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Cândido Portinari in Czechoslovakia

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Brazilian art first emerged in Czech exhibition halls shortly after the Second World War in 1947. In the 1950s, the Hollar Exhibition Hall organised an exhibition of Brazilian graphic art which was politically motivated, yet of great artistic quality. At that time, the writer Jorge Amado lived in temporary exile in Czechoslovakia which supported left-wing artists, among others the world-famous painter Cândido Portinari (1903–1962). For the latter, Czechoslovakia organised exhibitions in Bratislava, Brno, and Prague in 1960. Over time, the National Gallery in Prague acquired some paintings of this artist which were purchased at Prague's exhibition. The exhibition of Cândido Portinari, the most renowned Brazilian artist of the 20th century, was by far the greatest Brazilian event during the Czechoslovak communist regime. A brief obituary which was published shortly after the end of the exhibition (when the artist died) emphasised that "... as an artist of the frescos War and Peace for the United Nations building, he created one of the most outstanding works in which the sense of up-to-date themes blends with an innovative artistic form. His recent exhibition in Prague which outlined the artist's lifelong efforts will stick in our minds." The National Gallery in Prague owns three great paintings by Portinari from the 1940s: *Flying Kites*, 1941; *Mother and Child*, 1947, and *Cowboy (Vaqueiro)*, 1947. They were acquired from a private collection which may have included one more painting – *Portrait of a Woman*. Along with the painting by the Chilean artist Sebastian Matta Echauren, they are part of the long term exhibition of the National Gallery in Prague in the Trade Fair Palace, thus contributing to the expansion of the South American collection.

Keywords

Portinari, Brazil, painter, exhibition, response, permanent exhibition of the National Gallery

Brazilian art emerged in Czech exhibition halls shortly after the Second World War, first in 1947 when Prague hosted an exhibition of Brazilian drawings.¹ In the 1950s, the Hollar Exhibition Hall organised an exhibition of Brazilian graphic art which was politically motivated, yet of great artistic quality. Furthermore, this exhibition was greatly acclaimed by art critics. Daily and professional press paid tribute to the artists Carlos Scliar, Glênio Bianchetti, G. M. Correia, Renina Katz, and Yolanda Regina by publishing reproductions of their works.² At that time, the writer Jorge Amado³ lived in temporary exile in Czechoslovakia which supported left-wing artists, not only writers and architects, but

also painters such as Cândido Portinari, the greatest personality of Brazilian (and the world's) painting. His 1960 exhibitions in Bratislava, Brno, and Prague were fully initiated by the Czech side. The works of this painter coming directly from this exhibition are still found in the collection of the National Gallery in Prague.⁴

In the 1960s, the names of Brazilian avant-garde artists, e.g. the dos Campos brothers,⁵ appeared in the Czech press. Brazilian artists appeared more or less regularly in magazines, biennales (Brno, Bratislava), and the Prague Quadrennial. In this connection, two non-political exhibitions should be recalled: *Brazilská architektura* (Brazilian Architecture) and *Moderní brazilské umění* (Modern Brazilian Art). The latter presented a brand new Carlos Scliar as well as the works of the world's avant-garde artist Lygia Clark.⁶

The exhibition *Dva brazilští grafici – José Assumpção de Souza a Zorávia Bettiol* (Two Brazilian Graphic Artists – José Assumpção de Souza and Zorávia Bettiol, organised by the Brazilian embassy in the Municipal Library of Prague shortly after the Soviet invasion in December 1968, concluded the cycle.⁷ Later, Brazilian art was presented only sporadically, e.g. in the exhibition *Cesty k porozumění. Brazílie ve sbírkách českých muzeí a galerií* (Ways to Understanding. Brazil in the Collection of Czech Museums and Galleries) in the Museum of Czech Literature in 1988, which was prepared by the author of this article⁸ similarly to the second exhibition of this type at Prague Castle many years later.⁹ By and large, this topic was dealt with in a book on Czech and Brazilian artistic relations.¹⁰

Portinari's Exhibition: Brno, Bratislava, and Prague

The exhibition of Cândido Portinari the most renowned Brazilian artist of the 20th century, was by far the greatest Brazilian event of the Communist regime prior to the Prague Spring. Let me recall the atmosphere of that time by a brief obituary that was published shortly after the end of the exhibition when the artist died. The obituary was not written by a common journalist, but by an art critic. *"Cândido Portinari, a paramount representative of contemporary Brazilian art, prominent fighter of the world's progressive artistic front, died at the age of 58 of paint poisoning after-effects. Contemporary art lost an artist who had never ceased his endeavour to free the working class. As an author of the War and Peace frescos for the United Nations building, he created one of*

