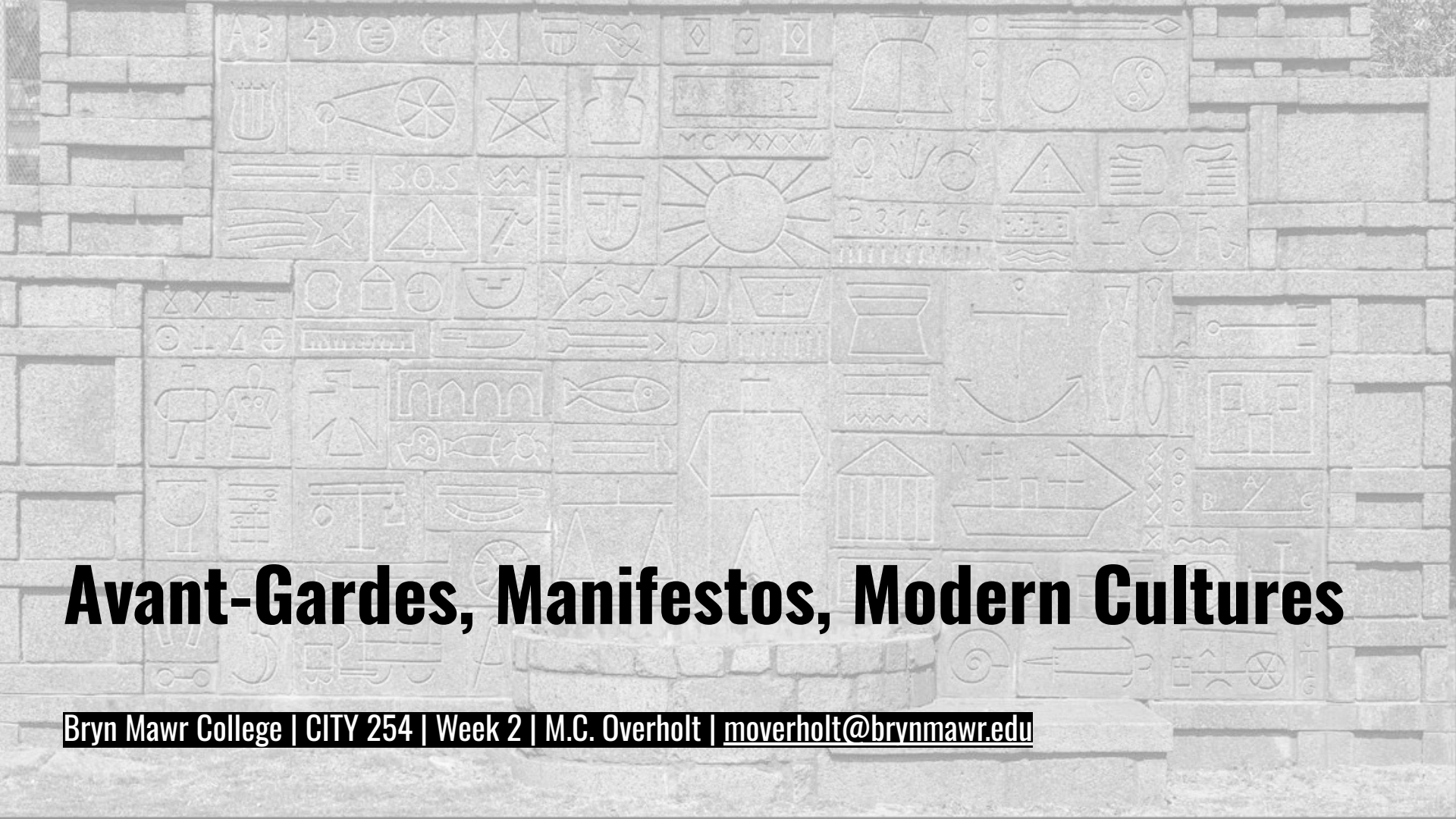




Avant-Gardes, Manifestos, Modern Cultures

Bryn Mawr College | CITY 254 | Week 2 | M.C. Overholt | moverholt@brynmawr.edu



Pablo Picasso, *Girl with a Mandolin*, 1910



Eglon van der Neer,
*Lady Playing a Lute in
an Interior*, 1675



First radio transmission by Guglielmo Marconi in 1895



First Ford Model T invented in 1908



First successful flight by the Wright Brothers, 1903

New Century, New Technologies



Mexican Revolution (1910–20)
Brought an end to the 30-year
dictatorship of Porfirio Díaz



Xinhai Revolution (1911–2)
Overthrew China's last imperial
dynasty (Qing dynasty)



October Revolution (1917)
The Bolsheviks, led by Vladimir Lenin,
marked the beginning of Soviet Russia

New Century, New Political Systems

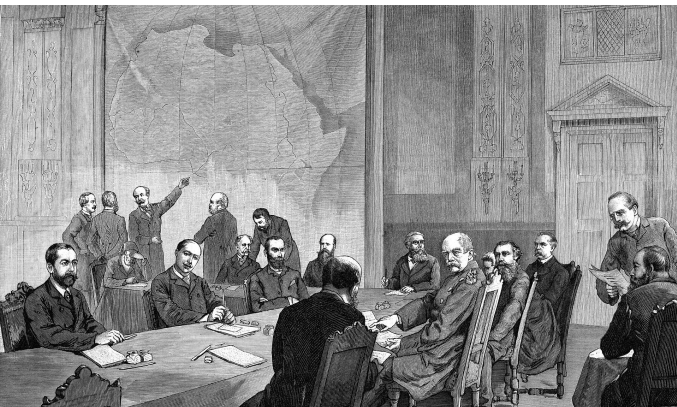


Europe before WWI (c. 1914)



Europe before WWI (c. end of 1918)

New Century, New States



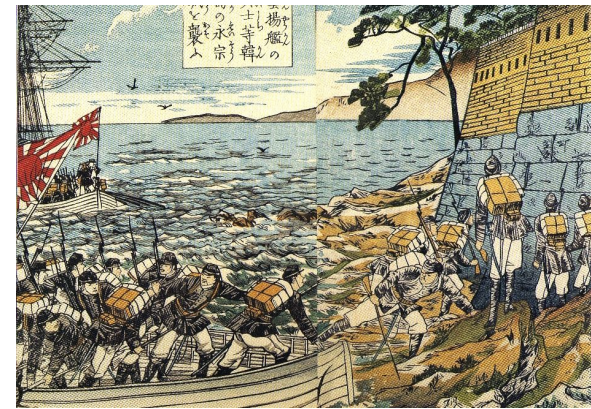
Berlin Conference (1884–5) & "Scramble for Africa" (c. 1880–1914)

