

Birmingham
Festival of Arts
1975



Dr. Pietro Bardi, Director of the Museum of Art of
Sao Paulo:

"In considering Brazilian art as a whole it should be
borne in mind that the popular element whose im-
portance was discovered by the Modernists in the '20s
may well provide the same sort of new blood that the
exoticism of Asian and African art had brought to the
highest forms of civilized art in Europe."

Kresge Art Center Bulletin
Michigan State University
October, 1972, Vol. VI, No. 1

Dila *Window Scene* 1972
oil 12" x 16"
Courtesy Mr. and Mrs. Alan Fisher Collection,
Sarasota, Florida



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FOREWORD

This Bulletin is the fifth in a series of Festival Art Publications, a joint endeavor of the Members of the Birmingham Museum of Art and the Birmingham Art Association. This issue centers its attention on the exhibits of the Birmingham Museum and the Festival of Arts honoring Brazil during the 1975 Festival. Included are the following articles: *Contemporary Primitive Painting from Sao Paulo; Antonio Henrique Amaral; Brazilian Graphics Exhibition; Brazilian paintings and Sculpture; Amazon Indians: Collections from Mr. and Mrs. Donald C. Beatty, the Smithsonian Institution and the Birmingham Museum Art; Honored Festival Artists: Mike Dement, John Dillon, John Rietta and Robert Shelton; 1000 Word's and a Calendar of Events of the 1975 Art Exhibitions of the Festival of Arts.*

The Editors





Waldecie de Deus
Festa de Sao Joao
oil 20" x 24"

Courtesy Mr. and Mrs. Alan Fisher Collection,
Sarasota, Florida





Maria Auxiliadora Silva
Orange Grove 1972
 oil 16" x 20"
 Courtesy Mr. and Mrs. Alan Fisher Collection,
 Sarasota, Florida

**CONTEMPORARY PRIMITIVE PAINTINGS FROM
 SAO PAULO:** Selections from the Alan Fisher
 Collection

Fifty paintings were selected by the curator of the Birmingham Museum of Art from the extensive, outstanding collection of contemporary Brazilian primitives from Sao Paulo in the collection of Alan Fisher of Sarasota, Florida, former cultural attache in the American Consulate in Sao Paulo. The 1975 Birmingham Festival of the Arts salute to Brazil is sincerely grateful to Mr. and Mrs. Alan Fisher for their exceedingly generous loans.

From the start, the term "primitive" must be placed in its proper context and perspective. This term, as applied in this exhibit indicates first and foremost a lack of formal academic training for these artists. Thus, their work must be considered naive, intellectually uninhibited expressions by common "folk-artists." These pictures are mostly of everyday people doing ordinary activities. Fascinating, as well as revealing, is the strong dominance of rural views versus little representation of city scenes of Sao Paulo. This strong preference for the rural depictions of small-town life may well reflect the collector's sense of taste, but more probably, it reveals the longing of these primitive folk-artists for a simpler life, or for nostalgic childhood recollections or even possibly wishful day-dreams by an average Brazilian man or woman trying to survive in the bursting metropolis of Sao Paulo.



Over the last twenty years or within one generation, the population of Sao Paulo has almost quadrupled, from 2.2 million to an astounding population of 8 million. Thus, this city becomes a melting pot for an enormous diversity of Brazilians from numerous different ethnic, religious, cultural, racial and even national origins. In this bustling, hectic, industrialized giant of a city, Indian intermixes with indigenous natives of European ancestry; ancestors of African slaves merge with the surprisingly large Brazilian populace of Asiatic or Oriental origin, especially Japanese. In Sao Paulo, as throughout Brazil, western Catholicism has confronted and absorbed, even if nominally, the African religion, *Candomblé*, or its variant, *Macumba*. Uniting these extraordinary diversities in the charming directness, apparent simplicity, and uncluttered integrity of these folk-artists from Sao Paulo.

Most striking in their paintings is the bright fresh color, the strong vital play of pattern, and remarkably ornate details (some strikingly reminiscent of much older Indian, Persian or Moroccan art). Linear perspective, aerial perspective and any illusion of atmosphere are deliberately missing. Visions of everyday life in the country, sometimes in the suburbs or in small towns, are painted here with sign-like directness, strength, simplicity and condensing focus. Although created thousands of miles away from Birmingham by various Brazilian artists, far, far removed from our cultures here, these paintings speak visually with an immediate and present impact.

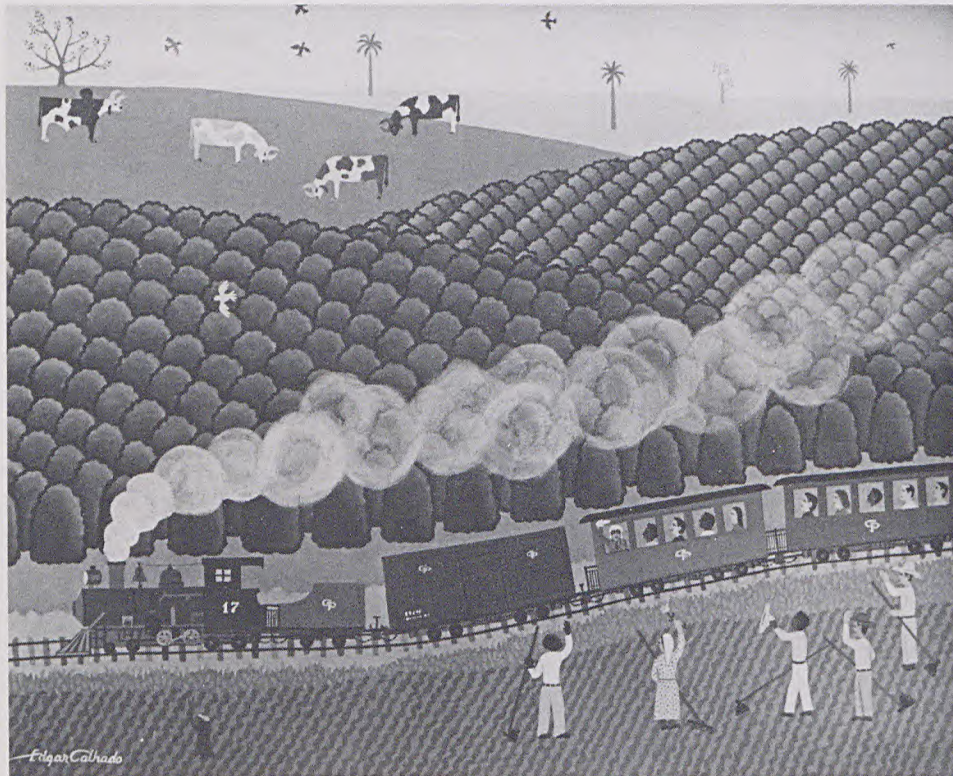
The delightful, childlike scene painted by Edgar Calhado of Senhor Alan Fisher departing by train is both charming and poignant. Looking closely, Senhor Fisher can be seen in the first seat of the passenger car waving good-bye with a white handkerchief. As though symbolizing his departure, a single white bird flies away above the steam engine.

Observing the art of Sao Paulo primitive painters, Mrs. Edna Anderson commented,

The common denominator in their work is their evident desire to communicate what they know and feel out of the experiences of their lives and to tell others what their particular region, their roots, mean to them. In doing so, they bring a breath of fresh air to a world full of complexities. It is an escape for them and those who see their work. The common denominator in their personalities is a serenity, a gentleness, a feeling of tranquility and of love for all things.

Mrs. Edna Anderson
Kresge Art Center Bulletin
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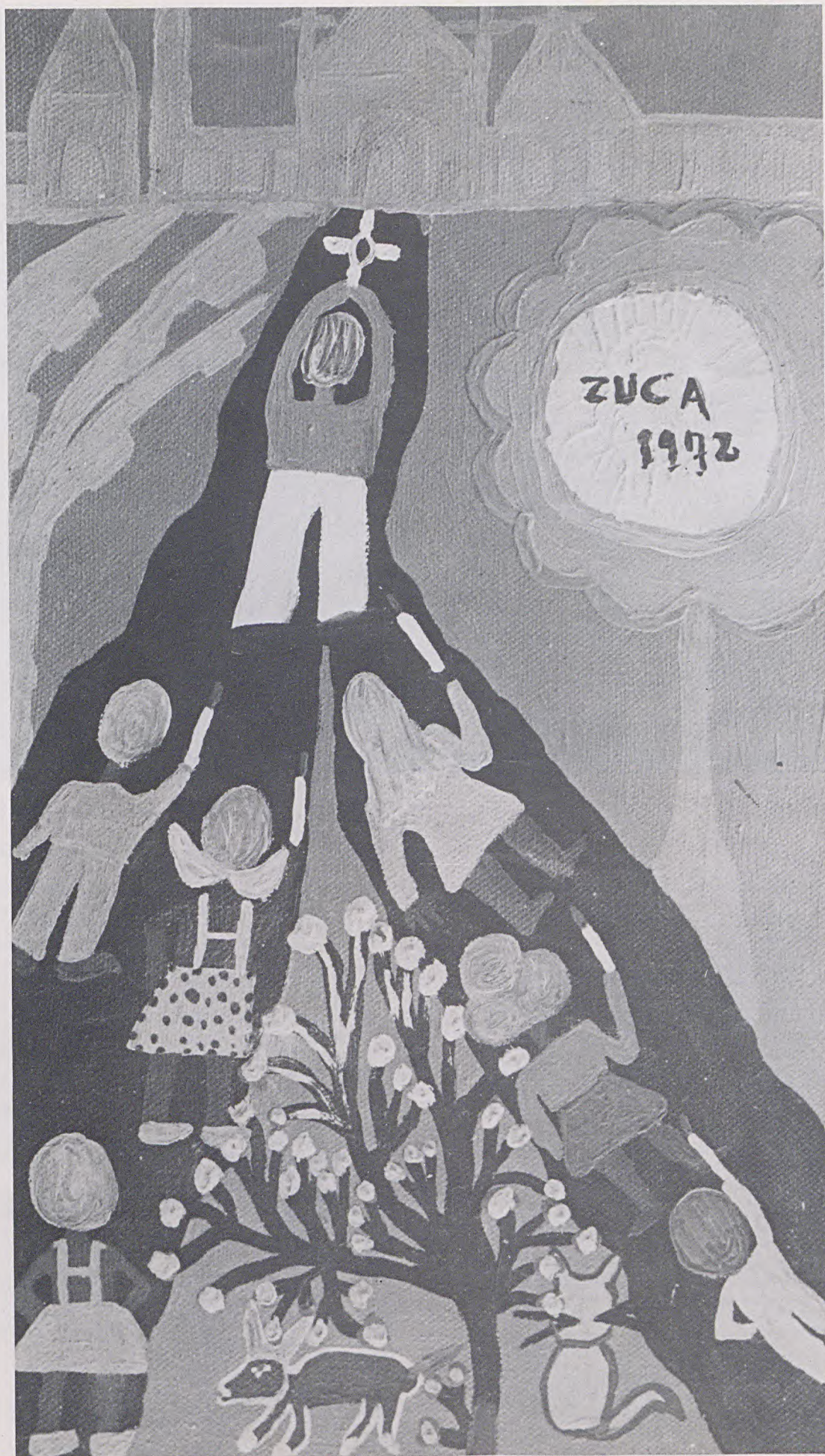
Edward F. Weeks.
Curator
Birmingham Museum of Art



Edgar Calhado
Ate Breve Senhor Fisher
oil 16" x 20"
Courtesy Mr. and Mrs. Alan Fisher Collection
Sarasota, Florida

Zuca
A Procissao, 1972
oil 7½" x 13"
Courtesy Mr. and Mrs. Alan Fisher Collection





ZUCA
1992



Waldemar
India Sentimental
 oil 10" x 14"

Courtesy Mr. and Mrs. Alan Fisher Collection, Sarasota, Florida

... "the majority of the Brazilian primitives possess an authentically naive artistic feeling, which very often, is helped along by their own "discoveries" of painting techniques." ...

An unmistakable characteristic of almost all Brazilian primitive painters is their "improvisation." Unfortunately, along with these, we also find the typical amateurs whose paintings can at best be termed childish. Among this last group, we find the painters of houses, bars and facades, who "decorate" the walls with landscapes of Portugal, Italy, etc. Lastly, among the primitives we can group those painters who simply emit the primitive style, without really feeling it.

The primitives are frequently called naive, where the word naive should have the connotation of ingenuous, sincere, natural, frank. Almost always, the true primitive painters are characterized by their use of strong colors. The primitive artists in any case show in their painting a "rhythm of uniform vivacity," and they are not what a national critic appropriately categorized as "primitives by choice". Some of these primitives, as for example, Heitor dos Prazeres, Raymundo de Oliveira, Cassio M'Boy, or José Antonio da Silva are considered today as classics of international fame.

—*The Primitive Painters of Brazil*
 by Enrico Schaeffer M.A., School of Arts
 Armando Alvares Penteado Foundation, Sao Paulo)
 Published by Brazilian American Cultural
 Institute, Inc.
 Sao Paulo — Washington, D.C., February, 1971

The primitive is just as much an artist as the academician. He usually sees more directly and intuitively and, as a result, his expression is as effective, if not more so. He has fewer inhibitions and no preconceived ideas about how he is to express himself or how he must use his materials. One cannot judge primitive art by academic standards.