*the most outstanding works in which the sense of up-to-dated themes blends with an innovative artistic form. His recent exhibition in Prague which outlined the artist's lifelong efforts will stick in our minds."*¹¹

After this, we can begin with the classical view on one of the principal figures of Brazilian painting which is well-anchored in the context of Czech culture; as a classic, he appeared in an encyclopaedia of art compiled by Czech authors¹² and in another one, translated from French to Slovak,¹³ taking the long way around as it often happens in modern art. The National Gallery in Prague owns three great paintings by Portinari from the 1940s: *Flying Kites* (1941), *Mother and Child* (1941),¹⁴ and *Cowboy (Vaqueiro)*, 1947).¹⁵ They were acquired from a private collection, which may have included one more painting – *Portrét ženy (Portrait of a Woman)*. These acquisitions of the National Gallery are very much interconnected with Portinari's exhibition in Czechoslovakia in 1960, which will be mentioned in detail further on.¹⁶

However, the background for the preparation of an exhibition in Czechoslovakia was conditioned by two factors: the prior knowledge of his work, at least among intellectual and artistic circles which were familiar with Brazil via personal experience (only exceptionally) or via publications – books and magazines, and political reasons; Portinari was a member of the Brazilian Communist Party and in 1950 was awarded a gold medal in Warsaw by the jury of the International Peace Prize. The most interesting fact about the Prague exhibition is that it was inspired and organised by the Czechoslovak side, more accurately, by the Czechoslovak ambassador in Brazil, who had personal contacts with Portinari. This has been verified by the fact that the Brazilian ambassador in Prague¹⁷ asked for permission only additionally to open the exhibition and use it for the spreading of Brazilian culture (films).¹⁸ Czech diplomats living in Brazil for a long time, mainly Dr Jaroslav Kuchválek, were also among those who knew Portinari.¹⁹

The first encounters of Czech and Slovak public with the work of Cândido Portinari took place immediately after the Second World War through the new cultural magazine *Blok (Block)*²⁰ which reproduced his works as well as the decoration created by Portinari for a new church at that time (built by the architect Oscar Niemeyer). Nevertheless, Portinari's name was not mentioned in the text; there was only a comment about the *"cladding of the wall*



1 Cândido Portinari, *Mother and Child*, 1947, oil on canvas, 130 × 97 cm, signed on the bottom right: PORTINARI 1947, The National Gallery in Prague.

by faience mosaic inspired by the Moorish *azulejos*". What is more, the site where the church was built was not even mentioned. The structure was located in the city of Pampulha; Niemeyer's church decorated by Portinari later reappeared in the Czechoslovak press several times.

The first Czech text about the painter was an anonymous article called *Brazilský malíř Portinari* (Brazilian Painter Portinari) which was published in *Lidová demokracie* (*People's Democracy*) newspaper on 19 November 1946 and commented on the exhibition of this Brazilian artist in Paris.²¹



2 Cândido Portinari, *Flying Kites*, 1941, oil on canvas, 60 × 73.5 cm, signed on the bottom right: PORTINARI 1941, The National Gallery in Prague.

Nearly simultaneously, the magazine *Umění dneška* (*Art of Today*) published a similar title about Portinari – Portinari brazilský malíř (Portinari, Brazilian Painter) which provided brief information about the artist's life and oeuvre. It presented the artist's life journey in three stages: the first one – an italicising, monumental tendency with prevailing themes about the life of the blacks, the second one – surrealist under the influence of the Parisian school with prevailing exile topics, and the third one – the most significant tendency, expressionism. At the same time, the magazine published Portinari's own humorous words: "People did not like to see me painting Negroes all the time. It reminded them of politics. I got scared and started to paint emigrants. There are long period without rain in some Brazilian regions. Being afraid of starvation, people are forced to flee; not individually but on mass scale, there are all nations moving out."²² The political aspect, including the peace prize, was also reflected in artistic magazines.²³ During the difficult 1950s characterised by dogmatism,

articles about Portinari still appeared which were written by the best-qualified art historians and art critics, such as the French Germain Bazin and Pietro Maria Bardi,²⁴ director of the Museu de São Paulo, and translated into Czech. Articles by Czech and Slovak art critics, e.g. Lubor Kára,²⁵ also emerged. Reproductions (with no text just captions) also occurred.²⁶