Remapping of colonial control of Africa
primarily between France, Germany,
Britain, Portugal, Italy, Spain, and Belgium



Rise of American Imperialism beyond the continent (c. 1890–1914)

Including the acquisition of territories
like Puerto Rico, Guam, and the
Philippines



Rise of Japanese Imperialism (c. 1868–1945)

Including the colonization of Korea
and invasion of Manchuria and
full-scale invasion of China

New Century, "New Imperialism"



"Aesthetic modernity is characterized by attitudes which find a common focus in a changed consciousness of time. This consciousness expresses itself through metaphors of the vanguard and the avant-garde. **The avant-garde understands itself as invading unknown territory, exposing itself to the dangers of sudden, shocking encounters, conquering an as yet unoccupied future.** The avant-garde must find a direction in a landscape into which no one seems to have yet ventured."

the avant-garde = "the cult of the new"

**Jürgen Habermas,
"Modernity—An Incomplete Project" (1980)**

Avant Garde as Political Revolution

Mexico, Murals, and Radical Education



Álvaro Obregón (lost his arm fighting another revolutionary, Pancho Villa, in 1915).

Mexican Revolution

- 1821 Mexico wins independence from Spain
- 1876–1911 Porfiriato, a centralized government led by the dictator Porfirio Díaz
- 1910–1920 Mexican Revolution (different 1920 leaders emerge, first Francisco Madero, then Venustiano Carranza, Pancho Villa, and Emiliano Zapata)
- 1920 Álvaro Obregón comes to power (Carranza flees CDMX and is killed); initiates a period of relative political stabilization and formalizes the revolution through the creation of the PNR (Partido Nacional Revolucionario)
- 1920s–1930s Artists and architects interpret the new national spirit, emphasis on “mestizaje” national identity



Porfirio Díaz (1830–1915)



Paseo Reforma, a large boulevard expanded and remodeled in the image of Haussmann's Paris, c. 1880–1910



Haussmann's L'avenue de l'Opéra (demolition and construction: 1864–79) painted by Camille Pissarro in 1898

Art and architecture under Porfirio Díaz followed European models. In Mexico City, Díaz oversaw a Haussmann-style renovation of Mexico City, significantly expanding and modernizing the Paseo Reforma.

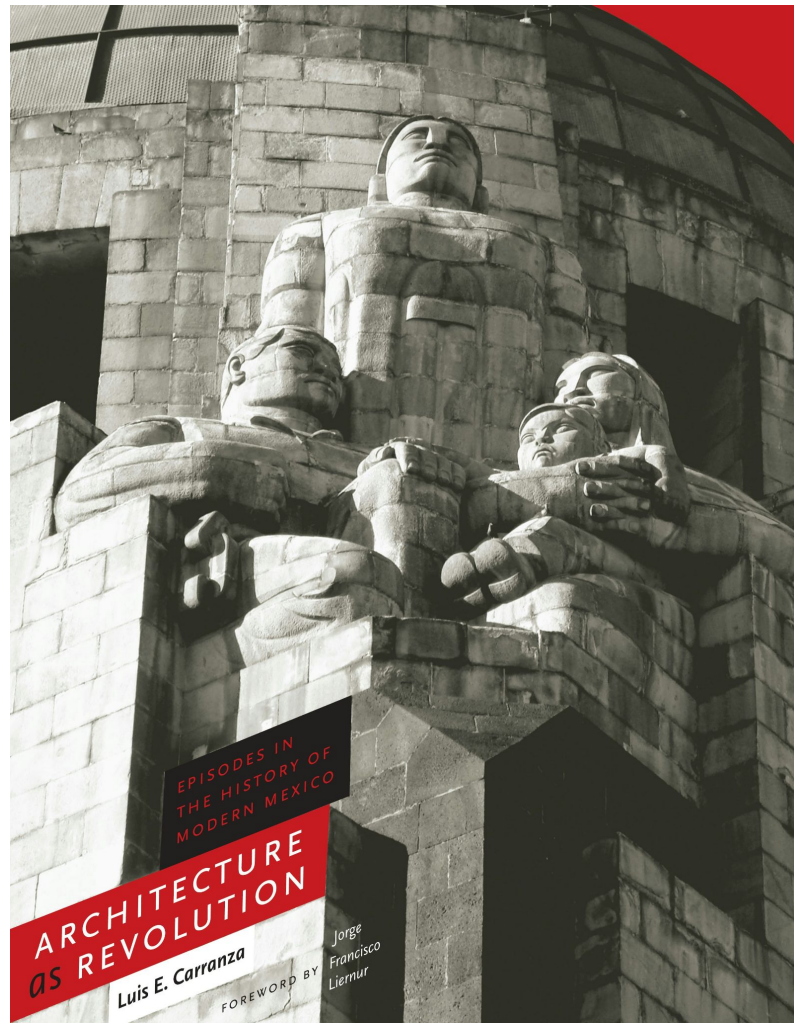


Charles Garnier, Palais Garnier, Paris, 1861–75



Adamo Boari, Palacio de Bellas Artes
(designed 1904–13, completed 1932–4 by architect
Federico Mariscal)

Porfirio Díaz also celebrated Beaux-Arts architecture common in France. Consider the similarities, for instance, between the Palacio de Bellas Artes in Mexico City (right image) and Palais Garnier in Paris (left image)...



"The period following the Mexican Revolution is characterized by **Mexican intellectuals and politicians alike exploring the social potential of art, architecture, literature, and other cultural productions in the transformation of Mexican society.** It is also a moment when the Mexican state was forced to evolve due to the Revolution's largely undefined social dimension and its continuous redefinition...

Within **architecture** and its allied arts, for example, at least **three ideological camps** can clearly be demarcated as addressing the perceived aims of the Revolution itself: a **socialist or Marxist strain**; a **nationalistic or Mexican one** (sometimes pre-Columbian in character) and **one that followed the lead of the European and North American avant-garde."**

