

CONTEMPORARY BRAZILIAN PRINTS

A Travelling Exhibit sponsored by the
Brazilian-American Cultural Institute, Washington, D. C.
under the auspices of
His Excellency João Augusto de Araujo Castro,
Ambassador of Brazil to the United States, and
Minister Benedito Rocque da Motta, Consul General
of Brazil in New Orleans, Louisiana

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Danna Center Art Gallery of Loyola University, New Orleans, Louisiana
Mobile Art Gallery—Fine Arts, and the University of South Alabama
University of Arizona at Tucson, Art Gallery of the Student Union
Northern Arizona University, Art Gallery of the Creative Arts Department
Art Gallery of the University of Tennessee at Martin, Tennessee
Art Gallery of the Brazilian-American Cultural Institute, Washington, D. C.



EDITH BEHRING Studied in Brazil under Portinari and Axel Leskoschek and in Paris under J. Friedlaender. Has been active as a teacher in Belo-Horizonte and Rio de Janeiro. Lived in Paris, 1953-57, on a scholarship from the French government, working on metal engraving. Has had one-man shows in Rio de Janeiro, São Paulo, Belo-Horizonte, Lima, Paris and Rome. Has participated in group shows in many European and Latin American countries, and in the United States and Israel. Awarded several prizes. Represented in major museums and collections in Brazil and in the Museum of Modern Art, New York, and the Library of Congress, Washington, D. C.

EDUARDO CRUZ Engraver, draftsman and ceramist. Born in Ilhéus, Bahia, 1943. Grew up in Porto Alegre, Rio Grande do Sul, where he graduated in Social Communications. Has had one-man shows in the latter city and in Rio de Janeiro. Besides numerous group shows in major Brazilian cities and abroad, at many of which he received important awards, he has participated in prestigious international Biennials in Spain, Colombia, Puerto Rico, Poland, Italy, Argentina and Switzerland.

MARCELO GRASSMANN was born in São Simão, São Paulo, in 1925. Since 1943, he has devoted himself to woodcuts, a medium in which he is self-taught. He has also done metal engraving and lithography, and has been active as a teacher. In 1950, he was awarded a Gold Medal and, in 1951, a Silver Medal by the National Fine Arts Salon. At the First National Modern Art Salon, he won a Travel Prize, which allowed him to work for a while at the "Albertina," in Vienna. He participated several times in the Venice Biennial, at which he was awarded the Prize for Engraving, in 1958. Six times he participated in the São Paulo Biennial, at which he was awarded the Best Brazilian Artist Prize, for Engraving (1955), and for Drawing (1959). In 1961, he was honored with a retrospective exhibit of his engravings at that same Biennial. In 1957, he was awarded the Grand Gold Medal by the São Paulo State Government. In subsequent years, he participated in the Paris and Tokyo Biennials. He has participated in group shows of contemporary Brazilian artists in Argentina, Chile, United States, Italy, Austria, Peru, Mexico and England. He has also had one-man shows both in Brazil and in several of the countries just mentioned. His first U. S. show took place at the Pan-American Union, in Washington, D. C., in 1960.



RENINA KATZ Studied painting at the School of Fine Arts of the University of Brazil and engraving at the Fundação Getulio Vargas. Holds a degree in drawing from the Faculdade Nacional de Filosofia. Has been active as a teacher since 1952, having taught various subjects at different places such as the São Paulo Art Museum, the Alvares Penteado Foundation, the School of Architecture and Urbanism of the São Paulo University, the Rio School of Industrial Design, and the Rio Museum of Modern Art.

Since the inception of her career the artist has participated in a large number of group shows, both in her native country and abroad, such as the Art Salons of São Paulo, Rio and Bahia, several São Paulo Biennials, the Recontres Internationales de Genève, Brazilian Exhibits in New Delhi and Warsaw, the International Print Show, in Wisconsin, U.S.A., the Drawing and Engraving Exhibit, in Lugano, the Twenty-Eighth Venice Biennial, and shows in Zurich.

One-man shows, too numerous to be cited, have been held in all of the most important galleries in Brazil, in Santiago and Valparaiso, Chile, and Washington, D. C.

The artist has also done significant work in collaboration with outstanding Brazilian architects.