Portinari's exhibition in Czechoslovakia, which had consequences and responses, was a real social event. In June 1960, Portinari's exhibition comprising 61 works was launched at the invitation of the Czechoslovak government (yet it is important to bring to mind that the idea of the exhibition originated without the official participation of the Brazilian government and was just the fruit of the Czechoslovak delegation in Rio de Janeiro).²⁷ The exhibition was then promptly presented in Bratislava²⁸ and in the Nová síň Gallery in Prague.²⁹ The exhibition catalogue was very modest, with just four small-format pages of text in which Lubor Kára³⁰ briefly introduced



3 Cândido Portinari, *Cowboy (Vaqueiro)*, 1941, oil on canvas, 72.5 × 60 cm, signed on the bottom right: PORTINARI 1947, The National Gallery in Prague.

the painter. Naturally, he highlighted the political activity of Portinari, the federal deputy of the Brazilian Communist Party in 1946 and candidate for the senate in the next year. He described him as the “greatest” Brazilian painter, side by side with Lazar Segall whose value of avant-

garde realistic works (more political than artistic) ranked him among the remarkable manifestations of contemporary world painting.

Having been monitored already before its opening, during the preparation,³¹ the exhibition was rather widely criticised.

First of all, Jiří Kotalík, a well-informed critic who had an opportunity to travel in Brazil as the Czechoslovak commissar at the Biennale in São Paulo,³² classified the work of this Brazilian painter in the general context of Latin America and Brazil, putting emphasis on Brazilian reality. At the same time, he outlined the painter's development from the *Tiradentes* cycle of paintings, the monumental work for the UN building (*War and Peace*), he also pronounced the influence of Picasso's *Guernica*, and described the Prague exhibition as "incomplete". It remains unknown what he had in his mind; he did not elaborate. Perhaps he drew upon his recent visit of São Paulo where he was a commissar of Czechoslovak exhibitions for a long time. Kotalík argued with the writer Norbert Frýd,³³ connoisseur of the Mexican milieu, pointing out that from 1918 art relations between Latin America and Europe were "very dependant". The Brazilian Portinari was inspired by and followed – according to him – a Mexican example, under different conditions and tradition. The painter presented to his compatriots bitter and cruel facts that were unusual, non-conventional, rough, and "modern". However, today it is apparent that Portinari had nothing to do with the revolutionary violence that was stirred up in Mexico: his work is an understanding portrait of the poor workers on coffee plantations, fishermen, and St John Feast dancers.³⁴ The polemics between Frýd and Kotalík could be summarised as follows: while Frýd, a renowned writer but a dilettante in the area of fine arts criticism, represented dogmatic positions of socialistic realism in the above-mentioned book (note No. 33), Kotalík also defended communist foundations, but those began to change after 1958, after the Czechoslovak success in Brussels, in favour of the more free interpretation directed toward the Prague Spring.

Naturally, reproductions of Portinari's works were published in the daily press and magazines on the day of the exhibition opening or shortly afterwards, practically without any comments, which in the case of visual arts is of course more important than written comments.³⁵

Short obituaries³⁶ appeared after the painter's death less than two years after the exhibitions; memories and remarks were added to them later on.³⁷

When Czechs and Slovaks began to travel – after the period of the toughest Stalinism – they could see Portinari's works in various places, more or less surprising

to them, as was the case of the painter and art critic Jaromír Wíšo³⁸ in 1963 who briefly described the UN building in New York, having commented on Portinari's works: "*Two huge mural paintings (Peace and War) by such an outstanding painter as Cândido Portinari from Brazil give a foreign and shabby impression next to the precisely formed and shiny architectural elements. It would be better to set them more sensitively in the architecture, creating transitional elements that would blunt the edges of contrasts. ...*"³⁹

And, though rare, foreign magazines arrived in Czech libraries including mentions about Portinari.⁴⁰

During the Prague Spring when most of the eyes were turned to the West, a book about modern art including a mention about Portinari, was published valuing him with respect. Putting it briefly, Luděk Novák⁴¹ wrote that Portinari's work showed some new possibilities of modern realism, of socially engaging art, and is exempt from the form emphasising its forcefulness, which was most impacted by the change and influence of cubism and surrealism. Portinari depicted harsh moments of social struggles of his people, each theme had its specific and direct political meaning, the hyperbole of the content is linked to the hyperbole of the form, with linear expressive stylisation, and also with the expressive accentuation of colours. Shortly after, Václav Zykmond in his *Stručné dějiny moderního malířství (Brief History of Modern Painting)*⁴² restricted himself to mentioning the impact of German expressionism on Latin America, naming two Brazilians in this context – Segal and Portinari – and Mexicans. In the same year his work was published in the popular magazine *100+1* having been taken over from foreign sources.⁴³

