

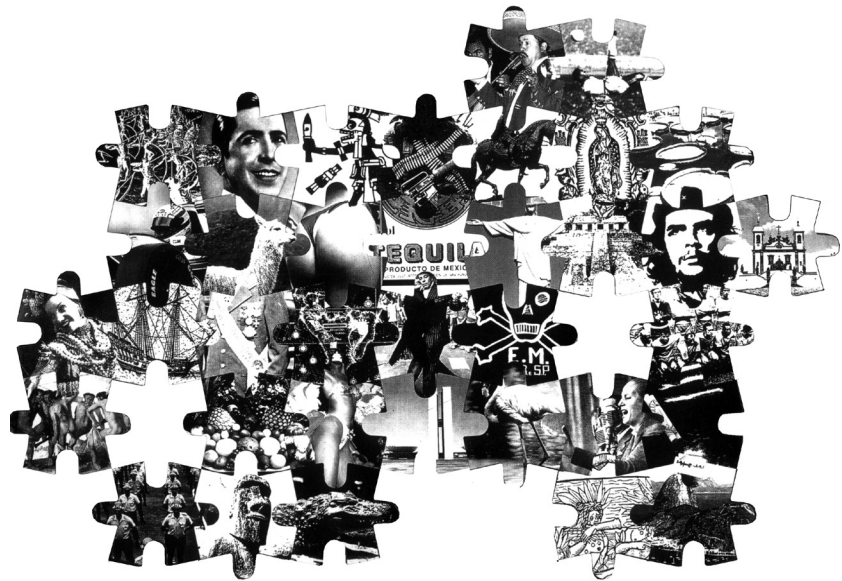


Periódico  
Permanente.

Nº 9  
abril 2021

# The Incomplete Glossary of Sources of Latin American Art

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To be continued... Latin american puzzle - 1998.  
Vinil adesivo sobre recortes de espuma vinílica - 128 peças - 40 x 50 cm cada

**ACID.** Toxic substance used to produce intense ecstasy among a certain type of graphic artist, leading to dissociation symptoms (from the ideas of print and art), conservative aesthetics and an anesthesia of visual effect. It is broadly used in Latin America. Sometimes the graphic technical process is described as “kitchen,” a deprecating and discriminatory use of this word that indicates the domestic place traditionally ascribed to the feminine universe in the region. (See also **SEX, DRUGS** and **ROCK’N ROLL.**)

**ADVERSITY.** “Da adversidade vivemos” (Hélio Oiticica) “Of adversity, we live”.

**AFRICA.** Many Africas were transposed in the diaspora and created many Latin Americans (See **SUGAR**), in the past and contemporarily. The mode of absorption and conflict in Latin America defined different degrees and types of consciousness, including terminology (See **PEARLS**). Social conflict resulted from forms of discrimination—like the popular classification by colour degrees between ethnic groups and within the group of African descendants. Since Colonial times certain manifestations of art were closed while others were open to Afro-Brazilians. In Brazilian culture, the sensibility of three people, who would call themselves mulattoes, account for: the best baroque sculpture of the Americas (Aleijadinho), the most important composer of the 19th century and musician to the Imperial Chapel (Father Jose Mauricio, Nunes Garcia) and the major writer (Machado de Assis). Personal qualities and the challenges of the social structure are given as factors that led to their accomplishments. On the other hand, in Latin America the ethnic differences (see **DIFFERENCE** and **BRASILIDADE**) are not dealt with as simply as in the North American model where society is divided in equal and separate entities built on the ground of the exploited classes. Therefore, in Latin America there is a different standard of exchange and sociability of heritage, whether it is Native, Afro, Spanish, Portuguese, whatever. The country would not tolerate it if a musician like Caetano Veloso were denigrated by an accusation such as “white people who think they’re black” Games Ledbetter). Unless homologation, such assertions would have no social ground. Cuban José Bedia, who has been initiated in Afro-Cuban rites, and Brazilian Cravo Neto, who has not, act under another ethical model, with the identification of the Negroes of Brazil and Cuba, which allows no space to any thought of “use of the Other” or narrowing or distorting the self-representation of the Other. The Afro-Brazilian cults have created “white” orixas themselves. The word here is the alliance with the Other, since artists are seen as individuals operating with collective symbols and not with individualistic appropriations. Bedia deals with the conflicts and perspectives of the many encounters in the scene of the Americas. One should note that since the Revolution Cuba, under materialist Marxist social organization, has witnessed the richest and most complex art related to the Afro religious heritage. Following the Lam example, others should be mentioned: Manuel Mendive, Ana Mendieta, Bedia, Ricardo Brey, Belkis-Ayon. The photography of Cravo Neto can be like the construction of the orixas, the image being their apparition. Light and the affective gaze of the photographer constrain spirits which inhabit the ancestral body.

**AIRPORTS.** In the exchange of art, they have replaced ships in the business of styles and trends. Time has shortened. It took almost a century of colonization for the setting of the first painters in Ecuador (Bitti, Alesio and Medoro) and Mexico (Simon Pereyans). It took some decades for Pozzo’s ideas on perspective paintings of church roofs to arrive in Rio de Janeiro, Brazil (1737), while they had been used in Portugal since 1710. Impressionism took about twenty years to arrive in Brazil with Castagneto, whereas Expressionism took some ten years to be shown by a Brazilian, Anita Malfatti in 1917 (See **WOMEN**).

Ships were faster and safer, boats more frequent, trips were cheaper and international exchange more intense. Now ideas travel by airplane and satellite. The speed has changed and when Latin American art is more known (See SECRET) ideas might travel both ways in a more balanced traffic.

AMERICA. A plurivocal geographic denomination of a continent, in honor of the navigator Amerigo Vespucci, who was from Italy, a country which has not been involved with colonization. In the United States, the term has a double meaning: for the nation it stands for their own country G.e., the United States of America). However this has the pragmatic meaning of the western continent, when, under the Monroe Doctrine, the U.S. came to use the Big Stick of interventionism. In Latin America it is a univocal term meaning the New World, whereas the Monroe Doctrine was usually a unilateral application. To leave this clear some call Latin America "Nuestra America" (Our America). See LATIN AMERICA.

ANARCHISM. In the text "For an Independent, Revolutionary Art" (1938), Andre Breton and Diego Rivera condemned the Soviet, the fascist and the neutral ("Neither fascist or communist" ...) positions regarding art. They argued for a socialist organization of the productive forces together with an anarchist regime of freedom for individual intellectual creation ("Not any authority, not any constrictions, not any trace of ruling"). It is said that for tactical reasons Trotsky had his signature substituted for Rivera's in this text. (See DICTATORSHIP and LIBERTY). The radical attitude of Frida Kahlo might have been formed in her adolescent years at the National Preparatory School when she was leader of the anarchist group "Los Cachuchas" (1923). Quite often anarchism has served as a preparatory stage to other engagements with socialism, especially the Communist Party, which was usually created in each country after the initial expansion of anarchism. In Brazil, the work of Hélio Oiticica was based on anarchist fundamentals. His grandfather was the major anarchist leader of Brazil. At the age of fourteen the artist had already read such authors as Nietzsche and through his career he would show a growing awareness of the libertarian character of art (See BANDITS).

ANTROPOFAGIA. (see CANNIBALISM)

ARGENTINIDAD. "It is a mistake", says Jorge Luis Borges in referring to the nationalistic demand of local colour in poetry. To deal problematically with the subject, he brings the example of the Koran where in spite of the absence of camels, one would not claim it as not being Arab: "I believe that we, the Argentineans, could resemble Mahomet, we could believe in the possibility of being Argentines without abounding in local colour. (...) The nationalists propose to venerate the capacity of the Argentinean spirit, but they intend to limit the poetical exercise of this spirit to some poor local themes, as if the Argentineans could speak only about villages and "estancias" and not about the universe" (See EVERYTHING RHETORIC). The Venezuelan critic Rina Carvajal mentions that the Argentinean

painter Guillermo Kuitca is not inspired by an autochthonous tradition, but comes within the context of an urban environment that seeks an international aesthetic and a contemporary visual language". Kuitca, dealing with Western culture and history, shares Borges's concept of problematic Argentinidad beyond the nationalistic fatality and the national mask.

ASIA. The Nirvana principle was taken from the Oriental philosophy by Hélio Oiticica in his CRELAZER proposition (see TOYS), with the Freudian connotations. In the post war period, Zen became a value in criticism (Mario Schemberg) or art (e.g. Mira Schendel). In the seventies, Antonio Dias went to Nepal to work with the lokti fibers technique of papermaking. He developed a social geometry that considers the history and technology of the material, the organization of labour and the inventive results (Artisan social model to approach critically the organization of society and the place of art and artists). See also CHINA and JAPAN.

BACON. Francis Bacon produced bacon all over Latin America. They were artists with a distorted painterly pathology of art as sliced flesh or meat, sometimes). Bacon was the leader for Argentinean Sbernini, Brazilian Siron Franco (1970's), or Venezuelan Alirio Rodriguez.

BANANA. Plant originally from Asia, from the family of the Musaceae. It was introduced in America in the 16th century- In popular culture it has a very broad set of meanings Cerotic, depreciative, etc.). Brazilian Modernism was very dependent on bananas, while 19th century Academicism (Agostinho José da Motta and Estevao Silva) preferred watermelons (See WATERMELON). In one of the very few important paintings that she made in Brazil after returning from New York, Anita Malfatti presents, in her canvas Tropical (c.1917), a basket of fruits from bananas to pineapple. "It is certainly the first time that the national theme is focused within modern art in Brazil", says Malfatti's biographer Marta Rossetti Batista. Right after his definitive immigration to Brazil (1923), Lasar Segall introduced a joyful impressionistic landscape of a banana plantation with a certain post-cubist special character. In the "Anthropofagia" of the late twenties (See CANNIBALISM), large banana-tree leaves with vegetal bodies dwell in the anthropophagous native landscape of Tarsila do Amaral (since A Negra, 1923). These same leaves will appear in Livio Abramo's early anthropophagous period woodblock prints. In the late sixties, Brazilian Antonio Henrique Amaral, after his Pop departure, slowly moved to a hyper realistic amplification of bananas which are being submitted to painful operations (like being tied up or hung with string, or cut with forks and knives) as a metaphor for the dark political times of the prevailing dictatorship of torture and murder. The negative symbolism of Latin American countries as "Banana Republics" (as a post-Colonial alliance of local corrupt oligarchies, either civilian or military, with foreign interests and presently with United States interventionism) finally finds a morbid yet truthful portrait, in spite of some efforts of modernization in certain societies of the continent.

**BANDITS.** In the work of Chilean Eugenio Dittborn, the images of bandits with their sombreros are taken as shadows. “Because the Chilean thieves are the projected shadow of the civic hero with his hat, in a negative way, figuring the policy of the republican unconscious in its agents’”, says critic Justo Pastor Mellado (1992). Brazilian Hélio Oiticica made a box *Bólido*, “Homage to Cara de Caballo” (1966) in honor of this bandit and personal friend. He said this work reflects a decisive and ethical moment, “an individual revolt against every social condition. In other words: violence is justified as a means of revolt but never as a means of oppression”. Oiticica is dealing with a repressive society that offers no hope to the dispossessed. Other artists in Brazil like Lygia Pape, Antonio Manuel and Luiz Alphonsus followed the idea of unlawful marginality as an index of social disequilibrium. Years before, the writer Clarice Lispector published her chronicle “Mineirinho” (1964):

Is “Yes, I suppose it is within myself, as one of the representatives of us, where I should search for the reason why it is ailing the death of a malefactor?”.

**BAROQUE.** The question is not to assert if, but rather how, the baroque has been a source for Latin American culture. Within this how, the question then should be the awareness of meanings and the limits, rather than the common ground of trite superficiality, formalism and imagery. Alejo Carpentier said that it was the generation of the forties (Wifredo Lam, Amelia Pelaez, Mariano Rodrigues, Rene Portocarrero) who made the Cuban rediscovery of the baroque, of a potential baroquism in the environment from a stylistic mix into an exuberant vegetation, as in the work of Pelaez. In this sense, such an analysis could be made for most, if not for all, Latin American countries. In the prologue of the 1954 edition of *The Universal History of Infamy*, Jorge Luis Borges writes, “I would say that the baroque is that style which deliberately exhausts (what it wishes to exhaust) its possibilities and that hinders its own caricature”. Cildo Meireles in “*Missao/Missoes, How to Build Cathedrals*” deals with the baroque period, but not with the style. He approaches the rhetoric, the ethic and the strategy of baroque and therefore he questions the formalism of modernist baroque and most of the contemporary appropriations. The use of undated material dissolves the historical dating of “*Missoes*”. It can be either Colonial Baroque) or contemporary (“*Postmodern*” ...), what we can now name as exploitation (See **OPACITY** and **CHINA**).

**BLINDNESS.** “*You are blind*” (1972) is the provocative inscription on an object by Brazilian Waltercio Caldas. Instead of dealing with physical vision, the artist dislocates his work to the self-awareness of perception. Caldas dislocates the crisis of perception from the erotic touch in the sculpture, as in a Braille’s standard reading of Brancusi, to the purely phenomenological approach. In 1989, Jorge Luis Borges said in a conference about Xul Solar: “I lost the vision as a spectator of Xul around 1950”. When he was presented, by Argentinian collector Jorge Helft, with a book about oriental art he said: “Splendid, many thanks. Even though blind, I will see it. To be blind is an accident”.

**BODY.** O corpo é o motor da obra. (The Body is the motor of the work).

**BOOKS.** “To the foreign blood, the book is aggregated, the ideal immigrant. (...) Whereas in colonial America Spain has conserved the monopoly of ideas in spite of the slow European infiltrations; in republican America, letters and industry come from all great exporter nations”, said the Peruvian Francisco Garcia Calderon (1913). The importance of books can be derived from such entries as **PHILOSOPHY** and **WORDS**. Yet when certain cultural artifices are connected with arbitrary ideas, their separation from life assumes the metaphorical image of the book: “No book (see **KODAK**). Yet bread regains the character of condensed energy with **Barrio in Brazil (1970)**. He left groups of loaves, tied with red string in dramatic spots: in landscapes, on a bench by a road, on a mound by a river, etc. Barrio worked with the idea of abandonment as a social strategy of occupation/definition of space. Before, he left bloody packs (reminiscent of corpses left by murderous police) to provoke tension in curious passersby. (See **THIRDWORL DLINNESS**). Argentinian Marta Minujin made an “Obelisk of Sweet Bread” (1979) and the “Tower Bread of James Joyce”(1980). In the latter case, she used 5,000 breads from Edmond Downes, the bakery mentioned by Joyce in *Dubliners*. In the former, Minujin recreates the central monument of Buenos Aires and makes it consumable by the inhabitants of her city. The deconstructive character is derived from the politics of material (bread is to be eaten) which conveys a “demystification, which is at the same time a rupture with what is enthroned in the public consciousness”, says Jorge Glusberg. Still in Argentina, Victor Grippo dealt with the production of this energy by building a brick oven, “The Bread Oven” (1972), with the collaboration of a peasant, who made the bread and gave it to the public. Grippo articulates the signs of opposition (natural and artificial, urban and rural, etc.). He calls for the homo faber, either in alchemy or industry, in his quest for consciousness. In a continent of dualities, of plenty and scarceness, there is a predominant humanist manner in dealing with the symbol of bread. In his embroidery piece “The Bread” (1991), Leonilson has announced the precious quality of bread as a heart surrounded by words: ruins, temple and fisher of pearls.

**CANNIBALISM.** The indigenous cultural pattern of cannibalism has provided Brazilian artists and writers of the 20th century with a source for a modern theory of cultural absorption: “Antropofagia” (= cannibalism). The 1928 “Manifesto Antropofago” (Cannibalist Manifesto) by poet Oswald de Andrade, taken from the painting *Abaporu (1928)* by Tarsila do Amaral states that only cannibalism unites Brazilians socially, economically and philosophically. The law of the man-eater indicates an interest in Otherness, unlike the importation of canned consciousness. In this stage of Brazilian modernism, it was no longer enough to update art with the international scene. A national culture would be open to devour any influence, to digest it for new meanings and possibilities. The primitivist model is transformed into a barbarian pattern against the oppressive censorship of civilization. Andrade advocates the permanent transformation of taboo into

totem. References to Freud and Surrealism indicate the precedent he finds in Picabia's cannibalism. In Brazil, the "Antropofagia project" has both historical and Sonic Dupouy validity. It is a dialectic method which is far deeper than the superficial postmodern principle of image quotations.

**CARTOGRAPHIES.** Artists in Latin America have used maps as a reference to the controversial social reality, rather than the flag, a conventional and unifying symbol of a nation, subjected to political manipulation. For Borges the map (in "Del rigor de la ciencia") offered the possibility of substituting the failure of rational knowledge for the actuality of adjusting metaphor to reality, whereas Torres Garcia practices the inversion of the map (1936), with the intention of breaking the mirror (see *ESPEJISMO*) in a return to Latin America's own values. The perpetuation of Mercator's topographical conventions and distortions, in a science developed by the Conquest, are not innocent. The maps of Anna Bella Geiger register cultural domination with hegemonies and marginality. The painting of Guillermo Kuitca draws on many sources, from a Russian film (Eisenstein), a German dancer (Bausch) or an English song (The Beatles), overflowing the geographic borders or any boundary between the realms of artistic languages. The maps fix no point as they confirm a transiency of meanings from culture to the fantasmatic. Their function is inverted. It is no longer a description. Kuitca operates the revelation of the irreducible fluidity of the space of doubt and quest, of a world glowingly transitional and challenged by the awareness of the Otherness. Time is "never finished and is constantly changing" in the work of Kuitca (Rina Carvajal). Kuitca then has the opportunity to transform the map, in the Borges tradition, from the passive possibilities of the mirror into the crystalline action of the prism.

**CARNIVAL.** "Le Carnaval de Rio est un cachet tout particulier" wrote Edouard Manet in 1849. "Le carnaval se passe d'une manière assez drôle; je m'en suis vu comme tout le monde victime et acteur". Darius Milhaud arrived in Rio, where he lived for three years, on a Carnival day. Brazilian popular music would inhabit his future compositions. "The Carnival in Rio is the religious happening of the race", said poet Oswald de Andrade in his "Manifesto Pau-Brasil" (1924), his first major set of ideas for a theory of Brazilian culture. It was an aesthetic observation with a popular sense of colour. He observed the operatic character of Rio's carnival, in which "Wagner would submerge". Rio de Janeiro was the national modernist city for Brazilian artists, writers and musicians, no matter where they lived. It bore evidence of the past (baroque architecture) and the ethnic component in current cultural tradition, provided the tropical setting and the cosmopolitan circulation of ideas, and was a national symbol as the country's capital. Lasar Segall, Tarsila do Amaral, Di Cavalcanti and Oswald Goeldi found in Rio and nowhere else, the plurivocal city. Setting aside iconography as a point of departure, Hélio Oiticica took from the multisensory character of carnival the fundamentals for his art. Leisure and desire, physical structure and visual language, music and dance, body presence and perception, social marginality and tradition were

contributions to the character of his art. Contemporary recording Industry and communication technology have imposed changes and challenges to carnival. In Rio de Janeiro, the visual aspect of carnival has been refined and the operatic aspect redefined. Consequently, a new kind of visual artist has appeared: the “carnavalesco”, who defines the plot of a parade and designs the costumes and floats, as conceptual and plastic metteur-en-scène.

