institutions. We wish to pay homage to them all

in our acknowledgements in the preceding pages. We also want to express our special gratitude to Aracy Amaral, Juan Manuel Bonet, Jorge Schwartz and Regina Teixeira de Barros, whose help on this exhibition and publication has been decisive.

The intellectual biography of the aforementioned scholars is intimately tied to Brazil and to Tarsila do Amaral. For one of them – Aracy Amaral – the relationship with Tarsila, in addition to being a distant family relation, was more personal and lasted until the death of the artist in 1973. As a young researcher, Aracy Amaral began working in close contact with the artist and was able to avail herself of her comments, her correspondence, her papers and her friendship, as she recounts in an essay that serves as an introduction to this catalogue. In addition to being one of the most prominent historians and critics of Brazilian art, and director of some of the country's most important painting galleries and museums, Aracy Amaral is the great scholar on the life and work of Tarsila. And this project, which has been beneficially nourished by her advice in each of its phases, is greatly indebted to her. She has also contributed another catalogue essay – “Tarsila Revisited” – centered on the main period of the artist's production (1922-33), the nucleus of this exhibition. We are profoundly grateful for her help and support.

As recounted in the chronology of Tarsila do Amaral's life prepared by Regina Teixeira de Barros for this catalogue, Tarsila, who traveled throughout Europe and the world and spent two decisive periods in Paris, carried out part of her studies in Spain, as a child, and later passed fleetingly through our country, once her career was already underway. In a certain way, that brevity also has been symbolic of the artist's presence and work outside of Brazil. Despite the fact that some of her paintings are in public European collections (Grenoble, Saint Petersburg, Madrid), her work has only been seen in some of the recent Latin American avant-garde exhibitions that have taken place in Europe and America over the last decade, or in collective shows such as the one organized by the Fundación La Caixa in 1997 (on the artistic trio of Frida Kahlo, Amelia Peláez and Tarsila herself), or the 2000 exhibition at IVAM. But, until now, there had not been an exhibition dedicated to Tarsila in our country.

Almost the same can be said about the rest of Europe and the United States. Except for the presence of Tarsila's works in such exhibitions as *Bilderwelt Brasilien* (Zurich, Kunsthhaus, 1992) and *Brazil: Body and Soul/Brasil. Cuerpo y alma* (New York, NY/Bilbao, Guggenheim Museum 2001-2), or in the two most recent shows devoted to her – *Tarsila do Amaral* (Paris, Maison de l'Amérique Latine, 2005), centered on her French connections, and *Tarsila viajante/Tarsila viajera* (São Paulo, Pinacoteca do Estado/Museo de Arte Latinoamericano de Buenos Aires) – no other exhibition outside of Brazil has focused on Tarsila do Amaral during her most intense creative period (1922-33).

\* \* \*

Presenting Tarsila do Amaral at her most creative was the initial objective of this exhibition, which soon took on broader parameters without losing sight of that focus. Proof of that broader context are the 37 paintings and 69 works on paper by Tarsila

that comprise this exhibition, along with 25 works by ten other artists and the more than 50 historical and documentary works from that era that are gathered here – photographs, books, magazines, catalogues – and that convert it into something more than a monographic exhibition. With respect to that productive period, the exhibition owes to Tarsila, save for three, the 106 works by her in the exhibition, created in just over ten years, between 1922 and 1933, and that were, as we have previously mentioned, the most brilliant years of her artistic career.

Along with the artworks necessary for this representation of Tarsila, this monographic exhibition also brings together, in that same spirit, such foundational texts of avant-garde Brazil – so thoroughly embodied by Tarsila herself – as the *Manifesto of Pau-Brasil Poetry* (1924) and the *Anthropophagite Manifesto* (1928), both by Oswald de Andrade. They are joined by a selection of sources – the majority of which have been translated into English and Spanish for the first time – both *about* Tarsila – written by António Ferro, Mário de Andrade, Manuel Bandeira, Emiliano Di Cavalcanti, Jorge de Lima, Ribeiro Couto, Sérgio Milliet and Carlos Drummond de Andrade – and *by* Tarsila, who during several years wrote about art and artists for the pages of the *Diário de São Paulo* with a noteworthy capacity for analysis and literary ease.

As if everything related to Brazil was not already vast – like its territory – or tended to grow vigorously – like its forests – or melded quantities and qualities seemingly heterogeneous (but from which one obtains a fascinating and extremely interesting reaction), the project began to grow until it became what it is now: a monographic exhibition on Tarsila do Amaral with a revelatory intent broader than that of a solo show. An exhibition that would, in effect, like to portray Tarsila in a wider context, one that extends from the virgin forest to the metropolitan Brazil in which she lived, one that brings together aspects of the most remote and most recent history of Brazil, one that includes the roundtrip voyage of the European vanguards drawn by the force and local color of the New World.

We have spoken of dimensions. Tarsila's rediscovery and pictorial adventure is the best metaphor of the fusion of European and American traditions in modern Brazil, something that this exhibition's organizers acknowledged in another show: the monumental (if exhibitions can be compared to cities or countries, then some would be obliged to be compared to subcontinents) *Brasil. De la antropofagia a Brasilia* (Valencia, IVAM, 2000; traveled to São Paulo two years later), which offered our country the first complete fresco of the entire Brazilian culture. Within that vast panorama, what stood out most strongly was the tranquil presence of Tarsila's works, which “begged” for their own exhibition. So, we invited the driving force behind that project, Juan Manuel Bonet – art critic, curator and excellent scholar of the historic vanguards and one of Brazil's “ambassadors” in Spain – to curate our exhibition. Along with his work – to which is owed the exhibition's orientation and a large part of the curatorial decisions – we have been able to count on the help and collaboration of Jorge Schwartz, the principal curator of the IVAM exhibition. We want to give thanks to both for their knowledge, their initiative and their exceptional teamwork. Their expertise on Tarsila and her world is manifested in their

catalogue contributions, which, together with Aracy Amaral's essay and the reprint of Haroldo de Campos' text – written in 1969 and as brief as it is worthy – form the narrative and interpretative backbone of this exhibition.

As pointed out, the exhibition, which has managed to maintain the same intensity as its protagonist's art, has grown throughout the working process. In the end, it also presents the artist from the remote past of her homeland. Tarsila – as seen in the fourth chapter of this catalogue – is preceded by the virgin forest – that same *mata virgem* to which Mário de Andrade, the great Brazilian polygraphic friend of the artist, urged her to return from Paris. That virgin forest is evoked in the Marajoara ceramic urn and Amazonian featherworks. (Moreover, these are somewhat like parallel traveling exhibitions, only that the exotic local fauna is displayed at the scale of a head ornament. And when one contemplates their colors, we feel the impulse to believe that, for those born at that latitude, being *fauve* is inherent.)

The artist is also accompanied in the exhibition – more in the realm of art than that of nature – by cartographic and pictorial evidence of the first European travelers to Brazil (maps and marine charts, paintings – real documents of anthropophagic customs – by Albert Eckhout and a landscape by Frans Post); a few religious works in the *caipira* and naïve colors of the baroque style that infused those same lands of the Brazilian interior that Tarsila would visit with Cendrars and Oswald de Andrade; the watercolors and lithographs of Jean Baptiste Debret and the photographs of Marc Ferrez – testaments of the first *Missão artística francesa* to 19<sup>th</sup>-century Brazil – and the photographs – revealed to the public for the first time – of an unknown, late-19<sup>th</sup>-century Spanish expedition to the same Brazil in which Tarsila would be born 20 years later.

Tarsila stands out in this exhibition not only as a Brazilian artist but as an artist who “says” Brazil. But her Brazilian context, her most immediate historical context, that of the Brazilian modernists, the writers and painters of the Group of Five, that of Oswald de Andrade and Mário de Andrade, that of the famous 1922 Week of Modern Art, is also represented in the exhibition through the works of Anita Malfatti, Lasar Segall, Vicente Rego Monteiro, Emiliano Di Cavalcanti and Cícero Días. Against that modern setting, Tarsila's unique adventure stands out. One begun in 1923 with *A Negra* (CAT. 5), during that period of just over a decade in which the digestion of the European and Brazilian is resolved in her Pau-Brasil painting, which would be followed, in the 1930s, by the social and political concerns taken up in her painting and her life.

With Tarsila, one almost reaches the present day: the Brazilian tropicalists of the 1960s claimed anew the audacious tradition that emerged from Oswald and Tarsila: anthropophagy as a model of assimilation and metabolization of the Other. The continuing relevance of some of Tarsila's subjects and inspirations is not unusual: as of recently, there have been no other topics of contemporary cultural debate than those of ethnocentrism, cultural relativism and multiculturalism, the commensurate and incommensurate nature among the cultures and complexities of identity and difference. The 1998 São Paulo Biennial, for example, took as its theme

the highly “tarsilian” “Antropofagia e Historias de Canibalismos” (Anthropophagy and Histories of Cannibalism). In art history – an especially comparative science – Tarsila, the painter who straddled the new and old worlds, is a case of exceptional interest.

In summary: in the exhibition as well as in these pages, what Haroldo do Campos called “the foundational role” of the painting of the “Tarsila enigma” (in the expression of Juan Manuel Bonet) is “revisited” in light of her remote past and most immediate context, a context in which a noted place has been conceded to the marriage and “the wise laziness of the sun” – as specified in the title of Jorge Schwartz's essay – of Tarsila's painting and Oswald's poetry.

\* \* \*

Tarsila, Brazil, Europe: perhaps the most surprising thing about Tarsila, about the complexity subtly hidden beneath the beauty, the humble appearance, of her work, or beneath the combination of colorist figuration and naïve surrealist exoticism, is a kind of double agent of avant-garde painting during a moment in which she finds herself between two worlds. If the history of art was a novel, Tarsila would most probably assume the role of double agent at the service of the São Paulo-Paris-São Paulo axis. On the one hand, she is a creole educated in the European manner (in French), who at home learns the pictorial rudiments of the Parisian academic tradition, which reigned in her world. On the other hand, she travels to Paris, where she gorges herself on the anti-academicism banquet of the 1920s vanguards. Upon her return to Brazil, she “spies” on the interior land of her country – land of rustic, *caipira* colors, land of colonial baroque and indigenous traditions – from the perspective of her second French diet, that of the avant-garde. Tarsila “ate” the European vanguards but probably perceived that what would give visibility to her painting would be to meet the expectations of the European critics and public for local color and exoticism. In the works featured in her 1926 exhibition at the Galerie Percier, Paris, Tarsila, who styled herself as an exotic, reveals herself with effective intelligence, offering to Paris what Paris expected (though it did not know it until it saw it) from a *peintre brésilienne* in Paris: “truly Brazilian” painting (Tarsila's expression). They were creations that resulted from the assimilation of the foreign and the rediscovery of the familiar: testaments of a fascinating body of work through which – at least in part – we view Brazil today.

FUNDACIÓN JUAN MARCH  
Madrid, February 2009



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# Study of an Oeuvre. And a Biography

ARACY AMARAL

The writer Ruy Castro (b. 1948) has stated that he is only interested in writing biographies of people who are already dead so that his work would not suffer their interference. This writer has published such splendid biographies as those of Garrincha, a Brazilian soccer idol, the dramatist Nelson Rodrigues and the singer Carmen Miranda. Upon hearing this, I realized how true this observation was. A few years ago, I would not have recognized it as such.

Actually, only with time have I come to realize that writing about Tarsila, carrying out research in her house, with the documents we found together, had both its advantages and disadvantages. It was positive and of inestimable value to have been provided – along with the painter’s own comments – with material it would have been impossible to gather years later, as these sources were separated and dispersed after her death. I experienced privileged moments. One can imagine my excitement as a researcher when, for example, I found a dedication from Brancusi and a small drawing by him for Tarsila; or an album made by the Romanian sculptor of photographs taken by him, a gift for Tar-

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**Tarsila do Amaral at her exhibition at the Galerie Percier, Paris, July 1926. Tarsila is shown posing between her paintings *Morro da Favela* and *São Paulo*.  
CAT. 108**

sila and her daughter Dulce; or finding negatives of the trip to Minas Gerais of which there were no prints – and that we had developed, thus identifying the people in them, the trip’s participants; or finding, by chance, the originals typed on carbon paper of the poem Blaise Cendrars would send Tarsila for the preface of her 1926 exhibition at the Galerie Percier; or reading the love letters from Oswald de Andrade to Tarsila before and during their years together (1923-29).

This was because Tarsila kept everything. According to her, her father used to say that things that do not matter should be kept for at least 20 years. In her case, this included sketches, studies and tracings. She kept everything – the documents of her life – for an even longer time which, in terms of documents, provided me with unheard-of pleasures and discoveries, bringing a special savor to each revelation as I removed from her closet packages tied with string or opened the drawers to which she directed me. And sometimes she no longer remembered what she had.

But everything has its opposing viewpoint. The artist did not want everything to be revealed. Diplomatically and tactfully, bearing in mind her natural sensitivity, I was careful that when material was published, Tarsila should not be upset. One of those things she didn’t want people to know – although it was of minor importance – was that she concealed her real age. Tarsila alleged that “an artist has no age,” as

her first teacher, the academician Pedro Alexandrino, used to tell her. In my research, I managed to visit the archives of the school where she studied in São Paulo and found the real date of her birth, 1886. I know it would have distressed her greatly had she seen this date published in the chronology I was preparing on her life and work. In the end, there was no need for concern as the book was only able to be published two years after her death.

I also “censored” the love affairs she had in addition to her known companions, which I did as a gesture of solidarity with her in this area, because she always wanted to exercise complete discretion. I admired her for this. Tarsila, as a woman, always managed to do exactly what she wanted, even while always trying to keep up appearances, out of respect for the family that adored her. For example, thinking of her parents, she disguised the love letters she exchanged with Oswald de Andrade before their formal union in 1926, by using codenames they invented. In addition to these codenames were the nicknames they used in the letters exchanged throughout their marriage: Trolyr was Tarsila; Volur was Oswald; Dolur was Dulce; None was Nonê, Oswald’s son; Angelir was the painter Angelina Agostini, Tarsila’s friend in Paris.

Something that concerned me greatly in writing the final version of my book, *Tarsila: sua obra e seu tempo* (São Paulo: Edusp, 1975), and that, at the time, led me to restrict the information and research relevant to this chapter, was her relationship with the psychiatrist and art critic Osório César, with whom she traveled to the Soviet Union in 1931. Obviously, there was good reason for this because when I carried out that research we were living in the midst of a military regime and she had been arrested – although only for a short period – in 1932 during the anti-Getúlio Vargas Revolution in São Paulo and always had bitter memories of that period.

What was of concern to her was an agony for me because she pressured me not to write about that relationship, which for me, as a biographer and scholar of her work – attentive to the integrity of my own work – would have been impossible. It came to the point that, in the last months of her life – when I was also working on an Alfredo Volpi retrospective exhibition and researching the Spanish influence on colonial architecture in São Paulo – I visited her less often so as not to suffer more of Tarsila’s insistent pleas to leave out details of this period of her life. Indeed, either because of her concern or because of the historical period in which we were living, I finally did place less emphasis on this part of her experience in my research.

Today, I know that that I should have explored this period in much greater detail, something I was able to do during a recent lecture on the topic at the Pinacoteca do Estado in 2008. In the end, her life as a leftist was much richer than she had led people to believe, which contributes to a better understanding of the “social” period of her painting of the early 1930s and, furthermore, demonstrates that Tarsila was a woman who was able to accompany the concerns of the intellectual milieu of her day.

Apart from that, Tarsila was always a friend, a partner in celebrating my discoveries among the material we were opening and “discovering” in her mysterious closet. I enjoyed reading the love letters from Oswald de Andrade – despised by her family as someone who had taken advantage of the family fortune. But Tarsila, who was always generous towards him, would repeat: “He was so funny!” Of the men with whom she lived – her first husband, André Teixeira Pinto, Oswald de Andrade, Osório César and Luís Martins – it is perhaps Oswald who left her with the greatest number of happy memories, which she loved to recall in her final years.

It was a trait of Tarsila’s: as a woman very much ahead of her time who lived each stage of her life to the fullest, her old age was calm and happy (in spite of the premature loss of her daughter Dulce and granddaughter Beatriz, which caused her much suffering). Although she suffered mobility problems during her final years, she received visitors with good humor, delighted to be able to chat and recount stories from her past.

I am always asked how I came to write about Tarsila. I have a very distant memory of my first meeting with her. A journalism student, interested in the arts in general, I knew the name Tarsila because we came from the same family, with the same surname, Amaral. She was an indirect relative of my father’s, three times removed, although they had never had any contact. Cousins of my father, cousins closer to Tarsila, did have contact with her in the town of Santos, where we lived. One day (I was barely 21 at the time), curious to personally meet this famous relative, this well-known artist, I called her on the telephone and she gave me an appointment to visit her at home. Tarsila was then living in the Perdizes district on a street that was still unpaved, Rua Caiubi 666, where I arrived by tram, a little embarrassed to be visiting her without knowing her. I was very kindly received. At the time, she was living with Luís Martins, the writer and journalist, although he was not at home when I arrived. We chatted, she spoke to me about her work, showed me works from the School of Paris that she still had

in her house – I remember seeing Delaunay’s *Eiffel Tower* (today in the Art Institute of Chicago), among other works I can no longer recall (but I know now she had works by Léger and Brancusi, among others, sold in the early 1950s to two dealers in Paris and Belgium; one of them being, if I am not mistaken, Monsieur Couturier of the Rue de la Seine). I remember that Luís Martins – whom I still didn’t know and to whom she quickly introduced me – arrived a bit later and went upstairs to the second floor of the house. Little did I know that soon afterwards Luís Martins would leave Tarsila to marry the daughter of her first cousin – and also my father’s cousin – Ana Maria Amaral Coelho.

I had no idea, on that first visit to see Tarsila, that I would come to conduct research on her work that would absorb so much of my time (and would be the subject of my doctoral thesis). When, in the mid-1960s, I contacted her with this aim, she did not even remember me, but this time my contact with her had a specific objective. At that point, Pietro Maria Bardi, Director of the Museu de Arte de São Paulo, expressed interest when I told him I wanted to conduct research on Tarsila’s work. “If you do that research, I’ll publish it,” he said. As he was a powerful figure in the cultural world of São Paulo at the time, this possibility obviously encouraged me. However, I gradually grew distant from him as a result of his personality and became less concerned about publishing as I got on with the research work, which I realized would be a lengthy process.

As I discovered the vast amount of material Tarsila possessed, it dawned on me that I had in my hands enough information for a book devoted to Blaise Cendrars’ trips to Brazil. This book (*Blaise Cendrars no Brasil e os Modernistas*, São Paulo: Editora Martins, 1970), was the first scholarly publication on Cendrars’ contact with Brazil, and with Tarsila and Oswald de Andrade, in particular, and presented illustrations never before published. Ultimately, as a result

1 N.T.: The term Modernism, in the context of Brazilian culture, art and literature, is indebted to the Anglo-Saxon expression and, for that reason, equivalent to “avant-garde.”

of that research initially obtained at her house, this book was published before my first book on Tarsila. During that period, excited by my discoveries, I went regularly to Tarsila’s house, at least once a week, and spent the other days writing to and collecting testimonials from those modernists<sup>1</sup> who were still alive, and researching newspaper and magazine archives. It was all a great thrill for me.

As a result of my involvement in researching the modernist period and the fast-paced rhythm of my discoveries, there soon emerged – also before finishing the work on Tarsila (which seemed to be endless) – *Artes plásticas na Semana de 22* (São Paulo: Editora Perspectiva, 1970), my master’s thesis for the University of São Paulo. This research reflected my commitment to the period and, indeed, would later define my work at the Pinacoteca do Estado de São Paulo (1975-79), as well as my time as director of the University of São Paulo’s Museu de Arte Contemporânea (1982-86).

I could never have imagined at that young age that, much later, I would focus my attention on two people – and personalities, as I later realized – whom I knew by sight: Pagú – the woman for whom Oswald left Tarsila – who then worked as a translator on the night shift at the São Paulo branch of the Agence France Presse, and with whom I crossed paths as I entered the office every morning (I did the same work, only on the morning shift) – and Oswald de Andrade himself. During my student days, he had startled me by emphatically interrupting speakers holding forth at the Municipal Library. How could I have imagined then what I later came to know: that he was the same revolutionary modernist, author of so many delightful letters to Tarsila in the 1920s!

So, these are the stories within the stories in this long chapter of my studies of Brazilian Modernism, through which I have always sought to evoke new interpretations, studies that have uncovered new points of view. Like now, with this chance to reach out – thanks to the intellectual dynamism of the Fundación Juan March and the Spanish public – to those exceptional people who have shown their curiosity about the other side of the Atlantic!



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# 1

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## MANIFESTOS AND TESTIMONIALS OF AVANT-GARDE BRAZIL

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**Oswald de Andrade**  
(São Paulo, 1890-1954)  
*Pau-Brasil*, 1925. Cover and illustrations  
by Tarsila do Amaral  
CAT. 119

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# OSWALD DE ANDRADE

## *Manifesto of Pau-Brasil Poetry (1924)*

P

OETRY exists in the facts. The shacks of saffron and ochre in the green of the Favela,<sup>1</sup> under cabraline<sup>2</sup> blue, are aesthetic facts.

Carnival in Rio is the religious outpouring of our race. Pau-Brasil.<sup>3</sup> Wagner yields to the samba schools of Botafogo.<sup>4</sup> Wild and ours. The rich ethnic formation. Richness of vegetation. Ore. Cuisine. Vatapá,<sup>5</sup> gold and dance.

All the *bandeirante*<sup>6</sup> and commercial history of Brazil. The academic side, the side of citations, of well-known authors. Impressive. Rui Barbarosa: a top hat in Senegambia. Transforming everything into riches. The richness of dances and of well-turned phrases. Black women at the Jockey Club. Odalisques in Catumbí.<sup>7</sup> Fancy talk.

The academic side. Misfortune of the first white brought over, politically dominating the savage jungles. Bachelor's degree.

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1 *Favelas*: slums. Neighborhoods of badly constructed shacks without plumbing. They tend to rise in the "hills" of Rio de Janeiro.

2 Adjective derived from the name of Pedro Álvares Cabral, the Portuguese navigator and explorer who first landed in Brazil in 1500.

3 *Pau-brasil*: Brazilwood. It was Colonial Brazil's first export product; it produced a pigment that was used as a dye.

4 *Botafogo*: neighborhood of Rio de Janeiro.

5 *Vatapá*: Typical Brazilian dish usually made with fish.

6 The Portuguese word *bandeirante* has negative connotations. It was the name given those who discovered mines, explored territories, etc., in advance of the conquest. They were also characterized by the cruelty of their methods.

7 *Catumbí*: neighborhood of Rio de Janeiro.

We can't help being erudite. Doctors of philosophy. Country of anonymous ills, of anonymous doctors. The Empire was like that.

We made everything erudite. We have forgotten the plumed sparrow hawk.

Never the exportation of Poetry. Poetry lay hidden in the malicious vines of wisdom. In the lianas of academic nostalgia.

But there was an explosion in our learning. The men who knew it all inflated like overblown balloons. They burst.

The return to specialization. Philosophers philosophizing, critics criticizing, housewives taking care of the kitchen.

Poetry for poets. The joy of discovery for those who don't know.

There was an inversion of everything, and invasion of everything: the theater of ideas and the on-stage struggle between the moral and immoral. The thesis should be decided in a battle of sociologists, men of law, fat and gilded like Corpus Juris.

Agile is the theater, born of acrobats. Agile and illogical. Agile is the novel, born of invention. Agile is poetry.

Pau-Brasil poetry. Agile and candid. Like a child.

A suggestion of Blaise Cendrars: – The train engines are stoked, ready to leave. A black man turns the crank of the rotating platform on which you stand. The slightest bit of

carelessness and you will leave in the direction opposite your destination.

Down with bureaucracy, the cultivated practice of life. Engineers instead of legal advisors, lost like Chinamen in the genealogy of ideas.

Language without archaisms, without erudition. Natural and neological. The millionfold contribution of all errors. How we speak. How we are.



There is no earthly conflict in academic vocations. Only ceremonial robes. The futurists and others.

A single struggle – the struggle for the way. Let's make a division: imported Poetry. And Pau-Brasil Poetry, for export.



There was a phenomenon of aesthetic democratization in the five enlightened parts of the world. Naturalism was institutionalized. Copying . Paintings of sheep that weren't really of wool were good for nothing. The interpretation in the oral dictionary of the Schools of Fine Arts, was to reproduce exactly.... Then came pyrography. Young ladies from every home became artists. The photographic machine appeared. And with all the prerogatives of long hair, dandruff and the mysterious genius of the inverted eye – the artist-photographer.

In music, the piano invaded the bare sitting-rooms, calendars on the wall. All the young ladies became pianists. Then came the barrel piano, the pianola. The Pleyel.<sup>8</sup> And the Slavic irony composed for the Pleyel. Stravinsky.

Statuary followed behind. The processions emerged brand-new from the factories. The only thing that wasn't invented was a machine to make verses – the Parnassian poet already existed.



Now, the revolution only indicated that art returned to the elite. And the elite began taking it to pieces. Two stages: 1<sup>st</sup>) distortion through Impressionism, fragmentation, voluntary chaos. From Cézanne to Mallarmé, Rodin and Debussy until today. 2<sup>nd</sup>) lyricism, the presentation in the temple, materials, constructive innocence.

Opportunistic Brazil. Erudite Brazil. And the coincidence of the first Brazilian construction in the movement of general reconstruction. Pau-Brasil Poetry.



In this miraculous age, laws are born from the dynamic

8 Reference to the Pleyel pianoforte, which bears the name of its inventor Ignace Joseph Pleyel (1757-1831).

rotation of destructive factors.

Synthesis  
Equilibrium  
Automotive finish  
Invention  
Surprise  
A new perspective  
A new scale.



Any natural effort in this direction will be good. Pau-Brasil Poetry.



Work against naturalistic detail – through *synthesis*; against romantic morbidity – through geometric *equilibrium* and technical *finish*; against copying, through *invention* and through *surprise*.



A new perspective:

The other, that of Paolo Ucello, created the apogee of naturalism. It was an optical illusion. Objects in the distance didn't get smaller. It was the law of appearances. Now, there is a reaction against appearances. A reaction against the copy. Visual and naturalistic perspective replaced with that of another order: sentimental, intellectual, ironic, naïve.



A new scale:

The other, of a world rendered and catalogued like letters in books, babes in arms. Advertisements producing letters larger than towers. And new forms of industry, of transportation, of aviation. Pylons. Gas meters. Railways. Laboratories and technical workshops. Voices and clicking cables and waves and flashes. Stars made familiar through photographic negatives. The correspondent of physical surprise in art.



Reaction against the invasive subject, different from finality. The theater of ideas was a monstrous arrangement. The novel of ideas, a confusion. History painting, an aberration. Eloquent sculpture, a meaningless dread.

Our age heralds the return to *pure meaning*.

A picture is lines and colors. A statue is volumes under light.



Pau-Brasil Poetry is a Sunday dining room with birds singing in the condensed jungle of their cages, a thin fellow composing a waltz for flute and Mary Ann reading the newspaper. The present is all there in the newspaper.



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No formula for the contemporary expression of the world.  
*Look with open eyes.*



We have a dual and actual foundation – the forest and the school. The naïve and dualistic race and geometry, algebra and chemistry soon after the baby-bottle and chamomile tea. A mixture of “sleep little baby or the bogey-man will get you” and equations.

A vision that thumps against the towers of windmills, electric turbines, factories, matters of currency, without losing sight of the National Museum. Pau-Brasil.



Elevator projectiles, skyscraper cubes and the wise laziness of the sun. Prayer. Carnival. Intimate energy. The songbird.<sup>9</sup> Hospitality, slightly sensual, amorous. The nostalgia for shamans<sup>10</sup> and military airfields. Pau-Brasil.



The work of the futurist generation was cyclopean. To adjust the imperial clock of national literature.

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9 *Sabiá* in the original: a songbird from Brazil

10 *Pajés* in the original: the spiritual leader of the *guaraní* (indigenous peoples of South America).



This step realized, there is another problem. To be true to one’s region and time.



The state of innocence replacing the state of grace, which can be a spiritual attitude.



Native authenticity to redress the balance of academic conformity.



Reaction against all the indigestibility of erudition. The best of our lyrical tradition. The best of our modern expression.



Only Brazilians of our time. Only what is needed of chemistry, mechanics, economy and ballistics. All of it digested. Without cultural forums. Practical. Experimental. Poets. Without bookish reminiscences. Without supporting comparisons. Without etymological research. Without ontology.



Wild, naïve, picturesque and tender. Newspaper readers. Pau-Brasil. Forest and school. National Museum. Cuisine, ore and dance. Vegetation. Pau-Brasil.

[Originally published in the Rio daily *Correio da Manhã*, March 18, 1924; reprinted in the *Revista do Livro* 16 (December 1959). The notes are translated from Jorge Schwartz (ed.), *Las vanguardias latinoamericanas. Textos programáticos y críticos*. Mexico: Fondo de Cultura Económica, 2002, pp. 167-171.]

1123  
15 de Novembro - Viva a Republica!

Tarsila, minha querida  
amiga:

(Agora a letra corrente da conversa.)  
Cuidado! fortifiquem-se bem de  
teorias e desenhos e coisas vistas em  
Paris. Quando vocês aqui chegarem,  
tenho briga, ~~ela~~ certa. Desde já, de-  
safia vocês todos juntos, Tarsila,  
Oswaldo, Perçid para uma discus-  
são formidável. Vocês foram a  
Paris como burgueses. Estão épates.  
E se ficaram futuristas! hi! hi!  
hi! Choro de inveja. Mas é ver-  
dade que considero vocês todos  
uns capifros em Paris. Vocês  
se parisiânizaram na epiderme.  
Isso é horrível! Tarsila, Tarsi-  
la, volta para dentro de ti mes-  
ma. Abandona o gris e o  
pluto, empresários de críticas,  
mos decrepitos e de estenias

Mário de Andrade  
(São Paulo, 1893-1945)  
Letter from Mário de Andrade to Tarsila  
do Amaral, 1923  
Manuscript on paper  
CAT. 128

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# MÁRIO DE ANDRADE

## *Letter to Tarsila*

### (November 15, 1924)

November 15 – Long live the Republic!

Tarsila, my dear friend:

(Now the current letter of the conversation:)

Be careful! Fortify yourselves well with theories and excuses and things seen in Paris. When you arrive here, there will surely be arguments. Right now, I challenge you all, Tarsila, Osvaldo, Sérgio,<sup>1</sup> to a formidable debate. You went to Paris as *bourgeois*. Ready to *épaté*. And you became futurists! Ha! Ha! Ha! I weep with envy. It is true, though, that I think of you all as *caipiras* in Paris. Your Parisianness is skin-deep. That's horrible! Tarsila, Tarsila, return back into yourself. Abandon Gris and Lhote, impresarios of decrepit criticism and decadent aesthesias! Abandon Paris! Tarsila! Tarsila! Come to the virgin forest, where there is no black art, where there are no gentle streams either. There is VIRGIN FOREST.<sup>2</sup> I have created virgin-forestism. I am a virgin-forester. That is what the world, art, Brazil and my dearest Tarsila need.

If you are brave, come here, accept my challenge.

And how beautiful it would be to see the beautiful resurgent figure of Tarsila Amaral in the green frame of the forest. I would arrive silently, confidently and would kiss your divine hands.

A hug from your friend Mário.

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1 Sérgio Milliet, then in Paris.

2 *MATA VIRGEM* in the original Portuguese.

[Letter published in Aracy Amaral, *Tarsila: sua obra e seu tempo*, p. 369.]

# Revista de Antropofagia

Direção de ANTONIO DE ALCANTARA MACHADO

Gerencia de RAUL BOPP

ENDEREÇO: 13, RUA BENJAMIN CONSTANT — 3.º PAV. SALA 7 — CAIXA POSTAL N.º 1.269

SÃO PAULO

## ABRE-ALAS

Nós eramos xifópagos. Quasi chegamos a ser deródimos. Hoje somos antropófagos. E foi assim que chegamos á perfeição.

Cada qual com o seu tronco mas ligados pelo figado ( o que quer dizer pelo ódio) marchávamos numa só direcção. Depois houve uma revolta. E para fazer essa revolta nos unimos ainda mais. Então formamos um só tronco. Depois o estouro: cada um de seu lado. Viramos canibais.

Aí descobrimos que nunca havíamos sido outra cousa. A geração actual coçou-se: apareceu o antropófago. O antropófago: nosso pai, principio de tudo.

Não o índio. O indianismo é para nós um prato de muita sustância. Como qualquer outra escola ou movimento. De ontem, de hoje e de amanhã. Daqui e de fora. O antropófago come o índio e come o chamado civilizado: só êle fica lambendo os dedos. Pronto para engulir os irmãos.

Assim a experiência moderna (antes: contra os outros; depois: contra os outros e contra nós mesmos) acabou despertando em cada conviva o apetite de meter o garfo no vizinho. Já começou a cordeal mastigação.

Aqui se processará a mortandade (êsse carnava). Todas as oposições se enfrentarão. Até 1923 havia aliados que eram inimigos. Hoje há inimigos que são aliados. A diferença é enorme. Milagres do canibalismo.

No fim sobrarã um Hans Staden. Êsse Hans Staden contarã aquillo de que escapou e com os dados dêle se fará a arte próxima futura.

E' pois aconselhando as maiores precauções que eu apresento ao gentio da terra e de todas as terras a libérrima REVISTA DE ANTROPOFAGIA.

E arreganho a dentuça.

Gente: pode ir pondo o cauim a ferver.

António de Alcântara Machado.

## MANHÃ

O jardim estava em rosa, ao pé do Sol

E o ventinho de mato que viera do Jaraguá

Deixando por tudo uma presença de agua

Banzava gosado na manhã praeana.

Tudo limpo que nem toada de flauta.

A gente si quizesse beijava o chão sem formiga,

A bocca roçava mesmo no paisagem de cristal.

Um silêncio nortista, muito claro!

As sombras se agarrando no folhede das árvores

Talqualmente preguiças pesadas.

O Sol sentava nos bancos, tomando banho-de-luz.

Tinha um sossêgo tão antigo no jardim,

Uma fresca tão de mão lavada com limão

Era tão marupiara e descansante

Que desejei... Mulher não desejei não, desejei...

Si eu tivesse a meu lado ali passeando

Suponhamos, Lenine, Carlos Prestes, Gandhi, um desses!...

Na doçura da manhã quasi acabada

Eu lhes falava cordialmente:--Se abanquem um boeadinho

E havia de contar pra êles os nomes dos nossos peixes

Ou descrevia Ouro Preto, a entrada de Vitoria, Marajó,

Coisa assim que puzesse um disfarce de festa

No pensamento dessas tempestades de homens.

MARIO DE ANDRADE

## “Ali vem a nossa comida pulando”

(V. Hans Staden - Cap. 28)

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# OSWALD DE ANDRADE

## *Anthropophagite Manifesto* (1928)



nly anthropophagy unites us. Socially. Economically. Philosophically.

The world's only law. Disguised expression of all individualisms, of all collectivism. Of all religions. Of all peace treaties.

Tupi or not tupi, that is the question.

Down with all catechisms. And down with the mother of the Gracchi.<sup>1</sup>

I'm only interested in what's not mine. Law of Man. Anthropophagite law.

We are tired of all the suspicious Catholic husbands in theater dramas. Freud put an end to the enigma of woman and other fears of published psychology.<sup>2</sup>

What trampled the truth was clothing, that impermeable layer between the inner and outer worlds. Reaction against the clothed man. American cinema will inform you.

Children of the sun, mother of the living. Found and fiercely loved, with all the hypocrisy of nostalgia by immigrants, slaves and tourists. In the country of the great snake.<sup>3</sup>

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- 1 Figure of moral severity and the reverence owed virtue as an emblem of the psychological fixation of intellectual Brazilian culture. In the text are other emblems as well as mythic symbols that oppose them.
  - 2 Andrade denounces the consecration of adultery, particularly in the theater. This paragraph is directly related to the following paragraph, which eulogizes the denuding of man. The enigma of woman is condemned to disappear because she begins to bare herself.
  - 3 Note how the sun is feminized (in Portuguese, *sol* is masculine), presented as a maternal divinity. She is Guarací, "mother of the living." The great snake (*cobra grande*) is the water spirit of Amazon Indian mythology, which was the subject

It was because we'd never had grammar books or collections of old vegetation. And we never knew what was urban, suburban, frontier or continent. Lazing about on Brazil's mapamundi.<sup>4</sup>



One participating consciousness, one religious rhythm.



Down with all importers of canned consciousness. The palpable existence of life. And the pre-logical mentality for Mr. Levy Bruhl to study.<sup>5</sup>

We want the Caraíba<sup>6</sup> revolution. Greater than the French Revolution. Unification of all effective revolts in favor of humankind. If not for us, Europe would not even have that paltry declaration on the rights of man.

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of the Anthropophagite poem *Cobra Norato* by Raul Bopp.

- 4 Language is liberated from the grammatical discipline of the purists who demand servile obedience to the lexicon and syntax of the language as it is spoken and written in Portugal. After the Week of Modern Art, the rejection of Purism was demanded in favor of updating the creative possibilities of the language. This rejection was already registered in the *Manifesto of Pau-Brasil Poetry*: "Language without archaisms, without erudition. Natural and neological. The millionfold contribution of all errors. How we speak. How we are." Andrade established an analogy between the lack of grammatical discipline and the lack, among Brazilians, of a clear separation between Nature and Culture. Because they are so close to Nature they have a need to herborize (collect and classify old plants), as did Rousseau and Goethe.
- 5 An old anecdote, attributed to a schoolteacher, relates that when showing the map of Brazil he would tell his students: "the mapamundi of Brazil!"
- 6 Refers to Lucien Levy-Bruhl, author of *Les fonctions mentales dans les sociétés primitives* and other books on the pre-logical primitive mentality.
- 6 Here, Andrade merges two Indian peoples: the Caribes, who inhabited the north, and the Tupis, who inhabited the coasts when the Portuguese discovered Brazil.

## MANIFESTO ANTROPOFAGO

Só a antropofagia nos une. Socialmente. Economicamente. Filosoficamente.

Unica lei do mundo. Expressão mascarada de todos os individualismos, de todos os collectivismo. De todas as religiões. De todos os tratados de paz.

Tupy, or not tupy that is the question.

Contra toda as cathecheses. E contra a mãe dos Gracchos.

Só me interessa o que não é meu. Lei do homem. Lei do antropofago.

Estamos fatigados de todos os maridos catholicos suspeitosos postos em drama. Freud acabou com o enigma mulher e com outros sustos da psychologia impressa.

O que atropelava a verdade era a roupa, o impermeavel entre o mundo interior e o mundo exterior. A reacção contra o homem vestido. O cinema americano informará.

Filhos do sol, mãe dos viventes. Encontrados e amados ferozmente, com toda a hypocrisia da saudade, pelos imigrados, pelos traficados e pelos turistas. No paiz da cobra grande.

Foi porque nunca tivemos grammaticas, nem collecções de velhos vegetaes. E nunca soubemos o que era urbano, suburbano, fronteiriço e continental. Preguiçosos no mappamundi do Brasil.

Uma consciencia participante, uma rythmica religiosa.

Contra todos os importadores de consciencia enlatada. A existencia palpavel da vida. E a mentalidade prelogica para o Sr. Levy Bruhl estudar.

Queremos a revolução Carahiba. Maior que a revolução Francesa. A unificação de todas as revoltas eficazes na direcção do homem. Sem nós a Europa não teria sequer a sua

pobre declaração dos direitos do homem.

A idade de ouro annunciada pela America. A idade de ouro. E todas as girls.

Filiação. O contacto com o Brasil Carahiba. **Oú Villeganhon print terre.** Montaigne. O homem natural. Rousseau. Da Revolução Francesa ao Romantismo, á Revolução Bolchevista, á Revolução surrealista e ao barbaro technizado de Keyserling. Caminhamos.

Nunca fomos cathechizados. Vive-mos atravez de um direito sonambulo. Fizemos Christo nascer na Bahia. Ou em Belem do Pará.

Mas nunca admittimos o nascimento da logica entre nós.

Só podemos attender ao mundo orecular.

Tinhamos a justa codificação da vingança. A sciencia codificação da Magia. Antropofagia. A transformação permanente do Tabú em totem.

Contra o mundo reversivel e as idéas objectivadas. Cadaverizadas. O stop do pensamento que é dinamico. O individuo victima do systema. Fonte das injustiças classicas. Das injustiças romanticas. E o esquecimento das conquistas interiores.

Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros.

O instincto Carahiba.

Morte e vida das hypotheses. Da equação **eu** parte do **Kosmos** ao axioma **Kosmos** parte do **eu**. Subsistencia. Conhecimento. Antropofagia.

Contra as elites vegetaes. Em communicação com o sólo.

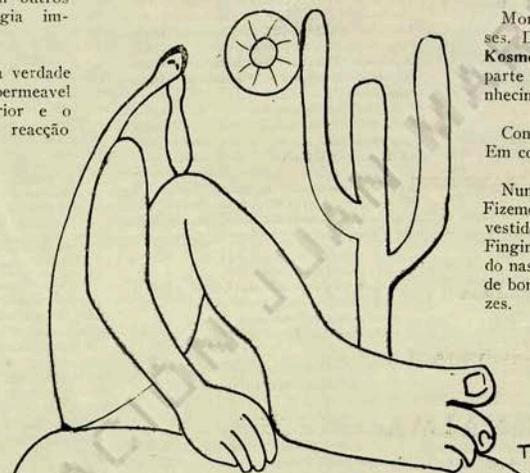
Nunca fomos cathechizados. Fizemos foi Carnaval. O indio vestido de senador do Imperio. Fingindo de Pitt. Ou figurando nas operas de Alencar cheio de bons sentimentos portuguezes.

Já tinhamos o communismo. Já tinhamos a lingua surrealista. A idade de ouro. Catiti Catiti Imara Notia Notia Imara Ipejú

A magia e a vida. Tinhamos a relação e a distribuição dos bens phisicos, dos bens moraes, dos bens dignarios. E sabiamos transpor o mysterio e a morte com o auxilio de algumas formas grammaticaes.

Perguntei a um homem o que era o Direito. Elle me respondeu que era a garantia do exercicio da possibilidade. Esse homem chamava-se Galli Mathias. Comi-o

Só não ha determinismo - onde ha misterio. Mas que temos nós com isso?



Desenho de Tarcila 1928 - De um quadr. que figurará na sua proxima exposição de Junho na galeria Percier, em Paris.

Contra o Padre Vieira. Autor do nosso primeiro emprestimo, para ganhar commissão. O rei alfabético dissera-lhe: ponha isso no papel mas sem muita labia. Fez-se o emprestimo. Gravou-se o assucar brasileiro. Vieira deixou o dinheiro em Portugal e nos trouxe a labia,

O espirito recusa-se a conceber o espirito sem corpo. O antropomorfismo. Necessidade da vaccina antropofagica. Para o equilibrio contra as religiões de meridiano. E as inquisições exteriores.

Continua na Pagina 7

The golden age heralded by America. The golden age. And all the girls.<sup>7</sup>

Kinship. Contact with the Caraíba Brazil. *Où Villegaignon print terre*.<sup>8</sup> Montaigne. Natural man. Rousseau. From the French Revolution to Romanticism, to the Bolshevik Revolution, to the Surrealist Revolution and to Keyserling's technical barbarism.<sup>9</sup> We continue on our way.

We were never catechized. We lived by a somnambulist law. We made Christ be born in Bahía. Or in Belém do Pará.<sup>10</sup>

But we never allowed the birth of logic among us.

Down with Father Vieira. Author of our first loan, so as to get a commission. The illiterate king told him: put it on paper but without too much jabber. The loan was approved. Brazilian sugar was tariffed. Vieira left the money in Portugal and brought us the jabber.<sup>11</sup>

The spirit refuses to conceive of spirit without body. Anthropomorphism. Need for the anthropophagite vaccine. A balance against meridian religions.<sup>12</sup> And outside inquisitions.

We can only attend to the oracular world.<sup>13</sup>

We had the codified justice of vengeance.<sup>14</sup> The codified science of Magic. Anthropophagy. The permanent transformation of Taboo into totem.

Down with the reversible world and objectified ideas. Cadaverized. The halt of dynamic thought. The individual a victim of the system. Source of classical injustices. Of ro-

mantic injustices. And the oblivion of inner conquests.

Routes. Routes. Routes. Routes. Routes. Routes. Routes.

Caraíba instinct.

Death and life of hypotheses. From the equation *I*, part of the *Cosmos*, to the axiom *Cosmos*, part of *I*. Subsistence.<sup>15</sup> Knowledge. Anthropophagy.

Down with vegetable elites.<sup>16</sup> In communication with the ground.

We were never catechized. We created Carnival. The Indian dressed as a Senator of the Empire. Pretending to be Pitt.<sup>17</sup> Or performing in the operas of Alencar, filled with good Portuguese sentiments.<sup>18</sup>

We already had Communism. We already had surrealist language. The golden age.

*Catiti Catiti*

*Imara Notiá*

*Notiá Imara*

*Ipejú*.<sup>19</sup>



Magic and life. We had the list and distribution of physical goods, moral goods and dignitary goods. We already knew how to surpass mystery and death with the help of some grammatical forms.

I asked a man to define Law.<sup>20</sup> He answered that it was the guarantee of one's ability to exercise possibility. That man's name was Galli Matias. I ate him.

Determinism does not only exist where there is mystery. But what does that have to do with us?

Down with the histories of man, which begin at Cape Finisterre. World without dates. No rubrics. No Napoleon. No Caesar.

The fixation of progress by means of catalogues and tele-

7 On this passage, see Benedito Nunes, "Anthropophagisme et Surréalisme," in *Surréalisme périphérique* 1984, pp. 159-179.

8 *Ou Villegaignon [sic] print terre*. Michel de Montaigne (1533-1592), "On Cannibals," chap. XXXI, *Essays*. Durand de Villegaignon or Villegagnon (1510-1575), founder of France Antarctique (1555), on the island of Bahia de Guanabara (Rio de Janeiro), a colony open to Protestants, in mutual agreement with Admiral Coligny and with Calvino.

9 See the reference to Keyserling in "Anthropophagisme et Surréalisme," p. 173.

10 Bahia is the Brazilian state most influenced by the black culture of the slaves imported from Africa. Belem, capital of the state of Para, experienced a great Indian influence.

11 Antonio Vieira (1608-1697) is, for Andrade, the most powerful influence among the emblems of Brazilian intellectual culture. He represents the nobelizing influence of rhetoric at the service of the catechization of the Indians and the colonization of the country. Andrade refers to Vieira's 1649 proposal to organize a company destined to exploit the sugar produced in the state of Maranhão.

12 "Meridian religions" are the universal and messianic religions that oppose local, tribal religions; those of cosmic inclinations that incorporate the primitive religious background that blacks and Indians had to suppress, according to Andrade. This background is sometimes hidden under the syncretic forms of Afro-Brazilian cults and at times is manifested in the expanded practice of certain forms of Indian witchcraft such as the *pagenlança* (ritual conducted by a warlock, the *pagé* or *pajé*).

13 Referring to the oral tradition and divination or intuition.

14 The idea of anthropophagy as an act of vengeance is found in Jean de Léry, *Viagem ao Brasil*, chap. XIV. In chapter XXXI of "On Cannibals," book I of the *Essays*, Montaigne writes: They do this, not as is supposed, for nourishment as did the ancient Seitas; it represents instead an extreme form of vengeance.

15 An act of provocation against the academic Graça Aranha, who wrote *A estética da vida* (1921). Aranha renounced the Academia Brasileira de Letras in 1924, and joined the modernists. He inaugurated the Week of Modern Art with a lecture titled "The emotional aesthetic in modern art." In his book, he accepts the aesthetic reality of life, which is obtained through emotional means and is made possible by man's integration with the universe.

16 These "vegetable elites" refer, simultaneously, to the intellectuals who grow crops – copying foreign models – and gentlemen farmers, landowners.

17 The European, Parliamentarian, mask that hid the structures of the subjugated.

18 The facts are deliberately falsified. José de Alencar (1829-1877) wrote the novel *O Guarani* (1857), which inspired Carlos Gomes (1836-1896) to write the opera of the same name. Peri, the hero of *O Guarani*, has civilized attitudes that emulate the great Portuguese gentlemen.

19 The approximate translation proposed by Couto de Magalhães is the following (translated from the Portuguese): New moon, oh new moon! Blow upon my memories; I stand before you; as there is no one other than me who can occupy your heart. Couto de Magalhães, *O selvagem*, 3<sup>rd</sup> ed. São Paulo, 1935.

20 Andrade ridiculed the pedantry of law professors. It perhaps refers to a distortion of the Kantian definition.

vision sets [sic]. Only machinery. And blood transfusers.<sup>21</sup>

Down with antagonistic sublimations. Brought here in caravels.

Down with the truth of missionaries, defined by the wisdom of an anthropophagite, the Viscount of Cairu: – It is a lie told time and time again.<sup>22</sup>

But it was not crusaders who came. They were fugitives from a civilization that we are eating, because we are strong and vindictive, like the Jabutí.<sup>23</sup>

If God is the conscience of the Uncreated Universe, Guarací is the mother of the living, Jací is the mother of vegetation.<sup>24</sup>

We had no speculation. But we had divination. We had Politics, which is the science of distribution. And a social planetary system.<sup>25</sup>

Migrations. Flight from states of boredom. Down with urban scleroses. Down with Conservatories and speculative boredom.

From William James to Voronoff.<sup>26</sup> The transfiguration of Taboo into totem. Anthropophagy.

The *paterfamilias* and the creation of the Stork Fable:<sup>27</sup> Real ignorance of things + lack of imagination + feeling of authority in the face of curious offspring.

It is necessary to depart from a profound atheism in order to arrive at the idea of God. But the Caraíbas didn't need it. Because they had Guarací.



The objective created reacts like the Fallen Angels. Then Moses digresses. What does that have to do with us?

Before the Portuguese discovered Brazil, Brazil had discovered happiness.

Down with the torch-bearing Indian. The Indian son of Mary, godson of Catherine de Medici and son-in-law of Don

21 This fragment is similar to an excerpt from the *Manifesto of Pau-Brasil Poetry* that urges the unification of innocence and science: "Only Brazilians of our time. Only what is needed of chemistry, mechanics, economy and ballistics. All of it digested."

22 The Viscount of Cairú (José de Silva Lisboa), an early 19<sup>th</sup>-century liberal economist, who convinced King João VI — who reigned in Brazil as of 1789 — to accept the idea of opening Brazilian ports to all of Portugal's nation friends.)

23 *Jabutí*: a species of turtle. Symbol of shrewdness, patience and physical resistance in Indian mythology.

24 *Guarací*, the sun; *Jací*, the moon, in Indian mythology. Together with *Jabutí*, they are the most important mythical symbols of the Manifesto, and counteract the emblems already mentioned.

25 The current definition of the word "planetary," as "world," did not exist then.

26 Andrade associates the name of William James with that of Serge Voronoff, who was known for his method of rejuvenation. Voronoff can be considered a representative of a biological pragmatism to which the *Anthropophagite Manifesto* is inclined. See his book, *La conquista de la vida*, published in 1928.

27 The "Moral of the Stork" is the morality extended to the act of procreation, whose sexual nature was hidden from children by assigning the bird the task of delivering babies to their parents.

Antonio de Mariz.<sup>28</sup>

Joy is the casting out of nines.

In the Pindorama matriarchy.<sup>29</sup>

Down with Memory, the source of habit. Personal experience renewed.

We are concretists. Ideas take hold, react, burn people in public squares. Let us suppress ideas and other paralyzes. Via routes. Believe in signs, believe in instruments and the stars.

Down with Goethe, the mother of the Gracchi and the Court of Don João VI.<sup>30</sup>

Joy is the casting out of nines.

The struggle between what would be called Uncreated and the Creature – illustrated by the permanent contradiction of man and his Taboo.<sup>31</sup> Daily love and the capitalist *modus vivendi*. Anthropophagy. Absorption of the sacred enemy. To transform him into a totem. The human adventure. Earthly finality. Nevertheless, only the pure elite managed to realize carnal anthropophagy, which carries within itself the highest meaning of life and avoids all the ills identified by Freud, catechistic ills. What happens is not a sublimation of sexual instinct. It is the thermometric scale of anthropophagite instinct. From carnal it becomes elective and creates friendship. Affective, it creates love. Speculative, it creates science. It deviates and transfers. We arrive at degradation. Base anthropophagy bound up in the sins of the catechism – envy, usury, calumny, murder. A plague of the supposedly cultured and Christianized peoples, that is what we are acting against. Anthropophagites.

Down with Anchieta singing of the eleven thousand heavenly virgins, in the land of Iracema<sup>32</sup> – the patriarch

28 Juxtaposition of three images: that of the Indian carved in the candelabra of certain Baroque churches; that of the Indian woman Paraguassú, who went to France in the 16<sup>th</sup> century in the company of her husband, the Portuguese Diego Álvares Correia; and that of the noble, rural gentleman Don Antonio de Mariz, father of Ceci, the woman with whom Perí fell in love in *O Guaraní*. Paraguassú was baptized in Saint-Malo. A false assertion, disseminated in school textbooks, stated that Catherine de Medici was her godmother.

29 Later, in his thesis *La crisis de la filosofía mesiánica* (1950), Andrade fills the horizon of a maternal utopia with the idea of a Matriarchy, as the extreme pole of a cycle of cultural anthropophagy to which our civilization will return. This idea of matriarchy has its origin in Bachoffen, from where it is taken by Engels. Andrade, in turn, derives it from Engels who, in *The Origin of the Family, Private Property, and the State*, writes of monogamy as "historical progress" as well as the first example of the oppression of the working class. *Pindorama*: name of the land of Brazil in *nheengatú* (Indian language).

30 Goethe would be the emblem of an intellectual balance that is rejected. The court of King João VI is the archetype of foreign domination.

31 Anthropophagy shares this anti-atheist aspect with Surrealism. Note the relationship that is drawn between the distortions of love and capitalism. Love is fundamentally carnal. This paragraph shows us the transformations of the libído.

32 Father José de Anchieta, companion of Father Manuel de Nóbrega, who was the leader of the first Society of Jesus mission in Brazil. *Iracema* (1865): Indian novel by José de Alencar.

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João Ramalho, founder of São Paulo.<sup>33</sup>

Our independence has still not been proclaimed. Typical phrase of Don João VI: My son, put that crown on your head before some adventurer does!<sup>34</sup> We expelled the dynasty. We must still expel the Bragantine spirit, the decrees and the snuff of Maria da Fonte.<sup>35</sup>

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33 João Ramalho, Portuguese shipwreck survivor who reached the island of São Vicente (São Paulo) in 1530, before the arrival of Martim Affonso de Sousa. See *São Paulo nos tempos coloniais* by Saint Hilaire. Ramalho married Bartira, the daughter of the Indian cacique Tibiriçá.

34 This sentence forms part of the repertory of Brazil's history. João VI speaks it to his son, who proclaims Brazil's independence and who reigns as Don Pedro I until 1831.

35 A diatribe against the house of Braganza, and against Portuguese laws and

Down with social reality, clothed oppressor, documented by Freud – reality without complexes, without madness, without prostitutions and without penitentiaries in the Pin-dorama matriarchy.

OSWALD DE ANDRADE

*In Piratininga*<sup>36</sup>

*Year 374 of the Deglutition of Bishop Sardinha*

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customs. Maria da Fonte: the virago of Lanhoso, Portugal; and the possible instigator of the popular revolt of 1846.

36 Name, in the *guayanese* language, of the plain where São Paulo arose in 1554, around a school founded by the Jesuits.

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The notes, by Benedito Nunes, are translated from his French essay, “Anthropophagisme et Surréalisme,” in Luís de Moura Sobral (ed.), *Surrealisme périphérique*. Montreal: Université de Montreal, 1984, pp. 157-179. We thank the author for his permission to reprint them here.]



**Tarsila do Amaral**  
*Abaporu*, 1928.  
Oil on canvas, 85 x 73 cm  
Museo de Arte Latinoamericano de Buenos Aires  
Fundación Costantini, Buenos Aires.

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# TARSILA DO AMARAL

## *Pau-Brasil and Anthropophagite Painting (1939)*



n the occasion of Blaise Cendrars' visit to Brazil in 1924, without premeditation, with no desire to form a school, I painted the picture they called *Pau-Brasil*.

Impregnated with the theory and practice of Cubism, I only had eyes for Léger, Gleizes and Lhote, my teachers in Paris. Having recently returned from Europe, and after giving various interviews to several Brazilian newspapers about the cubist movement, I felt dazzled by the folk decorations in the homes of São João-del-Rei, Tiradentes, Congonhas do Campos, Sabará, Ouro Preto and other small towns in Minas, full of folk poetry. Return to tradition, to simplicity.

We went as a group to discover Brazil, led by Doña Olívia Guedes Penteado with her sensitivity, charm, social prestige and her support of modern artists. Blaise Cendrars, Oswald de Andrade, Mário de Andrade, Goffredo da Silva Telles, René Tollier, Oswald de Andrade Jr., then a boy, and me.

The mural decorations in the modest corridor of a hotel; the room ceilings, made of colored and braided bamboo; the church paintings, simple and moving, made with love and devotion by anonymous artists; Aleijadinho, with his statues and the brilliant lines of his religious architecture. Everything caused us to cry out in admiration. In Minas, I found the colors I loved as a child. Later, I was taught that they were ugly and *caipira*. I followed the hum of refined taste.... But, later, I took my revenge on that oppression, transferring them to my canvases: purest blue, violet pink, vivid

yellow and strident green, all in various grades of strength according to how much white was mixed in. Clean painting above all, without fear of conventional canons. Freedom and sincerity, a certain stylization that adapted it to the modern age. Clean contours that gave a perfect impression of the distance separating one object from another. This led to the success I had at the Galerie Percier on the Rue de la Boétie in Paris, where I had my first exhibition in 1926. I first had to take an exam. In spite of Cendrars' introduction, M. Level, the director of the gallery, could not commit himself to showing the work of an unknown artist. The excuse was that he had no space. He would, however, go to my studio to see my work. When I showed him *Morro da Favela* – black people, black children, animals, clothes drying in the sun, among tropical colors, a painting that today belongs to Francisco da Silva Teles – he asked me: “When would you like to exhibit?” I had passed. I was going to be shown on Paris's street of avant-garde art. I rejoiced. The Parisian critics, spontaneously (without my having to spend a single franc on advertisements, despite what certain less than benevolent colleagues said), liked me. At the *vernissage*, the collector Madame Tachard bought *Adoration*, that painting of the thick-lipped black man with his hands clasped, praying in front of the image of the Divine One, surrounded by blue, pink and white flowers, with a frame by Pierre Legrain. The little, colored wax dove, purchased here in a little provincial town and given to me as a gift by Cendrars, was the model. The rustic angels, with their wings of different colors like

devotional flags, which belong today to Júlio Prestes, also had their fans among the critics.

Maurice Raynal wrote: “Sra. Tarsila brings from Brazil the first fruits of artistic renewal, the first signs in that great nation of the decay of those international academic influences that until now have stifled its personality. Here we have indigenous or imaginary scenes that are totally Brazilian: landscapes from around São Paulo, families of black people, children in the sanctuary and those angels with their purely animal mysticism.” Etc.

André Warnod commented: “Blue, green, pink, everything raw, beautiful colors, like New Year’s Eve parties and images of first communions. Pleasant to look at, full of exuberant content, radiant happiness and smiling cheerfulness.” Etc.

The well-known art critics Christian Zervos, Maximilien Gauthier, Louis Mauxcelles, Serge Romoff, G. de Pawlovski and Raymond Cogniat spoke kindly about Pau-Brasil painting, as did Antonio Ferro, Mário de Andrade, Assis Chateaubriand, Plínio Salgado, Antônio de Alcântara Machado, Menotti del Picchia, Manuel Bandeira, Alvaro Moreira, Renato Almeida, Paulo Silveira, Luis Anibal Falcão, Ascenso Ferreira and others. Naturally, there were adversaries.

Cendrars sent enthusiastic letters to me in Paris: “*Vive votre belle peinture!*” And Paulo Prado said it all when he stated that he felt a piece of our homeland upon glimpsing, from a distance, a very Pau-Brasil painting of mine in the window of the Galerie Percier.

The reviews I’ve transcribed have one aim: to clarify and confirm with documents that this movement had repercussion in Brazilian painting, just as Oswald de Andrade’s Pau-Brasil poetry had in literature.



The Anthropophagite movement of 1928 had its origins in my canvas *Abaporu*, cannibal: a solitary, monstrous figure with immense feet sitting on a green plain, one bent arm resting on its knee, the hand supporting the tiny featherweight head. In the foreground, a cactus bursting into an absurd flower. That canvas was sketched on January 11, 1928. Oswald de Andrade and Raul Bopp – who wrote the famous poem *Cobra Norato* – were both shaken when they saw *Abaporu* and spent a long time looking at it. Both very imaginative, they felt that an important intellectual movement could come of this.

Now, a pause: some years later, Sofia Caversassi Villalva, who had an artist’s temperament and radiated beauty and

sensitivity, said that my Anthropophagite canvases resembled her dreams. Only then did I understand that I myself had given expression to subconscious images suggested by stories I had heard as a child: the haunted house, the voice that shouted from on high: “I’m falling” and let fall a foot (which seemed enormous to me). “I’m falling,” and another foot fell and then a hand, another hand and the whole body, terrifying the children.

The Anthropophagite movement had its pre-Anthropophagite phase before Pau-Brasil painting, in 1923, when I painted in Paris a very controversial picture, *A Negra*, a seated figure with two robust tree trunk legs crossed, a heavy breast hanging over her arm, huge, pendulous lips, a proportionally small head. *A Negra* announced the birth of Anthropophagism. The drawing of that painting served as the cover of the poems of *Le Formose*, which Blaise Cendrars wrote about his trip to Brazil in 1924.

As I was saying, *Abaporu* made a great impression. It suggested a doomed creature tied to the earth by its enormous, heavy feet. A symbol. A movement should be formed around it. It was Brazil concentrated, the “green hell.” The Anthropophagite Club was formed, with a magazine under the direction of Antônio de Alcântara Machado and Raul Bopp. Oswald de Andrade launched his Manifesto and membership grew rapidly. On February 14, 1928, quite sometime before the appearance of the first issue of the magazine, which came out in May, Plínio Salgado was already writing in the *Correio Paulistano*: “... Tarsila do Amaral, whom Blaise Cendrars said would be capable of bringing about a literary movement... in Russia. No. Tarsila is capable of bringing about a literary movement in Brazil... She reveals significant traces of those great and elemental forces to which I’m referring. Two of her paintings, in particular, have a deep sense of “cosmic center” and “racial truth.” She has painted them without feeling because the artist never aims to do anything other than fix a thought. And that thought is often a prophetic revelation.”

In the first stage (or the “baby-teeth stage”) of the *Revista de Antropofagia*, contributors, apart from the founders Oswald de Andrade, Raul Bopp and Antônio de Alcântara Machado, included Mário de Andrade, Osvaldo Costa, Augusto Meyer, Abigoar Bastos, Guilherme de Almeida, Plínio Salgado, Álvaro Moreira, Jorge Fernandes, Rosario Fusco, Yan de Almeida Prado, Marques Rebelo, Manuel Bandeira, Brasil Pinheiro Machado, José Américo de Almeida, Rui Cirne Lima, Maria Clemência (Buenos Aires), Menotti del Picchia, Abgar Renault, Murillo Mendes, Nicolás Fusco Sansone (Montevideo), Carlos Drummond de Andrade, Pe-

dro Nava, Ascenso Ferreira, Achilles Vivacqua, Mário Gra-  
ciotti, Ascânio Lopes, Jaime Griz, Luiz da Câmara Cascudo,  
Antônio Gomide, Henrique de Rezende, Guilhermino César,  
Alberto Dézon, Peryllo Doliveira, Franklin Nascimento,  
Azevedo Corrêa Filho, Sebastião Dias, A. de Almeida Cama-  
rgo, A. de Limeira Tejo, Mateus Cavalcante, Josué de Castro,  
Julio Paternostro, Ubaldino de Senra, Silvestre Machado,  
L. Souza Costa, Camilo Soares, Charles Lucifer, F. de San  
Tiago Dantas, Rubens de Moraes, Nelson Tabajara, Walter  
Benevides, Emílio Moura, João Dornas Filho, Pedro Dantas  
and Augusto Schmidt.

In Europe, the art critic Waldemar Georges, referring to a  
1928 paintings exhibition of mine, wrote the essay, "*Tarsila  
et l'Anthropophagie*," commenting on the Brazilian move-  
ment's return to its Indian roots, the lord of the land, where  
"happiness is the casting out of nines," as the *Anthropo-  
phagite Manifesto* stated.

Krishnamurti sent a greeting from Paris, reproduced in  
facsimile in issue number 8 of the magazine. Distinguished  
writers offered their collaboration. Published, also in fac-  
simile, in issue number 6, was the following thought from  
Max Jacob: "*À la Revista de Antropofogia – Les grands  
hommes sont modestes, c'est la famille qui porte leur orgueil  
comme des reliques.*"

The review appeared from May 1928 until February  
1929.

From March to July of that same year, its official organ  
was a weekly page in the *Diário de São Paulo*. In this "per-

manent teeth" stage, support and contributions came from  
Oswald de Andrade, Osvaldo Costa, Geraldo Ferraz, Jorge  
de Lima, Julio Paternoster, Benjamin Peret (of the French  
surrealist group), Raul Bopp, Barboza Rodrigues, Clovis de  
Guarnão, Pagú, Alvaro Moreira, Di Cavalcanti, Mário de  
Andrade, Galeão Coutinho, Jayme Adour da Camara, Au-  
gusto Meyer, José Isaac Peres, Heitor Marçal, Achilles Vivac-  
qua, Nelson Foot, Hermes Lima, Edmundo Lys, Junrandyr  
Manfredini, Cicero Dias, Felipe de Oliveira, Dante Milano,  
Osvaldo Goeldi, Bruno de Menezes, Eneida, Ernani Vieira,  
Paulo de Oliveira, Hannibal Machado, Sant'Ana Marques,  
Campos Ribeiro, Muniz Barreto, Orlando Morais, Garcia  
de Rezende, João Dornas Filho, Ascenso Ferreira, Lymeira  
Tejo, Dolour, Luiz de Castro, Genuíno de Castro, Murillo  
Mendes and me.

The movement excited, scandalized, irritated, en-  
thusied, infuriated and grew in members from Northern to  
Southern Brazil, in addition to attracting the sympathy of  
intellectuals from our neighboring countries. It also had  
reverberations in Paris, with indignant protests aroused by  
my painting *Antropofagia*. One afternoon, Geraldo Ferraz  
– the butcher – ran excitedly into the house of Osvaldo  
Costa to say that the magazine had been suspended by the  
general manager of the *Diário de São Paulo* because of the  
pile of letters written by the newspaper's readers protest-  
ing against that page that was doing away with the whole  
bourgeois canon. Poor magazine! The Anthropophagite  
movement died with it....

[Originally published in  
*RASM – Revista Anual do  
Salão de Maio*, São Paulo, 1939,  
pp. 31-35.]

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# TARSILA DO AMARAL *Lasar Segall* (1936)

**S**TRONG, COURAGEOUS, BOLD, INTENSELY PERSONAL – that is the art of Lasar Segall. Contact with the human drama expressed in his painting is the equivalent of an aesthetic renewal. And, upon distancing ourselves from that painting, we are left with the impression that art, besides its superficial and pleasing beauty, has another, much more serious mode: that of moving us by making us think.

Art may simply please the senses by means of the pleasing, without the intervention of intelligence, but primarily it is aimed at the spirit. In the first case, purely sensual art is art of the masses; in the second, being intellectual and spiritual, it is restricted to the elite.

Segall is a brave man: he has always created elite art, making no concessions even during the worst moments of his life. He puts onto canvas the richness of his own life, in which alternate the pain and joy of winning. He can never conform to the pleasant, pretty art that could easily be sold for money.

And he, himself, says that what is beautiful in painting, what is seen through the superficiality of colors and shapes that please the eye, is a lie. The truth is something else, the artist has to find it in himself. This is absolutely true. The pleasant and pretty are a lie to Segall, the deeply serious nature of whose mind sees the essence of things and not their fictitious exterior; but what is a lie for him may be true for a mind that turns towards the futile and transitory.

Segall is a thinker: his art speaks according to the tuning

fork of his spirit and is the perfect external expression of that spirit, as a fruit corresponds to the nature of the tree that creates it.

However, Segall does not only align himself to the spirit in creating his art, but gives technique its proper place. In his early period, Chirico only wanted spirit and poetry in his pictures. Later, he tried to join that spirit to the same measure of technique and modestly left Paris for Italy in order to study the primitives like any new pupil. This did not happen with Segall, who never ignored the technique of painting and who believes that the artist can only really translate what he feels when he has mastered his personal technique. And when we reflect on the matter properly, we see that Segall is right: it is technique that differentiates two artists who may both be profound and strong by nature, putting each of them in his place; it is by technique that the artist objectifies his internal world; it is through technique that feeling comes to fruition on a canvas, in a piece of marble, in rhythmic movement, in the modulations of a voice and in the intimate contact of two hands with a piano. The better the technique, the more accurately thought itself will be translated by means of art. The artist who copies the technique of others will always express himself in a language not his own and will always be a “sub-artist” without the ability to create his own means of expression.

Segall, with his deep knowledge of primitive pictorial processes, does not love them unconditionally; he takes from them the lessons that suit his feelings. He, himself, prepares

his canvases to make them absorbent so that the painting penetrates them, forming with them a whole from the inside out. Painting must not give the impression of being layers of paint spread on a canvas. It must seem to cling to it intimately and definitively, forming part of each thread of its weave. This idea of inseparability is also seen in Segall's compositions, in which the removal of one detail would take the whole painting with it. Everything connects: lines, colors, canvas and even frames. The whole thing is one block.

In a corner of his huge studio piled with pictures I see a small canvas with two female figures; the whole painting steeped in a profound feeling for humanity and with an admirable technique. The colors follow each other in a harmonious procession, linking the violet of one dress to the soft yellow of another, uniting the figures against a tranquil background.<sup>1</sup>

Segall shows his works. It is interesting to compare recent ones with those of 15 years ago. Today, there is a relative serenity compared to the intense tragedy of the works of that period in which Expressionism could be seen in the exaggeration of sentiment by means of the coloring and the aggressive, caricaturish drawing. Today, Segall preserves from that Expressionism just the right amount to give vigor and solidity to the drawing and emphasizing only the characteristics of the model that are apparent to him. His drawings of figures grouped in blocks really give the impression of sculptural drawing, that of the real sculptor who feels the subject imposing itself on his artistic concept. The block of granite should always be a heavy block without ever turning into diaphanous lace and gauze clinging to arms in lyrical dance poses.

This characteristic of Segall's drawing is explained by his tendency towards sculpture. For the past few years, he has produced many works in marble and bronze in which it is possible to see the exact replication of the ideas in his painting.

The artist recounts that at age 15, with no money, he left his family in Russia to study sculpture in Germany. Tempted

1 Most of his works may be seen in the Museu Lasar Segall in São Paulo, in the house where the artist lived and where *Pogrom* and *Navio de emigrantes* (Emigrant Ship), for example, may be found.

by painting, he attended the Fine Arts School in Berlin for two and a half years, a period of which he has bad memories on account of the depression he suffered at the time. Next he went to Dresden, where he worked for ten years under the domination of an arrogant teacher, the perfect example of the conventional artist who only appeared in formal clothes and wearing a very imposing top hat. Segall, like the others, had to listen to all his sneering remarks without being able to utter a single word in his own defense. He learned to draw academically. This discipline was definitely an advantage in his artistic career. At night, he worked until two o'clock in the morning expanding his instinct for revolutionary art.

On one occasion, he happily took part in a demonstration against the teacher. When the tormentor arrived at the door of the class in the morning, he was terrified to see canvases, easels, pencils, paint, rulers and cheers all flying towards his august person. Police. Inquiry. Segall and others expelled from school.

Then, Brazil. He liked this country and became a Brazilian citizen. Today his name is inscribed among the great figures of art. Waldemar George<sup>2</sup> wrote a book about him. Many other important critics have shown interest in his artistic career.

In a few months, Segall will leave for North America: he will exhibit at the New Art Circle where Picasso, Léger and Brancusi have exhibited, not to mention many other famous names.

Segall is taking important works for his exhibition. Among these is his monumental painting *Pogrom* (the persecution of the Jews). It is an impressive canvas even though it is not yet finished: a heap of massacred people, old people, children and young people. The serenity of death lies over them, covering everything. There are no contortions; the moment of horror has passed. Segall will impress New York with his *Pogrom* because this is a picture that has sprung from his heart and has been created by the mastery of the great artist.

2 French art critic and author of one of the first books about Segall, published in 1930 and titled *Lasar Segall*.

[Originally published in the *Diário de São Paulo*, Tuesday, November 24, 1936. The notes for this and the following articles are by Laura Taddei Brandini, and we thank her for granting us permission to reprint them here: cf. Laura Taddei Brandini (coord.), *Crônicas e outros escritos de Tarsila do Amaral*. Campinas, SP: Editora Unicamp, 2008.]

Blaise Cendrars

# Feuilles de route

I.  
le Formose

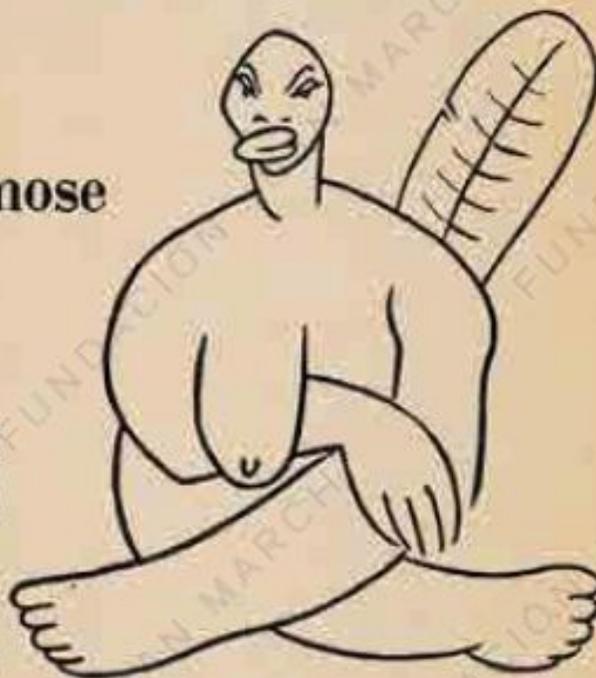
Dessins de Tarsila

Au Sans Pareil

37, avenue Kléber

PARIS

1 9 2 4



Blaise Cendrars  
(La Chaux-de-Fonds, Neuchâtel,  
1887 - Paris, 1961)  
*Feuilles de route*, 1924  
Cover by Tarsila do Amaral  
CAT. 118

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# TARSILA DO AMARAL

## *Blaise Cendrars* (1938)

**I** HAVE JUST READ Cendrars' latest publication: *La vie dangereuse*. The same torrent of words, the same spirit, the same imaginative exuberance. To anyone who has lived with this poet, to anyone, like me, who feels great friendship for him, this book is a delight: you have the impression of listening to the author and not reading him, because Cendrars writes as he speaks, in long sentences and with a limitless outpouring of imagination.

I met him in Paris, and at that time Paris was going through an effervescent period of renewal, presenting in its theaters, its new books and art salons the most daring concepts, the courage of all those aggressive statements against the patterns of the past.

The artists tiptoed along the new path forged by Cubism, and everywhere, in cafes, restaurants, theater corridors, concert intermissions, in the street and at home the talk was of art, about reviews and different trends that knocked unyieldingly against one another.

Cendrars, who was one of the pioneers of the new free poetry, agile as thought, strong, healthy, tasty as a wild fruit, was attacked by the surrealists. Jean Cocteau, who was also a victim of André Breton's irreverent group, in his turn, called Cendrars the *pirate du Lac Léman*.<sup>1</sup> But Cendrars did not inspire confidence. Poor Cocteau! *Une*

---

1 The pirate of Lake Léman, the French-Swiss lake on whose banks lies the city of Geneva, although in reality Cendrars was from La-Chaux-de-Fonds, in the neighboring canton of Neuchâtel.

*petite nature*...<sup>2</sup>

Without taking sides, I enjoyed these spirited arguments, which were basically harmless. I wanted to feel Paris in all its variety. With the curiosity of someone discovering the world, I enjoyed the company of rival groups.

In my studio on the Rue Hégésippe Moreau in Montmartre would meet all of Paris's avant-garde artists. We had frequent Brazilian lunches there. *Feijoada*, compote of *bacuri*, *pinga* and straw cigarettes were essential to give that exotic note. And I took great care to diplomatically create similar groups. The first team: Cendrars, Fernand Léger, Jules Supervielle, Brancusi, Robert Delaunay, Vol-lard, Rolf de Maré, Darius Milhaud, the black prince Kojo Tovalu (Cendrars loves black people).<sup>3</sup> Some of the aforementioned passed on to the group containing Jean Cocteau, Erik Satie, Albert Gleizes, André Lhote and so many other interesting people. Picasso, chained to his work, almost never went out; Jules Romains<sup>4</sup> and Valéry Larbaud<sup>5</sup>

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2 An ordinary sort of person.

3 In 1921, Cendrars published an anthology of texts translated from various African languages, the *Anthologie nègre*. Paris: Éditions de la Sirène.

