

Art History in Latin America

Association of Research Institutes in Art History

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ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY

Art History in Latin America

Reports of the Latin American Fellowship Program

1994–2000

Washington 2003

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This publication was prepared with the assistance of Karen Binswanger, Jorgelina Orfila, Maria Belén Orfila, and the staff of the Center for Advanced Study in the Visual Arts, National Gallery of Art. It derives from two documents. The first is the proposal for a Latin American fellowship program, which was compiled by a subcommittee of the following delegates to the Association of Research Institutes in Art History: Amy Myers, Huntington Library, Art Collections, and Botanical Gardens; Joel Hoffman, The Wolfsonian-Florida International University; Therese O'Malley and Joanne Pillsbury, Center for Advanced Study in the Visual Arts, National Gallery of Art; and Mary Ellen Herbert, Canadian Centre for the Visual Arts, National Gallery of Canada. The second document is the final report of the program (*Association of Research Institutes in Art History: Latin American Fellowship Program Evaluation*, 19 November 1998), which was drafted by Joel Hoffman. The Paul Mellon Fund of the Center for Advanced Study in the Visual Arts, the Getty Grant Program, the Andrew W. Mellon Foundation, and the Lampadia Foundation supported publication of this report.

The Association of Research Institutes in Art History would particularly like to acknowledge Robert Glynn, former director general of the Lampadia Foundation, for his personal commitment to the Latin American Fellowship Program.

Introduction

Incorporated in 1988, the Association of Research Institutes in Art History (ARIAH) comprises twenty-two member institutions. Its general purpose is to promote scholarship by institutes of advanced research in the history of art and related disciplines, to provide general information about the scholarly activities of its member institutes, and to develop cooperative projects and programs among them. Each member institution grants residential fellowships of various lengths to senior and junior scholars in the history of art and related disciplines.

Creada en 1988, ARIAH está compuesta por 22 instituciones titulares. Su propósito general es promover la creación de becas de estudio en historia del arte y disciplinas relacionadas a ella en institutos de investigación avanzada, proveer información general sobre las becas ofrecidas por las instituciones miembro y promover el desarrollo de proyectos y programas conjuntos entre dichas instituciones. Cada institución miembro ofrece becas de estadia pre y post doctorales de distinta duración para especialistas en historia del arte y disciplinas relacionadas a ella.

Criada em 1988, a ARIAH está formada por 22 instituições titulares. O seu propósito geral é a promoção da criação de bolsas de estudos em história da arte e disciplinas relacionadas com ela em institutos

de pesquisa avançada, dar informação geral sobre as bolsas de estudos oferecidas pelas instituições membros e o desenvolvimento dessas instituições em projetos e programas conjuntos. Cada instituição-membro oferece bolsas de estudos de permanência pré e pós-doutorais, de duração variada para especialistas em história da arte e disciplinas relacionadas.

Fondée en 1988, ARIAH (l'Association des Instituts des Recherches en Histoire de l'Art) se compose de vingt-deux membres institutionnels. Ses objectifs principaux sont d'aider des instituts des recherches supérieures à créer des bourses d'études en histoire de l'art, ainsi que dans les disciplines apparentées, de fournir des renseignements généraux sur ces diverses bourses offertes par les membres institutionnels, et de permettre à ceux-ci de mettre en oeuvre des projets et des programmes de coopération mutuelle. Chaque institut accorde, pour une période de résidence de durée variable, des bourses de recherches aux chercheurs poursuivant des études de 2^e ou de 3^e cycle, ainsi qu'aux postdoctorants en histoire de l'art et ses disciplines liées.

Association of Research Institutes in Art History

Members

American Academy in Rome

American Antiquarian Society, Worcester, Massachusetts

Archives of American Art, Smithsonian Institution, Washington

Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington

Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal

Clark Art Institute, Williamstown, Massachusetts*

Dumbarton Oaks, Washington

Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington

The Frick Collection and Art Reference Library, New York*

The Georgia O'Keeffe Museum Research Center, Santa Fe*

The Getty Research Institute, Los Angeles

Huntington Library, Art Collections, and Botanical Gardens, San Marino

Instituto de Investigaciones Estéticas, Mexico City

The Paul Mellon Centre for Studies in British Art, London

The Metropolitan Museum of Art, New York

National Gallery of Canada/Musée des Beaux Arts du Canada, Ottawa

National Museum of African Art, Smithsonian Institution,
Washington
Smithsonian American Art Museum, Washington
Villa I Tatti, The Harvard University Center for Italian Renaissance
Studies, Florence*
Winterthur Museum, Garden, and Library, Delaware
The Wolfsonian-Florida International University, Miami Beach
Yale Center for British Art, New Haven

* These institutions joined ARIAH following the establishment of the Latin American Fellowship Program in 1994.

Scholars interested in ARIAH fellowship programs may consult the ARIAH Web site (www.ariah.info) or member institutions' Web sites for further information.

Latin American Fellowship Program

The Latin American Fellowship Program began in 1994 as the first major research collaboration of the Association of Research Institutes in Art History (ARIAH). It concludes with the publication of this research report. The fellowship program was intended to provide research opportunities at ARIAH-member and other North American institutions for scholars from Mexico, Central and South America, and the Caribbean. Specifically, the program was developed for scholars in the history of art and architecture and related fields in the humanities and social sciences. It was based on the realization that, historically, few Latin American scholars had ever applied for fellowships or conducted research at most of the ARIAH institutions. Of equal concern, scholars from the United States, Canada, and Europe, who constitute the primary community of ARIAH-member fellows, had lacked the opportunity to exchange ideas with their colleagues from other parts of the Americas—an exchange the member institutions agreed would prove advantageous for all.

It was expected that this fellowship program would familiarize scholars from Mexico, Central and South America, and the Caribbean with ARIAH-member resources, and encourage applications to other institutional fellowship programs. The association also anticipated that this pilot program would serve as a model for subsequent programs to support scholars from other regions.

The structure of the program was articulated in a funding proposal, which was accepted by the full ARIAH board at a February 1993 meeting in Seattle. The document provided a template for the fellowship program, with modest revision in 1994 to comply with allocation requirements of funding resources.

Applicants were expected to hold an advanced degree and/or to demonstrate a record of scholarly achievement. Recipients were to spend the first two months of their fellowships in residence at the ARIAH institution with the resources most relevant to their research. For the remaining one to two months, fellows would then be given the opportunity to visit and to conduct research at other ARIAH-member and nonmember institutions. The review and selection process was conducted by a committee of five scholars annually, consisting of representatives from ARIAH institutions. This committee made recommendations based on the quality of the candidates and their proposals. Priority was given to applicants who had never held fellowships at any of the member institutions. After the committee's selections, each host institution had the opportunity to approve the appointment, based on the availability of space and resources in their fellowship program.

The Latin American Fellowship Program was originally envisioned as a five-year project. During the course of the program, the delegates agreed that it would be beneficial to extend the program for an additional year. Initially twelve fellowships were awarded, but owing to the large number of quality applications, six additional fellowships were added, bringing the total to eighteen. Funds from investment income and the additional funding received for the sixth year extension of the program made this possible.

In 1994, ARIAH received \$230,000 for the Latin American Fellowship Program: \$100,000 from the Getty Grant Program; \$55,000 from the Lampadia Foundation; and \$75,000 from the Andrew W. Mellon Foundation. In mid-1997, the Lampadia Foundation provided an additional \$55,000 for scholars from Argentina, Brazil, and Chile.

The fellowship program was widely publicized through multiple visits to Latin America, direct mail, and the list server of the Association for Latin American Art. Therese O'Malley, ARIAH's chair,

served as the delegate who traveled to three Lampadia Foundation-supported Latin American countries: Argentina, Brazil, and Chile. In each country the Lampadia Foundation's national office coordinated meetings with key individuals and groups at universities, museums, and cultural and political offices. The trips played an integral role not only in forging connections with Latin American art historians and arts professionals, but also in the compilation of contacts for announcements and other informational exchange. At the time of the program's inception in 1994, no comprehensive mailing list existed of Latin American scholars, museum professionals, or cultural leaders working in the target fields. The resulting directory, the only one of its kind, currently contains approximately a thousand names and addresses and stands as a major achievement of the program. It has become a resource that ARIAH shares freely with other institutions. The Andrew W. Mellon Foundation, the Getty Grant Program, the Museum of Modern Art, and the Association for Latin American Art are among those who have taken advantage of the directory for their own Latin American initiatives, and it is expected that this resource, as it continues to grow, will further strengthen the pan-American scholarly network.

Over a four-year period, from 1994 to 1998, fifty-six applications to the fellowship program were received from scholars in ten countries: Argentina, Brazil, Chile, Colombia, Cuba, Ecuador, the Dominican Republic, Mexico, Peru, and Venezuela. The wide representation of applicants demonstrated the effectiveness of ARIAH's promotional methods. In the first three years of the program, thirty applications came from Argentina, Brazil, and Chile, and it is seen that visits to these three countries, sponsored by the Lampadia Foundation, contributed significantly to the large number of applications received from them. The predominance of applications from Argentina may also be attributed to the fact that the discipline of art history is particularly well established there.

The eighteen fellows participating in the fellowship program were hosted by eight of ARIAH's then eighteen member institutions (the Clark Art Institute, the Frick Collection and Art Reference Library, the Georgia O'Keeffe Museum Research Center, and Villa I Tatti were not yet members of the ARIAH consortium when the Latin Ameri-

can Fellowship Program was established in 1994). Six fellows were in residence at the Center for Advanced Study in the Visual Arts, National Gallery of Art; four at the Metropolitan Museum of Art; three at the Instituto de Investigaciones Estéticas; and one each at the American Academy in Rome; the Centre Canadien d'Architecture/Canadian Centre for Architecture; the Smithsonian American Art Museum; Winterthur Museum, Garden, and Library; and the Wolfsonian-Florida International University. The choice of host institutions was proposed by nominees based on their research topics.

These statistics, however, provide only a part of the picture, as most of the fellows departed from their host institutions to study the collections of other ARIAH-member institutions during their fellowship terms. At least nine ARIAH institutions welcomed fellows who were officially hosted by other member institutions, including the Centre Canadien d'Architecture/Canadian Centre for Architecture; the Center for Advanced Study in the Visual Arts; Dumbarton Oaks; the Getty Research Institute; the Huntington Library, Art Gallery, and Botanical Gardens; Instituto de Investigaciones Estéticas; the J. Paul Getty Museum; the Metropolitan Museum of Art; and the Smithsonian American Art Museum. Of these, the Center for Advanced Study in the Visual Arts was visited by seven fellows in addition to the six it officially hosted. The Metropolitan Museum of Art accommodated visits by six fellows in addition to the four it formally hosted. Four fellows visited the Getty Research Institute and the J. Paul Getty Museum, although neither served as a primary host institution. Dumbarton Oaks accommodated three fellows from other host institutions. Fellows visited the remaining four institutions as well.

In total, the fellows made research trips to more than sixty institutions in North America and Italy, where they forged important professional ties with colleagues. They also participated in numerous scholarly activities and collaborative ventures, such as exhibitions, conference papers, and publications, and many of them applied to fellowship programs at both ARIAH and other institutions. Lauro Cavalcanti (Brazil), for example, hosted by the Center for Advanced Study in the Visual Arts, pursued his research on the relationship between architecture and Brazil-United States relations in the mid-

twentieth century and published an article in the Center's annual research report. He visited the Centre Canadien d'Architecture/Canadian Centre for Architecture, where he lent his expertise and provided valuable contacts for a planned exhibition on twentieth-century Latin American architecture. Cavalcanti also applied to and was accepted in the Canadian Centre's Visiting Scholars Program, and he was invited to deliver a paper at a conference organized jointly by the Centre and Harvard University's Graduate School of Design. While in the United States, he conducted research at the Getty Research Institute, the University of California–Los Angeles, Columbia University, and the Latin American Institute in Albuquerque. Vera Bueno d'Horta (Brazil) was in residence at the Metropolitan Museum of Art, where she refined her research topic, focusing primarily on the emigration experiences of George Grosz in the United States and Lasar Segall in Brazil. She also conducted research at numerous ARIAH and nonmember institutions, including the Art Institute of Chicago, the Los Angeles County Museum, and the Hirshhorn Museum and Sculpture Garden. Following her fellowship, she worked on the exhibition *Still More Distant Journeys: The Artistic Emigrations of Lasar Segall*, which showed at New York's Jewish Museum, and contributed an essay to the exhibition catalogue.

The ARIAH consortium provided an unrivaled network of research opportunities, affording fellows mobility among institutions and combined resources stronger than those available at any single institution. Juan Castañeda Murga (Peru), for example, hosted by Winterthur Museum, Garden, and Library, made extensive use of Winterthur's material culture holdings, periodicals, and costume books for his research on the colonial dress of the indigenous population of Trujillo, Peru. He purchased books and other resources not available to him in Peru from catalogues and local dealers. Castañeda Murga spent time in residence at the Center for Advanced Study in the Visual Arts, Dumbarton Oaks, the Instituto de Investigaciones Estéticas, and the Metropolitan Museum of Art. While in New York he conducted research at the New York Public Library, and met with the Metropolitan Museum of Art's textile conservator, Elena Phipps, and with Diana Fane, then the curator of Africa, the Pacific, and the Americas at the Brooklyn Museum of Art.

During his fellowship at the Center for Advanced Study in the Visual Arts, Gustavo Luis Moré (Dominican Republic) researched a bibliography on architecture and urbanism in the twentieth-century Caribbean and ultimately published an article in the Center's annual research report. Following his time in Washington, he traveled to Mexico City, where he worked in the libraries of the Instituto de Investigaciones Estéticas and the School of Architecture at the Universidad Nacional Autónoma de México. Laura Malosetti Costa (Argentina) was also based in Washington, where she was a fellow at the Smithsonian American Art Museum. She took advantage of the research opportunities available in Washington, including the Center for Advanced Study in the Visual Arts, the Library of Congress, and the National Museum of American History. Malosetti Costa was also able to travel to Chicago and New York, where she met with Kevin Avery, curator of American Art at the Metropolitan Museum of Art.

The fellowship experience of María Teresa Espantoso Rodríguez (Argentina) was exceptional in that it afforded her the opportunity to conduct research in numerous institutions in Italy and the United States. She was awarded one of three fellowships given to scholars at the Instituto de Teoría e Historia del Arte, "Julio E. Payró," Universidad de Buenos Aires, who were undertaking the cataloguing of the collections of the Museo Nacional de Bellas Artes, Buenos Aires. During her fellowship at the American Academy in Rome, Espantoso Rodríguez worked on a catalogue raisonné of sixteenth- through eighteenth-century paintings for the Museo Nacional de Bellas Artes. The other two fellows, both at the Metropolitan Museum of Art, were Adriana Van Deurs (Argentina), cataloguing the Museo Nacional's sculpture collection, and Angel M. Navarro (Argentina), cataloguing the Museo Nacional's Italian drawings collection. Based in Italy for two months, Espantoso Rodríguez was able to gather vast quantities of information unavailable to her in Buenos Aires, working extensively at the Vatican, the Bibliotheca Hertziana, the Galleria Borghese, the Galleria Corsini, the Galleria Nazionale (Palazzo Barberini), the Galleria Spada, and the Galleria Doria Pamphili. She also traveled widely throughout Italy, conducting research at institutions in Florence, Venice, Genoa, Naples, and Milan. Espantoso Rodríguez spent the remaining two months of her fellowship in the

United States, where she visited the Center for Advanced Study in the Visual Arts, the Philadelphia Museum of Art, the Metropolitan Museum of Art, the Frick Collection, the Museum of Fine Arts, Boston, the Boston Athenaeum, and the Isabella Stewart Gardner Museum. In this particular case ARIAH was pleased to be able to directly support the progress of the cataloguing efforts of the Instituto de Teoría e Historia del Arte, “Julio E. Payró,” through the fellowship program.

ARIAH host institutions also benefited from the fellowships. At the Centre Canadien d' Architecture/Canadian Centre for Architecture, for example, Horatio Enrique Torrent (Chile) developed a project for a comprehensive collection of photographic reproductions of images of grain elevators in books and periodicals in the Centre's library, which proved to be a significant resource. He also delivered a presentation on Argentine grain elevators at a conference dedicated to the preservation of Montreal's Grain Elevator #5. Torrent then traveled to Buffalo, Toronto, Sudbury, Winnipeg, Calgary, Vancouver, and Baltimore, after which he continued his work at the Getty Research Institute and at the Center for Advanced Study in the Visual Arts.

During their fellowships at the Instituto de Investigaciones Estéticas, both Andrea Giunta (Argentina) and Gustavo Buntinx Armagno (Argentina) participated in a symposium organized by the institute, “Art Studies from Latin America: Themes and Problems.” Buntinx Armagno also participated in the Twenty-First International Art History Colloquium, organized by the institute. While in Mexico City Giunta was able to visit the archives of the Centro Nacional de Investigación, Documentación, y Información de Artes Plásticas, and she traveled to Guadalajara to examine the collections at the Hospicio Cabañas. Luz Merino (Cuba) spent two months in residence at the Wolfsonian-Florida International University, after which time she traveled to her first major art-historical conference, the College Art Association's annual meeting in Boston. She then presented a public lecture at the Metropolitan Museum of Art on her research, “The Influence of American Art Deco Graphic Design on Cuban Magazines of the 1920s and 1930s.”

These are a few of the richly varied and productive experiences

of the fellows. Their topics ranged from ancient Olmec culture to Italian Renaissance bronzes, indigenous Peruvian costume, nineteenth-century history painting, and contemporary performance art. Thirty-six hundred years of art and culture could be adequately studied through the combined resources of ARIAH institutions.

Evaluations by the Latin American fellows and the ARIAH-member institutions revealed tremendous enthusiasm for the program. Fellows repeatedly expressed appreciation for the opportunity to study important resources, to acquire publications and illustrative materials necessary for their ongoing research, and, moreover, to forge professional ties with colleagues in North America. These fellows and the ARIAH delegates who served as hosts gained a significant understanding of the opportunities for hemispheric cultural exchange, and they will play a vital role in fostering north-south collaboration. Through the dissemination of printed information and through program visits to Latin America, more than one thousand additional scholars have been apprised of research opportunities in North America, paving the way for future Latin American applications to both ARIAH and other institutions and for the ongoing development of this initiative. These achievements will certainly have a lasting impact, and while remaining committed to building ties with Latin America, ARIAH is now prepared to apply its programmatic expertise to other regions around the world.

