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1 Light, shadow and movement form Jean Manzon's photographic eye, records of everyday life transformed into cinematic scenes.

2 Three generations of indigenous Caiapó women from Gorotire village, Pará.

3 Among flowers and sprigs of rue and lavender, Bahians prepare for the traditional Bonfim washing ceremony in Salvador, Bahia.

4 In the pioneering photographic series *Candomblé*, José Medeiros captures a novice awaiting the 'children of saints' initiation ritual.

5 On the banks of the Batovi River, xavantes meet photographer José Medeiros, in an unpublished photograph for *O Cruzeiro* magazine.

6 The band of cangaceiros of Virgulino Ferreira da Silva, or Lampião, alongside Maria Gomes de Oliveira, or Maria Bonita.

7 BRAZIL SEES ITSELF FOR THE FIRST TIME

Until photojournalism emerged in the pages of *O Cruzeiro* magazine, Brazil didn't recognize itself in its own people. Images brought the country closer to the anonymous Brazilians it was forged by: jangadeiros, sertanejos, rubber tappers, laborers. What is revealed here is a gaze on customs, native peoples, and religiosity, the achievements of workers, immigration, and the appreciation (finally!) of the presence of Black and Brown people in the social and cultural formation of Brazil.

8 The enigmatic smile of the young woman in the house of priest (or pai de santo) Valdemar Gomes, in Bahia.

9 In the Bahian sertão, on the banks of the São Francisco river, a little girl stares deeply into the lens of photographer Marcel Gautherot.

10 A teenager in the typical dress of the popular bumba meu boi festival, a traditional June celebration in the Northeast.

11 O Guerreiro, a traditional cultural manifestation from Alagoas, rich in color, song and dance.

12 Indígena caiapó, habitante da Amazônia brasileira, às margens do rio Xingu.

13 A woman smoking latex during the rubber production process on the island of Marajó, Pará.

14 A *sertanejo* couple in a moment of devotion, a typical scene of a Brazil marked by the syncretism of its religious traditions.

15 Tarsila do Amaral, one of the most important artists of the 20th century, whose works inspired the creation of the Anthropophagic Movement.

16 Cândido Portinari, célebre pintor brasileiro, autor dos painéis "Guerra e Paz", a mais importante obra de arte presente na sede da ONU.

17 Oscar Niemeyer, the pioneer of modern architecture in Brazil and creator of Brasília's architectural project.

18 "All with God" stall, amidst the festivities of Shrove Monday of Ribeira, an extension of the Senhor do Bonfim Festival, in Salvador (Bahia).

19 Grande Otelo, between singer Ataufo Alves and then theater director Abdias do Nascimento, at the Teatro Experimental do Negro.

20 Domingos da Guia, a star of the Brazilian national team in the 1930s and 1940s, surrounded by children and his son Ademir da Guia (the tallest).

21 THE ROOTS OF BRAZIL

The 1930s and 1940s, on display in this room, created Brazil's greatest cultural idols and symbols. The 'Golden Age of Radio' was able to bring out the deep folk roots of our country: the love of football and the love of song. The football of Leônidas da Silva and Ademir da Guia is as important in the shaping of our culture as the art of Tarsila, the poems of Drummond, and the ideas of Mário de Andrade.

22 Rachel de Queiroz, author of *O Quinze* - a pioneering modern regionalist novel - and the first woman to enter the Brazilian Academy of Letters.

23 Heitor Villa-Lobos, a great composer and teacher of music, brought together the classical and the popular in compositions characterized by their Brazilian style. A classe de Domingos da Guia, apelidado pelos uruguaios de "Divino Mestre", em traje de jogo da Federação Paulista de Futebol.

24 The class of Domingos da Guia, nicknamed 'Divine Master' by Uruguayan fans, in a Federação Paulista de Futebol kit.

- 25 Crioula drum players, a cultural expression of Afro-Brazilian origin, in Cururupu, Maranhão.
- 26 Abdias do Nascimento (center) and actors from the Teatro Experimental do Negro, the first company to break the racial barrier in Brazilian theater.
- 27 Carlos Drummond de Andrade, an exponent of modernism and one of the most influential Brazilian poets of all time.
- 28 Leônidas da Silva – the Black Diamond – top scorer and best player of the 1938 World Cup, whose nickname became the name of a chocolate bar.
- 29 Jorge Amado, author of national literary classics such as *Capitães de Areia* and *Gabriela, Cravo e Canela*.
- 30 Anísio Teixeira, a pioneering educator and advocate of public, secular and compulsory education.
- 31 Mário de Andrade, creator of the 1922 Modern Art Week and author of *Macunaíma*, a landmark in Brazilian literature.
- 32 The smile of Leonidas da Silva, inventor of the bicycle kick and one of the first heroes of the Brazilian national team.
- 33 Sebastião Bernardes de Souza Prata, Grande Otelo, one of the most notable and awarded Brazilian actors of the 20th century.
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34 In the context of Brazilian industrialization, photographer Jean Manzon captures a worker surrounded by the large machinery of the sugar mill.