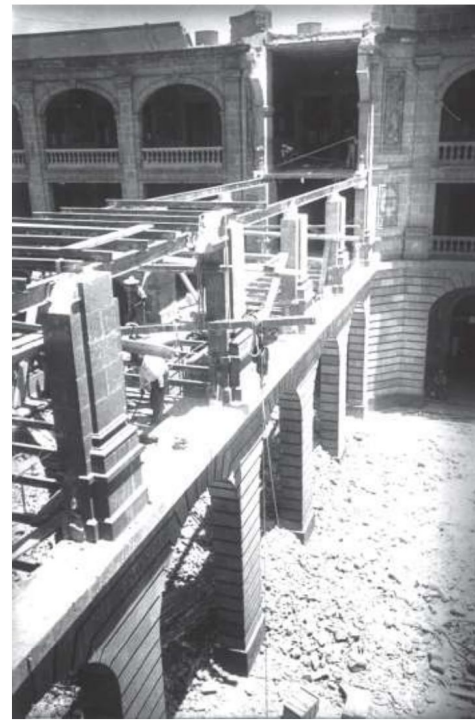
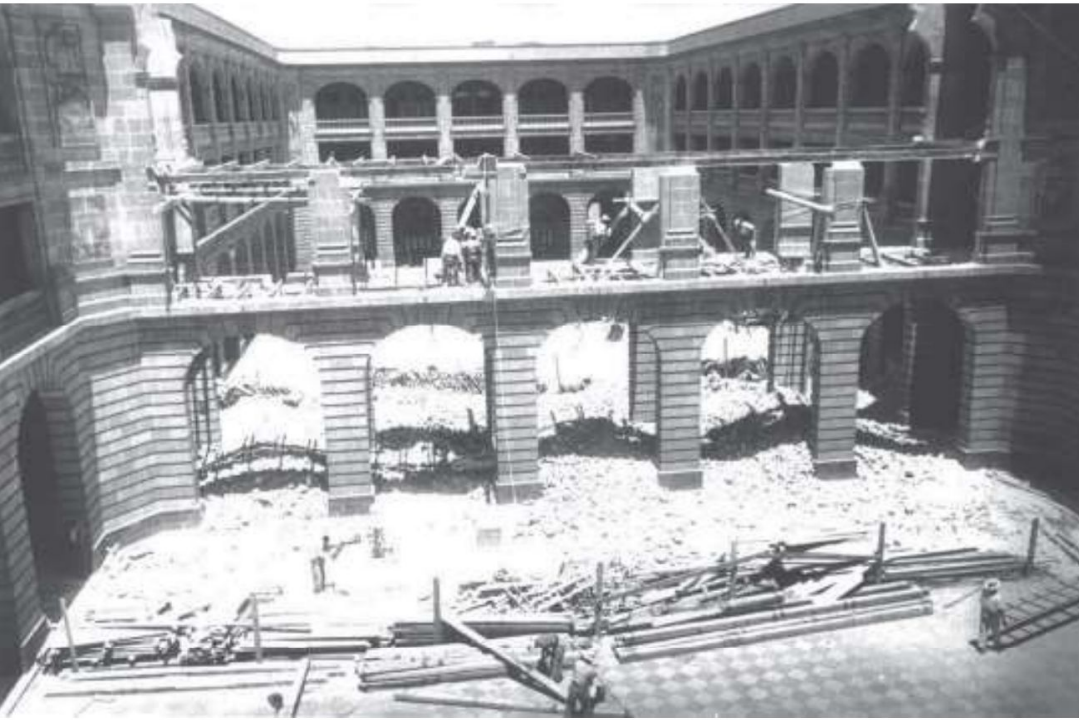
Luis Carranza, *Architecture as Revolution* (2010)



José Vasconcelos (Obregón's Minister of Education), author of *La Raza Cósmica* (The Cosmic Race), 1925. Photograph taken in 1914



Luis Benítez, Convento de Nuestra Señora de la Encarnación (Convent of Our Lady of the Incarnation), 1639



Key
Project

Federico Méndez Rivas, Ministry of Education (Secretaría de Educación Pública [SEP]), Mexico City, 1921

"We want to point out to everyone the need to comprehensively develop this program of construction **because, without being materially completed, any educational reforms will be completely sterile if they remain on paper.**"

José Vasconcelos, "Hay que Construir," Boletín de la Secretaría Educación Pública, 1923



Portrait of Diego Rivera,
taken by Carl Van
Vechten, March 19, 1932



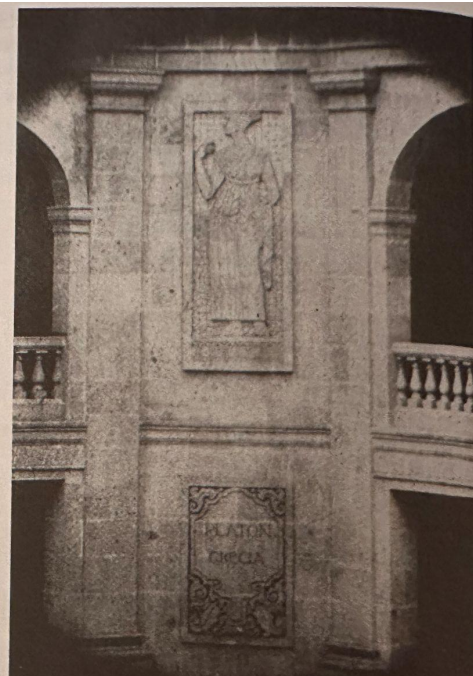
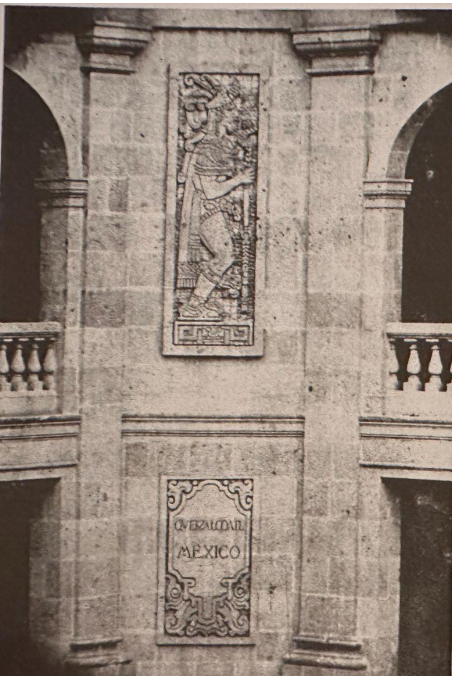
Diego Rivera, mural for "Court of Fiestas," showing Day of the Dead celebrations



Diego Rivera, mural for "Court of Labor," showing Mexican revolutionaries, peasant laborers, and Indigenous peoples' united for "Tierra y Libertad" (Land and Liberty)



Federico Méndez Rivas, Ministry of Education (Secretaría de Educación Pública [SEP]), Mexico City, 1921
(Right) "Court of Labor" at the Ministry of Education



Courtyard reliefs by Manuel Centurión (L to R): Quetzalcoatl representing Mexican culture, an image of Buddha representing Indian Culture, Plato representing Greek culture, and the ship Las Casa representing Spanish Culture
Federico Méndez Rivas, Ministry of Education (Secretaría de Educación Pública [SEP]), Mexico City, 1921



Luis Lelo de Larrea
(architect) and Francisco
Borbolla (engineer),
Monumento a la Raza
(Monument to the
Race/People), 1930–40



↑ Teotihuacan, ancient Mesoamerican city (~25 miles north of present day Mexico City), built between c. 100–650 CE

← Luis Lelo de Larrea (architect) and Francisco Borbolla (engineer), *Monumento a la Raza* (Monument to the Race/People), 1930–40



How do you interpret this hybridity?

