

## Hidden story of Brazilian artists' contribution to Britain's war effort revealed in major exhibition in London

*The Art of Diplomacy: Brazilian Modernism Painted for War* will open in London in April 2018, running from **6 April to 22 June** at Sala Brasil Arts Centre, the gallery of the Embassy of Brazil

The exhibition features works by 20 of Brazil's finest modernist artists, on loan from British public collections including Tate, the Hepworth Wakefield, and the Scottish National Gallery, commemorating the story of an extraordinary collaboration between the UK and Brazil at the outbreak of the Second World War, and the first Brazilian art exhibition held in London.

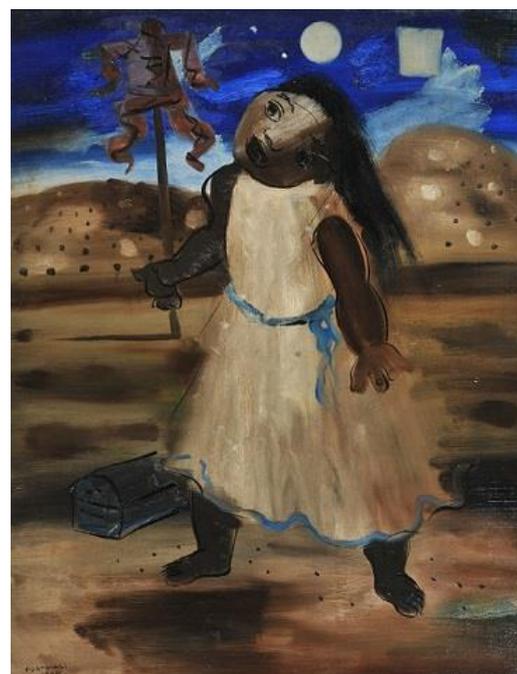
In 1944, alongside the nearly 25,000 Brazilian troops that joined the Allies to fight in the War, a group of 70 of Brazil's most prominent artists offered their works for the first ever Brazilian collective exhibition in Britain. The exhibition took place at the Royal Academy of Arts and the Whitechapel Gallery in London, alongside six other galleries across the UK. The works were sold to raise funds for the British military efforts, giving voice to the artists' support of democracy, domestically and in the context of the war. Many found their way into leading UK public collections.

In 2018, following three years of painstaking international research by Hayle Gadelha, Cultural Attaché at the Embassy of Brazil in London, paintings by 20 of the artists have been traced in public collections in the UK. Among the works discovered are paintings by some of Brazil's most renowned figures of modernism including Candido Portinari, Emiliano Di Cavalcanti, Lasar Segall, José Pancetti and Roberto Burle Marx. **24 of the newly discovered works will be shown, reunited for the first time since the original show in 1944.**

The exhibition, co-curated by Adrian Locke, Senior Curator at the Royal Academy of Arts, and Hayle Gadelha, will be presented at Sala Brasil, the gallery of the Embassy of Brazil in London, as part of its programme of historic and contemporary exhibitions.

The UK lenders to the exhibition are Tate, Hepworth Wakefield, Scottish National Gallery of Modern Art, Manchester Art Gallery, Ferens Art Gallery, Bristol Museum & Art Gallery, Doncaster Museum and Art Gallery, Calderdale Museums, Tullie House

**Candido Portinari**  
The Scarecrow (The Half-Wit), 1940  
Oil on canvas, 83 x 99 cm  
The Mercer Art Gallery



Museum and Art Gallery, The Mercer Art Gallery, Brighton and Hove Museums and Art Galleries, and Kirklees Museums and Galleries.

To coincide with the exhibition, a new book will be published documenting the story and including extensive contemporary illustrations and reproductions of the works alongside a facsimile copy of the original 1944 catalogue. The book includes essays by curators Dawn Ades, Michael Asbury, Adrian Locke and Hayle Gadelha, and a foreword by Tim Marlow, Artistic Director of the Royal Academy of Arts.

Hayle Gadelha said: "Working closely with distinguished colleagues at the Royal Academy of Arts and with the UK's museums, this project has given me the chance to uncover a little-known history of friendship and mutual support between our two countries in a time of war, not just through military co-operation but between artists in both countries. I am proud that we can today acknowledge this story and bring the work of these great artists to a new generation."