**CENSORSHIP.** See different forms of censorship in cannibalism, COLONIALISM, EROTICISM, TORTURE and WOMEN.

**CHANGE.** “Change is the essential condition of existence” Lucio Fontana, “Manifiesto Blanco”, Buenos Aires, 1946).

**CHE.** The revolutionary Che Guevara (1928-1967) was the only Pop symbol created in Latin America, with a worldwide circulation as an icon for social utopia (see UTOPIA). Che Guevara recognized the specificity of culture and its passage through individual and subjective levels. Changing people into a New Man was necessary for the new culture of socialism and communism. For Guevara, the sense of cultural change involved the separation of the apparently natural spiritual reproduction, the existing violent circumstances and the conscious creation of new ways to produce, to think and to live. Labour, no longer being a commodity, should become art and game, says Esther Perez. As an icon, the figure of Che Guevara appears, for example, in the work of Cuban Raul Martinez and Brazilians Claudio Tozzi and Antonio Manuel. Guevara was reduced by mass media to one single phrase: “Hay que endurecerse, pero sin perder la ternura jamás”, which ended as a dissolution of his revolutionary thought. Against reducing Che Guevara to a neutralized iconographic image or a single phrase, Brazilian Hélio Oiticica reintroduces the idea of energy in “GUE VALUTA” (Guevara Struggle). This is a “parangolé”, which is a cape neither to be shown nor simply worn, nor is the body to be taken as a passive support of art. It is rather an “in-corporation” Swearing and dancing), an action-structure. The “Parangolés” dissolves the dissociative idea of art and spectator to let the participant (See OTHER) emerge as a totality of energy and symbolism. The Argentinian Léa Lublin presented in 1962 the object “Ver Claro” (See Clearly - historical myths of fighters for liberty, with windshield wipers). In Lublin’s piece the Cuban Revolution is presented within an historical process, which the narrative character of the work, like a three-dimensional comic, allows. Che is not a myth, but a soldier of liberty. “See Clearly” alludes to the Marxist concept of ideology as a super-structural level of reality distortion. The glass, standing as an actual “veil of ideology”, is cleaned like a regular car windshield, as a metaphor of consciousness.

**CHINA.** Throughout the century international trade has provided Brazil with the possibility of Chinese influence in both direct and indirect ways, like in furniture. In colonial times, the religious orders (Especially the Jesuits and Franciscans) introduced influences such as dragons (Rio de Janeiro) and pagodas (Minas Gerais in baroque



sculpture or paintings). In the 20th century, Guignard organized his landscapes of mountains, colonial churches and fog in the manner of the Chinese vertical perspective. Currently, Adriana Varejao includes in her paintings this visual Chinese heritage by using fragments of Chinese porcelain or citations of roll paintings together with the baroque to reconstruct a critical history. In Cuba, painter Wifredo Lam, of African-Chinese origin, has produced a visual thesaurus of the orixas in his work. The strong contribution of Chinese immigration to the formation of Peru, led Francisco Garcia Calderon to propose (1913) the country be called Indian-Afro-Chinese-Iberian people, if the “progenitory races” were to be indicated.

**CIRCULARITY.** See **TIME** and, for cultural geography, see **CONTINENTALISM**.

**CLASSICISM.** In Brazil, the first traces of neoclassicism arrived in the jungle through the hands of the Italian architect Antonio Giuseppe Landi, who arrived in Belém, in the Amazon, in 1750. The Academy of Rio de Janeiro spread neoclassicism with such designs as the architecture of Grandjean de Montigny. The classic mythology can be found in Brazil in the paintings of Leon Pallière Ferreira, or in Chile with sculptor Virginio Arias. The contemporary approach to the classic art of Argentinian Marta Minujin deals with a two-way movement: deconstruction (fragmentation, fall, gravity) and reconstruction (like the “Venus of Cheese”) as a means of disturbing public mythologies. Brazilian Iole de Freitas, with her sheets of metal, touches the classical tradition of sculpture, dealing with “draperie” According to Paulo Venancio), as movement and appearance, or with the structural character of the “robe mouillée” type According to this author). The continuous interest in the myth of Icarus has been subverted in Brazil by painter Katie van Scherpenberg with the use of false perspective and Waltercio Caldas, with the object “The One Who Does Not Fly” (1977), where perception floats between the contradictions of the laws of physics and the aerodynamics of forms. In Brazil, critic Ronaldo Brito has approached the sculpture of Sergio Camargo by noting its “Aristotelian tonus”. These artists encounter a classical ideal in their investigation of perfection and not in search of Socrates’ idea of Beauty. In Latin America, as elsewhere, they do not take perfection as a canon, but rather cudgel this ideal to its boundaries. They clarify its (im)possibilities. They are suspicious of the Measure and of all certainty.

**COCA COLA.** In the sixties and seventies Coca Cola was a negative icon of American imperialism in Latin America and a denial of difference between Latin America and the U.S. Whereas for Warhol, Coca Cola was a Pop symbol of the American liberal democracy, Latin American artists used it as a political symbol of imperialism. In Brazil, in 1970, Cildo Meireles printed in Coca Cola bottles, the motto of the decade “Yankees Go Home” as a guerrilla intervention in an ideological circuit and process of production. Brazilian artists like Antonio Manuel dealt with the accumulation of empty bottles, by substituting urine for Coca Cola and Anna Bella Geiger situated the bottle in the

landscape with trash. With their work they were dealing politically with the symbolic transformation of materiality (see **ESCHATOLOGY**). In 1992, to commemorate its 50th anniversary in Brazil, Coca Cola commissioned works, including artists from the sixties and seventies for what might have been the first neo-liberal exhibition in Brazil. In his effective “Crushed Coca Cola Bottle Bottled in Another Bottle of Coca Cola”, a visual metalinguistic game, the Uruguayan Luis Camnitzer fills the bottle with the horrifying liquid of crushed glass. Antonio Caro writes the name of his country (Colombia) in the traditional calligraphy of Coca Cola, white letters in a red field. He blends the ideas of Coca/Colombia, pointing out the “traffic” of drugs and sounds: cocaine/Coca Cola in a long history of United States intervention in his country, such as the forced separation of Panama in 1903 to facilitate the construction of the Canal (See **COCAINE**).

**COCAINE.** A fine white crystalline alkaloid powder obtained from the leaves of *Erythroxylon coca*, a plant farmed in some South American regions. For centuries the Natives from Peru and Bolivia chewed the coca leaves. Cocaine, absorbed by the mucous membrane, has a toxic action on the central nervous system. Among the effects it produces are anesthesia and disappearance of fatigue, increased mental power, euphoria and pleasant auditory or visual hallucinations. Addiction may develop and, in some cases, it has caused death. The cocaine business is a source of income for broad parts of the population in certain areas. The money from drug dealing is laundered in many ways, including through the art market. Some art sociologists and police reports mention the actual addiction of the art market in countries like Colombia, where the price of certain artists reaches high, fat, round prices, that would not correspond to their place in the international art world (See **COCA COLA**).

**COLD WAR.** Just confront **DEPARTMENT OF STATE** with **ZHDANOVYCH**.

**COFFEE.** “Depois de se haver fartado de ouro, o mundo teve forma de acticar, mas o açúcar também consumia escravos. O esgotamento das minas foi precedido, de resto, pela devastação das florestas que forneciam combustível nas fornalhas—a Abolição da escravatura, enfim, uma procura mundial crescente orientou São Paulo e seu porto para o café. De amarelo, depois branco, o Ouro se torna negro”. So Claude Lévi-Strauss resumes Brazilian history in *Tristes Tropiques* (chapter X). It was mostly agricultural capital from coffee that, in general terms, financed Brazilian modernism in Sao Paulo. As a theme, coffee produced comparatively little art: Portinari, Djanari, Malfatti in her decadence. The major translation of muralism and social realism was Portinari’s “Coffee” (1937), first as a canvas and later a decoration on the walls of the building of the Ministry of Education in Rio, a project that involved Le Corbusier, Lucio Costa, Oscar Niemeyer and others. Contemporarily, Oiticica projected the symbolism of coffee to a perceptual game of the senses in “Bolide Saco 2 Olfatico», where gaze is oriented by smell (see **ODOUR**).

**COLONIALISM.** “Art is no longer an instrument of intellectual domination”, said Hélio Oiticica (1967). It is up to the artist to overcome postcolonialist aesthetics, in spite of the remnants of colonialism in the international circulation of art. Both the exclusion from history and an interpretation that includes references only to European sources are forms of colonialist censorship.

**COLOUR.** The undeniable alignment of Latin American artists with the Western history of colour could lead to such clear relationships as Soto or Oiticica with Malevich or Mondrian. Within this tradition (sometimes touching the question of the monochrome) we may still quote the constructive, constructive or optical choices of colour in Cruz Diez (Venezuela), Negret (Colombia), Weissmann and Carvão (Brazil), among others. A picturesque colour may descriptively derive from reality as in the Mexican painter Rivera or the Colombian sculptor Botero. It can be emblematic, within national conventions and codes of tradition, like the orixas’ heraldic colours in Cuba or Brazil. Archeological colour rules the earthy palette of Brazilian Rego Monteiro, with reference to Amazonian Marajoó civilization, whereas Andean artists Szyszlo (Peru) and Viteri (Ecuador) articulate historical colour from the fabrics, dolls and other sources in material culture and spiritual symbolism of the Incas and other groups. In Brazil, the purification of the colour system derived from popular culture established an anthropological dimension. It starts with the landscapes of the Pau-Brasil period (1924), by Tarsila do Amaral, through the reductive and constructive colour architecture of Alfredo Volpi (1950/1970’s) and the sensory experience of colour as space and materiality in Oiticica (1960’s). The harmonious colour compositions of a native naïveté by Tarsila do Amaral and Volpi synthesize a certain rural taste. In other areas, contemporary colour sensibility might call for more bright and strident combinations, as vigorous efforts to guarantee extreme visibility, like the recent work of Delson Uchoa in the Northeast, and Emmanuel Nassar in Amazonia. A crisis of colour finds a moral severity in the almost black and white portraits of Mexican Siqueiros, such as *The Proletarian Mother* (1930) and *Ethnography* (1939). Here the extreme scarcity of light and colour induces a political judgment. Ethical severity also impels the wood block prints of Brazilian Goeldi. The anguished light is the presentation of a moral night, melancholic in the urban drama of Rio de Janeiro and naturalistic, yet mythical, in the Amazonian scenario. The painful extreme of tropical light is approached by the opposition of the somber Goeldi to the solar Reveron in a complementary dimension like day and night. The antinomy of light/colour in Reveron’s paintings lays in the scarceness of pictorial matter. The Venezuelan brings the excess of light as an approach to blindness. The experience of visual bewilderment leads the gaze to the possibility of its own nullification.

**COMMUNICATION.** In the sixties, two major aspects of the theory of communication were influential to Latin American artists. Roland Barthes, with his contribution of the application of Structuralism to semiology, avoided the aridity of this field. In the studies of

communication, the influence of Marshall McLuhan also extended to Latin America. The expansion of television in countries like Brazil clashes with rural culture, meets economic marginality and is confronted with underdevelopment (See T.V.). In the sixties, some artists looked towards the traditional “literatura de cordel”, small leaflets illustrated with woodblock prints, that commented on everyday life and conveyed popular mythologies. Brazilian Samico took the graphic model and developed highly constructed images with heraldic and mythic characters. Anna Maria Maiolino used the graphic structure to convey discussions about the feminine condition and the situation of women. Antonio Henrique Amaral referred to the communicative character of the cordel, as a traditional medium to disseminate news and to produce bitter images criticizing military rule. In São Paulo, the studies of semiology in the University were the scholarly counterpart to concrete poetry. Later they were a conceptual background for the work of such artists as Julio Plaza and Regina Silveira, as an illustrative dialogue between theory and action. In Argentina, the problem of communication dealt directly with the role of the artist. The CAYC group (Centro de Arte y Comunicación) held its first exhibition in 1972, with thirteen artists (Bedel, Benedit, Glusberg, Grippo, Gonzalez Mir, Marotta, Portillos; later additions were Maler and Testa). The work involved urbanism, history, social anthropology, phenomenology of time and materials, political consciousness and freedom. In the context of modern communications, it was understood that “the artist is the link in a chain which is extended above the concentric waves of man’s daily life. The powers which he manipulates maintain him in a position in which he can mold everyday reality (...) through action and thought and to create and transform social context” Gorge Glusberg).

**COMMUNIST PARTY.** The Communist Party had multiple, and sometimes clashing influences on the art of Latin America (See ZHDANOV for Mexico, and GRAMSCI). Waldemar Cordeiro, was himself, under the influence of the Italian Communist Party. The ambiguity of political works and the pretensions, moves from the involvement with right-wing populist power (like Niemeyer and Portinari during the Vargas regime in Brazil, or Guayasamin in Ecuador) to the bourgeois decorative work of Carlos Scliar and his action in the sphere of consumption, which in capitalism would be called marketing.

**CONSTRUCTIVISM.** This term is taken here under a generic character. The idea of a widespread vontade construtiva (constructive will) can be synthetically demonstrated. Upon his return to Uruguay, Joaquín Torres-García developed a didactic work at the atelier (Asociación de Arte Constructivo) in Montevideo (1934-40), which was key to the formation (as “voluntary identification») of the Buenos Aires groups Concreto-Invenção and Madi in the forties, whose artists exhibited in Rio de Janeiro (1953), where they influenced the scene (Ivan Serpa and the future Neoconcretist group Weissmann, Clark, Carvão, Castro, Pape and Oiticica, a student of the former).

**CONTINENTALISM.** See NATIONALISM.

CRISIS. 1492 sets a dual crisis. A multi-level crisis, from religion to knowledge reached Europe. A Portuguese map (1519) by Lopo Homem creates a southern territorial link between America and Africa, as a last effort to revalidate the Ptolemaic geographic notions. A permanent crisis was set for the natives of the Americas, from cultural survival to life itself. After independence, Paraguay underwent genocide and strangulation from its neighbours. (See DOLOR, HISTORY and WAR). Brazilian Mario Pedrosa discussed the “Crisis of the Artistic Conditioning” (1966) due to the use of alien cultural roots. Pedrosa added that this crisis of modern art was due to the crisis in the levels of social function and communication (1972) (See POSTMODERN). Argentinian Jorge Romero Brest wrote *La Crisis del Arte en Latinoamérica y en el Mundo* (1974). He discussed the notions of crisis and development in art and stressed a dialectic contradiction between the order of human needs and the order of artistic demands. Besides the many specific crises that Latin American artists are dealing with, like perception (Waltercio Caldas and Alfred Wenemoser), the critic Nelly Richard points to a fundamental contemporary crisis. The Chilean group CADA (Colectivo de Acciones de Arte - Collective for Art Actions) (Raul Zurita, Diamela Eltit, Juan Castillo, Lotty Rosenfeld and Fernando Balcells) in the postulation of a “discourse of the crisis”, “had learned to mistrust any new illusion of ‘totalitarian totality’: may we call it either revolutionary utopia, myth or ideology” (Nelly Richard) (See UTOPIA).

DANCE. Iconography aside (From Tarsila do Amaral to Di Cavalcanti), Carnival (See CARNIVAL) leads Oiticica to the development of “Parangolé”—structures to be worn and acted. Under the idea of dance and music, lies the project of art of total perception, of full assumption of the senses through the anthropological approach. The recent work of Iole de Freitas is built from the developments of the concrete project. There, in the past she worked with dance. Higher constructive gestures are movements that develop the sensual presence of material. This is her point-of-contact with the Oiticica experience. Freitas’ work should also be related to the investigations of the planar dimension in the work of Lygia Clark, from the two-dimensional picture plane (Superficies Moduladas) to real space Casulo, Bichos and Obra Mole). The transparent constructive precariousness of her method has no connection with the well-engineered frontality of Frank Stella’s recent work, nor with his ideas of painterly image. Stella’s work is engineering and calculation, whereas Freitas is Open to improvisation and to the surprises of hazard. Freitas is dealing with time as a flow of both labour energy and poetical dialogue between body and materials, dance and art.

DEATH. A Latin American Museum of Death should first include the “costumbrista” masterpiece of Francisco Oller <El Velorio” (1893). This “grande machine” of death is the wake of a child, in the baquiné tradition of Puerto Rico. Oller himself described the wake: “The mother is holding back her grief C...); she does not weep for fear her tears might wet the wings of this little angel on his flight to heaven. She laughs and offers a drink to the priest, who with eager eyes gazes

up at the roast pig whose entry is awaited with enthusiasm. Inside this room of indigenous structure, children play, dogs romp, lovers embrace and musicians get drunk". The Mexican social pathology, like the Day of the Dead (November 2) has been commented on by Octavio Paz: "Our cult to death is cult to life, the same way as love, which is hunger for life, is desire of death". The print by Posada was engaged in satirical inversion, within the direct popular language of Communication, like The Great Love Pantheon. Posada has included The Intelligent Engraver, his own profession, within The Artistic Purgatory. For Brazilian Goeldi, death is desacralized as it is in Posada, but submitted to silence, Comparable to Munch. Taciturn irony confronts the student with the social and moral Character of death in the work of Ensor. The Nietzschean "death of God" has set the work of Goeldi free from metaphysical afflictions or a "telos" of history. Yet metaphysics and melancholy are restored in the drawings of Brazilian Ismael Nery, including his own death. The personal "mors certa" burdens an anguished Frida Kahlo. I'm the self-portrait Without Hope (1945), she lies covered with a blanket of cells and is fed from a cornucopia, that provides a bread "calavera" Skull. With Kahlo, the organic and anthropological, in a foreseen death, melt as that celebration of life mentioned by Paz. Death in the continent is now beyond the baroque imagery of passion and martyrdom. The social dimension of death in genocide circumdates La Paraguaya (c. 1880), as an island within an island amidst death, in the painting of the Uruguayan Juan Manuel Blanes. There is a moral rhetoric in this portrait of history (See HISTORY and WAR). Reacting to the Malvinas War, Argentinian Guillermo Kuitca depicts the individual pathos. Intimate recollections of the intense expression of grief, solitude and longing rebel in silence before the announced death; the impotence of the individual confronted by the absurdities of the modern State. Death, in the social struggle of Latin America, has a monument to ethos in the photograph of Manuel Alvaros Bravo: Striking Worker Murdered (1934). The body is a fountain generously flowing with the blood of revolt and belief (See RESISTANCE). The death of the Other, dense with psychological implications, is in the chilling and powerful series of drawings. My Dying Mother (1947) by Brazilian Flávio de Carvalho. It is more dramatic than Kollwitz's drawing The Death of Barlach (1938), in spite of its formal comparability. Kollwitz deals with a corpse, the death consumed. Carvalho's is a cinematic series of images, where time still flows in terminal agony in the last gestures of life. If David's The Death of Marat (1793), according to Argan, deals with the passage of the state of being to Nothingness, Carvalho's depicts the final pulse of life in the eve of Nothingness.

**DEPARTMENT OF STATE.** The United States Government organ for foreign affairs. According to Aracy Amaral: "It was not by chance that abstract expressionism had a world repercussion after the Second World War. During this period, in the midst of the Cold War, that tendency was exalted by the painters of the Museum of Modern Art of New York, the traditional right arm of the Department of State in the cultural area".

**DICTATORSHIP.** Art dictatorships established aesthetic models as mandatory sources or monopolistic presences following the very pattern of governmental dictatorships. Most of the time they produced an alliance between the Stalinist aesthetics and right-wing governments. They end up as the biggest market phenomena in their countries. Marta Traba mentions that Torres-Garcia has put Uruguayan modern art in the prison of this cold and desiccated idealism, with his ferocious civilist discipline (See **CONSTRUCTIVISM**). She also says that Guayasamin does to modern painting in Ecuador what the three great muralists had done to modern Mexican painting: “he imposes terror and establishes an aesthetical dictatorship, outside of which it seemed impossible to survive”. For Shiffra Goldmann, in the fifties the dense intimate graphic work of José Luis Cuevas represented a reaction against the public aesthetics of the muralists.

**DIFFERENCE.** “Here I leave murdered distance”, says the Peruvian writer Alberto Hidalgo, “I am urged to declare that Hispanic-Americanism is repugnant to me. This is something false, utopic and mendacious (...) Besides, there is not even a similitude of characters between the Hispanic American countries. (...) The abyss that can be glimpsed between an Argentinean and a Colombian is incommensurable. That all are Spanish descendants, this is the least. The conquerors have imposed the idiom but not the spirit. The predominant influence is the land, the haphazard of the tribe with which the crossing was produced. (...) The immigrant from Russia, Italy, Germany, etc. is making or has made the truth full independence. Within a few years there will be more American children of Russian or Italian descent than the children of Spanish (...)” (1926). Latin America is different. It is an internal difference (countries, regions, groups, individuals) and an external difference. Latin America remains for the West as a reserve of difference, exotic and at the same time “fantasmatic”. Yet, Latin America makes no promise of either staying or even being “Latin American”. A “Latin American” art of Latin America (“the essentially Latin American issues which it raises”, as proposed by Oriana Baddeley and Valerie Fraser) is either a European “fantasmatic” construction or Latin American control (See **IDEOLOGICAL PATROLLING**). However, Latin American art does not confirm this European notion of history, of the “realization of civilization”, which is now Latin America’s, and no longer the modern European man (for this thought I’m indebted to Gianni Vattimo). The search for a single Latin America history can lead to fixed anthropological idealizations and also to the obtuseness of exploitation, internal colonialism and class conflicts, ignoring the variety of historical times (see **TIME**) and cultural perspectives(See **EVERYTHING**).

