

NEW ART OF BRAZIL



support and modeled in relief. In these perforated, creviced vistas, Krajcberg creates elementary microcosms that suggest volcanic eruptions and constant metamorphoses of terrestrial surfaces.

Brazil's sculpture is not yet as developed as her painting and graphics. In Bahia, Mario Cravo is in the very midst of the persistent Brazilian Negro tradition and the imposing ruins of Portugal's colonial epoch. His earliest pieces are rather literal improvisations on these native forms and also show the influence of such international figures as Calder and Lipchitz whose work affected young Brazilians with such force during the ten years of the Bienal. Cravo's most recent art still draws its inspiration from his remote environment. He uses winged insect themes, baroque ornament, and is recognized as one of the few Brazilian artists who creatively and successfully utilizes the forms of folk art.

Guiliano Vangi, a Florentine who arrived in São Paulo in 1958, works with large sheets and slabs of metal. The outlines of his sculptures are severely defined and their surfaces are carefully modulated and uncluttered, making a genuine virtue of simplicity. In its strength and delicate equilibrium, Vangi's sculpture parallels the best of modern Brazilian architecture, to which it would be a monumental adjunct.

Graphics, initially the most developed of the Brazilian visual arts, still maintains its pre-eminence. Following the course of such important artists as Oswaldo Goeldi and Livio Abramo, a serious group of young Brazilians has patiently developed the engraving technique within an extremely demanding formalistic tradition. Fayga Ostrower, perhaps the most mature of this younger group, creates a watery diffusion of suspended forms—reveries and visionary landscapes—that show remarkable sensitivity to the lyrical possibilities of the graphics medium. Roberto De Lamônica's prints demonstrate equally accomplished technical facility and a strong sense of discipline. His vital compositions are inventive and complex, yet all formal



elements are strongly controlled with nothing left to chance. The elegant engravings of Arthur Luiz Piza and João Luis Chaves are primarily interesting for their exploitations of surface textures rather than for inventive form. Using combinations of embossing and standard engraving procedures, these two artists have produced some of the most sophisticated and technically accomplished graphic art of Brazil.

The Satanism of Marcelo Grassmann's drawings and prints would at first seem to place him outside the context of an exhibition devoted to new directions of Brazilian art. His febrile skeletons on horseback, armored demons, and melancholy spirits echo the sardonic essays of Hieronymous Bosch and Francisco Goya, as well as José Guadalupe Posada's merciless caricatures. Grassmann's hallucinatory images, unique as they may seem here, have a precedent in the rural wood engravings still being produced in Northeast Brazil. Even more immediately related to this folk style is Gilvan Samico's art. In his carefully ordered work he builds upon the naive aspects of the descriptive rural art of Brazil, and his woodcuts, in subject and directness, are an extension of this ancient expository tradition.

As an outsider visiting Brazil for the first time, I was impressed with the status accorded professional artists. The informed public and the government hold the architect, painter, writer, and musician in high regard, and there seems to be little evidence of the tension between the artist and his traditional enemy, the righteous bourgeoisie, a tension so much a part of Europe's and America's cultural history. Brazil's custom of encouraging creativity is in large part attributable to a proud nationalism. Aware that she has an enormous amount to accomplish, Brazil literally dotes on her outstanding children. The spirit of this awakening country is committed to adventure, even to novelty, and there is little sense of prudishness, timidity, or indignation at the wildest flight of poetic imagination. The works of the artists in this exhibition are a measure of this bold spirit. M.L.F.





Marcelo Grassmann THE KNIGHT AND OTHER THEMES 17, 1961





ROBERTO DE LAMONICA

Born 1933, Ponta Porã, Brazil. Studied at the Escola de Belas Artes, São Paulo; began studies in graphics at the Museu de Arte Moderna, São Paulo. Won trip to China as prize for engraving from Salão Para Todos, 1957. Traveled in Asia and Europe, 1957-58. Returning to Brazil, studied graphics at Liceu de Artes e Ofícios and the Museu de Arte Moderna, Rio de Janeiro, with Friedlaender. At invitation of Brazilian Ministry of Foreign Affairs studied engraving at Escuela de Bellas Artes, Lima, and lectured at Instituto de Arte Contemporaneo, Lima, 1961. Held one man exhibitions in Peking, Shanghai, Moscow, Bucharest, 1957-58; Pan American Union, Washington, 1961; Instituto de Arte Contemporaneo, Lima, 1961. Group exhibitions include: First Biennial of Youth, Paris, 1959; V and VI Bienais de São Paulo, 1959 and 1961; Bienal de Arte Interamericano, Mexico City, 1960. Works are in the collections of Museu de Arte, São Paulo; Museu de Arte Moderna, Rio de Janeiro; Museo Nacional, La Paz, Bolivia, and various private collections. Lives in Rio de Janeiro.



MARCELO GRASSMANN

Born 1925, São Paulo. Began as self-taught engraver. Won trip to Europe from 1° Salão Nacional de Arte Moderna, Rio de Janeiro, 1954. Studied at the Akademie, Vienna. One man exhibitions include: Rio de Janeiro, 1950 and 1952; Galerie Würthle, Vienna, 1955; São Paulo, 1959; Milan, 1960. Participated in I, II, III, V, and VI Bienais de São Paulo, 1951, 1953, 1955, 1959, 1961, winning prizes in 1955 and 1959. Other group exhibitions include: XXVI Biennale, Venice, 1952; Salon de Mai, Paris, 1952; Second International Art Exhibition of the Mainichi Newspaper, Tokyo, 1953; Kunstmuseum, Berne, 1954; XXIX Biennale, Venice, 1958, where won prize for Liturgical Art; First Biennial of Youth, Paris, 1959, where awarded a scholarship; Pan American Union, Washington, 1960; Musée d'Art Moderne, Paris, 1960. Works are in collections of Museu de Arte Moderna, São Paulo; Museu de Arte Moderna, Rio de Janeiro; Museo de Arte Moderno, Buenos Aires; Museum of Fine Arts, Dallas; Pan American Union, Washington, and in private collections. Professor of Engraving at the school of Fundação Armando Alvares Penteado, São Paulo.



FRANS KRAJCBERG

Born 1921, Kozienice, Poland. Studied engineering in Germany; first contacts with painting during training period in Leningrad. Studied painting and architecture. Pupil of Willi Baumeister, Stuttgart, 1946-48. Went to Paris and then to Brazil, 1948. Participated in I, II, III, IV and VI Bienais de São Paulo, 1951, 1953, 1955, 1957 and 1961, winning first prize in national painting in 1957. One man exhibitions: Museu de Arte Moderna, São Paulo, 1956; Petite Galerie, Rio de Janeiro, 1956; Leicester Gallery, London, 1956; Galerie XX° Siècle, Paris, 1960 and 1962. Group exhibitions include: Salão Nacional de Arte Moderna, Rio de Janeiro, 1956; Museo Nacional de Bellas Artes, Buenos Aires, 1957; Musée d'Art Moderne, Paris, 1960. Since 1957 has been exhibiting regularly in Europe and the United States. Works are owned by museums and private collectors in Argentina, Brazil, United States, Finland, France, Switzerland and England. Residing in Paris since 1958.



An exhibition organized by Walker Art Center, Minneapolis.

