

**NYU Spring 2021**

**FYSEM-UA 9905**

**Art and the City: Buenos Aires, New York,  
Rio de Janeiro and Mexico City**

- Instructor: Dr. Florencia Malbran
- Office Hours: Wednesdays 11:30 am – 1-30 pm (BA time)
- [fmm234@nyu.edu](mailto:fmm234@nyu.edu)
- Pre-Requisite:
- Mondays and Wednesdays, from 10:00 to 11:15 am (BA time)
- The course will meet twice a week via Zoom.

## **Course Description**

This course studies modern and contemporary art and architecture through a strategic focus on the cities of Buenos Aires, New York, Rio de Janeiro and Mexico City. We consider key artworks and architectural movements, approaching art history in urban, sociohistorical and contextual terms. Emphasis is placed upon the city as a hub for the production and reception of art.

Cities are multifarious complexes of paradoxical elements, where rhythms of stasis and motion coexist. Every city absorbs creative interchange, while also triggering different types of transformation. Our speculations on the urban environment will bring up multiple questions that point back to and extend beyond the mere physical structure of the city, discovering arenas of social action. How does art exploits the characteristics of the metropolis? How is art distributed and consumed throughout the dense fabric of the city? We will explore the city as a context and staging ground for art.

Developing comparative perspectives on Buenos Aires, New York, Rio de Janeiro and Mexico City will illuminate the particularities of the places under investigation, albeit with reference to aesthetic trajectories as well as broader technological, economic, and social-political changes. New York is included in our selected network of Latin American cities, acknowledging its critical importance as a center of cultural experimentation where artists (including Latin American artists) share ideas in a global context.

The course includes lively conversations with invited artists and architects.

## **Course Learning Objectives**

*Upon Completion of this Course, students will be able to:*

- Demonstrate a critical understanding of Latin American art and architecture, recognizing the complexity of the cultures of Buenos Aires, New York, Rio de Janeiro and Mexico City.
- Analyze and interpret significant works of art, buildings, manifestos, texts, ideas, and events in their historical contexts.
- Examine both shared and diverse human experiences in order to recognize similarities and differences across cultures; comprehend the relevance of the past to the understanding of the present.
- Reflect on their own assumptions and ideas about geographically or culturally unfamiliar cultures.
- Read and write about art and architecture with a critical point of view that displays depth of thought, is mindful of theoretical traditions, and demonstrates personal engagement.

## **Course Materials**

The instructor will provide you with copies of required book chapters, as permitted by relevant copyright law, as well as links to electronically available journal articles and other material.

## **Requirements and Schedule**

Students must come to each class having read the material carefully, and be prepared to speak intelligently. Participation in class discussion is essential and only possible if students do the readings.

Assignments are designed to engage students in dynamic critical thinking, writing, and presentation activities.

The primary assignments for the course are bi-weekly reading responses (1-2 pages), leading one class discussion (in group with a peer of your choice), completing an individual multi-media project and writing a longer final paper (5-6 pages).

## **Grading of Assignments**

The grade for this course will be determined according to the following formula:

<b>Assignments/Activities</b>	<b>% of Final Grade</b>	<b>Due</b>
In class presentation	10%	
Participation and attendance	10%	throughout
Short Papers	30%	
Multimedia Project	15%	
Final Paper	35%	

### **Letter Grades**

Letter grades for the entire course will be assigned as follows:

<b>Letter Grade</b>	<b>Explanation of Grade</b>
<b>A</b>	Clear evidence of understanding, plus the ability to apply knowledge and reflect on the student's own learning
<b>B</b>	Evidence of understanding and the ability to apply course content, but lacking reflectivity.
<b>C</b>	Evidence of good understanding, but lacking evidence of reflectivity and the ability to apply course content.
<b>D</b>	Evidence of understanding in a minimally acceptable way, and lacking reflectivity and the ability to apply course content.
<b>F</b>	Plagiarized, did not participate satisfactorily, did not hand in work, lack of understanding