**DISORDER.** The source of disorder in Brazil could be found in an initial reference to the flag, with its motto “Order and Progress”. A parallel historical line could be traced with Flávio de Carvalho, Hélio Oiticica and Tunga, representing three different generations. Flavio de Carvalho disrupted the social codes with two performances: a) wearing a hatina procession (1931) and b) wearing a costume for tropical weather, which included a skirt (1956). He provoked both the religious

ideological set of values and the masculine role, thus inflicting disorder in two main codes of social stability. Hélio Oiticica defined a level of metaphor between values from the art system and challenges to a social order that reflected an authoritarian regime. He dealt with a concept of “cultural diarrhea”. Favelados and samba school dancers were brought inside the Museum of Modern Art in Rio (1965) as a rupture to the spatial feud of art. In his *Bolide Homenagem a Cara-de-Cavalo* (1967) a transparent pillow of a vivid pure red pigment becomes a metaphor for the flesh of the bandit as “live mud”, as writer Clarice Lispector named it, for another bandit. (See **BANDITS**). Contemporarily, Tunga takes art as a model in crisis. His violent poetics is “outside of the formalist model”, dealing with an “inquiétante étrangeté”. Things play “between the real and the unreal, the conscious and the unconscious, the rational and the irrational” (The author is indebted to Catherine David in the development of this entry).

**DELODUR.** Pain and grief are a root of Latin America since the first rape and murder of the Conquest. The Baroque rhetoric disseminated the edifying example of martyrdom through a hagiography of sorrow and suffering. From early colonization there were signs that this pathological social system was rejected by the Native, such as the Andean Guaman Poma de Ayala (See **KNOWLEDGE**). No social pain has fallen on any nation of Latin America as much as during the Paraguay War (1865-1870): the population of this country was reduced from 800,000 to 194,000, of which only 14,000 were male, and of those 2,100 were older than 20 years (according to Chiavenatto) (See **WAR**). The Uruguayan Juan Manuel Blanes painted *La Paraguaya* (c.1880), a heraldic portrait of the defeated in history, who maintained dignity and energy towards the force of life (See **HISTORY**). The oeuvre of Frida Kahlo intermingles in symbolic autobiography the pain of joy for life, in such paintings as *The Two Fridas* (1939); abandonment in *Self Portrait of Cropped Hair* (1940), *Henry Ford Hospital* (1932) and miscarriage; *Self-portrait as a Tehuana* (1943), reflecting initiation and death (See **MARXISM**). In *My Birth* (1932) she entones a painting of *Mater Dolorosa*. In 1970 Brazilian Cildo Meireles provocatively used the actual physical pain of living beings (chickens) to give voice to the silent cry of political prisoners under torture (see **TORTURE**).

**DOUBTS.** “In art, greater confidence is deserved by the works on the doubts of art, more than those on the certitudes of art”, wrote Argentinian Macedonio Fernandez. The contemporary counterpart is in Brazilian artist Waltercio Caldas: “There is a doubt which belongs to clarity”.

**DRUGS.** See **ACID**, **COCAINE** and **OPIUM**.

**DUALITY.** Where does the Third World end and the First World begin in this world? (Or vice versa) (See **THIRD WORLDNESS**). Is Latin American art in alignment with European and North American art? Or is it the setting of a local tradition? The Shakespearean dilemma evolves to “Tupi, or not Tupi, that is the question” (pronounce



“to pe”), where the name of this Native people gives Brazilian poet Oswald de Andrade the possibility of condensing in a synthesis the fundamental doubt of national identity at the crossroad of cultures and historical times. (See CANNIBALISM. See also PERVERSIONS OF HISTORY.) Tunga’s installation “Palindrome Incest” (1991) claims to have the structure of the human mind. “I’m trying to annul the terms of exterior and interior, of inconsequential and consequential”, the artist devises (See DISORDER).

DUCHAMP. “Already an old Buenos Aires! 2 months here”, wrote Marcel Duchamp to Walter and Louise Arensberg on November 8, 1918. “There is the smell of peace which is great to breathe (...). I have begun the part on the right side of the Glass (...)”. Latin America can be included within the impact of Western culture for Marcel Duchamp. Yet, no direct influence resulted on Argentine art. In most countries the life and perception of the object, under the Duchamp referent, would produce a long list, with varying levels of problems and results: Colombians Doris and Bernardo Salcedo, Maria Fernanda Cardoso, Brazilians Waldemar Cordeiro, Tunga, Edgard de Souza, Barras, Waltercio Caldas, Guto Lacaz, Jac Leirner, Waleska Soares, Argentinian Roberto Elia, Chileans Gonzalo Dias, Eugenio Dittborn, the early works of Venezuelan Jesus Rafael Soto. The idea of the ready-made was developed in other directions. Hélio Oiticica produced a series of “Topological Ready-Made Landscapes” (1970). Critic Justo Pastor Mellado deals with the text lowered to the condition of a ready-made—read and made—in the work of Dittborn, according to the formulation of Jean Lancri. Cildo Meireles declares his admiration for Duchamp’s “3 Stoppages Etalon” (1913-4). Meireles works in the inaccuracies, mis-perceptions and perplexities of the logics of measurements, as in his installation “Fontes” ‘ presented at Documenta in Kassel (1992). Cildo Meireles has devised the special approach to “him”: “Duchamp’s contribution today has the merit of forcing the perception of art, not as a perception of artistic objects but as phenomenon of thought”.

ENERGY. Spiritual, vital, physical power is at the core of the work of many artists. The physical energy of Latin American art is in the electricity of the kinetic work of Brazilian Palatnik, Argentinian Le Parc or Chilean Castro Cid. Yet it surpasses the formalization of mechanical forces as in Gyula Kosice’s hydro-kinetic sculptures. The importance of these experiments in Latin American history might be a hidden reminiscence in Modernist time of Futurist dreams (See Futurism). Before that, in Buenos Aires, Kosice (“Royi”, 1944) and Diyi Laaff (1946) were producing articulated Madi sculpture and painting with changeable mechanical structures, manipulated by the public. In Latin America, however, there is an art moved by the energy of another quality. In general terms, Lucio Fontana defined some of these principles: “The new art demands the functioning of all energies of man in creation and interpretation. The Being manifests itself integrally, with the plenitude of its vitality” (Manifesto Blanco). During Brazilian Neoconcretism (1959), the idea was that “the body was the motor of the work”, with complex implications

on the level of individual perception and potency required by the Louvre de Oiticica, Clark and Pape (See BODY and EROTICISM). The installation of José Bedia articulates direct mythical archetypes within their ritualistic development. They should be seen as energy, because they are like “medicine”, “since their aura is not originated from the self-mystifying intention of the postmodernist ego, but rather from a sacred potency, both undoubtful and alive”, Says critic Osvaldo Sanchez. Another Cuban artist, Ricardo Brey, leaves aside any iconographic, descriptive symbols and reiterative performances of Afro-Cuban rites to work on the idea of a flow of symbolic energy. Argentinian Victor Grippo takes the model of the development of Nature, taking the daily function of potato as food (See ESCHATOLOGY). The potato, being submitted to a pulsator, generates electric energy (0,7 volts each) and they might also sprout. The world is a symbol of man’s potential to produce consciousness. For Latin American men, since the potato is originally from the continent, the work suggests the search of an autochthonous culture, nourished by the energy of symbols.

EROTICISM. A history of eroticism in the art of Brazil has begun to be written. Ivo Mesquita curated the exhibition “Desire in the Academy 1847-1916” (1991). He wrote in the catalogue that that may be because the Brazilian character is not so given to anguish and sublimation, or because sexuality permeates the whole social life of the country, either in the conservatism that attempts to hide it, or in the catharsis of TV soap-operas and Carnival, which liberate and celebrate it; in Brazil an art of erotic Character has never been under privilege. In a masochist continent, as a general circumstance, women had very little space for the overt reference to eroticism. Thus, the work of Chilean sculptress Rebeca Matte (1875-1929) gains an additional importance in the circulation of desire. Overt circulation of desire still seems more authorized in the work of males where it is more frequent, as in the work of Leonilson, Kuitca, Davila, Galan, Zenil and Miguel Angel Rojas. Whereas in the drawings of Leonilson they are the subtle revelation of a nostalgia of the Other, in the work of the last four, through certain processes or thematic fields, such as homoeroticism, there is a direct political clash with the Latin American Patriarchy. In another dimension, Lygia Clark dealt with the sensory experience (Of touching) involving given objects, which in her work *O Corpo é a casa* (the body is in the house, 1969). “It is the human being who assures his/her own eroticism”, she writes, and “he/she becomes the object of his/her own sensation”. ESCHATOLOGY. The Discovery found a continent with a great variety of cosmogonies, some of which were very receptive to the unknown Conqueror. The eurocentric Christian character of the Conquest impetuously inscribed a new and tragic destiny for whole societies. The violent process of genocide, catechization and conquest, transformed the Counter-Reformist instrumental character which benefitted colonial projects. Behind this move, there was a confirmation of the historical eschatology. From such a point of view, the Conquest has enticed a permanent eschatological conflict, with the superimposition of a self-declared, universal, ultimate destiny for man. Deprived of its

theological doctrinaire compromises, a poetic eschatology appeared in Latin America. It dealt with “last things”, with an ultimate destiny. The work of Argentinian Victor Grippo operates the eschatological transmigration of energy from nature (potatoes, a source of energy and probably the major contribution of America to the diet of Europe) into art (a European concept introduced by colonization). The artist reached his radical point when he actually ate an over one-thousand-year-old potato from a pre-Columbian Andean grave. Grippo, within a cosmic perspective, dislocates the pattern of naturalistic eschatology to the level of symbol, breaking a vain, repetitious cycle. In Venezuela, Alfred Wenemoser mixes the ashes of hospital trash with cement to build installations. A complex materiality, under an eschatological transience, is unified as a constructive matter, which, however, can never face its history of pathos. It rather incorporates a conflict of symbolic temperatures of the neutrality of cement and the phantasmatic impregnation of life and death in the ashes. Moving from engineering to architecture, that conflict of materiality finds its final embodiment in the paradoxical spaces that Wenemoser renders to experience in his installations. Brazilian Jac Leirner steals objects from airplanes to set them in a new order under an unexpected logic, as if they lived the search for their final place. A column of piled glasses refers to the “Endless Column” of Brancusi and to the fate of things and art as a Parousia. The organization of soap, perfume bottles and toothpaste tubes, as well as air-sickness bags, deals with the administration of body odours within both aircraft and art. For Leirner art is a “place” for things, as their ultimate destiny with the attainment of a perennial symbolic status, i.e., becoming art, a “last thing” within a system of signs of consumption. Among other Latin American artists dealing with eschatologies, such names should be mentioned: Juan Davila in Chile; Miguel Angel Rojas in Colombia; Barrio, Antonio Manuel and Ivens Machado deal with direct human eschatology; Rosangela Resso (the semiotic eschatologies of unidentified, found photographic negatives) in Brazil.

Tunga deals with a feces-rolling scarab (“rola-bosta”) and perfume, for a project in the Amazonia. “This confrontation has found its just metaphor in the small coleopter, the small scarab, which is necrophagous and coprophagous and produces a sphere which is a kind of a moon around which it develops its gravitation”, says Tunga. “It would be the confrontation between human eschatology and the eschatology of the physis’ ; he adds.

**ESPEJISMO.** Spanish term derived from “espejo” (= mirror) to describe that tendency in Latin American culture of reflecting foreign dependency or influence, usually from the hegemonic Northern hemisphere countries. Jorge Luis Borges speaks of the “passive aesthetics” of the mirrors and the active aesthetics of the prism. For a theory of cultural absorption see **CANNIBALISM**. The trend of “quotations” in art in the eighties distorts the “reflecting” character of many artists.

**EVERYTHING.** “Everything human is ours”, said the Peruvian Mariatégui (1926). In the prologue of *The Book of Imaginary Beings*, Borges writes: “the name of this book would justify the inclusion of

Prince Hamlet, the point, the line, the surface, the hypercube, all generic words and maybe each one of us and the divinity. On the whole, almost all of the universe". Elsewhere Borges says that "We may touch all European themes, and to touch them without superstitions (...). I repeat that we should not fear, we should think that the universe is our patrimony and try all themes". For Borges, Xul Solar lived recreating the Universe. One may now conclude that everything could be a genuine source for art in Latin America, because it has the right to the universe, plus it holds a secret (See SECRET). Borges offers the broadest challenges to the imagination of many artists, be they Argentinians Kuitca, Porter or Bedel) or non-Latin-American (Kosuth). In his *Biblioteca de Babel*, Borges deals with a library where we may find that everything expressible in any language has been printed. One generation after the other has gone through the library in search of the Book. Some called this library Universe.

**EXCLUSION.** The writing of art history is an exercise in power of exclusion as well as inclusion. Someday, like the history of the defeated proposed by Walter Benjamin, one should write the history of those excluded from the dominant art history. This would include such artists as Gego in Venezuela, Oiticica, Clark, Lygia Pape and Amilcar de Castro in Brazil, or some from the Madi group in Argentina.

**EXILE.** Uruguay is the country in Latin America where the great synthesis - national, universal, political, or historical - is produced abroad from Modernist Torres-Garcia and Figari to contemporary Gonzalo Fonseca, Camnitzer, Capelan and Gamarra. With his series of prints "From the Uruguayan Torture", a violent set of metaphors extracted from innocent, daily circumstances which gain iconic meaning, Camnitzer transforms the voluntary exile into a necessary exile.

**FALLACY.** There is no such thing as the monster called "the expert in Latin American art".

**FOLKLORE.** In Latin-American Modernism Folklore played a major role in the realization of the national project. In 1920, composer Darius Milhaud advised Brazilian composers of the richness of popular and folkloric sources. Heitor Villa-Lobos and Francisco Mignone researched folklore themes like the Argentinian Alberto Ginastera in his early Oeuvre. Tarsila do Amaral has taken the sense of colour in peasant architecture, while Uruguayan Pedro Figari painted the Afro dances of Candombe in his exile. Writers, from Mário de Andrade to Guimarães Rosa listened to the popular voice. Mexican Orozco was critical of certain nationalist relationships between the art of the muralist and folk-art: "Painting in its higher form and painting as a minor folk art differ essentially in this: the former has invariable universal traditions from which no one can separate him... the latter has purely local traditions." The recourse to folklore became an easy conservative and reductive cross-cultural experience. Against this impoverishment, Hélio Oiticica would warn that the capes "Parangolés" rises since 1964 against the oppressive folklorization using the same material which formerly would be

folk-Brazil' ' Yet, Oiticica newer ceased his reference to genuine cultural exchange, as in his transparent Yemanjá tent in Eden (1968-9), rich in sensual experiences connected to symbolic meanings. On the political level, critic Nelly Richard observed that the artistic action of CADA, the Chilean group Colectivo de Acciones de Arte, and the Avanzada did not seem as threatening to the dictatorial authorities in the Pinochet regime as popular forms of communicating such as theater and folklore.

**FUTURISM.** First great door to Modernism in Latin America, perhaps because its direct rhetoric is so clearly connected with the industrialization and modernization of society. Chronology: February 20, 1909: Marinetti publishes the "Futurist Manifesto" (Le Figaro, Paris); one month later (March 26) Romulo Duran publishes an interview with him in *Gin Comoedia* magazine) and later (November 15, 1909) an article about this new literacy school in Tegucigalpa, Honduras ; less than 45 days after (April 5), Ruben Dario discussed Futurism in Buenos Aires (the poems of Marinetti are "violent, sonorous and wild") and in the following days Sousa Pinto commented on it in Rio de Janeiro; in August, Mexican Amado Nervo mentions "the iconoclast vanity" of the new literary school; Henrique Soublette in Venezuela July, 1910) and Chilean poet Vicente Huidobro (1914) discuss Marinetti in their countries. 1921 is a curious year. It witnesses a radical rejection and a fruitful adoption of Futurism in the cultural strategies of Latin America. In May, 1921, Borges refers to the passive aesthetics of the mirror and to the active aesthetics of the prism. "In the present literary renovation, Futurism with its exaltation of the cinematic objectivity of our century, represents the passive, tame tendency of submission to the medium". Yet to the art historian Annateresa Fabris, "Futurism is assumed by Brazilian Modernists in Sao Paulo as a combat weapon, since 1925, due to the negative charge which it contained".

**GEOMETRIES.** The many geometries of Latin America include the "Geometria caliente" of Argentinian Torres— Arguera, "geometría sacra" of Colombian Carlos Rojas, "Afro-minimalism" of Brazilian Emanuel Araujo (named by American critic George Preston, who did not consider the possible allusion to Brazilian Concretism art), social geometry (art environment as a social diagram for the Brazilian Antonio Dias) or the designation "Geometria sensible", first used by Argentinian critics Aldo Pellegrini and Damian Bayon that is widely employed for the affective approach to geometric rationality as it commonly happens in Latin America. In such cases, Torres-Garcia is the archetype.

**GHETTO.** Beyond the historical ground and identity (See **LATIN AMERICA**), the setting of specific space as an authorized territory for the expression and self-representation of ethnic groups and minorities may end. Exhibitions could become a geopolitical strategy, resulting in prison camps for art. Patronizing appreciation then ascribes intellectual quality to the confines of an artistic ghetto with a calculated ethnic apportionment. The Brazilian artist Tunga has

declared, “Geographically I am a Latin American and professionally I am an artist. Because all art belongs to mankind, the attempt to organize thinking about art in geo graphic or geopolitical terms is, at best, a crude approximation of what art really represents to the human spirit”. Artists like Cildo Meireles, Alfredo Jaar or Juan Davila are engaged in revitalizing and giving voice to the ghetto.

**GLOSSARY .** This glossary comprises a selection of entries and is necessarily incomplete due to the vastness of the object (See **UNIVERSE**) and to the universe of references that one single artist can always involve. A second level of incompleteness is in each entry, quite often vast fields in themselves. Therefore most entries are presented in abridged form or with partial examples. This is either due to space limitations or because most entries indicate the possibility of an issue. Hardly any entry would either exhaust the theme as an absolute source or be universal in Latin America. The internal differences have to be considered at this point, even between areas of a single region. Deep social contradictions in a society of class affect art and the question of its neutrality (See **NEUTRALITY**). There is a plurality of responses besides mere “engagement”. On the other hand, innumerable sources are neither exclusive to Latin America nor even situated within the continent. There is no purity or impurity in the process of enrichment of experience. Geo Politicizing is a “coarse solution”, as alluded to by Tunga. However, this historical, political, social and cultural territory, in spite of its moving boundaries (See **LATIN AMERICA**), is a geographical frame of the discussion that is surveyed by History. In technical terms Latin America is a geographic subcontinent of the Western hemisphere, yet it is dealt with here as a cultural continent. Latino-americanidad should not serve the idea of multicultural naturalism as a policy of compartmentalizing the ethnicities, by separating and dividing the one oppressed in relation to the other oppressed, under the same perspective of devaluation. Multiculturalism should be denounced when it imposes Opacity Over determinant class differences. Cross references serve also to eliminate repetitions. Yet certain fundamental quotations might have been brought in more than one entry, due to the autonomous character of a source. A reiteration of certain paradigmatic names occurs. This is due to the reality that artists, even if not compared, have different qualities and that some are founders of the local tradition of art, or are sustaining positions of radical or unmatched importance. The given examples do not encompass all the possibilities for a certain subject. This glossary was written for The Winnipeg Art Gallery (Canada) in complement to the exhibition “Cartographies”, curated by Ivo Mesquita. However, the text does not discuss exclusively the participating artists in this show. Some widely accepted or known terms, like Futurism, are not explained on the assumption that the public is aware of their meaning. This glossary doesn’t intend to be a general theory of the origins of Latin American art. It is intended to address the general public, and less the scholarly or initiated audience. There, the text ends up being a list of the author’s doubts. Sometimes the entries are colleges or converging positions, or they might be the ongoing building of a problematic issue. The

entries are then scattered notes on diverse themes in alphabetical order. The author is deeply indebted to Ivo Mesquita, Jon Tupper and to the Winnipeg Art Gallery. The initial commission of a ten-page paper on the theme of sources of Latin American art evolved into this Glossary as an autonomous publication. The author also wishes to allude to the extreme openness of those individuals in accepting a personal way of writing which allows a level of play and implies, in that confession, deep insufficiency, what Theodor Adorno mentions in his *Minima Moralia* (1994). The author wished a transparent operation with his net of prejudices, intuitions, apprehensions, self corrections, anticipations and exaggerations, as Adorno has appended, which are never clear in the process of production of knowledge. The author did not invent the “UNIVERSE” (See entry), therefore many art critics are purposely quoted in order to denote a network of investigative thought around Latin American culture, which is sometimes very controversial. The limited horizons of the author are also dealt with in the entry BRAZIL and therefore omissions in examples should not be seen necessarily as discrimination. They conform to the part of the announced incompleteness of this glossary. Counterposing the numerous mentions of Brazilian artists, the specific entry about Brazil somehow hides the country. An initial limitation results from the fact that it was originally written in English, when Portuguese is the master language of the author. Hopefully cataloguing a mutable taxonomy in alphabetical order will not send the reader away even if it is an incomplete glossary under a double perspective: if it goes half-way in the recognition of a place it will have accomplished an impossibility in the ever-growing world of cultural exchanges. This glossary is an ongoing project. Published here is a selection of existing entries from a list which now comprises over two hundred and fifty terms. The author hopes to publish an expanded version of this text in the future.