Does it acknowledge all elements of the past as influencing the present and future?

Or does it romanticize the past, or even present a hierarchy of (Indigenous, Porfirian, Revolutionary) cultural ideas and forms?

← Luis Lelo de Larrea (architect) and Francisco Borbolla (engineer),
Monumento a la Raza
(Monument to the Race/People), 1930–40

(Left)
Manuel Maples Arce,
Actual No. 1, 1921
Filippo Marinetti

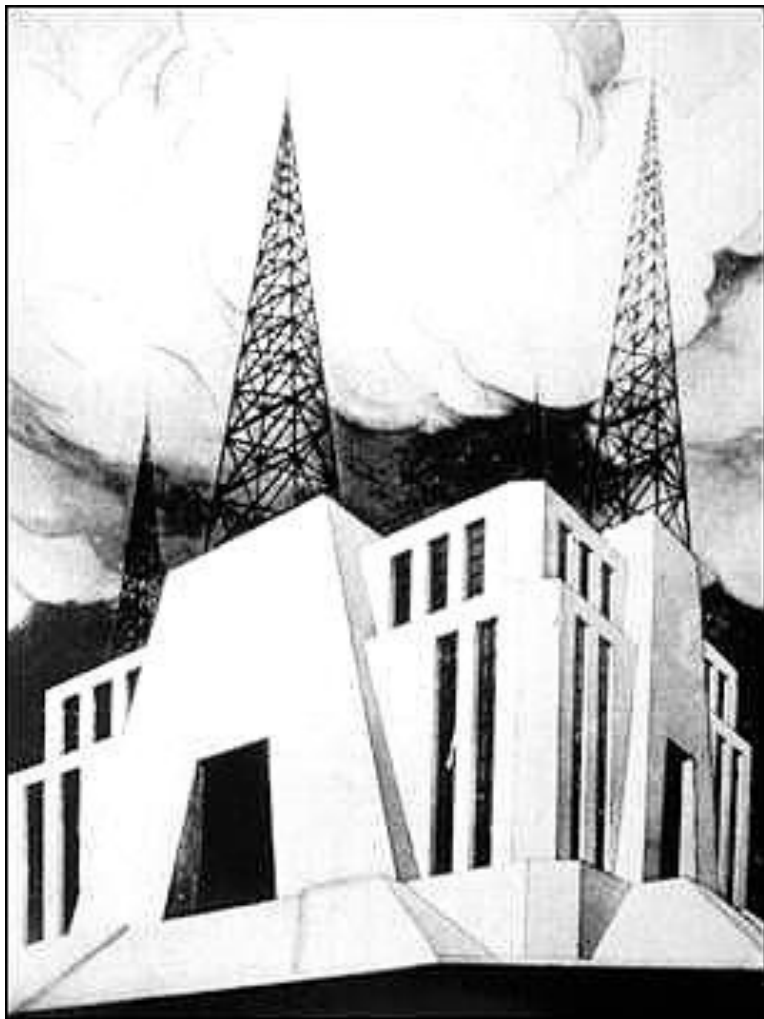
(Right)
The Founding and
Manifesto of Futurism, *Le*
Figaro, 20 February 1909



"At the center of Estridentista artistic production is a fixation on the metropolitan environment, a protean environment inhabited by **technological innovation and exacerbated movement**... The metropolis was the place of new sensorial stimuli..."

Luis Carranza, *Architecture as Revolution* (2010)

Ramón Alva de la Canal, *Viñeta estridentista*, ink drawing, 1925



El Buen Tono's stand at the radio fair, 1923. Courtesy
SINAFO-Fototeca Nacional, Mexico City

Grupo ¡30-30!

Ramón Alva de la Canal, *Viñeta estridentista*, ink drawing, 1925

Avant Garde as cultural digestion

Anthropophagia in Brazil



Cartoon depicting "Café com Leite" (coffee with milk) politics of Brazil, which concentrated power in São Paulo and Minas Gerais.

Brazilian political history (late 19th to early 20th c.)

- 1888 Abolition of Slavery
- 1889 Monarchy is overthrown, Brazil becomes a republic
- 1894 Prudente de Moraes becomes first civilian president, initiates "café com leite" politics (privileging São Paulo and Minas Gerais, economically booming states, coffee industry and dairy industry respectively)
- 1904 Vaccine Revolt (during Passos' urban reforms in Rio)
- 1917 First General Strike, rise of the labor movement
- 1922 **Modern Art Week in São Paulo and Tenentes' Revolt signaling dissatisfaction with the Old Republic**
- 1930 **Revolution, Old Republic Collapses, Getúlio Vargas seizes power**
- 1934 New constitution, new nationalist policies
- 1937 Vargas establishes the authoritarian Estado Novo (New State)
- 1945 End of Vargas dictatorship



Oswald de Andrade,
(1890–1954)



Tarsila do Amaral
(1886–1973)



Tarsila do Amaral, Abaporu ("Man who
eats" in Tupi-Guarani), 1928

"The central metaphor of ***antropofagia*** is a desire to **cannibalize culture**: a **consuming** of both **local and foreign civilization, values, and forms to arrive at a new form of culture.**"
Luis Carranza and Fernando Luiz Lara, *Modern Architecture in Latin America* (2014)

Revista de Antropofagia

Direção de ANTONIO DE ALCANTARA MACHADO

Gerência de RAUL BOPP

ENDERÇO: 13, RUA BENJAMIN CONSTANT - 3.ª PAV. SALA 7 - CAIXA POSTAL N.º 1.269

SÃO PAULO

ABRE-ALAS

MANHÃ

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

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

Al descobrimos que nunca havíamos sido outra coisa. A geração actual coagou-se: apareceu o antropófago. O antropófago: nosso pai, princípio de tudo.

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

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

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

No fim sobrá um Hans Staden. Esse Hans Staden contará aquilo de que escapou e com os dados dele se fará a arte próxima futura.

E' pois aconselhando as maiores precauções que em apreço ao gentio da terra e de todas as terras a liberrima REVISTA DE ANTROPOFAGIA.

E arreganho a dentença.

Gente: pode ir pondo o caum a ferver.

Antônio de Alcântara Machado.

O Jardim estava em rosa, ao pé do Sol

E o ventinho de mata que viera do Jaraguá

Deixando por tudo uma presença de água

Banava gosado na manhã prateada.

Tudo tempo que nem toada de flauta.

A gente si quizesse beijava o chão sem formiga.

A boca roçava mesmo na paisagem de cristal.

Um silêncio norista, muito claro!