There may be a certain degree of abstraction when rhythm and spirit are more important than truth to reality. Abstract form is instinctive with the primitive artist. He does not generally measure proportions. He works by his eye to make the version of form which will be acceptable to himself. In some primitive paintings an interpretation is necessary for understanding of the subject matter. Always there is a certain joy in the style and bright, honest colors of these painters of instinct and heart.

The potential artist, confused with everyday regimentation and a life every more devoured by technology, is searching in popular manifestations for a good life imbued with earthly force and dignity.

by Mrs. Edna Anderson
 Kresge Art Center Bulletin
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FISHER COLLECTION CATALOGUE

Dirce Pires da Silva
PROCESSION ON THE RIVER 19 x 24

Dirce Pires da Silva
UNTITLED 20 x 25

Jose Alvaro Guerra
COFFEE FAZENDA 18 x 24

Mozinha (Guiomar Job Guerra)
RETURNING FROM SCHOOL 16 x 20

Zuca
PROCESSION 7 x 13

Zuca
A HAPPY AFTERNOON 13 x 18

Zuca
BIRTHDAY PARTY 13 x 16

Waldeci de Deus
MERMAIDS 7 x 10

Waldeci de Deus
SAO JOAO FESTIVAL 20 x 24

Waldemar
SENTIMENTAL INDIAN 10 x 14

Dirceu Carvalho
DIAMOND PROSPECTORS 11 x 14

Dirceu Carvalho
SAINT FRANCIS 18 x 24

Newton de Andrade
BAR 12 x 16

Jorge Elias
STREET SCENE 12 x 17

Bia (Beatrice Kliass)
STREET OF THE ACACIAS 11 x 14

Lourdes Guanabara
BAIANAS 18 x 22

Edson Lima
CATTLE ROUNDUP 21 x 25

Zuca
THE KITCHEN 20 x 28

Hi-Mitake
ROOFTOPS 16 x 26

Obedias Luiz da Silva
COUNTRY ROAD 8 x 24

Toco
THE SPOTTED COW

Ivonaldo
UNTITLED

Luis Mendes
UNTITLED

Luis Mendes
UNTITLED 19 x 28

Wilma Ramos
FETE OF THE ORIXAS 22 x 30

Celina Cesarion
THE BAND 20 x 28

Alcides P. Fonseca
THE COOK 20 x 28

Alexandre Teis
UNTITLED 12 x 18

Lise Forell
MESTRE das BATIDAS 9 x 23

Lise Forell
UNTITLED 7 x 10

Waldeci de Deus
AIRPORT FAREWELL 19 x 25

Rudolfo Tamanini
KITES 12 x 20

Pulu
WASHING THE TILES 21 x 24

Aloisio
MULATTA 24 x 40

Amati
WARRIOR HUCA HUCA 13 x 20

Ivani R. Campos
UNTITLED 10 x 14

Dila
WINDOW SCENE 12 x 16

Elias Luiz da Silva
CARMELITA 13 x 18

Zuca
CELEBRATION OF XANGO 11 x 14

Tavares
SAMBA GROUP 12 x 16

Waldemar
INDIAN WITH OWL 11 x 16

Heitor dos Prazeres Filho
ST. PETER FESTIVAL 13 x 16

Neuza Leodora
SUGAR CANE HARVEST 16 x 20

Edgar Calhado
SO LONG, MR. FISHER 16 x 20

Ze Cordeiro
BAHIA STREET SCENE 12 x 16

Isabel dos Santos
UNTITLED 22 x 30

Maria Auxilidora Silva
ORANGE GROVE 16 x 20

Marja
SAMBA GROUP 20 x 24

America Modanez
COFFEE HARVEST 18 x 24

Chiquetto
BRIDE AND GROOM 9 x 13

"Some of the most outstanding artists of the so-called primitive or ingenuous school in Sao Paulo, are represented in this exhibit. Brazilian naive painting is of fairly recent date and the initial efforts to establish its authenticity became apparent at the beginning of the century. Following an unproductive period, the decade of the 40's resuscitated this type of art with the accidental appearance of a farmer, a coffee planter, Jose Antonio da Silva who, during leisure moments painted pictures of uncommon spontaneity.....

After their pictures were accepted and shown in the first Biennials of Sao Paulo, the new artists appeared, generally hailing from distant points of Sao Paulo with paintings depicting local surroundings, such as modest workmen's homes, plantations, the ordinary man, little streets in outlying districts, charity bazaars, legendary figures, images, churches, etc.

It is our hope and wish that the present exhibit, as was the case of others of the same nature which were held in other North American cities, will achieve the aim of Brazilian primitive painters, which is to transmit tranquility, serenity, mildness, which are so necessary in the hurried and agitated world in which we are living, but where there is still room for poetic creations."

by Ivo Zanini, Art Critic
Folha de Sao Paulo
Member of State Commission of Art,
Sao Paulo, 1972



1000 Words

These 1000 words are personal and may or may not touch on the recollections of other members of Birmingham Art Association.

Somewhere in my grocery-cartoned memorabilia, there is a large assortment of catalogues from museums and art galleries. Were I ever motivated, which is doubtful, to order chronologically my cultural ticket-stubs, I could be certain of one fact: it would all begin with *A Catalogue of the Samuel H. Kress Collection in the Birmingham Museum of Art*, with introduction by Richard Foster Howard.

The advent of Dick Howard in Birmingham was a milestone, I think, in many lives. He brought awareness of a museum as public institution to us, and looking back, I am humble enough to admit it. He also brought to these early City Hall galleries the educational background and scholarship of a true savant, combined with big-name "contacts" in Art. I was a member of the first crew of Jr. League docents, as well as a volunteer who hauled lime sherbet and ginger ale into City Hall (and washed punch cups in the rest room for lack of kitchen facilities); I remember Dick's arrival in Birmingham as the single most important event in the city's mid-century cultural blast-off.

I called him Mr. Howard for a long time, awestruck by his academic training and knowledge, as well as by tales of his battles in Des Moines and Dallas (any museum man worth his salt would have had to do battle in both those places, I know now). The people he knew in the Art world were names I had only read about; his wife was Peyton Boswell's daughter! I was impressed; I stayed impressed; I never had reason to question his qualifications or his judgment as scholar, his stature as a discriminating man who was wiser than his critics. It is easy to snipe at a museum director; from behind fat checkbook, well-worn passport, or painter's palette, one doesn't have to be a sharpshooter to hit some area of the target, for the museum director is scholar/ authenticator/bookkeeper/writer/lecturer/p.r. man/ janitor/projectionist/carpenter/diplomat/arbiter--not to mention human being.

When I think of the brilliant lectures Dick Howard has laid on innocent and untutored ears, the p.r. speeches he has winged through at Rotary and Kiwanis, the Board and City politics he has endured, the hospitality of his personal home offered to so many so often (and not always reciprocated); when I recall his patience and energy, his surety and cool in the face of sometimes insulting inquisitors, his diplomacy with would-be donors of attic artifacts, his skill in the pursuit of museum-quality acquisitions; when I remember his kindness to painters and

sculptors, both professionals and hobbyists; when I calculate his paltry personal and professional budgets year after year, the vintage of his tuxedo and his fatigue--both worn with a smile: when I think of all this, I am sad.

It is essential to move my mind to other memories: spectacular exhibitions which he arranged, jurors and lecturers of renown whom he brought to us, buildings and galleries which he helped to plan, did plan, and over which he presided with a pride that was contagious. I wish we had had foresight and/or funds always to buy what and when he said to buy, but we didn't and our permanent collections are weak in obvious areas because we didn't. He waged many a private campaign to lead us, but frequently his knowledge of past history and current market trends was superseded by the personal taste of influential citizens. When he lost, it was always with grace and without rancor; when he won, it was to little applause for him. Museum Boards and affluent members are not supposed to impose their personal taste on public institutions, but they do. Artists and writers resent it vocally; museum directors live with it--as all artistic directors do. The same people who would never dream of telling a doctor how to yank their appendix think nothing of saying what a museum director should hang or a symphony conductor should program. Fortunately, the very strength which permits some men to opt for Art in a materialistic society is also the strength to survive an inevitable metamorphosis of their innovations to standard procedure, their trained aesthetic judgment to public good taste. Heaven knows, artistic directors deserve the peace of a plentiful retirement. For Dick Howard, may retirement mean continuation and publication of his very fine writing, many lovely days and nights with his glamorous, competent Ethel--and a place of honor in the history of a town which he helped to become a city.

A few years ago, leaving the Museum on a dismal afternoon, I met Dick in the parking lot. Inside, I had just spent several hours with one of the most exciting exhibitions he ever mounted: the Remington bronzes (then on loan from Dr. and Mrs. Harold Simon). I had walked through all the other galleries, out through the back garden where rain splashed gently into the little pool. Once in the back alley, it could have been any city--so much grayness: rain, smog, gravel of parking lot. But I knew it was *my* city because Dick was standing there.

For some reason, possibly attributable to the weather, but more likely to the past few hours' art experience, I said to him: *It is more than a building and its contents. It is a real museum.*

From cherubs, to Canaletto, from Albers to Zerbe, everything had been brought together, was an entity of Art. I was looking at the person, who above all others, had effected the unity--and for all his capability and dedication, I had never thought he or anyone else could do it. But he did. I salute Richard Foster Howard.

Charlotte Gafford





Objects from Mr. and Mrs. Donald C. Beatty

AMAZON INDIANS: Collections from Mr. and Mrs. Donald C. Beatty, The Smithsonian Institution and the Birmingham Museum of Art.

Rarely do museum installations attempt to recreate a collector's personal arrangement of his treasures, with the result that objects which "worked" visually in their private context often lose their life when isolated in sterile glass-front cases. The idea of moving the entire living-room from a private home into the Birmingham Museum of Art as a special one-month exhibit for the Festival of Arts sounded impossible at first, but it proved to be a fine *coup de theatre* from the point of view of preserving the total atmosphere of the collection.

Donald Beatty, a pioneer in American aviation, led an expedition from New York in 1931 for the purpose of establishing the first international airline to serve the South American interior. When this was impossible because of difficulties in obtaining fuel along the intended routes, Captain Beatty and his companions (representing the U.S. Navy and the Smithsonian Institution) traveled by foot and canoe across the continent from Panama to the Atlantic Coast. They mapped the vast uncharted territory along the Amazon River valley, led from one Indian village to the next by guides wary of attack by enemy tribes.

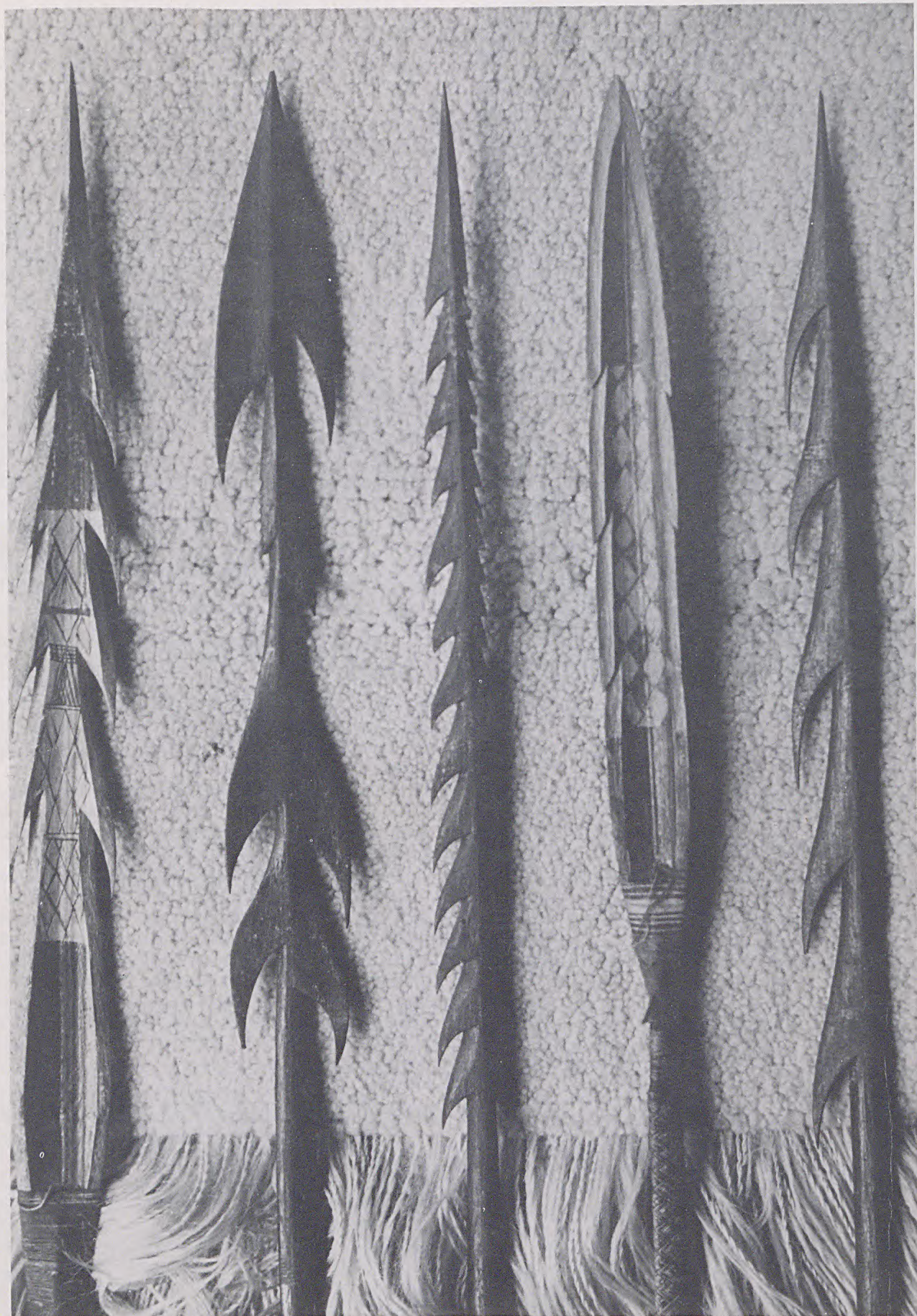
Beatty traded several of his personal belongings (including his bathrobe) to a Jivaro Indian chief in return for the carved wooden stool, striped cotton cloth and magnificent signal drum, whose pattern of diamond-shaped openings represents the great anaconda snake of Jivaro mythology. Graceful canoe paddles and palm-leaf fiber hammocks (a unique Brazilian Indian contribution to world sleeping comfort) recall tropical nights and days on the steaming river. The long blowguns fashioned from the trunks of young chonta palms are jungle weapons *par excellence*, silent and accurate up to 45 yards through tangled vines and creepers. Tiny darts, stabilized in their flight by tufts of silk-cotton three floss, bear deadly curare poison. (Indian custom forbids their use in warfare, a bit of knowledge no doubt comforting to the expedition.)

