

# CASA DE PORTINARI MUSEUM

Jacob Klintowitz



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## BRODOWSKI, 19 DECEMBER 2008.

WELCOME TO CASA DE PORTINARI MUSEUM !!!

Through this publication, which now is on your hands, we would like to share, cheerfully, the dream of opening the doors of the Casa de Portinari Museum for a different visit, making it even more known for a larger number of people.

The Cultural Association for the Support of the Casa de Portinari Museum has worked, since their foundation, in order to implement actions which value and offer visibility to Casa de Portinari Museum and this project is seen as a first-ever opportunity as well as an important achievement for the museum's promotion, appreciation and respectability.

More than the painter's house in his homeland with his furniture, utensils and particularities, the place was the artist's sacred refuge where he used to come in search of inspiration. Here, in his house, Candinho renewed his strengths, under starred skies in Brodowski, his "purple soil", his coffee plantations and his landscapes full of tones and nuances, which inspired his distinctive palette and where the artist was free and his imagination could fly just as the kites portrayed in his canvases.

His home in Brodowski, an indestructible tie with his roots, his family, his base and reference; a place to discover his art, to practise his calling and grow his talent.

His home in Brodowski, place of intense work and new experiences and searches, which turned walls into unique artworks in the set of his oeuvre, the heritage and the Brazilian cultural-artistic setting.

Objects, impregnated with the artist's life, can tell the story of a lifetime, from a painter that if not a painter, wanted to be a painter; from many lives marked with dreams, joys, tears and work, a lot of work from the Italian immigrants who disembarked in our lives changing them forever.

Rose bushes with flowers, scents and perfumes which spread through the air, lull hearts, and the nature which renews its cycle; remarkable religiosity and faith; an atmosphere never seen before, full of stunning art, poetry, work, strength and simplicity, this is Portinari's house, a compulsory and incomparable way to meet and get close to Candido Portinari and his unequalled and insuperable greatness of truly representing people and things from Brazil.

Angelica Fabbri

Casa de Portinari Museum Director











# CASA DE PORTINARI MUSEUM

Jacob Klintowitz









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Cover - “Capela na Nonna” detail, St. Lucy and St. Peter.



