

# بانوراما فنون الطباعة البرازيلية

24 September 2014



24 September 2014

# بانوراما فنون الطباعة البرازيلية



oto reifschneider  
escritório de arte

كتارا  
katara



وزارة الثقافة والفنون والتراث  
Ministry of Culture, Arts and Heritage





## تقديم :

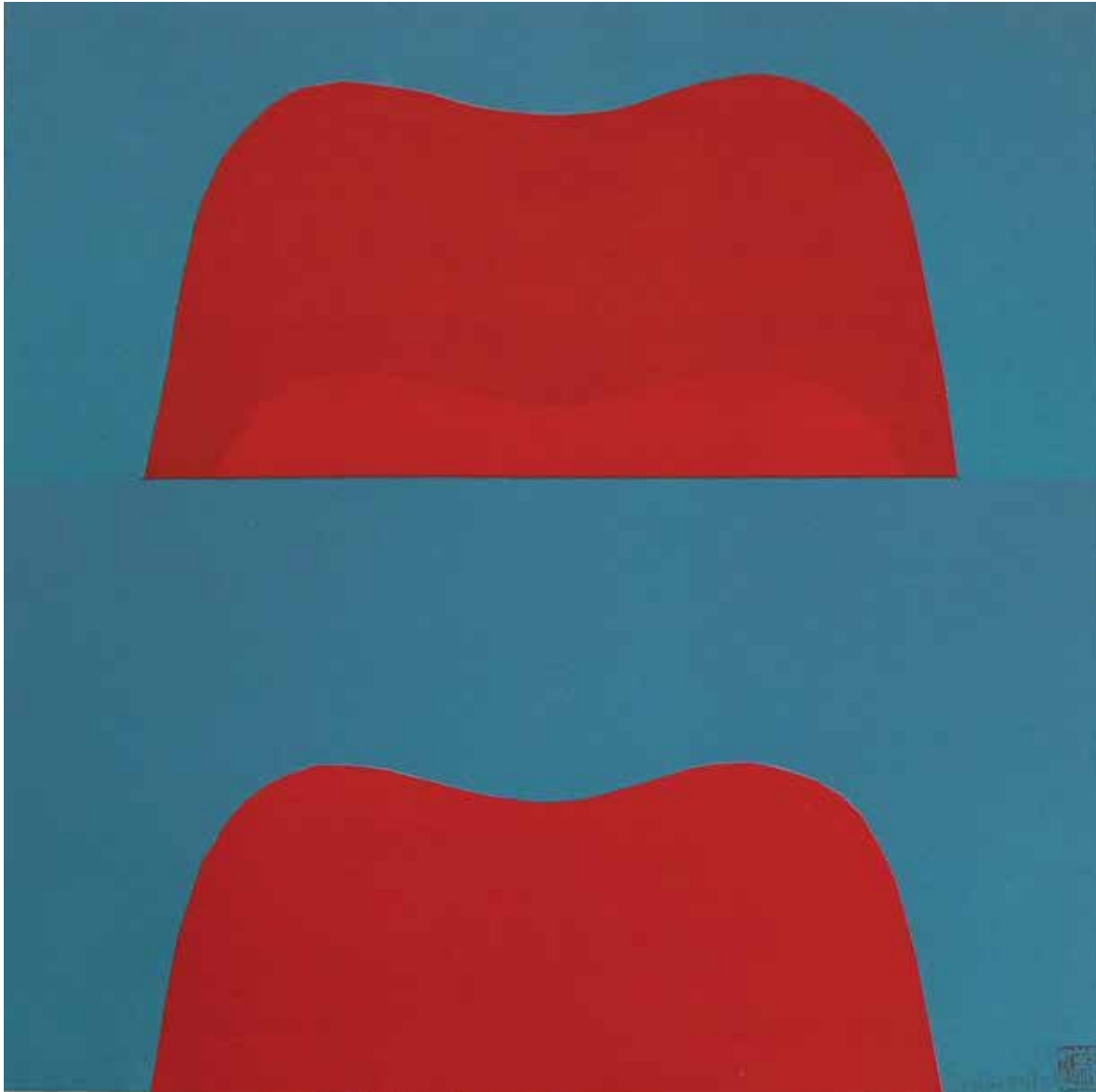
فى اطار التعاون الثقافى والفنى مع دولة البرازيل الشقيقة.. وضمن برنامج البرازيل بقطر، قطر بالبرازيل وبعد أن خصص هذا العام ٢٠١٤ للثقافة البرازيلية فى قطر واتفاقية التأخي بين البلدين.

يقام معرض هام ولول مرة لفنون الطباعة اليدوية لأكثر من ٢٠ فنانا" برازيليا من مختلف الاجيال ويبرز اهم التقنيات الفنية والتعبيرية لهذا الفن الهام والذي يميز البرازيل عن كل دول العالم.

ومن هنا يسرّ قسم الفنون البصرية وإدارة الثقافة والفنون أن تقدّم هذا المعرض المتميز الذي جاء ضمن توجهات سعادة وزير الثقافة والفنون والتراث د- حمد بن عبدالعزيز الكواري الذي يولي اهتماماً كبيراً فى دعم التبادل الفنى والثقافى بين قطر وكل دول العالم.