4 French writer who, guided by Unanimism – a sense of the existence of a collective soul that unites the world – published various books of poetry. After 1920, Romains dedicated himself mainly to the theater and some of his plays were staged in Paris between 1923 and 1928, when he and Tarsila traveled in the same circles. He was an active participant in the meetings and conferences of the PEN Club since its creation in 1923. In the first half of July 1923, Tarsila and Oswald de Andrade attended a dinner in honor of Ramón Gómez de la Serna at which Romains was also present. The episode is humorously narrated in Tarsila's "Memories of Paris," reprinted in the present catalogue (pp. 48-51).

5 French writer who, in 1920s Paris, frequented the bookshops of Adrienne

were also good friends.

After the passage of so many years, now I read again the letters and notes from that time, which I have lovingly preserved. Cendrars always had the gift of giving an affectionate little word: “*Ma chère petite et grande Tarsila, je suis très content de vous. Vive votre belle peinture.*”<sup>6</sup> And we could believe in those words because of their savage frankness. In much of that correspondence dates were set – according to the traditional customs of Paris – confirming lunches or dinners at the Dagorne, at the Cochon d’Or near the slaughterhouses or at Madame Monteil’s restaurant, hidden in the market, famous for its roast duck and where one could also find the Hundred Club, whose members had to weigh more than 100 kilos.

Like the good gourmet he was, Cendrars jealously guarded these addresses and, if he took a close friend there, asked him not to tell others about it for fear of an invasion of Americans who, upon making them prosper, would turn these modest little restaurants of good French cuisine into dining rooms for dubious palates. Cendrars had a horror of environments of conventional elegance and said that he only went to places where he could take Volga, a female dog with curly white hair that was his inseparable companion.

In 1924, he came to Brazil for the first time, invited by Paulo Prado and he became a friend of our country. In his two latest books he talks about events he experienced here. Reading *La vie dangereuse* now, I seem to hear the echo of those fantastic stories that his imagination effortlessly constructed out of nothing.

I learned through a friend who had recently arrived from Europe that the Brazilian colony in Paris is angry with Cendrars. They say that the poet of *Feuilles de route*<sup>7</sup> has recently written an article in which he describes seeing, right in the center of Paris, a curious crowd looking at one of the windows of a large hotel. Curiosity is a magnet. He felt himself drawn to the crowd and saw that there was someone sitting in the window with his legs hanging down, wearing boots and an eye-catching hat, eating oranges and calmly throwing the peel into the street. As he drew closer,

Monier – La Maison des Amis de Livres – and Silvia Beach – Shakespeare & Company – both on the Rue de l’Odéon. They were meeting places for many intellectuals and also frequented by Tarsila and Oswald. Larbaud revised the French translation of James Joyce’s *Ulysses*. Tarsila includes comments about the writer in her “Memories of Paris.”

6 “My dear little and great Tarsila, I am very happy with you. Long live your beautiful painting.”

7 Cf. *Feuilles de route I. Lê Formose*. Paris: Au Sans Pareil, 1924; illustrated by Tarsila.

he realized the figure was that of Colonel X, a great Brazilian friend whom he had met during one of his trips.<sup>8</sup> This story was illustrated with a pompous drawing on the front page. If it was told as it was in the case of Febrônio<sup>9</sup> in *La vie dangereuse*, I don’t believe that it would in any way have done damage to Brazil’s reputation. Who does not perceive this to be some sort of fantasy? The Europeans are fed up with standardized forms of progress. When they visit Brazil, they are interested in what is picturesque: Sugarloaf Mountain and the hillside slums stand for all of Rio with its buildings, and even so they still say we are progressing.

Cendrars is too much the poet and too much the artist to recount events in a banal report, faithful as a photograph. Reality only interests him as a point of departure for his stories. His local impressions are transplanted into the framework the imagination needs. Thus, when he says he saw in Rio de Janeiro’s prison the famous *prisonnier aux violettes*,<sup>10</sup> who had torn out and eaten the heart of his enemy, in reality he found his character a long way off in the very humble prison of Tiradentes. On a trip to Minas, with a group of artists of which I formed part, we stopped in front of the barred window of that prison. We spoke to the prisoners who, as was their custom when they met strangers, asked us to intercede for them with the authorities. Our guide, pointing to a black man, told us about the crime of the eaten heart. “*Quelle merveille!*”<sup>11</sup> exclaimed Cendrars. That is real vengeance. It borders on the marvelous.

In his book, the Rio prison is unique in the world: relaxed rules, sport, music, games of all kinds, cigars, clean and decent clothes, walks in the town because those two-to three-thousand black men with their happy faces were “from the common people, whose deep-seated goodness, innocence and the slowness with which they speak are legendary, as is the indifference they show in their songs. Perhaps the result of the climate and the mixing of the races.”

8 This refers to the four first chapters of “Le ‘Coronel’ Bento,” a story that forms part of *D’outremer à indigo*, the third volume in the *Histoires vraies* series. The article was published in *Paris-Soir*, June 20-22, 1938, with the title “Une vraie histoire de Blaise Cendrars – Coronel Bento et le loup garou: grand récit inédit” Cf. Blaise Cendrars. *Histoires vraies, La vie dangereuse, D’outremer à indigo*. Foreword and notes by Claude Leroy. Paris: Denoel, 2003, p. 498.

9 Febrônio, a Brazilian Indian, committed various crimes in Rio de Janeiro in 1927. He was the author of *As revelações do Príncipe do Fogo* [The Revelations of the Prince of Fire], a supposedly mystical-religious publication to which the modernists had access at the time. Cf. Alexandre Eulálio. *A aventura brasileira de Blaise Cendrars* [The Brazilian Adventure of Blaise Cendrars], pp. 36-37.

10 Prisoner of the violets.

11 “How wonderful!”

Amidst all this *blague*,<sup>12</sup> Cendrars says profound, serious things and his description of our capital, with its two-million inhabitants, its immense skyscrapers, its lighting

12 Joking.

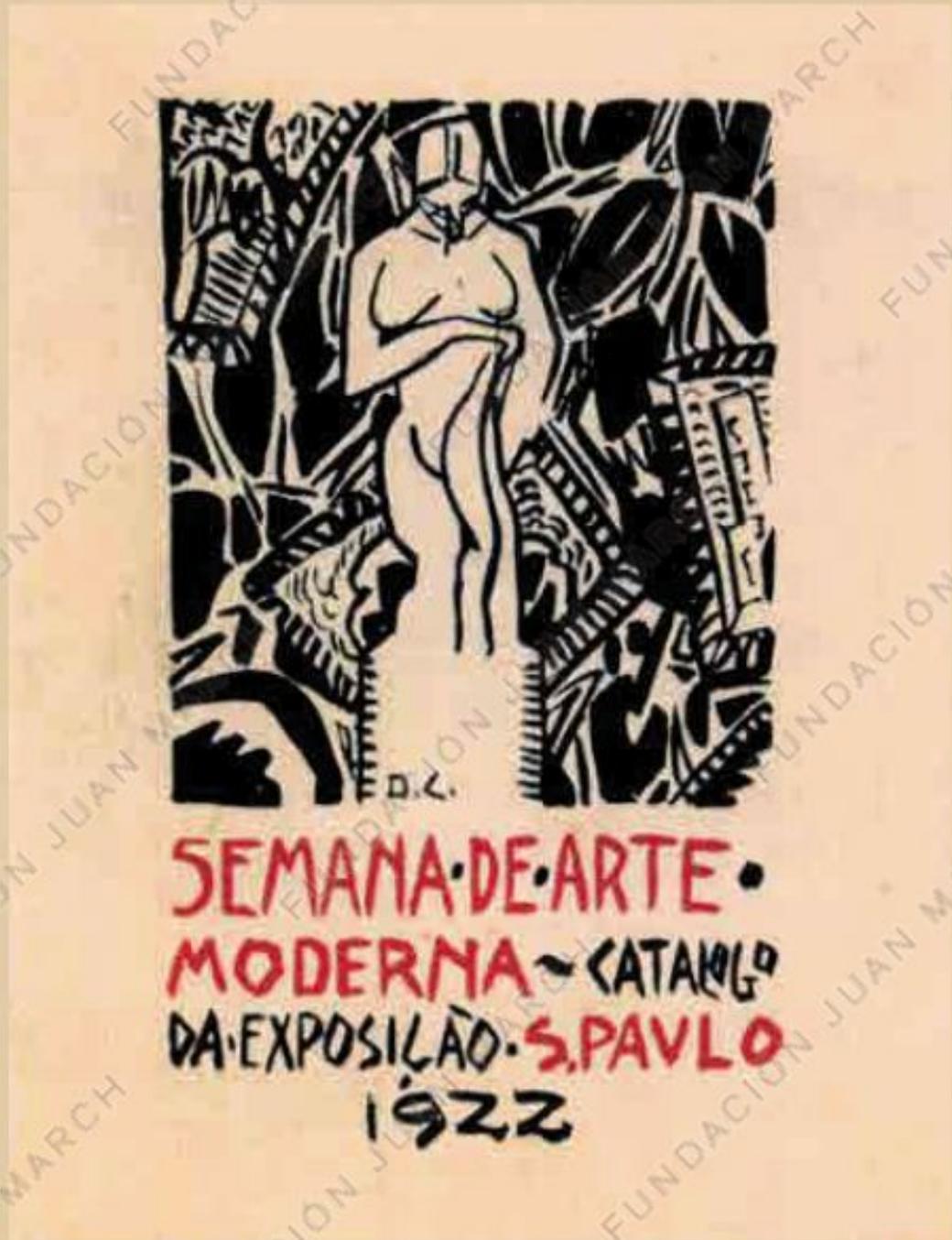
that makes everything seem like a dream, clearly reveals that he is talking about a great city, whose people live in modern comfort, just as they do in great civilizations, with the added benefit of being in a picturesque region full of the unexpected.

[Originally published in the  
*Diário de São Paulo*, Wednesday,  
October 19, 1938.]



Tarsila 1924  
Retrato de Blaise Cendrars

**Tarsila do Amaral**  
*Retrato de Blaise Cendrars*  
(Portrait of Blaise Cendrars), 1924  
India ink on paper  
30.9 x 23.2 cm. CAT. 47



*Week of Modern Art exhibition*  
catalogue, São Paulo, February 13-17, 1922.  
Cover by E. Di Cavalcanti. CAT. 113

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# TARSILA DO AMARAL

## *Still the “Week” (1943)*

**T**WENTY YEARS HAVE PASSED since the Week of Modern Art. That event, which was only yesterday, should still be clear in the memory of those who organized it and those who attended it. Nevertheless, how much contradiction already exists around such a recent happening! What is one to think, then, of history, beginning with its most distant periods? Conjectures, deductions, inventions and a few scraps of truth written by the pen of those who have left their memoirs or recorded for posterity the historical data preserved by tradition. But, as the truth is almost always a lie often told, then let us content ourselves with this fragile truth....

We have recently seen a small example of this historical fragility in the magazine *Diretrizes*, which published in one of its recent issues a series of interviews about the Week of Modern Art of 1922, about the Pau-Brasil and Anthropophagite movements.

But interviewers are like translators... and almost always make victims out of their interviewees, attributing to them things they never said. When the statement agrees with the idea of the interviewees they say nothing, and when it does not, they complain, if they have the energy to complain. What happens is that interviewees are often writers gifted with imagination and for that reason they do not adapt well to the inconvenience of facts. So they sacrifice truth in favor of something more lively, interesting, picturesque or sensa-

tional. They become collaborators. I noticed this while reading the issues of *Diretrizes* containing the interviews mentioned, which have only just reached me. I saw, for example, an error that will naturally be repeated in good faith by many people. It concerns Doña Olívia Guedes Penteado, who was my great friend and of whom I have the fondest memory. In the magazine *Diretrizes*, it says that “Paulo Prado’s participation in the Week pulled in Doña Olívia.” However, nothing of the sort happened and I can state that, in 1923, Doña Olívia was not yet interested in modern art. I was introduced to her by Paulo Prado in Paris that same year. It was then that, together with Oswald de Andrade, we went around the modern art galleries in Paris and on that occasion we purchased pictures by Fernand Léger and other masters in Léonce Rosenberg’s gallery. Doña Olívia could see that the modernist movement had already won, in spite of the battle that was still going on around it, even in Paris. On returning to Brazil, she gave her firm support to our young artists and, as Maurício Loureiro Gama said: “Without the environment Doña Olívia Guedes Penteado succeeded in creating in São Paulo with her culture, her good taste in art and the incredible intuition that allowed her to discover new values and project those values, perhaps the Week of Modern Art would not have had any repercussion.” This is exactly what I think about this illustrious São Paulo lady and now I make mine the words of this intelligent and sensitive chronicler to remember this woman, admired for her beauty, distinction, intelligence and sensitivity. She and Paulo Prado were the

# SEMANA DE ARTE MODERNA



S. PAVLO  
1922

*Week of Modern Art* exhibition  
catalogue, São Paulo, February 13-17, 1922.  
Cover by E. Di Cavalcanti. CAT. 113

pillars of modern art in Brazil. Without them, it is possible that the artistic revolution of 1922, would still be moving in slow motion.

Doña Olívia's salon, from which her goodness radiated and through which foreign celebrities and so many of our own consecrated artists and intellectuals passed, will go down in the history of Brazilian art. This admirable lady was in Brazil what another woman equally admired for her beauty and intelligence was in France: Mme. Eugenia Errázuriz, the Chilean ex-ambassador, a great friend of Picasso and who sheltered the celebrated artist during his hard times, gave him her unconditional support and, in return, owns (Still? It's been some time since I've had news of that charming friend<sup>1</sup>) the most beautiful cubist paintings by the famous painter.

Returning to *Diretrizes* magazine, I must take this opportunity to state that I never said, when interviewed, that Anthropophagy was a movement created by me. What I did

1 Tarsila published an article dedicated to Eugenia Errázuriz on December 30, 1943. Though not an ambassador, the Chilean-born Errázuriz (1858-1951) was a well-known and highly regarded patron of the arts in Paris. It was her brother-in-law, Ramón Subercaseaux, who was the Chilean cónsul in Paris.

say was that the movement originated with a painting of mine that Oswald de Andrade and Raul Bopp baptized with the name *antropófago* [cannibal], which was later translated as *Abaporu*, the drawing of which appeared in the first issue of the *Revista de Antropofagia*, on May 28, 1928. Oswald de Andrade, with the help of Raul Bopp and Antônio de Alcântara Machado, created a movement around this painting that was first sketched on the night of January 10-11, *d'après*<sup>2</sup> a childhood memory.<sup>3</sup> I only followed an inspiration, without ever foreseeing the results. That monstrous figure of enormous feet planted on the Brazilian soil, beside a cactus, suggested to Oswald de Andrade the idea of the earth, the native, wild, cannibal man, and from there emerged the movement created by him, with the initial participation of Raul Bopp and Antônio de Alcântara Machado, and which illustrious names of the Brazilian intelligentsia and art world joined.

2 Based on.

3 In "Pau-Brasil and Anthropophagite Painting," an article published in the *Revista Annual do Salão de Maio* in 1939 (and reprinted in the present catalogue, pp. 30-33), Tarsila recounts the childhood memories that inspired the creation of *Abaporu*.

[Originally published in the  
*Diário de São Paulo*,  
Wednesday, July 28, 1943.]

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# TARSILA DO AMARAL

## *Anita Malfatti (1945)*



ON DECEMBER 11<sup>th</sup>, at the Instituto dos Arquitetos on the Rua 7 de Abril, the exhibition of Anita Malfatti's paintings closes. This artist has done very well to once again present to the public some of the pictures she still has from the famous exhibition she held in late December 1916. It was the first exhibition of modern art that had been seen in Brazil, or even in South America. These paintings, which our educated eyes admire today in the same way someone admires an ordinary landscape, were once the target of insults and hatred.

Anita, who at that time was simply a brave girl, faced the public in São Paulo and showed them a type of painting never before seen or even imagined in these parts. It caused, therefore, a real scandal. Some of those canvases are now to be seen at the Instituto dos Arquitetos, giving us the chance to find out how much the public has evolved since that time.

Very few people understood her. I know that Wast Rodrigues, a painter who represented quite an advanced form of art in comparison with the median, regretted he could not paint like Anita. Imagine the effect of this confession among our artists!

The late Professor Elpons, who gave a painting course in São Paulo and left behind very good influences, also praised her greatly and drew attention to some drawings by her colleagues, which were among the paintings exhibited in the

lower gallery of the Rua Líbero Badaró. To the public, those drawings were a puzzle very difficult to decipher: figures in movement in a cubist style.

Anita had arrived from the United States, where she had gone after taking a short painting course in Germany. In New York, a colleague at the academy said to her at one point: "Let's go to a free school. There, you can paint how you like." This was the Independent School of Art run by Homer Boss, where a small and varied group was gathered: painters, dancers and actors. They were few in number but weighed heavily in the balance of values: Isadora Duncan and her brother Raymond Duncan; Juan Gris; Baylinson, whose drawings were exhibited by Anita; as well as those of Floyd O'Neal, who came from an aristocratic background; and Sara Friedman, the niece of McAdoo, Cabinet Secretary to President Wilson. The great Russian ballerina Napierkowska, who had fled to the United States during the First World War, also belonged to the group, as did Marcel Duchamp<sup>1</sup> and one of Claude Monet's grandsons. After spending six months in North America, Napierkowska became famous as an actress, appearing for two straight years in the well-known play *War's Bride*.

Minister of War Daniels traveled frequently from Washington to New York to spend time with Anita, Sara Fried-

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<sup>1</sup> Revolutionary French artist, Duchamp (1887-1968) was one of the first to employ the idea of the "ready-made," the process that confers the status of work of art on everyday objects.

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man, Floyd O'Neal and a niece of his called Evelyn Hope Daniels, who also belonged to the group at the Independent School of Art. They took frequent trips, but what they liked most was to watch Isadora Duncan at Columbia University Stadium.

Anita remembers these friends nostalgically. Her life was more or less surrealistic. When it was time for lunch, the group's secretary, Baylinson, passed the hat among the students, being careful to cover it well so that no one could see how much money was in it, money hidden prior in closed fists. Most of them were very poor and did not drop a single cent into the hat, but the hat was a miraculous one and there was never a lack of money. One day, Baylinson said quietly to Anita: "Don't be silly. Don't put anything in because there are two millionaires studying here, pretending to be poor: one is a lady and the other is a steel baron." (The steel baron was perhaps an invention of Baylinson's.) These rich people wanted a simple life and to find stimulation and spiritual comfort among the students. The school was often on the point of closing; there was no money for the rent. Everyone was upset and they all cried, but the following day what needed to be paid was paid and life started again. All this was because of a magic drawer in the secretary's desk where everyone secretly deposited their coins for expenses.

This story would be more interesting if told by Anita herself who could be, if she wished, a great writer. I hold dear some of her letters that are proof of what I have just said.

Among them is one that describes, in a lively and spirited way, the celebrated Week of Modern Art. At that time, I was in Paris studying painting and I cannot deny I was shocked to learn that in São Paulo people were attacking Olavo Bilac and other consecrated names. This was the attitude of those who, in 1916-17, supported Anita. All the organizers of the Week gathered around her and got to know each other during her exhibition. Di Cavalcanti was the first to introduce her to Oswald de Andrade. By chance, Mário de Andrade turned up at the exhibition and came back later, bringing Anita a Parnassian sonnet dedicated to the *Homem Amarelo* [Yellow Man],<sup>2</sup> a picture he later purchased for his collection. Oswald de Andrade, Menotti del Picchia and Armando Pamplona praised her in articles in the *Correio Paulistano*.

So the years passed. Today, everyone unanimously recognizes Anita as a pioneer whose name is definitively inscribed in the history of Brazilian painting. Her paintings are now being fought over by collectors who realize that their value rises with every passing year.

From the lively period of her first exhibition, in which colors are violent and sometimes aggressive, she has now come to a period of serenity. As we enter the gallery of the Instituto dos Arquitetos, we are confronted by a collection of pleasing, luminous colors that are scattered spiritually among her flowers and her typically Brazilian canvases.

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2 A canvas of 1915 in the Mário de Andrade Collection – Coleção de Artes Visuais do Instituto de Estudos Brasileiros da Universidade de São Paulo, SP.

[Originally published in the  
*Diário de São Paulo*, Thursday,  
December 6, 1945.]

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# TARSILA DO AMARAL

## *General Confession (1950)*

**M**Y ARTISTIC CAREER... when did it begin? It was the day when, as a child, I drew a basket of flowers and a chicken surrounded by a mass of chicks. I think that the basket, quite simplified and with a big handle, might have been influenced by advice from adults or by the memory of some painting of that sort; but the chicken with her chicks came out of my soul. It came from the affection with which I watched creation around the house on the farm where I grew up like a free little animal alongside the 40 cats that played with me.

Then came boarding school. In the nuns' school I went to in Barcelona, the copies I drew of saints were always praised. In 1917, I started to draw from life with Pedro Alexandrino: plaster models, flowers, fruit and timid landscapes. The next year, I did a small oil-painting showing an orchard in the background with the entrance to my studio bathed in sunshine – *hélas!* – very little sunshine. Later, in 1922, three months after the Week of Modern Art, this studio on the Rua Vitória would become the meeting place of the entire modernist group, including Graça Aranha. The Group of Five was formed there, composed of Mário de Andrade, Oswald de Andrade, Menotti del Picchia, Anita Malfatti and me. We must have seemed like a bunch of lunatics shooting off everywhere in Oswald's Cadillac, deliriously happy and out to conquer the world in order to renew it. It was the *Paulicéia desvairada* in action.

After a two-year stay in Europe, I returned from there with a paint box with many pretty colors, many elegant dresses and little artistic knowledge.

In Paris, on the advice of Pedro Alexandrino, I went to the Académie Julian and then the studio of Émile Renard, *hors-concours* at the Salon des Artistes Français.

In 1920, before that trip to Europe, I had taken a two-month painting course with Professor Elpons, who had introduced Impressionism to Brazil. Elpons was very good for me: following his advice, I removed Pedro Alexandrino's earth tones from my palette. I became more secure in the technique of long brushstrokes loaded with paint. At the Académie Julian, they thought I was quite advanced and this can be seen in some of the canvases in this retrospective.

It may seem like a lie... but it was in Brazil that I made contact with modern art (the same thing happened, by the way, to Graça Aranha) and, encouraged by my friends, I painted some pictures in which my exuberance was matched by the violence of the color. After six months in São Paulo, I returned to Paris and the year 1923 was the most important one of my artistic career. Still devoted to Cubism, I sought out André Lhote. A new world was revealed to my anguished mind when I saw the cubist pictures on the Rue de la Boétie, which I then began to visit. As I have already had occasion to write, Lhote was the link between Classicism and Modernism. His vigorous, up-to-date drawing was based on Rembrandt, Michelangelo, the old masters. He was

what I needed to make the transition. Friendly and always joking, Lhote nevertheless had great influence on his students. One day, due to matters of health, he did not appear in the studio. Maria Blanchard, the little painter with the curvature of the spine, so kind, so intelligent, painter of figurative canvases rich in charm and simplicity, stood in for him. On seeing a head that I had sketched nervously, with the air of a master looking for effect, Maria Blanchard said to me: “*Vous savez trop!*”<sup>1</sup> She wanted a more naïve type of painting, without pretensions, that sprang from the heart.

Fernand Léger also gave me lessons in 1923. I admired in him the artists and the red-headed Breton with his strong, imposing figure of a big, almost rough man, stubborn in his points of view, who had been secure in himself since the beginning of his career in the new style of art. Allying himself with the cubists, Léger later separated from them to construct his own personal and unmistakable style of painting.

Albert Gleizes, the high priest of Cubism, whose paintings at that time, because of their complete absence of theme, could be called abstract, was also my teacher. From him I received the key to Cubism, which I cared for with love. When I returned to Brazil in December 1923, I gave an enthusiastic interview about Cubism to Rio’s *Correio da Manhã* the day before Christmas Eve and it was then that I said something oft-repeated by others: “Cubism is the artist’s military service. To be strong, every artist should go through it.” In 1924, at a get-together in the house of Doña Olívia Guedes Penteadó, Assis Chateaubriand asked me for some explanations about the Cubism I had just imported. In our conversation, his prodigious intelligence enabled him to learn the new theories and in a whole page of *O Jornal*, together with various photographs of my paintings, he launched the new school.

My painting, which they called *Pau-Brasil*, had its origin on a trip to Minas in 1924, with Doña Olívia Guedes Penteadó, Blaise Cendrars, Mário de Andrade, Oswald de Andrade, Goffredo da Silva Telles, René Thiollier, Oswald

1 “You know too much!”

de Andrade, Jr., then still a boy, and me.

Contact with that land full of tradition, paintings in the churches and houses of those essentially Brazilian small towns – Ouro Preto, Sabará, São João del Rey, Tiradentes, Mariana and others – awoke in me a feeling of what it is to be Brazilian. It was during this period that I painted *Morro da Favela* and *Religião Brasileira*<sup>2</sup> and many others that belong to the Pau-Brasil movement created by Oswald de Andrade.

Another, the Anthropophagite movement, arose out of a picture I painted on January 11, 1928, as a present for Oswald de Andrade who, when he saw that monstrous figure with colossal feet planted heavily on the ground, called Raul Bopp to share his shock with him. In front of this painting, to which they gave the name *Abaporu* – cannibal – they decided to start an artistic and literary movement rooted in Brazilian soil. Antonio de Alcântara Machado was the first to join: the three of them founded the *Revista de Antropofagia*, the effects of which were felt outside Brazil. In Paris, the art critic Waldemar George wrote about anthropophagy, Max Jacob and Krishnamurti, with their greetings, sent autographs that were reproduced in facsimile in the magazine, to which great names from the North and South of Brazil contributed. There were countless new members and demonstrations of support.

My paintings from the Pau-Brasil and Anthropophagite periods, already seen in Paris, were the subject of exhibitions in Rio and São Paulo in 1929. In 1931, I exhibited in Moscow at the Museum of Modern Western Art, which purchased *Pescador*.<sup>3</sup> Two years later, in Rio, I presented all the paintings of my artistic career in a retrospective, and now, after 17 years without a solo show, I am exhibiting in São Paulo – like a “general confession” – my work from 1918 until today and, in the meanwhile, I carry on with my pictorial research.

2 *Morro da Favela* (CAT. 8). *Religião Brasileira* (CAT. 18) now belongs to the Acervo Artístico-Cultural dos Palácios do Governo do Estado de São Paulo.

3 *The Fisherman* (CAT. 14).

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of the retrospective exhibition  
*Tarsila 1918-1950*,  
Museu de Arte Moderna,  
São Paulo, December 1950.]

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# TARSILA DO AMARAL

## *Memories of Paris (1952)*

**I** WAS A LITTLE GIRL WHEN I saw Paris for the first time. What a disappointment! Could this be that wonderful city everybody talked about? Where were the palaces surrounded by emerald-green parks where flocks of swans swam calmly and majestically on placid lakes? Where were the Doña Sanchas covered in gold and silver, resplendent in their diamond-covered carriages? Where were the streets lined with translucent, iridescent mansions where enchanted princes lived with their handsome pages, dressed in damask and velvet? Little did I know that the seduction of Paris lay in its intense life, rich in emotions and aesthetic pleasures. Little did I know that its sad, gray buildings housed international celebrities in all branches of arts and sciences, whom I would only later come to know.

Paris, the real Paris, the one that left indelible impressions on me was the Paris of 1923. I had first known it three years before and had already been to its painting academies, museums and theaters, but nothing profound had inundated my sensibilities. Leaving Brazil in 1920, as the obedient pupil of Pedro Alexandrino, I fell straight into the *pompier*<sup>1</sup> of the Parisian scene. I had never visited a modern art gallery. With mocking smiles, I had heard talk about Picasso and the Week of Modern Art in 1922, when everything was still boiling over with enthusiasm for the artistic revolution,

when Oswald de Andrade, Mário de Andrade and Menotti del Picchia – the Three Musketeers of literature at the time – talked deliriously about art, challenging the whole world. Once again, I fell right into an environment that was the opposite of the one in Paris. We formed the Group of Five with Anita Malfatti. We were inseparable. Shooting off like lunatics in Oswald’s Cadillac, we flew around everywhere with the dynamism of Assis Chateaubriand, to vent that internal fire, which needed an outlet. My studio on the Rua Vitória – which still exists at the rear of my house, now a cabinetmakers’s workshop, as I discovered a few days ago when I was nostalgically walking down my old street – my studio became for six months the focal point for those impassioned by the artistic revolution, including Graça Aranha, the leader of the Week, and António Ferro, who had returned from Portugal. The lesson had been an advantageous one for me. In December of this same year of 1922, I returned to Paris contaminated with revolutionary ideas. I ran to Lhote and found him in the big wooden shed in Montparnasse where he gave his painting class. There he was, surrounded by students – one big, happy family. Everything seemed mysterious to me. I remember how keenly I listened to his lessons. I can still see the Michelangelo reproductions glued to the walls as examples of good drawing: Lhote became the link between Classicism and Modernism. Small in stature, with intelligent eyes, always agreeable, he explained in his southern accent how we could adapt the technique and compositional methods of the old masters to

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<sup>1</sup> *Art pompier* was the pejorative term used to describe official art of the second-half of the 19th century.

the demands of contemporary art.

Later, in the Rue de Notre-Dame des Champs, came the academy of Fernand Léger, that huge, red-headed man, incisive in his assertions, convinced that his art would be victorious – although at that time he had few followers. The man who had the courage to say in a lecture that he preferred a kitchen whisk to the Mona Lisa's smile – a declaration that exploded among the heterogeneous audience like an atomic bomb. In his private studio, a huge room where canvases and frames were scattered around in the greatest disorder, the master told me, indicating a photograph of a classic female nude alongside the cogwheels of a machinery catalogue: "I shall only be satisfied when I have succeeded in fusing these two things." And, today, there is his art, stemming directly from that initial directive. Léger is always the same: the great Léger.

Not satisfied with the new directions in art, I wanted to join the cubist school: I sought out Albert Gleizes, its greatest proponent and author of a history of art and short essays on Cubism, heavy and dark tomes with leanings towards philosophical mysticism. At that time, he already had a group of students to whom he gave individual lessons in his own apartment, where Juliette Roche, his wife and author of eccentric poems with dadaist tendencies, received friends in the Oriental manner, sitting on a carpet with her beautiful angora cat on her lap, surrounded by the most beautiful antiques. Gleizes told me how Cubism had been born by accident, from a game of interwoven lines and volumes, and how its creators discovered they could take advantage of this. Gleizes' painting, described at this time as Integral Cubism, would today be included in the abstract school.

Paris in 1923! Memories bubble over, pile one atop another, bump into each other... My studio on the Rue Hégésippe Moreau, which Paulo Prado discovered had been inhabited by Cézanne, was visited by important people. At my typical Brazilian lunches, attended by Cocteau who, in his role as a *causeur*<sup>2</sup> charmed everybody with his *boutades*<sup>3</sup> accompanied by expressive gestures; Erik Satie, like a 60-year-old boy believing only in young people under the age of 20, amusing us with his picturesque language and not wanting to hear about Cocteau because the latter, in his admiration for the composer, had decided to honor him publicly. Cocteau did not appear at one of the lunches especially arranged to reconcile the two. On that day, he sent me one of his books in which, in addition to the dedication, he

2 Teller of tales.

3 Jokes.

added his apology for not coming, saying that his respect for Satie was so great that, although he could not understand the composer's attitude, it would be better to continue to admire him from afar.

Also frequenting my studio were Valéry Larbaud, with his calm demeanor, a friend of Portugal, where he used to spend his holidays; Jules Romain, with his short, stout figure, to whom we used to make comments about *Knok* and *Monsieur le Trouadec*; Giradoux, circumspect in his conversational asides; John Dos Passos, youthful, expressing his internal flame with lively phrases; Jules Supervielle, with his radiant kindness; Brancusi, with his head like that of a white-bearded Moses; Ambroise Vollard, the collector of magnificent Cézannes and Renoirs that he hid away with the instinct of a miser, showing them only to close friends in his apartment on those days when he was in a good mood. Among the Brazilians, Villa-Lobos improvised concerts on the Érard piano, submitting to the criticism of Cocteau who once, as a *blague*,<sup>4</sup> sat beneath the piano, the better to listen. Cocteau did not like Villa-Lobos' music of that time: he thought it similar to that of Debussy and Ravel. Our great composer, recently arrived in Paris, was improvising something else but Cocteau remained unyielding and they almost fought. It was at one of these Brazilian lunches that Cocteau learned how to make straw cigarettes. He kept in his pocket a sweet-smelling piece of rope-tobacco and said: "*C'est pour épater Stravinski*."<sup>5</sup> From our patrician class, frequent visitors to my studio were the aristocratic writer Paulo Prado; our unforgettable Doña Olívia Penteadó; Souza Lima, who had already made a name in Paris with his first prize at the Conservatoire; Oswald de Andrade, whose antennas pointed him to everything interesting and refined; Sérgio Milliet, looking like the young poetic dreamer whose portrait I painted in blue and that even now seems to resist criticism; Di Cavalcanti, with his curiosity for new trends; and many other visitors.

I remember the black Prince Tovalu, whom Cendrars introduced to us. Tovalu was a sought-after fetish in all the avant-garde artistic circles. Very black, and with the correct traces of Aryan ancestry, very perfumed, he dressed with Parisian elegance. He told us that in Dahomey, where his father was king, there was a neighborhood called Blesin, a corruption of Brazil, the home of descendants of freed slaves who had returned there bringing civilization (!), and preserving the names of their masters, the Alameidas, Bar-

4 Joke.

5 "It's to shock Stravinsky."

ros, Camargos and others.

I also recall a PEN Club dinner in honor of Ramón Gómez de la Serna where the composer Manuel de Falla was present. Gómez de la Serna spoke French badly. Anticipating the traditional address that was expected of him, he put an empty bottle under his chair and, when the time came to acknowledge the honor, he mumbled a few incorrect phrases, stammered, and to escape from the embarrassment took the bottle, stuck little Spanish and French flags into it, raised it high and shouted: “*Vive la France!*” Imagine the surprise and the laughter. After the dinner, when they served coffee and the old Fine that only France has, Manuel de Falla, his small figure almost invisible, went to the piano, a modest upright, and began to play his wonderful compositions. Benjamin Crémieux, Valéry Larbaud, Supervielle, Jules Romains and other avant-garde figures were there on that unforgettable night.

And the theaters? And the ballets? And the opening-night concerts with Paul Ducas, Samazeuils, Honegger, Ferroud, Ducasse, to mention only a few? Crowds of new-music lovers flocked to the Wiener Concerts and the Calvet Quartet. In the theater, Cocteau’s *Les mariés de la Tour Eiffel* caused delirious enthusiasm and bitter hostility. The Ballets Suédois, under the direction of Rolf de Maré, attracted the attention of Paris; after the success of *Skating Rink*, with scenery by Léger, came the *Création du Monde* with a script by Blaise Cendrars and music by Darius Milhaud. It is easy to imagine the effect caused by this avant-garde trio. Many other ballets were presented to satisfy the curiosity of an ever-more demanding public. Rolf de Maré, still young and pleasant, gathered all the noted artists in his apartment, decorated with very old furniture and very modern paintings. It was there that Lhote introduced me to Marie Laurencin, having warned me that “*Marie Laurencin détestait qu’on allait chez elle.*”<sup>6</sup>

I cannot forget the Chilean ex-ambassador, Eugenia Errázuriz, beautiful, gray-haired, a great friend to artists, an intimate of Picasso, the only artist whose work figured in her apartment with some of the most beautiful and striking canvases. I had the satisfaction of seeing that one of the Minas landscapes from my 1926 exhibition was, exceptionally, admitted into this environment. Where is this charming Chilean lady today? Who can bring me news of her?

The year 1926 was also extremely important in my career. Blaise Cendrars had introduced me to M. Level who, in spite of the introduction, did not want to commit him-

6 “Marie Laurencin hated people going to her house.”

self to an unknown painter. His excuse was that he had no space, but he decided to see my paintings anyway. Standing in front of *Morro da favela*, with its black people and their pink, blue and yellow houses, M. Level turned to me and asked: “When would you like to exhibit?” I had been approved: imagine my happiness. At the *vernissage*, the collector Mme. Tachard acquired *Adoration*, the painting of a thick-lipped black man, his hands clasped in prayer in front of a little wax dove (the Holy Spirit) that Cendrars had given to me as a gift in 1924, on a visit to Pirapora and that I had used as a model. The critics were completely and spontaneously favorable (without my having had to spend a single franc, as some less than benevolent colleagues believe). It was satisfying to see myself noticed by some of the most important critics of the time: Maurice Raynal, André Salmon, Christian Zervos, André Warnod, Louis Wauxelles, Raymond Cogniat, G. de Pawlovsky, Maximilien Gauthier, Serge Romoff and António Ferro. They all spoke kindly about Pau-Brasil painting. Later, in 1928, in addition to those already named, Waldemar George also spoke about my Anthropophagite painting.

I have many memories of Paris. My thoughts run through the art galleries; on the Rue de la Boétie, I see Picasso’s studio where I first stood before a most beautiful Rousseau, which the master lovingly preserved. I see Adrienne Monnier’s bookshop,<sup>7</sup> where a group of avant-garde intellectuals could be found on an almost daily basis. It was there that I met Léon-Paul Fargue. In the literary cafes, I was introduced to René Maran,<sup>8</sup> who was very close to Cendrars, Breton and the followers of Surrealism.

My great friends were Robert Delaunay, the painter of Eiffel Towers, who exhibited each year, and his wife Sonia, well known in Paris as a great decorator. I cannot forget Giorgio de Chirico, the painter who began the surrealist movement. Intelligent and cultured with his joking, playful manner, he won friends with his radiant kindness. He was also a wonderful *causeur*. I met Juan Gris at his first exhibition of cubist paintings. Very young, tall, typically Spanish and pleasant-looking, Juan Gris already carried in his eyes the stigma of the tuberculosis that would soon strike him down. His drawings are extremely personal. He is considered to be the great stylist of Cubism.

7 This was La Maison des Amis des Livres, located on the Rue de l’Odéon in the Latin Quarter. According to Aracy Amaral, Adrienne Monnier “... always said when she saw Tarsila: ‘*Voilà la belle Tarsila! Elle est si belle qu’on ne peut pas s’empêcher de le dire!*’” (There’s the beautiful Tarsila! She’s so beautiful you can’t keep from saying it!). Cf. *Tarsila, sua obra e seu tempo*, p. 129.

8 Maran, originally from Martinique, was the first black writer to receive the Prix Goncourt for literature, in 1921.

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I must not forget, from the world of the art galleries, my great friend Léonce Rosenberg. He took me to the apartment of Guillaume Apollinaire's widow who offered me one of her amateur artworks, a gouache that I still have. I also remember the problems Cendrars caused me when he arranged a dinner in my studio for a kind couple he wanted to introduce to me, and ended up bringing, without warning, seven other people.

In these hurried notes, it is impossible to tell of the curious scenes I witnessed and the *potins*<sup>9</sup> among artists who were becoming known. Perhaps one day I shall decide to write my memoirs (something very much in fashion) where I shall be able to tell, with details, many interesting things.

.....  
9 Gossip.

[Originally published in *Habitat—Revista  
dos artes no Brasil*,  
São Paulo, n.º 6, 1952.]



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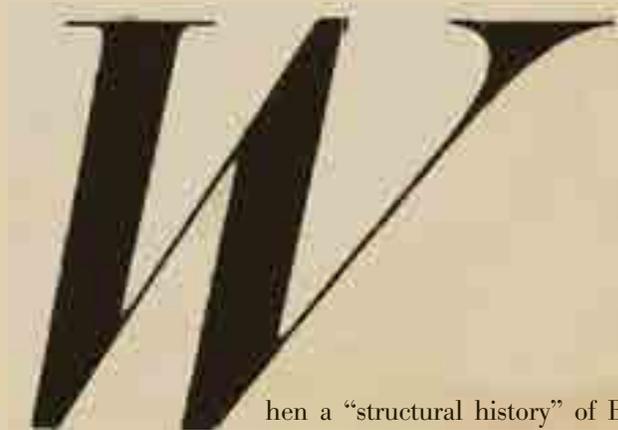
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## FOUR VIEWS OF TARSILA



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# Tarsila: A Structural Painting



When a “structural history” of Brazilian painting is made there will undoubtedly be a pioneering and prevailing place reserved for Tarsila do Amaral. A foundational role. Tarsila inaugurated among us a “rare and clear” heritage. Another representative name is that of Volpi, the Volpi of the houses and of the pure colors that asserted themselves more definitely after the 40s. The painter whom Décio Pignatari defined with this voluntary and significant anachronism: “a Mondrian of the Trecento.”

Tarsila of the 1920s discovered “picturality” through Cubism. In our understanding of the term it means literal painting (“pictural”), the painting of painting, that which is specifically pictorial in painting, what the Russian formalists of that same decade defined as *literaturnost* (“literal-literature”), that which exists and is fundamental for the literary work of art. We must not forget that Cubism, through Braque, conveyed one of its basic axioms to modern Structuralism (successor to that first Slavic Formalism): interest in the relationship rather than the object.

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Tarsila do Amaral and her daughter, Dulce, on board the *Deseado*, bound for Europe, 1920.

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HAROLDO  
DE CAMPOS

Tarsila was able to extract this lesson from Cubism, it was not about things but about relationships. This allowed her to make a structural interpretation of Brazilian imagery. She reduced everything to a few basic elements, thus creating new and unforeseen neighboring relationships in the synthesis of the painting. Tarsila coded our environmental and human landscape in a cubist key, at the same time that she rediscovered Brazil through this selective and critical reinterpretation (without her ceasing to be affectionate and lyrical). She revealed the core structures of the visual vocabulary that had surrounded her since her childhood on the farm. “No formula for the contemporary expression of the world. Look with open eyes,” said Oswald de Andrade, her companion in this radical reinvention of Brazil, in the 1924 *Manifesto of Pau-Brasil Poetry*.

However, Tarsila didn’t restrict herself to being a diligent student of Cubism in her Pau-Brasil and later Anthropophagite periods (in which Cubism, Surrealism and a touch of “metaphysical painting” combine in a very personal convergence), just as Oswald was not simply a mere follower of cubist and futurist techniques in his experimental prose and poetry. The thesis on the “congeniality” of Brazilian Modernism, raised in his day by Antônio Cândido, is valid in both cases. Both “devoured” the imported techniques and reworked them in our way, under our conditions, with results that were new and ours. “In Brazil, primitive cultures blend with daily life or are still-living reminiscences of a recent past. The terrible audacities of a Picasso, a Brancusi, a Max Jacob, a Tristan Tzara were, in the end, more coherent with our cultural legacy than with theirs,” wrote Antônio Cândido. He added: “Our familiarity with black fetishism, *calungas*<sup>1</sup> ex-votos, folk poetry, predisposed us to accept and assimilate artistic processes that in Europe represented a deep break with the social milieu and spiritual traditions. Therefore, our avant-garde artists quickly became informed on European avant-garde art, learned psychoanalysis and shaped a type of

expression that was simultaneously local and universal, finding anew European influence in an immersion in Brazilian detail.”

Cubism, according to Roman Jakobson, is basically an art of metonymy, an art of relationships that unveils new contiguities (which, through the innovative combination of elements, does not hinder the unforeseen and revitalized eruption of the metaphor). For such an art, the critical process is fundamental. Only the “critical eye” of a painter such as Tarsila – experienced in a reality that her technique decoded only to recode it later on canvas – could find amid the chaos of the details of our daily life. Aware of the elements that should prevail, the new hierarchies to be established, what to include and what to give up so as to conquer that structural subject that would become essential to her, a distinctive and defining “pictural” quality, the Brazilian point of view within a universal approach. It is in this sense that the refined art of Tarsila’s heroic period is elementary, as is that of Oswald, her literary counterpart. Elementary because it is radical, because it is reduced to the basic elements, because it is purged of everything that isn’t strictly necessary, because it is new.

Look at Tarsila’s colors. Tarsila’s colors are not a naturalistic element, an element related to content. They are first elements of form, they create form, structural colors. However, those *caipira*<sup>2</sup> blues and pinks, for example, metamorphosed into the geometrical shapes of the little houses that modulate the Tarsilian stage, are also indexes. They contain a residual physical appeal. They are signs, optical vestiges of the surrounding Brazilian context to which they point, like sensitive arrows. In Peirce’s semiotic classification, color is a “qualisign,” a quality that is also a sign. However, in our case, there is the possibility of a “quali-index,” not an abstract but a concrete quality genuinely and existentially related to its object that works as an effective stamp of that which is truthful. For that reason, through this chromatic network, the iconic world of Tarsila – summary and meticulous environments and fig-

Tarsila do Amaral,  
Artist’s notebook with  
notes on the preparation of  
canvases and colors, n.d.  
CAT. 129

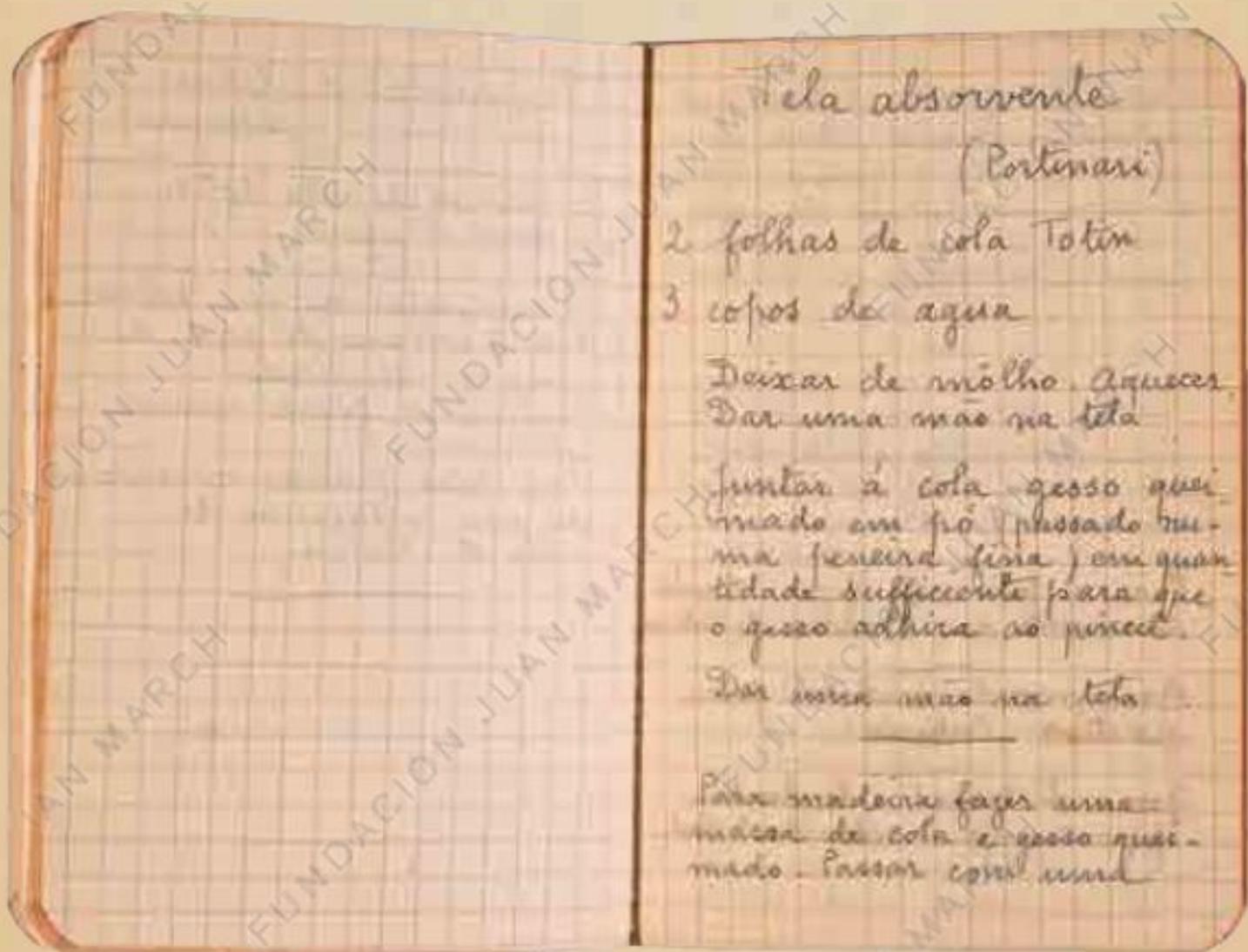
ures, clearly outlined and readable, that at times and without contradiction, aspire to a condition of maximum summation and luxurious proliferation – is the world that borders that index layer, impregnated with the physicality of the index that displays the mark of reality. However, it is not displayed as primary, extra-linguistic data but rather as secondary data, generated by its own language. Therefore, its realism is not descriptive, not of an external theme or rhetorical, but an intrinsic realism of signs that can even lead to a realm of reveries and magic.

From all this we can deduce the importance of this retrospective of Tarsila's work. It is held at the right moment and was organized with the intelligent dedication of Aracy Amaral.<sup>3</sup> Tarsila is the starting point for those who are rethinking Brazilian painting in terms of a "pictural" quality that is uni-

versal and ours, just as Oswald is the point of departure for those who are reconsidering our literature in terms of writing and texts.

São Paulo, 1969

- 1 N.T.: Descendants of the slaves who worked in the goldmines.
- 2 Editor's note: In Brazil, the word *caipira* refers to both a rural environment and a lack of refinement and culture. In English, it can be compared to rustic or provincial. At other times – as in this case – it can mean country bumpkin or hick. The diminutive *caipirinha* was a creative expression coined by Oswald de Andrade to refer to Tarsila do Amaral, who gave this title to one of her works. Needless to say, the now universal use of this word to designate a drink had not yet been introduced.
- 3 Editor's note: The author is referring to the Brazilian artist's 1969 retrospective, *Tarsila: 50 Anos de Pintura*, which took place at the Museu de Arte Moderna do Rio de Janeiro and later at the Museu de Arte Contemporânea da Universidade de São Paulo, and in whose catalogue this text was first published.





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# Tarsila Revisited



When we consider in detail the development of Tarsila's painting as of 1923, a crucial year for the definition of her painting – as it would be for Oswald de Andrade's poetry and novels – we can appreciate the many paths opened to her by the trends of the School of Paris, under the premise of “being a modern artist.” It is not just what she observed, but the artists with whom she came into direct contact that also altered her course. The tumultuous personality of Oswald de Andrade – *blagueur*, full of vitality and creative humor – at her side during these years, what she saw in Paris and the personalities whom she met, all of it comprised the decidedly distinctive contribution to avant-garde Brazilian painting. It is also, at the same time, worth reconsidering the way her paintings from the 20s were classified. Tarsila, through her own decision, was ready to voluntarily redirect the course of her career through the synthesis and refinement of the line. “*Vous savez trop*” is what Marie Blanchard, Andre Lhote's assistant, told her when Tarsila attended his class, directly insinuating that she should divest herself of that “knowledge,” obtained from her academic studies in São Paulo with Pedro Alexandrino, in drawing, and Elpons and Émile Renard, in Paris, in painting.

From that period date the canvases *Oswald de Andrade, Retrato*

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Tarsila do Amaral, London, 1920-21.



ARACY  
AMARAL

*Azul* (Sérgio Milliet) (Blue Portrait [Sérgio Milliet]), *Estudo* (Dois Modelos) (Study [Two Models]), *Auto-retrato* (Manteau Rouge) (CAT. 2) and *Pont Neuf* (CAT. 4), from 1923,<sup>1</sup> created under Lhote's guidance. In all of them, we identify the constant presence of diagonals in the compositions, a great tonal and chromatic softness, a transition in mid-course. Tarsila was leaving behind that phase of "modern" revelations – during her stay in São Paulo in the second half of 1922 – in which she began to use strong colors and gestural brushwork that revealed the speed of their making and even an accentuated expressiveness.

After her fundamental reductionist training with Lhote – when her drawing assumes a summary character nonexistent before – during that busy year of enriching experiences; Tarsila attends a brief course with Gleizes, with whom she learns the sensitive mechanics of cubist composition, carrying out studies to explore it: clocks, saucers, bottles and books arranged on a table, a palette, or vestiges of bird forms, elements reconstructed in space according to cubist guidelines. A hand, or a piano keyboard, apparently simple facts, were sufficient motivation for purely artistic exercises in the deconstruction and reconstruction of a spatiality fragmented by rhythms and colors. This was not just a period of apprenticeship, but of purely intellectual vibrations, where one could assume that, in all, Tarsila was just one more artist following in the wake of the post-cubists.

**Fig. 1.** Tarsila do Amaral, *Rio de Janeiro*, 1923.  
Oil on canvas, 33 x 41 cm. Fundação Cultural Ema Gordon Klabin, São Paulo, SP



**Fig. 2.** Tarsila do Amaral, *Veneza* (Venice), 1923.  
Oil on canvas. Lost.

### The "Pre-Pau-Brasil"<sup>2</sup> Phase

Upon coming into contact with the studio and work of Fernand Léger, undoubtedly taken there by Blaise Cendrars – whom she had met with Oswald de Andrade in May 1923 – one can already observe, even in her "academies" – cubist nudes – a luminosity not present in the paintings done with Gleizes. The faceted forms are luminous by virtue of the chromatic selection – pinks, blues and Tarsila's well known strident forest green, which had already appeared in the middle ground of stylized vegetation in *Estudo* (Academia n.º 2) (Study [Academy n.º 1]). In this painting, as well as *0 Modelo* (CAT. 3) and *Estudo* (Academia n.º 2) (Study [Academy n.º 2]), the artist turns to purely geometric elements, emphasizing the "desire for abstraction" in this phase: circles, spheres, triangles, ellipses, join together to comprise an almost totally abstract-geometric background behind the feminine figure that dominates the foreground. The colors nonetheless are warm, and the Legerian form is present as well. Already in 1923, these paintings prepare the way for the revelatory decision that, through these three Pre-Pau-Brasil canvases, foretell the line that her later work would

take. I refer to *Rio de Janeiro* (Fig. 1), *Caipirinha* and *A Negra* (CAT. 5).

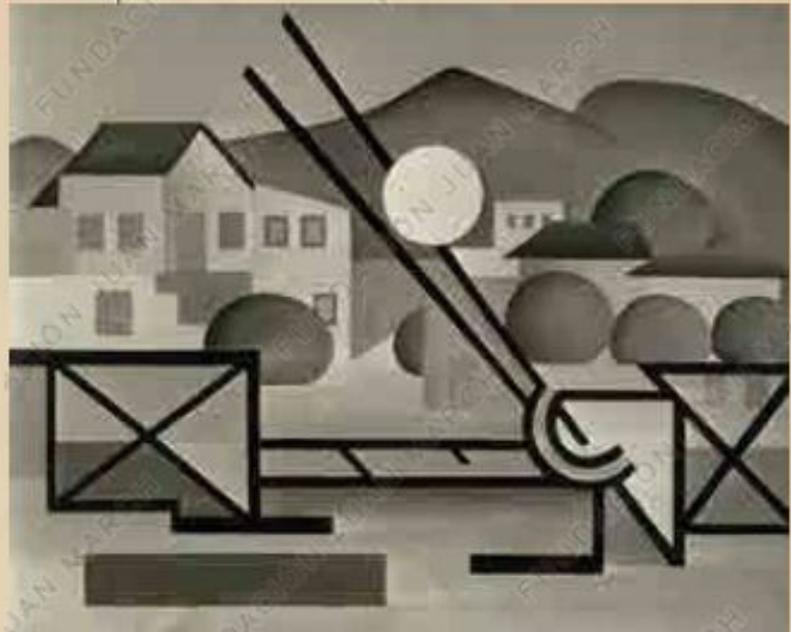
The impact of the Cubism in which Tarsila had immersed herself having passed, she is attentive to the “*matavirgismo*” (virginforest-ism)<sup>3</sup> preached by Mário de Andrade, and later enunciated by Oswald de Andrade under the name Pau-Brasil, maintaining the same meaning: to project Brazil, its climate, its visual reality with an updated language. Can this be a coincidence? The letter from Mário to Tarsila in which he enthusiastically refers to “*matavirgismo*” is from November 15, 1923, and Tarsila, upon disembarking in Rio de Janeiro, gave an interview to the *Correio da Manhã* published on December 25 of the same year in which she stated, with regard to her interest in Cubism: “I am deeply Brazilian and I am going to study the taste and art of our *caipiras*. In the countryside, I hope to learn from those who have not yet been corrupted by the academies.” The updating of the language could only, at that moment, subscribe to the cubist perspective. A movement that had, by the way, already been surpassed on an international level by the forceful emergence of post-dadaist Surrealism, but for the artists of a country culturally behind the times it represented, with all legitimacy, the vanguard.

In truth, we should also point out another work from 1923, *Veneza* (Fig. 2), unfortunately lost, precursor of her painting of great lyrical connotations, and which already indicates another direction, one that would mark her production in its period of greatest prominence, the 1920s.

### The “Constructive Pau-Brasil” Phase

We should, therefore, differentiate between the distinct phases in that period of Tarsila’s work that until now has been denominated Pau-Brasil. It would be quite reductionist to mention all these works under the same rubric. In reality, they are different in their conception and motivation, as well as their realization. That said, the first phase can be clearly recognized, dazzled with Léger’s work and the discovery of her power to Brazilian-ize an international trend: this is the “Constructive Pau-Brasil” phase that follows “Pre-Pau-Brasil.” That was the tenor of the times, “modern,” that is how we wanted Brazil to be in the 1920s. This first phase is visible in the canvases *São Paulo (Gazo)* (CAT. 10), *São Paulo* (CAT. 9), *E.F.C.B.*, *Barra do Pirai* (lost) and *A Gare*, all from

1924 (except the last from the following year), as well as the now-lost first version of *Passagem de nível* (Level Crossing) (Fig. 3). Léger’s influence is still well in evidence, visible in the urban traffic signs and railroads, with a touch of obvious naivety in the austere elaboration of the vegetation,



palm trees with bulging trunks, tree tops like balloons; or in the groupings of houses in *caipira* colors – that Brazilian *caipira* character that she records having “taken on” after her trips to Rio de Janeiro and Minas Gerais with Cendrars. This is not the case with *São Paulo*, where the constructive plane is almost framed by a trapezoidal line, the ash-gray of the buildings contrasts with the lively colors of the vegetation of the Anhangabaú gardens, stylized by sinuous green planes with the freest of poetic licenses.

It is true that Léger made generous use of black in geometric outlines/planes, in the abstractions of his backgrounds, despite the explicit figuration of the foreground (see *Le Mécanicien*, 1920, or compare it with *Les Deux Femmes à la Toilette/état définitive*, 1920) and that Tarsila rarely used this color. Or better said, she used it as a thick line, helping to define rhythms, in this “Constructive Pau-Brasil” phase, accentuating the horizontal over the vertical, directing the viewer’s eye to the master lines of her compositions. We are referring especially to canvases such as *São Paulo*, *E.F.C.B.* (Fig. 4)

**Fig. 3.** Tarsila do Amaral, *Passagem de nível* (Level Crossing), 1924. Oil on canvas. Lost.

and *A Gare*. Nevertheless, Tarsila may have been attentive to details that interested her in *Le grand remorqueur*, of 1923 (Musée National Fernand Léger), the year she became acquainted with the French artist. In this canvas, we can distinguish the well-delineated sinuosity of the landscape with the shapes that characterize it – and that would mark Tarsila’s later paintings – and with the “bulging trees,” that would emerge in a much-reduced manner, though emphasizing, in the midst of a cubist composition of broad geometric planes, the flat surface and the horizontality of the canvas.

It appears that the first person to use the expression “constructive,” to describe Tarsila’s way of drawing, was a literary critic in Minas Gerais in 1924, in a review of the book of poems *Feuilles de route* published with illustrations by the artist in Paris the following year. He establishes, also for the first time, the relationship between the work of Tarsila and Blaise Cendrars, pointing out that, “the new collection of Blaise Cendrars’ poetry arrives annotated with the constructive naivety of the solid and tranquil strokes of Tarsila do Amaral. We cannot help but notice the correlation that exists between the Brazilian painter’s art and that of the French poet. *Feuilles de route* are simplified drawings of the landscapes through which Cendrars traveled.”<sup>4</sup>

### “Exotic Pau-Brasil”

This is the period of the trips to Rio and Minas, with an increased production of sketches and drawings, sources for the next four years of her painting. It is the moment of Blaise Cendrars’s presence. Tarsila does not linger with those constructive works. That same year, 1924, she paints *Morro da Favela* (CAT. 8), *Carnaval em Madureira*, *Paisagem* (now lost, but which belonged to José Severiano de Rezende), *A Feira* and, in the following year, *O Mamoeiro* (CAT. 13).

In observing her gradual abandonment of constructivism in favor of the sensuality of undulating lines, there emerge “native” landscapes in which color predominates. It is exciting, exacerbating the senses; and along with the synthesis that continues to define the various elements of the painting (people, plants, animals, houses, vegetation, etc.), stripped of shadow, outlined over the background, we are reminded of the words Cendrars used to encourage her to prepare her first Paris exhibition. At the same time, he was writing to Oswald de Andrade about preparations for Tarsila’s first solo show, “make a French exhibition, Parisian, and not a South American demonstration.” He added sententiously: “*Le danger pour vous c’est l’officialité*” (letter of April 1, 1926); on the other hand, he encouraged her by saying

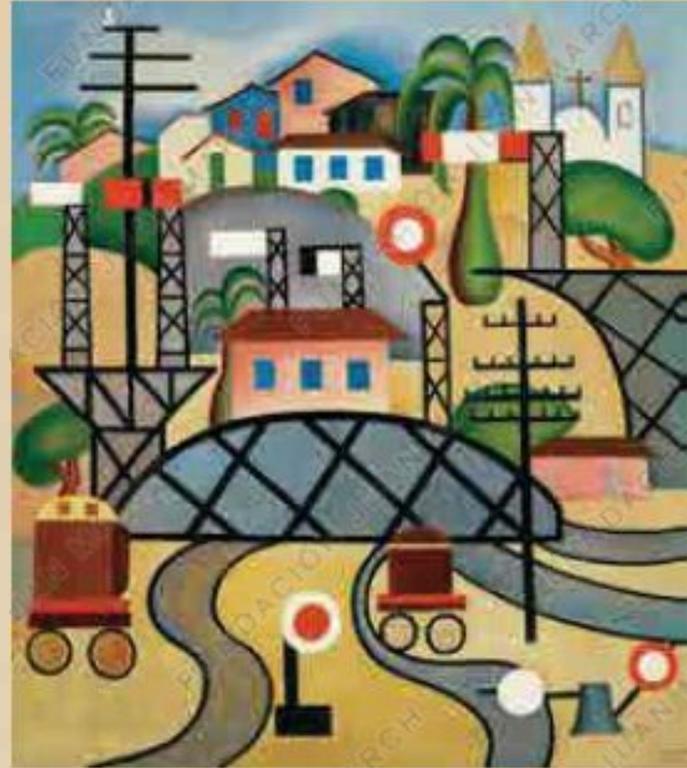


Fig. 4. Tarsila do Amaral, *E.F.C.B.* Oil on canvas, 142 x 127 cm. Museu de Arte Contemporânea da Universidade de São Paulo, SP

“work from *Morro da Favela* onward.” Was this an incentive or a rallying cry, coming from a personality who was an intellectual authority, for this phase that we now call “Exotic Pau-Brasil”? In fact, these provincial scenes of silhouetted, stylized, colorful elements pleasing to European taste and simultaneously so “Brazilian” in their imagery, characterized the work developed by our painter. Incidentally, Paulo Prado himself recounts that he recognized Tarsila’s painting from across the street, as he looked for the Galerie Percier, where the artist was holding her first individual exhibition in Paris. Among the works of this phase, we could even include *Romance* (1925) – though it is more discreet – and *Cartão-postal* (CAT. 30) and *Antropofagia* (CAT. 29), both from 1929. Therefore, what Cendrars wanted – what European and North American critics continue to desire so ardently today – was that our creations live up to their expectations, that it be folkloric, different, in the sense that it be dissimilar to European creativity. That which is seen as the “Other,” as the counterpoint to that culture that calls the shots in an international cultural context, worthy of being shown on the alternative circuits.

That is what contemporary Brazilian visual art is struggling to break, now that there have appeared in Europe, chiefly in the last ten years, those who have seen just how interesting some of our artists can be, artists who have even managed to set trends that later emerged in the First World.

### “Metaphysical/Oneiric Pau-Brasil”

The phase that we consider to be the high point of Tarsila’s production of the mid-1920s is what we call today “Metaphysical/Oneiric Pau-Brasil”; in which we include such exemplary works as *A Cuca*, 1924 (CAT. 7); *Palmeiras*, 1925 (CAT. 15); *Pastoral* and *Manacá* (CAT. 19), both from 1927; *Calmaria* (I and II [CAT. 31]); *O Lago* (CAT. 20) and *O Sono* (CAT. 25), both from 1928; *Cidade* (CAT. 32) and *Sol poente* from 1929 (CAT. 28); and, for example, *Composição*, from 1930.

In these particular canvases, Tarsila gives vent to an expressive form that has more to do with her subjective universe of dreams and magic, unconcerned with the representation of external reality. *A Cuca* (1924) is the first painting in this series. It can be evaluated as a work on the threshold between the exotic and the magical, which transpires marvelously throughout the painting. In the midst of a symbolic rural landscape – cacti, trees and tufts, in small nuclei of summarily executed vegetation – a small and emblematic blue lake at the center of the composition, surrounded by both fantastic and real animals, such as the frog, a gigantic caterpillar, an armadillo-bird, and a large yellow figure, pure invention, to which all the rest are attentively turned.

This painting, by the way, is the only one that partially preserves the frame of Pierre Legrain – the celebrated Paris Art Deco craftsman and bookbinder whom Tarsila commissioned to frame the canvases for her first Paris exhibition. Commissioning Legrain to construct frames that emphasized the exotic-magical nature of her works – with lizard skin, in corrugated cardboard, in polished wood, with mirrors cut at angles, etc. – always seems to us to have been a sign of insecurity in light of the public before whom she was presenting. In addition, these frames became works themselves, parallel with her paintings, no doubt interfering with them and causing some French critics to consider them *tableaux-objets*.

Actually, Tarsila was not opposed to being considered “exotic.” She even encouraged it or let herself be carried away by this label by which we are identified in the exterior, at a moment when Brazil was seeking to declare its cultural identity. And this from the perspective of a character already

inherent in her painting, given that it had first been announced with *A Negra*.

Inspired by a landscape sketched during her trip to Rio or Minas Gerais, *Palmeiras* (1925) is almost metaphysical, above all due to its distancing of the real and despite its visible references – railroad, palm trees, farmhouses, mountains.

The nakedness of the painting, its surreal, hieratical tranquility, makes it, along with *O Lago* (1928), one of the painter’s two masterworks, not only within the Oneiric series, but perhaps among all her pictorial work of the 20s. With few elements and a chromatically austere point of view, this canvas already contains the freedom of what would be called the “anthropophagic landscape.” Unreal in the density of its magic, it also rests on the nebulous frontier between the animal and vegetal, simultaneously strong and aggressive in its pure inventiveness.

It is that same canticle to the overflowing tropical nature that blossoms in *Manacá* (1927), the erect flower/penis, vibrant in its pink/blue/green coloring, magnificent in its enveloping compositional audacity. The same dominant tones appear in *Floresta* (1929), of a similar telluric/phallic connotation; also perceptible in *Sol poente* from the same year. The origins of this last painting allude to Tarsila’s working method, as we find its probable inspiration in the decorative elements produced by the architects Patoul and Rapin for the garden of the Sevres Manufacturers Pavilion at the 1925 Exposition of Decorative Arts in Paris.<sup>5</sup>

Although she would not become directly involved with Surrealism, like Ismael Nery, the oneiric and surreal appears in a defined manner in Tarsila’s work. She knew of Freud – whose work also greatly interested Oswald – as revealed in her library, which was consulted for our research and gives proof that she knew him, though does not reveal the extent to which she absorbed his work. Undoubtedly, in the milieu frequented by the couple Tarsiwald – as Mário de Andrade affectionately called Tarsila and Oswald – all themes related to Surrealism were debated, a discussion appropriate to the time. Several authors have already referred to Tarsila’s dream-like, tranquil nature, as if disconnected from the real world. But, parallel to the earthly magic that emerges during this period of the 20s, as already mentioned, there appear two particular canvases, *O Sono* (1928) and *Cidade* (1929), that refer directly to painting exposed or projected by the subconscious. In the first, the artist herself told us, when questioned, that she wished to register a spiritual state on the threshold between consciousness and the loss of consciousness, in that moment prior to sleep. An image that is

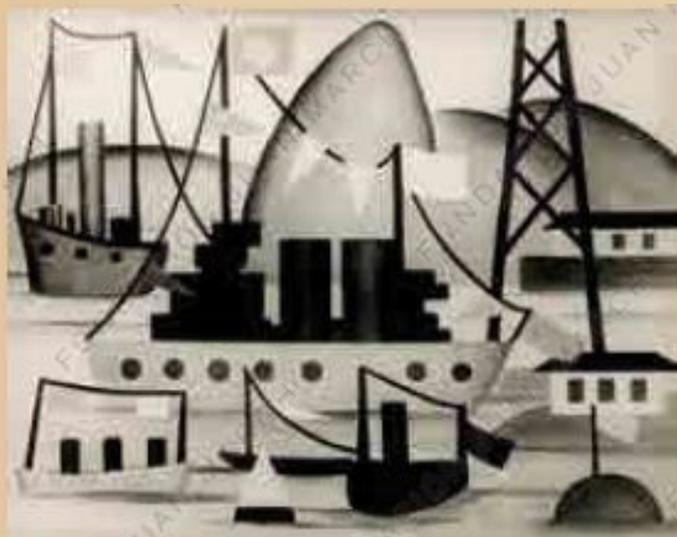


Fig. 5. Tarsila do Amaral, *Barcos em festa* (Boats at Party), 1925. Oil on canvas. Lost.

Fig. 6. Tarsila do Amaral, *Adoração (Nègre adorant)* (Adoration [Black Man at Worship]), 1925. Oil on canvas. Lost.

projected via ameboid forms that occur rhythmically, ad infinitum, in front of a half ellipse, a form that emerges with a certain frequency in various compositions at the end of the decade (such as *A Lua*, *Urutu*, *O Touro* and *Floresta*, for example). Looking at *Composição* (1930), it also seems as though we are seeing a projection of the subconscious. In *Cidade* (1929), we see that the painter deliberately opts for an image that is an exception in her work, given that she wishes only to capture a dream that she had. Here, once again, the street that cuts the canvas diagonally transmits a sense of

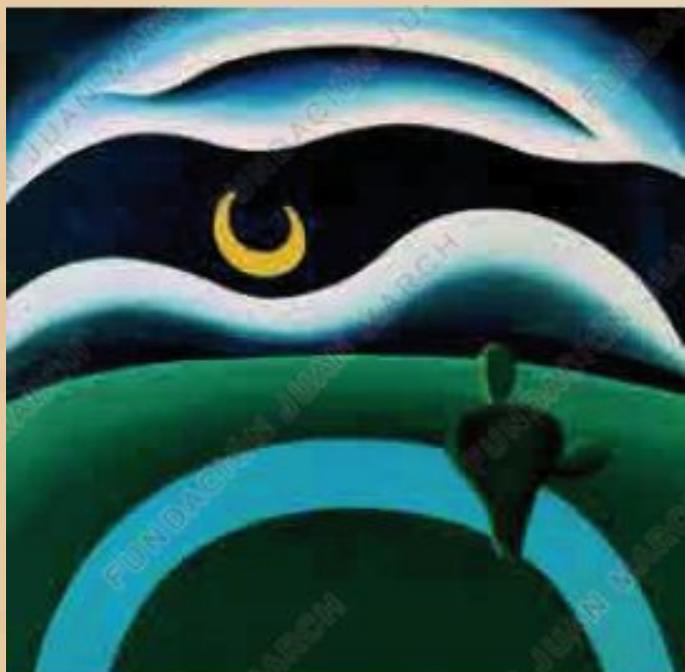
rhythm punctuated by the buildings lined up until lost to sight, next to those unusual elements – small heads inside boots – walking along the long and infinite urban road.

*Calmaria II* (1929) belongs to this series in which the oneiric opposes itself to any concern with representation – or even the native, if we take into account the objectives pursued by the avant-garde. Just as in *Pastoral* (1927) – based on a photograph of Oswald’s son, Nonê, as a child, alongside his grandfather – although here strongly impregnated with the memory of the *douanier* Rousseau. As in the others previously discussed, what we perceive is the projection of an interior reality, sweetly subjective. In *Calmaria II*, the second version of the canvas that belonged to Christian Zervos, the climate is absolutely that of a subconscious vision that blossoms on the canvas through the artist’s special chromatic selection, in prismatic forms reflected off of the horizontal line that divides the composition in half. The only reflected form that does not appear in the upper half of the canvas is, curiously, the suggestion of a waning – or waxing – moon (?), or most probably one in a state of eclipse – as if night had fallen on the radiant sun of *Abaporu*.

Parallel to this most remarkable production, we can still point out some interesting facets in Tarsila’s 1920s pictorial work. They are akin to dilutions from a recipe book, that stemming from collage, which was well explored and rather frequent in her work, as in *Pescador*, *Passagem de nível* and *Paisagem com Touro*, all from 1925, and, undoubtedly, in *Barcos em festa* (Fig. 5).

Are these paintings a sign of the exhaustion of the artist’s innovative zeal, keeping in mind, above all, her earlier motivations? At the same time that she is pursued by that desire to project the national, what is ours, in terms of reality, one cannot help but notice that in 1920s Brazilian Modernism, her portrait of the “native,” of the Brazilian people, that which is visible in Tarsila, is quite cruel. Sonia Salzstein did not allow this bias of the painter to pass unnoticed, commenting that Tarsila cruelly places moronic features on a malnourished people who are left to their own fate. This observation can be recorded in *Vendedor de frutas*, *Adoração (Nègre adorant)*, *A Família*, and *As Meninas* (Fig. 7), all from 1925. *Anjos* (Angels), from 1924, already emphasized the distant traits of any idealization in Brazilian mestizo features, although here rendered with a certain tenderness.

In the following decade, in *Segunda Classe* (Second Class), of 1933, the artist would cast a different eye, more compassionate, on this very same misery. As with *Operários* (CAT. 34), inspired by a photograph, the “masses” do not appear



**Fig. 7.** Tarsila do Amaral, *As Meninas (The Girls)*, 1925. Oil on canvas. Lost.

**Fig. 8.** Tarsila do Amaral, *A Lua (The Moon)*, 1928. Oil on canvas, 110 x 110 cm. Private collection, São Paulo, SP

to interest her, and the diverse heads forming the compositional pyramid are given unequal treatment. Thus, the majority of the faces seem to be frozen in anonymity, while the artist elaborates upon just a few, who, according to her own testimony, are identified as people from her circle – such as the writer Eneida de Moraes, the architect Warchavchik, the administrator of her father’s farm, Osório César (her companion at the time) and the maestro Camargo Guarnieri.

While, according to our judgment, an Art Deco vocabulary proliferates in the works of 1928 – as in the case of *A Lua* (Fig. 8), *Distância* (CAT. 22) and *A Boneca* (CAT. 21) – we can observe that compositional audacity is dominant in this same year in *Abaporu*, *O Sapo* (CAT. 23), *O ovo* (or *Urutu*) (CAT. 26) and *O Touro* (CAT. 24), as well as in the extraordinary *Floresta* (CAT. 27), of the following year. This is the reason why we consider of such great intensity – thematically and iconographically – that nucleus of paintings created between 1923 and 1930, the pinnacle of Tarsila do Amaral’s work.

- 1 I wrote a first version of this essay for the catalogue of the exhibition *Tarsila Anos 20*, which took place at the Galeria de Arte do SESI, São Paulo (Sept-Nov. 1997). There, I had already noted that in “revisiting” the classification of trends we find in Tarsila’s 1920s painting, it would be worth reviewing the order of the works in the catalogue of the artist’s output, which I already published, with the intention of giving priority to the nexus of this sequence of trends, irrespective of the year in which the work was created, especially with regard to 1923.
- 2 The term “Pau-Brasil” – literally, “Wood of Brasil” (in English, Brazilwood) – from which the country derives its name, designates a characteristic tree from this area, from which a reddish dye – highly valued by colonial-era commerce – was extracted.
- 3 N.T.: In Portuguese, “*matavirgissimo*” (from *mata*: forest and *virgem*: virgin), thus “virginforest-ism,” as Mário de Andrade’s expression is translated in the well-known letter that the author cites and which is reprinted in the present catalogue.
- 4 Mário de Andrade, “França/Feuilles de Route”, in *A Revista*, 1st yr., n.º 1 (Belo Horizonte, July 1925), p. 54. *Os livros e as idéias*. He further says regarding the book: “The major interest awakened by the book is that of gauging the impact of the brutality of the tropical environment on fine French sensibility. The tumultuousness of our physical ambience did not frighten the poet in the way we expected [...]. He simply suffers the rational curiosity of a visitor to a museum [...]. Meanwhile, the overflowing volumes, the excess of color, the undisciplined lines of our landscape perturb his poetic sensibilities. He has not gathered the sensation in its pure state. He has not simply made poetry, as in the *Monde Entier*, but art as well. It has awakened the visual artist in him. He has cut edges, outlined silhouettes and used living ink. He has preserved the old synthesis, but the lyrical flow has not come from his primitive purity. It has managed to make literature.” It is as if Mário were referring to Tarsila’s Pau-Brasil painting! In that intellectual and artistic exchange between Tarsila and Cendrars!
- 5 See, by this author, “*O Modernismo à luz do Art Déco*,” 1974, reprinted in A. Amaral, *Arte e Meio Artístico/entre a Feijoada e o X-Burger*, São Paulo: Editora Nobel, 1983, pp. 58-64. In addition to consulting photographs, Tarsila had the habit, acquired from Pedro Alexandrino, of keeping her sketches, rough drafts of her drawings and of completed paintings, to which she would frequently return in subsequent versions of some of her paintings, like the feminine gesture of returning to an embroidery, for example. Thus, in the 1920s – the period which concerns us here – she would carry out three versions of *A Feira* (The Street Market), as an exemplary exercise in the ordering of the exotic in variations on the same theme; two versions of *Sagrado Coração de Jesus* (Sacred Heart of Jesus); two versions of *Calmaria* (Calmness); and no less than four versions of *Religião Brasileira* (Brazilian Religion).

