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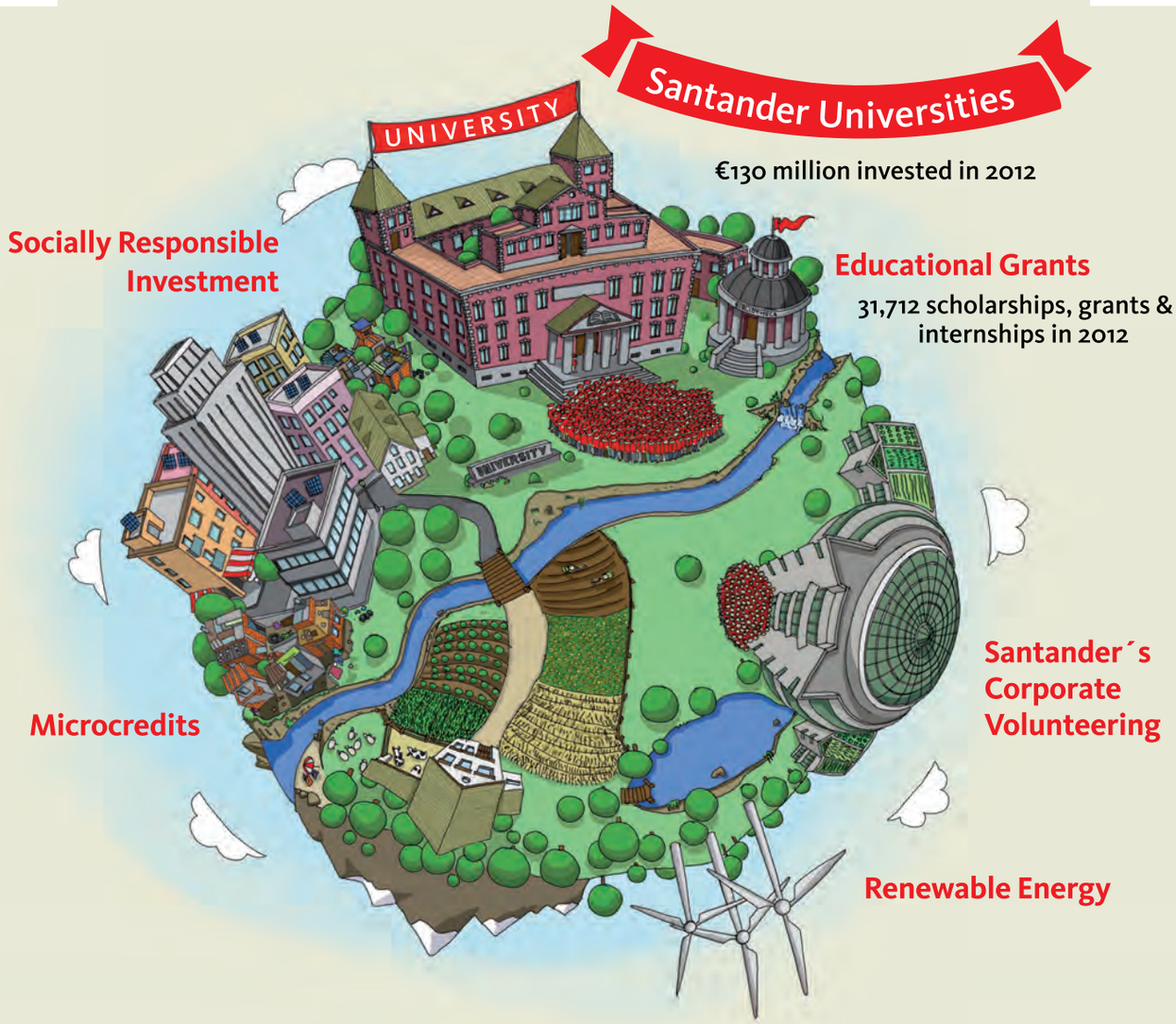

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Brazil

A special arts and culture supplement

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Openings

The hot new artists, dancers, musicians and galleries

Graffiti

Street art makes its mark

Oscar-worthy: Eduardo Kobra's Oscar Niemeyer mural, in progress in São Paulo, 2013

If there is one thing that graffiti artists do not usually have to worry about it's somebody running off with their work. But Os Gêmeos ("The Twins") – Gustavo and Otávio Pandolfo, identical twin brothers from São Paulo – have already been the victim of at least four robberies.

"Dealers hire a builder to cut our work out of some wall in the city and then they sell it in the secondary market," says Gustavo, in the chaotic office above their studio. "They're taking away the opportunity from people to have access to public art. That art wasn't meant to be inside somebody's apartment just for the enjoyment of one person."

However, the recent spate of wall snatching is testament to just how much Os Gêmeos and Brazil's graffiti scene have changed. The 39-year-old brothers – "contemporary, not graffiti artists", they insist – are now represented by the same New York gallery as Tracey Emin and sell work on canvases for more than $100,000 apiece. They've been hired by everyone from the former Brazilian footballer Ronaldo to the owners of upmarket office buildings.

The transition from working on public spaces to private interiors has helped change perceptions of graffiti. But it is a transition that has also come fraught with contradictions for both collectors and artists. The commercialisation of this subversive art form is a thorny issue in Brazil, where corruption and income inequality mean that private interests invariably win out over public ones.

The scene was born in the 1980s, when the US hip-hop scene arrived in Brazil, inspiring the brothers to swap paper for walls. São Paulo is a city that encouraged them and their peers, including Eduardo Kobra and Zezão.

Twin talent: Os Gêmeos and, left, one of their works, "Untitled", 2013

Starved of parks and with no beach in sight, the concrete megalopolis is so oppressively grey that it begs for colour. Lax law enforcement also means that Brazilian artists have more time to experiment in the streets than their peers in the US, who are constantly looking over their shoulder for the police. "The simple fact that the city is vulnerable also allowed us to occupy it," says Gustavo.

Not everyone has been so lucky. Kobra, the São Paulo artist best known for his 52m-high mural of the Brazilian architect Oscar Niemeyer, spent two days in jail as a teenager for *pichação*. A form of "tagging", pichação is where rival gangs compete to scrawl their names across the city's hardest-to-reach walls in what is often viewed as straightforward vandalism.

After being kicked out of home, Kobra decided to switch to the more acceptable option of graffiti. His success with the Niemeyer mural has led to so many Brazilians offering up their walls to him that today he couldn't do anything unauthorised even if he tried. "To avoid any problems in the community I just call myself an 'urban artist' now," he laughs.

Billy Castilho, an art director and one of the city's leading graffiti collectors, has spent the past 12 years taking street art off the street and filling his house with it. "When you bring a little bit of the street inside, this gives you a feeling of new energy and makes you reflect about the city you live in."

But therein lies the dilemma for the artists hanging on his wall, such as Zezão, whose work focuses on the idea of the "excrement" of urbanisation. Encased in a frame in Castilho's home, Zezão's scrawl on a piece of scrap metal has lost much of its rawness. It is easy to imagine that the pieces of broken wall bearing Os Gêmeos's graffiti in some luxurious apartment in the city must look equally out of place.

What it has lost in leaving the street, however, it has certainly gained in commercial value. "I'll never be able to afford anything by those twins," Castilho says forlornly. "Buying Os Gêmeos is for investors now; it's basically the same thing as investing in the stock market."

Samantha Pearson ▶

COURTESY GALERIA FORTES VILACA/YASUYOSHI CHIBA/AFP/GETTY, TODD OREN/WIREIMAGE

Modern dance

Dancing against prejudice

All dance is about the body, how it looks, how it moves, how it connects with others on stage. But for Sonia Destri Lie, artistic director of Companhia Urbana de Dança, a company of eight men and one woman from the favelas of Rio de Janeiro, her dancers' bodies are also a source of the stories the company tells in its work.

"When you look at Feijão," she says, gesturing to one of her dancers, "his body is his identity. Through his body you can see his father, his mother, his grandfather, Africa, the periphery... He is black, Brazilian and has lived the life he has lived – and that it is the reason he dances the way he does."