As sombras se agarrando no folheto das árvores.

Talqualmente preguiças pesadas.

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

Tinha um sossego tão antigo no jardim,

Uma fresca tão de mão lavada com limão

Era tão marujada e descansante

Como o silêncio da noite.

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

Si eu tivesse a meu lado ali passeando

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

Na doçura da manhã quasi acabada

Eu lhe falava cordialmente:--Se abanquem um bocadinho

E havia de contar pra eles os nomes dos nossos peixes

Eu descrevia Ouro Preto, a entrada de Vitória, Marajó,

Couisa assim que pusesse um disfarce de festa.

No pensamento dessas tempestades de homens.

MÁRIO DE ANDRADE

"Ali vem a nossa comida pulando"

(V. Hans Staden - Cap. 28)

MANIFESTO ANTROPOFAGO

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

Unica lei do mundo. Expressão mascarada de todos os individualismos, de todos os collectivismos. De todas as religiões. De todos os tratadinhos da paz.

Tupy, or not tupy that is the question.

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

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

Estamos fatigados de todos os maridos catholicos suspensos pontos em drama. Frenet acabou com o enigma mulher e com outros santos da psychologia impressa.

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

Filhos do sol, não dos viventes. Encontrados e amados ferrenhamente, com toda a hypocrisia da sanidade, pelos imigrantes, pelos traficados e pelos toureiros. No pulo da cobra grande.

Fui porque nunca tivemos grammaticas, sem colações de velhos vegetais. E nunca sulemos o que era urbano, suburbano, fronteiriço e continental. Preguicimos no mapa mundi do Brasil.

Uma consciencia participante, uma rythmica religiosa.

Contra todos os importadores de consciencia estadada. A existencia palpavel da vida. E a mentalidade prelogica do Sr. Levy Brühl estudado.

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

polbre declaração dos direitos do homem.

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

Filição. O contacto com o Brasil Carabiba. Os Villagencos prout terre. Montaigne. O homem natural. Rousseau. Da Revolução Francesa ao Romantismo. A Revolução Bolchevita. A Revolução surrealista. E no habitaro technizado de Keyserling. Caminhamos.

Nunca fomos cathechizados. Vivemos através de um direito sonambuloso. Ficamos Christo nascer na Bahia. Ou em Belém do Pará.

Mas nunca admitimos o nascimento da logica entre nós.

Só podemos attender ao mundo ocular.

Tinhamos a justiça codificação da vingança. A sciencia codificação da Magia. Antropofagia. A transformação permanente do Tabu em totem.

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

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

O instincto Carabiba.

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

Contra as elites vegetais. Em communicação com o solo.

Nunca fomos cathechizados. Fomos foi Carnaval. O indio vestido de senador do Imperio. Fingido de Pitt. Os figurados nas operas de Alencar cheio de bons sentimentos portuguezes.

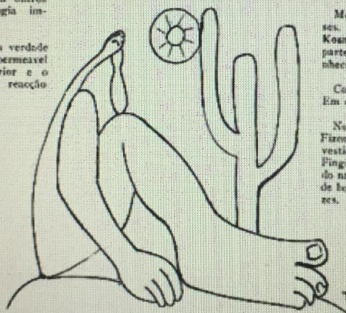
Já tinhamos o communismo. Já tinhamos a lingua surrealista. A idade de ouro. Catiti Catiti Imara Notiti Notiti Imara Ipejiti

A magia e a vida. Tinhamos a religião e a distribuição dos bens phisicos, dos bens moraes, dos bens digmarios. E sabíamos transpor o mysterio e a morte com o auxilio de algumas formulas grammaticas.

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

Só não ha determinismo - cada ha mysterio. Mas que temos nós com isso?

Continua na Pagina 7



Desenho de Tancide Sob - Em seu quarto, José Barreto em sua primeira expozição de Júpiter no gallery Fernier, em Paris.

Oswald de Andrade,
Antônio de Alcântara
Machado, Raul Bopp,
Mário de Andrade,
Revista de antropofagia
vol. 1, no. 1, May,
Manifesto Antropofago
1928