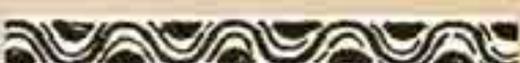
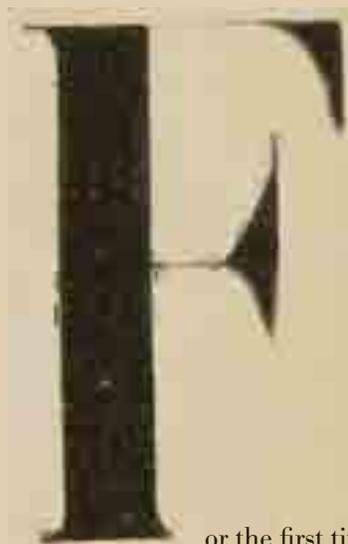




# A “Quest” for Tarsila

*We are the primitives  
of a future perfection.*  
Mário de Andrade

*If I took anything away  
from my trips to Europe  
between the two wars, it  
was Brazil itself.*  
Oswald de Andrade



or the first time in Spain, and 36 years after her death in São Paulo, Tarsila do Amaral appears individually, the great name of 20<sup>th</sup>-century Brazilian painting and one of the key figures of an avant-garde movement still little-known to us. This despite the fact that her most important contributions – seen in Spain in the large IVAM exhibition, *Brasil de la Antropofagia a Brasilia*, curated by Jorge Schwartz and shown in 2000 at the initiative of the author of this essay – are among the most significant that the South American continent has given to modern culture.

Off set, here is Tarsila’s pre-history: Capivari and the rest of the 22 farms of her childhood and adolescence, the childhood of someone born into a very traditional family of landowners, of *fazendeiros*, of farm owners; growing up “skipping from here to there among rocks and cacti”; learning about literature, makeup and even French wines;

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Photograph of Tarsila do Amaral, c. 1920-24. *Album de Viagem de Tarsila* (Tarsila’s Travel Album), c. 1926

JUAN  
MANUEL  
BONET

booming São Paulo between the centuries; the boarding schools – among them a school of French nuns in Barcelona (from 1902 to 1906); first contact with Paris; her first marriage – an almost immediate failure – and the birth of her daughter, Dulce; her academic studies, first with sculptors, the Swede William Zadig and Mantovani, and then the painters Pedro Alexandrino and George Elpons, the latter German; writing rather conventional sonnets that contribute little to her glory; piano practice, which she would always cultivate.

Sociology of the avant-garde, of Brazilian Modernism: Paulo Prado and Rubens Borba de Morães also belonged to the same social circle, as did Olívia Guedes Penteadó. The Communist painter Cândido Portinari, in contrast, born on those red lands of coffee, belonged to the proletariat tied to that production.

## I

The avant-garde movements, initiated in Europe in the middle of the first decade of the 20<sup>th</sup> century, reached Brazil at the end of the second decade. One of the first modern visions of the country would be the work of a foreigner who lived in Rio de Janeiro during 1917-18. I am referring to the French composer Darius Milhaud and his marvelous piano suite, *Saudades do Brasil* (1921). Milhaud, the private secretary of Paul Claudel – then French ambassador – and future member of the Groupe des Six found the appropriate tone with which to “speak” the fascination produced by the then capital of the country, in which he coincided with a third intellectual diplomat, the poet and collector Henri Hoppenot. Each piece bears the name of a neighborhood: Botafogo, Laranjeiras and so on. For this reason, it is worth reading “Le Bresil,” the eleventh chapter of Milhaud’s wonderful memoirs, *Notes sans musique*, which he edited in René Julliard’s 1963 revised edition. The Brazilian rhythms are also present, for the most part, in *Le boeuf sur le toit* (1920). And, in this context, one must also listen to his ballet for the Ballets Suédois, *La création du monde* (1923), a work that will forever be associated with the names of Blaise Cendrars, author of the libretto, and Fernand Léger, who designed the curtain, set and costumes – two key creators of that Paris, whom we will soon encounter. (Many years later, the title *Saudades do Brasil* would be taken up again by Claude Lévi-Strauss for his 1930s photography book on that country.)

Claudel himself, for the most part, also knew how to

This essay is illustrated with photographs of various pages from the *Album de Viagem de Tarsila*, c. 1926. In it, the artist gathered photographs and diverse mementos of events in her life and travels with Oswald de Andrade and other figures.





FELICIDAD A DE





Figs. 1-5. Covers of the first four issues of *Klaxon* and interior pages, 1922. CATS. 109-112

Fig. 6. Mário de Andrade, *Paulicea Desvairada*, 1922. CATS. 115-116

“speak” without parallel about what was, during part of the First World War, his city of residence. His book, *La messe là-bas* (1919), reveals to us a luminous Rio de Janeiro, clean, of ridged profiles. A Brazil that we fancied, at times, pretarsilian. (My copy of *La messe là-bas* helps me make that connection: it is enhanced by an original gouache by John Graz, one of the first Brazilian modernists.)

When Claudel and Milhaud have their respective experiences in Brazil, things are slowly beginning to move within that country’s own culture. Genesis of Modernism in literature, the visual arts, architecture, music. Milhaud, for example, writes about composers who know about more current French music – one of them, Leão Velloso, names his dog “Satie” (it is to Velloso that Milhaud owed his true initiation to a work that, as he himself confessed, he knew only slightly until then). Anita Malfatti lives “live” the final hour of universal painting, first in Germany, where she is infected by Expressionism, and then in New York. Her extraordinary solo exhibition of 1917 in São Paulo, which disconcerted and displeased her then friend Tarsila, appears in the annals of “Modernism” as a shock.

Tarsila, in the Paris of 1921-22, continued her apprenticeship. She studies at the Académie Julien, the academy of Émile Renard and with a drawing teacher named Oury. In 1920, she visits the Salon d’Automne and, in a letter to Anita Malfatti, writes about the dominant presence of the cubists, futurists and even the dadaists. Elsewhere, she comments to Anita on the writings of Umberto Boccioni, and although she states that she does not agree with the Italian sculptor’s theses, she praises the works of two of his colleagues, Gino Severini and Luigi Russolo, reproduced in the volume. But Tarsila is still not mature enough for all of this. As she told Aracy Amaral – whose *tarsilianisms* are the sources of reference and are, therefore, those that are inevitably the most cited throughout this essay – “she remained faithful to the sonnet, as well as to the Academy.” The pictures that emerge from her hand are still naturalistic and as proof one need only look, for example, at two 1921 works, both of which can be dispensed with: *Rua de Segóvia* (Street in Segovia) and *Camponesa espanhola* (Spanish Countrywoman). Or her society portrait *Chapéu azul* (Blue Hat) of 1922.

Sharp edges. Mário de Andrade was the first in that country to assimilate the language of the international avant-garde. Futurism, Cubism and, above all, *L’Esprit Nouveau*, were the ingredients that he blended into his own productions – beginning with his foundational *Paulicea Desvairada* (Fig. 6), of 1922, a completely deconstructive São Paulo manifesto, from its joyful, geometrical and polychromatic

cover to its action.

The start of Modernism in São Paulo and, ultimately, in Brazil, was the Week of Modern Art in February 1922, organized by Mário de Andrade and his colleagues (and already benefits from an impressive bibliography). Poetry, painting – the primitivist red-and-black poster was the work of Emiliano Di Cavalcanti – sculpture, architecture and music – among the works performed was one by Satie – converged during that Week. Tarsila did not participate because she was in Paris.

A direct consequence of the Week, in that same year of 1922, was the emergence of Modernism's – that is to say, the Brazilian avant-garde's – first platform: the Paulista magazine *Klaxon*, subtitled *Mensário de Arte moderna* (Figs. 1-5), founded by Mário de Andrade. Its sensational cover, whose

authorship unknown, is almost Russian, almost *a la* El Lissitzky. The content is not far behind. In the first issue, the Belgian critic Roger Avermaete writes, in French, about the new painting trends, extensively citing Wassily Kandinsky. In a Hispanic key, we find – in Spanish – Guillermo de Torre's signature in *Klaxon's* issue 5, on an "Ultraist poem" (as it is presented) titled "*Al volante*," and in issue 8-9, on another composition, "*Atmosfera*," which announces itself as being from *Hélices*, his only book of poems. Tarsila is cited in an anonymous footnote – though we know it to be by Mário de Andrade himself – in issue 5 of the magazine, on the addition of one of her works – *Espanhola* – and another by Anita Malfatti – *Chinesa* – in the I Salão Paulista de Belas-Artes. In issue 8-9, she appears – as Tarsila Amaral – in a list of collaborators; but that collaboration had not yet materialized, and there would be no such opportunity because it was the magazine's last issue. Annateresa Fabris, in her very interesting book, *O futurismo paulista* (1994), has analyzed that aspect of the group's poetics with regard to *Klaxon*. In *Ismos* (1931), the everwise Ramón Gómez de la Serna would dedicate a brief chapter to "*klaxismo*," the writing of which – the only one he cites is Mário de Andrade – "should be done in an automobile."

In 1922, both Tarsila and Anita Malfatti portrayed Mário de Andrade in pastel and turned to exactly the same intense range of colors. Never before, and never again, would the two painters coincide as much as they did in these parallel works. To the same cycle belongs another portrait by Tarsila of the author of *Macunaíma*; a portrait inspired by a corner

of her studio invaded by a floral offering from her admirer, *As Margaridas de Mário de Andrade* (Mário de Andrade's Daisies). It is an almost Nabi portrait and in that sense Aracy Amaral is right when she sees in it a Bonnardian air. The picture is similar to another by Anita Malfatti on the same theme. We know, from others, that both carried out individual portraits of Joaquim Inojosa, who, after connecting with the São Paulo group, was going to disseminate the "good new modernist" in Recife. At that moment, the leading voice is that of Anita Malfatti. But Tarsila, who had recently returned from Paris, was ready to initiate her own avant-garde evolution. In a short time, the transformation was in progress, in contact with her colleague and friend – whom she would soon leave irreparably behind – as well as with Mário and Oswald de Andrade and a third poet, the future "integralist" Menotti del Picchia. The Group of Five is formed: two painters and three poets (see on the subject Anita Malfatti's caricature, owned by Mário de Andrade [CAT. 171]). They travel everywhere in the green Cadillac owned by Oswald, who is evermore interested in the beautiful painter recently returned from Paris, who, like everyone else, had read *Paulicea Desvairada* (Fig. 6)

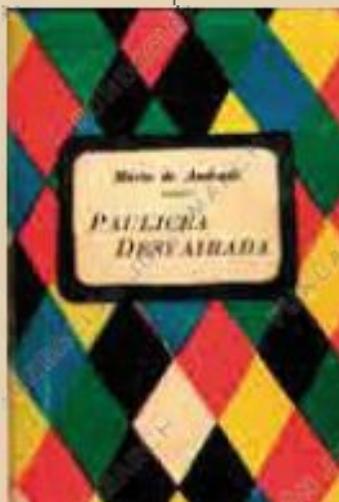
Actually, the second Andrade, Oswald – though he bore no resemblance to Mário – would soon become the romantic companion of Tarsila, whom he would marry in São Paulo in 1926, the bride wearing one of her beloved dresses by Paul Poiret. The painter's first portrait of the poet, in that same year of

1922, is still relatively conventional, while that of the following year is much more interesting as it is carried out in a post-cubist key. It is in a style very similar to the one used for the likeness of Sérgio Milliet – painted contemporaneously – who, four decades later, would become the author of the first monograph on Tarsila's painting.

"Tarsiwald" or "Tarsiwaldo," Mário de Andrade would call them, referring to the brilliant pair formed by Tarsila do Amaral and Oswald de Andrade, fundamental duo in the importation of certain "Paris novelties," but also in the rooting of the Brazilian vanguard in Brazil.

"*Caipirinha* dressed by Poiret," is what Oswald de Andrade – in a definitive way – would call Tarsila in his great poem "Atelier," from the seminal book *Pau-Brasil* (1925), edited in Paris by Au Sans Pareil, the great publishing house of René Hilsum. The comment seems to paraphrase the painter's exceptional 1923 *Auto-retrato* (*Manteau rouge*)

6



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(CAT. 2), and we know that the coat in question was first worn in the French capital on the occasion of a banquet in honor of the great pilot Santo Dumont. At least some of the Poirêts owned by Tarsila are preserved, among them this one, which she wore on the day of her wedding to the poet.

## II

In the Paris of her second and decisive sojourn between 1922 and 1924, the still-doubtful Tarsila (see the enchanting *Figura azul* (Blue Figure) [1923] against a background of “nabis” oranges), seeks a now decidedly modernist orientation. She enrolls in the crowded academy of André Lhote – post-cubist painter highly inclined to *Parler peinture* (as he would title one of his books) and to whom many Latin Americans owed their training, among whom would stand out, at the end of the decade, a group of Argentinians. As Tarsila would remember years later, on one occasion María Blanchard gave a class at that academy. From Lhote, Tarsila purchased a large painting of a soccer subject for Mário de Andrade, for whom she also acquired a harlequin by Picasso. Tarsila also attended classes at Albert Gleizes’ studio, one of the most theoretical of the cubists, ever since publishing, with Jean Metzinger, *Du cubisme* (1912). She rounded out her training with visits to the studio of Fernand Léger, the cantor of the modern city. Léger, the best painter of the three, whose works were owned by Tarsila as well as, newly, by Mário de Andrade, is without a doubt the one who would leave the biggest imprint on his disciple’s style. Her first creations, after her return to São Paulo, are rather brilliant exercises in the adaptation of the master’s style to Brazilian reality. In any case, she would in time dedicate articles to all three (published in this catalogue) that possess a testimonial value and, above all, reveal an appreciation for what she learned, a springboard for her self-discovery, in other words, for her discovery of Brazil and her view of Brazil.

In some of the 1923 paintings, Tarsila “speaks” Paris. Such is the case with *Pont Neuf* (CAT. 4). Lhote is behind this vision, as well as Oswald’s second portrait, Milliet’s and *Natureza morta* (Still Life). The teachings of more orthodox, Gleizian, Cubism inspire the somber *Natureza morta con relógios* (Still Life with Clocks) – of which a pencil sketch exists – and a pair of now-lost compositions. Also belonging to the series executed in Gleizes’ studio is a sketch inspired by a Jacques Lipchitz sculpture. In other paintings – and I am thinking of *O Modelo* (CAT. 3), *Estudo (Academia n.º 1)* (Study [Academy n.º 1]) and *Estudo (Academia n.º 2)* (Study

[Academy n.º 2]) – Léger’s geometrical imprint is very apparent, his – to say it *a la* Ramón Gómez de la Serna – “tubularism,” which we will find a later echo of in *A boneca*, 1928 (CAT. 21). It is about this still-scholastic creation that Tarsila is doubtlessly thinking when she arrives at the port of Rio and comments to a journalist who had coincided with her on the *Orânia* and reported on their encounter in the Rio paper *Correio da Manhã* (December 25, 1923): “Cubism is a military service. All artists, to become strong, must go through it.” Neither can we forget a much more personal painting, now lost (though preserved in photographs): her highly unusual vision of Venice.

In 1923, the year in which Oswald de Andrade arrives in Paris and the relationship between the two grows stronger – a year she would later describe as “marvelous” – the couple met some of the principal protagonists of Modernism, the true *crème de la crème* of the French capital: painters such as Robert and Sonia Delaunay, Juan Gris, Marie Laurencin and Pablo Picasso; sculptors such as Constantin Brancusi; composers such as Manuel de Falla, Darius Milhaud, Erik Satie – who gave Tarsila the manuscript of “Air du poète,” one of his lovely *Ludions*, on the verses of Léon-Paul Fargue – Igor Stravinsky and the Brazilian Heitor Villa-Lobos – another of the founding fathers of modern Brazil, who, as such, had taken part in São Paulo’s Week of Modern Art – gallery dealers such as Léonce Rosenberg; art critics such as Maurice Raynal; writers such as Nicolas Beauduin, André Breton, Blaise Cendrars, Jean Cocteau, Benjamin Crémieux, the American John Dos Passos, the aforementioned Léon-Paul Fargue, Jean Giraudoux, Ramón Gómez de la Serna (Tarsila would notice how badly he spoke French), Max Jacob, the Lusophile Valéry Larbaud, René Maran, Adrienne Monnier – owner of the legendary bookstore Aux Amis du Livre on the Rue de l’Odéon – Paul Morand, Juliette Roche, Jules Romains, Jules Supervielle. A truly fascinating list, to which must be added Rolf de Maré and Jean Borlin, the promoters of the Ballets Suédois, for whom, in 1924, “Tarsiwald” would embark on a project that unfortunately was never realized: a Brazilian ballet with a libretto by the poet and sets and costumes by the painter, which would have been called *Histoire de la fille du roi*. The music would have been by none other than Villa-Lobos, who would dedicate *Choros n.º 3* (1925) to the couple, in which is heard the echo of the *Pica-pao* bird – the title of this very Pau-Brasil piece.

Ramón Gómez de la Serna. I’ve cited him with regard to his unusual reading, in *Ismos*, of “*klaxismo*,” and also with regard to his meeting with Tarsila in Paris on the occasion of a banquet in honor of the inventor of the *greguería*.



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Tarsila shared with Ramón the period's love of the circus, evident, in the case of the Brazilian, in her appreciation for the clown Piolim, whom other modernists also portrayed. Cendrars thought Piolim better than the Fratellinis and we also come across him in F. T. Marinetti's Rio de Janeiro *Taccuini*, dated May 25, 1926: "At 9 we are going to the circus with Lage and his friends, where the clown Piulin [sic] is performing. Very original. Pantomines. Comic scenes. Broad Brazilian Portuguese farce. The circus owner tells them to offer me ice cream." A love that led the Carioca Álvaro Moreyra to title one of his most important books *Circo* (1929), which was dedicated to Tarsila and Oswald, and whose red-and-black cover also appears almost Russian.

From Brancusi is a catalogue sent to "Tarsiwald" in 1926, in which, in a linear dedication-drawing he depicted the newlywed couple as the protagonists of his incredibly famous sculpture *The Kiss*: lovely testament of the encounter between the great purist of post-symbolist art and one of the seminal couples of New World modernity. Brancusi's *Prometheus* (1911), in the Hirshhorn Museum, Washington, D.C., is one of the artworks once owned by Tarsila, who also owned an album of Brancusi's photographs.

All of this frenetic activity in Paris, as well as the various trips through Europe and the Near East, is documented in a cosmopolitan album in which the painter collaged concert tickets and programs. Among them: the 1926 Satie festival, and that of his friend Arthur Rubinstein, one of the first to perform Villa-Lobos; theatrical works; Ballets Russes and Ballets Suédois; the invitation to a show of the customs agent Rousseau at the Galerie Paul Rosenberg; cards from restaurants and from a store in Beirut and from "Diego Gómez Pérez / Calefacción / Teléfono número 394 / Sevilla"; cards of guides in Alexandria, Cairo and Luxor; grand hotel stickers, among them the Ritz in Paris, the Great Britain in Athens and the Larbaudian Avenida Palace in Lisbon; train tickets – Sud-Express, Medina to Salamanca, November 20, 1924, and another on the same day, from Salamanca to Villar-Formozo – and ship tickets; an entrance ticket to the Cherbourg Casino; photographs; religious prints; a Greek postage stamp of Lord Byron; a page from a Turkish calendar; a Siena museum ticket; a receipt for alms given in Assis, a Bern scale ticket; an identification card handwritten by Cendrars; cards from Paris restaurants; a program from the Teatro Español with a photograph of Margarita Xirgu; a ticket to see Piolim.... Also, almost forming a poem, in each of the four corners of the page, this sentence, which I leave in Portuguese: NOSSA / FELICIDADE / É / IRRE-MEDIAVEL.

### III

In a letter of April 1923, Tarsila writes to her parents: "I feel more and more Brazilian: I want to be the painter of my land. How grateful I am to have passed all of my childhood on the farm. The memories of that time are becoming precious to me."

There were Brazilians among the couple's friends in Paris. They introduced the sculptor Victor Brecheret to Brancusi, who would be a decisive influence on him. The most kindred, in how he immersed himself in Brazil's roots, was the painter and poet Vicente do Rego Monteiro.

This was also the year when "Tarsiwald" returned to Brazil. The year of *Rio de Janeiro*, which was owned by Segall: a picture painted in Paris, more emblematic of that return, a splendid painting, diamond-like, whose enchanted Carioca climate, a bit picture-postcard, is very Milhaud, very Claudel and also very Marc Ferrez, very much like the unforgettable photographs of that 1880s Frenchman. Even more important for the development of Tarsila's poetics would be the vibrant *Caipirinha* and, above all, *A Negra*, a potent and concise painting. "A sort of magical and sexual talisman" – in the words of Vinicius Dantas – inspired by an employee of her father's farm, that, in addition to containing geometrical elements, the result of her apprenticeship with Leger, anticipates – as Aracy Amaral has so cogently shown, as have various historians in her wake – the Anthropophagite series. It is interesting to note that these works, which reveal a profound reflection on the Brazilian in painting, these works with banana trees – the leaf of one can be seen behind *A Negra* – like those that would soon invade some of Segall works (see, for example, *Bananal* [1927]), had been painted in the world capital of modern art, an art that increasingly saw itself through the mirror of primitivism. In that sense, it is worth drawing a parallel between Tarsila's experience and that of the Uruguayan Joaquín Torres-García, which occurred some years later, also in Paris, and led him to deepen his reflection on the Indo-American. In addition to offering him her reflections on the military aspect of Cubism, Tarsila implicates the same aforementioned interviewer as a participant in this feeling of returning home to one's native country: "I am deeply Brazilian, and I am going to study the taste and art of our *caipiras*."

Mário de Andrade's letter to Tarsila of November 15 (Fig. 7), followed along those same lines. An absolutely key letter that should be cited at length, but from which this fragment will have to suffice:

Anno II Settembre 1923

Il sottoscritto attesta di avere ricevuto dal  
Sig. *Tarsila*  
L. *10* a titolo di elemosina per N. *1* *santa*  
mess. da celebrarsi secondo la intenzione dell'offerente  
all'altare *alla Tomba*

In fede ecc.

*F. Viteriano*

Secretario della Sacrosanta Patriarcale  
Basilica di S. Francesco



IL MARIA VIRGO VENERATA IN CRYPTA LACTIS  
Proprietà del Ministero 118



You went to Paris as *bourgeois*. Ready to *épaté*. And you became futurists! Ha! Ha! Ha! I weep with envy. It is true, though, that I think of you all as *caipiras* in Paris. Your Parisianness is skin-deep. That's horrible! Tarsila, Tarsila, return back into yourself. Abandon Gris and Lhote, impresarios of decrepit criticism and decadent aesthesias! Abandon Paris! Tarsila! Tarsila! Come to the virgin forest, where there is no black art, where there are no gentle streams either. There is VIRGIN FOREST. I have created virgin-forestism. I am a virgin-forester. That is what the world, art, Brazil and my dearest Tarsila need.

## IV

Of all the decisive encounters that took place during that last year of her stay in Paris, the most decisive for Tarsila and, in the end, for Brazilian culture, was the encounter with Blaise Cendrars, great friend of painters such as the aforementioned Léger and Delaunays (with regard to the latter it is worth remembering that Tarsila had purchased from Léonce Rosenberg one of the most monumental and stunning of Robert's Eiffel Tower series, dated 1911, today in the collection of the Art Institute of Chicago). The encounter with Cendrars was decisive, above all, because in 1924, the French-Swiss poet and narrator, invited by Paulo Prado, embarked for Brazil. The two books to consult on the very intense relationship that the author of *Anthologie nègre* (1921) was to have with the country he was about to discover are *Blaise Cendrars no Brasil e o modernismo* (1970) by Aracy Amaral, and the encyclopedic quest by Alexandre Eulalio, *A aventura brasileira de Blaise Cendrars* (1978). On the very day they met, in addition to giving Tarsila a small

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Fig. 7. Mário de Andrade, Letter from Mário de Andrade to Tarsila do Amaral, 1923. CAT. 128

1913 painting of his – whose subject was also the Eiffel Tower and that today belongs to the Pinacoteca do Estado de São Paulo – Cendrars would give her, in 1925, the original of his line portrait by Amedeo Modigliani, reproduced as the frontispiece of his book, *Dix-neuf poèmes élastiques* (1919).

The 20-day trip that has come to be called “the modernist caravan,” of the Paulistas and Cendrars to Minas Gerais would be seminal. Documented in photographs, it was a “physical” journey to the Brazilian interior where they were received by Carlos Drummond de Andrade, Aníbal Machado, Pedro Nava and other local supporters of Modernism. Many decades later, upon Tarsila's death, Drummond would evoke that expedition in his beautiful poem “Tarsila/Brasil.” A physical journey, we said, but, even more important, a mental journey, to the Brazil of the 18th century, to Aleijadinho's Brazil. From this trip date a series of drawings by Tarsila in which her dazzlement, for example, at the profusion of churches in the towns of Ouro Preto and Mariana – the latter the city of the great Symbolist poet Alphonsus de Guimaraens – is translated through her unique graphic system. Years later, that profusion of churches would inspire the pictures of Adolfo Guignard. Drawings, and a few pale watercolors, in which she enthusiastically also takes note of certain colors that she loved since childhood and that would soon blossom in her paintings. No one better than her to explain the consequences that such revelations had on her:

The mural decorations of a modest hotel hallway; the ceilings of the rooms, made of braided, colored bamboo; the church paintings, simple and moving, painted with love and devotion by anonymous artists; *Aleijadinho*, his statues and the fantastic lines of his religious architecture; everything had a reason for our admiring exclamations. In Minas I found the colors I loved as a child. Later, I was taught they were ugly and *caipiras*. I followed the hum of refined taste [...]. But later I had my revenge on that oppression, bringing them into my paintings: purest blue, violet pink, vivid yellow and strident green, all in various grades of strength according to how much white I mixed with them. [...] Clean painting, above all, without fear of conventional canons. Freedom and sincerity, a certain stylization that adapted it to the modern era. Sharp outlines that gave the perfect impression of the distance that separated one object from another.

It was *Feuilles de route: I. Le Formose* (1924), edited by Au Sans Pareil immediately upon the poet's return to Paris (and that now appears in Spanish translation by José Antonio Millán Alba as a supplementary publication of this cata-



**Figs. 8-9.** Oswald de Andrade, *Memórias Sentimentaes de João Miramar*, 1924. Cover illustration by Tarsila do Amaral and copy dedicated to the painter by the author. CAT. 117

logue), that was the first crystalization of Cendrars' Brazilian passion, a passion that he would keep alive for the rest of his life. The book, which narrates his journey from the French capital to São Paulo, passing through various ports – among them, La Coruña, converted to “La Curugna” – is dedicated to his friends from São Paulo – the writers of *Klaxon* – and Rio – the top echelon of Modernism in that city. At its head was a man from another generation, the pioneer Graça Aranha, along with Leopoldo de Freitas from Rio Grande do Sul. Tarsila does not appear in the dedication because she is the co-author, given that the poems are inextricably linked, in our reading, to their linear illustrations: a graphic system purely hers. These illustrations “speak” Paulista skyline, train trip – which is the most surprising of the plates – the unmistakable mountains and islands that surround Rio, starting with Sugarloaf. The book cover, with its schematic version of *A Negra*, constitutes an entire syllabus. In the same book, four other volumes are announced (*São Paulo*, *Rio-de-Janeiro*, *À la fazenda*, *Des hommes sont venus*), each

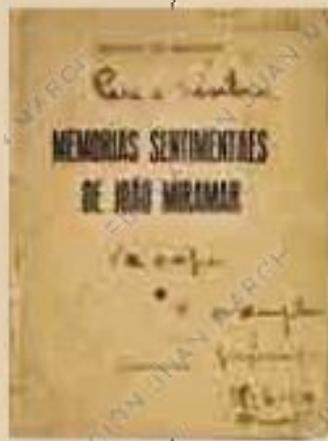
of which would have been illustrated by Tarsila, but they remained in the planning stages. In any case, Cendrars was absolutely enchanted with the result, as proved by the fact that in that same year he would attempt to make a deluxe edition of his novel *L'or* with Tarsila, but – as he tells Oswald de Andrade in a letter of December 18 – there are two small problems: the subject of the book is North American, not South, and what he needs are woodcuts but does not know if Tarsila is familiar with the technique. The first to highlight the flawless correspondence of Cendrars-Tarsila was the wise Mário de Andrade in his review of the first issue of *A Revista*, of *Bela Horizonte*: “The new collection of poems by Blaise Cendrars is annotated by the constructive ingenuity of the solid and tranquil drawings of Tarsila do Amaral. One cannot help but notice the correlation between the art of the Brazilian painter and the French poet. Both have the architectural calmness of a precise line. *Feuilles de route* are simplified drawings of the landscapes through which Cendrars passed.”

Again, as had happened with *Saudades do Brasil*, it must be said that it is a foreigner, in this case a poet of another language, who marks the way to the country's rediscovery. A country that, by the way, was taking in a substantial flow of immigrants at that time, among whom, it should be pointed out, were various creative figures who would make decisive contributions to the development of Brazilian art. Such is the case with the Swiss John Graz – already mentioned with regard to my Claudel – the Lithuanian Lasar Segall, the German Wilhelm Haarberg, the Spaniard Tomás Terán – pianist originally from Valencia, with close ties to Villa-Lobos – and the Ukrainian Gregori or Gregório Warchavchik, Segall's brother-in-law, who initiated Brazilian functionalist architecture, an architecture in constant dialogue with the local flora so nurtured by his wife, Mina Klabin.

## V

The year 1924 is crucial in Tarsila's production. It is when she creates some of the masterworks inspired by her own city of São Paulo, the *Paulicea Desvairada*. These masterworks were the gasoline station *São Paulo (Gazo)* (CAT. 10) owned by Paulo Prado – with its characteristic Ford – and that other larger, more luminous, simplified and geometrized version of the same motif – now joined by a train car – titled *São Paulo (135831)* (CAT. 9), images that should be placed alongside a small pre-Pop collage of a gas station that Cendrars sent to the painter that same year from

Paulo Prado's estate. Speaking of train cars, also masterly is the vista of the train station *E.F.C.B.* – the Estrada do Ferro Central do Brasil (Central Railroad of Brazil) – the precedent of another on the same subject, more labyrinthine and Legerian, *A Gare* (The Railway Station), done the following year. Paintings such as these – we should also recall the watercolor *Paisagem com vagão de trem* (Landscape with Train Car) – were regarded by the journalist Assis Chateaubriand, in a splendid 1925 article for *O Jornal*, as an absolute innovation: “The new São Paulo, which is growing, the force of the triumphant industrialism, was a subject waiting for a painter. Tarsila is the artist of the mechanical civilization, of men-machines, into which we are entering here in São Paulo.” They also forcefully called the attention of Mário de Andrade: there are numerous proofs of his admiration for them. One of the most expressive is a very interesting bit of unpublished prose of that time included by Aracy Amaral in the appendix of the book she edited, *Correspondência Mário de Andrade & Tarsila do Amaral* (published by Edusp, IEB USP, in 2001). But then there is a more timeless Brazil. Dating from that period – specifically, after the Paulistas' visit to Rio's Carnival, which they wanted to show to their Paris visitor – is another exceptional work, the emblematic *Morro da Favela* (CAT. 8). We must also recall *Carnaval em Madureira* (Carnival in Madureira): at center, a curious Eiffel Tower of reduced size. And the now-lost *Barra do Piraí*. And *Anjos* (Angels), the first in a series of religious subjects that would culminate in 1927 with *Religião brasileira I* (CAT. 18) – the second, somewhat later, version would become the property of Rego Monteiro – and would continue into the 1970s with paintings such as *Padre Bento* (Father Bento), 1931; *Crianças (Orfanato)* (Children [Orphanage]), 1935; *Altar (Reza)* (Altar [Prayer]), 1939; and *Santa Irapitinga do Segredo*, 1941. And *A Feira I* (The Street Market I), of which there would be another version the following year (CAT. 11) – with its celebration of Brazilian fruits already heralded in the 17<sup>th</sup> century by Albert Eckhout and in the 19<sup>th</sup> century by Jean-Baptiste Debret, an evocation parallel to certain poetic lists by Oswald de Andrade. But, among the paintings then emerging from Tarsila's hand, the one most charged with the promise of the future – another milestone in the path forged by *A Negra* – is without doubt *A Cuca* (CAT. 7). A pre-Anthropophagite magical scene that, through the mediation of Maximilien Gauthier – the “Max Goth” of Bar-



celona's 391 – would be donated by its author to the Musée de Grenoble and that, exceptionally, preserves part of its original frame by Pierre Legrain.

Tarsila-Cendrars, indissoluble. On February 21, the poet had spoken at São Paulo's Conservatório Dramático e Musical about the modern French poets (the program specifically mentions, in this order, Arthur Rimbaud, Louis Aragon, Guillaume Apollinaire, Max Jacob, Jean Cocteau, Arthur Cravan, Francis Picabia and Philippe Soupault). On June 12, the same setting would see him ramble on about the painting of his time, surrounded by the works of Paul Cézanne, Robert Delaunay, Albert Gleizes, Fernand Léger, Lasar Segall and Tarsila herself, who showed three paintings, one of them the aforementioned *E.F.C.B.*, a canvas “made expressly for the lecture,” as noted by Aracy Amaral. There was only one other “local” presence on those walls: Lasar Segall, who found himself in the best moment of his career. Tarsila would be commissioned to create the line drawing for the poster of another Cendrars lecture, this one on June 28, at the Theatro Municipal.

1924 is also the year of Oswald de Andrade's novel, *Memórias sentimentais de João Miramar* (Figs. 8-9), with a line drawing on the cover by the painter, as well as the same writer's decisive and dazzling *Manifesto of Pau-Brasil Poetry*, published on March 18 in the *Correio da Manhã*, and whose title is taken from the [Brazilwood] tree for which the country was named. It is also the year of a revolution that Cendrars would see as a spectacle, and of which we find testimony in Tarsila's drawing of factories: *Cena da Revolução de 1924, São Paulo* (CAT. 60).

## VI

*Pau-Brasil* (1925), collection of poems: also edited by Au Sans Pareil in Paris, with a prologue by Paulo Prado; a brilliant book that has now been translated into Spanish for the first time by Andrés Sánchez Robayna. A “songbook” – as it is described on the calligramic cover – whose point of departure was Cendrars, who was in Brazil during the period when Oswald was writing the volume and its dedication (“To Blaise Cendrars on the occasion of the discovery of Brazil”), but in which the way was paved for Oswald's own voice: a process similar to that which ties Tarsila to Léger. “In *Pau-Brasil*,” writes Raúl Antelo, “is where Oswald's country be-



gins. His own idea of a minimal poetry, poor [...], forms a negative definition of modernity.” If forced to choose only one poem, I would choose the minimalist “Nocturno” (Night), its three verses: “Out there the moonlight continues / And the train divides Brazil / Like a meridian.”

A book in which, once more, the drawings dialogue superbly with the poems, which would lead Oswald de Andrade to write to Tarsila on June 17 of that year, while on a transatlantic voyage, that he would pay for each one of her drawings with an antique jewel. A book whose spectacular cover – the Brazilian flag’s inscription “Ordem e Progresso” is replaced with the slogan “Pau-Brasil” – is also the work of the painter. A book appreciated by few outside of Brazil, although among those few was someone as refined as Valéry Larbaud, who read poetry in almost every language.

In *Pau-Brasil*, the best summary of Tarsila’s painting is the aforementioned “Atelier,” which can be read in the present catalogue, in the section devoted to historical texts and documents. In addition to the reference to Poiret, the poem – magnificently analyzed by Jorge Schwartz in his contribution to this volume, and to whom I defer – is important for these two verses: “Skyscrapers / Fords / Viaducts / A smell of coffee / In the framed silence.” But neither should we forget that the poem also contains, on the one hand, a reference to the decisive Minas trip and, on the other, a specific reference to *Klaxon*.

“Modernist” feeling of Brazil in other poets of that generation. For example, Guilherme de Almeida, a good friend of Oswald who, in 1925, published two absolutely spectacular books of green-black typography, the first titled *Meu* and the second, *Raça*. Guilherme de Almeida, who in “Preludio n.º 2,” from *Meu*, addresses himself to the foreigner, asking him, *a la* Tarsila, to focus on the beauty of a palm tree, which “looks like a straight, straight, straight column”; Guilherme de Almeida, who in another composition in the same book, “Mormaço,” forecast in *Klaxon*, speaks of a “perpendicular light,” while in “Cartaz” he places us before a “clear decal landscape,” a “colonial landscape / [that] screams violently / like a modern poster on a whitewashed wall.” For example, in Ribeiro Couto – diplomat-poet who would befriend Larbaud in Paris – who would move from the penumbra to more modern imagery. For example, in the first Murilo Mendes.

“Tarsiwald” symbiosis: two years later, the painter would

create the happy floral cover of *Primeiro caderno do aluno de poesia Oswald de Andrade* (Fig. 10), his second and also most important book of verses; but, this time, the poems inside dialogued with the writer’s own drawings. Drawings that, for the most part, are clearly of Tarsilian lineage – in the urban landscape that accompanies “Brinquedo,” the lower

section is occupied by an inscription that reads: “VIVA TARSILA” – although they reveal a certain childishness, reflective of the title and the type of poetry featured in the book. The drawings are in keeping with the geometrical character – elemental and at times humorous – of the poems, actually written in a school notebook and whose cover served as a point of departure for that of the book.



## VII

*Palmeiras* (1925, CAT. 15), according to Aracy Amaral, is the result of a sketch

made on the Minas trip: with the verticality of its Imperial palm trees, its geometric concentration and its schematic railroad bridge, as though for a photograph by Germaine Krull, with its immaculately blue sky, one of Tarsila’s most fundamental paintings, one of those that best sum up her minimal art. Completely in agreement with this confirmation of the great Tarsila expert: “This canvas, truly metaphysical in its transfiguration of concrete elements, is one of the highest points in Tarsila’s painting.” It is the first of her works, by the way, that the present author saw in person, in a Latin American group exhibition at CAAM in Las Palmas de Gran Canaria, a perfect place to trace the possible parallels between Tarsila and José Jorge Oramas, the pained metaphysical painter of that island. A good portion of his small body of work, as fundamental as that of the Brazilian’s, is preserved in the aforementioned museum. Palm trees as a leitmotif of Tarsila’s work. The *Cinco palmeiras*, 1930 (CAT. 92), for example, a pencil drawing almost minimalist in its fragility.

Fig. 10. Oswald de Andrade, *Primeiro caderno do aluno de poesia Oswald de Andrade*, 1927. Cover illustration by Tarsila do Amaral. CATS. 121-122

Also from 1925, a truly enchanting, exceptional year, are *Vendedor de frutas* (Fruit Seller), where we are drawn to the little island above, the one at left with its humble chapel and the one at right, also with its corresponding collection of Imperial palm trees; *As Meninas* (The Girls), which belonged to two significant Portuguese modernists, António Ferro and his wife Fernanda de Castro, whom the painter portrayed in São Paulo in 1922 in a domineering blue, in a style similar to that of her first portrait of Oswald; *A Família* (CAT. 16), where women, men and animals co-exist; *Adoração (Nègre adorant)* (Adoration [Black Man at Worship]); *Paisagem com touro I* (CAT. 12); *O Mamoeiro* (CAT. 13), with something Oriental-Portuguese about it, which belonged to Mário de Andrade and today is preserved as part of his legacy, incorporated into the IEB; *Pescador* (CAT. 14), which would end up in the Hermitage, when Saint Petersburg was called Leningrad; *Barcos en festa* (Boats at Party), location unknown, and in which Leger's tubularism once again stands in contrast to the gentle mountains of Rio; *Romance*, which was Guilherme de Almeida's; and the now-lost *Passagem de nível I* (Level Crossing I), which was in the Warchavchik collection, and is another look at the world of the railroad – so important in Brazil – and which would find an echo in *Passagem de nível III* (Level Crossing III), 1965, one of the best works of the “Neo-Pau Brasil” period.

This sentence by Tarsila to Joaquim Inojosa, in a letter of November 6, 1925, is defining: “Today I work with the patience of Fra Angelico so that my painting is pretty, clean, lustrous, like a Rolls emerging from the shop.”

At the end of 1925, the couple takes a pre-nuptial cruise through the Mediterranean, a cruise from which survive a series of drawings – with Tarsila's characteristic telegraphic style – of the coasts of Italy, Greece – with its temples and Orthodox churches – Turkey, Cyprus, Lebanon, as well as the Egypt of pyramids and, obviously, of palm trees, sisters to those of Brazil.

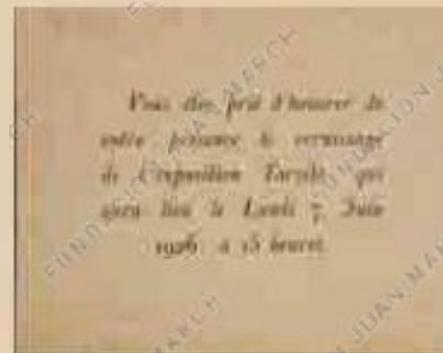
## VIII

In 1926, Tarsila had her first solo show in Paris, which took place at the Galerie Percier on the Rue de la Boétie (Fig. 11), and whose director was André Level. The catalogue, a typographical jewel (Fig. 12), includes a poetic suite, “São Paulo,” by Cendrars, sent from there, and was as far as *São Paulo*, the announced second volume of *Feuilles de route*, got. Tarsila's dream was finally realized: an exhibition of her work in Paris, in an important gallery, although it was not

11



12



**Fig. 11.** Tarsila do Amaral exhibition catalogue, June 7-23, 1926, Galerie Percier, Paris. CAT. 130

**Fig. 12.** Invitation to the opening of Tarsila do Amaral's exhibition, June 7, 1926, Galerie Percier, Paris. CAT. 131

the one initially foreseen by Léonce Rosenberg. *Auto-retrato I* of 1924 (CAT. 6), reproduced on the cover, and another 16 paintings dating between 1923 and 1924, framed by Pierre Legrain in a “Deco” style. Among them, each with its corresponding title in French, *São Paulo* (CAT. 9), *A Negra* (CAT. 5), *Passagem de nível*, *Lagoa Santa* (CAT. 17), *Adoração*, *Barra do Pirai*, *A Feira*, *A Estação*, *Vendedor de frutas*, *Anjos*, *A Cuca* (CAT. 7), *As Meninas*, *Morro da Favela* (CAT. 8). Among the buyers were the Russian Serge Romoff – civil servant of the Soviet Embassy, who had written about Vicen-

te Huidobro early in the decade – and Eugenia Errázuriz, the celebrated Chilean patron so closely linked to the great moderns, from Cendrars to Stravinsky, passing through Picasso, who, by the way, probably also visited the exhibition. There were many reviews, among them those of Georges Charensol, Raymond Cogniat, Gaston de Pawlowski, André Salmon, Louis Vauxcelles, André Warnod and Maurice Raynal, himself, in his regular column in *L'Intransigeant*; a Raynal who cogently said that the painter's efforts “should mark a date in the history of the artistic autonomy of Brazil.” An anonymous reference to the exhibition was made in the *Bulletin de l'Effort Moderne*, edited by Léonce Rosenberg. The majority of critics pointed out the debt to Leger and praised the purity, and above all the Brazilian character of the works displayed. Some criticized what they judged to be the excessiveness of Legrain's frames. Antônio Ferro, passing through Paris, commented on the exhibition in an enthusiastic, and very Brazilian, note (throughout his life, this friend of Fernando Pessoa and Ramón Gómez de la Serna, collaborator of *Klaxon* in his day and future key figure of *salazarismo*, would be passionately pro-Brazilian) that appeared in the great Lisbon avant-garde magazine *Contemporanea* (and is reprinted in translation in this catalogue). Published in the first issue of this magazine, the previous year, was a very interesting open letter from Oswald to the Portuguese, full of news about the modernists, and in which Tarsila was compared with the Portuguese cubist Amadeo de Souza-Cardoso, and qualified as a “nationalist like him.” The most severe spectator at the Galerie Percier solo show was undoubtedly her friend Anita Malfatti, then residing in the French capital (Oswald also mentions her in his letter to Ferro) who conveyed to her correspondent Mário de Andrade her negative opinions on the evolution of her ex-friend, now irreversibly perceived by her as a rival.

An anonymous critic at *Vogue* believed that the works on display, “are paintings composed like the poems of Cendrars and Supervielle, or perhaps are poems by Cendrars and Supervielle that are administered like paintings.” That statement is partly true. Supervielle, as previously noted, knew the painter, and owned her aforementioned *Vendedor de frutas*, and in his clean poetry of that period proliferate pretexts found in his native Uruguay, contemplated with a view that recalls that of his friend, the painter Pedro Figari. But from our current perspective, the exhibition was, above all, a Pau-Brasil exhibition, something that was always clear to Oswald de Andrade himself who, in a 1945 essay would write of Tarsila's “Pau-Brasil painting,” a categorization commonly accepted today, through the now-canonical in-

terpretation of Aracy Amaral, who identifies a “constructive Pau-Brasil” phase – that of the São Paulo and Legerian paintings of 1924 – an “exotic Pau-Brasil” – postdating the trips to Rio and Minas with Cendrars – and lastly a “metaphysical/oneiric Pau-Brasil.”

## IX

In 1927, the year of *Manacá*, and the summary and marvelous *Religião brasileira*, (CAT. 18), Mário and Oswald de Andrade heralded the appearance of the magazine *Verde* in Cataguazes by co-authoring the poem “Homenagem aos homens que agem” (Homage to men who act), which they signed “Marioswald.” At the beginning, they state categorically, before referring to other artists: “Tarsila paints no more / With Paris green / She paints with Cataguazes Green.” The poem was destined to form part of the book *Oswaldario dos Andrades*, as they noted after their signature, though it would never see the light. The Brazilian modernists continued reinforcing their autochthonousness. “*Abrasileirar o Brasil*,” that is, to Brazilian-ize Brazil, that was is the desire of *Verde*.

Tarsila is decidedly part of that battle. It is the moment in which the promises made in *A Negra* (CAT. 5) explosively culminate in *Abaporu* (1927); a later picture, *Antropofagia*, 1928 (CAT. 29), would be a direct consequence of both. Tarsila gives it to her husband for his birthday on January 11, 1928: *Abaporu*, an excessive, gigantic figure with enormous feet and diminutive head, alongside a cactus, under a just sun. *Ipsa facto*, Oswald calls a poet friend, the gaucho Raúl Bopp, future author of *Cobra Norato* (1931), an Amazonian collection of poems with a spectacular red-green cover by Flávio de Carvalho and that, rather significantly, would be dedicated to Tarsila. Bopp, upon seeing that still-untitled work, tells Oswald, “We're going to build a movement around this picture.” Flipping through the Tupí-Guaraní dictionary they baptize it “aba” (man) and “poru” (who eats). Thus emerges Anthropophagy, whose main platform would be the *Revista de Antropofagia* (1928-29), in whose May 1928 issue (CAT. 123) was published the manifesto, which they propose as “the permanent transformation of Taboo into Totem,” and the swallowing of the best of the European to construct the Brazilian. “Tupí or not tupí, that is the question.” Of course, one cannot forget some Paris precedents: for example, Francis Picabia's magazine *Cannibale* (1920). Another, formerly of *Klaxon* and now the *Revista de Antropofagia*, Plínio Salgado, the future leader of *integralismo* – a Brazilian fascism of green shirts – in a article in the *Cor-*

reio Paulistano of February 14, 1928, hails Tarsila as a painter whom he sees as an expression of “racial truth.”

Also from 1927, specifically December, is this lovely prose poem by Manuel Bandeira, dedicated to Tarsila and Oswald:

#### PERFECT HAPPINESS

Tarsila’s farmhouse is a little Brazilian trunk painted blue  
and the color of pink.

In that trunk I slept two nights in the arms of Our Lady.

1928: Tarsila’s second and last solo exhibition in Paris, once again at the Galerie Percier (Fig. 13), once again with frames by Legrain and once again with a carefully prepared catalogue, this time charmingly small (Fig. 14). A solo show comprised of 12 paintings, among them *Abaporu*, *Manacá* (CAT. 19), *O Sono* (CAT. 25) and *O Touro* (CAT. 24). A solo show that, as Aracy Amaral has pointed out, coincided with a Prehispanic art exhibition at the Marsan Pavilion, visited by Torres-García among others, and key for

his previously mentioned Indo-American evolution. The scholar notes that, probably as a consequence of that display, the painter, upon returning to Brazil, read a great deal about the cultures that predated the Discovery. A solo show, understandably, under the banner of Anthropophagy, a movement about which the Italian Nino Frank interviewed Oswald de Andrade for the July 14 issue of *Les Nouvelles Littéraires*. After telling him that he does not reject “the beautiful things that you have brought us: the machine, the car,” Oswald stated his desire that “the Brazil of the past be reborn.” And, of course, he takes the opportunity to speak of specific works: “Tarsila in painting, [and] Villa-Lobos in music have rediscovered this ethnic sensibility of which we have become apostles. From this point of view, Blaise Cendrars, through his influence and above all through his example, has been very useful to us.”

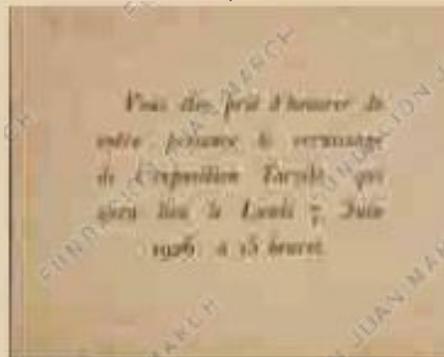
Waldemar George, of Polish origin, was one of the most influential art critics of 1920s Paris. He published monographs on Picasso, Juan Gris, Jean Crotti, Filippo de Pisis, Lasar Segall and other painters. He wrote about the “painted poems” of Huidobro. He defended the art of Giorgio de Chirico, painter from whom Tarsila – a truly notable collector – purchased two paintings (one of them, the metaphysical *L’énigme d’une journée*, 1914, today is in the Museu de Arte Contemporânea de São Paulo). He founded the magazine *Formes*, one of the major platforms of the *rappel à l’ordre*. He

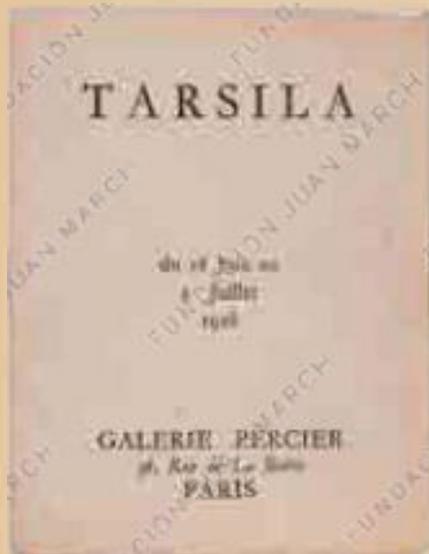
became interested, before any of his other colleagues, in the new photography. The article that George devoted to “*Tarsila et l’Anthropophagie*” in *La Presse* highlights and praises her Brazilianism, relating it to the evolution of modern painting in Mexico. Bandeira would echo those words, in a profile on the painter in *Crônicas da província do Brasil* (1937), a profile in which he confessed that he liked the Pau-Brasil Tarsila better than the Anthropophagite Tarsila. Another great critic of that Paris, the Greek Christian Zervos, to whom Tarsila gave *Calmaria* (Calmness), also favorably reviewed the presentation, highlighting her recognition of the indigenous, in his magazine *Cahiers d’Art*, which was then highly circulated. Positive reviews were also given by Raymond Cogniat – who, in *La Revue de l’Amérique Latine*, combined the exhibition with another by Rego Monteiro at Bernheim Jeune – Maximilien Gauthier, Serge Romoff in the Communist daily *L’Humanité*, Fritz R. Vanderpyl, André Warnod, etc.

Another of the paintings exhibited, *O Sapo*, 1928 (CAT. 23), which is like a fairy tale, in a sense brings to my mind certain childish figures created simultaneously in neighboring Peru by the great Symbolist poet José María Eguren in his phase as a painter and draftsman. Eguren always knew – as Tarsila did – how to preserve the child within; his work was not unknown in Paris, where he was praised by Marcel Brion and Max Daireaux.

The fundamental oneirism of Tarsila’s production of 1928. The enigmatic atmosphere of *O Ovo (Urutu)* (CAT. 26) is reminiscent of the mood in the works of certain poets and, later, Czech surrealists like Toyen or Jindrich Styrsky. There is, as of yet, no organic relationship between Tarsila and Surrealism. Nevertheless, when one looks at a painting such as this, or that other fundamental jewel, *O Sono* (CAT. 25) – owned by Oswald – or *O Touro (Boi na floresta)* (CAT. 24) or *Distância* (CAT. 22) or the somber and restless *A Lua (The Moon)*, one is tempted to place it among the precursors of what would soon become Latin American Surrealism.

Return to Brazil: in Asturias, on July 31, horse races; among those owned by women, Tarsila’s is called... “Anthropophagite.”





**Fig. 13.** Invitation to the opening of Tarsila do Amaral's exhibition, June 18, 1928, Galerie Percier, Paris. CAT. 133

**Fig. 14.** Tarsila do Amaral exhibition catalogue, June 18-July 2, 1928, Galerie Percier, Paris. CAT. 132

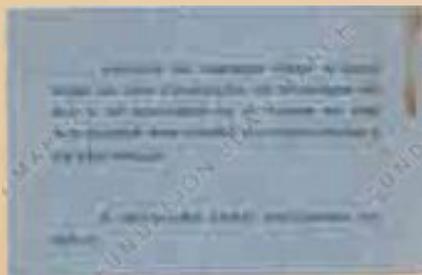
**Fig. 15.** Catalogue of Tarsila do Amaral's first exhibition in Brazil, July 20-30, 1929, Rio de Janeiro. CAT. 134

**Fig. 16.** Blue card. Invitation to the opening of Tarsila do Amaral's exhibition, September 17, 1929, São Paulo. CAT. 135

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16



## X

In 1929, Tarsila finally exhibited in Brazil, first at the Palace Hotel in Rio (Fig. 15) – the exhibition was hailed in the press by the poet Jorge de Lima and by Álvaro Moreyra – then at the Edifício Glória in São Paulo. There it prompted other important articles, among them an excellent one by her colleague – and also architect – Flávio de Carvalho in *Diário da Noite*, which emphasizes the oneiric aspect – if not surreal then unreal – of her latest works. On both occasions, 34 works were exhibited and the catalogue (Fig. 16), organized by Geraldo Ferraz (only the address changed) assembled a constellation of brief texts, extracted from different articles and prologues. Among them were those by previously cited French critics, and others by Renato Almeida, Mário de Andrade (translated in the present catalogue) Manuel Bandeira, Assis Chateaubriand, Luis Aníbal Falcão Ascenso Ferreira, Antônio Ferro, Antônio de Alcântara Machado, Álvaro Moreyra, Menotti del Picchia, Plínio Salgado, Paulo Silveira and Tasso da Silveira. In São Paulo, the painter took the opportunity to show, during the last two days of the exhibition, part of her European art collection, which included works by Brancusi, Giorgio de Chirico, Delaunay, Juan Gris, Kabatze, Marie Laurencin, Léger – in addition to a painting by the artist she also had one of his celebrated reliefs inspired by Charlot – Mijail Larionov, Lhote, Miró, Modigliani, Pica-bia and Picasso, among others.

Among the works of that year, those that stand out are *Cidade (A Rua)* (CAT. 32), a concise and highly surprising painting with a newly surrealist edge – in fact, it was inspired by a dream – with its three strollers reduced to heads and boots; *Calmaria II* (CAT. 31), which belonged to Moreyra, one of the painter's strangest works, with an air somewhere between symbolist and science fiction, and that we can compare to certain visions by the Argentinian Xul Solar or, further back in time, to the marine dream imagery of the Lithuanian symbolist Ciurlionis; the elemental and oneiric *Floresta* (CAT. 27) and *Sol poente* (CAT. 28); *Cartão postal* (CAT. 30), of a very *douanier* Rousseau air, a painter whose 1922 monograph by Roch Grey for the Roman magazine *Valori Plastici*, Oswald had given to Tarsila. A painter whose work, *Les représentants des puissances étrangères venant saluant la République en signe de paix*, 1907, she had seen in Picasso's studio; a painter who had also been documented in the 1927 volume that Zervos dedicated to him in the editorial associated with his magazine *Cahiers d'Art*;

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PAVILLON DE CERES  
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a painter whose imprint is already manifested, in a more potent manner, in *Pastoral* (1927) – the portrait of Oswald’s son, Nonê, with his grandfather – and to whom, in 1936, she would dedicate one of her newspaper articles titled “Rousseau, o outro” (reprinted in translation in the present catalogue). (*Cartão postal*: we should remember the poem collection so admired by Larbaud and Fargue, *Cartes postales*, by the symbolist traveler H. J. M. Levet, or Maruja Mallo’s painting, *Guía postal de Lugo*, c. 1927-29, which is in the museum of that Galician city, or, within Brazilian “Modernism” itself, the 1930 poem titled “Cartão postal” by Murilo Mendes in his first book, *Poemas*).

From the list of Tarsila’s drawings, among which are many from the late 1920s titled *Vegetação* (Vegetation), we know of at least one from 1929 that bears the notation, *Jardim Bo-*

visited the house of Olívia Guedes Penteadó and among the works he saw there (he sees anew the *Taccuini*), he notices the “avant-garde paintings of Tarsilla de Amar [sic].” In 1929, a reception at the home of Tarsila and Oswald in honor of the German count and essayist Hermann von Keyserling, on his tour through Latin America, which would also take him to Buenos Aires; and Victoria Ocampo, a writer whom, it should be mentioned, reproduced two of Tarsila’s paintings in the first issue of her great magazine *Sur* (Fig. 17) in 1931. Benjamin Péret also arrived in 1929, in the company of his wife, the Brazilian singer Elsie Houston, grand interpreter of Villa-Lobos as well as of the popular songs of her country. Péret, hailed as one of their own because of *Revista de Antropofagia*, for whose editors “Surrealism is one of the best pre-Anthropophagite movements”; Péret, who would

remain there until 1931, when he was expelled by the police due to his Trotskyite political activity, which he would reignite in 1955 during his second stay, with the same consequences. It is also the year of Le Corbusier’s first visit to Brazil, again at the instigation of Paulo Prado, who had promoted the idea, along with his friend, the painter Amédée Ozenfant. Ozenfant, lest we forget, of the magazine *L’Esprit Nouveau*, a decisive influence on *Klaxon*, and on Brazilian Modernism in general. As decisive an influence as Le Corbusier himself would be, and who at the end of that decade would, with Lúcio Costa and others

– along with the collaboration of Portinari and Roberto Burle-Marx – take part in Gustavo Capanema’s grand project: the Ministry of Education and Culture. In 1929, Tarsila and Oswald gave a party at their farm in honor of Le Corbusier, to which Josephine Baker also came (she and the architect had coincided on the ship over). Some idea of the continuity of the friendship between Le Corbusier and his admirer, Tarsila – documented in the photograph of a banquet in 1933, on the occasion of his second trip to Brazil – is given by the fact that she possessed a drawing by him of Rio, dedicated to her and dated 1939, his third and final stay.

In addition, 1929 is also the year of the Crash of the New York Stock Exchange; the collapse of Tarsila’s family economy and the mortgage on the farm at Santa Teresa do Alto; and, above all, Oswald de Andrade’s passion for Pagú, Patricia Galvão, who was then 18 years old. Pagú, a dazzling figure who had been highly protected by the couple, and by whom there is a linear caricature of Tarsila; Pagú, about whom, for the most part, her rival Tarsila would write so perceptively. The separation of Tarsila and Oswald. The end of the roar-

17



*tánico*, Rio (Botanical Garden, Rio). The painter was like any other stroller along those enchanted paths, through which Milhaud had wandered in his day, and that, closer to our time, Antônio Carlos Jobim would as well.

From 1930 dates the oneiric, nocturnal and restless *Composição* (*Figura só*), with that figure of very long tresses, a painting that already bids “goodbye to all that,” and that would figure in the middle of a fantastic press photograph in which we see the painter, in the center of her livingroom, surrounded by her works, by others in her collection and by numerous pieces of modern furniture. Also the year of one of her most concise, most minimalist Tarsilian drawings: *Árvore e casa* (Tree and House).

Late 1920s: era of visitors. In 1926, Foujita, the Japanese painter from Paris; Marinetti too, with whom Tarsila does not coincide because she was in Paris. In São Paulo, Marinetti

Fig. 17. *SUR*.  
*Primavera* 1931,  
1<sup>a</sup> yr., n.º 4, Buenos  
Aires. CAT. 124

ing 20s, although in 1930 the painter would still take part in two key group exhibitions, that of the Casa Modernista by Warchavchik (Figs. 18-19) and another on French painting, organized in Recife, Rio and São Paulo by Rego Monteiro with the decisive collaboration of the French poet – and great friend of Brazil – Géo-Charles.

## XI

A significant event of the period: Tarsila's nearly three-month trip to the USSR in 1931 in the company of her new companion, the Communist psychiatrist Osório César. Romoff, whom she had visited in Paris, is central in its organization. They travel through Berlin, from where she sends a postcard to Mário de Andrade, revealing her enthusiasm for the music of Paul Hindemith. Solo exhibition in Moscow. Linear drawings of the Soviet capital and of Yalta, in the Crimean, as telegraphic as those from the Minas trip and the Mediterranean cruise. The couple visits Victor Serge, an important figure of the leftist opposition. They also see the Hispanist David Vigodsky. The painter creates the expressive red-black front and back covers, and the book illustrations of the 1932 *Onde o proletariado dirige... (Visão panorâmica da URSS)* (CAT. 125), with a prologue by Henri Barbusse, and in which Osório César recounts that trip. In 1933, in São Paulo's recently founded CAM (Clube dos Artistas Modernos), Tarsila gives a lecture on the Soviet poster and travels to a political conference in Montevideo with Osório César, which would be her last trip outside Brazil. In 1932, her pro-Soviet stance had resulted in the painter spending a month in the São Paulo prison, Paraíso, quite the joke of a name. Tarsila would soon leave Osório César for the art critic Luís Martins (the romance began at a banquet for the novel narrator Jorge Amado), with whom she would live from 1935 to 1950. (For greater knowledge of this episode in the painter's life, and above all its complicated ending, it is critical to read Ana Luisa Martins' book, *As cartas de Tarsila do Amaral e Anna Maria Martins para Luís Martins*. Editorial Planeta do Brasil, 2003.)

Of course, during the 1930s, nothing would be the same. While Oswald and Pagú (she would also be imprisoned) launched *O Homen do Povo*, Tarsila, for the most part, focused her painting on Social Realism. Something made clear in two 1933 works, the depressing railroad-themed *Segunda classe* (Second Class) and above all, the spectacular *Operários* (CAT. 34), a true mural – a meter and half high by more than two meters wide – with much of the Soviet in it (there are those who have related it with certain posters by Gustav Klucis). It

18



19



Figs. 18-19. Catalogue of the *Exposição de uma casa modernista* by Gregori Warchavchik, São Paulo, c. 1929. CAT. 136  
 Fig. 20. RASM. *Magazine Anual do Salão de Maio*, n.º 1, 1939. CAT. 126

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is the last truly significant work by Tarsila, and figured in the 1934 I Salão Paulista de Belas-Artes; a painting that supposedly represents the militant proletariat, although among its 52 heads can clearly be discerned portraits of friends, among them Osório César, Warchavchik, Elsie Houston and the composer Camargo Guarnieri. This cycle would extend throughout that decade, in which Geraldo Ferraz would hazard to qualify Tarsila's painting as "aimless," and wherein one finds *Costureiras* (Seamstresses), 1936-50; *Maternidade* (Maternity), 1938; and, above all, the almost-Mexican *Trabalhadores* (*Mineração*) (Workers), also 1938, mixing in with the previously mentioned religious paintings.

In 1933, the year of a good posthumous portrait – of very "magic realism" – of the poet Felipe d'Oliveira among books, a new exhibition at the Palace Hotel in Rio. An exhibition that, on October 15, would prompt a long article by her colleague Emiliano Di Cavalcanti in *Diário Carioca*, in which, despite sharing her leftist ideology (in 1928, the painter had joined the Brazilian Communist Party), criticizes the artist's social change, claiming – and we can only agree with him – that Tarsila was more herself in her works of the previous decade.

I've referred to a Mexican influence, also mentioned by Waldemar George with regard to the painter's second solo show in Paris. In 1934, Tarsila talks to the press, specifically the Rio daily *O Globo*, about the presence of David Alfaro Siqueiros in São Paulo, in particular, about the conference given by the always controversial artist at CAM. Minimal was the contact between the Mexican and Brazilian vanguards. One of the few writers on the latter, and who was in Mexico in the 1920s, was the diplomat Ronald de Carvalho, who wrote poems on the subject.

In 1936, Tarsila began her regular collaboration as the splendid and highly enjoyable commentator on matters of art in the *Diário de São Paulo*, contributions that, on occasion, would also be published in Rio's *O Jornal*. A good part of her columns, recently compiled in two volumes – Aracy Amaral's anthology, *Tarsila cronista* (2001), and another of more than 700 pages organized by Laura Taddei Brandini, in which are compiled all of her *Crônicas* (2008) – were tremendously nostalgic recollections of 1920s Paris. Profiles of Brancusi, Breton, Giorgio de Chirico, Cocteau, Gleizes, Léger, Lhote, Pierre Legrain, Picasso, Satie, and an endless list of other figures, along with articles on artists whom she obviously never met, such as Paul Cézanne and Henri Rousseau. The defense of the poster, specifically those of Cassandre. Her enthusiasm – completely shared by Mário de Andrade – for Walt Disney's *Fantasia* or the presence of Le Corbusier and Josephine Baker in Brazil. Generous defenses, also, of great Brazilian

creators such as Segall – whose influence she acknowledges, while also stating her simultaneous influence on him – Cândido Portinari, Brecheret – praising his *Monumento às Bandeiras* – Jorge de Lima, Manuel Bandeira, Warchavchik – in which she cites Sartoris and Mallet Stevens – and Roberto Burle-Marx, whom she classifies quite wisely as "the poet of gardens" in 1936. And a few Hispanic references: in addition to those already cited she mentions Falla and Ramón Gómez de la Serna, a passing reference to Frederic Mompou, and articles – with mentions of her visits to the Prado – on El Greco, Velázquez, Murillo and Goya.

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## XII

In 1939, in *RASM* (*Revista Anual do Salão de Maio*) – actually the catalogue, with yellow-tinted metal covers, of São Paulo's III Salão de Maio (Fig. 20) – Tarsila, now definitively a historical figure, publishes an important essay, "Pau-Brasil and Anthropophagite Painting."

In September 1940, emphasizing the painter's entry into history, the *Revista Acadêmica* devotes a monographic issue, with her portrait photograph on the cover, and on which collaborate – with essays that, in general, are too brief – the top echelon of Brazilian Modernism: Carlos Drummond de Andrade, Mário de Andrade, Manuel Bandeira, Rubem Braga, Flávio de Carvalho, Moacir Werneck de Castro, Ribeiro Couto, Emiliano Di Cavalcanti – the latter is the only one who once again dares to point out, in a note written, by the way, on the painter's own farm, that he is sorry that her post-1920s work is not so significant, although he hopefully adds that she is returning to the poetry of her origins – Rosario Fusco, Carlos Lacerda, Jorge de Lima, Aníbal Machado – who compares Tarsila's way of expressing the essence of the Brazilian to Falla's identical capacity with the essence of the Spanish – Murilo Mendes, Sérgio Milliet, Murilo Miranda, Peregrino Junior, Henrique Pongetti, José Lins do Rego, Sangirardi Junior.

During the final period, along with new paintings that are a testament to her faithfulness to religious and social themes, new paths of certain significant surrealist visions are forged, such as *Primavera* (Spring), 1946 – owned by Oswald – or *Praia* (Beach), 1947, both characterized by their enormous size; *Composição* (Composition), also 1946, inspired by the monumental sculptures of Easter Island; a vision of a tentacular city titled *A Metrôpole* (The Metropolis), 1958, and several tentative "Neo-Pau-Brasil" works, among which stand out *Fazenda*, 1943 (CAT. 35); *Baile caipira* (Country

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Dance), 1950-61; *Paisagem (ou Aldea)* (Landscape) and *Porto* (Port), both 1953; *Paisagem* (Landscape), 1972; and the already mentioned *Passagem a nível II* (Level Crossing II), 1965, another version of an earlier work a bit in the Chiriquí mode, something also seen in *Religião brasileira*, of which there were third (1964) and fourth (1970) versions. Along with these manifestations of continuity, at times a bit pathetic given that they were inspired by her best years, other works, in turn, seem disconcertingly conventional. Such is the case with two monumental commissions, the 17<sup>th</sup>-century-style *Procissão do Santíssimo* (Procession of the Blessed Sacrament), of 1954, and *Batizado de Macunaíma* (Baptism of Macunaíma), of 1956, neither of which contribute a thing to either the glory of their author nor to whom they paid homage, who was obviously none other than Mário de Andrade.

In 1943 São Paulo, as they passed through Rio, Tarsila met the married couple Oliverio Gironde – whom, at first, seemed to her somewhat of a “military despot” rather than a poet but who later won her over – and Norah Lange, to whom she devoted one of her columns the following year, titled, like the Argentinian Lange’s most famous book, *Cuadernos de infancia*. (We should remember, as well, Gironde’s poem, “Rio de Janeiro,” and above all its author’s illustration: one of the most beautiful pages of that great book, *Veinte poemas para ser leídos en el tranvía*. It was in Paris in 1922 – a Paris where their paths, nevertheless, had not crossed – that the Argentinian Gironde presented his book. Jorge Schwartz, in his fundamental comparative study *Vanguardia y Cosmopolitismo en la Década del Veinte: Oliverio Gironde y Oswald de Andrade* – the 1993 Argentinian edition of which he edited – interprets that poem alongside some of Andrade’s visions, whom, by the way, the couple Gironde-Lange also met during that trip.)

In 1945, the year in which her work was seen in a group exhibition in Argentina, resulting in critical reviews by Jorge Romero Brest and the Vizconde de Lascano-Tegui, among others, Tarsila, in Pau-Brasil style, illustrated, with two drypoints – her only incursion into this field – Oswald de Andrade’s *Poesías reunidas*.

In 1950, the first retrospective of Tarsila’s work took place at São Paulo’s Museu de Arte Moderna (MAM). It was the motive behind the much-delayed 1953 publication of the cited monograph by Milliet (Fig. 21), who had become the main critic of the painter’s generation.

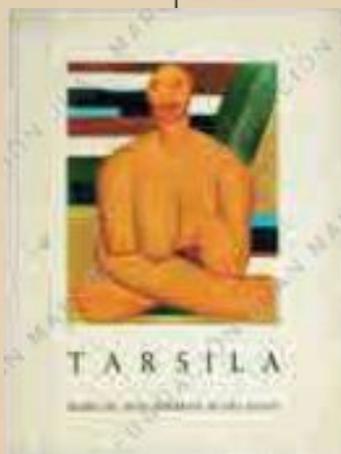
From 1951 dates a beautiful and emotive document, a calligraphed salutation from Paris, where Tarsila would never again set foot, sent by her compatriot and colleague Cícero Días – another great pioneer of Modernism and another great interpreter of Brazil, especially in his 1920s watercolors. The salutation was signed by him and, recalling the old days, Fernand Léger and Blaise Cendrars.

### XIII

Tarsila today. In Brazil she is a foundational figure. Her works are seen everywhere. At times, vulgarized, trivialized, converted – like Federico García Lorca and Salvador Dalí and Luis Buñuel here, like Jorge Luis Borges in Argentina, like Torres-García in Uruguay – into mere icons. Others are viewed seriously. One of the first of the post-war generation who knew how to “speak it” adequately in words, was the São Paulo poet Haroldo de Campos, in his brief but very substantial essay, “Tarsila: A Structural Painting” – which appears translated in the present catalogue – written in 1969 for the catalogue of the painter’s retrospective in Rio’s MAM and São Paulo’s MAC, and curated by Aracy Amaral. In the essay, he defines the author of so many Brazilian masterpieces as the founder of a “rare and clear” heritage, which he also ascribes, very relevantly, to Alfredo Volpi. One

should remember a series of five fundamental drawings in his honor, created in 1997 – just yesterday, as one says – by Olé de Freitas for the exhibition catalogue *Tarsila, Anos 20*, which took place in the Galeria de Arte do SESI (Serviço Social da Indústria) in São Paulo. And, of course, it is also worth remembering that a contemporary Brazilian painter as interesting as the Carioca Beatriz Milhazes has also acknowledged her debt to Tarsila, who, for her, is comparable to Mondrian, Matisse, the Baroque, Hélio Oiticica, the *bossa nova* and other music of her country.

Timeless is the enigma of Tarsila, who, for exactly a decade (1923-33), created some of the masterpieces that Brazil and Latin American have given to modern art.



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**Fig. 21.** Sérgio Milliet (São Paulo, 1898-1966). *Tarsila do Amaral*. *Coleção artistas brasileiros contemporâneos*. MAM, São Paulo, 1953.



# Tarsila and Oswald in the Wise Laziness of the Sun

## JORGE SCHWARTZ

*Tarsila do Amaral founded great Brazilian painting, placing us on par with the France and Spain of our day. She is creating the greatest work by an artist produced by Brazil after Aleijadinho.*

Oswald de Andrade<sup>1</sup>

*The Anthropophagite movement arose out of a picture I painted on January 11, 1928, as a present for Oswald de Andrade who, when he saw that monstrous figure with colossal feet planted heavily on the ground, called Raul Bopp to share his shock with him. In front of this painting, to which they gave the name Abaporu – cannibal – they decided to start an artistic and literary movement rooted in Brazilian soil.*

Tarsila, “General Confession”<sup>2</sup>



Oswald de Andrade and Tarsila

do Amaral, or “Tarsiwald,” in the merry expression of Mário de Andrade, today have become true emblems of the Week of Modern Art, also known as the Week of 22.<sup>3</sup> The contraction of the two names represents the fusion of bodies and minds united by the fertility and drive of Pau-Brasil and Anthropophagite ideology. The writer and painter met in São Paulo, in the memorable year of 1922, when Tarsila returned to Brazil after a two-year period of study in Paris. Through the expressionist painter Anita Malfatti, Tarsila joined the Group of Five (Oswald de Andrade, Mário de Andrade, Anita Malfatti, Tarsi-

**Oswald and Tarsila lounging in hammocks on the porch of the Santa Teresa do Alto farmhouse, São Paulo, 1927.**

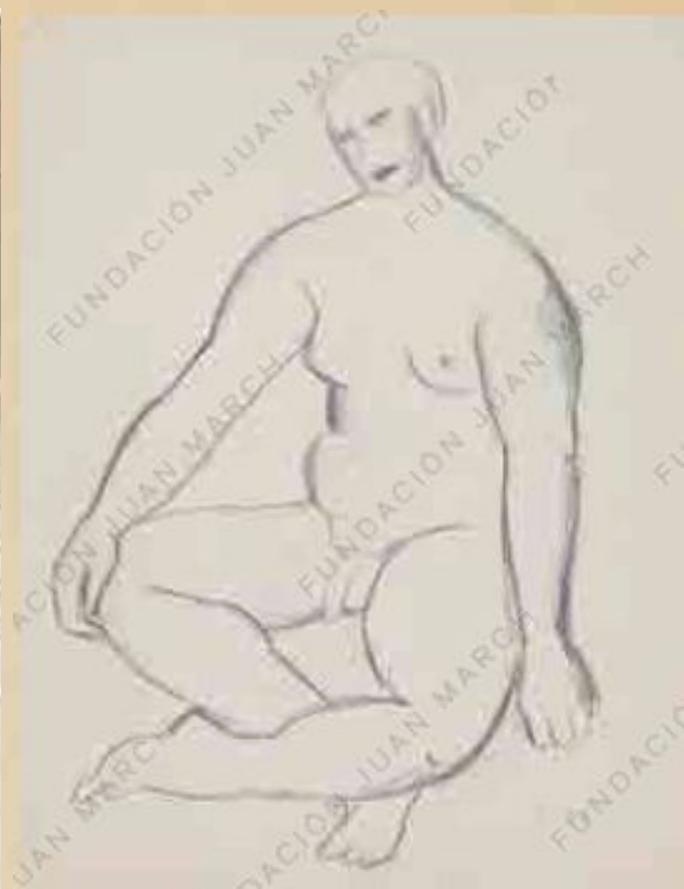
la and Menotti del Picchia) (CAT. 171). The meeting and works of this “frenzied couple of life”<sup>4</sup> are responsible for some of the most intense pages in the history of Brazilian Modernism. In 1923, Tarsila and Oswald left for Paris, where they connected with the most significant trends of the era. In addition to frequenting the studios of the cubists André Lhote, Albert Gleizes and Fernand Léger, their friendship with Blaise Cendrars opened doors to the international avant-garde then residing in the French capital: among them Brancusi, Picasso, Cocteau and Marie Laurencin. They also met writers who had a special interest in Latin America, such as Jules Supervielle, Valéry Larbaud and Ramón Gómez de la Serna.<sup>5</sup>

The mutual dazzlement of the couple is undeniable; in that moment of cultural effervescence, they looked to themselves, one another, to Europe and Brazil. This intertwining of glances, this reciprocal influence, would result in the most important period of production for both, particularly during the years from 1923 to 1925. Years later, in 1950, Tarsila would acknowledge the fundamental importance of that period: “[...] I returned to Paris and 1923 was the most important year of my artistic career.”<sup>6</sup> In Oswald’s poetry one senses the visual imprint of Tarsila, just as the unmistakable poetic presence of Oswald is present in Tarsila’s painting.

