

QUEENS COLLEGE YEAR OF BRAZIL VITALITY:

The Arts of Brazil

Resources for Study in the Queens College Libraries

SPRING 2014 - through June 27

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Level 2 lobby: visual arts, music, theater, and film

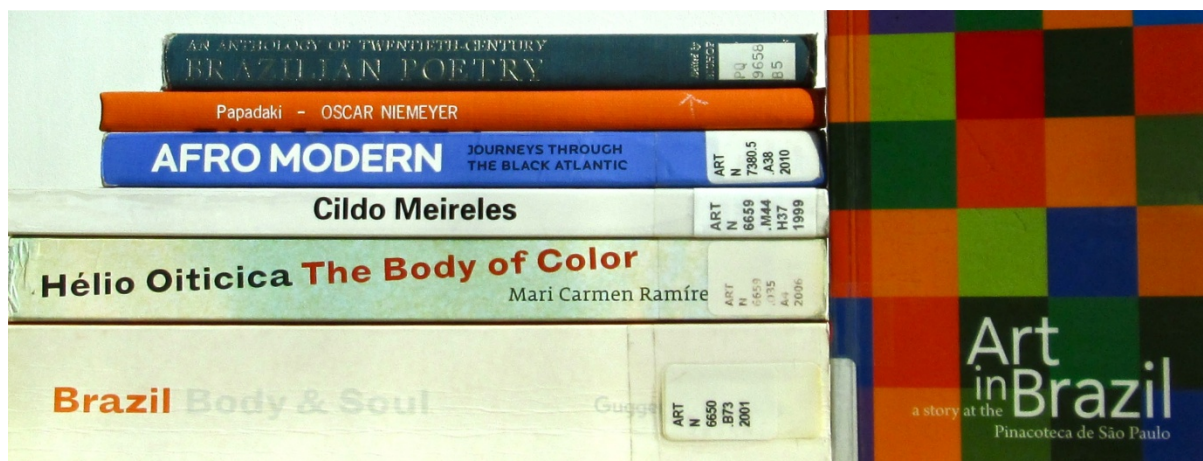
Level 4: architecture

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Level 6 (Art Library): browsable selection of all subjects

The vibrant cultural arts of South America's largest country are presented in the context of its geography and the formation of its society and culture. The show explores indigenous, colonial, and Afro-Brazilian art and their influences; pioneering styles of modern and contemporary Brazilian art; and inheritances that inform Brazilian music, dance, theater and film. Displays provide insights to connections between the visual and literary arts, and highlight Brazil as a stage for the development of modern architecture.

Presented by Queens College Art Library. Alexandra Lee Small + Suzanna Simor, coordinating curators. Sevastoula Kasparian, Terry Kattleman + Colette Montoya-Humphrey, curators. With contributions by Paul Remezki + Donna Schultz, the Music Library + Multimedia.



QUEENS COLLEGE YEAR of BRAZIL

VITALITY: The Arts of Brazil Selected Resources for Study in the Queens College Libraries

Benjamin S. Rosenthal Library
Spring 2014

Listing by case

Level 2: Cases 1-5

VISUAL ARTS, MUSIC, FILM, and THEATER

ART and ARTISTS

Art in Brazil cannot be understood without the context of the rich cultural heritage of the country, spanning from the Pre-Columbian cave paintings (earliest examples date to 13,000 BC), to pottery and ceramic reliefs, to baroque religious commissions, to the European influence seen in Brazilian visual arts in the 19th century. Throughout all developments, art in Brazil is inevitably tied to the people, the landscape, and the traditions of the country. The selections for this exhibition explore these interconnected notions and highlight themes across the visual, architectural, literary, and dramatic arts.

Developing from the rich cultural and visual history of the country, contemporary Brazilian art remains tied to the land and people. The 1960s movements of Tropicalismo and NeoConcretism first brought international attention to contemporary Brazilian art. Tropicalismo, incorporating visual, literary, music, and theater arts referred to the Afro-Brazilian heritage and continues to influence contemporary artists. NeoConcretism, first outlined in the 1959 published *Manifesto*, called for a breakdown of the pomp of the art experience and a return to organic form. Artists such as Lygia Clark, Lygia Pape, and later, Hélio Oiticicia, wanted to bring art into everyday space and have viewers activate the work. Today the influence of such principles remains evident in contemporary Brazilian exhibitions. The Bienal São Paulo, founded in 1951, the second oldest biennial art exhibition in the world, plays an important role in fostering an international dialogue of modern and contemporary

