Modernity in Black and White

*Modernity in Black and White* provides a groundbreaking account of modern art and modernism in Brazil. Departing from previous accounts, mostly restricted to the elite arenas of literature, fine art and architecture, the book situates cultural debates within the wider currents of Brazilian life. From the rise of the first favelas, in the 1890s and 1900s, to the creation of samba and modern carnival, over the 1910s and 1920s, and tracking the expansion of mass media and graphic design, into the 1930s and 1940s, it foregrounds aspects of urban popular culture that have been systematically overlooked. Against this backdrop, Cardoso provides a radical re-reading of Antropofagia and other modernist currents, locating them within a broader field of cultural modernization. Combining extensive research with close readings of a range of visual cultural production, the volume brings to light a vast archive of art and images, all but unknown outside Brazil.

Rafael Cardoso is a member of the postgraduate faculty in art history at Universidade do Estado do Rio de Janeiro (Instituto de Artes) and a research fellow at Freie Universität Berlin (Lateinamerika-Institut). One of the leading historians of modern art and design in Brazil, he has authored numerous books and essays and curated major museum exhibitions.
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Modernity in Black and White

Art and Image, Race and Identity in Brazil,
1890–1945

RAFAEL CARDOSO
Universidade do Estado do Rio de Janeiro &
Freie Universität Berlin

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Para minha Tierchen.
So is Brazil, of an ineffable grandeur in which civilization and savagery do not contrast but blend, mingle, become wedded in an active and troubling manner. It takes one's breath away, from admiration and often from terror or passion.

Blaise Cendrars, 1955

1 Blaise Cendrars, “Mort subite”, *Mort c’est trop*, In: *Oeuvres complètes*, tome VIII (Paris: Denoël, 1987), 163. “Tel est le Brésil, d’une grandeur ineffable où la civilisation et la sauvagerie ne contrastent pas mais se mêlent, se conjuguent, s’épousent d’une façon active et troublante. On reste le souffle coupé d’admiration et, souvent, de terreur ou de passion.”
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Use of proper names is extremely variable in Brazil. Most people possess at least two family names, the mother’s and the father’s, and which one they embrace is determined by local custom and personal choice. Many people come to be known by a composite of family names. Others are usually referenced by a first name or names. Artists, musicians and athletes often adopt a nickname or sobriquet, by which they come to be universally designated. As far as possible, the present book follows historical usage in Brazil, rather than obeying a fixed rule, so that individuals may be cited by any of these nominal cases. Whenever necessary, full names and cross references are provided in the index.

Spelling of names is further complicated by several orthographic reforms enacted in Brazil over the twentieth century – most importantly, for the present study, that of 1943. The author has opted to spell proper names as they were used within a person’s lifetime or in their published writings. This may give rise to minor discrepancies (e.g. Melo vs Mello, Luis vs Luiz) between the spellings adopted in this book and those encountered in other sources. The same criterion has been adopted for titles of periodicals, for which contemporary spellings have been preserved (e.g. Atheneida vs Ateneida).

All translations from Brazilian Portuguese are by the author, who is solely responsible for their accuracy and style.

**Note on References:** Footnotes refer to many periodicals in which pages either were not numbered or numbers are missing in the original. This is indicated by the abbreviation n.p. (no pagination).