The countless portraits of Oswald de Andrade drawn by Tarsila during that period focus mainly on his face, with the exception of a pencil sketch of the sitter’s naked body: *Oswald nu* (Fig. 1). The majority of these portraits are from the years 1922-23, when the poet and painter were still just apprentices of Modernism and when the fundamental stage of the phase called Pau-Brasil germinated between them.

If, during the 1920s, caricature was a genre of frank expression in Brazil – especially in the work of Belmonte and Voltolino – then the unmistakable figure of Oswald – the rounded features of his face as well as the middle part of his hair – made him an ideal target. In addition to the various drawings of Oswald signed by Tarsila (Fig. 2), I would like to point out three bust-length portraits (Figs. 3-5), two of which date to the *annum mirabilis* of 1922.

The portraits occupy the major surface area of the paper and canvases and present a frontal view – in the pencil and pastel work of 1922<sup>7</sup> (Fig. 3) – and a slightly inclined head in the 1922-23 oils. In all three versions there is a repeated element, which is the representation of Oswald in a sport coat and tie, portrayed at center with his head occupying the upper half of the composition. The verticality of the bust on the canvas prevails in all three portraits.



**Fig. 1. Tarsila do Amaral, *Oswald nu* (Oswald Nude), 1923. Pencil on paper, 24 x 18.5 cm. Private collection, São Paulo, SP**

Although Tarsila’s 1922 output is extensive and almost entirely devoted to human figures, we can still detect an impressionist Tarsila, dedicated to figuration, which she would only begin to distance herself from in the following year. In that same year, she also paints the portraits of two pillars of Brazilian Modernism: Mário de Andrade and Oswald de Andrade (when the latter was 32 years old).

The colored-pencil and pastel drawing on paper (Fig. 3) represents Oswald frontally, with his characteristic middle part and undefined features, indicating a certain expressionism, perhaps inspired at that moment by the painting of her friend Anita Malfatti. The facial features are marked, highly contrasted: from the dark smudges that fill the orbital sockets emerge a pensive gaze. The light that emanates from the face and background contrast with the darker half of the work, occupied by the sport coat and tie. Modernity is announced in the smudges and pencil lines superimposed over the main motif, which give it the unfin-



ished, provisional look of a sketch. If the strong color contrasts point towards Expressionism, one can also observe that behind the head the sketch forms a kind of rhomboid; the silhouette of the hair, the cut of the lapel and tie also announce the cubist movement. Tarsila gives the face an elegant outline, more elongated than in real life or in the other portraits she drew. Mário de Andrade's 1922 portrait (CAT. 1) most likely also presents a more oval shape than that of the actual model, although the elongation has very little or no similarity to Modigliani, whom she probably met in Paris.

In the first oil portrait of 1922 (Fig. 4), Oswald is reborn in more vibrant colors and thick, contrasting brushstrokes. The face now has a clear-eyed expression. The green color of the sport coat and the blue background occupy a good part of the painting surface, contrasted with a face that is now illuminated. The same blue invades the penetrating gaze and parted hair, solid blue tones contrast with the ruddy cheeks. Tarsila would use the same

**Fig. 5. Tarsila do Amaral, *Retrato de Oswald de Andrade* (Portrait of Oswald de Andrade), 1923. Oil on canvas, 60 x 50 cm. Museu de Arte Brasileira – FAAP, São Paulo, SP**



**Fig. 2. Tarsila do Amaral, *Oswald (comet)* (Oswald [Comet]), 1924. Pencil on paper, 24 x 18.5 cm. Private collection**

**Fig. 3. Tarsila do Amaral, *Retrato de Oswald I* (Portrait of Oswald I), 1922. Colored pencil and pastel on paper, 46.5 x 34.5 cm. Private collection**

**Fig. 4. Tarsila do Amaral, *Retrato de Oswald de Andrade* (Portrait of Oswald de Andrade), 1922. Oil on canvas, 51 x 42 cm. Private collection, São Paulo, SP**

tones for the face of a Mário de Andrade of intellectual expression and comportment, an almost-white Mário de Andrade, quite different from the mulatto version in Portinari's well-known oil of 1935 (IEB).<sup>3</sup>

The 1923 oil portrait, in my judgment, is the best executed (Fig. 5). She turns Oswald's gaze to the right (the painting's left), his hair is swept back, revealing a clean forehead. There is a clear stylistic evolution with regard to the previous versions, and the cubist silhouette approaches that of the *Retrato Azul* (Fig. 6) of Sérgio Milliet, another of the representative names of Modernism. That year – an extraordinary one in her production (the year of *A Negra* [CAT. 5], as previously mentioned) – Tarsila also paints her famous *Self Portrait* (*Manteau rouge*) (CAT. 2). There is



Fig. 6. Tarsila do Amaral, *Retrato azul (Sérgio Milliet)* (Blue Portrait [Sérgio Milliet]), 1923. Oil on canvas, 86 x 75 cm. Private collection, São Paulo, SP

a marked cubist silhouette in the three portraits (Oswald de Andrade, Tarsila and Sérgio Milliet) in which the translucent colors eliminate the cubist rigidity of the portrait. Another element that softens the cubist stiffness is the fact that Tarsila does not apply simultaneity, given that the figures appear in their entirety, thus eliminating the dramatic breaks and juxtapositions of the movement in that period. “I said something that was often repeated by many others: Cubism is the military service of the artist. All artists, to become strong, must go through it,” stated Tarsila.<sup>9</sup> In a recent study, Aracy Amaral ponders: “But, to what extent did Cubism serve Tarsila? Today we are much more inclined to believe that it was more of an instrument of liberation than a work method.”<sup>10</sup>

As of 1922, but above all in 1923, Tarsila’s paintings register a love-struck gaze. Oswald reacts with amorous reciprocity in an emblematic poem that reveals the way in which he saw Tarsila. The poem “Atelier” was written and rewritten countless times,<sup>11</sup> included in “Postes da Light,” one of the “chapters” of *Pau-Brasil*, which was published

in Paris by the editor Au Sans Pareil in 1925. The “Bauhaus” cover with the Brazilian flag and interior illustrations bear Tarsila’s signature. None of Oswald de Andrade’s other works dialogue with Tarsila with the intensity of this extraordinary poem.

### **Atelier**<sup>12</sup>

*Caipirinha* dressed by Poiret  
 São Paulo laziness lives in your eyes  
 That have never seen Paris nor Piccadilly  
 Nor the compliments of men  
 In Seville  
 As you passed between earrings

National trains and creatures  
 Geometrize the clear atmosphere  
 Congonhas pales under the pall  
 Of processions in Minas  
 The greenness in the klaxon blue  
 Cut  
 On the red dust

Skyscrapers  
 Fords  
 Viaducts  
 A smell of coffee  
 In the framed silence

“Atelier” is one of the poems most representative of the tensions between the national and cosmopolitan, and the rural and urban of Europe and Brazil. It translates the Pau-Brasil style, not only in its manifestation of ideological tensions in the way in which it focuses on the problems of a dependent culture – as in the case of the importation of European vanguards through the poetry of Apollinaire and Cendrars, for example – but also in its synthetic, naïve and geometrical determination.

The first verse (“*Caipirinha* dressed by Poiret”) points in two directions at once, reproducing the Oswaldian dialectic of “*cá e lá*” (here and there), the name of the poem included in “*História do Brasil*”<sup>13</sup> (History of Brazil). The periphery and the center, axis of the Pau-Brasil dialectic, is grounded in this opening verse, which immediately points to the São Paulo interior, the place of Tarsila’s birth and childhood, and at the same time to the City of Light, represented by Paul Poiret, who designed the dress in which Tarsila wed Oswald, and who was the owner of the company from which

the couple purchased designer domestic objects.

At no time is Tarsila's name mentioned in the poem. On the contrary, her image is indirectly constructed according to geographical attributes and facts. The very title serves as a point of intersection between São Paulo and Paris, given that Tarsila had studios in both cities.<sup>14</sup> The mention of the studio, as a place of work, circumscribes the poem to the area of painting and color, thus defining Tarsila in the title through a professional and artistic slant. The poem's ending, through the silhouetting of the frame, is revealed in the final line, in the synesthesia of the "framed silence."

Colonial Brazil, underdeveloped, represented by the São Paulo interior of the 1920s and encapsulated in the term of endearment *caipirinha*, is contrasted in the poem with the European cities visited by the couple: Paris, London and Seville. By choosing laziness (*preguiça*) as an attribute of the gaze – and beyond the obvious reference to Tarsila's eyes – Oswald vindicates the theme of leisure time, which in 1918 had already served as a point of reflection for Mário de Andrade in "*A divina preguiça*"<sup>15</sup> – and had resulted in the familiar refrain, "*Ai, que preguiça!*" (Oh, what a bore!) of *Macunaíma* – and much later, for Oswald as well in his elaboration of the Anthropophagite ideology. "The wise laziness of the sun," present in the 1924 *Manifesto of Pau-Brasil Poetry*, forcefully resurfaces in Tarsila's São Paulo gaze. She simultaneously takes up the theme in the orange-slice suns of the Anthropophagite period, already present in *Abaporu* (1928) and *Antropofagia* (1929, CAT. 29), and with intensive solar expression in the circles that reverberate in *Sol poente* (CAT. 28), also of 1929. Only the first stanza refers to and exalts the figure of Tarsila. Oswald defines her first by her profession, her cosmopolitanism and refined elegance characterized by Poiret's clothes. He is immediately detained by the lazy São Paulo eyes

That have never seen Paris nor Piccadilly  
Nor the compliments of men  
In Seville  
As you passed between earrings

The verse is replete with ambiguity: a first reading reveals Tarsila's gaze as the subject that did not see Paris or Picadilly or the men of Seville; an inverted reading permits one to glimpse a Tarsila who goes on to become the subject-object whose Brazilianness is not perceived by Paris nor by Picadilly nor by the men of Seville who compliment her as she passes.

The city of Seville is mentioned more than once in

"Secretário dos Amantes," the only poem written by Oswald in Spanish, in the section before "Postes da Light": "My thoughts about Medina del Campo / Now Seville enveloped in pulverized gold / The orange trees peppered with fruit / Like a gift to my enamored eyes / Nevertheless what an afternoon of mine."<sup>16</sup>

The extensive syntax established by the free verse of this first stanza energizes the movement that culminates in the final verse, emphasizing a sort of glorious passage by Tarsila, a victorious Sevillian turn among masculine salutes. The "passage between earrings" that closes the stanza with a "close-up" makes immediate reference to *Self-Portrait I* (CAT. 6), in which Tarsila's long earrings adorn and maintain her head afloat.

The second stanza

National trains and creatures  
Geometrize the clear atmosphere  
Congonhas pales under the pall  
Of processions in Minas

redirects the focus on the woman and places it on the Brazilian landscape. There, the locomotive, one of the great emblems of international modernity, is associated with an autochthonous element, the "national creatures," and to the baroque and Christian tradition of Minas Gerais.<sup>17</sup> Modernity is made explicit not only through the presence of the machine and the act of geometricization, but also in the very lack of punctuation in the poem, in the "lapidary concision," alluded to by Paulo Prado in his prologue to the book *Poesía Pau-Brasil*. "He geometricized reality," stated João Ribeiro in 1927.<sup>18</sup> This prismatic view of the São Paulo interior opens the section "São Martinho" (name of the Minas plantation) of *Poesía Pau-Brasil* in the poem "nocturno."<sup>19</sup>

Out there the moonlight continues  
And the train divides Brazil  
Like a meridian

Here, the geometricized landscape reaches a moment of maximum synthesis, in which the drawing of the circle and the line<sup>20</sup> are made iconic in the middle verse; a meridian verse that divides Brazil and the poem itself in two. The title makes ironic the romantic tradition and announces the possibility of it also being a nocturnal train.

The same formal solution is presented in the third stanza of "Atelier":

The greenness in the klaxon blue  
 Cut  
 On the red dust

Having become meridian, the verb literally “cuts” the stanza in half. The nationalist theme of Pau-Brasil, introduced in the previous stanza by geography, architecture and Minas tradition is complemented by a chromaticism of strong contrasts: green, blue and red. In this chromatic range we can recognize the colors that Tarsila manipulates as part of the rhetoric of national declaration, the colors of the Pau-Brasil (Brazilwood) tree, the first export product of the colonial era, which by definition refers to coloring substances. The red dust cloud of the last verse, seen in many of her paintings, is that which is raised by the automobile upon arriving at the plantation.<sup>21</sup> In this stanza, São Paulo reminiscences of Modernism still reappear in the titles of two important modernist publications, *Klaxon* and the newspaper *Terra roxa... e outras terras*, of 1926, to which the red cloud dust refers.<sup>22</sup>

As can be seen by a summary listing of her naïf bestiary, geometry, “national creatures,” meridian cuts and other elements of Brazilian tradition are common in Tarsila’s work: dog and hen, in *Morro da Favela* (1924, CAT. 8); parrot, in *Vendedor de frutas* (1925, Fig. 7); cat and dog, in *A Família* (1925, CAT. 16); cobra, in *O Ovo [Urutu]* (1928, Fig. 26); toad, in *O Sapo* (1928, CAT. 23); nutrias, in *Sol poente* (1929, Fig. 28); monkeys stretched out on tree branches, in *Cartão-postal* (1929, CAT. 30). As opposed to the primitivism of the *douanier* Rousseau, whose animals represent the oneiric vertigo of Surrealism, for Tarsila, animals, although represented in a naïf manner, have the obvious function of reaffirming Pau-Brazilianness. Referring to *A Cuca* (1924, CAT. 7), the painter states: “I am painting some truly Brazilian pictures that have been very well received. Now I’ve done one called *A Cuca*. It’s a strange creature in the forest, along with a toad, an armadillo and another invented animal.”<sup>23</sup> Many years later, Tarsila remembered the origin of this feeling of Brazilianness and its ties to Pau-Brasil ideology:

Contact with that land full of tradition, paintings in the churches and houses of those essentially Brazilian small towns – Ouro Preto, Sabará, São João del Rey, Tiradentes, Mariana and others – awoke in me a feeling of what it is to be Brazilian. It was during this period that I painted *Morro da Favela* and *Religião Brasileira* and many others that belong to the *Pau-Brasil* movement created by Oswald de Andrade.<sup>24</sup>

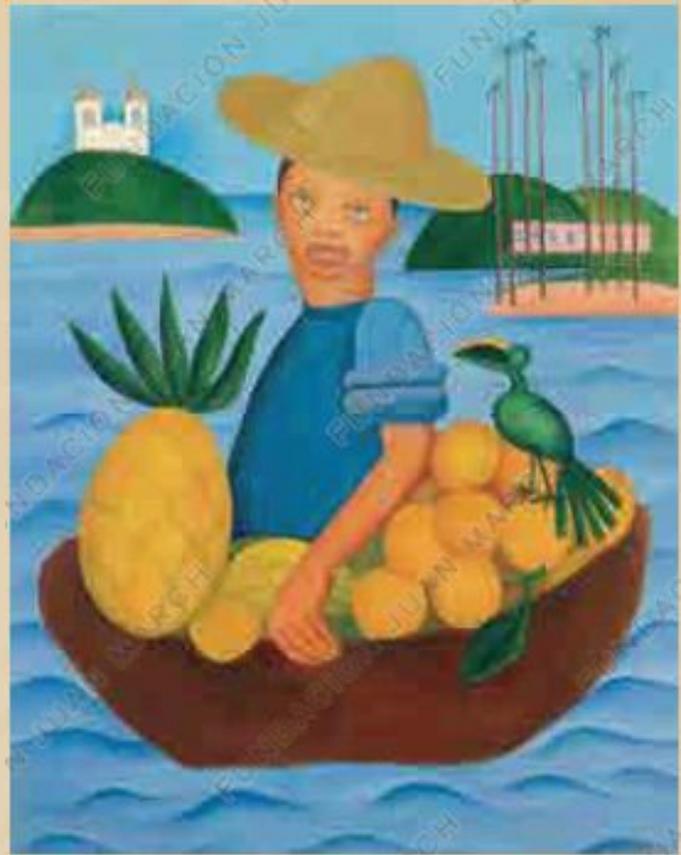


Fig. 7. Tarsila do Amaral, *Vendedor de frutas* (Fruit Seller), 1925. Oil on canvas, 108 x 84 cm. Collection of Gilberto Chateaubriand, MAM, Rio de Janeiro, RJ

This naïf sensibility, reinforced by the intentionally stripped-down style, is captured in the one-dimensionality of a painting such as *E.F.C.B. (Estrada de Ferro da Central do Brasil)* (Fig. 8), in which the iron structure of the bridge and the railroad signals (distant echoes of the Eiffel Tower) no longer adorn the modern city but the Brazilian interior: palm trees, churches, posts and the famous “shacks of saffron and ochre” mentioned by Oswald in the *Manifesto of Pau-Brasil Poetry*.

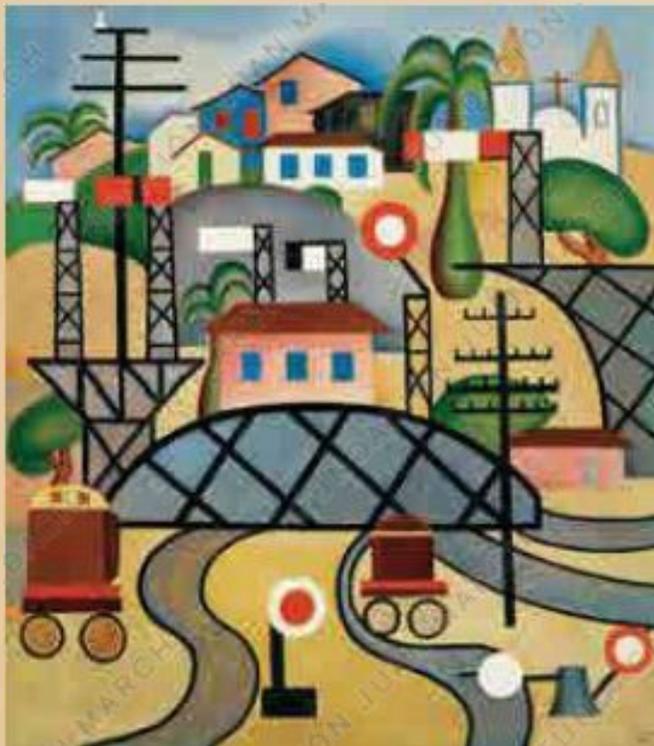
The last stanza tropicalizes and “São Paulo-izes” the 1920s urban stage.

Skyscrapers  
 Fords  
 Viaducts  
 A smell of coffee  
 In the framed silence

The listed synthesis obeys the limits imposed by silence: the viewer contemplates the city of São Paulo as if it were a silent and aromaticized ready-made, a postcard offered to the tourist's camera-eye.<sup>25</sup> The futurist city of São Paulo anticipates Niemeyer, whose "architectural genius" would be exalted by Oswald de Andrade decades later, 15 years before the inauguration of Brasília.<sup>26</sup>

The mention of coffee goes beyond the purely decorative or the introduction of "local color" as a reiteration of the national. On the contrary, São Paulo testifies to the 1920s apogee of the coffee "barony" royally installed in the mansions of the Avenida Paulista. As Oswald states in the same article:

It is necessary to understand the material and fertile causes of Modernism, extracted from the industrial park of São Paulo, with its class compromises in the golden bourgeois



*Manifesto of Pau-Brasil Poetry*: "Elevator projectiles, skyscraper cubes and the wise laziness of the sun." Owing to the tropical idleness that frames the São Paulo metropolis, the possibility of a cold constructivism is eliminated before the fact.

From the title to the last stanza of the poem, a line extends from the studio as an interior space, destined for the artist's production, passes through Brazil's rural interior landscape – with a horizontal intensity suggested by the "locomotives" and the "Minas processions" – and culminates in the vertical opening of the skyscrapers cut by the viaducts of the geometricized city.<sup>27</sup> The poem thus portrays a kind of rite of passage that has its beginnings in the studios of Léger, Lhote and Gleizes and arrives at the vast Brazilian space of Tarsila's chromatic range.

Due to its pictorial subject, Tarsila's painting *Carnaval em Madureira*, 1924 (Fig. 9), perhaps best translates the opposition between the rural and the urban, the São Paulo interior and Paris, the periphery and the center. "*A Torre Eiffel noturna e sideral*" from the poem "Morro azul" majestically emerges in the center of the Rio favela. The black women, the children, the dog, the little houses, the hills, the palm tree, all of it takes on a festive air. The chromatic range of the favela, fenced in by small flags that flutter from the top of the tower in the painting, confirms the Oswaldian

Fig. 8. Tarsila do Amaral, *E.F.C.B.*, 1924. Oil on canvas, 142 x 127 cm. Museu de Arte Contemporânea da Universidade de São Paulo, SP

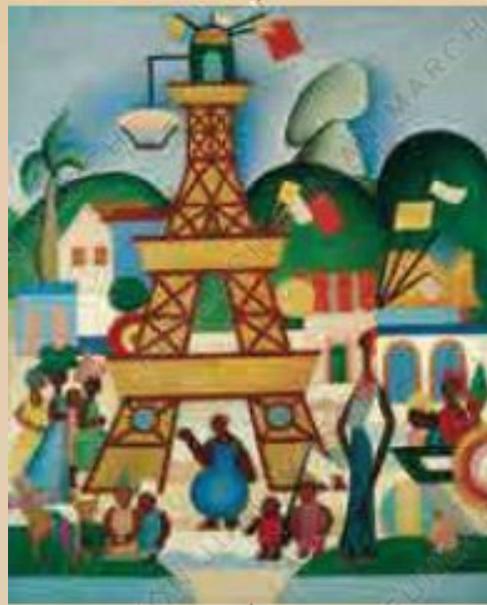


Fig. 9. Tarsila do Amaral, *Carnaval em Madureira* (Carnival in Madureira), 1924. Oil on canvas, 76 x 63 cm. Fundação José e Paulina Nemirovsky, São Paulo, SP

period of the first increase in coffee's value, in other words, with that clear parting of the waters that was Anthropophagy during the predictions of the world collapse of Wall Street. Modernism is a diagram of the rise of coffee, failure of the stock exchange and the Brazilian revolution.

The images of the poem's last stanza, in which the cold geometric volumes of metal and cement are contrasted with the warm solar sphere, also appear to be announced in the

aphorism that “happiness is the casting out of nines,” presented in the *Anthropophagite Manifesto*. The technological utopia crowned by the Pindorama matriarchy, declared years later by the Anthropophagite revolution, acquires an emblematic and premonitory value in Tarsila’s canvas in the form of a visual synthesis.

Neither can we fail to mention the famous painting of 1923 that predates the composition and publication of Oswald’s poem and also bears the name *Caipirinha* (Fig. 10), painted in Paris:

In art I want to be  
*the caipirinha of São Bernardo*  
*The most elegant of the caipirinhas,*  
 the most sensitive of the Parisians  
 launched among jokes at the Anthropophagite party.<sup>28</sup>

The accentuated cubist outline, the tension between the national and cosmopolitan, is presented in the poem, translated into a rural motif altered by the Parisian aesthetic. Tarsila’s *caipirinha* is not dressed by Poiret but by Léger. The cylindrical forms of the female body, combined with the angular outline of the houses, columns of trees, tracing of hands and facade of the house at left, as well as the green oval volumes of the leaf and the possible avocados, recall the design of this artist. In one of her newspaper reviews published in 1936, Tarsila recalls:

Two years later [in 1923], this much-discussed artist opened an academy in Paris on the Rue Notre-Dame des Champs, and I was happy to be among his students. The workroom was huge and the nude model posed on a high platform next to the fire – the traditional layout of all painting academies. All of us there were sub-Légers. We admired the master: of necessity we had to bow to his influence. From that large group of workers, the true artists would one day find their own personalities while the others would carry on copying.<sup>29</sup>

Upon comparing her work with that of Oswald de Andrade, one of the most notable traits is the disproportion between her and the sharp sense of social critique of the São Paulo poet, a sense that is only seen in Tarsila’s painting from the 1930s on. One can also speak of the direct style of her work and of a tendency towards the decorative devoid of humor or the aggressiveness so characteristic of Oswald’s work. Nonetheless, there was an instance of close collaboration between them that did not have those characteristics. To the contrary. In



Fig. 10. Tarsila do Amaral, *Caipirinha*, 1923. Oil on canvas, 60 x 81 cm. Private collection, São Paulo

the book *Pau-Brasil* (CATS. 119-120), the value of Tarsila’s illustrations are on par with that of Oswald’s poems. There is a real dialogue in which the illustration translates the poem, greatly enriching the book. On the Brazilian flag on its cover, the positivist motto “Ordem e Progresso” is replaced by the expression “Pau-Brasil,” which transcends that of a simple title, and marks the entire aesthetic-ideological program of Tarsila and Oswald’s production up until the Anthropophagite period. This is how Augusto de Campos defines this interaction between image and word:

The intervention of a visual artist in a book of poems basically presumes the illustration of the poems. As of *Pau-Brasil*, Oswald’s book of poems, and especially the *Primeiro caderno do aluno de poesia Oswald de Andrade*, drawing and poetry work together. There is a much more exact and much more intense dialogue between those two worlds. What they modify is the very conception of the book. We are already confronting examples of what would become the book-object.<sup>30</sup>

The ten illustrations drawn by Tarsila for each section of the book are all simple, summary, child-like drawings, full of humor (CATS. 74-82). Underlying them is the idea inherent in the tourist’s sketch. The modernity of these images, which had already been published in Blaise Cendrars’s book of poems *Feuilles de route* (CAT. 118) cancel out any sense of pretension that can be attributed to Brazil’s history. In their light and rapid lines, these small illustrations possess a sense of humor that on their own make a

make a “naïve” and exceptionally efficient critique. In this sequence of drawings we find an anti-epic version of national history, in opposition to the official and officious historiographic narrative proposing a foundational discourse on Brazil in which the fragmentary, provisional, unfinished and humourous prevails. Just as Oswald parodies chronicles of the Discovery, Tarsila’s drawings can be seen as a critique of official Brazilian painting, exemplified by the pretentious canvases of Pedro Américo and Vítor Meireles.

The final and most important of the stages of their work together is the creation of Anthropophagy, which cannot be separated from the genesis of Pau-Brasil. In the same way that Oswald’s two manifestos (*Pau-Brasil Poetry*, 1924, and *Anthropophagite*, 1928) must be analyzed together and diachronically, Tarsila’s three most important paintings – *A Negra* (1923), *Abaporu* (1928) and *Antropofagia* (1929) – are best approached as a triptych or unified group. Painted in Paris, *A Negra* (CAT. 5) is explosive, monumental, savage in its exceptional beauty. The manuscripts of the poem “Atelier” reveal to what extent Oswald was connected to that seminal painting. We find five manuscript variations of the following verse, which was ultimately eliminated from the definitive version of the poem.



A emoção  
desta negra  
Polida  
lustrosa  
como uma bola de bilhar no deserto

[The excitement  
of this negress  
Polished  
lustrous  
like a billiard ball in the desert]<sup>31</sup>

Although the similarity of this work with Brancusi’s *White Negress*, also 1923 (ironically sculpted in white marble, it is likely that Tarsila would have seen it in the Romanian sculptor’s studio), has been pointed out, as has the influence of the black subject then in vogue among the Parisian avant-garde, *A Negra* translates, with rare intensity, the depths of Afro-Brazilianness. “Savage and ours,” we would say with Oswald de Andrade. The solidity of that negritude is amplified through the monumental and cylindrical volumes of her lap, arms, legs and the disproportionate solitary breast that rests in the foreground of the canvas. The “polished” and “lustrous” head, its obvious disparity with the rest of the body, suggests an asymmetry that recalls the sculptures of Henry Moore, which would become more intense in *Abaporu* and *Antropofagia*. The swollen lips, at a slant and exaggerated, contrast with the trivial, oblique gaze that alternates between sensual and impenetrable. The brutal force of the image also resides in the magnitude of the painting surface that she entirely occupies, almost overflowing its borders.<sup>32</sup>

In contrast to the rounded forms and brown color of the body, the background is a cubist silhouette of white, blue and black stripes that horizontally cross the canvas. In a way, this contrast imposes a certain perspective, relieving the painting of its own grandeur. In the following stage, the “desert” of Oswald’s verse would serve as a landscape of tropical sun, in which a cactus accompanies the figure of *Abaporu* (Fig. 11). Given to Oswald for his 38<sup>th</sup> birthday in 1928, Tarsila baptizes the movement with the painting’s title *Abaporu*,<sup>33</sup> or, “the human-flesh eater,” as defined by Father Antonio Ruiz Montoya. Disproportion is increased in this seated figure in profile, whose leg and foot occupy

Fig. 11. Tarsila do Amaral, *Abaporu*, 1928. Oil on canvas, 85 x 73 cm. Museo de Arte Latinoamericano de Buenos Aires / Fundación Costantini, Buenos Aires

the major portion of the foreground. The miniscule head is almost lost at the top of the canvas. This time, we have a sunny and desert-like version. The savageness of *A Negra* reappears in this new version with a blue sky and intense sun well placed at the middle and upper zones of the painting, separating the cactus from the primitive representation of the being, as Brazilian as it is indigenous. The stylistic trait of deformation reveals an oneiric sense that approaches Surrealism. In this sense, Aracy Amaral radicalizes this trend upon considering that “Tarsila, due to the density of her maximum production – the 1920s – is a surrealist artist, in spite of herself, or unconcerned about declaring herself engaged with this movement.”<sup>34</sup>

The ideology of the movement launched by Oswald de Andrade with the *Anthropophagite Manifesto* (published in the *Revista de Antropofagia* in May 1928) was born through the inspiration of that painting. And that same year, Tarsila painted *Antropofagia* (CAT. 29), the third work in the trilogy and a surprising synthesis-montage of the previous two. Two figures: the one in the foreground, whose exposed breast at the painting’s center refers directly to *A Negra* and, juxtaposed, the figure in profile of *Abaporu*, only inverted. Together, they signal the Pau-Brasil/Anthropophagy synthesis present in the previous works. The Brazilian aspect is accentuated by the background landscape, in which a slice of orange-sun, suspended in midair, illuminates the tropical forest, highlighted by the banana leaf that rises behind the foreground figure.

In that prolific year of 1922 (*Ulysses*, *The Waste Land*, *Trilce*, *Veinte Poemas para ser leídos en el tranvía* and the Week of Modern Art), when Oswald and Tarsila met, neither of them was exactly modernist. Oswald, who came from a Frenchified Symbolist inheritance, had read parts of his first novel *Os Condenados*<sup>35</sup> during the events of the Week, in February 1922. Tarsila, in Paris, was still a student at the Académie Julien and returned to São Paulo in June 1922. “She would only find the path to follow after her baptism by Modernism in Brazil in 22,” records Aracy Amaral. The meeting of the two awakens the passion of the gaze, which leads Tarsila to produce countless drawings of Oswald’s face and naked body, in the same way that Oswald would produce tireless versions of “Atelier.” Their discovery of the Paris avant-garde leads them to a rediscovery of Brazil: its history, culture, flora, fauna, geography, anthropology, ethnic groups, religion, culinary arts, sexuality. A new man, a new color, a new landscape and a new language anchored in the roots of the colonial past. From this explosive re-reading is born Pau-Brasil ideology, which would

culminate at the end of the decade with Anthropophagy, the most original aesthetic-ideological revolution of that era’s Latin American vanguards.

The years from 1922 to 1929, marked at its opening by the Week of 22 and its close by the Crash of the Stock Exchange and the resulting coffee crisis, put an end to the most intense experimental period of Brazilian culture. It is exactly those same years that frame the encounter and separation of the remarkable couple.

- 1 Oswald de Andrade, “Pau Brasil,” *O Jornal* (Rio de Janeiro, June 13, 1925), pp. 1-2.
- 2 *Jornal de Letras II*, 18 (Rio de Janeiro, December 1950).
- 3 “Tarsiwald –Tarsila and Oswald, in the friendly endearment of Mário de Andrade – represented, in their attitudes and work, the true spirit of the Brazilian modernist dandy of the 1920s,” writes Aracy A. Amaral in *Tarsila: sua obra e seu tempo*. São Paulo: Editora 34/Edusp, 2003, 3rd ed. [1st ed. 1975].
- 4 Aracy A. Amaral, *Tarsila: sua obra...*, p. 118.
- 5 It is in that same year of 1923 that Tarsila painted *A Negra* and *Caipirinha* in Paris. Cf. “Tarsila do Amaral: Chronology,” in the present catalogue, documents that upon returning to Brazil in 1923, Tarsila stated: “I am deeply Brazilian and I am going to study the taste and art of our *caipiras*.” See also the correspondence of the period addressed to Mário de Andrade, in Aracy Amaral (coord.), *Correspondência Mário de Andrade & Tarsila do Amaral*. São Paulo: Edusp/IEB, 2001.
- 6 “General Confesión,” article reprinted in English in the present catalogue.
- 7 Reproduced in *Tarsila*. São Paulo: Art Editora/Círculo do Livro, 1983.
- 8 In October 1922, Tarsila painted portraits of her new friends Mário and Oswald; “‘fauve’ in color as well as in the uncommon boldness of the application of color on the canvas, staccato brushstrokes – brief, rapid, nervous – pure colors juxtaposed or mixed in the same brushstroke, here Tarsila ‘draws’ with color,” states Aracy Amaral in *Tarsila: sua obra...*, p. 69.
- 9 “General Confesión,” p. 11; article reprinted in English in the present catalogue.
- 10 Aracy Amaral, *Tarsila do Amaral*. São Paulo: Fundação Finambrás, 1998, p. 15.
- 11 Oswald left behind few manuscripts of his poetry; exceptionally, there exist eight versions of “Atelier.” For a detailed study of the variations among these diverse manuscripts, cf. Maria Eugenia Boaventura, “O Atelier de Tarsila,” in *Encontro de Crítica Textual: o manuscrito moderno e as edições*. São Paulo: Universidade de São Paulo, 1986 and the “Nota filológica” de Gênese Andrade in Oswald de Andrade. *Obra incompleta*. Colección Archivos (on press).
- 12 *Pau Brasil* [1925], São Paulo: Globo, 2000, p. 164. “Caipirinha vestida por Poirat / A preguiça paulista reside nos teus olhos / Que não viram Paris nem Picadilly / Nem as exclamações dos homens / Em Sevilha / À tua passagem entre brincos // Locomotivas e bichos nacionais / Geometrizam as atmosferas nítidas / Congonhas descora sob o pálio / Das procissões de Minas // A verdura no azul klaxon / Cortada / Sobre a poeira vermelha // Arranha-céus / Fords / Viadutos / Um cheiro de café / No silêncio emoldurado.”
- 13 *Op. cit.*, p. 114.
- 14 In the original, the use of the word “Atelier” (from the French), may point more towards Paris than São Paulo, although one of the manuscript versions uses the variant, “atelier paulista.” Oswald, who so often used onomatopoeia, maintained the French in all of the poem manuscripts, avoiding the use of the Brazilian *ateliê*. At the beginning of the important testimonial of 1950, Tarsila recalls the role of the São Paulo studio: “Later, in 1922, three months after the Week of Modern Art, this studio on the Rua Vitória would become the meeting place of the entire modernist group, including Graça Aranha. The Group of Five was formed there, composed of Mário de Andrade, Oswald de Andrade, Menotti del Picchia, Anita Malfatti and me. We must have seemed like a bunch of lunatics shooting off everywhere in Oswald’s Cadillac, deliriously happy and out to conquer the world in order to renew it. It was the *Paulicéia desvairada* in action.” “General Confession,” p. 10; reprinted in English in the present catalogue.
- 15 Marta Rossetti Batista, et al. (ed.), *Brasil: 1º Tempo Modernista – 1917/1929. Documentação*. São Paulo: Instituto de Estudos Brasileiros da Universidade de São Paulo, pp. 181-3.

- 16 *Op. cit.*, p. 156.
- 17 The two oils in which the subject of the locomotive appears most represented in Tarsila's painting are *E.F.C.B.* (1924) and *La gare* (1925).
- 18 See Haroldo de Campos, "Uma poética da radicalidade," in Oswald de Andrade, *Pau Brasil*, p. 17.
- 19 "Lá fora o luar continua / E o trem divide o Brasil / Como um meridiano", *op. cit.*, p. 131.
- 20 Valued by the cubist and constructivist avant-garde. One should remember *Cercle et Carré*, founded in Paris by Torres-García in 1930.
- 21 Although in reading this stanza it remains unclear if the red dust cloud is the effect of a passing automobile, this is undoubtedly made explicit in various manuscripts left by Oswald: "Quando a gente chega de Ford / Cansado da poeira vermelha" ("When people arrive in a Ford / Tired of the red dust cloud") and similar variants point to the same meaning; cf. Maria Eugenia Boaventura, pp. 34, 38.
- 22 Three years later, one of its directors, Antônio de Alcântara Machado, would direct the memorable *Revista de Antropofagia*.
- 23 Aracy Amaral, *Tarsila: sua obra...*, p. 118.
- 24 "General Confession," p. 11.
- 25 Haroldo de Campos, "Crave de Ouro e Camera Eye," in "Uma poética da radicalidade" [1965], in Oswald de Andrade, *Pau Brasil*, pp. 7-72.
- 26 "The architectural genius of Oscar Niemeyer," as Oswald de Andrade would say in a 1944 lecture, "O caminho percorrido," in *Ponta de lança*, São Paulo: Globo, 2000, p. 174.
- 27 Upon analyzing Tarsila's painting, and without considering Oswald's poem, Carlos Zilio observes: "In Modernism, the interior-exterior relationship loses meaning once there is continuity between the atelier and the exterior. The lack of a division causes the painting to absorb the tropical light and space. The inversion of the painting to the open air, or the fact that the landscape enters the atelier also reveals the contemporary stance towards Modernism, for whom landscape existed as the metaphorical possibility of a cultural vision translated into pictorial terms." Carlos Zilio, *A querela do Brasil. A questão da identidade brasileira: a obra de Tarsila, Di Cavalcanti e Portinari, 1922-1945*. Rio de Janeiro: Funarte, 1982, p. 78.
- 28 "Quero ser em arte / a caipirinha de São Bernardo // A mais elegante das caipirinhas / a mais sensível das parisienses / jogada de brincadeira na festa antropofágica" writes Carlos Drummond de Andrade in the poem "Brasil/Tarsila." Carlos Drummond de Andrade, *As impurezas do branco*. Rio de Janeiro: Ed. José Olympio, 1973. A poem that was possibly written on the occasion of Tarsila's death.
- 29 "Fernand Léger," in *Diário de S. Paulo* (April 2, 1936). Reprinted in Aracy Amaral (coord.), *Tarsila Cronista* (intro. by Aracy Amaral). São Paulo: Edusp, 2001, pp. 52-53. For a complete edition of Tarsila's reviews, cf. Laura Taddei Brandini (org.), *Crônicas e outros escritos de Tarsila do Amaral*. Campinas: Editora da Unicamp, 2008. Reprinted in English in the present catalogue.
- 30 In the video *Miramar de Andrade*. São Paulo: TV2 Cultura, 1990.
- 31 Cf. Maria Eugenia Boaventura, p. 33. Upon relating the different variations, reviews correctly noted that "the poet was still under the effect of the impression left on him by the pre-anthropophagic canvas *A Negra*."
- 32 For other analyses of this painting, cf. Vinícius Dantas, "Que negra é essa," in *Tarsila anos 20* [exh. cat.]. São Paulo: Galeria de Arte del sesi, 1997, and Sônia Salztein, "A audácia de Tarsila," in *XXV Bienal de São Paulo: núcleo histórico. Antropofagia e histórias de canibalismos* [exh. cat.], vol. 1. São Paulo: Fundação Bienal, 1988. Reviews focused on the pioneering and advanced nature of Tarsila in the ideology of Pau-Brasil and Anthropophagy.
- 33 The cactus appears to be a subject par excellence in painters such as Diego Rivera and Frida Kahlo. Cf. Davi Arrigucci Jr., "Cactos comparados," in *O cacto e as ruínas. A poesia entre outras artes*. São Paulo: Duas Cidades, 1997, pp. 21-76.
- 34 Tarsila do Amaral, p. 23. On Tarsila's Cubism, Haroldo de Campos, on the occasion of the 1969 Tarsila retrospective, comments that "From Cubism, Tarsila was able to extract this lesson, not about things but about relationships. This allowed her to make a structural interpretation of Brazilian imagery. Cf. "Tarsila: uma pintura estrutural" in *Tarsila (1918-1968)* [exh. cat.]. Rio de Janeiro: MAM, 1969, p. 35. Exhibition curated by Aracy Amaral, which opened on April 10, 1969. Essay reprinted in English in the present catalogue.
- 35 Raul Bopp justly documents this still-romantic period: "Oswald de Andrade [...], from romantic remains, read to disapproving boos parts of his unpublished novel *Os condenados*." Cf. Raul Bopp, *Vida e morte da antropofagia*. São Paulo: Civilização Brasileira, 1977, p. 27.



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# 3

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## TARSILA DO AMARAL: WORKS



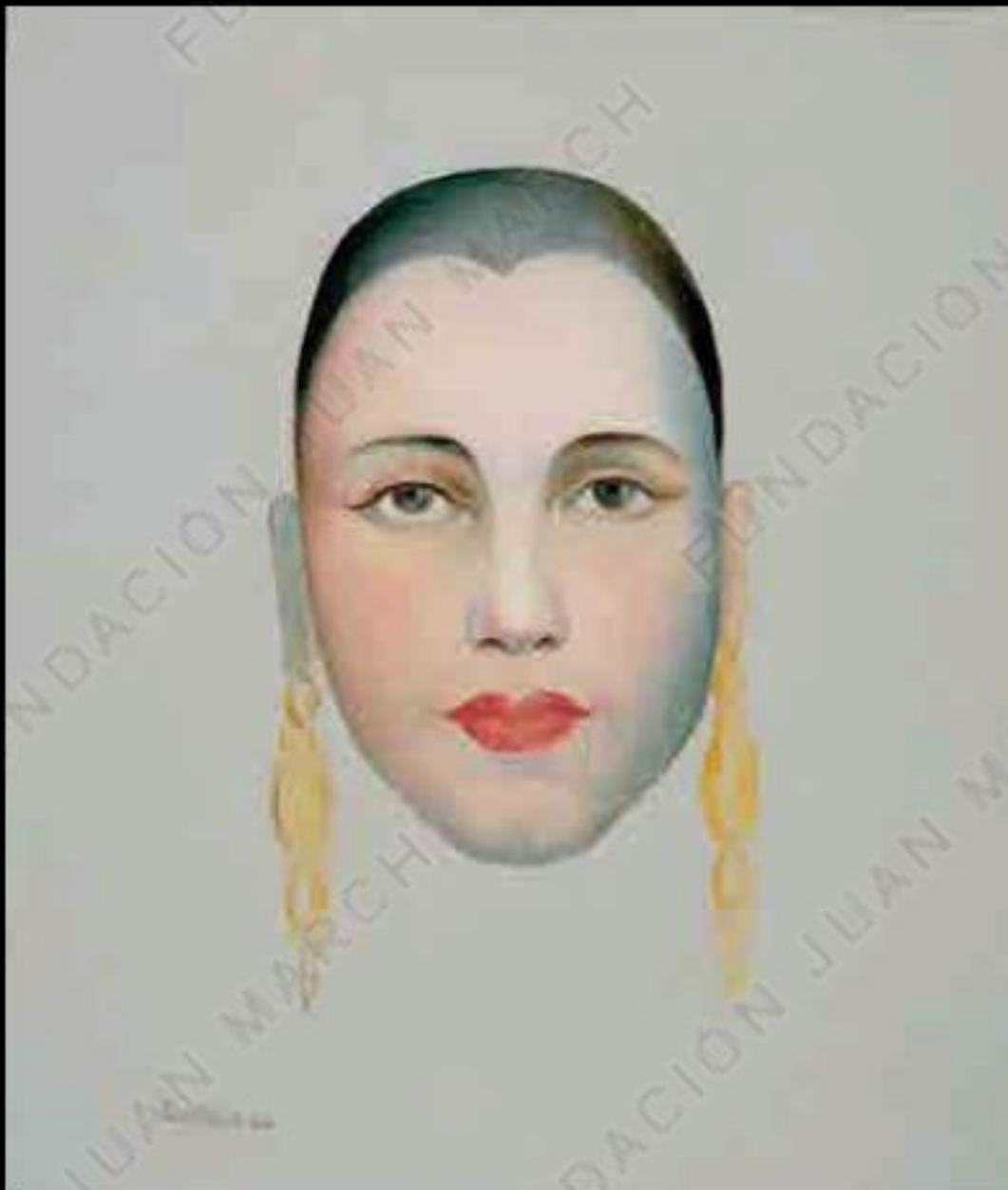
**CAT. 38**

*Retrato de Mário de Andrade (Portrait of Mário de Andrade),*  
1922. Pastel on paper.  
47.7 x 36 cm

**CAT. 1**

*Retrato de Mário de Andrade (Portrait of Mário de Andrade),*  
1922. Oil on canvas.  
54 x 46 cm

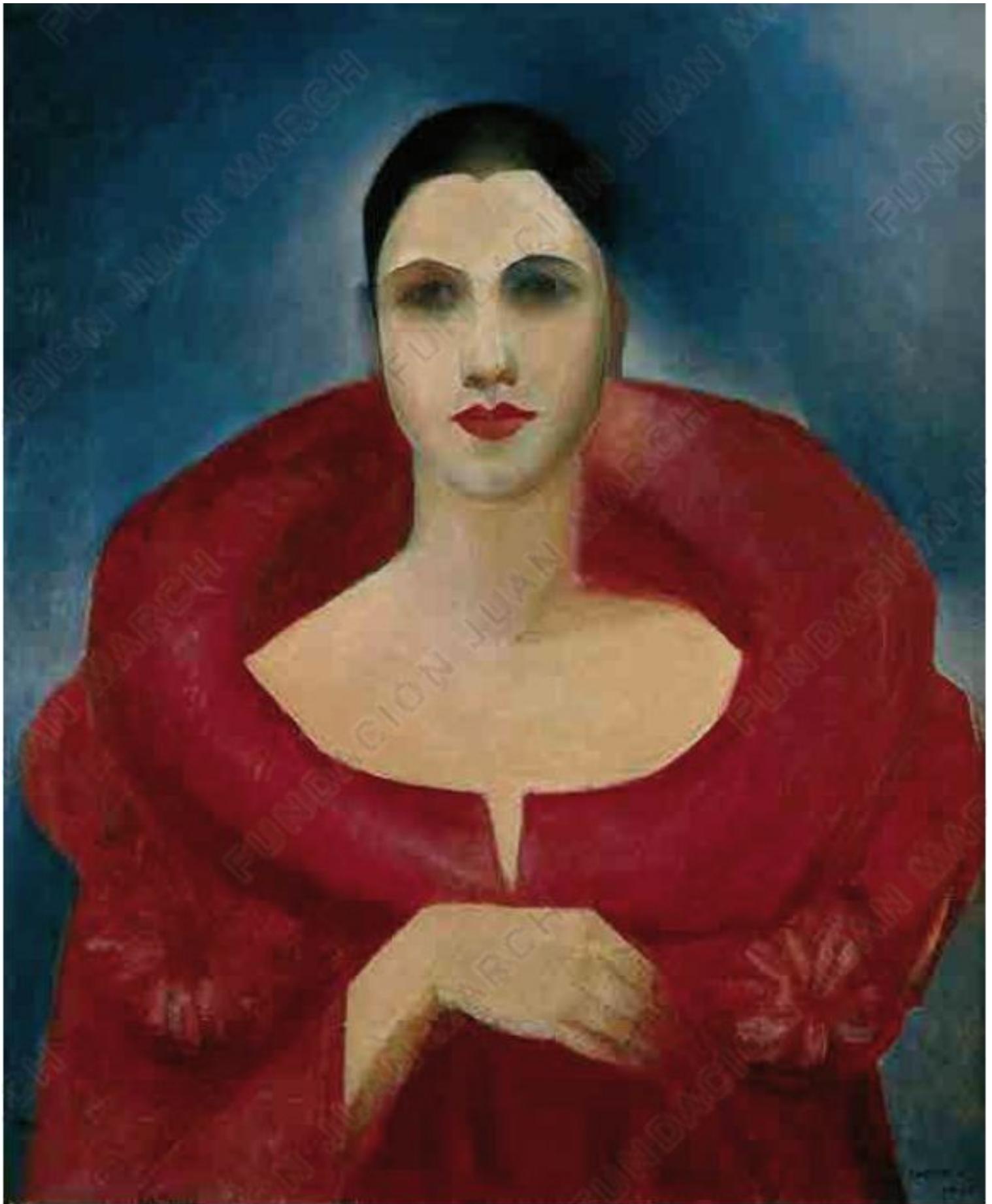




**CAT. 6**

*Auto-retrato I*  
(*Self-Portrait I*), 1924.  
Oil on cardboard on  
plywood panel.  
41 x 37 cm

**CAT. 2**  
*Auto-retrato (Le manteau  
rouge) (Self-Portrait  
[Manteau rouge])*, 1923.  
Oil on canvas.  
73 x 60.5 cm



Fundación Juan March

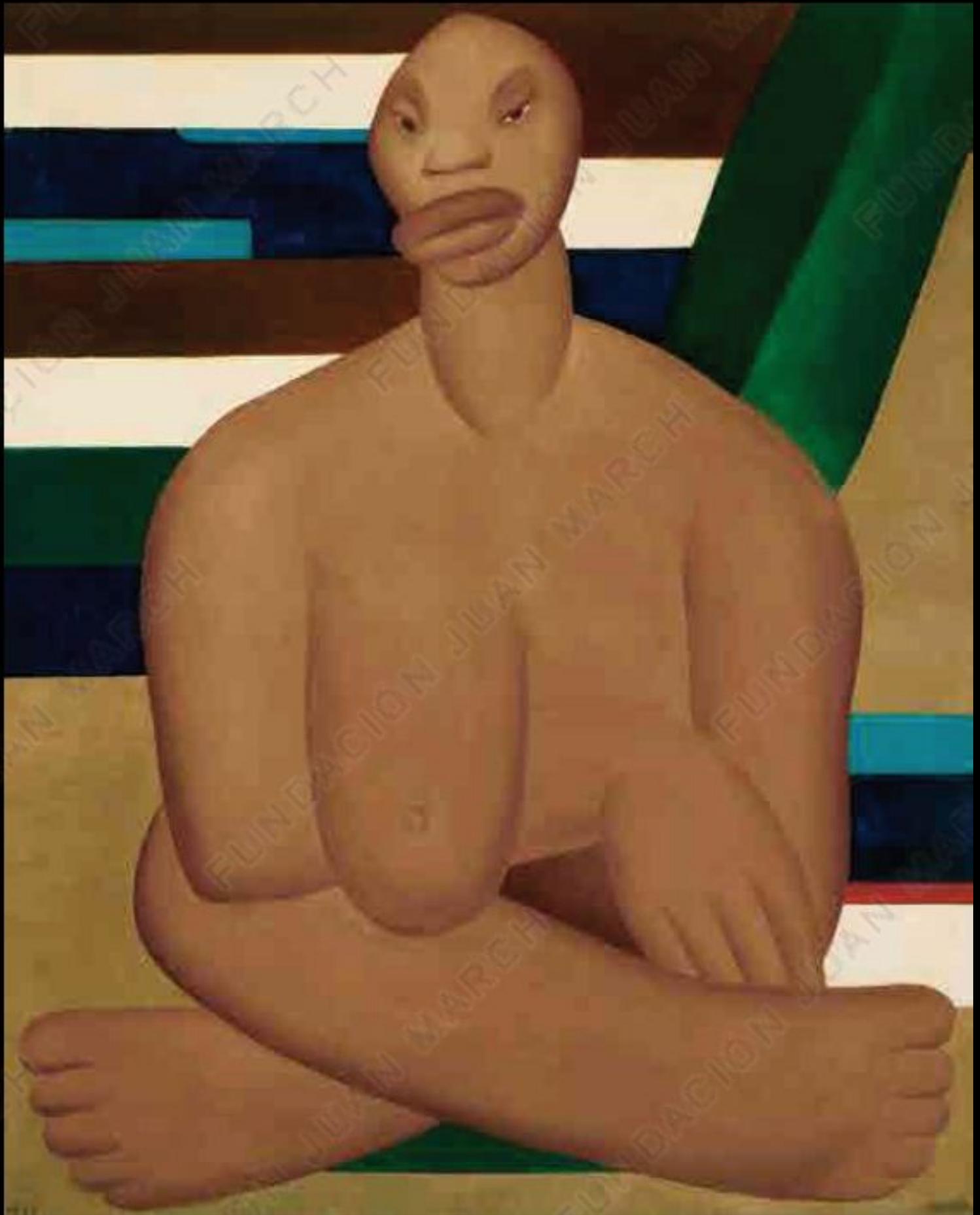
**CAT. 5**  
*A Negra (The Negress)*  
1923. Oil on canvas.  
100 x 80 cm



**CAT. 40**  
Estudo de *A Negra*  
(Study for *The Negress*), 1923. Pencil  
and India ink on  
paper. 23.8 x 19.6 cm



**CAT. 41**  
Esboço de *A Negra I*  
(Sketch of *The Negress I*), [1923]. Pencil and  
watercolor on paper.  
23.4 x 18 cm





**CAT. 39**  
Estudo de *La Tasse*  
(Study for *La Tasse*),  
1923. Pencil on  
paper. 23.3 x 18 cm



**CAT. 3**  
*O Modelo (The  
Model)*, 1923. Oil on  
canvas. 55 x 46 cm

**CAT. 44**  
Estudo de *Veneza IV*  
(Study of *Venice IV*), 1923.  
Pencil on paper.  
4 x 5 cm (matted)



**CAT. 43**  
*Veneza (Venice)*, 1923.  
Pencil on paper.  
15.8 x 13.6 cm  
(matted)



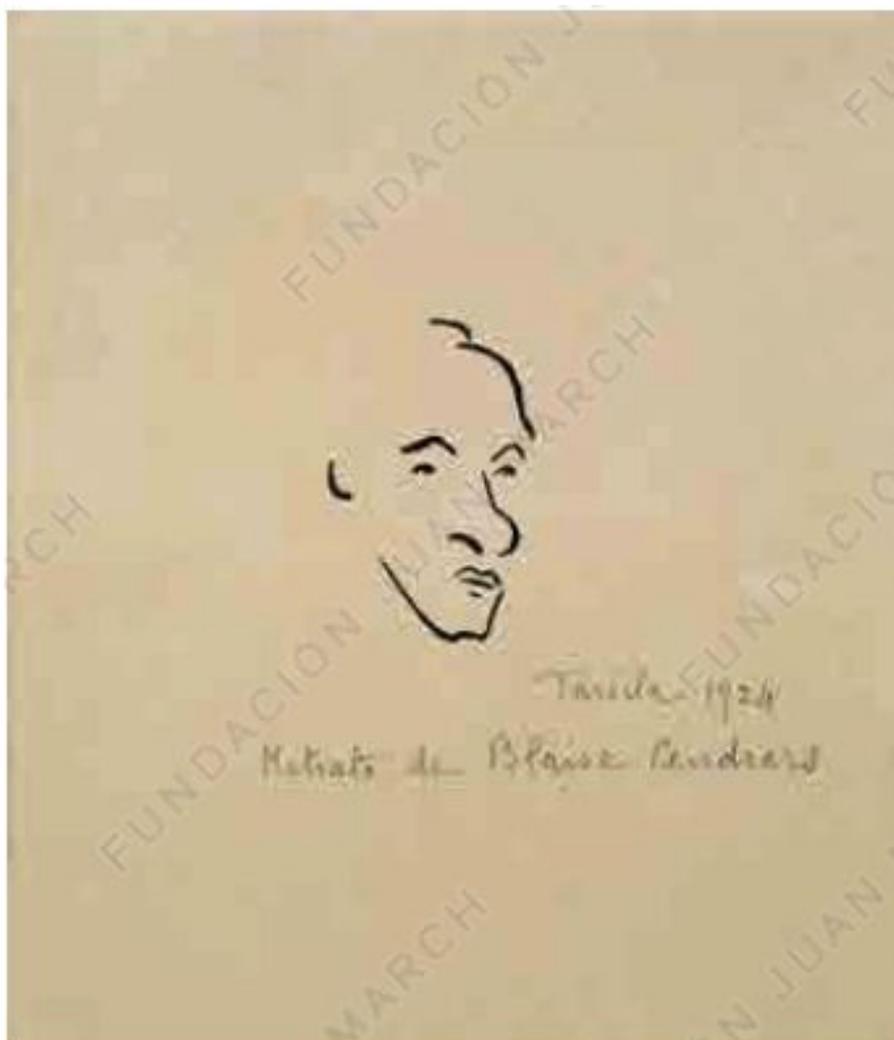
**CAT. 4**  
*Pont Neuf*, 1923.  
Oil on canvas.  
33 x 41 cm

**CAT. 45**  
*Retrato de Oswald II*  
*(Portrait of Oswald*  
*II)*, 1923. Pencil on  
paper. 24.5 x 35.5 cm

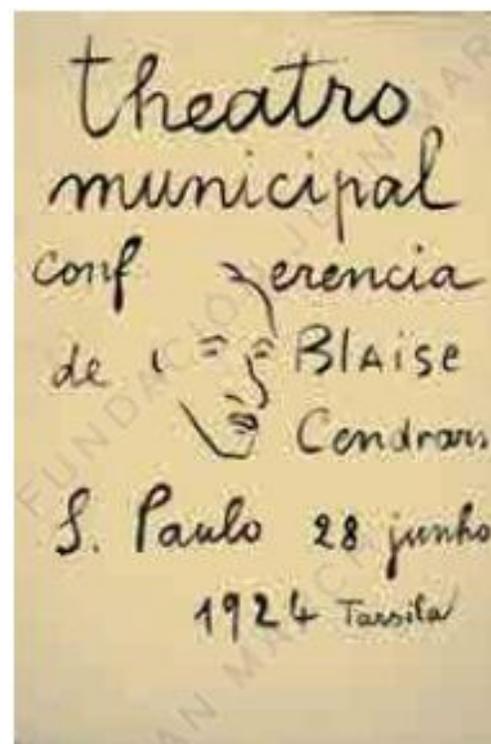


**CAT. 46**  
*Oswald de Andrade. c.*  
1924. Charcoal on paper.  
22.9 x 18 cm





**CAT. 47**  
*Retrato de Blaise Cendrars (Portrait of Blaise Cendrars), 1924. India ink on paper. 30.9 x 23.2 cm*



**CAT. 48**  
Versão de cartaz para a conferência de Blaise Cendrars no Theatro Municipal (Version of poster for lecture by Blaise Cendrars in the Municipal Theater), c. 1924. India ink on paper. 23.5 x 15.5 cm



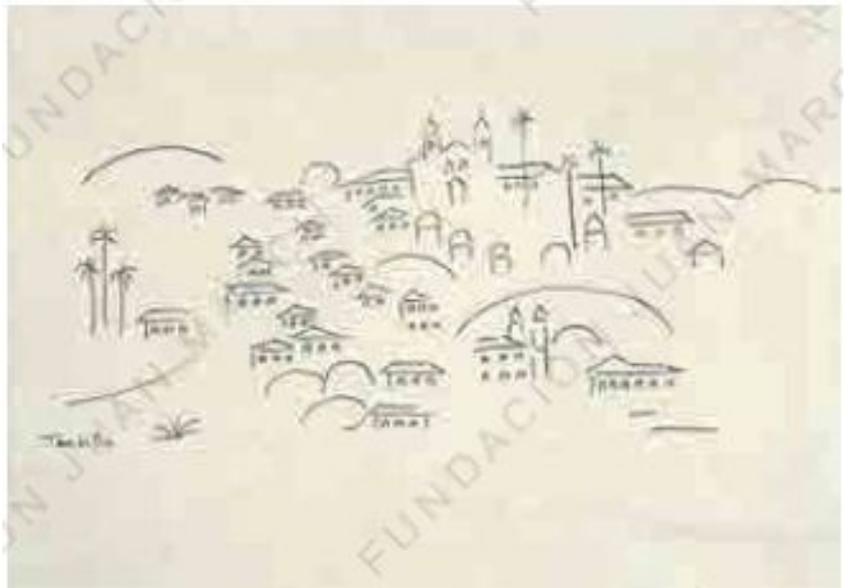
**CAT. 55**  
*Vila nas montanhas*  
*(Village in the*  
*Mountains)*, 1924.  
 Journey to Minas  
 Gerais series.  
 Pencil on paper.  
 24.1 x 16.4 cm

**CAT. 54**  
 Estudo de ilustração  
 para o livro *Feuilles*  
*de route*, p. 56,  
 1924 (Study of  
 book illustration for  
*Feuilles de route*,  
 p. 56), 1924. Pencil  
 on lined paper.  
 24 x 14 cm



**CAT. 58**  
*Panorama de São*  
*Paulo (Panorama of*  
*São Paulo)*, c. 1924.  
 Ink on cardboard.  
 26.7 x 23.7 cm

**CAT. 57**  
*Congonhas*. [1924].  
Journey to Minas  
Gerais series. India  
ink on paper.  
14.6 x 19.8 cm



**CAT. 56**  
*Paisagem de Santos*  
(Landscape in  
Santos), 1924.  
Pencil on paper.  
12 x 19.5 cm  
(matted)





**CAT. 51**  
*Juatuba e Tartária*  
 (verso de *Juatuba*  
 e *Carmo da Matta*)  
 (*Juatuba and Tartária*  
 [verso of *Juatuba and*  
*Carmo da Matta*]),  
 1924. Journey to  
 Minas Gerais series.  
 Pencil on paper. 23.5  
 x 30.5 cm (matted)

**CAT. 50**  
*Juatuba e Carmo*  
*da Matta* (frente de  
*Juatuba e Tartária*),  
 1924 (*Juatuba and*  
*Carmo da Matta*  
 [recto of *Juatuba*  
*and Tartária*]), 1924.  
 Journey to Minas  
 Gerais series.  
 Pencil on paper.  
 23.5 x 30.5 cm





**CAT. 66**  
*Ouro Preto I.* 1924.  
Journey to Minas  
Gerais series. Pencil  
and watercolor on  
paper. 16.5 x 22.5 cm

**CAT. 49**

Estudo de *Morro da Favela* (frente de Igreja com paisagem de morro ao fundo) (Study of *Hill of the Favela* [recto of *Church with Hilly Landscape in the Background*]), 1924. Carnival in Rio de Janeiro series. Pencil on paper. 25.3 x 19 cm





**CAT. 8**  
*Morro da Favela*  
*(Hill of the Favela)*,  
1924. Oil on canvas.  
64.5 x 76 cm



**CAT. 64**  
*Barra do Pirai.*  
1924. Journey to  
Minas Gerais series.  
Pencil on paper.  
24.2 x 16.6 cm



**CAT. 61**  
*Carro de corso (Parade  
Car), 1924. Carnival  
in Rio de Janeiro series.*  
Pencil on paper.  
25.4 x 19.1 cm



**CAT. 53**  
*Escola de samba:*  
*personagem e*  
*carrossel (Samba*  
*School: Character*  
*and Merry-go-round),*  
 1924. Carnival in  
 Rio de Janeiro series.  
 Pencil on paper.  
 25.4 x 19.1 cm

**CAT. 62**  
*Estação de trem (Train*  
*Station), 1924. Journey*  
*to Minas Gerais series.*  
 Pencil on paper.  
 24.2 x 16.7 cm



**CAT. 63**  
*Estudo de locomotiva*  
*e passagem de nível*  
*(Study of Locomotive*  
*and Level Crossing),*  
 1924. Journey to  
 Minas Gerais series.  
 Pencil on paper.  
 24.2 x 16.5 cm

**CAT. 60**  
*Cena da Revolução de*  
*1924, São Paulo*  
*(verso de Revolução*  
*de 1924) (Scene of the*  
*Revolution of 1924,*  
*São Paulo [verso of*  
*Revolution of 1924]),*  
 Pencil on paper.  
 13.7 x 23.1 cm



**CAT. 65**  
*Locomotiva na*  
*paisagem (Locomotive*  
*in Landscape),*  
 1924. Pencil on  
 paper. 9.8 x 13.2 cm



**CAT. 10**  
*São Paulo (Gazo).*  
[1924]. Oil on canvas.  
50 x 60 cm

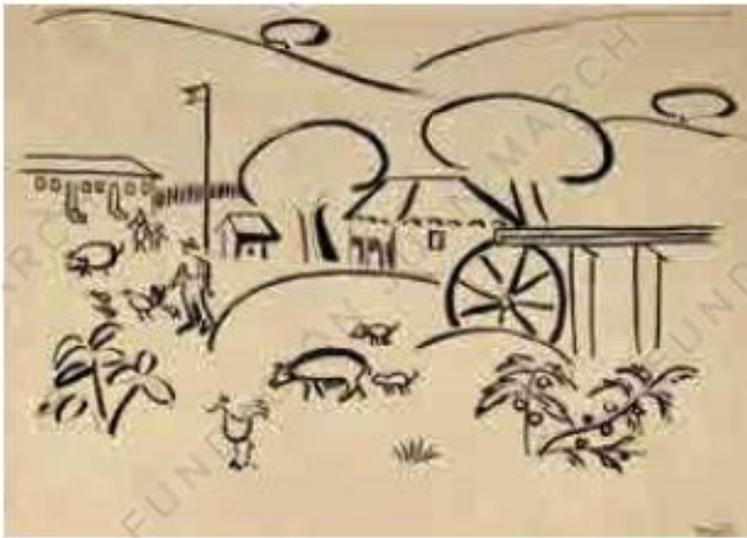


**CAT. 9**

*São Paulo. 1924.*

Oil on canvas.

