

phenomena. Barragan bridges the Western chasm between perception and world.

Architect and author, Emilio Ambasz wrote of Barragan, "it is only among architects that [Barragan] feels himself a stranger. Not for any anti-intellectual bias, but because he feels their education has estranged them from their own intuitive capacities."<sup>19</sup> To more fully comprehend and critically access the work of Barragan, Western critics must develop what Latin American cultural critic Zamora calls "second sight" – sensitivity to interacting cultural and social structures.<sup>20</sup> *Barragan, in his final statement of the Pritzker Prize address attributes his mastery of the "difficult art of seeing," to "naïve" painter Chuco Reyes: "It is essential to an architect to know how to see: I mean to see in such a way that the vision is not overpowered by rational analysis. And in this respect I will take advantage of this opportunity to pay homage to a very dear friend who, through his infallible taste, taught us the difficult art of seeing with innocence."<sup>21</sup> In "Light is like Water," Marquez uses the narrative of the text to explain what Magical Realism is – "the difficult art of seeing with innocence." The fundamental revelation of both Marquez's fiction and Barragan's architecture is the wonder of our everyday existence.*

## NOTES

- <sup>1</sup> Gabriel Garcia Marquez, "Light is like Water" in *Strange Pilgrims* (New York: Pilgrim Books 1992) p.158.
- <sup>2</sup> Luis Barragan, *Pritzker Prize Address*, 1975
- <sup>3</sup> Gabriel Garcia Marquez, "The Solitude of Latin America," *Nobel Prize Lecture* (Oslo, Sweden 1983)
- <sup>4</sup> *ibid.*
- <sup>5</sup> Alejo Carpentier, "The Baroque and the Marvelous Real," in Louis Parkinson Zamora and Wendy B. Farris, eds., *Magical Realism: Theory, History, Community* (Durham and London: Duke University Press, 1995) p. 89.
- <sup>6</sup> Lois Parkinson Zamora, "Quetzalcoatl's Mirror" in Wendy wattriss and Lois Parkinson zamora, Eds., *Image and Memory: Photography from Latin America* (Austin, Texas: University of Texas Press, 1998) p.303.
- <sup>7</sup> *Ibid.* p.331
- <sup>8</sup> Alejo Carpentier, "The Baroque and the Marvelous Real," in Louis Parkinson Zamora and Wendy B. Farris, eds., *Magical Realism: Theory, History, Community* (Durham and London: Duke University Press, 1995) p. 89-108.
- <sup>9</sup> Lois Parkinson Zamora, "Quetzalcoatl's Mirror" in Wendy wattriss and Lois Parkinson zamora, Eds., *Image and Memory Photography from Latin America* (Austin Texas: University of Texas Press, 1998) p. 301, 303.
- <sup>10</sup> Sarah Lowe, *Frida Kahlo Universe series on Women Artists* (New York: Universe Publishing, 1991) p. 45,47.
- <sup>11</sup> Robert T. Trotter II snf Justo syonion Chavira, *Curanderismo: Mexican American Folk Healing* Athens and London: University of Georgia Press) p. 25-40.
- <sup>12</sup> Tomas Ybarra-Frausto, "The chicano Movement/The Movement of Chicano Art" in Gerardo Mosquera, ed., *Beyond the Fantastic, contemporary Art Criticism from Latin America* (Cambridge, Mass: The MIT Press, 1996) p. 170 – 174.
- <sup>13</sup> Mariana Yampolsky and Chloe Sayer, *The Traditional Architecture of Mexico* (New York: Thames and Hudson Inc., 1993) p. 179.
- <sup>14</sup> Carpentier, Alejo, "Marvelous Real in America" in Louis Parkinson Zamora and Wendy B. Farris, eds., *Magical Realism* (Durham and London: Duke University Press, 1995) p. 89-108.

