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JOSÉ PANCETTI: A PAINTER OF BRAZILIANITY

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Abstract: The article starts from the social concern in the work of José Pancetti (1902-1958), identifying his contribution to the project of building the iconography of the Brazilian people. The study considers works from the Bahian coast with characters indicating the artistic commitment to insert them into the national identity. Based on Darcy Ribeiro's studies on Brazilianness, five works by washerwomen and fishermen are analyzed, as expressions of the Creole way of life, through photos and qualitative interviews.

Keywords: José Pancetti, Modern painting, Brazilianism, ``Lavadeiras do Abaeté``, ``Pesca do xaréu``.

INTRODUCTION

From the cultural and regional dimension, the present study starts from the social concern manifested in the pictorial work of José Pancetti (1902-1958), identifying his contribution to the ongoing project of building the iconography of the Brazilian people, based on his immersion in the context of the Bahian coast. The analysis considers the works in which the painter assumes the willingness to portray landscapes and groups with characters and scenes from that environment, which resulted in the adoption of the representation of anti-heroes from national historiography.

Since the beginning of the century. XX, such groups attracted the attention of artists and intellectuals to be among those already recognized by the current iconography that registered whites as protagonists of the deceptive "civilizing" process. Blacks, Amerindians and mestizos, on the other hand, were seen as mere supporting actors in the historical process of national formation. The work seeks to highlight, therefore, Pancetti's commitment to revealing sociocultural groups lacking recognition, presence and importance in the occupation and construction of a

national identity, with his artistic work.

The painter belongs to a generation that sought to reflect the modern nationality through its habitat. In order to base the affiliation of Pancetti's work to this project/commitment, the article seeks support in the studies of Darcy Ribeiro, whose foundation distances itself from Eurocentric and classical principles, when debating a new national identity for our civilization in "O Povo Brasileiro: The Formation and meaning of Brazil".

So, this research analyzes the types expressed in works dedicated to Abaeté washerwomen and fishermen, as expressions of Brazilianness in the Creole way of life.

This way, the study investigates the painter's contribution in giving visibility to workers and the humblest people in the social stratification, all represented in their daily actions, in a context of building a different image of Brazil. We also seek, in the commitment of Pancetti's work, an approach to dialogue between the cultures of autochthonous, Afro-diasporic and northeastern peoples, understanding this work as Brazilian material and immaterial culture, making a brief reflection on memory, as a sociocultural phenomenon. To this end, five outstanding works from the series dedicated to the topic are examined, using original photos extracted from documentary catalogs and qualitative interviews.

DEVELOPMENT

THE BRAZILIAN PEOPLE IN QUESTION

In the first half of the 20th century, currents of Brazilian artists and intellectuals¹ which were formed around modernism, dealt with the formulation of Brazilianness. This context was the object of analysis by this generation

1. Among the artists and intellectuals who took on the project to promote the image of Brazilians subordinated by "official" iconography, we can mention Di Cavalcanti, Portinari, Sigaud, Heitor Villa-Lobos and Jorge Amado.

because it thought about rebuilding the Brazilian as a new man, a new civilization, through the creation of a new identity. The image hegemonically massed by the romantics had expired due to the idealization of the native and the African, victimized in the colonization process, a fact that aroused the commotion of the Brazilian artistic elite of the 19th century. In the following century, however, intellectual production struggled to conceive a new iconographic matrix, considering ethnic miscegenation and the habits and customs of the different regional characteristics of Brazilians.

With this purpose, the study seeks support in the theories of Darcy Ribeiro, gathered in his last publication, when he consolidated a set of ideas to understand the ethnic formation of Brazilian civilization, differentiating it from other peoples. In his concept, interpreting the ethnic and national characteristics of his compatriots is at odds with classical civilizational theories.

His ideas are the result of a disturbing effort to formulate a general theory of the formation of Brazilian society based on its historical experience, placing it in the universal context, the light of which would explain it in its own terms. When considering that Eurocentric theories are incapable of making intelligible the specific characteristics and problems of Brazilian reality, the author argues that its past is its own, not being common to that of Europeans. Ribeiro therefore believes that his future is not common either.