art in Brazil. Held every two years (just as the oldest, the Venice Biennale, established in 1895), the Bienal is presented in the Ciccillo Matarazzo pavilion, designed by architects Oscar Niemeyer and Hélio Uchôa, in the Parque do Ibirapuera, and attracts thousands of art-seeking visitors to the exhibition grounds. With a nod to the Bienal, contemporary Brazilian arts are often exhibited in settings that explore the intersection of art, architecture, and landscape. For example, the Centro de Arte Contemporânea Inhotim, founded in the 1980s, spans 240 acres outside of São Paulo, and represents the collective vision of architects, landscape architects, artists, and curators. Inhotim represents contemporary Brazilian artists such as Waltercio Caldas, Cildo Meireles, Ernesto Netto, and Tunga, alongside international contemporary artists in a way that links the contemporary art experience uniquely to Brazil. Situating the outdoor exhibition pavilions in a landscape of native Brazilian plantings, Inhotim is the embodiment of contemporary art in Brazil, where cultural history informs future creation.

MUSIC(S) of BRAZIL

All three traditions blending in Latin American music and culture in general—native Indian, and imported European and African—are present in Brazilian music. The strong African intermixture, via the West African slave trade and African religious traditions, influenced the works of eighteenth-century Brazilian mulatto composers and lives on in maracatu dance processions and in samba, the latter now widely accepted as a symbol of Brazil's national identity. Broad indebtedness to European models is manifest in many instruments—Luso-Hispanic and others—adopted or adapted to play regional folk music, and can be heard in rhythms and harmonies of Brazilian folk and classical music alike.

During the first two centuries of the Portuguese colonial period, Brazilian cultural development lagged in comparison with that of Spanish America. The surviving art music is mainly sacred, related to church services where it was used in the conversion of the Amerindians. The earliest extant dated piece of Brazilian music is a recitative and aria in the vernacular written in 1759 in Bahia. Musical life developed rapidly afterwards aided by the migration of professional European composers in the early nineteenth century and by their acceptance of the local popular music. During the Brazilian empire (1822–89), Rio de Janeiro, then the country's capital and always its preeminent cultural center, boasted not only the best library in South America, but also the most flourishing music publication industry in Latin America, concert seasons that attracted such virtuosos as the European Sigismund Thalberg and the American Louis Moreau Gottschalk, and a flourishing operatic life. A thousand miles up the Amazon at Manaus on the Rio Negro in the midst of the tropical rain forest, the Teatro Amazonas, an opulent opera house, was completed in 1896. In the

twentieth century, the most important figure of Brazilian art music was Heitor Villa-Lobos (1887-1957), an inventive and prolific composer who, in a wide variety of genres and media, explored musical nationalism, making—alone among South Americans of his generation—a strong impact in Europe. Numerous contemporary composers merit acclaim.

As is true of folk music, popular music in Brazil is extraordinarily rich and diverse, its various expressions associated with specific social classes, regions, and historical periods. The main sources are predominantly European, Afro-Brazilian, and mestizo, while the main influences have come from American Tin Pan Alley songs, dance music, jazz, rock, and more specific black American genres, as well as Caribbean popular music. A well-developed recording industry and thriving radio business support the musics of Brazil. Since the latter twentieth century, urban samba, bossa nova, later Brazilian rock and jazz, lambada, and samba-reggae are among the Brazilian genres that have become world phenomena.

FILM

Brazil was a pioneer in the early days of cinema with its first film screened in Rio on July 8, 1896 and the first permanent cinema opened in 1901. In this time, known as the *belle époque* of Brazilian cinema, black and white silent films were the efforts of passionate individuals rather than commercial enterprises. From the 1930s to the 1960s the popular comedies known as *chanchadas*, featuring carnival musicals with a touch of burlesque, were the prevalent form of film entertainment. In the mid-1950s the Cinema Novo depicting realism, strong political critique, and allegorical elements became the main genre and movement in Brazilian cinema. Although governmental control and decreases in state funding had interrupted cinematic output in the 1990s, the country has witnessed a new burst of cinematic production. Social and political criticism, poverty, drought, and family are themes that are still popular with Brazilian film-going audiences.