In the 1980s, Portinari's painting nearly fell into oblivion. Incidentally, a notification has survived saying that the fate of the work by the Brazilian painter Portinari, a premature victim of his technological experiments, should have been a negative example for the painter Novosad.⁴⁴

During the past twenty years, Portinari's name has appeared only in the permanent exhibition of the National Gallery in the Trade Fair Palace where his above-mentioned paintings are displayed or as a subject of students' theses.⁴⁵

Documentation appendix: Portinari's works displayed in Czechoslovakia in 1960

- 1–10 *Composition studies for the mural paintings Brazilian Landscape in the Ministry of Education in Rio de Janeiro* (included are photographs of the wholes and cardboard details), gradually produced from 1936
11 *Flying Kites*, oil, 1941
12 *Portrait of a Woman*, oil, 1947
13 *Mother*, oil, 1947
14 *Vaqueiro (Cowboy)*, oil, 1947
15 *Tiradentes*, colourful composition study for a painting, oil, 1949
16 *Portrait of a Woman*, pencil drawing, 1951
17 *Drawing of a Horse*, pencil, 1951
18–29 *Primeval Forest*, illustrations for the book Ferreira de Castro, oil, 1955
30–39 *Don Quijote*, coloured pencils, 1956
40 *Orphan*, oil
41 *Índia Carajá*, oil
42 *Forest*, oil
43–47 *Brazilian motifs*, pencil drawings, 1957–1958
48 *Vendor*, oil, 1958
49 *Pregnant Woman*, oil, 1958
50 *Cangaço*, oil, 1958
51 *Refugees*, oil, 1958
52 *Refugees*, oil, 1958
53 *Girl with Cat*, oil, 1959
54–58 *Motifs from Israel*, three oil studies and two drawings⁴⁶
59 *Composition study for a mural*, oil
60 *War*, composition study for a mural in the UN building in New York, oil
61 *Peace*, composition study for a mural in the UN building in New York, oil

This paper was reviewed.

Notes

1 In the pavilion at Na Příkopě Street 16/162, which no longer exists. Výstava výtvarníků Purkyně. Membership exhibition. The exhibition hall of the Jednota umělců výtvarných (Union of Fine Artists), Prague: Příkopy. 11 January – 9 February 1947. This exhibition was also the 58th exhibition of Dům umění in Brno. *Brazilská grafika* in 1954–1955 was Exhibition No. 199. Responses: Vh (Věra Hasalová?), *Soudobá kresba Brazílie, Lidová kultura* III, 1947, No. 3, p. 3, very favourable criticism – Stanislav Richter, *Soudobá brazilská kresba, Lidová demokracie*, 17 January 1947, p. 4; anon., *K(ulturní?) Politika*, 17 January 1947, No. 18, p. 4, reproduces the following works: Nóbrega, *Dívka se džbánem*, Aldari Heminguez Toledo (sic), *Zvuk flétny*, *Brazilská kresba v Spolku VU Purkyně*; fd (František Doležal), *Brazilská kresba, Národní osvobození*, 28 January 1947. Regarding the transcription of the artist's name, I respect the simplified name Candido in quotes which was used in Czechoslovakia (but also in Italy).