Initially, Ribeiro publishes a reflection that he would consider to have timid and generic results, although alternative to classical texts. His next effort was to explain the causes of its uneven development in America, proposing a typology of its peoples, but it was not long in understanding that such results also had a limited scope. Ribeiro condenses his maturity in search of a new theory to understand the

Brazilian phenomenon in the publication entitled "The Brazilian people: the formation and meaning of Brazil". First, it promotes an empirically based theory of social classes that understands this phenomenon in Brazil and Latin America, based on the Marxist scheme, although repairing it so as not to give in to hegemonic thinking and to understand this reality as different from that of the European world and the Anglo-Saxon overseas.

Ribeiro believes that in Latin America there were antagonistic blocks in disguise and proposes to unveil the principles and means that drove the occupation of the Brazilian people, rewriting their history in a participatory book that aspires to help Brazil find itself. The author argues that, under Portuguese occupation, the Brazilian people were born in a confluence of disparate social matrices with distinct cultural traditions. Thus, outdated social formations confront and merge to give rise to a new people, in a new model of social structuring. In the author's words:

New because it emerges as a national ethnicity, culturally differentiated from its formative matrices, strongly mixed, energized by a syncretic culture and singularized by the redefinition of cultural traits (...). Also new because he sees himself and is seen as a new people, a new human race different from any that exist. A new people, still, because it is a model of corporate structuring that inaugurates a unique form of socioeconomic organization, based on a renewed type of slavery and continuous servitude to the world market. New, even, for the unlikely joy and frightening desire for happiness, in a people so sacrificed, which encourages and moves all Brazilians. (RIBEIRO, 1995, p. 19).

This way, the identification of the basic ethnic and cultural unity of the Brazilian results from the action of three diverse forces: the ecological one, which created different human landscapes, where environmental conditions forced regional adaptations; the

economic, creating differentiated forms of production forming functional specializations; and immigration, which added new human contingents, such as Europeans, Arabs and Japanese.

Through these conditions, different ways of being among Brazilians have historically developed; all more marked by what they have in common as Brazilians, than by differences resulting from regional or functional adaptations, or from miscegenation and acculturation that lend their own physiognomy to one or another portion of the population.

Ribeiro seeks to understand the process of occupation and colonization of the Brazilian coast in all its complexity, although he recognizes the difficulties due to the lack of reports and testimonies from Amerindians and blacks. Your challenge is to critically reread the dominators' version to achieve the necessary understanding, trying to differentiate the conquest of Brazil with that of Hispanic America with the high level of civilizations found by the Spanish, especially in Peru and Mexico. And he contrasts the speed of the Spanish conquest with that of Brazil, which continues to this day with elusive tribes, resisting the invasion of their territories armed.

As a consequence of this process, Brazilian ways emerge, both differentiated from each other by their singularities, and homogenized by how much they have in common. Brazilians emerge as a new self-conscious ethnic group, when people begin to see themselves not as indigenous or African, nor as metropolitan Europeans, challenged to build themselves, motivated by the rejections they suffered in constituting a new national ethnic identity. From then on, "(...) they become the same people, who recognize themselves as equal in something so substantial that it nullifies their differences and opposes them to all other

people". (RIBEIRO, 1995, p. 133).

In this new grouping, each member remains unmistakable, but including their belonging to the common collective identity. In Brazilian homogeneity, the author explains, millions of people, over generations, spend their entire lives seeking solutions to their vital problems, characterizing a set of habits that will determine their way of being and living, becoming cultural styles. According to Ribeiro, a few decades after the invasion, the embryonic neo-Brazilian ethnic cell that would shape the social and cultural life of the Brazilian Islands had already formed in Brazil², adjusting to local conditions that gave uniformity and continuity to the process of ethnic gestation, the fruit of which is the basic sociocultural unit of all Brazilians. Therefore, the existence of a Brazilian cultural cell, differentiated and autonomous in its development process, is distinguished when the Mamelukes³ Brazilian Indians who, no longer being Indians or Europeans, or anything else, were in search of themselves.