67 x 90 cm



**CAT. 73**  
*Vida na fazenda*  
*(Life on the Farm)*,  
 c. 1925. Pencil and  
 India ink on paper.  
 18.8 x 26.6 cm

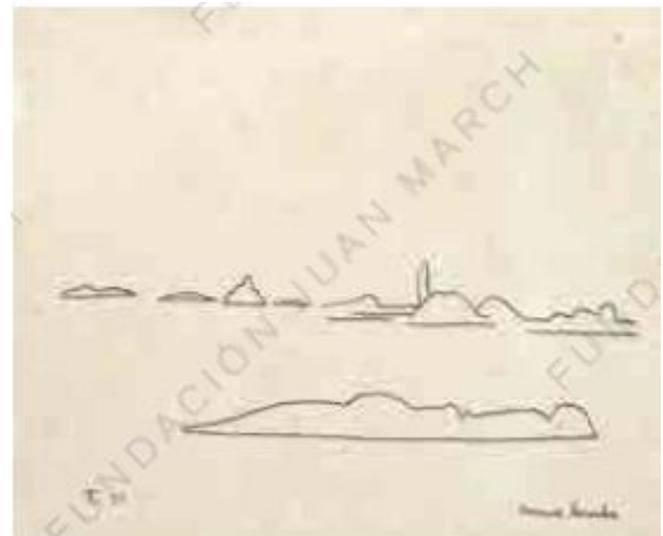


**CAT. 59**  
*Paisagem com ponte*  
*e casas (Landscape*  
*with Bridge and*  
*Houses)*, 1924. Journey  
 to Minas Gerais series.  
 Pencil on newspaper.  
 16.5 x 24 cm

**CAT. 70**  
 Decalque de  
*Fernando de Noronha*  
*(Tracing of Fernando*  
*de Noronha)*, 1925.  
 Pencil on tissue  
 paper. 20.8 x 25.4 cm

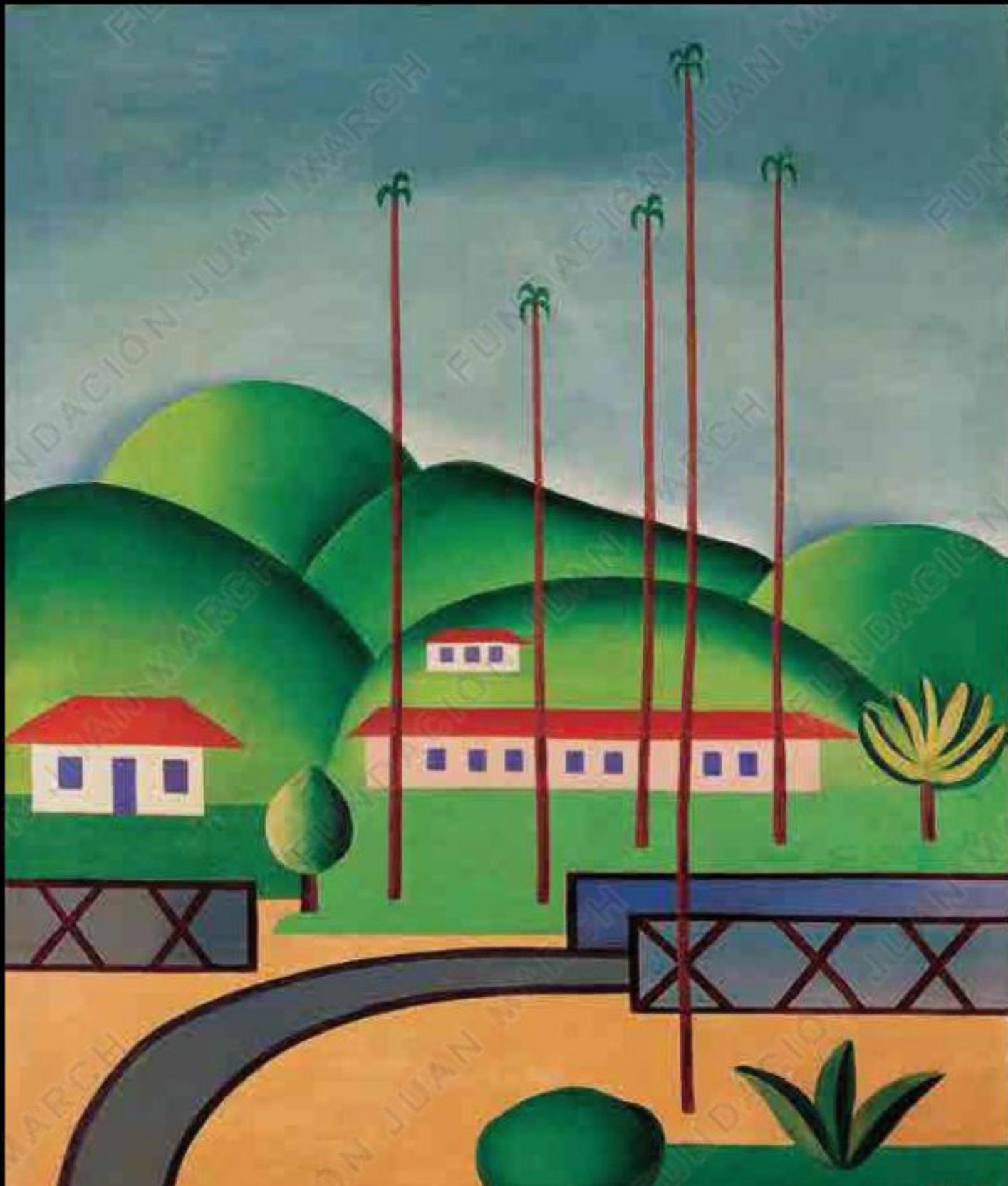


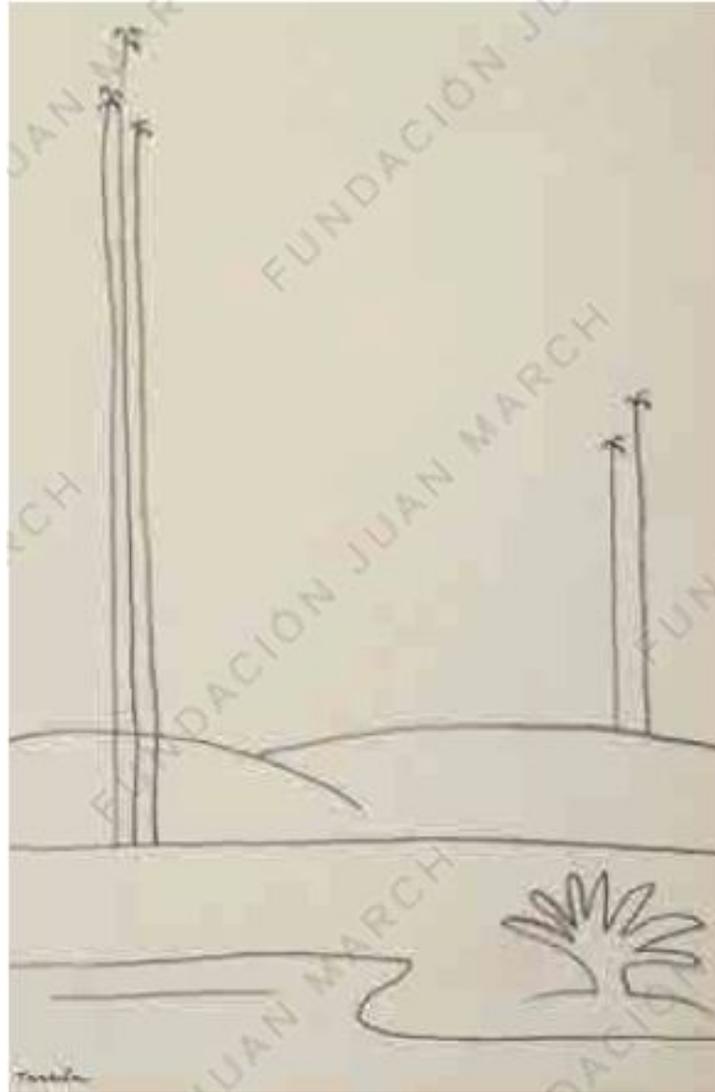
**CAT. 68**  
 Decalque de *Paisagem*  
*rural com cerca e casas*  
*II (Tracing of Rural*  
*Landscape with Fence*  
*and Houses II)*, 1925.  
 Pencil on tissue paper.  
 21.7 x 31.8 cm





**CAT. 13**  
*O mamoeiro*  
(*The Papaya Tree*),  
1925. Oil on  
canvas. 65 x 70 cm





**CAT. 92**  
*Paisagem com  
cinco palmeiras I*  
*(Landscape with  
Five Palm Trees I)*,  
c. 1928. Pencil on  
paper. 22.9 x 16.4 cm

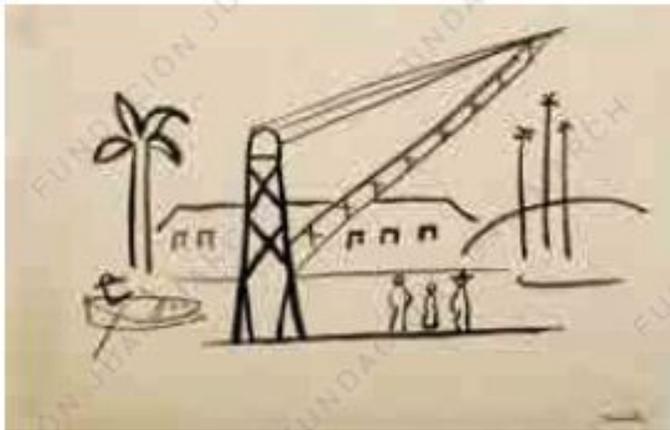
**CAT. 15**  
*Palmeiras (Palm  
Trees)*, 1925.  
Oil on canvas.  
87 x 74.5 cm



**CAT. 14**  
*Pescador (The Fisherman)*, c. 1925.  
Oil on canvas.  
66 x 75 cm



**CAT. 67**  
*Paisagem com casas (Landscape with Houses)*, 1925. Pencil and color pencil on paper. 10.5 x 15.5 cm

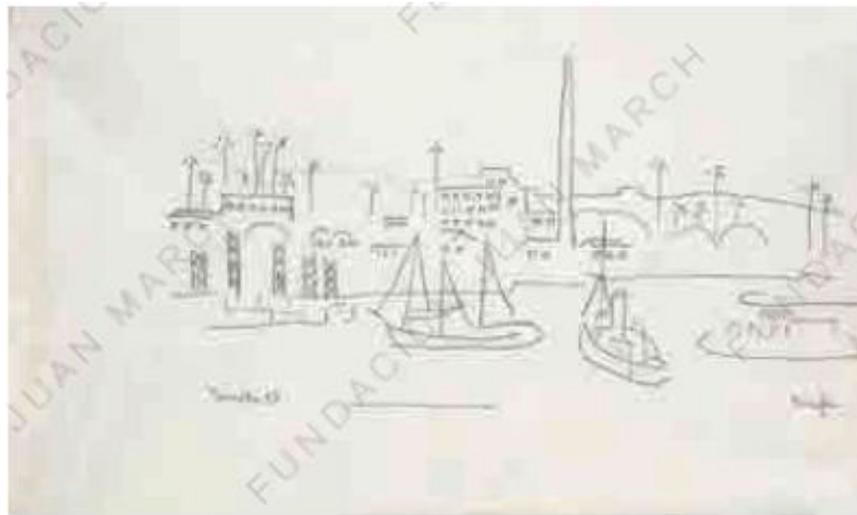


**CAT. 83**  
*Porto (Port)*, c. 1925.  
 India ink on paper.  
 13.5 x 21.2 cm

**CAT. 69**  
*Rio, cenas de porto*  
*(Rio, Scenes of the*  
*Port)*, 1925. Pencil on  
 paper. 15.8 x 23.2 cm



**CAT. 72**  
*Recife II (frente de*  
*Casario) (Recife II*  
*[recto of Houses]),*  
 1925. Pencil on paper.  
 17.2 x 23.3 cm

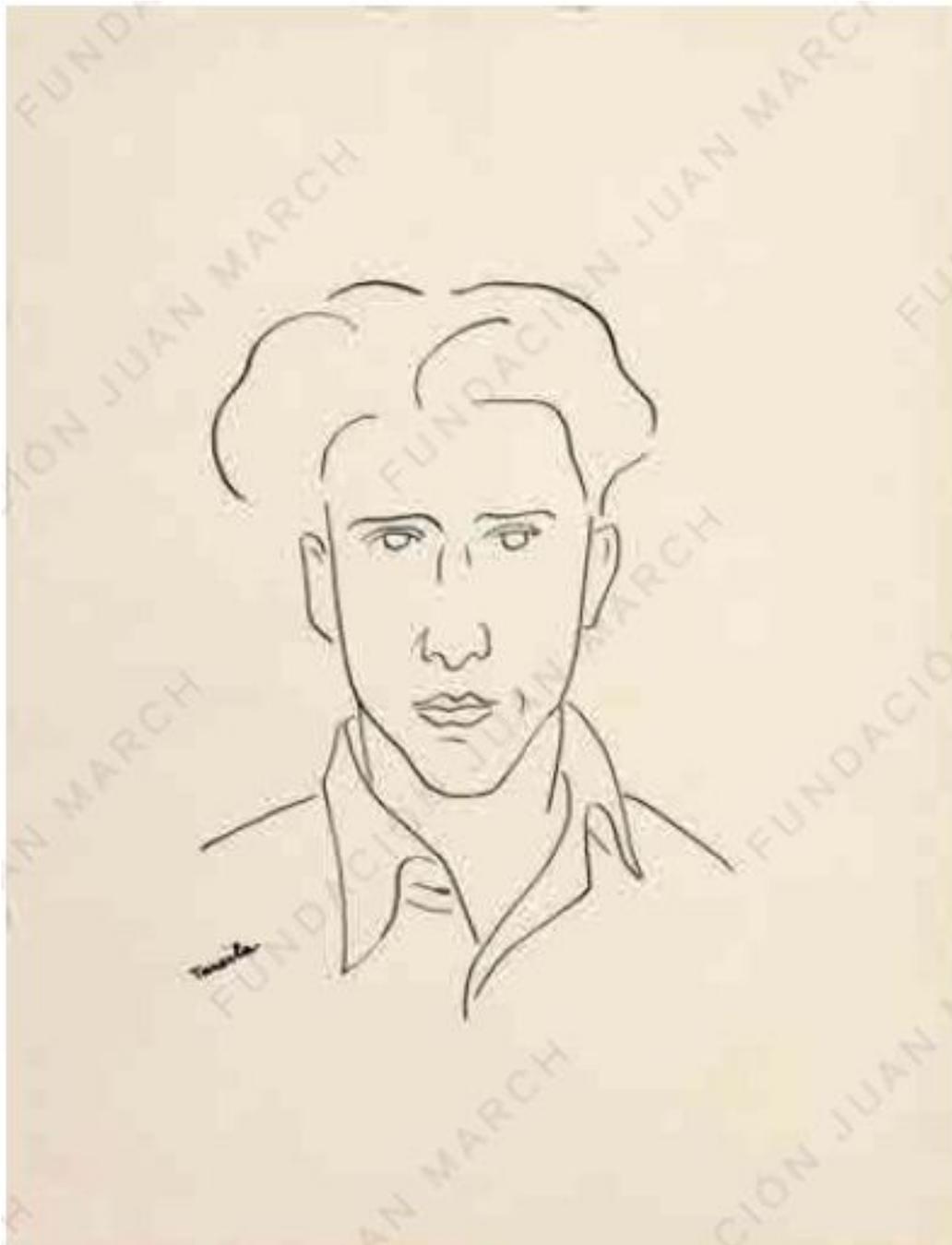


**CAT. 71**  
 Decalque de *Recife*  
*visto do mar I*  
 (Tracing of *Recife*  
*Seen from the Sea*  
*I)*, 1925. Pencil on  
 tracing paper.  
 22 x 29.8 cm



**CAT. 84**

*Saci-pererê*, 1925.  
Study for the back  
cover of the Galerie  
Percier catalogue,  
Paris, 1926. Gouache  
and India ink on  
paper. 23.1 x 18 cm



**CAT. 103**

*Retrato de Luís  
Martins IX (Portrait  
of Luís Martins IX),  
1940s. India ink on  
paper. 27 x 21 cm*



**CAT. 17**  
*Lagoa Santa (Holy Lake)*, 1925. Oil on canvas. 50 x 65 cm



**CAT. 12**  
*Paisagem com touro I*  
*(Landscape with Bull*  
*I)*, c. 1925. Oil on  
canvas. 50 x 65.2 cm



**CAT. II**  
*A Feira II (The  
Street Market II)*, 1925.  
Oil on canvas. 45.3 x 54.5 cm



**CAT. 42**  
 Estudo da *Feira*  
 (frente de *Estudo*  
*cabista*) (Study of  
*Street Market* [recto  
 of *Cubist Study*]),  
 c. 1923. Pencil on  
 paper. 23.4 x 18 cm



**CAT. 37**  
*A Feira III (The Street*  
*Market III)*, 1953. Oil on  
 canvas. 74 x 90 cm

## Atelier

**C**aipirinha dressed by Poiret  
São Paulo laziness lives in your eyes  
That have never seen Paris nor Piccadilly  
Nor the compliments of men  
In Seville  
As you passed between earrings

National trains and animals  
Geometrize the clear atmosphere  
Congonhas pales under the pall  
Of processions in Minas  
The greenness in horn blue  
Cut  
On the red dust

Skyscrapers  
Fords  
Viaducts  
A smell of coffee  
In the framed silence

*Oswald de Andrade*



**CAT. 120**  
**Oswald de Andrade**  
*Pau-Brasil*, 1925. Book.  
Cover and illustrations  
by Tarsila do Amaral

**CAT. 77**

Original book illustration for *Pau-Brasil*, p. 51. 1925. India ink on paper. 23 x 15.5 cm

**CAT. 74**

Original book illustration for *Pau-Brasil*, p. 14. 1925. India ink on paper. 21.2 x 13.5 cm

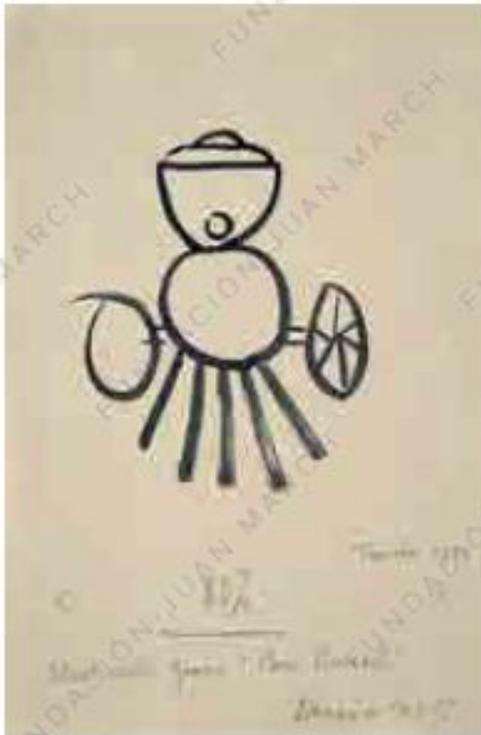
**CAT. 78**

Original book illustration for *Pau-Brasil*, p. 61. 1925. India ink on paper. 12.5 x 13.5 cm

**CAT. 80**

Original book illustration for *Pau-Brasil*, p. 69. 1925. India ink on paper. 25.5 x 17.9 cm

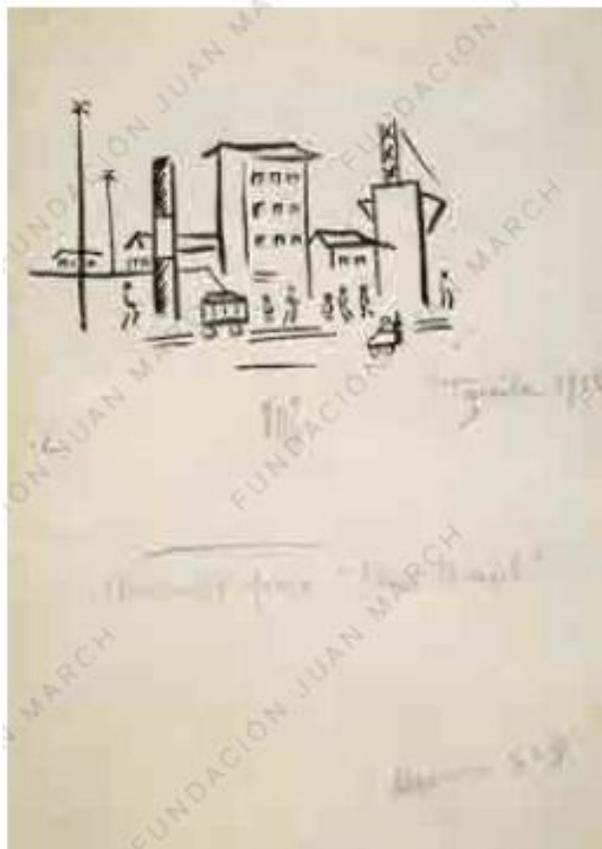
77



74



78



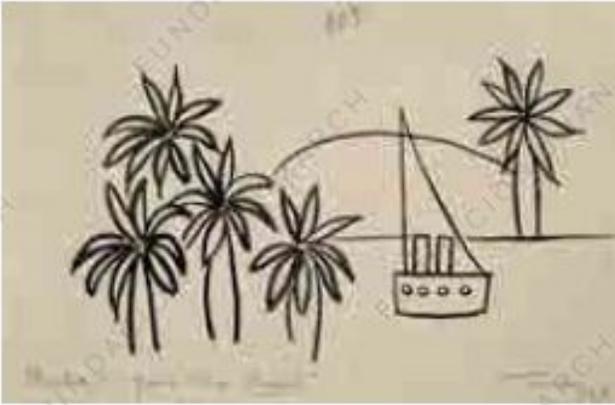
80

75



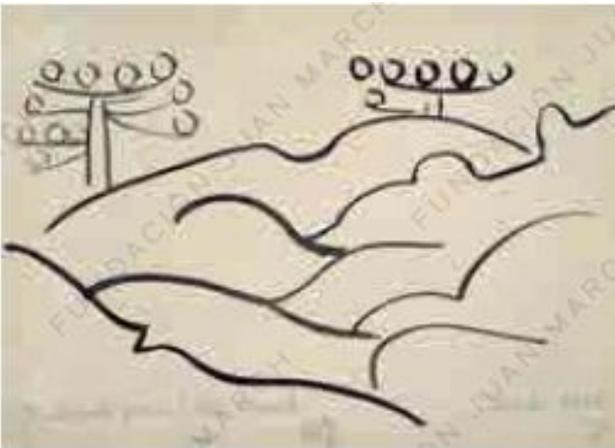
79

82



76

81

**CAT. 75**

Original book  
illustration for  
*Pau-Brasil*, p. 23.  
1925. Pencil and  
India ink on paper.  
11.7 x 18 cm

**CAT. 82**

Original book  
illustration for  
*Pau-Brasil*, p. 101.  
1925. Pencil and  
India ink on paper.  
15.6 x 23.2 cm

**CAT. 81**

Original book  
illustration for  
*Pau-Brasil*, p. 85.  
1925. India ink on  
paper. 17.9 x 25.5 cm

**CAT. 79**

Original book  
illustration for  
*Pau-Brasil*, p. 65.  
1925. India ink on  
paper. 13.5 x 21.5 cm

**CAT. 76**

Original book  
illustration for  
*Pau-Brasil*, p. 35.  
1925. Pencil and  
India ink on paper.  
15.5 x 22.6 cm



**CAT. 85**  
*Rodes (Rhodes)*,  
[1926]. Journey  
to the Middle East  
series. Pencil on  
paper. 11 x 13 cm

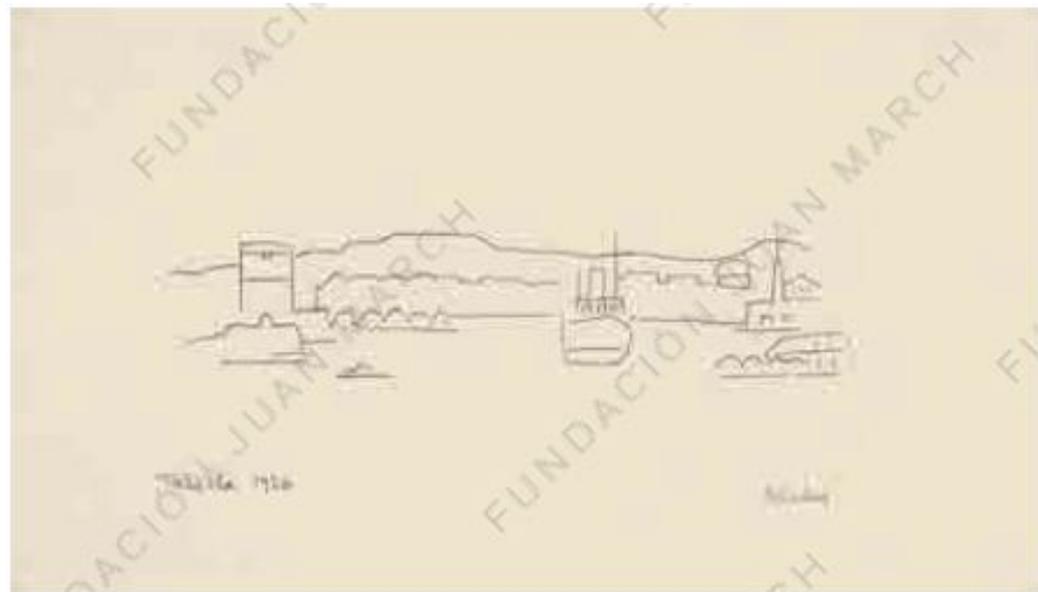


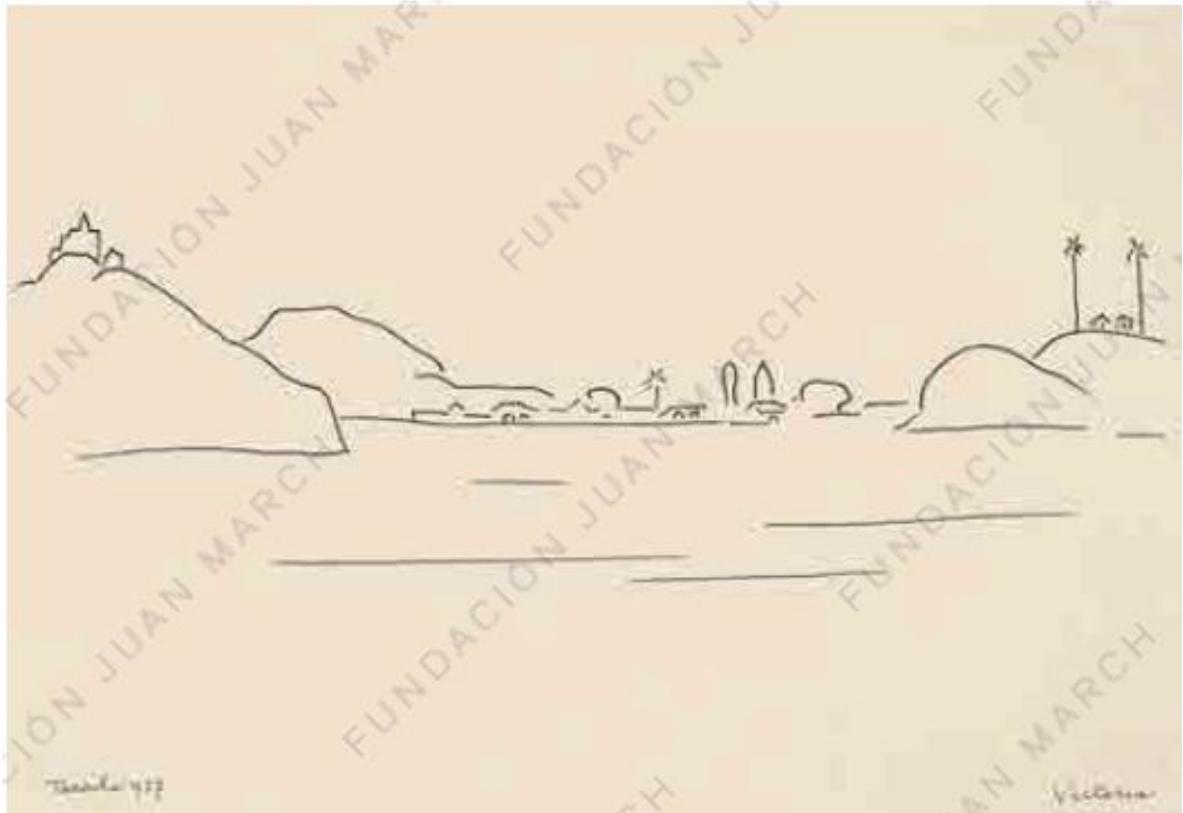
**CAT. 87**  
*Extremo Ática*  
(*Furthest Attica*),  
[1926]. Journey  
to the Middle East  
series. Pencil on  
paper. 10.8 x 13.2 cm



**CAT. 88**  
*Em direção a*  
*Maratona (Towards*  
*Marathon)*, 1926.  
Journey to the Middle  
East series. Pencil on  
paper. 10.8 x 13.2 cm

**CAT. 86**  
*Rodes III (Rhodes*  
*III)*, 1926. Journey  
to the Middle East  
series. Pencil on  
paper. 22 x 31.9 cm





**CAT. 89**  
*Vitória I.* 1927. Pencil  
and India ink on  
paper. 16.3 x 23.4 cm



**CAT. 18**  
*Religião brasileira I*  
(*Brazilian Religion I*),  
1927. Oil on canvas.  
63 x 76 cm

**CAT. 19**  
*Manacá (Princess  
Flower)*, 1927.  
Oil on canvas.  
76 x 63.5 cm







**CAT. 7**  
*A Cuca (The Bogeyman)*, [1924].  
Oil on canvas.  
Original frame by  
Pierre Legrain.  
73 x 100 cm

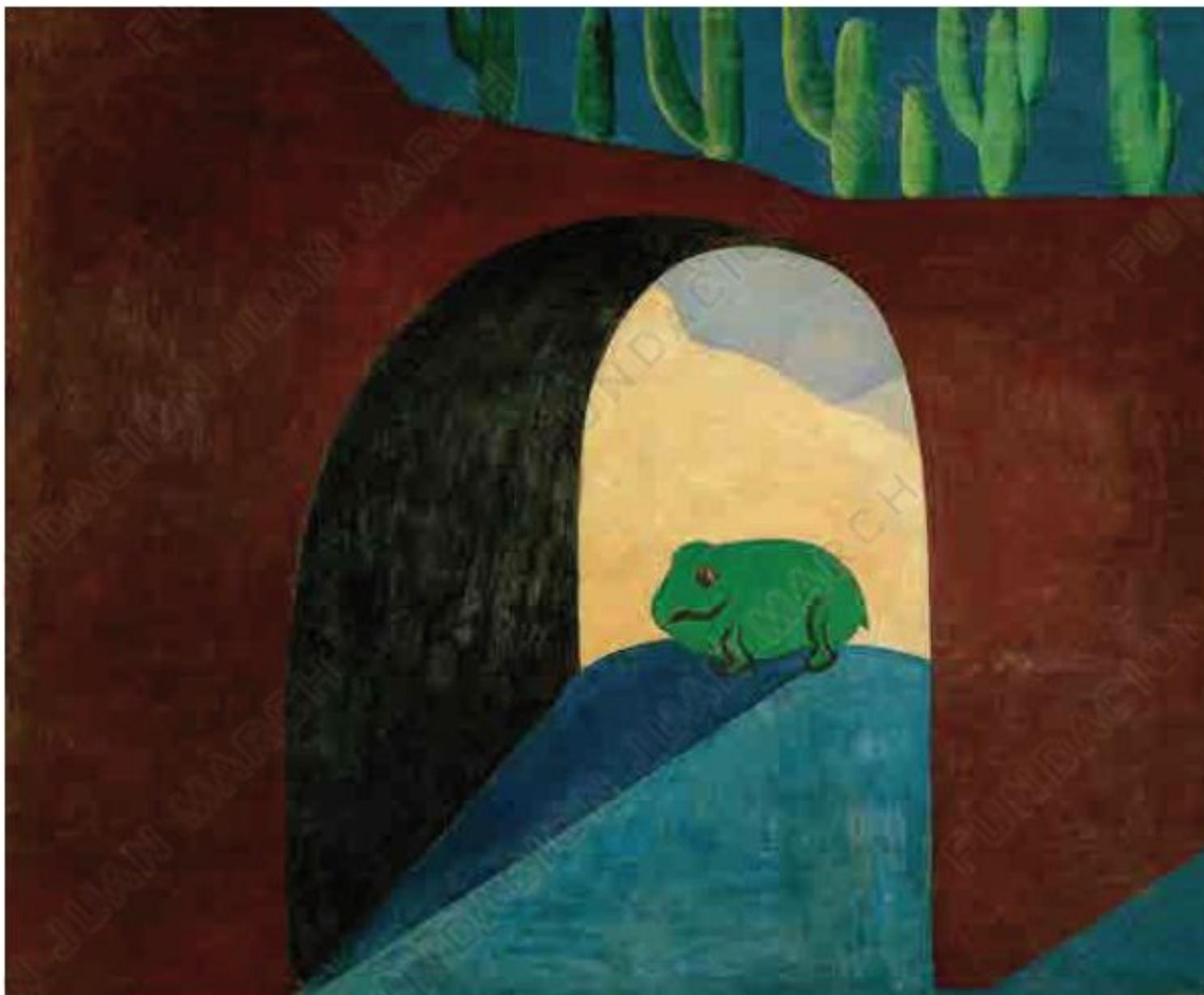
## Journey (Sleep)

Manuscript dated October 26, 1935

**d** DEAD GREEN LAKES – sad shadows of swaying (sleepy) palm trees – almost murky, the banana tree leans over the nervous rails – cypresses on faded blue gauze – oxen, termites, ~~banana trees~~, dry tree trunks in the skylight green of infinite pastures – trees, bushes and bamboos make parasols for the resigned zebu – the stream sings scales of sequins in the opaque water – the road rushes quickly towards the little white house, ~~with~~ lifeless eyes, smoky clouds of hair – the paranoid horse watches its step, lowers its head, eats its fodder – the countryman wanders sleepily towards the little church in the distance – thankfully, the saints console the cry of hunger, the shiver of cold, the sweat of the sun, the paralyzed will, the night blotted out in misery – Guaratinguetá sounds the bell for the parting train – station swept with sun – mothers and children embracing – clean houses all made up, ~~Tarsila~~<sup>acid</sup>-green trees<sup>1</sup> – the train grinds the rails, the road bets against the wind – the loving little couple’s hands melt into each other: their kiss is a scandal – sleep blows – heads bow – the brunette grits her teeth, holds fire in her mouth – the old woman opens her mouth, woes escape ~~her~~ – Lorena on Sunday, all your people come to spy on the arriving train – a young girl climbs into second-class – “don’t cry, I’ll be back soon” – Pain of separation, happiness enough for embraces – the bell chimes, the ridiculous race begins again – I don’t want to think, I don’t want to feel, I dissolve completely into SLEEP.

### *Tarsila do Amaral*

1. The phrase “banana trees” is crossed out in the original manuscript, as are “with” and “her”. “Tarsila” is lightly crossed out, with the word “azedo” (“acidic”) written above it.



**CAT. 23**  
*O Sapo (The Toad)*,  
1928. Oil on canvas.  
50.5 x 60.5 cm



**CAT. 24**  
*O Touro (The Bull)*,  
1928. Oil on canvas.  
50.4 x 61.2 cm



**CAT. 26**  
*Urutu*. 1928. Oil on  
canvas. 60 x 72 cm



**CAT. 25**  
*O Sono (Sleep)*, c.  
1928. Oil on canvas.  
60.5 x 72.7 cm



**CAT. 22**  
*Distància (Distance)*,  
1928. Oil on canvas.  
65 x 74.5 cm

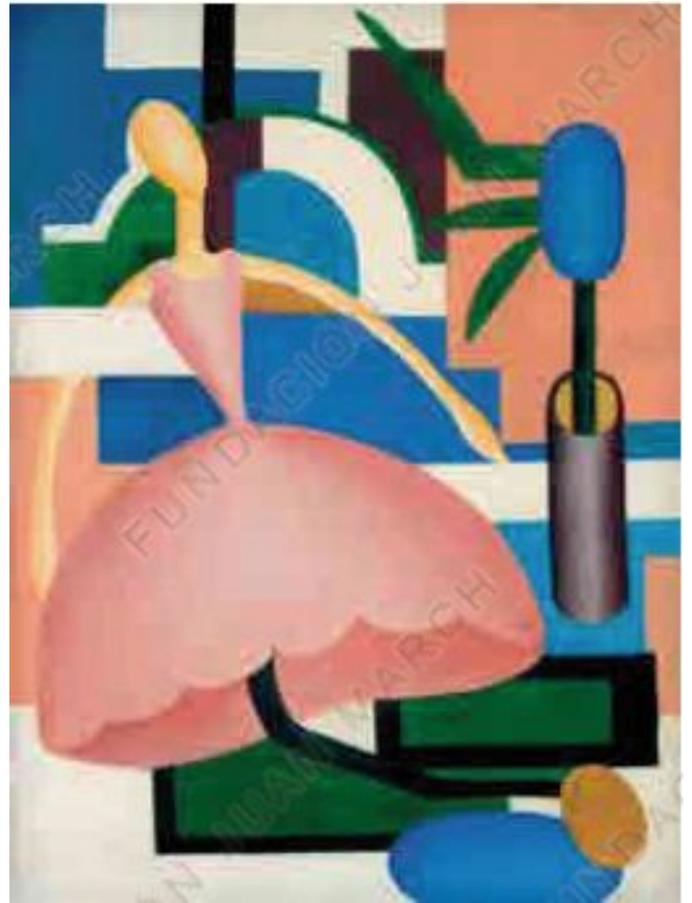


**CAT. 27**  
*Floresta (Forest)*,  
1929. Oil on canvas.  
64 x 62 cm

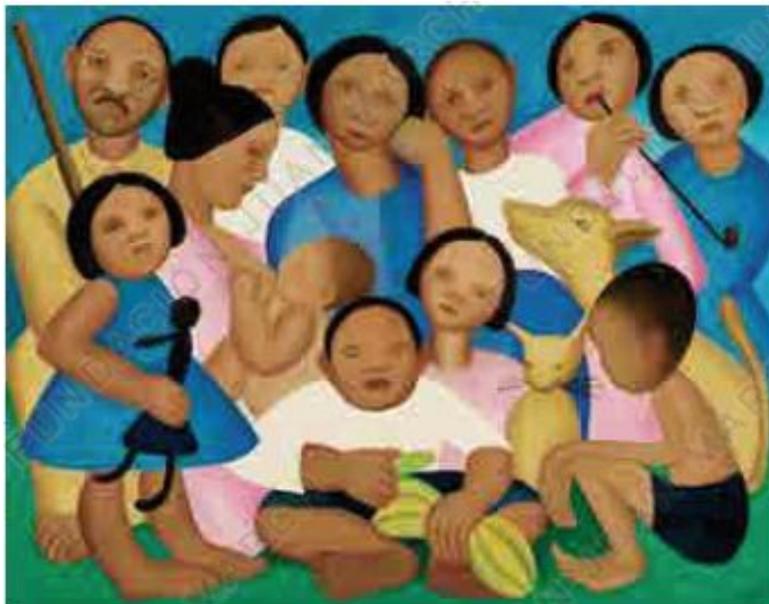
**CAT. 20**  
*O Lago (The Lake)*,  
1928. Oil on canvas.  
75.5 x 93 cm



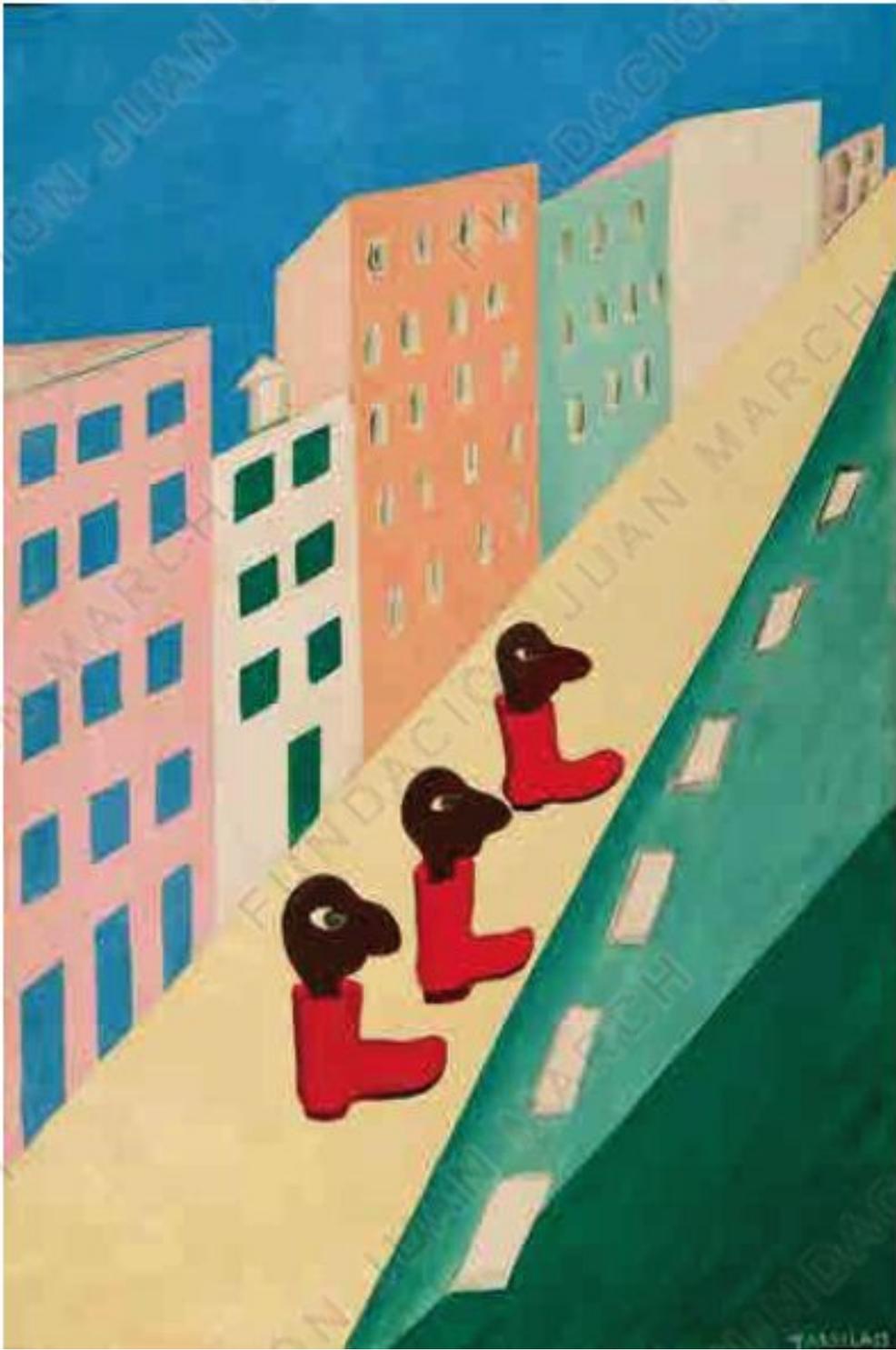
**CAT. 21**  
*A Boneca (The Doll)*,  
1928. Oil on canvas.  
60 x 45 cm



**CAT. 16**  
*A Família (The Family)*, 1925. Oil on  
canvas. 79 x 101.5 cm



**CAT. 146**  
**Albert Eckhout.**  
*Still life with Tropical Fruits*, c. 1641-44  
(*Naturaleza muerta con frutas tropicales*).  
Óleo sobre lienzo. 91 x 91 cm.



**CAT. 32**  
*Cidade (A Rua)*  
*(City [The Street])*,  
1929. Oil on canvas.  
81 x 54 cm



**CAT. 31**  
*Calmness II*  
(*Calmness II*), 1929.  
Oil on canvas.  
75 x 93 cm



**CAT. 93**  
*Antropofagia I*  
 (*Anthropophagy I*),  
 1929. Iron gall ink on  
 paper. 23 x 19.5 cm



**CAT. 90**  
*Abaporu VI*. 1928.  
 Pencil and India ink  
 on paper. 27 x 21 cm



**CAT. 29**  
*Antropofagia*  
 (*Anthropophagy*),  
 1929. Oil on canvas.  
 126 x 142 cm



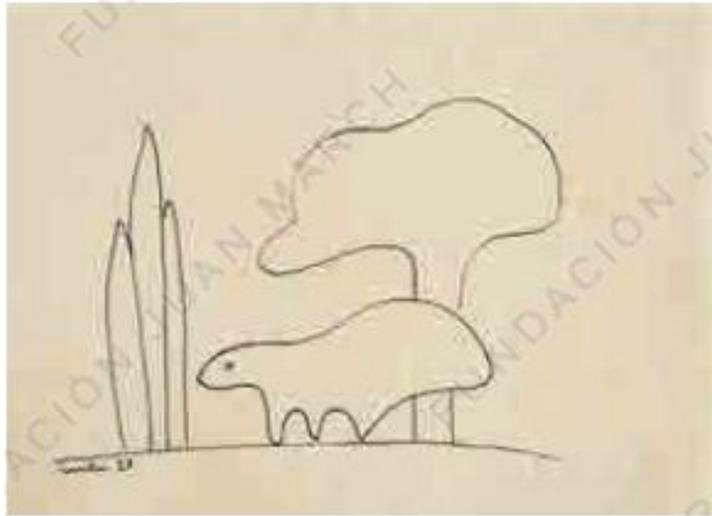


**CAT. 28**  
*Sol poente*, 1929.  
(*Setting Sun*).  
Oil on canvas.  
54 x 65 cm



**CAT. 30**  
*Cartão-postal*  
(*Postcard*), 1929. Oil  
on canvas. 127.5 x  
142.5 cm





**CAT. 91**  
*Paisagem com bicho antropofágico I*  
 (Landscape with Anthropophagic Animal I), 1928.  
 India ink on paper.  
 15 x 20.4 cm

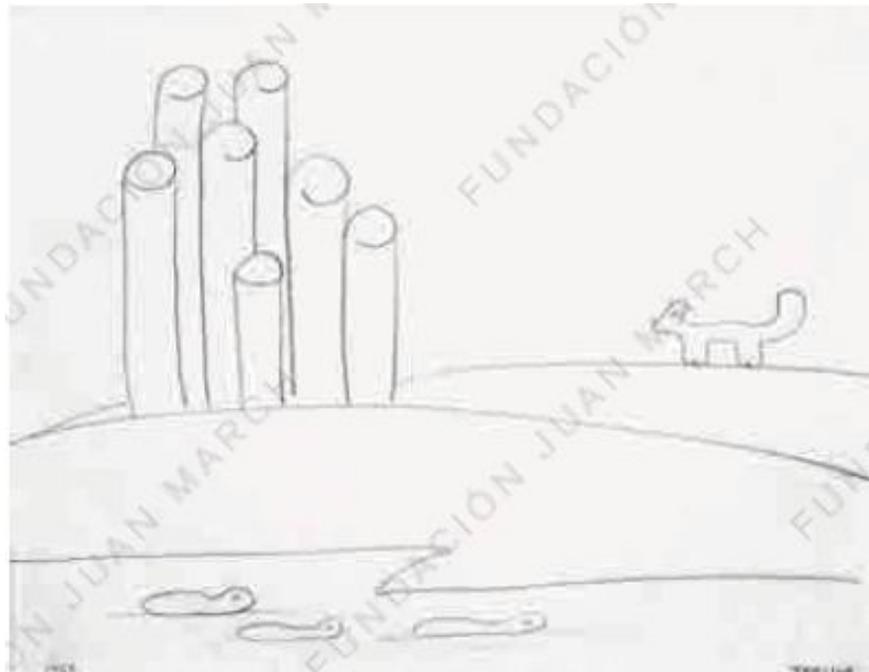


**CAT. 95**  
*Paisagem antropofágica V*  
 (Anthropophagic Landscape V), c. 1929.  
 India ink on cardboard.  
 14.6 x 11.4 cm

**CAT. 94**  
*Paisagem antropofágica I*  
(*Anthropophagic Landscape I*), c. 1929.  
Pencil on paper.  
18 x 22.9 cm



**CAT. 96**  
*Paisagem antropofágica VII*  
(*Anthropophagic Landscape VII*), 1929.  
Pencil on paper.  
18 x 23 cm



**CAT. 99**  
*Desenho antropofágico de saci-pererê I*  
*(Anthropophagic Drawing of Saci-pererê I)*, 1929. Pencil and India ink on paper. 22.5 x 34.6 cm

**CAT. 98**  
*Paisagem com bicho antropofágico II*  
*(Landscape with Anthropophagic Animal II)*, 1929. India ink on paper. 10.5 x 15 cm

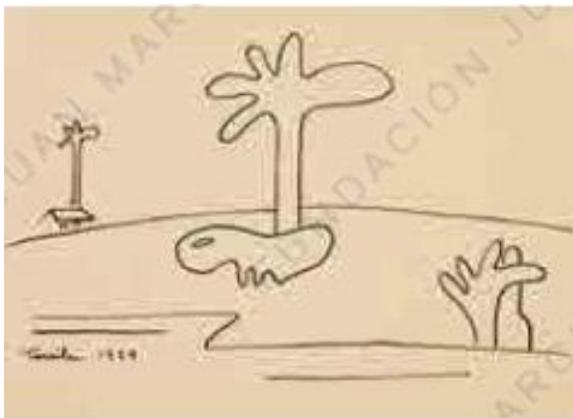
**CAT. 101**  
*Paisagem antropofágica X*  
*(Anthropophagic Landscape X)*, 1930. Pencil on paper. 9.7 x 13.1 cm

**CAT. 97**  
*Paisagem antropofágica IX*  
*(Anthropophagic Landscape IX)*, 1929. India ink on paper. 11 x 14 cm

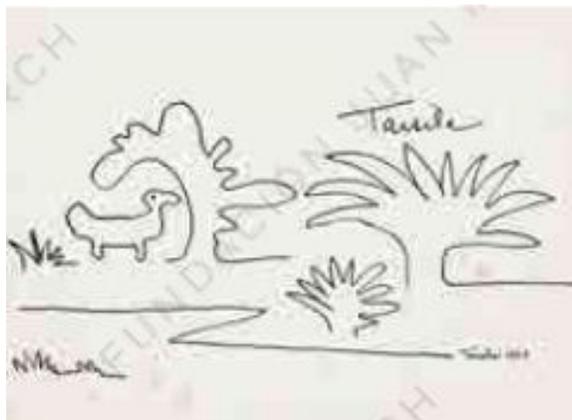
**CAT. 100**  
*Paisagem com bicho, árvore e cactus*  
*(Landscape with Animal, Tree and Cactus)*, 1930. India ink on paper. 17.3 x 20.6 cm



98



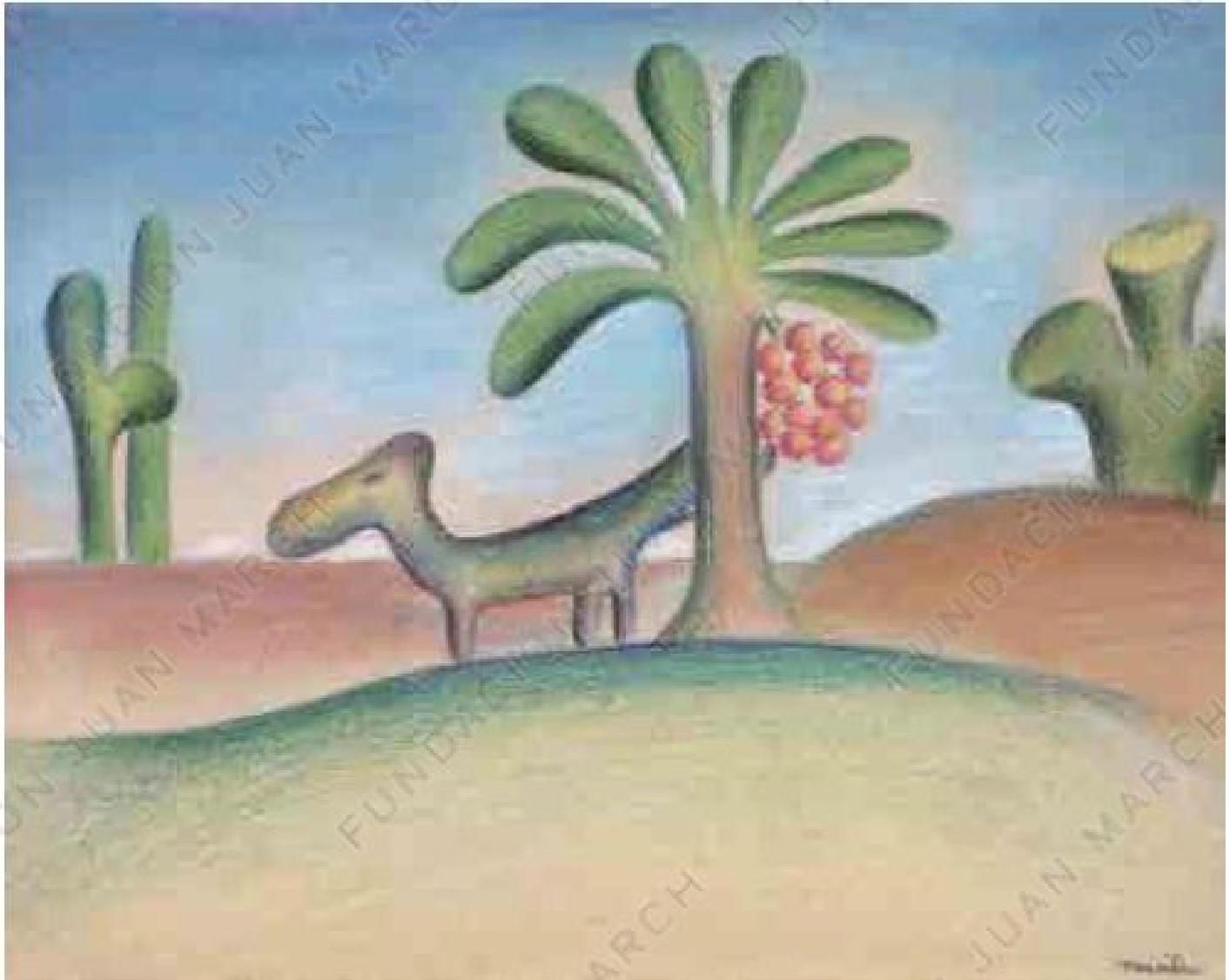
97



101



100



**CAT. 102**  
*Paisagem com bicho antropofágico III*  
*(Landscape with Anthropophagic Animal III)*, c. 1930.  
Color pencil and pastel on paper.  
18 x 23 cm

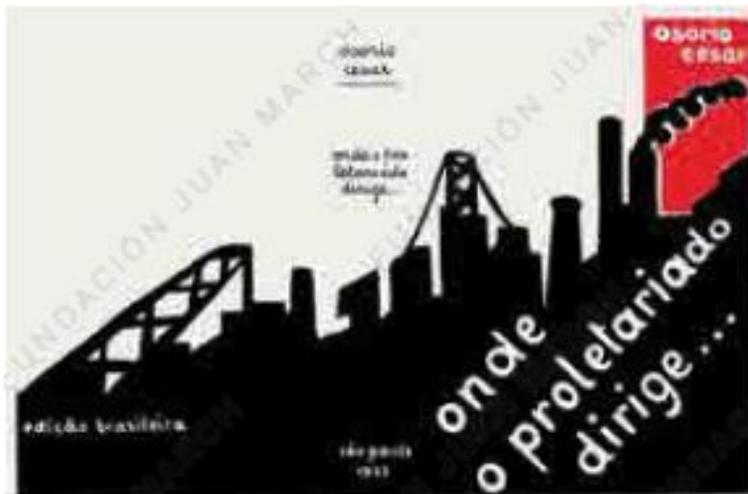


**CAT. 33**  
*Paisagem com ponte*  
*(Landscape with*  
*Bridge)*, 1931. Oil on  
canvas. 39.5 x 46 cm

**CAT. 52**  
*Arraial com boi e  
porquinhos II (Pen  
with Ox and Piglets  
II)*, 1924. India ink  
on paper. 14 x 13 cm



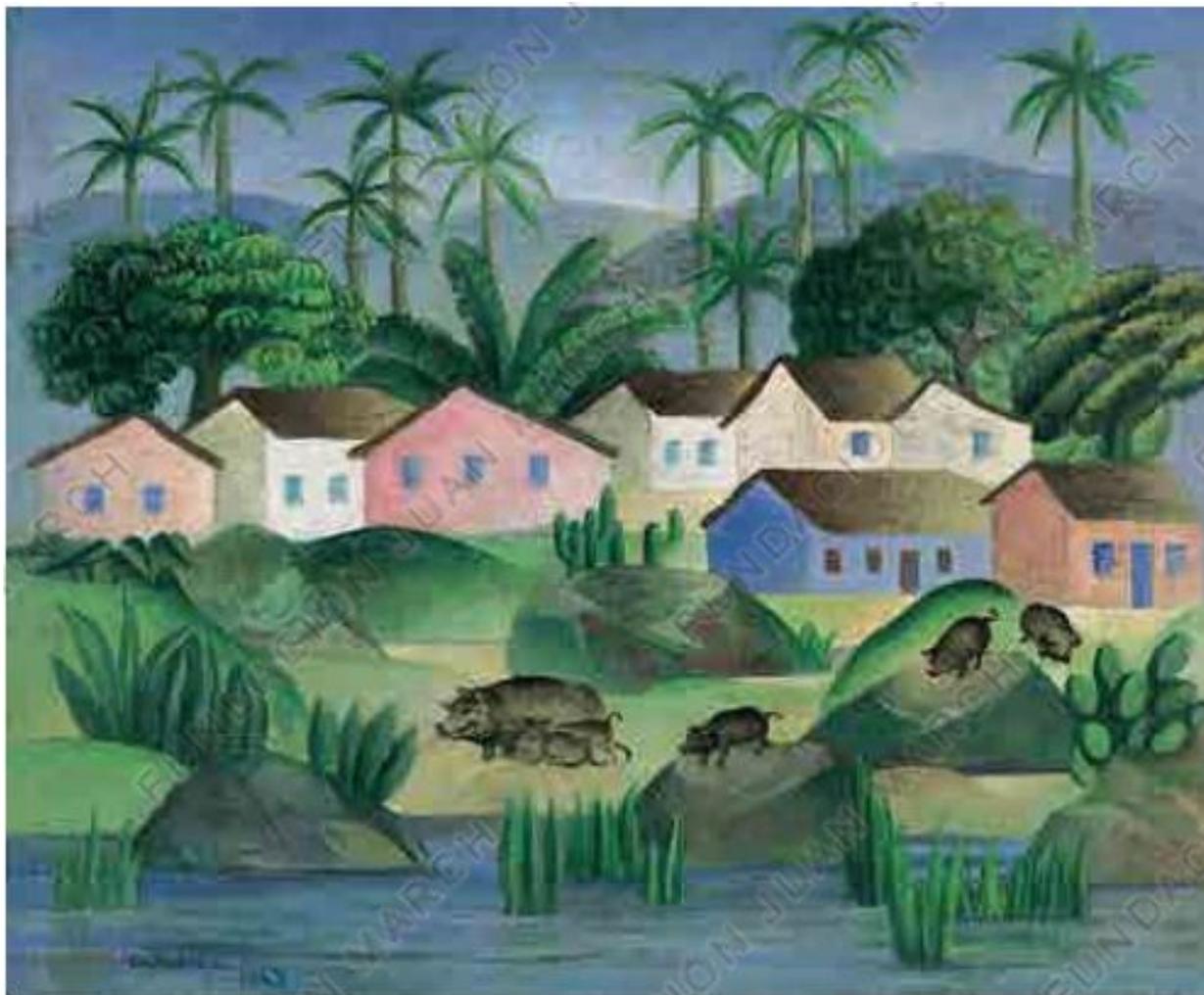
**CAT. 34**  
*Operários (Workers)*,  
1933. Oil on canvas.  
150 x 205 cm



**CAT. 125**  
**Osório César**  
*"Onde o proletariado dirige..."* ("Where the proletariat leads..."), 1932. Book. Cover, back cover and illustrations by Tarsila do Amaral.







**CAT. 35**  
*Fazenda com sete porquinhos (Farm with Seven Piglets), 1943. Oil on canvas. 46 x 55.5 cm*

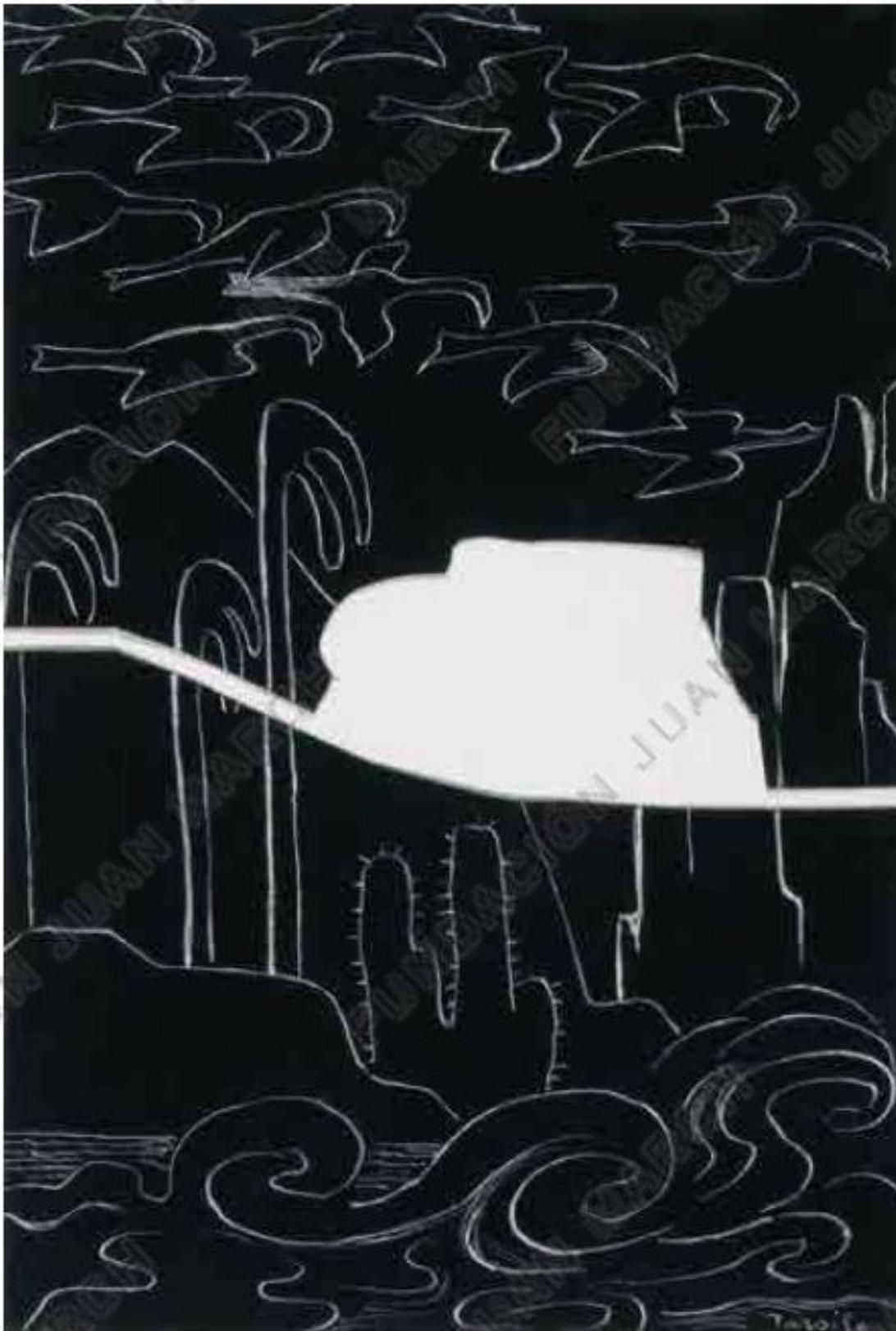
**CAT. 104**  
*Paisagem rural (Rural Landscape), [1945]. Drypoint on paper. Edition: A/T - A. 12.5 x 10 cm*



**CAT. 36**

*Vilarejo com ponte  
e mamoeiro (Village  
with Bridge and  
Papaya Tree), 1953.*  
Oil on canvas.  
41 x 52 cm





**CAT. 105**  
Study of book  
illustration for *Lótus  
de sete pétalas*, p. 41.  
c. 1954. Gouache on  
stiff paper. 14 x 8.5  
cm (matted)

**CAT. 106**  
Study of book  
illustration for *Voces  
perdidas*, p. 35, I. c.  
1957. Gouache on  
stiff paper. 18.5 x 13  
cm (matted)





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# 4

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## **HISTORY AND CONTEXT: FROM THE VIRGIN JUNGLE TO TARSILA'S BRAZIL**

143



142



144



145

**CAT. 143**

Mask. Amazonia (Tocatins-Xingú). Second half, 20<sup>th</sup> century. Cotton, wax, shell, wood, feathers. 95 x 79 x 20 cm

**CAT. 142**

Radial crown. Amazonia (Tocatins-Xingú). Second half, 20<sup>th</sup> century. Plant fiber, feathers. 73 x 39 cm

**CAT. 141**

Pendant. Amazonia (Northeast). Second half, 20<sup>th</sup> century. Plant fiber, wood, toucan and hummingbird feathers, resins. 21.5 x 19 cm

141

**CAT. 144**

Bracelet. Amazonia (Tapajós-Madeira). Second half, 20<sup>th</sup> century. Plant fiber, feathers. 53 x 17 cm

**CAT. 145**

Bracelet. Amazonia (Tapajós-Madeira). Second half, 20<sup>th</sup> century. Plant fiber, feathers. 51 x 17 cm

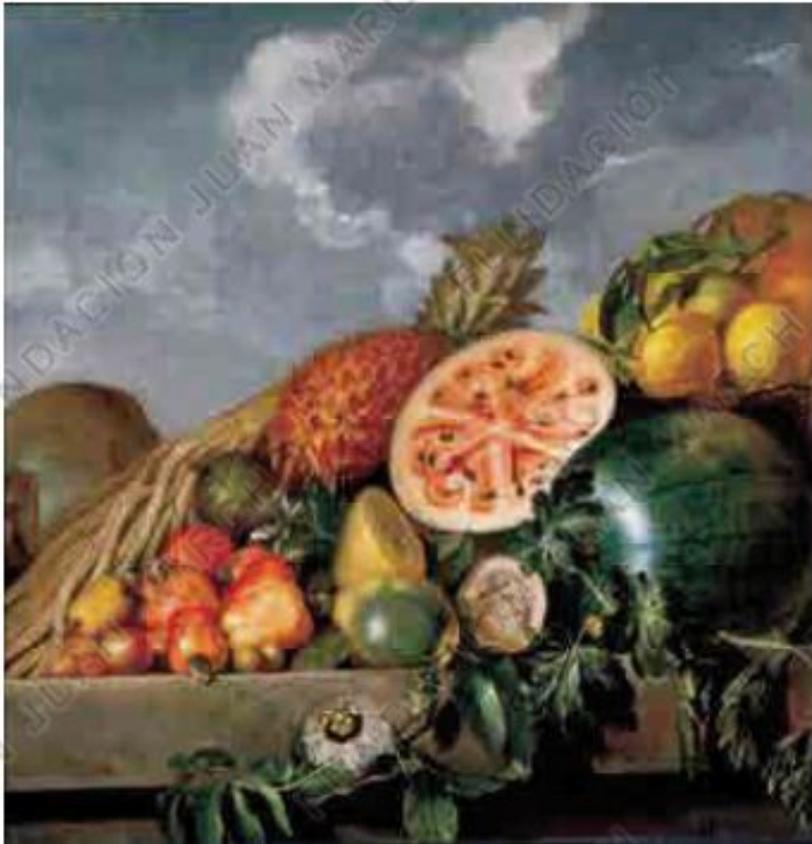


**CAT. 140**

Funerary urn. Marajó  
Culture, . Marajoera  
phase, 400-1350  
A.D.. Ceramic with  
incised decoration.  
33.7 cm, h.;  
36.5 cm, diam.

CAT. 143  
**CAT. 146**  
Albert Eckhout  
*Tapuia Woman. c.*  
1641. Oil on canvas.  
264 x 159 cm

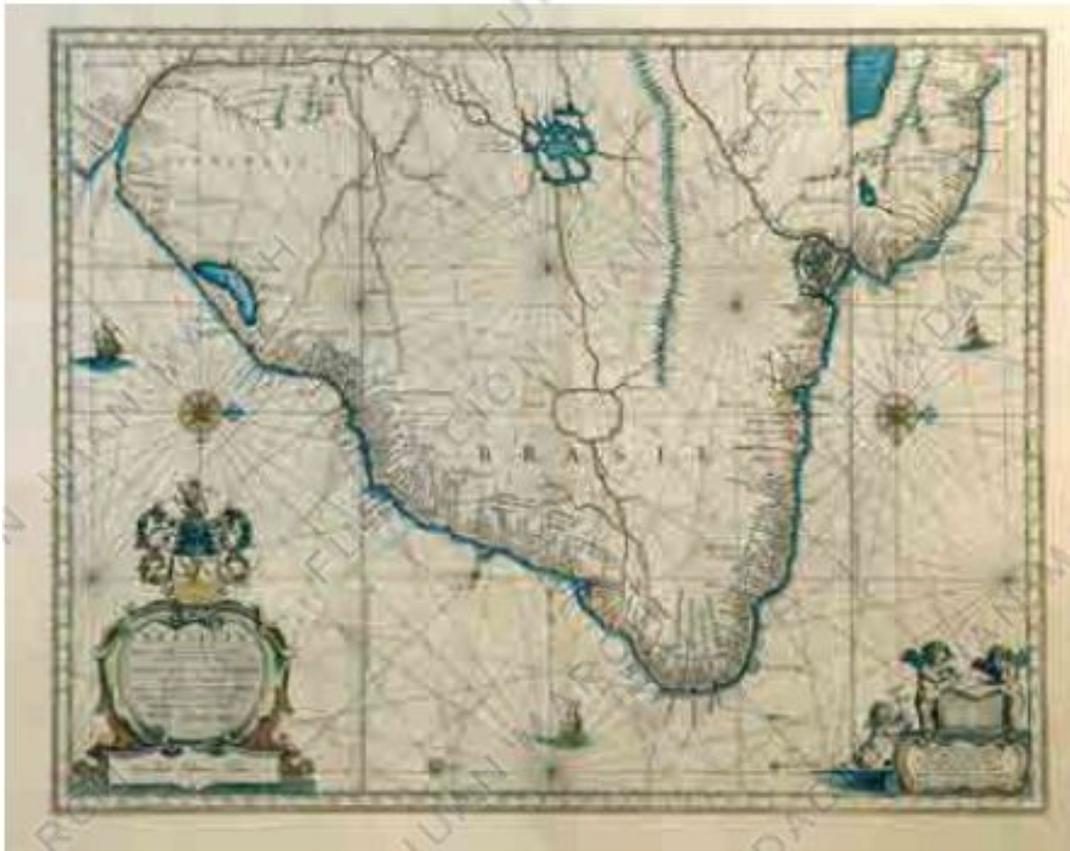




**CAT. 147**  
**Albert Eckhout**  
*Still Life with Tropical  
Fruits.* c. 1641-44.  
Oil on canvas.  
91 x 91 cm



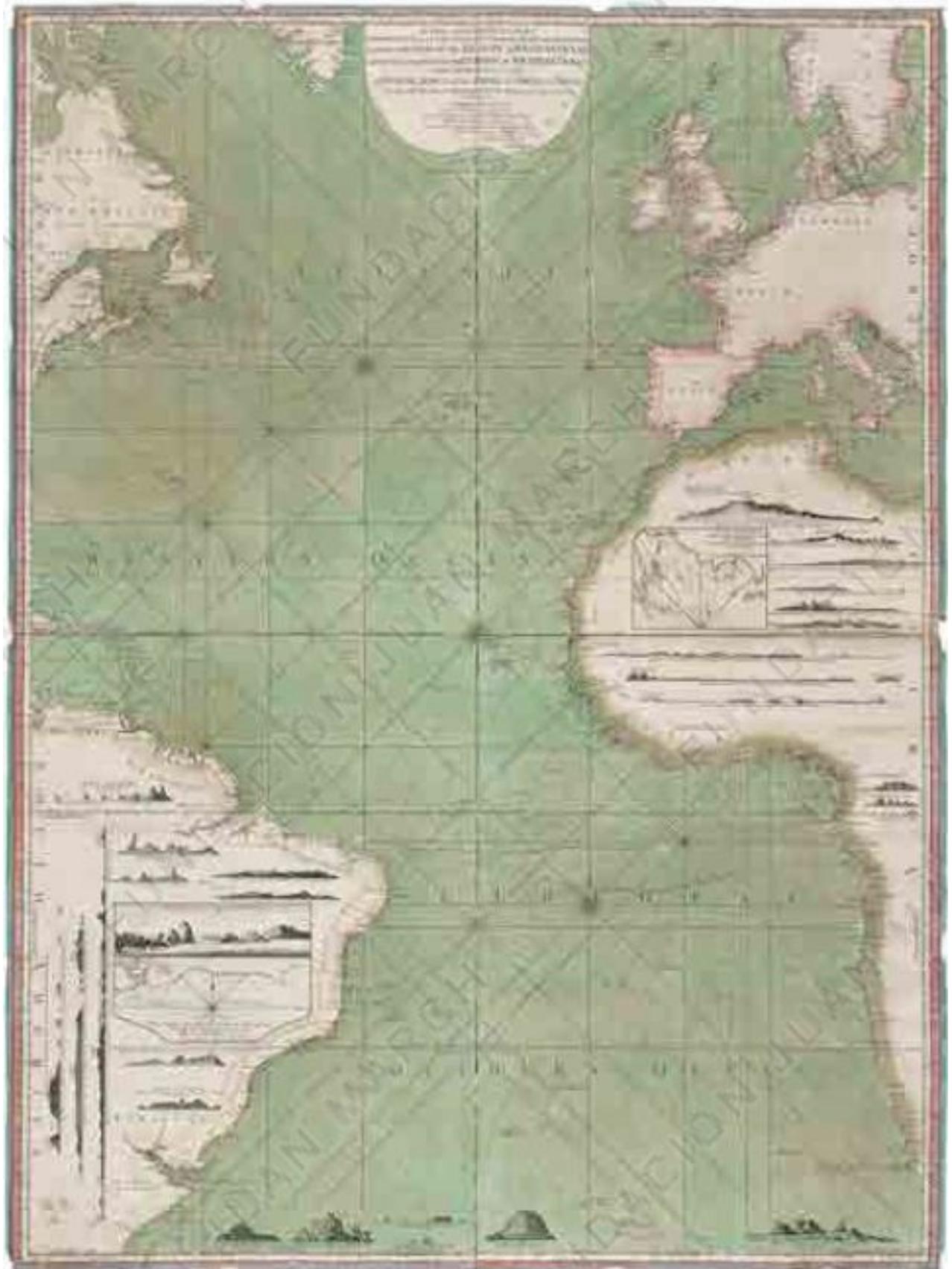
**CAT. 148**  
**Frans Post**  
*Church of Saints  
Cosme and Damian  
and the Franciscan  
Monastery of Igaracu,  
Brazil.* c. 1660-80.  
Oil on panel.  
42.8 x 58.8 cm



**CAT. 149**  
**Joan Blaeu**  
*Map of Brazil.* 1658.  
 Print on paper.  
 52 x 62 cm

**CAT. 150**  
**J. M. C. Calheiros**  
*Carta Geographica de que serviu o ministro plenipotenciario de S. Magestade Fidelissima para ajustar o tratado de limites na America Meridional, assignado em 13 de Janeiro de 1750 (Geographical Map used by the Plenipotentiary Minister of S. Magestade Fidelissima to adjust the borders of South America, signed on January 13, 1750).* 1751. Colored lithograph. 67 x 60 cm

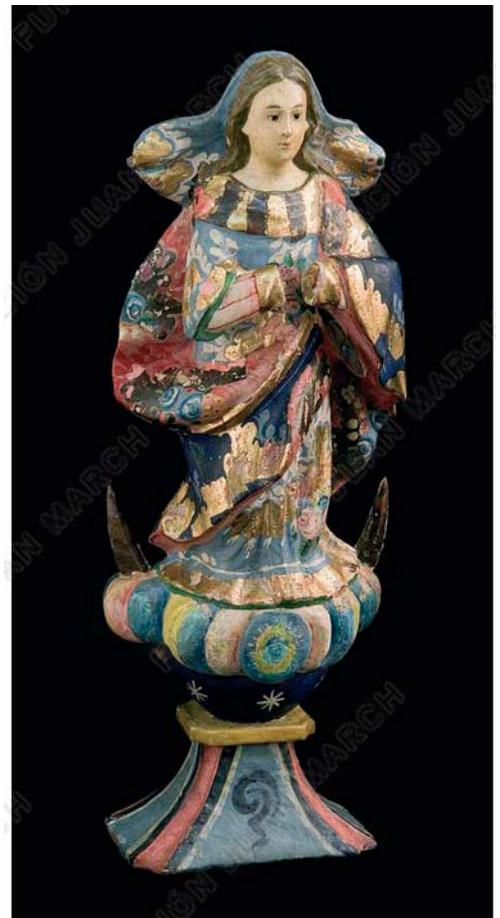




**CAT. 151**  
**Benjamin Martín**  
*A New and Correct*  
*Chart from the 63° of*  
*lat. N. to the Cape of*  
*Good Hope and from*  
*71° Long W. to the 38°*  
*E. of London, 1787.*  
Colored nautical map.  
142.5 x 106 cm

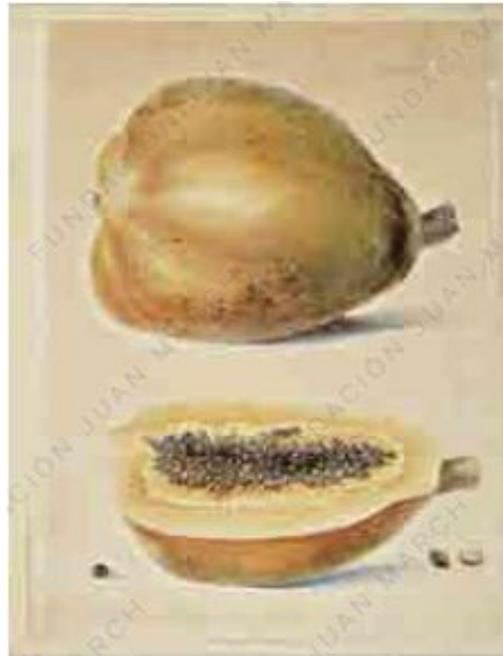


**CAT. 152**  
Oratory, Minas  
Gerais. 18<sup>th</sup> century.  
Polychromed wood.  
97 x 46 x 29 cm



**CAT. 153**  
*Immaculate  
Conception.* 18<sup>th</sup>  
century. Polychromed  
wood. 28.3 x 9.5 cm

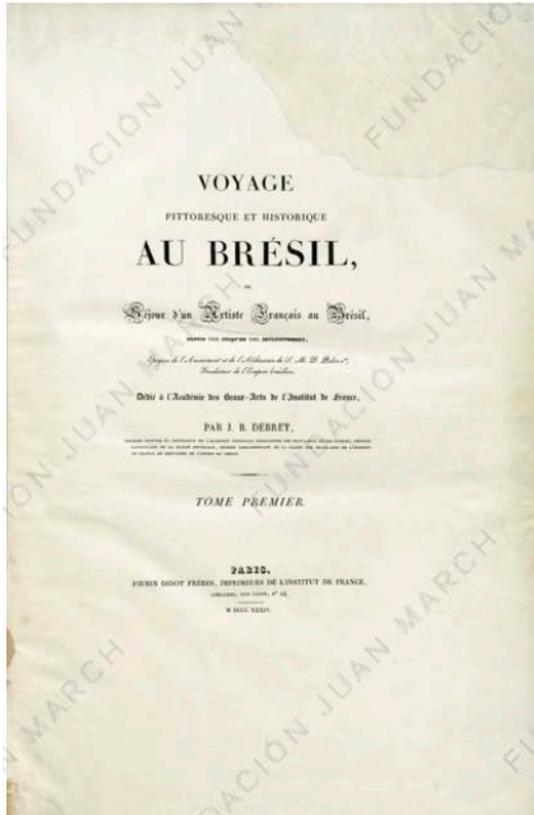
**CAT. 156**  
**Jean-Baptiste Debret**  
*Fille Sauvage Camacan.*  
*(Camacan Indian Woman).*  
c. 1820-30.  
Watercolor on paper.  
27 x 20.6 cm



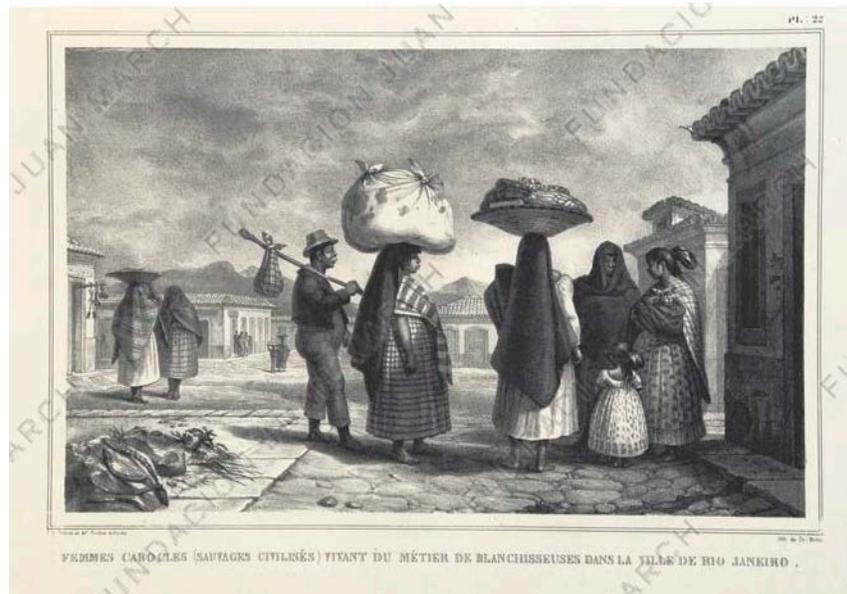
**CAT. 154**  
**Jean-Baptiste Debret**  
*Mamão. (Papaya).* c.  
1818. Watercolor on  
paper. 23.9 x 18.5 cm



**CAT. 155**  
**Jean-Baptiste Debret**  
*Retour en ville d'un*  
*propriétaire de*  
*Chacara. (Return to*  
*the City of a Property*  
*Owner from Chacara).*  
1822. Watercolor on  
paper.  
16.2 x 24.5 cm



**CAT. 157**  
**Jean-Baptiste Debret**  
*Voyage pittoresque et historique au Brésil.*  
*(Picturesque and Historic Voyage to Brazil).* 1834. Book.  
 55 x 37.5 cm



**CAT. 164**

**Rafael Castro Ordóñez**  
*Vegetation of Rio de Janeiro, 1862-65.* Photograph on albumen paper from a colodion negative. 24.2 x 18.5 cm

**CAT. 162**

**Rafael Castro Ordóñez**  
*Rio de Janeiro, 1862-65.* Photograph on albumen paper from a colodion negative. 13 x 20.7 cm

**CATS. 158**

**Rafael Castro Ordóñez**  
*Customs of Bahia, Salvador de Bahia, 1862.* Photograph on albumen paper from a colodion negative. 13.5 x 18.3 cm

**CAT. 163**

**Rafael Castro Ordóñez**  
*Avenue of Royal Palm Trees (Botanical Gardens of Rio de Janeiro), 1862-65.* Photograph on albumen paper from a colodion negative. 23.5 x 17.8 cm

**CAT. 161**

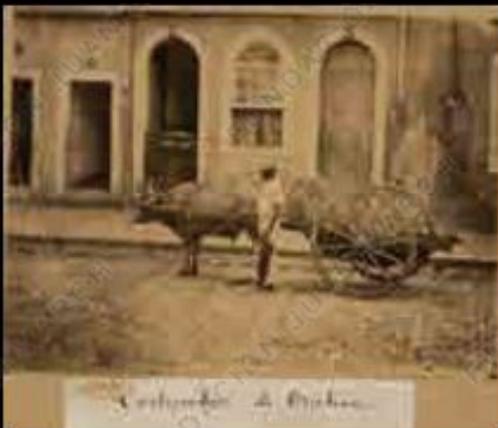
**Rafael Castro Ordóñez**  
*Bahia, 1862.* Photograph on albumen paper from a colodion negative. 21.3 x 26.5 cm



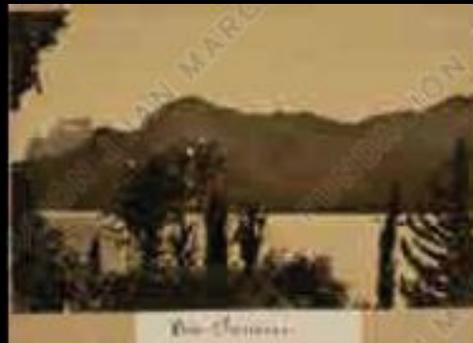
162



158



163



161

**CATS. 158-164**

The photographs of **Rafael Castro Ordóñez** – a photographer and draftsman who formed part of the Pacific Scientific Commission – are from the photograph collection assembled by D. Francisco de Paula Martínez and Sáez, Professor of Vertebrates on the faculty of Sciences and the Natural Sciences Museum, during the 1862-63 Spanish expedition to South America, officially called the Pacific Expedition of the Naval Squadron, under the command of Admiral Méndez Núñez.



**CAT. 160**  
**Rafael Castro**  
**Ordóñez**  
*Vender - Bahía,*  
*Salvador de Bahía,*  
1862. Photograph on  
albumen paper from  
a colodion negative.  
15.3 x 12.2 cm



**CAT. 159**  
**Rafael Castro**  
**Ordóñez**  
*Vender - Bahía,*  
*Salvador de Bahía,*  
1862. Photograph on  
albumen paper from  
a colodion negative.  
17.2 x 11.6 cm

**CAT. 165**

**Marc Ferrez**  
*Interior da bahía de Guanabara, vendo-se em primeiro plano o centro de Rio de Janeiro.*  
*(Interior of the Bay of Guanabara, with the center of Rio de Janeiro seen in the foreground).* c. 1885.  
Photograph, albumen print. 21.2 x 46.2 cm



**CAT. 166**

**Marc Ferrez**  
*Entrada da bahía de Guanabara, Niterói, RJ.*  
*(Entrance to the Bay of Guanabara, Niterói, RJ).* c. 1885.  
Photograph, albumen print. 16.5 x 34 cm

**CAT. 168**

**Marc Ferrez**  
*Paquetá, Rio de Janeiro,* c. 1890.  
Photograph, silver gelatin print.  
21 x 37 cm



**CAT. 167**

**Marc Ferrez**

*Jardim Botânico, aléia das  
palmeiras, Rio de Janeiro.*

*(Botanical Gardens,*

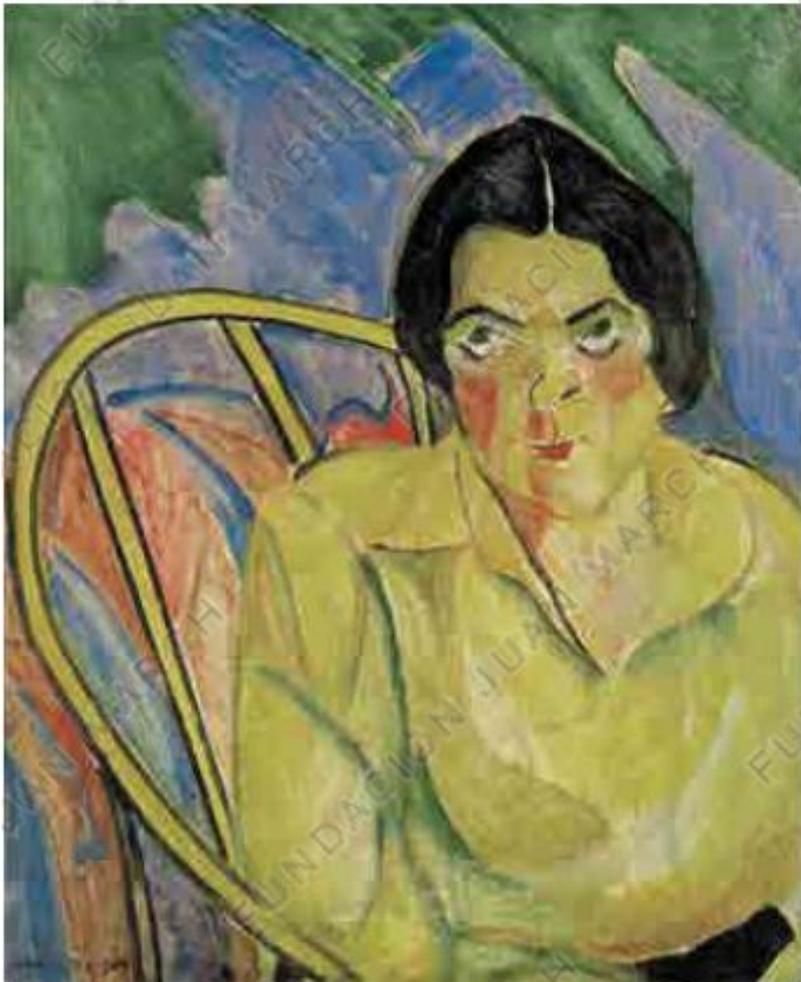
*Avenue of Palm Trees,*

*Rio de Janeiro). c. 1890.*

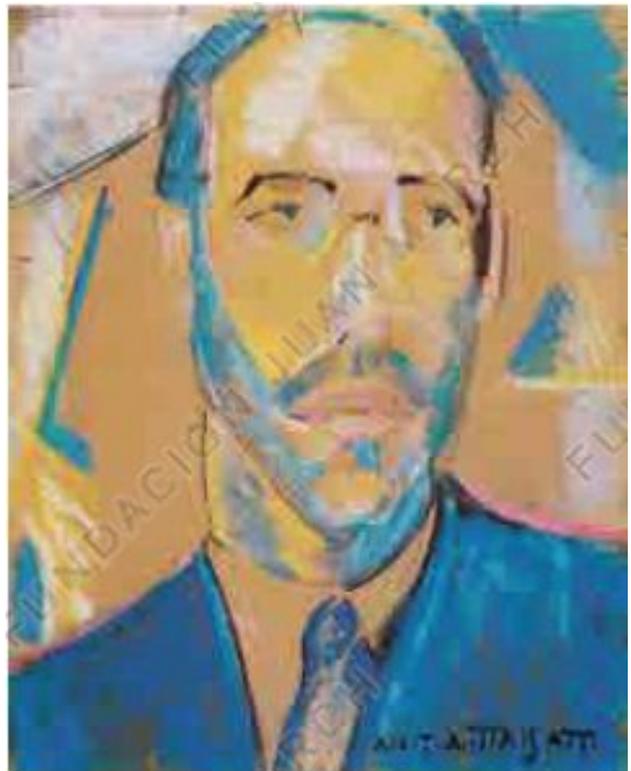
Photograph, albumen print.