**GOLD.** Contemporary Latin American art deals with pluralistic gold. In the phenomenology of Italo-Brazilian Mira Schendel, gold is a corporeality in the painterly surface, condensing physical properties, symbolism, light and value. Gold is the alchemical element for the speculative work of Argentinian Victor Grippo. It is necessarily a symbol, not a sign, within the idea of transmutation and a metaphor for the meanings of art. In Percevejo Cerveja Serpente (1980) gold is the strategic game of Cildo Meireles, where the verbs to be (*ser*) and to see (*ver*) are drawn to each other in a continuity of sounds and meaning. Tunga has surrounded the Sugar Loaf mountain in Rio de Janeiro with a thin lead ring and from there sprinkles gold powder over the city. As a counterpart, in the headquarters of the commissioning insurance company, he left a torus of lead that also contained gold. This complex work, *Toro Economico* (1983), with the alchemical metals, poses an incisive political question: is something whose location is known but which can— not be recovered more secure than something that can be removed but whose location is unknown? In Brazil, in the 18th century colonial past, gold produced an imperfect pearl. (See PEARL and COFFEE).

GRAMSCI. Italian Marxist who studied the organic connections established by intellectuals with the fundamental groups responsible for social production. Gramsci only briefly observed the existence of small groups of traditional intellectuals (clergy and military), attached to rural groups in Latin America. Waldemar Cordeiro, an admirer of Gramsci, organized the Concretismo With Geraldo de Barros, Sacilotto, Lauand, Fiaminghi, Nogueira Lima), the main art movement in Sao Paulo in the 1950 's. Cordeiro himself searched for the Gramscian organic intellectual in civil society in the fast growing and industrialized city of Sao Paulo. Concrete art should aim for objectivity and eliminate every individualistic trace by approaching the logic of industrial production. New theories of communication and linguistics (See COMMUNICATION) and forms of representation (Nouveau Realism and Pop) led Cordeiro to a revision. The Brazilian dictatorship and social crisis of the 1960's were other compelling factors. Cordeiro's "concrete semantic objects", are his reaction to the failure of all utopias established on a technological basis. Cordeiro, remaining a Gramscian, developed a new utopian synthesis: "In the modern world, the means of production and the communication media should be the same for everyone in all places" (1965). In Chile, says Justo Mellado, there has been a renewal of painting with José Balmes (See WINNIPEG), which represents positions inspired by the thought of Gramsci, beyond the recommendations of the Latin American Section of the Communist International. The modernizing attitudes of Balmes represents, for Mellado, a meaningful relationship between painting and Marxism.

HESSE, EVA. And also Beuys, Serra, Kieffer, Palermo, Andre, Klein, Manzoni, Kounellis, Bacon, Reinhardt, Newman, Tapiés, Johns, Warhol, Stella, Baselitz, Paladino, Cucchi, Haring, de Kooning and many more are just a few of the post-war references. The "postmodernist" trend of quotation set the artists free regarding ghosts of influences, references and plagiarism. A world without boundaries, in spite of the challenge of the differentiation within a totalitarian trend, makes no shame in claiming interest in a non-Latin American artist (SEE IDEOLOGICAL PATROLLING). This means neither a denial of specificities and cultural tradition of its own in Latin America, nor an uncritical approach (to anyone from anywhere). There is hardly any difference between a regionalist purity of sources and an interest in Bataille or Klossowski. In one of his many texts, Hélio Oiticica made an appraisal of references (as precedents, differences, parallelisms) between Brazilians and non-Brazilians regarding "The Transition from Colour in the Picture to the Space and the Sense of Constructivity" (1960's): Kandinsky, Tatlin, Lissitzky, Malevich, Pevsner, Gabo, Mondrian, Klee, Arp, Taeuber-Arp, Schwitters, Calder, Kupka, Magnelli, Jacobsen, David Smith, Brancusi, Picasso, Braque, Gris, Boccioni, Max Bill, Baumeister, Dorazio, Etienne-Martin, Wols, Pollock, Tinguely, Schoffer, Nevelson, Klein, Barre, Bloc, Slesinska, Pasmore, Herbin, Delaunay, Fontana, Albers, Agam, Tomasello, Kobashi, Lardera, Isobe di Teana, Vassarely, de Kooning, Rothko, Tobey (See UNIVERSE). A Puritanism of Latin American sources finds no support in reality. So they are sources and resources,



plus Matisse With tale). Brazilian Waltercio Caldas proposed an open art book about Matisse with talc spread on top of the images. The apparent constraints to the vision blossom in the problems of perception—that of a lucid and transparent ontology of opacity.

**HISTORY.** The Brazilian Cildo Meireles wrote about his work *Cruzeiro do Sul*: “I want someday all works to be looked at as hallmarks, as remembrances and evocations or real and visible conquests. And whenever listening to the History of this West, people will be listening to fantasmatic legends and fables and allegories. For a people who can transform its History into fantasmatic legends and fables and allegories, that people have a real existence”. (1970). The Uruguayan Juan Manuel Blanes, with his painting *Paraguay: Image of Your Desolate Country* (c. 1880), the so-called *La Paraguaya*, is the image of a defeated nation, presented with historical truth, dignity and no self-pity. Blanes, as far as history is concerned, is a painter that anticipates the writing of a “history of the defeated”, as proposed by Walter Benjamin. For the Argentinian artist Luis Felipe Noé the artist is “an instrument of history”. “The artist”, he says, “is not a rebel against history, but one who makes it”.

**HISTORY OF ART.** See **EXCLUSION**.

**HISTORY OF LATIN AMERICA.** The critical understanding of the peripheral situation of Latin America in the age of Late Capitalism, as a contemporary dimension of the colonialist legacy, leads many Latin American artists to an awareness of being agents of history. Within a dialectic praxis we may join the work of such artists as Luis Camnitzer (Uruguay), Gonzalo Dias and Eugenio Dittborn (Chile) or Cildo Meireles (Brazil). No neutrality is allowed in their project of deconstructing the opacities of history, where, finally, the oppressed and defeated would have a place.

**HISTORY OF LATIN AMERICAN ART.** In spite of previous denials (See **SECRET**), from the continent or abroad, the art of Latin America also substantially nourishes itself from the History of Latin America which is a tradition in its own right and can be observed in constructive art (See **CONSTRUCTIVISM**). The work of the atelier of Torres—García in Montevideo, *Asociación de Arte Constructivo* (1934-40) was key to the formation (as voluntary identification) of the Buenos Aires groups and *Madi* in the 1940's, whose artists exhibited in Rio de Janeiro (1953) and influenced the Brazilian Neo-Concretist artists. The neoconcretist group Amilcar de Castro, Clark, Pape, Oiticica, Weissmann) is a reference for the artists of the seventies in Brazil (Cildo Meireles, Antonio Manuel, Ivens Machado, Waltercio Caldas, Tunga, Fajardo, Jose Carvalho, Iole de Freitas) on many levels, such as ferromenology, poetics, aesthetics, philosophy and ethics (and less in formal aspects). Younger artists (Jac Leirner, Fernanda Gomes, Ernesto Neto, Waleska Soares, Frida Baromek) refer to both previous generations as well as to other international art movements. In Brazil, this is a cultural dynamic of transformation of ideas rather than a series of aggressive ruptures.

**HORROR VACUI.**

**ICONS.** During the sixties two major manichean Pop icons symbolized the politicization of art: Che Guevara was a positive symbol for social utopia, whereas Coca Cola was developed as the negative symbol of imperialism (See **CHE**, **COCA COLA** and **PAN AMERICANISM**). Currently, Frida Kahlo becomes the icon of the Latin American woman and for her effort to break through social constraints. **S**

**IDEOLOGICAL PATROLLING.** Constraints and controls of the ideological engagement in art activities. This has been denounced by such artists as Hélio Oiticica, film director Glauber Rocha and composer Caetano Veloso. It may establish such mandatory canons as nationalism, wretched mess, popular themes, third worldliness and a cynical denial of interest in the work of foreign artists (See **HESSE**). It may take the form of a press boycott or the over-throwing of directors of national institutions for visual art. In its most violent form it attempts “cultural murders”, as defined by Glauber Rocha.

**IMPOSSIBILITIES.** Viewing the geographic, political or cultural situation, the blind repetition of certain aesthetic positions is practically impractical in Latin America. For instance, Oswald Goeldi, the major Brazilian printmaker, would never insert a romantic primitivism in his expressionism. Goeldi had spent his childhood in the Amazon, where his father had introduced Darwinism in the systematic studies of the region. For Goeldi, nature was removed from edenism and metaphysics. The only possibility was to have it symbolize pathos, as in Munch.

**INDO-IBERIAN AMERICA.** A term proposed for Latin America in an editorial of the Mexican magazine *America Indigena* (vol. XIX; no. 2, April 1959): “The name Latin America can suggest that those who inhabit this great territorial extension are individuals who descend only from the so-called Latin European peoples. (...). We believe in the name Indo-Iberian America, since its inhabitants are descendants both of Indians and of ancestors from the Iberian Peninsula, or rather Spanish and Portuguese”.

**INFERIORITY.** Art and attitudes can be representations of a feeling which derives from the colonial past. Octavio Paz mentions as a Mexican characteristic, “an instinctive distrust regarding our own capacity” that we could extend to other areas. The Brazilian film director Glauber Rocha said that a Brazilian or a Latin American who was educated watching Hollywood has the desire immediately mirrored in the cinema. “There is a great influence of Hollywood in Brazilian cinema, such as the wish for grandeur. From Hollywood we accepted neither its grandeur, nor its development, nor even its sophistication. What we have always refused from Hollywood was its colonialist ideology” (1981).

**INSTABILITY.** With the social frailties, external exploitation, political corruption and arbitrariness and the continuous transformation of things, an ambiguously fascinating and menacing nature develops

as a sense of impermanence. Time promises no continuity. Where things sometimes are apparently stagnant, Hélio Oiticica responded to a process of art as crisis saying that “of adversity we live”. The ideas of the precarious, of instability would pervade Brazilian culture, notes Carlos Zilio, for whom Oiticica operated a “permanent deconstruction and disarticulation of the categories instituted by art, without looking for a resolution or synthesis”. Ibrahim Miranda Ramos takes the specific cosmoconic character of insularity in his native Cuba as the ambiguous movement of a sea algae that both moves and stays. The Island is also a lizard, as an entity endowed with the ability to camouflage itself. In Rio de Janeiro, the sculptor Ivens Machado builds large sculptures with popular construction materials (cement, stones, broken tiles, iron) that become Beings of precarious equilibrium and frail life. Like the shanty houses in the favelas, they seem in imminent collapse. The urgent disaster defines Machado’s work as a diagram of the instability of Brazilian social structure. This conflictive state between precariousness and a wish for stability is also in the sculpture of Frida Baranek. Finally, these two sculptors deal with a fragile social landscape. In an order of more abstract values, the works of Venezuelan Jesus Rafael Soto, says Guy Brett, are metaphors of age-old problems: the relation of the real and the illusory, of chaos and order; at the same time they suggest a new equilibrium beyond a static geometric order. Some of the sculptures of Brazilian Jose Resende confer clarity to this instability. They are structures/circumstances where gravity of superimposed parts meets equilibrium, or where the cold paraffin retains the form. This is the case of a paraffin column that retains the wrinkled form of a piece of leather. The transparency of the method and the range of the risks confer on the work of Resende a rare character of sociability. It is then time to remember Machado de Assis (“Memorias Postumas de Bras Cubas” 1881): “There came an air blast, which wins in efficacy the human calculus, and there goes everything. So runs the fate of men”.

INSULARIZATION. Cities and continents can be insular ized in the international art system. “I play chess alone right now”, wrote Duchamp to the Arensbergs during his sojourn in Buenos Aires (1918/9) as if he were sitting on the desert, Andean landscape. The geographic isolation of Manaus in the jungle and La Paz in the Andes, the boycott of Cuba, the long political, economical and cultural process of suffocation of Paraguay with its neighbours, in the 1870’s after the war (See CRISIS and HISTORY) are denotative of the circumstance of exiled societies and groups. However, the island of Cuba has transformed its insularity into a cosmogonic character, like in Brazil where cannibalistic modernism gave a character to cultural exchange. In his painting *Visión de la Isla desde lejos* (1991), painted abroad, José Bedia depicts the image of an island-man. Cuba is now embodied in a mythical mountain-individual: nature flourishes from his body, labour energy flows in boats, trains, airplanes; life abounds from the archetype. Two Cuban artists, Ibrahim Miranda Ramos and K-cho presented the problems of the historical and contemporary environment. The latter makes maps of Cuba in the form of kites and baskets. There is an Aristotelian character in this transportable space.

K-cho's Cuba is seen as transparent structures and devices for the movements of the imaginary. Ramos' metamorphoses turn maps of Cuba into archetypal lizards. For Ramos, Cuba has a long history of dictatorship, bribery and lies (See *INSTABILITY*). The reinforcement of this unstable quality and the spread of incredulity in history have enabled the Lizard-Island to survive as an identity and to dwell in the poet Lezama Lima's "invisible gardens" of the "insular night".

**INTERNATIONALISM.** See **UNIVERSALISM.**

**INTIMISM.** Against the expected excess in Latin American art (like colour, politicization, violence, popular culture, etc.) there is an art of recollection and silence. Xul Solar, with his delicate watercolours, can be considered the most inventive personality of Argentine modernism (See *UNIVERSE*). Oswald Goeldi, through his drawings and wood block prints, developed in solitude the densest moral portrait of the country and the most rigorous career without experiencing decadence as most Brazilian modernists did. Goeldi is now in exile from history, sentenced by historians. The work of Cuevas appeared as the reaffirmation of the possibilities of small size, of concentrated fantasmatic images in opposition to the large images of muralism (See *DICTATORSHIP*). The nature work of Brazilian Leonilson is a minimal cartography of private encounters (and disencounters), where the desert is the intimate vastness of solitude, or where the globe can be an imperfect pearl. There are no routes for the revelation of a topography of sentiments, except for the discrete course of the lines. His works are confessions of a silent being, for whom every figure is the ephemeral port of desire. Pleasure and pain are the accidents of this intimate relief. His intimism is disturbed by the discrete tension between a state of innocence and a sharp irony.

**JAPAN.** The growing Japanese immigration was taken with suspicion by some pioneer Latin-Americanists in the early 20th century. Peruvian Garcia Calderon preached that "The Japanese hegemony would represent for the nations of America a mere titular change. (...). Powerful and traditional, the Japanese civilization would strongly impose itself on the problematic Latin democracy". Japan's presence in Latin America displays the best and the worst aspects. During his stay in Rio de Janeiro (1931), Japanese painter Tsougouhara Foujita left many influences including those on Candido Portinari's portrait paintings of that period. In the early contributions of Japanese artists in Brazil, the work dealt primarily with landscape and portraits. There was a difficulty in embracing nativist themes, yet there was a need for absorption into the national society. Thereby images that were too "foreign", i.e. clearly of a Japanese character, were avoided. As well as others, there was the artist Takaoka Haminagai. Nippo-Brazilians introduced a new character in the 1950's and 1960's with the calligraphic gesture of Manabu Mabe, the silent spaces of Tomie Ohtake and the plurivocal sense of Flavio Shird's painterly action that connects Japanese calligraphy and memories with Amazonian lianas and French gesturalism. In Brazil we may refer to many other artists (Wakabaiashi, Kusuno, Okumura, and in Argentina to

abstractionist Kasuya Sakai). In Brazil, Zen principles are observed in the non-logical character of some works by Mira Schendel. On the negative side, the Peruvian dictatorship of Fujimori completes the wide range of the incorporation of Japanese heritage and descendancy in Latin American identity.

**KNOWLEDGE.** The native Andean Felipe Guaman Poma de Ayala wrote an 1188-page long illustrated letter between 1585 and 1615 to King Philip III of Spain describing and denouncing the abuses of the Spanish conquest. To write and illustrate, Guaman Poma had to learn Spanish. According to van de Guchte (see her text in the catalogue *Guaman Poma de Ayala, The Colonial Art of the Andean Author*, New York, 1992), he showed a “huge array of widely dispersed tracts of sixteenth century knowledge”: moral theology, law, geography, and papal and dynastic European history (See **RESISTANCE**) “Trenches of ideas are worth more than trenches of stones”, said José Martí, a moral designer of Latin America in 1891.

**KODAK** (provisory entry). With the invention of colour transparency, a consequent hyperrealism was spread in Latin America, as elsewhere. Mannerism, virtue, pseudo elegance fed this kitsch painting. These products, wrapped in eroticism, historical genres (bodegon, vanitas), are soulless seductions. Their main circulation is in the catalogues of auctions for an uninformed Latin American market. The reader who would not consider that as art is entitled to delete the entry from this Glossary as would the author himself.

**LABYRINTH.** From the North to the extreme South, a continent wanders between the Labyrinth of Solitude and the Labyrinth itself, as if a totality of diverse fragments were a continuum from Paz and Borges. Hélio Oiticica situated himself in a flow of desire: “I aspire to the great labyrinth”. **LANDSCAPE.** The widely disseminated political character of Latin America has been observed from conceptual art to the theme of the body and landscape genre. This caused a strong impression in non Latin Americans like Oriana << Baddeley and Valerie Fraseft: “(€...) the landscape of Latin America has been and continues to be the scene of bitter tensions, conflicting interests and terrible loss of life”, like in the work of the Uruguayan Gamarra. The dramatic conclusion, derived from history and social structure, should not reduce landscape in Latin America to a scenario of political disputes. Quite often the foreign gaze has difficulties in seeing beyond the exotic and the literary and towards a subtle landscape. Phenomenology, pathos, poetical light, complex symbols and signs, solitude, vastness and the void are the values that would exemplify Venezuelan Reveron, Mexican Dr. Atl, Brazilians Guignard, Goeldi and Tasila do Amaral and more recently Colombians Carlos Rojas and Villamizar. Space loses the monopoly of mere physicality to become a conceptual place of instabilities and strangeness, where sensory experiences can descend to the depths of fantasmatic circulation.

**(THE) LAST OF THE MOHICANS.** The novel about Indians by the North American writer James Fenimore Cooper (1789- 1851) has been the

authorized model for much art and literature in Latin America. A good example is the bronze statue *Campolican* (1869) by the Chilean sculptor Nicanor Plaza. This Indian shows very few characteristics of his tribe, the “Araucanos” of Chile. Brazilian Rodolfo Amoedo even painted *The Last of the Tamoyos* (1883), where the last Indian receives spiritual salvation from a Catholic priest, since there was no survival from genocide.

