

# BRONX MUSEUM

New York's newest contemporary  
landmark, designed by Arquitectonica

The Bronx Museum of the Arts  
1040 Grand Concourse  
Bronx, New York 10456  
tel 718-681-6000 / fax 718-681-6181  
www.bronxmuseum.org


## MUSEUM HOURS

Wednesday–Thursday: noon–6 pm  
Friday: noon–8 pm  
Saturday–Sunday: noon–6 pm

## SUGGESTED ADMISSION

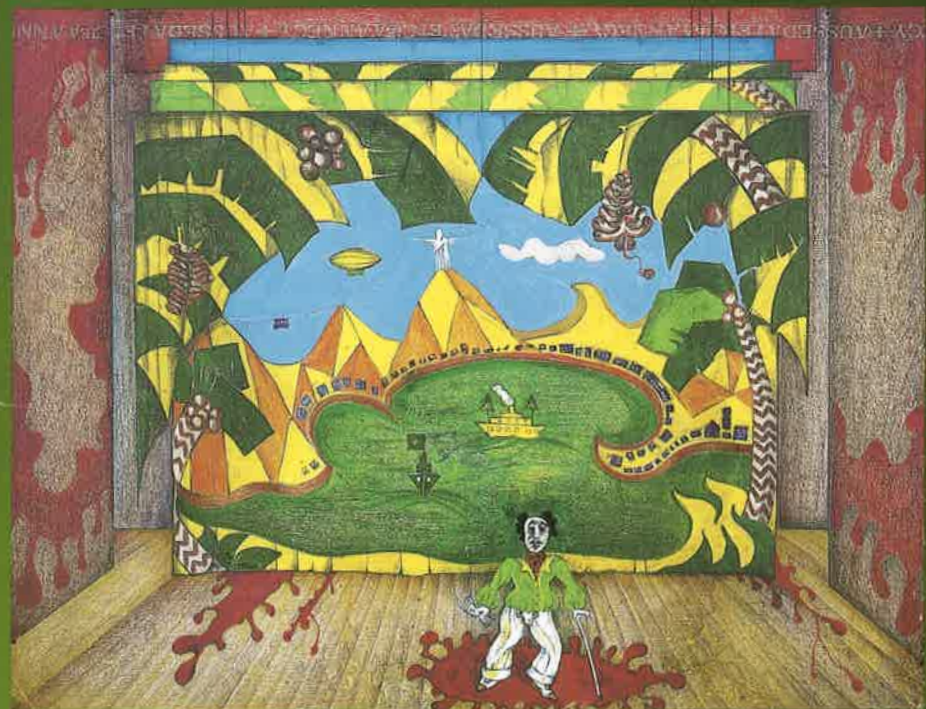
\$5 Adults  
\$3 Students and Seniors  
Free for Members and Children under 12

Fall 2006 Opening Sponsor

JPMorganChase 

# TROPICÁLIA: A REVOLUTION IN BRAZILIAN CULTURE

The Bronx Museum of the Arts  
October 7, 2006–January 28, 2007



# TROPICÁLIA: A REVOLUTION IN BRAZILIAN CULTURE

OCTOBER 7, 2006-JANUARY 28, 2007

Tropicália, one of the most significant chapters in modern cultural history, defined a period when daring experiments in Brazilian art, music, film, architecture, and theater converged—and ignited. The early twentieth century marked the development of modernist ideas in Europe and the United States, as a reaction to the rapidly changing way of life caused by new technology, war, art, and politics. A similar process was taking place in Brazil, where it was characterized by the development of a radical notion of identity conceived as an ever incomplete, ongoing process. One of the most relevant modern literary figures in Brazil was Oswald de Andrade whose "Anthropophagic Manifesto" (1928) uses anthropophagy (or cannibalism) as a metaphor for the Brazilian assimilation of foreign influences. These ideas laid the groundwork for an approach widely adopted by the tropicalists, in which both local and international influences were combined to create new hybrid forms that were uniquely Brazilian.