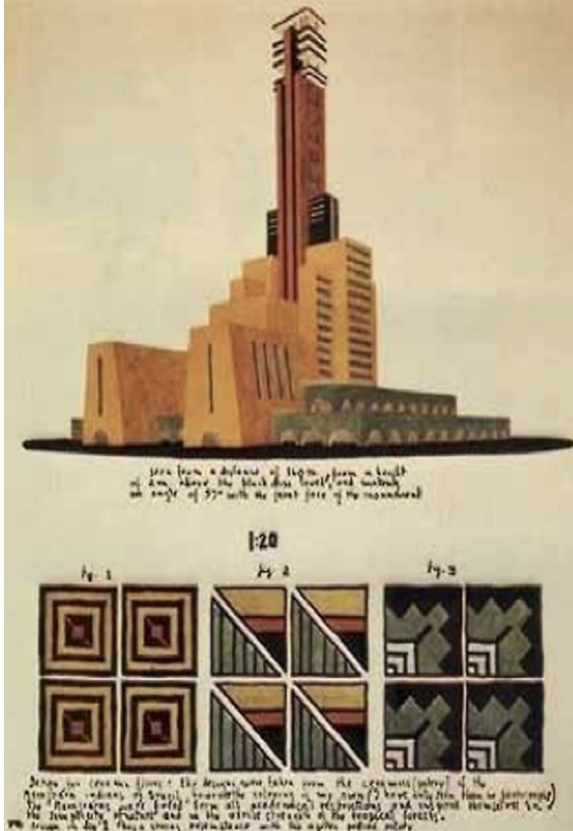
**Flávio de Carvalho
(1899–1973)**

Parading downtown
São Paulo in his "New
Look," 1956

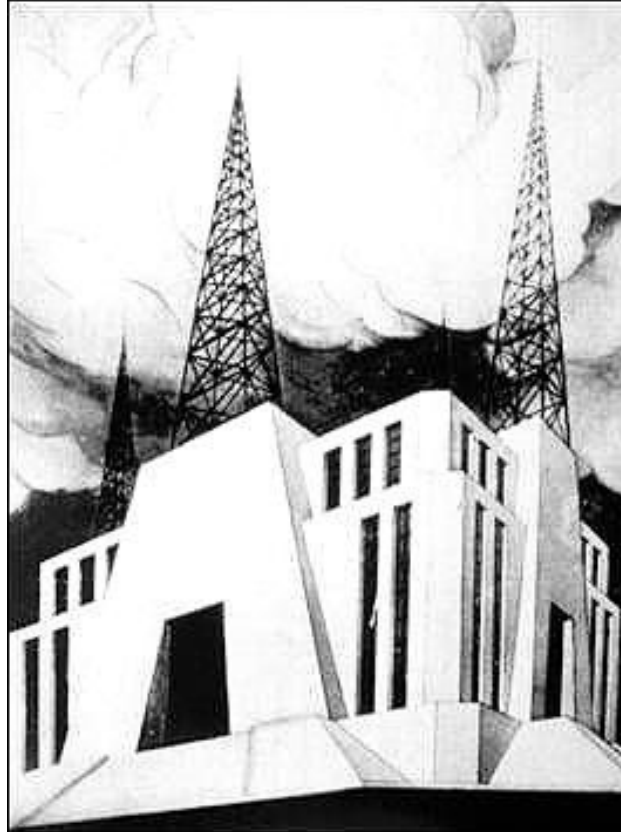


Flávio de Carvalho,
Columbus Memorial
Lighthouse
Competition, 1928

Notice the **"Feasting Hall"** of Flávio de Carvalho's Columbus Memorial Lighthouse proposal, a space programmatically connected to Anthropophagic ideas about cannibalism/digestion. In the image on the left, one can see a series of Indigenous motifs — Guaraní, Marajoara, and Aztec— de Carvalho aimed to use in the interior (ultimately, the building was never constructed).



Flávio de Carvalho, Columbus
Memorial Lighthouse Competition,
1928



Grupo ¡30-30!
Ramón Alva de la Canal,
Viñeta estridentista, ink
drawing, 1925

Notice any similarities? Any differences?



Architectural model of Flávio de Carvalho's Columbus Memorial Lighthouse Competition submission (1928), created for the exhibition *Flavio de Carvalho: A revolução modernista no Brasil* at the Centro Cultural Banco do Brasil, 2012



Flávio de Carvalho,
aluminum masks
for his play
"Bailado do Deus
Morto" (The Dead
God's Dance),
1933. Photo by
Denise Andrade.



"It is up to us, people born out of the weight of secular traditions, to study the housing of the naked man, the man of the future, **without god, without property and without marriage...**

A few years ago, the anthropophagic ideology was founded in São Paulo: an exaltation of Nietzsche's biological man, that is, the **resurrection of the primitive man, free from Western taboos...**

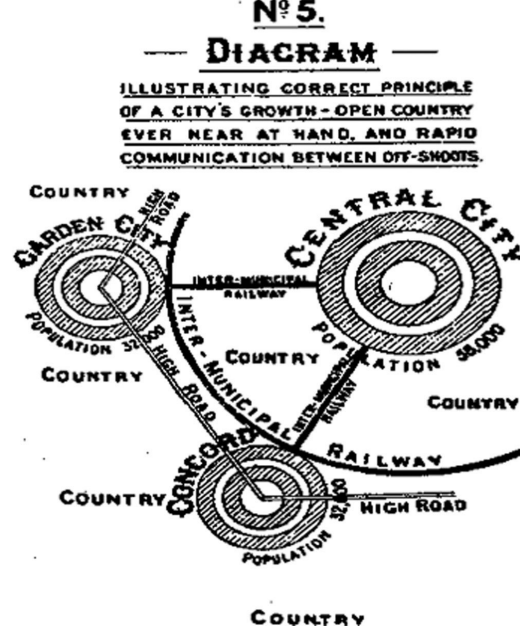
The anthropophagic man, when stripped of his taboos, resembles the naked man. The city of the naked man will undoubtedly be a dwelling fit for the anthropophagic man. There, he may neatly sublimate his desires. There, he may feel in himself the **constant renovation of his spirit**; the **movement of life** will appear with stunning realism and he will understand that living is reasoning **swiftly** and mastering taboos through understanding."

Flavio de Carvalho, "The City of the Naked Man," 1930

Key
Project



Indigenous circular villages in the Xingu River area of the Amazon.



Ebenezer Howard, Garden City Diagram, 1902

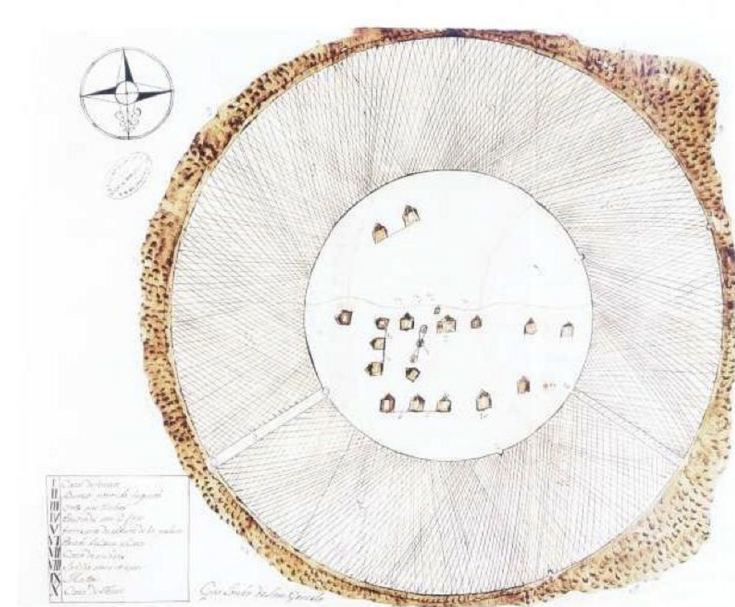


Diagram of the Quilombo de São Gonçalo, made by Portuguese settlers in 1769

Flávio de Carvalho's concentric, circular proposal for the "City of the Naked Man" itself was an anthropophagic project, consuming and digesting Indigenous, Afro-Brazilian, and European planning models and domestic architecture to produce a new, utopian vision Brazilian urbanism.

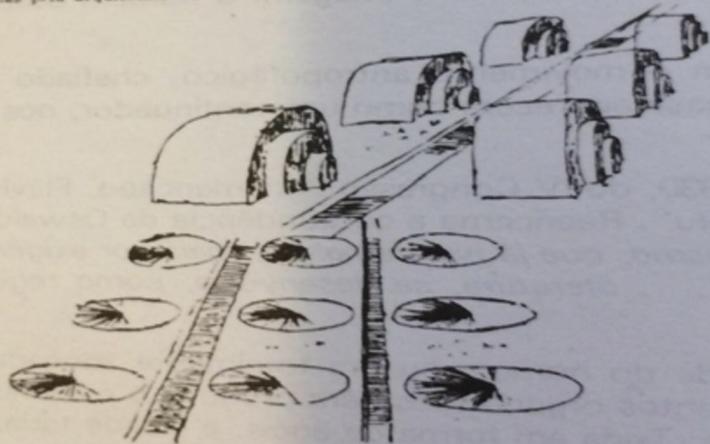
Key
Project

UMA CONCEPÇÃO DA CIDADE DE AMANHÃ

"A cidade de hoje apresenta um aspêto heterogeneo e ridiculo : ela é a imagem etica do patriarquismo burguês, em decomposição, e é incapaz de se manter integra, de se defender contra os apetrechos agressivos inventados pelos homens", diz-nos o engenheiro Flávio de Carvalho

A arquitetura moderna está resolvendo o problema do homem de hoje, o problema apresentado pela vida dos centros urbanos congestionados. Quasi são as possibilidades de solução apresentadas pela arquitetura moderna."

me pede deixa de ser um assunto de arquitetura, e não pôde ficar apenas numa discussão da casa minima, da casa "standard", da casa racional isolada. Esta entrevista vai ser uma introdução sobre a necessidade da criação de uma



POSSIVEL VISÃO DO DRAMA DE AMANHÃ: imagem da maquina e cidade que apresentará os seus elementos de uma maneira organizada, preocupação maxima de estrutura — talvez a única que construa a nova inocencia. (Legenda do eng. Flávio Carvalho).