THERESE O'MALLEY

Associate Dean, Center for Advanced Study in the Visual Arts,
National Gallery of Art

Chair, Association of Research Institutes in Art History,

1994–2000

Latin American Fellows

1996–1999

Roberto Amigo

Instituto de Teoría e Historia del Arte, “Julio E. Payró,”

Universidad de Buenos Aires, Argentina

A Comparative Study of History Painting of the United States and Mexico

Host institution: Instituto de Investigaciones Estéticas,

Mexico City

Fellowship: October 1998–January 1999

Heliana Angotti Salgueiro

Escola de Arte, Museu de Arte de São Paulo, Brazil

The City as Artifact: Representations and Realities

Host institution: Center for Advanced Study in the Visual Arts,

National Gallery of Art, Washington

Fellowship: May–August 1998

Jesús Briceño Rosario

Instituto Nacional de Cultura, Trujillo, Peru

Origins of Clay Reliefs in Prehispanic Architecture of the Northern Coast of Peru

Host institution: Center for Advanced Study in the Visual Arts,

National Gallery of Art, Washington

Fellowship: October–November 1997

Vera Bueno d’Horta

Museu Lasar Segall, São Paulo, Brazil

Expressionists in the Americas

Host institution: The Metropolitan Museum of Art, New York

Fellowship: April–July 1996

Gustavo Buntinx Armagno

Universidad de Buenos Aires, Argentina

Art and Violence in Latin America: A Comparative View

Host institution: Instituto de Investigaciones Estéticas,

Mexico City

Fellowship: December 1996–March 1997

Juan Castañeda Murga

Instituto Pedagógico Juan Pablo II, Trujillo, Peru

Indigenous Dress in the Peruvian Province of Trujillo during the Viceroyalty, Sixteenth to Nineteenth Century

Host institution: Winterthur Museum, Delaware

Fellowship: April–July 1997

Lauro Cavalcanti

Paço Imperial, Rio de Janeiro, Brazil

Architecture under the Good Neighbor Policy: Architectural Relations between Brazil and the United States in the 1930s and 1940s

Host institution: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington

Fellowship: June–September 1996

María Teresa Espantoso Rodríguez

Instituto de Teoría e Historia del Arte, “Julio E. Payró,”

Universidad de Buenos Aires, Argentina

Italian Paintings from the Sixteenth to the Eighteenth Century at the Museo Nacional de Bellas Artes, Buenos Aires: A Catalogue Raisonné

Host institution: American Academy in Rome

Fellowship: November 1996–February 1997

Andrea Giunta

Instituto de Historia del Arte Argentino y Latinamericano,

Universidad de Buenos Aires, Argentina

Avant-Garde, Modernization, and Internationalism of the 1950s and 1960s in Mexico and Buenos Aires: A Comparative Study

Host institution: Instituto de Investigaciones Estéticas, Mexico City

Fellowship: December 1995–March 1996

Laura Malosetti Costa

Instituto de Teoría e Historia del Arte, “Julio E. Payró,”

Universidad de Buenos Aires, Argentina

The Role of Frontier Myths in the Construction of National Imagery in the Art of Argentina and the United States in the Nineteenth Century

Host institution: Smithsonian American Art Museum, Washington

Fellowship: November 1996–February 1997

Luiz Renato Martins

Universidade Estadual de Campinas, São Paulo, Brazil

The Plane and the Montage: Elements of Formalism and Modernism in Florence, Paris, and New York

Host institution: The Metropolitan Museum of Art, New York

Fellowship: December 1998–February 1999

- Luz Merino
 Universidad de la Habana, Havana, Cuba
The Influence of American Art Deco Graphic Design on Cuban Magazines of the 1920s and 1930s
 Host institution: The Wolfsonian-Florida International University, Miami
 Fellowship: January–April 1996
- Gustavo Luis Moré
 Universidad Nacional “Pedro Henríquez Ureña,” Santo Domingo, Dominican Republic
A Bibliographic Handbook of Architecture and Urbanism in the Grand Caribbean, 1492–1995
 Host institution: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington
 Fellowship: June–September 1995
- María Lía Munilla Lacasa
 Instituto de Teoría e Historia del Arte, “Julio E. Payró,” Universidad de Buenos Aires, Argentina
Celebrating the Nation: Ephemeral Art in Revolutionary Festivals in the United States, Argentina, and Mexico
 Host institution: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington
 Fellowship: December 1997–March 1998
- Angel M. Navarro
 Instituto de Teoría e Historia del Arte, “Julio E. Payró,” Universidad de Buenos Aires, Argentina
Italian Drawings in the Museo Nacional de Bellas Artes, Buenos Aires
 Host institution: The Metropolitan Museum of Art, New York
 Fellowship: January–February 1999
- Ponciano Ortíz Ceballos
 Universidad Veracruzana, Instituto de Antropología, Veracruz, Mexico
Manatí Archaeological Project
 Host institution: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington
 Fellowship: August–November 1997

Horacio Enrique Torrent

Pontificia Universidad Católica de Chile, Facultad de
Arquitectura y Bellas Artes, Santiago, Chile

*On Grain Elevators: Monumentality and Objectifying
Consciousness in Early Modern Architecture*

Host institution: Centre Canadien d'Architecture/Canadian
Centre for Architecture, Montreal

Fellowship: August–November 1997

Adriana Van Deurs

Instituto de Teoría e Historia del Arte, “Julio E. Payró,”

Universidad de Buenos Aires, Argentina

*Catalogue Raisonné of the Sculpture Collection of the Museo
Nacional de Bellas Artes, Buenos Aires*

Host institution: The Metropolitan Museum of Art, New York

Fellowship: January–February 1998

Research Reports of Fellows



ROBERTO AMIGO

A Comparative Study of History Painting of the United States and Mexico

My project was to study the production and reception of history painting in Mexico and the United States and to analyze the function this genre served in shaping the identities of these communities during the formative periods of the two nation-states. This is a theme that I have previously studied for other South American countries, particularly Argentina and Uruguay. In order to set boundaries for this project, I chose to focus during the fellowship on paintings that depict two specific themes: the arrival of Christopher Columbus and the conquest of America.

The study of primary and secondary sources, which began in Mexico and continued in the United States, allowed me to analyze the various local academic traditions and to differentiate the processes by which European pictorial genres were implanted and transformed. I selected works not only for their iconography but also for their associations with the European academic training of the artists; the literary sources, such as Washington Irving, William Prescott, and Alphonse de Lamartine; and religious influences. I wanted to look as well at the political significance of their reception as representations of the past.

During the course of archival research I found another issue of interest, the 1891 contest “Columbus in the Convent of La Rábida,” organized by the Academia de San Carlos in Mexico City. The purpose of this competition was to commemorate the fourth centennial

John Vanderlyn,
*Figure Costume
Study for Colum-
bus Mural. Wash-
ington, D.C.,
c. 1837.* National
Gallery of Art,
Washington,
John Davis Hatch
Collection

of the European discovery of the New World. The prize-winning paintings, by Leandro Izaguirre and Joaquín Ramírez, were ultimately exhibited at the Paris Salon of 1892 and at the Universal Exposition in Chicago in 1893. In the academy salon, the paintings with Columbian themes shared exhibition space with the first history paintings to depict indigenous subject matter, which in this case were painted by the same artists. Furthermore, I was able to find at the Academia de San Carlos the preliminary sketches (drawings on paper) of the winning paintings of this competition as well as an interesting group of studies by Izaguirre and Ramírez. I would like to argue that certain concepts (décor, centralized hierarchy, the relationship between primary and secondary groups, number of figures, and the illusion of time and space, for instance) were employed in Mexican paintings that deal with both conquest and indigenous themes.

As a continuation of this study, I am working on the relationship of Emanuel Leutze's *The Storming of the Teocalli by Cortez and His Troops*, 1848 (Wadsworth Atheneum, Hartford) to Mexico's defeat in 1848 in the Mexican-American War. Also incorporated into my analysis are works such as *Los Funerales de Atahualpa* by the Peruvian artist Luis Montero, which will help me to postulate a new understanding of the genre of history painting on the American continent, utilizing the epic histories of the conquests of Mexico and Peru by William Prescott.¹

I spent the final two months of my fellowship in the United States, where I conducted bibliographic research at the Smithsonian American Art Museum (then the National Museum of American Art), utilizing resources such as the Inventory of American Paintings, and at the Archives of American Art. The Inventory was of great use for the development of my initial list of paintings depicting Columbus and the conquest by Europeans of the New World. Works by Leutze, William Merritt Chase, William Powell, Peter Rothenmel, John Vanderlyn, Robert Weir, and Abraham Woodside served as reference points for the development of this theme in the art of the American continent.

I paid special attention to Leutze and Rothenmel, since both artists had European training and painted works with themes pertaining to

Columbus and the era of the conquest. I was able to study paintings by these artists firsthand, including Rothermel's *Columbus before the Queen* (Smithsonian American Art Museum, Washington), as well as Leutze's *Columbus before the Queen* (The Brooklyn Museum of Art, New York), and of course *The Storming of the Teocalli*.²

Escola de Arte, Museu de Arte de São Paulo, Brazil

1. In the first two months of my stay at the Instituto de Investigaciones Estéticas at the Universidad Nacional Autónoma de México, the collections of the following museums were consulted with the purpose of forming a body of works necessary for the investigation: Museo Nacional de Bellas Artes, Museo Historia Castillo de Chapultepec, Museo de San Carlos, Museo de las Intervenciones (all in Mexico City); Museo de Historia Nacional (Monterrey, Nuevo León); Ateneo Fuerte (Saltillo, Coahuila); Instituto Mexiquense, Museo Felipe Gutierrez, Museo Histórico (Toluca y Puebla, State of Mexico); Museo de las Artes, Museo Regional, Instituto Cabañas (Guadalajara, Jalisco); Museo Regional (Querétaro). As previously mentioned, I studied the academic drawings at the Fondo de la Academia de San Carlos. The body of works I selected in Mexico includes Juan Cordero's *Colón ante los Reyes Católicos*, 1850 (Museo Nacional de Arte, Mexico) and Leandro Izaguirre's *Colón en el Convento de la Rábida*, 1891 (Ateneo Fuente, Saltillo). I studied documents from the archives of the Academia de San Carlos, which were on microfilm and housed at the Faculty of Architecture at the Universidad Nacional Autónoma de México. In addition to consulting the well-known documentation related to Juan Cordero, I investigated the various papers of the 1890s with the hopes of finding primary information on the academic contests.

2. I consulted the following documents in the Archives of American Art: the Albert Duveen Collection of Artists' Letters and Ephemera; David McNeely Stauffer Papers; Emanuel Leutze Papers; and the George M. Conarroe Division Autograph Collection. I conducted research in the Emanuel Leutze Collection at the Library of Congress, and I studied Leutze's sketchbooks. My research took place at the Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México; the Smithsonian American Art Museum; The Metropolitan Museum of Art, especially in the Thomas J. Watson Library; and at the Getty Research Institute.

The City as Artifact: Representations and Realities

Attempts to interpret the visual and aesthetic aspects of a city depend on a consideration of the history of its economics, politics, materials, technology, institutional policies, and social practices. This project focuses on Belo Horizonte, Brazil, as a case study in the creation of a “cultural biography” of a city.

A complex tension always occurs when art and urban history are combined in the study of a city. Continually undergoing change, the city generally is not classified by traditional definitions as a work of art. A city is a fragmented collection of artifacts—even where design has been strictly controlled. Indeed, both the city and its history can be seen as artifacts in an ongoing process of construction and deconstruction. The idea of the city as a visual artifact acknowledges the discourses and representations of architecture, its creation and arrangement in the cityscape, but local experience of images and the limitations and possibilities related to the appropriation of models must be historicized together.

Particularly, canonical categories of art applied to a planned city are either reinterpreted or abandoned as meaningless at each stage of a city’s visual transformation. Permanence and renovation are crucial issues for architectural historians, as is the degree of *laissez-faire* regarding urban cohesion and aesthetic appearance. Any analysis of the visual aspects of a cityscape also requires special attention to how it has changed historically in terms of scale, proportion, and style.



Postcard, Praça Sete de Setembro, c. 1946, Belo Horizonte, Minas Gerais, Brazil. Photograph: Collection Otávio Dias Filho

These matters are either implicit or explicit in urban legislation that deliberately attempts to shape projects without regard for stylistic changes. Thus, despite planning and legislation, chaotic design characterizes the urban forms of the last few decades.

It took less than a generation for Belo Horizonte, created in 1894 as the capital of the state of Minas Gerais, to become a metropolis. The disjointed skyline of the city today belies the natural frame of the mountains that gave the city its name. Throughout its history, Belo Horizonte pursued the contemporary stylistic ideals of a modern city: beaux-arts, neocolonial, art deco, and international style. The modern was achieved through demolition, rebuilding, and juxtaposing forms. A report of morphology and building types does not reflect the struggle between dynamics and aesthetics.

Questions of proportion and scale have been key issues in the shaping of Brazilian architecture. The original design of Belo Horizonte, for instance, had little to do with the monumentalism of its beaux-arts model, Paris. Buildings placed at the intersections of

avenues were isolated and small-scale. The city's physical artifacts, from the first railroad stations to the later skyscrapers, raised issues of scale—an inherent and continuing problem in the shaping of a Brazilian urban image.

The architectural chaos of cities was denounced by the nineteenth-century generation that planned Belo Horizonte. Complaints about aberrations of style were followed by guidelines suggesting how to apply classical elements in good proportion to the tiny façades of Rio de Janeiro. Principles of proportion, however, ceased to be an issue in the discourses of engineers and architects following the achievement of these City Beautiful ideals. By the late 1940s cohesion of masses in the urban ensemble was no longer seen as a virtue. The appearance of a few skyscrapers amid the horizontal constructions of Belo Horizonte seems not to have provoked any negative criticism, and increasing contrasts of scale, height, and style began to disrupt the city's panorama. Now architecture struggles against the horizon, evidence that cities inevitably escape from the hands of their planners.

My research at the Center for Advanced Study in the Visual Arts and elsewhere in the United States during the traveling period of the fellowship has helped broaden my view of cultural diversities, relationships between local and international urban design practices in the Americas, and of the connection of visual forms to historical experience. The complexity of tensions embodied by cities today requires new skills from planners and architects and new sensibilities from historians—who all confront cities as living artifacts. Adjusting for this multishaped growth and reconsidering categories of analysis do not mean dismissing visual aesthetics. A transhistorical philosophy has to be capable of responding to current situations without relying on outdated, historicist criteria.

In addition to this project on the city as artifact, I have also worked on a book and an exhibition on the relationship between Honoré Daumier's "Robert Macaire" lithographs and the play *A Lanterna Mágica*, written in Rio de Janeiro in 1844 by Manuel de Araújo Porto Alegre. The play is illustrated with caricatures that, like those of Daumier, capture the world of the city: various professional types—doctors, singers, lawyers, journalists, businessmen, politicians, and

so forth—who are engaged on the streets in such timeless human activities as corruption and speculation.

Although independent, the two projects examine cultural relationships in urban art. In the first, cities may show great differences in their three-dimensional forms as a result of specific historical and geographic factors. In the second, two cities—Paris and Rio—serve as stages for people to enact their daily comedy. But the themes and codes of behavior apparent in both are very alike. Differences seen in Daumier’s prints are mostly limited to the background details of each city and to the quality of the artist’s caricatures. Yet both projects permit us to think about the articulation of a society and its space, a point where the complexity of research on the city lies. The transitional nature of the themes inherent in each project speaks to the richness of the interrelations connecting art history and urban studies, and leads to clarification of cultural affinities among countries.

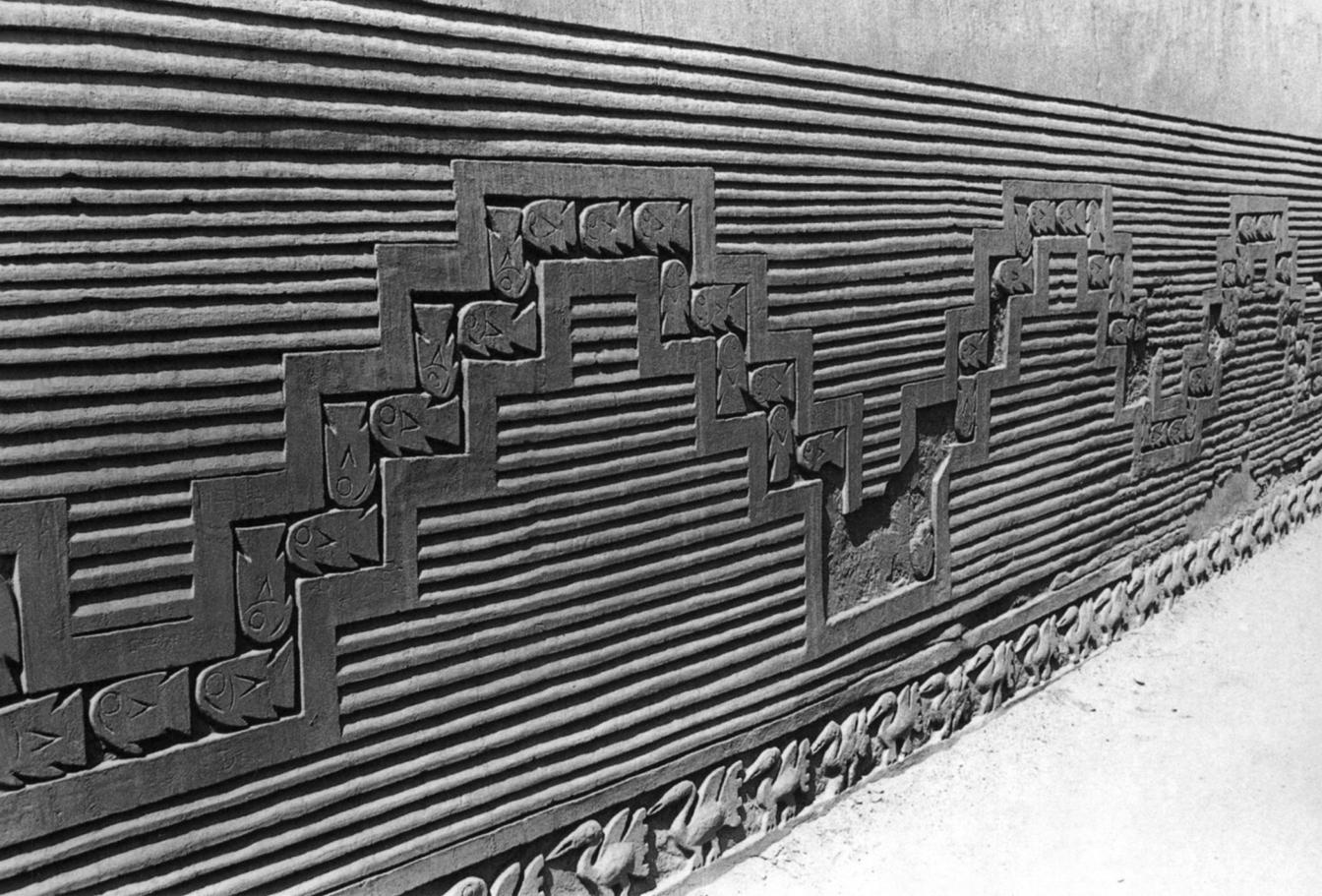
Escola de Arte, Museu de Arte São Paulo, Brazil

Origins of Clay Reliefs in Prehispanic Architecture of the Northern Coast of Peru

Architecture, whether it is monumental or not, serves as a rich source of information about the political, religious, and social organization of Prehispanic Peru, as well as providing the basis for theoretical understanding of Precolumbian societies. For reasons still unknown, most adobe construction was concentrated on the north coast of Peru. Distinctive not only for its size but also for its elaborate walls decorated with murals or reliefs in clay, this work dates approximately from the Early Horizon period (1500 B.C.E.) to the Late Intermediate period (1470 C.E.). Unfortunately, we lack sufficient evidence to identify these decorations chronologically, technologically, or culturally.

A wide variety of themes is present in the mural paintings and clay reliefs, in most cases apparently related to ideology, religion, or power. Moreover, the societies who made them demonstrate a preoccupation with such decorative techniques, and it is not unusual to find evidence in some places that the mural painting and the clay reliefs were considered more important than the actual structures they adorned. As an example, one of the most prominent decorative techniques used on the walls was polychrome. The interaction of color with the spaces allowed the represented themes to be more clearly seen.

One question raised by this study is what motivated the decoration of the walls. In situ analysis and study of the walls' placement



El Corredor de Aves y Peces, 13th to 15th century, Palacio Tschudi, Chan, Peru

in the overall geographic context are central to understanding the processes of the development and evolution of the reliefs. Recently the discovery of sites such as Huaca Verde, Tombal, and Santo Domingo (all of which date to the earliest cultural development of this region) has allowed us to begin to understand the societies that created these works, from technological, religious, political, and social points of view.

We are currently addressing questions such as: Was there a need in the architectural reliefs to portray themes pertaining to the mindset of Prehispanic man? Why was it not enough merely to represent these themes in painted murals? Are the reliefs an innovative way of representing the themes, and thus do they suggest a separate art form? On the other hand, do they have a specific cultural significance, such as conveying a more powerful message? Does the existence of places with mural paintings in one area, and reliefs in another, signify dif-

ferences in chronology, function, or status? Can the manner in which the reliefs are represented in the architecture suggest a style of one particular society?

Further evidence and study will be necessary in order to conclude that the relief decoration served primarily to transmit religious beliefs. For this it would have been necessary to enhance the message through the use of volume, size, and in some cases color.

Instituto Nacional de Cultura, Trujillo, Peru

Expressionists in the Americas

For my study of the impact of emigration on the life and work of artists who left central Germany and Eastern Europe for the United States and Brazil in the first half of the twentieth century, I took as a premise that the desire for emigration was based on belief in the possibility of rebirth in the “New World.” Rich materials collected during the fellowship support the argument that the strong utopian appeal of the Americas was invented by European artists in an attempt to resolve their own cultural crisis. My study explores the sense of estrangement and alienation that followed emigration—of not being American—and its expression in two artists’ work in the Americas, specifically that of George Grosz and Lasar Segall.

Through texts, correspondence, and works of art, it is possible to follow the progressive disappointment of these artists, either with America or with their own lives as they attempted to remake themselves, after denying the past and, therefore, their very selves. My study shows how utopian ideals and the actual experience of America battled one another in the artists’ minds and drove many emigrants into a deep identity crisis.

