



*marcelo* **GRASSMANN** *of Brasil*

*drawings and prints*

**July 12 - 31, 1960**

**PAN AMERICAN UNION**

**Washington, D.C.**





Drawing and engraving are practiced in Brazil as ends in themselves, rather than as preparatory steps toward painting. A high degree of maturity has been achieved in both, with the result that Brazilians have won important awards in these media in a number of international competitions. An outstanding figure among these artists who have renounced color, preferring the pen and the burin to the brush, is that of Marcelo Grassmann.

Grassmann's creations closely resemble the fantasies conceived by sixteenth-century Flemish artists. His is a world of hallucination and strife, peopled by witches, warriors, and strange beasts, depicted with fluid lines in a highly individual style marked by exuberant tropical imagination. His dream realm does not show the literary influences characterizing the works of the surrealists, but displays rather a purely plastic power of invention.

Grassmann was born in São Paulo, Brazil, in 1925. He holds that he is self-taught. At the First National Salon of Modern Art (Rio de Janeiro, 1954-55), he won as a prize a trip to Europe. In the national category at the São Paulo Biennials he received the first prize for engraving in 1954 and the first prize for drawing in 1959. He obtained the drawing award at the First Paris Biennial (1959) and a special prize for sacred art at the Venice Biennial of 1958. Examples of his work are to be found in the museums of modern art of Rio de Janeiro, São Paulo, and Buenos Aires; in the Dallas Museum of Fine Arts; at the Pan American Union; and in many private collections in Brazil, France, and the United States.

Grassmann has spent the last few months in Europe, as a result of the award he received at the Paris Biennial, traveling in France, Italy, and Switzerland. In May of this year he held an extensive one-man show at the San Fedele Cultural Center in Milan. The current exhibit at the Pan American Union is the first individual presentation of his work in the United States.