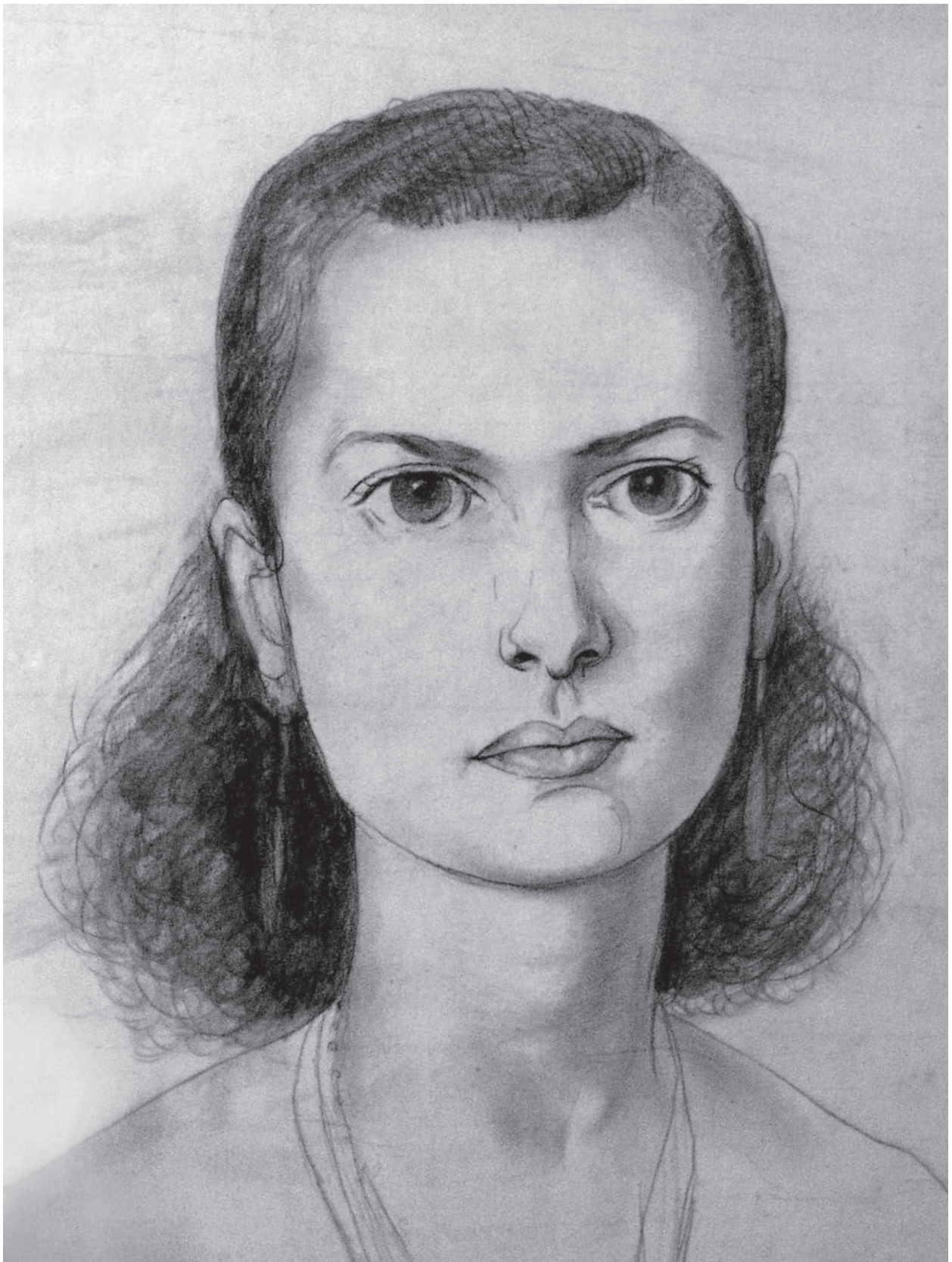
Casa de Portinari Museu is based in the painter's old residence, in his homeland – Brodowski, city of 15,534 inhabitants, located in the outskirts of Ribeirão Preto, at the northeast of the state of São Paulo, 337 km far from the capital.

Sponsorship



Casa de Portinari Museum – Praça Candido Portinari, 298 – Brodowski – SP – CEP 14340-000  
[www.casadeportinari.com.br](http://www.casadeportinari.com.br)





Woman's portray. (n.d.)  
Pencil on paper  
100 x 76 cm



# TRIBUTE TO BRAZIL

The use of new technologies has contributed considerably to the economic development of the organisations, but it is not enough for the challenges of contemporaneity. More than technological resources, the social progress, which has had the special attention of private organisations lately, is based on inclusion and equality.

Aware that the education and culture are essential for the development of the country, Porto Seguro Company encourage activities that extol the knowledge, the citizenship and the cultural values. Porto Seguro's support for Casa de Portinari Museum's project represents a way to praise the great typical values of Brazil.

Candido Portinari was one of our greatest artists and his path is a real model for the new generations. Son of Italian immigrants, from a rural-simple-childhood boy, Portinari became a world famous artist, through his personal efforts and devotion: from Brodowski to the murals of the UN.

Candido Portinari knew, as not many, how to portray the national soul, from the remarkable historical events for the nation to the life of people and the religious feeling of the population.

Jacob Klintowitz, the passionate studios of national culture and critic of art, is responsible for this work, which describes the great artist's origins, introduces his childhood house turned into a museum, the creation of his paintings in fresco and the artist's memory and emotion on the unforgettable series of "Children of Brodowski".

We are sure that, helping to preserve and promote this cultural asset, we will be contributing to a better knowledge of Candido Portinari's life and oeuvre, as well as praising Brazil and its people.