George Grosz emigrated to the United States, and Lasar Segall emigrated to Brazil. With a common background of German academic training, these nearly opposite personalities experienced similar influences and difficulties in Germany, and reacted in their own

George Grosz,
Self-Portrait,
1937. Hirshhorn
Museum and
Sculpture Gar-
den, Smithsonian
Institution,
Washington, Gift
of Joseph H.
Hirshhorn, 1966.
Photograph:
Lee Stalworth



distinct manners. Analysis of Grosz and Segall's careers reveals strikingly different emigrant experiences in the Americas.

With these case studies it has been possible to consider how both North and South America contributed to undermining the American utopian ideal, which included the myths of wealth, generosity, purity, primitiveness, and most of all, liberty. The differences (utopian and real) between both North and South America are seen as two geographical and conceptual extremes of the same dream. Some of

the questions I pursue are: What happened when the pragmatically oriented North American culture was confronted by Grosz's dadaist irreverence? (Man Ray, for example, wrote in a letter to Tristan Tzara, "Dada cannot live in New York. All New York is dada, and will not tolerate a rival.... It will not notice dada.") What happened during the shocking "encounter" between the provincial and exuberant South American culture and the compassionate melancholy of the Russian-born expressionist Segall?

The effort on the part of these artists to acclimate, therefore, was motivated not only by the American utopian ideal, but also by America's power to isolate or distinguish itself from the rest of the world. What kind of self-consciousness helped to improve our sense of being Americans, beyond our own myths?

It became clear that Segall did not completely ascribe to the expressionist credo. Only his first drawings and poems, regularly published in *Neue Jugend* and *Die Aktion*, and in other publications in Germany in the early 1900s, represent an expressionist's approach.

I see some connection between these artists and the metaphorical idea expressed in the Brazilian film *Deus e Diabo na Terra do Sol* (God and the Devil in the Land of the Sun) by Glauber Rocha—the Nietzschean distinction between the two human creative impulses, Apollonian and Dionysian. Grosz, the Dionysus of the North, and Lasar Segall, the Apollo of the South, reacted to the new in the "New World"—and within themselves as emigrant artists—by picturing the Americas either as a hallucination, a grotesque caricature, a chaotic metropolis, or as an erotic force, a mystic dream, a provincial reality, and a land that nourished a fear of death.

Lasar Segall Museum, São Paulo, Brazil

GUSTAVO BUNTINX ARMAGNO

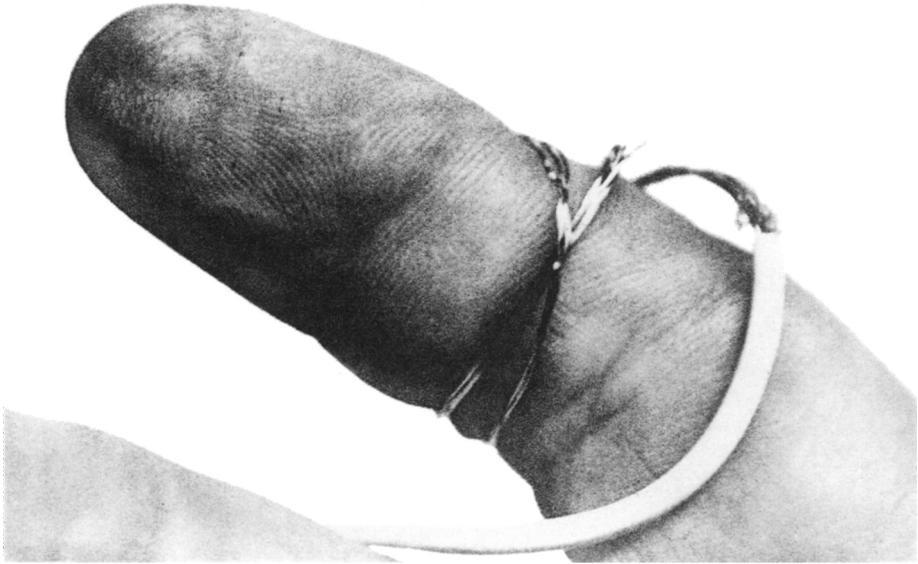
Art and Violence in Latin America: A Comparative View

This study was part of a larger project concerning the ways in which the unusual acts of violence that occurred in Latin America during the 1960s drastically redefined the cultural landscape and influenced artistic sensibilities. I compared artistic production in the southern cone—specifically in Brazil and the Andean region—to that of Mexico during the period. In order to identify their similarities and differences, I considered both formal and theoretical developments, such as the fight for symbolic power, strategies of appropriation, the loss and restoration of popular favor, native modernity, postmodernity, and cultural identity.

My fieldwork included archival study, photography, the collection of documents and testimonies, and the preparation and cross-checking of chronologies. The critical reception of the works of art produced during this period was also essential to my research. The publicity surrounding certain works proved as illuminating as the silence that obscured others.

The project involved not only contextualizing these works of art, but also examining them subjectively. In looking at the intimate artistic processes that are revealed, I have tried to pinpoint where the linguistic and the social are articulated, where the personal and the political merge.

The works of art from this period are not mere reflections of troubled times but a living part of them. I found a postmodern theoret-



Her fragrance lingered on.

Luis Camnitzer,
*Her fragrance
lingered on*,
No. 8 from the
*Uruguayan Tor-
ture* series, 1983.
Jack S. Blanton
Museum of Art,
The University of
Texas at Austin,
Archer M. Hunt-
ington Museum
Fund

ical approach to be useful (especially the work of Hal Foster, Fred-
eric Jameson, and Craig Owens), as well as the new perspectives on
identity and genre. In adapting these methodologies to the objects of
my study, I also paid special attention to a wide range of theoret-
ical debates on the philosophy of violence, including the writings of
Georges Sorel and Hannah Arendt, as well as the work of Walter
Benjamin, with its speculations on the social metaphysical being in
art, the factual dimension, and the mythical charge of violence.

The goal was to develop better understanding of the intricate re-
lations between art and politics, violence and culture, and real and

symbolic power in Latin America, which is so heavily marked by these forces. I sought comparisons of the different ways in which art processes and transforms life, at once revealing and covering up broader tensions and contradictions. In Latin America violence has come to be understood as a cultural symbol, a source of identity, and each country's artistic interpretation of it necessarily reveals differing realities. Understanding through works of art how an ideological climate finds cultural expression—how a social process is lived by human beings—intimates how history is internalized and how its different moments are incorporated into the scheme of our desires and our fears.

Universidad de Buenos Aires, Argentina

JUAN CASTAÑEDA MURGA

Indigenous Dress in the Peruvian Province of Trujillo during the Viceroyalty, Sixteenth to Nineteenth Century

Fernand Braudel affirms that the history of dress is less anecdotal than one might believe since it entails a series of problems that span the raw material through the manufacturing process and costs, to cultural fixations on style, common practices, individual customs, and social hierarchies. It is one of the most important manifestations of material culture and everyday life, and one from which we can begin to reconstruct the way society works within a given epoch. This study explores the sectors of indigenous society that continued to use their traditional dress while under Spanish rule, the factors that interrupted its use, and how it disappeared. The lack of pictorial sources for this study led me to consult documents of chroniclers and travelers as well as the city archives of Trujillo.

Information gathered in the Trujillo archives indicated wide use of the women's *anaco* (cloak) and the *lliclla* (the square mantle worn by common women), and of the men's *manta* (blanket) and *camiseta* (shirt). With the establishment of the Spanish viceroyalty in 1535, the Indians were required to pay tribute to the *encomendero* (military agent) in the form of clothing. The clothing given was, in turn, bought by merchants who sold it to other Spaniards who needed to pay Indian tributaries their salary. This process allowed for the continuation of traditional dress until the second decade of the seventeenth century.

During the viceroyalty the Indians continued to make clothing



primarily of cotton and wool, although they also began to use European cloth as well. For example, it was common for the Indians to make shirts of velvet and taffeta and *llicllas* of linen. While in New York during the second half of my fellowship, I had the opportunity to visit the Metropolitan Museum of Art and the Brooklyn Museum of Art, where I saw Indian ponchos and blankets decorated with European designs such as flowers, sirens, the two-headed eagle of the Hapsburgs, and the symbol of the Dominican Order.

When the Indians stopped paying tribute in goods, indigenous dress disappeared from everyday use. It was reserved for special occasions such as holidays and parades, as can be seen in works of art of the southern Andes in which Indians are depicted in traditional dress for the processions of Corpus Christi, as well as for wedding processions and for funeral processions honoring the monarchs. The only pictorial references for the northern coast of Peru are watercolors of about 1780 to 1790 by the bishop Martínez Compañón. These images depict the Indians in traditional dress at dances that were probably held to receive ecclesiastical authorities on pastoral visits.

Tupac Amaru's rebellion (1572) led the viceroy administration to prohibit traditional dress, especially that which identified the Indian nobility. In the north, however, where there was less political control, some tolerance for traditional dress continued. Not until the last years of the viceroyalty did the Courts of Cádiz prohibit dancing during the religious processions. This led to protest by the Indians of Trujillo, who said that they spent all year preparing for the Dance of the Chimo ceremony. This demonstrates the importance of traditional dress to their identity, for when the Indians lost the right to dress traditionally for dances, they began to resist the religious doctrines being taught, thus motivating some clergy to petition for the cancellation of the prohibition.

Baltazan Jazime
Martínez
Compañón,
Inijillo del Perú,
18th century.
Fundación
del Banco Conti-
nental, 1997

Instituto Pedagógico Juan Pablo II, Trujillo, Peru

Architecture under the Good Neighbor Policy: Architectural Relations between Brazil and the United States in the 1930s and 1940s

“The eyes of the world were first focused on Latin America during World War II. By 1942, when the Museum of Modern Art held the exhibition *Brazil Builds*, it was evident that the previous five years had seen the creation of a new national idiom within the international language of modern architecture,” observed Henry-Russell Hitchcock. The architectural history of the 1930s and 1940s, when the modern style was implemented in Brazil and the United States, has often been described in terms of the influence of European architects in the Americas, especially Le Corbusier in Brazil and Mies van der Rohe and Walter Gropius in the United States. While this approach is valid, it ignores a critical exchange between the United States and Brazil. This exchange was highly important in the Brazilian case, both for the internal consolidation of the modern style and for the reaffirmation of its autonomy and development vis-à-vis the initial European models.

During the 1930s in Brazil there was lively dispute among modernists, neocolonialists, and academics who vied for the privilege of defining the shape of numerous ministerial and other public buildings. Brazilian president Getúlio Vargas (in office 1930–1945 and 1951–1954) intended to change the face of the national capital, and as Brazil was undergoing an economic boom, Rio de Janeiro attracted the interest of architects such as Alfred Agache, Marcello Piacentini, and Le Corbusier, who had not found an opportunity to build on a

large scale in Europe (because of the war). While no European of established reputation, such as Mies, Gropius, or Marcel Breuer, had settled in Brazil, it was a country where official French taste in architecture had dominated since the beginning of the nineteenth century. It is not surprising, therefore, that modern Brazilian architecture initially had a French accent. This was reinforced by Le Corbusier's several brief visits to Brazil, such as when he was a consultant to the Ministry of Education in Rio de Janeiro.

The influence of the United States, however, became significant. With the Good Neighbor Policy in effect, the Office of the Coordination of Inter-American Affairs (OCIAA) was founded in 1940. Under Nelson Rockefeller, this organization aimed at extending the United States' political, economic, and cultural influence throughout Latin America, with special attention to countries that had trade partnerships with the Axis powers, such as Brazil.

For Brazilians, the results of this campaign were most evident in Carmen Miranda's budding Hollywood career and Walt Disney's fifteen-day visit to Rio de Janeiro. Disney's visit resulted in three films and a new character: Joe Carioca, a stylized parrot that began to appear with Donald Duck, the two of them "personifying" what "good neighbors" were expected to be. In 1943 RKO Pictures sent Orson Welles to film *It's All True*, a documentary on Brazil, which ultimately was not completed. In the same year the Museum of Modern Art inaugurated the traveling exhibit, *Brazil Builds*, which offered a panorama of Brazilian architecture. *Brazil Builds* differed from other initiatives promoted by the OCIAA in that it was neither a kitschy stylization of stereotypes of Brazil such as the Carmen Miranda and Walt Disney films, nor did it remain unfinished, like Welles' film.

The research for *Brazil Builds* was completed in 1942 during a six-month visit to Brazil by architect Philip Goodwin, codesigner of the original Museum of Modern Art building, and photographer G. E. Kidder-Smith. Fascinated by Brazil's architectural modernism, Goodwin highlighted the unique link between revolutionary forms and the discovery and preservation of buildings of the past. *Brazil Builds* accelerated the victory of Brazilian modernism over other styles: back in Brazil, a report on the exhibition from *The New York*

Times was widely read and discussed: “New Yorkers who pride themselves on their skyline will have an opportunity to see some of the outstanding architectural accomplishments of another great nation of the Western Hemisphere.” Meanwhile, the architecture department of the Museum of Modern Art was gaining worldwide prestige as a forum for discussion and diffusion of architectural innovations: echoes of *Brazil Builds* reached Europe, where critics and architects alike turned their attention to the sophisticated production of a country whose image had always been associated with tropical folklore.

The theme of the 1939 New York World’s Fair, “Building the World of Tomorrow,” stressed the contrast between the democratic world of the Americas and totalitarian, strife-ridden countries of Europe. Latin American nations were represented at the fair; the Venezuelan Pavilion, a daring, glass-cased project by the American firm Skidmore, Owings, and Merrill, housed the “Altar of the Good Neighbor,” a structure containing a lock of George Washington’s hair that Lafayette had given to Simón Bolívar. But there was much dissent over the architecture of the fair, as the first organizing committee was composed of proponents of the modern style, most notably Lewis Mumford. A negative reaction from the American Institute of Architects led to the formation of a more conservative committee and a compromise position: “revivalist” styles would be permitted in the state pavilions but forbidden in the international section of the fair.

In Brazil, beginning with the Independence Centennial Fair in 1922, neocolonial was considered the national style and invariably was used to represent the country abroad. Thus the position taken by the New York World’s Fair in keeping “revivalist” styles out of the international sector was a major triumph for the Brazilian modernists. The Brazilian government-sponsored competition for the design of the Brazilian Pavilion was won by Lucio Costa. Oscar Niemeyer, who placed second, had presented a project utilizing innovative curves in concrete, and Costa, aware of the virtues of Niemeyer’s plan, invited him to be his partner. Both architects spent nearly a year in New York, designing what became one of the most important buildings of Brazilian modern architecture.

Oscar Niemeyer,
Island Restau-
rant, 1942,
Pampulha, Belo
Horizonte, Minas
Gerais, Brazil.
From *Brazil
Builds: Architec-
ture New and
Old, 1652-1942*
[exh. cat., Mu-
seum of Modern
Art] (New York,
1943)



Despite its use of the basic vocabulary of the international movement, the Brazilian Pavilion foretold future trends with the freedom of its ramp, the flexibility of its volumes, and the use of *brises-soleil*. Costa and Niemeyer established a language of their own, already independent from that of Le Corbusier. Together with the Finnish and

Swedish pavilions, the Brazilian Pavilion pleased architecture critics such as Sigfried Giedion, who wrote: “It is a fact of utmost relevance that our civilization no longer develops from a single center, and that creative work emerges in countries which would otherwise remain provincial, like Finland and Brazil.”

Unlike the architecture of other South American countries at this time, which approached Gropius’ ideal of an impersonal, anonymous architecture, Brazil was then, in the words of Hitchcock, the center of activity of the most intensely personal talent in architecture, Oscar Niemeyer, whose style exerted considerable influence on his peers. Niemeyer began the process of creating a national stylistic language, freed from the constraints of rational-functionalism.

In many of its technical aspects, Brazilian architecture owed a great deal to the United States (such as standards of plumbing and elevators in tall structures). However, the fundamental contribution by the United States was that it encouraged Brazilian architects to keep a distance from European canons. The United States recognized the importance of Brazilian architects, giving them worldwide stature.

There are stylistic similarities among the projects of Brazilian and North American architects of the 1940s and 1950s, but building a national or pan-American language was not a goal of either group, as had been the case for the neocolonialists. Brazilian and North American architects engendered, if not a language, at least a common accent in the modernism of both countries. From the early 1950s on, the modernism imported from Europe to the Americas became a more pluralistic style, and traveled the Atlantic in the reverse direction.

Paço Imperial, Rio de Janeiro, Brazil

MARÍA TERESA ESPANTOSO RODRÍGUEZ

Italian Paintings from the Sixteenth to the Eighteenth Century at the Museo Nacional de Bellas Artes, Buenos Aires: A Catalogue Raisonné

As a resident fellow at the American Academy in Rome, I spent the first two months of my ARIAH fellowship traveling throughout Italy to study numerous collections.¹ For the final two months I worked at art institutions in the United States with holdings relevant to the Italian paintings collection of the Museo Nacional de Bellas Artes, Buenos Aires.²

Direct study of the works of art was complemented by bibliographical research at the Biblioteca Apostolica Vaticana, the American Academy in Rome, the Watson Library at the Metropolitan Museum of Art, the photographic archives of the Bibliotheca Hertziana (Max-Planck-Institut), the National Gallery of Art, and The Frick Collection and Art Reference Library. I was able to gather information from catalogues, essays, journals, photographs, and reproductions that were unavailable to me in Buenos Aires. I also met with several specialists whose contributions have been of great help in my work.

Study of eighty-two works from the collections of the Museo Nacional—forty of them by unknown artists and forty-two with attributions—included analysis of style, iconography, technique, and documentary records. This raised doubts about certain attributions and reinforced others. It also revealed avenues for further investigation.



Judith Vanquishing Holofernes (inv. 41524), artist unknown, was found to have important similarities in subject and style to *Judith Beheading Holofernes* (Vatican, Pinacoteca, inv. 41524), attributed to Biagio Puccini (Rome, b. 1673–1675, d. 1721). Documentation of this artist is scant, suggesting that further research will be necessary.

In cases where no attribution had been made, I looked for affinities to schools or artistic circles. For example, four small canvases in the Museo Nacional's collection by the same unknown artist had been assigned to a "follower of Alessandro Magnasco." These paintings—*Death of Saint Francis* (inv. 2332); *Magdalen* (inv. 2333); *Saint Jerome* (inv. 2330); and *Saint Anthony* (inv. 2331)—bear only slight similarities to Magnasco's style. In one case, the *Death of Saint Francis*, a direct referent was found, in *Ecstasy of Saint Francis* by Magnasco (Palazzo Bianca, Genoa), which is related in subject and formal characteristics, although the latter work is larger and minor differences can be seen in the mode of representation. No such link has been found for the other three paintings, although their themes are common in Magnasco's work.

Problems of iconography were of special interest, as, for example, in the portrait of Pope Urban VII, who is shown seated and in papal regalia. It has been attributed to Jacopino del Conte, although this should be more thoroughly investigated. The painting presents an interesting problem in that Pope Urban VII reigned for only twelve days—15–27 October 1590—and there are few documented references to him in papal iconographies. I found records of a portrait head at the Palazzo Laterano in Rome, that apparently is similar in treatment to the one in Buenos Aires and is also attributed, with reservations, to del Conte. I also researched the marble figure on the pope's grave at Santa Maria Sopra Minerva in Rome by Ambrogio Buonvicino, as well as three engravings, a xylograph, and two copper engravings. The identity of the subject of the Buenos Aires portrait was ultimately confirmed, however, by the coat-of-arms faintly sketched on the chair in which he sits: it belonged to the Castagna family, of which Pope Urban VII was a member.

Some of the paintings in my study only required documentation. These included: *Sacrifice of Melchizedek* (inv. 2580) and *The Gathering of Manna in the Desert* (inv. 2566) by Giovanni Battista Tiepolo,

Giovanni Battista
Tiepolo,
*The Gathering
of Manna in
the Desert*,
c. 1735–1740.
Museo Nacional
de Bellas Artes,
Buenos Aires

and *Grand Canal and San Simeone Piccolo* (inv. 7823) by Francesco Guardi. Other works, by minor artists, did present serious questions of attribution. The large corpus of works and bibliographic records consulted during my fellowship were otherwise unavailable to me in Buenos Aires, and they have been fundamental to the advancement of the Museo Nacional's cataloguing efforts. Furthering our knowledge and identification of the artistic patrimony of Argentina required a systematic and well-documented study. This initial stage will lead to the writing of the first catalogue raisonné of the Italian paintings of the sixteenth to eighteenth century in the collections, an essential tool for my own research and for the museum itself.

