



Shaping the "Matriarchy of Pindorama": Tarsila do Amaral's Feminist Anthropophagy and Women as the Driving Force of Brazilian Modernism

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ABSTRACT

This paper examines the intersection of gender and artistic expression in the works of Tarsila do Amaral, focusing on how her art reflects the evolving roles of women in Brazilian society during the early 20th century. The objective is to analyze how Tarsila's paintings challenge conventional gender norms, particularly through works such as *A Negra* (1923) and *Operários* (1933), which engage with issues of race, gender, and class. Using visual analysis within the context of Brazilian modernism and feminist art history, this study explores how Tarsila subverts traditional representations of women and their bodies. The findings reveal that *A Negra* reimagines the Black female body with dignity and strength, rejecting stereotypical portrayals of passivity, while *Operários* incorporates women into the industrial landscape, reflecting their increasing participation in the workforce. Both works engage deeply with the social transformations of their time, offering a complex, nuanced perspective on gender, identity, and societal roles. In addition to Tarsila's contributions, this paper analyzes the broader movement of Brazilian modernism, highlighting the importance of other influential female artists, such as Anita Malfatti, who played a pivotal role in shaping the course of modernist art in Brazil. Collectively, these artists redefined the representation of women in Brazilian art, challenging patriarchal structures and contributing to both cultural and social transformations. Tarsila, along with her contemporaries, played a key role in reshaping feminist discourse and offering new narratives about women's roles in the modern world.

Keywords: gender, feminism, Brazilian Modernism, Tarsila do Amaral

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