The Beatty collection includes mementoes of far more than the Brazilian jungles, however. Antique airplane propellers, journals of the Explorer's Club and a modern globe of the moon couch comfortably alongside Chilean gaucho spurs and woolly saddle blankets, and a Tiffany glass shade holds a sheaf of wild sea oats atop an extraordinary slab of Brazilian mahogany. Twenty-five years of world travel are compressed into this one room, whose effect relies upon the juxtaposition of old and new, scientific and aesthetic, primitive and sophisticated for its totality of experience recollected at leisure.

The Smithsonian ethnologists who accompanied Beatty to Brazil recorded the lifeways of native Indian tribes who are today gravely threatened by encroaching civilization. The adaptation of these peoples to their tropical environment has been altered over the part three centuries through contact with Spanish conquistadores and missionaries from Peru, Portuguese explorers and African slaves, but certain pan-Amazonian cultural themes persist even today. Head-hunting, for example, was practiced from Peru to the Caribbean, and its central importance in Amazon tribal life is illustrated by a recent collection of exquisite feather crowns and other personal adornments given to the Museum by an anonymous donor. Amazon warriors inserted fine bamboo earplugs tipped with toucan feathers and wound strings of shells, feathers and iridescent beetle wings into their straight black hair before embarking on pre-dawn raids; if slain by their intended victims, their spirits need not be ashamed of their valiant appearance.

The finely woven baskets and cotton cloth, the delicate combs of bamboo splinters bound with a decorative twill and the feather diadems with their painstaking craftsmanship speak of the innate aesthetic sense of these tribes whose material possessions are few, yet beautifully made. Primitive life was described by one early anthropological writer as "nastie, brutish and short," with little time and energy left over from the daily struggle for survival to expend on art and the other intangible needs of Man, but ethnologists have proven this assumption to be far from the truth in many cases. The apparent contradiction between the basic utilitarian nature of these objects and the sensitivity





Arrows
Collection of Mr. and Mrs. Donald C. Beatty



of their design is paralleled by the seeming incongruity of trophy heads and toys made for captive children, both prizes taken in the same raids and both deemed necessary for the survival of the tribe. The diversity of modern Brazil's cultural roots is captured in microcosm by two dolls from the collection of artifacts loaned by the Smithsonian Institution. One represents the nursemaid of a fashionable family of the 1880's, holding an infant in christening dress; the magnificence of their silk costumes contrasts sharply with the rough palm-fiber breechcloth of the other doll, a faceless effigy of baked clay whose rounded contours heavy with female power recall the mysterious bone Venuses of Ice Age Europe. The first is elegant, echoing the stately rustle of silk along shaded verandas in late afternoon, while the second (younger by almost a century but millenia older in spirit) embodies the ferocity and fecundity of the jungle itself. Jungle life is so removed from our modern urban existence that we may forget the deep common bonds of human emotion and perception that link us with primitive peoples the world over; face-to-face encounters with objects created in their search for beauty and coherence in their universe can reestablish these bonds in an instant, and such is the purpose of all true anthropological endeavor.

Mary Lucas Powell

CONTEMPORARY BRAZILIAN PRINTMAKERS

From an overall point of view, printmaking is perhaps the most complete and representative art form in Brazil today. It ranges from the Northeast folk woodcuts, naive and often anonymous, to the formal sophistication of the advanced experimentation with various media in the large urban centers.

The current exhibit brings together only a fraction of the number of artists who live and work in Brazil; nevertheless, this cross section gives a good idea of their wide range of styles.

In some cases, as with Fayga Ostrower and Marcelo Grassmann, because of the number of works represented, it is possible to have an in-depth view of their respective universes. In the case of the other artists, only a glimpse of their total expression is possible, through techniques and works which may or may not represent their best, if viewed in a historical perspective. Aesthetically, however, the selected examples typify the creative work of each artist in a given phase.

The show includes two classic masters of contemporary woodcuts in Brazil: Livio Abramo, who, coming from Expressionism, achieves a scintillating magic in his transposition of light and his treatment of landscapes and cityscapes, and Axl Leskoschek, the great Austrian illustrator who lived and taught in Rio de Janeiro in the 40's, forming a whole generation of Brazilian artists.

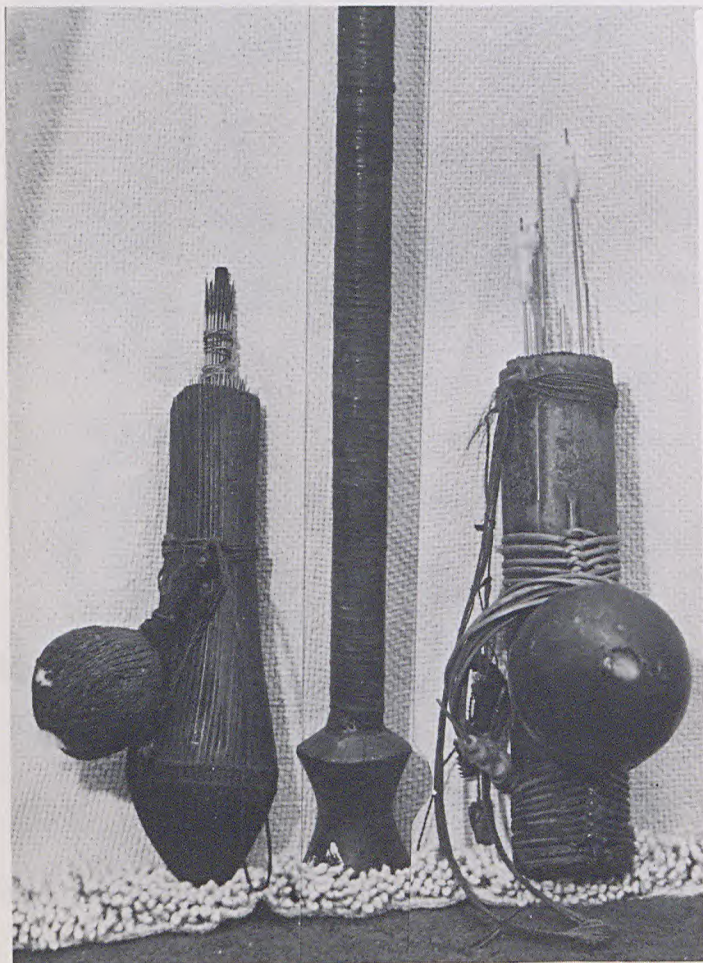
The art of Marcelo Grassmann displays a close affinity, both in spirit and content, with the work of the great masters of fantastic art of the 17th century, and with that of Bosch and the German Expressionists.

After many years of producing woodcuts, a field in which Fayga Ostrower established an international name for herself, she now shows, with variety and yet unity, her technical, expressive and refined achievements in silkscreen.

The younger generations are represented by lithographs, almost always informal, often betraying a preoccupation with the social problems of our time. These artists are: Maria Bonomi, Rubens Gerchman, Ivaldo Granato, Saverio Castellano and Ubirajara Ribeiro. Renina Katz brings to her work in this medium a vast experience as an engraver. The surrealists are represented here by the lithographs of Octavio Ferreira de Araújo. All lithographs in the present show have been printed by Octavio Costa Pereira, who thus gives evidence of his mastery in solving the technical problems posed by each artist.

Among the artists who devote themselves to engraving on metal, representing at least three generations of users of this medium, we have, side by side, Roberto De Lamonica, Thereza Miranda, Celia Shalders, Ana Maria Maiolino and Eduardo Cruz.

In his serigraphs, laizid Thame reveals his journey from neo-expressionist figurativism to geometric abstraction. Emanuel Araújo is represented by large sized, two- and three-dimensional color woodcuts, sculpturesque and architectural.



Blow-gun

Collection of Mr. and Mrs. Donald C. Beatty





Etching by Marcello Grassman 27'' x 18½'' or 40'' x 27''

Then there are three draftsmen, with their differing themes and techniques: Nelson Leirner, who uses the traditional pencil to draw scenes filled with social criticism akin to the tradition of Goya; Ely Bueno, whose love letters in India ink exhibit a skilled and strong calligraphy; and Maria Helena Grembecki, who, in pastel, depicts the human figure – introspective, pensive, alone.

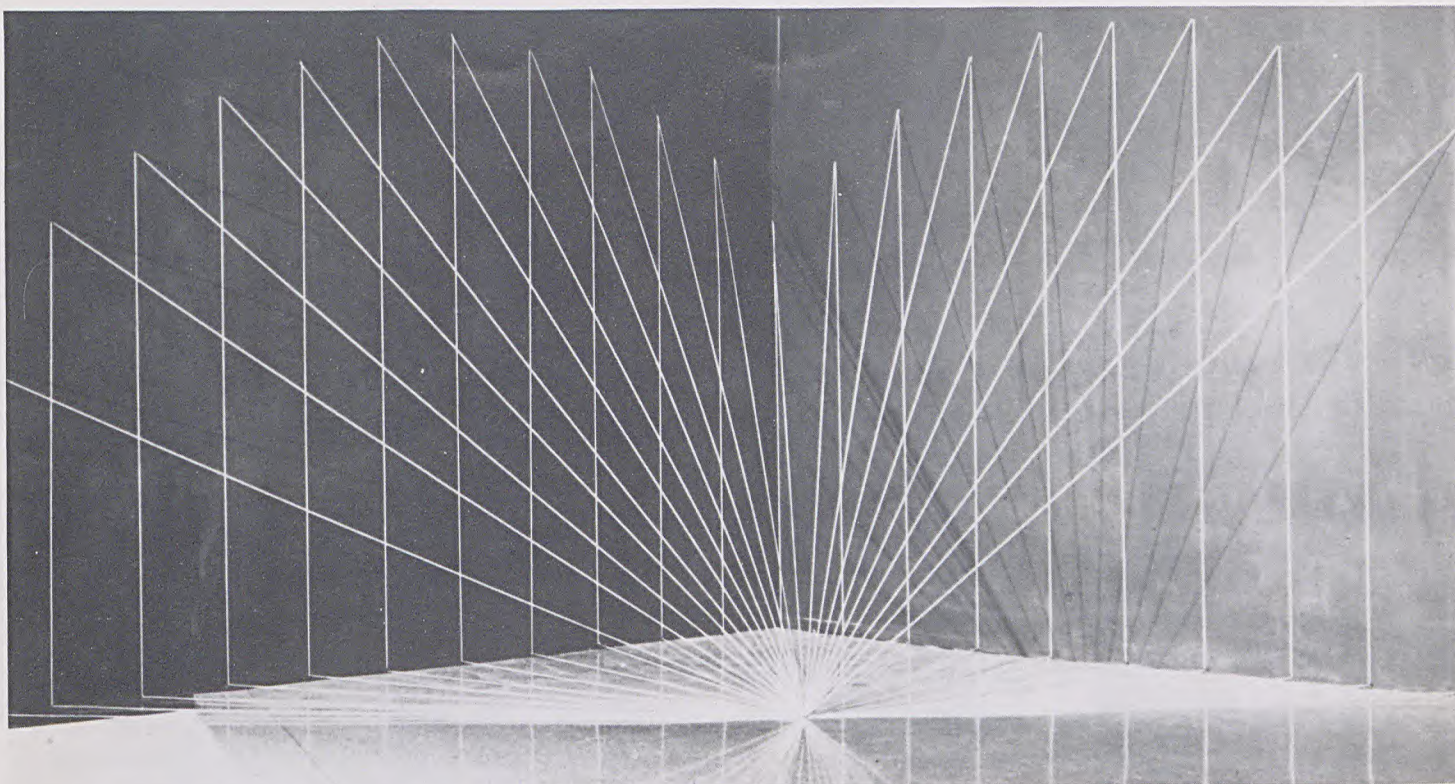
Popular folk traditions are represented by woodcuts from the Northeast. Some are anonymous, others are not; but all are created for illustrative purposes: as illustrations for chapbooks, sold in the market place and recited by their authors – who sometimes are also their own engravers – or for labels and various topical pamphlets. Of medieval origin, this type of art was introduced in Brazil by Portuguese folk artists during the colonial times and reached its own unmistakably authentic expression in the Northeast, where it still flourishes as a living tradition.