Lord Sherwood addresses the audience at the opening ceremony at the Royal Academy of Arts. November 1944

## THE ART OF DIPLOMACY BRAZILIAN MODERNISM PAINTED FOR WAR

6 April– 22 June 2018

Sala Brasil Arts Centre  
Embassy of Brazil in London  
14-16 Cockspur Street  
London SW1Y 5BL

Free admission  
Tuesday to Sunday  
10 am – 6 pm

[www.theartofdiplomacy.com](http://www.theartofdiplomacy.com)

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# NOTES TO EDITORS

## ABOUT THE CURATORS

**Adrian Locke** joined the Royal Academy of Arts in 2001 having completed a PhD at the University of Essex on art and society in colonial Peru. Over the past twelve years he has overseen a wide variety of exhibitions in both the Main Galleries and the Sackler Wing of Galleries working alongside a number of guest curators and artists. The exhibitions he has delivered include *Turks: A Journey of a Thousand Years, 600-1600 AD* (2005), *Munch by Himself* (2005), *Chola: Sacred Bronzes of Southern India* (2007), *Kuniyoshi* (2009), *Anish Kapoor* (2009) and *Modern British Sculpture* (2011). He was co-curator of the Award-winning *Aztecs* (2002). He also worked very closely with the Philadelphia Museum of Art on *Tesoros: The Arts in Latin America, 1492–1820* (2006). He was the curator of *Mexico: A Revolution in Art, 1910-1940* (2013) for which he wrote the accompanying catalogue, and co-curator of *Radical Geometry: Modern Art of South America from the Patricia Phelps de Cisneros Collection* (2014). In 2015, he co-curated *Ai Weiwei* with Tim Marlow.

**Hayle Gadelha** graduated in Business Administration from the Federal University of Rio de Janeiro and earned a post-graduate degree in Diplomacy at Rio Branco Institute. He attended the diplomatic academies in both Brazil and Chile, where he was awarded a scholarship. A career diplomat since 2007, he was appointed as a political officer in the South American Department of the Brazilian Foreign Ministry; as the Commercial Counsellor of the Brazilian Embassy in Beijing; and as the Cultural Attaché in London, the position he currently holds. He joined the Brazil Institute at King's College in October 2015. His academic research examines the role of visual arts as an instrument of soft power in Brazilian foreign policy. It studies the first Brazilian art exhibition held in London during WW2, and the evolution of how Brazil and its culture have been perceived since then.

## ABOUT BRAZILIAN MODERNISM

### 1922-1945

Like European *avant garde*, Brazilian Modernism was, as described by Adrian Locke, "part of a broader movement that rejected traditional values and the established methods of teaching associated with them, in order to embrace a new art that encompassed or reflected the 'body and soul of Brazil'". The great diversity of styles, themes and interests seen in Brazilian modern art since the 1920s, thus, can be understood as a quest for authentically national visual canons. In that sense, the *Movimento Antropofágico* (Anthropophagic Movement) championed by Oswald de Andrade, was not only the touchstone of such an original rupture, but also a statement on the multiculturalism at the core of Brazilian identity. As observed by Dawn Ades, "the 1944 exhibition showed how successfully the artists did indeed devour, absorb and transform their sources". Nearly all the foremost names of Brazilian Modernism were featured in the show, including Candido Portinari, Cícero Dias, Tarsila do Amaral, Vicente do Rego Monteiro, Milton Dacosta, Lasar Segall, Emiliano Di Cavalcanti, Oswaldo Goeldi, Iberê Camargo and Alberto da Veiga Guignard.