## هنادي الدرويش

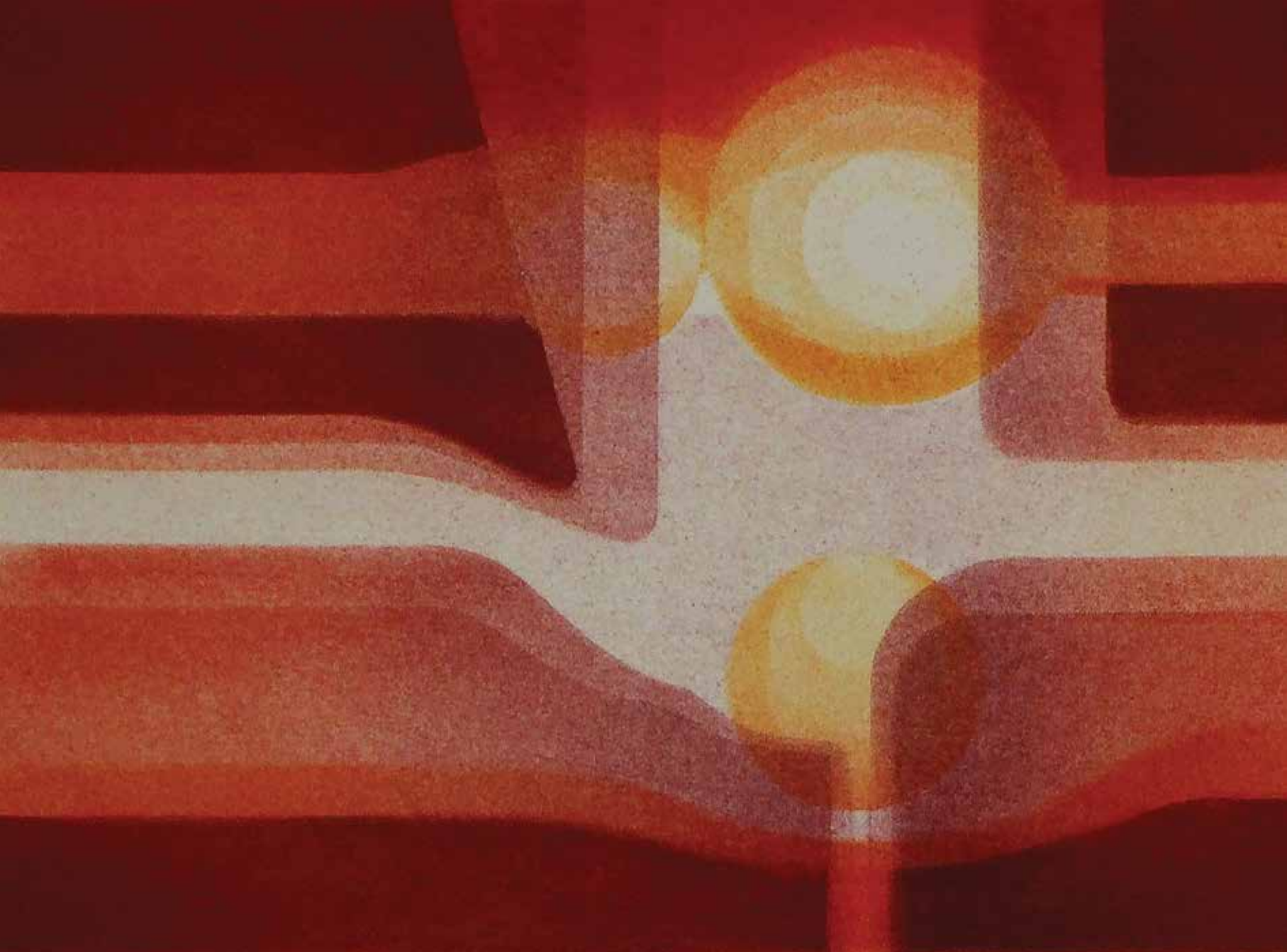
رئيس قسم الفنون البصرية



*lithograph / 63 x 61.5 cm / NT / 1974*

**Tomie Ohtake** (1913) was born in Kyoto ( Japan) arriving in Brazil in 1936. It was only in 1952 that she began her journey as an artist. She began making prints, which would become one of her preferred mediums, in the 1970s. Her work has been shown in over 200 exhibitions, including solo exhibits in Italy, Peru, Japan, Ecuador, England and USA. In 2000 an institute was created to preserve her work





*lithograph / 26.4 x 37.8 cm / Asas na Tarde [Afternoon Wings] / 1987*

**Saverio Castellano** (1934-1996) trained as an architect. He studied drawing with Poty Lazzarotto and engraving with Livio Abramo. In his lithographs he used aerography and other methods to work with themes related to mathematics, science fiction and computer science. He participated in several important exhibits, winning the 1959 Leirner Award for Contemporary Art / Print Category.



*silkscreen / 67.7 x 48.6 cm / NT / 1987*

**Rubem Valentim** (1922-1991) was born in Salvador, state of Bahia. He was a member of the Candomblé cult, which permeated his work through its signs. His pieces were shown in important Biennials and galleries, from Medellin (Colombia) to Tokyo (Japan). In 1966 he fixed residence in Brasilia, where his constructivism would flourish.





*etching / 50.5 x 34.6 cm / Lugar sem nome [Place without a name] / 2002*

**Renina Katz** (1925) studied woodcut with Axel Leskoschek and metal engraving with Carlos Oswald. Later on she would take her Master's and Doctorate degrees at the University of São Paulo. After winning several awards in the 1950s, her work has been shown in dozens of exhibits. She's not only a great artist but also a distinguished teacher.



*etching and typography / 12.9 x 19.7 cm / Interferência em Algum Nó da Rede [Interference with some network node] / 2010*

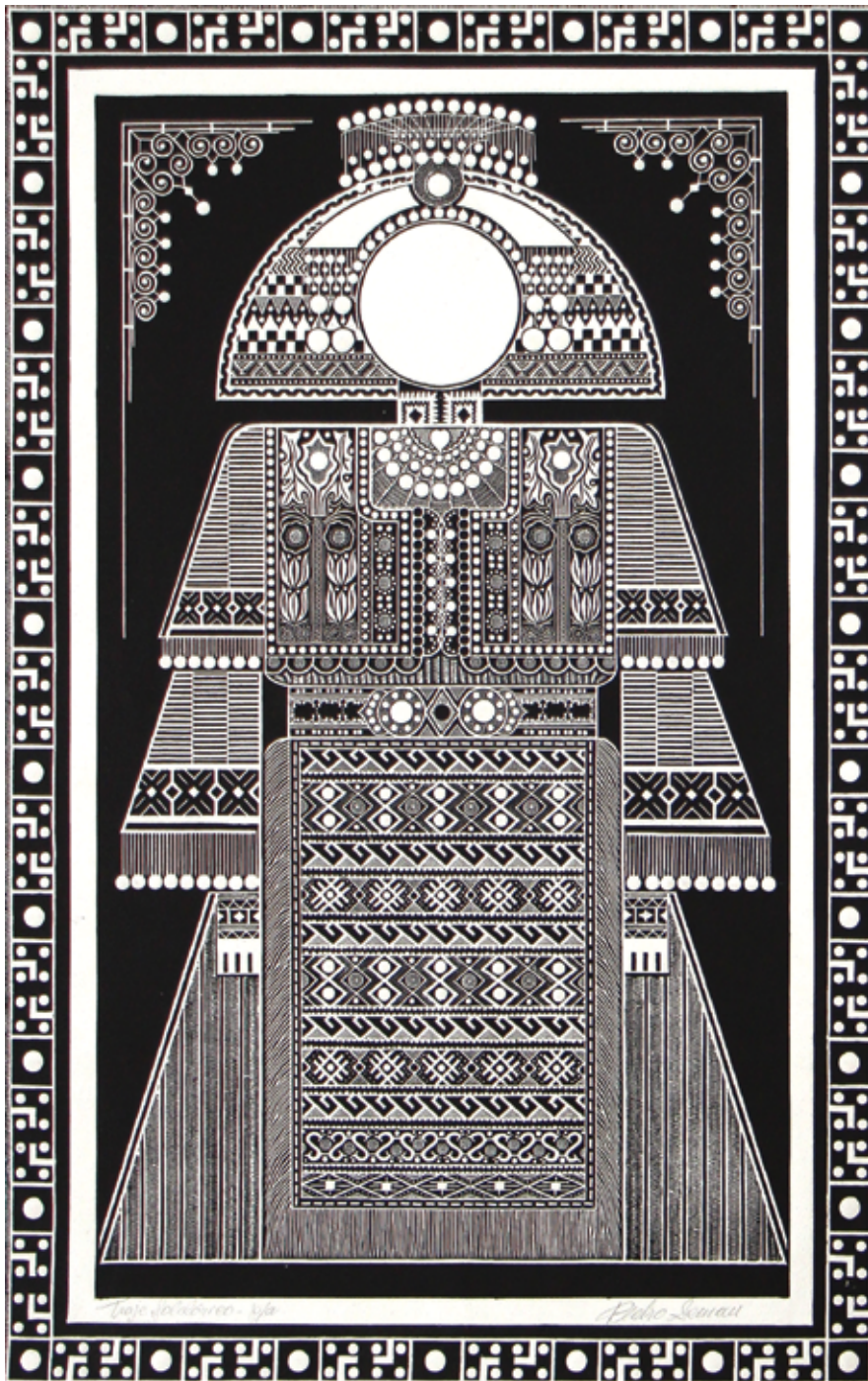
**Rafael Casamenor** (1982) earned his degree in Visual Arts from the Federal University of Minas Gerais. In his work he utilizes electronic scrap and traditional engraving techniques. The work presented in this exhibit is one of three that won him an award at the 5th Olho Latino [Latin Eye] National Print Biennial, in 2011.