Finally, highlight that Ribeiro travels through Brazilian regions, characterizing its people and relating them to their habits and customs in connection with their ethnic-racial roots, highlighting their economic activities, and identifies the different ways of life of Brazilians, such as the countryside bandit, the countryman, the raft man, the citizen from south regions of Brazil, the bumpkin, the gringo, the hillbilly and the creole. From the latter comes the affiliation contained in Pancetti's pictorial work, the object of this study, which includes the ``Lavadeiras do Abaeté``, the fishermen and the vast majority of anonymous characters that the artist found on the coast of Bahia. And it is precisely this plot that is examined by the article as a sign of the artist's participation in Brazilian material and immaterial culture and in dialogue with

2. Terminology adopted by Darcy Ribeiro to highlight the existence of unique regional cultures in Brazil.

3. Children of a Portuguese colonist father and a native Amerindian mother.

the cultures of the original, Afro-diasporic and northeastern peoples.

“PANCETIAN” WAYS OF LIFE AND THEIR BRAZILIANNES

In 1941 José Pancetti won first prize at the newly created National Salon of Modern Art and in 1947, he decided to travel to Salvador da Bahia to benefit from the Travel to the Country Award, now received at the National Salon of Fine Arts. From then on, a strong bond between the artist and this region and its typologies was consolidated, until his premature death. Since then, we can see an artist sensitive to the new environment, enchanted by his people and his landscape, whose experience was capable of generating different artistic consequences for his work as a whole.

Pancetti cultivates a traveling spirit, a fact that prevails in his way of being and motivates him to record the most exotic corners of the landscape, people and habits, bringing as a consequence a direct reflection on the painter's work, given that the artist feels impelled to include in his themes some of the aspects he considers appropriate to his painting, differentiating himself from everything the painter has produced up to that point, from an aesthetic and iconographic point of view, as will be seen below. It is when Pancetian search sees his commitment to the construction of the Brazilian typology that classical historiography and anthropology were unable to understand, through social iconography.

The coastal population of Bahia, especially the fishermen and the washers, produce an enchantment in Pancetti that happens to contaminate their work as a spectacle that accumulates ritual, myths and legends, music, religion, labor, heart, landscape, memory, ancestrality, tradition, um mosaic of social, regional and cultural nature representative

of Creole culture. In his paintings, Pancetti raises the condition of physical and emotional memory, as a record of the daily practices carried out in this region, considering that:

“Memory is an internal process; its projection is not carried out in an empty space: memory requires space to be activated and stimulated. In this sense, concrete places, where events, historical events or daily practices take place, and visual representations (maps or photos) and non-visual representations (literature, music) can serve as possible spatial references for memory. (SEEMANN, 2002, p. 44).

The study identifies as spatial references for memory the Creole culture victimized by the forced diaspora that was installed on the northeastern coast and that includes activities with varied forms of production, conditions of existence and with rural and urban variants of its way of life with productive specializations that diversify population plots and certain areas of this area characterizing a habitat. Another fundamental ingredient to be considered in this formation is the native culture of the Amerindians who add traditional knowledge to the fishing activities that result from the mosaic that forms the social groups of the coast. Both of your references need to be recognized as part of the Brazilian people in contrast to that of Brazil reserved for the official history of the State.

This habitat is composted, especially by coastal areas, such as raft fishermen, salt workers, cocoa and smoke cultivation areas and future offshore oil exploration in Bahia. Despite the differences, these intrusions represent, in the composition of two population contingents, mere variants of Creole culture in a landscape created by natives who are only compelled to lend their knowledge and knowledge. Ribeiro shows that Brazilians are working on a complex task, to reinvent the human being and raise a new genre and a new world, in search of their

destiny (RIBEIRO, 1995).

Nessa task of reinventing oneself, one investigates the work of José Pancetti for one of his most intimate commitments. Some scholars have already indicated valuable clues to our investigations, such as the case of Frederico de Moraes and the Argentine Romero Brest. The latter, cited by Moraes, states that “the regional and the national are married to the idea of social art.” In his considerations:

(...) The most curious and important fact in the accelerated process of Brazilian painting seems to have been this fusion of aesthetic rebellion with the social, which began to bear its first ripe fruits after 1930, when more constructive spirits appeared, among them the great Portinari. (MORAIS, 1982, p. 18).