## ABOUT THE ARTISTS

**OSWALD DE ANDRADE FILHO** (1914 in São Paulo – 1972 in Guarujá, São Paulo) was a painter, designer, scenographer, musician, journalist, writer and lecturer in visual arts, son of the author Oswald de Andrade (1890-1954). In 1924, he joined his father and the group of authors and artists, e.g., Mário de Andrade (1893-1945), Tarsila do Amaral (1886-1973) and Blaise Cendrars (1887- 1961) to a celebrated tour of historic towns and cities of Minas Gerais. After the tour, he went to Switzerland to continue his studies, returning to Brazil in 1929. He then had classes under Candido Portinari (1903-1962), Lasar Segall (1891-1957) and Anita Malfatti (1889-1964). He joined the Modern Artists' Club, the Teatro de Experiência ('Experiential Theatre') and the Guanabara Group and also worked as a journalist at the newspaper A Gazeta. He headed the Museu de Artes e Técnicas Populares ('Popular Arts and Crafts Museum') and the Teatro Municipal of the city of São Paulo. He contributed three oil paintings for the show – The Dead Girl and two pieces under the name Composition, one of which was gifted by the British Council to the Plymouth City Council in 1949 and is currently part of its collections.



OSWALD DE ANDRADE FILHO  
Composition, 1943  
Oil on canvas, 34 x 50 cm  
Plymouth Museums and  
Galleries

**ROBERTO BURLE MARX** (1909 in São Paulo – 1994 in Rio de Janeiro) was a notable Brazilian painter, landscape designer, interior and jewel designer, architect, engraver, screen printer, ceramicist, landscape designer and upholsterer. In 1929 he attended classes at the Degner Klemm atelier. On his return to Brazil, he attended the ENBA (1930-34). In 1932, he designed his first garden (Schwartz Family) in Rio de Janeiro, at the invitation of Lucio Costa (1902-1998), who did the architectural design with Gregori Warchavchik (1896-1972). From 1934 to 1937, he served as the Director of Gardens and Parks of Recife in the state of Pernambuco. Frequently, he would travel to Rio de Janeiro to attend classes under Mário de Andrade (1893-1945) and Candido Portinari invited him to be his assistant in 1937. As a landscape designer, he contributed to the most prominent modern architectural achievements in Brazil (e.g. Pampulha, Ministry of Education and Health, Brasília, Flamengo Park and Museum of Modern Art of Rio de Janeiro), working in collaboration with major Brazilian architects, including Oscar Niemeyer (1907-2012), Lucio Costa and Affonso Eduardo Reidy (1909-1964).

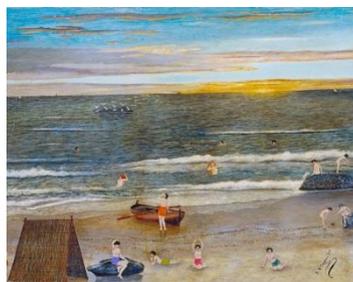


ROBERTO BURLE MARX  
Portrait of a young man, n.d.  
Oil on canvas, 38 x 46 cm  
Kirklees Museums and Galleries



ROBERTO BURLE MARX  
Landscape, 1943  
Oil on canvas, 73 x 60 cm  
Brighton and Hove  
Museums and Art Galleries

**CARDOSO JÚNIOR**, also known as CARDOSINHO (1861 in Coimbra, Portugal – 1947 in Rio de Janeiro), was a painter and teacher who arrived in Brazil at the age of 3 and tragically lost his family in a maritime accident. He was educated in Rio de Janeiro and went to study Philosophy at the Pontifical Gregorian University in Rome, preparing to be a priest but gave it up. He returned to Brazil and became a school teacher of Latin and French. It was only when he retired at the age of 70 that he took on painting as a hobby, being self-taught. As such, he was the oldest painter taking part in the Exhibition of Modern Brazilian Paintings. The show's catalogue states that Cardoso Júnior worked 'upon the advice and under the influence of Candido Portinari' and refers to the presence of one of his artworks at the Museum of Modern Art in New York. He sent to the two oil paintings; one comprised the first UNESCO Exhibition of Modern Art in 1946 and the other was bought by the British Council and was later to become the first Brazilian painting to enter the Tate collection, where it remains to this day, a gift from Lord Bossom (1881-1965).