Destri founded Companhia Urbana nine years ago, to bring the three roots of Brazilian culture – indigenous, European and African – together in contemporary dance. She had no preconceptions about the kind of dancers she would recruit. "When they came to the company, they had very little formal dance experience. What was important for me was whether or not they had a body that was ready to dance," she says.

She initially thought that she would be the source of the company's artistic direction but that soon changed: "I realised that their movements were much more beautiful than mine and that the mix of all of us together could be a very interesting journey."

Destri started as a dancer herself. She trained with Pina Bausch, Alwin Nikolais and Twyla Tharp and, in the 1990s, returned to Bausch's Tanztheater in Wuppertal to teach contemporary and Brazilian jazz dance. During this time she developed an interest in the dance emerging around hip hop, not only in Europe but also, she discovered on her return to Rio de Janeiro, in the favelas of her home town.

However, what started as a project to support talented dancers from the favelas soon became a political one too. Companhia Urbana unabashedly deals with issues of race and class that many in Brazil would rather ignore. "Brazil is a country full of prejudice, full of racism," Destri says. "All those theories about it being a country of mixing – samba, Carnival, gringos – that's a lie." She gestures towards her dancers. "If I ask them to go outside and get a taxi, the taxi doesn't stop, so I have to call a taxi for them. And then, when the taxi comes, the driver won't take them. And this is in 2014."

> 'All those theories about Brazil being a country of mixing, that's a lie'

Last year, for the first time, the company received funding from the Brazilian government – enough for six months' work – and this has crystallised the company's dreams for the future. "I want to grow old with this company," Destri says. "But after a while I want them to be able to look after another company here themselves, a young Companhia Urbana. There are already two excellent choreographers here – they don't know it, but they are. And at some point they will be making pieces themselves. I believe so much in the work, so much in them, that it has to work out." She looks over to her dancers and tears come to her eyes. "There has to be no possibility that it doesn't work out."

David Baker

Companhia Urbana de Dança is touring the US until April 14

Song and dance: Sonia Destri Lie, above, and rapper Criolo, below

Rap music

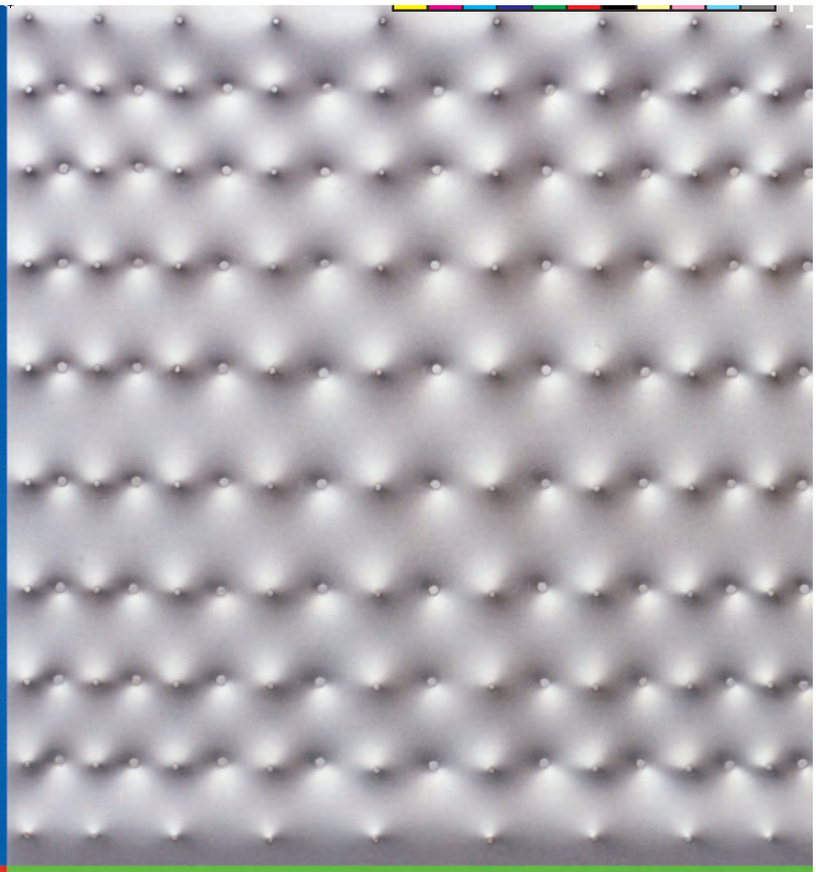
The poet of hip hop

When the rapper Criolo takes the stage in a packed club in São Sebastião, on the northern coast of São Paulo state, the enthralled crowd is a mix of classes and races: rap fans from the favelas, rich teenagers on vacation and older fans who have turned out to see one of the country's biggest new musical figures.

Criolo is one of the stars of a musical evolution that has taken place in Brazil. As a new middle class has emerged alongside economic growth, the gritty urban genres that the small elite had either looked down on or associated with poverty and dangerous radicalism have become mainstream.

It doesn't surprise Criolo, born Kleber Gomes and raised in Grajaú, a favela in São Paulo, that it took some time for his brand of hip hop to be accepted. The same happened with another genre that got its ▶

RENATO MANGOLIN; JEFF GILBERT; LATIN CONTENT; GETTY IMAGES



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◂ start among poor Brazilians of African ancestry. “Samba, our greatest musical expression, was also not welcome,” he says, in a soft voice that’s at odds with his powerful stage presence. “It was looked down upon, it was unloved.”

Now, leading hip-hop artists, including Emicida and Rael da Rima, are winning awards, selling out venues and racking up tens of millions of views on YouTube.

The Brazilian people, he says, is “a people that loves poetry, it’s a people that has always created”. In one of his songs he croons soulfully of São Paulo: “A mystical labyrinth/where graffiti screams/you can’t describe it/with a beautiful phrase/on such a sweet postcard/watch out for sweets/São Paulo is a bouquet/bouquets are dead flowers/arranged so pretty/arranged so pretty just for you.”

His hometown, he says, offers “lots of dreams, few opportunities... My neighbourhood [Grajaú] alone has over a million residents. From there you figure out how to survive.” *Vincent Bevins*

Rio galleries

São Paulo’s Rio rivals

Antonio Manuel has had plenty of reasons over the years to leave Brazil and return to his native Portugal. In the late 1960s a series of his prints was selected for the prestigious Paris Biennale festival but it was seized by the military junta for censorship violations before it even left Rio de Janeiro. Manuel went into hiding and for much of the next decade he lived in fear, watching friends and fellow artists taken away to be tortured, sometimes never to appear again.

But he never considered leaving Rio, the “Cidade Maravilhosa” (Marvellous City). “I wouldn’t know how to live without these mountains,” he explains on a sweltering day at his studio in the city’s traditional Laranjeiras neighbourhood. Many of Brazil’s top-selling artists were either born or have chosen to live in Rio, including Beatriz Milhazes and Adriana Varejão (see feature on page 26) and Cildo Meireles (interviewed on page 18).

However, in recent years the city has become a viable place to sell high-profile art as well as create it. Preparations for the 2016 Olympics and Rio’s vast oil discoveries in 2007 have led to an economic “rebirth” which is having a knock-on effect in the art world, with new museums and galleries springing up – one of the top São Paulo-based galleries, Fortes Vilaça, is planning to open a Rio branch next year.

Hold the front page Antonio Manuel reads “Clandestina”. Below, his “Silence/Noise”, 1975

Rio has become a place to sell art as well as create it

The biggest problem for artists who have wanted to exhibit in Rio has always been money. While artists may live in Rio, those rich enough to buy their works are usually based in São Paulo – the financial hub of Latin America. São Paulo’s Biennial, the world’s second-oldest, and the SP-Arte fair, which is in its 10th year, have also helped establish the city as an important stop on the global art circuit.

