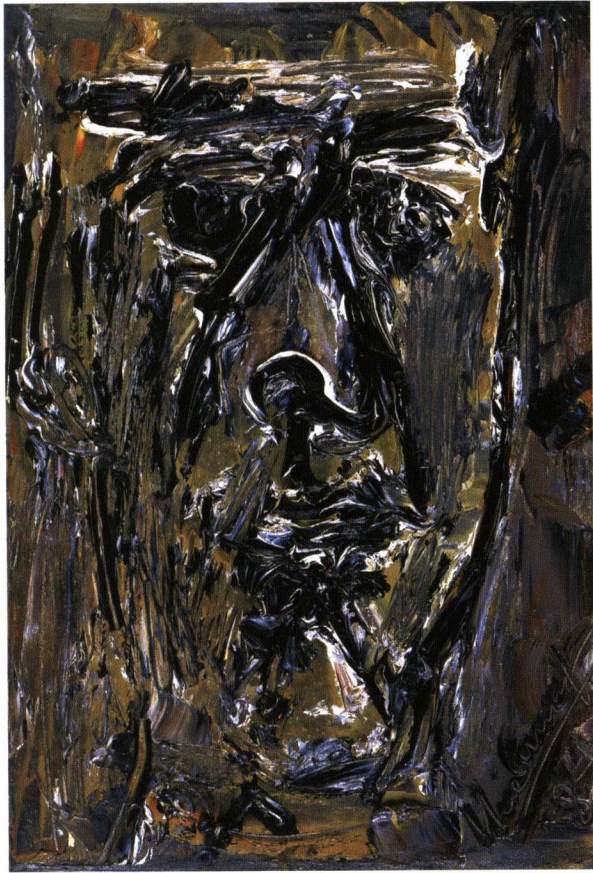


The portrait: a timeless look



01

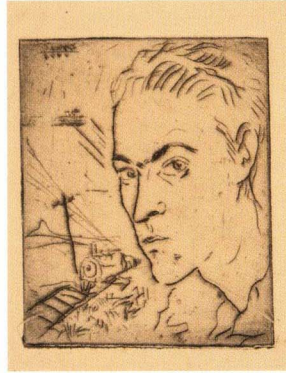
“The painter's self portrait is a question he asks of himself, and the reply itself is an enquiry”.

Now, with its recording purpose distanced, realistic figuration eliminated, its meaning contained, the human image held in the memory retains its mystery. Conceptually, to make a portrait is to show the recognised image of someone, an interpretation which is today free from all and any clues for identification. This constant presence in art is transformed in the portrait and self-portrait which while they retain their magical function relate, albeit inexplicitly, to desires for immortality.

- 01. Auto-retrato, oil on canvas, 35 x 25 cm, Porto Alegre, 1984.
- 02. Auto-retrato, oil on canvas, 69,5 x 59,5 cm, Rio de Janeiro, 1943.
- 03. Auto-retrato, drypoint, 12,5 x 10,1 cm, Rio de Janeiro, 1943.
- 04. Auto-retrato, oil pastel on sandpaper, 22,4 x 36,6 cm, Porto Alegre, 1983.
- 05. Retrato de Maria Coussirat Camargo, oil on canvas, 50 x 45 cm, Rio de Janeiro, 1943.