CARDOSO JÚNIOR  
They Amuse Themselves, c. 1935-40  
Oil on canvas, 69 x 54 cm  
Tate

**EMILIANO DI CAVALCANTI** (1897 in Rio de Janeiro – 1976 in Rio de Janeiro) was a painter, illustrator, caricaturist, engraver, designer and scenographer, journalist and author; a contemporary of Portinari, who also gained equal international renown, having started his artistic career as a cartoonist in the magazine *Fon-Fon* in 1917. He lived in the city of São Paulo, where he studied for a Law Degree at the Largo de São Francisco and attended classes at the atelier of Georg Elpons (1865-1939). He was part of the artistic and intellectual milieu there meeting various key figures of the 1922 Week of Modern Art, e.g. Oswald de Andrade (1890-1954) and Mário de Andrade (1893-1945). Di Cavalcanti conceived of the 1922 *Semana de Arte Moderna* and participated with twelve artworks. In 1923, he travelled to France as a *Correio da Manhã* correspondent, where he also attended the *Académie Ranson*, set up his own atelier and became familiar with the oeuvre of European masters and authors. Under the influence of the European vanguards, he developed his own language, adopting a nationalistic outlook focussing on social issue themes and became a member of the communist party in 1928. Sent to jail three times on account of his political views, he went into exile to Paris in 1936, where he worked for the *Radio Diffusion Française*.



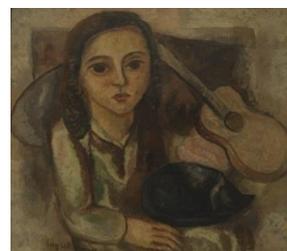
EMILIANO DI CAVALCANTI  
Women from Bahia, n.d.  
Oil on canvas, 54 x 65 cm  
Brighton and Hove Museums and Art Galleries

**MILTON DACOSTA** (1915 in Niterói, Rio de Janeiro – 1988 in Rio de Janeiro) was a painter, designer, engraver and illustrator. He started his artistic education under the German private tutor August Hantv in 1929 and then pursued an extra-mural course with Marques Júnior (1887-1960) at the ENBA (Escola Nacional de Belas Artes) in Rio de Janeiro, interrupted by the 1930 Revolution. The following year, jointly with Edson Motta (1910-1981), Bustamante Sá (1907-1988), Ado Malagoli (1906-1994), José Pancetti (1902-1958) along with other artists, he founded the *Núcleo Bernardelli*. He held his first solo exhibition and gained recognition including a Brazilian Salon Prize which enabled him to pursue courses at the Art's Students League of New York before travelling to Lisbon and Paris, where he attended the *Académie de La Grande Chaumière* and the ateliers of Georges Braque (1882-1963) and Georges Rouault (1871-1958) and exhibited works at the *Salon d'Automne*. He returned to Brazil in 1947 and, two years later, married the painter Maria Leontina (1917-1984). Dacosta, inspired by the School of Paris, developed the principles of modern painting in the 1930s, which would be followed by metaphysical experiments in the 1940s, and eventually buttress his Constructivism in 1950s.



MILTON DACOSTA  
Head of a Girl, 1942  
Oil on Canvas, 37 x 45 cm  
Plymouth Museums and Galleries

**LUCY CITTI FERREIRA** (1911 in São Paulo – 2008 in Paris, France) was a painter, designer, engraver and teacher. She spent her childhood and adolescence in France and Italy with her family. In 1930, she began her artistic training under the supervision of French painter André Chapuy (1885-1941) at the *École supérieure d'art et design Le Havre*. In the following years, she attended the *École nationale supérieure des Beaux-Arts* in Paris, when she had works exhibited at *Salon de Tuileries*. When she returned to Brazil, Mário de Andrade (1893-1945) introduced her to Lasar Segall, of whom she became a student and model. She sat for Segall's *Lucy with flower*, the most highly appreciated artwork in the Exhibition. Citti Ferreira was awarded an honorary mention at the 1935 *Salão Paulista de Belas Artes*, took part at the second *Salão de Maio* and had solo exhibitions at the Brazilian Institute of Architects, in São Paulo, and the Brazilian Press Association in Rio de Janeiro, in 1938. In 1947, she moved back to Paris and joined the group of artists represented at the *Galerie Jean Bouchet et Jack*.