In 1960, Brazil's capital moved from Rio de Janeiro to Brasília, a modern city of utopian design. Rio de Janeiro was traditionally the hub of cultural activity; however, the mid-1960s were marked by an increase in cultural production away from Rio to the city of São Paulo and the northeastern state of Bahia. Meanwhile a massive influx of rural poor was creating favelas, or shantytowns, along the edges of cities, providing cheap labor in an increasingly urban, highly stratified economy. The dramatic changes affecting Brazil were also apparent in worker strikes and student rebellions against the military regime that seized power in 1964.

Toward the end of the decade, the course set forth by early Brazilian modernists was invigorated with a spirited display of creativity and invention in the arts. Those brief years in the late 1960s and early 1970s are now referred to as the Tropicália era. Known primarily as a music movement, Tropicália had a widespread impact on culture at large, countering and reflecting the country's social upheaval with artistic exuberance. Both critical and broad in scope, it challenged earlier forms of cultural nationalism by emphasizing popular culture, kitsch, political parody, and the fringes of society. Artists thus wove a new cultural fabric that sought to expose purity as a myth,

*Tropicália* is guest-curated by Carlos Basualdo and is co-organized by The Bronx Museum of the Arts, New York; the Museum of Contemporary Art, Chicago; and GabineteCultura, São Paulo. The international tour is sponsored by Altria Group, Inc. and The Andy Warhol Foundation for the Visual Arts. Additional support is provided by Etant donnés: The French-American Fund for Contemporary Art. The Bronx Museum's presentation is made possible, in part, by the U.S. Small Business Administration. Special thanks to the Consulate General of Brazil in New York, Sean John, and 33rd and Bird.



The Bronx Museum of the Arts receives ongoing general operating support from The New York City Department of Cultural Affairs with the cooperation of the Bronx Borough President Adolfo Carrión, Jr. and the Bronx Delegation of the New York City Council, New York State Council on the Arts, Bronx Delegation of the New York State Assembly, U.S. Small Business Administration, and from private sources.



Cover:  
Hélio Eichbauer  
Drawing for act 2 of the play *The Candle King*, 1967  
Gouache, colored pencil, and crayon on paper, 50 x 65 cm  
Courtesy of the artist

Interior:  
Hélio Oiticica  
*Tropicália*, 1967  
Installation view, *Tropicália:  
A Revolution in Brazilian Culture*,  
October 22, 2005-January 8, 2006  
Museum of Contemporary Art, Chicago  
Photo © MCA, Chicago

Rubens Gerchman  
Cover for the album *Tropicalia ou  
Paris et Circencis*, 1968  
Offset print, 30 x 30 cm  
Collection Frederico Oliveira Coelho

Lygia Pape  
*Livro da criação (Book of Creation)*, 1959  
Gouache on paper card, 30 x 30 x 2 cm  
Courtesy Projeto Lygia Pape

Rivane Neuenschwander  
*Zé Carioca and Friends no. 12  
(The Abduction of the Maiden)*, 2004  
Enamel and chalk on wall  
Five panels, 200 x 137 cm each  
Private Collection, New York  
Courtesy Galeria Fortes Vilaça, São Paulo;  
Stephen Friedman Gallery, London  
Photograph by Rivane Neuenschwander and  
Eduardo Ortega

assume vivid astro focus  
*Baby*, 2003  
Courtesy John Connelly Presents, New York,  
and Peres Projects, Los Angeles/Berlin



**BRONX MUSEUM** New York's newest contemporary landmark,  
designed by Arquitectonica

# TROPICÁLIA: A REVOLUTION IN BRAZILIAN CULTURE

October 7, 2006 - January 28, 2007

**Under the Sign of Invention:  
Art and Design After Tropicália**

Saturday, October 14, 4pm

\$5.00 / Free for Bronx Museum members

Join MoMA curator **Paola Antonelli**,  
fashion designer **Jussara Lee**, and artists  
**Ernesto Neto** and **Karin Schneider** as  
they discuss the out-pouring of creativity  
in Brazilian design influenced by the  
*Tropicália* moment of the late 60s.

