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15. TIMES OF BRAZIL 22.6.62

## ART NEWS FROM RIO

by Albert D. Hinrichsen.

The past two weeks have in Rio been under the sign of the 1962 Modern Art Salon (the 11th of its kind), which this year is being held at the Education Ministry Building in Avenida Graça Aranha. Normally the Salon uses the premises of the National Fine Arts Museum, but the new administration is finding the task of annually having to remove the regular exhibits of the rooms in question, too cumbersome. Thus forced into the rather tight premises of the Ministry, the 1962 Salon is holding its display in two instalments. Presently the painters are showing their works, and the result of the jury's decision has just been announced, giving the prizes of a trip to Europe (for 2 years' duration) to Rubem Valentim, whereas Ivan Serpa, who already in 1958 won that coveted prize, this year receives the award of a journey through Brazil. The artists Maria Helena Beltrão, Ivan Freitas, Yanelli and Ricardo de Castro Costa have been declared exempt from jury examinations at future Salons. The 1962 jury was composed of Fayga Ostrower, Antônio Bento the famous art critic, and Yolanda Mohalyi. On June 25 the remainder of the exhibitors — sculptors and designers as well

as engravers — will receive the public for the inauguration of their show.

The general level of the 1962 Salon is again disappointing, even compared with that of last year. Serpa's works, however, stand out by virtue of the fluency of his newly-found free abstractism, developed as a result of his European travel. Extreme neatness of his brush work, interesting yet not reckless experiments in colour application and mixture, refined shading and well-balanced composition, characterize his contributions. The shapes he offers are a fair pointer to his tending, as indeed he has hinted personally already, in the direction of a kind of stylized figurative approach in the near future. Among the works of foreigners (who by statute are barred from the prizes) at this National Salon of Modern Art, one notices the oils of Josephine Peterson and Fukushima.



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