22.3 x 16.2 cm





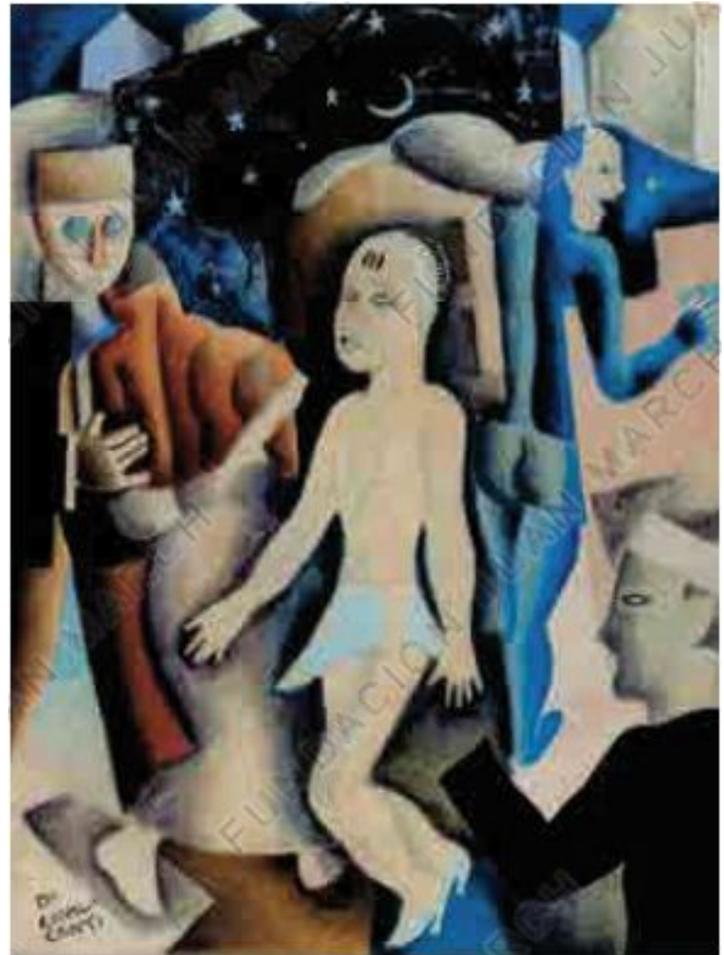
**CAT. 169**  
**Anita Malfatti**  
*A boba. (The Fool).*  
1915-16. Oil on  
canvas. 61 x 50.6 cm



**CAT. 170**  
**Anita Malfatti**  
*Retrato de Mário de  
Andrade. (Portrait of  
Mário de Andrade).*  
1922. Charcoal and  
pastel on paper.  
36.5 x 29.5 cm



**CAT. 171**  
**Anita Malfatti**  
*O Grupo dos Cinco.*  
*(Group of Five).* 1922.  
Pen ink and color  
pencil on paper.  
26.5 x 36.5 cm



**CAT. 172**  
**Emiliano Di  
Cavalcanti**  
*Josephine Baker,*  
1920s. Gouache  
on cardboard.  
45 x 34 cm



**CAT. 174**  
**Vicente do**  
**Rego Monteiro**  
*Composição*  
*indígena. (Indigenous*  
*Composition).* Paris,  
 1922. Oil on wood.  
 38 x 28 cm



**CAT. 175**  
**Vicente do**  
**Rego Monteiro**  
*Composição*  
*indígena. (Indigenous*  
*Composition).* Paris,  
 1922. Oil on wood.  
 37.5 x 45.5 cm



**CAT. 176**  
**Vicente do**  
**Rego Monteiro**  
*Composição*  
*indígena. (Indigenous*  
*Composition).* Paris,  
 1922. Oil on wood.  
 27.5 x 38 cm

**CAT. 177**  
**Vicente do**  
**Rego Monteiro**  
*Seated Figure,* 1924.  
 Oil on canvas.  
 132 x 109.5 cm



Fundación Juan March



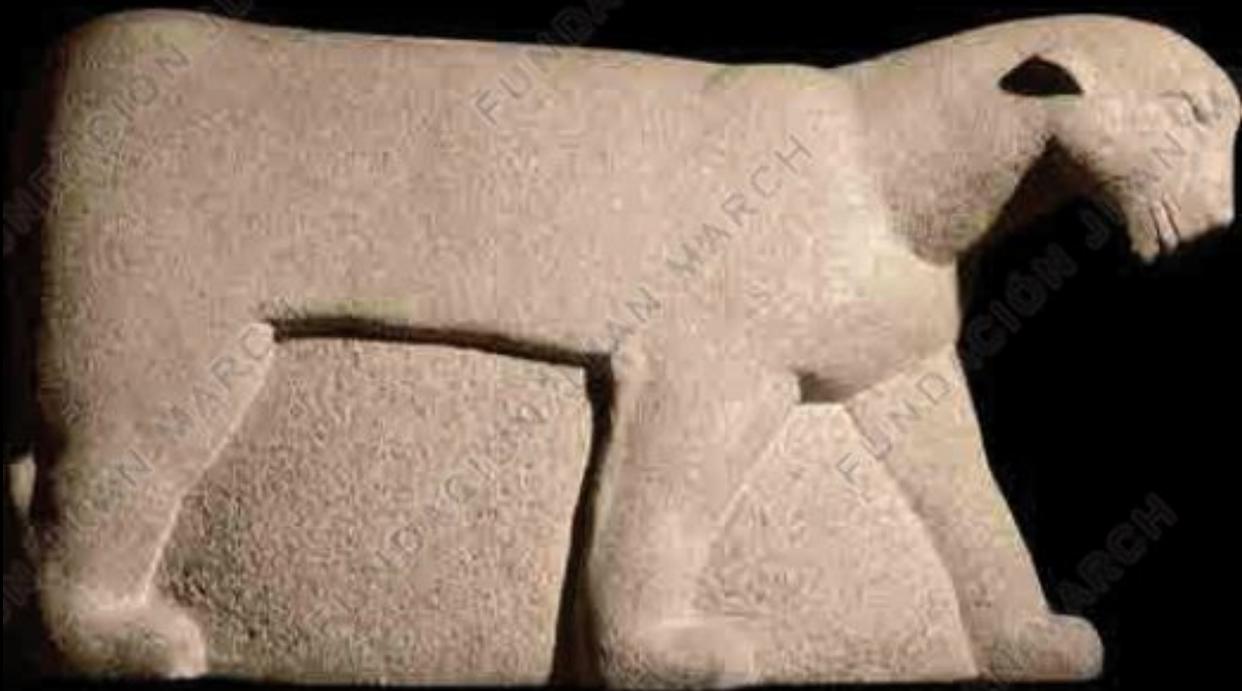
**CAT. 173**  
**Vicente do**  
**Rego Monteiro**  
*A Rede do Amor*  
*Culpado (Bailado*  
*da Lua). (The Web of*  
*Guilty Love (Dance*  
*of the Moon))*. 1920.  
Watercolor on paper.  
18 x 31 cm



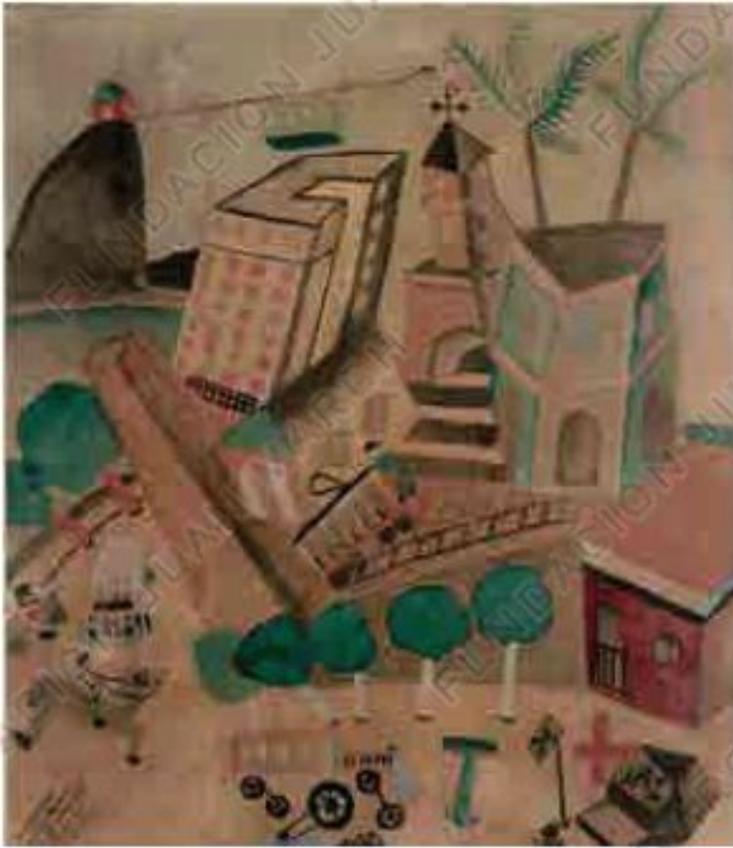
**CAT. 179**  
**Lasar Segall**  
*Retrato de Tarsila do*  
*Amaral. (Portrait of*  
*Tarsila do Amaral)*. 1928.  
Pencil on paper.  
32.4 x 22.9 cm



**CAT. 178**  
**Lasar Segall**  
*Cabeça de mulata.*  
*(Head of a Mulatto*  
*Woman).* 1927. Oil on  
cloth. 52 x 45.8 cm



**CAT. 182**  
**Victor Brecheret**  
*Onça. (Ocelot).* 1930.  
Granite.  
56.4 x 115.5 x 25 cm



**CAT. 180**  
**Cícero Dias**  
*Cena imaginaria  
com Pão de Açucar.*  
*(Imaginary Scene  
with Sugarloaf  
Mountain).* 1928.  
Watercolor.  
58.5 x 50 cm



**CAT. 181**  
**Cícero Dias**  
*Pássaro Azul.*  
*(Bluebird).* 1930.  
Watercolor and  
ink on paper.  
50.5 x 35.5 cm



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# 5

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## TARSILA THE WRITER (1936 – 39)



# A Master of Modern Painting

*Diário de São Paulo*  
Friday, March 27, 1936

1923. RUE LA BOÉTIE, general headquarters of avant-garde art, painting galleries full of scraps of souls gathered there for trade. On the fifth floor lives Pablo Picasso. He works and leaves as a legacy to the world the treasure of his sensibility: lines, colors, shapes. The genius from Malaga is at his peak: 42 years old, a life of struggle, research, constant renovation and now the dedication of Paris.

Full of excitement, I climbed the stairs to the master's studio. I wanted to hear from his own mouth the magic word that would open up to me the hieroglyphic world of Cubism. Picasso receives me with the open cheerfulness of his people; he quickly understands that he is speaking to a well-intentioned beginner and talks about the new painting trend in half a dozen words that I would only assimilate some months later. My agony increases without understanding why there appear at times – in the interplay of those compositions – glued pieces of paper or surfaces covered with sand. What a mystery! I feel even more disoriented when Picasso shows a sketch on canvas: a perfect, lightly colored drawing. It is a portrait of a lovely child – his little boy. And he also shows me, among the cubist canvases, another portrait, a woman, painted with masterly skill, one of those portraits that goes beyond humanity. A cubist artist painting portraits that look like the sitter! Can this be true?

Seeing me look at a painting on the wall, Picasso quickly says that it is a Rousseau<sup>1</sup> and speaks fondly about that naïve art with its grotesque figures, in which we can see the love and the effort the artist put into painting them well. I value any work of art where those two qualities come together. Even without technique and virtuosity, the work can be imbued with touching sentiment.

I left Picasso's studio with this advice: "Make contact with good works of art in order to feel them." Afterwards, I realized that it is in living with them that sensibility awakens. Later, when I was studying with Gleizes, the master of Integral Cubism, and paintings without a subject, I could feel this art that seemed absurd to me and could read a cubist picture. Cere-

1 Henri Rousseau (1844-1910): French painter known as *Le Douanier*, to whom Tarsila dedicates the essay "Rousseau o outro" (Rousseau, the Other), April 21, 1936.

bral art, elite art that requires a sentimental education.

Picasso was born in Malaga on the blue edge of the Mediterranean, where he spent his first six years. His exceptional intelligence showed itself very early. He soon became familiar with all branches of art, easily learning traditional art. In Barcelona, they still talk of a picture he painted at the age of 14: a bayonet fight. That is when he received a third-place medal from the School of Fine Arts. They thought a youngster of that age could not yet be awarded the highest prize....School of Fine Arts: rules, prejudices, tradition, hierarchy.

Many collectors in Spain hold dear to the works from that period, which already bear a noticeably independent spirit in spite of their respect for the Masters and the marked influence of El Greco.<sup>2</sup>

From an early age, Picasso, letting his imagination soar, always gives way to his extreme sensitivity. Verlaine and Mallarmé<sup>3</sup> cause him to vibrate, and Toulouse-Lautrec<sup>4</sup> inspires him. The desire for the new grows day after day and transports him, like an exotic plant, to Paris at 20-something years of age, taking with him the sun of his homeland and a creative exuberance. He gets to know Guillaume Apollinaire<sup>5</sup> and Blaise Cendrars.<sup>6</sup> He destroys once and for all the remains of tradition that held him back and opens the way for avant-garde art. Few people know him but his revolutionary spirit seethes. In 1906-7,<sup>7</sup> completely immersed in black art, alongside Braque,<sup>8</sup> under the influence of Cézanne,<sup>9</sup> he

2 El Greco (1541-1614): to whom Tarsila dedicated the essay that bears his name, published February 12, 1943.

3 Paul Verlaine (1844-1896) and Stephen Mallarmé (1842-1898): French poets whose aesthetic innovations, above all in synaesthesia, place them alongside the great forerunners of artistic modernity in the 20<sup>th</sup> century.

4 Henri de Toulouse-Lautrec (1864-1901): French artist noted for his reproduction of the colors and characters portrayed in the cabarets, cafés, theaters and dancehalls of Montmartre, as well as for his elegant technique of composition. A first-class draftsman, Lautrec stands out above all for the modern manner in which he created posters for nightclubs and dedicated a series of drawings to the theme of the circus, a subject also valued by Picasso, as well as by many of his contemporaries.

5 Guillaume Apollinaire (1880-1918): French avant-garde poet by reason of his themes as well as their formal treatment. In Paris, he maintained contact with various modern artists, becoming interested mainly in the cubist painters. In 1913, he published *Les Peintres Cubistes. Méditations Esthétiques*, which gathered several articles about the followers of that technique, giving the group greater visibility.

6 Blaise Cendrars (1887-1961), French-Swiss poet, frequenter of the Parisian artistic vanguard and friend of Tarsila, to whom she dedicates the essay bearing his name, published October 19, 1938.

7 Period during which he painted *Les Demoiselles d'Avignon*, a landmark of Cubism.

8 Georges Braque (1882-1963): French painter who, like Picasso, was also influenced by Cézanne's compositions; he came to know the Spanish painter through the dealer Daniel Kahnweiler and Guillaume Apollinaire. Deeply impressed by *Les Demoiselles d'Avignon*, Braque began working alongside Picasso, with whom he developed the cubist technique and shared discoveries for ten years.

9 Tarsila dedicated to that impressionist painter the essay "Cézanne," June 23, 1936.

brings together Léger, Gleizes, Metzinger, Herbin, Juan Gris and others<sup>10</sup> to deconstruct academic aesthetics.

As of that moment, Picasso mocks his imitators. When he seems most tied to cubist rules, he unexpectedly reveals a Pompeian-style painting. But Picasso is the artist of surprises. In 1920, he applied the cubist richness of his imagination to designing the scenery of the Ballets Russes.<sup>11</sup>

Five years later, he was witness to the glorification of his name in a sensational exhibition at the Galerie Paul Rosenberg.

Picasso is no longer disputed: for some time now he has been in the modern section of the Louvre museum.<sup>12</sup>

10 Painters who, in about 1910, joined the first group of cubists. Some (Metzinger, Léger, Gleizes) were introduced to Picasso by Apollinaire. Others (Herbin and Gris) rented studios in the Bateau-Lavoire in Montmartre, where Picasso lived. Among those mentioned, Fernand Léger and Albert Gleizes are presented by Tarsila in the essays "Fernand Léger," April 2, 1936, and "Cubismo Místico" (Mystical Cubism), published April 28 of the same year. There are some references to Gris in "Recordações de Paris" (Memories of Paris), 1952. All of these articles are published in English translation in the present catalogue.

11 Tarsila is referring to *Pulcinella*, a ballet with music by Stravinsky and choreography by Léonide Massine.

12 With the creation of the Musée d'Orsay in 1986, some of the works that had previously belonged to other museums were relocated there, its collection consisting of artworks produced between 1848 and 1914. The works of artists born after 1820 were moved from the Louvre to the Musée d'Orsay.

## Fernand Léger

*Diário de São Paulo,*  
Thursday, April 2, 1936

THE CANVASES OF FERNAND LÉGER appeared in public in Brazil for the first time in 1924.<sup>1</sup> This was when Blaise Cendrars gave a lecture at the Salon of the Conservatory of Drama and Music about Paris's artistic-literary modernity. Cendrars told stories of poets and painters. He finished by explaining some of the works of avant-garde painting that were displayed on the stage, the better to clarify his talk, which was too new for a public uninformed about the artistic renewal recently transplanted to Brazil. The canvases

1 There is a contradiction concerning the number of Léger paintings exhibited. Though Tarsila says that there were two, Alexandre Eulálio, in his *A Aventura brasileira de Blaise Cendrars* (The Brazilian Adventure of Blaise Cendrars), mentions three paintings, reproducing and naming only: *Still-life*, which belonged at that time to Doña Olívia Guedes Penteadó, and *Composition*, belonging to Paulo Prado. As Tarsila asserts that the pictures formed part of the private collections of the two aforementioned patrons and her own collection, we would not be surprised if also serving as an example of modern art was a canvas that belonged to her, *La Tasse de Thé* (The Cup of Tea), also acquired in Paris in 1923, as were Doña Olívia's and Paulo Prado's paintings.

belonged to those very few collectors of modern art of that period: Doña Olívia Penteadó, Paulo Prado and me. In this amazing grouping were works by Léger, Gleizes, Lhote,<sup>2</sup> Vuillard and others.<sup>3</sup>

Cendrars, in speaking about one of Léger's paintings, a still-life, called attention to the aggressive nature of the composition inspired by machinery catalogues, and then says: "This painting has the great advantage of being able to be viewed from any angle." And he turns the picture upside down. The whole room burst out laughing. But Cendrars, who loves jokes, was not joking that time. That painting by Léger was a still-life in which the objects represented were there only as an illustrative pretext. The artist gave more importance to the beauty of the perfectly balanced composition than he did to the subject: the shapes balanced each other either through color or drawing. If looked at for its own sake, the picture could be viewed upside down – synchronized colors, lines and shapes without any story, without anecdote, without preconceived content. That painting was from a good period of Léger's, 1921, intense with daring creations.

Two years later, this much-discussed artist opened an academy in Paris on the Rue Notre-Dame des Champs, and I was happy to be among his students. The workroom was huge and the nude model posed on a high platform next to the fire – the traditional layout of all painting academies. All of us there were sub-Légers. We admired the master: of necessity we had to bow to his influence. From that large group of workers, the true artists would one day find their own personalities while the others would carry on copying.

Léger's private studio was near the academy, on the third floor of a big old house. You only had to climb the stairs and knock on the master's door. An immense living room, a world of scattered canvases. On the tables, catalogues of all kinds of machinery. Léger already found himself in a period of security and without doubts as to which path to follow. Whereas, he always sought to improve expression. One day he took the photograph of a classic female nude and, placing it alongside the gears in a machinery catalogue, said: "I shall only be satisfied when I have succeeded in fusing

2 André Lhote is the subject of the essay "A escola de Lhote" (The School of Lhote), April 8, 1936, published in English translation in the present catalogue.

3 There is no record of the presence of a work by the Nabi painter Édouard Vuillard, whose name does not really fit in with the others mentioned because he did not belong to the cubist group, which was the theme of Blaise Cendrars' talk, "Tendências gerais da estética contemporânea" (General trends in contemporary aesthetics), given July 12, 1924. Cf. Alexandre Eulálio, *A Aventura brasileira...*, pp. 134-56.

these two things.” At that time, Léger’s figures were purely mechanized, painted in light gray on a contrasting background mainly of white, black and red. Predominating in the drawing were horizontal and vertical lines, painstaking technique finished with Japanese patience, effects of transparency and impasto.

At the beginning of Cubism (1906-7), Léger, with the daring and strong temperament that he inherited from Brittany, the land of his birth, embraces the new credo without hesitation. Nevertheless, he understands that Cubism means liberation, it only passes through him, allows his personality to overflow, and he places himself among the modernists, in a marginal place. He follows a perfectly logical line. His development proceeds steadily, slowly. Hating the Renaissance, renouncing the past and tradition, he publicly reveals his thoughts: in a 1923 lecture, he scandalizes the audience (which mentally lynches him) when he declares that he prefers a beautiful set of kitchen tools to the Mona Lisa’s smile. A very sincere profession of faith. His new concept of beauty was already a religion.

But one day, at a gathering of artists, I was wearing a dress by Poiret,<sup>4</sup> the great couturier of female fashion whose designs evoked ancient Greece as well as silent cloisters and the primitive tribes of Oceania. The dress was all black, on the front it had a very fine Chinese lace over a jade background with white sleeves, long and form fitting, covered with little, folded bits of lace one atop another. Léger, who had an artistic affinity with Paul Poiret, could not stop admiring the famous couturier’s creation and said to Cendrars, who was near him: “I sometimes want to do a very similar portrait, just like the old ones, and draw those little bits of lace one by one with all the charm of those minute folds.” It was a moment of weakness, a sin of thought. Léger never painted that portrait. On the contrary, he threw himself into daring works, creating scenery and costumes for the Ballets Suédois<sup>5</sup> organized by the generous Rolf de Maré,<sup>6</sup> the Stockholm millionaire who had the good taste to amuse himself with art.

4 Paul Poiret (1879-1944): considered to be one of the great revolutionary couturiers of his time. He was one of the first to stop using corsets in his designs and adopt simple cuts that made his clothes lighter, thus causing a scandal. Friend of artists – he even owned one of Brancusi’s famous Birds as Tarsila states in her essay on the sculptor, published May 6, 1936 – Poiret also moved in the high intellectual circles of Paris and held large, sophisticated parties in his house.

5 The artist worked with the team of the Ballets Suédois in the creation of *Skating Rink* (1922) and *La Création du Monde* (1923).

6 Rolf de Maré (1888-1964): founding patron of the Ballets Suédois, which shocked Paris from 1920 to 1925 with its innovative productions, the creations of which brought together various avant-garde artists.

After the resounding success of *Skating Rink*, Léger tops it off with *La Création du Monde*<sup>7</sup> with text by Blaise Cendrars and music by Darius Milhaud.<sup>8</sup> His scenery conquered the public with a unanimous cry of admiration.

Léger remains unyielding in his direction. Unlike many artists, he has not yet grown tired of distortion and subjective painting. In October of last year, he had a grand exhibition in Paris and gave a series of explanatory lectures about his art which, for some years now, has revealed certain surrealist tendencies. At the moment, Léger is in North America enjoying great artistic and financial success. He is the unmistakable great artist, always the Léger you either love or hate.

7 This ballet was an important avant-garde landmark for Tarsila. It was presented at the Théâtre des Champs Élysées in Paris on October 25, 1923, and showed on stage an interpretation of the creation of the world based on African mythologies. It inspired Oswald de Andrade and Blaise Cendrars to conceive a Brazilian ballet with a libretto by Oswald, music by Villa-Lobos and costumes and scenery by Tarsila. The project never came to fruition.

8 Darius Milhaud (1892-1974): French composer who was introduced to Brazilian music in Rio de Janeiro, where he worked between 1917 and 1918 as secretary to Paul Claudet, then Minister Plenipotentiary of the French government. In 1922, Milhaud visited New York, where he was introduced to jazz, the source of inspiration for the musical composition of *La Création du Monde*.

## The School of Lhote

*Diário de São Paulo,*  
Wednesday, April 8, 1936

ANDRÉ LHOTE, A PARISIAN ARTIST born in Bordeaux, has a lively intelligence that enabled him to take advantage of the revolutionary cubist surge of new ideas and adapt them to the past. He created a school of conciliation very much his own. There has been much discussion about his art. Supporters of cubist expression, the sincere and the snobbish, simply see in his painting modernized archaism and as they can no longer accept artistic realism, they immediately include him among the mediocre painters.

However, Lhote is a conscientious artist who contributed to modernity with his interesting, solid, vigorous and pleasing compositions – if lacking in genius – and in his lessons on the art of drawing, which his pupils have spread throughout the world. Departing from the same source, his painting can be divided into two quite different genres: one we might call cubist – decorative with figures or objects

fractured by overlapping colors in the design and following a pre-established geometric plan; the other, realistic, with a modern look – alternating curves and straight lines, accentuated volumes, effects of light, rhythm.

Many people ignore the fact that rhythm in art is the repetition of lines in the same direction. Out of rhythm comes solidity, severity. When marked by vertical and horizontal lines, it gives the impression of serenity. The stretched vertical lines correspond to spirituality: primitive Gothic cathedrals well express the religious feeling projected Heavenward. Diagonal lines suggest movement and the more varied their directions, the more dynamism they imply.<sup>1</sup>

Lhote's drawing, admirable for its strength, is inspired by Michelangelo: there are no indecisive lines. The well-defined curves and straight lines are subsequently linked to each other in an imperceptible transition.

In 1923, Lhote had a rather traditional painting academy in Paris where he constantly told students to study photographs of the master who had created *Moses*, which were spread over the walls; then he explained from whence the energy of those lines had come. At the same time, Michelangelo's influence was not noticeable in his own works, which he had intelligently moved onto a modern plane. His subjects are painted so as to be set in the background of the painting, forming a whole with it, whether by being partially illuminated so as to contrast with the dark, or whether the opposite. And to fix that motif to the background and form a unit with it, there is a transition made from light over light or shadow over shadow. We students were, in turn, energized by the enthusiasm of working together. The teacher passed among us and gave a word of encouragement to each one or took the brush and showed the beginner how to overcome his or her shyness. We were one big, happy family.

Once, upon entering the academy, we realized that Lhote was not there. Then there appeared a kind soul, a former student of his, who explained that he was ill. She would stand in for him for a few days. It was Maria Blanchard, a very well-known painter in Europe whose paintings figured in important collections and have been reproduced in countless art magazines.<sup>2</sup> There is a slight influence of

Lhote in them in terms of rhythm, but Maria Blanchard is notable for her poetic inventiveness and the gentleness of her coloring. That day, the model was an old man with a beard and skeletal body, good for studying. As for me, I would only do his head. Still a recent arrival at the academy, I sketched out the canvas with an impressionist fury: long brushstrokes, vibrant colors and a virtuosity *pour épater*.<sup>3</sup> Maria Blanchard stopped before each student and gave them her critique. My turn arrived (I was pleased with the sketch of sure strokes and pretty colors) and awaited her praise. *Que va...* Maria Blanchard looked at the canvas and said: "You know too much.... Why all this exhibition? Why so much acrobatics? Be more humble, try to really feel your model and paint with the innocence of a child." That's when I realized how difficult it is to unlearn and what it costs us not to be someone else.

Lhote reappeared at the Academy 15 days later. The influence of his substitute had been beneficial and we were working happily. Once, I asked him which of his trends would have the most secure future. He answered that it would definitely be Cubism. However, in a review he gave in December 1929, about the very advanced Surindependents Salon, Lhote's temperament was caught *in flagrante*: he pointed out some canvases with unusual colors, subtle harmonies, but that showed such disdain for pictorial organization and subject – man, fruit or landscape – that suddenly it seemed to him that Chardin's<sup>4</sup> carrots and cabbages shone with an intense and secret life and were crowned with poetic allusions. It was the mystical power of things done well. Lhote finished by saying that he wanted to return to the Théâtre Pigalle to pay homage to the honesty of the trade. He wanted painters who knew how to paint. His true tendency is realism and his temperament, tied to earthly beauty, does not allow for fiction, the art of hypotheses or hallucinations.

Lhote is the painter of profoundly human, pretty portraits, of concrete art materially rich in color and impasto, sensual art to delight the eye and the touch.

1 Tarsila approaches this theme again in the essay "Dança" (Dance), August 4, 1936.

2 Maria Blanchard (1881-1932): Spanish painter who exhibited in Belgium in the Galerie du Centaure (April 14-25, 1923). According to André Lhote's essay, published in that exhibition catalogue, this was her first one-woman show, which gives us an idea of the recognition the artist enjoyed, according to Tarsila. Introducing his pupil, Lhote refers to her canvas C, shown at the XXII Salon des In-

dépendents in Paris (Cf. *André Lhote* [exh. cat.], Madrid: Fundación MAPFRE/ Bordeaux: Musée de Beaux Arts de Bordeaux, 2007, pp. 123-5). Tarsila also writes of Maria Blanchard in "Confissão Geral" (General Confession), included in the present catalogue.

3 To shock.

4 Jean-Baptiste Siméon Chardin (1699-1799): French painter known for his masterfully executed still-lives, above all the harmony of his colors and use of chiaroscuro.

# Rousseau, the Other

*Diário de São Paulo,  
Tuesday, April 21, 1936*

AFTER THE PUBLICATION of my Picasso article, several people asked me about the reference made to the painter Rousseau. Some people even confused him with Jean-Jacques Rousseau....

When one talks about a painting by Rousseau, one is referring to Henri Rousseau, *le douanier*, and whomever knows French, knows that *douanier* means customs officer. He obtained this nickname from having been a civil servant in an *octroi*,<sup>1</sup> at one of the gates of Paris that, until recently, charged an entry tax for various types of goods. Today, Paris understands that it is rather backward to stop a taxi at the gates, check to see what it is carrying and demand from the driver a piece of paper noting the liters of gasoline in the car's tank so as to compare it later with the number of liters registered upon his departure and effect the due contrast between entry and exit.

Very well, Rousseau is a painter who is difficult to classify because of his imaginative nature. The touching innocence of his works distances him from the intellectual artist. His life was rich in dreams, lived in a state of constant amazement at everything around him. A simple object could attract him, take on color and volume in his interior world, be transformed by poetic elaboration and translated onto the canvas by the delightful simplicity of a man of the people.

Rousseau served humbly as a musician in a French battalion in the Mexican campaign.<sup>2</sup> To this is owed the profound impression that tropical America left on him, which can be seen in many of his pictures. He was a sergeant in the war of 1870 and later became a civil servant. That is his life in brief.

To supplement his meager income, he went to the cafés on the Left Bank, played his violin and sentimental songs he had written. It was there that Remy de Gourmont<sup>3</sup> would

go to hear him. But the person who first discovered Rousseau was Alfred Jarry,<sup>4</sup> who became his great friend. Later came Guillaume Apollinaire, Picasso, Robert Delaunay<sup>5</sup> and others. At his house, the *douanier* gathered friends, poets, artists and girls from the neighborhood and enjoyed showing off his small talent as a composer, always friendly, attentive, an affable host and, with the money saved by not having lunch or dinner, he had the satisfaction of offering his guests some cakes, as well as wine and liquors.

Rousseau lived out his final years on a small pension supplemented by the profits he earned from giving some welcome violin and clarinet lessons, soon replaced by painting – his passion – which caused him to go into ever more debt. The truth is that his art was not profitable and so it was not unusual for him to turn to his friends and ask them for small amounts of money to pay for a frame or a tube of paint. It was only at the very end of his life that rich collectors and businessmen became interested in his work and paid him reasonably well.

Henri Rousseau's life was always illuminated by love. He dedicated the rest of his days to Yawgha (the Polish teacher whom he loved – at the age of 64 – with the sensual tenderness of a teenager), without receiving any sign from her sentimental reciprocity, in spite of the passionate letters in which the painter promised her exotic pleasures, in spite of the honeyed verses and the debts he incurred to buy her presents – some costing a thousand francs – which meant he even went without food. He was thinking of Yawgha when he painted his famous picture *Le Rêve* (The Dream): once, while in the house of some friends, he saw a red sofa and then imagined he saw the body of his loved one on it but, not content with this, he carried her far away to the hot jungles of Mexico, evoking his youth among exotic plants of large leaves, trees, fruit, birds and the heads of tame lions. In the last year of his life, 1910, Rousseau put into this canvas all the purity of his poetic and innocent soul. Seeing the painting, the art critic André Dupont could not explain the incongruous presence of a sofa in the middle of a tropical forest. Rousseau, who was very docile with the masters

1 Tax imposed on the entry of certain merchandise into French municipalities and, by extension, the place where that tax was levied.

2 The painter served in the army for seven years and created the myth that he had taken part in the Mexican campaign. Rousseau frequented the Jardin des Plantes in Paris, where he found the models for his vegetation. Cf. Werner Schmalenbach, *Henri Rousseau, Dreams of the Jungle*. Munich: Prestel, 2000, p. 7.

3 Remy de Gourmont (1858-1915): one of the most admired French writers of

his time due to his refined writing and freedom of thought. He was considered a master by many artists, among them Tarsila's friend, Blaise Cendrars.

4 Alfred Jarry (1873-1907): Symbolist poet and novelist. It was as a dramatist that Jarry became known, author of *Ubu Roi* (1896), a work that inspired many dramatists of the so-called "theater of the absurd," such as Ionesco and Samuel Beckett. He was also a friend of Remy de Gourmont.

5 Robert Delaunay (1885-1941): modern French painter and friend of Tarsila, to whom she dedicated the essays "Delaunay e la Torre Eiffel" (Delaunay and the Eiffel Tower), published May 26, 1936 – published in the present catalogue – and "Delaunay" of July 9, 1941.

he admired, among them Bouguereau, Gustave Courtois,<sup>6</sup> as well as with any teacher from the École des Beaux Arts, nevertheless turned on M. Dupont and sent him the following letter:

“Dear Sir,

I am replying immediately to your kind letter to explain why the sofa in question is there. That woman on that sofa dreams that she is transported to that forest, listening to the sounds of her seducer’s instrument. That is the reason why the sofa is in the picture. I appreciate your kind assessment and if I have kept my naïveté it is because M. Gérôme, who was a teacher at the École des Beaux Arts, as well as M. Clément,<sup>7</sup> Director of the École des Beaux Arts at Lyon, always advised me to preserve it. And I have already been told that I am not of this century. I shall not be able to change the style I have acquired by dint of hard labor, as you may well imagine....”

Rousseau’s art has no point of contact with the masters of modern painting whose works are the fruit of long experience renewed on a daily basis.<sup>8</sup> The *douanier* is instinct and poetry without any kind of intellectual intervention. He is happy to create pictorial reports. He rushes with childish curiosity to any part of the city where something out of the ordinary has happened. One day it is a fire; Rousseau contemplates the flames and, with colors, recounts what he has seen. That is how he created a painting exhibited in 1893 with the endless title: *View of the Island of Saint-Louis during the night of the fire at the bus depot on the Quai de l'Estrapade ....*

Delaunay, painter of the famous Eiffel Tower, told me that he had asked Rousseau why he put such large figures in the background, against all rules of perspective, and he replied: “If I paint them too small, no one would see them.”

That is a perfect illustration of the sentimental point of view that replaces the scientific one in this artist who remains controversial to this day. His impressionist-style

6 Adolphe-William Bouguereau (1825-1905) and Gustave Courtois (1853-1923): 19<sup>th</sup>-century French academic painters.

7 R. A. Clément: academic painter and neighbor of Rousseau.

8 Reflecting an idea quite common in the era in which she came to know the painter, Tarsila contrasts Rousseau's painting with the bold concepts of the other avant-garde artists. If, on the one hand, the painter rejected academic techniques, on the other, neither did he fit into any great avant-garde school, which made it difficult for his technical qualities to be recognized. The impossibility of classifying Rousseau in any of the trends of the time guaranteed his status as an independent painter, confirming the conclusion at which the author arrives at the end of the essay. This same understanding of Henri Rousseau's art is also present in the article “Classicismo” (Classicism) of May 21, 1937.

sketches are masterly. The finish is meticulous and lovingly done with a perfect naïveté that leaves us wondering if it is intentional or natural. His paintings are found in many places: the Museum of Modern Western Art in Moscow has some Rousseaus; the *Charmeuse de Serpents* is in the Louvre,<sup>9</sup> and important collectors lovingly preserve his works, which are sold today at fabulous prizes.

Rousseau’s art has a strong power to fascinate without revealing life or what is powerful in it but rather what is pleasant. He never managed to rub shoulders with the great artists of our time: a special place was created for him where he could remain alone, surrounded and seduced by the earthly beauty that turns into people, flowers, fruit, exotic animals, houses, trees and distant skies.

9 Actually, this painting is now in the Musée d’Orsay, Paris.

## Mystical Cubism

*Diário de São Paulo,*  
Tuesday, April 28, 1936

WHEN THE CUBIST MOVEMENT AROSE IN PARIS, 1906-7, Albert Gleizes was one of the first to join this new current of artistic renewal. Intelligent and sensitive, deeply serious in his analysis of things, he found in the aesthetic renovation that was underway a direction that agreed with his spiritual temperament. After some years, he became the high priest of Integral Cubism, the painter of pictures without themes: a painting is simply a painting (lines, colors and interlinked planes forming an organism), just as a chair is simply a chair.

That painting was the despair of many people, of whom Picasso observed: “Everybody wants to understand painting. Why not try to understand birdsong? Why do we admire a night, why do we like a flower, among all the things that surround people, without trying to understand them?”

Gleizes’ hermetic art appeared around 1920. Before that, he created his canvases with subjects distorted by the fragmentation and interconnection of planes typical of cubist art, but without completely rejecting the natural shapes that appeared as influences. In that era, he thought that it would not be possible to, all at once, drive art towards a pure effusion. Therefore, he was in agreement with the classical formula: “Art is nature seen through a temperament,” a formula that he later analyzed, studied and found completely

contrary to his mystical spirit and that he repudiated, substituting the contrasting: “Art is the temperament that is manifested through the laws of nature.” Artistic creation, he said, is conditioned by the mechanism of total creation and goes from the inside of the being to the outside.

This assertion slips towards the dangerous field of philosophy. Nature is always the creditor of art which, however extravagant and original it may be, owes its lines, shapes and colors to nature.

Gleizes founded a school based on spiritualist concepts for his artistic theories: “The spirit of the individual is a part of the total spirit and the individual spirit can give form to matter.” These are complicated viewpoints that could never be felt or understood by a materialist. I formed part of his group of pupils and noticed that we worked humbly, obeying the laws of movement for which he had found an artistic formula to form the basis of the organization of a painting. All of our studies and sketches, however different they were, looked alike.

Gleizes began from the principle that a painting, being an organism, should be complete and independent: no line should extend itself through imagination and leave the picture as in these so-called window-pictures in which we see an object cut off, the horizontal line of the sea or a field intercepted by the frame, allowing thought to extend those lines beyond the canvas in a dispersion that reduces the interest of the work of art. The lines of the various planes of different colors that he coordinated in perspective within the same canvas in a perfect interlinking of one with the other, give an idea of movement, which is the basis of all of nature, and that movement is created by the eye, which instinctively follows shapes and travels around within the picture.

That painting, which comes from the interior of the self to the exterior, without anecdote, without a theme suggested by the objects that surround us, is called Integral Cubism. This would not be possible if understood in a strict sense, since all those planes, colors and geometrical lines come from outside and return to it transformed and developed by the spirit.

Gleizes did not clearly explain his definition of art, or more precisely, he was not happy with it, although he considered it definitive. However, he later understood that a definitive characterization would be a crystallization and would, therefore, contradict his own theory of movement. He wrote books about Cubism and art his-

tory that were long, obscure and transcendental,<sup>1</sup> but that came from a Germanic spirit that perhaps justifies suspicions about his northern origins.

When I saw him for the last time, four years ago, in his apartment on the Boulevard Lannes in Paris, I noticed in his work a return to anthropomorphism. His studio no longer showed a marked contrast with the rest of the house, which had been decorated with beautiful things by his actually legitimate companion, Juliette Roche, the author of intelligent and original books. Juliette, somewhat dadaist, with her rebellious spirit – although she had been one of Gleizes’ pupils – had never followed her husband’s aesthetic principles. Her works, even the decorative ones, are very personal, very Juliette Roche.

It was on this occasion that I was able to see admirable canvases with religious themes, whose figures in serene poses suggested only the idea of humanity, with colors perceived by the slow movement created by the gaze of the viewer. Gleizes, just as ten years before, was still the mystic with black hair and profound eyes.

1 Tarsila is referring to the following works by the master: *Du cubisme et des moyens du comprendre*. Paris: Éditions La Cible, 1920 (a copy of which was owned by Mário de Andrade), the first theoretical work on this school; *Tradition et cubisme – vers une conscience plastique. Articles et conférences, 1912-1924*. Paris: La Cible, 1927; *La peinture et ses lois. Ce qui devait sortir du cubisme*. Paris: Imprimerie Crouzet et Depost, 1924.

## Brancusi

*Diário de São Paulo,*  
Wednesday, May 6, 1936

IN A LARGE SCULPTURE STUDIO on the Impasse Ronsin in Paris – now almost 12 years ago – I saw bronze, wood and marble transformed into torsos, heads, fish, columns, caryatids and singing birds. Everything so different from the environments of sculptors or, even better, “statuaries,” that immediately make one think of cemeteries with portraits of mourning, their hair blown by the wind, when they weren’t smiling in conventional graceful poses.

On the Impasse Ronsin everything was new. The artist who lived and worked there was Constantin Brancusi, of medium height, gray beard, curly hair, brilliant eyes somewhere between gentle and energetic, an overall appearance of sympathy and goodness. He appeared in a worker’s apron, amidst the world he had created there within the four walls, like an apostle seeking the absolute purity of form in that

delicious torture of attempting to reach the unreachable. Already far from his homeland, Romania, the consecrated portraitist of the aristocracy and *beau-monde* – deified by the critics, his fame guaranteed with prospects of earning a great deal of money – bravely abandoned it all, continued beyond the obvious small glory and concentrated on the glory of finding himself.

He moved to Paris, to the whirlwind of new ideas, and did not allow himself to be pulled into the trends that were forming schools even though, like the others, he was tired of the type of art that had been repeating itself for centuries. He sought his own form of expression, without seeing what was going on outside, taking his life in the direction of truth, his truth.

In 1908, Brancusi presented a remarkable work, *The Kiss*, in which can be seen, in a single square block of granite, two figures whose heads merge, perfectly joined in a bas-relief embrace in which the arms follow the square shape of the stone.<sup>1</sup> This work, so far removed from Rodin's *Kiss*, reveals a primitive purity that has nothing to do with Naturalism. But the artist continued his own path on the liberation from the deficiencies of humanity and real life. His 1910 bronze *Head of a Child*, showing a clear direction towards synthesis, still has naturalistic shapes, but presented now in a new way: cut off at the neck so as to sit free on its support. Over time, details were eliminated to preserve the essence and, moving from the complex towards the extremely simple, he arrived at the shape of an egg, with the eyes and nose merely hinted at, reminiscent of the head of a fetus.

Brancusi's evolution went backwards; it is actually more of an "involution" – not in any pejorative sense – a search for the primary elements. He stated that simplicity is not a goal of art but that you inevitably come to it if you look for the real meaning of things. That feeling that is not in the appearance but actually something beyond that, in that which only a great sensibility can reach. And he is truly sincere in this, without any sign of snobbery. This is why, for him "being intelligent is one thing, but being honest is another."

In his drive to achieve primitive purity he carved the head of Princess Popescu in front of the model then went about simplifying it and arrived at the limits of expression. He sent it to one of several salons in Paris, I think to that of the *Indépendents*, and when the bust was exhibited a committee of art-world figures demanded that the work be removed for the good of morality, claiming that, by reason of

its extremely simplified form it aroused obscene thoughts.<sup>2</sup> I have heard Brancusi refer indignantly to this act. But he is really a victim of such misunderstandings. He has been working for years on a series of studies for *The Bird*. Paul Poiret has one of them, among the oldest, which already shows the body and feet much simplified. In subsequent versions, the body was elongated in the shape of a slightly convex cup and the feet were melded with the tall base of that same cup. The artist has spent years polishing bronze or marble, persevering in his work in order to transform them into sunshine. The material has to be cared for, it has to be so beautiful as to make us want to touch and stroke it. In its last stage, *The Bird* came to be the soul of a bird and a few years ago ended up in the United States, on its way to an important collector. The customs authorities had trouble classifying the artwork in order to charge duty on it and, without understanding what it was, asked the owner for an explanation. Upon being told it was a bird, they protested and decided that payment should be made according to the weight of the material. The collector, for his part, became indignant and insisted on paying the duty proper for a work of art, even though this would cost him much more. The case lasted for three months and the customs authorities, sticking to their point of view that a marble bird should look like a live bird, with a head, wings and feet, innocently asked the collector: "If you went hunting and saw this bird, would you be able to shoot it?" Committees of artists formed in favor of and against Brancusi. Journalists debated the matter, disputes broke out between modernists and traditionalists. But the artist-creator won and still works in Paris, trying to find his unattainable perfection.

For Brancusi, it is the raw material that determines and suggests how it should be treated and how it should be used. His studio floor is always covered with pieces of wood, blocks of granite and raw marble, and he sculpts directly on the material, taking advantage of the fork in a tree trunk to create the body of a child.

This brilliant man, who gives himself completely to the joy of artistic creation, also finds time to gather his close friends and offer them tasty dinners he prepares himself, often serving his culinary creations accompanied by wines that only exquisite France knows how to cultivate.

While he shows his talents as a gourmet, he entertains his guests by recounting amusing facts about his life. At one

1 Tarsila and Oswald received a catalogue from Brancusi of his 1916 New York exhibition with a drawing by the artist of *The Kiss*, in honor of the newlyweds.

2 This refers to *Princess X*, 1915-1916. Nevertheless, the original marble, entitled *Princess Marie-Bonaparte* had been shown in New York three years earlier without causing any outcry. For more details, see Marielle Tabart, *Brancusi, l'inventeur de la sculpture modern*. Paris: Gallimard, 1995, pp. 52-53.

of those dinners, I asked him what he thought about Michelangelo. "I cannot look at his work," he said. "So much muscle, so much beef..." All of his spiritualist ideas were summed up in that sarcastic answer.

Constantin Brancusi is the starting point of modern sculpture. His studio has produced few disciples and many imitators.

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## Delaunay and the Eiffel Tower

*Diário de São Paulo,*  
Tuesday, May 26, 1936

AMONG THE PICTURES IN my collection of modern painters, the *Eiffel Tower*<sup>1</sup> by Robert Delaunay<sup>2</sup> arouses the most comment, awakens the most curiosity, provokes furrow-browed debates among the uninitiated, provides subject matter for people of few words and imposes through its large size, use of cubist patterns, and aggressiveness of composition, surpassing even Picasso's small canvases, fantastic in their creativity and soft in their coloring.

Questions and suppositions mount: "Is it possible that the artist really sees the Eiffel Tower like this? That must be an earthquake.... Everything is collapsing.... Did he paint it from the base?"

Not at all, Delaunay was a member of the cubist movement and, along with his colleagues, felt the fever of dynamism, the delirium of the hieroglyphic drawing that recent aesthetics had created and the yearning to make concrete a new state of mind that was coming to a boil. The Eiffel Tower is a symbol; it is to Paris what Sugarloaf is to Rio de Janeiro or the Bridge of Sighs to Venice. Each city is summed up by a monument, a work of art or a natural phenomenon.

Paris is a magnet, it attracts artists from all over the world, it personifies Art with all its trends, fashion, nervous tics and, whether we like it or not, accepts, rejects, selects, imposes and dictates laws. Its power of attraction is strong. Many artists who live there prefer poverty there over opulence elsewhere. These are the idealists who, above all,

strive for spiritual comfort.

Delaunay wanted to immortalize his era at the height of its restlessness and painted Paris by filtering it through its Tower. This idea became an obsession for him. It began in 1911 and every year a new Eiffel Tower was hung on the walls of the *Indépendant* which, in 1926, after much conflict, produced a schism that led to the founding of the *Vrais Indépendants*, which in turn became the *Surindépendants*. In 1932, I saw, in the latter salon, Delaunay's latest Tower, which was quite different from the early one: year by year the painter had been intensifying color and calming the drawing.

The 1911 canvas is turbulent, the dynamic Tower, fragmented as if seen in a backward glance from a fast-moving train or an airplane, appears in the middle of the painting. Huge, dominating everything, flattening the seven-story buildings of Paris in their dark great neutral tones. And this is the painting in my collection, the one from 1911, the famous and so familiar Tower that has so often been reproduced in art magazines. When he saw it here in São Paulo, the poet Blaise Cendrars showed his happiness and surprise and his emotions overflowed when he discovered a little tear in a corner of the canvas and described Jean Cocteau's<sup>3</sup> indignant reaction to the blasphemies uttered in the name of the past against this symbol of the modern spirit. Heated words went back and forth and suddenly a stupid walking stick hit the canvas. There were protests, boos, running around and the expulsion of the iconoclasts from the salon of the *Indépendants*. Even today I don't know how that tear was made. People are usually not allowed to take walking sticks, umbrellas or photographic equipment into a museum or a salon. Anyway, that was the story Cendrars told....

In spite of his insistence on always painting the same Tower, Delaunay never stopped being a restless artist, he was never content with the success that placed him among the great cubist painters and he still carries on with the task of improving his technique. His paints, previously cold and neutral, today sing with the happiness of clean, healthy colors. This comes, perhaps, from the influence of his wife Sonia Delaunay, in whose veins runs the idealism of the Russian people translated into the beauty of color applied in decoration praised by critics.

Recently, Delaunay has completely given up painting pictures that have a subject. For him, painting should exist

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1 Today, the painting is in the Chicago Art Institute.

2 Tarsila dedicated another essay to this painter on July 9, 1941, with the title "Delaunay."

3 The writer deals in more detail with the experimental poet Jean Cocteau (1889-1963) in the essay "Várias Notícias de Paris" (Various News from Paris), September 11, 1940.

only in terms of color; drawing does not exist and the application of one color beside another must create a line that has no intention of limiting the surface and will not give it a specific form that will mean anything, that will represent an object. The interest is in the technique and materials used. Paintings with titles that invoke stories, that lead the viewer into the world of reason, kill all feeling because painting is aimed directly at pleasing the senses.

Delaunay always signs his name; in recent years he has painted many decorative panels. I have had occasion to see one of them that takes up the whole of one part of the interior of an elegant house in Paris, dazzling in its intensity, harmony and vibration of color, completely blotting out another wall decorated by Dufy,<sup>4</sup> who paints pictures that are playful in their carefree lines drawn between moonlight blues.

Three years ago, Delaunay thought about founding a "City of Artists" 30 kilometers outside Paris with a group of friends. They bought land to build houses and agreed to the construction of a huge studio with the aim of working together, guided by modern ideas that would demand the convergence of efforts to create grand projects, a process that would defend the individual against the panic caused by the economic crisis.

Robert Delaunay's Sundays were divided among friends, with a *déjeuner sur l'herbe*<sup>5</sup> on the grounds of that future city where they could already envision, through the artist's charming words, happy houses surrounded by floral gardens, adornments of the huge workshop peopled with dreams in the happiness of efficient work.

4 Raul Dufy (1877-1953): experimental French painter whose work is characterized by drawings done in fine lines and vibrant colors that frequently portrayed the world of horse racing and the French Riviera.

5 Lunch in the countryside.

## From Joseph Monier to Le Corbusier

*Diário de São Paulo,*  
Wednesday, July 22, 1936

THE CRUSHING SKYSCRAPERS of North America, those monument-constructions that are today defying tradition, had their origin in France, in an unpretentious idea of Joseph Monier, an ordinary sort of man who had a horticultural

business on the outskirts of Paris. In 1867, M. Monier took out a patent for making cement boxes for flowers. The originality of these boxes consisted in embedding metal mesh in their walls to give strength to thinly cast cement, and so they took the place of the old boxes, which were very heavy and almost impossible to transport.

Joseph Monier's modest invention later gave the French builder Hennebique the idea of using cement, metal mesh and iron bars for buildings. This was in 1879. Some years later, this new process was well received, especially in Belgium, where Hennebique's large company established itself permanently, providing the whole of Europe, after 1895, with material for buildings using reinforced concrete and popularizing their designs of large, simple facades that paved the way for today's striking glass buildings. Later came the enthusiasts who improved upon the idea. In 1910, Tony Garnier<sup>1</sup> presented an important plan for the "Industrial City" that was rejected by conservatives as a mad idea but was, however, later accepted as a model in Germany, France, the United States and Russia.

The Perret brothers also had their day and still have an influence on modern architecture. They designed the Théâtre des Champs-Élysées in Paris, which is admired for the audacity of its technique and the harmony of its parts. They belong to a school of architecture that was always allied with painting and sculpture.

After the Great War, with the abrupt change of aspirations in publicizing social problems, in the incredible development of the machine, in cubist influence and in the taste for primitivism based on pure sources, a new trend arose and asserted itself through the theories of Le Corbusier who, since 1920, has been considered the leader of the school. He was a disciple of Auguste Perret, but his vision surpassed that of his teacher. In 1927, in the magazine *Esprit Nouveau*, edited by him and Ozenfant,<sup>2</sup> he set out his theories, which were then controversial and today receive official support. Brazil's current Minister of Education, Gustavo Capanema, whose intelligent work has made itself felt in the development of Brazilian culture, invited the great architect and urbanist, who is now in Brazil, to give a series of lectures

1 Tony Garnier (1869-1948): French architect and urbanist whose project, cited by Tarsila, brings together innovations both in urban and aesthetic planning, suggesting the incorporation of new symbols of modern life in the urban landscape.

2 Amédée Ozenfant (1886-1966): French artist who created, together with Léger and Le Corbusier, out of purism, a pictorial formula based on Synthetic Cubism.

here.<sup>3</sup>

It was not the first time that Le Corbusier had been to Brazil. He first visited in 1929. He had come from Europe in the same ship as Josephine Baker<sup>4</sup> and her husband, Count Pepino. At a reception I gave in the house where I then lived I had a charming visit from these famous figures, and in his lectures Le Corbusier often spoke of his daring plans to remodel cities, gentle puzzles for the will of this magical man whose vision reached across centuries of tradition to the light-filled panoramas of the future.

Le Corbusier sees cities as consequences of factors that move in time and space and have no universal rigidity. Climate, tradition and many other factors modify and adapt the ideal lines of his plans to local needs.

In my journeys around the world, I have seen the different aspects that human agglomerations have adopted in different regions. Spontaneous styles, some of them intensely rich and picturesque, give character to cities. The intelligent and sensitive urbanist makes use of this character that successive generations give to the rationalization of his plans, and this is the case with Le Corbusier.

In the Moscow Modern Museum of Western Arts [sic], I saw several of Le Corbusier's scale models preserved as masterpieces of artistic ideas allied to the spirit of utilitarianism that today rules as a predominant factor in the organization of social life.

Right now in Paris, there are three well-defined currents in architecture: the conservative architects; the Perret brothers who, mainly through Auguste Perret and his disciples, have been leading the art of their buildings towards a "humanist architecture" typified, since 1928, by the sobriety of its general lines but nevertheless presenting certain decorative details that combine with the theories of the famous Austrian architect Adolf Loos, who calls for the total abolition of ornament, reducing everything, objects, buildings, facings, to their most essential elements; the third current is that of Le Corbusier and Jeanneret. This is, without a doubt, the strongest, most intelligent and most courageous current.

3 Lê Corbusier arrived in Brazil at the invitation of a group of Brazilian architects led by Lúcio Costa. Given the job of proposing an architectural plan for the campus of the future University of Brazil, the group tried to counter the traditional plan of the Italian Marcello Piacentini (who had initially been contacted by the Brazilian government for the task) with Le Corbusier's modern-inspired architecture. It is important to emphasize the political aspect implicit in these decisions: at that time, it was impossible to separate Piacentini's Italian architecture from the fascist regime, so demanding that Le Corbusier come to Brazil also represented a rejection of political authoritarianism.

4 Josephine Baker (1906-1975): black American singer and dancer who appeared in the *Revue Nègre* and scandalized Paris in the second half of the 1920s. Tarsila owned a signed photograph of her.

The two latter groups have come together in a united front against the surviving elements of academicism.

Le Corbusier thinks that architecture and urbanism are intimately linked, comprising a whole. He is a tireless worker. He has traveled and remodeled many cities, solving the most complicated problems, always finding an answer as a result of his great intelligence and artistic sensibility. In Africa, a new town will soon be born of his honest knowledge and creative imagination. In Czechoslovakia, he has created an entire industrial town around the buildings of the Bata<sup>5</sup> complex. In Barcelona, where his influence is considerable, he has worked to remodel the old town without destroying the charm of its original character. And he still travels, spreading throughout the world the clean simplicity of his architectural lines, creating luminous cities that seem made

5 The aforementioned industrial zone is in the city of Zlín, in the Czech Republic, and was built around the industrial park of the Bata family, celebrated shoe manufacturers.

## The Poet of Gardens

*Diário de São Paulo,*  
Tuesday, August 25, 1936

IN LEME, ALMOST facing the sea. A large, old, settled house, a very Brazilian house, quite simple and unpretentious so as to peacefully host the most advanced modern spirit. Trees surround it. In front, colored borders of caladium plants mixed with flowers; green foliage, veined, *carijós* spotted with blood. At back, the wooded hill rises gently.

Roberto Burle Marx is the poet of gardens.<sup>1</sup> Sensitive and intelligent, he scatters around his living space the poems he invents with Brazilian plants: green, savage, aggressive poems; lyric poems about adiantums trembling at the water's edge.

Stone steps lead to a small, dry rise in the land warmed by the sun. This is the headquarters of the cacti that live there comfortable and well fed, with fat, sculptural leaves that pretend to be snakes, candelabra, thorny hands, thick hair.

Each corner is a surprise connected by steps reeking with

1 Tarsila will allude later to this expression in the article "Roberto Burle Marx," December 10, 1946, when she recalls her visit to the landscape artist's house.

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*samambaias*, to another, even greater surprise.

Here is the grass-covered stage for the exhibition of caladium plants in an amazing show of colors – pink, red, purple, strong greens, anemic greens – linked to the caprice of design, defying and leaving behind the fancy of the boldest decorators. Beside a small lake filled with aquatic plants, the trees are reflected, old inhabitants of this place whose right of ownership Roberto Burle Marx has respected against the advice of many designers of modern gardens who are indifferent to trees.

Roberto Burle Marx, who is still very young, lived until recently in the delicious agony of not knowing where to apply his sensibilities. He has a vocation for music, painting, sculpture and the theater, in other words all the arts. He has the gift of speaking and understanding different languages, has the patience to do research, the memory to store the scientific name of each of the plants that are his friends and can give them to whoever asks, but life is limited. He has fixed on painting and the art of making gardens – the art of ordering the caprices and surprises of nature and adapting them to the beautiful shapes and designs suggested by those same surprises.

Gardens are the vestments of architecture, they are open-air living rooms. English gardens, attempting to imitate the irregularities of nature, accommodated many foolish ideas. Many architects did not hesitate to plant a Greek temple in their parks, rising up alongside a Russian cottage or a feudal castle with philosophical inscriptions beside a modern statue surrounded by cypresses.

The classical garden strictly obeys the architecture of which it is a part, in a spirit of solemn order. The ground is leveled and the slightest unevenness is arranged in steps topped by balustrades and decorated with vases or statues. Water is directed through channels ornamented with green borders and falls into tame, symmetrical lakes; the polite trees are grouped according to type, resigned to the fetters of wire that pull, twist and martyr them.

The parks of Versailles were conceived in this way by the French architect André le Nôtre, as well as those of Saint-Cloud, Meudon and the Tuileries Gardens, to speak only of France. They are all dignified and majestic, and reflect the time and remnants of an extinct aristocracy.

Roberto Burle Marx has an intelligent understanding of the garden in its own environment. In Brazil, a Brazilian garden, one that harmonizes and marries with modern architecture. He is against the wretched activity of cutting trees into the shapes of animals or geometric figures. We know that this fashion is ancient, from the time of Augustus,

and that parks laid out in regular designs were well known in Antiquity. The Hanging Gardens of Semiramis, built in layered amphitheatres with huge pillars full of earth so that trees could extend their roots, have returned today, in a second edition, in the large buildings of modern architecture.

For his Brazilian gardens, Roberto Burle Marx requires Brazilian trees with dense foliage that protects against sun and rain, and the immense wealth of ornamental plants found in our forests. Pernambuco gave Brazil a lesson, entrusting to the poet of gardens the park in the Casa Forte – one of the districts of the state capital, Recife – and the cactus garden of Euclides da Cunha Square. I know them through photographs and they are wonderful. Burle Marx has transplanted strange trees from the Amazon; the *Victoria regia* lily grew leaves almost two meters in diameter; the cacti were happily growing fat; the ornamental plants from the Northeast have made it their meeting place, and the trees, handled scientifically, have spread their leaves in a prodigious gesture of juggling.

Roberto Burle Marx is now, once again, going on to Recife to enjoy the fruits of his art and his work. The wild and civilized avenues he created are now his passport to enter the governor's palace, where he will once again show his creative ability in making another park – a harmonious summary of the Brazilian jungle.

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## ***From the Banks of the Nile to the Modern Book<sup>1</sup>***

*Diário de São Paulo*  
Tuesday, September 8, 1936

A BOOK.... SHEETS OF PAPER put together, written by hand or printed, a symbol of culture whether basic, whether raised to a high level. It is an integral part of modern life that has spread over the whole world to teach, entertain, pervert, purify and console. A house without books is a spiritual desert.

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<sup>1</sup> This article was reprinted with the title "Evolução do Livro" (Evolution of the Book) on January 24, 1952, in summary form and with few alterations to the text.

It is fitting that it should tell us its story, where it came from, how it was born, how it developed, how it became accessible to the masses, how it infiltrated humanity spreading ideas, creating the awareness of rights, turning them into struggles and rivers of blood in which suffering man drowns in search of happiness.

And in telling us its story, the book speaks of an ancient plant, a type of reed that grows along the Nile whose stalk is made up of layered leaves treated and used by the ancient Egyptians for their manuscripts. This plant was papyrus.

And this simple story takes us to distant times that make us think: why write on papyrus, carve on stones, or raise statues and monuments? Why write, by means of pictorial arts, the story of a life passing over this earth? In the final analysis, everything springs from the instinct to preserve, the desire to become immortal.

At every step, we see names carved in tree trunks, on café tables, written on the windows of trains and in the cement of a recently repaired pavement.

Which of us has not done this, at least during adolescence? Who has not played on paper, writing their own name?

Telling us its long history, the book informs us that woodcut printing – the printing of writing by means of characters carved in wood – existed in China from the 6th century. Europeans only learned about this process in the 12th century, and it only really became common in the 15th century.

Our teacher, the book, continues the tale until it comes to the last years of the Middle Ages. Gutenberg gave it the chance to develop and expand with the invention of moving characters made of metal. In 1450, Fust made his contribution through his association with the inventor. Later, Pfister and, above all, Peter Shoeffler made great advances, sensibly perfecting it.

This wonderful invention was one of the factors leading to progress in modern history. Books spread, teaching escaped from the control of those with knowledge – half a dozen wise men who dictated the laws of humanity from their cloisters – to take root among people suffocated by ignorance.

Thus we arrive, little by little, at the great conquests in the field of the spirit: philosophical ideas spread by means of books take shape, expand and burst into struggles and revolutions.

Naturally, the dissemination of the book happened gradually, in accordance with technical improvements in

printing. Today, print-runs are in the millions. The luxury edition has its artists who design it with harmonious proportions, with new type inspired by ancient manuscripts, with an artistic selection of illustrations that range from woodcuts to copper engravings and lithographs, and these are becoming more popular thanks to the ease of printing them. In this respect, Luc-Albert Moreau stands out for the excellence of his technique.

In recent years, page design has been the object of special interest in terms of artistic composition, distribution of illustrations and choice of typeface.

Luxury bookbinding has found its master in the imaginative Pierre Legrain who has been able to combine technical mastery with simplicity of geometrical design and is a pioneer of modern bookbinding. I knew him in Paris and went to visit his workshop, where he works with two trusted helpers. Every book that leaves his hands is a jewel by reason of its wonderful finish, the originality of its cover with geometrical and abstract designs relating to the author's theme. Many artists before him have reached high levels of achievement in this area, reproducing real paintings, representing landscapes or figures in pyrography or miniature mosaics made of colored pieces of leather.

Legrain created modern bookbinding, without anecdotes, and launched the 20<sup>th</sup>-century book. He has always been at the forefront in bookbinding exhibitions. In a world where art is respected and fortunes are great, there is no lack of bibliophiles willing to pay 30,000 or 50,000 francs for a book bound by Legrain.

This artist was also the creator of modern framing in materials such as leather, zinc, sand-covered wood, mirrors, construction materials, colored paper and anything that, by its material or form, was a complement, an extension of the painting. Legrain became the painter's partner and this led to much discussion. I had proof of this in the reviews of the paintings exhibition I held in Paris in 1926 where, for the first time, Legrain's frames were seen together in public.<sup>2</sup>

This wonderful artist, who died eight years ago, continues to live on through the art he left us, in transforming ordinary books into true gems.

<sup>2</sup> Of Legrain's work, there still exist the frames of *Abaporu*, currently in the collection of the Museo de Arte Latinoamericano de Buenos Aires, and *A Cuca*, in the collection of the Musée Grenoble in France.

# Carnival<sup>1</sup>

*Diário de São Paulo*  
Tuesday, February 2, 1937

COLLECTIVE MADNESS, UNBRIDLED HAPPINESS, release of inhibitions amidst hallucinatory shouts and deafening roars of laughter, frenetic tambourines, the growl of drums, sweaty courtship, snaking lines of people, confetti showering millions of colors – Carnival rules today with the same bacchantes, the same Lupercalian celebrants, with the same wild rhythm.

The modern Carnival is connected by the thread of tradition to the ancient Lupercalia, Bacchanalia and Saturnalia.

The Lupercalia were celebrated in ancient Rome to honor Lupercus, the Latin name of the god Pan, protector of shepherds and great enemy of wolves.

According to Roman legend, the Lupercalia were imported from Greece to Latium in the third century B.C. by Evander, who brought civilization to the Latins by teaching them the alphabet, music, agriculture, gentle habits and the cult of Pan. These orgiastic feasts in Rome began with the sacrifice of a goat and a dog by priests of the cult – Lupercalians – who then ran madly about the town either naked or dressed in strips of male goat hide and armed with whips. These they cracked among the crowds; pregnant women tried to be whipped so that their children would come into the world without pain and sterile women so as to become fertile.

The nakedness of the Lupercalians evoked Pan and the fauns; their wild running symbolized that of those deities through the mountains.

The Roman Bacchanalia in praise of Bacchus, correspond to the Dionysian festivals of Greece, since Dionysius is the Greek name of Bacchus. Historians tell us that these festivals were originally serious and religious, consisting of paying homage to fertility represented by a phallus made from the wood of a fig tree and solemnly carried in a cart that traveled, in procession, through the whole city and presented with armfuls of flowers by matrons to honor the symbol of fertility. Both Egypt and India celebrated these festivals. With the passage of time, however, the Bacchanalia turned into licentious orgies.

The Saturnalia, dedicated to Saturn, were the most important feasts of the ancient Romans and were accompanied by complete social equality. On those days, the master served the slaves and had to listen to their jokes and even insults, without reacting.

Julius Caesar decreed that, for the enjoyment of the people, the one-day Saturnalia should be extended to two days. Later, they went on for seven days. The slave, wearing his master's clothes, felt himself to be a free man during that time. The rulers declared that during the Saturnalia there should be total equality between rich and poor; that sentences should not be handed down during these days; that wars should have truces for the benefit of the soldiers and that, on the eve of the festival, people's houses should be washed and purified.

The Saturnalia always began with an exchange of presents, usually of little value. On those days, when cruel masters put on an appearance of false goodness, many debts were forgiven while unbridled joy spread throughout the town and country. Writers paid their debts with literary works.

These festivals passed from paganism into Christianity with few changes of form. Carnival – the etymology of the word is controversial (according to some coming from the Latin *caro, carnis* - meat, and *vale* - goodbye, and according to others from *carrus navalis*) – is a disguised form of the old pagan festivals. Man replaced the ancient gods with a new God and changed, at least in appearance, the ritual associated with his cult, but he still remains the man of primitive times. Popes clamored in vain against the old style of festivals that were celebrated on the first day of the year. In vain, the holy Bishop of Barcelona wrote a book at the end of the 4th century exhorting Christians to give up the festivals and ceremonies of the “Deer.”

The medieval carnival consisted of the “feast of the mad,” which was also called the “feast of the innocents,” celebrated at Christmas. Sculptures in Gothic cathedrals, with their fantastic animals and deformed figures next to the serene Virgin Mary, are reminders of the connection between paganism and Christianity.

In the last years of the 14th century, Charles VI, the Well-Beloved, King of France, introduced the fashion of masked balls with great success. Soon after the death of Louis XIV, at the beginning of the 18th century, the Duke of Orléans, then the regent during the minority of Louis XV, announced a decree making masked balls at the Opera official. These balls, which were held three times a week starting on the feast of St. Martin in November and continuing until Carnival, became famous.

<sup>1</sup> Article based on the entries, “Carnaval,” “Carnaval de Venise (Le),” “Bachanale ou Bacchanales,” “Lupercalia, ale,” and “Saturnales,” from the encyclopedic *Grand Dictionnaire universel Du XIX siècle*. The article was reprinted with the same title on February 24, 1952, with few alterations to the text.

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In the time of the doges the Venice Carnival attracted foreigners with its serenades, its songs, its balls, illuminated gondolas, which inspired poets and composers. Who is not familiar with the popular song *Carnival in Venice* whose theme inspired Paganini to write one of his best compositions?

The carnivals of Rio de Janeiro, Montevideo and Buenos Aires became very famous in Europe some 50 years ago. They were famous because of the games involving throwing water out of windows onto people walking on the pavement and also for the little wax oranges full of perfumed water that were thrown between lovers in a real battle. The generation of little wax oranges is still with us to nostalgically recount how everything was more beautiful in that era.

Today, the Brazilian Carnival, or rather, the Rio Carnival, with its dazzling display, its infectious, wild joy, thrills those foreigners who cross the Atlantic to join in the euphoria of three days lived in another world.

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## Trends in Modern Art

*Diário de São Paulo*  
Wednesday, July 21, 1937

I READ A FEW DAYS AGO in one of the literary magazines that had recently arrived from Paris, a page dedicated to painting. Among the reproductions of some modern artists, I found a picture by Picasso: a girl standing naked with a little basket of flowers in her hands. A naturalistic drawing without any exaggeration in terms of distortion, strong, masterly drawing, firm lines showing the almost adolescent expression of the little body of a normal child. That canvas by Picasso, without explanations, seems to be from his old blue period. It would not surprise me if it were from this year.

Then I began to think that people are really growing tired of the kind of grotesque distortions that are common in modern art today.

From time to time, Cubist painters feel the need to escape from the geometrical abstract to a more human reality: man created in his own image. Last year, I saw reproductions of works by Picasso in which this need was shown in the perfectly natural details scattered throughout his paintings. For example, a vase of flowers painted realistically within the cubist construction of a still-life.

Picasso really is disconcerting. I remember that in 1923, Léonce Rosenberg showed me in his Paris painting gallery a small canvas by Picasso, with figures in the Pompeian style. The anti-cubists were delighted with this new direction and proclaimed the demise of the new school, but in 1925 Picasso held a large exhibition in the Rue de la Boétie of only cubist paintings, most of them of the same size and with the same white, wood frames. The painter was once again confusing people. His followers were left puzzled.

In 1928, Albert Gleizes, the great interpreter of Cubism, painted pictures with religious subjects in his school. Without departing from the laws of balance, proportion and dynamism that he himself had discovered in cubist painting, Gleizes made it very easy to see in his paintings the synthetic figures of haloed saints. However, in 1923, when I was his pupil, Gleizes – far from guessing his own evolution – was preaching Integral Cubism, which involved the complete absence of subject. He wanted lines and colors shifting towards the infinite within the laws that his investigative mind was discovering in the new art. But, at the same time, his portraits, a genre he considered to be distinct, were perfectly drawn in the spirit of Ingres.

According to Gleizes, Cubism, like most inventions, had arisen out of a simple stroke of luck. Picasso and Braque, bored with the decadent naturalistic art of the beginning of this century, painted their first cubist pictures based on an instinct of revolt, with no preconceived idea, nor any idea of founding a school. Gifted with antennae, they felt that they could use the situation to create a new kind of art. They persevered on this path and, along with other enthusiasts, produced works that made the hair of the unadventurous stand on end. The bold and imaginative – and there were not many of them – applauded this slap in the face to the taboo of mummified museum art.

Cubism was born exactly 30 years ago. Its results had an immediate effect. They presented views never seen before, in which the creative imagination of the artists felt at ease. However, excesses, exaggerations, were not long in coming.

Modern art! In those two words we find all the extravagances, all the monstrosities (including my anthropophagic, brutal and sincere art), all the outbursts, nightmares, restrictions and insanities. It was a valve through which the subconscious could comfortably impose itself on the canvas, condense itself in marble, fix itself in a line of music, in any which way, with or without talent, with or without technique. Confusion reigned. Now there is a general weariness.

Cubism, or rather modern art, gave artists a creative conscience and spirit of freedom. Today, however, we are in a

period of construction in which technique is imposed. Unnatural and conventional deformation is giving ground to beautiful and harmonious deformation. All great artists of every era have deformed shapes. In the golden age of Greek statuary, the artists – far from copying their models – deformed their marble into an ideal of artistic beauty.

## Forests

*Diário de São Paulo*  
Thursday, March 30, 1939

DURING A JOURNEY TO THE INTERIOR OF BRAZIL, as the comfortable Paulista train sped through immense cultivated areas, green pastures and tranquil plains, I thought what those lands must have been like when the forests covered the whole of Brazil.

In spite of a 1928 state decree in São Paulo, in spite of forest legislation dating from 1934, aimed at protecting forests throughout the whole country, the fire, the saw and the axe have worked in the blink of an eye with much unconscious savagery on the friendly forests that for so many centuries have reached heavenward in a slow march, imperturbable, unafraid, conquering space, conquering wind, rain, burning soil and inclement frosts. Their roots reach out in the opposite direction and link together in the victorious conquest of the earth that belongs to them. But the small-minded desire of the little man has wiped out this power.

In the rush to create an agricultural economy with its quick profits, the state of São Paulo has torn up much of its forest lands without thinking of the disastrous consequences for the future.

“Our country is new, we shall have forests for a long time,” say the reckless. But now is the time to think of the fatal impoverishment of our land if we do not put a stop to the selfish destruction of trees by those who only think of the present and of their profits. The forest code is not yet an effect. A Platonic statement printed in a brochure in 1935, it went from hand-to-hand among those interested in forestry and passed through the hands of artists who unconditionally carry within themselves the cult of beautiful things.