etching / 56.2 x 37.7 cm / NT / ND

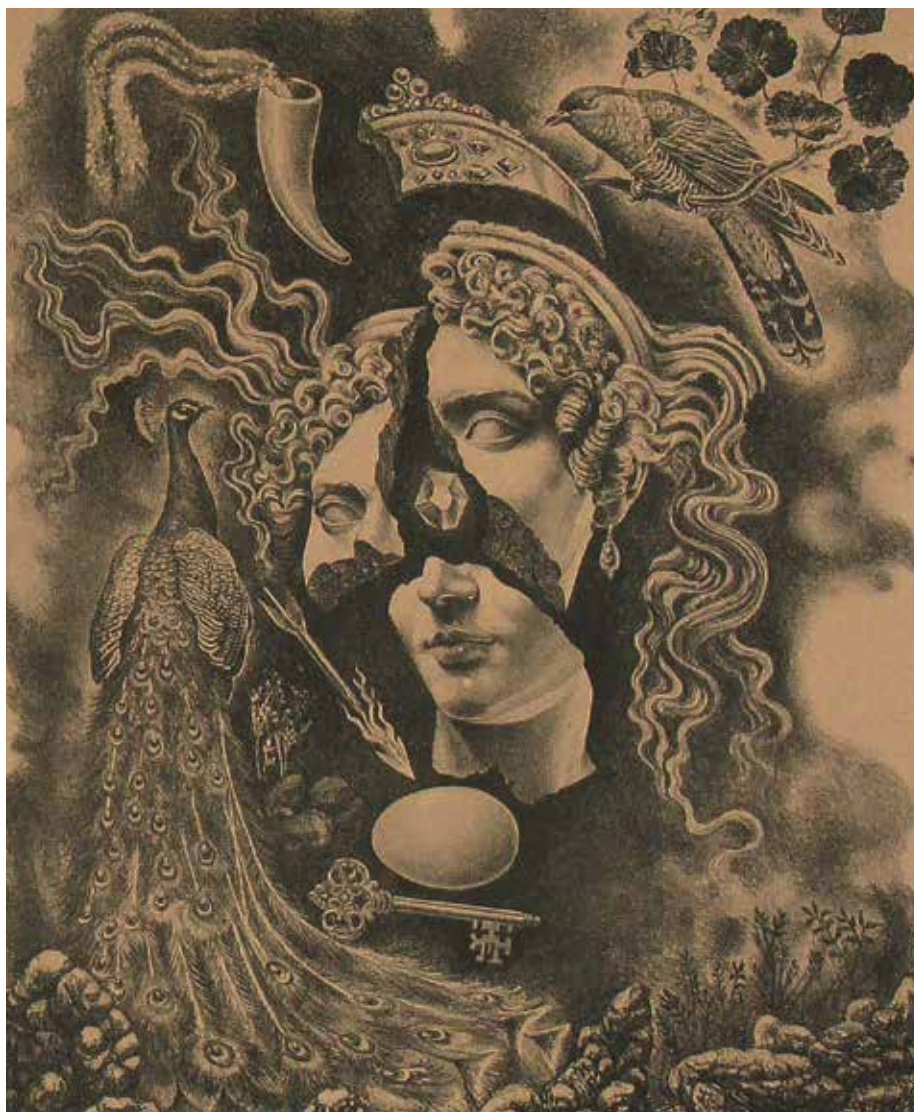
**Piza, Arthur Luiz** (1928) studied with Johnny Friedlaender in Paris, where he has chosen to live since 1951. Over the years his work has been shown in more than 200 exhibits and his prints have won him more than ten relevant awards, such as the David E. Bright Prize at the Venice Biennial.





71.3 x 45.3 / Traje Folclórico [Folk Costume] / 1977

**Pedro Seman** (1930) studied with Livio Abramo, Maria Bonomi and João Luiz Chaves at the Print Studio. He was twice the director of the International Association of Art (IAA/AIAP), established in 1954 by UNESCO. His works were featured in several international exhibits, such as the Lugano Print Exhibit (Switzerland), the Puerto Rico Print Biennial and the São Paulo Biennial.



*lithograph / 65.6 x 53.3 cm / Imagem fragmentária de Hera - Despertar da Primavera (allegro con brio) [Fragmentary image of Hera - The Awakening of Spring (allegro con brio)] / 1974*

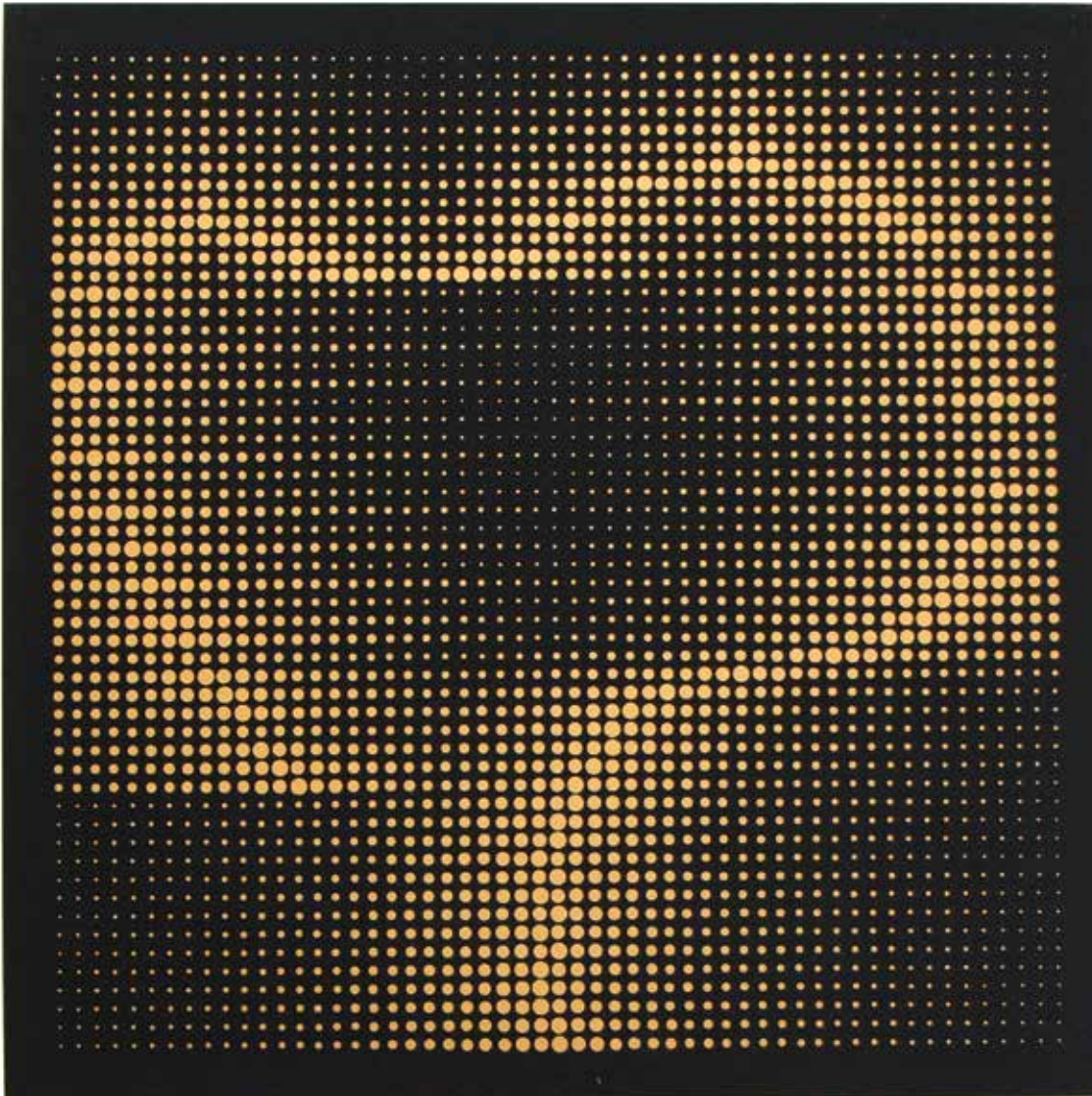
**Octavio Araujo** (1926) started out as an expressionist and in time became one of the country's leading surrealist artists. After a brief stay in Paris, he worked as Portinari's assistant from 1952 e 1957. In 1957 he won a travel grant to China, where he went accompanied by Delamônica, who had won the second place. While in Asia he was invited to Moscow and in 1959 returned to Brazil. The next year he went back to Moscow where he stayed for 8 years.