Instituto de Teoría e Historia del Arte, "Julio E. Payró," Universidad de Buenos Aires, Argentina

1. Rome: Pinacoteca Vaticana, Galleria Borghese, Galleria Corsini, Galleria Nazionale (Barberini Palace), Galleria Spada, and Galleria Doria Pamphili; Florence: Galleria Uffizi, the Contini Bonacorsi Collection, and Palazzo Pitti; Bologna: Galleria Nazionale; Venice: Galleria dell'Accademia; Milan: Pinacoteca Brera and Castello Sforcesco; Genoa: Palazzo Spinola, Palazzo Rosso, and Palazzo Bianco; and Naples: Museo di Capodimonte.

2. National Gallery of Art, Center for Advanced Study in the Visual Arts; Philadelphia Museum of Art; The Metropolitan Museum of Art; The Frick Collection and Art Reference Library; Museum of Fine Arts, Boston; Boston Athenaeum; and the Isabella Stewart Gardner Museum.

ANDREA GIUNTA

Avant-Garde, Modernization, and Internationalism of the 1950s and 1960s in Mexico and Buenos Aires: A Comparative Study

The expression “Latin American Art” implies that there is a continent united by a single national and regional aesthetic vision. It is clear that any attempt to define homogeneous artistic developments arises from a simplification and separation of the art works from the social and political contexts in which they were born, as well as from the debates they have triggered. These differing perspectives have periodically been revised in order to feed and to stimulate a market of ideas concerning the agenda of ethnic, political, or religious themes.

One of the objectives of my research at the Instituto de Investigaciones Estéticas at the Universidad Autónoma de México was to review the presuppositions that underlie general histories of art by means of a comparative study carried out, in this case, between the articulation of the art world in Mexico and Argentina—specifically Buenos Aires—during the 1950s and 1960s. My research was organized around the hypothesis examined in my doctoral dissertation on Argentinean art of the 1960s, currently under way at the Universidad de Buenos Aires.

Why these countries and these periods? It is necessary to establish criteria by which to question arbitrary comparisons or standardizations. From this point of view, the 1950s and 1960s, strongly marked by the context of the Cold War, the Alliance for Progress, and the Cuban Revolution, pushed Latin America into a horizon of



common expectations within the international post-World War II order. This shift happened not only in economic and political fields, but also in the cultural world. It is worth noting what both Mexico and Argentina shared: the adoption of international styles that had originated in artistic centers (*informalismo*, new figuration, new

Jorge de la Vega,
*Anamorphic
Conflict No. 1*,
1964. Solomon
R. Guggenheim
Museum, New
York, purchased
with funds con-
tributed by
Fundación Neu-
mann, Caracas,
Venezuela

realism, pop art, and so on); the introduction of discourses that sustained the concept of internationalism as a mark of legitimization; the association between cultural transformations and economic development—a trait that links the developmentalist policies of Adolfo López Mateo's government in Mexico (1958–1964) and Arturo Frondizi's in Argentina (1958–1962); the revitalization of the concept of internationalism and the strategies of the avant-garde; the establishment of institutions aimed at promoting contemporary art with strong symbolic content, such as the creation of modern art museums in Buenos Aires (1960) and Mexico (1964); the radical renovation of artistic language; and the emergence of groups that appealed to different avant-garde strategies of recognition, differentiation, and self-legitimization.

While there are many similarities between Mexico and Buenos Aires during this period, the comparison also highlights their differences. Mexico's strong alliance between art and state, between artistic programs and political programs, as well as the importance of the academy and its strong nationalist and muralist traditions (which established what came to be known as the Mexican school of painting), created conditions for artistic development that cannot be found in Argentina. The lack of muralist and academic traditions in Argentina and, more important, the absence of the state as a sponsor of artistic programs made this country less resistant to international influences.

My research addressed several topics: the circumstances in which the Mexican and Argentinean museums of modern art were established; galleries and private institutions that served as stages for the promotion of avant-garde and internationalist discourses (such as the Instituto Torcuato Di Tella, Bonino, and Lirolay galleries in Buenos Aires, and the Prisse, Proteo, Antonio Souza, and Juan Martín galleries in Mexico); the role of art critics in supporting and investigating the renovation of artistic languages (such as Jorge Romero Brest in Argentina, Miguel Salas Anzures and Juan García Ponce in Mexico); the individual and collective action of some artists in informalist and new figuration groups in Buenos Aires, such as Kenneth Kemble, Jorge de la Vega, and Luis Felipe Noé; and Mathias Goeritz and the generation of the *Ruptura* artists in Mexico, such as

Alberto Gironella, Lilia Carrillo, and José Luis Cuevas; and the debates caused by each institution's and artist's own agenda.

Archival research in Mexico and in the United States was crucial to my research. At the Centro Nacional de las Artes in Mexico City, I had access to a vast collection of documents on Mexican art. I was able to consult the Mathias Goeritz files at the Centro Nacional de Investigación, Documentación, y Información de Artes Plásticas. The Archives of American Art in Washington and the Museum of Modern Art in New York provided relevant documentation for my study of post-World War II Latin American art.

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LAURA MALOSETTI COSTA

The Role of Frontier Myths in the Construction of National Imagery in the Art of Argentina and the United States in the Nineteenth Century

For this study of the interaction between word and image in the creation of national imagery in Argentina, I chose to focus on images that address the issue of civilization versus barbarism. When Domingo F. Sarmiento conceptualized this basic dichotomy in Argentine society, he gave shape to the image of the desert as a geographic and cultural fatality, reminiscent of the prairies of James Fenimore Cooper. Since then, the United States became a permanent reference for Argentine nineteenth-century culture, although it was not always clearly understood. In the visual arts, links between North and South American traditions are not always immediately apparent, although similarities can be found among images of frontier war in both countries.

In both traditions images of the abduction of white women and their captivity among native people played a significant role. These images, which appeared in chronicles and literature in the Río de la Plata area in Argentina since the sixteenth century, carried a justification for every act of violence and pillage against the Indians, who were viewed as diabolic creatures who abducted the greatest treasure of European men. Following the arrival of European romantic painters such as Johann Moritz Rugendas, Otto Grashof, and Raymond Quinsac Monvoisin in the first decades of the nineteenth century, the myth acquired its full expression, replete with erotic connotations.

A second theme demonstrating the polarity of civilization and barbarism was landscape, and the relationship between man and nature in America. In Argentina, the *pampa* (desert or prairie) was a place of barbarism, full of negative qualities (often compared with hell). It was seen as vacant (native peoples were ignored), a place that white men had to populate and “domesticate,” and in so doing, transform the natural landscape.

For this study, I focused on a painting by Angel Della Valle, *La Vuelta del Malón* (The Return of the Indian Raid) (Museo Nacional de Bellas Artes, Buenos Aires), first exhibited in Buenos Aires in 1892, and later shown and awarded a medal at the Chicago World’s Columbian Exposition of 1893 as part of the national display at the fair. This work became the most pregnant symbol of Argentina’s frontier war, perhaps because it synthesized different aspects of the “civilization-barbarism” dichotomy. Enthusiastically received in Buenos Aires, it remains in collective memory, and is often reproduced in books, magazines, and school texts. It was created in a particular moment of our cultural history, when the question of national identity became a priority in terms of the political viability of the country. We must bear in mind that in the last decades of the nineteenth century, Argentina, and particularly Buenos Aires, underwent a dramatic change: within a few years the population doubled because of enormous immigration.

One goal of my research during a four-month stay in the United States as an ARIAH fellow was to understand the place this kind of image of “progress versus savagery” had in the Columbian Exposition, and to identify the relationships between certain positivist elites in Buenos Aires and the United States. (I spent the first two months of my fellowship at the Smithsonian American Art Museum, Washington, and the final two months traveling and visiting museums and libraries in New York and Chicago.) As Frances K. Pohl states in a recent article, the frontier is the oldest and most enduring national myth in the United States (“Old World, New World: The Encounter of Cultures on the American Frontier” in Stephen F. Eisenman et al., *Nineteenth-Century Art: A Critical History* [London, 1994]).

I also considered the reception of Della Valle’s painting in American newspapers and magazines within the context of the Exposition,



Angel Della Valle,
*La Vuelta del
Malón*, 1892.
Museo Nacional
de Bellas Artes,
Buenos Aires

particularly in the fine arts section of that fair. I traced the emergence, significance, and diffusion of images related to this topic at different moments in the nineteenth century in the United States, and possible connections with developments in the Río de la Plata area.

The place occupied by this type of image in the Columbian Exposition emerged as a significant issue. During the second half of the nineteenth century, universal expositions became an important arena for confrontation in terms of economic, industrial, and cultural power between nations. Beginning with the exposition in London in 1851, these fairs spread throughout Europe and America, each one installing itself in what was perceived as a progressive process—by which each fair had to improve upon the previous one. Millions of people visited immense displays of might and imagination, racial and

cultural diversity and inequality, imperialist expansion, and comparative progress. Twenty-eight million visited the Chicago Exposition of 1893. Located in a wealthy Midwestern city, it was perceived by Americans as a brilliant demonstration of the achievements of civilization and high culture in their homeland, and as the culmination of a process that had begun four hundred years earlier with the arrival of Columbus.

The London exposition of 1851 had not included painting as an exhibit category because it was not an industrial product. The first universal exposition held in Paris four years later, however, and every succeeding international industrial fair, included a fine arts section, namely painting and sculpture. Thereafter, nationalism was linked with the development of a national style in the fine arts at the fairs, and the fine arts sections drew ever more public attention, becoming a source of international prestige as well as a marketing opportunity for artists.

Within the wide range of subjects and styles selected by the juries for the United States' fine arts exhibit at the Chicago World's Columbian Exposition, paintings of the West and the frontier wars were scarce. Indians were represented, mostly in sculptures, as physical "types," such as in *Ghost Dance* by Paul Wyland Bartlett, or were depicted fighting with animals, such as in Bush Brown's *Buffalo Hunt* or Douglas Tilden's *Indian Bear Hunt*. No traces of the bloody conflicts that had taken place only a few years before were evident. The subjects of social conflict and industrial workers were rare. Among the most celebrated paintings were those by John Singer Sargent, Thomas Eakins, James McNeill Whistler, Julius Stewart, and Mary MacMonnies, who portrayed the pleasures of the urban elite. France was considered the model to emulate, and the prevailing image of the United States in the fine arts exhibits was that of a serene, highly civilized, urban Parisian bourgeoisie. Many of the artists had trained or lived in France.

In 1892 and 1893, two large paintings of American frontier subjects were exhibited at the Paris Salon: *The Captive* and *Mourning Her Brave*, both by Irving Cause. In the United States, Frederic Remington first showed his paintings in January 1893. Popular interest in frontier spectacles seems to have increased at this time; Buffalo

Bill's "Congress of Rough Riders of the World," excluded from the Columbian Exposition, had great success in Chicago as a parallel popular attraction. But in the exposition, the "wild" aspects of the United States were set aside, hidden by idyllic images of prosperity.

The Argentinean paintings were not exhibited in the fine arts building, but rather in the Manufactures and Liberal Arts building among a diversity of the country's goods. *La Vuelta del Malón* received little attention and was considered more a record of the country's past than a work of art. But in Buenos Aires the painting was already celebrated, and the medal it won was considered a triumph for incipient national art.

A third subject studied was the mythical image of the cowboy as it appeared not only in texts and images, but also in Wild West shows. The popularization of this archetypal character and its subsequent role in cinema and television became an important part of my research. Simultaneously, Argentina was viewing the mythical figure of the gaucho as a frontier character on stage, in literature, and in paintings. Although the images of the cowboy and gaucho eventually diverged, they both appeared as nostalgic symbols of a vanishing world.

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LUIZ RENATO MARTINS

The Plane and the Montage: Elements of Formalism and Modernism in Florence, Paris, and New York

My research focused on the topic of opticality, a metaphysical concept that emerged in Florence in the fifteenth century in philosophy and art. This new articulation of the concrete and the abstract, or the sensible and the supra-sensible, gave rise to the idea of “aesthetical pleasure” and “disinterested judgment of taste.”

I traced the evolution of this new philosophical principle to Paris in the nineteenth and twentieth centuries, where it became rooted in empiricism and positivism. I considered the strategies of a number of painters, such as Edouard Manet, Edgar Degas, Vincent van Gogh and Paul Cézanne, whose individual styles question impressionism’s premises of opticality and the associated idea of “flatness.” These artists developed their own poetics in consonance with a critical reflection on the new status of labor in society.

Cubist collage was considered the first act of building a new pictorial plane based on materialistic grounds, that is, effectively released from idealistic aesthetic principles. I compared the structural principles of collage with contemporary theories of montage and looked at two paradigmatically opposed interpretations of collage, namely Clement Greenberg’s formalist approach and G. C. Argan’s materialistic approach, which combines elements of phenomenology and Marxism.

I questioned the assumption that post-1945 New York school painting, following in the steps of collage, developed a new picto-



Jackson Pollock,
Number 1, 1950
(Lavender Mist),
1950. National
Gallery of Art,
Washington,
Ailsa Mellon
Bruce Fund

rial paradigm independent of artisan patterns and of the eighteenth century's Enlightenment principles. The works of Jackson Pollock, Marcel Duchamp, and Mark Rothko served as case studies. These artists negated the difference between art and craftsmanship, a critical act of disjunction that engendered new modes of production.

Duchamp, using the tools of irony and absurdity, dissected the historical transformation of the nature of art, at once highlighting and concealing the artist's hand. Pollock's work was viewed as emphatically "nonretinal," a term used by Duchamp, a critic of optical-formalism. I also considered Pollock's works within the context of contemporary anticapitalist criticism. The drip method's innovative choreography can be viewed as an allegory for the opposition to the industrial mode of production, to the cadence dictated by the

assembly line. As in Charlie Chaplin's classic film *Modern Times* (1936), which mimics the role of industrial worker, the flow of the body in Pollock's drip method suggests the possibility of a free and sovereign working force, emancipated from the psychological conditioning of the machine.

I concluded my study with a comparison of Pollock's paintings with Rothko's works, which were often described as "pure" in pictorial terms. The purpose of the analysis of Rothko's paintings, specifically his later works, such as the Rothko Chapel in Houston, was to examine the ways in which these artists synthesized the modern European tradition and created a new technique, a spontaneity that was far from opticality's original premise.

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LUZ MERINO

The Influence of American Art Deco Graphic Design on Cuban Magazines of the 1920s and 1930s

The term art deco emerged in the 1960s as an attempt to redefine the style that prevailed during the 1920s and 1930s. For those who organized the Paris Exhibition of 1925, the renewed interest in, and celebration of, the decorative arts and architectural design exemplified modernity. In the United States, the impulse for renewal came from Europe, and new ideas were filtered through professional and avant-garde journals and through art exhibitions. Periodicals constituted the first systematic vehicle for the dissemination of the modern movement that later was known as art deco.

For Latin America, a continent characterized by economic dependence and a receptive culture, modernity was associated with change and innovation. But cultural projects stumbled over the contradiction of a weak modernization, from the standpoint of economic, technical, and social development. Unlike Europe and the United States, the paradox arose in Latin America of an exuberant modernism and a deficient modernization. The 1920s are considered by Latin American theorists as a moment in modernism characterized by awareness of the need for sociopolitical changes and of a new sensibility. The educational reform of Cordoba, Argentina (1918), the echoes of the Mexican Revolution (1910), and the founding of leftist parties outlined a process of political and social change in which artists conceived of artistic creation as an agent for social transformation.

Cubans in the 1920s served both as witnesses to and actors in an economic crisis. They took a stand on economic dependence, on the ineptitude of the government, and on the backward state of cultural affairs. Young intellectuals wanted to familiarize themselves with what was happening in the world—defined as European. Not wanting to remain on the margins of new movements, they desired rather to integrate themselves into the grand current of the “isms.” Modernity in Latin America included a substratum of insurgency that comprised both novelty and innovation, but also national affirmation.

Therefore, it is not surprising to find in the 1920s a group of publications that functioned as cultural and political alternatives. One notices the alliance of writers and artists in such publications as *Proa* (Argentina), *Forma* (Mexico), and *Avance* (Cuba). These avant-garde intellectual journals were distinguished by the manner in which their design was based on European models, while incorporating elements of North American magazine illustration. These new publications constructed images from the perspectives of illustrators, caricaturists, and photographers; their work was marked by immediacy, promotional messages, and large-scale technical reproduction derived from advertisements. In general, these magazines circulated in very small editions among intellectuals and artists.

The new visual codes that the vanguard inaugurated were not exclusive to intellectual journals. The so-called variety magazines became important visual vehicles of the new modernism. Contrary to the intellectual periodicals, the variety magazines deliberately used North American models. In the United States, the dynamic process of publicity in the journalistic press was one of the means by which the influence of art deco reached Cuba.

The magazine *Social* (1916–1938) manifested this influence most clearly, beginning with the assimilation and transformation of a set of models. *Vanity Fair* furnished the models with the greatest impact. *Social* deliberately set out to be the conduit for a new sensibility, combining accepted patterns with new visual and textual formulas. One of the important elements to be found in *Social* was the cover, a space dedicated to the formulation of both identity and identification. Structurally, this space was defined by image and typography; it became a visual code in which the image as hierar-

chical element acted as the reading axis. A counterpoint was created with the logo, which was considered a plastic element that moved within the frame of the cover.

Text and image as ordering elements of the surface plane gave rise to a code of visual identification in which the text functioned as a constant and the image as a variable. Within the images the following elements remained constant: the presence of a figure; lines giving emphasis to the silhouette; strong contrasts; the predominance of geometrical elements such as diagonal planes and angular figures; and the use of logos and typography as plastic elements. These constants were intertwined with, and enriched by, variables that bestowed on the image a certain hybrid character. This new image, since it was intended for multiple reproductions, was disseminated in a field of greater influence than that of a painting, so that the new symbolic system was assimilated by a larger bourgeoisie. Its imprint, which can be seen in *Social*, also appeared in popular publications, such as *Caeteles* and *Bohemia*, which were less expensive and were disseminated among different social circles.

For some Latin-American specialists, the simplification of geometrical elements of the design and the lack of abstruse manipulation of forms made art deco a language available to all. In this regard, I do not think that we should discount the influence of North American films on the absorption of this language. The scenography and the sets offered a new design concept that contributed to the dissemination of a new style.

Commercial advertisements, as much as the cover page in *Social*, echoed the new aesthetics. The organic relationship between the text and the illustration, the simplification of the image, and the flat chromatism all acted as unifying elements of the messages found in the publication.

Between 1927 and 1930, the art deco aesthetic became the dominant style for commercial advertising in publications issued in Havana. From there, art deco spread quickly to other spheres. The style was marked by simplification of formal elements, synthesis of composite structures, and the predominance of a dynamic figurative system, all of which resulted in a visual message that was easily assimilated by reading the daily press. Conceptually, this current con-



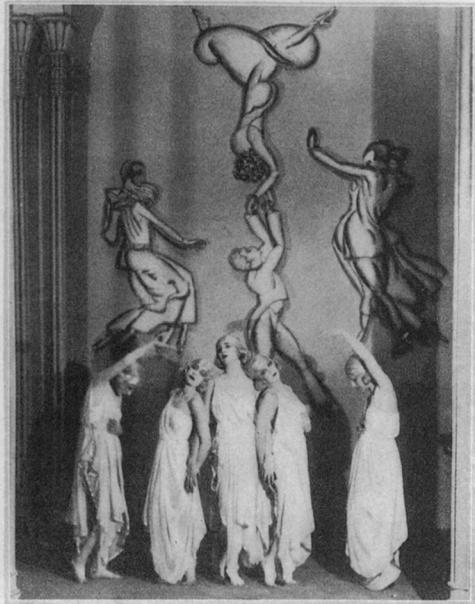
LIKE THE CAFE SCALA, IN BERLIN
At the Rendez-Vous—first Cubist cabaret in America, where Miss Gilda Gray dances nightly. The decorations—a riot of color—are by Richard d'Asir, who has done large wall portraits of well-known people in a Cubist manner. Miss Gray is shown, in repose



THE RUSSIAN EAGLE
Boris Arztybasheff has brought an unmitigated Russian atmosphere into these mural decorations. Leonid Bolotin, the young violinist, is asking Mme. de Tukina, a Russian cinema artist, what she would like to have him play



THE CLUB GALLANT
A new type of cabaret, Viennese in decoration, where the leading caricaturists have contributed wall portraits of famous New Yorkers. Martha Lorber is admiring Conrado Masague's caricature portraits of Naimova, Will Rogers, John Barrymore, John Drew and Nikita Balieff



THE PALAIS ROYAL
At the Palais Royal, where Paul Whiteman conducts the orchestra and Wanda Hoff and her girls dance. Norman-Bel Geddes has created a thoroughly novel form of decoration. Silhouettes of gray wood are thrown in relief against the walls by the brilliant cerie of the chairs and a clever indirect lighting

PHOTOGRAPHS BY BRADLEY

Art is Stealing Rapidly into the Cabaret

New York Has at last Followed the European Fashion of Having Mural Paintings in its Places of Amusement

A page from *Vanity Fair*, March 1923, with a caricature by Conrado Massaguer at lower left. Photograph courtesy of the Library of Congress, Washington

tributed in a decisive way to the relationship between the new political and social consciousness and the cultural vanguard, as seen in a periodical such as *Social*. Similarly art deco channeled a new sensibility that questioned the persistence of the consecrated models that were backed by the more conservative elements of Cuban society.

