

Questão 22

She led Latin American Art in a bold new direction



Tarsila do Amaral, via Museum of Modern Art

Antropofagia ("Cannibalism"), 1929, a seminal work of Brazilian Modernism by Tarsila do Amaral that is part of a new show of her work at MoMA.

In 1928, Tarsila do Amaral painted *Abaporu*, a landmark work of Brazilian Modernism, in which a nude figure, half-human and half-animal, looks down at his massive, swollen foot, several times the size of his head. *Abaporu* inspired Tarsila's husband at the time, the poet Oswald de Andrade, to write his celebrated "Cannibal Manifesto," which flayed Brazil's belletrist writers and called for an embrace of local influences – in fact, for a devouring of them. The European stereotype of native Brazilians as cannibals would be reformatted as a cultural virtue. More than a social and literary reform movement, cannibalism would form the basis for a new Brazilian nationalism, in which, as de Andrade wrote, "we made Christ to be born in Bahia."

The unconventional nudes of *A Negra*, a painting produced in 1923, and *Abaporu* unite in Tarsila's final great painting, *Antropofagia*, a marriage of two figures that is also a marriage of Old World and New. The couple sit entangled, her breast drooping over his knee, their giant feet crossed one over the other, while, behind them, a banana leaf grows as large as a cactus. The sun, high above the primordial couple, is a wedge of lemon.

(Jason Farago. www.nytimes.com, 15.02.2018. Adaptado.)

A obra *Antropofagia* ("Cannibalism") de Tarsila do Amaral, apresentada na imagem, é interpretada pelo autor do artigo como

- (A) o casamento tradicional entre um homem e uma mulher.
- (B) uma referência aos trabalhadores rurais, evidenciados pelo tamanho dos pés.
- (C) a agrura implacável da natureza, representada pelo Sol sobre o sertão.
- (D) uma expressão de contraste entre a suavidade da bananeira e os espinhos do cacto mandacaru.
- (E) uma mistura entre a Europa e a América.

ALTERNATIVA E

Essa questão pode ser respondida a partir da leitura do último parágrafo. Nesse parágrafo o autor descreve a obra "Antropofagia" como um casamento de duas figuras representando o velho e o novo mundo (Europa e América).