In fact, my doctoral research found that the project of Brazilian civilization in a modern country, approached by Darcy Ribeiro, fueled in the artist a concern not only pictorial, but also social and cultural, which contributed to the prediction that a new civilization was in progress. course, a simultaneous project with artists and intellectuals from its surroundings, dialoguing through ethnic, cultural, ecological and economic miscegenation.

This way, the present work places Pancetti's work among the glorious team of Brazilian artists who nurtured their vision with this task, for which the painter intervened without sparing any effort in giving voice to that part of society despised and forgotten by classical and elitist historiography. This is when his artistic commitment to constituting his pictorial work with characters from Creole Brazil stands out, giving light to many of its regional and social ways of life towards the material and immaterial, resulting from the dialogue between the cultures of the original peoples, Afro- diasporic and northeastern, originated by their fascination that has its peak in Bahia, is what is analyzed below.

PANCETTI AND THE PEOPLE OF ABAETÉ

Taking into consideration, a new cultural, social and economic reality, José Pancetti raises in his work the proposition of recording the Bahian people and their set of habits, an inspiration that qualifies them and at the same time, whose apotheosis is the series of 34 works, which Pancetti predominantly titles “Lavadeiras” or “Lavadeiras do Abaeté”. The painter captures the women of the coastal strip, Creoles and workers, exposing the theme through the aforementioned lagoon, or the washerwomen, or even the clothes lying in the sand in those untitled works, their grouping being inevitable in the configuration we call series: “Lavadeiras do Abaeté”.

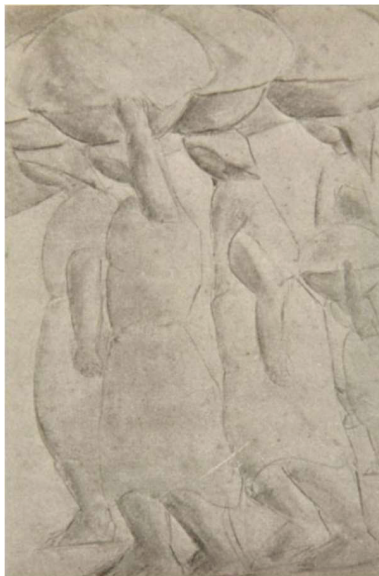
The works under analysis were selected from catalogs – four of them belonging to the aforementioned series. The study groups these paintings with those that portray this same Creole regional way of life, but located outside the aforementioned lagoon, such as fishermen and passers-by on the Bahian coast in their most varied tasks. The paintings with washerwomen were selected considering two similar compositions with similar titles from 1952 and 1957, respectively.

This last year Pancetti also painted: “A Pesca do Xaréu”, composition chosen to also enshrine collective work and activity as an occupation of the Creole way of life, as identified by Darcy Ribeiro.

The analysis also includes a qualitative interview that describes the practice of Xaréu fishing and other documentary sources, such as the Editorial dedicated to the painter and his work, published in 1958 in the magazine: “O Cruzeiro”, entitled “Abaeté poses for Pancetti”, and an article in the: “O Estado de São Paulo” newspaper, entitled “Pancetti painted the sea, the landscape, himself”, sources that are part of the archive collection on the painter, organized at the National

Museum of Fine Arts in Rio de Janeiro.

The analysis of the works starts from a description of their techniques and procedures, and poetic dimension. As for the “Lavadeiras do Abaeté” series, it began with a work from 1951, followed by another from 1953, until extending to 1957, when he painted the last one, titled simply “Lavadeiras”, on the back of which he writes the following: “Last work of this year, which is ending and which was nothing but suffering for me, ‘‘Lavadeiras do Abaeté’’, in the afternoon, in retreat”, (Figure 1) (TEIXEIRA LEITE, 1973, p. 320). The work is done in pencil on paper. We highlight the coincidence between the withdrawal of these workers to their homes at the end of the working day, with Pancetti’s withdrawal from this environment and his farewell to the subject in question. Despite being a work of fragile conservation, whose technique is outside the painter’s specialty, has an exceptional plasticity that crowns it with all the grandeur that a masterpiece must possess.