## Course Schedule

### Topics and Assignments

Week/Date	Topic	Readings	Assignment Due
Sessions 1-2 Feb 1-3	<p><b>Course presentation: Latin American art and the city.</b></p> <p><b>I. a.</b> Framing Latin American art.</p> <p><b>I. b.</b> The city as an arena for the encounter between differences.</p>	<p>1. Ramírez, Mari Carmen. "Beyond 'the Fantastic': Framing Identity in US Exhibitions of Latin American Art." (16 pp.)</p> <p>2. Nestor Garcia Canclini. "What is a City?" In <i>City/Art: The Urban Scene in Latin America</i>, ed. Rebecca Biron. Durham: Duke U Press, 2009: 37-60. (23 pp.)</p> <p>3. Sassen, Saskia. "The Global City: Introducing the Concept." (16 pp.)</p>	
Sessions 3-4 Feb 8-10	<p><b>II. Avant Garde in Latin America. Art in the 1920s and 1930s.</b></p> <p><b>II. a.</b> FOCUS BUENOS AIRES:</p> <p>Emilio Pettoruti and Xul Solar. Culture, urbanism and planning: imagining a modern city.</p>	<p>1. Sarlo, Beatriz. "The Case of Xul Solar: Fantastic Invention and Cultural Nationality." (5 pp.)</p> <p>2. Fraser, Valerie. "Introduction. Building the New World. Studies in the Modern Architecture of Latin America 1930-1960." (21 pp.)</p> <p>3. Colomina, Beatriz. "Introduction. Domesticity at War." (16 pp.)</p>	Friday, Feb., 12: Short-paper due
Sessions 4-5 Feb 22-24	<p><b>II. b.</b> FOCUS MEXICO CITY:</p> <p>Mexican muralism. The Mexican Revolution and José Vasconcelos' new educational program (1920-1924). Modern architecture intertwined with muralism. Diego Rivera, José Clemente</p>	<p>1. Coffey, Mary K. "The 'Mexican Problem': Nation and 'Native' in Mexican Muralism and Cultural Discourse." (27 pp.)</p> <p>2. "Manifesto of the Union of Mexican Workers, Technicians, Painters and Sculptors." (3 pp.)</p> <p>3. Rochford, Desmond. "The Technology of Utopia." (38 pp.)</p>	

	Orozco, David Alfaro Siqueiros.  <b>II. c.</b> Antonio Berni: Muralism beyond Mexico?	4. Fraser, Valerie. "Mexico." (15 pp.)  5. Anreus, Alejandro. "Adapting to Argentinean Reality: The New Realism of Antonio Berni." (15 pp.)	
Sessions 6-7 Mar 1-3	<b>II. d.</b> The Modern Art Week (1922) and the Brazilian avant-garde. The Brazilwood manifesto (1924) and the Anthropophagite Manifesto (1928) [Manifesto Pau-Brasil; Manifesto Antropófago]. Tarsila do Amaral and Oswald de Andrade.	1. Barnitz, Jacqueline. "The Avant-garde of the 1920s: Cosmopolitan or National Identity?" (8 pp.)  2. Andrade, Oswald de. "Anthropophagite Manifesto." (3 pp.)  3. Andrade, Oswald de. "The Brazilwood Manifesto". (1 pp.)  4. Greet, Michele. "Exhilarating Exile: Four Latin American Women Exhibit in Paris" (22 pp.)  5. Small, Irene. "Plasticity and Reproduction: Tarsila do Amaral's <i>A Negra</i> " (31 pp.)	Friday, March 5: Short-paper due
Sessions 8-9 Mar 8-10	<b>II. e.</b> FOCUS NEW YORK:  Abstraction and Non-objectivity. The Guggenheim Museum and Frank Lloyd Wright's architectural thought.	1. Levine, Neil, "The Guggenheim Museum. Frank Lloyd Wright's Logic of Inversion." (63 pp.)	
Sessions 10-11 Mar 15-17	<b>III. A Radical leap: political upheavals and cultural experiments in Latin America. Visual languages and provocation. Innovative architecture. Reconfigurations of the concept of art.</b>	1. Fraser, Valerie. "Brazil." (18 pp.)  2. Gullar, Ferreira. "Neo-Concrete Manifesto." (4 pp.)  3. Héctor Olea, "The artists as theoretician" (12 pp.)  <u>GUEST LECTURE.</u> <u>Conversation with architects Adamo-Faiden (pending budget)</u>	Friday, March 19: Short-paper due