Jayme Brasil Garfinkel  
Presidente  
Porto Seguro Seguros Gerais





# OUR CANDINHO'S HOME.

In a very small city of São Paulo, a humble and deprived house shows the trajectory of the people from that state. It is the house where Candido Portinari spent his childhood. When we contemplate it, we notice the life of a family of Italian immigrants and meet historical vestiges of the existence of this boy, Portinari, we see his trajectory – from Brodowski to “War and Peace” panels, at the UN – and we manage to feel our people’s determination to promote the growth. And our artist’s, Candido Portinari, peculiar greatness.

Casa de Portinari Museum is important for the state of São Paulo since it represents such many essential elements at the formation of the state: the integration and peaceful interaction among peoples, the creativity, the work and the desire of turning the knowledge into a collective achievement. Our effort to conserve, equip and make the Casa de Portinari Museum accessible, is awarded with this publication which registers and locate historically Candido Portinari’s life, describes the life in São Paulo and in Brazil and show us, in his greatness, the biography and the oeuvre of an artist who became synonymous with the national identity.

The state of São Paulo pays close attention to the national identity and is a model for the peaceful and constructive interaction between different migratory origins. For us, a nation is built through increments, plans and work, and not through restrictions. The State Secretariat of Culture of São Paulo focus exactly on inclusion, on the universal access to cultural and artistic assets, on the conviction that the future is built this way: improving people’s quality of life and offering them the best from the human spirit. Our appreciation of the oeuvre of the artist from São Paulo, Candido Portinari and Casa de Portinari Museum, is the same as protecting the spiritual assets, making it stronger and stronger efforts to turn art into a collective asset.

João Sayad

São Paulo State Secretary of Culture



St. John Baptist (detail). 1941.  
Fresco mural painting  
161 x 55 cm



# THE ARTIST

Candido Portinari (1903, Brodowski, SP – 1962, Rio de Janeiro, RJ) is the most important artist from Brazil from the 20th century. His trajectory is a model and he portrayed and changed the image of the Brazilian man, the social issues, and, certainly, he was one of our greatest painters of epic and historical themes from the nation and, probably, the most important painter of religious themes of the century. Since the end of the 1930s, Candido Portinari has stood out as a great artist through representations and interpretations of the Brazilian social reality, such as the series “Migrants”. In 1936, he started frescos and tile panels at the building of the Education and Health Ministry. In 1956, due to the opening of the War and Peace panels, at UN, Portinari received the Guggenheim and Hallmark Art awards. Among the exhibitions that he took part in, we can highlight the Fine Arts National Salon, Rio de Janeiro, 1922 and 1931; Museum of Modern Art in New York, 1940 (individual); Venice Biennale, 1951 to 1985; Guggenheim Museum, New York, 1957; Wildenstein Gallery, New York, 1959.

From the point of view of the spiritual affinities and influences, Portinari has a classical membership. The following anecdote of the artist’s life, proved by testimonies, shows the painter’s artistic family. Candido Portinari told the President of the Banco da Bahia, Clemente Mariani, that some paintings from the Renaissance Venice inspired him to paint the “D. João VI’s arrival in Brazil” mural. What is not exactly a notable secret, as Portinari was a great admirer of painters from Venice, especially Paolo Veronese, may help to undo equivocations about influences and affinities.

Another painter that he admired intensively was the German, Mathias Grünewald, what may offer strong clues about Candido Portinari's expressionism. This monumental artwork was done for the new headquarters of the Banco da Bahia, in Salvador, ordered by Clemente Mariani, ex-Minister of Education and Culture. Painted in Rio de Janeiro, in an Assembleia-Street building, the panel was sent to Bahia and assembled by José Pancetti, as Portinari required. It is a harmonious, splendorous and full-of-light painting, with an explosion of tones of yellow and white so that the colours crackle and reveal their virtual feature. It is notable how the hard-pattern painting – organisation of chromatic masses, geometrical composition, severe representation – may have so many issues from art and contemporaneous culture, especially the relation of colours and geometrical structure.

The individual awareness against the functional anonymity; the power and the drama of the public. When we compare this painting with a preparatory sketch, so deprived of these grave issues and the final gleam, we notice the long path of the artist until the end of such a grand work. The ex-Minister of Education and Culture, Clemente Mariani, in his testimony about the panel, noticed accurately the advanced feature of the painting, as well as, its classical bonds: "... The painting ended up logically inside the modernism techniques but also following a sacred order, which made it to be seen as a classical painting...".