(Fig. 1) JOSÉ PANCETTI (1902–1958). Washers, 1957. Crayon pencil on paper, 31 x 21 cm. Carlos García Collection, 1979. (Photo: Klaus Reis)

When comparing works: “Lagoa de Abaeté” of 1952, with its counterpart of 1957, (Figures 2 and 3), the advances that have occurred over the years are noticeable. The first work (Figure 2) lacks the property of synthesis, which causes some disturbance to the composition and, consequently, to the scene. However, it can be understood as an essay for the others, especially for its counterpart (Figure 3), where it used a similar composition as a starting point, exploring, this time, the luminosity and variation of its texture. In it, the systematic application of lines and the decisive character of the colors define the shapes more clearly, highlighting them in the composition. The first in the series bears a weakness in relation to the theme, translated by its indecisive and insufficient result in terms of composition, excessive texture, gesture and color, hindering the necessary progress of the artist’s pictorial diction.



(Fig. 2 and 3) JOSÉ PANCETTI. Lagoa de Abaeté, Oil on screen. (Fig. 2) 38 x 54.5 cm, 1952. Private col., SP, 2023; (Fig. 3) 80 x 115.5 cm, 1957. Col. BBM, Ba, 2023.

From 1957 onwards, his paintings presented themselves with more strength, especially due to the enrichment of appropriately arranged textures, at the same time that they presented variations in texture, such as from wash to impasto and from line to stain, submitted to the resolution of painting problems. “Abaeté” (Figure 4), from 1957, is part of this group, which is the result of the aesthetic achievements that a work of art must have, despite contrasting with its tiny 19 x 27 cm format.

Therefore, these washerwomen, embodied and immortalized by Pancetti, reveal the part of the whole capable of consolidating a Brazilian way of life, a mix of social, regional and cultural types. In other words, the record of a characteristic people who lend physiognomy to all Brazilians, a recurring desire in their immediate surroundings, whose concern resonates in the most varied fields of knowledge, as Darcy Ribeiro argues. Aware of a plasticity opened by the union of work and pleasure, considering that these women managed to carry out their tasks nourished by aesthetic and emotional enjoyment, through the songs they sang, the landscape they transformed, the rites that evoked, among other things, Pancetti He lets his fascination with the ritual flow from his brushes, in which the natural space of the lagoon, adorned with the colors of clothes draped over the sand, ascends to a cultural category in his paintings.



(Fig. 4) JOSÉ PANCETTI (1902-1958).
Abaeté, 1957. Oil on canvas, 19 x 27 cm.
 Rio de Janeiro Art Scholarship, 1998.

In this work, Pancetti focuses on a washerwoman in the composition with the characteristic accessories in a plastic action resulting from the enchantment by the habits developed by the aforementioned women, in the exercise of a common activity, something confirmed by Barreto (1957, p. 71), when he states that:

while his brush works, his ears listen, sometimes the ‘clatter’ of clothes on the soapy boards, sometimes the “points” chanted by the washerwomen, sometimes the sad stories of Iemanjá, the goddess of waters. (Barreto, 1957, p. 71).

Here we can see, therefore, the coincidence between the aforementioned series and the thought celebrated by García Márquez in “*Cien Anos de Soledad*”, when the author transcends the space of the landscape, elevating it to the symbolic, otherwise let us see what he expresses in the words of one of his characters: “Space is not just the landscape. (...) The parallelism with the landscape that we perceive in Macondo is evident. The author has elevated many of his landscape references to symbolic categories” (GARCÍA MÁRQUEZ, 1982, p. 21-22).

From his pictorial work, we can agree that Pancetti highlights two references: The Lagoon and the washerwomen, an effective product of the valorization of Lagoa do Abaeté, as a magical and idyllic place, and the washerwomen, understanding them as one of the prototypes of the Brazilian people, before which the artist expresses his plastic wonder. Taking his life story into account, the work verifies the formation of a network of identifications articulating the painter’s tastes and aesthetic preferences. This is the case of the figure of his mother, Corina Pancetti who, forced to support her family, worked as a washerwoman, thus revealing one of the components that foster the painter’s basic system of perception and thought, as can be inferred from the report below:

It was a family of Italian immigrants, like so many others in São Paulo. When her father, a skilled builder, indulged in drinking, her mother – with her quiet peasant courage – began washing clothes outside. (No author. O Estado de São Paulo, 1974).