*etching / 32.5 x 25.9 cm / Chefe Contrariado [Thwarted Boss] / 1990*

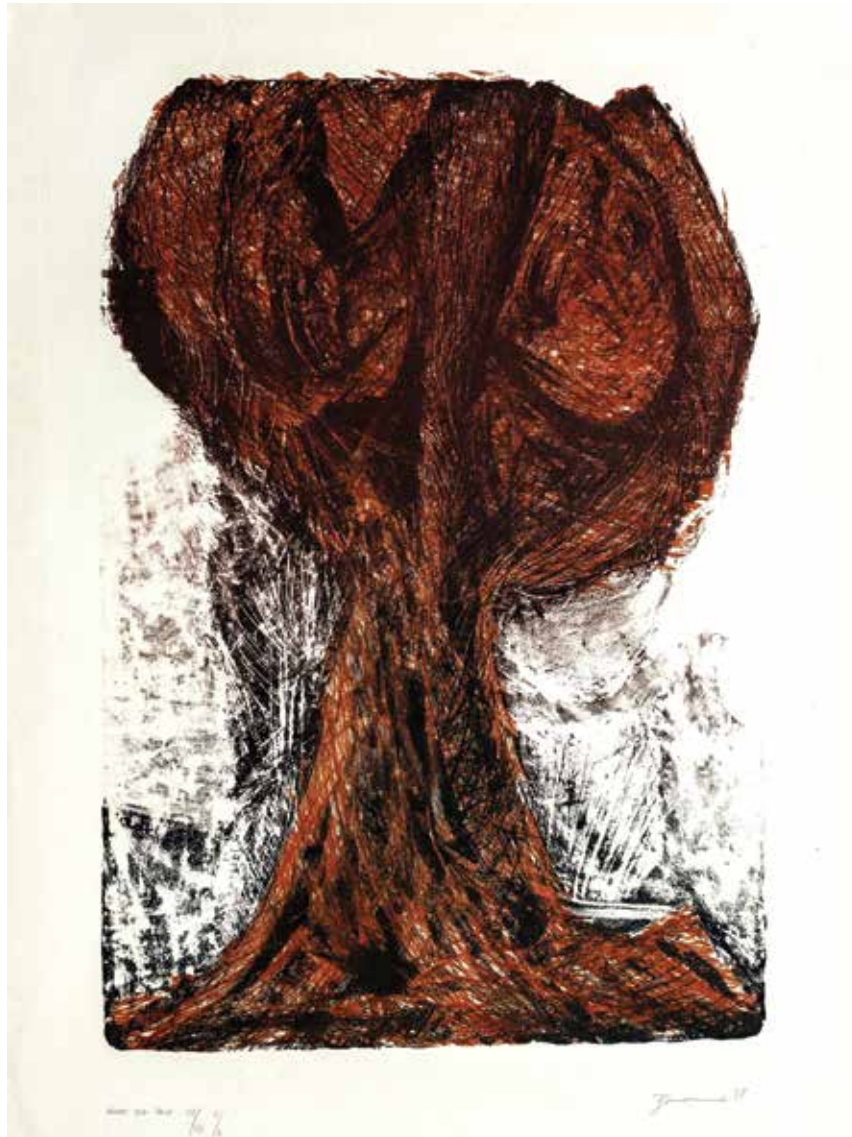
**Milan Dusek** (1924) started out as a sculptor apprentice for August Zamoysky in Rio de Janeiro. He studied printmaking with Friedlaender and Edith Behring. His works have been shown in several important exhibits in Brazil and in France.



*silkscreen / 61.6x 6.1.6 cm / NT / 1965*

**Mavignier, Almir da Silva** (1925) is a pioneer abstract and constructivist painter. He had his first studies with Arpad Szenes, Axel Leskoschek and Henrique Boese. In 1951 he moved to Ulm to study at the School of Design, where he was influenced by Max Bill and Albers. His works have been shown at the Kassel Documenta, at the São Paulo and Venice Biennials and in other important venues.





*lithograph / 70 x 50 cm / Árvore que passa [The tree that passes] / 1978*

**Maria Bonomi** (1935) founded the Print Studio in 1960 in São Paulo with Livio Abramo, with whom she had first studied printmaking. She is known for her large dimensions woodcuts, having presented her works in dozens of exhibits, winning numerous awards, such as the First Prize at the 1967 Paris Biennial.



woodcut / 40 x 95.6 cm / *Sobre como meu medo se enrola nas asas à noite* [The way my fear gets scrambled in the wings at night] / 2013

**Luis Matuto** (1988) is a graphic designer by trade, working also as an illustrator. He had his formal training as a printmaker at the Printmaking Atelier at the Federal University of Minas Gerais. Since 2010 he has had over ten collective and five solo exhibitions, as well as having illustrated over 10 books.





woodcut / 66 x 48 cm / *O pastor de ovelhas* [Shepherd] / 2013

**J. Borges** (1935) is probably Brazil's best known folk artist. His work has been featured at the Louvre and at the Smithsonian, being also recognized by UNESCO (the cover of the United Nations 2002 calendar is his). The Library of Congress holds a collection of his work.





etching / 34.5 x 42.2 cm / NT / 1966 [posthumous]

**Henrique Bicalho Oswald** (1918-1965) studied with his father Carlos Oswald, taking his place at the National Museum of Fine arts as engraving instructor in 1947. In 1952 he went to Europe and studied with André Lhote. In 1954 he would win the prestigious international travel award at the National Fine Arts Salon, and from 1955 to 1959 he lived in Europe once again, studying with Friedlaender. On his way back to Brazil he taught at the University of Bahia Fine Arts Department, having great influence on the local artistic community until his premature death.



*woodcut / 63.3 x 49.1 cm / NT / ND*

**Hansen-Bahia** (1915-1978) was born in Hamburg (Germany). After fighting in WWII he moved to Brazil in 1950, establishing himself in the state of Bahia in 1966. He is well known for his woodcut illustrations.



*etching / 23 x 39.2 / NT / ND*

**Grassmann, Marcello** (1925-2013) executed his first woodcuts in 1943. He studied metal engraving with Henrique Oswald and lithography with Poty. He had over 60 solo exhibitions and 200 collective exhibitions. He won several important prizes throughout the 1950s, including one in the 1st Paris Biennial and one in the 29th Venice Biennial.