	<p><b>III. a.</b> Abstract Art and the creation of a new space. Inauguration of Brasilia. The Neo-concrete movement of Brazil.</p>		
<p>Sessions 12-13 Mar 22-29</p>	<p><b>III. b. FOCUS RIO DE JANEIRO:</b> Lygia Clark and Hélio Oiticica. Roberto Burle Marx. Lúcio Costa and Oscar Niemeyer.</p>	<p>1. Rolnik, Suely. "Molding a Contemporary Soul: The Empty-Full of Lygia Clark." (25 pp.) 2. Clark, Lygia. "Beasts [Bichos]." (1 pp.) 3. Catherine David, "Hélio Oiticica: Brazil Experiment." (20 pp.) 4. Oiticica, Hélio. "Selected Writings." (1 pp.)</p>	
<p>Sessions 12-13 Mar 13-Apr 5</p>	<p><b>III. c.</b> Conceptual Art in Latin America</p>	<p>1. Ramírez, Mari Carmen. "Tactics for Thriving on Adversity: Conceptualism in Latin America." (18 pp.) 2. LeWitt, Sol. "Sentences on Conceptual Art." (2 pp.) 3. Camnitzer, Luis. "The Markers of Latin American Conceptualism." (13 pp.)</p>	<p>Friday, April 2: Short-paper due</p>
<p>Sessions 14-15 Apr 7-12</p>	<p><b>III. d.</b> The Argentine Centro de Artes Visuales del Instituto Torcuato Di Tella (1960-1970). Marta Minujín. León Ferrari. Tucumán Arde.</p>	<p>1. Giunta, Andrea. "The Avant-Garde Between Art and Politics." (36 pp.) 2. Minujín, Marta. "Destruction of My Works in the Impasse Ronsin, Paris." (2 pp.) 3. Minujín, Marta, Santantonín, Rubén, and Romero Brest, Jorge. "La Menesunda." (1 pp.)</p>	

		4.Ferrari, León. "Artist's Response." (3pp.)	
Sessions 16-17 Apr 14–21	<p><b>III. e. FOCUS BUENOS AIRES/FOCUS NEW YORK:</b></p> <p>Violence and memory. Commemoration and the city. El Parque de la Memoria in Buenos Aires. Ground Zero in New York.</p>	<p>1.Masiello, Francine. "Introduction." In <i>The Art of Transition: Latin American Culture and Neoliberal Crisis</i>. (18 pp.)</p> <p>2. Battiti, Florencia and Rossi, Cristina. "The Art of Remembering". (20 pp.)</p> <p><u>Visit a site of remembrance in your own city and create a multi-media project expressing your personal views. Each project will be presented in class.</u></p>	Friday, April 23. Multi-media project due
Sessions 18-19 Apr 28–28	<p><b>IV. Aftermath: the current stakes of art in Latin America. Globalization, participation, site specificity.</b></p> <p><b>IV. a. MEXICO CITY THROUGH THE LENS OF ART:</b> Francis Alÿs and Gabriel Orozco.</p>	<p>1.Bourriaud, Nicolas. "Relational Form." In <i>Relational Aesthetics</i>. (18 pp.)</p> <p>2.Bishop, Claire. "Antagonism and Relational Aesthetics." (29 pp.)</p> <p>3.Cuauhtémoc Medina, "SEMEFO, The Morgue." In <i>The Mexico City Reader</i>, ed. R. Gallo. Madison: University of Wisconsin Press, 2004: 309-319 (10 pp.)</p> <p>4. Russell Ferguson, <i>Francis Alÿs: Politics of Rehearsal</i>, Los Angeles: Hammer Museum, 2007 (32 pp.)</p> <p><u>Screening:</u></p> <p>Francis Alÿs. <i>When Faith Moves Mountains. Cuando la fe mueve montañas</i>. DVD. 15'. [Lima, abril, 2002. Un proyecto de Francis Alÿs en colaboración con Cuauhtémoc Medina y Rafael Ortega. Con la participación de estudiantes de ingeniería de la Universidad Católica, de la Universidad</p>	