Although Rio is unlikely to take São Paulo’s place, it is no longer the backwater for galleries that it once was, says Márcia Fortes (interviewed on page 27), co-founder of the Fortes Vilaça gallery, which is preparing to build an exhibition space within the city’s Jockey Club complex. “There are a lot more buyers now in Rio,” she says. “It’s similar to what happened in the US with the East and West Coast.”

Rio’s authorities and private collectors are also doing their bit to revive the city’s museum circuit. Last March, the Zurich-based collector Ruth Schmidheiny founded Casa Daros, a gallery of Latin American contemporary art housed in a 19th-century neoclassical mansion. The same month, the government opened the Museum of Rio Art as part of a $3.3bn renovation of the port region known as “Porto Maravilha” (Marvellous Port).

A new science museum is also planned for the port, although its name – the Museum of Tomorrow – might be tempting fate. Drawing on the old adage about Brazil, many joke that Rio is the city of the future and always will be. After all, Cariocas have had their hopes dashed before: like the Olympics, the Pan American Games in 2007 were also meant to herald a new “tomorrow” for Rio but ended up just draining the city’s coffers and saddling it with obsolete arenas.

But Fortes remains optimistic about Rio and her latest gallery. “It’s a super-inspiring city and I’m from Rio myself,” she says. “So I know it’s not sound business logic but I hope we can make it work.”

Samantha Pearson ▸

TATE MODERN; LULA RODRIGUES, MARIO CAILLAUX

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Rising stars

The new generation: names to watch

Francesca Bellini Joseph picks five Brazilian artists who are going global

Renata Lucas

Born Ribeirão Preto, 1971
Format Installation and sculpture
Well-known works "Falha", 2003; "Venice Suitcase", 2009; "Kunst-Werke", 2010
Why she is important Lucas produces few pieces – no more than 10 per year. Her primary market is very scarce but as the works are all unique they find buyers almost immediately. She has exhibited at the most reputable international events and institutions – Venice Biennale, Sao Paulo Bienal, Documenta and Tate Modern. Great works to have – if you can find one.

Left "Failure", Renata Lucas, 2003

Right "Amor e felicidade no Casamento", Jonathas de Andrade, 2008

Jonathas de Andrade

Born Maceió, 1982
Format Installation
Well-known works "Tropical Hangover", 2009; "Education for Adults", 2010; "Yesterday Today", 2011
Why he is important De Andrade has exhibited at the Bienal in São Paulo, La Bienal 2013 at El Museo del Barrio in New York and London's Institute of Contemporary Arts. Not all collectors can own one of his pieces: his gallery gives preference to museums and collectors with a long track record. So if you want an Andrade, you'd better start building a relationship with his dealers first.

Cinthia Marcelle

Born Belo Horizonte, 1974
Format Performance, film, photography and installation
Well-known work "Sobre este mesmo mundo", 2009, right
Why she is important She stages a situation and then allows it to evolve organically. Her international exposure is growing, with exhibitions at the Istanbul Biennal, Tate Modern and the Sharjah Biennial 11. She was one of the first contemporary artists to be awarded the Future Generation Prize.

André Komatsu

Born São Paulo, 1978
Format Performance, installation, drawing, sculpture
Well-known work "Como se comporta o que se consome, como se consome o que se comporta", 2009, below
Why he is important His work explores ideas of urbanism, architecture and boundaries. He reuses materials found in urban spaces and is prolific, producing up to 50 pieces a year. Half his market is in Brazil and the other half is distributed across the UK, US and Latin America. His profile is set to increase, with growing interest from institutions such as Tate Modern.

Marcius Galan

Born Indianapolis, 1974
Format Installation, sculpture, drawing
Well-known works "Diagonal Section", 2008; "Three sections", 2008; Isolantes, 2011
Why he is important Galan is a dynamic artist who is constantly producing works and is in huge demand among collectors. Last year he exhibited at the São Paulo Bienal and had a solo exhibition at the White Cube gallery in London. This is an artist who is going through a phase of professional expansion and prolific production.

Left "Uri Geller", Macius Galan, 2011

Francesca Bellini Joseph is director of art consultancy Portafolia

COURTESY GALERIA LUISA STRINA; GALERIA VERMELHO; JONATHAS DE ANDRADE/DING MUSA

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The new Collectors

Regina Pinho de Almeida

José Marton

Camilla & Eduardo Barella

The economic expansion of the past decade has brought with it an appetite for modern art – and a new generation of collectors, writes *Joe Leahy*. Portrait by *Fifi Tong*

To step into Regina Pinho de Almeida's home is to enter São Paulo's art world itself.

The front door in the house's security wall in the leafy neighbourhood of Alto de Pinheiros opens on to a beautiful courtyard and pool, whose minimalist white lines provide the perfect backdrop for her collection of contemporary artworks. The art starts at the gate, with an untitled 2010 work by São Paulo artist Nino Cais, consisting of the bottom half of a dummy with a suitcase on top instead of a torso, and a distinctive untitled and undated piece by the late, internationally renowned Rio de Janeiro sculptor Sergio de Camargo, a vertical block of marble with shapes jutting elegantly from one side.

São Paulo is a deceptive megalopolis – its grey expanse of utilitarian residential towers and office blocks conceals a vibrant cultural life, including

COURTESY GALERIA VERMELHO

an increasingly active art-collector market of which Pinho de Almeida is a pioneer.

"I like art that has a sense of humour," she says, explaining one of the threads that unite the works in her collection. "I don't like ugly pieces, scatology." On the ceiling of her living room is a piece by the artist João Loureiro entitled "Nuvem" ("Cloud", 2001). Nearby, hovering like an angry rainstorm, is "Alguns anos depois" ("A Few Years Later", 2004), a work by his São Paulo counterpart Nazareno that looks like a chain of miniature hospital beds.

Brazil's economic expansion over the past decade and a half has led to a flowering not only of new shopping malls to serve the growing middle classes but also a broadening interest in art beyond the tiny circle of enthusiasts and gallery owners who once dominated the scene.

A measure of the growth of interest in art in Brazil is the dynamism of the market. More than two-thirds of the country's galleries were created after 2000, a quarter of them since 2010, according to a study last year by the Latitude Project, a collaboration between the Brazilian Association of Contemporary Art and the government's Trade and Investment Promotion Agency, or Apex. "Today, you have an educated market of people who will buy art not just to have something to put on the wall to agree with the sofa," says designer and collector **José Marton**. "You have collectors who really are collectors, who collect genuine artworks."

The Latitude study found that average gallery sales grew 22.5 per cent in 2012. Private Brazilian collectors snapped up 71 per cent of works sold in Brazil in 2012 compared to 11.5 per cent for foreign individual collectors. Brazilian corporate collections bought a further 6 per cent and Brazilian institutions just 4.25 per cent.

Another indication of the growing buyer enthusiasm in the market is price. According to the Latitude study, 60 per cent of galleries surveyed reported that they increased prices by 15 per cent in 2012. The average price in the primary market across the galleries surveyed was R$22,000 ($9,400).

Long-time collectors such as Pinho de Almeida recall an era when few would have dreamt of such prices, especially for the works of younger artists. In the late 1970s and early 1980s, Brazil's art world was still closed to the outside world – it was even difficult to import art materials. Indeed, when Brazil's great ▶

Left José Marton's collection includes Tatiana Blass's "Dead Zone", 2007

Above Regina Pinho de Almeida at home, surrounded by pieces from her collection

◀ physicist and art critic Mário Schenberg died in 1990, his family passed on to Pinho de Almeida a large number of works by his friend Mira Schendel, the Swiss-born Brazilian artist known for her use of rice paper. Today, Schendel, who died in 1988, is considered so significant that Tate Modern in London held what it described as the "first ever international full-scale survey of her work" between last September and this January, featuring more than 250 pieces. Schendel, the museum said, "was one of Latin America's most important and prolific post-war artists. With her contemporaries Lygia Clark and Hélio Oiticica, Schendel reinvented the language of European Modernism in Brazil."