Dr. José M. Neistein, Director
Braxilian-American Cultural
Institute
Washington, D.C.

BRAZILIAN GRAPHICS – EXHIBITION ARTISTS

Actavio Ferreira de Araújo
Marcelo Grassmann
Ely Bueno
Rubens Gerchman
Raul Granata
Ubirajaia Ribeiro
Maria Bonomi
Renima Katz
Severio Castellano
Axl Leskoschek
Livio Abramo
Maria Helena Grembecki
Theresa Miranda
Eduardo Cruz
Celia Shalders
Ana Maria Maiolino
Emanoel Araújo
Iazid Thame
Nelson Leirner
Fayga Ostrower





Lydia Okumura
String Piece for Corner and Two Walls 1975
 96'' x 270'' x 80''
 Tridimensional Drawing in situ by Lydia Okumura

CONTEMPORARY BRAZILIAN PAINTING AND SCULPTURE

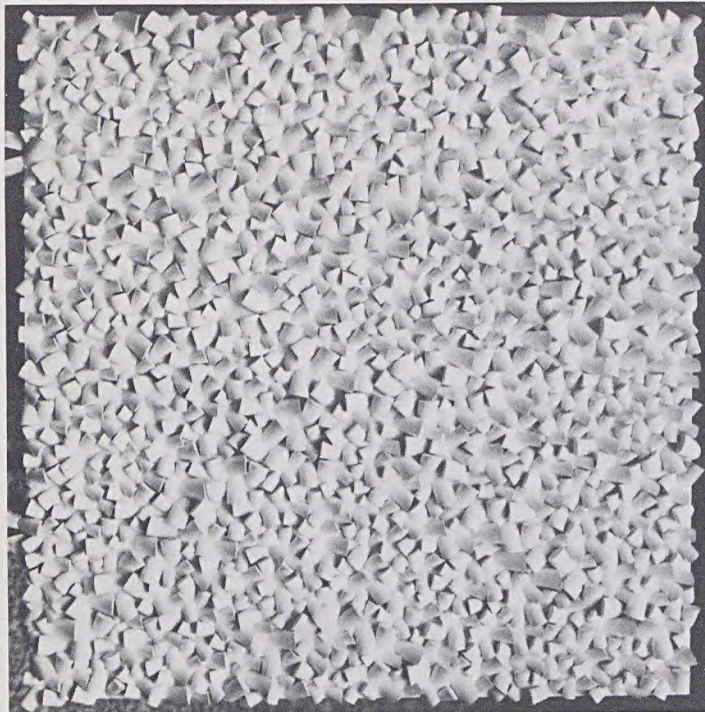
This collection of Contemporary Brazilian Painting and Sculpture shows a synthesis of the various aspects of Brazilian art with the sensibilities and traditions of the Portuguese, French, English, Indian, African, and Japanese population of that country. The contemporary Brazilian artists have tackled all the problems familiar to American artists today. They range from action painting to hard edge, from realism to symbolism, and from expressionism to surrealism. However, their symbolic characters are unfamiliar to us and have been expressed in an exotic, elegant and sometimes bazaar manner. Themes from the liturgical art of the Catholic Church, the ritualistic activities of the Africans, and folk crafts of the Indians and the unerring taste of the Japanese pervade the familiar art forms of painting, sculpture and printmaking. These artists have inherited stylistic tendencies from the Portuguese Baroque period, the French Classicism, and the International Style of architecture. Rubens Gerchman, Lygia Clark, Sergio de Camargo, Tomie Ohtake, Niobe Xando, Octavo Arcijb, Reneta Rubim, Yolando Mohalyi and especially Candido Portinari are some of the Brazilian artists whose reputations are established in their country and Europe although they are not generally known to the American public.

While the earliest Brazilian sculptures (c. 1540) and paintings (from the 17th century) were devoted exclusively to religious subjects that were executed for the most part by monks and missionaries; the Baroque and French Neoclassicism sculptures and paintings combined the European taste with regional tendencies. In the twentieth century, Brazilian painters and sculptors began to develop a distinct personal and national style. They also experimented



Emanuel Araujo
Tridimensional Color Woodcut
 Courtesy of Brazilian-American Cultural Institute, Inc.
 Washington, D.C.





Sergio Camargo
Relief No. 234

with cubism and abstraction. Candido Portinari combined in his works the foundations of European art tradition with the emotive elements of Brazilian folklore. The founding of a museum of modern art (1943) and the establishment of the Biennial (1951) in Sao Paulo, brought Brazilian artists international recognition. Portinari, known for his sympathetic portrayal of workers, synthesized the academic European mural techniques and his personal social realism into an art that communicated. Hugo Rodriguez attracted attention with wooden sculpture which combined Pre-Columbian forms with modern abstract organicism. Rodriguez unified modern vitalism with ancient ancestor forms giving substance to his personal vision. Jose Roberto Aguilar mixed calligraphic automatism with symbolic bird shapes. Sergio de Camargo used cylindrical wooden shapes to activate flat surfaces pulling together the optical flicker of lights with a tactile rhythmical surface.

Archangelo Ianelli, speaking as an active participant in the Brazilian Modern Art Movement, said:

We never do our work with the intention of "riding the crest of the wave;" on the contrary, our aim is to investigate through difficulties, and in depth.

Ianelli's paintings are Albers-like formal solutions to color quantitative and qualitative relationships that reflect his debt to Mark Rothko. His hard-edged *Ocre, Blue, Red, and White* are paintings that are the result of constant elaboration on a simple image and motif in an obsessive and exhaustive way that reflects the Surrealistic base of Brazilian art.

Two painters whose works are specifically Surrealistic expressions of the Brazilian temperament

are Octavio Araujo and Theresa Simoes. Araujo's synthesis of Dali-like dream visions with magic symbols transform his small canvas into the complexities of magic. His paintings technically reach back in time and take on the appearance of Flemish oils with luminous glazes on finely painted surfaces. Simoes, on the other hand; uses neon, a technological material, as an unnatural reflection of a natural element giving an exciting echo of light, color and shape to her *Seascape*. Another painter, Niobe Xando, uses folk-art imagery in a monumental scale harmonizing motifs reminiscent of slavery and carnival with elements of a future world.

--masks, loaded with a divine energy, accumulated during centuries, vibrate and seem to wait for the last spark, to set on fire a mad world, which brutalizes them. (Claude Arsene Valet, Paris, 1969.)

She synthesizes the past of Brazil with the future of a contemporary world.

The international aspects of Brazilian art are complex. Yolanda Mohalyi was born in Transylvania in the eastern part of Hungary and attended the Academy of Fine Arts in Budapest. In 1931, she went to Brazil where she became involved in the Modern Art Movement. Tomie Ohtake was born in Kyoto, Japan and is now a Brazilian citizen and an active member of the Seibe Group composed of artist-members of the Japanese colony in Sao Paulo. Many of the artists working in Brazil today have been students of Axl Leskoschek, the Austrian master printmaker who was one of the European artists taking refuge in Brazil in the 1940's. He was "a fine miniaturist and illustrator with keen literary sensibilities, portraitist of acute psychological insight" who taught not only the techniques of modern engraving woodcuts and water-color; but also was a brilliant exemplar of integrity and a guide toward critical consciousness. Part of his comprehensiveness was the result of his "shrewd synthesizing of the social dynamics of man and his 'habitat.'" The Japanese artists whose works are included in the collection are: Okumura, Mabe, Toyota Yutakz, and Takashi Fukushima. Their works combine simplicity of design with the modern painting and sculpting techniques and an intuition of the essentially symbolic function of art.

Unlike the Japanese Brazilian artist works, Rubens Gerchman's constructions on wood are conceptual in attitude. He says that his things are "pocket stuff", and that they are "poems not poetry." His constructions are "serious play with materials and memory." He combines the conceptual artist's concern with the illusive idea which can never be realized fully in the object with equal concern with the mystery of the actuality of the object. Mira Schendel, a self-taught avant-garde artist, synthesizes the various intellectual tendencies of drawing in the 1960's. Her *graphic reductions* are collections of empty spaces, signs, scribbles, words, and fragments. Her refinement of technique and choice of materials include the use of plexiglas "for the sake of its transparency." The validity of her personal conceptual expression was recognized when she received the Gold Medal at the II Triennial of New Delhi, India in 1971.



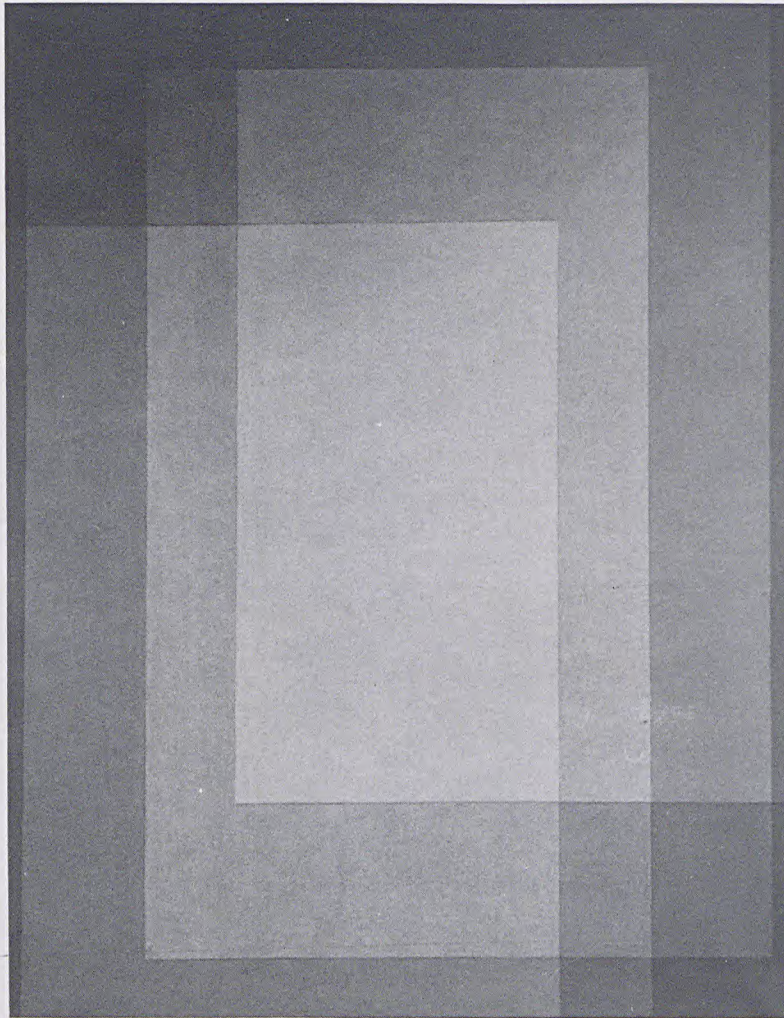


JONAS DOS SANTOS
THE BIRD
AND THE DIRT



Jonas dos Santos

La Fiesta de La Carne (Environmental performance at
Corcoran Gallery of Art, Washington, D.C.)
(Photo by Patricia Smith-Fox)



Archangelo Ianelli
Ocre 1974 55'' x 70''
Collection of Banco Real, New York, New York

Surrealism, expressionism, abstraction, conceptualism combined with the Brazilian complex of symbolism take many directions. Pop Art's influence can also be seen in Hely Lima's six-foot high wall piece. The combination of old movie posters with the baroque facade of an old cinema building into an assemblage have the authentic popular art look with the undercurrents of Surrealism that is celebrated in Pop Art.