35 The emergence of the masses definitively changed Brazil's urban landscape: stadium crowds and supporters' organizations; Carnival and popular festivals; political rallies and civic demonstrations.

36 As the main means of transportation in large cities, streetcars connected people and distant places within a context of urban development and social integration.

37 Masks and costumes characterize a typical street carnival, captured through the lens of German photographer Peter Scheier, one of the creators of modern Brazilian photography.

38 The 'realejo man' – a music box with a parakeet that picks a lucky ticket – at a time when squares and streets were the center of socialization and community life.

39 Among crowds and skyscrapers, the city of São Paulo became the largest metropolis on the continent during the 20th century.

40 In the days when oxen and streetcars still shared the streets of São Paulo, French anthropologist Claude Lévi-Strauss recorded the daily life of the changing city.

41 From bars to nightclubs, from commerce to industry, women were integrating into the job market, breaking down the barriers of prejudice.

42 WOMEN'S FOOTBALL BANNED

During the Vargas era, an ordinance prohibited women from practicing sports that were not suited to their nature—leading to a ban on women's football. It was a period of exacerbated authoritarianism, in the midst of World War II, and of contradictions in the way women's participation in society progressed. Brazil went from being a rural country to an urban one, and the presence of women in the workplace and in search of greater rights increased with the Consolidation of Labor Laws. The Ministry of Education and the steel industry became established.

43 Pupils of the 'Curso Normal', the *normalistas* trained to be teachers driven by the ideal of education and its great value to society.

44 In a context marked by authoritarianism and economic instability, women were key players in the struggle for better living conditions and the promotion of democracy in Brazil.

45 The photographer Jean Manzon, who was chiefly responsible for the renewal of Brazilian photojournalism, captured a scene typical of modern Brazil: man, factory and progress.

46 A symbol of development and technological progress, the construction of the Companhia Siderúrgica Nacional (1941) boosted Brazil's industrialization and the economic shift from an agrarian-export model to an urban-industrial one.

47 With its galleries and grandstands, the São Januário stadium in Rio was the center of large collective gatherings: from athletics to football, from political rallies to carnival parades.

48 With the end of World War II and re-democratization, the capacity of Brazil's population for collective mobilization and political participation grew.

49 From homes to telephone exchanges, from bars to radio studios, women are increasing their participation in the labor market in a rapidly modernizing economy.

50 The comings and goings of the metropolis of São Paulo, in the days when men wore suits.

51 After intense struggle and mobilization, women took to the streets, won the right to vote (1932) and elected the country's first female federal deputy (1933).

52 The country's first mass media vehicle, radio democratized access to information and entertainment: from soccer broadcasts to TV news, from music to children's programs.

53 Stars of the Radio Age, the success of sisters Linda and Dircinha Batista elevated them to the status of 'national heritage' by President Getúlio Vargas.

54 In a world of profound transformation, women ceased to be 'queens of the home' and rose professionally in a scenario of double shifts.

55 Machines revolutionized Brazilian homes forever: the radio, the record player, the household appliance, the camera, the typewriter.

56 In a world before the internet or digital technology, streets were the center of social life, as well as the builders of childhood and a sense of belonging to a local community.

57 In the golden years of the Radio Age, singer Silvio Caldas drew crowds of admirers through the corridors of Radio Tupi in São Paulo.

58 In the studios of Rádio Mayrink Veiga, the country's first major commercial broadcaster, singers Dorival Caymmi and Carmen Miranda, alongside composer Assis Valente.

59 The 'King of Baião' Luiz Gonzaga, author of the anthological song *Asa Branca*, popularized northeastern music in Brazil.

60 The elegance of Ismael Silva, creator of Brazil's first samba school, presenting the show *O Samba Nasce no Coração*, alongside the baianas.

61 Fans in the stands of Pacaembu, Brazil's largest stadium until the Maracanã was built, improvise newspaper hats to avoid the strong sun during a match.

62 The incorrigible bohemian Noel Rosa, legendary composer of the world of samba, alongside his wife, Lindaura Martins.

63 Otávio Henrique de Oliveira, known as 'Blackout', a talent who lit up Brazil as one of the greatest interpreters of carnival songs of all time.

64 The actor Haroldo Costa, a member of the Teatro Experimental do Negro, surrounded by the cast of *Orfeu da Conceição*, a play written by Vinícius de Moraes and soundtracked by Tom Jobim.

65 Singer Marília Batista (center), surrounded by friends, plays the guitar and sings a song by the great composer Noel Rosa (right).

66 BRAZIL HEARS ITSELF FOR THE FIRST TIME

A century ago, there were newspapers and photographs like the ones you see on the walls, but there were no mobile phones, computers, or television. Then suddenly... there was radio! The 'Golden Age of Radio' was able to unite Brazil, a country of continental proportions, with a common language. In a country where the majority of the population was illiterate and had no right to vote, radio granted everyone the right to information, allowed the cheers of fans to reverberate, and valued popular music.