Pinho de Almeida says that 24 years ago, however, when she offered the Schenberg family's Schendel works to various collector friends for prices of between $100 and $400, few bought them: "[Schendel] did not have any market, there were few collectors here and... artists did not make a living from selling their works."

This started to change in the mid-1990s, as Brazil's economy, for years stricken by runaway inflation and crises, stabilised and opened up. Although Brazil has had an international art exhibition, the Bienal de São Paulo, since 1951, the globalisation of the local market received an extra boost in the 1990s from individuals such as Luisa Strina (see page 26), who opened an eponymous gallery in São Paulo in 1974, and the late Marcantônio Vilaça. Both began taking Brazilian artists to overseas fairs.

"In the 1990s, Brazilian art and the quantity of galeristas was not as great as it is today," says Marton. He began working with artists on a barter basis to get round financial constraints, offering his services as an art consultant in exchange for pieces. The first work he received was a painting by the Rio de Janeiro artist Renina Katz, "Os Retirantes" (a term for poor migrants from Brazil's rural areas). "My collection, which consists of 400 to 500 works, was basically constructed through this exchange," he says. Now Marton's collection includes installations such as "Dead Zone", 2007, a living room constructed by young artist Tatiana Blass. It takes a minute to pick up what is different before the eye perceives that the entire scene – sofa, table, plants, pictures, a piano – has been cut in half about a metre from the ground.

While established collectors such as Marton remember the lean times for Brazilian art, new collectors face different challenges. The collection of designer Camilla Barella and her husband, businessman Eduardo Barella, explores themes such as consumerism, urbanism and the notion of frontiers. But, Camilla recalls, when they married, Eduardo had to overcome an instinctive resistance to art. ▶

Left In the Barellas' collection: "Column with Mirror", Ana Maria Tavaras, 1997

Above Wall-to-wall art in José Marton's São Paulo home

Right Mira Schendel works on show at Tate Modern

The corporate collectors

They may not know it but, in terms of art, the hundreds of staff who teem through the São Paulo headquarters of Itaú Unibanco every day are among the luckiest people in Brazil.

The offices of Latin America's largest private bank represent one of the country's best galleries for Brazilian art. The collection includes masterpieces such as Clóvis Graciano's "Café", 1970, part of a series of floor-to-ceiling paintings of Brazilian agricultural industries, and sculptor Victor Brecheret's "Batedores" ("Scouts", 1940s), an idealised statue of two horsemen which was the study for his Monumento às Bandeiras, the grand sculpture honouring the early pioneers of Brazil situated outside São Paulo's Ibirapuera Park.

A tour of the collection in February started with a visit to the Espaço Memória, a commemoration of the 10th anniversary of the merger of Itaú with rival Unibanco. This brought together not only two financial institutions but also two business families that are among the foremost patrons of the arts – the Setubal and the Salles families.

"They began collecting as a means to pleasure the eyes," says Eduardo Saron (pictured left), director of Itaú Cultural, the foundation that manages the bank's collection of 12,000 pieces of art.

While Itaú's collection is partly contained in its headquarters, another major collector, Carlos Jereissati Filho, president and chief executive officer of Iguatemi group, is introducing his art into the malls of his shopping-centre empire.

He ascribes his interest in art to his involvement in architecture as part of the business of building malls: "You perceive that the concepts of architecture have a lot in common with art... originality, excellence in technique, quality, the emotion derived from the interlocution between a work and its observer."

JK Iguatemi, Jereisatti's luxury mall in an elite business area of São Paulo, represents his most daring attempt yet to share this passion for art with his customers. The über-chic building is sprinkled with stylish pieces such as Argentinian Rirkrit Tiravanija's "Untitled (The Future Will Be Chrome)", a full-size ping-pong table in stainless steel with a glass net, which sits on one of the terraces.

Indoors, a wall the size of a shopfront is dedicated to "Hospital da Lagoa (Rio)" by Briton Sarah Morris, consisting of a series of semicircular shapes overlaying a coloured chequerboard. In front, Iguatemi has placed a plush sofa with an iPad and voiceover explaining the piece – perfect for delivering the shopper to conceptual planes beyond the harried consumerism of modern São Paulo, if only for a moment.

COURTESY ANA MARIA TAVARAS; FIFI TONG

The problem, he says, is that in spite of Brazil's rich artistic traditions, culturally most of the population is "young".

"There are not many families that have a cultural background, for example," he says. "Camilla was around art from a very young age. I didn't have that... I did not see what role art could play in my life. [But] in a marriage everyone compromises and I started to frequent the [art] circuit with the purpose of trying to understand."

As Eduardo's interest in art flourished, the couple had to overcome another barrier – getting themselves taken seriously by galleries. "It was interesting because we received a reception that we were not accustomed to," says Eduardo. "It is a market in which you come to buy but the person does not want to sell to you. That was until we found a gallery that believed in us; they played a very important role that is lacking in a country like Brazil – a role of introducing people to art, a didactic role."

Galleries tend to be reticent with newcomers, Camilla says, because they do not want works from promising artists to disappear into the apartments of one-time buyers who will not later exhibit or otherwise help to promote the pieces. "It's not only the monetary value of the work," she says. "It's the certainty that the artist will be able to construct a career that will endure in the

longer term." In spite of the art market's rapid growth, however, collectors in Brazil still face a number of hurdles. Heavy taxes on importing and even exporting works are a headache, making it costly to buy overseas for Brazilian collections. Buying by Brazilian institutions such as museums remains weak, meanwhile, reducing the channels through which artists can promote their work.

Corporates are given tax incentives to donate money to art but according to Pinho de Almeida, who is director of the Institute of Contemporary Culture, which helps to promote artists and their work, many refrain for fear that it will attract attention from the tax authorities. Her other concern about art today is the possiblity that an overheated market could stunt a young artist's development. "Collectors used to buy... with the view that something would gain value, giving artists time to develop. There is a risk that when an artist is very young and earns a lot [that process will be lost]. That can be very dangerous."

Just then, one such budding artist suddenly appears in the living room in the form of Pinho de Almeida's four-year-old stepson, who challenges her with a plastic sword. She sweeps him up in an embrace. "This here is my preferred artwork," she says, giving him a big kiss. FT

Joe Leahy is the FT's Brazil bureau chief

JUSTIN TALLIS; AFP; GETTY IMAGES

"Gigante dobrada"
Amilcar de Castro, 2001, steel

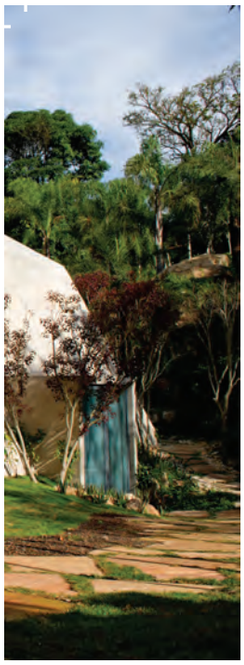
art in the open

A short drive from the off-the-tourist-track city of Belo Horizonte, in the inland state of Minas Gerais, is a museum like no other. Set over 3,000 acres of forest and farmland, Inhotim is an awe-inspiring art park and nature reserve that has been impressing critics and visitors alike with its scale, ambition and collection.

Founded by billionaire mining tycoon Bernardo Paz, it includes works from Brazilian and international artists, from Lygia Pape, Tunga and Miguel Rio Branco to Matthew Barney, Doris Salcedo and Olafur Elíasson. Some have been given a dedicated pavilion and others a space among the extraordinary trees, ponds and gardens.
Ravi Mattu

DANIELA PAOLIELLO; RICARDO MALLACO; EDUARDO ECKENFELS

"Immensa"
Cildo Meireles, 1982



Lygia Pape Galeria
Designed by Rizoma Arquitetura to house Pape's works

Set in 3,000 acres of forest and farmland, Inhotim is an awe-inspiring art park

"Troca-troca"
VW Beetles with sound systems, Jarbas Lopes, 2002

"A Bira"
Marepe, 1999

The acclaimed artist first came to the world's attention when he challenged Brazil's military junta. More than 40 years later, he is still happily defying convention. By *David Baker*

Cildo Meireles

On a huge chest in the centre of Cildo Meireles' studio in Rio de Janeiro are three self-inking rubber stamps, each with a single line of text:

WHAT HAPPENED TO AMARILDO?
WHY WAS TONINHO DO PT ASSASSINATED?
WHY WAS CELSO DANIEL ASSASSINATED?