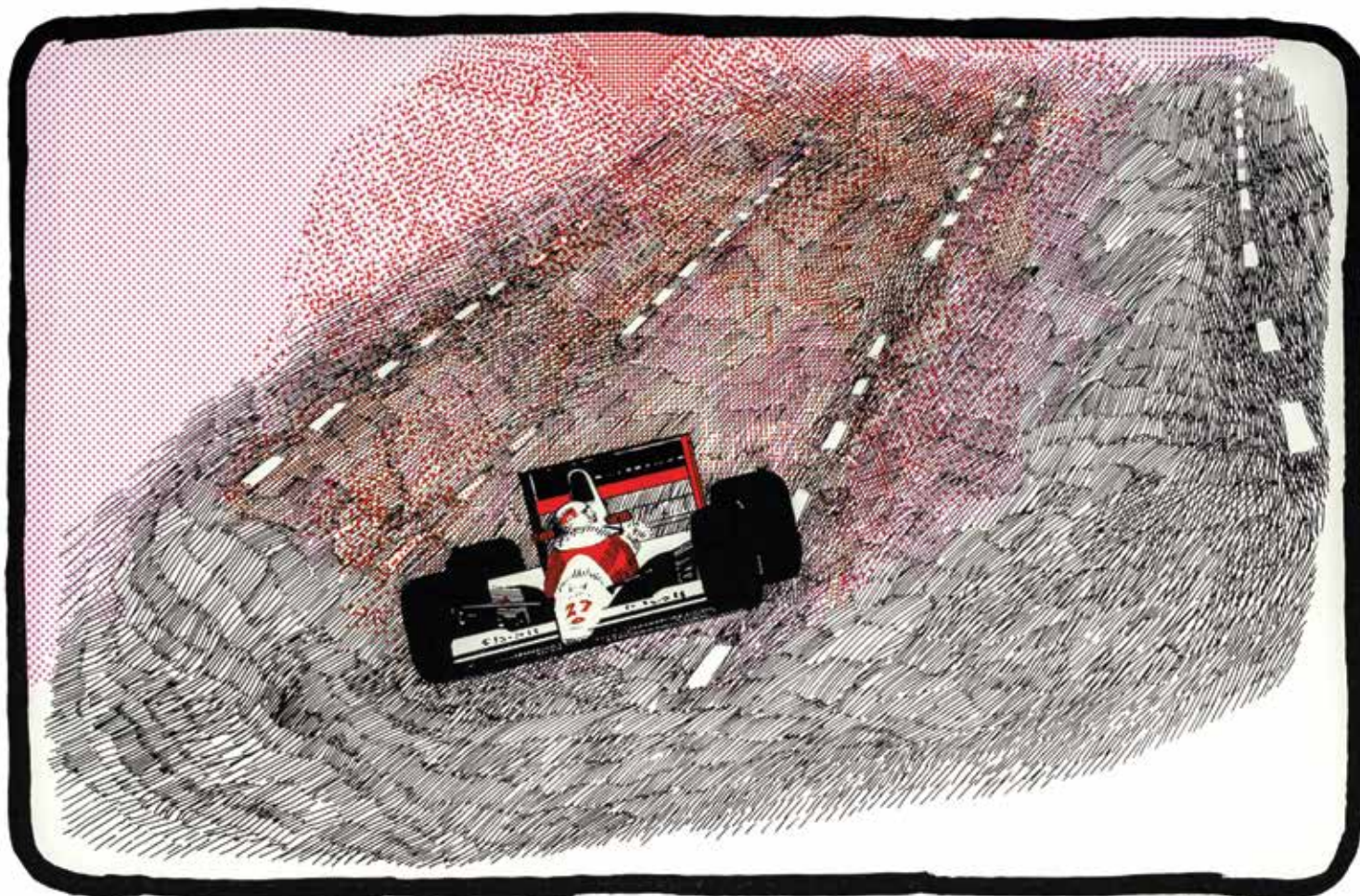




*woodcut / 28.2 x 19.5 cm / NT / 1945*

**Goeldi, Oswaldo** (1895-1961) spent his early childhood in Belém, state of Pará, and in 1905 moved with his family to Switzerland, where he would decide to become an artist and have his first solo exhibit (1917). In 1919 his family moved back to Rio de Janeiro and he started working as an illustrator for magazines. In 1923 he was introduced to woodcut by Ricardo Bampi and in 1930 he would publish what is considered Brazil's first print album. From then on he would dedicate himself to this technique and in 1952 he also began teaching. He is a reference in Brazilian printmaking not only for his art but also for his work ethic.

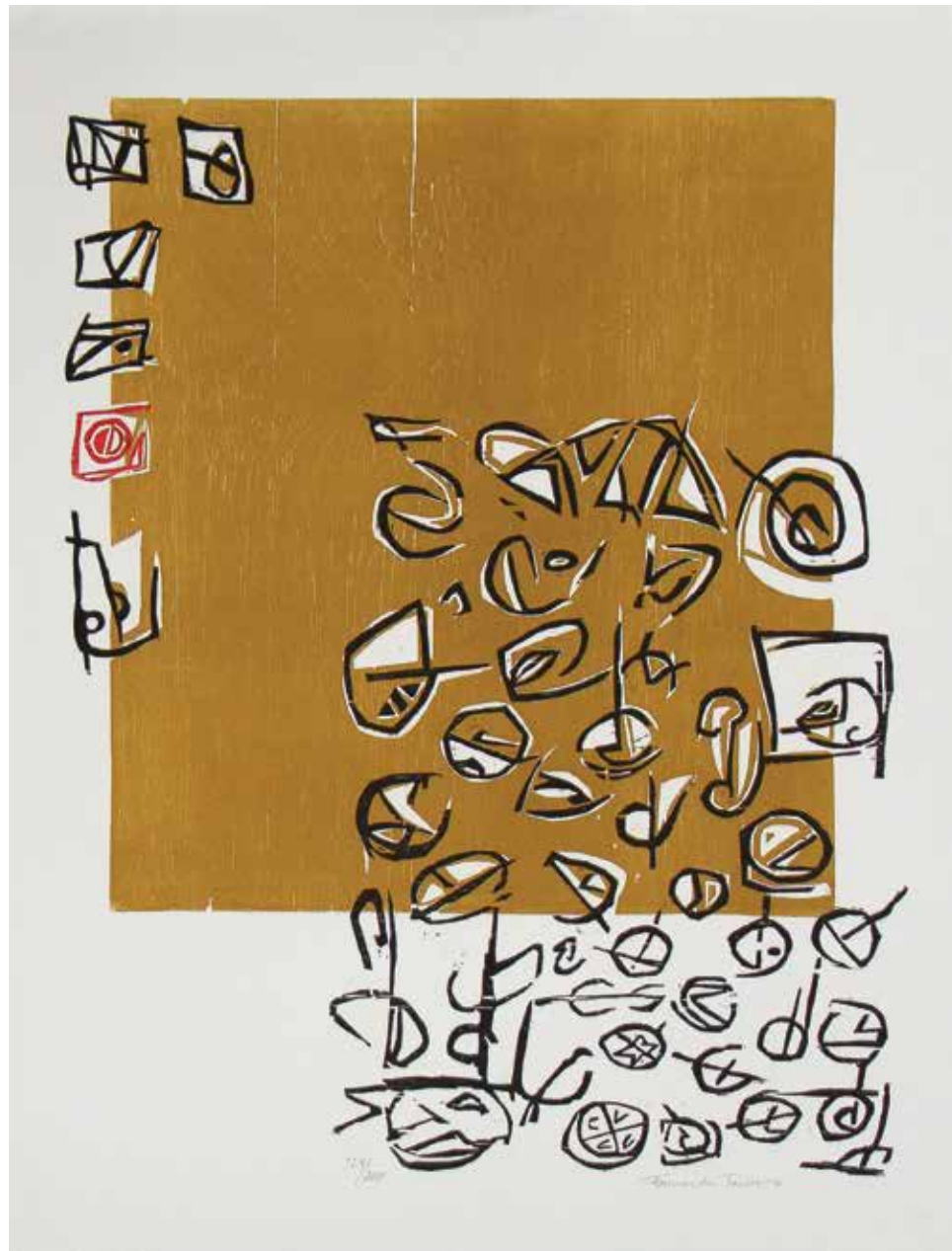




*silkscreen* / 43.3 x 62.9 cm / Fórmula 1 / 1990

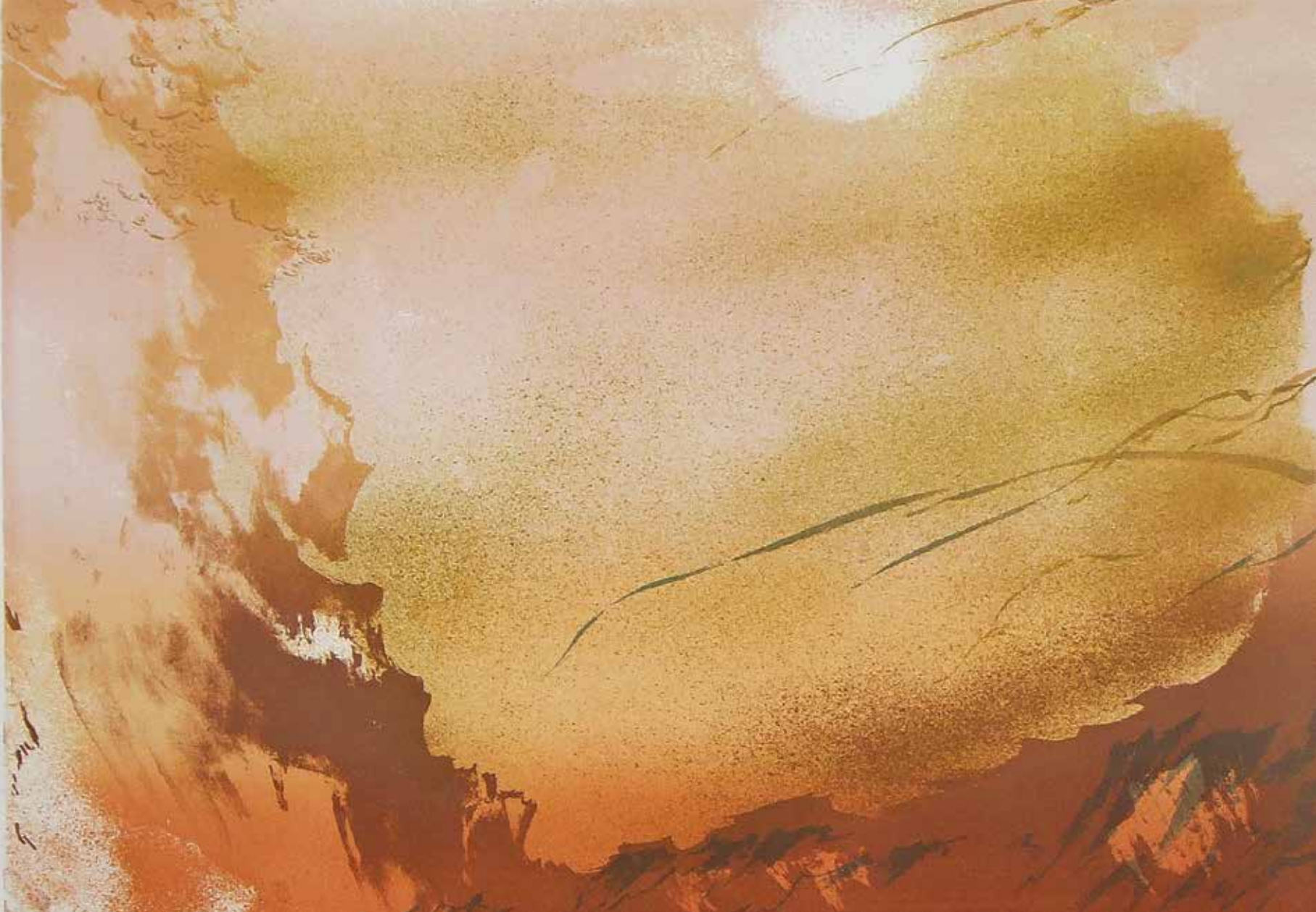
**Glaucio Rodrigues** (1929-2004) was the co-founder of both the Porto Alegre Print Club and the Bagé Print Club in the southern state of Rio Grande do Sul, where he was born. A prize-winning artist, his works were shown in exhibits such as the Paris Biennial in 1961 and the Venice Biennial in 1964, as well as in over 40 solo exhibits. He was also a graphic designer of repute, known for his work with the magazine *Senhor*.