Martignac<sup>1</sup> said, in explaining the motive behind a forest code: “Preservation of the forests is one of the major inter-

ests of society and consequently is one of the prime duties of governments. All the necessities of life are linked to their conservation. As they are necessary to individuals, so forests are also necessary to states. Their existence is an unimaginable benefit to the countries that have them.”

In France, the sterile lands of the Champagne are fertilized by forest growth; leaves falling from the trees to the ground make it suitable for more profitable types of agriculture. During the second half of the 18th century, Brémontier<sup>2</sup> managed to stabilize the dunes threatening the city of Bordeaux in Gascony by planting maritime pine trees and thus avoiding erosion: with their leaves, forests filter the water of torrential rains, while their roots, anchored in the soil, give it strength. Louis XVIII honored Brémontier, a man of science and vision, the author of valuable books, with a statue erected in his honor in the region he saved and returned to agriculture.

The influence of forests on the wealth of nations is undeniable. We only have to look at the East with its deserts where, in distant times according to historians, huge forests covered the land. The ancient Roman Empire and other powers were already concerned about forests and there has always been someone to fight to save them during the whole of history. In the 16th century, the artist Bernard Palissy, a man of science and theologian, said: “when I consider the value of the smallest group of trees or thorn bushes, I am puzzled at the great ignorance of men who, it seems, are interested only in spoiling, cutting and destroying the beautiful forests their forefathers guarded so carefully. I would not object to them cutting trees as long as they replanted them, but they care absolutely nothing for the future, nor do they think of the damage they are doing to their future children.”

It was in the 18th century that the cultivation of trees was approached scientifically. Louis XVI ordered the forests of Fontainebleau and Rambouillet to be replanted for commercial purposes, sending his emissary, André Michaux to the United States to bring back seeds and cuttings of trees that might become acclimatized in France.

It’s true that the necessities of life force those who own forests to make a profit. It is always sad for the artist to see a mature tree felled. The businessman who makes money out of it should replace it with another as a gesture of unselfishness, thinking about those who will come after him. He should do this spontaneously without being coerced by law, but in that respect, humanity is still insufficiently evolved.

<sup>1</sup> Jean-Baptiste Gay, Count of Martignac (1778-1832): minister to King Charles X, he wrote the first French code of forest laws promulgated in 1827.

<sup>2</sup> Nicholas Brémontier (1738-1809): French engineer.





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# 6

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## TARSILA SEEN BY HER CONTEMPORARIES

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# Tarsila do Amaral<sup>1</sup>

ANTONIO FERRO  
(1926)

No. 19, Boulevard Berthier, outer Paris. Fortifications. Painting going to war. A simple, well-lit studio, parenthesis of light in the black and sad day. A Brazilian-style lunch with peppers, liquor and cashew nuts. Blaise de Cendrars, *jongleur* of the stars, volcano of phrases and ideas.... *La ruée vers l'or*.<sup>2</sup> Fernand Divoire portrayed him: "*Il y a perdu le bras droit: depuis il laisse flotter la manche. Il a agité cette manche vide au dessus des banquets littéraires avec des gestes de balais*."<sup>3</sup> Alongside Blaise Cendrars, Divoire, author of *Stratégie Littéraire*. Divoire, serene profile, the look of an old print: ivory and rhyme. Maurice Raynal, the harsh critic of *L'Intransigent*. Intransigent. War without mercy against established rules. Jean Barreyre, shipowner of *Le Navire Aveugle*, a book that has the weight of destiny. Léonce Rosenberg, the intelligent manager of Cubism. Doña Olívia Penteadó, Providence of the newly arrived from São Paulo, with a trench for the avant-garde in her house, "Our Lady" in the respectful phrase of Oswald de Andrade and Tarsila. Oswald! Oswald, with his constant vibration, his tremulous intelligence, his electric intelligence, in the tumult of his images, of his words that run over people like cars, is a city, a capital, a country. Oswald is Brazil, the Brazil that reproduces itself, the enormous Brazil, the Brazil that reaches Paris. Alongside Oswald, Tarsila do Amaral, the great Brazilian painter, the greatest Brazilian painter!!!!!!!! (the exclamation marks serve as barbed wire. I prepare for the defense. My cry – I know – is a war cry).

Tarsila's head was her first work. It is a silhouetted head, sharp, of clearly defined lines, "*les cheveux tirés en arrière*."<sup>4</sup> There are no indecisions or artifices. There is strength, the strength of pure beauty. Brancusi, the apostle of lines, would like to sculpt this head, this head full of certainty.

Before Cendrars, Divoire, Raynal, Rosenberg, Barreyre, before all of us, are Tarsila's pictures, color of Brazil. Tarsila's art is the flag of Brazil. "Order and Progress." Order, much order. Everything in its place, everything delineated, like a military parade. She makes the roll call of trees, children, trains parked in front of stations looking like newborn toys.... They

1 Originally published in the magazine *Contemporanea: Portugal-Brasil, Ibero-Americanismo, Arte*, series 3, n.º 2 (Lisbon, June 1926), pp. 84-85.

2 The gold rush.

3 "He has lost his right arm: so he lets the sleeve fly. He has waved that empty sleeve over literary feasts with sweeping gestures."

4 "her hair pulled back."

all reply: "Present!" Everything shouts, everything shouts mysteriously, without moving.... A bit of "*imagerie d'Epinal*" and a bit of wood sculpture, idol and toy. The force of *matière*, of finish, of silhouette, the things in Tarsila's paintings have the relevance of apparition. Tarsila would do well in her next exhibition to put up a poster in the gallery with the following warning: "Do not touch the objects on display." Her disdain for anecdote and her passion for form, for the object, she obtained from Léger. ("*Le bel objet sans autre intention que ce qu'il est*."<sup>5</sup>) Tarsila is subject to influences like everyone else, but she immediately grinds them up into her personality. Tarsila's painting belongs to Tarsila and to Brazil. Like the avenues of New York, her paintings do not need titles. They could appear thus in the catalogue: "Brazil n.º 1, Brazil n.º 2, Brazil n.º 3, etc. etc."... Everything, everything is Brazil: the *Morro da Favela*, the *mestiza* family, the black man worshipping the dove of the Holy Spirit, the theory of the angels. Green and Yellow Flag... Order and Progress.... The controlled order of things and figures, the progress of a new painting, of a revealing, universal and national painting.... How far we are from Marie Laurencin's feminine and beautiful work *Le petit col blanc de ta robe est tout proper*,<sup>6</sup> a painting that I love as one loves a woman. Marie Laurencin has individuality. Tarsila do Amaral has individuality and race.

A short while ago, Tarsila do Amaral opened her exhibition in Paris. We could easily foresee the event. Blaise Cendrars, who wants no other illustrator for his books, Jean Cocteau, Valéry Larbaud, Rosenberg, Raynal and many others, have made France look at Tarsila. France, in her turn, will make Brazil consecrate this great painter. It would, in all confidence, be a gesture of gratitude. Brazil, through the work and grace of Tarsila do Amaral, is a *vient-de-paraitre*,<sup>7</sup> a *vient-de-paraitre* on the Rue de la Boétie.

## Tarsila<sup>8</sup>

MÁRIO DE ANDRADE  
(1927)

In the Brazilian modern art movement, one person who from the beginning adopted an exceptional stance was Mrs.

5 "The beautiful object with no other intention other than being what it is".

6 *The little white collar of your dress is very proper.*

7 New arrival.

8 Dated December 21, 1927, and originally published in the catalogue *Tarsila*. São Paulo: Typ. Bancária, 1929.

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Amaral de Andrade. A name almost no one knows.... Well, the illustrious painter is only known as Tarsila and that is how she signs her paintings.

Tarsila has one of the strongest personalities that the modern artists have revealed to Brazil. It affects the most up-to-date currents of universal painting, she has reached an absolutely personal solution that has drawn the attention of the bigshots of modern Parisian painting. From a traditional family, feeling much at ease within Brazilian reality, one can say that in the history of our painting, she was the first who managed to create a work of national reality. What distinguishes her from an Almeida Junior, for example, it is that her paintings are not inspired by national themes. Ultimately, in artworks like *O Grito do Ipiranga* and *Carioca*, only the subject is Brazilian. Her technique, expression, emotion, art, all of them lead us to far off places beyond the sea. In Tarsila, as in all true painters, the theme is only another circumstance of the enchantment. What truly produces that Brazilian quality immanent in her painting is artistic reality itself; a certain and very advantageously used rustic quality of shapes and color; an intelligent systematization of bad taste that is in exceptionally good taste; an intimate sentimentality, somewhat tinged with sin, full of tenderness and strong flavor.

I do not clearly know which French painter or critic noted that this exoticism should be criticized in her. However, nobody censures the *douanier* Rousseau for his small monkeys and African jungles. It is not only the subject that makes a painting exotic, but the same essential values of that work as art. This French observation, which, by the way, does not have the slightest critical value, clearly proves that Tarsila was able to obtain a visual realization so intimately national that foreigners find it has an exotic flavor.

I believe this is the principal merit of Tarsila's painting. What is most surprising in her, however, is that pursuing that national psychology in her technique did not impair in the least the artistic essence that a painting, to be a painting, requires. This is extraordinary. With an admirable balance between expression and formal realization, she plainly proves what a creative imagination can do at the service of a critical and intelligent culture.

I believe that, after the Paris exhibition, the great painter felt tired. She abandoned the brushes and entered the tea-time of her existence. She traveled, amused herself, studied, but painting, she did not paint anything else. This restlessness brought a dark twilight to the modern festivals here. 8 p.m., 10 p.m., 11 p.m., 12 a.m., 1 a.m., 2 a.m.... It is five o'clock and arriving at the Santa Teresa do Alto farm finds

a dining room recently decorated by the painter. Tarsila has resumed her work and plans to hold an exhibition here next year. This will be very good because, ultimately, in Brazil, except for the small group of admirers who frequent the painter's studio, the rest only have knowledge of her paintings through highly imperfect reproductions.

Actually, in that dining room the painter restricted herself to improving the naïve paintings that were already there, giving them an artistic value. But those still lifes, which were formerly of an applied vulgarity, with unworthy colors, now became joyful, a delight to the eyes. Bananas, oranges, fat pineapples converted into fruit from the north, just-picked, in the orchard... of imagination. They do not make us want to eat them but rather gently encourage conversation. There is sun out there. It smells strongly of soil and flowers. Better to stay right here, chatting aimlessly. The delightful indolence of the farm where every hour we return to the table to eat a little something. That is the environment created by the bananas, oranges and pineapples that Tarsila has harvested from her imagination.

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## Sobre Tarsila<sup>9</sup> (1940)

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### MANUEL BANDEIRA

When I think of Tarsila, I immediately remember the period just before Anthropophagy and feel my memory deliciously overwhelmed with innocent oratories, little mulatto angels, paper flowers and little blue and pink trunks – all of Brazilian folk soul translated, with predictable excitement, into art.

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### EMILIANO DI CAVALCANTI

It is a consolation for me, today, here in Brazil, to look at Tarsila's paintings, especially those categorized as Pau-Brasil, or derived from that period. They possess two essential qualities of painting: they are colorful and happy. Color and happiness very much ours, that is to say, pure color and simple happiness.

With her paintings from that period, Tarsila forged a path

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<sup>9</sup> This and the following texts by Di Cavalcanti, Jorge de Lima, Mário de Andrade, Ribeiro Couto, Sérgio Milliet and Carlos Drummond de Andrade were originally published in the *Revista Acadêmica* (São Paulo) in a special issue dedicated to Tarsila do Amaral in September 1940.

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for our artists; one they did not recognize, and even Tarsila herself abandoned this tendency that was so much her own, and started to paint other things, for me of little importance.... What a pity.

If I did not know her current painting, which is a new expression of that age, something of real value for her and valuable for Brazilian painting, I would ask God that Tarsila return to being the Tarsila who is so much a part of us, the blue and pink of the Pau-Brasil period.

I am writing all these things hurriedly in a room on Tarsila's farm (the dining room); on the wall of this dining room are three still-lives the artist painted with glue paints, alive, alive, very much alive. They are three examples and in them is Brazilian tradition and taste. And it is exactly Brazilian tradition and taste that our painting needs.

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## JORGE DE LIMA

In the history of Brazilian painting, Tarsila do Amaral is what Domingos de Magalhães was to Romanticism or Graça Aranha to Modernism in Brazil. Those innovative artistic movements began with them and found in them their most fervent protagonists.

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## *Decorativism* MÁRIO DE ANDRADE (1940)

What I most appreciate and what most pleases me in Tarsila's painting is exactly that which leads some people to consider it "decorative." It is no more or less decorative than any cubist or abstract painting, no more or less decorative than Leonardo's *Last Supper* or a Giotto fresco.

I believe those demands to use only muted tones, that form be diluted in color harmonies or that each color be shown eternally trembling in the infinity of its semitones, are truly modern prejudices. All this is false teaching that only succeeds in stifling creativity and hampering the freedom of individual expression. A color is never solely decorative, just as a flat tone, a volume blurred by the gradations of light and shade or a well-defined shape are never decorative in themselves.

If these processes are common in decoration and its various corollaries, such as makeup, flags, advertisements, etc., then there is nothing to stop other processes from also be-

ing decorative (we need only recall medieval tapestries and Egyptian inscriptions), nor stop them from so being. The decorative is essentially, aesthetically, a problem of composition. To decorate is to fill and complete; and in this sense the brushstroke with the most muted tone and richest nuances, applied to the finished work by the painter in order to obtain a certain "effect," is just as decorative as any grotesquery.

What is important for a painting – to keep it from being decorative – is that it have a closed composition that is not open to any later addition. This means that the driving theme (I understand by "theme" even abstract shapes) arbitrarily and personally implies a certain foundation-drawing that, in turn, "necessarily" implies specific colors, lights, volumes and shadows that will also "inevitably" involve certain processes of technical execution that, once realized, will produce a form, that is to say, in the painting, in the closed composition.

Now, Tarsila's paintings are perfectly closed compositions and I defy anyone – faced with one of her foundation-drawings – to obtain better results in coloring and technical handling than hers. It is an admirable case of balance between personality and personal possibilities. Tarsila is not decorative, but... happy! Her art has a festive air. Her art breathes happiness – and it is not by chance that in the period when she ceased to be more humanly human, in order to tie herself to more restrictive and interesting manifestations of humanity, that she muted her tones and a great deal of daylight fled from her palette. And I, for one, like those colors that are proud of being colors, those shapes proud of their originality or innocent of the shamelessness of their fundamental purity. And I am aesthetically amused by the vitality and courage of a certain national bad taste that Tarsila has imposed on her paintings, with certain pinks and yellows, certain blues and certain greens, certain harmonies, all of it the expression of the superior "ignorance" of someone who knew how to overcome the false culture of learned decor.

And if all this is decorative then, by God, let it be!... It is decorative because in this world happiness is itself decorative, a later addition that, as a result, has always been put off by human stupidity... until tomorrow. Tarsila is admirable in that among her possible sufferings and struggles, she always is generous enough to give us happy, pleasing and good paintings, capable of defeating this sun and illuminating the darkness of a grotto, national and disrespectful like the flight of the *guará* and the taste of the *cambucí* fruit. My mouth speaks the truth.

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# Arbitrary Prose about Tarsila

RIBEIRO COUTO  
(1940)

To Luís Martins

1

In her painting is found all the possibilities of the invention of innocence.

2

If I had to commission one painting from her, it would be religious: the portrait of Saint Irapitinga do Segrêdo. Like the black children who play in poverty alongside little closed houses with banana trees in the background, the saint would be Brazilian in her Indian cloak. Few flowers around her, only those creepers along the tropical ground, whose name no one knows nor why they grow there.

3

Exactly like Saint Irapitinga do Segredo. Geography does not say if this mountain village exists, but we are sure that there lived the young mestiza. After her death, Saci [pererê] and Boitatá carried her to Heaven's door. It is said that she performs miracles, at night lighted candles appear along the roads.

4

At least that is what is rumored among those little closed houses. The invisible mothers – old women – chat piously, while the black children jump naked and happy before the pink walls: the perfect color of happiness.

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## Tarsila

SÉRGIO MILLIET  
(1940)

In the history of Brazilian painting, Tarsila has a leading role. Not only because of who she is, but of who she was at the beginning of the modernist revolution. A forerunner of Cubism, Expressionism and Surrealism in our milieu, also hers was the initiative of the Brazilian theme, handled with a spirit typically ours. From this phase of her development – extremely decorative and joyful – stands out of one of her most notable canvases: *A Cuca*, in which the styliza-

tion of national motifs contains an indisputably constructivist balance. With the maturing of her experience, Tarsila turned towards socially concerned painting, as witnessed by *2ª Classe* and *Operários*. On the other hand, the innocent sentimentality and mysticism of our people found in her a fortunate interpreter.

Although she had studied with Pedro Alexandrino, and had even been one of his best pupils, Tarsila was able to free herself from all artistic conventions to search for a deeper and – for this very reason – often controversial truth. But the lessons of the old master, as well as those of the cubists whom she visited in Paris, gave her drawing and composition a confidence that can easily be seen in her many portraits.

It is the color in Tarsila's work, however, that most captivates us with its freshness and openness. The light pinks, sky blues, grassy greens have the simple delight of our country life and they carefully adjust themselves to the sickly deformity of the figures. Some critics have referred bitterly to those colors, whose intensity and light reject the compromise of chiaroscuro. They are wrong. Chiaroscuro is out of place in our untidy landscape. The tropics are composed of neat but disordered silhouettes and do not have the nuances familiar to Europe. Like Gauguin, who discovered the pomegranate earth of Tahiti and transported it to his canvases, incomprehensible to the mellifluous impressionists, Tarsila planted in the hothouse of Brazilian painting prior to the Week of Modern Art, vigorous cacti and coconut palms that demanded the rugged *salon* of the exterior. At first, it scandalized because the fashion was for roses, English lawns and well-groomed hedges, but it took root. The painters broke out of the hothouse and each, in his or her own way, has gone on to cultivate their plot of red earth.... And those who arrived much later were not even aware of the fact that there had once been a hothouse full of feeble and artificial flowers.

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## The Word "Tarsila"

CARLOS DRUMMOND  
DE ANDRADE (1940)

At a moment when there is so much talk about painting, the word "Tarsila" condenses and radiates a huge power of suggestion.

Tarsila recalls the modernist experiment, or rather the

rediscovery of Brazil in arts and letters, and above all in the way of looking at life. It also represents the fruits of that experiment, which many people were unable to gather but on whose juice so many youngsters are nourished today, free from all scholastic restrictions and even rejecting liberty because they have enjoyed so much of it.

The presence of Tarsila during the whole of this period is explained by her essentially living work. The artist was not consumed by Modernism, as others were; nor did she lose herself in later confusion and perplexities. To the contrary, she has gone along gathering up every useful element that life and her personal adventures could offer her. This sincerity in the face of the outside world, let us say it now – this honesty – enables us to classify Tarsila as an exemplary painter.

Fleeing from all technical considerations, I only wish to point out here the strictly historical significance of Tarsila's work, without forgetting the human importance of this woman's life, totally devoted to the rough labor of painting.

## Tarsila do Amaral<sup>10</sup>

SÉRGIO MILLIET  
(1953)

Painter, sculptor and writer from São Paulo; she studied drawing and painting with Pedro Alexandrino in São Paulo, beginning in 1917 and later transferred to Elpons' school. In 1921, she went to Europe where, after attending the Académie Julian in Paris, she studied with Émile Renard. In 1922, she exhibited a painting at the official Salon of French artists. Interested in modern art, she began to frequent the Paris studios of the cubist masters: André Lhote, Fernand Léger and Albert Gleizes. In 1926, she held her first solo show in Paris at the Galérie Percier, selling a painting to the Grenoble museum and merited rapturous reception from the major Parisian critics. The same success was repeated in 1928, when she held her second exhibition in Paris, this time showing works in her Anthropophagite style.

It was only in 1929 that she exhibited in Brazil, first in Rio de Janeiro and then in São Paulo, causing a great scandal at that time among a public that was still not familiar with modern art. In 1931, she exhibited in Moscow, selling

<sup>10</sup> Originally published in *Tarsila do Amaral* (Coleção Museu de Arte Moderna de São Paulo, Artistas Brasileiros Contemporâneos, n.º 4). São Paulo: Ed. Domus, November 1953.

a painting to the Museum of Modern Western Art. In 1933, in Rio, she held a large exhibition of all her works.

In addition to her solo exhibitions, the patrician painter has taken part in various collective competitions, submitting work for several years to the salons of the *Indépendents*, the *Sur-Indépendents* and the *Vrais Indépendents*.

She is the creator of the paintings *Pau-Brasil* and *Anthropofágica* [sic] and the precursor, in our milieu, of Cubism and Surrealism. One might add that she was also the first painter in Brazil to become interested in social topics. She has works in various museums and private collections. In 1950-51, there was a retrospective exhibition in the Museu de Arte Moderna de São Paulo.

She won second prize for painting in the first São Paul Biennial in 1951. She holds the *Prêmio 1952* in Art offered by the Municipality of São Paulo, winning an open competition organized by the *Jornal de Letras*.

I met Tarsila do Amaral in Paris in 1923. She was taking some Cubism classes with André Lhote, Fernand Léger and Albert Gleizes. She was, therefore, doing her "military service," an expression she would later use to define the need to study composition and form, which she was doing under the direction of those masters.

At that time, there passed through her studio, located on a side street of the Avenue de Clichy, the most beautiful team of European Modernism: Satie, Cocteau, Cendrars, Léger, Lothe, Gleizes, Supervielle, Valéry-Larbaud, Stravinsky, etc., as well as Brazilian writers and artists such as Paulo Prado, Oswald de Andrade, Villa-Lobos, Souza Lima, Di Cavalcanti, Brecheret, Anita Malfatti. She painted a portrait of me at this time that captures the moment of transition between the Impressionism she had abandoned and the Cubism in which she would spend some time and that would have a decisive importance on the progress of her work.

I only returned to Brazil in 1925. Doña Olívia Penteadó's salon still existed, but the center of artistic and literary activity had moved to Mário de Andrade's residence and Paulo Prado's house, where Blaise Cendrars, passing through São Paulo, was pontificating. It was his second visit to our land, having visited during the Revolution of 1924. And there was also Tarsila's salon in a cozy, old house.

It was more or less at this time that the modernist group left to discover Brazil. On their trip to Minas Gerais, they marvelled at the folk decoration of the humble buildings in São João Del Rey, Tiradentes, Mariana, Congonhas, Sabará and Ouro Preto. Tarsila herself tells us about their amazement in the catalogue of one of the exhibitions of the May

Salon: "In Minas I found the colors I loved as a child. Later, I was taught they were ugly and *caipiras*. I followed the hum of refined taste.... But later I had my revenge on that oppression, bringing them into my paintings: purest blue, violet pink, vivid yellow and strident green, all in various grades of strength according to how much white I mixed with them." She left behind familiar tones, the play of light, the experiments with thick paint. There now appeared a clean style of painting that, above all, was not afraid of the conventional canons. Freedom, sincerity and a certain stylization that owed much to the lessons received in Europe, but that weakened her desire to approach – due to its purity – the Brazilian spirit. Pau-Brasil painting was born, although it did not yet boast the name that Oswald de Andrade later gave it. In its pure colors and simple lines, in the synthetic capturing of the national reality that was both sentimental and naïve and of which Brazilian artists had previously been ashamed, were found the means of expressing Tarsila's regionalist message. The basis of this message would be revealed by the writings of Oswald de Andrade. But no one defined it better than Paulo Prado in his preface to *Pau-Brasil*: "...the new poetry will be neither painting nor sculpture nor prose. It will simply be Poetry with a capital P, sprouting unconsciously out of its native soil. Like a plant." And, in a previous paragraph, he explained that it would also be "the restoration of our daily speech, the humble discourse that the pedantry of grammarians has wanted to eliminate from the written language."

It would not be painting, but it would nevertheless be born out of a pictorial message....

Paulo Prado's preface concludes with the "oration" of Oswald: "Language without archaisms, without erudition. Natural and neological. The millionfold contribution of all errors.... Work against naturalistic detail – through synthesis;... against copying, through invention and through surprise." Isn't this a program for a literary school identical to that of a pictorial school? Isn't this a summary for a search for Brazilian expression carried out by artists bored with European wisdom? Except that these artists did not forget the lessons of Europe. Thus, they came quickly to understand the innovation of European critics who were unanimous in showing interest in Tarsila's experiments, and the lack of understanding of the Brazilian public who could not recognize their own motivations and denied their own souls. Despite the fact that Pau-Brasil has not had followers and appears today as an isolated instance in the history of Brazilian art, its influence was considerable, completing and broadening the ideas contributed by Segall, Anita

Malfatti and Di Cavalcanti and introducing new solutions drawn from Cubism, Expressionism and Surrealism. This last would soon predominate in Tarsila's work and would lead to the painting entitled *Abaporu*, which would begin the Anthropophagite movement led by Oswald de Andrade, Raul Bopp and Antonio de Alcantara Machado. What this new attempt at renovating Brazilian culture was aiming to do is found in the manifesto Oswald wrote at the time: "Down with all importers of canned consciousness.... World without dates. No rubrics. No Napoleon. No Caesar."

It was a return to the Indian, the land; it was the proclamation of intellectual independence following political independence. It was also the natural and inevitable result of Pau-Brasil. And it achieved what "Green and Yellow" had not, because instead of going to the authentic sources of nationality, it had confined itself to the false Indianism of Gonçalves Dias – in other words, it saw the Indian through the Romanticism of Chateaubriand.

In the growth and development of these two schools we find a curious phenomenon, one not previously seen in Brazil's literary and artistic history: that of the painter influencing literature. It is the writers who follow the painter, and their literary ideas are born out of the presence of pictorial invention, of intimate contact with it. Perhaps this explains the mistrust with which the São Paulo artistic world received Tarsila's canvases, seeing in them not the execution of a pictorial work, but the more or less anecdotal illustration of something that would be best put in literary form.

In fact, Brazilian painting, and especially that produced in São Paulo, was still very much immersed in impressionist teachings and more concerned with color and subject, aerial perspective, light and brushwork. None of the great problems of composition, rhythm and draftsmanship (studied anew by Cézanne and the cubists), expression (solved by the expressionists) and color (by the Fauves) had been the objects of our painters' attention. As for the possibility of painting in pure, crude colors, flattened, without volume and subordinated to an orchestral value system, was, of course, a shocking heresy. Tarsila confronted the taboos of São Paulo. For this reason, she was rejected by the "technicians" and accepted by the "literati" who comprised the advanced wing of the critical world. And in Europe, where she exhibited before showing her work in Brazil, there were also those who saw in the work she presented no more than amusing posters, those who criticized the artificial nature of her compositions and the facility of her themes. The fact is that novelty outpaced expectation and, in Europe as in Brazil, this was a little disturbing to the less sensitive and

less imaginative.

A third phase in Tarsila's painting would have the same repercussion in the Brazilian artistic world: her social or socializing phase. After her technical experiments and the rediscovery of her country, she was able to enter further into the environment in which she lived, she understands the real meaning of that which, seen in passing, had seemed to her so picturesque and pleasingly colored. From a distance, the houses of the poor look like small, naïvely-colored cubes – up close they are slums. The red dress, the bright spot on the green of the landscape, reveals itself to be torn and dirty when seen up close. The fat-bellied child is sick. The red earth produces only a field of feeble corn. The thatched huts have no floors and the eyes looking at the curious artist are tired and lifeless. The feeling aroused by such a situation could not be expressed in stylized form. It demanded forceful drawing in an expressionist style. And the painter used it in that phase during which she gives us *2ª Classe*, *Operários*, etc.

So, the cheerful pinks and blues disappear and we find the cold colors of the earth, the ochres without light. The lively rhythms are snuffed out and the geometrical structures disappear. There is a kind of return to realism in the painter's desire to achieve an easier way of communicating with the public. She has an ideal and wants to create converts. Art no longer seems her to be an intelligent game requiring only a certain good taste and sensitivity on the part of the artist. Social painting requires the painter to make concessions that are not always compatible with his or her temperament. The artist needs to stoically renounce all technical originality, to go down among the ordinary people, to adopt a language that neither hurts nor frightens and to be on the same level as the almost-illiterate public at which he or she is aiming. There are, of course, exceptions; there are those who manage to express social drama without giving up anything. It is not these, however, who reach their target. The people do not understand them, nor does their message strike home and only political conviction keeps them within the line they have adopted.

Tarsila had come to the social field more through sentimentalism than ideology. For this reason, she could not resist the appeal of her sensitivity for long. She would soon return to her *caipiras* landscapes and innocent figures as an expression of the feelings emanating from her land. Now, however, she was driven by a desire to bring a taste of a more sensual theme to her solid composition, characteristic coloring and clean drawing. This would be the period of her return to Pau-Brasil, where she would definitively remain.

Having pointed out the essential points of reference for understanding Tarsila's work, it must be noted that her presence in the history of Brazilian art is manifested within two different currents of influence. One is direct and immediate in its effects; the other is indirect and intermediate. The first operates in the field of literature by causing the Pau-Brasil and Anthropophagite movements to emerge. The second works underground, overcoming hostility to the medium, cautiously introducing new solutions to greater or lesser effect and finally bearing fruit in the new, younger generations among whom the same Brazilian and social (and anthropophagic) topics, and the same love for raw color and geometric constructions, are found.

One of the Parisian critics said about Tarsila's exhibition at the Galerie Percier in 1926: "...just as you need a license to drive a car, all experimental painters should carry a document attesting that, having proved they are familiar with their craft, the bearer is authorized to surrender himself to all eccentricities. It happens that Tarsila has passed her test and received her document. Skilled and sensitive in her drawing, she has mastered her academic lessons and has the right to do what she does best." Because what Tarsila thought best to do, and did, was to free her own form of expression from certain conventions that had exercised a coercive and even inhibiting influence on her. Those who saw the first impressionist works of that student of Pedro Alexandrino and the Académie Julian – competently done but not particularly interesting – and then saw the first paintings of her Pau-Brasil period, could not fail to see that the student had finished the course and from then on showed herself to have her own personality, that the artist had found her style, a style that could express her feelings and communicate them to the most difficult of publics. In her rapid process of maturing, she repeatedly checked the quality of her contact with the public until she became fully confident and was able to arouse an immediate response in that public. She was criticized for having a certain decorative tendency. Her stylizations, the clarity of her drawing and coloring "made posters." There was always a prejudice against her colors and her subjects that confined painting within two or three characteristic aspects of the Western art of recent centuries, and reduced her to easel-painting. Great painting has never been afraid of decorating, it actually exists to decorate, creating a mystical atmosphere in churches, giving solemn expression to palaces and putting the finishing touches on the architectural rhythm of public squares.

However, the sense of monumental decoration was lost with the rise of the *haute bourgeoisie* and art gradually be-

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came a pleasure for the refined rich. Decoration will always be a return to the real function of painting and there is no reason to be afraid of it. In the case of Tarsila, it is perfectly possible to imagine her canvases being stretched to the size of the building walls, as happened with the Mexican painters (also decorative, but creators of a strong, original art). This opportunity was not given to her, and her work remained as series of plans for frescoes or illustrations for a history of Brazil told in ordinary language, a history that would say more about daily life than about military deeds. It would not narrate the era of the *Bandeirantes* but rather of the modern domestication of the wild, the Brazilian countryside, it would not talk about the drama of slavery but more about present miseries, the continual misery, and of the sentimentalism and goodness and patience of the Brazilian people.

I am one of those who does not trust in the classification of art by nationality but I accept that we can speak of regional influences in painting. Obviously, I am not referring to themes, which may be national, as with Almeida Jr., for example. I am thinking, rather, in terms of technique and style, light and color, composition and design. And it is from this point of view – rather than in relation to her favorite subjects – that Tarsila’s painting shows itself to be typically regional. The big city on the Brazilian coast does not interest her very much. She does not feel it with the same tenderness that she puts into her compositions of small villages affected by progress, frightened by the train and the automobile, with markets overflowing with tropical fruit or the houses of the immigrants on the coffee plantations, of black people and mulattos with their hands placed before their patron saint. In these canvases, Tarsila well reflects the interior of Brazil, mainly the central area that encompasses São Paulo and Minas. Her greens, pinks and blues overflow

with evocative strength and would not work in the painting of any foreign artist. Neither would her schematization have been expressed by them because none would have been capable of so efficiently synthesizing the essence of local appearance. They either lost themselves in detail or fell into caricature. Only in the work of the *douanier* Rousseau can we find someone from the same pictorial family, someone with an equally sharp, penetrating gaze, the same ability to synthesize the whole and analyze the parts. However, Rousseau created a school but Tarsila never had disciples. How can we explain this phenomenon? Perhaps because we are too young a people and too unrefined in our culture. Well, Tarsila’s art is exquisite, although at first sight we might think its solutions arise from a rather elementary faculty of perception. But, just as real elegance consists in divesting oneself of any elegance, real aesthetic refinement consists in voluntarily abolishing refinement. Ultimately, every artist hopes to achieve the child’s nakedness of soul, which never tries to copy reality but creates a new world – if not more real, at least more moving – with elements that are characteristic of the old world.

Braque says that certain painters “preserve nature in the belief that they are making it immortal.” Tarsila does not do this, concerned as she is with capturing the present and unique moment, not in the wake of the impressionists – whose little hot and cold tricks would quickly be included in the recipes of the schools of Fine Arts and the Academies – but rather by means of a transfer brought about by sensibility.

For this reason, her work is not only valuable as an artistic achievement – one of the most original seen in Brazil – but also as a poetic achievement and documentation – however paradoxical that seems – of the adolescence of Brazil.

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**TARSILA  
DO AMARAL  
(1886–1973):  
HER LIFE AND  
WORK**



# TARSILA DO AMARAL CHRONOLOGY\*

REGINA TEIXEIRA DE BARROS

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**Fig. 1.** Lydia Dias do Amaral, the artist's mother.  
**Fig. 2.** Tarsila's father, painted by Enrico Vio in 1919.  
**Fig. 3.** Coffee refinery on Tarsila's family farm.  
**Fig. 4.** Santa Teresa do Alto farmhouse.  
**Fig. 5.** Former female slave of the Amaral family, who may have inspired Tarsila's painting *A Negra*.



**1886** Tarsila do Amaral is born on September 1 in Capivari, in the interior of the state of São Paulo, daughter of Lydia Dias do Amaral (Fig. 1) and the coffee baron José Estanislau do Amaral Filho (Fig. 2). Her paternal grandfather was known as “The Millionaire” because, in addition to being the head of several large companies in the city of São Paulo, he owned many properties in the interior, and had about 400 slaves who worked on his vast coffee plantations (Fig. 3). Tarsila's childhood, along with that of her five siblings, is spent between the farms of São Bernardo, in the municipality of Rafard, and Santa Teresa do Alto, in Itupeva (Fig. 4). Her life alternates between two different realities: on the one hand, she makes dolls out of branches, goes for carriage rides, runs among rocks and cacti and listens to the ghost stories of female former slaves (Fig. 5) (slavery in Brazil was officially abolished when Tarsila was two years old). On the other, she grows up in a highly sophisticated atmosphere where everything “breathed France”: from the imported mineral water and vegetables to her strict education at the hands of Mademoiselle Marie and to her piano lessons, an instrument for which Tarsila developed a special liking.

**1898–1902** Studies in the nuns' school in Santana, a district in the northern part of the city of São Paulo, and then becomes a boarder at the traditional Colégio Sion.

\* Chronology compiled from: Aracy Amaral, “Cronologia biográfica e artística,” in *Tarsila do Amaral*. Buenos Aires: Fundação Finambrás, 1998; Aracy Amaral, *Tarsila: sua obra e seu tempo*. São Paulo: Ed. 23/ Edusp, 2003; Catalogue Raisonné: Tarsila do Amaral. São Paulo: Base7/Pinacoteca do Estado de São Paulo, 2008.



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**1902** Tarsila and her sister Cecília travel to Europe with their parents, who place them as boarders at the Colegio del Sagrado Corazón in Barcelona.

**1904** Returns to Brazil and marries her mother's cousin, André Teixeira Pinto. On their honeymoon they go to Argentina and Chile.

**1906** Her only daughter, Dulce, is born on the São Bernardo farm. The young couple then goes to live on the Sertão farm (Fig. 6), property of Tarsila's parents.

**1913** Separates from her husband and moves to São Paulo.

**1916** Begins to work in the studio of William Zadig (1884-1952), a Swedish sculptor based in São Paulo. Later, studies modeling through copies with the Italian-Brazilian Oreste Mantovani (Fig. 7).

**1917** Begins studying drawing and painting with the academic teacher Pedro Alexandrino (1856-1942), famous for his still-lives of lustrous copperware. Alexandrino encourages her to always carry notebooks; a habit Tarsila will continue throughout her life and that, in the future, will give her an

invaluable lexicon of images.

Orders a studio to be built in Rua Vitória (Fig. 8), where Alexandrino begins to give her classes.

**1919** Studies painting with George Elpons (1865-1939), a German artist based in São Paulo.

Tarsila's first works are limited to studies of animals and still-lives, together with portrait sketches collected in notebooks. Her paintings, some ten works, consist of copies of old masters, small landscapes (Fig. 9) and still-lives.

**1920-21** Leaves for Europe with Dulce (ill., p. 54), who boards in a school in London. Settles in Paris, studying at the traditional Académie Julian and then in the more liberal studio of Emile Renard (1850-1930). On Sundays, she takes courses in free drawing.

In contrast to the impression left when she first visited Paris at the age of 18 with her parents, Tarsila now feels a great sense of euphoria. In a letter addressed to the painter Anita Malfatti, she exclaims: "You know, Anita, almost everything is moving towards Cubism or Futurism.... There are lots of impressionist landscapes and others that are dadaist. I'm sure you already knew about Dadaism. I, however, am just getting to know it." (Letter from Paris, October 26, 1920.)



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**Fig. 6.** Sertão farmhouse.

**Fig. 7.** *Soldado romano* (Roman Soldier), 1916. Plaster, 58 x 49.5 x 32 cm. Banco Central do Brasil, Brasília, DF.

**Fig. 8.** *Meu ateliê, Rua Vitória* (My Studio, Rua Vitória), 1918. Oil on canvas, 34 x 26 cm. Location unknown.

**Fig. 9.** *Pedras na paisagem* (Rocks in a Landscape), c. 1918. Oil on card canvas, 16.2 x 25.2 cm. Collection of Ana Maria Sigal Rosenberg, São Paulo, SP.

**Fig. 10.** *Auto-retrato com vestido laranja* (Self-Portrait with Orange Dress), 1921. Oil on canvas, 50 x 41.5 cm. Banco Central do Brasil, Brasília, DF.

**Fig. 11.** *Vista do hotel de Paris* (View of Hotel in Paris), 1920. Oil on canvas, 27.3 x 22.2 cm. Private collection, São Paulo, SP.

**Fig. 12.** *Estudo (Nu de perfil)* (Study [Nude in Profile]), 1921. Oil on card, 75.5 x 51.8 cm. Acervo Artístico-Cultural dos Palácios do Governo do Estado de São Paulo.

**Fig. 13.** *Pátio com Coração de Jesus (Ilha de Wight)* (Yard with Heart of Jesus [Isle of Wight]), 1921. Oil on canvas, 54 x 43.5 cm. Private collection, São Paulo, SP.

**Fig. 14.** *Tarsilla with a Spanish Mantilla*, Paris, 1921. CAT. 107.

**Fig. 15.** *Rua de Segóvia* (Street in Segovia), 1921. Oil on canvas, 29 x 25.5 cm. Collection of Domingos Giobbi, São Paulo, SP.

**Fig. 16.** *Figura (O Passaporte)* (Figure [The Passport]), 1922. Oil on canvas, 61 x 50 cm. Private collection, São Paulo, SP.

Although she is already encountering the work of avant-garde artists, Tarsila still continues to portray human figures and urban scenes in her timid notebooks. Her pictorial production gradually grows in both quantity and quality: some self-portraits (Fig. 10) and luminous Parisian cityscapes (Fig. 11) appear alongside somber studies of nudes (Fig. 12), surely done at the academy.

During this period, she travels to London on various occasions to visit Dulce, and they spend a holiday together on the Isle of Wight, where she paints *Pátio com Coração de Jesus* (Fig. 13).

In 1921, she visits Spain (Fig. 14), where she paints *Camponesa espanhola* and *Rua de Segóvia* (Fig. 15).

**1922** Her painting *Retrato de mulher* (Fig. 16) is accepted by the Salon Officiel des Artistes Français. She calls the painting *O Passaporte* because it symbolizes her entry into the art world.

Travels to Venice.

In June, she returns to São Paulo and, with the help of Anita Malfatti (1889-1964), makes contact with the intellectuals and artists who had taken part in the Week of Modern Art, an event held in the São Paulo Municipal Theater in February of that year. Everyone is charmed by Tarsila's personality,

especially the writer Oswald de Andrade (1890-1954) (Fig. 18), who falls in love with her. Together with Anita Malfatti, Oswald de Andrade, Menotti Del Picchia (1892-1988) and Mário de Andrade (1893-1945), she forms the Group of Five, as they call themselves. These months are spent in art discussions, on soirées and trips to the coast, and mark a watershed in Tarsila's work. Her contact with the Group – much more than her previous experience in Paris – arouses Tarsila's interest in the expressive languages of modern art. Her painting, somewhat affected by Anita's, becomes more expressive. Her quick, visible brushstrokes appear in the canvases painted at this time, such as *Árvore* (Fig. 18) and *As Margaridas de Mário de Andrade* (Fig. 19).

Paints portraits of her new friends Oswald and Mário de Andrade (CAT. 1).

In September, she exhibits at the Salão de Belas Artes in São Paulo's Palácio das Indústrias.

Paints a portrait of Graça Aranha (Fig. 20), which is distributed as a supplement in issue 8-9 of the magazine *Klaxon* (CATS. 109-112), the first publication of the Brazilian vanguard.

Renewed by local influences, Tarsila leaves for Paris in December, with more precise aims. Shortly thereafter, Oswald joins her in Paris.

**Fig. 17.** Oswald de Andrade.

**Fig. 18.** *Árvore* (Tree), 1922. Oil on canvas, 61 x 46 cm. Private collection, Rio de Janeiro, RJ.

**Fig. 19.** *As Margaridas de Mário de Andrade* (Mário de Andrade's Daisies), 1922. Oil on canvas, 100 x 96 cm. Private collection, São Paulo, SP.

**Fig. 20.** *Retrato de Graça Aranha* (Portrait of Graça Aranha), published separately and distributed with issue 8-9 of *Klaxon* (December 1922-January 1923).

**Fig. 21.** Oswald, Tarsila, Yvette Farkou (Dulce's friend), Léger,

Brancusi and Maurice Raynal, in Paris.

**Fig. 22.** Tarsila in Italy, Summer 1923.

**Fig. 23.** *Estudo (Academia n.º. 1)* (Study [Academy n.º. 1]), 1923. Oil on canvas, 61 x 50 cm. Location unknown.

**Fig. 24.** *Estudo (Academia n.º. 2)* (Study [Academy n.º. 2]), 1923. Oil on canvas, 61 x 50 cm. Private collection, São Paulo, SP.

**Fig. 25.** *Natureza-morta com relógios* (Still Life with Clocks), 1923. Oil on canvas. Collection of Ernesto and Liuba Wolf, São Paulo, SP.

**Fig. 26.** *Figura em azul* (Figure in Blue), 1923. Oil on canvas, 81.5 x 60 cm. Private collection, São Paulo, SP.

**Fig. 27.** *Estudo de composição cubista com retângulos I* (Study for Cubist Composition

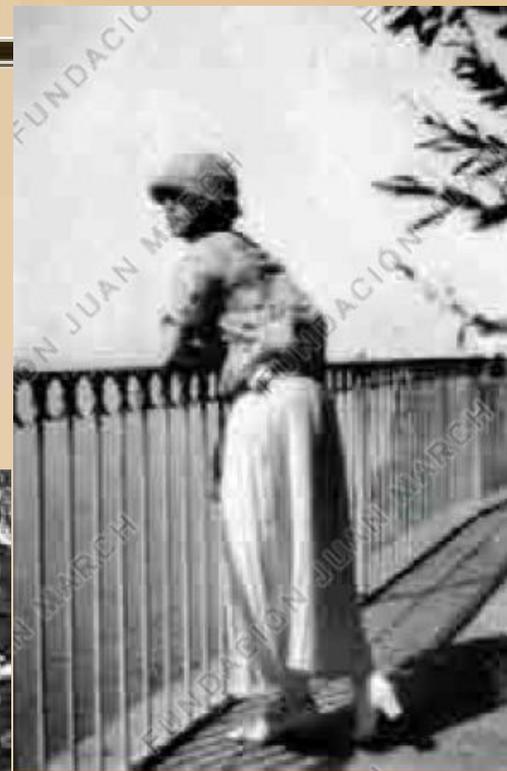
with Rectangles I), 1923. Pencil, gouache and color pencil on tracing paper, 17 x 13.5 cm. Private collection, São Paulo, SP.

**Fig. 28.** Group photograph, Minas Gerais.

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**1923** After Oswald arrives, the couple travels through Portugal and Spain.

Back in Paris, and for the next three months, Tarsila works in the studio of André Lhote (1885-1962).

Without mentioning Oswald's presence, she writes to her family: "I feel increasingly Brazilian: I want to be the painter of my country. How grateful I am to have spent my whole childhood on the farm. The memories of that time are becoming ever more precious to me. In art, I want to be the São Bernardo *caipirinha*, playing with dolls made of plants, as in the latest work I'm painting."<sup>17</sup> (Letter of April 19.)

In May, Tarsila and Oswald meet the French-Swiss poet Blaise Cendrars (1887-1961), who introduces them to his circle of friends, which includes Fernand Léger (1881-1955), Albert Gleizes (1881-1953), Constantin Brancusi (1876-1957), Jean Cocteau (1889-1963), Erik Satie (1866-1925), Maximilien Gauthier (1893-1977) and Valéry Larbaud (1881-1957) (Fig. 21).

During this year, Tarsila also meets various Brazilian avant-garde artists in Paris: Anita Malfatti, Vicente do Rego Monteiro (1899-1970), Di Cavalcanti (1897-1976), Sérgio Millet (1898-1966), Ronald de Carvalho (1893-1935), Olívia Guedes Penteadó (1872-1934) and Paulo Prado.

In June, she begins studying with Albert Gleizes.

Tarsila and Oswald visit Italy (Fig. 22) during the European summer.

From early October, she spends some weeks working in Léger's studio.

This year is a spellbound one for some modernist sources and Tarsila experiments with styles as varied as those manifested in paintings such as *Pont Neuf* (CAT. 4), *Retrato azul*, *Retrato de Oswald de Andrade*, *Rio de Janeiro*, *Caipirinha*, *Auto-retrato (Manteau rouge)* (CAT. 2), *Estudo (Academia n.º. 1)* (Fig. 23), *Estudo (Academia n.º. 2)* (Fig. 24), *O Modelo* (CAT. 3), *Natureza-morta com relógio* (Fig. 25) and *Figura em azul* (Fig. 26). In this year, she also produces a series of cubist compositions (Fig. 27), as well as *A Negra* (CAT. 5), a seminal work in Tarsila's oeuvre – and in Brazilian Modernism – which, five years later, would join her series of Anthropophagite paintings. Shielded by the leaf of a banana tree, the stylized and monumental figure with its full breast, recalls the attributes of the Great Mother: abundance, nourishment and fertility.

Some of these stylistic experiments represented the introduction of various paths that would be explored during the following years; others were not followed up and were eventually abandoned.

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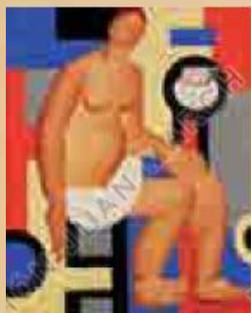


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Unaware that Tarsila was already searching for ideas to reflect a supposed Brazilian identity, Mário de Andrade warns her, in a letter dated November 15: “Tarsila, Tarsila, return back into yourself. Abandon Gris and Lhote, impresarios of decrepit criticism and decadent aesthesias! Abandon Paris! Tarsila! Tarsila! Come to the virgin forest....”

Mário’s plea connects with the French art world’s interest in “Primitivism,” in other words, with everything concerning non-European societies. Tarsila is aware of the expectations of the local market and writes to her parents: “Don’t imagine that this Brazilian trend in art is looked down on here. Quite the contrary. What they want here is for everyone to bring a contribution from their own country.... Paris has had its fill of Parisian art.” (Letter of April 19)

Upon returning to Brazil in December, she gives an interview in Rio de Janeiro in which she speaks of the importance of Cubism, which should be a “military service” for the modern artist. At the same time, she emphasizes her interest in developing as a Brazilian artist: “I am deeply Brazilian and I am going to study the taste and art of our *caipiras*. In the countryside, I hope to learn from those who have not yet been corrupted by the academies.”

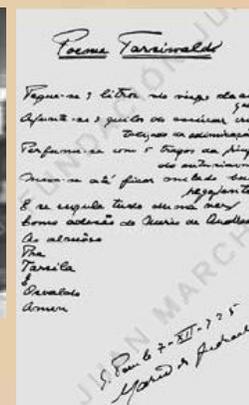
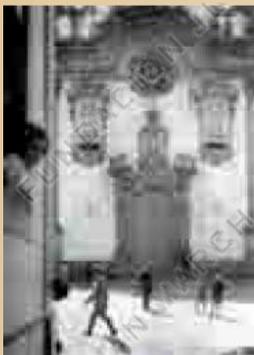
**1924** Tarsila begins painting *A Cuca* (CAT. 7), and explains

in a letter to her daughter: “I am painting some truly Brazilian pictures that have been very well received. Now I’ve done one called *A Cuca*. It’s a strange creature in the forest, along with a toad, an armadillo and another invented animal.” (Letter of February 23.)

In February, Blaise Cendrars arrives in São Paulo at the invitation of Paulo Prado, a visit suggested by Oswald de Andrade. Tarsila spends Carnival in Rio de Janeiro with Oswald, Blaise Cendrars and Olívia Guedes Penteadado, the *grande dame* of the São Paulo avant-garde. During her stay in Rio, Tarsila sketches people in the street (CAT. 49) and details of fancy Carnival costumes and decorations (CAT. 61). Out of these come the paintings *Carnaval em Madureira*, *Morro da Favela* (CAT. 8) and *E.F.C.B.—Estrada de Ferro Central do Brasil* (ill. p. 62), the latter created as an emblem of progress, characterized by such symbols of modernity as electric lighting and the level crossing.

Following this journey, the urban and rural landscape of Brazil becomes a central theme for Tarsila. The city of São Paulo, for example, is the subject of the paintings *São Paulo (Gazo)* (CAT. 10) (“gazo” being the diminutive form of gasoline) – and *São Paulo* (CAT. 9), which depicts the Viaduto do Chá, in the Anhangabaú Valley, in the city center. In both pictures, Tarsila portrays the metropolis with elements

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that reveal technological progress (such as motor cars, gas pumps, chimneys and construction sites), rendered along the basis of right-angled lines that reinforce the idea of urban rationalism.

During Holy Week, Mário de Andrade, Gofredo da Silva Telles, René Thiollier and Nonê (Oswald's son), join the group that had been in Rio de Janeiro during Carnival and they travel to the historic towns in the state of Minas Gerais (Fig. 28). Tarsila is charmed by the local landscape, colonial architecture (Fig. 29) and the sculptures of *Aleijadinho*, and produces about a hundred drawings, studies and sketches – some of which would reappear later in paintings. This phase of her production that would come to be known as her *Pau-Brasil* period, a group of canvases characterized by their *caipira* colors and cubist influences as revealed in the distribution of space and geometric stylization of their human figures, animals and tropical vegetation.

For Oswald, the trips to Rio and Minas Gerais are equally beneficial, stimulating him to write the *Manifesto of Pau-Brasil Poetry*, from which stems the name for this series of Tarsila's paintings.

At the beginning of July, the Isidoro Dias Lopes Revolution against the Republic's central government breaks out in São Paulo. The city is shelled and the army occupies the capi-

tal. Tarsila and Oswald take refuge on the Sertão farm (Fig. 30) and visit Blaise Cendrars, who was in Araras, on Olívia Guedes Penteadó's Santo Antônio farm (Fig. 31).

In September, Tarsila returns to Paris. She begins an intense correspondence with Oswald, with different names and coded phrases to avoid their being understood by others. Tarsila signs herself "Albertina" or "Porqueria" [Rubbish] while Oswald is "Onofre" or "Mme. Juzero."

Oswald meets Tarsila in Paris in November.

In December, Cendrars publishes *Feuilles de route: I. Le Formose*, a book of poems about his Brazilian journey, illustrated by Tarsila (Fig. 32).

In mid-December, Oswald formerly proposes marriage to Tarsila at Cendrars' country house at Le Tremblay-sur-Mauldre, where they spend Christmas and New Year.

**1925** Encouraged by Cendrars, Tarsila returns to Brazil in February in order to prepare more canvases for her future exhibition in Paris. Still affected by the Minas Gerais landscape, she produces a series of paintings based on "folk poetry" – the name she had given to the typical colors and simplicity of small Brazilian towns. She says: "In Minas, I found the colors I had loved as a child. I was later taught that they were ugly and *caipira*. I followed the hum of refined taste.... But



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**Fig. 29.** Oswald in front of the Church of Carmo, São João del Rei, 1924.

**Fig. 30.** On the Sertão Santo Antônio farm, 1924. From left to right: Nair, Lourdes and Dircéia (Tarsila's cousins), Tati (future wife of the poet Vinícius de Moraes) and Tarsila.

**Fig. 31.** Olívia Guedes Penteadado, Blaise Cendrars, Tarsila, Nonê and Oswald on Olívia's Santo Antônio farm, in Araras, 1924.

**Fig. 32.** Book illustration, *Feuilles de route*, 1924, p. 64.

**Fig. 33.** *A Feira I* (The Street Market I), 1924. Oil on canvas, 60.8 x 73.1 cm. Private collection.

**Fig. 34.** *Romance*, 1925. Oil on canvas, 74.5 x 65 cm. Secretaria de Estado da Cultura, Governo do Estado de São Paulo.

**Fig. 35.** *Bicho barrigudo* (Animal with Fat Stomach), 1925. Pencil and watercolor on paper, 23.2 x 15.5 cm. Private collection, São Paulo, SP.

**Fig. 36.** View of Tarsila's living room, where part of her collection can be seen, including Brancusi's *Prometheus* (on the

table), Delaunay's *Torre Eiffel* (in the background), a painting by Léger (on the left), as well as various works by Tarsila herself.

**Fig. 37.** Poem *Tarsiwaldo*.

**Fig. 38.** Tarsila and Dulce's passport, issued November 1925 on the occasion of their trip to Europe and the Middle East. In September 1925, Tarsila was 39 years old – and not 31 – as stated in the passport.

**Fig. 39.** In Athens. Seated, from right to left: Cláudio de Souza and his wife, Tarsila, Dulce and an unidentified person; standing: Altino Arantes, Nonê and Oswald.

later I had my revenge on that oppression, transferring them onto my canvases: purest blue, violet pink, vivid yellow and strident green, all in various grades of strength according to how much white I mixed in with them.” Her taste for the popular reveals itself in her religious paintings and in the two versions of *A Feira* (the first dated 1924 [Fig. 33] and the second, 1925 [CAT. 11]), as well as in *Vendedor de frutas* and *Romance* (Fig. 34).

On another occasion, Tarsila recalls a walk to São Vicente: “I once went to buy some sweets. *Bananada*. Passing through a room, I saw a wide-open door and at the back a dresser full of figures of saints with lots of paper flowers. A very cheerful thing. I made a quick sketch of it and kept the image quite alive in my memory. Soon afterwards, I began to paint and gave it the title *Religião brasileira*” (CAT. 18).

Memories of Minas Gerais mingle with others from the childhood she spent in the interior of the state of São Paulo, giving rise to landscapes that cannot easily be placed in geographical terms. This is the case, for example, of *Paisagem com touro I* (CAT. 12), *O Mamoeiro* (CAT. 13) and *Pescador* (CAT. 14), among others. Blaise Cendrars' contagious enthusiasm also contributed to the invention of new landscapes: “Cendrars described Brazil: a land of wonders that I myself did not know.... Out of his fancy sprang enchanted

palm trees as thin as your wrist climbing 100 meters in the air, only to break on high among silent palm leaves” (CAT. 15).

Inspired by the success of Rolf de Maré's *Ballets Suédois*, Oswald devotes himself to the project of staging a Brazilian ballet he had written, with costumes by Tarsila (Fig. 35) and music by Villa-Lobos. Despite the support of Cendrars, the project never materializes.

Oswald returns to Brazil in August, bringing copies of his book *Pau-Brasil*, illustrated by Tarsila (CATS. 74-82, 119-120).

From this year on, the couple hosts their avant-garde friends in the living room (Fig. 36) of Tarsila's family house in the Alameda Barão de Piracicaba, in the smart neighborhood of Campos Elíseos.

Oswald dedicates the poem “Atelier” to Tarsila and Mário de Andrade writes “Tarsiwaldo” (Fig. 37) in honor of the couple.

That same month, the two leave for Europe and Tarsila (Fig. 38) takes with her the paintings for her one-woman exhibition, which will take place in Paris the following year.

During this year, Tarsila succeeds in obtaining the annulment of her first marriage.

**Fig. 40.** Nonê and Dulce in Egypt.

**Fig. 41.** Dulce, Oswald and Tarsila (the three on the right) riding a camel in front of a pyramid.

**Fig. 42.** *Poseidon*, 1926. Pencil on paper, 11 x 13 cm. Location unknown.

**Fig. 43.** *Lago Tiberiades I* (Lake Tiberias I), 1926. Pencil on paper, 9.5 x 17 cm. Private collection.

**Fig. 44.** Invitation to Tarsila and Oswald's wedding.

**Fig. 45.** *Sagrado Coração de Jesus I* (Sacred Heart of Jesus, I), 1926. Oil on canvas, 83 x 63.5 cm. Collection of Glória Zita Galvão de

Azevedo, São Paulo, SP.

**Fig. 46.** Oswald singing, Tarsila and Dulce in a hammock, Mário on the piano and a group of friends at the Santa Teresa do Alto farm, 1927.

**Fig. 47.** *Pastoral*, 1927. Oil on canvas, 80 x 60 cm. Private collection, São Paulo, SP.

**Fig. 48.** Tarsila, Oswald and Dulce on board the *Baependi*, returning to São Paulo, August, 1927. Photo by Mário de Andrade. Instituto de Estudos Brasileiros Archive – USP, São Paulo, SP.

**Fig. 49.** *Vegetação antropofágica II*, 1928. India ink on paper, 19 x 24 cm. Location unknown.

**Fig. 50.** *Paisagem com criatura e palmeiras*, 1929. Pencil and India ink on paper, 20 x 23.5 cm. Private collection, São Paulo, SP.



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**1926** In January, anticipating the official celebration of her marriage to Oswald, the couple takes a trip that Tarsila describes as “prenuptial.” Accompanied by Dulce and Nonê (Oswald’s son) and by Altino Arantes (1876-1965) and Cláudio de Sousa (1876-1954) and their wives, they embark on a 35-day cruise through the Mediterranean, making visits to Naples, Pompeii, Athens (Fig. 39), Rhodes, Istanbul, Smyrna, Beirut, Larnaca, Jerusalem, Bethlehem, Jericho, Cairo, Memphis, Luxor (Fig. 40) and Alexandria as well as trips to the Dead Sea and Lake Tiberias. The journey between Jerusalem and Cairo, as well as the itinerary within Egypt (Fig. 41), is by train.

Armed with her notebooks, Tarsila produces many sketches of landscapes (CAT. 85), temples (Fig. 42), urban and marine views, often with quick and summary lines (Fig. 43). Although she also makes studies with color notes (CAT. 129) – probably with the aim of working up the landscapes in future paintings – she never returned to this series of sketches.

In May, Tarsila and Oswald, along with Olívia Guedes Penteadó, go to Rome to receive a papal blessing.

The couple’s activities in Paris during this year are centered on their intense social life, contact with artists they had met through Cendrars, exhibition preparation and wedding shopping.

From Brazil, Blaise Cendrars sends Tarsila the poems that

comprise the preface of the catalogue of her exhibition at the Galerie Percier (CAT. 130). Tarsila commissions Pierre Legrain, the Art Deco bookbinder, to create the frames for her pictures, and for this reason they are described as *tableaux-objets*.

Tarsila’s first one-woman show opens in June with 17 canvases, of which *A Negra* (CAT. 5) is the only 1923 work, while all the rest are from her Pau-Brasil phase of 1924 and 1925. The catalogue also mentions drawings and watercolors. There is great interest in the press, with reviews in Paris art magazines.

The Fonds National d’Art Contemporain acquires *A Cuca* (the only painting that partially preserves Legrain’s frame). In 1928, the canvas is placed in the Musée de Grenoble.

In August, shortly after the exhibition closes, Tarsila and Oswald return to Brazil.

They marry on October 30 (Fig. 44). At the groom’s request, Tarsila wears to the ceremony a dress by Paul Poiret – one of her favorite designers – made from the brocade that Oswald’s mother had worn at her wedding.

The couple then divides their life between the house in São Paulo and the Santa Teresa do Alto farm that Oswald had acquired from Tarsila’s father in exchange for land in the Pinheiros district of São Paulo.



During this year, she paints *Sagrado Coração de Jesus I* (Fig. 45), an extraordinary work, surely inspired by her journey to the Middle East.

**1927** In Mário de Andrade's view, it is during this year that Tarsila enters the "teatime" of her life. The painter and her husband receive a constant stream of friends at Santa Teresa do Alto (Fig. 46), among them Mário de Andrade, Alcântara Machado, Paulo Prado, Manuel Bandeira, René Bacharach and the clown Piolin.

Between the farm and São Paulo, Tarsila paints pictures such as *Religião brasileira I* (CAT. 18) and *Manacá* (CAT. 19), the palette of which is reminiscent of the "folk poetry" of her Pau-Brasil period. In the shapes of the flowers and stems, it also anticipates the monumentalism and intense sensuality that would comprise the characteristic traits of the Anthropophagite series, which would "officially" be initiated the following year.

In the canvas entitled *Pastoral* (Fig. 47), she paints a portrait, based on a photograph, of Nonê alongside his grandfather in the manner of the *Douanier* Rousseau.

Mário de Andrade travels to the north of Brazil with Olívia Guedes Penteadó, her niece Mag, and Dulce, Tarsila's daughter. In August, upon their return, Tarsila and Oswald meet

the group in Salvador, Bahia, and they all return to São Paulo together (Fig. 48).

Oswald publishes *O Primeiro caderno do aluno de poesia Oswald de Andrade*, a collection of poems from his Pau-Brasil period, with a cover by Tarsila (CATS. 121-122).

**1928** On January 11, Tarsila gives Oswald de Andrade the painting entitled *Abaporu* (ill., p. 30) as a birthday present. Oswald excitedly shows the picture to Raul Bopp and they both comment: "This looks like a cannibal, a man of the land." Tarsila recalls: "I looked in an old dictionary that my father had given me by [Antonio Ruiz de] Montoya, a Jesuit who had written a dictionary of the Tupi-Guarani language. And I found "a-ba-po-ru," "man who eats man," and I gave it this name." The two writers then decide to create a movement based on *Abaporu* and launch the *Revista de Antropofagia*, which first appears in May with the publication of the *Anthropophagite Manifesto*, written by Oswald de Andrade.

At first, even Tarsila was surprised by *Abaporu*: "From me emerged a monstrous picture that even I didn't know how I had done it, nor why I had done it. It seemed somewhat monstrous to me... it was a little, tiny head with those enormous feet, sitting on a green surface." But later she remem-

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bered: “When I was a child, those old black women who lived on the farm told me scary stories. They spoke of a locked room with a hole in the roof of the house and the people could hear: “I’m falling, I’m falling.” It is a story that many people in the countryside know. Naturally, as a child, listening to them talk about such things, I was utterly terrified. I must have felt that a huge arm, a huge foot was falling, it was all huge... then I connected one thing to another and realized that these were childhood memories.”

Although *Abaporu* is considered the first work of the Anthropophagite movement, and for this reason a landmark in the art and literature of Brazilian Modernism, *A Negra* (CAT. 5) – painted in 1923, the year of modernist experiments – can already be conceived as an essentially allegorical image, which seeks to represent a national “entity,” in the words of Mário de Andrade. Anthropophagy, as a process of absorption, assimilation and redefining of European culture – transformed through local themes and colors – occurs not only in the painting series that followed *Abaporu*, but also in all of Tarsila’s production after mid-1922. The search for a modern language re-fashioned from the European vanguards and combined with Brazilian themes, had already appeared in the Pau-Brasil works, where construc-

tivist teaching blends with local sentiment.

However, the search for Brazilian topics, begun in 1923, finds another direction after *Abaporu*, when Tarsila immerses herself in visions from her unconscious, based on dreams as well as the imaginary world of spells, legends and superstitions she had heard throughout her childhood. Thus emerged paintings and drawings of landscapes inhabited by fantastic beings and lush vegetation, with a marked surrealist tendency, known as the “anthropophagic landscapes” (CATS. 91-102). Among these paintings are: *A Lua* (ill., p. 65), *Distância* (CAT. 22), *O Lago* (CAT. 20), *O Sapo* (CAT. 23), *O Sono* (CAT. 25), *O Touro* (CAT. 24) and *Urutu* (CAT. 26).

In March, Tarsila travels to Europe.

In June, she holds her second one-woman show (CATS. 132-133), again at the Galerie Percier in Paris, and includes her anthropophagic canvases. Upon her return to Brazil, she states in an interview: “Our green is savage. The Brazilian who is really Brazilian likes contrasting colors. I declare, as a good *caipira*, that I find beauty in certain combinations I was taught to feel were in bad taste, and that today I’m proud to augment the use of my favorite colors – blue and pink – in my pictures.”



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**Fig. 51.** Photograph taken by Tarsila in 1928, of a rock in the Indaiatuba region, similar to the anthropophagic animals she painted. Collection of Tarsilinha do Amaral, São Paulo, SP.  
**Fig. 52.** *Idílio* (Idyll), 1929. Oil on canvas, 37.8 x 46 cm. Private collection, Brasília, DF.

**Fig. 53.** *Paisagem com dois porquinhos* (Landscape with Two Piglets), 1929. Oil on canvas, 38.3 x 46.5 cm. Private collection, Rio de Janeiro, RJ.

**Fig. 54.** *Composição (Figura só)* (Composition [Lonely Figure]), 1930. Oil on canvas, 83 x 129 cm. Instituto São Fernando, Rio de Janeiro, RJ.

**Fig. 55.** The couple's bedroom in the *Exposição da Casa Modernista: quilt* by Regina Gomide Graz and *Cartão-postal* (CAT. 30) by Tarsila, on the wall.  
**Fig. 56.** *Cabeça de Osório César* (Head of Osório César), 1933. Plaster, molded and painted with dark paint, 24 x 11.8 x 15.7 cm. Private collection, São Paulo, SP.

**Fig. 57.** Study for the poster of the 1931 Moscow exhibition. Collection of Fúlvia Leimer, São Paulo, SP.

**Fig. 58.** Tarsila and Osório César (on the left), during their visit to the Soviet Union in 1931.

**Fig. 59.** *Moscou – Tverskoi Boulevard*, 1931. Ink on paper, 19 x 22 cm. Location unknown.

**Fig. 60.** *Retrato do padre Bento* (Portrait of Father Bento), 1931. Oil on canvas, 88 x 105 cm. Prefeitura de Guarulhos, SP.

**Fig. 61.** Tarsila giving a lecture at the Clube dos Artistas Modernos.

**Fig. 62.** *Segunda classe* (Second Class), 1933. Oil on canvas, 110 x 151 cm. Private collection, São Paulo, SP.

**1929** Tarsila produces a series of anthropophagic drawings (Fig. 50, CATS. 91-102) and some of the best paintings of her artistic career, such as *Sol poente* (CAT. 28), *Floresta* (CAT. 27) and *Antropofagia* (CAT. 29). In the latter, she re-works the figures and background of *A Negra* and *Abaporu*, combining the allegories of the man and woman who created the fruits of a magical, primeval, dense and silent Brazil.

Just as Tarsila had carried out a series of distinct stylistic experiments in 1923, at the end of the 1920s she produces some canvases that might show new directions in her painting but that do not, however, fit into her work as a whole. Among these are *Calmaria II* (CAT. 31), *Cidade (A Rua)* (CAT. 32) and *Cartão-postal* (CAT. 30).

Geometry reappears in the most radical form in *Calmaria II* (CAT. 31), as if Tarsila wanted to literally translate Cézanne's teachings on how landscape can be interpreted by means of geometry. The polyhedrons and cones reflected in the still water intensify the feeling of calm and reinforce the idea of the work's title.

The picture *Cidade (A Rua)* (CAT. 32) stands out as being the only "urban landscape" produced at the end of the 1920s. Tarsila recounts: "One day I had a dream, I remember well

that when I woke up I went to the easel to paint my dream; there were three black boots [sic] in the middle of a road, with very tall houses – and this canvas... was the only one that visually translated all the images of a dream I'd had."

In *Cartão-postal* (CAT. 30), the artist merges characteristic elements of her Anthropophagite period: the vicious cacti, the tree with heart-shaped leaves and enlarged fruit in the foreground and the colors and figures of Pau-Brasil paintings, like Sugarloaf Mountain, small houses and palm trees in the background.

At the same time, she returns to stylistic themes of the Pau-Brasil period in landscapes such as *Idílio* (Fig. 52) and *Paisagem com dois porquinhos* (Fig. 53).

In July, Tarsila exhibits in Brazil for the first time, at the Palace Hotel in Rio de Janeiro (CAT. 134): 35 canvases as well as a few drawings done between 1923 and 1929. In September, the exhibition travels to the Rua Barão de Itapetininga in São Paulo. For this occasion, the journalist Geraldo Ferraz prepares a jubilant catalogue with reviews of her exhibitions in Paris in 1926 and 1928, as well as texts on Tarsila's work by Brazilian writers. Interestingly, during the last two days of the exhibition, the painter shows works from her private collection, acquired in Paris: Picasso, Léger, Lhote, Gleizes, de

**Fig. 63.** Luís Martins.  
**Fig. 64.** *Retrato de Luís Martins I* (Portrait of Luís Martins I), 1933-37. Oil on canvas, 80 x 60 cm. Acervo Banco Itaú S.A., São Paulo, SP.

**Fig. 65.** *Paisagem rural com duas figuras* (Rural Landscape with Two Figures), 1938. Oil on canvas, 35.5 x 46 cm. Private collection, Belo Horizonte, MG.

**Fig. 66.** *Altar (Reza)* (Altar [Prayer]), 1939. Oil on canvas, 70 x 50 cm. Private collection, São Paulo, SP.

**Fig. 67.** *A Baratinha*, 1935. Charcoal and tempera on paper, 42.5 x 58 cm. Collection of Hecilda and Sergio Fadel, Rio de Janeiro, RJ.

**Fig. 68.** *Trabalhadores* (Workers), 1938. Oil on canvas, 81 x 100 cm. Banco Central do Brasil, Brasília, DF.

**Fig. 69.** *Maternidade I* (Maternity I), 1938. Oil on canvas, 100 x 80 cm. Collection of Maria Odette and Marcus Arruda, São Paulo, SP.

**Fig. 70.** Book illustration, *A Louca do Juquery*, p. 103.

**Fig. 71.** Sheet music illustration, cover, *Suíte infantil*, c. 1939. Pencil, gouache and India ink on cardboard, 34 x 26.5 cm. Private collection, Rio de Janeiro, RJ.

**Fig. 72.** Book illustration, *Misticismo e loucura*, fig. 16.

**Fig. 73.** Photocopy of Tarsila do Amaral's professional record, June 1, 1939, São Paulo. CAT. 137.



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Chirico (today in the collection of the Museu de Arte Contemporânea da Universidade de São Paulo), Delaunay (*Eiffel Tower*, today in the Art Institute of Chicago) and Brancusi (today in the Hirshhorn Museum, Washington, D.C.).

Oswald falls in love with the young Patrícia Galvão, “Pagu. On discovering her husband’s infidelity, Tarsila decides to separate. Crash of the New York Stock Exchange. Coffee prices collapse and the couple loses the Santa Teresa do Alto farm, which is mortgaged until 1937. The era of luxury, parties and easy traveling of the Roaring 20s is over.

Júlio Prestes (1882-1946), Governor of the State of São Paulo, acquires the painting *São Paulo* (CAT. 9), which will enter the collection of the Pinacoteca do Estado in 1931, carrying echoes of the discussion about modern art onto the walls of the museum.

**1930** Having financial difficulties, Tarsila appeals to her friend Júlio Prestes, who arranges work for her as a curator at the Pinacoteca do Estado. There, Tarsila begins to organize the catalogue of the collection of the city’s first art museum, which was opened in 1905.

The only canvas Tarsila paints in 1930 is *Composição (Figura só)* (Fig. 54), significant for its desolate landscape, which approaches metaphysical painting.

Participates in a group exhibition of Brazilian artists organized by New York’s Roerich Museum.

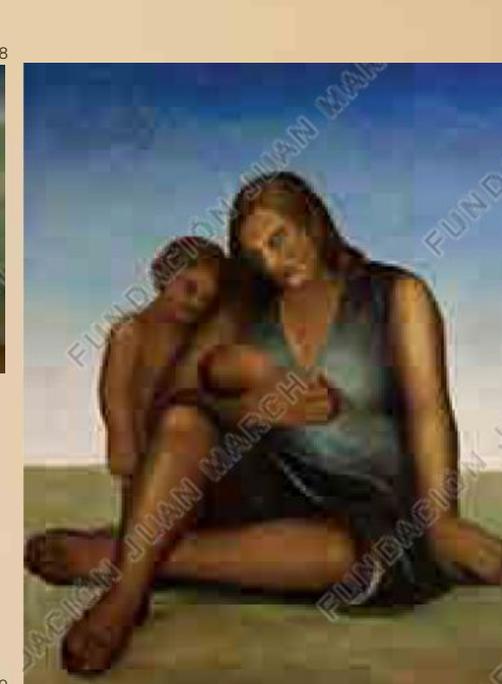
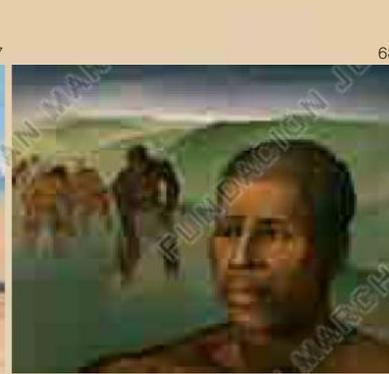
Architect Gregori Warchavchik launches the *Exposição da Casa Modernista* (CAT. 136), presenting to the São Paulo public the idea of the “total work of art.” The show sparks controversy and becomes a great artistic and social event in the city. Five of Tarsila’s paintings decorate the interior of the house (Fig. 55), as do works by Lasar Segall (1891-1957), Anita Malfatti, Victor Brecheret (1894-1955), Cícero Dias (1907-2003), Di Cavalcanti, Oswaldo Goeldi (1895-1961) and the Graz Gomide family.

Tarsila also takes part in the exhibition *Arte Moderna da Escola de Paris* organized by Vicente do Rego Monteiro and Géo-Charles (1892-1963), and presented in Recife, Rio de Janeiro and São Paulo.

Her daughter Dulce marries.

In October, political events once more affect the artist’s life: the 1930 Revolution, in which the State of São Paulo rose up against Getúlio Vargas (1883-1954), the recently elected President of the Republic, ends in the fall of the Prestes government and Tarsila loses her job at the Pinacoteca.

**1931** Tarsila sells some pictures from her private collection to raise funds for a trip to the Soviet Union with her new



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companion, the psychiatrist and left-wing intellectual, Osório César (Fig. 56).

In Paris, an introduction from the Russian critic Serge Ro-  
 moff makes it possible for her to travel and exhibit in Mos-  
 cow, where she opens a solo show (Fig. 57) on June 10 in the  
 Museum of Western Arts. The museum acquires the paint-  
 ing *Pescador* (CAT. 14) for 5,000 rubles. The money enables  
 the couple to travel through the USSR (Fig. 58): Leningrad,  
 Odessa, Yalta and Sebastopol. They also visit Istanbul, Bel-  
 grade and Berlin before returning to Paris.

From Moscow, she writes to her mother: “Now I’m seeing  
 what Russia is. How many fantasies I’ve had about it!” She is  
 surprised by the social policy of the Communist regime: the  
 care given to children, the respect given to women’s rights  
 and the campaigns to eradicate illiteracy and prostitution.  
 She praises the healthcare system and the quality of the the-  
 aters and museums. She is impressed with the determina-  
 tion of the workers and the “great collective effort” they were  
 making to achieve the success of government projects. “When  
 I get to Paris, I’m going to buy myself a good Marxist library  
 and do a lot of studying,” she vows.

Tarsila records the cities she visited in drawings (Fig. 59),  
 some of which illustrate *Onde o Proletariado Dirige* (CAT.  
 125), the book Osório César will publish in 1933.

In the French capital, she helps with the Fortifications on  
 the outskirts of the city, where Sonia (1885-1979) and Rob-  
 ert Delaunay (1885-1941), together with a group of friends,  
 are building houses for artists.

With no apartment, Tarsila has a very different life from  
 that of the 1920s, staying now in a modest hotel.  
 Works with a group of artists who, under the direction of  
 Georges Vantongerloo (1886-1965), are modernizing an  
 old apartment in Paris and turning it, “following the most  
 up-to-date concepts, into the most modern environment,  
 in which there are only light colors,” as Tarsila herself re-  
 counts.

In this year, she paints two canvases *Paisagem com ponte*  
 (CAT. 33) and *Retrato de padre Bento* (Fig. 60), both with  
 the same vigor of her works from the 1920s.