**LATIN AMERICA.** A continent of moving boundaries. Some are under dispute (Malvinas versus Falklands). Argentinian Kuitca has interpreted the individual distress and abandonment, the pain and silence which originated in the Malvinas conflict. Other limits are shrinking, especially in the jungle. This results from the Yanomani territories, recently established in areas of what are still “Brazil” and “Venezuela”. The tension regarding the present territorial rights of Natives has raised the solidarity through art works by artists such as Brazilians Cildo Meirelles, Bene Fonteles and German Lothar Baumgarten. Claudia Andujar has chosen to live among the Yanomamis, to turn her photography into a weapon for their benefit. Other frontiers are expanding Northward: they already comprise 25% of the population of Texas, as territory gained by the means of an “illegal” act (now migration instead of war, as dealt with by Chilean Alfredo Jaar and Uruguayan Luis Camnitzer, respectively) (See **WAR**). Frida Kahlo, with *Self-Portrait on the Border Between Mexico and the United States*, is a master geographer defining the limits and differences between two cultural universes, from history to nature, economy and ideology. This glossary is not intended as a geographic phone directory of numerous specific national characterizations such as Argentinidad, Chilenidad, Cubanidad, Guatemalan Dad, Mexicanidad, Peruanidad, etc. (See **ARGENTINIDAD**, **BRASIL**, **GLOSSARY** and **MEXICO**). **LATINO-AMERICANIDAD.** Just to turn into a problematic issue what seems to be a univocal question, we may recall the Brazilian critic Ronaldo Brito who speaks of the nostalgia of a pre-logical phase: “It is current for example, for Latino TL American Dad ideology to be marked by a desire to return to some pre-Greek period to recover the telluric forces which were crushed by rationalist European colonization. What can be done with such a simplistic cultural proposal?” (from “Waltercio Caldas Jr. Aparelhos, Rio de Janeiro, L979 p=153).

**LIBERTY.** This is a synonym for art in Latin America. Analyzing Duchamp, Mexican Octavio Paz concludes that “>The condemnation to see oneself is converted into the liberty of contemplation”. For the Brazilian critic Mario Pedrosa “art is an experimental exercise of freedom.”

**LIGHT.** Tropical light was introduced in Dutch painting in the century of Rembrandt by Frans Post (1612-1680), who visited Northeastern Brazil during Holland’s domination. Impressionist and Post-impressionist painters travelling to America have also directly experimented with tropical light: Gauguin, Pissarro, Degas and Manet (“je n’ai vu plus belle nature”, Rio de Janeiro, 1849). Ivo Mesquita

observes that in Latin American impressionism there was not the mild light of Giverny, but strongly contrasting colours. For the emotional character of light in Oswald Goeldi see *PATHOS*. Electric light was not a Futurist depiction in Latin America, but an actual plastic value. In the forties Gyula Kosica, of the Argentine Madi group, built sculptures constructed with neon or fluorescent light bulbs, preceding by a number of years the Minimalist work of Dan Flavin. Political light, derived from the ideological unveiling of reality, is the subject Gonzalo Diaz presented in this exhibition. The chiaroscuro of David's *Death of Marat* (1793), suggesting the passage of a state of being into nothingness (Argan), is a historical diagram for Diaz and Mellado *Protocolo 3* (1984). In "Cartographies", Diaz presents an installation "Yo soy el Sendero Luminoso, besame mucho". The fourteen stations of this "Via Sacra" present arches crowned by golden hammer and sickles that lead to the sentence "I am the Shining Path". Sentimentalism is substituted for rationalism in these times when capitalism triumphs universally through the totalitarian dissemination of the ideology of "the death of ideology" in neoliberalism. Exploitation is represented in one stuffed coyote sculpture, political action becomes photographic memory and labour represented by an anvil is still the sole presence. The theater of the apparently solved contradictions faces reality, in the presence of a tool, with which human labour produces energy and social tension.

*MADNESS*. "Mother Madness, crown us with sparks!" (*Manifiesto Euforista*, Puerto Rico, 1922). The first exhibition of modern art by a Brazilian artist, Anita Malfatti, was criticized in Sao Paulo in 1917 by critics such as Monteiro Lobato, with the dismantling question "paranoia or mystification?". For him new art could be nothing but abnormal or monstrous like something coming from the madhouse, except that here "such art is sincere, the logical production of brains troubled by the most strange psychoses". As a coincidental icon of this cultural conflict, one of the major paintings by Malfatti is *A Boba (The Dumb)* (1915/16). Right after the Second World War, the Jungian psychoanalyst Nise da Silveira started an extensive program of art therapy in a mental institution in Rio de Janeiro. This led to the creation of the "Museum of the Images of the Unconscious", now holding over 300,000 drawings connected to the "innumerable states of the Being". Among the interned, one did paintings of black squares on a white field in constructive rhythms. Silveira had the support of two young artists: Almir Mavignier and Ivan Serpa, both engaged in the early movements of geometric art in Brazil. Mavignier later went to Germany to get involved with the Ulm School of Design and the Zero Group. Serpa, who became the teacher of Hélio Oiticica and Waltercio Caldas, developed his work towards constructive ideas. It is thus important to note that in Rio de Janeiro, the seeds of concretist art and rationalist logic were in a psychiatric hospital. In the late 1960's Brazilian artists dealt extensively with madness as a cultural value in a repressive era of dictatorship, such as Antonio Manuel in his film "Loucura/Cultura" (1973). Cildo Meireles made a "zero cruzeiro" bill, a worthless bank note bearing the image of an Indian and an intern of a psychiatric hospital. This announced the fact that

those were two segments to which Brazilian society gave no value at all. In Argentina the fierce dictatorship which employed torture and political murders, was fought by women. They were mothers, wives or sisters of the disappeared ones. They would strike in front of the government house, bearing white shawls on their heads, embroidered with the name of their beloved. Every once in a while, one would loudly cry the name of her missing relative. For their untamed and fearless demands against an all powerful and totalitarian state, they were called “Las Locas” (the crazy ones).

**MANIFESTO.** Latin America adopted the European modernist strategy of writing manifestos as tactical declarations of principles against conservative force or opponents, or as an effective social means of circulating ideas. Some hundreds of manifestos in all fields from art to music were written on the continent. Manifestoes were intended to give “visibility” to ideas. When art historians take exhibitions and manifestoes as the sole or main historical process, they are distorting the cultural dynamics. (See **OPACITY**). This unconsciously reflects the Latin American literary tradition in dealing with art. Manifestoes are not the absolute source of art and this produces a shadow (see **OPACITY**) over isolated artists like the Brazilian Oswald Goeldi, certainly the most rigorous Brazilian spirit in modern art from the 1910’s until his death in 1962. (See **INTIMISM**). That distortion by national historians leads to “a second wave of opacity with foreign authors quoting the former. They have fallen into the trap of “manifests”, a new manifest destiny, now in Bt 2.

**MANNERISM.** Italian Mannerism influenced the religious Andean schools of painting. The churches were decorated with numerous paintings “because the Indians are much more moved by painting than by sermons”, said the Jesuit Anello Oliva in 1632 (apud van de Guchte) (See **KNOWI—EDGE**). The style was introduced in the Andes by the Jesuit Bernardo Bitti in the late sixteenth century; he was to become a major source.

**MARVELOUS.** Cuban writer Alejo Carpentier has written: “lo extraordinario no es bello ni hermoso por fuerza. Ni es bello ni feo, es más que nada asombroso por lo insólito. Todo lo insólito, todo lo asombroso, todo lo que sale de las normas establecidas es maravilloso” (1975). Iraset Paes Urdanela has written that “the essence of Hispanic— American marvelous realism is its obsession to name and to find America in its natural objects and its historical facts”, through the means of a dialectical and baroque discourse which attempts the interpretation of a society of solitudes and violences. Many artists attempt to transpose from literature to art such irrationalist patterns as the “marvelous real”, “fantasmatic realism”, “fantasmatic fundamentalism”, etc. As a result of constructing Latin America as a pre-logic continent (See **LATINO AMERICAN DAD**), foreign bias defines that idealized essence, where knowledge, science or philosophy would find neither a place nor a social meaning. Crisis and critical consciousness would travel only under non-disruptive authorization in this marvelous territory, a Western reserve of romantic difference.



**MARXISM.** *Marxism Will Heal the Sick* (1954), the autobiographical painting of Frida Kahlo, deals with a social reality. Plurivocal Marxism has been the main source of social thought in Latin America (See **POLITICAL THEORY** and **UTOPIA**), but not always in aesthetics and very seldom in artistic patterns. “As we know, Marxism and psychoanalysis are no game, because in their authentic vision they call exploitation and authority by their name, which brings its price, says Brazilian Robert Schwartz (See **PSYCHOANALYSIS**). Between Utopia and the deficit (See **ZHDANOVYCH**), Marxism created the predominant ethics for art in Latin America (See **GRAMSCI** and **TROTSKY** as two examples) and its frequent dialectical character in many political positions. Justo Mellado has studied the influence of Gramsci in Chilean Modernism through the painter José Balmes. He points out the historical relationship between Marxism and painting and, in the sixties and seventies, between university reform, political parties and painting.

**MATTER.** In 1946, Lucio Fontana wrote his *Manifiesto Blanco* mentioning the necessity of an “Art springing from materialism which, in a sense, generates itself in accordance with natural forces”. This position announced the precedents of his Spatialism. “Existence, nature and matter are a perfect unity developing in time and space”, Fontana added. The diagram of sociability is no longer in the literary description or the personal engagement in events. It is rather in the rigorousness of the project, in the transparency of the logic and the method of the work which matter. This is the case of Carlos Fajardo and José Resende in Brazil.

**MESSIANISM.** Colonization has transformed Eden into hell (Roger Bastide) and has created the field for the development of several forms of messianism. Messianism was indigenous (studied by Schaden and Metraux), popular (Euclides da Cunha) or European (transposed to America Bastide). “Messianism in South America never moved beyond a first draft of nationalism. And has been nothing but a dream for writers in Peru, and for the populace in Brazil”, Bastide concludes. However, Bastide did not approach modernist messianism, even if sometimes it was full of irony and influenced by Futurist dreams.

**MESTIZAJE.** Ecuadorian painter Viteri made a work *Collage on wood* called *Mestizaje* (1987). His work deals with pre-Columbian colour, fabrics and materials referring to the colonial past. In this work the intricate cultural process of mestizaje deals with spaces and openings, light and shadow in a poetical, “woven”, constructive Character. Mestizaje, the widespread and complex cross-cultural process is a major character of Latin American art. In this process of absorption, contribution or invention the words of Brazilian poet Oswald de Andrade remain a key: “Absorption of the sacred enemy. To transform him into a totem”. The mythological process (see **MYTHOLOGY**) finds its psychological counterpart in Freudian theory, giving a symbolic meaning to the dynamic politics of forms and an openness to the introduction of other moral values.

**METAPHOR.** “Metaphors have no intrinsic value west of Tordesilhas” (Cildo Meireles, 1970, commenting on the ethical attitude of natives of the imaginary “Cruzeiro do Sul”) (See **HISTORY**), whereas for Jorge Luis Borges the metaphor is defined as “esa curva verbal que traza casi siempre entre los puntos—espirituales—el camino más breve” (1921). Borges further stated that “someday the history of metaphor would be written and we will know the truth and the errors such conjectures enclose.” See also **ESCHATOLOGY**.

**MUSIC.** The solo music of two major artist-musicians is heard when the argument between art and music leads to the substitution of dissonance. “Matter, colour and sound in motion are phenomena whose simultaneous development is an integral part of the new art”, wrote Lucio Fontana in his *Manifiesto Blanco* (Buenos Aires, 1946). In Brazil, Hélio Oiticica first produced an art of fugues, polyphonic installations, samba sensuality, jazz improvisations and rock experiments. Throughout his career Oiticica made an art that could lead one to observe his interest in Bach (“Metaesquemas”), Haydn (“Núcleos”), samba (“Parangolés”), bossa nova, Caetano, Gilberto Gil, (“Tropicália”), singer Angela Maria Varizes and John Cage, jazz and rock’ n’ roll and silence. It might not be an exaggeration to say that except for Klee and Kandinsky, no artist ever has surpassed such a rich universe of interrelated art and music. One of the most famous sayings of Oiticica in Portuguese is “O q eu faço é música” (What I do is music), and he contracts the sound of the preposition “que” in the single letter “q”. My attempt to maintain this game of sound in language leads me to write simply d instead of do. I hope we can maintain this: “What is music,” in an attempt to preserve Oiticica’s creation.

**MYTHOLOGY.** The matter is not to observe the absorption of classic mythology in the art of the Academies in Rio de Janeiro or Santiago in the nineteenth century. Neither is it to catalogue the extensive reliance on Afro styles (Brazilians Rubem WValentim, Mestre Didi, Emmanoel Araujo; Cubans Lam Mendive, Bedia, Brey, Belkis-Ayon.; Haitian Wilson Bigaud) or indigenous mythology (Peruvian Szyszlos and Tsuchiya, Argentinian Portillos, Brazilians Vicente do Rego Monteiro, Roberto Evangelista, Regina Vater, Cildo Meireles). The interest is in the cross-cultural history of myths as a position of resistance and cultural survival. Quite often Afro-Brazilian cults had to find Catholic saints to correspond to the orixas as an escape possibility. In the colonial painting of Potosi anonymous artists made a “Virgin of the Hill” (1720), whose dress became the silver mountains of the mines. Thus that Virgin regains the mythological identity of Pachamama, the earth and creation goddess of the Andes. This mythological mestizaje is revived in the work of Marta Maria Pérez Bravo. Her mythological discourse has both an autobiographical character and an archetypal and cultural dimension, like some mystical interdiction, observes critic Osvaldo Sanchez. Disregarding such specifics, “myth is always a great truth, like dreams,” says the Argentinian writer Ernesto Sabato.

**NATIONAL.** A wide practice on the continent, through which art and cultural diplomacy seem to mingle at the profit of the local market. Politicizing the question, during the 1964-1985 dictatorial regime, two Brazilians declared, without any previous consultation, similar principles in the catalogue *Information* (Museum of Modern Art, New York, 1970): a) Cildo Meireles: "I am here, in this exhibition, to defend neither a career nor any nationality, and b) Hélio Oiticica: "i am not here representing brazil; or representing anything else".

**NATIONALISM.** See **INTERNATIONALISM.**

**INATIVE.** The indigenous presence in Latin American art varied thematically in the early European representations from the idea as a source and contribution to the national identity, to primitivist references, to subjectivity of native self-representation and individual self-expression. Cuba has very little native heritage, since the indigenous population was exterminated in the first decades of colonization. Also the mestizaje process rendered different approaches to self-identification regarding the ethnic origin. The native gaze has been absorbed throughout Latin America, as in the Andean paintings of the Cuzco, Potosí and Quito schools or in the baroque of the Jesuit Missions in Paraguay. Some groups have also shown their distaste for the colonization of their people (see **RESISTANCE**), like Guaman Poma de Ayala. The long history of indigenous art has many chapters. In the nineteenth century Brazilian academy, as commonly as elsewhere, Indians did not correspond to their ethnic group. This anthropological falsehood was reinforced with Catholic morality. Native nudity would appear only in dying Indians and corpses (like in Victor Meireles's *Moema* of 1866), or in a Christian situation, like *The Last of the Tamoios* (1883) by Rodolfo Amoedo. What was indigenous gained strength in Andean countries and Mexico in the last century. As early as 1855 Peruvian Francisco Laso painted *The Indian Potter*, an individual full of dignity and an inheritor of history. In Mexico, the indigenous were symbolic in nationalism and modernization. Under the pressures of foreign oppression and exploitation national identity appeared in the last quarter of the nineteenth century in the paintings of José María Obregón, Félix Parra and Leandro Izaguirre (*Torture of Cuauhtémoc*, 1893). The muralist movement brought the indigenous to public spaces, building for Mexico the broadest set of symbolic images, with artists such as Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, Fernando Leal, Jean Charlot, Francisco Goitia, among others. In European primitivism there was a relatively smaller reference to the indigenous heritage of Latin America, as with Henry Moore. Returning from his long European stay, Torres-García came back to Uruguay in 1934 for his final search for universal symbolism in native culture (See **EXILE**). Modernism in the region faced the apparent contradiction of looking to the past. This movement sought to regain the identity which had been lost, distorted or constructed in the colonial past. From the Peruvian magazine *Amauta* (1926) by José Carlos Mariátegui ("El título no traduce sino nuestra adhesión a la Raza, no refleja sino nuestro homenaje al Incivismo") (See **RELIGION**) to the painting

Abaporu by Tarsila do Amaral and to the *Manifesto Antropofago* (1928) of Oswald de Andrade (See **CANNIBALISM**) this modernist attitude was widespread in the continent. Some contemporary artists are absorbed by the vast and silent Andean landscape as marked by the pre Columbian cultures, others with the grief of the Conquest. The aesthetic, which searches for an indigenous metaphysical space is evidenced in the work of Peruvian Alfredo Szyszlos, Colombians Carlos Rojas, Edgard Negret and Ramirez Villamizar, Uruguayan Nelson Ramos, in the books of Argentinian Jacques Bedel, and in the photography of Brazilian Sebastiao Salgado. More recently some artists such as Cildo Meireles, Claudia Andujar and Bene Fonteles in Brazil and Uruguayan Jose Gamarra, with his literary historical landscapes aligned their work against the genocide of Indians. In spite of the richness of this theme, historical domination remains as a constraint to the self-expression of Native groups in Latin America. This appears also in the work of Chileans Gonzalo Diaz and Eugenio Dittborn. On the other hand, “art” as a Western category is foreign to indigenous cultures. Can we call the symbolic artifacts of the ceremonial life of such cultures “art”? As the German artist Lothar Baumgarten has dealt with in his work, this can touch, as an act of linguistic appropriation, the very first movements of the Conquest: the giving of European names to the geography of the New World.

**INATIVE LATIN AMERICANS.** They were born in Latin America: Lautreamont (Uruguay) (See **SURREALISM**), Lucio Fontana (Argentina) Oyvind Fahlstrom (Brazil), Hervé Télémaque (Haiti), Marisol and Meyer Vaisman (Venezuela) and Saint-Clair Cemin (Brazil), Matta (Chile) and the Irish potato.

**INATURE.** If confronted, Restany and Fontana have manifested a black and white nature. “Plastic art develops on the basis of forms drawn from nature. (...) We conceive man in his continuing meeting with nature as being in need of clinging to her in order to recover once again the exercise of her original values’ ‘. (Lucio Fontana, *Manifiesto Blanco*, Buenos Aires, 1946). Nature is widely referred to in this glossary. During a trip on the Negro River in the Amazon, French critic Pierre Restany published *The Rio Negro Manifesto* (1978) to announce his integral Naturalism. “It is a matter of struggling much more against subjective pollution, than against objective pollution, the pollution of the senses and of the brain, much more than that of the air or water. A context as exceptional as the Amazon arouses the idea of a return to original nature. Original nature must be exalted as a hygiene of perception and as mental oxygen: a whole and complete naturalism, a gigantic catalyst and accelerator of our faculties of feeling, thinking and acting”. He has written elsewhere that the Amazonic nature produces a “capital mental and psychic-sensorial phenomenon: the revolution of the truth”.

**NEUTRALITY.** The broad social contradictions of a society of class necessarily affect the issue of the autonomy of art, which should not be confounded with either neutrality or political alienation in the case of a non-alignment with any party or set of ideological principles. In cases

like the participative work of Lygia Clark, there is an alliance with the Other, whereas with Waltercio Caldas there is a politics of knowledge.

**NORTH.** As the guideline for direction, this has been inverted (1936) by Torres-García. Our North is the South (see *MAP*), meaning the need to search for sources in the roots of Latin America. In such a perspective Latin America would now be the North for Canada ‘and the United States.