woodcut / 65 x 50 cm / NT / 1980

**Fernando Tavares** (1950) was born in Belo Horizonte, but received all of his training in Rio de Janeiro. He was the artistic director of the Oficina Goeldi, a short-lived but important center for the graphic arts in Brazil.



*lithograph / 60.6 x 79.8 cm / Crepúsculo Dourado [Golden Twilight] / 1985*

**Fayga Ostrower** (1920-2001) was born in Lodz (Poland) and moved to Brazil in 1934. She studied Graphic Arts at the Getulio Vargas Foundation, where she was taught woodcut by Axl Leskoschek and metal engraving by Carlos Oswald. She also studied in Stanley William Hayter's Atelier 17 in Paris. She had over 100 solo exhibitions in 20 countries, winning 17 national and international awards, including the highest print award at the 29th Venice Biennial.

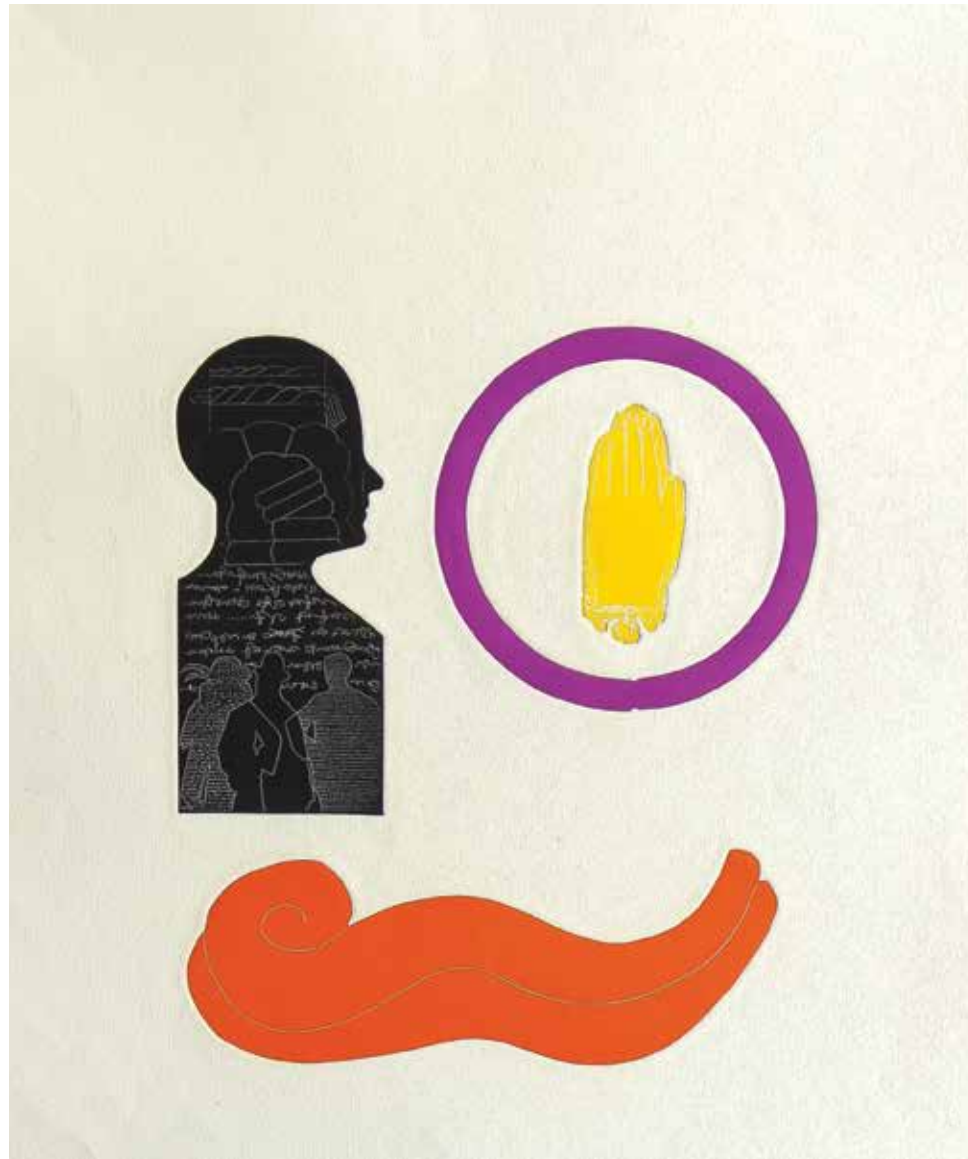




*etching / 16.2 x 20.9 cm / NT / 1967*

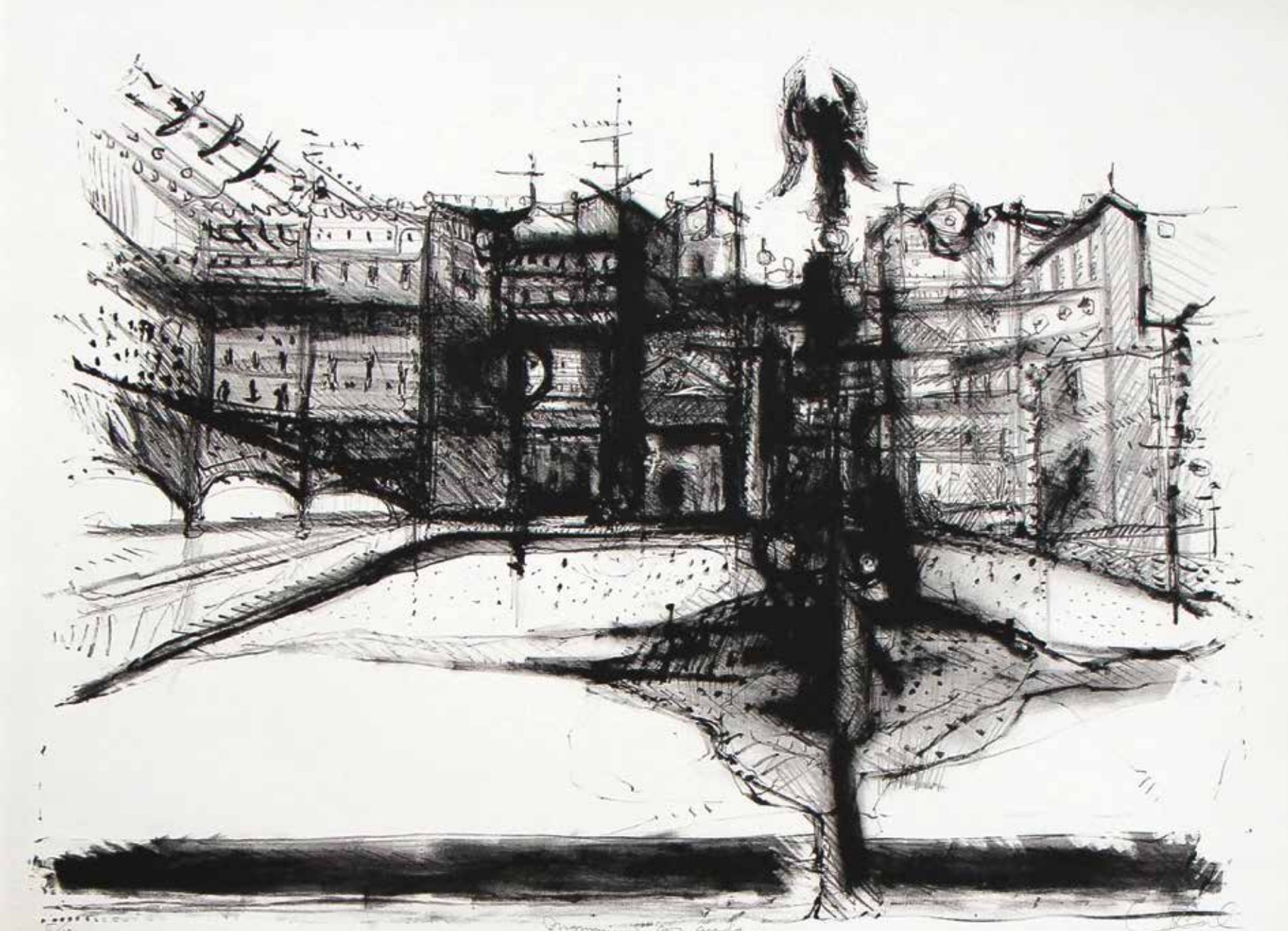
**Evandro Carlos Jardim** (1935) was born in São Paulo, where he is a reference in the printmaking world. He studied engraving with Francesc Domingo Segura. In 1976 he had a solo exhibition at the MASP and in 1989 a book on his work was published by the University of São Paulo, where he was a Fine Arts professor from 1972 to 1997. His works were featured in over 200 exhibitions.