Halfway through our conversation, Mereiles gets up from his chair, takes three R$2 notes out of his wallet, stamps each with a slogan and gives them to me. He has turned money into art.

The annotated notes are a continuation of "Inserções em Circuitos Ideológicos" ("Insertions into Ideological Circuits"), an artwork Meireles started in 1970. As a response to the extreme censorship that Brazil was enduring under the military dictatorship, he would print slogans on banknotes and Coca-Cola bottles – "Yankees go home", "Fair elections" and, later, "Who killed Herzog?", referring to journalist Vladimir Herzog, who was tortured to death by the military police – and then put them back into circulation.

Above Cildo Meireles photographed last year, in front of "Entrevendo", 1970-1994

Facing page, from top "Marulho", 1991-1997; "Olvido", 1987-1989

"The idea," he says, "was to choose things that were too valuable to throw away. No one wants to throw away money and Coca-Cola bottles had a return deposit on them. So then these ideas and slogans would circulate widely, avoiding the control of the censor."

Today, he believes, there are still many questions the government has to answer. A bricklayer, Amarildo de Souza, was arrested by police in Rio's Rocinha favela in July last year and he has not been seen since. Toninho and Celso Daniel were two small-town mayors, believed to be investigating corruption in public-spending projects, who were shot dead in 2001 and 2002 and whose deaths have never been satisfactorily explained. And, on the day we meet, in late February, Rio is still dealing with the aftermath of an anti-government protest that left a film cameraman dead, many injured and property destroyed. For some, the protests that have swept the country in the past 12 months are the country's most significant since 1968, when the police killing of a Brazilian teenager set off riots.

"These protests are very similar to my protests," Mereiles agrees. "I don't want to talk about the violence but, in principle, protests are born out of causes that are absolutely just. It's clear that social questions [in Brazil] have not been resolved and then there is still so much corruption and waste." Will he be ▶

JOAQUIN CORTES/ROMAN LORES; SOPHIE MUTTERER AND FILIPE BRAGA/COURTESY CILDO MEIRELES

'Of course art can exist without a viewer but it wouldn't be so useful'

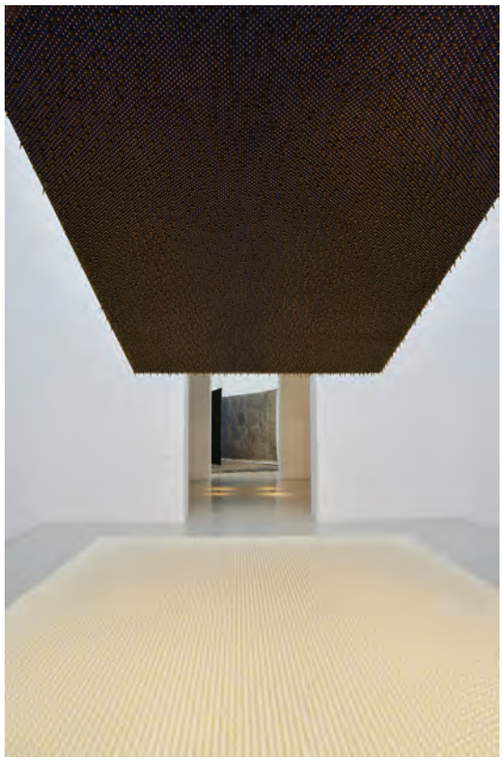
◀ making more stamps to support the protests? "Well, the thing about the 'Inserções' is that anyone can do them," he says. "You could go now and buy a stamp and start stamping the money in your wallet. I have never sold the art I did for the 'Inserções'. It is for everyone to experience and be part of. Art should ask questions. We can all ask questions. Then we can begin to identify the real villains of the story."

Meireles is one of Brazil's most influential living artists, with a career spanning more than 50 years. His work is well known both in his home country and overseas – he has had major retrospectives at Tate Modern (in 2008) and, last year, in Spain and Portugal.

Hans Ulrich Obrist, co-director of the Serpentine Gallery in London, describes him as "one of the greatest artists of our time". He highlights his attempt to change the relationship between art and viewer. Meireles, he says, rejected "the passive nature of most art in exhibitions in favour of participatory art where the viewer does at least half of the work. Meireles is a serial inventor and his work has many dimensions: he makes visionary drawings, DIY instruction pieces, conceptual work... labyrinthine and immersive installations as well as environments which are often tactile and appeal to all senses. And there is always a political dimension to Meireles' work."

Meireles also likes experimenting with scale. Some works are huge. In "Olvido" ("Oblivion"), a teepee, made up of 6,000 banknotes, sits on three tons of bones in a ring of 69,300 candles. "Amerikka" features 20,050 wooden eggs under a ceiling of 76,150 bullets. "Marulho" ("Swell"), a representation of the ocean, includes 17,000 books containing photographs of seawater.

Yet one of his best-known works is tiny: "Cruzeiro do Sul" ("Southern Cross"), a wooden cube, 9mm x 9mm x 9mm, made up of two types of wood sacred to Brazil's Tupi Indians. It is ideally (though seldom) shown placed directly on the floor of an otherwise empty gallery room. The piece he is currently working on, provisionally entitled "Menos é Menos" ("Less Is Less"), is a single dot of graphite, in the centre of a 1m x 70cm piece of white paper, that has to be viewed through a lens.



From top
"Amerikka", 1991-2013;
"Através", 1983-1989

"I like to play with the idea of big and small," he says. "It happens specifically in some of my works but I think of these ideas of scale all the time. It is something to do with Brazil, with the huge size of the country. You find it too with artists from the United States, but not so much, say, in France, where things are, how can I put this, sometimes on a more bourgeois scale." He is trying to develop "Menos é Menos" into what he would like to be "the smallest drawing ever made".

"I was wondering how I could make a drawing that comprised just a single molecule of graphite [carbon]," he says, "and I was told that it was impossible to isolate a single molecule of graphite. But about a year and half ago, I read about the work of a team led by a man called Peter Schellenberg... They had created a net of molecules of graphite which was revolutionary – graphene. And then suddenly we had more possibilities."

Meireles is a genial host. As we talk, he lounges in an easy chair, shirtless, barefooted and wearing a pair of baggy shorts (Rio's work uniform), drinking a tiny cup of strong coffee. At 66, he is a good example of the kind of older male native of the city who likes his life, loves his hometown and doesn't feel the need for smart clothes or fancy furniture. He speaks in a soft, slightly rumbly voice, punctuated with a gentle laugh.

Although he came to the world's attention for the work he did during Brazil's dictatorship, he says he wasn't especially political when he began his career. But then, in 1969, he experienced the power of the military government first hand. "I was invited to be part of an exhibition of formalist work at the Museum of Modern Art [in Rio]," he says. "On the day it was due to open, the museum was surrounded by the political police. The head of the operation went into the director and gave him three hours to dismantle the exhibition, otherwise all the participants would be arrested. And from this moment onwards I decided I had to speak about political things in my work."

Meireles has always avoided what he calls "pamphleteering". Instead, many of his pieces are ambiguous, allowing the viewer to come to their own conclusions about meaning and intent. "Volátil" ("Volatile"), which he worked on between 1980 and 1994, is a dark, low-ceilinged room, whose floor is covered with ankle-deep grey talc. The air smells of gas and at one end there is a lit candle. Many viewers have associated the work with the gas chambers of the concentration camps. He says the feeling of walking on the talc is like walking on clouds.

"I am interested in this relationship between the work of art and the viewer. Of course art can exist without a viewer but," he laughs, "it wouldn't be so useful."