**ODOUR.** In the nineteenth century, Brazilian painter Estevao Silva (1845-1891) exhibited his still-lives of tropical fruit with their smell, since actual fruit was hidden in the room. Much before Wittgenstein dealt with the verbal impossibilities of discussing odour (“Describe the smell of coffee”) in his *Philosophical Investigations*, Silva responded to a multisensorial challenge. In his exhibition of art, another sense (smell) was not perceived as being the same as seeing the image. He dealt instead, with the impossibilities of mimetism in art (Ivo Mesquita). The work, *Bolide Olfativo* (1966) by Oiticica consisted of a white pillow with a black tube from which one could smell unseen coffee. Coffee here was the perfume of darkness (black powder in a closed container), which symbolized the void and at the same time materiality as a symbol of the wealth and history of Brazil. Of all the senses, man has paid least attention to smell; religious symbolism and the aesthetics of perfume being the major exceptions. Oiticica developed a “supra-sensoriality” theory as the field of experience. In Latin America, a semiology of odorific signs can be drawn. Brazilian Lygia Pape (1970’s) has worked perfume into a work connected with seduction within the politics of gender, whereas Nuno Ramos emphasizes the function of materials and their olfactory character in his painting (1990’s). Putrefaction of meat in the work of Barrio and the rotten leaves in a map of South America in the work of Antonio Manuel (1969) provide the odour of decadence (death) in connection to humus/fertility in a cycle of life. Odour is a sign of tradition within the anthropological scope of the work of Maria Fernanda Cardoso. She departs from the popular cuisine of the continent. Her constructions with blocks of guava candies entice a mix of senses—vision, odour, taste—which unify the idea of pleasure. The saturation of the characteristically strong smell of the guava leads to the rhetoric of odour as a suffocation in Cardoso’s work.

**OPACITY.** The present, like the past, engenders opacities, impairing expression and the flow or communication of art (See *HISTORY*). The deconstruction of the opacities of history moves Cildo Meireles in *Missao/Missoes* (*How to Build Cathedrals*). An iconographic system of coins, communion wafers and bones is set in motion which makes visible the relationship between racism and colonialism brought about through the Christianization of the New World. Luis Camnitzer rebuilds his tory with its connection to the present (see *TORTURE*). His *Los San Patricios* deals with the Mexican-American War that resulted in the annexation of Texas. Camnitzer discovers the unreality of historical objects and the possibility for the artist-as-historian to recover history from contemporary signs, symbols and things. This

reconstruction of history is a political form of the constitution of the oppressed as subject. In opposition to opacity, the transparent physical character of materials in the sculpture of Iole de Freitas is a diagram of social inception for contemporary art.

OPIUMI\ . If Marx said, under specific historical conditions, that religion was the opium of people, the Cuban revolution staged the most fluorescent art of Afro-religious heritage in Latin America (See AFRICA and DRUGS).

OTHER. 1492 was “an astonishing revelation of Otherness (people, lands, cultures) beyond the confines of the Old World”, wrote Mari Carmen Ramirez. Contemporarily, Heidegger’s influence has been the awareness of an “existence among Others” within the irremediable separation between the I and the Other. Since the early sixties, Brazilian artists developed, as a strategy for dealing with a period of social and political crisis and psychological distress, an art that was an alliance with the Other. For such artists as Lygia Clark, Hélio Oiticica and Cildo Meireles, among others, art would perfect its existence and realize its full potential as a significant period and an irreplaceable experience only through the action of the Other. At the same time, in Buenos Aires, Luis Felipe Noe published his *Antiestetica* (1965). He discusses the making of art in a chaotic reality. Art is then an adventure, involving oneself and the Other. (See SOCIAL COMMITMENT). In the present system of hegemonies, the truth is that the “Other” is always us, never they, observes Cuban art critic Gerardo Mosquera.

PAMPHLETS. Without being like a pamphlet artists would quite often use the clandestine and subversive tactical model of the pamphlet as a channel of communication.

PAN AMERICANISM. The exacerbation of the Cold War (See COLD WAR) in the fifties and the Cuban Revolution (1959) led to the ideological confrontation. Latino-Americanidad was substituted for PanAmericanism as a way of excluding and isolating the United States. Latin American solidarity was claimed against continental integration, which would incorporate the expansion of American capital and military intervention in the Southern Hemisphere.

PEARLS. Two pearls are sources of art in Latin America: the imperfect pearl and the negro pearl. The Portuguese word for the former, “baroque”, was given to the style identified with the art of colonial America (see BAROQUE). Whereas the latter is a self given expression of ethnic pride among Afro-Brazilians, such as in the song “Perola Negra” by Luis Melodia. In the culture of the Latin linguistic group, including Africa, the word “Negritude” represents ethnic self-respect without the negative connotation that the word “Negro” has received among Afro-North-Americans. (See AFRICA). In Brazilian baroque these two pearls have been constituted in a single jewel: the major sculptor, Aleijadinho, and the great painter, Mestre Athayde, were mulattoes. Art was then an occupation allowed to non-whites

and a means of personal growth and upward mobility in a social structure that was open to the children of slaves (Dedicated to PRSR).

**PERVERSIONS OF HISTORY.** The first murder of a Native, the first rape, the first descent of an African slave on the continent, the experience of Otherness (See **OTHER**) is found in the perverse face of history. The complex **DUALITY**. Guy Brett has commented on the widespread proposition of “a Latin American ‘subject’ faced by overwhelming contradictions: on the one hand between experiences of the immensity and richness of nature”, and “on the other hand of its waste and destruction by corrupt administrations (in league with foreign interests, which have been continuously engaged in robbing the continent for more than 400 years)”. (See **DICTATORSHIP**, **TORTURE** and **UTOPIA**). In the painting *Filho Bastardo* (Bastard Child, 1992) Brazilian Adriana Varejao revisits historical images, like the French painter J.B. Debret, to present perversions in history, such as a negress being raped by a priest, or an Indian woman prisoner approached by a soldier with his phallic weapons. The artist is an agent of history for the politics of gender. Chilean Juan Davila covers the male body with signs, symbols and reminiscences of a perverse personal history. The signs of degradation of the private world are visibly attached to the body like scarifications and perverse decorations. (See **THIRD WORLDLINESS**).

**PHILOSOPHY.** “Today I am not sure of the orientation of contemporary thought in Latin America,” wrote Octavio Paz (1992). The Mexican writer has also referred to the phenomenological influences of Husserl and Heidegger, the School of Frankfurt, the Anglo analytical philosophy, etc. Historically the timely predominance of a philosophical position (like the positivism of Auguste Comte in nineteenth century Brazil or the widespread shared interest in Oswald Spengler and Futurism in the first decades of the century) gave place to a permanent interest in Marxism, under several diverse approaches (See **MARXISM**). As with Merleau-Ponty and Rio’s neo concrete group in the fifties, Baudrillard and Barthes in the sixties, or Foucault and Lyotard in the seventies, philosophical ideas are at the immediate disposition of Latin American thinkers and artists in original language or translations. The time gap is overcome as a sign of the close integration of Latin America with Western philosophy. We could trace, for instance, the importance of Kant and Merleau-Ponty for Oiticica, Heidegger for Mira Schendel, Lyotard for Tunga or Spinoza for certain works of Walerccio Caldas. Many other artists in many countries could be shown as other examples. The expectation of an edenic, exotic, folkloric art makes the philosophical substratum of Latin American art Opaque and presents it as a pre-logic world (See **LATINO AMERICAN DAD**). (For other critical meta positions see **POSTMODERNISM**.)

**POLITICAL THEORY.** It is observed throughout this glossary that Marxism has been the major political influence in Latin America art of the twentieth century, in spite of different approaches. Marxism was evident in the first manifestoes on the art of Siqueiros, Orozco,

Leopoldo Mendes, Taller de Grafica Popular, Kahlo and many others in Mexico; Tarsila, Waldemar Cordeiro, Livio Abramo, Portinari (Brazil); Madi (Argentine), Guayasamin (Ecuador), etc. Of course, the artistic answer to Marxism was not universal, varying according to strategies (Muralism, graphics), themes, artistic programs, ideological alignments and, extending to social goals, experiments in artistic language. As a rule, Latin American artists did not believe in political neutrality. So far, the Marxist deficit has found no substitution in Latin America. As a consequence, Latin American artists are widely seen as “political”. We may observe the political character of Pop Art in Latin America. Jacqueline Barnitz analyzed activist conceptual art of the region and concludes that “defying the commonly held notion in the United States that political art is not comparable with “good” art, these artists are producing work of international value and interest”. A different approach can be devised in younger artists, like Argentinian Guillermo Kuitca: C... “It is too obvious for me. Of course, I can’t deny that there’s any political element in my work. Daily life and political life are often the same thing here. The problem is that because ’m Latin American people expect it to have political meaning. But the work is really more universal even if I use elements of political iconography” (1991).

**POP.** There is a perverse Latin American POP alliance: Paternalism, Obscurantism and Populism in blind regionalism. The two key Pop icons in Latin America were Che Guevara and Coca Cola (See CHE and COCA COLA), as opposing symbols in the decades of political conflicts (1960’s and 1970’s) which were for utopia (See UTOPIA) and against imperialism, respectively. Pop Art in Latin America deals with the exploration of an “anti consumption” structure, with poverty, hunger, with the festering of “anti-communication” brought by illiteracy (a consequence of the anti-consumption structure) and with censorship (See DICTATORSHIP and COMMUNICATION).

**POSTMODERN.** A term coined by Mario Pedrosa in Brazil in 1966 to refer to the end of modern art. “Crise do Condicionamento Artístico”, in *Mundo, Homem, Arte em Crise*, São Paulo, 1975, p. 92. (See also CRISIS and ROOTS). **POSTMODERNISM.** The term postmodern had been coined and used in Latin America before the great discussion in Europe and North America (See POSTMODERN), however, in the postmodern debate it seems that in Latin America we are only perceiving its arrival, says Nestor Garcia Canclini. Some others point out that the idea of postmodernity is useless in a continent where modernity has neither yet arrived at large nor come for everyone. For Canclini Latin America has a multitemporal heterogeneity, with contradictions between cultural modernism and socio-political modernization. That temporality involves the indigenous and colonial traditions with modern political, educational and communicational activity. According to Chilean critic Justo Mellado: “the eighties and the nineties (...) have allowed that the demarxistization of the artistic discourse be replaced by post-structuralism, the North-American version of a group of French authors of diverse epistemological precedence, whose introduction to the American editorial space gave



place to a heterodox body of discourse which has been called “post-modern theory”.

**PRECEDENTS.** A glossary of Latin American sources and precedents to Western art could also be organized, from primitivism sources to new experiments. It wasn't by chance that Gregory Battcock started his book on Minimal Art trying to prove that the Mexican Mathias Goertiz could not be a Minimalist. If Minimalism had started in Latin American this would have a disadvantageous effect on ideas and prices. Since Latin American art is always hidden (see **SECRETS**), the artists from the continent are always presented as suffering and never exerting influence upon the art of the North.

**PRIMITIVISM.** The impact of futurism in Latin America in the first decades of the century was gradually replaced by Primitivism as a general trend. Primitivism was closer to the reality of Latin America, more coherent to the impact of the social Darwinism of Spencer (see **PHILOSOPHY**) than the futurist ideas of social progress and technology. This “modernity offered a possibility of a connection with the past and cultural reality of Latin America. Thus, Primitivism was not now an approach to the Other, but rather a search for oneself through the national identity” (See **IMPOSSIBILITY**). Furthermore, Primitivism was a filter between Latin America and some tribal societies. Tarsila do Amaral's painting *A Negra* (1923) is the major modernist work dealing with Brazilian African heritage (See **AFRICA**). However she found her sources of primitivism in Brancusi's sculpture and Blaise Cendrars' ideas of “Negritude ” in a sojourn in Paris that year.

**PROVINCIALISM.** (taboo, terror, phantasm).

**PSYCHOANALYSIS.** “As artistic talent and productive ability are intimately connected with sublimation, we have to admit also that the nature of artistic attainment is psychoanalytically inaccessible to us” (Freud). This entry only makes some cross-references between art and psychoanalysis as a source. Briefly applying the meaning of Freud to Surrealism, we may see, as devised by William Rubin in “the Freud-inspired dialectic of Surrealism”: “what had been a therapy for Freud would become a philosophy and literary point of departure for Breton”. Mexico has been a realm for Surrealist visitors (Breton, Bunuel), immigrants (Wolfgang Paalen from Austria, Leonora Carrington from Britain and Cesar Moro from Peru) and the natives (Manuel Alvarez Bravo, Diego Rivera at a certain moment, Remedios Varo, who was married to French Surrealist poet Benjamin Péret, Augustin Lazo). However Frida Kahlo and Alvarez Bravo did not consider themselves Surrealists. Dislocation has been a territory for the development of the three “last surrealists” as named by Rubin: the Chilean Roberto Matta, the Cuban Wifredo Lam, with the Afro-Cuban orixas and the Armenian Arshile Gorky. In Brazilian modernism the surrealist aspect brings a level of both a threshold repulse and a dynamic incorporation of Freudian psychoanalysis: “Before the Portuguese discovered Brazil, Brazil had discovered happiness” (Oswald de Andrade, *Manifesto Antropofago*,

1928). Ideally, in this land the “beau sauvage” was not reducible to the Freudian theory because their civilization had not experienced certain conflicts: “Down with social reality, dressed and oppressive, registered by Freud - reality without complexes, without prostitution and without prisons of the matriarchy of Pindorama”, Andrade adduces (See CANNIBALISM and WOMEN). The basic anthropophagous surrealism of Tarsita is a state of vigil, instead of the elsewhere predominant model of the dream. Finally the major relationship with the theory of Freud is established in the fundamental principle that directs Brazilian culture in this century: the anthropophagous banquet,\*“the permanent transformation of taboo into totem” (Oswald de Andrade). For some other reasons, we find a similar denial of Freud’s positions for art with Lygia Clark in 1966: “We refuse the Freudian idea of man conditioned by the unconscious past and we stress the notion of liberty. Contemporary Latin American art as in other continents, is a broad field caught up with psychoanalysis. Otherwise the psycho analytical dimension might be raised within certain discussions of an apparently unrelated source. We should not limit the interest to Freud, since other theorists like Jung (See MADNESS) and, last but not least, Lacan have an importance in their own right. The post-Freudian theories find their place among the sources for Latin American art. To exemplify the individual approach, under different circumstances, the “primal scene” was chosen, as dealt with by Juan Davila, a Chilean living in Australia, and Julio Galan, a Mexican living in his native Monterrey. This is implied in Galan’s paintings like *Mi papas el dia antes que supieran que yo hiber a nacer* (1988). For Davila, the primal scene is dislocated from the narcissistic obsession, and moves toward a collective symbolization. The primal scene is now History, in the chapter of the Conquest. Juan Davila takes the character of Juanito Laguna, from the series of paintings of the Argentinian Antonio Berni (See TOYS), to create images where the boy is dressed in the make-up of the “exotic” Latin American style of painting, says Davila with irony. The artist further writes that “I will cast him in drawings of Balthus, of *Wuthering Heights*, as Cathy (...). Juanito Laguna as a half-caste, mixed breed, arrives in the “primal scene of an English novel to enact the return of the outcast” (sic). Some paintings of Galan touch deep levels of the individual topic. He plays with the symbolism of regression to areas of the “primal scene” and he nods to the “mirror state”(Lacan), as if the ego searched for the trauma of the constitutive moment. The exploration of these inner regions transfers the psychoanalytical reconstruction of the individual history as a pictorial visibility. Brazilian Lygia Clark’s work evolved from an art connected to perception and phenomenology to an actual practice of therapy with “relational objects”, following the theory of Sapir. Such objects are defined in the relationship established with the fantasies of the subject. Prior to this, Clark had ideas of the dissolution of the figure of the artist, when proposing experiences (See OTHER), in such works as *Caminhando* (1964) and *Sensorial Gloves* (1968). Finally, in a radical move, she called herself a “non-artist”.

REGIONALISM. See CONTINENTALISM.

**RELIGION.** The Catholic Church was responsible for the major colonial artistic achievements all over Latin America, such as the temples in Quito, Lima, Ouro Preto, Rio de Janeiro, Salvador, Habana or Mexico. “The low anthropophagousness in the sins of the catechism—envy, usury, calumny, murder. Plague of the so called cultured Christianized peoples, it is against it that we are acting” has been ironically stated by Brazilian poet Oswald de Andrade in his *Manifesto Antropofago* (See **CANNIBALISM**). Peruvian Jose Carlos Mariátegui applied a bruising directness in his appraisal of the Indian problem (sic): “Today, however, a religious solution is undoubtedly the most obsolete and anti historical of all”. Religion is critically approached today by such artists as Brazilian Adriana Varejao (the embodiment of suffering) and Peruvian Moico Yaker (the perversion of the Judeo-Christian civilization). (See **BREAD**). A contemporary position is the approach to Saint Augustine (396-430) to whose philosophical thoughts Brazilians Regina Vater and Tunga refer. Tunga’s exhibition, “*Désordres*” (Jeu de Paume, 1993) is an installation which makes reference to Saint Augustine, “either in theological discussions with meditation on the investigation of the meaning of words or in a simple anecdote which itself refers to a meditation (about the Holy Trinity)”. “*SER TE AMAVI*” (Confessions, Lib. X, 27-38) of Augustine is the title of the installation. Tunga uses the anecdote of the angel, the ocean and the “thimble” as a possibility for discussing the inexorable access to human language, the transcendence which, in the said installation, migrates to the aesthetic fact.

**RESISTANCE.** Since Latin America has experienced the Conquest and so many dictatorships, her artists might be more than anywhere else bound to depart in exile or to develop their work as a weapon of resistance and as a strategy of fighting authoritarianism (See **DICTATORSHIP** and **EXILE**). Critical conscience is also available in defense of one’s own freedom of expression (See **SOCIAL RESPONSIBILITY**). Among the Andean Natives, Poma de Ayala’s protest (elaborated from 1585 on) is an example. (See **KNOWLEDGE**.) In Africa, a Benin ivory standing salt from the 17th century (British Museum 1878. II-1,48) is a document of the days of the slave trade. A Portuguese nobleman depicted in fine clothes holds his sword, indicating the fierceness of European presence in that continent. The work of Gonzalo Diaz, Eugenio Dittborn, Virginia Errazuriz and others was developed in Chile as an act of resistance to the Pinochet dictatorship.

**RHETORIC.** “I accuse my generation of continuing the same methods of plagiarism and rhetoric as the former generation (...)”, said Peruvian poet Vallejo (1927), while Borges sees the obligatory reference to tradition as rhetorical. His scepticism was not based upon the (...) difficulty in solving the problem, but upon its very existence (See **ARGENTINIDAD**). In art, formalist quotations by artists superimpose the elaborate visual baroque rhetoric on religious rhetoric, thus hiding the political aims in Counter Reform. (See **BAROQUE** and **OPACITY**). Quite often the visual art falls within the verbal rhetoric. Some argue that the visual rhetoric of most prints by the Mexican Taller de Grafica Popular is propaganda, pure “ideological vassalage” (See **ZHDANOV**).

**ROOTS.** For Mario Pedrosa (see **POSTMODERN**) the crisis of Modern Art is in the loss of its cultural roots (See **SOURCES**) and its submission to unstable and aleatory patterns, like those dominating the market.

**RUSSIA.** The inscription of modern Russian art on Western art history has opened a way of knowledge and the consequent possibility of its contributing as a key source of Latin American art. Constructivism had a major impact on such movements as the work of Brazilian Neoconcretes (Clark, Oiticica) especially through the work of Malevitch and Tatlin. The Stalinist cultural dictatorship showed an influence which was under the constraints of political ideology (See **POLITICAL THEORY**), leading to the production of an art of dubious quality. More recently, with no Stalinist weight, this influence has spread and been selected by individual choice among young Cubans, like the Cyrillic alphabet and Soviet imagery for Glexis Novoa or the “lubbock” woodblock prints of Ibrahim Miranda Ramos.

**SCIENCE.** Some works of Argentinian Victor Grippo might look like experimental science. The texts of Brazilian Tunga integrate his works as pseudo-science. Their verisimilitude (vocabulary, method logic, etc.) collapse in front of the strangeness of the objects. A virtual truth, a pseudo-truth are confronted with the psychoanalytical existence of untruth. The wonders of contemporary science (quasars, quantum physics, fractal space) seduces many artists. Ernesto Neto established a circulation of desire in the articulation of certain scientific laws, whereas Waltercio Caldas makes an “Hommage to Einstein”, when he proposes the imminence of a collapsing perception. After all, relativity has been a firm soil for Latin American Constructivism from Gego, Otero, Soto in Venezuela, Madi and Concreto-Invencion groups, or to some neo concretes in Brazil. Victor Grippo gives the clue to the artist’s courting science, saying that it does not mean to take science as art or, on the contrary, a mechanical inversion. We better think that science contains beauty, that an attentive gaze may discover the beauty of a law or still the beauty of an experiment. And that also art contains, in its own way, a natural law”. Artists in Latin America quite often search for a poetical relationship between art and science, for art itself would be a specific form of knowledge.