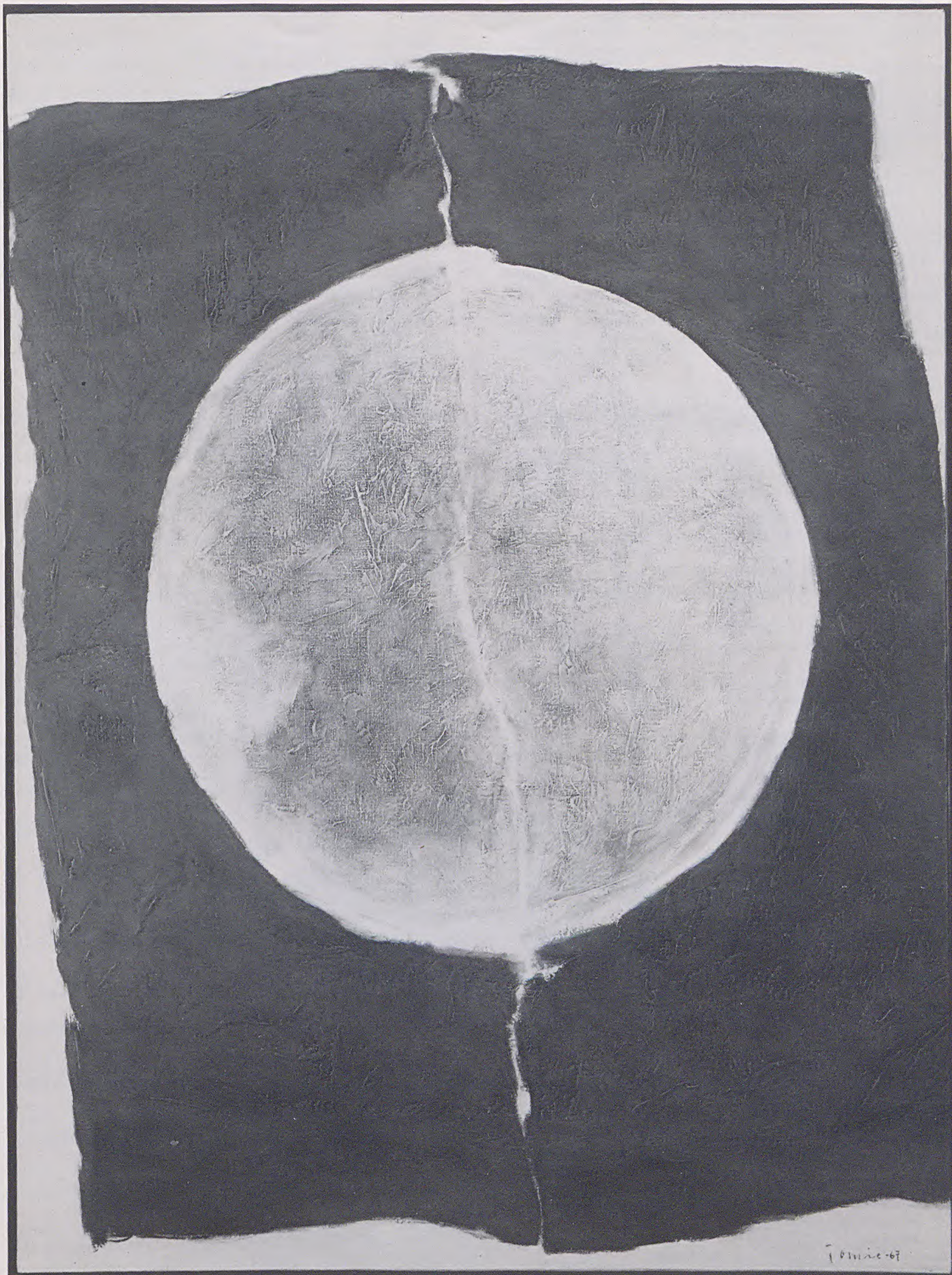
There is a young Brazilian who has been studying at the Corcoran School of Art in Washington the past few years whose work is the synthesis of the Brazilian arts connected with the Catholic Church, the carnival and primitive art. In his works the ancient beliefs in black-magic, the African dance ceremonials, and the pageantry of Catholicism merge in the spirit of the carnival. Anthropomorphic figures, fetish materials, initiation masks combine in ritualistic celebration. Jonas Dos Santos presents *Bird and the Dirt*: works and performances consisting of costumes, props, drawings and sculptures. "The works are strange assemblages of natural

objects combined with the garbage of civilization, such as sticks, tin cans, or parts of store window mannequins — provocative in the juxtaposition of ritual elements from various cultural traditions." Sticks, feathers, stones, animal bones, votive candles, gourds, bags, rags and ribbons merge into a Dada kind of meaning at the non-rational levels of symbolic action.

We see in Brazilian art the mingling of many different nationalities and the cross-fertilization of different cultures. "*Jonas Santos with the Bird and the Dirt* combines the best of these traditions." (Roy Slade, Director Corcoran Gallery.) His approach of using art objects in a performance-ritual is contemporary yet has traditional roots. The magic and myth of art are combined in performance and presentation — representing the unknown. The changing art forms emerging from the search for meaning through various civilizations challenge the present with echoes of the past and intimations of the future — and this collection of contemporary Brazilian art is variations of the search.

Edith Frohock





Tomie Ohtake
Pintura 1967 oil on canvas 53'' x 39¼''
Private Collection, New York, Courtesy of the Center for Inter-American Relations



CONTEMPORARY BRAZILIAN PAINTING AND SCULPTURE CATALOGUE

- Octávio Ferreira de Araujo
Pour une Morale de L'Ambiguïté (For a Lesson in Ambiguity)
Oil on canvas 21¼" x 25"
Courtesy of Brazilian-American Cultural Institute, Inc.,
Washington, D. C.
- Octávio Ferreira de Araujo
Primavera – Etronizacão de AFRODITE (Springtime:
Aphrodite Enthroned)
oil on canvas 25½" x 29½"
Courtesy of Brazilian-American Cultural Institute, Inc.,
Washington, D. C.
- José Roberto Aguiar
The Lady and the Bird 1974 oil on canvas 64" x 68"
Collection of the artist, New York, New York
- Maria Bonomi
Pallo 1964 xylograph (wood block print) 44" x 40"
Courtesy of Organization of American States, Washington,
D. C.
- Sergio de Camargo
Relief No. 246 1970 painted wood relief 18½" x 18½"
Courtesy of Gimpel & Weitzenhoffer Ltd., New York, New York
- Sergio de Camargo
Relief No. 275 1970 wood relief 39½" x 39½"
Courtesy of Gimpel & Weitzenhoffer Ltd., New York, New York
- Lygia Clark
Beast polished metal 10" across
Lent by Mr. and Mrs. Paul S. Newman, Stamford, Connecticut
- Tikashi Fukushima
Abstraction oil on canvas 54" x 60"
Courtesy of Organization of American States, Washington, D.C.
- Rubens Gerchman
A/R 1971 wood and acrylic 26" x 26"
Courtesy of Lerner-Heller Gallery, New York, New York
- Rubens Gerchman
Black/White 1972 aluminum and acrylic 29½" x 21¼"
Courtesy of Lerner-Heller Gallery, New York, New York
- Rubens Gerchman
I U 1971 pen, ink and paper construction 30" x 40"
Courtesy of Lerner-Heller Gallery, New York, New York
- Rubens Gerchman
Lipstick (from the "Tyranny of Things" Series)
acrylic, canvas and wood construction 48" x 31½" x 4"
Lent by Mr. and Mrs. Paul S. Newman, Stamford, Connecticut
- Marcelo Grassmann
Warrior 1958 ink drawing 13¾" x 19¾"
Courtesy of Organization of American States, Washington, D.C.
- Archangelo Ianelli
Ocre Abstract 1974 oil on canvas 55" x 70"
Collection of Banco Real, New York, New York
- Archangelo Ianelli
Red Abstract 1974 oil on canvas 39½" x 51"
Collection of Ms. Yvette Moreno, New York, New York
- Archangelo Ianelli
White Abstract 1974 oil on canvas 70" x 55"
Collection of Banco Real, New York, New York
- Hely Lima
Cinema Bahia 1974 acrylic and wood 34" x 24"
Lent by Hely Lima, New York, New York
- Hely Lima
Cinema Pituba 1975 acrylic and wood 18" x 26"
Lent by Hely Lima, New York, New York
- Manabu Mabe
Agonia oil on canvas 39" x 44½"
Courtesy of Organization of American States, Washington, D.C.
- Manabu Mabe
White oil on canvas 39" x 44½"
Courtesy of Organization of American States, Washington, D.C.
- Aldemir Martins
Seated Woman ink drawing 27" x 16"
Courtesy of Organization of American States, Washington, D.C.
- Roberto Burle Marx
Sketch for Aubusson Tapestry wash on cardboard 33"x42"
Courtesy of Organization of American States, Washington, D.C.
- Yolanda Mohalyi
Brown Time oil on canvas 40¾" x 49"
Courtesy of Brazilian-American Cultural Institute, Inc.,
Washington, D.C.
- Yolanda Mohalyi
Amarantos oil on canvas 45" x 50¾"
Courtesy of Brazilian-American Cultural Institute, Inc.,
Washington, D.C.
- Tomie Ohtake
Blue and White oil on canvas 61" x 46"
Courtesy of Brazilian-American Cultural Institute, Inc.,
Washington, D.C.
- Norberto Nicola
Beige-brown weaving 8' x 6'
Lent by Ruth Kaufmann, Ruth Kaufmann Gallery,
New York, New York
- Norberto Nicola
Multicolor weaving 8½' x 7'
Lent by Ruth Kaufmann, Ruth Kaufmann Gallery,
New York, New York
- Lydia Okumura
Environmental String Piece for Corner and Two Walls
96" x 270" x 80"
Tridimensional Drawing in situ by Lydia Okumura
- Tomie Ohtake
Pintura 1967 oil on canvas 53" x 39¼"
Private Collection, New York, Courtesy of the Center for
Inter-American Relations
- Candide Portinari
Return From The Fair 1940 oil on canvas 38" x 31"
Courtesy of Organization of American States, Washington, D.C.
- Daniilo di Prete
Paisagem Cosmila #2 (Cosmic Landscape #2) 1963
oil on canvas 59" x 59"
Courtesy of Organization of American States, Washington, D.C.
- Daniilo di Prete
Abstraction 1962 oil on canvas 40" x 40"
Courtesy of Organization of American States, Washington, D.C.
- Hugo Rodriguez
Black Sun 1964 Wood 59½" x 39"
Courtesy of Galeria Bonino, New York, New York
- Hugo Rodriguez
Mirage of the Pampos 1963 bronze 16"
Courtesy of Galeria Bonino, New York, New York
- Jonas dos Santos
The Bird and The Dirt Environmental performance by the
artist
- Mira Schendel
Graphic Object-A graffiti on tissue papers between two
sheets of plexiglass 19¾" x 19¾" x 3/8"
Lent by Mr. and Mrs. Paul S. Newman, Stamford, Connecticut
- Teresa Simoes
Seascape 1974 neon piece 12" x 16"
Neon Seascape lent by T. Simoes, New York, New York
- Alberto Teixeira
Curvilinea Mobile 1962 oil on canvas 29" x 39½"
Courtesy of Organization of American States, Washington, D.C.
- Kazuya Wakabayashi
Untitled 1969 oil on canvas 85" x 56"
Courtesy of Organization of American States, Washington, D.C.
- Niobe Xandó
Oil - H oil on canvas 38½" x 57½"
Courtesy of Brazilian-American Cultural Institute, Inc.,
Washington, D.C.
- Niobe Xandó
Oil - L oil on canvas 47¾" x 32"
Courtesy of Brazilian-American Cultural Institute, Inc.,
Washington, D.C.



ANTONIO HENRIQUE AMARAL

Confrontation has consistently provided the thrust behind Antonio Amaral's paintings. In essence, the artist envisions the agricultural tradition of Brazil as challenged by modern technology. Amaral maintains a tantalizing ambiguity within his canvases and achieves monumentality regardless of actual size. By the juxtaposition of conflicting plastic and symbolic elements, he involves the viewer in the pull and tug of opposites. *Battlefields*, his latest extensive series of paintings, expresses in bold concrete terms the contest between organic growth and man-made phenomena.