He has recently been playing with this idea of visible/invisible. In 2012 he produced a piece called "Esfera Invisivel" ("Invisible Sphere") in which a sheet of aluminium is punched with two concave hemispheres that come together when the piece is closed, forming a sphere that cannot be seen. "It's a kind of double trick," he says. "The sphere is invisible because it doesn't exist and it is invisible because, when the aluminium is closed, you can't see it. I think there is something very interesting about things that we can imagine but which are hidden."

Does he like tricks?

"Yes, I do. But art also needs a nucleus. One of the problems with what has happened to conceptual art is that it is very good at seducing people to get their attention but has nothing at the centre. I think art has to be something more than these tricks and magic... There needs to be a nucleus, and this is the poetic part, the part on which you construct the piece – like the molecule of carbon or," he waves his hands around in the air, reaching for the image he needs, "like a black hole that attracts mass and gets smaller and smaller and in the end has no size at all and infinite mass. That's something that happens in poetry and music, something very powerful, and without it you have nothing." FT

David Baker is a writer based in Rio de Janeiro and London. An exhibition of Cildo Meireles' work will be on show at HangarBicocca, Milan until July 13

SOPHIE MUTTERER AND FILIPE BRAGA; PEDRO MOTTA/COURTESY CILDO MEIRELES

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Built in Brazil

The country's architecture is among the most vibrant and attractive in the world, writes *Edwin Heathcote*

The extraordinary life of Oscar Niemeyer, who died in 2012 aged 104, ensured that Brazilian architecture was known and admired worldwide. The last of the great modernists, Niemeyer carried on designing buildings in his signature, sculptural style right up to his death. But his achievements were so outstanding that he dominated any discourse outside the country about Brazilian architecture. Dig a little deeper, though, and you could certainly make a strong case that the country's architecture is among the most vibrant, intelligent, inventive and attractive in the world.

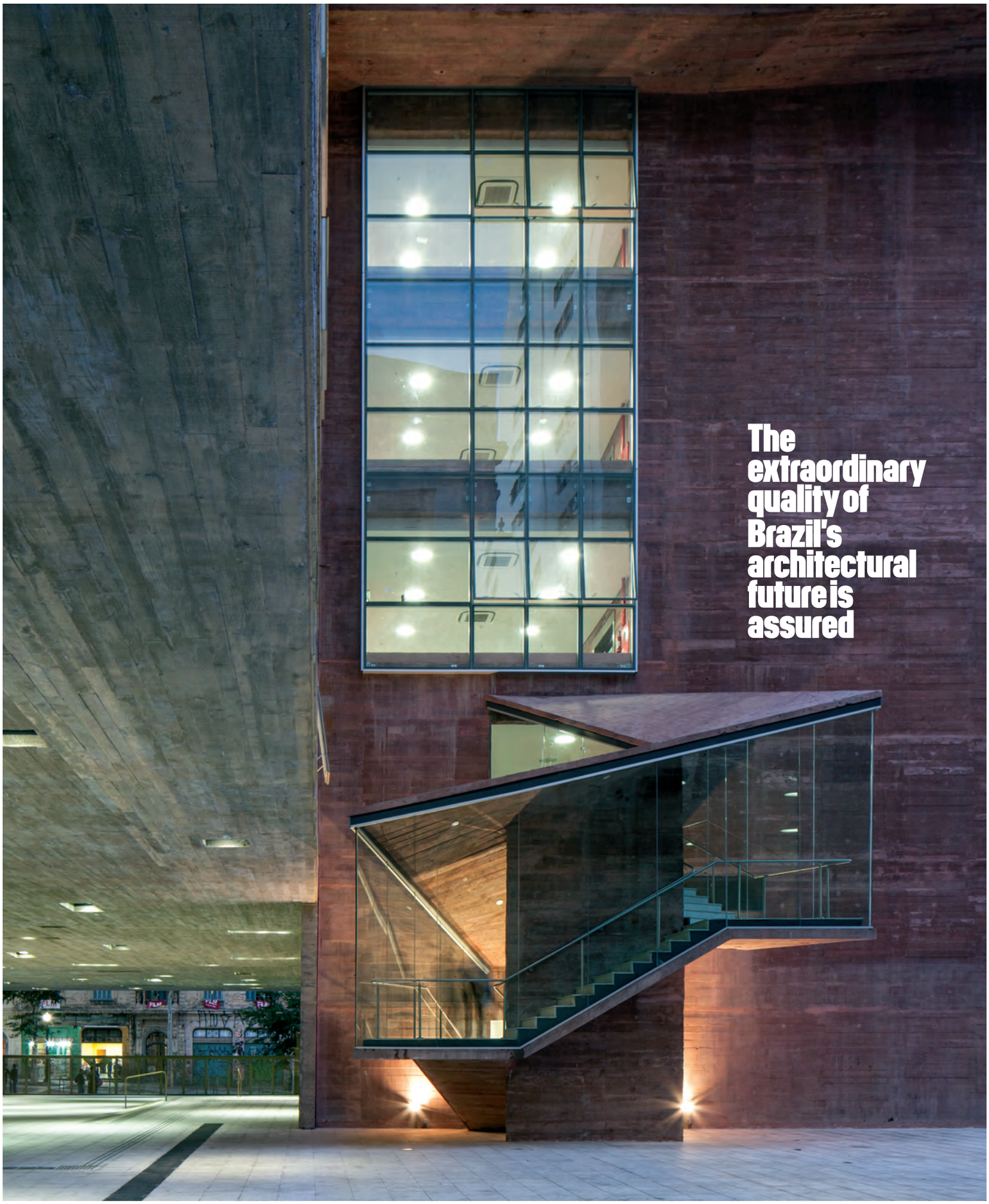
The finest recent addition to São Paulo's slowly reviving downtown district is Brasil Arquitetura's remarkable Praça das Artes. Completed in 2012, the complex is a striking series of structures that come together to form a mini-metropolis of dance and music. The approach has been to build what appears to be a group of autonomous towers, blocks and gateways to break up the mass and express the discrete functions of the centre. A microcosmic city rather than a single megablock, the structures frame a central public courtyard that acts as an urban square.

The firm, led by Marcelo Ferraz and Francisco Fanucci (both of whom worked with Lina Bo Bardi, the country's most influential postwar woman architect), displays a commitment to sculptural, urban-scale raw-concrete construction and a big-hearted generosity of public space. Both worked on Bo Bardi's SESC Pompéia, a massive factory converted into a popular arts and community centre, which, arguably, became a template for the adaptive reuse of industrial architecture into cultural venues – a trend that has influenced everything from London's Tate Modern and New York's High Line to Shanghai's Power Station of Art.

Long before Brasil Arquitetura was making its name, two other veteran architects, who produce very different buildings but are united by a deeply held belief that structures should have a public use, were challenging the view that the country's architecture was all about Niemeyer. Paulo Mendes da Rocha, now 85, was awarded the Pritzker Prize in 2006. His work is severe, determinedly modernist and has, in its concrete brutalism, a very particular aesthetic – it is as much about the public space around it and its sculptural presence as about its interiors. His Brazilian Museum of Sculpture in São Paulo is a tough, dark piece of urbanism, a concrete bunker that graffiti, skateboarders and partiers have ▶

PHOTO@LEONARDO FINOTTI.COM/ANTONIO SCORZA/AFP/GETTY IMAGES

Powerful vision Facing page, Brasil Arquitetura's Praça das Artes in São Paulo. And left, the late Oscar Niemeyer, Brazil's most celebrated architect, pictured in 1992



The extraordinary quality of Brazil's architectural future is assured

◂ failed to damage; if anything, it just becomes more powerful with each passing year.

Then there is the work of João Filgueiras, also known as Lelé. His designs for the Sarah Hospitals, a nationwide network of rehabilitation centres in operation since the early 1990s, were remarkably prescient, blending modernist motifs with highly advanced sustainable features such as natural ventilation and extensive natural light. (If that doesn't sound impressive, think of any hospital you've been in.) Lelé's work is a very deliberate continuation of the visionary modernism of Niemeyer. His shapes are sculptural and expressive – there are domes, elevated walkways and wavy roofs, brilliant white surfaces, gleaming metal and dashes of vivid colour.