THEATER

Theater usually evolves with the development of the fabric of society. The Portuguese brought the theater with the first ships bringing colonists to the New World. With the new arrivals came those attributes which depicted the baroque spirit as well as the religious conflicts of the period. Theater in Brazil immediately started evolving with the influence of Indians and, later, of Africans. A truly national theater came to establish itself only in the mid-nineteenth century, when romanticism was at the fore. Brazilian theater began to thrive in the 1930s with the production of plays written by national authors. Although the Brazilian theater faced many political crises of the country, it succeeded in the struggle toward independence to perform themes of realism, parody, improvisation, and even vaudeville. Presented by creative new

artists and playwrights, modern Brazilian theater has flourished through its richness of culture, and the social and political environment that contributes to the theme of adversity.

Case 1

1. *American Way Magazine* – February 2014 issue.

2. Ramírez, Mari Carmen, 1955. *Helio Oiticica: the body of color* / with texts by Luciano Figueiredo... [et al.]. London: Tate; Houston, Tex.: in association with The Museum of Fine Arts, Houston, 2007.

Queens - Art Stacks Level 6 - N6659 .O35 A4 2006

3. Barnitz, Jacqueline. *Twentieth-century art of Latin America*. 1st ed. Austin: University of Texas Press, c2001.

Queens - Art Stacks Level 6 - N6502.5 .B36 2001

4. *Brazil: body & soul* / edited by Edward J. Sullivan; curated by Edward Sullivan. New York, N.Y.: Guggenheim Museum, c2001.

Queens - Art Stacks Level 6 - N6650 .B73 2001

Case 2

5. Lane, Kimberly. *Come look with me. Latin American art* / Kimberly Lane. Watertown, MA: Charlesbridge, c2007.

Queens - Juvenile Level 4 - 709.8 L265C

6. Pérez-Barreiro, Gabriel. Reproduced from *Waltercio Caldas: o ar mais próximo e outras matérias* / [curadoria Gabriel Pérez-Barreiro, Ursula Davila-Villa.] Porto Alegre: Fundação Iberé Camargo, 2012.

Queens - Art Stacks Level 6 - N6659 .C34 P47 2012

7. Herkenhoff, Paulo, Gerardo Mosquera, and Dan Cameron. Reproduced from *Cildo Meireles*. London: Phaidon, 1999.

Queens - Art Stacks Level 6 - N6659 .M44 H37 1999

8. Portinari, Cândido, 1903-1962. *The mining of gold* [picture]

Queens - Art Picture Collection - Level 6 - Art Picture-Painting-Brazil-20th Century

9. *Angelo de Aquino, Henrique Amaral, Claudio Tozzi, Roberto Magalhães, Siron Franco. São Paulo – Rio – Paris.*

Queens – Art Pamphlet Collection – Level 6

10. Reproduced from *The arts in Latin America, 1492-1820*, organized by Joseph J. Rishel with Suzanne Stratton-Pruitt. 1st ed. Philadelphia, PA: Philadelphia Museum of Art; Mexico City: Antiguo Colegio de San Ildefonso; [Los Angeles]: Los Angeles County Museum of Art; New Haven: Yale University Press, c2006.
Queens - Art Stacks Level 6 - N6502 .A79 2006
11. Herkenhoff, Paulo, Gerardo Mosquera, and Dan Cameron. Reproduced from *Cildo Meireles*. London: Phaidon, 1999.
Queens - Art Stacks Level 6 - N6659 .M44 H37 1999
12. Barroso, Cristina, 1958- *Untitled* [picture]
Queens - Art Picture Level 6 - Art Picture-Painting-Brazil-20th Century
13. Pérez-Barreiro, Gabriel. Reproduced from *Waltercio Caldas : o ar mais próximo e outras matérias* / [curadoria Gabriel Pérez-Barreiro, Ursula Davila-Villa.] Porto Alegre: Fundação Iberé amargo, 2012.
Queens - Art Stacks Level 6 - N6659 .C34 P47 2012
14. Diegues, Isabel, and Frederico Coelho. *Desdobramentos da pintura brasileira séc. XXI*. Sao Paulo: Cobogó, 2012.
Queens - Art Stacks Level 6 - N6655.6 .D465 2012
15. Lemos, Carlos Alberto Cerqueira. *The art of Brazil* / by Carlos Lemos, José Roberto Teixeira Leite and Pedro Manuel Gismonti; with an introduction by Pietro Maria Bardi and an essay by Oscar Niemeyer; [translated by Jennifer Clay]. New York: Harper & Row, c1983.
Queens - Art Stacks Level 6 - N6655 .L45
16. Gross, Carmela. *Carmela Gross: um corpo de ideias - A body of works* / [curadoria, Ivo Mesquita, Juliana Rego Ripoli; tradução, Ana Ban]. São Paulo, SP: Pinacoteca do Estado de São Paulo, Governo de São Paulo: Itaú: São Paulo Polo de Arte Contemporânea, [2010]. Gift of Pinacoteca de São Paulo, Brazil.
Queens - Art Stacks Level 6 - N6659 .G76 A4 2010
17. *The arts in Latin America, 1492-1820* / organized by Joseph J. Rishel with Suzanne Stratton-Pruitt. Philadelphia, PA: Philadelphia Museum of Art; Mexico City: Antiguo Colegio de San Ildefonso; [Los Angeles]: Los Angeles County Museum of Art; New Haven: Yale University Press, c2006.
Queens - Art Stacks Level 6 - N6502 .A79 2006
18. Herkenhoff, Paulo, Gerardo Mosquera, and Dan Cameron. *Cildo Meireles*. London: Phaidon, 1999.
Queens - Art Stacks Level 6 - N6659 .M44 H37 1999