The interrelationship between *Vanity Fair* and *Social* can be understood from various perspectives, such as the importance of a cover with alternative formats, in particular the presence of art deco toward the end of the 1920s; the layout and the typography; the counterpoint between photograph and image; the interest in granting commercial advertising an artistic value by means of supportive material such as drawings or photographs; and the collaboration of illustrators such as Miguel Covarrubias in *Social* and Cuban illustrators such as Conrado Massaguer and Acosta in *Vanity Fair*.

Social is characterized by the concept of the movable logo used as a plastic element, the presentation of commercial advertisements created by Cuban illustrators, and the mark made by Massaguer as a caricaturist and director of the publication. From a centrist perspective, the art deco discourse found in Havana publications might be seen as a copy two or three times removed from the original. Its identity resided precisely in amalgamation and hybridization. As an expression of economic dependence and of internal sociopolitical contradictions, Latin-American modernism was projected from a distinct vantage point; it made use of recontextualized metropolitan models of dissemination, constructing a new image that corresponded to a significant moment of its historiocultural evolution.

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GUSTAVO LUIS MORÉ

A Bibliographic Handbook of Architecture and Urbanism in the Grand Caribbean, 1492–1995

The possibility of defining a common Caribbean architectural character has in recent years motivated a series of research projects. The Plan CARIMOS, the Conservation of the Monuments and Sites in the Grand Caribbean, is one such project of which this bibliographic study is a part. Based on comparable studies within the field, my goal is to place in perspective an area that embraces the archipelago of the Antilles, also known as the West Indies, and all of those countries that border the Gulf of Mexico and the Caribbean Sea, forming an arc from the Atlantic coast of Florida to the Guyanas. The common denominator among them is undoubtedly the shared geopolitical and historical experience that was created by the arrival of Columbus. Only in this way can one conceive that such diverse cultures would share the aesthetic characteristics in terms of perception of form and space found in the architecture of the region.

If we exclude the extraordinary case of Mexico and the areas of Central America, where there flourished a Precolumbian culture with well-developed architectural and urban characteristics, it is possible to assert that the region did not possess traces of developed architecture in the precolonial period, facilitating the introduction of European building plans, which were completely foreign to the islands. The Grand Caribbean, so often called the “Imperial Border,” experienced many different cultural influences: Spanish, English, French, Dutch, Danish, and North American. Today, this world is more in-



Museum of Natural Sciences, Pinar del Rio, Cuba.
Photograph:
Helen Tangires

terconnected. I argue, however, that the reception of these influences has always been tempered by a melting pot that amalgamates and transforms, rather than adopting with total fidelity the patterns that arrived on our peripheral shores. This process has resulted in a vigorous eclecticism that is detectable at many different points in the history of the architecture of the Grand Caribbean and that is intimately connected with the destiny of the *mestizo* and related cultures.

With this thesis in mind, I developed a system of classification and annotation for a bibliographic catalogue, which, while still in

progress, currently consists of more than eight thousand entries. It is important to note that literature devoted to architecture of this region is very poor. In addition, the Antilles archipelago suffers from a condition described as being “marginal among the marginals,” since the scarce international literature on architecture in Latin America generally does not mention the architecture of the Caribbean Islands. One reason for this is the difficulty of accessing a territory that is fragmented both geographically and culturally; another is the limited market for, and the fragile local economies hindering the development of, a stable scholarly publications industry.

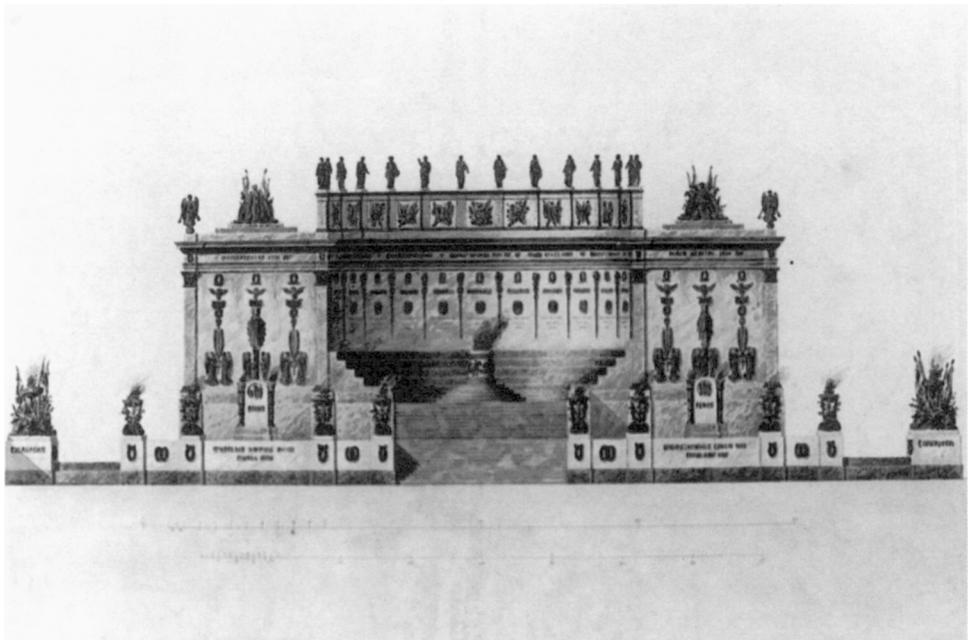
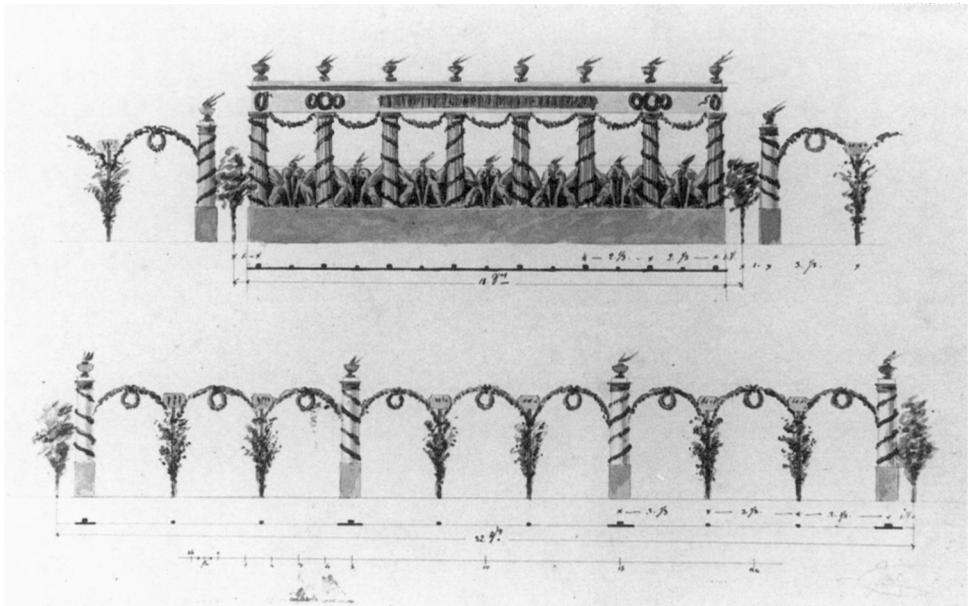
The primary documents pertaining to the colonies are found in the imperial archives of their respective countries. Indeed, the most important accounts have been published in collections such as those of Diego Angulo Iníguez, who wrote on the Spanish territories of Ultramar (1939). Only those countries on “terra firma,” such as Mexico, Colombia, Venezuela, and the United States have been able to maintain a copious and stable production of research, ranging from the colonial past to the contemporary. With an early dedication to publication, Cuba led the way, followed by the Dominican Republic, Puerto Rico, Panama, and Costa Rica. Some important scholarly studies have been dedicated to the Lesser Antilles, particularly by the Dutch. At the beginning of the century, Martin Noel and Mario J. Buschiazzo of Argentina began a very important program of studies by Americanists on a continental scale, aimed at identifying an architectural style of a clear Iberoamerican identity. Other specialists in the field include Manuel Toussaint (Mexico), Carlos Arbeláez Camacho (Colombia), Graziano Gasparini (Venezuela), Joaquín Weiss y Sanche and Erwin Walter Palm (Dominican Republic), C. F. Temminck-Groll (Dutch Caribbean), and David Buisseret (British Caribbean); these scholars are among a select group of experts who have produced works of paramount importance to the study of architectural history of their respective countries.

A large portion of the material collected for this bibliography was derived from articles in periodicals. With their generalized perspectives, these articles have played a fundamental role in balancing the absence of primary sources. Cuba, for example, initiated in 1889 the publication of a magazine that eventually became *Arquitectura*, ed-

ited by the Colegio Nacional de Arquitectos from 1926 to 1959. After the Cuban Revolution in 1960, this publication changed its editorial orientation and its name to *Arquitectura Cuba*. Colombia produced *Proa* (1946)—now part of the Sociedad Colombiana de Arquitectos—and *Escala* (1970), which is dedicated to the theory and the presentation of contemporary themes. Other periodicals such as *Apuntes* cover the colonial past. The faculty of architecture of the Universidad Central de Venezuela began *Punto* in 1962, and the Centro de Investigaciones Historicas y Estéticas produces *Boletín del C.H.I.E.* Mexico has made notable editorial efforts with the *Anales del Istituto de Investigaciones Estéticas*; the magazine *Arquitectura*, which was directed by Mario Pani from 1938 to 1972; *Cuadernos de Arquitectura Virreinal*; *Arquitectura Mesoamericana*; *Conservación del Patrimonio Artístico*; *Artes de México*; and *Arquitectura: A*. Other publications include *Revista del Colegio de Arquitectos* and *Habitar* (Costa Rica); *Revista Ingeniería y Arquitectura* (Panama); *Jamaica Architect* (Jamaica); *Environ* (Trinidad); and *Searching* (Virgin Islands). The vertiginous development in Puerto Rico in the 1960s and 1970s was summed up in the magazine *Urbe*. For several years the Colegio Dominicano de Ingenieros y Arquitectos published its own periodical, *Codia*, which, together with *Archivos de Arquitectura Antillana*, *Arquivox*, and *Arquitexto*, was among the most prestigious in the country.

My research was conducted in Washington and in New York, and was completed in Mexico City. The publication of this study is forthcoming and is intended to benefit future scholars of architecture and urbanism in the Grand Caribbean.

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MARÍA LÍA MUNILLA LACASA

Celebrating the Nation: Ephemeral Art in Revolutionary Festivals in the United States, Argentina, and Mexico

This study examines the ways in which commemorative festivals, organized in Buenos Aires after the outbreak of the revolution against the Spanish empire in 1810, contributed to the construction of national identity. Specifically, my research concerns the artistic displays that were erected temporarily in the city, as privileged tools in spreading new revolutionary ideas.

Interest in commemorative celebrations and their pedagogic function in the establishment of new political systems has grown since students of the French Revolution first considered the topic twenty years ago. Prior to those historical studies, researchers had looked at the role of art during the French revolutionary movement, but despite the importance of this and subsequent work by scholars in Europe, the United States, and Mexico, festivals did not draw significant attention from Argentinean scholars.

From the beginning of the revolution in Argentina, patriotic celebrations played a fundamental role in social, cultural, and political life. Following the collapse of the colonial regime, the celebrations offered to the citizenry a framework of identity and a sense of belonging to the new, emerging order. In the commemorative festivals that took place in the first half of the nineteenth century, Argentineans celebrated their heroes and their victories. It was also during this period that the Argentine state was developing into an independent and sovereign nation. In this context, ephemeral artis-

Two designs by
Carlo Zucchi,
*Ephemeral
Colonnade* and
*Altar for the
Fiesta de la
Federación*,
c. 1831–1835,
Buenos Aires

tic expression, such as temporary architecture, paintings, and sculptures, had an important role in the diffusion of new ideas. They symbolized discourses about the new social and political order, as well as the agenda of the ruling elite for the future of the nation and the city.

Argentina, Mexico, and the United States underwent similar revolutionary processes almost simultaneously: the United States between 1775 and 1788, Argentina between 1810 and 1816, and Mexico between 1810 and 1821. During the fellowship the similarities and differences in the way such commemorative celebrations accompanied the transformation of these countries from colonies into independent states were analyzed. A critical aspect of my work was comparison of various ephemeral artistic constructions in the cities' public spaces. I questioned the ways in which ornamental displays celebrated the historic events of each country, and what kind of architectural and artistic language was chosen for the construction of the ensembles of triumphal arches, fireworks, winged victories, and national symbols that adorned patriotic celebrations. Moreover, I considered the creators and designers of the ornamental displays. Were they recognized artists who followed existing iconographic programs? What was the role of skilled artists in the diffusion of the new ideas about revolution and independence, in the construction of the first images of the national heroes? How did the patriotic festivities contribute to the circulation of these portraits? Finally, was the state an active agent in the promotion of a so-called "national" art?

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ANGEL M. NAVARRO

Italian Drawings in the Museo Nacional de Bellas Artes, Buenos Aires

The Museo Nacional de Bellas Artes' collection of old master drawings consists primarily of works from the collection of John Bayley, purchased in Rome in 1907 by Eduardo Schiaffino, founder and director of the museum. Since that time only a few drawings have been added. The Bayley Collection comprises approximately six hundred works, according to the catalogue for the Roman auction, including drawings by Raphael, Michelangelo, Guercino, the Carracci, Rembrandt, and Rubens. Following its arrival in Buenos Aires in 1908, the collection stirred many debates concerning not only the authenticity and attributions of the works, but also its acquisition history, which was a factor in the dismissal of Schiaffino as museum director in 1910. Despite the controversy, the drawings were never seriously studied, and until recently remained largely in storage.

In 1993, upon the request of the museum's former head of documentation, I began to study the drawings. I prepared an inventory of all except the works of the Spanish school. This provided an exceptional opportunity to work with the 498 Italian drawings, the largest part of the collection. I identified copies, signed works, supports, watermarks, provenance, and artists' techniques. I revised attributions that had been given to works when they entered the museum's collection. The resulting summary catalogue, *Dibujos Italianos (siglos XVI al XIX) en el Museo Nacional de Bellas Artes*, was published in 1998.

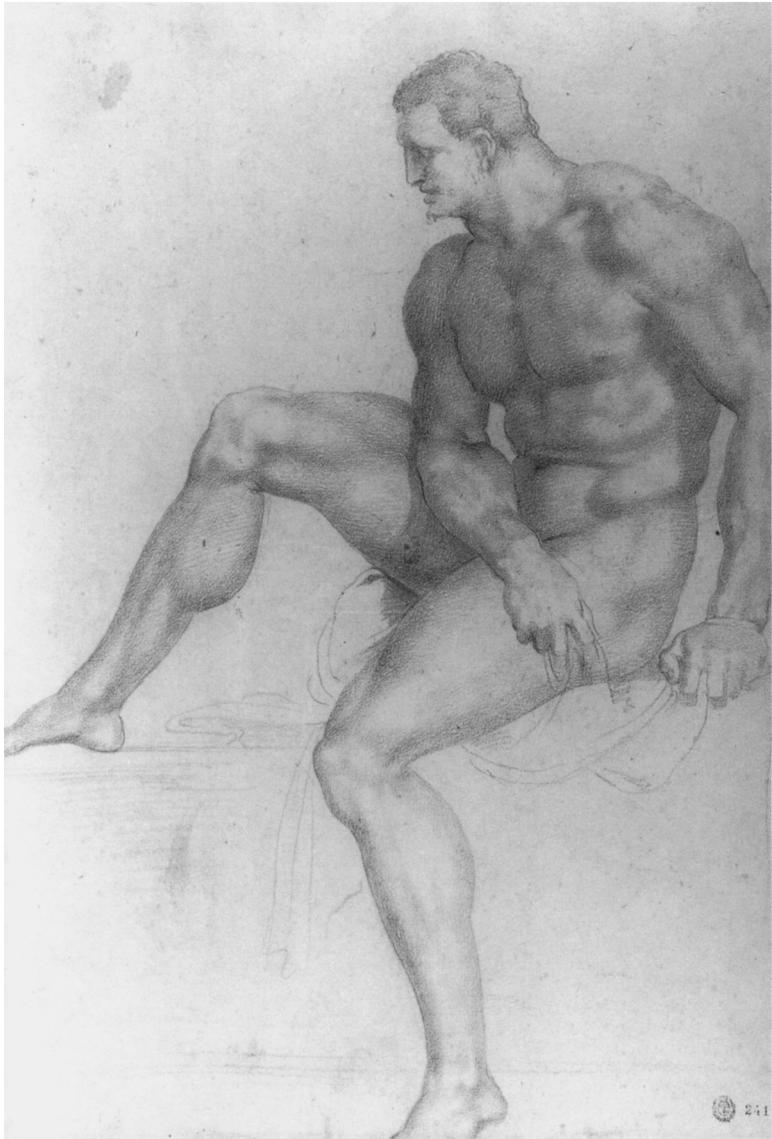
This catalogue paved the way for a proposed catalogue raisonné of the most important drawings in the collection, and I began working on this during the ARIAH fellowship. Two months were spent in the department of prints and drawings at the Metropolitan Museum of Art in New York, where I researched approximately thirty works of art, focusing on the confirmation of the standing attributions.¹ Bibliography related to the collection was consulted and comparative analysis undertaken to assess stylistic affinities, which might lead to new attributions. I was also able to discuss with curators various issues pertaining to my research.

Each drawing was compared with others by the same artist, and where possible, a date was proposed. In some cases, the drawings were related to other works by the artist, or they were identified as preparatory drawings for well-known paintings.²

In a few cases, new attributions were proposed. For example, a drawing once thought to be by Guercino (inv. 15) is now considered a work by the “Falsario” hand. Tentative new attributions were proposed for two drawings, the first possibly by Palma il Giovane (inv. 72) and the second possibly by Giovanni Balducci (inv. 440).

My research on a Guido Reni drawing led me to a drawing of a child’s head, tentatively attributed to the artist, in the photography archive of the department of prints and drawings at the Metropolitan Museum of Art. I argue that it is a work by Reni and furthermore, that it is a study for the infant Jesus in the painting *The Virgin and the Child* in the collection of the North Carolina Museum of Art, Raleigh. Bibliographic research allowed me to find new information on other works. One drawing, which had originally been attributed to Parmigianino (inv. 237) is actually a copy of a figure that Guido Reni included in one of his early engravings. Reni was deeply influenced by Parmigianino. Two other works were also identified as copies: one (inv. 497) is after a painting by Guercino, and the other (inv. 652) is from a print after a drawing by Orazio Sirani.

With the newly gathered information, I delivered a paper at the biannual Jornadas del CAIA, Centro Argentino de Historiadores de Arte, discussing works that have been attributed to Guido Reni in the Museo Nacional de Bellas Artes. I also hope to write an article about some of the drawings I researched.