This way, Pancetti feeds the modernist collective project of building a new iconography of Brazilian civilization, based on the end of class, ethnic and religious barriers, for which the coast of Bahia and the Brazilian northeast represent a typical example of sociocultural syncretism in Brazil. This action gave voice to the national utopia based on the popular belief in social equality, in the expectation that a new civilization was underway. This simple property stimulated the painter to an artistic restlessness, in which the original propositions instilled from around the Bernardelli Center, more specifically from its Marxist cell, can be identified⁴. The painter addresses these issues in a more fragrant way in the work entitled “A pesca do xaréu”, an oil also from 1957, which was grouped with the washerwomen series, as explained in the lines above (Figure 5).

In this context, a clear strengthening of the Marxist vein can be detected, represented here by the collective workforce, something instilled since its experience in the aforementioned Center. It is a composition dedicated to movement and that stands out among Pancetti’s work as a whole, which is best known for its representation of static scenes, resulting from its aesthetic approach to the metaphysical school. Pancetti transforms the rite surrounding said fishing into an aesthetic object.

With this capture, the painter questions the social and ethnic-racial inequality of humble fishermen, mixed-race blacks and other exploited people on the Brazilian northeastern coast, who are at the base of class society, by

4. In this regard, consult DE MACEDO, Fabio. El pintor Pancetti: Enlace vida y obra, 2011.

5. Report by Antonio César Muniz in an interview on 10/10/2006.

recognizing them as protagonists of the work and their own stories.



(Fig. 5) JOSÉ PANCETTI. **A pesca do xaréu**, 1957. Oil on canvas, 27 x 41 cm. Col. Anita Pancetti, Rio de Janeiro, 2001.

To understand the broadest possible meanings provided by this work, this analysis seeks support in an interview, in which some questions are clarified. The interviewee, aged 52, born in Salvador and a family of fishermen, reports that this fishing is known as trawling or trawling. Developed in a rite that lasted approximately three hours, it was carried out predominantly by black and mixed-race people, bringing to the fore the confirmation that it constituted an activity of the Creole way of life. Understanding this phenomenon of fishing as an artisanal, economic, professional and sociocultural activity requires a substantial examination of the actions that encompass it. In his words:

The activity began with the construction of the vessel that used a technique taught by the indigenous people, where everyone looked for a single tree trunk. From this trunk, a cavity was built until the necessary shape of the canoe was reached. Xaréu fishing was the main objective of coastal fishermen, as this fish was the most economically valued⁵.

Fishing was carried out in a ritual that began in the early hours of the day, mainly considering the condition of the tide. If it was

high, it had the perfect conditions. Fishing itself was carried out by two groups:

The first, called pullers, had the function of placing the boat in the sea. These boats, long and narrow, did not carry many men so as not to sink, given that this fishing took place in shallow coastal areas (...).

Upon returning to the beach with the cast net, full of fish, he began collecting the fish caught in the net.⁶

As for the handles, they performed a collective and synchronized movement, as they appear represented in the aforementioned painting by Pancetti. This moment was led by someone chosen for his characteristics: a deep voice and high volume, as well as the ability to lead the group. Furthermore, during the development of the action, this leader sang songs in the African language Nagô followed by the others, to motivate and increase the group's concentration and production strength. The rite attracted many curious people, which turned it into a cultural spectacle. In this sense, we recommend viewing the documentaries "Imagens do xaréu" from 2004 and "Entre o Mar e o Tendam" de 1952⁷.

The work: "A pesca do xaréu" It is, therefore, the result of one of José Pancetti's disturbing artistic adventures, in which the painter expresses himself in an unprecedented way, by managing to imprint in the composition a rare movement that until then was scarce in the body of his work. And it is worth remembering the work "Lavadeiras", from 1957 (Figure 1), since the painter perpetrates a similar action in relation to the aforementioned movement, so that its chronology authorizes the study to characterize it as a reverberation of the aforementioned resource. For everything that was stated in them, the study considers them

to be peaks of his pictorial production, which is believed to be a revolution in sensuality, where nature loses its character of mere utility and starts to be presented in communion with aesthetic pleasure.