Case 3

19. *Families of Brazil*. Master Communications, c2005.
Media Ctr. DVD Level 1 - HQ594 .F36 2005
20. Devine, Graham Anthony. *Guitar Music from Brazil* [sound recording]. Kong: Naxos, p2004.
Queens Music Circulating CD 2855
21. *Bus 174*. New York: Hart Sharp, 2004.
Queens - Media Ctr. DVD Level 1 - PN1995.9 .F67 O653 2004
22. Badura-Skoda, Paul. *UNCED 92, Rio de Janeiro* [sound recording] / [music by Mozart, Schubert, Beethoven, Villa-Lobos, and Chopin; performed by Paul Badura-Skoda]. Austria]: Tonstudio Marc & Man, [1992].
Queens Music Circulating CD 4433
23. Veloso, Caetano. *Estrangeiro* [sound recording] New York, N.Y.: Elektra Musician, p1989.
Queens Music Schwarz CD 1099
24. *Four days in September*. Burbank: Buena Vista Home Entertainment, Inc., [2003]. Media Ctr. DVD Level 1 - PN1997 .F678 2003
25. Barenboim, Daniel. *Brazilian rhapsody* [sound recording]. Hamburg, Germany: Teldec, p2000.
Queens Music Circulating CD 2123
26. Robison, Paula. *Brasileirinho* [sound recording]. New York, NY: Omega, 1993. Queens Music - Circulating CD 7757
27. *Manda bala*. New York: City Lights Home Entertainment; [New York?] : Distributed by Warner/Elektra/Atlantic, c2007.
Media Ctr. DVD Level 1 - HV6604 .B7 M363 2008
28. Assad, Sérgio. *Alma brasileira* [sound recording]. New York, N.Y.: Elektra/Nonesuch, p1988.
Queens Music - Schwarz CD 2037
29. *The cross and the crossroads*. Cachoeira, Bahia, Brazil.
Media Ctr. DVD Level 1 - BL2592 .C35 C76 2004

30. Johnson, Randal. *Cinema novo x 5: masters of contemporary Brazilian film*. 1st ed. Austin, Tex.: University of Texas Press, 1984.
Queens - Stacks (Call # A-L Level 4; Call # P-Z Level 5) - PN1993.5.B6 J62 1984
31. Azevedo, Luiz Heitor Corrêa de. *Brief history of music in Brazil*. Tr. into English by Elizabeth M. Tylor and Mercedes de Maura Reis. Washington, Division of Music and Visual Arts, Dept. of Cultural Affairs, Pan American Union, 1948.
Queens Music - Storage - ML232 .C82
32. George, David Sanderson. *Flash & crash days: Brazilian theater in the post-dictatorship period*. New York: Garland Pub., 2000.
Queens - Stacks Level 5 -PN2471 .G455 2000
33. Appleby, David P. *The music of Brazil*. Austin: University of Texas Press, 1983. Queens Music - Stacks - ML 232 A74 1983
34. Carnival.brazil-seetheworld-org.picO.jpg. Google: <http://.4.bp.blogspot.com>
35. Appleby, David P. *Heitor Villa-Lobos: a life (1887-1959)*. Lanham, Md.: Scarecrow Press, 2002.
Queens Music - Stacks - ML 410 V76 A67 2002
36. Edited by Lucia Naqib. *The new Brazilian cinema*. London; New York: I.B. Tauris in association with the Centre for Brazilian Studies, University of Oxford; New York: In the United States of America, distributed by Palgrave Macmillan, c2003. Queens - Stacks Level 5 - PN1993.5 .B6 N45 2003
37. Dennison, Stephanie. Reproduced from *Popular cinema in Brazil, 1930-2001*. Manchester; New York: Manchester University Press; New York: Distributed exclusively in the USA by Palgrave, 2004.
Queens - Stacks Level 5 - PN1993.5 .B6 D47 2004
38. McCann, Bryan. *Hello, hello Brazil: popular music in the making of modern Brazil*. Durham: Duke University Press, 2004.
Queens Music Stacks ML3487 .B7 M39 2004
39. Gipsy Kings. *Compas* [sound recording]. New York: Nonesuch Records, p1997. Queens Music Circulating CD 1858
40. Murphy, John P. (John Patrick). *Music in Brazil: experiencing music, expressing culture*. New York: Oxford University Press, 2006.
Queens Music David Walker Book - ML3487 .B7 M85 2006