Flávio de Carvalho o arquiteto original: que tantas vezes tem debatido o problema da arquitetura racional! Assim ao "Diario da Noite" sobre estas interrogações:

— "Não compreendo que se discuta ainda agora o problema da residencia visto do problema da cidade, como não compreendo a discussão dos problemas do homem, sem se considerar a coletividade."

A entrevista que o "Diario da Noite"

casa nova num sistema social que permita a vida humana desenvolver o maximo de suas aspirações.

E para começar é preciso pôr em relevo a importancia da maquina:

No momento em que a maquina traz para a humanidade a idéa gloriosa de economia de trabalho e de eficiencia de vida, transformando as primeiras neces-

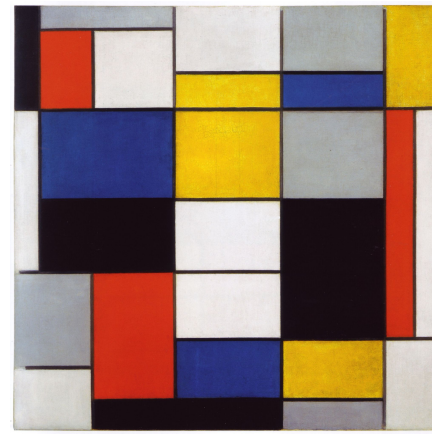
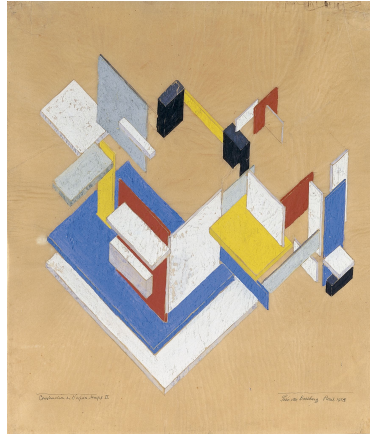
(Continúa na Ultima pag.)

Flávio de Carvalho, "city of tomorrow" (a recapitulation of the "City of the Naked Man"), published in *Diário da Noite*, 1932.

Key
Project



(Left) Early mural by Torres-García at the Palau de la Generalitat in Barcelona, 1911–17
(Right) Street scene of New York City painted by Torres-García while a resident of the city (1920–22)



In Europe Torres-García also met modernists Theo van Doesburg (left) and Piet Mondrian (right) whose ideas on abstraction he'd come to translate and critique. Together, they opposed the surrealism of Salvador Dalí and others.

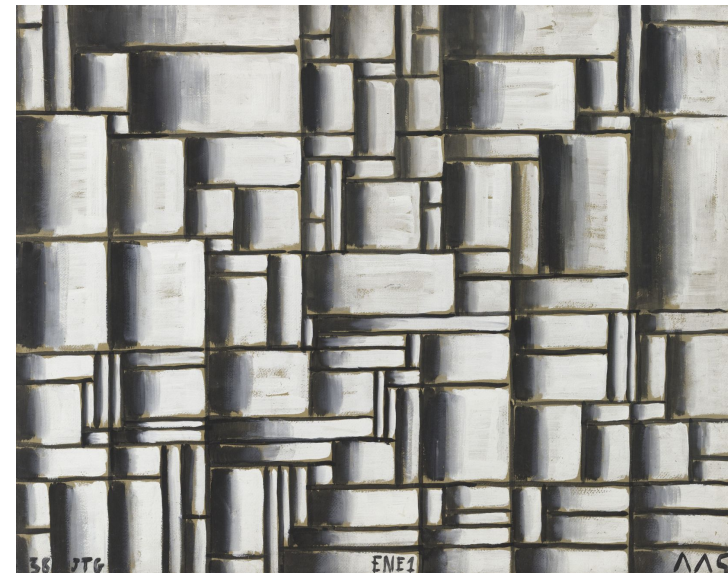
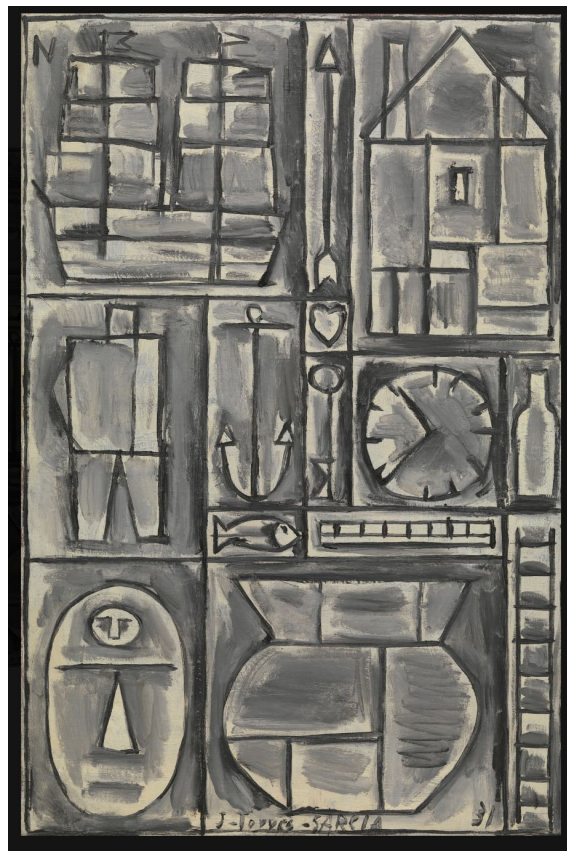
Joaquín Torres-García (1874–1949)



Universalismo Constructivo **(Constructive Universalism)**

Any primitive culture progresses... Its art, always geometric in expression, is a ritual, something sacred... The sign in something natural [so that one] can grasp the essence of this point of incidence between the living and the abstract."