# CASA DE PORTINARI MUSEUM

This museum was opened in 1970 and is based on the house where the artist Candido Portinari lived during his childhood and adolescence, in the city of Brodowski, São Paulo. This is the same house that he used as a place for holidays, rest or meditation, therefore he always came back to it, tied to his origins.

The museum has artworks from the artist, personal objects, furniture from the family and the Nonna's Chapel, a notable pictorial set of sacred character in a small chapel built especially for his paternal grandmother Pellegrina's religious interactions, as she was not able to attend the church daily, as she used to do in the past.

This museum represents an important part of the artist's life, not yet much explored along the vast bibliography that studies his life and oeuvre: his childhood, family, mural studies, his adolescence and interaction with a population of immigrants and peasants.





***Testimony from João Candido Portinari, son of Portinari, about his life in the paternal house.***

"I will have to dig into my deepest memories from my childhood trunk. I remember Nonno, Nonna, Uncle Bepe, Nonninha Pelegrina (to whom my dad made the chapel), those nights when the whole family – people from different ages – gathered around the big dinner table. I remember a photo where I, still young, was saying goodbye to Nonno, and coming back to Rio – it was always a sad and worrying moment: - will I go back and meet Nonno and Nonna again?

We used to play bingo, using beans to mark the cards, hearing Nonna saying the numbers with an Italian accent: "trenta e due", and we put the bean onto the house 32... coffee always carefully hot from a metal pot, which stayed on the wood stove, the miraculous polenta for breakfast, the fields, the red-soil road, the herd of oxen which came toward us making a world of dust fly, the cattle grids, the tisiu birds, the gabiobas plants, the flocks of birds, the skies full of stars, the fear of cemetery, the "headless mule" stories, children playing in the streets until late, the Prata Farm, which was far away and the stories of the Black Gate... there are so many memories, I don't even know how to gather them in a text minimally coherent...

The idea of the Children of Brodowski is really a stroke of genius! I have remembered something my dad used to say about the mango trees from Brodowski, have you ever heard it? "How to forget the bushy mango trees from my childhood, they were the babysitters of the poor children like me..."

***Testimony from an anonymous person about Portinari, Casa de Portinari Museum, after a reporting from Jornal Nacional, from TV Globo, about the museum and Candido Portinari, recorded by the author and sent to Projeto Portinari:***

I will tell you a gratifying story. After the Jornal Nacional reporting, the guard in my street (who, by the way, was not able to guard anything), M.M.S., told me that had seen "the most amazing thing on television, things more and more beautiful". He was confused about the names and when I mentioned Brodowski and Portinari, he recognised the sounds and got amazed upon me: "Sir Jacob, how do you know?!" Then I told him some things about Portinari's life and he stared at me. Finally, he told me the following: "Sir Jacob, there are people who were born with a gift to do things well done!".





***Testimony from João Candido, Portinari's son,  
about the celebration in Italy, in the region of Portinari's father.***

"I have been in Italy for two weeks to accomplish a plan of re-meeting the Venice roots from my dad. We arrived yesterday. I got excited about the idea of a book telling the story of the house where my father lived. I am sure that it is going to be a moving document, impregnated with sensibility and beauty.

