

Pintor:

Estou mandando pra você o resumo que fiz daquelas bobagens que você escreveu no folheto pra exposição das gravuras do nordeste. Comunico-lhe também que você vai ter duas páginas pra os seus trabalhos gráficos, a gravura do nordeste vai ter duas também, dentre o total de 30 que a Graphic Design, nos vai dar: vai ter uma magnífica introdução escrita aqui pelo papai, um comentário escrito pelo ~~me~~ editor da revista: depois vem alguma coisa sobre poseia concreta, depois Wollner, Aloisio Magalhães, Fernando Lemos, Willys e He cules, Millor Fernandes, Jaguaribe, Jaguar, e você, naturalmente, além da gravura do Nordeste.

Depois de amanhã devo sair de viagem, consegui o carro, como já contei, uma peruazinha dêste tamaninho, a exposição tá pronta, com os textos a serem colados hoje, em japonês. O inverno está meio duro, não tanto quanto o de vocês aí, já que o sol brilha bonito o dia inteiro (até as quatro da tarde). Calefação aqui é problema, e as casas, sendo de papel e de pau, são mais frias fora do que dentro. Saio esta semana, passo o Natal e ano bom em Kioto, provavelmente sigo até Hiroshima e volto a Tóquio lá pelo dia 20 de janeiro. Estou pedindo prorrogação no visto pra poder pegar o navio que sai dia 2 de fevereiro. Estou tomando uma decisão de voltar meio a contra-gosto, ou pelo menos, difícil. Explicação: poderia ficar por aqui com um bom ordenado no IBC, ganhando um bom dinheiro, e, o que é mais importante, com as japonesas ao redor, de 12 a 42 anos, lindas e formidáveis, que não ha igual no mundo. Mas a decisão tem que ser tomada: ou ~~me~~ me dedico a elas (como fazem o Luis, o Oscar, e outros amigos), ou então trato de fazer coisa mais útil, si bem que não tão boa, como seja, arquitetura. Substituir. Mas que é duro é. E aqui tem tanto coisa bonita. Agora, tenho saudades das crianças e da família no Brasil, isso tenho. Saudades da Graziela, que é um lindeza, e da D. Andyra e do Seo Otto, isso tenho. Confissões:.

E no Brasil ainda qtenho que ensinar desenho industrial, na FAU, o que é extremamente chato, principalmente porque os caras não estão minimamente interessados na coisa, e eu (em segredo) também não estou muito mais do que eles. Enfim, a escolha é entre ser play-boy ou gente séria. ~~Play~~ Play-boy é sem dúvida mais divertido, mas até quando? Além disso, play-boy sério não dá certo. Merda. A<sup>a</sup> arquitetura, por outro lado, é um negócio que eu gosto muito, tenho muita vontade de fazer, e vou fazer, e estou fazendo, e vou fazer bem. O Paulinho parece que anda atarefado lá com o nosso escritório, de tanto que o trabalho aumentou. Consta que contratou dois auxiliares, o que é bom sinal.

Como foi o aniversário da Sabrina? Com festa? Comemorei-o com alguns goles de sakê.

Este texto deve ser em inglês e japonês,  
a minha tradução vai ser corrigida, que não é  
Brazillian folk woodcut art prints

By Servulo Esmeraldo

The real reasons for the appearance and ~~development~~ development of the woodcut as an art expression on the Northeast region of Brazil still seems to be unknown. ~~It is interesting, therefore, to~~ examine closely

The admission, as a starting point, that the man of the Northeast is usually intelligent, and particularly vivacious, the local rhythm of life, where the notion of time has its proper scale, thus giving to the human being enough time to dream and cultivate these dreams, ~~during his long promenades through his landscape~~ during his lonely and long promenades through an arid and beautiful landscape, more picturesque than usable for agriculture or cattle raising, all this put together is still not enough to explain, in a conclusive manner, the richness of the ~~folk culture~~ of this popular culture, preserved from every impurity throughout the 20th Century.

It would be a simplist approach if we decided to consider the birth of <sup>popular</sup> Brazilian wood engraving art as a result of spontaneous generation. It is certainly much more correct to connect its ~~appearance~~ appearance to the influences under which that part of Brazil lived during the colonization period, after ~~1500~~ 1600.

The Northeast part of Brazil has been under 5 different influences, that is: the Portuguese, the Dutch, the French, the African and the Indigenous (native). Doubtless, the three first ones were responsible for the introduction of the woodcut techniques, These techniques were brought by the religious missions from Europe, who used to engrave images of saints, priests and scapularies (sanctified images the monks wear uppermost over their habits), which kept the main ~~main~~ characteristics of the woodblock art.

With very few exceptions, the wood block printing ~~such~~ art was linked to the popular literature, from which it can not be separated. Since the Brazilian artist didn't suffer any influence from painting, sculpture or the art of stained glass, as <sup>it</sup> happened to the European artist, he had to start from images he found on several other sources, such as books, illustrations, images of saints, and so on.

Although a great number of the woodprints found has a very special primitive European flavours, the majority of the works is, fortunately, of pure invention. Monsters, demons, folk guitar players and legendary heroes have ~~been~~ been represented with completely new and unusual approach. The legends of the "canção", the Northeast region bandit-heroe, were a very rich source of inspiration both for the

literature and illustrations, since their plastic richness allowed the engravers to very ~~simple~~ clever graphic solutions.

A great number of the woodprints is by unknown artists, and, although a more profound study of this very particular form of Brazilian folk art is a matter to be entrusted to the scholars, the Museum of Art of the State of Ceará has started to catalogue the works, by areas, dates of printing, artists and editors. This is a most tiresome and difficult task, but very important towards towards the study of this form of graphic art.

The works show here are mostly illustrations for poems sung by guitar-playing troubadours. Some of them are presently being printed by the Ceará State Museum of Art as post cards.

A number of the best works has been ~~compiled~~ compiled and have been very successfully exhibited in several important Museums in Europe.

instituto de arte contemporânea

Servulo Esmeraldo ( ) was born in Crato ( ) in the northeast part of Brazil, in 1929. Since his boyhood, he devoted himself to drawing and to the problems of graphic arts in general, mostly wood-cut and metal engraving.

In 1951 Servulo came to São Paulo ~~many~~ in order to study architecture, but gave up the idea and continued his ~~studies~~ art studies, while working as an illustrator for the newspaper "Correio Paulistano", as well as a free-lancer graphic designer for several advertising agencies. His most prolific work as a wood engraver, though, was done during this period.

In 1957 he went to Paris, where he studied under Johnny Friedlaender. From that time on his production increased considerably, and held several one-man shows in Europe, <sup>and in Brazil</sup> as well as in collective exhibitions.

Although he ~~is~~ is working steadily as a graphic designer, Servulo is mainly interested in drawing, painting and engraving. He prepared a very large collection of Brazilian folk wood-cuts, which was shown around Europe with great success. An article about these wood-cuts is featured in this issue.