ANNA MARIA MAIOLINO Born in Italy, 1942. Studied at the School of Fine Arts of Caracas, Venezuela. In 1960, came to Brazil where she studied woodcut printmaking at the National School of Fine Arts. Later studied at the School of Visual Arts and the Graphics department of the Pratt Institute, in New York. Has become a citizen of Brazil, where she now lives. Has had one-man shows in Caracas and Rio de Janeiro and participated in numerous group shows in major Brazilian cities as well as in Caracas, New York and Puerto Rico. Has won several awards.

THEREZA MIRANDA Born in Rio de Janeiro, 1928. Studied engraving under Anna Letycia. Has received many awards in major Brazilian cities, in several of which she has had one-man shows. Has participated in group shows in many European and Latin American countries, and has had a one-man show in Italy, in Milan.

CELIA SHALDERS Born in Rio de Janeiro, 1934. Studied with Ivan Serpa and José Assumpção Souza. Has had one-man shows in several major cities in Brazil and participated in many exhibitions abroad, in the United States, France and Italy.

ABELARDO ZALUAR Born in Niteroi, Rio de Janeiro, 1924. Draftsman, painter, and teacher. Studies at the National School of Fine Arts.

Throughout his career, the artist has participated in all the major exhibits of his country, such as the National Modern Art Salon, and the São Paulo Biennial, having been awarded several important first prizes notably for his drawings. He has held one-man shows in the most prestigious art galleries of Brazil as well as in Lisbon, Rome, and Washington (Brazilian-American Cultural Institute, 1964 and 1973).

His has been a distinguished teaching career which includes his activity as a faculty member of the School of Fine Arts of the University of Rio de Janeiro.

His work is represented in the collections of various museums, such as the National Fine Arts Museum, the Rio Modern Art Museum and the Belo Horizonte Art Museum.



Taken as a whole, printmaking is the most representative part of Brazil's artistic production today. Not that developments in other media have not been significant. But no other contemporary medium exhibits such variety, such depth of expression, or such a consistent level of achievement. So much so, that to fully justify its title, the present exhibition would have to assume much larger proportions. Nevertheless, the work of the few artists gathered together here gives a fair enough indication of the quality of Brazilian printmaking in general.

Of the eight artists included in the show, six print with metal plates, two with silkscreen. They represent three different artistic generations, and their works reflect a wide range of tendencies in figurative as well as in abstract art, from the more strictly geometric to more free-form styles. Although they are originally from various parts of the country or even from abroad, all the artists represented here now live and work either in Rio de Janeiro or in São Paulo, the two main centers of artistic activity in Brazil.

In their serigraphs, Renina Katz and Abelardo Zaluar are both preoccupied with a theme and variations. In Katz's work the designs are more geometric, sometimes rigidly so, sometimes freer; the use of color serves to underline her concept of space. Zaluar's designs, on the other hand, are curvilinear and his forms show fantasy; his combinations of primary and secondary colors are always traditional and yet at the same time modern in their effect.

Both Eduardo Cruz and Anna Maria Maiolino make white reliefs from cut-out plates, but they differ in aim and temperament. Maiolino's strict geometry results in an equilibrium of tensions, and she incorporates a black thread of fabric into her compositions, in order

to emphasize, complete or extend various lines, as vectors or diameters. Cruz's figurative prints deal with the theme of the common man confronted by technology and modern myths. His volumes are enhanced by the alternate use of color and black.

Thereza Miranda, who is interested in the process of life's origins, makes variations on the theme "new germination," where there is no longer any definite boundary between figurative and abstract. This concept is abetted by her simultaneous use of etching and drypoint, of color, volumes, relief and texture.

In recent years Edith Behring has discovered color. In her abstractions, symmetry and assymetry are juxtaposed, as a rhythmical variety develops, and etching and drypoint play against each other to create texture, with great technical mastery.

Celia Shalders is attracted by the postage stamp, both as form and as a matrix cell, and her work researches this subject, using letters and printing elements. When they are not uniformly monochromatic, her etchings and drypoints shade gradually from black to gray and white.

The great renown Marcelo Grassmann has enjoyed in recent years rests primarily on his etchings, in which his use of drypoint also reveals his sense of line. The interplay of the subtle monochromatic hues of the etching and the delicacy of the drypoint endows Grassmann's work with a mysterious light, a feeling of intense drama, and the aura of a vivid dream. His world is peopled by knights and ladies, by crustaceans and mammals, and by anthropomorphic monsters. It is a world imprinted with the macabre, as well as by the austerity and grace of the visual tradition of the Middle Ages, under which accoutrement lie hidden man's anxiety and aspirations.

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