		Federico Villareal de San Marcos y demás voluntarios.]	
Sessions 20-21 May 3–5	<b>IV. b. RIO DE JANEIRO THROUGH THE LENS OF ART: Ernesto Neto and Beatriz Milhazes.</b>	1. Pedrosa, Adriano. "Ernesto Neto," <i>Frieze</i> . (1 pp.)  2. Vik Muñoz. <i>Waste Land</i> . DVD, 98'.  <u>GUEST LECTURE:</u> <u>Conversation with artist Mónica Girón (pending budget)</u>	Friday, May 7: Short-paper due
Sessions 22-23 Apr 6–10	<b>IV. c. BUENOS AIRES THROUGH THE LENS OF ART: Guillermo Kuitca, Pablo Siquier, Jorge Macchi, Mónica Girón</b>	1. Jagoe, Eva-Lynn Alicia. "Jorge Macchi's Fractured Narratives of Buenos Aires." (8 pp.)  2. Andreas Huyssen, "Guillermo Kuitca: Painter of Space." In <i>Guillermo Kuitca. Everything</i> , ed. Douglas Dreishpoon. London: Scala, 2009. (10 pp.)  3. Mesquita, Ivo. "Cartographies" and "Latin America: Another Cartography." In <i>Cartographies</i> . (26 pp.)  <u>GUEST LECTURE:</u> <u>Conversation with artist Jorge Macchi (pending budget)</u>	
Sessions 24 Apr 11	Open forum discussion on final paper.		Individual in class presentations of final paper topics
Session 25 Apr 17	Final Paper – No Class		<b>FINAL PAPER DUE</b>



## **Course Policies**

### **Hygiene/Physical Distancing policies**

Students will be assigned/choose a seat on the first day of class. For NYU COVID-19 Safety protocols, please use the same seat for the duration of the semester.

### **Attendance and Tardiness**

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. **To ensure the integrity of this academic experience, class attendance at the centers or online through NYU Classes if the course is remote synchronous/blended, is expected promptly when class begins. Unexcused absences will affect students' semester participation grade. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to discuss where at the Academic Center the remote course can be taken** Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

#### *SITE SPECIFIC ABSENCE REPORTING POLICY*

Students are responsible for making up any work missed due to absence. This means they should initiate email and/or office hour discussions to address any missed lectures and assignments and arrange a timeline for submitting missed work.

### **Classroom Etiquette/Expectations**

Things to consider:

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary)
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class. Consider using the chat function or “raise hand” function in order to add your voice to class discussions especially if leaving the video on presents challenges.

### **Disability Disclosure Statement**

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for further

information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

## **Academic Integrity, Plagiarism, and Cheating**

(Adapted from the website of the College of Arts & Science,  
<https://cas.nyu.edu/content/nyu-as/cas/academic-integrity.html>):

Academic integrity means that the work you submit is original.

Obviously, copying all or part of a paper straight from a book, the Internet, or a fellow student is a violation of this principle. But there are other forms of cheating or plagiarizing which are just as serious — for example, presenting an oral report drawn without attribution from other sources (oral or written); writing a sentence or paragraph which, despite being in different words, expresses someone else's idea(s) without a reference to the source of the idea(s); or submitting essentially the same paper in two different courses (unless both instructors have given their permission in advance). Receiving or giving help on a take-home paper or presentation is also cheating, unless expressly permitted by the instructor (as in collaborative projects).