41. Andrade, Mário de, 1893-1945. *Ensaio sobre musica brasileira*. S. Paulo, Brasil, I. Chiarato & cia., 1928.
Queens Music - Storage - ML 232 A7 E6
42. Villa-Lobos, Heitor. *Guia pratico = Practical guide*. Album 1: five pieces on popular Brazilian children's songs = sobre temas populares infantis brasileiros: for piano. New York: Villa-Lobos Music Corp., c1949.
Queens Music - Score - M25 .V56 G8 1949
43. H. Villa-Lobos. *Alma brasileira: Chôros no. 5 for piano / Authorized ed.* New York: Villa-Lobos Music Corp., c1948.
Queens Music - Score - M25 .V46 C55
44. Fernandez, Oscar Lorenzo (and others). *Piano music of Brazil*. New York, New Music Society, 1942.
Queens Music - Score M21 .P522 1942
45. Milhaud, Darius. *Saudades do Brazil: suite de danses pour piano*. Paris: M. Eshig, c1922.
Queens Music - Score - M24 .M56 S2 1922
46. Ripper, João Guilherme. *Brazilian landscapes n.1: for oboe, clarinet and piano*. [Ham Lake, MN]: Jeanné, Inc., c2010.
Queens Music - Parts - M317 .R566 B71 2010
47. *Modinhas luso-brasileiras*. Transcricao e estudo de Gerhard Doderer. Lisboa: Fundacao Calouste Gulbenkian, 1984.
Queens Music - Reference Score - M2 .P66 v.44
48. *The Garland handbook of Latin American music*. New York: Garland Pub., 2000.
Queens Music Stacks ML199 .G36 2000

Case 4

49. Linnemann, Ana, 1958- *Ultra normal / Ana Linnemann*; [essays Moacir dos Anjos, Roberto Conduru; translation Stephen Berg (texts), John Norman (captions) English ed. Queens - Art Stacks Level 6 - N6659 .L534 A413 2012

Case 5

50. *Vistas do Brasil* / [curadoria, Valéria Piccoli; textos de Bernard Jacqué, Pablo Diener e Valéria Piccoli ; apresentação de Ivo Mesquita]. São Paulo: Pinacoteca São Paulo, Governo do Estado São Paulo, Secretaria da Cultura, 2012.

Queens - Art Stacks Level 6 - N8214.5 .B6 V57 2012

51. *Viajantes contemporâneos* / [curadoria Ivo Mesquita]. São Paulo: Pinacoteca São Paulo, Governo do Estado São Paulo, Secretaria da Cultura, 2012.

Queens - Art Stacks Level 6 - N4883.5 .A5 V5 2012

52. Parreiras, Antônio, 1860-1937. *Antônio Parreiras: pinturas e desenhos* / [curadoria Ana Paula Nascimento; texto de Ana Paula Nascimento e Telma Möskén; apresentação Ivo Mesquita et al]. São Paulo: Pinacoteca São Paulo, Governo do Estado São Paulo, Secretaria da Cultura, 2013.

Queens - Art Stacks Level 6 - ND359 .P3 A4 2013

53. *Aga*, Anna Letycia Quadros. Brazil, 1974.