67 Forbidden from entering Vasco da Gama's stadium, Ary Barroso, a fanatical flamenguista and radio Tupi announcer, commentates the game from the roof of a house.

68 Brazilian music diva Carmen Costa on a live audience program on Rádio Nacional.

69 Cauby Peixoto, 'the King of Auditoriums', surrounded by a legion of fans seeking his autograph.

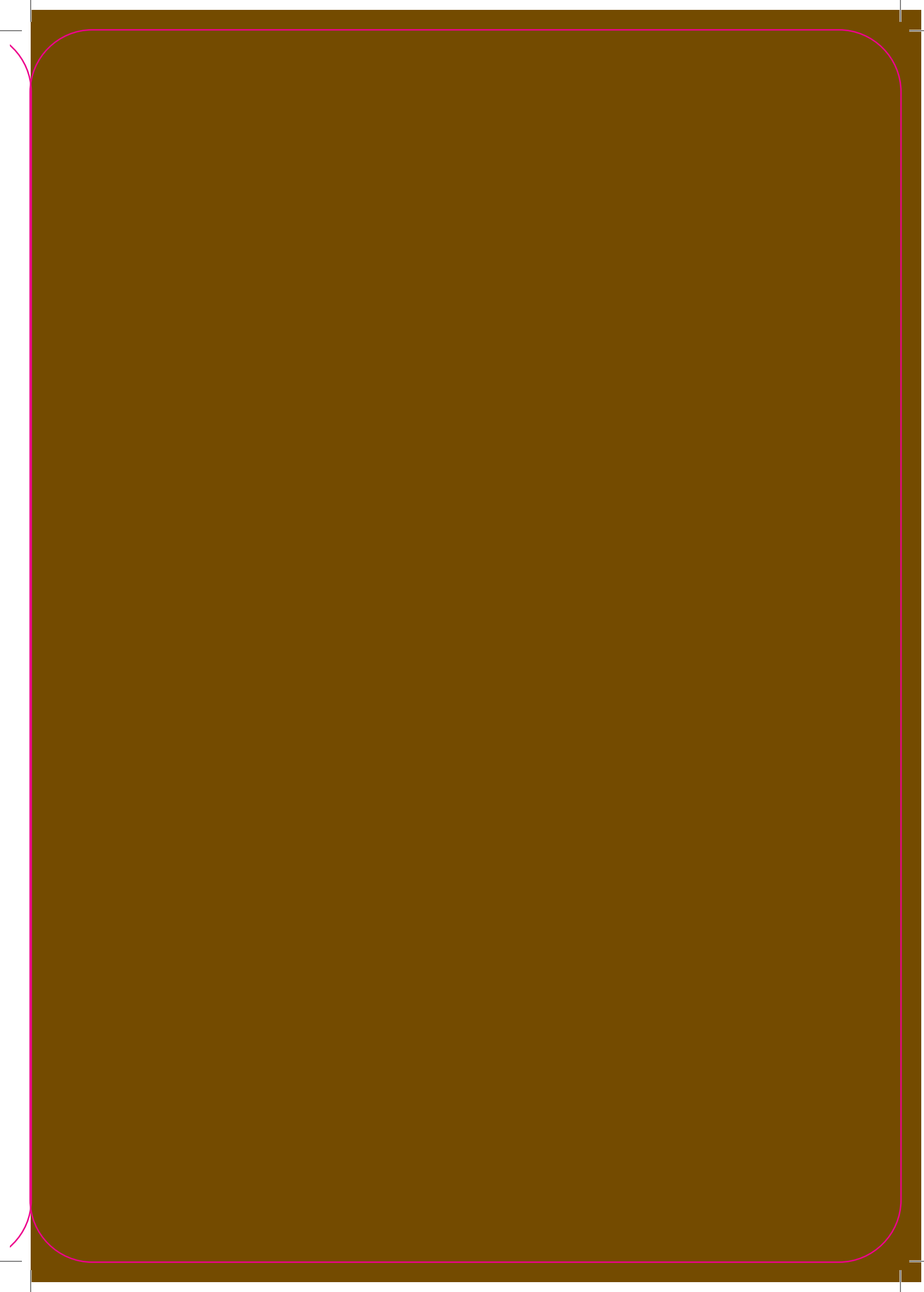
70 The singers Marlene - 'The Greatest' - and Emília Borba - 'the Grade 10 Girl' -, were rivals in the dispute for the title of Queen of National Radio, Rio de Janeiro.

71 Pixinguinha, the greatest exponent of choro music and author of the classic *Carinhoso*, alongside samba icon João da Baiana.

72 symbol of Brazil, Carmen Miranda, the 'Little Notable' who introduced Brazil to the world.

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