**SECRET.** Since Latin American art has been widely discriminated against in art history (books and exhibitions) it remains widely unknown. Therefore it is a secret, known only to the artists of the region. Therefore these artists have more sources than the artists from elsewhere, since they have any source (see **EVERYTHING**) plus this.

**SECRET** one, so far, for their exclusive use.

**SEX, DRUGS AND ROCK’N ROLL.** See **ACID**, **COCAINE** and **MUSIC SILENCE**. See **MUSIC**.

**SMUGGLING.** Europe did not only introduce smuggling practices in the New World, but also a pattern that intermingled spiritual and artistic life with smuggling. The oldest extant European art work

related to Brazil is a French wood relief depicting Frenchmen in smuggling deals with the Natives for wood on the coast of Rio de Janeiro. Hollow wooden baroque “santos” were the perfect instrument for smuggling gold in colonial America. Since Brazilian protectionist laws forbid the importation of high quality artists’ materials, painter Ibere Camargo has declared that artists became smugglers if they wished those high standards. Also Argentine Antonio Berni said he was a smuggler, “but I make neither ideological smuggling nor drug traffic; at best I have been spending my life trying to fool the customs and to pass a vision of art, of the world and of life, which is not on the official lists of import and export products”. Recently the police in Spain destroyed a sculpture by Colombian artist Doris Salcedo who had been invited to an exhibition in that country. The alleged reason was that the artist came from Colombia, a major producer of cocaine (See COCAINE). It seems now that the artist’s rights to expression has a geographical variation. Artists coming from cocaine producing countries have fewer human rights than artists coming from cocaine consuming countries.

**SOCCKER.** Latin America produces no good art connected to soccer, in spite of winning the world championship seven times: Brazil (3), Argentina (2) and Uruguay (2).

**SOCIAL COMMITMENT.** It is quite common for the individuality of a Latin American artist to be denied or required to represent some aspect of the region. This happens both in regard to foreign expectations and local demands, to which he/she might be aligned in a “South-American sensibility” (Chantal Pontbriand). Living amidst a hard social reality, and yet in a less individualistic society, Latin American artists in general never believed in the absolute autonomy of art. Historically this belief in the social character of the cultural project has led artists to search for a national identity and to engage social change. Ida Rodrigues Prampolin reached the conclusion that “since Mexico obtained its independence from Spain in 1821, if any quality has remained around the trajectory of critical and artistic production up to 1950s it is the entailment of art, politics and society”. This commitment has been altered by the historical process. Says Argentinian artist Luis Felipe Noé: “As a change we are now in a society in which the artist lives with the consciousness of the “I and the Other”, “I and the world in front”, “T and the Others”, “I and world around mine”. This way he finds himself in adventure, not implicitly in a collective adventure but in wonder. He has the tendency to meet society, however without halting his own mission, his own sense of being”. Brazilian sculptor Carlos Fajardo, with his investigation and invention of the poetic possibilities of materiality offers a level of sociability that is pertinent to contemporary times. Working within a tradition, the rigorousness of his project and the transparency of his method, Fajardo opens new approaches to knowledge as an experience of clarity. This is the commitment to the Other, in a contemporary social dimension.

**SOURCES.** Brazilian critic Mario Pedrosa says that rooted cultural sources are connected to original cultural patterns, with symbolic significations and native mythology, and are not subject to absolute plastic values (see **POSTMODERN**). Author's note: This Glossary is not intended to be exhaustive. (See **EVERYTHING** and **SECRET**).

**SUGAR.** The first revolt of slaves in America happened in the possessions of Diego Colombo, the son of the "Discover", in the Dominican Republic (c.1522). Cristobal Colombo himself brought the first sugar-cane sprouts to plant on his second trip to the lands which are now the Dominican Republic. By the beginning of the 17th century some 275,000 African slaves had been taken to Europe and the Americas. The sugar civilization of Brazil was depicted by Dutch painter Frans Post, the first important European artist to work in America. Montesquieu, in his "L'Esprit des Lois", sets both the principles of separation of powers (formal organization of the liberal state) and the justification of slavehood on the grounds that sugar would be very expensive if it were not for slave labour. Contemporary Brazilian photographer Miguel Rio Branco interpreted the sensuality, joy and hardship of life in Salvador, Bahia in a book *Sweet Bitter Sweat*, which could be seen as a metaphor of Montesquieu's sugar. Sugar was the dagger, says Uruguayan Eduardo Galeano, and the Empire the murderer. The work of Colombian Maria Fernanda Cardoso, with the accumulation of guava candy blocks, disrupts any minimalist analogy. The smell and its appeals to the excessively sweet taste turn the works towards the Latin American history of sugar, where to produce was reverted as a loss. Sugar was the factory of underdevelopment in Latin America, says Galeano; therefore Cardoso's accumulation stands for a perverse economic effect of wealth. She could also be inscribed in the history of multi sensoriality of art in Latin America, like Oiticica (See **ODOUR**).

**SUPERSTITION.** André Breton visited Mexico in 1938 and observed the interpenetration of magical thought in all levels of everyday life, "A world of omens, premonitions, cures and superstitions that is authentically ours, truly Latin American", as Gabriel Garcia Marquez thought. A "Christian" criticism, a remnant of colonization, could be seen in the tendency to consider superstitious the Afro-American cults like Santería in Cuba and Candomblé or Umbanda in Brazil, differently from the Catholic cult.

**SURREALISM.** Since the "Chants of Maldoror" (1868) of Lautréamont a video by the Uruguayan Isidore-Lucien Ducasse (1846-1870), the Surrealist process of dissociation was created by "the chance encounter of a sewing machine and an umbrella on a dissection table". Quite often Latin America is given as a surrealist continent, as Mexico has been a haven for the surrealist exile, "everyday life in Latin America proves that reality is full of the most extraordinary things," remarked Colombian writer Gabriel Garcia Marquez. Surrealism and other affinities (see **MARVELOUS**) reinforce the idea of unconsciousness and irrationality, sometimes assigned to Latin American culture. When a Brazilian poet declares that "we had already the surrealist

language” in his *Manifesto Antropofago* (1928) (See **CANNIBALISM**), there is an indisputable historical dimension. He was in the process of establishing a national project of culture. Therefore the past and native origin (i.e., the language) had a contemporary meaning (i.e., it was surrealist, that is to say, it had the character of the then pre dominant international cultural movement). This is Andrade’s dialectical perspective of culture. The Shakespearean dilemma (to be or not to be) would then find a cultural migration in the pun with the Tupi native language (Tupi, or not Tupi, that is the question).

**SWITZERLAND.** The country has a mystique opposite to that of tropical geography, from snow to pure milk. The Swiss presence is not only of “washing whiter” the money from corruption, drugs, illegal transfer of national capital and exploiting the interest rates of the external debt of Latin America; it gathers both utopia and the worst. The major influence in Latin American modern architecture everywhere, as a result of his travels to the continent and his local projects in Buenos Aires and Rio de Janeiro, was Le Corbusier, with his functionalist ideas. Writer Blaise Cendrars contributed to the formulation of artistic nationalism with the incorporation of African heritage (See **PRIMITIVISM**). Since the end of the Second World War, the Concrete art of Max Bill and the School of Ulm framed some basic principles of constructive art in Argentina, Brazil, Uruguay and Venezuela.

**THEATER.** As a paraphrase of Hélio Oiticica (“what I do is music”) Guillermo Kuitca could restate that what he does is the theater, as the sole reality of the image. Rina Carvajal has observed Kuitca’s assumption of the role of spectator-voyeur, “presenting the representation of a representation, the reflection of a mysteriously incomplete drama. We never know if we are seeing the narrative of the drama or an untold part of it”. If, after Guattari the unconscious was understood less as theater than as the factory plant of modernity, Kuitca can now freely reestablish the theatricality of the production of subjectivity in his art.

**THIRD WORLDLINESS.** A unhappy and self-indulgent attitude pervades the work of many artists and photographers as the only possibility for images of Latin America, distorting its totality. The fear and refusal of this “Thirdworldliness” is however another veiling of reality, hiding hegemonic interests. The cultural differences and economic degrees of regional development are another level of reality that leads to economic, political and cultural colonialism, which is now internal colonialism and discrimination (a “regionalistic racism”). What is the role of cities like São Paulo, Mexico, Buenos Aires or Caracas in their respective countries today? (See **UNDERDEVELOPMENTD**). The prevailing standards of the Third World in Latin America lead to phenomena such as mass communication in a society with high illiteracy rates and dictatorial regimes (See **COMMUNICATION** and **TV**) and Pop Art in societies with large groups of marginal consumers (See **ICONS**). Artists like Antonio Dias and Rubens Gerchman, conveyed highly violent image of politics, sex, labour, consumption and cultural industry to deal with the structural tensions. This peculiarity is the major

contribution of Latin America to Pop Art. In Argentina, Antonio Berni was still imbued with his classic Marxism, when he proceeded with a radical formal change to convey a new social perspective in his work. Earlier in the thirties he was under the impact of the Mexican muralists, organizing his work through the classical view of oppression in class society. In the series “Juanito Laguna” (1960’s) the inclusion of objects *troy vés* had a pictorial value, as in the work of Rauschenberg, but it made a diverse presentation of a consumer society: the lumpen child is at the very border of the border. The allegory of exclusion from consumption is a melancholic denial of the capitalist heaven. In Pop Art, the work of Brazilian-born Oyvind Fahlstrém (São Paulo, 1928), shows a deep political commitment. He included economic differences, imperialism, militarism, and underdevelopment in his art, reflecting his qualities as a “citizen of the world”, as Pontus Hultén named him. More than twenty years later Chilean artist Juan Davila returned to Juanito Laguna in the series *Wuthering Heights* (1990), as if showing how historical perversion had fulfilled all promises to the body.

**TIME.** The multiplicity, heterogeneity, dimensions and symbolism of time in Latin America create the possibility of a “glossary of time”. Like the general glossary, it should be given as an “incomplete glossary of time as a source of art in Latin America”, even if it is presented still more synthetically. In most cases just one work is discussed in each entry. In his *Time and its Secret in Latin America*, Saul Karsz has written about the different concepts of time for the natives, the conquistadors, the African slaves, the half-castes and the “Creoles”. There are many other cultural concepts of time, from cosmogonic, pre-philosophical, non-philosophical views to highly developed philosophies. Such concepts have been developed in ancient Greece, India, China, in the Judeo-Christian or in the Islamic worlds, or among the Bantus. However, as Paul Ricoeur has noted, “an evolving continent like Latin America furnishes the best possible model of what might also be called the evolving symbol”.

**Agent of history.** (See **HISTORY OF LATIN AMERICA**) **Atemporality.** Atemporality is the basic support for myth in the painting of Colombian Alejandro Obregón and Peruvian Fernando de Szyszlo (See **TIME** Negation of time below), the latter invokes the pre-Columbian plastic and symbolic systems or the Andean silent landscape.

**Baroque. Circularity.** Quite often time is circular for many indigenous groups, See **CIRCULARITY** above. **Conflictual time.**

**Death of time.** Title of a short essay by Cuban poet Lezama Lima, who states that “in the void speed does not dare to compare itself, it may caress the infinite”.

**Delusion.** This is the identity of time for Borges. “The indifference and inseparability of a moment from its apparent yesterday and others from its apparent today, are enough to disintegrate time,” he writes in *History of Eternity*. **Destiempo.** “Detime”, or a deconstruction of time, according to Welly Richards, as asymmetry between the international horizon of the production of the new and the reproductive context of information/ deformation. It brings a dissociative effect in Latin America.



**Diachrony. Discontinuity.** Nelly Richards has discussed the politics of discontinuity, as she observed how the international idea of the “new” is apart from the figure (as anticipation) and memory. And that it is opposed to the “national” past of tradition, which is legitimated by transverse recourse. **Duality.** The links between history and time differ in Latin America in the sense that it has a sequential and simultaneous time (Anibal Quijano, apud Juan Davila). **Duration.** Hélio Oiticica would go beyond his adolescent interest in Henri Bergson’s theory of duration. Any position of the moving sculptures *Bichos* of Lygia Clark is always necessarily ephemeral and unique. “We refuse duration as a means of expression. We propose the moment of the act as the field of experience. We propose the precarious as a new concept of existence, against every static crystallization in duration”, she adds.

**Ephemeral.** “Blessed are the ephemerals that we may contemplate the movement as an image of eternity and to continue to be absorbed by the parable of the arrow until it’s burial in the line of the horizon”, writes poet Lezama Lima.

**Eternity.** In his *History of Eternity*, Jorge Luis Borges brings his personal theory of eternity as a poor eternity already without God, and yet without another possessor and without archetypes. For him this is also an inconceivable word. Brazilian poet Vinicius de Moraes has written that love should be eternal while it is lasting. For the Catholic attitude in colonial Latin America, Saul Karsz argues, “Time was perceived as against all-encompassing and unbroken eternity which historical time imitates but can copy only fleetingly and erratically”. Eternity was/is a crucial crisis for some Latin Americans. Argentinian Jacques Bedel has made a hard steel book, *The Earth’s Moon*, designed “to be almost indestructible, made to last an uncommonly long time”, to be read long after our civilization has vanished, he adds. In his *Book of Sand*, Bedel evokes Borges’s homonymous text, to build a book filled with sand, which remakes the text every time it is opened. It is thus an endless narrative, self-multiplying to infinity, and embodying the desire to decipher eternity.

**Futurism.** In Latin America, the Futurist ideas meant overcoming the old rules of the academic beaux arts, the satisfaction of updating with the new art movements the dream of advancement in social time through a belief in progress, such as in fast industrializing cities like São Paulo. (See **FUTURISM**). A remnant of this belief in progress is again found in the aesthetics and the logic of the industrial production of **Concretism** in the fifties in Sao Paulo (See **GRAMSCI**) and contemporarily in the syndrome of active and anti-Third Worldliness (See **THIRD WORLDLINESS**).

**Heterogeneity.** Nestor Garcia Canclini points to a multitemporal heterogeneity in Latin America, because seldom has modernization operated with the substitution of the traditional and the ancient. University, science, industrialization, urbanization, literature and art live together with illiteracy, disease, political corruption, provincialism (See **PROVINCIALISM**). Canclini also mentions the disjunction between cultural modernism and social modernization.

**History.** The reconstruction of History for a dependent continent is a metaphor for the very construction of a past as the means for the

individual in the psychoanalytical process. With independence, time in Latin America gains the dimension of history.

History of Eternity. Title of a book by Jorge Luis Borges, with collected texts on the subject. Hundred Years of Solitude. Title of the novel by Gabriel Garcia Marquez which refers to the circular and recurrent time of myth that ends in the beginning and begins at the end. Nestor Garcia Canclini mentions the disease of considering this book the symptom of Latin America's Modernism (See WORDS).

Immanence. Past, present and future get mixed in the immanent act of experiencing the art propositions of Lygia Clark. In the imminent act, irreplaceable and non transferable per se, the temporal limits are not perceivable (See the discussion of the Mobius band in TOPOLOGY and TIME/ Totality below).

Immobilism. The ancestral Colombian tendency to immobility, to remain quiet and away from any changes settles the ground of the painting of Alejandro Obregon. The literature of Garcia Marquez,

and Fernando Botero may be added. The sculpture of Doris Salcedo articulates the volume of pieces of furniture and added matter to create monolithic volumes like the embodiment of immobility.

Intersection. Canclini quotes Perry Anderson about the intersection of different historical temporalities. He adds that postmodern debate seems to be becoming exhausted in Latin America and yet we barely noted its arrival. See TIME/ Heterogeneity.

Memory.

Museum of the Novel of the Eternal. It is doubtful that things do not start or they do not start when they are invented. Or the world is an ancient invention, says Macedonio Fernandez in this "Museum".

Naturalness of time.

Negation of time. Atemporality can be a form of negation of time, as in the paintings of Peruvian Szyszlo. For Cuban Lezama Lima, dreams succeed in negating time and disappearing with dimension.

New causality. In "Paradiso" (see below), to reach the new causality (the Tibetan city) it is necessary to go across all occurrences and recurrences of the night, says poet Lezama Lima.

Nostalgia of history. The lack of a past of its own would generate a nostalgia of history, concluded Argentinian artist Luis Felipe Noé (apud Aracy Amaral), that could be connected to the idea of a state of helplessness in the Freudian psychoanalysis ("état de détresse").

Novelty.

Outsideness of time. The place of "Paradiso" (see below) is equal to supernatural ("sobre naturaleza"), writes Lezama Lima, and deals with lost nature replaced by an arbitrary and reconstituted image.

Paradiso. Title of the novel by Cuban Lezama Lima. It reiterates the circularity of time. Lezama as a poetical "theoretician" is the basis of Tonga's work. Catherine David refers to the complex time - baroque, circular and non-linear - in the history of this artist. In his "Nervos de Prata", he created an actual loop by filming a circular tunnel and thus creating "an imaginary toro (a topological ring) in the interior of a mountain, as if time were trapped by space.(See also TIME/Circularity and TOPOLOGY).

Perpetuum mobile.

Precariousness. See ADVERSITY.

Present prolonged. A time of multiple experiences weaves a present impregnated by archaism with a uncertain future; the present and the future are like holes from which the past endlessly comes and goes like a sea stream. Like in the "present prolonged" of Gertrude Stein, says Argentinian Marta Traba.

Presentification of time.

Promise.

Shroud. A notion of time impregnated with pathos, history and profound memory may take, for instance, the mythical character of the Shroud in Daniel Senise's painting.

Stolen time. For the African slaves brought to America, the loss of the cultural roots established the appearance of the interruption of time "once and for all" (S. Karsz). Allegories of that deprived past, in melancholy and nostalgia, are present in the book *El Siglo de las Luces* by Cuban Alejo Carpentier, whereas José Martí dealt politically with the idea of dispossession of the past.

Totality. Man is a time-space totality for Lygia Clark, "I am the before and the after, I am the future within the present, I am the inside and the outside(...)", Lygia Clark has written. Thus the artist would propose the participation of the public as a necessary condition for the existence of the art work, as in *Caminhando* (See OTHER and TIME/Immanence).

Unfathomable instant.

Valueless Time.

Vertigo. The baroque exuberance and movement, the rhetoric of images, the visual rhythm all lead to the transformation of circularity into a hypothesis of the vertigo of time.

**TOPOLOGY.** Latin America deals with topology as a refined complexity, producing a topology of topologies. This meta topological construction involves the specificities of modern topology and the new discoveries of Physics, the flow of fantasm and phenomenology, acts of perception and conjectural thought, levels of language and problems of philosophy and constructiveness. In the Mobius band, the paradoxical "unilateral surface" resulted from a torsion. Therefore the continuity of time meets a circumstance where forward motion and reverse are contained in each other. Max Bill made sculptures where the Mobius band assumed the rigid body of metal and stone to become a contemplative object (1935-53). Latin American artists brought the Mobius band to new sensorial regions, thus reducing the work of Max Bill, a major reference for them, into formalism. Hélio Oiticica made a wearable Mobius band as a "parangolé" (1960's). This cape would be art only when worn and would produce complete energy in the unity between the object and the one that was adding energy to it through dance and other movements. As a sign of the heritage from the Brazilian Neoconcrete, on a conceptual rather than a formalist level, we find topological concerns in the work of Iole de Freitas (like the moments of a character of the Mobius band), Tunga (toroidal surfaces), Ernesto Neto (torus), and others. Lygia Clark proposed, in this same idea of transformation (See OTHER) the experience of cutting a Mobius band lengthwise. *Caminhando* (1963, walking) is a flow of time, which is immanent for it is born from the

unique and irreplaceable experience of each individual. This work is essential to Lacan's topology, where it is defined as a "pattern of transcendental aesthetics" (1967), in the trajectory of repetition. The Möbius band has subverted the opposing significant—signified ("a significant cannot signify itself", "A significant represents a subject to another significant"). In the process of individuation it raises the questions of differentiation and differentiation and ultimately a level of continuity between the ego and the Other.

**TORTURE.** A widespread method of "defending democracy" against "inhumane communism" that has been dealt with by many artists. Cildo Meireles in *Tiradentes, Totem—Monument to a Political Prisoner* (1970) set fire to live chickens on a pole to make a radical statement about human lives at stake in prisons. Uruguayan Luis Camnitzer has made a series of prints from the *Uruguayan Torture* (1983/4), dealing with images from daily life which could have a visual connection to the dramatic situation in prison, since the artist was dealing with sensibilities under the most radical constraints.