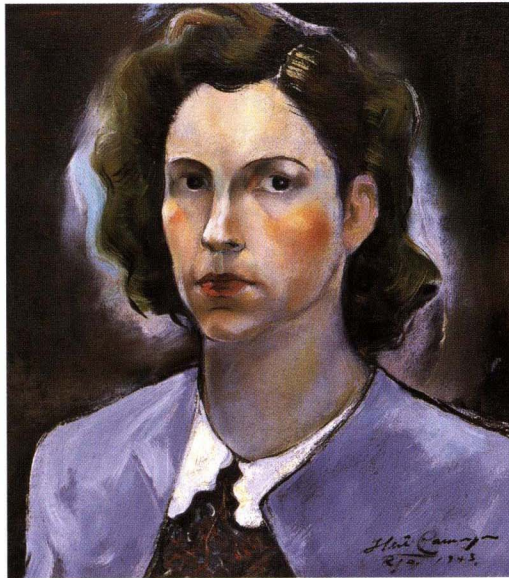
c2



c3



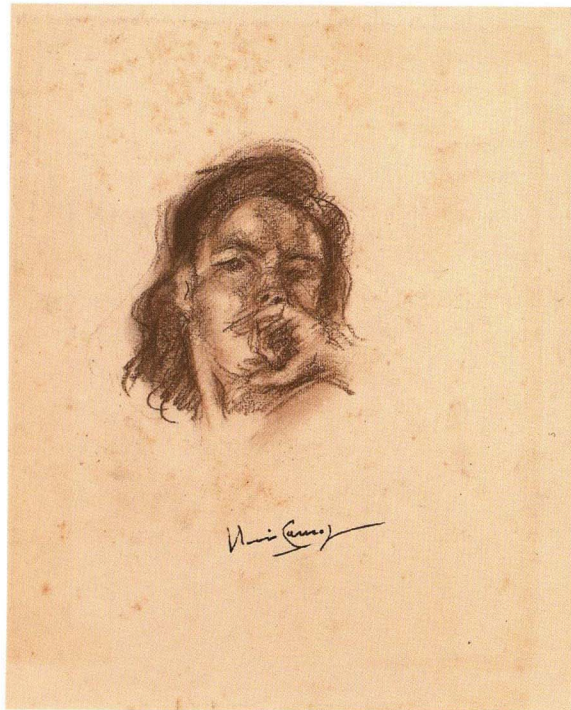
c4



c5

For Iberê Camargo, apart from the importance that they may have for the history of art or humanity, the portrait, and principally the self-portrait were elements of personal reference and support. Although they pervaded his entire work, the concentration of the self-portrait especially at certain moments shows how the artist valued this resource. At the beginning, in his youth, it served to assert his expressive power in both painting and in drawing. It was bound up with the interpretation of his image and intimate models, and pointed to directions that were already appearing in the gestuality of strong draughtsmanship. Later, while not the central focus, his image appears integrated within the abstract signs of some paintings as a synthesis of his spirit, and becomes part of the visual and conceptual arrangement of the work. This is when the portrait becomes a support in the face of the solitude that was presented as the disconsolate human condition.

In the work of Iberê, the self-portrait is not saturated with the essence of Narcissus. On the contrary, finding himself the possessor of another self, he is placed in constant opposition to it, not projecting its beauty, but attempting to dominate the terror of the double. This situation is touched on in a story in which he describes his reaction to coming across his face in the window of a bus on which he was travelling "...I see with surprise, and soon, with increasing terror, my image reflected in mirror... The idea of the individual being two brings a sense of panic... I lack the courage to see the other who lives outside me". Perhaps painting his portrait was to live in incessant search for this other that accompanies us, that inhabits us. If the self-portrait contains a secret for the spectator, that it is the vision that the artist has of himself, sometimes this same revelation occurs to the artist himself, showing himself another self. An unknown self, in which he does not recognise himself, and which acts independently of his own will. It is when "Man faces himself, questioning himself, and doesn't know who he is". An eternal scrutiniser of life, Iberê sought to reveal, or at least to intuit how invisible laws can sometimes make life seem like a puppet dance in which we are propelled by the wishes of our other self, our double.



c6



c9



c7



c8

06. Maria Coussirat Camargo, crayon on paper, 28 x 22,5 cm, Porto Alegre, 1940.
07. Madalena, conté crayon on paper, 34,4 x 25,6 cm, Rio de Janeiro, 1942.
08. Cel. Orpheu Corrêa e Silva, Stabilotone pencil on paper, 47 x 34,9 cm, Porto Alegre, 1988.
09. Auto-retrato, ballpoint pen on paper, 27,9 x 18,7 cm, Porto Alegre, 1989.
- 10/11/12. Auto-retrato indian ink on paper, 33 x 22,6 cm, Porto Alegre, 1988.