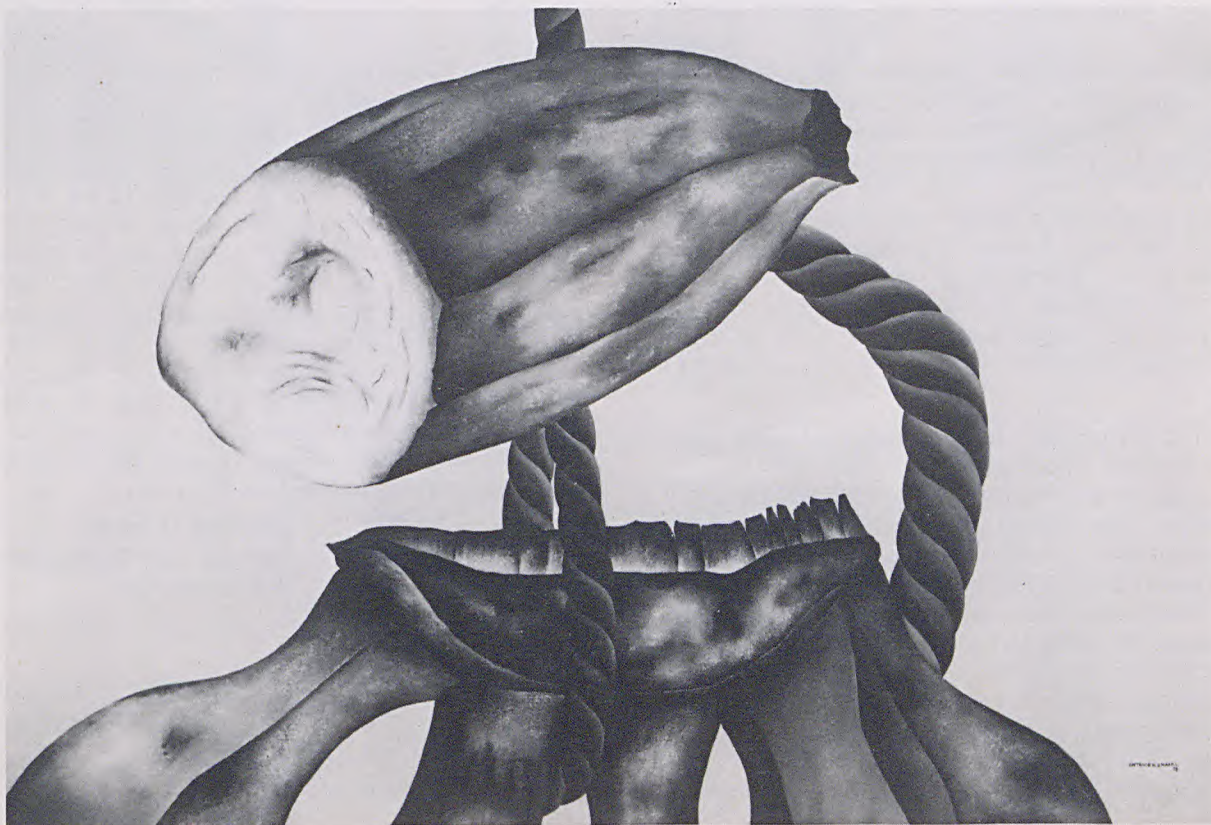
In earlier paintings, *Brazilians*, initiated in 1969, the banana was the dominant symbol- the bread of Latin America- and has been described as "representing a break with the vanguard movements of Europe and the United States, giving to Brazil a kind of national expression of its own." However, due to the originality of Amaral's vision and plastic style, the fresh impact of his paintings is also notable within the international scene. The *Brazilianas*, uncomplicated bunches of the tropical fruit, are painted naturalistically the deep yellows, ochres and greens of agriculture, against a flat hypothetical space. Vestiges of his graphic style of the 1950's and 60's remain in the sharp outlines, arbitrary cropping of the shapes by the edge of the picture, and the non-existent space despite increasing intimation of volumes. Soon the cluster form is replaced by a single monolithic fruit suspended horizontally in the lower part of the painting, echoing the division of the canvas into light-dark areas of color. The massive banana is sustained by two illogically cut ropes, tightly knotted around the fruit below, creating strong verticals and tension against the weight of the object.

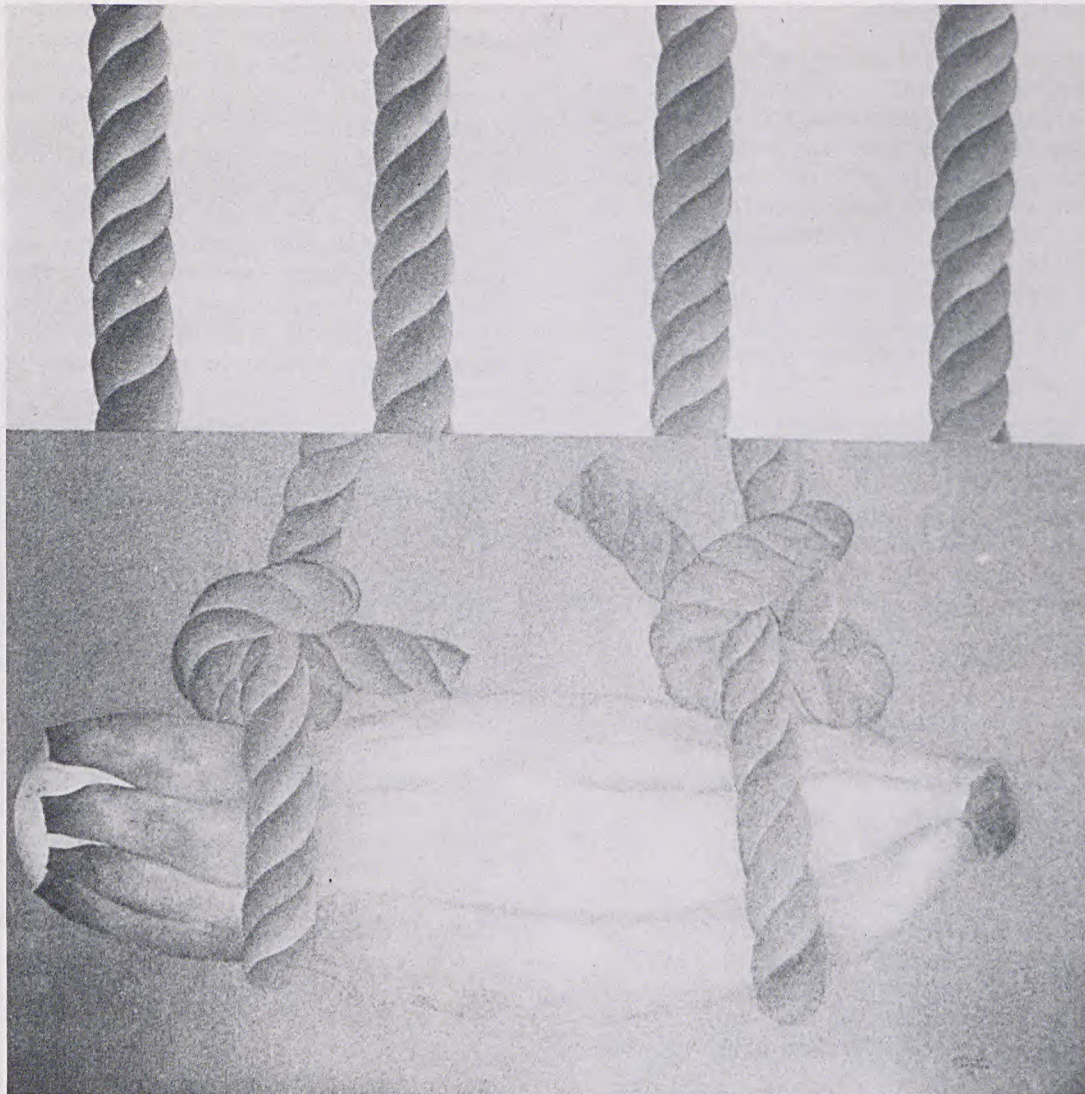
In "*Battlefield 4*" the lines of the ropes become progressively looser, sometimes enmeshing knives and forks together with broken sections of the bananas. The ordinary houseware plate, never included in its entirety, tilts against the multiple compressed planes created by the cropped compositional components. As Amaral continued this *Battlefield* series in New York, the darker tropical palette becomes lighter and the blue-greys of manufactured metallic products dominate the warmer values of the spotted, rotting bananas. A Baroque exaggeration of light and shadow with insinuated highlights brings added disequilibrium between volumes and perspectives.

Amaral works in oil on canvas but, once the paint is applied, he wipes it away with a cloth or paper towel to create complexity in the layers of texture and tone.

Viewed retrospectively, a steady evolution towards his present artistic reality is evident in Amaral's work. After his early woodcuts of Brazilian flora and fauna rendered in the positive-negative space implicit in that medium and with his own abstracted vision, his graphic work became increasingly satirical. The totem-like composites of mouths, teeth, and tongues surrounded by microphones contained symbolic references to a consumer society and the loss of individuality-perhaps an influence derived from American pop art.

Antonio H. Amaral "The Bunch, The Cut and The Rope"
1973, 48" x 72"





Antonio H. Amaral "Alone in Green" 1972, 60" x 60"

"I find that emotional, spiritual, political, technical, or thematic coherence is an expedient that when used a great deal brings a debatable intellectual order and, possibly, some unsound elements. I do not look for one or the other." Thus stating his preference for contradictions rather than thematic or technical coherency, Amaral digressed from his ten year career as a printmaker in 1967 to devote himself completely to painting. He felt the "need to organize a syntax that will permit him, through it, to speak correctly of the world..to reencounter the problems of man."

Adopting a tropical iconography, he used the fruits of the earth which grew and achieved gigantic scale to express his vision of his native land. However, the impact of industrialization—a rapid development in modern Brazil— is witnessed in the most recent *Battlefield* paintings. The organic matter of the banana disintegrates against the force of the steely, piercing forks. Small bits of the decaying fruit cling to the domineering, vertical-diagonal prongs which fill the canvas and are the implied instruments of the banana's internal destruction.. The strong monochrome paintings contain only small spots of the characteristically

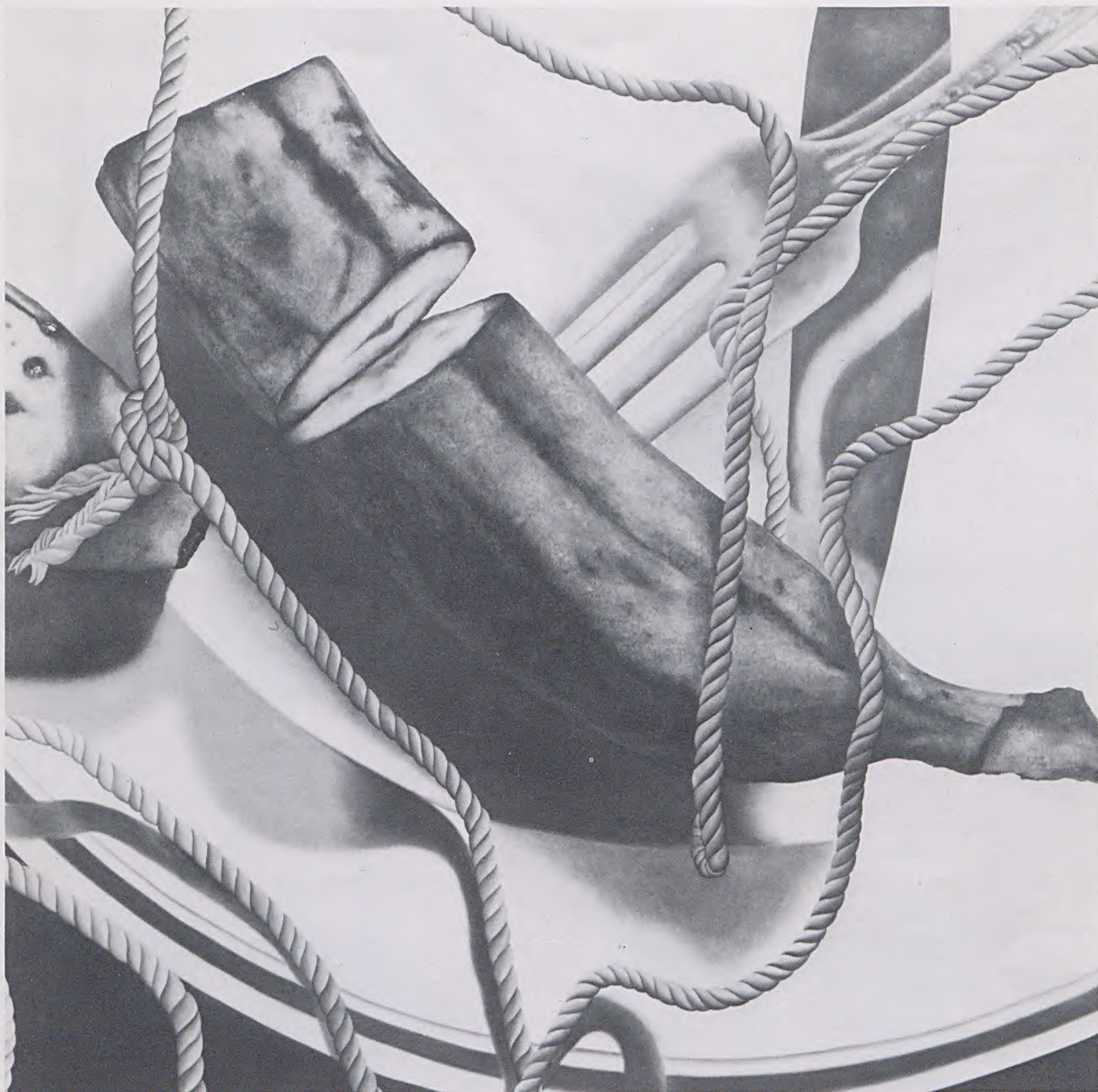
glowing Brazilian color. The implied volumes of the interlaced prongs—executed in a gamut of deep to light greys— press simultaneously against the matte black background and the surface of the picture with relentless force. Amaral appears to be moving away from explicit symbolic meanings toward abstracted suggestions or forms. A single fork is plunged vertically into a horizontal landscape of shapeless organic matter the recent large paintings are becoming dialogues of abstraction, shape and containment. These manifestations reflect Amaral's growing desire, expressed to the author, to abandon purely realistic allusions altering even the square perimeter of the canvas, if need be, to accommodate his expanding conflict and vision.