LUCY CITTI FERREIRA  
Little Girl and Cat, 1943  
Oil on canvas, 56 x 48 cm  
Tullie House Museum and Art



LUCY CITTI FERREIRA  
Still Life with a Lamp, n.d.  
Oil on canvas, 81 x 64 cm  
Manchester Art Gallery

**MARTIM GONÇALVES** (1919 in Recife Pernambuco – 1973 in Rio de Janeiro) was a painter, designer, illustrator, theatre director, set and costume designer, writer and teacher. He studied medicine in Recife, focussing on psychiatry. When he transferred to Rio de Janeiro, in 1942, he dedicated himself to becoming a self-taught painter. For some time, he illustrated a literary periodical. In 1943, Gonçalves won a silver medal at the National Salon. In 1944, he received a scholarship from the British Council to study in Oxford. Five years later, the French government gave him another scholarship to study cinema. He later became a director of the School of Theatre at the University of Bahia (1956-1961) and he was one of the founding members of the Teatro O Tablado, with playwright Maria Clara Machado (1921–2001) and others, in 1951.



MARTIM GONÇALVES  
The Boy in the Library, n.d.  
Oil on canvas, 62 x 91 cm  
Salford Museum & Art Gallery

**CLÓVIS GRACIANO** (1907 in Araras, São Paulo – 1988 in São Paulo) was a painter, designer, scenographer, engraver and illustrator. From a challenging childhood, he worked as a blacksmith's assistant and a peripatetic painter until he met Candido Portinari (1903-1962) and started his career under his influence, portraying social themes in his paintings at the age of 27. He moved to the capital of the state, São Paulo in 1934, where, from 1935 to 1937, he studied under the artist Waldemar da Costa (1904-1982). In 1937, he joined the Santa Helena Group along with Francisco Rebolo (1902-1980), Mario Zanini (1907-1971) and Bonadei (1906-1974), among others. He attended the drawing course at the Escola Paulista de Belas Artes ('São Paulo School of Fine Arts') until 1938. He also became a member of the Família Artística Paulista (FAP), one of the artists' groups there, and was elected as its chair in 1939. He was one of the founding members of Museu de Arte Moderna de São Paulo (MAMSP, 'São Paulo Modern Art Museum') in 1948. In 1971, he became the director of the Pinacoteca do Estado de São Paulo. From 1976 to 1978, he served as the cultural attaché at the Embassy of Brazil in Paris.



CLÓVIS GRACIANO  
Ballerina, 1942  
Oil on canvas, 65 x 80 cm  
The Hepworth Wakefield

**THEA HABERFELD** (1910 in Belo Horizonte, Minas Gerais – date of death unknown) was a painter and decorative artist who studied botany at the University of Vienna and drawing and painting at the University of the Federal District. In 1940, she was awarded an honourable mention at the Salão Nacional de Belas Artes in its Decorative Arts Division for a Fabric Panel for Theatre and a Tapestry Project, which featured at the Brazil Pavillion at the Exposição do Mundo Português in Lisbon in 1940. The three oil paintings sent by her to the Exhibition are currently in collections in the UK. Fish belongs to the Calderdale Metropolitan Borough Council; Composition is at the Bristol Museum; and Landscape, at the Doncaster Museum.



THEA HABERFELD  
Composition: Brazilian  
Landscape, 1941  
Oil on Canvas, 54 x 34 cm  
Bristol Museum & Art Gallery



THEA HABERFELD  
Fish, c. 1944  
Oil on canvas, 81 x 66 cm  
Calderdale Museums



THEA HABERFELD  
Landscape, 1943  
Oil on canvas, 52 x 35 cm  
Doncaster Museum and Art

**MANOEL MARTINS** (1911 in São Paulo – 1979 in São Paulo) was a painter, designer, engraver, sculptor, illustrator and goldsmith. He was a son of Portuguese immigrants and grew up in the industrial borough of Brás, in São Paulo. He first developed his arts as a Goldsmith from 1924 and worked in commerce and trained in art. He attended courses by the sculptor Vicente Larocca (1892-1964) and some at the Sociedade Pró-Arte Moderna (Spam). In 1936, he shared a studio with the painter Mario Zanini (1907–1971) joining the Santa Helena Group along with Alfredo Volpi (1896-1988), Francisco Rebolo (1902-1980) and Fulvio Pennacchi (1905-1992), and the Família Artística Paulista ('São Paulo Artists' Family') in the following year. He set up his atelier at Rua Bittencourt Rodrigues in 1942. His work was characterized by the social militancy, and he chose to depict working-class life. During WWII, he painted cities under bomb raids and torpedoed ships.