Baccio Bandinelli,
Study for Hercules, date unknown. Museo Nacional de Belles Artes, Buenos Aires

The eight weeks spent at the Metropolitan Museum of Art were very profitable.³ The number of works studied and the results obtained permit me to echo the words of Nicolas Turner and Philip Pouncey, “an attribution a day keeps depression at bay.”⁴

Instituto de Teoría e Historia del Arte, “Julio E. Payró,” Buenos Aires, Argentina

1. Most of the attributions were confirmed, including the following: inv. 12 (Creti); inv. 18 (Morazzone); inv. 20 (Palma il Giovane); inv. 45 (Bertoja); inv. 48 (Ligorio); inv. 83 (Pupini); inv. 104 (Canuti); inv. 142 (Palma il Giovane); inv. 165 (Rosa); inv. 171 (Gauli); inv. 173 (Parmigianino); inv. 175 (Petrazzi); inv. 248 (G. M. Della Rovere); inv. 255 (Baglione); inv. 257 (Casolani); inv. 262 (C. Corte); inv. 382 (Barocci); inv. 406 (Ligorio); inv. 423 (Cavedone); inv. 438 (Boscoli); inv. 486 (Cambiaso); inv. 545 (Reni); inv. 538 (V. Castello); inv. 661 and inv. 668 (Bandinelli); inv. 714 (Barocci); inv. 716 (Salimbeni); and inv. 1255 (Aquila).

2. Two works by Palma il Giovane were identified as preparatory drawings. The first (inv. 20) was related to a lost painting engraved by Sadeler, while the second (inv. 142) is a preparatory drawing for *Saint Thomas Aquinas with Angels*, a painting for the demolished church of Santa Lucia, now in the Chiesa di San Geremia, both in Venice. A work by Domenico Maria Canuti (inv. 104) is a study for a figure in his *Madonna in gloria d'angeli*, in Santa Maria Assunta (Siena Cathedral). Another drawing (inv. 171) is a study for a fresco decoration entitled *The Trinity in Glory* that Gauli painted c. 1605 in the church of Santa Maria sopra Minerva in Rome. Two works by Federico Barocci were also identified, the first (inv. 392) an early study for the decoration of a hall of Pio IV Casino in the Vatican, the second (inv. 714) a study for the figure of Saint Elizabeth for the *Madonna della gatta*, a lost painting from which many drawings have survived. Finally, a Guido Reni drawing (inv. 545) was identified as a study for *The Virgin and the Child*, now in the collection of the North Carolina Museum of Art, Raleigh.

3. I would like to thank Marian Burleigh-Motley and Marcie J. Karp, as well as the members of the education department and the Watson Library for their help. I also thank members of the department of prints and drawings, especially George Goldner and Carmen Bambach.

4. Philip Pouncey, *The Study of Italian Drawings* (London, 1994), 109.

Manatí Archaeological Project

In May of 1988, the Instituto Nacional de Antropología e Historia and the Universidad Veracruzana initiated an archaeological excavation in El Manatí, in the state of Veracruz, Mexico, with the purpose of confirming and contextualizing cultural artifacts belonging to the Olmec culture. These objects were found on the west side of the mountain Cerro Manatí, near some springs. Within a month, information was obtained that allowed for verification of the find, and for the beginning of new understanding of its cultural significance.

Study of the location, geography, and ecology of the area suggested a place of ritual offerings dedicated to natural elements. Our first questions were, and still are: Why was this desolate site, with no visible temples, or ceremonial or domestic structures, chosen for important ritual practices? Was it a site shared by several communities? Was the offering provoked by prolonged periods of drought or, to the contrary, flooding? Finally, what was its significance and how can one interpret the symbolic messages from the samples recovered?

Cerro Manatí is a saline mound surrounded by a group of interconnected lagoons (Laguna del Manatí and La Colmena) that emerges from the coastal plain. It and Cerro del Mije and La Encantada are the only mounds visible in the low valley of the Río Coatzacoalcos. Even though its elevation is only one hundred meters above sea level, Cerro Manatí must have functioned very well as a geographical point of reference, for one can see it clearly even from San Lorenzo.

The results of subsequent investigations allowed us to hypothesize that it was a sacred site. Cerro Manatí's proximity to fresh water must have played a role in its selection for important religious practices. The artifacts must also have had some kind of semiotic or symbolic importance, especially in relation to the cult of sacred mountains, water, and the elements.

We now know that the site was a sacred space for thousands of years, and that its use varied over time. The data indicate that the first offerings were placed around 1600 B.C.E. and consisted mostly of axes made of green stone such as jade, serpentine, and schist. We have also found rubber balls dating to this era. This discovery, during the last dig (1996), consisted of an impressive collection of seven balls of various sizes (the largest measuring forty-one centimeters in diameter), which were associated with more than forty axes, all made of extremely fine stone and very well finished.

Ceramic shards and fragmented mortars have been recovered in this same context. It is interesting to note the absence of obsidian and of figurines. The types of ceramics and their shapes are quite similar. The mortars, invariably broken, have decorations intimately related to ritual practice rather than to domestic or secular use. This group of ceramics is similar to that found in Chiapas, which corresponds to the Barra and Locona phases and is considered pre-Olmec. Also relevant is the recovery of a great variety of seeds (round coyol, anonaas, jobo, nache, and semilla del diablo), as well as various types of peas (coapinole, probably grains of corn, copal, and a type of resin apparently derived from coapinole).

Around 1200 B.C.E., a massive burial of wooden anthropomorphic busts occurred, whose location denotes a preconceived plan. The busts were found in various positions following a north-south axis and were placed individually or in groups of two or three. The majority was found face up with wooden canes in the shape of lances or serpents on either side. In addition, stems of plants were found tied with double thread. Also notable are the specimens accompanied by human bones of newborns, and perhaps fetuses, the majority of which are dismembered. Balls of ore and groups of axes made of green stone such as jade were coarsely finished and not at all like those of the more ancient offerings.



Anthropomorphic wooden bust, 1200 C.E., El Manatí, Veracruz

This impressive sacred site is notable not only for the quantity of buried busts but also for the complexity of the associated objects. The project recovered eighteen complete pieces, which, when added to the three found by peasants, represent an unusually large quan-

tity. An exceptional group among the offerings is a series of fine white clay blocks that contain small axes embedded at the center, with their edges turned outward. The blocks were also placed strategically in a symmetrical and systematic pattern generally following a north-south axis. These date to the same period as the busts.

Although this project was only recently begun, through the study of local geography we will begin to better understand the sacredness of this site, for we are now certain that it was not randomly selected. Its configuration suggests a specific understanding of the natural elements and reflects religious ideology and cosmology known from earliest Olmec times. We believe that we are seeing the cultural and religious foundation of subsequent societies such as at Teotihuacán and that of the Mayas, the Mixteca, and even the Aztecs, who honored nature and agriculture, and considered sacred mountains, the *axis mundi*, springs, aquifers, and caves. This culture apparently deified children as well, and there is evidence of sacrifices associated with water and fertility. Semiprecious stones such as green jade (symbolizing water, planting, and harvesting), as well as rubber and hematite (symbols of blood and movement), also figure prominently in the rituals of this culture. In summary, there appear to have been rituals and offerings intended to perpetuate the species and to maintain the balance of humanity, all of which were driving forces and whose symbolic legitimacy remains.

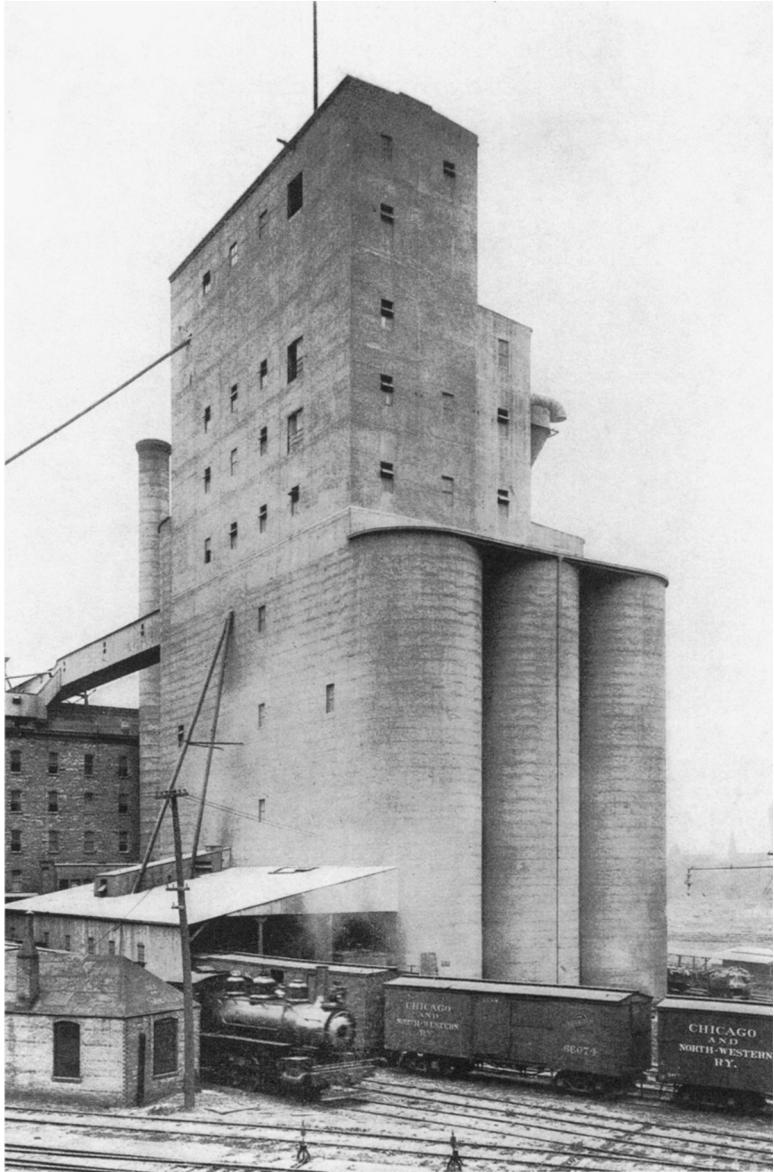
Universidad Veracruzana, Instituto de Anthropología, Veracruz, Mexico

On Grain Elevators: Monumentality and Objectifying Consciousness in Early Modern Architecture

In 1913 Walter Gropius wrote in the *Jahrbuch der Deutscher Werkbund* that “the modern architect must develop his aesthetic repertoire from forms stamped with precision, with nothing left to chance: clear contrast, the ordering of the members, symmetry and unity of form and color.” These words were illustrated with photographs of grain elevators and silos. Through these photographs, architects began to see grain elevators as artifacts embodying signs of modernity, a perception that bore implications for the discipline of architecture itself. The grain elevator was not simply a useful icon of an industrial aesthetic: it was an icon for the new conception of the monumentality of the sculptural object as well as a sign of the objectifying consciousness of modern architecture.

My project is an inquiry into the various trajectories of the grain elevator as sign of modernity. First, I trace the genealogy of the grain elevator, placing special emphasis on the images that were published by modern masters, as well as its forms and shapes. Although research trips across Canada and the United States to visit archives provided documentation, the real excitement came with visiting the elevators in their own landscape. Second, I studied the engineering publications that recorded significant achievements in the development of the design, construction, and technology of grain elevators, with emphasis on construction and material technology (reinforced concrete and fireproofing).

Corn silo of the Washburn Crosby Company, Minneapolis, Minnesota, c. 1910. Collection Centre Canadien d' Architecture/ Canadian Centre for Architecture, Montreal



Finally, I investigated the origins and circulation of grain elevator images in the complicated network of art and architecture movements in the early twentieth century (futurism, expressionism, constructivism, rationalism, and so forth), and their link with engineering publications and manuals. I also examined the diffusion of these photographs throughout the avant-garde, paying special attention to the role of photography in “objectifying” architecture.

Pontificia Universidad Católica de Chile, Facultad de Arquitectura y Bellas Artes,
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ADRIANA VAN DEURS

Catalogue Raisonné of the Sculpture Collection of the Museo Nacional de Bellas Artes, Buenos Aires

This cataloguing project was carried out by a team working at the Instituto de Teoría e Historia del Arte, “Julio E. Payró,” at the Universidad de Buenos Aires. It is part of a long-range research plan to complete the catalogue raisonné of the patrimony of the Museo Nacional de Bellas Artes, Buenos Aires.¹

The sculpture collection consists of works dating from the fourteenth to the twentieth century, belonging mostly to European and Argentine schools. My research project focused on the Italian and French works.² The Italian collection comprises sixty objects that fall into two groups, those from the sixteenth and seventeenth centuries, and those dated to the nineteenth and twentieth centuries.

In the first group of Italian sculptures there are five bronzes from the Alfredo Hirsch Collection, given to the museum by his descendants in 1983. Comparison with other works attributed to the same artists or of the same date as those in the Buenos Aires museum collection was essential, in that direct observation of the characteristics of each artist’s oeuvre, such as the quality of the cast, the treatment of surfaces, the use of patina, and the chisel work, are some of the indispensable elements in the process of ascertaining authorship.

One of the museum’s bronzes entitled *Neptune* (inv. 8647), bought by Hirsch in 1925 in Amsterdam, came from the Miller von Aicholz and Camilo Castiglione collections. It entered the museum with an

Workshop of
Tiziano Aspetti,
Neptune. Museo
Nacional de
Bellas Artes,
Buenos Aires



Gustave Doré,
*La Parque et
l'Amour*. Museo
Nacional de
Bellas Artes,
Buenos Aires

attribution to Tiziano Aspetti by Leo Planiscig, which still stands.³ When I compared our *Neptune* with other works, such as Aspetti's *Mars* from the Frick Collection, however, important differences of quality in the cast and patina were readily apparent. The realization that our statuette may be related to an Aspetti model suggests that we are dealing with the product of a Venetian foundry, produced without Aspetti's participation.⁴

The museum's French school collection consists of 114 works, dating primarily from the nineteenth and twentieth centuries, including artists such as Auguste Rodin, Antoine Bourdelle, Alexandre Falguière, Louis-Ernest Barrias, and important animal sculptors such as Antoine-Louis Barye, Auguste Cain, and Emmanuel Fremiet. I worked mainly with this last group of artists and in particular with two terracottas from the eighteenth and nineteenth centuries. The comparative study and the bibliographic research were very productive. One example was the discovery of Gustave Doré's catalogue, published in the *Bulletin de la Société de l'Histoire de l'Art Français*, which provided fundamental data regarding other known reproductions of the terracotta in the Buenos Aires museum's collection, entitled *La Parque et l'Amour*.

The goal of my research was to gather the necessary data to establish provenance, as well as to evaluate and locate these works within the oeuvre of each artist and within their period in general. The bibliography I have compiled, from information unavailable in Buenos Aires, will ensure that the sculpture catalogue has a solid documentary foundation.

Instituto de Teoría e Historia del Arte, "Julio E. Payró," Buenos Aires, Argentina

1. Angel M. Navarro has already published *La Pintura Holandesa y Flamenca (siglos XVI al XVIII) en el Museo Nacional de Bellas Artes de Buenos Aires* (Buenos Aires, 1994), and *Dibujos Italianos (siglos XVI al XVIII) en el Museo Nacional de Bellas Artes* (Buenos Aires, 1997).
2. Marcelo Renard collaborated with me on this research.
3. *Venezianische Bildhauer Der Renaissance*, Wien, Kunstverlag Anton Schroll & Co, 1921, 565–566.
4. I am grateful to Claudia Kryza-Gersch, then a researcher at the National Gallery of Art, Washington, who made available her unpublished doctoral work, "Studien zu 'Tizian Aspetti'" (Universität Wien, 1996), and to James Draper, curator of the department of sculpture and decorative arts at the Metropolitan Museum of Art for his help.

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Abstracts/Sumário

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Abstracts

Estudio Comparativo de la Pintura Histórica de los Estados Unidos de América y México

El objetivo de este proyecto fue estudiar comparativamente los procesos de producción y recepción de la pintura de historia en México y Estados Unidos de América, a fin de entender la función que este género tuvo en el desarrollo de las identidades comunitarias durante el período de formación de estas dos nuevas naciones-estados. El estudio se concentró en obras cuya iconografía representa sucesos ocurridos en el período que se extiende desde la llegada de Cristóbal Colón hasta la conquista de América. A tal fin, se creó un corpus de obras pictóricas seleccionadas en virtud de su iconografía y relacionadas entre sí por la formación académica europea de los artistas, el uso de determinadas fuentes literarias como Washington Irving, William Prescott y Alphonse de Lamartine, la relación del asunto representado con las creencias religiosas y con la manera en que se concebía al individuo en la época, la significación política de la recepción del pasado y la dispar fortuna crítica de los artistas considerados.

ROBERTO AMIGO

La Ciudad como Artefacto: Representaciones y Realidades

Todo intento de interpretar los aspectos visuales y estéticos de una ciudad requiere que se consideren también su historia económica y política, los materiales y tecnología utilizados en su construcción y las políticas institucionales y prácticas sociales que influenciaron su desarrollo. Este proyecto se concentra en Belo Horizonte, Brasil, como caso de estudio de la creación de una “biografía cultural” de una ciudad. Belo Horizonte, fundada en 1894 como capital del estado de Minas Gerais, tardó menos de una generación en transformarse en metrópolis. A través de su historia, la ciudad ha reflejado

los ideales estilísticos contemporáneos de una ciudad moderna: beaux-arts, neocolonial, art decó y el estilo internacional. La modernidad se logró a través de un complejo proceso histórico de demoliciones, reconstrucciones y juxtaponiciones de formas. Una simple descripción de la morfología y los tipos constructivos no reflejaría esta evolución. Las investigaciones llevadas a cabo en el Center for Advanced Study in the Visual Arts así como en otros lugares de los Estados Unidos de América durante el período de la beca, brindaron nuevas perspectivas sobre temas tales como: diversidad cultural, las relaciones que existen en América entre las prácticas de diseño urbano locales y las provenientes del exterior, y la interconexión entre formas visuales y experiencia histórica. Las complejas tensiones que caracterizan a las ciudades actuales requieren nuevas habilidades por parte de los arquitectos y urbanistas y una nueva sensibilidad en los historiadores dado que todos ellos tratan a la ciudad como artefactos vivos. Adaptarse a este crecimiento multifacético y reconsiderar las categorías de análisis del mismo no implica negar la importancia de la estética visual: una filosofía transhistórica debe ser capaz de responder a las situaciones actuales sin depender de criterios históricos caducos.

HELIANA ANGOTTI SALGUEIRO

Orígenes de los Relieves en Barro de la Arquitectura Prehispánica en el Norte del Perú

La arquitectura—independientemente de si posee carácter monumental o no—es una de las mejores fuentes de información acerca de la organización política, religiosa y social del Perú prehispánico. De hecho, es a partir de los restos arquitectónicos existentes que se han formulado propuestas teóricas que permiten entender a las sociedades precolombinas. Por razones aún desconocidas, la mayoría de las construcciones prehispánicas en adobe se concentró en la costa norte del Perú. Éstas se distinguen no sólo por su tamaño sino también por sus elaborados muros, decorados con pintura mural o re-

lieves en barro. Cronológicamente, se extienden desde el período Horizonte Temprano (1.500 años A.C.) hasta el período Intermedio Tardío (1.470 años D.C.) aproximadamente. A fin de entender el desarrollo y la evolución de estas decoraciones en la arquitectura de la costa norte del Perú, es fundamental realizar un análisis *in situ* así como un estudio del emplazamiento de los muros en su contexto geográfico. En los últimos tiempos, el descubrimiento de nuevos sitios como Huaca Verde, Tombal y Santo Domingo (todos los cuales corresponden al período más temprano del desarrollo cultural de la región) permitió alcanzar una mejor comprensión del nivel tecnológico y de las concepciones religiosas, políticas y sociales de las sociedades que confeccionaron los relieves.

JESÚS BRICEÑO ROSARIO

Expresionistas en América

El proyecto es un estudio del impacto que tuvo la emigración en la vida y obra de artistas que, en la primera mitad del siglo XX, abandonaron Alemania Central y Europa Oriental para dirigirse a los Estados Unidos de América y Brasil. La hipótesis fundamental es que el deseo de emigrar se basaba en la creencia personal en la posibilidad de renacimiento en el “Nuevo Mundo.” En base al material colectado durante la beca, puede afirmarse que la fuerte y utópica atracción por América, fue inventada por los artistas europeos en un intento por resolver su propia crisis cultural. El estudio explora el sentimiento de enajenación y alienación por no ser americanos que siguió a la emigración real de estos artistas—específicamente George Grosz y Lasar Segall—y la manera en que este sentimiento se expresó en su obra americana.