In his spirited writing Iberê also stirred up the archives of memory in the same way that he did with his brushes, with which he rekindled images that time does not extinguish, but on the contrary, only intensifies. Despite there being no specific relationship between the two forms, the same and constant self-referential search for the enigma of life can be seen. In the practice of writing as much as in painting, a clear recapturing of the playful times and places of childhood is shown. They are shown in scenes that remained with him and, as if in an attempt at purification, become almost persecutory, since “the greatest torture is that one may not correct the works of the past”. One cannot correct time. To this are only added layers and layers of other memories, other times which, for Iberê, only made life more painful. It is this awareness and search to hold onto the fleeting essence of time that is revealed, but not always decipherable, in the clashes of colour, line, and visible gesture. Within Brazilian art Iberê Camargo is recognised for the freedom and firmness with which his work underwent radical changes, while retaining its identity. His mastery of drawing allowed him to tread various routes within figuration and expressive abstraction. His adjustment of colour, added to the dense layers of paint, was done in accordance with the essential gestuality of the moment.



01 - 100x100

10



AUTO-RETRATO

11



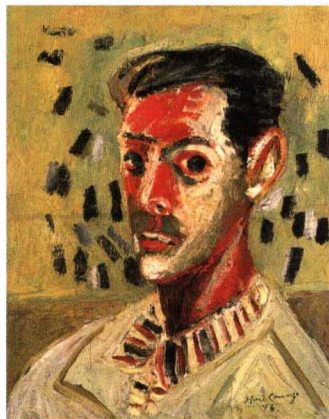
12

The aim of arranging the exhibition chronologically was to make it possible, however partially, to follow the 'tracks' of Iberê Camargo in his working process. His words had the intention of clarifying his position towards his work, towards his process. The portrait and self-portrait were also associated with some actual contradictions to the spirit of Iberê, who said to himself: “ Today I look at the world with strangeness, and I'm still waiting for a reply that doesn't come”. If the hoped for reply did not come, his attempts at overcoming the limiting dimension of time may serve as a reply for others.

Blanca Brites, September, 2002.

Lecturer at the UFRGS Institute of Arts

*Quotations are by Iberê Camargo from: “A Gaveta de Guardados” São Paulo: Edusp, 1998; and “No Andar do tempo. 9 Contos e um Esboço Autobiográfico”. Porto Alegre: L&PM, 1988.



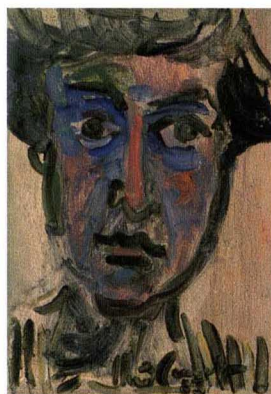
13



16



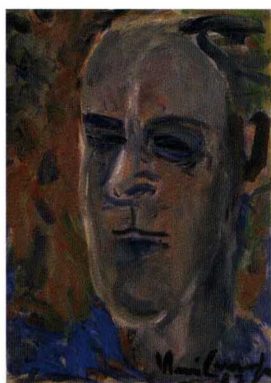
17



14



18



15



19

13. Auto-retrato, oil on canvas, 55,5 x 46,5 cm, Rio de Janeiro, 1946.
 14. Retrato de Maria Coussirat Camargo, oil on wood, 35 x 25 cm, Rio de Janeiro, 1983.
 15. Eu, oil on canvas, 35 x 25 cm, Porto Alegre, 1987.
 16. Auto-retrato, oil on canvas, 55,5 x 45 cm, Rio de Janeiro, 1947.
 17. Pintor e Manequim, oil on canvas, 150 x 93 cm, Porto Alegre, 1987.
 18. Maria, oil on canvas, 55 x 78 cm, Porto Alegre, 1984.
 19. Velho vira caricatura, gouache and pencil on paper, 70 x 50 cm, Porto Alegre, 1993.