- <sup>15</sup> James Thrall Soby, *Giorgio de Chirico* (New York: The Museum of Modern Art, 1966) p. 42-48.
- <sup>16</sup> Lois Parkinson Zamora, "Quetzalcoatl's Mirror" in Wendy Wattriss and Lois Parkinson Zamora, Eds., *Image and Memory: Photography from Latin America* (Austin, Texas: University of Texas Press, 1998) 355
- <sup>17</sup> *Ibid.* p. 317.
- <sup>17</sup> Gabriel Garcia Marquez, "Light is like Water" in *Strange Pilgrims* (New York: Pilgrim Books 1992) p. 160.
- <sup>18</sup> Darrow, David, *The spirit of Carnival* (Austin: Austin Texas 1994) 78.
- <sup>19</sup> Emilio Ambasz, *The Architecture of Luis Barragan*, (New York: The Museum of Modern Art, 1976) pp. 107,108.
- <sup>20</sup> Lois Parkinson Zamora, "Quetzalcoatl's Mirror" in Wendy wattriss and Lois Parkinson zamora, Eds., (o)Image and Memory: Photography from Latin America (Austin, Texas: University of Texas Press, 1998) 301, 303.
- <sup>21</sup> Barragan, Luis, *Pritzker Prize Address*, 1975

## BIBLIOGRAPHY\*

\*indicates most significant references

- \*Abbas and Carlos Fuentes, *Return to Mexico, Journeys Beyond the Mask*, New York: W.W. Norton & Company, 1992.
- Ambasz, Emilio, *The Architecture of Luis Barragan*, New York: The Museum of Modern Art, 1976.
- Bell, Michael, *Gabriel Garcia Marquez: Solitude and Solidarity*, New York: St. Martin's Press, 1993.
- Bloom, Harold, eds., *Gabriel Garcia Marquez: Modern Critical Views*, New York/Philadelphia: Chelsea House Publishers, 1989.
- Borges, Jorge Luis, *Labyrinths Selected Stories and Other Writings*, New York: A New Directions Book, 1964.
- Burian, Edward R., *Modernity and the Architecture of Mexico*, Austin: University of Texas Press, 1997.
- \*Darrow, David *The spirit of Carnival* (Austin: Austin Texas 1994)
- Early, James, *The Colonial Architecture of Mexico*, Albuquerque: University of New Mexico Press, 1994.
- Fuentes, Carlos, *The Buried Mirror: Reflections on Spain and the New World*, Boston: Houghton Mifflin Company, 1992.
- Kahlo, Frida, *The Diary of Frida Kahlo*, New York: Harry N Abrams, 1995.
- Goldstein, Ernest, *The Journey of Diego Rivera*, Minneapolis: Lerner Publications Company, 1996.
- Grimberg, Salomon, *Frida Kahlo*, Dallas Texas: The Meadows Museum Southern Methodist University, 1989.
- Iurbide, Graciela *Images of the Spirit*, New York: Aperture Foundation, 1996.
- Karp, Ivan and Steven D. Lavine, eds., *Exhibiting Cultures: The Poetics and Politics of Museum Display*, Washington and London: Smithsonian Institution Press, 1991.
- Paz, Octavio, *The Labyrinth of Solitude Life and Thought in Mexico*, Trans. Lysander Kemp, New York: Grove Press, 1961.
- Lowe, Sarah M., *Frida Kahlo*, New York: Universe Series on Women Artists Universe Press, 1991.
- \*Martinez, Antonio Rigen, *Luis Barragan: Mexico's Modern Master, 1902-1988*, New York: The Monacelli Press, 1996.
- Paz, Octavio, Introduction, *Rufino Tamayo: Myth and Magic*, New York: The Solomon R. Guggenheim Foundation, 1979.
- \*Vidler, Anthony, *The Architectural Uncanny Essays in the Modern Unhomely*, Cambridge, Massachusetts: The MIT Press, 1992.
- \*Wattriss, Wendy and Lois Parkinson Zamora, *Image and Memory Photography from Latin America*, Austin, Texas: University of Texas Press, 1998.
- \*Yampolsky, Mariana and Chloe Sayer, *The Traditional Architecture of Mexico*, London: Thames and Hudson, 1993.
- \*Zamora, Lois Parkinson, Farris, Wendy B., *Magical Realism, Theory, History, Community*, Durham and London: Duke University Press, 1995.