Takes part in the Salon des Surindépendants and returns to  
 Brazil at the end of the year.

**1932** From July to September, the Constitutionalist Revo-  
 lution against the Getúlio Vargas government takes place in  
 São Paulo. Tarsila is arrested and held prisoner for almost  
 a month in the Presídio do Paraíso in São Paulo, a result of  
 her visit to the USSR and her presence at left-wing meet-  
 ings. The experience of imprisonment is a shock to her.

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**1933** In March, she goes to Montevideo with Osório César for a meeting of the Continental Anti-War Committee, where she gives the lecture *A Mulher na luta contra a Guerra*. There, she meets the Mexican painter David Alfaro Siqueiros (1896-1974) and his Uruguayan companion, the writer and painter Blanca Luz Brum (1905-1985).

Tarsila gives a lecture (Fig. 61) on poster art in the Soviet Union at the Clube dos Artistas Modernos, exhibiting the posters she acquired on her visit.

Her closeness to Osório César and her experiences in the Soviet Union stimulate a short period of socially motivated paintings at the beginning of the 1930s, among which are *Operários* (CAT. 34) and *Segunda classe* (Fig. 62).

Makes frequent visits to Rio de Janeiro attempting to win a lawsuit to get her farm back. She meets a young writer, Luís Martins (Fig. 63), and goes to live with him.

In October, she holds a retrospective exhibition at the Palace Hotel in Rio de Janeiro with the aim of selling works. Without paying too much attention to the selection, she presents 67 paintings dating from 1918, as well as 106 drawings from 1920 to 1933.

**1934** Takes part in the I Salão Paulista de Belas-Artes.

**1935** Moves temporarily to Rio de Janeiro, traveling often to São Paulo.

By the end of the decade, she completes some 10 paintings on different themes, among them portraits of Luís Martins (Fig. 64), *Paisagem rural com duas figuras* (Fig. 65), *Altar (Reza)* (Fig. 66) and *A Baratinha* (Fig. 67). Portinari's influence is clear in the paintings *Trabalhadores* (Fig. 68) and *Maternidade* (Fig. 69).

**1936** Begins to write articles for the *Diário de São Paulo* – occasionally published in Rio de Janeiro's *O Jornal* – on topics concerning culture. The articles appear on a weekly basis and continue until 1956, after which they appear at longer intervals.

**1937** Exhibits in the I Salão de Maio.

The Santa Teresa do Alto farm is returned to her.

**1938** Her life alternates between Rio de Janeiro and the farm.

She exhibits in the II Salão de Maio and illustrates the book *A Louca do Juquery* (Fig. 70) by René Thiollier, published by Livraria Teixeira.



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**1939** Settles in São Paulo with Luís Martins. Illustrates the covers of João de Souza Lima's *Suíte infantil* sheet music (Fig. 71) and the book *Misticismo e loucura* (Fig. 72) by Osório César.

Takes part in the III Salão de Maio, organized by Flávio de Carvalho (1899-1973), and includes a statement in the catalogue about her 1920s painting (Fig. 73). During this event, she gives the lecture, *Crítica e arte moderna*.

Takes part in the Latin American art exhibition held at the Riverside Museum during the New York World's Fair.

**1940** Undertakes a series of academic portraits (Fig. 74), copied from photographs, for the Museu Republicano in the town of Itu, commissioned by its director, the historian Afonso de Taunay.

In November, the Rio de Janeiro *Revista Acadêmica* dedicates a special issue to Tarsila (Fig. 75), with articles and excerpts on her work from a wide range of critics.

During the 1940s, she returns to her oneiric gigantism – although with expressive gestures and soft colors – in strange canvases such as *Lenhador em repouso*, 1940 (Fig. 76), *Terra*, 1943 (Fig. 77), *Primavera (Duas figuras)*, 1946 (Fig. 78) and *Praia* (Fig. 79).

**Fig. 74.** *Retrato de Victor de Arruda Castanho* (Portrait of Victor de Arruda Castanho), 1940. Oil on canvas, 57.6 x 46.5 cm. Museu Republicano Convenção de Itu – USP, Itu, SP.

**Fig. 75.** Cover, special issue dedicated to Tarsila, *Revista Acadêmica*.

**Fig. 76.** *Lenhador em repouso* (Woodman Resting), 1940s. Oil on canvas, 90 x 65.5 cm. Private collection, Fortaleza, CE.

**Fig. 77.** *Terra* (Land), 1943. Oil on canvas, 60 x 80 cm. Private collection, Rio de Janeiro, RJ.

**Fig. 78.** *Primavera (Duas figuras)* (Spring [Two Figures]), 1946. Oil on canvas, 75 x 100 cm. Private collection, São Paulo, SP.

**Fig. 79.** *Praia* (Beach), 1947. Oil on canvas, 75 x 100 cm. Private

collection, São Paulo, SP.

**Fig. 80.** Book illustration, *Duas cartas no meu destino*, c. 1941, p. 21.

**Fig. 81.** Book illustration, *Poesias reunidas O. Andrade*, c. 1945, p. 168.

**Fig. 82.** Book illustration, *Três romances da idade urbana*, c. 1946, p. 21.

**Fig. 83.** Original book illustration, *Antônio Triste*, c. 1947, p. 59. India ink on paper, 18.3 x 29.5 cm. Collection of Augusto de Bueno Vidigal, São Paulo, SP.

**Fig. 84.** Book illustration, *Lótus de sete pétalas*, c. 1954, p. 107.

**Fig. 85.** Four generations: Tarsila between her mother, daughter and granddaughter.

**1941** Early in the decade she illustrates books for the collection *Mestres do pensamento*, edited by José Pérez.

Illustrates the book *Duas cartas no meu destino* (Fig. 80) by Sérgio Milliet, published by the Editora Guairá, Curitiba.

Takes part in the I Salão da Feira Nacional de Indústrias in São Paulo.

**1944** In Belo Horizonte, she takes part in the *Exposição de arte moderna*, an avant-garde landmark in art in Minas Gerais. Tarsila accompanies the band of intellectual artists that travels to the state capital. On the way back, she visits Ouro Preto.

Takes part in the group exhibition of Brazilian artists presented at London's Royal Academy of Arts to raise funds for the Royal Air Force.

In São Paulo, she takes part in the *Exposição de pintores norte-americanos e brasileiros*, which then travels to the Museu Nacional de Belas-Artes in Rio de Janeiro.

**1945** Invited by Oswald de Andrade, she illustrates the volume *Poesias Reunidas de O. de Andrade* (Fig. 81).

Exhibits various works in the exhibition *20 Artistas brasileiros*, presented in Montevideo, Buenos Aires and La Plata, organized by the writer Marques Rebelo (1907-1973).

**Fig. 86.** *O Anjo* (The Angel), 1949. Oil on canvas, 55.3 x 40 cm. Private collection, São Paulo, SP.

**Fig. 87.** *Anjo* (Angel), 1949. Marble, 145 x 24.5 x 50 cm. Collection of Raquel Nosek, São Paulo, SP.

**Fig. 88.** Book illustration, *Cantigas da rua escura*, c. 1950, p. 19.

**Fig. 89.** *Paisagem com cavalo* (Landscape with Horse), c. 1950.

Oil on cardboard on wood panel, 32 x 39.5 cm. Private collection, Salvador, BA.

**Fig. 90.** *Vaso com flores diversas* (Vase with Various Flowers), 1950. Oil on canvas, 60.5 x

45.5 cm. Private collection, Rio de Janeiro, RJ.

**Fig. 91.** *Retrato de Mathilde Theresa Franco do Amaral* (Portrait of Mathilde Theresa Franco do Amaral), 1957. Oil on canvas, 90 x 76 cm. Collection of Mathilde Theresa Franco do Amaral Galvão, São Paulo, SP.

**Fig. 92.** Book illustration for chapter heading, *A Moreninha*, c. 1952, p. 27.

**Fig. 93.** Book illustration, *Sol sem tempo*, c. 1953, p. 37.

**Fig. 94.** *Procissão* (panel) (Procession [panel]), 1954. Oil on plywood panel, 253 x 745 cm. Collection of Arte da Cidade/ Pinacoteca Municipal/ CCSP/SMC/PMSP, São Paulo, SP.

**Fig. 95.** *Batizado de Macunaíma* (Baptism of Macunaíma), 1956.

Oil on canvas, 132.5 x 250 cm. Private collection, São Paulo, SP.

**Fig. 96.** Original book illustration, *Vozes perdidas*, c. 1957, p. 35. India ink on paper, 25.2 x 18 cm. Private collection, São Paulo, SP.

**Fig. 97.** Original book illustration, *Martim Cererê*, c. 1962, p. 24. India ink on paper, 9.2 x 12 cm. Private collection, Porto Alegre, RS.



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**1946** Illustrates the book *Três romances da idade urbana* (Fig. 82) by Mário da Silva Brito (b. 1916), published by Editora Assunção.

Takes part in the Brazilian art exhibition organized by Berco Udler (1923-1971) and presented in Santiago and Valparaíso, Chile. She also shows in the inaugural group exhibition at Domus, the first modern art gallery in São Paulo.

**1947** Illustrates the books *Antônio Triste* (Fig. 83) by Paulo Bomfim (b. 1926), and *Lótus de sete pétalas* (Fig. 84, CAT. 105) by Neyde Bonfiglioli, both published by Editora Livraria Martins.

**1949** Beatriz (Fig. 85), the painter's granddaughter dies tragically at the age of 15. Tarsila paints *O Anjo* (Fig. 86), which will later be used as the basis of the sculpture (Fig. 87) she makes for her granddaughter's grave.

**1950** Illustrates the book *Cantigas da rua escura* (Fig. 88) by Luís Martins, published by Livraria Martins Editora. During the 1950s, she paints little more than 30 canvases, mostly rural landscapes (Fig. 89) or village scenes in a diluted Pau-Brasil style. She also paints flower vases (Fig. 90) and commissioned portraits (Fig. 91).

In December, Sérgio Milliet invites Tarsila to hold a large-scale retrospective of her paintings at the São Paulo Museu de Arte Moderna.

**1951** Chosen – not invited – to take part in the I São Paulo Biennial do Museu de Arte Moderna. She wins an acquisition prize with *E.F.C.B.* (ill., p. 62) today in the collection of the Museu de Arte Contemporânea da Universidade de São Paulo. She and Luís Martins separate.

**1952** Illustrates the book *A Moreninha* (Fig. 92) by Joaquim Manuel de Macedo (1820-1882), published by Editora Livraria Martins.

She takes part in the *Exposição comemorativa da Semana de Arte Moderna de 1922*, in the São Paulo Museu de Arte Moderna.

**1953** Illustrates the book *Sol sem tempo* (Fig. 93), by Péricles da Silva Ramos, published by Livraria Martins Editora.

At the end of the year, she takes part in the II São Paulo Biennial at the Museu de Arte Moderna.

São Paulo Museu de Arte Moderna publishes the book *Tarsila* as part of the collection *A.B.C. – Artistas Brasileiros Contemporâneos*, with a critical essay by Sérgio Milliet.

**1954** Paints the panel *Procissão* (Fig. 94), showing the proces-



sion of the Eucharist in São Paulo in the 18th century, for the *História do Brasil* exhibition held in the Pavilhão de História in Ibirapuera Park, celebrating the city's 400th anniversary.

**1956** Editora Martins commissions from Tarsila the panel *Batizado de Macunaíma* (Fig. 95).

**1957** Illustrates the book *Vozes perdidas* (Fig. 96, CAT. 106) by José Carlos Dias, published by Editora Saraiva. Takes part in the exhibition *Arte moderno en Brasil* in the Museo Nacional de Bellas Artes in Buenos Aires.

**1960** At the end of the year, she takes part in the exhibition *Contribuição da mulher às artes plásticas no país*, held at the São Paulo Museu de Arte Moderna.

**1961** Illustrates the book *No meu tempo de mocinho* by Nelson Travassos, published by Edart. Holds a one-woman exhibition in the Casa do Artista Plástico in São Paulo. Sells the Santa Teresa do Alto farm and moves permanently to São Paulo.

**1962** Illustrates the book *Martim Cererê* (Fig. 97) by Cassiano Ricardo (1895-1974), published by Editora Saraiva.

**1963** Honored with a special gallery at the VII São Paulo Biennial.

**1964** XXXII Venice Biennial presents a special gallery with Tarsila's works.

**1966** Daughter Dulce dies. Aracy Amaral begins research on the painter's work and career.

**1969** Retrospective exhibition *Tarsila: 50 anos de pintura*, organized by Aracy Amaral, is presented at the Museu de Arte Moderna in Rio de Janeiro and later at the Museu de Arte Contemporânea da Universidade de São Paulo.

**1970** Large-scale drawing retrospective is held at the Museu de Arte da Prefeitura de Belo Horizonte, showing the collection of works on paper chosen for the 1969 exhibition.

**1971** Editora Cultrix publishes *Desenhos de Tarsila*, an album of the artist's drawings.

**1973** Tarsila dies in São Paulo, on January 17.



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REGINA TEIXEIRA DE BARROS

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# TARSILO DO AMARAL: EXHIBITIONS (1926–2009)

This list of Tarsila do Amaral's individual and group exhibitions has been compiled mainly from *Tarsila do Amaral: Catalogue Raisonné* (2008). References to the catalogues of these exhibitions can be found in the Selected Bibliography of the present publication.

## Individual Exhibitions

.....  
1926

*Tarsila*. Paris, Galerie Percier, 1926.

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1928

*Tarsila*. Paris, Galerie Percier, 1928.

.....  
1929

*Tarsila, São Paulo*. São Paulo, Prédio Glória, 1929.

*Tarsila, Rio de Janeiro*. Rio de Janeiro, Palace Hotel, 1929.

.....  
1933

*Tarsila do Amaral: retrospectiva*. Rio de Janeiro, Palace Hotel, 1933.

.....  
1950

*Tarsila: 1918-1950*. São Paulo, Museu de Arte Moderna, 1950.

.....  
1961

*Tarsila do Amaral*. São Paulo, Casa do Artista Plástico, 1961.

.....  
1967

*Tarsila*. São Paulo, Tema Galeria de Arte, 1967.

.....  
1969

*Tarsila: 50 anos de pintura*. Rio de Janeiro, Museu de Arte Moderna; São Paulo, Museu de Arte Contemporânea da Universidade de São Paulo, 1969.

.....  
1970

*Desenhos de Tarsila (de 1919 aos anos 50)*. Belo Horizonte, Museu de Arte da Prefeitura de Belo Horizonte, 1970.

.....  
1972

[*Tarsila do Amaral*]. São Paulo, Galeria Collectio, 1972.

.....  
1974

*Tarsila década 20: 30 desenhos de Tarsila do Amaral*. São Paulo, Galeria Raquel Arnaud Babenco e Mônica Filgueiras de Almeida, 1974.

.....  
1977

*Tarsila do Amaral: desenhos e estudos*. São Paulo, Pinacoteca do Estado, 1977.

.....  
1978

*Tarsila do Amaral: desenhos*. Belo Horizonte, Galeria da Escola Guignard, 1978.

.....  
1980

*Tarsila do Amaral*. São Paulo, Galeria Paulo Prado, 1980.

.....  
1985

*Desenhos de Tarsila do Amaral*. Rio de Janeiro, Galeria Acervo, 1985.

*Tarsila do Amaral*. São Paulo, Secretaria Municipal de Cultura, Departamento de Bibliotecas Públicas, 1985.

.....  
1986

*Tarsila 1886-1986*. São Paulo, Museu de Arte Contemporânea da Universidade de São Paulo, 1986.

.....  
1987

*Tarsila: desenhos de 1922 a 1952*. São Paulo, Studio José Duarte de Aguiar e Ricardo Camargo, 1987.

.....  
1993

*Sempre Tarsila*. São Paulo, Rua Guara- rapes, 1993.

.....  
1997

*Tarsila, anos 20*. São Paulo, Galeria de Arte do Sesi, 1997.

.....  
2005

*Tarsila do Amaral: Peintre Brésilienne à Paris 1923-1929*. Paris, Maison de l'Amérique Latine, 2005.

.....  
2006

*Tarsila do Amaral na BM&F: percurso afetivo-120 anos de nascimento*. São Paulo, Espaço Cultural BM&F, 2006.

2008

*Tarsila viajante*. São Paulo, Pinacoteca do Estado; *Tarsila viajera*. Buenos Aires, Museo de Arte Latinoamericano de Buenos Aires, 2008.

## Group Exhibitions

1922

*Exposição Geral de Belas Artes da Sociedade Paulista de Belas Artes*. São Paulo, Palácio das Indústrias, 1922

*Salon de la Société des Artistes Français*. Paris, Grand Palais des Champs Elysées, 1922.

1923

*Exposição de artistas brasileiros*. Paris, Maison de l'Amérique Latine, 1923

1926

*Salon des Indépendants*. Paris, Palais de Bois, 1926

1928

*Salon des Vrais Indépendants*. Paris, 1928

1929

*Salon des Surindépendants*. Paris, 1929

1930

*Exposição de uma casa modernista*. São Paulo, Casa Modernista da Rua Itápolis, 1930.

*Exposition de l'École de Paris*. Rio de Janeiro, Palace Hotel; São Paulo, Palacete Glória, 1930

*The First Representative Collection of Paintings by Contemporary Brazilian Artists*. New York, NY, International Art Center of Roerich Museum, 1930.

1931

*Salão Revolucionário (38ª Exposição Geral de Belas Artes)*. Rio de Janeiro, Escola Nacional de Belas Artes. Museu Nacional de Belas Artes, 1931

*Salon des Surindépendants*. Paris, 1931

1933

*1ª Exposição de arte moderna da Spam*.

São Paulo, Sociedade Pró Arte Moderna, 1933.

1934

*1º Salão Paulista de Belas Artes*. São Paulo, 1934

1937

*I Salão de Maio*. São Paulo, Esplanada Hotel, 1937.

1938

*II Salão de Maio*. São Paulo, Esplanada Hotel, 1938.

1939

*III Salão de Maio*. São Paulo, Galeria Itá, 1939.

[*Exhibition of Latin American Art*]. New York, Riverside Museum, 1939.

1941

*1º Salão de Arte da Feira Nacional de Indústrias*. São Paulo, Parque da Água Branca, 1941.

1944

*Exhibition of Modern Brazilian Paintings*. London, Royal Academy of Arts; Norwich, Castle and Museum, 1944.

*Exposição de arte moderna*. Belo Horizonte, Edifício Mariana, 1944.

*Pintores norte-americanos e brasileiros*. Rio de Janeiro, Museu Nacional de Belas Artes, 1944.

*Pintura moderna brasileira e norte-americana*. São Paulo, Galeria Prestes Maia, 1944.

1945

*20 artistas brasileiros*. Buenos Aires, Salas Nacionales de Exposición; La Plata, Museo Provincial de Bellas Artes; Montevideo, Comisión Municipal de Cultura; Santiago de Chile, Universidad de Santiago de Chile, 1945.

*Exhibition of Modern Brazilian Paintings*. Bath, Victory Art Gallery; Bristol, Bristol City Museum & Art Gallery; Edinburgh, National Gallery; Glasgow, Kelingrove Art Gallery; Manchester, Manchester Art Gallery, 1945.

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1946

*Pintura contemporânea: quadros do acervo do Museu de Arte Moderna de São Paulo*. Santos, Sociedade Cultura Artística de Santos, Edifício Dinorá, 1946.

*Pintura contemporânea brasileira*. Santiago de Chile, Universidad de Chile, Instituto de Extensión de Artes Plásticas; Valparaíso, Edifício de la Cía. Chilena de Navegación Interoceánica, 1946.

1947

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1948

*Exposição de artes plásticas de pintoras e escultoras de São Paulo*. II Congresso Brasileiro de Ginecologia e Obstetrícia. São Paulo, Saguão do Teatro Municipal, 1948

1950

*Exposição inaugural do Museu de Arte Moderna de Resende*. Resende, Grupo Escolar Olavo Bilac, 1950.

1951

*1ª Bienal do Museu de Arte Moderna de São Paulo*. São Paulo, Pavilhão do Trianon, 1951.

1952

*Exposição comemorativa da Semana de Arte Moderna de 1922*. São Paulo, Museu de Arte Moderna, 1952.

*Exposição de artistas brasileiros*. Rio de Janeiro, Museu de Arte Moderna, 1952.

*Exposición de pintura, dibujos y grabados contemporáneos del Brasil*. Santiago de Chile, Museo de Arte Contemporáneo, Facultad de Artes, Universidad de Chile, 1952.

1953

*2ª Bienal do Museu de Arte Moderna de São Paulo*. São Paulo, Pavilhão dos Estados, 1953.

1954

*Arte contemporânea: exposição do acervo do Museu de Arte Moderna de São Paulo*. São Paulo, Museu de Arte Moderna, 1954

1955

*4º Salão Paulista de Arte Moderna.* São Paulo, Galeria Prestes Maia, 1955.

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1956

*50 Anos de paisagem brasileira.* São Paulo, Museu de Arte Moderna, 1956.

*Exposição do retrato moderno.* São Paulo, Palácio das Indústrias, 1956.

1957

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1959

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1960

*Contribuição da mulher às artes plásticas do país.* São Paulo, Museu de Arte Moderna, 1960.

1961

*Pinturas, desenhos e gravuras do MAM SP.* Brasília, Saguão do Teatro Nacional, 1961

1962

*40º Aniversário da Semana de Arte Moderna.* São Paulo, Petite Galerie, 1962

*Seleção de obras de arte brasileira da Coleção Ernesto Wolf.* São Paulo, Museu de Arte Moderna, 1962

1963

*7ª Bienal de São Paulo. Sala especial Tarsila do Amaral.* São Paulo, Fundação Bienal de São Paulo, 1963.

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1964

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1965

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*Figuras da modernidade.* São Paulo, Seta Galeria de Arte, 1965.

1966

*Art of Latin America since Independence.* Austin, TX, The University of Texas Art Museum; New Haven, CT, Yale University Art Gallery; New Orleans, LA, Isaac Delgado Museum of Art; San Diego, CA, La Jolla Museum of Art; San Francisco, CA, San Francisco Museum of Art, 1966.

*Auto-retratos.* Rio de Janeiro, Galeria de Arte do Instituto Brasil-Estados Unidos, 1966.

1967

*Precursors of Modernism in Latin America.* New York, NY, Inter American Art Center, 1967.

1968

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1972

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1973

*12ª Bienal Internacional de São Paulo.*

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1974

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1975

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1976

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1978

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**1980**

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**1982**

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**1983**

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**1984**

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.....  
**1985**

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**1986**

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*Projeto arte brasileira: modernismo.* Rio de Janeiro, Funarte, 1986.

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# CATALOGUE OF WORKS IN THE EXHIBITION

Tarsila do Amaral (Capivari, SP, 1886 – São Paulo, SP, 1973)

## PAINTINGS



**1**  
*Retrato de Mário de Andrade*, 1922 (*Portrait of Mário de Andrade*). Oil on canvas. 54 x 46 cm. Acervo Artístico-Cultural dos Palácios do Governo do Estado de São Paulo



**2**  
*Auto-retrato (Le manteau rouge)*, 1923 (*Self-Portrait [Manteau rouge]*). Oil on canvas. 73 x 60.5 cm. Museu Nacional de Belas Artes, Rio de Janeiro, RJ, IPHAN / MinC



**3**  
*O Modelo*, 1923 (*The Model*). Oil on canvas. 55 x 46 cm. Collection of Hecilda and Sergio Fadel, Rio de Janeiro, RJ



**4**  
*Pont Neuf*, 1923. Oil on canvas. 33 x 41 cm. Collection of Geneviève and Jean Boghici, Rio de Janeiro, RJ



**5**  
*A Negra*, 1923 (*The Negress*). Oil on canvas. 100 x 80 cm. Museu de Arte Contemporânea da Universidade de São Paulo, SP



**6**  
*Auto-retrato I*, 1924 (*Self-Portrait I*). Oil on cardboard on plywood panel. 41 x 37 cm. Acervo Artístico-Cultural dos Palácios do Governo do Estado de São Paulo



**7**  
*A Cuca*, [1924] (*The Bogeyman*). Oil on canvas. Original frame by Pierre Legrain. 73 x 100 cm. Fonds national d'art contemporain (Cnap), Ministère de la culture et de la communication, Puteaux, France. Fnac: 9459. Deposited in the Musée de Grenoble



**8**  
*Morro da Favela*, 1924 (*Hill of the Favela*). Oil on canvas. 64.5 x 76 cm. Collection of Hecilda and Sergio Fadel, Rio de Janeiro, RJ



**9**  
*São Paulo*, 1924. Oil on canvas. 67 x 90 cm. Pinacoteca do Estado de São Paulo. Acquired by the Governo do Estado, 1931



**10**  
*São Paulo (Gazo)*, [1924] Oil on canvas. 50 x 60 cm. Private collection, São Paulo, SP



**11**  
*A Feira II*, 1925 (*The Street Market II*). Oil on canvas. 45.3 x 54.5 cm. Private collection, São Paulo, SP



12.  
*Paisagem com touro I*, c. 1925 (*Landscape with Bull I*). Oil on canvas. 50 x 65.2 cm. Collection of Roberto Marinho, Rio de Janeiro, RJ



13  
*O mamoeiro*, 1925 (*The Papaya Tree*). Oil on canvas. 65 x 70 cm. Collection of Mário de Andrade – Coleção de Artes Visuais do Instituto de Estudos Brasileiros da USP, São Paulo, SP



14  
*Pescador*, c. 1925 (*The Fisherman*). Oil on canvas. 66 x 75 cm. The State Hermitage Museum, Saint Petersburg



15  
*Palmeiras*, 1925 (*Palm Trees*). Oil on canvas. 87 x 74.5 cm. Private collection, São Paulo, SP



16  
*A família*, 1925 (*The Family*). Oil on canvas. 79 x 101.5 cm. Museo Nacional Centro de Arte Reina Sofía, Madrid



17  
*Lagoa Santa*, 1925 (*Holy Lake*). Oil on canvas. 50 x 65 cm. Private collection, Rio de Janeiro, RJ



18.  
*Religião brasileira I*, 1927 (*Brazilian Religion I*). Oil on canvas. 63 x 76 cm. Acervo Artístico-Cultural dos Palácios do Governo do Estado de São Paulo



19  
*Manacá*, 1927 (*Princess Flower*). Oil on canvas. 76 x 63.5 cm. Collection of Simão Mendel Guss, São Paulo, SP



20  
*O Lago*, 1928 (*The Lake*). Oil on canvas. 75.5 x 93 cm. Collection of Hecilda and Sergio Fadel, Rio de Janeiro, RJ



21  
*A Boneca*, 1928 (*The Doll*). Oil on canvas. 60 x 45 cm. Collection of Hecilda and Sergio Fadel, Rio de Janeiro, RJ



22  
*Distância*, 1928 (*Distance*). Oil on canvas. 65 x 74.5 cm. Fundação José e Paulina Nemirovsky, São Paulo, SP



23  
*O Sapo*, 1928 (*The Toad*). Oil on canvas. 50.5 x 60.5 cm. Museu de Arte Brasileira - FAAP, São Paulo, SP



24  
*O Touro*, 1928 (*The Bull*). Oil on canvas. 50.4 x 61.2 cm. Museu de Arte Moderna da Bahia, Salvador, BA



25  
*O Sono*, c. 1928 (*Sleep*). Oil on canvas. 60.5 x 72.7 cm. Collection of Geneviève and Jean Boghici, Rio de Janeiro, RJ



26  
*Urutu*, 1928. Oil on canvas. 60 x 72 cm. Collection of Gilberto Chateaubriand, MAM, Rio de Janeiro, RJ



27  
*Floresta*, 1929 (*Forest*). Oil on canvas. 64 x 62 cm. Museu de Arte Contemporânea da Universidade de São Paulo, SP



28  
*Sol poente*, 1929 (*Setting Sun*). Oil on canvas. 54 x 65 cm. Collection of Geneviève and Jean Boghici, Rio de Janeiro, RJ



29  
*Antropofagia*, 1929 (*Anthropophagy*). Oil on canvas. 126 x 142 cm. Fundação José e Paulina Nemirovsky, São Paulo, SP



30  
*Cartão-postal*, 1929  
(*Postcard*). Oil on  
canvas. 127.5 x 142.5  
cm. Private collection,  
Rio de Janeiro, RJ



31  
*Calmaria II*, 1929  
(*Calmness II*). Oil  
on canvas. 75 x 93  
cm. Acervo Artístico-  
Cultural dos Palácios  
do Governo do Estado  
de São Paulo



32  
*Cidade (A Rua)*, 1929  
(*City [The Street]*). Oil  
on canvas. 81 x 54 cm.  
Collection of Paula and  
Jones Bergamin, Rio de  
Janeiro, RJ



33  
*Paisagem com ponte*,  
1931 (*Landscape with  
Bridge*). Oil on canvas.  
39.5 x 46 cm. Private  
collection, São Paulo,  
SP



34  
*Operários*, 1933  
(*Workers*). Oil on  
canvas. 150 x 205  
cm. Acervo Artístico-  
Cultural dos Palácios  
do Governo do Estado  
de São Paulo



35  
*Fazenda com sete  
porquinhos*, 1943  
(*Farm with Seven  
Piglets*). Oil on canvas.  
46 x 55.5 cm. Private  
collection, São Paulo,  
SP



36  
*Vilarejo com ponte  
e mamoeiro*, 1953  
(*Village with Bridge  
and Papaya Tree*). Oil  
on canvas. 41 x 52 cm.  
Private collection, São  
Paulo, SP



37  
*A Feira III*, 1953 (*The  
Street Market III*). Oil  
on canvas. 74 x 90 cm.  
Private collection, São  
Paulo, SP

## WORKS ON PAPER



38  
*Retrato de Mário de  
Andrade*, 1922 (*Portrait  
of Mário de Andrade*).  
Pastel on paper. 47.7  
x 36 cm. Collection  
of Mário de Andrade  
- Coleção de Artes  
Visuais do Instituto de  
Estudos Brasileiros da  
USP,  
São Paulo, SP



39  
Estudo de *La Tasse*,  
1923 (Study for *La  
Tasse*). Pencil on paper.  
23.3 x 18 cm. Coleção  
de Arte da Cidade/  
Pinacoteca Municipal/  
CCSP/SMC/PMSP, São  
Paulo, SP



40  
Estudo de *A Negra*,  
1923 (Study for *The  
Negress*). Pencil and  
India ink on paper.  
23.8 x 19.6 cm. Coleção  
de Arte da Cidade/  
Pinacoteca Municipal/  
CCSP/SMC/PMSP, São  
Paulo, SP



41  
Esboço de *A Negra  
I*, [1923] (Sketch of  
*The Negress I*). Pencil  
and watercolor on  
paper. 23.4 x 18 cm.  
Collection of Mário  
de Andrade - Coleção  
de Artes Visuais do  
Instituto de Estudos  
Brasileiros da USP,  
São Paulo, SP



42  
Estudo da *Feira* (frente  
de *Estudo cubista*), c.  
1923 (Study of *Street  
Market* [recto of *Cubist  
Study*]). Pencil on  
paper. 23.4 x 18 cm.  
Private collection, São  
Paulo, SP



43  
*Veneza*, 1923 (*Venice*).  
Pencil on paper. 15.8  
x 13.6 cm (matted).  
Private collection, São  
Paulo, SP



44  
Estudo de *Veneza  
IV*, 1923 (Study of  
*Venice IV*). Pencil  
on paper. 4 x 5 cm  
(matted). Collection  
of Max Perlingeiro,  
Pinakothek Cultural,  
Rio de Janeiro, RJ



45  
*Retrato de Oswald  
II*, 1923 (*Portrait of  
Oswald II*). Pencil on  
paper. 24.5 x 35.5  
cm. Coleção de Arte  
da Cidade/ Pinacoteca  
Municipal/ CCSP/SMC/  
PMSP, São Paulo, SP



46  
*Oswald de Andrade*,  
c. 1924. Charcoal on  
paper. 22.9 x 18 cm.  
Collection of Mário  
de Andrade - Coleção  
de Artes Visuais do  
Instituto de Estudos  
Brasileiros da USP,  
São Paulo, SP



47  
*Retrato de Blaise Cendrars*, 1924 (*Portrait of Blaise Cendrars*). India ink on paper. 30.9 x 23.2 cm. Coleção de Arte da Cidade/Pinacoteca Municipal/CCSP/SMC/MSP, São Paulo, SP



48  
Versão de cartaz para a conferência de Blaise Cendrars no Teatro Municipal, c. 1924 (Version of poster for lecture by Blaise Cendrars in the Municipal Theater). India ink on paper. 23.5 x 15.5 cm. Private collection, São Paulo, SP



49  
*Estudo de Morro da Favela* (frente de Igreja com paisagem de morro ao fundo), 1924 (*Study of Hill of the Favela* [recto of Church with Hilly Landscape in the Background]). Carnival in Rio de Janeiro series. Pencil on paper. 25.3 x 19 cm. Collection of Anette Hoffmann, Ribeirão Preto, SP



50  
*Juatuba e Carmo da Matta* (frente de Juatuba e Tartária), 1924 (*Juatuba and Carmo da Matta* [recto of Juatuba and Tartária]). Journey to Minas Gerais series. Pencil on paper. 23.5 x 30.5 cm. Private collection, Belo Horizonte, MG



51  
*Juatuba e Tartária* (verso de Juatuba e Carmo da Matta), 1924 (*Juatuba and Tartária* [verso of Juatuba and Carmo da Matta]). Journey to Minas Gerais series. Pencil on paper. 23.5 x 30.5 cm (matted). Private collection, Belo Horizonte, MG



52  
*Arraial com boi e porquinhos II*, 1924 (*Pen with Ox and Piglets II*). India ink on paper. 14 x 13 cm. Collection of Fulvia Leirner, São Paulo, SP



53  
*Escola de samba: personagem e carrossel*, 1924 (*Samba School: Character and Merry-go-round*). Carnival in Rio de Janeiro series. Pencil on paper. 25.4 x 19.1 cm. Collection of Augusto de Bueno Vidigal, São Paulo, SP



54  
Estudo de ilustração para o livro *Feuilles de route*, p. 56, 1924 (Study of book illustration for *Feuilles de route*, p. 56). Pencil on lined paper. 24 x 14 cm. Private collection, São Paulo, SP



55  
*Vila nas montanhas*, 1924 (*Village in the Mountains*). Journey to Minas Gerais series. Pencil on paper. 24.1 x 16.4 cm. Collection of Randolpho Rocha, Belo Horizonte, MG



56  
*Paisagem de Santos*, 1924 (*Landscape in Santos*). Pencil on paper. 12 x 19.5 cm (matted). Collection of Maura and Ricardo Simões, São Paulo, SP



57  
*Congonhas*, [1924] Journey to Minas Gerais series. India ink on paper. 14.6 x 19.8 cm. Museu de Arte Contemporânea da Universidade de São Paulo, SP



58  
*Panorama de São Paulo*, c. 1924 (*Panorama of São Paulo*). Ink on cardboard. 26.7 x 23.7 cm. Collection of Mário de Andrade - Coleção de Artes Visuais do Instituto de Estudos Brasileiros da USP, São Paulo, SP



59  
*Paisagem com ponte e casas*, 1924 (*Landscape with Bridge and Houses*). Journey to Minas Gerais series. Pencil on newspaper. 16.5 x 24 cm. Private collection, São Paulo, SP



60  
*Cena da Revolução de 1924, São Paulo* (verso de *Revolução de 1924, São Paulo* [verso of *Revolution of 1924, São Paulo*]). Pencil on paper. 13.7 x 23.1 cm. Private collection, São Paulo, SP



61  
*Carro de corso*, 1924 (*Parade Car*). Carnival in Rio de Janeiro series. Pencil on paper. 25.4 x 19.1 cm. Collection of Maura and Ricardo Simões, São Paulo, SP



62  
*Estação de trem*, 1924 (*Train Station*). Journey to Minas Gerais series. Pencil on paper. 24.2 x 16.7 cm. Private collection, São Paulo, SP



63  
*Estudo de locomotiva e passagem de nível*, 1924 (*Study of Locomotive and Level Crossing*). Journey to Minas Gerais series. Pencil on paper. 24.2 x 16.5 cm. Private collection, São Paulo, SP



64  
*Barra do Pirai*, 1924. Journey to Minas Gerais series. Pencil on paper. 24.2 x 16.6 cm. Private collection, São Paulo, SP



**65**  
*Locomotiva na paisagem*, 1924 (*Locomotive in Landscape*). Pencil on paper. 9.8 x 13.2 cm. Private collection, São Paulo



**66**  
*Ouro Preto I*, 1924 Journey to Minas Gerais series. Pencil and watercolor on paper. 16.5 x 22.5 cm. Collection of Beatriz and Mario Pimenta Camargo, São Paulo, SP



**67**  
*Paisagem com casas*, 1925 (*Landscape with Houses*). Pencil and color pencil on paper. 10.5 x 15.5 cm. Collection of Max Perlingeiro, Pinakothek Cultural, Rio de Janeiro, RJ



**68**  
*Decalque de Paisagem rural com cerca e casas II*, 1925 (*Tracing of Rural Landscape with Fence and Houses II*). Pencil on tissue paper. 21.7 x 31.8 cm. Coleção de Arte da Cidade/ Pinacoteca Municipal/ CCSP/SMC/PMSP, São Paulo, SP



**69**  
*Rio, cenas de porto*, 1925 (*Rio, Scenes of the Port*). Pencil on paper. 15.8 x 23.2 cm. Private collection, São Paulo, SP



**70**  
*Decalque de Fernando de Noronha*, 1925 (*Tracing of Fernando de Noronha*). Pencil on tissue paper. 20.8 x 25.4 cm. Collection of S. Pizoli, São Paulo, SP



**71**  
*Decalque de Recife visto do mar I*, 1925 (*Tracing of Recife Seen from the Sea I*). Pencil on tracing paper. 22 x 29.8 cm. Collection of Randolpho Rocha, Belo Horizonte, MG



**72**  
*Recife II (frente de Casario)*, 1925 (*Recife II [recto of Houses]*). Pencil on paper. 17.2 x 23.3 cm. Private collection, São Paulo, SP



**73**  
*Vida na fazenda, c.*, 1925 (*Life on the Farm*). Pencil and India ink on paper. 18.8 x 26.6 cm. Collection of Mário de Andrade - Coleção de Artes Visuais do Instituto de Estudos Brasileiros da USP, São Paulo, SP



**74**  
Original de ilustração para o livro *Pau Brasil*, p. 14, 1925 (Original book illustration for *Pau-Brasil*, p. 14). India ink on paper. 21.2 x 13.5 cm. Coleção de Arte da Cidade/ Pinacoteca Municipal/ CCSP/SMC/PMSP, São Paulo, SP



**75**  
Original de ilustração para o livro *Pau Brasil*, p. 23, 1925 (Original book illustration for *Pau-Brasil*, p. 23). Pencil and India ink on paper. 11.7 x 18 cm. Coleção de Arte da Cidade/ Pinacoteca Municipal/ CCSP/SMC/ PMSP, São Paulo, SP



**76**  
Original de ilustração para o livro *Pau Brasil*, p. 35, 1925 (Original book illustration for *Pau-Brasil*, p. 35). Pencil and India ink on paper. 15.5 x 22.6 cm. Coleção de Arte da Cidade/ Pinacoteca Municipal/ CCSP/SMC/ PMSP, São Paulo, SP



**77**  
Original de ilustração para o livro *Pau Brasil*, p. 51, 1925 (Original book illustration for *Pau-Brasil*, p. 51). India ink on paper. 23 x 15.5 cm. Coleção de Arte da Cidade/ Pinacoteca Municipal/ CCSP/SMC/ PMSP, São Paulo, SP



**78**  
Original de ilustração para o livro *Pau Brasil*, p. 61, 1925 (Original book illustration for *Pau-Brasil*, p. 61). India ink on paper. 12.5 x 13.5 cm. Coleção de Arte da Cidade/ Pinacoteca Municipal/ CCSP/SMC/PMSP, São Paulo, SP



**79**  
Original de ilustração para o livro *Pau Brasil*, p. 65, 1925 (Original book illustration for *Pau-Brasil*, p. 65). India ink on paper. 13.5 x 21.5 cm. Coleção de Arte da Cidade/ Pinacoteca Municipal/ CCSP/SMC/PMSP, São Paulo, SP



**80**  
Original de ilustração para o livro *Pau Brasil*, p. 69, 1925 (Original book illustration for *Pau-Brasil*, p. 69). India ink on paper. 25.5 x 17.9 cm. Coleção de Arte da Cidade/ Pinacoteca Municipal/ CCSP/SMC/PMSP, São Paulo, SP



**81**  
Original de ilustração para o livro *Pau Brasil*, p. 85, 1925 (Original book illustration for *Pau-Brasil*, p. 85). India ink on paper. 17.9 x 25.5 cm. Coleção de Arte da Cidade/ Pinacoteca Municipal/ CCSP/SMC/PMSP, São Paulo, SP



**82**  
Original de ilustração para o livro *Pau Brasil*, p. 101, 1925 (Original book illustration for *Pau-Brasil*, p. 101). Pencil and India ink on paper. 15.6 x 23.2 cm. Coleção de Arte da Cidade/ Pinacoteca Municipal/ CCSP/SMC/ PMSP, São Paulo, SP



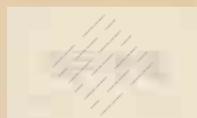
**83**  
*Porto*, c. 1925 (*Port*).  
India ink on paper.  
13.5 x 21.2 cm.  
Collection of Mário de Andrade – Coleção de Artes Visuais do Instituto de Estudos Brasileiros da USP, São Paulo, SP



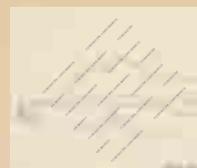
**84**  
*Saci-pererê*, 1925.  
Study for the back cover of the Galerie Percier catalogue, Paris, 1926. Gouache and India ink on paper. 23.1 x 18 cm.  
Collection of Fulvia Leirner, São Paulo, SP



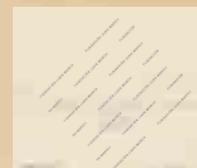
**85**  
*Rhodes*, [1926] (*Rhodes*). Journey to the Middle East series.  
Pencil on paper. 11 x 13 cm. Collection of Mário de Andrade – Coleção de Artes Visuais do Instituto de Estudos Brasileiros da USP, São Paulo, SP



**86**  
*Rhodes III*, 1926 (*Rhodes III*). Journey to the Middle East series.  
Pencil on paper. 22 x 31.9 cm. Collection of Gérard Loeb, São Paulo, SP



**87**  
*Extremo Ática*, [1926] (*Furthest Attica*). Journey to the Middle East series. Pencil on paper. 10.8 x 13.2 cm.  
Private collection, São Paulo, SP



**88**  
*Em direção a Maratona*, 1926 (*Towards Marathon*). Journey to the Middle East series. Pencil on paper. 10.8 x 13.2 cm.  
Private collection, São Paulo, SP



**89**  
*Vitória I*, 1927. Pencil and India ink on paper. 16.3 x 23.4 cm.  
Collection of Randolfo Rocha, Belo Horizonte, MG



**90**  
*Abaporu VI*, 1928. Pencil and India ink on paper. 27 x 21 cm.  
Museo Nacional Centro de Arte Reina Sofía, Madrid



**91**  
*Paisagem com bicho antropofágico I*, 1928 (*Landscape with Anthropophagic Animal I*). India ink on paper. 15 x 20.4 cm. Private collection, São Paulo, SP



**92**  
*Paisagem com cinco palmeiras I*, c. 1928 (*Landscape with Five Palm Trees I*). Pencil on paper. 22.9 x 16.4 cm. Collection of Mário de Andrade – Coleção de Artes Visuais do Instituto de Estudos Brasileiros da USP, São Paulo, SP



**93**  
*Antropofagia I*, 1929 (*Anthropophagy I*). Iron gall ink on paper. 23 x 19.5 cm.  
Collection of Gilberto Chateaubriand, MAM, Rio de Janeiro, RJ



**94**  
*Paisagem antropofágica I*, c. 1929 (*Anthropophagic Landscape I*). Pencil on paper. 18 x 22.9 cm.  
Collection of Mário de Andrade – Coleção de Artes Visuais do Instituto de Estudos Brasileiros da USP, São Paulo, SP



**95**  
*Paisagem antropofágica V*, c. 1929 (*Anthropophagic Landscape V*). India ink on cardboard. 14.6 x 11.4 cm. Collection of Mário de Andrade – Coleção de Artes Visuais do Instituto de Estudos Brasileiros da USP, São Paulo, SP



**96**  
*Paisagem antropofágica VII*, 1929 (*Anthropophagic Landscape VII*). Pencil on paper. 18 x 23 cm. Fundação José e Paulina Nemirovsky, São Paulo, SP



**97**  
*Paisagem antropofágica IX*, 1929 (*Anthropophagic Landscape IX*). India ink on paper. 11 x 14 cm. Collection of Tarsilinha do Amaral, São Paulo, SP



**98**  
*Paisagem com bicho antropofágico II*, 1929 (*Landscape with Anthropophagic Animal II*). India ink on paper. 10.5 x 15 cm. Private collection, São Paulo, SP



**99**  
*Desenho antropofágico de saci-pererê I*, 1929 (*Anthropophagic Drawing of Saci-pererê I*). Pencil and India ink on paper. 22.5 x 34.6 cm. Coleção de Arte da Cidade/Pinacoteca Municipal/CCSP/SMC/PMSP, São Paulo, SP



**100**  
*Paisagem com bicho, árvore e cactus*, 1930 (*Landscape with Animal, Tree and Cactus*). India ink on paper. 17.3 x 20.6 cm. Private collection, São Paulo, SP



**101**  
*Paisagem antropofágica X*, 1930 (*Anthropophagic Landscape X*). Pencil on paper. 9.7 x 13.1 cm. Coleção de Arte da Cidade/Pinacoteca Municipal/CCSP/SMC/PMS, São Paulo, SP



**102**  
*Paisagem com bicho antropofágico III*, c. 1930 (*Landscape with Anthropophagic Animal III*). Color pencil and pastel on paper. 18 x 23 cm. Collection of Marta and Paulo Kuczynski, São Paulo, SP



**103**  
*Retrato de Luís Martins IX*, década de 1940 (*Portrait of Luís Martins IX*), 1940s. India ink on paper. 27 x 21 cm. Collection of Max Perlingeiro, Pinakothek Cultural, Rio de Janeiro, RJ



**104**  
*Paisagem rural*, [1945] (*Rural Landscape*). Drypoint on paper. Edition: A/T - A. 12.5 x 10 cm. Collection of Mário de Andrade - Coleção de Artes Visuais do Instituto de Estudos Brasileiros da USP, São Paulo, SP



**105**  
Estudo de ilustração para o livro *Lótus de sete pétalas*, p. 41, c. 1954 (Study of book illustration for *Lótus de sete pétalas*, p. 41). Gouache on stiff paper. 14 x 8.5 cm (matted). Collection of Max Perlingeiro, Pinakothek Cultural, Rio de Janeiro, RJ



**106**  
Estudo de ilustração para o livro *Vozes perdidas*, p. 35, I, c. 1957 (Study of book illustration for *Vozes perdidas*, p. 35, I). Gouache on stiff paper. 18.5 x 13 cm (matted). Collection of Max Perlingeiro, Pinakothek Cultural, Rio de Janeiro, RJ

**BOOKS, MAGAZINES, CATALOGUES AND DOCUMENTS**



**107**  
Tarsila with a Spanish Mantilla, Paris, 1921. Photograph. Collection of Max Perlingeiro, Pinakothek Cultural, Rio de Janeiro, RJ



**108**  
Tarsila do Amaral at the Galerie Percier exhibition, Paris, July 1926. Tarsila do Amaral poses between her paintings *Morro da Favela* and *São Paulo* (a portion of which is seen over her right shoulder). Photograph. 21.8 x 16.7 cm. Mário de Andrade Fund. Arquivo do Instituto de Estudos Brasileiros da USP, São Paulo, SP



**109**  
*Klaxon. Mensario de Arte Moderna*, São Paulo, n.º 1, May 15, 1922. Magazine. 28.5 x 19 cm. Collection of MJM, Madrid



**110**  
*Klaxon. Mensario de Arte Moderna*, São Paulo, n.º 2, June 15, 1922. Magazine. 28.5 x 19 cm. Collection of MJM, Madrid



**111**  
*Klaxon. Mensario de Arte Moderna*, São Paulo, n.º 3, July 15, 1922. Magazine. 28.5 x 19 cm. Collection of MJM, Madrid



**112**  
*Klaxon. Mensario de Arte Moderna*, São Paulo, n.º 4, August 15, 1922. Magazine. 28.5 x 19 cm. Collection of MJM, Madrid



**113**  
*Week of Modern Art* exhibition catalogue, S. Paulo, February 13-17, 1922. Cover by E. Di Cavalcanti. Catalogue. 16 x 12 cm. Anita Malfatti Fund. Arquivo do Instituto de Estudos Brasileiros da USP, São Paulo, SP



**114**  
*Week of Modern Art* program, S. Paulo, February 13, 1922. Cover by E. Di Cavalcanti. Program. 26.3 x 17.5 cm. Mário de Andrade Fund. Arquivo do Instituto de Estudos Brasileiros da USP, São Paulo, SP



**115**  
Mário de Andrade (São Paulo, SP, 1893-1945). *Paulicea desvairada*, 1922 (*Hallucinated City*). Book. Copy dedicated to Tarsila do Amaral. 19.3 x 14.2 cm. Private collection, São Paulo, SP



**116**  
Mário de Andrade (São Paulo, SP, 1893-1945). *Paulicea desvairada*, 1922 (*Hallucinated City*). Book. Copy with author's dedication to Manuel Bandeira, dated 1933, accompanied by an autograph poem not included in the original edition. 19.3 x 14.2 cm.

José and Guita Mindlin Library, São Paulo, SP



**117**  
Oswald de Andrade (São Paulo, SP, 1890-1954). *Memórias Sentimentaes de Joao Miramar*, 1924 (*The Sentimental Memoirs of John Seaborne*). Book. This original edition contains two author dedications: one to Tarsila do Amaral, who created the cover, and, two pages later, another to Dña. Olívia Guedes

Penteado, patron of the Modernists. 16.2 x 11.7 cm. José and Guita Mindlin Library, São Paulo, SP



**118**  
Blaise Cendrars (La Chaux-de-Fonds, Neuchâtel, 1887 – Paris, 1961). *Feuilles de route*, 1924 (Roadmaps). Book. Cover and illustrations by Tarsila do Amaral. Fundación Juan March, Madrid.



**119**  
Oswald de Andrade (São Paulo, SP, 1890-1954). *Pau-Brasil*, 1925 (Brazilwood). Book. Cover and illustrations by Tarsila do Amaral. Collection of José Feliciano de Oliveira. Biblioteca do Instituto de Estudos Brasileiros da USP, São Paulo, SP



**120**  
Oswald de Andrade (São Paulo, SP, 1890-1954). *Pau-Brasil*, 1925 (Brazilwood). Book. Cover and illustrations by Tarsila do Amaral. Copy with author's dedication to Berta Singerman, dated 1935. Biblioteca Valenciana, Valencia.



**121**  
Oswald de Andrade (São Paulo, SP, 1890-1954). *Primeiro caderno do aluno de poesia Oswald de Andrade*, 1927 (First Notebook of the Poetry Student Oswald de Andrade). Book. Cover by Tarsila do Amaral. Edition of 299 copies on plain paper (numbered from 2 to 300) and one deluxe



edition copy for Tarsila Copy 96/300, with author's dedication to Pedro Nava. 25.8 x 21 cm. José and Guita Mindlin Library, São Paulo, SP

**122**  
Oswald de Andrade (São Paulo, SP, 1890-1954). *Primeiro caderno do aluno de poesia Oswald de Andrade*, 1927 (First Notebook of the Poetry Student Oswald de Andrade). Book. Cover by Tarsila do Amaral. Copy with author's

dedication to Berta Singerman, dated 1928. 25.8 x 21 cm. Biblioteca Valenciana, Valencia



**123**  
*Revista de Antropofagia*, 1<sup>st</sup> yr., n.º 1, May 1928 Magazine. Contains Oswald de Andrade's *Anthropophagite Manifesto*. 38 x 27.8 x 1.4 cm. José and Guita Mindlin Library, São Paulo, SP



**124**  
*SUR. Primavera 1931*, 1<sup>st</sup> yr., n.º 4, Buenos Aires. Quarterly magazine published under the direction of Victoria Ocampo. Fundación José Ortega and Gasset, Madrid.



**125**  
Osório César. *“Onde o proletariado dirige...”*, 1932 (“Where the proletariat leads...”). Book. Cover, back cover and illustrations by Tarsila do Amaral. Private collection, São Paulo, SP.



**126**  
*RASM. Magazine Anual do Salao de Maio*, n.º 1, 1939 Catalogue/magazine. Includes the text: “Pau-Brasil and Anthropophagite Painting” by Tarsila do Amaral and others by Oswald de Andrade and Flavio de Carvalho. 20 x 20 cm. Collection of Dan Galeria, São Paulo



**127**  
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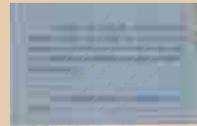
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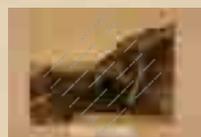
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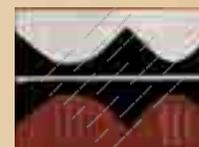
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Department of Exhibitions, Fundación Juan March  
With the special collaboration of Aracy Amaral and Jorge Schwartz, São Paulo

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Text by Francisco Calvo Serraller  
Madrid  
Spanish ed.

JULIA MARGARET  
CAMERON: 1815-1879  
Texts by Mike Weaver and Julia  
Margaret Cameron  
English ed. (Offprint: Spanish  
translation of text by Mike  
Weaver)  
Published by John Hansard  
Gallery & The Herbert Press  
Ltd., Southampton, 1984

JULIUS BISSIER  
Text by Werner Schmalenbach  
Spanish ed.

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## 1985

ROBERT RAUSCHENBERG  
Texts by Lawrence Alloway  
Spanish ed.

VANGUARDIA RUSA: 1910-  
1930. Museo y Colección Ludwig  
Texts by Evelyn Weiss  
Spanish ed.

DER DEUTSCHE  
HOLZSCHNITT IM 20  
Texts by Gunther Thiem  
German ed. (Offprint: Spanish  
translations of texts)  
Published by the Institut für  
Auslandsbeziehungen, Stuttgart,  
1984

ESTRUCTURAS REPETITIVAS  
Texts by Simón Marchán Fiz  
Spanish ed.

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## 1986

MAX ERNST  
Texts by Werner Spies and Max  
Ernst  
Spanish ed.

ARTE, PAISAJE Y  
ARQUITECTURA. El arte  
referido a la arquitectura en la  
República Federal de Alemania  
Texts by Dieter Honisch and  
Manfred Sack  
German ed. (Offprint: Spanish  
translation of introductory texts)  
Published by the Institut für  
Auslandsbeziehungen, Stuttgart,  
1983

ARTE ESPAÑOL EN NUEVA  
YORK: 1950-1970. Colección  
Amos Cahan  
Text by Juan Manuel Bonet  
Spanish ed.

OBRAS MAESTRAS DEL  
MUSEO DE WUPPERTAL. De  
Marées a Picasso  
Texts by Sabine Fehleman and

Hans Günter Wachtmann  
Spanish ed.

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## 1987

BEN NICHOLSON  
Texts by Jeremy Lewison and  
Ben Nicholson  
Spanish ed.

IRVING PENN  
Text by John Szarkowski  
English ed. Published by The  
Museum of Modern Art, New  
York, 1984 (reimp. 1986)

MARK ROTHKO  
Texts by Michael Compton and  
Mark Rothko  
Spanish ed.

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## 1988

EL PASO DESPUÉS DE EL  
PASO EN LA COLECCIÓN  
DE LA FUNDACIÓN JUAN  
MARCH  
Text by Juan Manuel Bonet  
Spanish ed.

ZERO, A EUROPEAN  
MOVEMENT. The Lenz  
Schönberg Collection  
Texts by Dieter Honisch and  
Hannah Weitemeier  
Bilingual ed. (Spanish/English)

COLECCIÓN LEO CASTELLI  
Texts by Calvin Tomkins, Judith  
Goldman, Gabriele Henkel, Leo  
Castelli, Jim Palette, Barbara  
Rose and John Cage  
Spanish ed.

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## 1989

RENÉ MAGRITTE  
Texts by Camille Goemans,  
Martine Jacquet, Catherine de  
Croës, François Daulte, Paul  
Lebeer and René Magritte  
Spanish ed.

EDWARD HOPPER  
Text by Gail Levin  
Spanish ed.

ARTE ESPAÑOL  
CONTEMPORÁNEO. FONDOS  
DE LA FUNDACIÓN JUAN  
MARCH  
Texts by Miguel Fernández-Cid  
Spanish ed.

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## 1990

ODILON REDON. Colección Ian  
Woodner  
Texts by Lawrence Gowing,  
Odilon Redon and Nuria Rivero  
Spanish ed.

CUBISMO EN PRAGA. Obras de  
la Galería Nacional  
Texts by Jiří Kotalík, Ivan  
Neumann and Jiří Šetlík  
Spanish ed.

ANDY WARHOL. COCHES  
Texts by Werner Spies, Christoph  
Becker and Andy Warhol  
Spanish ed.

COL·LECCIÓ MARCH. ART  
ESPANYOL CONTEMPORANI.  
PALMA  
[Guide to the Museu d'Art  
Espanyol Contemporani]  
Texts by Juan Manuel Bonet  
Multilingual ed. (Spanish,  
Catalan, English and German)

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## 1991

PICASSO. RETRATOS DE  
JACQUELINE  
Texts by Hélène Parmelin, María  
Teresa Ocaña, Nuria Rivero,  
Werner Spies and Rosa Vives  
Spanish ed.

VIEIRA DA SILVA  
Texts by Fernando Pernes, Julián  
Gállego, M<sup>a</sup> João Fernandes,  
René Char (in French), António

Ramos Rosa (in Portuguese) and  
Joham de Castro  
Spanish ed.

MONET EN GIVERNY.  
Colección del Museo Marmottan  
de París  
Texts by Arnaud d'Hauterives,  
Gustave Geffroy and Claude  
Monet  
Spanish ed.

MUSEO DE ARTE ABSTRACTO  
ESPAÑOL. CUENCA  
[Guide to the Museo de Arte  
Abstracto Español]  
Texts by Juan Manuel Bonet  
(2<sup>nd</sup> ed., 1<sup>st</sup> ed. 1988)  
Spanish ed.

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## 1992

RICHARD DIEBENKORN  
Text by John Elderfield  
Spanish ed.

ALEXEJ VON JAWLENSKY  
Text by Angelica Jawlensky  
Spanish ed.

DAVID HOCKNEY  
Text by Marco Livingstone  
Spanish ed.

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## 1993

MALEVICH. Colección del  
Museo Estatal Ruso, San  
Petersburgo  
Texts by Eugenija N. Petrova,  
Elena V. Basner and Kasimir  
Malevich  
Spanish ed.

PICASSO. EL SOMBRERO DE  
TRES PICOS. Dibujos para los  
decorados y el vestuario del ballet  
de Manuel de Falla  
Texts by Vicente García-  
Márquez, Brigitte Léal and  
Laurence Berthon  
Spanish ed.

MUSEO BRÜCKE BERLÍN.  
ARTE EXPRESIONISTA  
ALEMÁN  
Texts by Magdalena M. Moeller  
Spanish ed.

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## 1994

GOYA GRABADOR  
Texts by Alfonso E. Pérez-  
Sánchez and Julián Gállego  
Spanish ed.

ISAMU NOGUCHI  
Texts by Shoji Sadao, Bruce  
Altshuler and Isamu Noguchi  
Spanish ed.

TESOROS DEL ARTE  
JAPONÉS. Período Edo: 1615-  
1868. Colección del Museo Fuji,  
Tokio  
Texts by Tatsuo Takakura, Shin-  
ichi Miura, Akira Gokita, Seiji  
Nagata, Yoshiaki Yabe, Hirokazu  
Arakawa and Yoshihiko Sasama  
Spanish ed.

FERNANDO ZÓBEL. RÍO  
JÚCAR  
Texts by Fernando Zóbel and  
Rafael Pérez-Madero  
Spanish ed.

**C**

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## 1995

KLIMT, KOKOSCHKA,  
SCHIELE. UN SUEÑO VIENÉS:  
1898-1918  
Texts by Gerbert Frodl and  
Stephan Koja  
Spanish ed.

ROUAULT  
Texts by Stephan Koja, Jacques  
Maritain and Marcel Arland  
Spanish ed.

MOTHERWELL. Obra gráfica:  
1975-1991. Colección Kenneth Tyler  
Texts by Robert Motherwell

Spanish ed.



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## 1996

**TOM WESSELMANN**  
Texts by Marco Livingstone,  
Jo-Anne Birnie Danzker, Tilman  
Osterwold and Meinrad Maria  
Grewenig  
Spanish ed.  
Published by Hatje Cantz,  
Ostfildern, 1996

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**TOULOUSE-LAUTREC.** De Albi  
y de otras colecciones  
Texts by Danièle Devynck and  
Valeriano Bozal  
Spanish ed.

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**MILLARES.** Pinturas y dibujos  
sobre papel: 1963-1971  
Texts by Manuel Millares  
Spanish ed.



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**MUSEU D'ART ESPANYOL  
CONTEMPORANI.  
FUNDACION JUAN MARCH.  
PALMA**

[Guide to the Museu d'Art  
Espanyol Contemporani]  
Texts by Juan Manuel Bonet and  
Javier Maderuelo  
Bilingual eds. (Spanish/Catalan  
and English/German)

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**PICASSO. SUITE VOLLARD**  
Text by Julián Gállego  
Spanish ed., bilingual ed.  
(Spanish/German) and trilingual  
ed. (Spanish/German/English)  
[This catalogue accompanies the  
exhibition of the same name that,  
since 1996, has traveled to five  
Spanish and foreign venues.]

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## 1997

**MAX BECKMANN**  
Texts by Klaus Gallwitz and Max  
Beckmann  
Spanish ed.

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**EMIL NOLDE. NATURALEZA  
Y RELIGIÓN**

Texts by Manfred Reuther  
Spanish ed.

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**FRANK STELLA.** Obra gráfica:  
1982-1996. Colección Tyler  
Graphics  
Texts by Sidney Guberman,  
Dorine Mignot and Frank Stella  
Spanish ed.



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**EL OBJETO DEL ARTE**  
Text by Javier Maderuelo  
Spanish ed.



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**MUSEO DE ARTE  
ABSTRACTO ESPAÑOL.  
FUNDACIÓN JUAN MARCH.  
CUENCA**

[Guide to the Museo de Arte  
Abstracto Español]  
Texts by Juan Manuel Bonet  
and Javier Maderuelo  
Bilingual ed. (Spanish/  
English)

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## 1998

**AMADEO DE SOUZA-  
CARDOSO**  
Texts by Javier Maderuelo,  
Antonio Cardoso and Joana  
Cunha Leal  
Spanish ed.

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**PAUL DELVAUX**  
Text by Gisèle Ollinger-Zinque  
Spanish ed.

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**RICHARD LINDNER**  
Text by Werner Spies  
Spanish ed.

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## 1999

**MARC CHAGALL.**  
TRADICIONES JUDÍAS  
Texts by Sylvie Forestier,  
Benjamín Harshav, Meret Meyer

and Marc Chagall  
Spanish ed.

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**KURT SCHWITTERS Y EL  
ESPÍRITU DE LA UTOPIA.**  
Colección Ernst Schwitters  
Texts by Javier Maderuelo,  
Markus Heinzelmann, Lola and  
Bengt Schwitters  
Spanish ed.

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**LOVIS CORINTH**  
Texts by Thomas Deecke, Sabine  
Fehleemann, Jürgen H. Meyer  
and Antje BIRTHÄLMER  
Spanish ed.

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**MIQUEL BARCELÓ.**  
Ceràmiques: 1995-1998  
Text by Enrique Juncosa  
Bilingual ed. (Spanish/Catalan)



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**FERNANDO ZÓBEL.** Obra  
gráfica completa  
Texts by Rafael Pérez-Madero  
Published by Departamento de  
Cultura, Diputación Provincial  
de Cuenca, Cuenca, 1999

Spanish ed.



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## 2000

**VASARELY**  
Texts by Werner Spies and  
Michèle-Catherine Vasarely  
Spanish ed.

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**EXPRESIONISMO  
ABSTRACTO. OBRA SOBRE  
PAPEL.** Colección de The  
Metropolitan Museum of Art,  
Nueva York  
Text by Lisa M. Messenger  
Spanish ed.

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**SCHMIDT-ROTTLUFF.**  
Colección Brücke-Museum  
Berlin  
Text by Magdalena M. Moeller  
Spanish ed.

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**NOLDE. VISIONES.** Acuarelas.  
Colección de la Fundación  
Nolde-Seebüll  
Text by Manfred Reuther  
Spanish ed.



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**LUCIO MUÑOZ. ÍNTIMO**  
Text by Rodrigo Muñoz Avia



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**EUSEBIO SEMPERE.  
PAISAJES**  
Text by Pablo Ramírez  
Spanish ed.



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## 2001

**DE CASPAR DAVID  
FRIEDRICH A PICASSO.** Obras  
maestras sobre papel del Museo  
Von der Heydt, de Wuppertal  
Texts by Sabine Fehleemann  
Spanish ed.

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**ADOLPH GOTTLIEB**  
Texts by Sanford Hirsch  
Spanish ed.

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**MATISSE. ESPÍRITU Y  
SENTIDO.** Obra sobre papel  
Texts by Guillermo Solana,  
Marie-Thérèse Pulvenis de  
Séligny and Henri Matisse  
Spanish ed.

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**RÓDCHENKO. GEOMETRÍAS**  
Texts by Alexandr Lavrentiev  
and Alexandr Ródchenko  
Spanish ed.



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## 2002

**GEORGIA O'KEEFFE.  
NATURALEZAS ÍNTIMAS**  
Texts by Lisa M. Messenger and  
Georgia O'Keeffe  
Spanish ed.

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**TURNER Y EL MAR.** Acuarelas  
de la Tate

Texts by José Jiménez, Ian Warrell, Nicola Cole, Nicola Moorby and Sarah Taft  
Spanish ed.

MOMPÓ. Obra sobre papel  
Texts by Dolores Durán Úcar  
Spanish ed.

**C**

RIVERA. REFLEJOS  
Texts by Jaime Brihuega, Marisa Rivera, Elena Rivera, Rafael Alberti and Luis Rosales  
Spanish ed.

**C**

SAURA. DAMAS  
Texts by Francisco Calvo Serraller and Antonio Saura  
Spanish ed.

**P C**

GOYA. CAPRICHOS,  
DESASTRES, TAUROMAQUIA,  
DISPARATES  
Texts by Alfonso E. Pérez-Sánchez  
Spanish ed.

## 2003

ESPÍRITU DE MODERNIDAD.  
DE GOYA A GIACOMETTI.  
Obra sobre papel de la Colección  
Kornfeld  
Text by Werner Spies  
Spanish ed.

KANDINSKY. ORIGEN DE LA  
ABSTRACCIÓN  
Texts by Valeriano Bozal,  
Marion Ackermann and Wassily  
Kandinsky  
Spanish ed.

CHILLIDA. ELOGIO DE LA  
MANO  
Text by Javier Maderuelo  
Spanish ed.

**P C**

GERARDO RUEDA.  
CONSTRUCCIONES

Text by Barbara Rose  
Spanish ed.

**C**

ESTEBAN VICENTE. Collages  
Texts by José María Parreño and  
Elaine de Kooning  
Spanish ed.

**C**

LUCIO MUÑOZ. ÍNTIMO  
Texts by Rodrigo Muñoz Avia  
and Lucio Muñoz  
Spanish ed.

**P**

MUSEU D'ART ESPANYOL  
CONTEMPORANI.  
FUNDACION JUAN MARCH.  
PALMA  
[Guide to the Museu d'Art  
Espanyol Contemporani]  
Texts by Juan Manuel Bonet and  
Javier Maderuelo  
Bilingual eds. (Catalan/Spanish  
and English/German)

## 2004

MAESTROS DE LA  
INVENCION DE LA  
COLECCION E. DE  
ROTHSCHILD DEL MUSEO  
DEL LOUVRE  
Texts by Pascal Torres Guardiola,  
Catherine Loisel, Christel  
Winling, Geneviève Bresc-  
Bautier, George A. Wanklyn and  
Louis Antoine Prat  
Spanish and French eds.

FIGURAS DE LA FRANCIA  
MODERNA. De Ingres a Toulouse-  
Lautrec del Petit Palais de París  
Texts by Delfín Rodríguez, Isabelle  
Collet, Amélie Simier, Maryline  
Assante di Panzillo and José de los  
Llanos  
Bilingual ed. (Spanish/French)

LIUBOV POPOVA  
Text by Anna María Guasch  
Spanish ed.

**P C**

ESTEBAN VICENTE. GESTO Y  
COLOR  
Text by Guillermo Solana  
Spanish ed.

**P**

LUIS GORDILLO. DUPLEX  
Texts by Miguel Cereceda and  
Jaime González de Aledo  
Bilingual ed. (Spanish/English)

**P C**

NEW TECHNOLOGIES,  
NEW ICONOGRAPHY, NEW  
PHOTOGRAPHY. Photography  
of the 80's and 90's in the  
Collection of the Museo Nacional  
Centro de Arte Reina Sofía  
Texts by Catherine Coleman,  
Pablo Llorca and María Toledo  
Bilingual ed. (Spanish/English)

**P C**

KANDINSKY. Acuarelas.  
Städtische Galerie im  
Lenbachhaus, Munich  
Texts by Helmut Friedel and  
Wassily Kandinsky  
Bilingual ed. (Spanish/German)

**P C**

## 2005

CONTEMPORANEA.  
Kunstmuseum Wolfsburg  
Texts by Gijs van Tuyl, Rudi  
Fuchs, Holger Broeker, Alberto  
Ruiz de Samaniego and Susanne  
Köhler  
Bilingual ed. (Spanish/English)

ANTONIO SAURA. DAMAS  
Texts by Francisco Calvo  
Serraller and Antonio Saura  
Bilingual ed. (Spanish/English)

CELEBRATION OF ART: A Half  
Century of the Fundación Juan  
March. Texts by Juan Manuel  
Bonet, Juan Pablo Fusi, Antonio  
Muñoz Molina, Juan Navarro  
Baldeweg and Javier Fuentes.  
Spanish and English eds.

BECKMANN. Von der Heydt-  
Museum, Wuppertal  
Text by Sabine Fehleemann  
Bilingual ed. (Spanish/German)

**P C**

EGON SCHIELE: IN BODY  
AND SOUL  
Text by Miguel Sáenz  
Bilingual ed. (Spanish/English)

**P C**

LICHTENSTEIN: IN PROCESS  
Texts by Juan Antonio Ramírez  
and Clare Bell  
Bilingual ed. (Spanish/English)

**P C**

FACES AND MASKS:  
Photographs from the Ordóñez-  
Falcón Collection  
Texts by Francisco Caja  
Bilingual ed. (Spanish/English)

**P C**

## 2006

OTTO DIX  
Texts by Ulrike Lorenz  
Bilingual ed. (Spanish/English)

CREATIVE DESTRUCTION:  
Gustav Klimt, the Beethoven  
Frieze and the Controversy  
about the Freedom of Art  
Texts by Stephan Koja, Carl E.  
Schorske, Alice Strobl, Franz A.  
J. Szabo, Manfred Koller, Verena  
Perhelfter and Rosa Sala Rose,  
Hermann Bahr, Ludwig Hevesi  
and Berta Zuckerkandl  
Spanish, English and German  
eds.  
Published by Prestel, Munich/  
Fundación Juan March, Madrid,  
2006

Supplementary publication:  
Hermann Bahr. CONTRA  
KLIMT  
Original text by Hermann Bahr  
(1903), with additional texts  
by Christian Huemer, Verena

Perlhefter, Rosa Sala Rose and Dietrun Otten  
Spanish ed.

LA CIUDAD ABSTRACTA:  
1966. El nacimiento del Museo de Arte Abstracto Español  
Texts by Santos Juliá, María Bolaños, Ángeles Villalba, Juan Manuel Bonet, Gustavo Torner, Antonio Lorenzo, Rafael Pérez Madero, Pedro Miguel Ibáñez and Alfonso de la Torre  
Spanish ed.

GARY HILL: IMAGES OF LIGHT. Works from the Collection of the Kunstmuseum Wolfsburg  
Text by Holger Broeker  
Bilingual ed. (Spanish/English)  
P C

GOYA. CAPRICIOS, DESASTRES, TAUROMAQUIA, DISPARATES  
Texts by Alfonso E. Pérez-Sánchez  
(11<sup>th</sup> ed.; 1<sup>st</sup> ed., 1979)  
[This catalogue accompanied the exhibition of the same name that, since 1979, has traveled to 173 Spanish and foreign venues. The catalogue has been translated into more than seven languages.]

## 2007

ROY LICHTENSTEIN:  
BEGINNING TO END  
Texts by Jack Cowart, Juan Antonio Ramírez, Ruth Fine, Cassandra Lozano, James de Pasquale, Avis Berman and Clare Bell  
Spanish, French and English eds.

Supplementary publication:  
Roy Fox Lichtenstein.  
PAINTINGS, DRAWINGS AND PASTELS: A THESIS

Original text by Roy Fox Lichtenstein (1949), with additional texts by Jack Cowart and Clare Bell

THE ABSTRACTION OF LANDSCAPE: From Northern Romanticism to Abstract Expressionism  
Texts by Werner Hofmann, Hein-Th. Schulze Altcapenberg, Barbara Dayer Gallati, Robert Rosenblum, Miguel López-Remiro, Mark Rothko, Cordula Meier, Dietmar Elger, Bernhard Teuber, Olaf Mörke and Víctor Andrés Ferretti  
Spanish and English eds.

Supplementary publication:  
Sean Scully. BODIES OF LIGHT  
Original text by Sean Scully (1998)  
Bilingual ed. (Spanish/English)

EQUIPO CRÓNICA.  
CRÓNICAS REALES  
Texts by Michèle Dalmace, Fernando Marías and Tomàs Llorens  
Bilingual ed. (Spanish/English)  
P C

BEFORE AND AFTER  
MINIMALISM: A Century of Abstract Tendencies in the Daimler Chrysler Collection.  
Virtual guide: [www.march.es/arte/palma/antiores/CatalogoMinimal/index.asp](http://www.march.es/arte/palma/antiores/CatalogoMinimal/index.asp)  
Spanish, Catalan, English and German eds.  
P

## 2008

MAXImin: Maximum Minimization in Contemporary Art  
Texts by Renate Wiehager, John M Armleder, Ilya

Bolotowsky, Daniel Buren, Hanne Darboven, Adolf Hölzel, Norbert Kricke, Heinz Mack and Friederich Vordemberge-Gildewart  
Spanish and English eds.

TOTAL ENLIGHTENMENT:  
Conceptual Art in Moscow 1960-1990  
Texts by Boris Groys, Ekaterina Bobrinskaya, Martina Weinhart, Dorothea Zwirner, Manuel Fontán del Junco, Andrei Monastyrski and Ilya Kabakov  
Bilingual ed. (Spanish/English)  
Published by Hatje Cantz, Ostfildern/Fundación Juan March, Madrid, 2008

ANDREAS FEININGER: 1906-1999  
Texts by Andreas Feininger, Thomas Buchsteiner, Jean-François Chevrier, Juan Manuel Bonet and John Loengard  
Bilingual ed. (Spanish/English)  
P C

JOAN HERNÁNDEZ PIJUAN:  
THE DISTANCE OF DRAWING  
Texts by Valentín Roma, Peter Dittmar and Narcís Comadira  
Bilingual ed. (Spanish/English)  
P C

Supplementary publication:  
IRIS DE PASCUA. JOAN HERNÁNDEZ PIJUAN  
Text by Elvira Maluquer  
Bilingual ed. (Spanish/English)

MUSEO DE ARTE ABSTRACTO ESPAÑOL.  
FUNDACIÓN JUAN MARCH.  
CUENCA  
[Guide to the Museo de Arte Abstracto Español]  
Texts by Juan Manuel Bonet and Javier Maderuelo

Bilingual ed. (Spanish/English)  
(2<sup>nd</sup> ed.; 1<sup>st</sup> ed., 2005)

## 2009

TARSILA DO AMARAL  
Texts by Aracy Amaral, Juan Manuel Bonet, Jorge Schwartz, Regina Teixeira de Barros, Tarsila do Amaral, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Haroldo de Campos, Emiliano di Cavalcanti, Ribeiro Couto, Carlos Drummond de Andrade, António Ferro, Jorge de Lima and Sérgio Milliet  
Spanish and English eds.

Supplementary publication:  
Oswald de Andrade. PAU BRASIL  
Semi-facsimile Spanish ed., Spanish translation by Andrés Sánchez Robayna

Blaise Cendrars. HOJAS DE RUTA  
Semi-facsimile Spanish ed., Spanish translation by José Antonio Millán Alba

CARLOS CRUZ-DIEZ: COLOR HAPPENS  
Texts by Osbel Suárez, Carlos Cruz-Diez, Gloria Carnevali and Ariel Jiménez  
Spanish and English eds.  
P C

Supplementary publication:  
Carlos Cruz-Diez.  
REFLECTION ON COLOR  
Original text by Carlos Cruz-Diez (1989), rev. and exp.  
Spanish and English eds.

For more information:  
[www.march.es](http://www.march.es)











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