- 1914_ Born in Restinga Seca, Rio Grande do Sul, in November 18th.
- 1928_ Studied painting at the Escola de Artes e Ofícios, Santa Maria, Rio Grande do Sul.
- 1939_ Attended the technical Architecture course at the Instituto de Belas Artes, Porto Alegre.
Married Maria Coussirat.
- 1942_ One-person exhibition in the palace of the state government of Rio Grande do Sul, Porto Alegre.
Moved to Rio de Janeiro with a bursary from the government of Rio Grande do Sul.
- 1943_ With other artists, created the Grupo Guinard, Rio de Janeiro.
- 1945_ Modern Art Salon, Rio de Janeiro.
- 1946_ One-person exhibition, Ministério de Educação e Saúde, Rio de Janeiro.
- 1947_ Foreign travel award in the National Modern Art Salon, Rio de Janeiro.
Contemporary Brazilian Painting exhibition, Montevideo, Uruguay.
- 1948/49_ Studied with De Chirico, Petrucci, Achille and Rosa, Rome, Italy.
- 1949/50_ Attended the André Lhote Academy, Paris, France.
- 1951_ 1st São Paulo Biennial and Hispanic-American Art Biennial, Madrid, Spain.
- 1953_ As a selected teacher, founded the intaglio printmaking course in what was the Instituto Municipal de Belas Artes, today the Escola de Artes Visuais, Rio de Janeiro. National Salon of Modern Art, Rio de Janeiro.
Gravuras Brasileiras exhibition, Berlin, Germany.
- 1955_ Devised the Miniature Salon as a protest against the insignificant reduction of import taxes on paints for fine artists, at the Associação Brasileira de Imprensa, Rio de Janeiro.
- 1956_ Group Exhibition, Guggenheim Museum, New York, United States .
3rd Hispanic-American Biennial, Barcelona, Spain.
- 1958_ Brazilian Print exhibition, Quito Museum, Equador. Mexico City Biennial.
Pan-American Salon, Instituto de Belas Artes, Porto Alegre.
- 1959_ Exhibition at the Pan-American Union, Washington, United States.
5th São Paulo Biennial.
Group exhibition, Chapultepec Museum of Modern Art, Mexico City.
- 1960_ International Biennial Exhibition of Prints in Tokyo, National Museum of Modern Art Yomiuri Shimbun, Tokyo, Japan.
Latin American Painters and Painting show, organized by the Guggenheim Museum, New York, United States.
One-person exhibition, Centre of Arts and Letters, Montevideo, Uruguay.
Mexico City Biennial.
Porto Alegre Town Hall painting course, the origin of the city's Atelier Livre.
Opening exhibition, Buenos Aires Museum of Modern Art, Argentina.
- 1961_ Japan Biennial.
Best National Painter award, 6th São Paulo Biennial.
Print exhibitions: United States and Japan.
- 1962_ Venice Biennial Italy.
- 1963_ Special exhibition at the 7th São Paulo Biennial.
- 1965_ Exhibitions at the Royal College of Art Galleries, London, England; Galerie Subel, Paris, France; Museum of Modern Art, Madrid, Spain, and Toronto, Canada; Calouste Gulbekian Foundation, Lisbon, Portugal; Guggenheim Museum, New York, United States.
- 1966_ Produced a 49 square metre panel donated by Brazil to the World Health Organization, Geneva, Switzerland.
Ran courses: painting, for the inmates of Porto Alegre Penitentiary; intaglio printmaking, Universidade Federal de Santa Maria, Rio Grande do Sul.
- 1971_ Special exhibition, 9th São Paulo Biennial.
- 1972_ Exhibits at the opening of his studio, Rio de Janeiro.
- 1973_ One-person exhibition, O'Hana Gallery, London, England.
- 1979_ One-person exhibition, Debret Gallery, Paris, France.
One-person exhibition, Galeria Ipanema, Rio de Janeiro.
15th São Paulo international Biennial.
Drawing retrospective, Museu de Arte do Rio Grande do Sul, Porto Alegre.
- 1982_ Homenagem a Iberê Camargo show, Museu de Arte do Rio Grande do Sul, Porto Alegre.
- 1983_ One-person exhibition, Galeria Tina Presser, Porto Alegre. Projection of short film about his work by Mário Carneiro and Embrafilme, Rio de Janeiro.
- 1984_ Many exhibitions celebrating his 70th birthday, Rio Grande do Sul, São Paulo and Rio de Janeiro.
- 1985_ Retrospective exhibition Trajetória e Encontros, Museu de Arte do Rio Grande do Sul. Launch of a book on his life and work, published by the Museu de Arte do Rio Grande do Sul, the Fundação Nacional de Arte, and the Ministério da Cultura.
- 1986_ Honorary doctorate awarded by the Universidade Federal de Santa Maria, Rio Grande do Sul.
- 1988_ 20th Century Brazilian Modernity exhibition, Museum of Modern Art, Paris, France.
No Andar do Tempo book of stories, with the following one-person exhibitions: Galeria Tina Zappoli, Porto Alegre; Galeria Documenta, São Paulo; Galeria Montesanti, Rio de Janeiro; Galeria Van Gogh, Pelotas, Rio Grande do Sul.
- 1989_ Group exhibitions: Forma e Estrutura, Galeria Raquel Arnaud, São Paulo. Panorama da Pintura, Museu de Arte Moderna de São Paulo.
Galeria Tina Zappoli, special room celebrating 75 years of Iberê Camargo, Porto Alegre.
- 1990_ Print retrospective, Galeria do Banco Francês e Brasileiro, Porto Alegre.
Print retrospective, Museu Nacional de Belas Artes, Rio de Janeiro.
- 1992_ Launch of the technical book, A Gravura, Editora Sagra, Porto Alegre.
Debret a Iberê exhibition, marking the reopening of the Museu da Cidade, Rio de Janeiro.
- 1993_ Opening of the Galeria Iberê Camargo, Porto Alegre, with the artist's gouaches.
- 1994_ Took part in the Abstrações section of the Brasil Século XX Biennial and the 22nd São Paulo International Biennial.
Retrospective, Centro Cultural Banco do Brasil, Rio de Janeiro.
Final one-person exhibition of drawings and prints, Espaço Cultural FIAT, São Paulo.