**TOYS.** Futurist Fortunato Depero created toys. Maybe as a consequence of the impact of Futurism in Latin America many Modernist artists in the region created toys. For Walter Benjamin, industrialization developed a mass production of toys, with the loss of delicacy. Toys increasingly played the role of substitution for the mother's presence. Torres-García made toys within the symbolic parameters of his constructivism. They were art-works for the sensibility of the "abstract man" as a child (See **CONSTRUCTIVISM**). They dealt with the equilibrium of reason and nature, aiming for total harmony. In Argentina, Xul Solar made his *munecos* (dolls), avoiding the Spanish word "juguete", which suggested to him "bad juice" in a word game... The Venezuelan Armando Reverón peoples his solitude in Macuto with objects of simple materials and an extreme economy of materiality in his paintings. They inhabit with symbolism, the sacred space of "El Castillete", his house. Hélio Oiticica may be the inheritor of Torres-García. He has not built toys but Crelazer, another social utopia connected to the pleasure principle: "The world is created in our leisure, around it, not as a flight but rather as the apex of human desires". With Waltercio Caldas the use of toys (like blank puzzles) belongs to the order of games of "philosophical investigations", dislocating Wittgenstein to the field of perception. Children's fantasies and impulses of destruction are in the perverse toys of Brazilian Lia Menna Barreto. Some paintings by Mexican Julio Galán touch deep levels of an individual topic. Toys reside in the symbolism of regression in areas of "the primal scene" (Freud) and "the mirror's state" (Lacan), as if the ego searched for the trauma of the constitutive moment. (Abridged)

**TRANSLINGUISTIC DETERRITORIALIZATION.** This glossary has been originally written in English, Portuguese being the master-language of the author. This deterritorialization is meant to compare to the answer given by the Argentinian artist Miguel Uriburu, when asked by the British customs to spell his last name: "You are I, be you, are

you”. In such Babel of otherness and identity, the artist developed his artistic project of dumping green colour in the water of important geographic points (the Hudson River in New York, the Grand Canal in Venice, etc.). Colour was the unifying element derived from visual language in a world of growing internationalism and disrupted by deterritorializations.

TROTSKY. Russian Marxist in his Mexican exile (1940) who was killed by Stalinist agents. Trotsky discussed art production within the world process of permanent revolution, whether under the crises of the contradictions of capitalism or the construction of socialism (See CRISIS). Art should be an act of consciousness and individual choice, free from any bureaucratic directions like socialist realms (See ZHDANOV and LIBERTY). He stressed the revolutionary character of the art of Diego Rivera, whose socialist and national meaning was the result of a country still fighting for complete independence. In Brazil, the printmaker Livio Abramo left the Communist Party for refusing to mock Trotsky in a caricature (1931). Thus Abramo was saved from a later engagement with socialist realism ... The major influence in Brazil was Mario Pedrosa, who illuminated art by making a claim for conscious mess, experimentation, freedom and social meaning (not engagement) adequate to the historical moment and working within the legacy of Trotsky as a point of departure and then going much beyond. Chilean artist Eugenio Dittborn called the video a contemporary woodblock print. The critic Justo Mellado had said earlier that Matta, in some of his graphic attitudes, was “lithography in” the video. From another point of view, the heavens remain in service to power, from electronic preachers to marketing the election of presidents. Adorno, in his revelation of false consciousness, has referred to the liberal fiction of universal communication. The baroque rhetoric of the cross is almost nothing when compared to television nowadays. See RHETORIC.

UNDERDEVELOPMENT. During the 1960's the concept of underdevelopment was dominant in political and economic debates in Latin America. Aware of the national particularities of each country (developed, capitalist, socialist, underdeveloped, colony), Brazilian critic Ferreira Gullar proposed a dialectical vision of the international character of culture in the book *Vanguarda e Subdesenvolvimento* (Avant-garde and Underdevelopment, 1969). Underdeveloped countries would adopt a truly internationalist attitude only when developing the knowledge of their own reality. This true internationalism would be achieved as the countries become conscientious about their own specificities and identities. Such conscientiousness would lead them jointly to mutual identification with art, to having more power over changing international globality. Since underdeveloped countries are consumers of the art of the developed ones, Ferreira Gullar affirms, “the definition of avant-garde art in an underdeveloped country should appear from the examination of the social and cultural characteristics appropriate to this country and never from the acceptance and mechanical transference of a concept of avant garde that is valid in developed countries”.

UNIVERSALISM. See REGIONALISM.

UNIVERSE. See EVERYTHING.

UTOPIA. According to Sir Thomas More, Utopia was very close to South America, just some fifteen miles from its coast. Maybe that is why the Americas have been a fertile field for the projection of utopias. Since 1492, like utopia under a nightmare, the “beau sauvage” has continuously been faced with and resisted genocide. Since the sixties, Cuba represented a real and possible social utopia for a continent of great inequalities. The Cuban artist Ricardo Brey, living in Belgium has written about present times: “I was born in Cuba. That was Utopia. The cathedral too. Now we need to reconsider things. Maybe there’s no longer a place for cathedrals”. (See GRAMSCI).

VOID. In her series of monoprints (1960’s), Brazilian Mira Schendel reveals that the word has no penetration in her syntactical world (Aracy Amaral). Hers is an art of voids, where extreme redundancy starts to generate original information (Haroldo de Campos, 1966). Guy Brett asserts that Schendel’s work paralleled the proposals of Yves Klein, Piero Manzoni, Lucio Fontana and John Cage. Negation, he says further, has been a powerful philosophical resource in the development of avant-garde strategies in Latin America. With the superimposition of transparent plans (1950-51) Soto succeeded in humanizing empty space (“Ilegía humanizar el vacío”), alludes Alfredo Boulton. The doubts of science, the historical disappearance of peoples and diasporas, the territorial vastness of the continent, geographic isolation, social abandonment, economic exploitation, explorations within personal topology, solitude, desire, the impossibilities of Otherness—the problem of the void beyond personal distress and approaching philosophical speculation, finds within the existence in art the experience of clarity.

WAR. Civil wars, wars among Latin American countries or wars with the Northern Neighbor (with its application of the Monroe Doctrine) are a source of art. This art, in the realm of the expansion of capitalism, is an act of resistance (See SOCIAL RESPONSIBILITY). The craft of the Arpilleras of Chile, under the Pinochet dictatorship (which realigned the country with capitalism) testified for the grief under the political regime. During the Paraguayan War (1865-70, which opened the country to British capital), Brazil, Argentina and Uruguay committed genocide against Paraguay (an estimate killing of 75% of the population), whereas the Paraguayan soldiers resisted by printing newspapers in their camps and illustrating them with caricatures made by woodblock prints. Contemporary Uruguayan artist Luis Camnitzer takes the Mexican American War (1848), through which the United States annexed the present territory of Texas, to deconstruct the opacities of history (See OPACITY) by building coincidences between historical facts and present day objects (like a camouflage bag inscribed with Coca Cola that he bought from a tourist stand at the site of one of the historical events of that war). (See HISTORY). Argentinian Guillermo Kuitca painted a theater of individual anguish towards the distant theater of the absurdities of war (See DEATH).

**WATERMELON.** The heraldic fruit for Mexico is the watermelon. Quite often it appears as colour intensity, as in the painting of Frida Kahlo and Rufino Tamayo. The painting of Dulce Maria Nunez takes the fruits of the fertility of the land as symbols of an historicity derived from artistic tradition. There are watermelons and pineapples in *Mermaid* (1990), bananas in *Dutch Huitzilopochtli* or corn, deified by the ancient Natives. The Brazilian poet Murilo Mendes called the open watermelon “the red bread suspended in front of the mouth of the poor, a spectacle to the stomach, on view”. (See **BANANA**).

**WINNIPEG.** The geodesic center of the art of Latin America while hosting the exhibition “Cartographies”. This mapping of the sensibility and intelligence of Latin America has been trusted to a Brazilian curator, Ivo Mesquita, as a voice from within the continent. It is a position beyond that in which present Latin American curators “se verían despojados de su discurso, sufriendo la misma situación que ellos (los curadores no latinoamericanos) habían infringido previamente a los artistas”, says Chilean critic Justo Mellado. He had previously detected something else, the “Winnipeg effect” on Chilean art. Mellado points out the importance of the painter José Balmes who arrived in Chile, in 1939, on the ship “Winnipeg”, at the age of thirteen, an exile from the Franco regime. Balmes fostered an openness to the modernization of art in Chile. He produced an informalism with a Mediterranean character and a Catalan influence. He presented a way out of the influence of the Mexican muralists and the determination of the Latin American section of the Communist International. Balmes was also active in the University, which played a role in transforming culture in Chile. The “Winnipeg effect,” which has also been evaluated by poet Pablo Neruda in his autobiography *Confieso que he vivido*, was, according to Mellado, a “construction of a referent of modernizing activities, from theatre to painting, from furniture to graphic design, the development of which was in the hands of Catalan refugees who came on the same ship as Balmes.”

**WOMEN.** Brazil profited from the most radical (See **ROOTS**) participation of women throughout the twentieth century. The first Brazilian-born artist to have a one-person exhibition of modern art in the country was Anita Malfatti in 1917. Tarsila do Amaral established the basis for a national modern art that involved local plastic values and a cosmogony where women have expended great energy for the creation of a social place for art. During the Pinochet dictatorship in Chile, Nelly Richard developed a criticism of resistance and a highly complex political analysis of the social inception of artistic language. In this country, women of different generations (Roser Bru, Virginia Errazuriz, Alicia Villareal, Catalina Parra, Lotty Rosenfeld, Diamela Eltit and Nury Gonzalez), using poetic strategies of ellipses and metaphor, effect eda political project for a cultural life under surveillance. Argentinian critic Marta Traba, active in Colombia, made probably the first major attempt to understand the artistic process of Latin America within a political totality. For younger Colombian generations there is Maria Fernanda Cardoso and Doris Salcedo, with their perverse disturbance of the systems of objects, from nature to the

domestic environment. In Mexico the new fundamentalist tendencies (with Rocio Maldonado, Dulce Maria Nunez, Georgina Quintana, Monica Castillo and Sylvia Ordonez, among others) overtly deal with the female presence in art and life, with the tradition of the country and with desire. They repeat the broad presence of the female gaze and imagination, as in the Surrealism of Mexico (Frida Kahlo, Remedios Varo, Leonora Carrington and Maria Izquierdo) (Abridged).

WORDS. “I insistently recommend, in face of the plastic-fact, the verbal vacuum”, said Brazilian sculptor Sergio Camargo in this continent of the baroque. However, there are several examples in which the dialogue with an art critic has been a decisive element or a contribution to the formation of the art of certain individuals. The crucial moment of Brazilian modernism, “Anthropophagi” (See CANNIBALISM) had its starting point in the paintings by Tarsila do Amaral, *Abaporu* and *Antropofagia* (1928), developing its position in the *Manifesto Antropofago* (1928) by writer Oswald de Andrade. The poet Murilo Mendes in Brazil was important to the development of the work of Ismael Nery. Marta Traba said that in many cases “The only failure of the sorcerers is that they were not perfectly followed in the rituals by officiating aids comparable to Pay for Tamayo, and later for Cuevas, or to Fuentes for Cuevas.” In Brazil Mario Pedrosa established ethical standards through in-depth dialogue with the art system. Neoconcretism in Rio de Janeiro, and Lygia Clark among the artists of the group, are very much indebted to the poet Ferreira Gullar for the organization of their thought. Since the early 1970’s, Ronaldo Brito in Rio de Janeiro has exchanged ideas and worked very closely with Sergio Camargo, Tunga, Eduardo Sued and Waltercio Caldas. Tunga has written that, “More important though, is the presence of Raimond Russel or Edgar Poe among many others. However, Lezama Lima and Godofredo iommi as poets or “theorists” are still found in the fundamentals of the work.” To this list Bataille and Nerval could be added. Romero Brest opened the space for free experiment in Argentina for decades, in a position in many ways similar to Pedrosa. In Peru, the critic Emilio Westphalen gave his support to the indigenous themes of painter Fernando de Szyszlo. Marta Traba identified with some painting and literature, such as Guayasamin and Huasipungo respectively in Ecuador, Szyszlo and Vallejo in Peru. In Colombia she compared Garcia Marquez to Alejandro Obregon (in the atemporality of the plot) and Fernando Botero (the treatment of “normality” that is given to verisimilitude). Poetry and art were interwoven in Brazil with Poesia Concreta (Décio Pignatari, Haroldo and Augusto de Campos), with Concretism (Waldemar Cordeiro, Geraldo de Barros and others) (See GRAMSCI), as well as with collaborative works by Hélio Oiticica, Julio Plaza and others. Poet Raul Zurita integrates the multidisciplinary Chilean group CADA. For Borges, after his father, Alejandro Xul Solar was the most persistent person in his memory: “Xul has lived recreating the universe”.

ZHDANOV. Andrey Aleksandrovich (1896-1948). Russian politician, member of the Politburo. “In his capacity as secretary of the Central Committee”, said S. V. Utechin, “Zhdanov was in charge of



ideological affairs, and the ideological elements of Stalinism were largely his creation. He introduced the obligatory school of Socialist Realism in the arts, replacing the historiographical campaigns against Western cultural influences, 'formalism' in the arts and 'objectivism' in scholarship" (p. 620). In Latin America the major reaction to this orientation has been Taller de Grafica Popular, founded in Mexico in 1937 by Leopoldo Mendez, Pablo O'Higgins and Luis Arenal. Other printmakers to join the TGP: Raul Anguian, Alberto Beltram, Roberto Berdecio, Angel Bracho, Castro-Pacheco, Jean Charlot, Chavez Morado, Francisco Dosamantes, Jesus Escobedo, Fernandez Iedesma, Garcia Bustos, Roberto Montenegro, Francisco Mora, Isidoro Ocampo, José Celente Orozco, Orozco Romero, Mariano Paredes, Gonzalo de la Paz-Perez, Everardo Ramirez, Siqueiros and Alfredo Zalce. The main influences on the TGP were Posada, Muralism and prints of the German Expressionists.

ZOOLOGY. "Hay peces que volan", the astonishment of a conqueror (Lopez de Gomara, 1551) with "fishes that fly" can be compared with the present estimates of science: 30 million species of insects live in the Amazon. One thousand, four hundred-fifty species of butterflies can be found in Peru, certainly many more than in Macondo, whereas Colombia ranks as the country with the largest diversity of birds. However, according to the discussions of Borges, Latin America could even exclude national ornithology to invoke a nightingale, for the Argentinian feeling of strangeness. (See UNIVERSE). A Zoology of common animals that included chickens, cockroaches, lizards, parrots, pigs, piranhas, snakes, tapirs, turtles and wolves, should be submitted to knowledge under the perspective of a "natural history" of the cultural animal. The Bestiary of Toledo would then denote archaisms and archetypal patterns of Mexican mythology. Argentinian Luis Bendit has worked with mini zoos, where rats and ants (c.1971) search for food inside a labyrinthine space. The investigative character of his work finds such behaviours as a notion of territory and exploitation in the conformation of subjectivity. A series of "chimerical animals in sidereal space", conforms to the Bestiary (1963-66) of Argentinian Jorge de la Vega. Mercedes Casanegra observes how anamorphic conflicts and materiality establish an elliptical approach to an "other figuration" of man. The quality of these disorders is metaphorical of human conflicts: The Indecision, The Schyzobeast, The Guilt. After all, a painting was called *The Mirror at the Stairway's End* to reinforce that human projective character. The violent neo-expressionist painting of Brazilian Ibere Camargo, has the aspect of cave inscriptions, "witnessing the primitive perplexity of the human beast", says critic Ronaldo Brito. His painting, Brito adds further, applies the dialectic of differentiation and differentiation which seems to discuss viscerally the notion key to the cultural construction of the ego in the West—the Principle of Individuation. In the perspective of the history of culture, the universal abstract man, as envisioned by Torres-Garcia, finds the correspondence of a "universal abstract bestiary". The constructed *Serpent* (1953) by Mexican Mathias Goeritz precedes Minimalism as much, it has been said, as Pre-Columbian serpent symbolism and pyramidal architecture

preceded the “drawing in space” of modern art. And it still is a flux of time. Time, an immanent experience for each individual, is also present in the intricate game of planar dimensions, like a “living organism”, in the *Bichos (Animals, 1962)* of Brazilian Lygia Clark. The quality of nature, like the lizard’s camouflage undergoes appropriation by artists. Ibrahim Miranda Ramos assumes as an identity, the transformative process of the lizard as an emblem of the capacity of the cultural survival of Cuba, his country, faced, since the nineteenth century, with foreign interventionism and isolationism. (See *INSULARIZATION*). Tunga brings this character to the field of fantasy, where phenomenology, eschatology, language and pseudo-science find an innominate synthesis and enter in “mutual contagion” in an environment of braids of snakes (gender, venom/anti-venom), double-headed snakes of polarization, impasses and shit-rolling insects (see *ESCHATOLOGY*). The zoology of Tunga dwells in undescribed fantastic levels, where any morphological description can be a false statement. A turtle impaled with an icon tube is the *Invitation to Reasoning* of Waltercio Caldas. “Don’t let yourself be misled by the suggestion of the title”, adds the artist. Perception finds no rest in the critical path. The sharp teeth of the piranhas would be applied to cut the Equator line in the proposition of *Barrio* in Brazil. A shoal of piranhas (1991) in the work of Maria Fernanda Cardoso, can provoke negation by addition, where voraciousness may transform itself into suffocation by excess food. Cardoso could be approached by the economics of Cildo Meireles’ *Neutralization through addition and through opposition* (1978). The native fauna, like the tapir, is dislocated from the indigenous myth. The tapir has a rich mythology, like *Mavutsinim* and the origin of the Sun and Moon Twins among the *Kamaiura*. In Brazilian modernism, the nationalist movement “*Anta*” (=tapir), is a non-carnivorous totemic character, non-conflictive and, at the end conservative. In her *Electronic Nature*, Brazilian Regina Vater deals with the relationship between contemporary society and nature, via television as a diagram of the critical dimension towards Otherness. In Colombia, contemporary Nadin Ospina uses the metaphor of the tapir for anthropological investigations. Parrots became a universal symbol for mimicry. During the Second World War, as a move in North American cultural diplomacy and an expansion of the market of comics, Walt Disney created a Brazilian character (*Ze Carioca*) in the form of a parrot. Unconsciously this is a double mirror: Brazilians are presented with mimesis (the parrot), whereas it has been said actually that Disney did not create *Ze Carioca*, but took it from the work of J. Carlos, the major Brazilian caricaturist, an act of plagiarism. During the fierce years of the Brazilian dictatorship, the art institutions were taken as diagrams of governmental power. Lygia Pape made a *Box of Cockroaches* (1960’s) where all the entomological characteristics (the formalist organization of the insects in the transparent container) were unable to overcome a repulsive presence in the sacred grove of the museum. In 1968, Nelson Leirner presented the jury of an art salon with a dilemma in which failure was inevitable: a stuffed pig. Acceptance would mean the jurors were accepting a pig in lieu of art. Refusal would signify the jurors could not distinguish art from the appearances of a pig. Leirner seemed to be

operating within the aphorisms of the *Minima Moralia* of Theodor Adorno: “It does not matter how he does, what the intellectual does is wrong” (p.86). Against the extremes of political violence, Cildo Meireles set live chickens on fire. The work was called *Tiradentes: Totem—Monument to the Political Prisoner* (1970). There was a complexity of references from *Tiradentes* (Brazilian national martyr for independence) to Totem. This architecture of monuments can be connected to the Freudian totemic meal: cannibalism as a primitive appropriation of the qualities that belonged to a person, the same way as the sacrifice of the chickens would make a claim for human rights and give visibility to torture. The political zoology is reaffirmed in Gonzalo Diaz’s installation “Yo soy el Sendero Luminoso, besame mucho”, the coyote recalls the Hobbesian man-as-the-wolf-of man, in the rehabilitation of the character of oppression. Yet, all this might be nothing compared to the fact that in Latin America *The Manual of Fantastic Zoology* (1957) took only ten years to be enlarged to become *The Book of Imaginary Beings*, which, according to the author Jorge Luis Borges) could include Prince Hamlet, each one of us, “on the whole, almost the universe”.