Queens Art Pamphlet Collection – Level 6

54. *Afro modern: journeys through the Black Atlantic*, edited by Tanya Barson & Peter Gorschlüter; with contributions by Petrine Archer... [et al.]. Liverpool [England]: Tate Liverpool; London: In association with Tate Publishing; New York: Distributed in the USA by Harry N. Abrams, 2010.

Queens - Art Stacks Level 6 - N7380.5 .A38 2010

55. *Brazilian Indian feather art*, Turkano.

Queens Art Pamphlet Collection – Level 6

56. *Readings in Latin American modern art* / edited by Patrick Frank. New Haven: Yale University Press, c2004.

Queens - Art Room Use Level 6 - N6502.5 .R43 2004

57. *Pinacoteca do Estado : a história de um museu* / [organização, Marcelo Mattos Araujo, Marcia Camargos; textos, Heloisa Barbuy ... et al.; versão para inglês, Elizabeth Carolyn Beaman Garcia, Ilona Beer] = *Pinacoteca do Estado: the history of the museum* / [organization, Marcelo Mattos Araujo, Marcia Camargos; texts, Heloisa Barbuy ... et al.; English version, Elizabeth Carolyn Beaman Garcia, Ilona Beer]. [São Paulo, Brazil]: Pinacoteca: Itaú, [2007?].

Queens - Art Stacks Level 6 - N910 .S37 P55 2007

58. *Art in Brazil : a story at the Pinacoteca de São Paulo* / São Paulo (Brazil : State): Pinacoteca do Estado. São Paulo: Pinacoteca de São Paulo, 2011.

Queens - Art Stacks Level 6 - N6654 .S268 2011

Level 4

ARCHITECTURE

Brazil's architecture is indisputably one of the country's best known international art forms. As with all the arts in Brazil, it reflects a blend of cross-continental influences. In the colonial era, Brazil's architecture was a mix of Portuguese influences and the tropical climate, exemplified in the churches and monasteries of colonial cities, such as Ouro Preto in the province of Minas Gerais. While colonial architecture is an important part of Brazil's heritage, the nation made its global mark in the revolutionary realm of twentieth-century modernism. The Brazilian brand of architectural modernism is derived in part from the work of Le Corbusier and Frank Lloyd Wright, but it is known for its particularly Brazilian exuberance and innovation, seen in the work of Oscar Niemeyer, Lúcio Costa, Affonso Eduardo Reidy, João Batista Vilanova Artigas, Olavo Redig de Campos, and many others.

The new capital city of Brasília, founded in 1960, is of course the best known and most concentrated example of the panoply of modern Brazilian architecture, showcased in a thoroughly modernist city based on the urban plan of Costa and the designs, most notably, of Niemeyer. A master of the expressive curvature of concrete and steel, Niemeyer was also a key designer of the United Nations Headquarters in New York, collaboration with his mentor, Le Corbusier.

1. Bishop, Elizabeth, 1911-1979. *Brazil*. New York: Time, Inc., [c1962].
Queens - Stacks (Call # A-L Level 4; Call # P-Z Level 5) - F2508 .B6
2. Draeger, Alain. *Brazil*. Woodstock, N.Y: Overlook Press, 1979, c1977.
Queens - Art Stacks Level 6 - F2516 .D7 1979
3. Botting, Douglas, *Rio de Janeiro*. With photos by Art Kane. Amsterdam, Time-Life Books, c1977.
Queens - Oversize Level 4 - F2646 .B67 1977
4. Evenson, Norma. *Two Brazilian capitals: architecture and urbanism in Rio de Janeiro and Brasília*. New Haven, Yale University Press, 1973.
Queens - Art Stacks Level 6 - NA 9166.R3 E93
5. Cohen, Jean-Louis. *Le Corbusier: an atlas of modern landscapes*. New York: Museum of Modern Art, c2013.
Queens - Art Stacks Level 6 - NA1053 L4 A4x 2013

6. Goodwin, Philip Lippincott, 1885-. *Brazil builds: architecture new and old, 1652-1942*. Photographs by G.E. Kidder Smith. New York, The Museum of Modern Art, 1943. Queens - Art Stacks Level 6 - NA850 .G6

7. *The Pritzker Architecture Prize: the first twenty years*. Martha Thorne, editor, Colin Amery ... [et al.]. New York: Harry N. Abrams in association with the Art Institute of Chicago, 1999. Queens - Art Reference Level 6 - NA 2335 .P75 1999