- 2** *Brazilská grafika, Ústřední svaz československých výtvarných umělců* and SČUG Hollar, Hollar Exhibition Hall, Prague, March 1954, anonymous introduction, graphic design of the catalogue, invitation cards, and poster – O. Karlas. The cover shows the reproduction of the graphic print *Povstalci (Rebels)* by Vasco Prado, linoleum. The introduction includes an excerpt of the poem *Noble Brasil* by Pablo Neruda.
- 3** Zélia Gattai describes his stay in Prague and Dobříš in detail, *Zimní zahrada*, Praha 2011. In this book (p. 154) we learn that Portinari painted Olga Benário, a German woman extradited by Brazil to the Nazis.
- 4** He was also a poet, as I pointed out in the brief article *Básník Portinari, Výtvarná práce*, 1965, No. 4, p. 2. The Czechoslovak exhibition was also noticed by the Brazilian side – see <http://72.14.207.104/search?q=cache:KySUChZxnNQJ:www.portinari.org.br/ppsite/ppacervo/cronobio.pdf+pintura+b+rasileiro+%22tcheco%22&hl=cs&ct=clnk&cd=45>, [consulted on 13 March 2012].
- 5** *Orientační plán konkrétní poezie* (translated by Pavel Štěpánek), *Sešity pro literaturu a diskusi*, 1969, No. 30, p. 56, ill.
- 6** At the request of the Embassy of Brazil, I introduced the exhibition in the Municipal House in Prague with a lecture; however, its text was not published. Critical responses: *Výtvarné umění*, 1964, p. 93. The review divides the painters to internationally and mostly “abstractedly” oriented: Antonio Bandeira (1922), Manabu Mabe (naturalised Japanese), Ivan Serpa (1923), Danilo di Prette, Italian living in Brazil from 1946, Francis Krajcberg, Polish immigrant of 1948 (1921). The representatives of older generation of Brazilian painters are also mentioned: Lula Cardoso Ayres (1910) and Alfredo Volpi (1896), primitivism painters: Antonio da Silva (1905), black folklore painter Heitor dos Prazeres (1908), and female painter Djanira (1914).
- 7** *Dva brazilští grafici – José Assumpção de Souza – Zorávia Betiol*, catalogue, Prague, Municipal Library of Prague 1968, December (text by Pavel Štěpánek); Pavel Štěpánek, *Dva brazilští grafici, Výtvarná práce*, 1968, Nos. 22–23, p. 3 and idem, *Biblické motivy z Brazílie, Lidová demokracie*, 29 December 1968.
- 8** (pš), *Brazilské památky na Strahově, Lidová demokracie*, 20 September 1988.
- 9** *České stopy v Brazílii*. 15. září – 30. listopadu 2010. Czech Footprints in Brazil. 15 September – 30 November 2010, Prague Castle Administration, Prague Castle, Theresian Wing. This exhibition was based on the book by Pavel Štěpánek, *Afinidades históricas e culturais entre o Brasil e a República Tcheca*, L. Marek, Brno 2008.
- 10** *Afinidades* (quoted in note No. 9). (Review and information about the book: kč/Peter Kováč/, *Vyšla kniha o kulturních vztazích mezi*

Brazílii a Českou republikou, *Právo*, 9. 12. 2008, <http://www.novinky.cz/clanek/156280-vysla-kniha-o-kulturnich-vztazich-mezibraziliia-ceskou-republikou.html> [consulted on 9 December 2008], *Žurnál UP* 18, 2008, No. 12, 19 December 2008, <http://www.zurnal.upol.cz/xviii/12/univerzitni-pracoviste-informuji/> [consulted on 20 December 2008].

11 Šh (Luboš Hlaváček), Candido Portinari, *Kultura* VI, 1962, No. 7, p. 2 obituary, gloss.

12 *Encyklopedie světového malířství*, Praha 1975 (ed. Sáva Šabouk), pp. 280–281, ad vocem.

13 *Lexikon moderného maliarstva*, Bratislava 1968, ad vocem, p. 294 (author Philippe Soupault, orig. edition Hazan, Paris).

14 The importance of the painting is highlighted by its reproduction in the article Flávio de Aquino, *Pintura moderna no Brasil – Modern Painting in Brazil*, *Módulo*, pp. 18–19, illustration of the painting *Matka* (today in the National Gallery in Prague, back then included in a private collection).

15 Here is the information about the works of Cândido Portinari in Czech possessions: Candido Portinari (1903–1962) 1) *Pouštění draků (Dráči, Draci)*, 1941, oil on canvas, 60 × 73.5 cm, on the bottom right: PORTINARI /1941, purchased on 19 December 1967 (from Mr Bruno Piřha, Prague 7, Bubenská Street No. 3, for 37,000 crowns). The collection of the same owner also included a painting by the Brazilian painter Bianco. Displayed: Zisky Národní galerie, Jiřský klášter, Praha 1979, displayed: Bratislava 1960, cat. No. 11 as *Vypúštenie šarkanov*, lit.: Projeto Portinari, cat. No. 1474, included in the permanent exhibition at Sternberg Palace and today in Veletřžní (Trade Fair) Palace – NG, O 11627, 2) *Matka s dítětem*, 1947, oil on canvas, 130 × 97 cm, marked on the bottom right: Portinari, 1947, lit.: Projeto Portinari, cat. No. 2549, displayed: Bratislava 1960, cat. No. 13, NG, O 12832, 3) *Hlídač stád (Vaquero, Skoták, Honák)*, 1941, oil on canvas, 72.5 × 60 cm (frame 94 × 81 cm), marked on the bottom right: PORTINARI /1947, purchased in 1983, lit.: Projeto Portinari, cat. No. 2609, displayed: Bratislava 1960, cat. No. 14; Přířstky NG 1984, NG, O 15210.