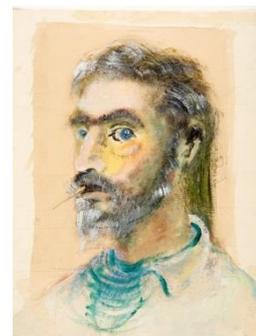
MANOEL MARTINS  
Suburb, 1942  
Oil on canvas, 71 x 58 cm  
Ferens Art Gallery

**OSCAR MEIRA** (1914 in Rio de Janeiro – date of death unknown) was a visual artist who worked at the ENBA in Rio de Janeiro and won a silver medal at the Salão Nacional de Belas Artes in 1941. He sent to the Exhibition a drawing entitled Figure, which today belongs to the Auckland Art Gallery Toi O Tamaki's, and the oil painting Sailor, currently part of the Doncaster Museum and Art Gallery's collection.



**OSCAR MEIRA**  
Sailor, n.d.  
Oil on canvas, 48.5 x 68 cm  
Doncaster Museum and Art Gallery

**ALCIDES DA ROCHA MIRANDA** (1909 in Rio de Janeiro –2001 in Rio de Janeiro) was an architect, designer, painter and university lecturer. He attended the Escola Nacional de Belas Artes (ENBA, 'National School of Fine Arts'), and subsequently graduated in architecture in 1932, pursuing his career from a modernist stance from the outset at the Costa & Warchavchik architectural practice. Concomitantly, he studied painting under Portinari and also under Guignard and André Lhote at the Arts Institute of the University of the Federal District (1935-37). He participated in the second Salão de Maio de São Paulo in 1938, the Guignard Group Exhibition in 1943 and the itinerant 20 Artistas Brasileños show in 1945. In 1949, he joined the Brazilian organising committee for the 1956 International Museums Conference held in Ouro Preto, Minas Gerais. In 1940, Rocha Miranda joined the National Historic and Artistic Heritage Institute (Iphan; at the time, Sphan – Serviço do Patrimônio Histórico e Artístico Nacional), serving as the head of arts section of the Studies and Listed Buildings Division, and retired in 1978.



**ALCIDES DA ROCHA MIRANDA**  
Head, c.1940  
Oil on paper, 34.5 x 45 cm  
Harris Museum & Art Gallery

**JOSÉ MORAES** (1921 in Rio de Janeiro – 2003 in São Paulo) was an artist, engraver, illustrator, journalist and visual arts lecturer. In 1941, he graduated in painting from the ENBA but during his degree course he also studied painting under Quirino Campofiorito (1902-1993) and, in 1942, became an assistant of Candido Portinari in Brodowski, working on the murals for the São Francisco de Assis Chapel, designed by Oscar Niemeyer (1907 - 2012), in Belo Horizonte. In the same year, a solo exhibition of his works was held at the Institute of Architects of Brazil in Rio de Janeiro. He was awarded four prizes in the 1940s with a Travel Abroad Prize at the 55th Salão Nacional de Belas Artes (1949); he travelled to Italy to study mural painting (1950-1). On his return he produced murals and frescoes and in 1967 became a lecturer at the Armando Álvares Penteado Foundation in São Paulo (FAAP). In 1971, he went to broaden his knowledge of screen printing with the master Michel Caza (b.1935) in Paris and, subsequently, also studied screen printing at the École de Beaux-Arts in Paris, and at the Centre Genevois de Gravure Contemporaine.