Barbara Duncan
Scholar and Collector of Latin
American Art

Footnotes

- 1) Gomez-Sicre, Jose, "The Banana-Variations in Oil by Antonio Henrique Amaral of Brazil" Washington, D.C., Organization of American States, 1971 (Sept. 23 - Oct. 12)
- 2) Ferreira Gullar, "Brasilianas", Sao Paulo, Brazil. Galerias Astreia, August 1969.





Antonio H. Amaral "*Battlefield 4*" 1973 on canvas 72" x 72"

One-man Exhibit: Antonio H. Amaral – Catalogue

Alone in Green 1973 oil on canvas 60" x 60"
 Courtesy of Barbara Duncan, New York, New York

Battlefield No. 19, 1974 oil on canvas 36" x 48"
 Courtesy of Lee Ault and Company, New York, New York

Battlefield No. 23, 1974 oil on canvas 50" x 72"
 Courtesy of Lee Ault and Company, New York, New York

Battlefield No. 27, 1974 oil on canvas 60" x 60"
 Courtesy of Lee Ault and Company, New York, New York

Battlefield No. 30, 1974 oil on canvas 36" x 48"
 Courtesy of Lee Ault and Company, New York, New York

The Bunch, The Cut & Rope, 1973 oil on canvas 48" x 72"
 Courtesy of Lee Ault and Company, New York, New York

Banana 1971, 67" x 51"
 Courtesy of Organization of American States, Washington,
 D.C.



HONORED ALABAMA ARTISTS: Mike Dement

The art of Mike Dement is at once fresh and sparkling. At times, it is colorfully bright and on other occasions mutedly pastel. His style is engrossingly varied. Some paintings, like *Bicycles*, *Practice Session* and *Alabama Versus Tennessee*, are hyper-Realistic within a photo-Realist direction. The photographic quality of *Quarterback Sweep* or *Alabama Versus Tennessee* is more evocative of individual frames from a motion film clip than of still-shots. The low vantage point in these football paintings (between waist and knee-high) imbue the figures with a larger-than-life bigness in scale.

The artist also employs hyper-Realistic technique in creating such paintings as *Gas Stove Scheme*. Yet, the end result is cool, pseudo-mathematical and objectively modular in its serial repetition of a single motif. Whereas the S & H Green stamp or Campbell Soup can be emphatically banal in Andy Warhol's Pop-art, the serial repetition in this painting of Dement becomes weirdly abstract and geometric.

The core element in Dement's art, however, is his surprising sense of fantasy. Individually employed in certain hyper-Realistic paintings, such as *Bicycles* or *Gas Stove Scheme*, Dement's whimsy and fantasy blossom fulsomely in his teasing and delightful *Alice in Wonderland*-type pictures. *Backyard Venus II*, *Yes* and *The Empress* are but three examples. As is often the case, labeling such images "hyper-Realist fantasies" tends to emasculate them even if clarifying the species or direction to which they belong.

These engaging pictorial flights of fantasy are, in certain instances, reminiscent of the New Orleans and Chicago Schools of Post-Pop cartoonist art, and, at other times, funky directions on the West Coast and among a broad spectrum of contemporary ceramists. These observations on context and style are all aside from the main point: this is Dement's delightful freshness which in these paintings seems childlike and unadulterated while, at the same time, being meticulously skillful and sophisticated.

One seminal painting by Dement is *Tuscaloosa Days* (generously lent by Mr. and Mrs. Richard Whitley, Birmingham) which combines superbly the artist's hyper-Realism with his extraordinary sense of fantasy, in which a boy on a tricycle seems to burst through the top register of the painting as though running down the spectator, while in the lower-half a massed army of lollipop discs advance toward the store fronts of Tuscaloosa.

Dement is a native of Bessemer. He began painting at sixteen, and while a student in high school, attended Saturday classes at the University of Alabama. The artist received his B.F.A. and M.A. degrees from the University of Alabama where he studied painting under Alvin Sella, Melville Price and Howard Goodson.

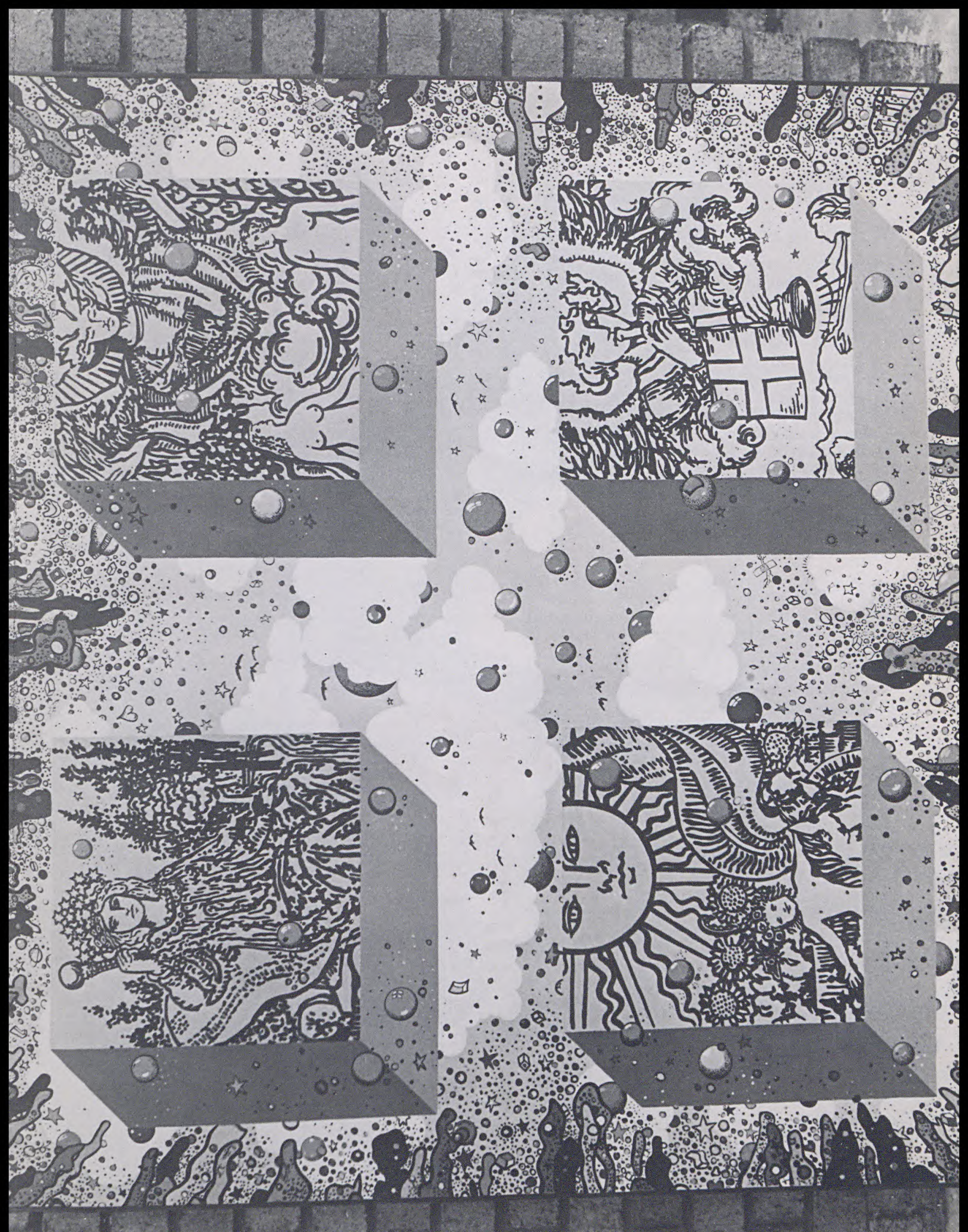
Following graduation, Dement moved to New York City and in between painting worked as a gallery assistant for Reese Palley Gallery and for the Castelli Gallery. The artist returned to Alabama in 1971; he is married to the former Barbara Gundy and has one daughter.

Dement's art has been featured in one-man shows at Vanderbilt University and University of Alabama, Tunnel Galleries Group Shows in New York, Chicago, Seattle, Philadelphia and the Brooks Gallery, Birmingham. His work is represented in permanent collections of the High Museum, Atlanta, and Hunter Museum, Chattanooga, and in other private and public collections throughout the region and in New York.

Edward F. Weeks

THE EMPRESS
By Mike Dement
Honored Ala. Artists one man exhibiton





JOHN PAUL RIETTA

John Paul Rietta's sculptures are flowing and organic; the shapes turn and curve in a graceful manner giving them a serenity often lacking in today's harsh world. They cohere in their surroundings without being overwhelmed.

Rietta is a native of Birmingham, born here in January 1943. He received a Bachelor of Fine Arts from the Art Institute of Chicago in 1966; the same year he won the Pauline Palmer Prize at the 68th Annual Chicago and Vicinity Show. After graduation he went to Florida and became an instructor at Jacksonville University and the Jacksonville Art Museum. In 1969 he graduated from the University of Georgia with a Master of Fine Arts in sculpture with minors in art history and drawing. That same year one of his works placed third at Atlanta's Art Alliance Show.

Rietta has been gaining much recognition in the past few years. He is represented by galleries in Chicago, Jacksonville, Atlanta, and Birmingham. Purdue University acquired one of his recent works for their permanent collection after he participated in the artist-in-residence program there. He has completed commissions for UAB's University College, the Century Plaza Mall, South Central Bell, and Southern Life and Health Insurance Company--all in Birmingham. The High Museum of Atlanta owns a Rietta as does the Great Southwestern Corporation in that city. Most recently the City Council of Oak Ridge, Tennessee, commissioned one of his works after considering submissions by forty artists. Rietta is represented in many prestigious personal collections also such as F. Eddlestone of Chicago, Peter Gregg of Jacksonville, Florida, Dr. and Mrs. Sam Barker, Mr. and Mrs. Joseph W. Simpson, Mr. George Barber, and Dr. Hughes Kennedy of Birmingham. Rietta is capable of working in many different sculpture media ranging from ceramic sculpture and life modeling, through construction in wood, aluminum and related materials to work with various plastic processes, as well as welding, and casting. Rietta has taught in various colleges and Universities for over ten years; now he has opened a studio and accepts private commissions exclusively.

Dorah Lee Rosen
Carl Martin Hames

Rietta — *Sculpture for Southern Life and Health Insurance Building, Birmingham, Alabama*





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GRASSMANN 2 13 14 15 16 17 18 19 20 21

ROBERT SHELTON

"I like to design relationships that evoke wonder. At its highest form this becomes intrigue. My involvement is with pure form, not devoid of association with the real world, but separate from technical achievement and compositional solutions. If my primary concerns were compositional or media, I would either be a theorist or a craftsman. Theory and craft are but factors in aesthetics of a visual work. Therefore considerations such as size, the color-tone-contrast factor, and surface take priority over media. When a work is resolved, form, technique, and content become the same."

These are the words of Robert Shelton, Associate Professor of Art at Birmingham-Southern College and an Honored Artist of the 1975 Festival of Arts. Mr. Shelton hails from Memphis, Tennessee, and holds a BFA degree from Memphis State University. He received an MA from the University of Alabama. After receiving his MA degree, he taught at Auburn University before coming to Birmingham-Southern.

He has been included in over sixty juried exhibitions. Notable among these is the Mid-South Annual, Memphis; Callaway Gardens Annual, Pine Mountain, Georgia; Hunter Gallery Annual, Chattanooga, Tennessee; Dixie Annual, Montgomery, Alabama; National Black and White Prints Exhibition, Kansas State University; National Small Painting Biennial, Purdue University; and Graphics U.S.A., Dubuque, Iowa. He has won twelve awards, including eight first prizes.

In civic work of the Birmingham community Mr. Shelton is active in the Birmingham Art Association and serves on its Board of Directors. He is also a member of the Watercolor Society of Alabama.