I would like to tell you about what happened in this event, in Chiampo, a very small town where my grandfather was born. I will receive the photos soon. When we arrived, on 11 September, in the morning, the mayor was waiting for us, with the city sash on the chest, and a beautiful banner hanging at the entrance of the City Hall. We went to the auditorium, where a band were waiting for us, and we were welcomed. After that, we all went out marching throughout the city, with the music band ahead of us, the mayor and me just behind them and then the municipal authorities, people from the art and culture fields, Maria and Maria Candida at the end of the parade. We walked together to the house where my grandfather lived, and there they inaugurated a marble plaque telling about Nonno and his son, the illustrious painter. More speeches, and it was touch-heating to see the town stopped to celebrate this visit. From there, we went to a great Mass at the Duomo, and the priest spoke about Portinari and his meaning for Veneto. Finished the Mass, we left and headed to a lodge outside the city, at the top of the vicentinians hills, where we were offered lunch by Portinari's family, about thirty people. You should have seen the affection and emotion of people talking about Portinari... We were given letters, presents and from there we went to the auditorium, where I presented Projeto Portinari with my shaky Italian... After the presentation, loads and loads of people came to greet us, tell their stories and share their feelings... In that moment, we were offered two commemorative plaques, one of Chiampo and one of the Veneto region. And finally, the City Hall offered us some dinner. On the following Tuesday, we were received by the Vice-Governor of Veneto, at the Balbi Pallace, in Venice. The president of the Associazione del Cuore Trieveneto made a beautiful speech about Portinari, finishing it with the memory that the artist's last words were uttered in Venice dialect. We settled, then, a project to plan a great (more than 200 works) Portinari retrospective in Venice."





# IDENTITY


In fact, we are always discussing about the nature of art, the social issues and, mainly, extremely vehemently, our identity. These are doubts and affirmations of ours, those who live in the new world, and interact with the coloniser heritage and the historical struggles of political independence that are made of a dense mortar built by diverse peoples. And the own essential concept, which says that we belong to the western civilisation, faces restrictions and permanent questions, not only internal, but also external ones. The meaning of Portinari's oeuvre, in this process of permanent auto-analysis, affirmation and denial of the national identity, consists in the fact that he is the artist who invented, visually, the Brazilian odyssey. He is our main muralist, our greatest painter, the grand author of sacred oeuvre in the country, the most expressive portrayer and, eventually, he is the artist who presents the most complete portray of Brazil ever seen. Candido Portinari's oeuvre is so present today that it renders perceptions of social reality, economical formation, political history of the country, anthropological vision of the Brazilian man, records of habits, esthetical reinterpretation of the indigenous heritage. Not only this oeuvre becomes a reference for discussions on the national identity, but also it is essential for the process of cultural identification of the Brazilian people.

Due to the artist's importance for Brazil, it is understandable that his oeuvre may be object of controversy and equivocations, many of them intentional, as his oeuvre is found between a crossroads with divergent interests. One of the most frequent equivocation is to link his muralism to the Mexicans Orozco, Siqueiros and Rivera. Knowing the strong differences between the styles, composition and draw, - in fact,





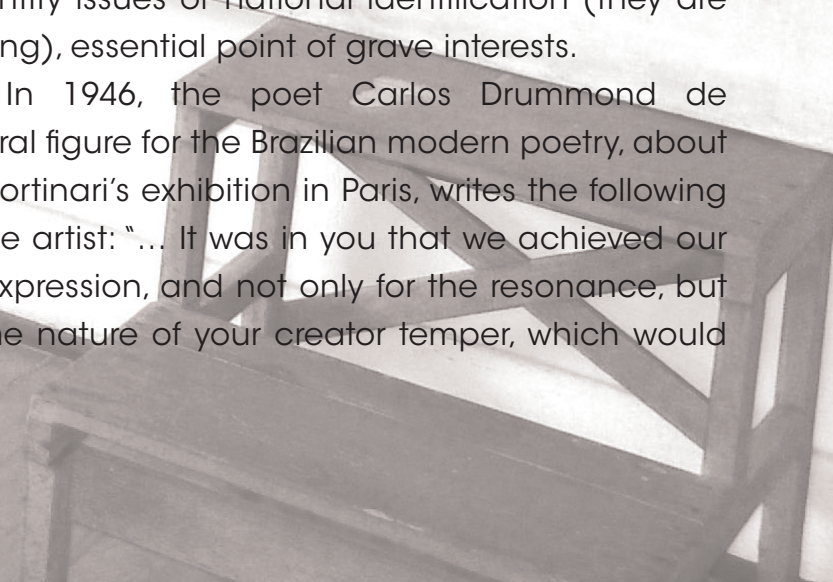




truly opposite – it is positive to state that Candido Portinari, when choosing one among so many masters, endured influences and stimulus from the Mathias Grünewald's oeuvre (1480-158, Germany). Perhaps it is also worth recollecting that the known admiration that Candido Portinari had for some artists, mainly the Renaissance Paolo Veronese (1480-1528, Italy), explains his chromatic adventure. The critic of art Antonio Bento (1902-1988), author of the seminal book "Portinari" (Léo Christiano Editorial), maybe differing his work from the Mexican muralists, observes emphatically that Candido Portinari is the painter of the Third World, because it is the one who is able of expressing its fundamental issues on an upper, paradigmatic and universal way.