16 Cat. No. 12 at the Bratislava exhibition: Candido Portinari. Zváz slovenských výtvarných umelcov, Bratislava, Výstavné miestnosti Dostojevského rad 2, 22. jůla – 7. augusta 1960, text by Lubor Kára – Dům umění, Brno. Without any further information. Ministry of Education and Culture and Svaz řs. výtvarných umělců (Union of Czechoslovak Fine Artists). Prague, Nová sňř, 15 September 1960 – October 1960, His Excellence Mauricio Wellisch opened the exhibition on behalf of the Brazilian side. His speech was a manifest of the good will of the Czechoslovak side because the exhibition was fully initiated by the Czechoslovak diplomats.

See MZV TOO Brazílie 1960 – 1 a 2, *Osvěta. Kulturní výstavy*, 343/369.

17 Ministerstvo zahraničních věcí řSR – MZV TOO Brazílie 1960 – 1 a 2, *Osvěta. Kulturní výstavy*, 343/369. This article documents the development of the exhibition – the intention emerged from the personal contacts of a Czechoslovak ambassador with the artist. After the end of the exhibition in Brno, the head of the international department of the Czechoslovak ministry of culture, Jitka Puřová, sent photocopies of the exhibition reviews. The employee of the Czechoslovak embassy, Rutte, informed the Prague ministry in his letter sent from Rio de Janeiro on 20 February 1961 that the painter Portinari could not travel to Czechoslovakia. Although his travel was suggested by his benefactor Assís Chateaubriand, he could not come because of his disease (he did not accept any visits and died a year later). Next, the Ministry of Education and Culture (the two ministries joined in the meantime) informed (by J. Puřová again) in a letter of 28 September 1960 that more than 4,000 people visited Portinari's exhibition in Bratislava. The painter and sculptor Rudolf Uher had a speech at the exhibition opening in the halls of the Zváz slovenských výtvarných umelcov (SSZ / Union of Slovak Fine Artists) for SSZ. Dr Karol Vaculík, director of the Slovak National Gallery, gave a talk on behalf of the Slovak National Council. The opening reception took place on Dostojevského rad Street No. 2 on Friday, 22 July 1960 at 5 pm (the exhibition lasted till 7 August 1960). The exhibition opened in Prague on 15 September of the same year. The Counsellor of the Embassy of Brazil in Czechoslovakia, Mr Ouro Preto, visited the international department of the relevant ministry to discuss the details of his embassy participation. The embassy used the opportunity to hand out promotion brochures and Brazilian coffee to the visitors. Brazilian short films were projected.

18 Ivo Váňa Psota, a Ukraine dancer, choreographer, director, and educator, was born in Kiev, Ukraine, in 1908. He lived and died in Brno in 1952. See <http://www.brno.cz/index.php?nav01=2222&nav02=2220&nav03=2447&idosobnosti=103> [consulted on 24 April 2007]. During the war, the Germans gave him permission to travel to the USA whose authorities requested him. However, when he returned to Brno after 1948, he fell into disgrace of the Communist regime and shortly died. For the *Yara* ballet performance, which became the Brazilian national ballet show, the Brazilians placed a memorial plaque to commemorate Psota on the theatre building in Sao Paulo (Teatro de São Paulo). The following artists joined in to produce the ballet performance: Francisco Mignone (composer), Guilherme de Almeida (poet and author of libretto), Cândido Portinari

(stage design and costumes), and Ivo Váňa Psota (choreography).

19 Dr. J. Kuchválek, a linguist, literature historian, professor at Charles University, and promoter of Brazilian cultural events in Czechoslovakia.

20 *Blok*, 1946–1947, Nos. 9–10, p. 245. In the same edition, p. 67, Portinari's *Negr s okarínou* (*Negro with ocarina*), a detail on the Radio Tupio de Rio de Janeiro building was reproduced. Furthermore, there is a reproduction of the work of another Brazilian painter Pedroza, *Makumba*, p. 67, and *Dívka* (*Girl*) by C. Diaz. Next to it is the painting of Mexican painter Tamayo, *Ptáci* (*Birds*), 1941, at the time in the Valentine Gallery in New York.