*etching / 76 x 51.5 cm / «Let it be» / 1970*

**De Lamônica, Roberto** (1933-1995) was guided in his early years by Poty and Darel, also studying with Renina Katz. In 1963 he was invited to teach at Minneapolis, being the first Brazilian to earn the Guggenheim Fellowship in 1965. He was an important graphic arts teacher and his works can be found in such prestigious institutions as the MoMA, the Smithsonian, the Metropolitan Museum and the Stedelijk in Amsterdam.



*lithograph / 60.5 x 80.7 cm / Monumento ao Anjo [Monument to the Angel] / ND*

**Darel Valença Lins** (1924) was born in Palmares, state of Pernambuco, and moved to Rio de Janeiro in 1945. He has works in all major Brazilian museums, and also at the MoMA, Madrid Modern Art Museum, Kunsthistorisches Museum (Vienna) and Palais de Beaux Arts (Bruxelles). He won several significant prizes for printmaking and engraving, as well as the Best Brazilian Draughtsman Prize at the VII São Paulo Biennial in 1963. He was the technical director of the «One Hundred Brazilian Bibliophiles» editions for 16 years, a major reference in Brazilian editorial and artistic printing history.

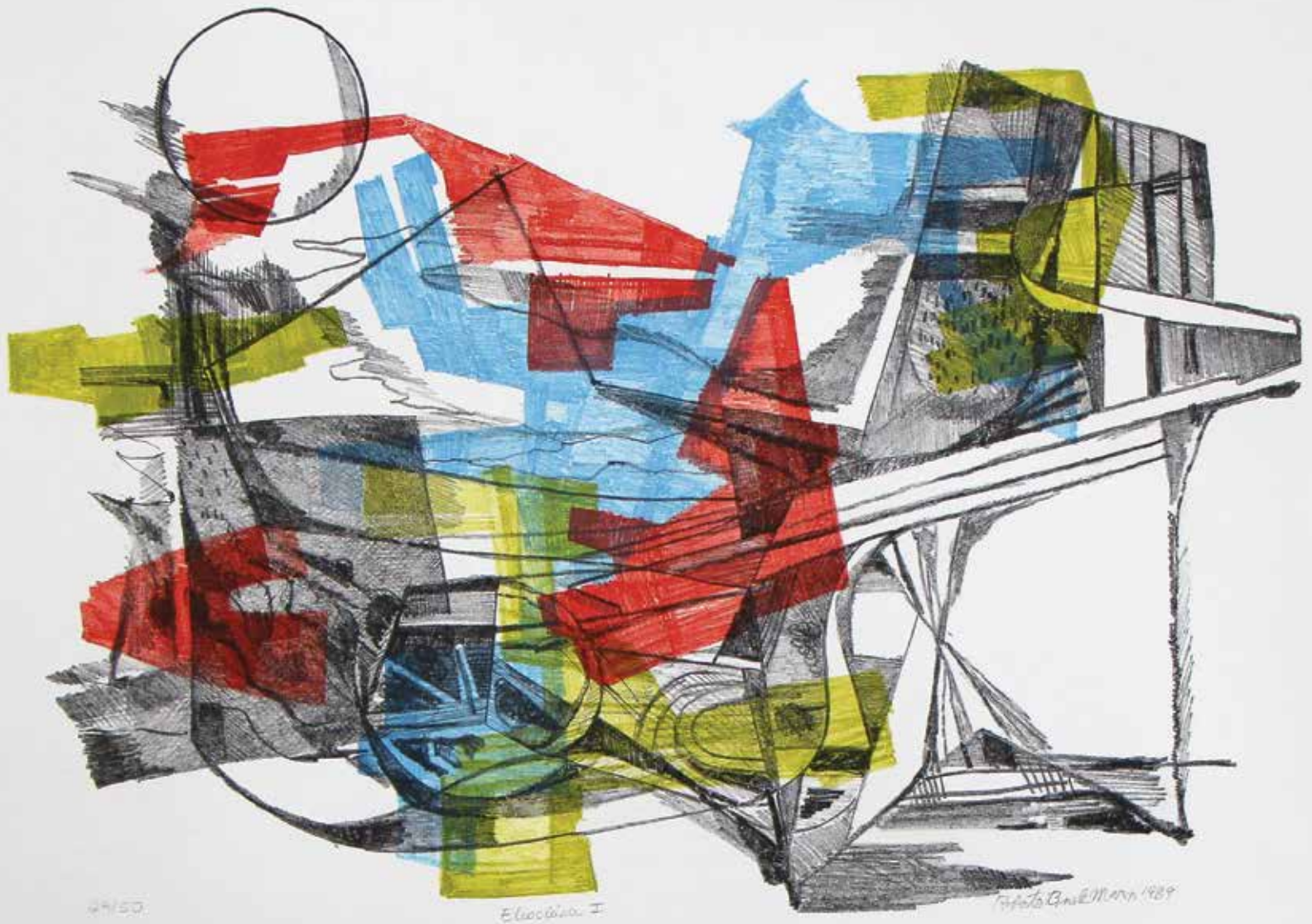




*silkscreen / 31.7 x 41 cm / NT / 1997*

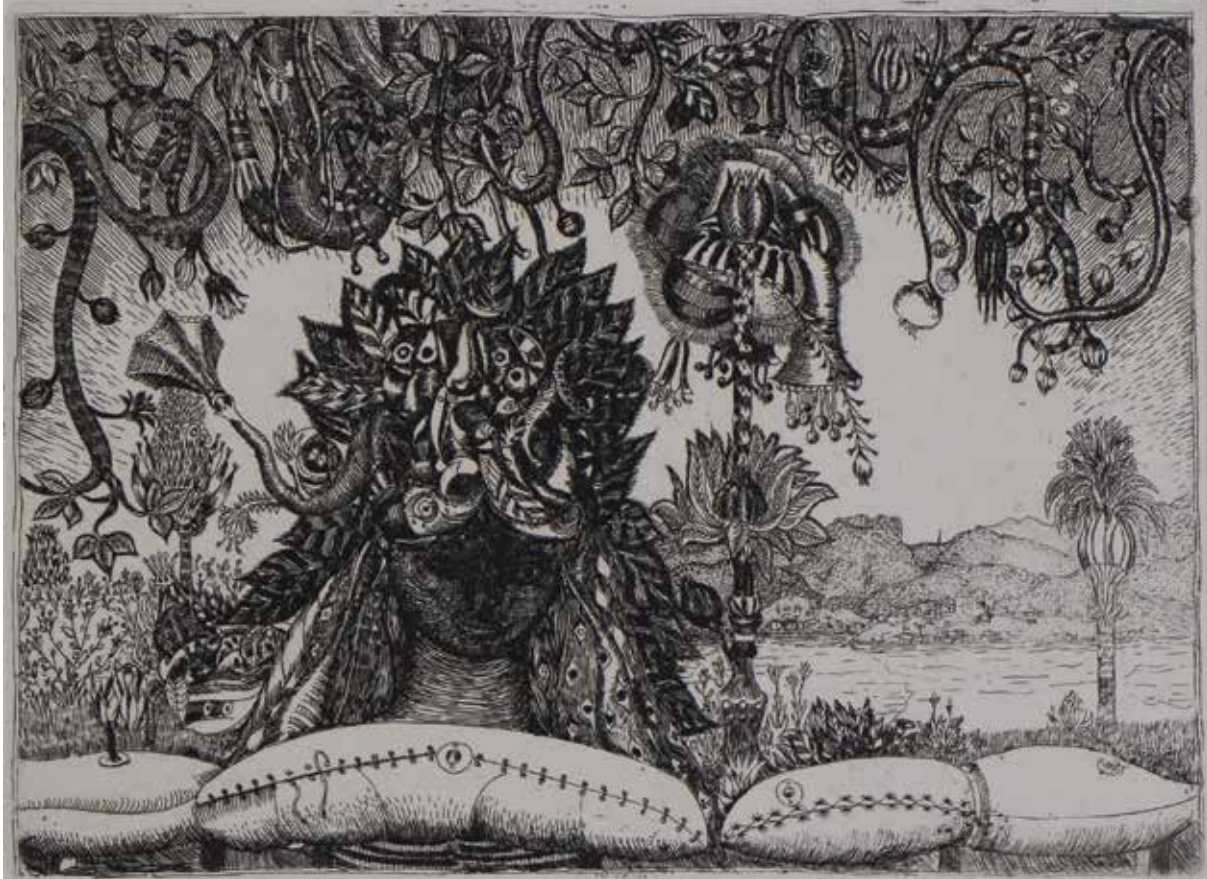
**Carybé** (1911-1997) was born in Argentina but spent his childhood in Italy. He moved to the state of Bahia in 1950, becoming a Brazilian seven years later. In 1955 he was chosen the Best National Draughtsman at the São Paulo Biennial. He is a publicly acclaimed artist, with murals in Rio de Janeiro, São Paulo, Salvador, Montreal and New York.





*lithograph / 56.3 x 75.6 cm / Eleoclásia I / 1989*

**Burle Marx, Roberto** (1909-1994) achieved international renown as a landscape designer, which integrated the artistic vision patent in his artwork. He lived most of his life in Rio de Janeiro, moving to the countryside in 1973. His farm, including his atelier and plant collection, is now kept by the Ministry of Culture. His work is an essential part of Brazilian modern architecture and urban planning. His paintings and prints have been in several important exhibits, including three Venice Biennials.



*etching / 15.2 x 18 cm / NT / 1960*

**Babinski , Maciej** (1931) was born in Warsaw, Poland. His family moved to England in 1940 and to Canada in 1949, where he studied printmaking with Eldon Grier, watercolor with Raphael Williams O.S.B., and painting with John Goodwin Lyman and Goodrich Roberts. In 1953 he moved to Rio de Janeiro, where he came in contact with Darel, Goeldi and Augusto Rodrigues. His works were shown in over 100 exhibits in more than 10 countries.





*lithograph / 62.8 x 89.6 cm / NT / 1987*

**Antonio Henrique Amaral** (1935) started studying woodcut with Livio Abramo in 1957 and from 1959 on he studied with Shiko Munakata and W. Rogalsky at the Pratt Graphic Institute. He won the Foreign Travel Prize at the Rio de Janeiro Modern Art Salon in 1972 and moved to NY where he lived until 1981. He is known for a series of banana paintings that are in part inspired by the Tropicalia movement.





*etching / 15.7 x 14.5 cm / Menino [Boy] / 2012*

**Alexandre Camanho** (1972) works as a professional illustrator, studying Fine Arts at the University of São Paulo. Over the years he illustrated more than 50 books, including three of his own. He studied printmaking with Evandro Carlos Jardim and received the first prize at the 2012 Ibema Printmaking Award.

## **Brazilian Printmaking: a panorama**

In the wake of «Brazil Qatar 2014», the purpose of this exhibition is to show Doha a glimpse of Brazilian art through the richness of its printmaking tradition. This panorama will showcase Brazilian printmaking, from its founding fathers to contemporary artists, including representatives from several relevant movements and regions. These prints are part of the curator's private collection of over two-thousand original prints, one of the richest of its kind in his hometown Brasilia, the capital of the country.