VERA BUENO D’HORTA

Arte y Violencia en América Latina: Una Visión Comparativa

La propuesta forma parte de una investigación más amplia que estudia la atmósfera cultural generada por el índice elevado de violencia que se experimentó en América Latina durante la década del sesenta, cuando el futuro incierto y múltiples y volubles actos de violencia entre nosotros ocultaban síntomas disturbadores de una profunda ansiedad. Se analizaron manifestaciones artísticas producidas en el cono sur, específicamente en Brasil y la región andina, a fin de compararlas con el caso mexicano. El estudio relaciona experiencias análogas (que sin embargo eran desconocidas fuera de sus ámbitos inmediatos) y explora las ideas que derivan de sus similitudes al mismo tiempo que pone de relieve sus diferencias, teniendo en cuenta no solamente elementos formales sino también aspectos teóricos tales como: lucha por el poder simbólico, estrategias de apropiación, pérdida y restauración del aura, modernidad nativa, (post)modernidad y periferia. Se propone llegar a una comprensión más perfecta de las intrincadas relaciones entre arte y política, violencia y cultura y poder fáctico y poder simbólico en América latina, un contexto profundamente marcado por esas variables.

GUSTAVO BUNTINX ARMAGNO

El Vestido Indígena en la Provincia de Trujillo durante el Virreynato, Siglos XVI–XIX

Fernand Braudel afirma que la historia del vestido es menos anecdótica de lo que generalmente se cree dado que ella implica una serie de problemas que incluyen tanto la materia prima y el proceso y los costos de fabricación, como las fijaciones culturales de la moda, las prácticas comunes de la comunidad, las costumbres personales de los individuos y las jerarquías sociales. La historia del vestido es una de las manifestaciones más importantes de la cultura material y de la vida cotidiana y a partir de ella se puede comenzar reconstruir el funcionamiento de una sociedad en un período determinado.

Esta investigación explora los sectores de la sociedad indígena que continuaron usando sus atuendos tradicionales en tiempos de la dominación española, los factores que intervinieron en la continuidad de su uso y cómo desapareció. La ausencia casi total de fuentes pictóricas en esta área de estudio llevó a consultar los informes de cronistas y viajeros de la época así como la documentación existente en los archivos de la ciudad de Trujillo.

JUAN CASTAÑEDA MURGA

La Arquitectura durante la Época de la Política del Buen Vecino: Intercambio Arquitectónico entre Brasil y los Estados Unidos de América en las Décadas del 30 y del 40

Durante la década del treinta se produjo en Brasil una animada disputa entre arquitectos modernistas, neocolonialistas y académicos que competían por el privilegio de definir el estilo en que se edificarían los numerosos ministerios y edificios públicos proyectados por el presidente brasileño Getúlio Vargas (1930–1945 y 1951–1954), que deseaba cambiar la apariencia de la capital de la nación. Brasil experimentaba entonces un boom económico, y Río de Janeiro atrajo el interés de arquitectos como Alfred Agache, Marcello Piacentini y Le Corbusier que no habían encontrado oportunidades de construir en gran escala en Europa a causa de la guerra. La influencia de los Estados Unidos de América, también llegó a ser importante. En 1940, estando ya en vigencia la Política del Buen Vecino, se fundó la Oficina de Coordinación de Asuntos Inter-Americanos (OCIAA). Dirigida por Nelson Rockefeller, esta organización tenía por finalidad incrementar la influencia política, económica y cultural de los Estados Unidos de América en Latinoamérica. La contribución más importante de esa política fue animar a los arquitectos brasileños a distanciarse de los cánones europeos. Los Estados Unidos reconocieron la importancia de los arquitectos brasileños y los dieron a conocer en todo el mundo.

LAURO CAVALCANTI

Pinturas Italianas de los Siglos XVI a XVIII del Museo Nacional de Bellas Artes de Buenos Aires: Un Catalogue Raisonné

La beca brindó la posibilidad de estudiar importantes colecciones de pintura italiana. Las colecciones italianas, en particular, contienen obras de diversos artistas que, por ser menos conocidos, no son incluidos en la literatura general de la historia del arte, pero que son de fundamental importancia para la presente investigación. El estudio directo de las obras fue complementado por una investigación bibliográfica sistemática llevada a cabo en bibliotecas de los Estados Unidos de América e Italia.

La observación y el análisis de las obras originales y el estudio de documentos e imágenes relacionados permitieron concentrar el análisis en los métodos y estilos de los pintores. Esta tarea generó dudas acerca de la credibilidad de ciertas atribuciones a la vez que reforzó la probabilidad de otras. El material y la información reunidos sugieren nuevas perspectivas de análisis que serán de mucha utilidad cuando se realice el estudio de las pinturas italianas de la colección del Museo Nacional de Bellas Artes de Buenos Aires.

MARÍA TERESA ESPANTOSO RODRÍGUEZ

Vanguardia, Modernización e Internacionalismo en la Década del 60 en México y Buenos Aires: Estudio Comparativo

El estudio revisó los presupuestos que subyacen a las historias generales del arte a partir de un estudio comparativo de la articulación del campo artístico en México y en Argentina—o, con más precisión, en Buenos Aires—durante los años cincuenta y sesenta. Estas décadas, fuertemente marcadas por la Guerra Fría, la Alianza para el Progreso y la Revolución Cubana, ubicaron a América Latina en un horizonte de expectativas comunes dentro del nuevo orden internacional de la segunda posguerra, no sólo en el terreno político y económico sino también en el cultural y específicamente en el artístico. Tanto la Argentina como México adoptaron determinados estilos internacionales generados en los centros artísticos

como el informalismo, la nueva figuración, el nuevo realismo, el pop, etc.

Una vez establecidas las similitudes entre los dos ámbitos, fue necesario analizar las diferencias que caracterizaron el desarrollo de ambos espacios artísticos desde su ingreso en la modernidad. Desde esta perspectiva, el papel que desempeñaron en México la alianza entre arte y estado y la interconexión entre los programas artísticos y los programas políticos, el peso de la Academia y de la fuerte tradición nacionalista y muralista que fundó la *escuela mexicana* de pintura, y, finalmente, la presencia política y cultural de los Estados Unidos de América, establecieron condiciones para el desarrollo artístico que no se daban en la Argentina. En este sentido, la ausencia de una tradición como el muralismo y de una academia fuerte y, principalmente, la ausencia del estado como patrocinador de programas artísticos, hizo que la Argentina ofreciese una menor resistencia a las influencias internacionales. Esto no implicó, sin embargo, que no se produjesen resemantizaciones locales de dichos movimientos internacionales. Por lo tanto, la investigación de la modernidad en México y Buenos Aires durante la década del sesenta permite confrontar dos modelos marcadamente diferenciados de desarrollo artístico.

ANDREA GIUNTA

El Rol de los Mitos de Frontera en la Construcción de Repertorios Icónicos Nacionales en la Pintura del Siglo XIX en la Argentina y los Estados Unidos de América

Este estudio investiga la interacción entre palabra e imagen en la creación de un repertorio simbólico nacional en la Argentina durante la segunda mitad del siglo XIX y más específicamente, las imágenes que se refieren al tema civilización vs. barbarie. Cuando Domingo F. Sarmiento conceptualizó esta dicotomía básica en la sociedad argentina concibió al desierto como una fatalidad geográfico-cultural, influenciado por las praderas de James Fenimore Cooper. Desde entonces, los Estados Unidos fueron un punto de referencia permanente en la cultura argentina del siglo XIX, aunque esa influ-

encia no siempre pueda percibirse de manera simple o directa. En las artes visuales en particular los lazos entre ambas tradiciones no son aparentes en una primera aproximación. Sin embargo, hay ciertas similitudes en la iconografía relacionada con las guerras de frontera en ambos países. Las imágenes de cautiverio y rapto de mujeres blancas por los indígenas desempeñaron un papel significativo. Este tópico, que aparece en las crónicas y en la literatura del Río de la Plata a partir del siglo XVI, fue utilizado para justificar actos de despojo y violencia contra los indios, entendidos como criaturas diabólicas que robaban el más preciado tesoro del hombre blanco. Con la llegada en las primeras décadas del siglo de pintores románticos europeos, como Johann Moritz Rugendas, Otto Grashof o Raymond Quinsac Monvoisin, el mito adquirió una dimensión visual no exenta de connotaciones eróticas.

La beca ARIAH también estimuló el estudio de otros dos temas: el paisaje, y en particular, las imágenes del oeste norteamericano como tierra de promisión, y la emergencia de la figura mítica del cowboy no sólo en textos e imágenes sino también en los espectáculos del oeste (*Wild West shows*).

LAURA MALOSETTI COSTA

El Plano y el Montaje: Elementos del Formalismo y del Modernismo en Florencia, París y New York

La primera sección del estudio examina la aparición en Florencia, durante el siglo XV, de una nueva articulación entre lo sensible y lo supra-sensible o entre lo concreto y lo abstracto. Entre las grandes innovaciones en arte y filosofía se destacan la aparición de la opticalidad como categoría metafísica con valor cognitivo-simbólico y la emergencia de tres nociones correlativas: contemplación y, en un nivel embrionario, “placer estético” y “juicio desinteresado del gusto.” La segunda sección se centra en París durante los siglos XIX y XX y en los principios filosóficos del empirismo y el positivismo. El nuevo régimen óptico se estructuró entonces de acuerdo a dos modelos: las ciencias naturales y la especialización debida a la división social del

trabajo. Las investigaciones hechas con la ayuda de la beca puntualizaron las estrategias de pintores como Manet, Degas, van Gogh y Cézanne cuyas poéticas cuestionaron las premisas vigentes: la opticalidad y la idea de “planitud” asociada a ella. Gracias a los nuevos horizontes abiertos por estos artistas se esbozaron tendencias que, además de cuestionar las premisas del Impresionismo, desarrollaron poéticas propias que estaban en consonancia con una reflexión crítica sobre el nuevo status del trabajo y las relaciones sociales mediatizadas por el proceso de comodificación.

La tercera sección de la investigación parte de la hipótesis de que la pintura norteamericana posterior a 1945 (la *escuela de New York*) desarrolló, a partir del collage, un nuevo paradigma pictórico independiente tanto de elementos artesanales como de los principios del Iluminismo del siglo XVIII.

LUIZ RENATO MARTINS

La Influencia del Diseño Gráfico Norteamericano Art Decó en las Revistas Cubanas de los Años 20 y 30

El término *art decó* surgió en la década del sesenta como un intento por redefinir el estilo vigente en las décadas del veinte y treinta. Las publicaciones periódicas constituyeron, al parecer, el primer vehículo sistemático de la difusión del movimiento moderno que posteriormente se conoció como *art decó*.

A diferencia de lo que ocurrió en Europa y los Estados Unidos de América, en Latinoamérica se dio la paradoja de un modernismo exuberante vinculado a una modernización deficiente. La década del veinte es considerada por los teóricos latinoamericanos como un momento del modernismo caracterizado por el reconocimiento de la necesidad de cambios socio-políticos y por una nueva sensibilidad.

Este proyecto se concentra en una nueva forma de publicidad y diseño gráfico que apareció en las revistas intelectuales y publicaciones comerciales de Habana en la década del veinte. Las primeras se distinguen por la manera en que el diseño, aunque formulado sobre la base de modelos europeos, incorpora ilustraciones de revistas

norteamericanas. Estas nuevas publicaciones emplearon ilustradores, caricaturistas y fotógrafos. Su trabajo estaba influenciado por la inmediatez, los mensajes promocionales y la dependencia de técnicas de reproducción a gran escala derivados de los anuncios publicitarios. Pero los nuevos códigos visuales inaugurados por las vanguardias no fueron exclusivos de estas publicaciones: las “revistas de variedades,” también se transformaron en importantes agentes de difusión visual del modernismo. A diferencia de las publicaciones intelectuales, estas revistas adoptaron deliberadamente los modelos norteamericanos.

LUZ MERINO

Manual Bibliográfico sobre la Arquitectura y el Urbanismo en la Historia del Gran Caribe, 1492–1995

Este estudio pone en perspectiva la herencia arquitectónica de una zona que, delineando un arco que conecta la costa atlántica de la Florida con las Guayanas, abarca el archipiélago antillano (también conocido como *the West Indies*) y todos los países costaneros del Golfo de México y del Mar Caribe. El denominador común de estos países es, sin duda, el compartir una experiencia geopolítica e histórica que comienza con la llegada de Cristóbal Colón a las Américas. Sólo así se puede entender que culturas tan diversas hayan podido compartir un fenómeno de índole estético como el modo de percibir y determinar la forma y el espacio. El estudio de la arquitectura de la región indica que, en efecto, hubo un alto grado de intercambio.

GUSTAVO LUIS MORÉ

Celebrando la Nación: Arte Efímero en los Festivales Revolucionarios en los Estados Unidos de América, la Argentina y México

Esta investigación estudia las fiestas conmemorativas que se organizaron en Buenos Aires después del estallido de la revolución

contra el imperio español en 1810. Se trata de un doble análisis: por un lado, considera el papel que tuvieron las celebraciones conmemorativas en la gestación y consolidación del nuevo estado argentino; por otro lado, aborda el tema de los despliegues artísticos que de manera transitoria se erigían en la ciudad como herramientas privilegiadas para la difusión de los nuevos ideales revolucionarios y libertarios.

Argentina, México y los Estados Unidos de América atravesaron casi contemporáneamente por procesos revolucionarios similares: Estados Unidos entre 1775 y 1788; Argentina entre 1810 y 1816; y México entre 1810 y 1821. La investigación llevada a cabo durante el período que duró la beca se concentró en determinar similitudes y diferencias en la manera en que dichas celebraciones conmemorativas acompañaron la transformación de estas colonias en estados independientes.

MARIA LÍA MUNILLA LACASA

Dibujos Italianos en el Museo Nacional de Bellas Artes de Buenos Aires

En 1993 se realizó un inventario de los aproximadamente seiscientos dibujos de escuelas extranjeras que pertenecen al acervo del Museo. El inventario no incluía los dibujos pertenecientes a la escuela española. Fue una oportunidad excepcional para estudiar la escuela italiana que, con cuatrocientos noventa y ocho obras, resultaba la más numerosa. Se identificaron copias y obras originales, técnicas, soportes y marcas de agua, y se determinó la procedencia de los dibujos. Se revisaron las atribuciones con las que las obras habían ingresado al Museo y se propusieron nuevas. De este trabajo resultó el sucinto catálogo *Dibujos Italianos (siglos XVI al XIX) en el Museo Nacional de Bellas Artes* publicado en 1998 por la Facultad de Filosofía y Letras de la Universidad de Buenos Aires.

Este catálogo constituyó la base del proyecto de redacción de un *catalogue raisonné* de las obras más importantes de la colección, trabajo iniciado gracias a la beca ARIAH en el *Department of Prints*

and Drawings of the Metropolitan Museum of New York. El estudio se concentró en treinta dibujos italianos con el propósito de confirmar o cambiar las atribuciones propuestas. El acceso a las colecciones y bibliotecas neoyorquinas permitió realizar una investigación profundizada de las obras seleccionadas.

ANGEL M. NAVARRO

Proyecto Arqueológico Manatí

En mayo de 1988 el Instituto Nacional de Antropología e Historia y la Universidad Veracruzana de México iniciaron un proyecto de rescate arqueológico en El Manatí, estado de Veracruz, México, cuya finalidad era confirmar y contextualizar el hallazgo de un conjunto de elementos culturales correspondientes a la cultura Olmeca. Estos objetos fueron localizados en la vertiente oeste del Cerro Manatí, al borde de unos manantiales. En sólo un mes de trabajo se logró obtener información que permitió verificar el hallazgo y comenzar a tener una mejor comprensión del contexto cultural. Los resultados obtenidos en investigaciones posteriores permitieron postular de manera hipotética que el sitio había sido un espacio sagrado. El Cerro Manatí y sus manantiales de agua fresca debieron jugar un papel determinante en la selección del lugar, destinado a la celebración de importantes prácticas religiosas. Los artefactos identificados deben haber tenido una carga semiótica o simbólica muy importante para esa sociedad, especialmente en relación al culto a las montañas sagradas, al agua y, en general, a los elementos.

PONCIANO ORTÍZ CEBALLOS

Los Elevadores de Granos: Monumentalidad y Conciencia Objetivante en la Arquitectura Moderna

En un texto publicado en el *Jahrbuch der Deutscher Werkbund* de 1913, Walter Gropius comenta que “el arquitecto moderno debe

desarrollar su repertorio estético a partir de formas realizadas con precisión en las que nada haya sido dejado al azar: contrastes claros, ordenamiento de las partes, simetría y unidad de forma y color.” Estas frases fueron ilustradas con fotografías de elevadores de granos y silos. Gracias a ellas, los arquitectos empezaron a ver a los elevadores de granos como artefactos que encarnaban signos de la modernidad, una percepción que tuvo consecuencias para la disciplina de la arquitectura en general. El elevador de granos no fue simplemente un ícono útil de la estética industrial; fue también un ícono de la nueva concepción monumental del objeto escultural y un signo de la conciencia objetivante de la arquitectura moderna. Este proyecto investiga las varias trayectorias que siguió el elevador de granos como signo de la modernidad.

HORACIO ENRIQUE TORRENT

Catalogue Raisonné de las Esculturas del Museo Nacional de Bellas Artes de Buenos Aires

Este proyecto de catalogación fue realizado por un grupo de trabajo del Instituto de Teoría e Historia del Arte *Julio E. Payró* de la Universidad de Buenos Aires, y forma parte de una investigación que tiene por objeto realizar el *catalogue raisonné* del patrimonio del Museo Nacional de Bellas Artes de Buenos Aires.

La colección de escultura comprende obras europeas y argentinas creadas entre los siglos XIV y XX. El estudio se concentró en primer lugar en las obras pertenecientes a las escuelas italiana y francesa a fin de establecer de un modo certero y preciso su procedencia y situarlas correctamente dentro de la producción general de cada artista y del período en general. La bibliografía compilada, que reúne material imposible de hallar en Buenos Aires, permitirá que el catálogo de escultura se base en un exhaustivo corpus documental.

ADRIANA VAN DEURS

Sumário

Estudo Comparativo entre a Pintura Histórica dos Estados Unidos da América e a do México

O projeto estuda comparativamente os processos de produção e recepção da pintura de história no México e nos Estados Unidos da América, a fim de compreender a função que esse gênero teve no desenvolvimento das identidades comunitárias durante o período de formação das duas novas nações-estados. O estudo concentra-se em obras cuja iconografia apresenta acontecimentos do período que se estende desde a chegada de Cristóvão Colombo até a conquista da América. O corpus de obras pictóricas foi selecionado em virtude não só da iconografia mas também da sua relação com a formação acadêmica europeia dos artistas, o uso de determinadas fontes literárias como Washington Irving, William Prescott e Alphonse de Lamartine, a relação do assunto representado com as crenças religiosas e a forma de conceber o indivíduo na época, a significação política da recepção do passado e a fortuna crítica desigual dos artistas considerados.

ROBERTO AMIGO

A Cidade como Artefato: Representações e Realidades

Toda tentativa de interpretar os aspectos visuais e estéticos de uma cidade precisa tomar em conta a sua história econômica e política, os materiais e tecnologias usados na sua construção e as políticas institucionais e práticas sociais características da cidade. Este projeto concentra-se em Belo Horizonte, Brasil, como estudo de caso para a criação de uma “biografia cultural” urbana. Belo Horizonte, fundada em 1894 como capital do estado de Minas Gerais, demorou menos de uma geração em transformar-se em metrópole. Através de sua história, a cidade acompanhou o desenvolvimento de estilos na moda em outras cidades europeias e americanas: beaux-arts, neo-

colonial, art déco e o estilo internacional. A modernidade de Belo Horizonte é o resultado de um complexo processo histórico de demolições, reconstruções e justaposições de formas. Uma descrição simples da morfologia e dos tipos construtivos não refletiria essa evolução. A pesquisa no Center of Advanced Study in the Visual Arts assim como em outros lugares dos Estados Unidos facilitou uma compreensão mais profunda das diversidades culturais típicas das cidades modernas, das relações que existem na América entre as práticas locais de desenho urbano e as provenientes do exterior e da interconexão de formas visuais e experiências históricas no desenvolvimento da urbe. As tensões complexas que caracterizam a realidade urbana no momento atual exigem uma nova sensibilidade por parte dos urbanistas arquitetos, historiadores da arte, e outros que tratam as cidades como artefatos vivientes. Adaptar-se ao crescimento multiface que as cidades experimentam e reconsiderar as categorias de análise não implica negar a importância da estética visual. A filosofia transhistórica deve ser capaz de responder às situações atuais sem depender de critérios históricos ultrapassados.