## **Required Texts**

Nestor Garcia Canclini, "What is a City?" In *City/Art: The Urban Scene in Latin America*, ed. Rebecca Biron. Durham: Duke U Press, 2009: 37-60

Andrade, Oswald. "Anthropophagite Manifesto." In *Readings in Latin American Modern Art*, ed. Frank Patrick, 24-27. New Haven and London: 2004. [ISBN: 0300102550]

\_\_\_\_\_. "The Brazilwood Manifesto." In *Inverted Utopias. Avant-Garde in Latin America*, ed. Mari Carmen Ramírez and Héctor Olea, 465. New Haven and Houston: Yale University Press in association with The Museum of Fine Arts, Houston, 2004. [ISBN: 0300102690]

Anreus, Alejandro. "Adapting to Argentinean Reality: The New Realism of Antonio Berni." In *The Social and the Real. Political Art of the 1930s in the Western Hemisphere*, ed. Alejandro Anreus, Diana L. Linden and Jonathan Wienberg, 97-112. Pennsylvania: The Pennsylvania State University, 2006. [ISBN: 027102691X]

Barnitz, Jacqueline, *Twentieth-Century Art of Latin America*. Austin: University of Texas Press, 2001. [ISBN: 0292708572]

Battiti, Forencia and Rossi, Cristina. "The Art of Remembering." In *Parque de la Memoria, Monumento a las Víctimas del Terrorismo de Estado*, ed. Nora Hochbaum and Florencia Battiti, 103-113. Buenos Aires: Consejo de Gestión Parque de la Memoria, Monumento a las Víctimas del Terrorismo de Estado, 2010. [ISBN: 978-987-673-000-6]

Bishop, Claire. "Antagonism and Relational Aesthetics," *October* (Fall 2004): 51-79.

Bourriaud, Nicolas. "Relational Form" and "Art of the 1990s." in *Relational Aesthetics*. Dijon-Quetigny: Les presses du reel, 2002. [ISBN: 2840660601]

Brett, Guy. "A Radical Leap." In *Art in Latin America: The Modern Era, 1920-1980*, ed. Dawn Ades, 253-283. New Haven: Yale University Press, 1989. [ISBN: 0300045611]

Camnitzer, Luis. "The Markers of Latin American Conceptualism." In *Conceptualism in Latin American Art: Didactics of Liberation*. Austin: University of Texas Press, 2007. [ISBN: 029271629X]

Clark, Lygia. "Beasts [Bichos]." In *Readings in Latin American Modern Art*, ed. Frank Patrick, 176. New Haven and London: 2004. [ISBN: 0300102550]

Coffey, Mary K. "The 'Mexican Problem': Nation and 'Native' in Mexican Muralism and Cultural Discourse." In *The Social and the Real. Political Art of the 1930s in the Western Hemisphere*, ed. Alejandro Anreus, Diana L. Linden and Jonathan Wienberg, 43-70. Pennsylvania: The Pennsylvania State University, 2006. [ISBN: 027102691X]

Colomina, Beatriz. *Domesticity at War*. Cambridge, Mass.: MIT Press, 2007. [ISBN: 978026203361]

David, Catherine. "Hélio Oiticica: Brazil Experiment." In *The Experimental Exercise of Freedom*, ed. Susana Martin and Alma Ruiz, 171-201. Los Angeles: Museum of Contemporary Art, 1999. [ISBN: 0914357646]

Ferrari, León. "Artist's Response." In *Listen, Here, Now! Argentine Art of the 1960s: Writings of the Avant-Garde*, ed. Inés Katzenstein, 279-282. New York: The Museum of Modern Art, 2004. [ISBN: 0870703668]

Fraser, Valerie. *Building the New World. Studies in the Modern Architecture of Latin America 1930-1960*. London and New York: Verso, 2000. [ISBN: 1859847870]

Giunta, Andrea. "The Avant-Garde Between Art and Politics." In *Avant-garde, Internationalism, and Politics. Argentine Art in the Sixties*. Durham: Duke University Press, 2007. [ISBN: 0822338939]

Greet, Michele. "Exhilarating Exile: Four Latin American Women Exhibit in Paris." In *Transatlantic Encounters: Latin American Artists in Paris Between the Wars*. New Haven: Yale University Press, 2018)

Gullar, Ferreira. "Neo-Concrete Manifesto." In *Readings in Latin American Modern Art*, ed. Frank Patrick, 172-175. New Haven and London: 2004. [ISBN: 0300102550]