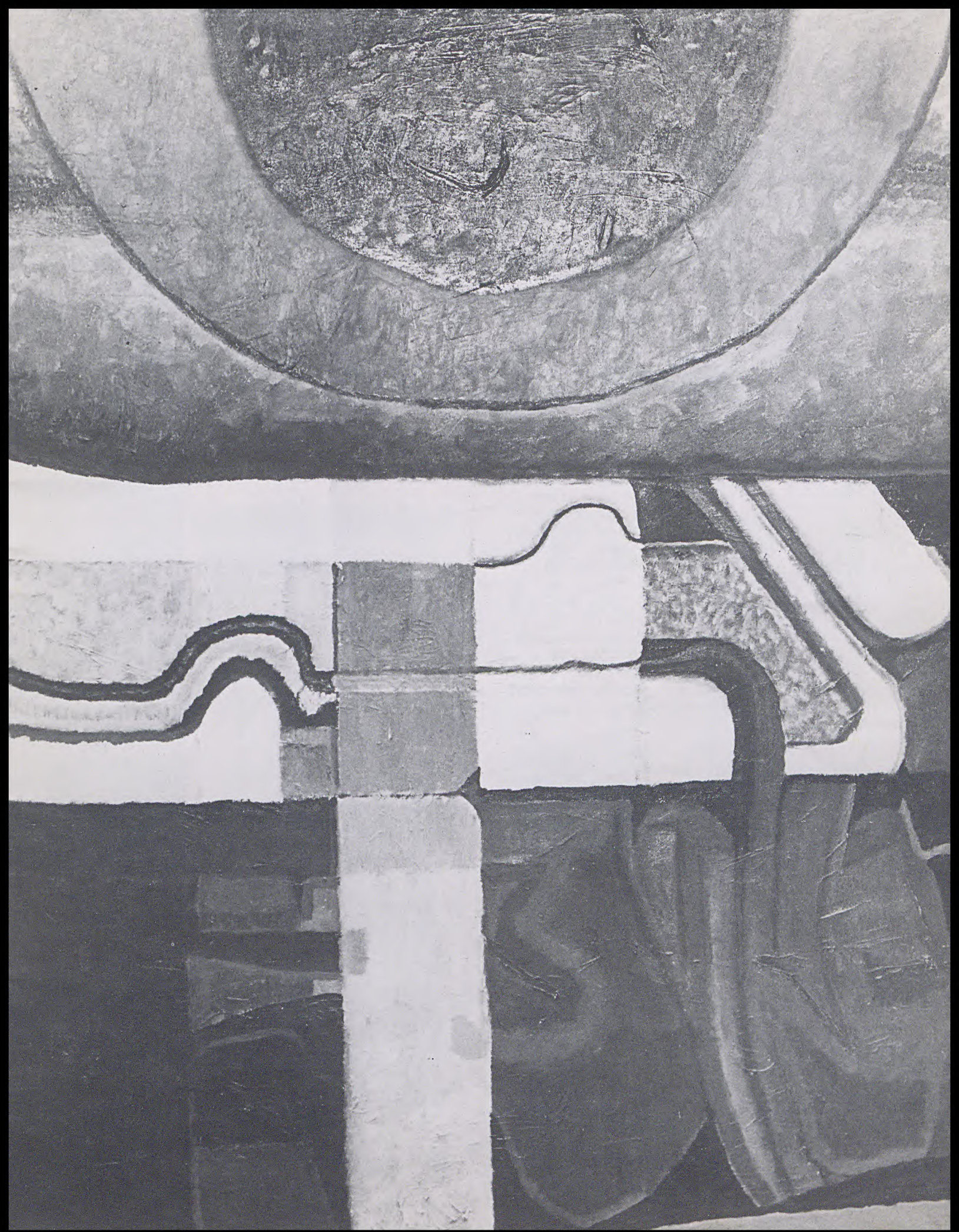
Mr. Shelton is the master of many graphic techniques. In the current exhibition of his work at Town Hall Gallery, he is presenting a variety of technical achievements. *Ritual 49* is a line etch on magnesium plate. *Ritual 50* is an aquatint and engraving on zinc plate. *Cinematic I* is a power engraving and masking on zinc. *Cinematic II* is a burin engraving on styrene plates plus cardboard relief. *Cinematic IV* is india ink over a colored wash. *Cinematics V- XII* are phano crayon on various surfaces. The paintings in the current exhibition are oil on canvas.

Mr. Shelton is the archetype of the "Honored Artist:" community leader in the arts, master teacher, consummate artist.

Martin Hames

Robert Shelton
"Environ" oil 40" x 48"





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John Dillon: Honored Artist

John Dillon, professor of art at U.A.B., is one of the Honored Artists of the 1975 Birmingham Festival of Arts. His works are exhibited at The Studio from the sixth of April to the thirteenth. *Change* is the theme apparent in all of his works. Transformation of images, manipulation of media, structuring of perception, morphology of shapes and subtle shifting levels of involvement continually change in the process of making art. Dillon's persistent involvement with developing new possibilities and inventing new things to do take many surprising directions and turns.

Dillon uses film, xerox copies and polaroid film experimenting with their potential as art medium - not imitating or duplicating art images, but making new art. He also uses traditional painting materials in surprising ways. Unsized canvas stretched on four or six-foot square stretchers has dyes sprayed on the soft fabric surface creating moving forms in limited flat space with minimal contrast of values. The ice yellow, tropical pink, and Norway blue sprayed on with a *fly-sprayer* form images reaching to the edge of the canvases. The straight-forward primary-color range penetrates the fabric leaving soft-edged shapes on a rich velour surface. The new-image-look Dillon develops with these low-contrasting brilliant colors gives a life-like feeling. There are massive volumetric forms juxtaposed with flatly rendered areas in a tightly controlled space giving the natural fabric importance as a tactile importance as a tactile surface. It is not a matter of illusion, but fact. One feels the real need to touch, but it's a "no-no!"

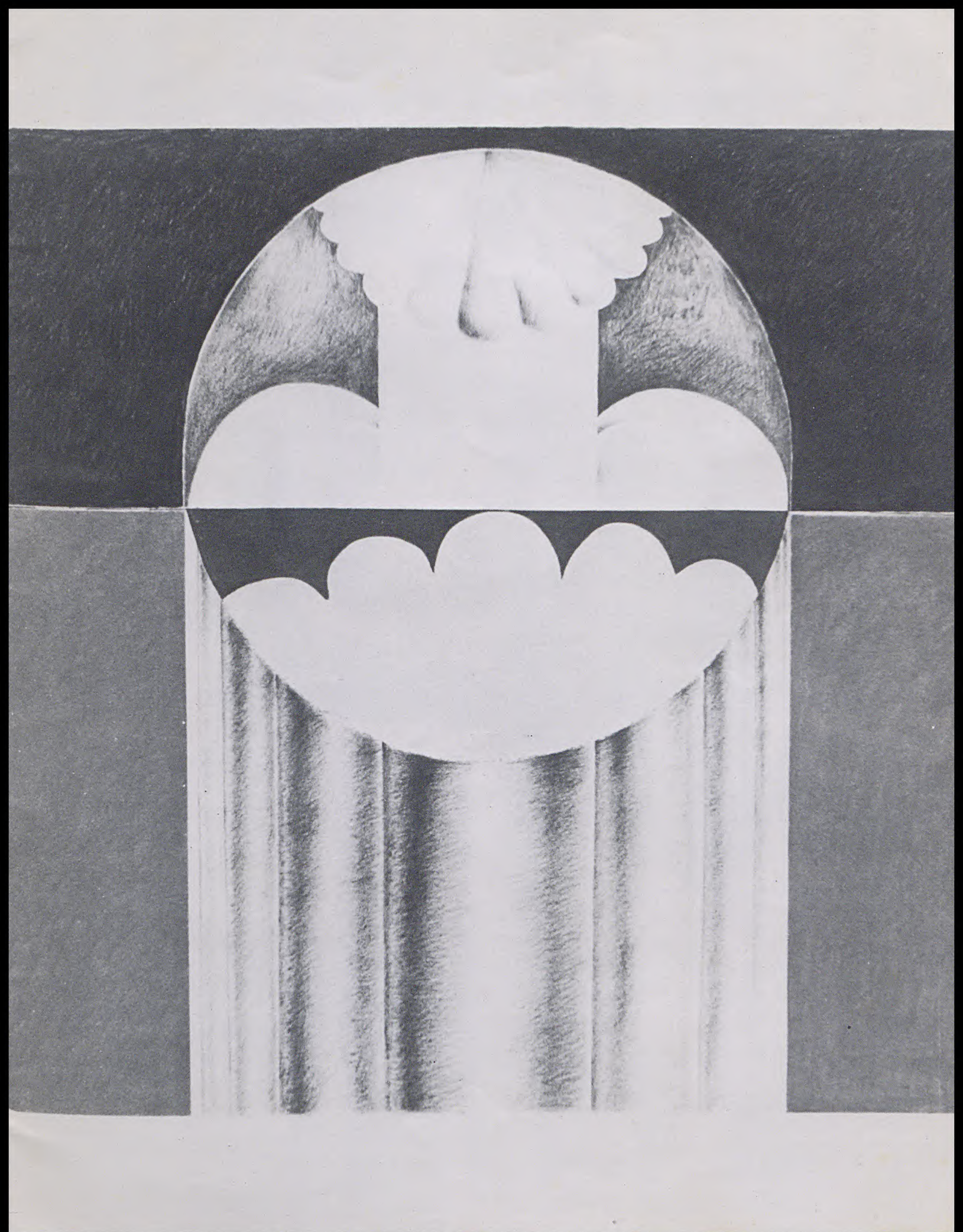
This show at The Studio includes in addition to the paintings four drawings, two books, one print and some xerox prints. The books are wordless and dedicated *to nothing*: The eight and one-half by fourteen-inch pages are self-portraits in one-hundred stages of disintegration. One book is devoted to frontal views and another to profiles, with the last pages virtually blank pages. The transformation and disintegration of the image is the result of xerox copies of xerox copies - each copy yielding less information; thus, the dedication *to-nothing*:

John Dillon's manipulation and transformation of images carries from paintings, drawings and prints to the light-sensitized papers of the Xerox machine, the still camera and the movie cameras. He plans to animate the contents of his books as a follow-up from this exhibit. He pushes the media to their limits, yet keeps the artist's personal strategies and choices moving the resulting images and visual stimuli toward the aesthetic dimension. The results challenge our concepts of art and excite our imagination while tempting our sensibilities with shapes, colors, textures and illusive changing images.

Edith Frohock

John Dillon





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T. Simoes, New York, New York

ANTONIO HENRIQUE AMARAL-LENDERS

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Lee Ault and Company, New York, New York
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**OTHER EXHIBITION LENDERS TO FESTIVAL
OF ARTS**

Smithsonian Institution
Mr. and Mrs. Alan Fisher, Sarasota, Florida
Mr. and Mrs. Donald C. Beatty
Mike Dement
John Dillon
John Rietta
Robert Shelton
Brazilian-American Cultural Institute

Candide Portinari
Return From the Fair 1940 oil on canvas 38'' x 31''
Courtesy of Organization of American States, Washington, D.C.





PORTINARI
1940



CALENDAR OF EVENTS

BIRMINGHAM MUSEUM OF ART (2000 8th Avenue, North, telephone 254-3565)

April 12–May 18, 1975 – Festival of Arts Exhibitions
Contemporary Brazilian Painting and Sculpture
Amazon Indians: from the Smithsonian, Beatty and an Anonymous Collection at the Birmingham Museum of Art

Contemporary Brazilian Graphics: M. Grassman, F. Ostrower and Others

Contemporary Brazilian Naive Painting of Sao Paulo: Fisher Collection

One-man Exhibit: Antonio H. Amaral

BIRMINGHAM SOUTHERN COLLEGE (800 8th Ave. West, telephone 328-5250)

April – The Village Painters

BIRMINGHAM PUBLIC LIBRARY (2020 7th Avenue North, telephone 254-2551)

April – Postage Stamps of Brazil
Americana Brazil
Cottage Crafts of Brazil!
Alabama Designer-Craftsmen Hanging Show
Art of Librarianship

BAPTIST MEDICAL CENTER – MONTCLAIR 800 Montclair Rd., Telephone 591-4000)

April – Ken Chancey

BAPTIST MEDICAL CENTER – PRINCETON (701 Princeton Ave., S.W., telephone 785-9031)

April – Marjorie Parker

BROOKWOOD HOSPITAL GALLERY (2010 Brookwood Medical Center Dr., telephone 870-4000)

April – Joyce Urquhart

CARRAWAY METHODIST HOSPITAL – GOODSON GALLERY (1615 No. 26th St., tele. 254-6204)

April – Jene Pollock

DICK JEMISON GALLERY (The Garage, 2304 10th Terrace South, telephone 324-8960)

March 22 – April 30 – David Louis

EAST END MEMORIAL GALLERY (7916 2nd Ave-South, telephone 838-1611)

April – Patricia Pate

LLOYD NOLAND HOSPITAL GALLERY (701 Ridgeway Road, telephone 785-2121)

April – Sue Richard

JEWISH COMMUNITY CENTER–SOKOL GALLERY (3960 Montclair Road, telephone 879-0411)

April 6–29 – Collector's Show

SAMFORD UNIVERSITY ART GALLERY (800 Lakeshore Drive, telephone 870-2840)

April 6–24 – Mike Dement

TOWN HALL GALLERY (3609 Montclair Road, telephone 871-3571)

April – Robert Shelton

VESTAVIA LIBRARY GALLERY (1973 Merryvale Road, telephone 823-0520)

April – Mary Ward

U.A.B. VISUAL ARTS GALLERY (900 South 13th Street, Building #3, telephone 934-4941)

April – John Rietta, sculpture

THE STUDIO – John Dillon Director (2234 Magnolia Avenue, telephone 322-2860)

April – John Dillon

ST. VINCENT HOSPITAL GALLERY (2701 9th Court South, telephone 933-7111)

April – Jewel Muckinfuss

WATERCOLOR SOCIETY (telephone 822-0693)

April 26 and 27 – Workshop—Richard Brough at Bankhead Forest, open to the public

FIRST NATIONAL–SOUTHERN NATURAL BLDG. 2nd Floor Gallery

April – Brazilian Photographic Exhibit

CONCERT HALL, CIVIC CENTER

April – Brazilian Photographic Exhibit

SOUTH CENTRAL BELL BLDG. – Lobby

April – Brazilian Photographic Exhibit

CHILDREN'S HOSPITAL GALLERY (1601 6th Avenue, South, telephone 933-4000)

April – Leah Jones

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1974-1975

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