Certainly, another equivocation, this time related to the mythical vanguardist premises attributed to the modernism, especially to the fragmentation of the language and the esthetical sense of the artwork, is due to the peculiarity of the behaviour and trends to hegemony in countries not completely developed than the intrinsic quality of his work: that is about the belief that it is only possible the confirmation of new tendencies and artists with the death of previous ones. It also seems unforgiveable the fact of Candido Portinari has been loved, and still is, by the Brazilian population. For some, it damages the precept of the compulsory hostility between the vanguard artist and the public, and this relation of love becomes a personal offense. I do not know any other artist in the national history who has suffered more attacks than Portinari. And the nature of these attacks did not have any limits, including real wrong critics, such as changes of the dates of his works to connect them intentionally to the authoritarian period of the New State (Getulio Vargas, 1937-1945). Surely, we must not forget that the statement of quality of such great artist involves immediately identity issues or national identification (they are not the same thing), essential point of grave interests.

In 1946, the poet Carlos Drummond de Andrade, a central figure for the Brazilian modern poetry, about the success of Portinari's exhibition in Paris, writes the following on a letter for the artist: "... It was in you that we achieved our most-universal expression, and not only for the resonance, but also for the same nature of your creator temper, which would





save us for the future, even though it was ignored or refused”.

Portray of Brazil. The little stories of the country are forever registered with extreme kindness or dramatically. There are the football matches played on the red-soil from the inland cities of São Paulo, itinerant circus, the northeast death and the burial in the hammock, a migrant family, the Carajá indigenous people and their graphical heritage, the peasants, the dockworkers, the St. John celebration, the scarecrows, the animals of the Amazonian forest, the cangaceiros, the friendly talk between women, the folkloric bumba-meu-boi. The main scenes of the Brazilian civic history are also organised into symphonic conception: Tiradentes, First Mass in Brazil, Discovery of Brazil, Arrival of the Portuguese Family to Bahia. In addition, as an acceptance and love update of the mysticism of our people, an extraordinary and unbelievable set of works with religious spirit and themes: The Last Supper, St. Francis, St. Antonio, St. John of Cross, Our Lady of Carmel, Jesus, Lazarus, Jeremiah, the Via Crucis. This portray of Brazil, the most complete ever done by an artist, is in oceanic oeuvre of the painter Candido Portinari. Which country would not like to have an artist like this one, who had recorded and shaped its soul? With such amplitude, multiplicity of themes, pantagruelic ambition and capacity of work, I cannot mention any other example.

Candido Portinari (1903, Brodowski, SP – 1962, Rio de Janeiro, RJ), the most known painter of the history of the country became, for the Brazilian people, synonymous of art. This identification of an artist with the own essence of his activity is the greatest imaginable public reward. In the recent history of art, not many artists obtained this popular identification between the how-to-do and the nature of the activity, such as the notable case of Vicent Van Gogh, in the nineteenth century, and Pablo Picasso, in the twentieth century.

Portinari is the author of a truly monumental oeuvre, if we consider the extension of his production, the quality and the diverse support and techniques used. Candido Portinari is the greatest muralist of our history and his works are kept in significant building, such as the Ministry of Education, in Rio de Janeiro, a fundamental milestone of our modern architecture; Church of Pampulha, in the modern district of Pampulha, in Belo Horizonte, a seed from the future capital Brasília; the Library



of Congress, in Washington; the UN headquarters, in New York. Furthermore, his oeuvre faced the most significant subjects of the country, from the childhood to the rural life, from the social ills presented by the northeast migrants to the historical saga of the formation of the nationality. In each of these subjects, the contribution of the artist became an obligatory reference.