In total, over forty works by twenty-eight Brazilian artists will be represented in this exhibition. The variety of works reflect the multicultural configuration of the country, not only with strong influence of European schools of art, such as Expressionism and Constructivism, but also with important contributions from other foreign cultures. It goes without saying that Native and African elements are a crucial part of Brazil.

Brazilian artists have explored printmaking extensively throughout the 20th century. From etching to woodcut, from silkscreen to lithography, no technique was left untouched. Printmaking was the medium that got Brazilian artists extensive international exposure starting from the 1950s. Thus, many of these artists were shown in the Venice Biennial, Tokyo Biennial, Kassel Documenta, and of course at the São Paulo Biennial, as well as in hundreds of renowned galleries worldwide. Most of them are represented in major Brazilian institutions and many are part of prestigious international collections such as the ones held by the Guggenheim, National Gallery, Victoria and Albert Museum, Centre Pompidou, Kunsthistorisches Museum, Albertine Museum and Palais de Beaux Arts, as well as dozens of modern art museums (NY, Rome, Madrid, Tokyo).



## **The curator**

Oto Dias Becker Reifschneider has a bachelor's degree in History, a master's in Sociology and a doctorate in Information Science. During his doctorate he explored social and historical aspects of book collecting. Being a bibliophile himself, throughout the years he has amassed a book collection of over 6 thousand volumes, many of them rare and historically relevant. He is the author of several academic articles in his field and served in different capacities in national and international projects: as researcher, lecturer, writer, translator, editor and producer.

In the past 10 years he has collected and studied Brazilian art extensively, which has also resulted in a collection: over 2 thousand items, with a strong focus on prints. Nowadays he dedicates himself to scholarly and curatorial work in books and arts, as well as to an art gallery he owns in Brasilia. Since 2011 he has also delved into ceramics, as both artist and researcher. Qatar is his third international experience, having lived in Rome for four years in his teens and another four years in Washington-DC just before coming to Doha. He worked with QMA as a contributing writer for the Qatar Brazil 2014 Year of Culture.

If you wish to contact the curator, he can be reached through his website [www.escriptorioarte.com](http://www.escriptorioarte.com) or email [oto@escritorioarte.com](mailto:oto@escritorioarte.com)

**Preface:**

In the context of the cultural and artistic cooperation with the sisterly State of Brazil and as part of the “Brazil in Qatar, Qatar in Brazil” program - after dedicating 2014 to Brazilian culture in Qatar - a remarkable exhibit on the art of printmaking has its debut featuring more than 20 Brazilian artists across different generations. The main techniques and expressive modes of this exciting art are thus highlighted, revealing Brazil’s uniqueness in the international scene.

It is with great pleasure that the Visual Arts Section and the Department of Culture and the Arts present this distinctive exhibit, which comes under the directives of His Excellency the Minister of Culture, Arts and Heritage, Dr. Hamad Al Kuwari, who is keen on supporting artistic and cultural exchanges between Qatar and other nations worldwide.

**Hanadi Al-Darwish**

Head of Visual Art Section





24 September 2014

# Brazilian Printmaking Panorama



oto reifschneider  
escritório de arte

كتارا  
katara



وزارة الثقافة والفنون والتراث  
Ministry of Culture, Arts and Heritage









24 September 2014



# Brazilian Printmaking Panorama