**JOSÉ MORAES**  
Portrait of a Boy, 1942  
Oil on canvas, 49.5 x 57.5 cm  
The Hepworth Wakefield



**JOSÉ MORAES**  
Head of a Girl, 1943  
Oil on wood, 32 x 35.7 cm  
The Mercer Art Gallery

**BELLÁ PAES LEME** (1910 in São Paulo – date of death unknown) was an innovative theatre, opera/ballet scenographer and costume designer. She graduated from the ENBA in 1927; and then in 1930 studied painting under Pedro Correia de Araújo (1874-1955) in Rio de Janeiro, whom she credited for her arts skills and learning. In 1936, she attended the André Lhote atelier in Mirmand and his lectures elsewhere in France. Bellá Paes Leme started her career as a scenographer in 1940 producing the setting for a Luigi Pirandello (1867-1936) play. Her works span some thirty-five years with various acclaimed sets and costumes, which began to gain national recognition from the late 1950s in Brazil. For instance, her 1961 ballet set for Descobrimento do Brasil by Villa-Lobos (1887-1959) as well as other highly artistic sets received various accolades and prizes for theatre and opera/ballet productions. She married Count August Zamoyski (1893-1970), a Polish sculptor.



**BELLÁ PAES LEME**  
Family Group, 1942  
Oil on panel, 36 x 46 cm  
Southampton City Art Gallery

**JOSÉ PANCETTI** (1902 in Campinas, São Paulo - 1958 in Rio de Janeiro) was a sculptor, painter, engraver, wall decorator and naval officer. He was born into a family of Italian immigrants and, at the age of 11, was sent to live in Italy under the care of an uncle and his grandparents due to his parents' financial difficulties. Pancetti joined the Italian merchant navy as a sailor after apprenticing as a carpenter and working as a bicycle mechanic and in an armaments factory until the age of 16. In 1920, on his return to Brazil, he did various odd jobs. In 1921, he started working for the Oficina Beppe, specialised in wall decorating services and posters, as a wall decorator and assistant of the painter Adolfo Fonzari (1880 - 1959). In 1922, he joined the Brazilian Navy, where he served until retirement with the rank of Second Lieutenant. He painted his first works aboard the battleship Minas Gerais and joined the Companhia de Praticantes e Especialistas em Convés ('Deck Practitioners and Specialist Corps'). In 1933, he joined the Núcleo Bernardelli, benefitting from advice from the artists Manoel Santiago (1897-1987), Edson Motta (1910-1981), João José Rescala (1910-1986) and particularly from the Polish painter Bruno Lechowski (1887-1941), becoming an accomplished painter. According to the Exhibition catalogue, Pancetti 'had the most adventurous life of any Brazilian painter'.



**JOSÉ PANCETTI**  
Tenement Houses  
Oil on canvas, 38 x 46.5 cm  
Kirklees Museums and Galleries

**CANDIDO PORTINARI** (1903 in Brodowski, São Paulo - 1962 in Rio de Janeiro) was a Brazilian artist, ceramicist, engraver, illustrator and painter, who achieved international acclaim. In the mid-1910s, he began helping with paintings at the Brodowski Parish Church and moved to Rio de Janeiro in 1918. There, he attended the Liceu de Artes e Ofícios (School of Arts and Crafts) and the ENBA, where he studied figure drawing under the artists Lucílio de Albuquerque (1885-1962), Rodolfo Amoedo (1857-1941) and Rodolfo Chambelland (1879-1967). Having been awarded a scholarship abroad, he set out to Europe in 1928 spending two years travelling in France, England, Italy and Spain. In 1935, his painting *Café* was awarded the Carnegie Institute of Pittsburgh Prize, the first Brazilian modernist painter to win a foreign prize. In the same year, he was invited to lecture on mural and easel painting at the Art Institute of the University of the Federal District. Among his students were Burle Marx (1909-1994) and Edith Behring (1916-1996), who also participated in the Exhibition. His first mural was produced for the Rio-São Paulo Motorway Monument in 1936. The Minister of Education and Health, Gustavo Capanema (1902-1998) invited Portinari to paint some of the murals for the new modernist ministry building (1936-8). In 1940, another successful solo exhibition of his paintings toured the US, and the University of Chicago published a book on his work, *Portinari: his life and art*, with an introduction by the US artist Rockwell Kent (1882-1971). He failed to be elected a member of the parliament in 1945 and senator in 1947, as member of the Communist Party of Brazil. His murals *War and Peace* at the United Nations Headquarters in New York were awarded the Guggenheim Prize.