Lelé's work departs from that of his Brazilian peers both in its freeform invention and in its adherence to prefabrication and the engineering of mass-produced, cheap-to-manufacture parts as opposed to more labour-intensive in-situ concrete works. His original intention was to produce these buildings, at a fraction of the cost otherwise achievable, by using panels and parts produced in eastern bloc factories but when those began to close in the 1990s the projects became difficult to continue.

Perhaps the most established São Paulo architect today is Isay Weinfeld. Best known for his houses, Weinfeld designs the kind of dream residences that prove irresistible, both to style magazines and to other architects, who envy their freedom and their seemingly endless spatial and formal invention. But my favourite of Weinfeld's buildings is the exquisite Livraria da Vila bookshop in São Paulo's genteel Jardim district. The bookshelf/window displays constituting the shopfront pivot so that the store opens up to the street. It is a simple, seductive device, suggesting that books are part of the structure – the building itself opens up like a book.

Above The L House in São Paulo, designed by Marcio Kogan's Studio MK27

Above The sweeping curves of Isay Weinfeld's Livraria da Vila bookshop in São Paulo

Right João Filgueiras's design for the Sarah Hospital in Rio de Janeiro

Weinfeld's remarkable 360° Building, currently under construction in São Paulo, has caused a ripple in the press. The 20-storey apartment block is composed of what the architect refers to as "62 houses with yards". Each dwelling is a physically discrete entity expressed as a box in a tower that has been compared to a giant game of Jenga. Even in a city of striking towers, this one stands out.

The other name to reckon with in Brazil is Marcio Kogan. His studio, MK27, like Weinfeld's, specialises in one-off houses and its designs are, if anything, yet more glamorous, exotic and inventive. Kogan's characteristically Paulista use of concrete as both structure and surface material frames generous, fluid interiors that meld seamlessly with the landscape outside. Floor planes overshoot interiors to become terraces or flat roofs, creating the modernist dream of continuity between interior and exterior. This is all, of course, made easier by Brazil's wonderful climate but nevertheless these houses are the image of what seems an impossibly elegant and uncluttered way of life.

All these architects represent a remarkable continuity and a distinct Paulista aesthetic – one that's recognisable, robust and remarkable. Its characteristics are defined by the bold use of concrete, a respect for the public realm and a use of solid blocks arranged and stacked in constructivist volumes to create a resolutely local modernism. Few cities have achieved this so well, so consistently or for so long.

Finally, a number of younger practices have recently emerged to demonstrate that the extraordinary quality of Brazil's architectural future is assured. Rizoma's design for a concrete gallery devoted to artist Lygia Pape in the Inhotim art park (see p16) is a curious, slightly bunker-like but undeniably powerful volume. Carlos Juaçaba's temporary pavilion erected for the Humanidade 2012 Rio+20 UN event on Copacabana beach, a huge structure of scaffolding, banners and ramps, made a massive impact – with minimal means. And the young practice SuperLimão blends product, interiors and architecture in a tropical mix of real and enjoyable creativity.

Brazil is not alone in its architectural invention. But it is, as ever, the liveliest, the most striking and the most enjoyable. FT

Edwin Heathcote is the FT's architecture critic

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Women in art

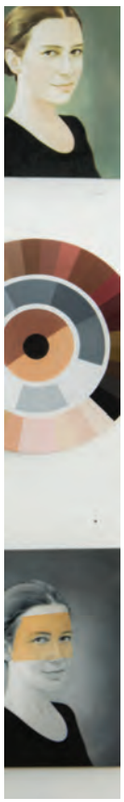
In Brazil, art has become a multimillion-dollar business – and many of its power brokers are women. *Samantha Pearson* meets four of them

Brazil's art market is an unusual sector in the country: it is dominated by women. Not only are its bestselling artists female but so are many of its leading gallerists and collectors.

Ruled by a patriarchal military junta until only a few decades ago, Brazil has long struggled to shake off a deep-rooted machismo – only about 7 per cent of the country's board members are women. Brazil has a woman president, Dilma Rousseff, but she was the chosen protégée of her male predecessor, Luiz Inácio Lula da Silva. Similarly, many of the women who have long dominated the country's art scene have benefited from male patrons – wealthy husbands or fathers. Art began for some as a hobby but now it is a business and artists and gallerists are the power brokers. Meanwhile, younger generations have found success by fighting against the system, carving out their own careers and fortunes

COURTESY OF THE ARTIST AND VICTORIA MIRO, LONDON@ADRIANA VAREJO; VINCENTE DE MELLO

"O selvagem"
Adriana Varejão,
2011, right



Adriana Varejão

The former engineering student turned herself into a bestselling artist

Brazilians may not know it but they have Elizabeth Taylor to thank for one of their most successful artists. **Adriana Varejão**, left, in front of her "Polvo" series, was halfway through an engineering degree in Rio de Janeiro in the 1980s when she saw the actress playing a bohemian artist in *The Sandpiper*. "I thought she was amazing, I wanted to be exactly like that woman," says Varejão, laughing.

She promptly quit university, rented a studio and set her sights on the Thomas Cohn gallery in Rio, which represented some of Brazil's leading artists. "I asked [Cohn] to visit my studio but he never came so one day I rented a van, put my paintings in it and went down there," she says. "I started putting them up inside the gallery and he came out of his office to see what on earth was going on... he started to visit my studio after that."

It was this determination that took Varejão to China in the 1990s to study Chinese language and philosophy. It was a turning-point, leading to a deeper interest in marginal cultures and a realisation, she says, of "what it meant to be Brazilian". She also counts among her influences baroque art, history, architectural ruins, natural sciences and theatre.

After a brief stint as a collector, when she was married to Bernardo Paz, founder of the art park Inhotim, Varejão returned to her original passion. Her current husband is a film producer, she says with a smile. "Cinema has marked me in many ways."

Art to be shown at SP-Arte 2014

Above: "Souvenir 37 C" César Delgado, 2013

Right: "Untitled" Nick van Woert, 2013

As a child growing up in Rio de Janeiro, **Fernanda Feitosa**, below, would spend hours watching her two uncles paint and dreamed of being an artist herself. "I would have been horrible at it, though," she laughs. "I don't have any talent and the sooner you realise that, the better, both for you and everyone else."

But as the founder of SP-Arte, Latin America's biggest art fair, she is a major figure in Brazil's scene. A former international banking lawyer, she turned to art when she and her family came back to Brazil from living abroad in 2004. With her husband, Heitor Martins, she began to collect. "We used to create these charts listing the works we wanted to buy and all their pros and cons," she says.

It was with this methodical determination that she convinced sponsors to fund the country's first international art fair in 2005 – a vital step towards professionalising the market. In its initial year the only non-Brazilian exhibitor was a little-known Uruguayan gallery – "just enough to call it an international fair" – but by the time Jay Jopling added White Cube to the list in 2012, SP-Arte had become an obligatory stop on the world circuit. This year 136 galleries from 18 countries will take part, and works by César Delgado and Nick van Woert, above, will be displayed.

Feitosa's biggest act of persuasion, however, was convincing the government to give SP-Arte's foreign exhibitors tax incentives, without which it would have made little commercial sense for them to sell in Brazil. Public galleries also dislike the taxman, as levies on donations discourage collectors from bequeathing them works. Feitosa sympathises, of course, but says she is secretly glad – without museums hoarding the best works there are more masterpieces on the market to add to that chart. ▶

RODRIGO ZORZI/COURTESY SP-ARTE

Fernanda Feitosa

The lawyer who started SP-Arte, the art fair that helped put the country on the world circuit

Luisa Strina

The fierce matriarch of Brazilian art who defied a dictatorship and has set an example for younger generations

◀ The matriarch of Brazil's art world has just had knee-replacement surgery and is perched on a red velvet sofa in the bedroom of her São Paulo apartment. "I'm 70 now – you see, just a little old lady," says **Luisa Strina**, above with Pedro Reyes' "Colloquium". But she is anything but slowing down. She starts to time our interview on her iPhone's stopwatch – we have exactly 20 minutes.