Level 5

POETRY

Though other elements of the arts have transcended international acclaim, Brazilian literature remains little known outside of the country. This may be largely due to the challenge of effectively translating works from Portuguese as the language can be grammatically cumbersome. This challenge, however, must be met, as Brazilian fiction represents the diversity and vitality of the country, with authors writing as innovators of literary traditions. Independence in 1822 marked an important shift for Brazilian writers as exploration of Brazilian Portuguese in literature was embraced through romanticism as writers addressed Brazilian identity. Such self-driven investigations were reconsidered as Joaquim Maria Machado de Assis began to publish realist works in the late 1850s with rich narratives, thought to establish the modern Brazilian novel. The selection from Queens College represents the twentieth-century tradition of Brazilian literature; books that continue to explore nationality, life, and love through a Brazilian lens.

Elizabeth Bishop, the American Poet Laureate and winner of the Pulitzer Prize in poetry in 1956, who relocated to Brazil for fifteen years, observed in her introduction to *An Anthology of Twentieth-Century Brazilian Poetry* that "Poets and poetry are highly thought of in Brazil. Among men, the name of 'poet' is sometimes used as a compliment or term of affection, even if the person referred to is a businessman or politician, not a poet at all." (p. iii) Citing the difficulty of Portuguese grammar, Bishop explains that the written language is more formal than the spoken and that in this way poetry has been a natural outlet for Brazilian expression. Further, as she points out, it is important to consider the high number of perfect rhymes and assonances found in Portuguese, which yields effects of near-rhyme and melodiousness even within free verse or unintentionally rhymed verse poems.

The years 1922 and 1945 were significant for Brazilian poetry. 1922 marked the centennial of Brazilian independence and saw the organization of "Modern Art Week" in São Paulo, which fostered a community of literary and visual artists that enabled a free exchange of ideas, creation, and exhibition. Scholars regard this week as the defining shift to contemporary Brazilian poetry, distinguishing it from the European tradition of verse. 1945, the end of World War II, marked the next stylistic poetry shift, characterized by rejection of free verse and sentimentality in favor of precision of expression. Such stark compositions

were countered by Brazilian poets employing visual poetry in the 1960s, calling upon a form used as early as in the Middle Ages. Through poetry, Brazil explores its history, identity, and the arts.

1. Bishop, Elizabeth, 1911-1979. *The complete poems, 1927-1979*. New York: Farrar Straus Giroux, 1983.

Queens - Stacks Level 5 - PS 3503 .I785 1983

2. Bastide, Roger, 1898-1974. *A poesia afro-brasileira*. [São Paulo] Livraria Martins editor, 1943.

Queens - Stacks Level 5 - PQ9581.N4 B3

3. Herlein, Natálio, 1926. *As mais belas poesias gauchescas; compilação de ...* Pôrto Alegre, Liv. Sulina, 1968.

Queens - Stacks Level 5 - PQ9691.R5 H4

4. Chaves, Dagmar A. *Ancheita na poesia brasileira*. Rio de Janeiro, Brazil: 1969.

Queens - Stacks Level 5 PQ9661.A5C5

5. Bishop, Elizabeth, 1911-1979. *An anthology of twentieth-century Brazilian poetry*. Edited, with introd, by Elizabeth Bishop and Emanuel Brasil. [1st ed.] Middletown, Conn., Wesleyan University Press [1972].

Queens - Stacks Level 5 - PQ9658 .B5

6. Bishop, Elizabeth, 1911-1979. *Edgar Allan Poe & the juke-box: uncollected poems, drafts, and fragments*. Edited and annotated by Alice Quinn. New York: Farrar, Straus, and Giroux, 2006.

Queens - Stacks Level 5 - PS3503 .I785 E34 2006

7. Bishop, Elizabeth, 1911-1979. *An anthology of twentieth-century Brazilian poetry*. Edited, with introd, by Elizabeth Bishop and Emanuel Brasil. [1st ed.] Middletown, Conn., Wesleyan University Press [1972].

Queens - Stacks Level 5 - PQ9658 .B5

8. *Brazilian poetry (1950-1980)*. Edited, with an introduction by Emanuel Brasil and William Jay Smith. 1st ed. Middletown, Conn.: Wesleyan University Press; Scranton, Pa.: Distributed by Harper & Row, c1983.

Queens - Stacks Level 5 - PQ9663.E5 B72 1983

A browsable selection of additional Year of Brazil Resources, material and electronic, is available on Level 6 (Art Library).