**Attend the Grand Opening Celebration**  
Sunday, October 29, 2-6pm

1040 Grand Concourse at 165th Street  
D or B to 167th Street/Grand Concourse Station or the  
4 to 161st Street/Yankee Stadium Station

[www.bronxmuseum.org](http://www.bronxmuseum.org)

Image: assume vivid astro focus, *Baby*, 2003

Courtesy John Connelly Presents, New York, and Peres Projects, Los Angeles/Berlin



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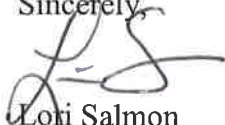
January 16, 2007

Dr. Alan Blum  
26 Pinehurst Drive  
Tuscaloosa, Alabama 35401-1148

Dear Dr. Alan Blum,

Please find enclosed the materials you requested from "Tropicália: A Revolution in Brazilian Culture." If you have any questions or concerns do not hesitate to contact me. Thank you for your patience.

Sincerely,



Lori Salmon  
Media Coordinator

For Immediate Release

September 2006

*Press Contact:*

Anne Edgar, (646) 336-7230 or [anne@anneedgar.com](mailto:anne@anneedgar.com)

*Press Preview:* Tuesday, October 3, 2006, 9 a.m. to 2 p.m.

*Grand Opening Celebration, Open House:* Sunday, October 29, 2006, 2 p.m. to 6 p.m.

## *TROPICÁLIA: A REVOLUTION IN BRAZILIAN CULTURE* ARRIVES IN NEW YORK

ACCLAIMED INTERNATIONAL EXHIBITION INAUGURATES  
THE BRONX MUSEUM OF THE ARTS' NEW ARQUITECTONICA-DESIGNED HOME

NEW YORK — On Saturday, October 7, 2006, The Bronx Museum of the Arts opens the landmark exhibition *Tropicália: A Revolution in Brazilian Culture* in expanded galleries in its new and dramatic \$19 million building designed by the New York and Miami-based firm Arquitectonica.

*Tropicália* is the first comprehensive exhibition to explore one of the most significant chapters in modern cultural history, a period beginning in the late 60s when daring experiments in Brazilian art, music, film, architecture and theater converged—and ignited. Although suppressed by an increasingly oppressive military dictatorship, the moment produced a counterculture that has influenced successive generations of artists, even up to the present day. The exhibition remains on view through January 28, 2007 at The Bronx Museum of the Arts, which co-organized the exhibition, its international tour, and catalogue with the Museum of Contemporary Art, Chicago, and GabineteCultura, São Paulo.

Carlos Basualdo, Curator of Contemporary Art at the Philadelphia Museum of Art, has served as guest curator. Lydia Yee, Senior Curator, and Erin Salazar, Assistant Curator, coordinated the presentation at The Bronx Museum of the Arts.

The presentation in New York is the last opportunity for viewers to see the exhibition in the United States. The Museum of Contemporary Art, Chicago, Barbican Art Gallery, London, and the Haus der Kulturen der Welt, Berlin, are the previous venues on the international tour sponsored by Altria Group, Inc.; GreySocialLink; and The Andy Warhol Foundation for the Visual Arts. Additional support has been provided by Etant donnés: The French-American Fund for Contemporary Art. The Bronx Museum's presentation is made possible, in part, by the U.S. Small Business Administration. JPMorgan Chase is the Fall 2006 Opening Sponsor.

“The Bronx Museum of the Arts is proud to contribute to a truly international effort to document, and honor, an amazing chapter of cultural history that might otherwise remain little-known to the museum-going public,” says Holly Block, Executive Director. “We believe that a new generation, coming to this work for the first time, will find the objects on view—in particular the participatory works and installations—still to be astonishingly original, and inspiring.”

The title of the exhibition is drawn from an installation created by the influential artist Hélio Oiticica in 1967, as well as from the title of a smash pop album issued in 1968, featuring Gilberto Gil, Os Mutantes, and Caetano Veloso, which became one of the most celebrated albums in Brazilian music.

Basualdo comments, “For many, the name “Tropicália” is synonymous with the liberating Brazilian pop music scene of the late 60s. In part, this exhibition is an effort to restore the proper multidisciplinary nature of the Tropicália moment and convey its real achievement as one of profound cultural transformation. In the end, these artists drew from a range of disciplines and local and international influences to create new hybrid forms that were uniquely Brazilian.”

More than 250 objects will be featured to revisit this seminal time in Brazil and its relation to the increasingly urban and dictatorial political landscape from 1967 to 1972.