21 Anon., Brazilejský malíř Portinari, *Lidová demokracie*, 19. XI. 1946 – commentary on the artist in Paris; the newspaper was the body of the Czechoslovak People's Party.

22 Anon., Portinari. Brazilejský malíř, *Umění dneška* III, 1946, No. 4, p. 215. It is surprising that the first performances of Portinari were anonymous. But because the same edition of the magazine presented the portrait of Jan Zach, the cultural attaché of the Czechoslovak embassy in Rio de Janeiro, we may assume that the article was written by him.

23 Jiří Bursík, Vyznamenání bojovníci za mír, *Výtvarné umění*, 1950–1951, p. 467. Represented are Pablo Picasso for his *Dove of Peace*, Cândido Portinari for his large painting composition *Tiradentes*, Renato Guttuso for the cycle *Gott mit uns*. The article also includes a brief evaluation of Picasso's work.

24 Germain Bazin, Cândido Portinari. Maliar pre druhých, *Výtvarný život* II, 1957, Nos. 7–8, pp. 267–270; P. M. Bardi, Ludový maliar, *Výtvarný život* II, 1957, Nos. 7–8, pp. 270–275.

25 Lubor Kára, Malíř Brazílie Portinari, *Kultura*, 1957, p. 1/8, 3 repr.; idem, Cândido Portinari, *Světová literatura*, 1959, No. 4, pp. 183–184. In the text reproductions of his paintings and drawings: *Rebels*, *Refugees*, *Funeral*, *Washerwoman*, *Head*, as illustrations to the article, pp. 22, 95, 96, 182. The author presents the artist's biography and reviews his work.

26 Drawings – illustrations for the article by Monteiro Lobato, Zé Brasil, *Lidové noviny*, Brno 58, No. 275, *Kulturní neděle*, No. 3; *Nosiči kávy* (*Coffee Carriers*) and *Hudebníci* (*Musicians*). Ze zahraničních výstav a ateliérů, *Výtvarná práce* V, 1957, No. 12, p. 10, 5 ill. on p. 10.

27 On 26 October 1960 contacts on the embassy level were established.

28 At that time the work *Pohřeb* (*Burial*) was published, Z výstavy brazilejského umělce v Bratislavě, *Literární noviny*, 1960, No. 31, p. 8. Ludmila Peterajová commented on the exhibition individually, Cândido Portinari, *Předvoj* 4, 1960, No. 36, p. 20.

29 Václav Zykmond published the exhibition

reviews and overall summary, Cândido

Portinari, *Výtvarná práce* VIII, 1960, No. 15, p. 12, 2 Reproduction: *Těhotná matka* (*Pregnant Woman*). Z výstavy autorových obrazů, ilustrací a kreseb, Nová síň, Praha IX–X–1960, VU, 1960, p. 422. Further *Mateřství* (*Motherhood*), from the exhibition in Nová síň, *Výtvarná práce* VIII, 1960, No. 18, p. 1. and *Děvče s kočkou* (*Girl with Cat*).

30 In the first years of the Communist regime, Kára was an exponent of dogmatic criticism persisting in socialist realism. Traces of this attitude can be seen also in the catalogue of Portinari's exhibition. For a certain time in the 1950s, Kára held prominent political functions, but in the 1960s he “awoke” and started to support the avant-garde and became the editor-in-chief of Slovak dynamic magazine *Výtvarný život*. During the years of “normalization” after the Soviet occupation, he paid for that and was forbid to work in culture. See Lubor Kára, Cesta pokrokových výtvarných umělců v kapitalistických zemích, *Výtvarné umění* I, 1950–1951, No. 4, pp. 178–188 and 3 figs.

31 *Mateřství* (*Motherhood*) was reproduced from “Z připravované umělcovy výstavy v Praze”, *Výtvarná práce* II, 1959, No. 9, p. 1.

32 Jiří Kotlík, Malíř Brazílie (K výstavě Cândida Portinariho), *Literární noviny* IX, 13. 8. 1960, No. 33, pp. 3/6.

33 Norbert Frýd, Portinari ještě jednou a třeba vícekrát, *Literární noviny* IX, 1. X. 1960, No. 40, p. 8. Five years ago Frýd published the book *Mexická grafika* (*Mexican Prints*), Praha, SNKLHU 1955, where he advocated strictly dogmatic views. Much later, in the international context, returns to the Mexican influence on Portinari José Luiz del Roio, Una rivolta mesicana. Brasil. Ai primi del novecento gruppi di contadini brasiliani diedero vita a comunità ispirate e egualitarismo e fratellanza, *Prometeo. Rivista trimestrale di scienze e storia*, March 1988.