Schools Programme

The Iberê Camargo Foundation was established in October 1995 with the aim of conserving and divulging the artist's work. True to this aim, the Foundation is developing a series of programmes and activities which include arranging exhibitions, awarding the Iberê Camargo Bursary, the print studio, cataloguing Iberê's work, and organising seminars and workshops on art. Alongside these activities the Foundation gives priority to its educational programme directed towards training our students, and discoursing and learning with teachers of art. It is a two way street. On one side we make available information about the life and work of Iberê through a specially mounted exhibition in the Foundation, and didactic material directed towards the student and teacher. On the other, we learn from the educational experience of each person, in order to improve on the results of each edition of the programme and more efficiently serve the needs of all participants. For each edition of the programme, the Foundation invites a Brazilian curator to organise an exhibition which will serve as the basis for student visits. This year we are pleased to benefit from the wonderful work undertaken by the lecturer Blanca Brites, from the UFRGS Institute of Arts, with exhibition "The Portrait: a timeless look"

Jorge Gerdau Johannpeter

Achievement



Fundação **Iberê Camargo**

Rua Alcebiades Antônio dos Santos, 110 Nonoai CEP 91720-580 Porto Alegre - RS Brasil.
Telephone: 51.3242.1247 e-mail: cultural@iberecamargo.org site: www.iberecamargo.org.br

Sponsorship



Support