HELIANA ANGOTTI SALGUEIRO

Origens dos Relevos em Barro da Arquitetura Pré-hispânica no Norte do Peru

Independentemente de possuir caráter monumental ou não, a arquitetura é uma das melhores fontes de informação sobre a organização política, religiosa e social do Peru pré-hispânico. É a partir dos restos arquitetônicos existentes em efeito que se formularam as propostas teóricas que melhor caracterizam as sociedades pré-colombianas.

Por razões ainda desconhecidas, a maioria das construções pré-hispânicas em adobe se concentra na costa norte do Peru. Distinguem-se não somente pelo seu tamanho mas também pelos seus muros ornamentados, decorados com pintura mural ou relevos em barro. Cronologicamente, estendem-se desde o período Horizonte Prematuro (1500 anos A.C.) até o período Intermediário Tardio (1470 anos D.C.)

aproximadamente. A fim de compreender o desenvolvimento e a evolução dessas decorações na arquitetura da costa norte do Peru, é fundamental realizar uma análise *in situ* assim como um estudo do local dos muros no seu contexto geográfico. Nos últimos tempos, o descobrimento de novos sítios como Huaca Verde, Tombal e São Domingos (todos correspondem a períodos anteriores do desenvolvimento da região), facilitou uma compreensão mais perfeita do nível tecnológico e das idéias religiosas, políticas e sociais das sociedades que criaram os relevos.

JESÚS BRICEÑO ROSARIO

Expressionistas na América

O projeto estuda o impacto da emigração na vida e na obra de artistas que na primeira metade do século XX abandonaram a Alemanha Central e a Europa Oriental para dirigir-se aos Estados Unidos da América e ao Brasil. A hipótese fundamental é que o desejo de emigrar baseava-se na crença pessoal em uma espécie de renascimento que esperara o artista no Novo Mundo. Empregando o rico material recolhido durante o tempo que durou a bolsa de estudo, o estudo afirma que a atração forte e utópica que os artistas imigrantes sentiam pela América originou-se da necessidade de superar uma crise de identidade causada pela experiência da emigração. A primeira parte do estudo explora o sentimento de isolamento ou alienação que esses artistas—especificamente George Grasz e Lasar Segall—sentiram na América e como este sentimento exprimiu-se em sua obra americana.

VERA BUENO D’HORTA

Arte e Violência na América Latina: Uma Visão Comparativa

Este estudo faz parte de uma pesquisa maior que estuda a atmosfera cultural gerada pela violência anômala que experimentou-se na

América Latina durante a década de sessenta, época em que o futuro incerto e numerosos e imprevisíveis atos de violência encobriam sintomas perturbadores de uma profunda ansiedade. O estudo analisa as manifestações artísticas surgidas dessa ansiedade na América do Sul, especificamente no Brasil e na região andina, e as compara com o caso mexicano. Relacionam-se experiências análogas (que, não obstante, eram desconhecidas fora de seus âmbitos imediatos) a fim de explorar as idéias que derivam de suas semelhanças, destacando ao mesmo tempo as suas diferenças. O objetivo é levar em conta não só elementos formais mas também aspectos teóricos como a luta pelo poder simbólico, as estratégias de apropriação, a perda e a restauração da aura, a modernidade nativa, a (pós)modernidade e a periferia. O estudo fornece dados para uma compreensão mais perfeita as intrincadas relações entre arte e política, violência e cultura, poder fáctico e poder simbólico em um contexto profundamente marcado por essas variáveis.

GUSTAVO BUNTINX ARMAGNO

O Vestuário Indígena na Província de Trujillo durante o Vice-reinado, Séculos XVI–XIX

Fernando Braudel observa que a história do vestuário é menos anedótica do que geralmente se pensa já que ela implica uma série de problemas que abrange a identificação da matéria-prima, o processo os custos de fabricação as fixações culturais da moda, as práticas comuns da comunidade, os costumes pessoais dos indivíduos e a influência das hierarquias sociais. Porquanto a história do vestido é uma das manifestações mais importantes da cultura material e da vida cotidiana, a partir dela é possível reconstruir o funcionamento de uma sociedade num período determinado.

Esta pesquisa explora os setores da sociedade indígena que continuaram usando os seus costumes tradicionais nos tempos da dominação espanhola e os fatores que interferiram na continuidade do seu uso e influenciaram sua desapareição. A falta quase total de fontes pictóricas em esta área obrigou-nos a consultar os relatórios de cro-

nistas e viajeros da época assim como a documentação existente nos arquivos da cidade de Trujilho.

JUAN CASTAÑEDA MURGA

*A Arquitetura durante a Época da “Política de Boa Vizinhança”:
Intercâmbio Arquitetônico entre o Brasil e os
Estados Unidos da América nas Décadas de 30 e 40*

Durante a década de trinta gerou-se no Brasil um vivo debate entre arquitetos modernistas, neocolonialistas e acadêmicos que competiam pelo privilégio de definir o estilo em que seriam edificados os numerosos ministérios e prédios projetados pelo presidente brasileiro Getúlio Vargas (1930–1945 e 1951–1954), que tentava mudar a aparência da capital da nação. Como o Brasil experimentou nesse momento uma expansão econômica importante, o Rio de Janeiro atraiu o interesse de arquitetos como Alfred Agache, Marcello Piacentini e Le Corbusier, que por causa da guerra não tinham encontrado oportunidades de construção em grande escala na Europa. A influência dos Estados Unidos da América, também chegou a ser importante. Em 1940, foi fundado o *Office of the Coordinator of Inter-American Affairs* (OCIAA) para promover a aplicação da Política de Boa Vizinhança. Dirigida por Nelson Rockefeller, a OCIAA visava incrementar a influência política, econômica e cultural dos Estados Unidos na América Latina. A contribuição mais importante dessa política foi animar aos arquitetos brasileiros a se distanciarem dos cânones europeus. Os Estados Unidos reconheceram a importância dos arquitetos brasileiros e veicularam o seu trabalho no mundo inteiro. O estudo deste fenômeno mostra que nos primeiros anos da década de cinquenta, o modernismo importado à América desde a Europa foi transformado em um estilo mais orgânico que, por sua vez, percorreu o oceano Atlântico em sentido inverso.

LAURO CAVALCANTI

Pinturas Italianas dos Séculos XVI a XVIII no Museu Nacional de Belas Artes de Buenos Aires: O Catalogue Raisonné

A bolsa tornou possível o estudo de coleções importantes de pintura italiana. Na Itália, particularmente, facultou a avaliação da obra de vários artistas que, por serem menos conhecidos, não estão incluídos nas coleções que formam a base da literatura geral da história da arte mas que são de importância fundamental para o tópico da pesquisa. O estudo direto das obras de arte foi complementado por uma pesquisa bibliográfica sistemática levada a cabo em bibliotecas dos Estados Unidos da América e na Itália.

A observação e análise das obras originais, além do estudo de documentos e imagens, permitiram a identificação dos métodos e estilos individuais dos pintores, o que deu lugar a dúvidas sobre a credibilidade de certas atribuições. Por outro lado, a probabilidade de outras atribuições viu-se reforçada. O material e a informação coletados sugerem novas perspectivas de análise que serão de muita utilidade quando o estudo das pinturas italianas da coleção do Museu Nacional de Belas Artes de Buenos Aires for realizado.

MARÍA TERESA ESPANTOSO RODRÍGUEZ

Vanguarda, Modernização e Internacionalismo na Década de 60 no México e em Buenos Aires: Estudo Comparativo

A pesquisa procura revisar as suposições que subjacem às histórias gerais da arte a partir de um estudo comparativo da articulação do campo artístico no México e na Argentina—mais precisamente, em Buenos Aires—durante os anos cinquenta e sessenta. Estas décadas, marcadas fortemente pela Guerra Fria, a Aliança para o Progresso e a Revolução Cubana, colocaram a América Latina em um horizonte de expectativas comuns na nova ordem internacional da segunda pós-guerra, não somente no terreno político e econômico, mas também no cultural e especificamente no artístico. Em ambos países destaca-se a difusão de determinados estilos internacionais gerados nos centros artísticos, como o informalismo, a nova figuração, o novo realismo, o pop, etc.).

Uma vez estabelecidas as semelhanças entre os dois âmbitos, foi necessário analisar as diferenças que caracterizaram o desenvolvimento de ambos espaços artísticos começando com o seu ingresso na modernidade. Desde esta perspectiva, a aliança entre arte e Estado e a interconexão de programas artísticos e programas políticos, o peso da Acadêmia e a forte tradição nacionalista e muralista que deu origem à escola mexicana de pintura, e finalmente, a presença política e cultural dos Estados Unidos da América, estabeleceram condições para o desenvolvimento artístico que não se encontravam na Argentina. Neste sentido, a ausência de tradições como o muralismo ou a influência da Acadêmia e, principalmente, a ausência do Estado como patrocinador de programas artísticos, assegurou que a Argentina fosse menos resistente às influências internacionais. Isto não implicou, no entanto, que não se produzissem ressemantizações locais dos movimentos internacionais mencionados. Por isso, o México e Buenos Aires durante a década de sessenta fornecem dois modelos bem diferentes de desenvolvimento artístico.

ANDREA GIUNTA

O Papel dos Mitos de Fronteira na Construção dos Repertórios Icônicos Nacionais na Pintura do Século XIX na Argentina e nos Estados Unidos da América

Este estudo investiga a interação de palavra e imagem na criação de um repertório simbólico nacional na Argentina durante a segunda metade do século XIX; mais especificamente, concentra-se nas imagens que se referem ao tema civilização vs. barbárie. Quando Domingo F. Sarmiento conceitualizou esta dicotomia básica na sociedade Argentina, descreveu o *deserto* como uma fatalidade geográfica-cultural parecida com as pradarias de Fenimore Cooper. Desde então, os Estados Unidos da América foram uma referência permanente para a cultura Argentina do século XIX, embora nem sempre de uma maneira simples e direta. No campo das artes visuais os laços entre as duas tradições não são aparentes em uma primeira aproximação. No entanto, aparecem certas semelhanças na icono-

grafia relacionada com as guerras da fronteira nos dois países. As imagens de cativo e rapto de mulheres brancas pelos indígenas têm um papel significativo. Essa imagística, que apareceu nas crônicas e na literatura do Rio da Prata começando no século XVI, foi utilizada para justificar atos de pilhagem e violência contra os índios, apresentando-os como criaturas diabólicas que roubaram o tesouro mais prezado do homem branco. Desde a chegada nas primeiras décadas do século de pintores românticos europeus como Johann Moritz Rugendas, Otto Grashof e Raymond Quinsac Monvoisin, o mito adquiriu uma imagem visual não isenta de conotações eróticas. A bolsa du ARIAH também facilitou o estudo de outros dois temas: a paisagem, particularmente as imagens do oeste norte-americano como terra de promessa, e a emergência da figura mítica do vaqueiro (caubói) não só em textos e imagens, mas também nos espetáculos do oeste (*Wild West shows*).

LAURA MALOSETTI COSTA

O Plano e a Montagem: Elementos do Formalismo e do Modernismo em Florença, Paris e New York

Na primeira seção do estudo examina-se o surgimento, durante o século XV europeu, de uma nova articulação entre o sensível e o supra-sensível ou entre o concreto e o abstrato. Entre as grandes inovações nas áreas da arte e da filosofia desta época destacam-se o surgimento da opticalidade como categoria metafísica com valor cognitivo-simbólico e a emergência de três noções correlatas: a contemplação e, em um nível incoativo, o “prazer estético” e o “juízo de gosto desinteressado.” A segunda seção focaliza-se em Paris durante os séculos XIX e XX e nos princípios filosóficos do empirismo e do positivismo. O novo regime óptico está estruturado segundo os padrões das ciências da natureza e da especialização inerente à divisão social do trabalho. A bolsa facilitou o estudo aprofundado das estratégias de pintores como Manet, Degas, Van Gogh e Cezanne que questionaram as premissas vigentes da opticalidade e da idéia de “planaridade” a ela ligada. Graças aos novos caminhos abertos por

estes artistas esboçam-se tendências que, além de questionarem as premissas do Impressionismo, elaboram uma nova poética em consonância com a reflexão crítica sobre o novo estatuto do trabalho e as relações sociais mediadas pela forma-mercadoria.

A terceira seção da pesquisa começa com a hipótese de que a pintura norte-americana pós-1945 (a *Escola de New York*) elaborou, em base à colagem, um novo paradigma pictórico já independente de valores artesanais, como também das premissas do Iluminismo do século XVIII. A nova subjetividade pictórica desta arte, radicada já na era industrial, revela em certos casos concepções do produto e dos fatores pressupostos na criação (o corpo, a técnica, a linguagem, etc.) ainda vinculadas aos modelos do Iluminismo e bem distantes daquelas centrais para a arte moderna europeia.

LUIZ RENATO MARTINS

A Influência do Desenho Gráfico Norte-Americano Art Déco nas Revistas Cubanas dos Anos 20 e 30

O termo *art déco* surgiu na década de sessenta como uma tentativa de redefinir o estilo vigente entre 1920 e 1930 aproximadamente. As publicações periódicas constituíram, ao parecer, o primeiro veículo sistemático para a difusão do movimento que posteriormente foi conhecido como *art déco*.

Diferentemente do que aconteceu na Europa e nos Estados Unidos da América, na América Latina produziu-se o paradoxo de um modernismo vigoroso associado a uma modernização deficiente. A década de vinte é considerada pelos teóricos latino-americanos como o primeiro momento do Modernismo que se caracteriza pelo reconhecimento da necessidade de mudanças socio-políticas e por uma nova sensibilidade estética de acordo com esse reconhecimento.

Este projeto concentra-se em uma nova forma de publicidade e desenho gráfico que se manifestou nas revistas intelectuais e publicações comerciais que apareceram em Havana durante a década de vinte. As primeiras distinguem-se pela maneira em que o desenho, mesmo baseado em padrões europeus, incorpora ilustrações de re-

vistas norte-americanas. Essas novas publicações empregaram ilustradores, caricaturistas e fotógrafos. O seu trabalho caracterizava-se pela imediatice associada com as mensagens publicitárias e pela dependência de técnicas de reprodução mecânica a grande escala. Ao mesmo tempo, os novos códigos visuais inaugurados pelas vanguardas não foram exclusivos dessas publicações. As *revistas de variedades* também transformaram-se em meios importantes para a difusão visual do modernismo. Diferentemente das publicações intelectuais, essas revistas adotaram deliberadamente os modelos norte-americanos.

LUZ MERINO

Manual Bibliográfico da Arquitetura e do Urbanismo na História do Grande Caribe 1492–1995

O propósito deste estudo é pôr em perspectiva a herança arquitetônica de uma zona que, traçando um arco que se estende dos prédios atlânticos da Flórida até as Guianas, abrange o arquipélago antilhano (conhecido também como *the West Indies*) e todos os países do litoral do Golfo do México e do Mar Caribe. O denominador comum desses países é, sem dúvida, a sua geopolítica e a experiência histórica, que começa com a chegada de Cristóvão Colombo nas Américas. Somente assim pode-se compreender que culturas tão diferentes tenham podido compartilhar um fenômeno de índole estético como a maneira de perceber e determinar a forma e o espaço. O estudo da arquitetura da região prova que o intercâmbio ocorreu na realidade.

GUSTAVO LUIS MORÉ

Celebrando a Nação: Arte Efêmera nos Festivais Revolucionários nos Estados Unidos da América, na Argentina e no México

Este estudo analisa as festas comemorativas que se organizaram em Buenos Aires depois da eclosão da revolução contra o império

espanhol em 1810. A abordagem é dupla: por um lado, analisa o papel que as celebrações comemorativas tiveram na gestação e consolidação do novo estado argentino; por outro, aborda o tema dos movimentos artísticos que, de maneira transitória, empragavam-se como meio privilegiado para difundir os novos ideais revolucionários e libertários.

Os levantamentos contra a dominação européia aconteceram quase contemporaneamente na Argentina, no México e nos Estados Unidos da América: nos Estados Unidos entre 1775 e 1788, na Argentina entre 1810 e 1816, e no México entre 1810 e 1821. A pesquisa realizada durante o período da bolsa de estudo concentrou-se em precisar as semelhanças e diferenças das festas que celebraram a transformação das colônias em estados independentes.

MARÍA LÍA MUNILLA LACASA

Desenhos Italianos no Museu Nacional de Belas Artes de Buenos Aires

Em 1993, preparou-se um inventário de aproximadamente seiscentos desenhos de escolas estrangeiras que pertencem ao acervo do Museu, com a exceção dos desenhos pertencentes à escola espanhola. Foi uma oportunidade excepcional para estudar a escola italiana que, com quatrocentas e noventa e oito obras, resultava a mais numerosa. Identificaram-se cópias e obras originais, técnicas, suportes e marcas d'água, e determinou-se a procedência dos desenhos. Ao mesmo tempo revisaram-se as atribuições com as que as obras tinham ingressado no Museu e propuseram-se novas. Desse trabalho resultou o catálogo *Desenhos Italianos (séculos XVI ao XIX) no Museu Nacional de Belas Artes* publicado pela Faculdade de Filosofia e Letras da Universidade de Buenos Aires em 1998.

Esse catálogo constituiu a primeira etapa da redação de um *catalogue raisonné* das obras mais importantes da coleção, trabalho facilitado pela bolsa de estudos ARIAH no *Department of Prints and Drawings of the Metropolitan Museum of New York*. O estudo focalizou trinta desenhos italianos com o propósito de confirmar

ou modificar as atribuições propostas para elas. O acesso às coleções e bibliotecas nova-iorquinas foi essencial para aprofundar o estudo das obras selecionadas.

ANGEL M. NAVARRO

Projeto Arqueológico Manatí

Em maio de 1988 o Instituto Nacional de Antropologia e História e a Universidade Veracruzana de México inauguraram um projeto de resgate arqueológico em El Manatí, no estado de Veracruz, México, com a finalidade de confirmar o descobrimento de um conjunto de elementos culturais da cultura Olmeca e estabelecer o contexto em que se produziram. Os objetos de estudo foram localizados na encosta oeste do Cerro Manatí, à beira de uns mananciais. Em apenas um mês de trabalho conseguiu-se obter informação que permitiu verificar a descoberta e melhorar a compreensão do contexto cultural. Os resultados logrados nas pesquisas posteriores permitiram postular de maneira hipotética que o sítio era um espaço sagrado. O Cerro Manatí e seus mananciais de água fresca teriam tido um papel determinante na seleção do lugar, destinado à celebração de importantes práticas religiosas. Os artefatos identificados aparentemente tinham uma carga semiótica ou simbólica muito importante para essa sociedade, especialmente em relação ao culto às montanhas sagradas, à água e, em geral, aos elementos naturais.

PONCIANO ORTÍZ CEBALLOS

Os Celeiros: Monumentalidade e Consciência Objectivante na Arquitetura Moderna Prematura

Em 1913, Walter Gropius, em um texto publicado no *Jahrbuch der Deutscher Werkbund*, comentava que “o arquiteto moderno deve desenvolver o seu repertório estético a partir de formas feitas com precisão nas quais nada tenha sido deixado ao acaso: contrastes

claros, ordenamento das partes, simetria e unidade de forma e cor.” Estas frases foram ilustradas com fotografias de celeiros e elevadores de silos. Graças a elas, os arquitetos começaram a ver os celeiros como imagens da modernidade, uma percepção que teve consequências decisivas para a própria disciplina da arquitetura. O celeiro não foi simplesmente um ícone da estética industrial: também representou a nova concepção monumental do objeto escultural, como signo da consciência objetivante da arquitetura moderna. Este projeto é uma pesquisa das várias trajetórias que o celeiro seguiu como signo da modernidade.

HORACIO ENRIQUE TORRENT

Catalogue Raisonné das Esculturas do Museu Nacional de Belas Artes de Buenos Aires

Este projeto de catalogação foi levado a cabo por um grupo de trabalho do Instituto de Teoria e História da Arte *Julio E. Payró* da Universidade de Buenos Aires. Faz parte de uma pesquisa que visa preparar o *catalogue raisonné* do patrimônio do Museu de Belas Artes de Buenos Aires.

A coleção de escultura compreende obras européias e argentinas criadas entre os séculos XIV e XX. O objetivo imediato do estudo são as obras pertencentes às escolas italiana e francesa a fim de estabelecer correta e precisamente a sua procedência e situá-las adequadamente na produção geral de cada artista e do período em geral. A bibliografia compilada, a primeira do seu gênero em Buenos Aires, permitirá que o catálogo de escultura tenha como base um corpus documental completo.

ADRIANA VAN DEURS