34 After some time when passion faded away, the Brazilian artist of Czech origin, Milan Dusek said: “Portinari's ‘Refugees’ decorated bourgeois salons and hardly arouse compassion.” (see *Afinidades*, quote in note No. 9, chap. 19).

35 *Pohřeb* (*Funeral*), Z výstavy brazilejského umělce v Bratislavě, *Literární noviny* IX, 1960, No. 31, p. 8; *Těhotná matka* (*Pregnant Woman*), Z výstavy autorových obrazů, ilustrací a kreseb. Nová síň, Praha IX–X–1960, see the magazine *Výtvarné umění*, 1960, p. 422; R: *Mateřství* (*Motherhood*), from the exhibition in Nová síň, *Výtvarná práce* VIII, 1960, No. 18, p. 1; *Portrét* (*Portrait*), Z výstavy brazilejského umělce v Bratislavě, Z výstavy autorových obrazů, ilustrací a kreseb. Nová síň, September – October 1960, *Výtvarné umění* X, 1960, No. 9, p. 422; Igor Zhoř, Poučení – více než vzor, *Kultura* IV, 1960, p. 28, 1 reproduction. Recenze výstav v DU v Brně – mexické motivy (sic). Hodnocení jeho činnosti umělecké i politické.

36 When he died, three obituaries appeared: the first one, Portinari mrtev (Portinari is Dead), information in the magazine *Výtvarná práce*, 1962, No. 5, p. 4, the second one, šh (Luboš Hlaváček), Cândido Portinari, *Kultura* VI, No. 7, p. 2 obituary and gloss, and finally the third one, Anon., Zemřel Cândido Portinari (Cândido Portinari Died), *Hollar* 33, 1962, No. 1, p. 45.

37 Anon., Cândido Portinari, *Brněnský večerník*, 15 August 1974, in the Gallery of Personalities column.

38 Jaromír Wišo, Výtvarné sněmování v Novém Yorku, *Rudé právo*, 3 November 1963.

39 In 1941 Cândido Portinari finished four mural paintings next to the entrance to the Hispanic Reading Room of the Library of Congress called: *Discovery of the Land*, *Entry into the Forest*, *Teaching of the Indians* and *Discovery of Gold*. The painter captured the life of the first immigrants in America. The ceremonial inauguration of these paintings took place on 12 January 1942.

40 A. Sch., Z výtvarných časopisů. Přehled současné brazilské malby od Rosy M. Carlessové. Quotes: Lazar Segall, C. Portinari, O. Niemeyer, L. Costa. Further a notice about the Week of Modern Art from 1922, Biennale in São Paulo, in: *Studio*, July 1963 (England), *Výtvarné umění*, 1964, p. 93. The author of the reviewed article divides Brazilian painters according to their international orientation as follows: at first Antonio Bandeira (1922), Manabu Mabe (naturalised Japanese), Ivan Serpa (1923), Danilo di Prette, Italian

living in Brazil from 1946, Francis Krajcberg, Polish immigrant from 1948 (1921). Later she enumerates the domestic painters of earlier generation: Lula Cardoso Ayres (1910); Alfredo Volpi (1896); Primitivism painters: Antonio da Silva (1905), black folklore painter Heitor dos Prazeres (1908), female painter Djanira (1914).

41 Luděk Novák, *Století moderního malířství, 1865–1965*, Praha 1968, pp. 269, 274.

42 Václav Zykmund, *Stručné dějiny moderního malířství*, Praha 1971, p. 106.

43 Colourful reproduction of Portinari's painting for an article-montage in foreign press about Latin America, mainly for Neruda's poem *Než pročitne dřevorubec*. 100+1, 1971, No. 20, p. 23.

44 Luboš Hlaváček, Malíř lidského dění, *Výtvarná kultura*, 1988, No. 1, p. 28, literally "the fate of the Brazilian painter Portinari, who is the premature victim of his own technological experiments, should be a warning memento for Novosad".

45 Recently, the student Irena Melounová returned to Portinari, having written a summarised view of the work of Cândido Portinari in Portuguese. In a student contest she was awarded the Iberian American Prize (Premio Iberoamericano XIV) for her work. The contest was announced by the Prague embassies of Spanish and Portuguese speaking countries.

46 A book dealing with this topic appeared earlier: *Izrael. Disegni di Candido Portinari*, Presentati da Eugenio Luraghi, ILTE, Torino 1953.

Translated by Lucie Kasíková