Gutman, Margarita. "The Power of Anticipation: Itinerant Images of Metropolitan Futures. Buenos Aires 1900-1920." In *Culture, Urbanism and Planning*, ed. Javier Monclús and Manuel Guardia, 85-111. Burlington: Ashgate Publishing Company, 2006. [ISBN: B0086HXLQE]

Jago, Eva Lynn Alicia. "Jorge Macchi's Fractured Narratives of Buenos Aires." In *Light Music*. Essex: AHRC Research Centre for Studies of Surrealism and its Legacies. University of Essex, 2006. [ISBN: 1904059503]

Levine, Neil. *The Architecture of Frank Lloyd Wright*. Princeton: Princeton University Press, 1996. [ISBN: 0691027455]

LeWitt, Sol. "Sentences on Conceptual Art," *Art Now* (June 1971): 168.

"Manifiesto of the Union of Mexican Workers, Technicians, Painters and Sculptors." In *Readings in Latin American Modern Art*, ed. Frank Patrick, 33-35. New Haven and London: 2004. [ISBN: 0300102550]

Masiello, Francine. "Introduction." In *The Art of Transition: Latin American Culture and Neoliberal Crisis*. Durham and London: Duke University Press, 2001. [ISBN: 0822328186]

Mesquita, Ivo. "Cartographies" In *Cartographies*. Winnipeg: Winnipeg Art Gallery, 1993. [ISBN: 0889151709]

Minujín, Marta. "Destruction of My Works in the Impasse Ronsin, Paris." In *Listen, Here, Now! Argentine Art of the 1960s: Writings of the Avant-Garde*," ed. Inés Katzenstein, 59-61. New York: The Museum of Modern Art, 2004. [ISBN: 0870703668]

Minujín, Marta, Santantonín, Rubén and Romero Brest, Jorge. "La Menesunda." In *Listen, Here, Now! Argentine Art of the 1960s: Writings of the Avant-Garde*," ed. Inés Katzenstein, 107-110. New York: The Museum of Modern Art, 2004. [ISBN: 0870703668]

Oiticica, Hélio. "Selected Writings." In *Hélio Oiticica: The Body of Color*, ed. Mari Carmen Ramírez. London and Houston: Tate Publishing and The Museum of Fine Arts Houston, 2007.

Olea, Héctor. "The artists as theoretician." In *Inverted Utopias. Avant-Garde in Latin America*, ed. Mari Carmen Ramírez and Héctor Olea, 465. New Haven and Houston: Yale University Press in association with The Museum of Fine Arts, Houston, 2004. [ISBN: 0300102690]

Pedrosa, Adriano. "Ernesto Neto," *Frieze* (March-April 1998): 91. [ISBN: 0890901449]

Ramírez, Mari Carmen. "Beyond 'the Fantastic': Framing Identity in US Exhibitions of Latin American Art." *Beyond the Fantastic: Contemporary Art Criticism from Latin America*, ed. Gerardo Mosquera, 229-245. Cambridge: MIT Press, 1996. [ISBN: 0262631725]

\_\_\_\_\_. "Tactics for Thriving on Adversity: Conceptualism in Latin America." In *Global Conceptualism: Points of Origin, 1950s-1980s*. New York: Queens Museum of Art, 1999. [ISBN: 0960451498]

Rochford, Desmond. *Mexican Muralists*. San Francisco: Chronicle Books, 1993. [ISBN: 0811819280]

Rolnik, Suely. "Molding a Contemporary Soul: The Empty-Full of Lygia Clark." In *The Experimental Exercise of Freedom*, ed. Susana Martin and Alma Ruiz, 59-85. Los Angeles: Museum of Contemporary Art, 1999. [ISBN: 0914357646]

Sassen, Saskia. "The Global City: Introducing the Concept," *Brown Journal of World Affairs*, Vol. XI, Issue 2 (Winter/Spring 2005), pp. 27-43.

Small, Irene V, "Plasticity and Reproduction: Tarsila do Amaral's A Negra." In Pedrosa, Adriano (ed.) *Tarsila do Amaral: Cannibalizing modernism*. Sao Paulo, MASP, 2019 [ISBN: 2019 853100070X]