**CANDIDO PORTINARI**  
*The Scarecrow (The Half-Wit)*, 1940  
Oil on canvas, 83 x 99 cm  
The Mercer Art Gallery



**LASAR SEGALL**  
*Lucy with Flower*, c. 1939-42  
Oil on canvas, 47 x 56 cm  
Scottish National Gallery of Modern Art

**LASAR SEGALL** (1889 in Vilnius, Lithuania – 1957 in São Paulo), a painter, designer, sculptor, engraver, illustrator, scenographer and costume designer, was one of the eight children of a Torah scribe. He began his artistic education at the Antokolski's Academy of Drawing in Vilnius, his hometown. In 1906, he moved to Germany, to attend the Imperial Academy of Fine Arts of Berlin and later in the year to the Dresden Academy of Fine Arts. Segall travelled to São Paulo for the first time at the end of 1912. In the same year, he held the first Exhibition of Modern Painting in Brazil, which was the starting point of the revolution in Brazilian visual arts. Later, he founded, along with Otto Dix (1891-1969), Conrad Felixmüller (1897-1977), Otto Lange (1879-1944) and

others, the Dresdner Sezession-Gruppe 1919, an expressionist artistic group. In 1923, he settled in São Paulo, being immediately regarded as a representative of European avant-garde. In 1924, he created the design for Futurist Ball of the Automobile Club and for the Pavilhão Modernista of Olívia Guedes Penteado (1872-1934). He was one of the founders of the Sociedade Pró-Arte Moderna in 1932, serving as its director until 1935. Between 1928 and 1932, Segall lived in Paris, and, in 1937, he officially represented Brazil at the Exposition Internationale des Arts et Techniques dans la Vie Moderne ('International Exposition of Art and Technology in Modern Life') there. The Grenoble Modern Art Museum, the Musée de Jeu de Paume and several other museums and private collections have Segall's works. During his career, war, social injustice, human misery and Jewish themes were recurrent subjects. His residence in São Paulo would be turned into the Lasar Segall Museum in 1967.

**LUÍS SOARES** (1875 in Recife, Pernambuco – 1948 in Rio de Janeiro) was a painter and designer, a student of the Brazilian landscape painter Teles Júnior (1851-1914). In his youth, Soares went to Portugal, where he studied at the Academia do Porto. According to the Exhibition catalogue, Soares was 'one of the best representatives of regional Brazilian painting and had various pictures in a collection in the US'.

**GASTÃO WORMS** (1905 in São Paulo – 1967 in Rio de Janeiro) was a painter, sculptor, cartoonist and lecturer. Son of the painter Bertha Worms (1868–1937), he began his early career by doing cartoons and caricatures for magazines Kosmos and Pimpão. In 1922, his *Pobrezinha* was awarded an honorary mention at the 28th Exposição Geral de Belas Artes ('General Fine Arts Exhibition'), launching his career as an artist. He also produced caricatures for *Diário da Noite* in 1924 signing as 'Valverde'. His first solo exhibition was held at the old Correios (post office) building in São Paulo featuring forty-three works. In 1927, he travelled to Paris, to study at the Académie de la Grande Chaumière and also attended the Académie Julian, staying in Paris until 1932 under the auspices of an artistic bursary from the São Paulo government. On his return to São Paulo, Worms offered tuition in drawing and French and participated in numerous art exhibitions. In 1943, he moved to Rio de Janeiro. Gastão Worms contributed an oil painting to the Exhibition, *Still life*, which was sent to the 1946 UNESCO Exhibition of Modern Art and is currently part of The Hepworth Wakefield's collection.



LUÍS SOARES  
Pastoral, c. 1944  
Oil on canvas, 59 x 49 cm  
Doncaster Museum and Art Gallery



GASTÃO WORMS  
Still Life, n.d.  
Oil on canvas, 34 x 37 cm  
The Hepworth Wakefield