In his education, during the two decisive years that he spent in Europe, Candido Portinari barely painted. He made the most of the Travelling Abroad Award and devoted himself to observe and study. On an interview for "O Jornal", in 1928, before boarding, he says: "I understand that this stay in Europe may not be enjoyed by the painter for an intense production and barely reflected, as some colleagues have been doing. I consider it as an award of observation. What I am going to do is to observe, research, make the most of the greatest artists' oeuvre – from past, in the museums, or the present, in the galleries – the elements which can be considered as the most essential for the confirmation of a personality, I will seek to find the definite way of my art, developing sketches and never large works...". That was the way that this artist followed his life, observing and studying and creating a unique and incomparable oeuvre. Strong discipline and intelligence. Candido Portinari started his studies at the Liceu de Artes e Ofícios and entered the Escola Nacional de Belas Artes, in Rio de Janeiro, in 1919, where he studied figurative drawing with Lucílio de Albuquerque and painting with Rodolfo Amoedo and Batista da Costa. Since the end of the 1930s, he has definitely become a great artist for his representations and interpretations of the Brazilian social reality, such as in the set "The Migrants". In 1936, he started the frescos and tile panels for the building of the Ministry of Education and Health. In 1956, due to the inauguration of the "War and Peace" panels, at UN headquarters, he receives the Guggenheim and Hallmark Art awards. Among the exhibitions that he took part in, we can highlight the Fine Arts National Salon, Rio de Janeiro, 1922 and 1931; Museum of Modern Art in New York, 1940 (individual); Venice Biennale, 1951 to 1985; Guggenheim Museum, New York, 1957; Wildenstein Gallery, New York, 1959.

From no other artist or wise man, painter or writer, we have received such a legacy of lyrical transcendence of our history compared to Portinari. And if we consider his great

murals... then we will be in front of a collection of historical-social paintings of people and region to be seen as the most notable from the history of painting, as the critic of art, Clarival do Prado Valladares wrote.

How could that so short painter, whose first childhood was so fragile and his family doubted about his survival, create these artworks, which demand so much expertise, physical vigour and tenacity? Here we have a historical proof.

Candido Portinari told the President of the Banco da Bahia, Clemente Mariani, that some paintings from the Renaissance Venice inspired him to paint the "D. João VI's arrival in Brazil" mural. What is not exactly a notable secret, as Portinari was a great admirer of painters from Venice, especially Paolo Veronese, may help us to undo equivocations. Another painter that he admired Grünewald may offer strong clues about Portinari's expressionism. About this specific work, his student Enrico Bianco told, in 1977, on "Portinari, desenhista" book, a story he lived. Once finished the first maquette, Portinari invited his friend, the architect Lúcio Costa, author of the preliminary plan of Brasília, to see it. Lúcio Costa, then observed that the painted had two points of escape, one in the crowd and other on the horizon, which was amazing, as on the contrary of architecture, the painting permitted his poetic freedom, as the work was harmonious. Portinari was mortified and decided to correct the foolishness immediately. A dialogue of oppositions started then, which involved long telephone calls, and Lúcio Costa begging the painter not to change it, repentant for his observation and defending that the painting had nothing to do with logic. Portinari, inflexible, ended up changing the painting and did, as it is the tradition, only one perspective, a single point of escape for a figurative painting.

This monumental artwork was done for the new headquarters of the Banco da Bahia, in Salvador, ordered by Clemente Mariani, ex-Minister of Education and Culture. Painted in Rio de Janeiro, in an Assembleia-Street building, the panel was sent to Bahia and assembled by José Pancetti, as Portinari required.

It is a harmonious, splendid and full-of-light painting, with an explosion of tones of yellow and white so that

the colours crackle and reveal their virtual feature. It is notable how the hard-pattern painting – organisation of chromatic masses, geometrical composition, severe representation – may have so many issues from art and contemporaneous culture, especially the relation of colours and geometrical structure; the individual awareness against the functional anonymity; the power and the drama of the public. When we compare this painting with a preparatory sketch, so deprived of these grave issues and the final gleam, we notice the long path of the artist until the end of such a grand work. The ex-Minister of Education and Culture, Clemente Mariani, in his testimony about the panel, noticed accurately the advanced feature of the painting, as well as, its classical bonds: "... The painting ended up logically inside the modernism techniques but also following a sacred order, which made it seen as a classical painting...".