Through an examination of the people reflected in the works of washerwomen and fishermen, it is clear that José Pancetti actually acted as a chronicler, offering part of his work to record the characteristic ways of life that make up the group of Brazilians. His paintings reveal the Creole way of life, taking with them the physical and emotional memory of the rites and customs practiced in a natural space, populating his pictorial work and elevating it to the status of cultural memory.

Through the theme: "Lagoa do Abaeté", Pancetti exposes the landscape of a place marked by an overlapping meanings of offering rituals from Afro-Brazilian religions, indigenous legends prior to the presence of Africans, as already observed in several works on Abaeté.

This habitat, also a place of hard work carried out by laundresses, practices and rites accompanied by chants performed in a natural space under the action of a predominantly Creole social group rises to recognition with the help of Pancetti's brushes for bringing its uniqueness to Brazilian cultural diversity. This way, the painter appropriates the physical memory of the landscape and the emotional memory of the rites and customs practiced there, populating his works and elevating them to the status of cultural memory as a sign of Brazilianness.

The painter displays a mosaic composed of the theme: "Lagoa do Abaeté", as a sacred space that brings in its baggage legends and mysteries of the indigenous imagination⁸,

6. The same issue

7. The documentary rescues the film. Influenced by the school of English documentary filmmakers, it records extraordinary and everyday situations in the capital of Bahia. (HUGHES, M. and MARQUES, C., 2004-2005). Opening available at <https://www.youtube.com/watch?v=SXFsoThEOTQ>. Accessed on 09/10/2023.

8. About: "Lagoa de Abaeté", as a space for the mixing of indigenous and Afro-Brazilian cultures, see Oliveira (2009).

superimposed as a place for offerings of Afro-Brazilian religions with their practices and rites accompanied by chanted and illustrated “points”. through the stories of Iemanjá. The Lagoa is also the habitat for the hard work carried out by washerwomen, in a natural space under the action of a social group that brings its uniqueness to Brazilian civilization. Considering Ribeiro’s vision, when he travels through Brazilian regions and points out different ways of life, such as the Creole, the study identifies Pancetti’s pictorial works in question as expressions of the Brazilian civilization project in a modern country. This finding signals the artist’s participation in national material and immaterial culture in dialogue with the cultures of original, Afro-diasporic and northeastern peoples.

FINAL CONSIDERATIONS

The study analyzed a sample of José Pancetti’s work from the series identified as “Lavadeiras do Abaeté”, grouped with the work “A pesca do xaréu” to focus on the artistic action developed by the painter in the formulation of modern art in Brazil on the coast of Bahia, where his option to demand changes by linking the social with the artistic-cultural is clear. Social concern was, therefore, fruitfully manifested in his work, translated by the reverence for the humble people he portrayed in the series in question, characterized by the appeal to the strength of collective work in a Creole way of life, where it is considered that the general objective

assumed was achieved.

In terms of achieving specific objectives, the analysis undertaken confirmed Pancetti’s commitment to the formation of Brazilian material and immaterial culture, especially when it values expressions of local ways of life.

The works examined present a fertile dose of poetic originality, address real situations involving sociocultural groups lacking recognition, presence and importance in the occupation and construction of a national identity, and record cultural practices, rites and labor on the coast of Bahia.

This Creole Brazil corresponds to the historical-cultural configuration resulting from the implementation of the economic cycle carried out in the coastal strip of Northeast Brazil with Afro-diasporic slave labor and indigenous peoples who contributed their knowledge in search of survival. The study concludes that the “Pancetian” works in question make immaterial memory leap from its supports with its rites and practices to configure material memory. These works are a vehicle for transmitting intangible heritage to future generations, by raising identity and continuity, promoting respect for cultural diversity, as a sample of human creativity in the formation of Brazilianness. The “Lavadeiras do Abaeté” and the fishermen therefore constitute expressions of the Creole way of life and mark José Pancetti’s contribution to the project of building the iconography of the Brazilian people.

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