"I wanted to be an artist but when I was 16 I started buying art and put together a small collection," she says. After studying art at university, she began to help her painter friends sell their work, until one day they gave her an ultimatum: "Either open a gallery or we'll find someone else."

She chose the former – no mean feat in 1974, when Brazil was in the grip of a brutal military junta that liked its art bland and its women behind the kitchen sink.

"I was not the only woman collecting at that time, though – many would study art, get to know artists and start to buy without any support from their husbands," Strina says. "Without the support of their husbands but with their money, of course," she scoffs.

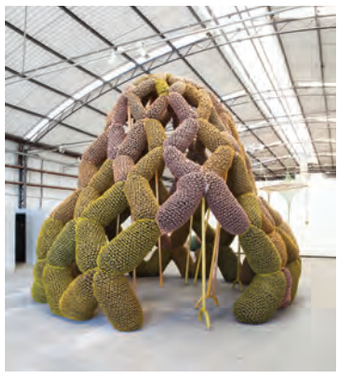
Strina's late husband was a painter, and it was her father, the owner of a paper factory, who first sponsored the Luisa Strina Gallery.

Over the past four decades, she has launched the careers of some of Brazil's most successful contemporary artists, such as Pablo Accinelli and Tunga, and brought works by Roy Lichtenstein and Andy Warhol to Brazil for the first time.

The internationalisation of the market has its pitfalls, though. In 2011, U2 bassist Adam Clayton stopped by her gallery while on tour in Brazil and ran off with one of her best assistants. She went to their wedding in France last year.

Strina stops talking to look at her phone. "Time's up!"

"Em cada uma das tuas coisas"
Pablo Accinelli, 2011



"Casa Totem"
Ernesto Neto, 2012

Márcia Fortes has just spent a week in Spain looking after Ernesto Neto, one of her most high-profile artists, followed by a night tending to her daughter after a zip-wire accident. But her exhaustion is barely noticeable as she paces around her office above the Fortes Vilaça gallery that she co-founded in São Paulo, clutching a cup of Lady Grey tea.

"I never drink coffee because I was born wired anyway, so when I drink coffee I start driving people mad around me, and even though tea has caffeine I take black tea then I move on to herbal teas."

She says this manic energy and motherly instinct have helped her nurture some of Brazil's best talent. "We represent artists but that includes not just selling art but being in the studio, developing ideas, strategising, having conversations about where the art is going, giving psychological and psychoanalytic support."

Fortes's career began very differently – she worked as a journalist. During a stint as her newspaper's New York correspondent she got to know the Brazilian artist Marcantônio Vilaça, becoming his confidante and close friend. When he died, his sister-in-law, Alessandra d'Aloia, turned to Fortes to help run the gallery with her.

As well as Neto, Fortes represents artists such as twin-brother graffiti artists Os Gêmeos. Among all of the gallery "offspring" she has helped, though, Beatriz Milhazes is the most commercially successful. The daughter of a lawyer and an art historian, Milhazes also tried her hand at journalism before opening her studio in the early 1980s, going on to develop her signature canvases of colourful geometric explosions and carnivalesque optical illusions. After decades of working away quietly in Rio, her painting "O Mágico" ("The Magician") sold at Sotheby's in 2008 for just over $1m, turning her into an overnight sensation. "Brazil's Kandinsky", as she then became known, went on to break the record for art sales not only in Brazil but also across Latin America.

EDUARDO ORTEGA/COURTESY GALERIA FORTES VILAÇA, JORDI BURCH

Márcia Fortes

The accidental gallerist has nurtured some of Brazil's best artists and transformed them into international superstars

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Brazil's book festival rewrites the rules

Liz Calder

I first heard of Paraty in the mid-1960s while I was living in São Paulo. People spoke of a mysterious, idyllic fishing village on the Atlantic coast, halfway between the city and Rio de Janeiro, unreachable except by sea and inhabited by fishermen and artists. It sounded like a lost paradise. A road was finally built in the 1970s but I didn't visit the town until the early 1990s. It was a sleeping beauty: elegant Portuguese colonial houses gently crumbling, no cars, cobblestoned streets, a stunning setting between forested mountains and a huge, tranquil, island-strewn bay.

In the mid-1980s I was involved in setting up the publishing house Bloomsbury in London, and, in 1988, I met a young Brazilian publisher, Luiz Schwarcz, who was setting up a publishing house in São Paulo. With Companhia das Letras, he raised the production and design standards of Brazilian publishing, bringing out beautifully produced books by the finest international writers. He also introduced me to Brazilian writers such as Chico Buarque, Rubem Fonseca, Milton Hatoum, Paulo Lins, Patricia Melo and many more – writers I then published at Bloomsbury.

It was through Luiz that I met Mauro Munhoz, a visionary architect who was trying to find a way to bring to Paraty a means of sustainable prosperity. The town, with its restaurants and bars and colonial houses converted into hotels and *pousadas* (guest houses), seemed to me the perfect location for a literary festival. Luiz and Mauro were enthusiastic but generally Brazilian publishers were sceptical. "No one will go to Paraty," we were told. "It is too far away."

But we persisted. Over three years we scraped together enough funds to put on a small festival. We invited Don DeLillo, Julian Barnes, Eric Hobsbawm, Brazilian children's author Ana Maria Machado and Hanif Kureishi. We announced their names, set the date for August 2003 – and to our astonishment the media attention exploded. Our early expectations were for 200-300 visitors. Front-page stories in the newspapers fuelled a huge demand for tickets and, by the opening day, we were thronged by a crowd of 6,000. At the last minute we succeeded in securing sponsorship from the national electricity company, Eletrobrás, and a marquee and screen were erected in the town square to take the overflow from the main venue, the Casa da Cultura (capacity 160). The people of Paraty rose to the occasion: the bars, restaurants and *pousadas* buzzed. Hobsbawm was chased down the street by fans.

Over the past 11 years, Flip, as the festival is known, has gone from strength to strength. More than 280 writers from all over the world have sampled Paraty's hospitality; the number of visitors averages 25,000 over four days. Previously, the town relied on tourist spending over the combined periods of Christmas, New Year and Carnival for almost all of its annual income. The takings over the four days of Flip now exceed that. It has become the biggest event in the town's calendar, and a rare example of a literary festival changing the economic landscape.

> As its economy has opened up to the world, so too has its culture

Festival spirit Author and musician Chico Buarque at the 2009 Flip festival

All this has happened at a time when Brazil has gone from slumbering power to major world player. And as its economy has opened up to the world, so too has its culture. Where previously it denoted football, samba and street violence, its literature, cinema and art are at last being taken seriously.

Established writers are enjoying wider international acclaim – Melo recently pipped John le Carré to win the international category of the German Crime Fiction Award. More than 70 Brazilian writers appeared at the Frankfurt Book Fair last year, when Brazil was the "Country of Honour". Granta's Best of Young Novelists series recently published a Brazilian edition, and some of the authors featured in it – Daniel Galera, Tatiana Salem Levy and others – are finding international readers. Last autumn we launched a new literary festival, FlipSide, which opened to more than 4,000 visitors at Snape Maltings in Suffolk, with another planned this year.

When we set up Flip, it was with the rather lofty hope that we might help bring the world's attention to the hidden treasures of Brazil's literature. One way or another, some of those treasures are, at last, being discovered.

Liz Calder is co-founder of Bloomsbury Publishing and Full Circle Editions. She is also president and co-founder of Flip and FlipSide

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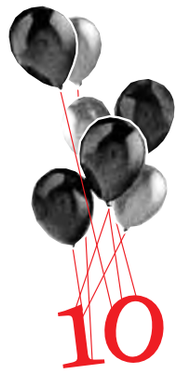

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