

TIMES OF BRAZIL

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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GUILD TO SHOW CHILDREN'S ART

Work from the Hasorea Kibbutz, Israel, and the children's art classes of the Museum of Modern Art, Rio de Janeiro, will present an interesting contrast when exhibited in the 10th Childrens Art Festival at Silvermine Guild of Artists, Sunday to May 10.

The ages of the youngsters of each country are from five to 15 years.

The program of the Israeli children is as young as the country, while the Brazilian Museum has had its children's classes in operation for 10 years. The Rio Museum says of its program that, "10 uninterrupted years can be taken as a model of other still more or less scattered initiatives taken throughout the country."

The quality of the work presented has attracted the attention of Brazilians and foreigners seriously concerned with the development of creative children's art. The idea was generated by Prof. Ivan Serpa and carried out with the assistance of a former director of the museum. The results are sophisticated textiles done on cotton.

The work of the Israeli children represents a selection of drawings and paintings by the most typical, not the most gifted children of that country. In the age groups represented, the children are not instructed by specialists.

Practically speaking, the children can draw and paint whenever they feel like it in the kibbutz. There are many occasions such as the Jewish festivals, the seasons and the various projects taught during the school year that can arouse their imagination. When drawing people, two centers of interest can be clearly discerned. For the younger one the theme of every day life in the kibbutz is predominant; the truck driver or the tractor driver. For the older ones the Bible becomes the main source of inspiration. Every year one project is devoted to Bible study.

In the literal sense of the word there is no instruction or teacher in the Rio Museum classes. The children are individually encouraged to experiment with their creative capabilities, then proceed to work in groups on a specific project, such as the textiles. In this way there is not the frame such as a piece of paper presents and freedom and directness result from the continuity of the textile.

Some 56 pieces of work will be shown from Israel and 12 textiles and several paintings from Brazil.

Although both countries stress the individual creativity of the child, the group efforts may differ slightly, but one similarity may be counted upon and that is children from all parts of the world continue to reveal the fact that art is truly a universal language.

A selection of work by children attending art workshops at Silvermine Guild will also be shown in the Guest Gallery.

Arrangements for school groups to visit the exhibition should be made in advance through the secretary at Silvermine College of Art. The exhibition may be viewed weekdays from 4.30 to 5.30 P.M. and weekends from 12.30 to 5.30 P.M.

In previous Art Festivals, Silvermine has shown the work of children from Africa, Japan, Finland, France, Italy, Mexico, South America, Austria, England, Hawaii, Alaska and that of American Indians.