Joaquín Torres-García, *La Tradición Del Hombre Abstracto* (1938)



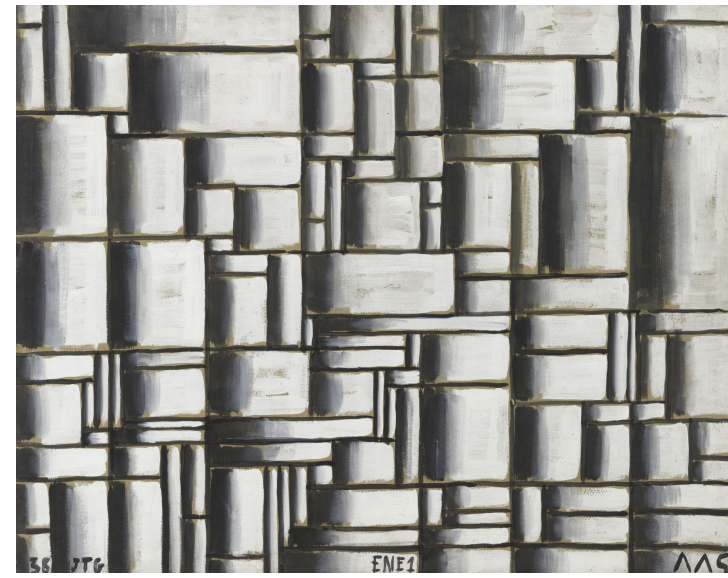
Construction in White and Black, 1938

← *Composition, 1931*

Joaquín Torres-García (1874–1949)



Example of Inca masonry in contemporary Cusco, Peru (Inca Empire 13th–16th c.)



Construction in White and Black, 1938

Joaquín Torres-García (1874–1949)



Joaquín Torres-García, Cosmic Monument, Montevideo (Uruguay), 1938.



Example of Nasca pottery, a double spout and bridge vessel with a bird deity, c. 100 BCE to 600 CE

Key Project



Joaquín Torres-García, Cosmic Monument,
Montevideo (Uruguay), 1938.



Tiwanaku Gateway of the Sun, created during
the Tiwanaku civilization (200–1100 CE), near
Lake Titicaca in present-day Peru



Joaquín Torres-García, Cosmic Monument,
Montevideo (Uruguay), 1938.



Tiwanaku Gateway of the Sun, created during
the Tiwanaku civilization (200–1100 CE), near
Lake Titicaca in present-day Peru

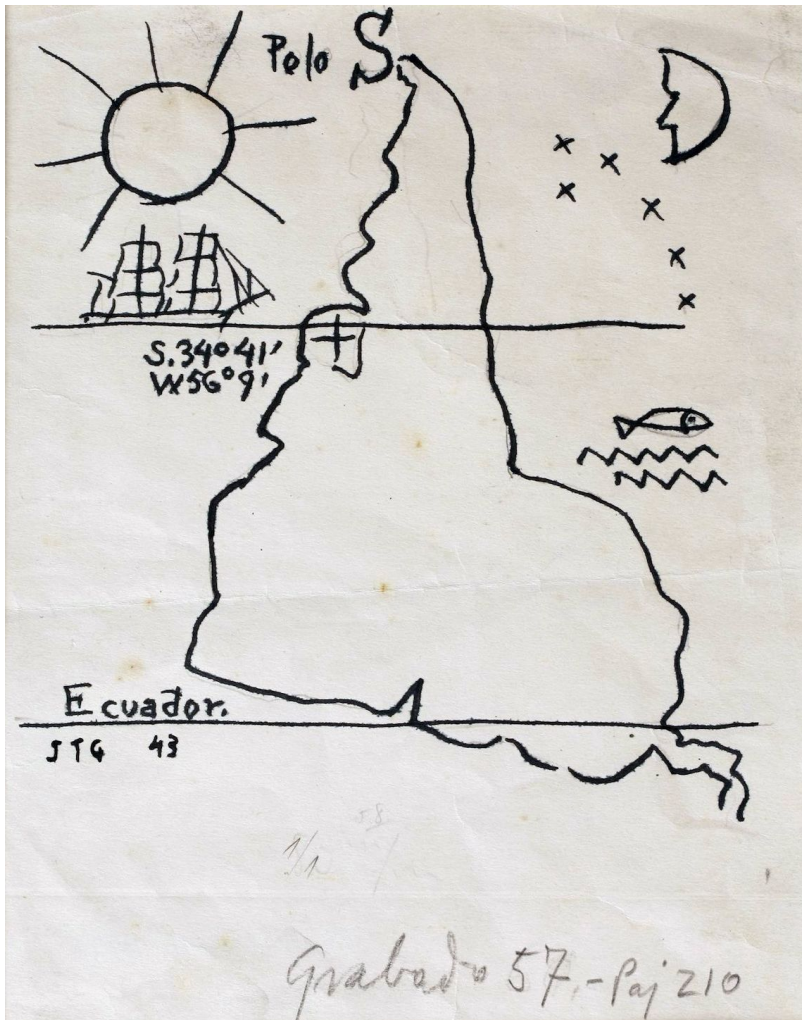


Joaquín Torres-García, Cosmic Monument, Montevideo (Uruguay), 1938.

What kind of connections across geography, time, and cultural traditions doe the *Monumento Cósmico* bring together?

What might this suggest about the possibilities for architectural modernity rooted in South America?

Key
Project



Escuela del Sur

"A great School of Art should arise here, in [Uruguay...]. I call it School of the South; because in reality, *our north is the South*... From now on, we place the map upside-down, so we have a fair idea of our positioning, and not how they would want it in the rest of the world."

Joaquín Torres-García, *Constructive Universalism* (1941)

- An idea that takes root in the Taller Torres-García, less a formal school than a collective and artistic workshop (1942–9)
- The ethos of the Escuela del Sur carried forward by Torres-García's students/acolytes after he dies in 1949, including architects like Gozalo Fonseca, Ernesto Leborgne, and Rafael Lorente Escudero



Gonzalo Fonseca, sculptural tower for the Summer Olympics held in Mexico City, 1968

Potential “History in the Present” research question:

As we look toward the Los Angeles Summer Olympic Games in 2028, what might we take from the lessons of the 1968 Mexico City Olympics, and its architecture?



*Write down one key takeaway from today's lecture.
What examples, terms, or concepts were most interesting to you?*



See you Thursday!

*Add/Drop deadline September 10

Required Readings:

- Antonio Sant'Elia & Filippo Tommaso Marinetti, "Futurist Architecture" (1914)
- Adolf Loos, "Ornament and Crime" (1908)

**Content warning: derogatory language and cultural generalizations. This is a very problematic piece of writing, we will read it to critique it and understand its influence!*