No subject seems to be insignificant to the painter, no scene from the routine, from wastelands to domestic scenes. Known for his strong and ample themes, such as people's routine, the solemn milestones of the nation's history, the main subjects of Christianity, Portinari painted flowers too. On his paintings, the flowers and leaves used to be ethereal, not bushy, as they were recollections, memories of the subject flowers. A vase with flowers may be completely painting, language, and not simply representations of decorative and superficial beauty, which Portinari detested. The draw of something is to appoint, nominate, name the things and, through this act, bring them to the humanity kingdom. The Chinese art, and after that the Japanese one, took this concept to the supreme level of mastery. The extraordinary Japanese engravers – Suzuki Harunobu (1725-1770), Korin Ogata (1658 – 1716), Torii Kiyomasu (1752- 1815), Katsushika Hokusai (1760 – 1849), Andô Hiroshige (1797 – 1858), Torii Kiyonaga (1679 – 1763), to mention the most known ones – who were essential for the formation of the European modern art, worked on objective situations: the bridge, the routine, the fishermen, the geishas, the forests, the sea. However, this description was about the art and not the intended realism, in other words, the conventional understanding. The influence was due to the superiority of this system, the creation of the language from an already-known reference. This is exactly what Portinari



does with the little world, amusement for children, the domestic vase of flowers. Fragments of memories of the predicted beauty.

On 6 February 1962, with only 58 years old, the painter Candido Portinari died, intoxicated for the contact with oil paint, especially the white one that contained heavy metals. He worked with such impressive vigour and tenacity that was able to build a unique oeuvre, portray of Brazil never seen before. Maybe the artist knew by intuition a short life for such a great love. His death raised everybody's awareness about what we were losing, the poetic national artist. The best text in our literature about death was written by Antonio Callado about Portinari. And countless manifestations celebrated his work and were incorporated to it.

***Guilherme Figueiredo, writer and dramatist:***

"We are this. On a day, we will be just the tatters of a narrative of our existence. And avid hands, wise ones from the future will remake what we were, they will get surprised about us. And from the dust that we will be, they will take what those eyes have drunk and what escaped through those fingers. And they will know that we existed here, because he invented our eternity."

***Manuel Bandeira, poet:***

"Portinari is not just the greatest painter of all times: he is the unique example from all our arts of the strength of people, dominated completely by the artist's discipline for the science and the infallible instinct of the beauty".

Portinari is the milestone of our modernism, one of the greatest Brazilian artists from all times, national artistic symbol, author of a monumental oeuvre, with not many world comparisons and, in our country, author of an odyssey about our life and our people. More than that, the esthetical quality of Portinari, the greatness of his themes, the audacity of interpretation and brave choice of subjects, with infinite difficulties, make him one of the greatest artist from the twentieth century. Portinari is the narrator of myths, our Homer. And in his oeuvre, we may find the immobility of tragedy, the paradigmatic time of symbol and the absence of agitation of the normal drama. Portinari is the contexture that organises and shapes the basis of the Brazilian art, the mark of our maturity, the alpha point from where we can contemplate our panorama.

On 9 February 1962, three days after Candido Portinari's death, the greatest Brazilian poet, Carlos Drummond the Andrade, publishes the poem "The Hand", which we can highlight this part:

"Between the coffee plantation and the dream  
The boy paints a golden star  
On the walls of the chapel..."

"The hand knows the colour of the colour  
And with it dresses the nude and the invisible.  
Everything can be explained because everything has  
(new) colour"

"What was pain is flower, plastic  
Knowledge of the world.  
The blue-eyed hands of Candido  
Portinari"















Small garden at the yard  
designed by Portinari  
making the word "Dio"  
(God).







Interior of the residence.



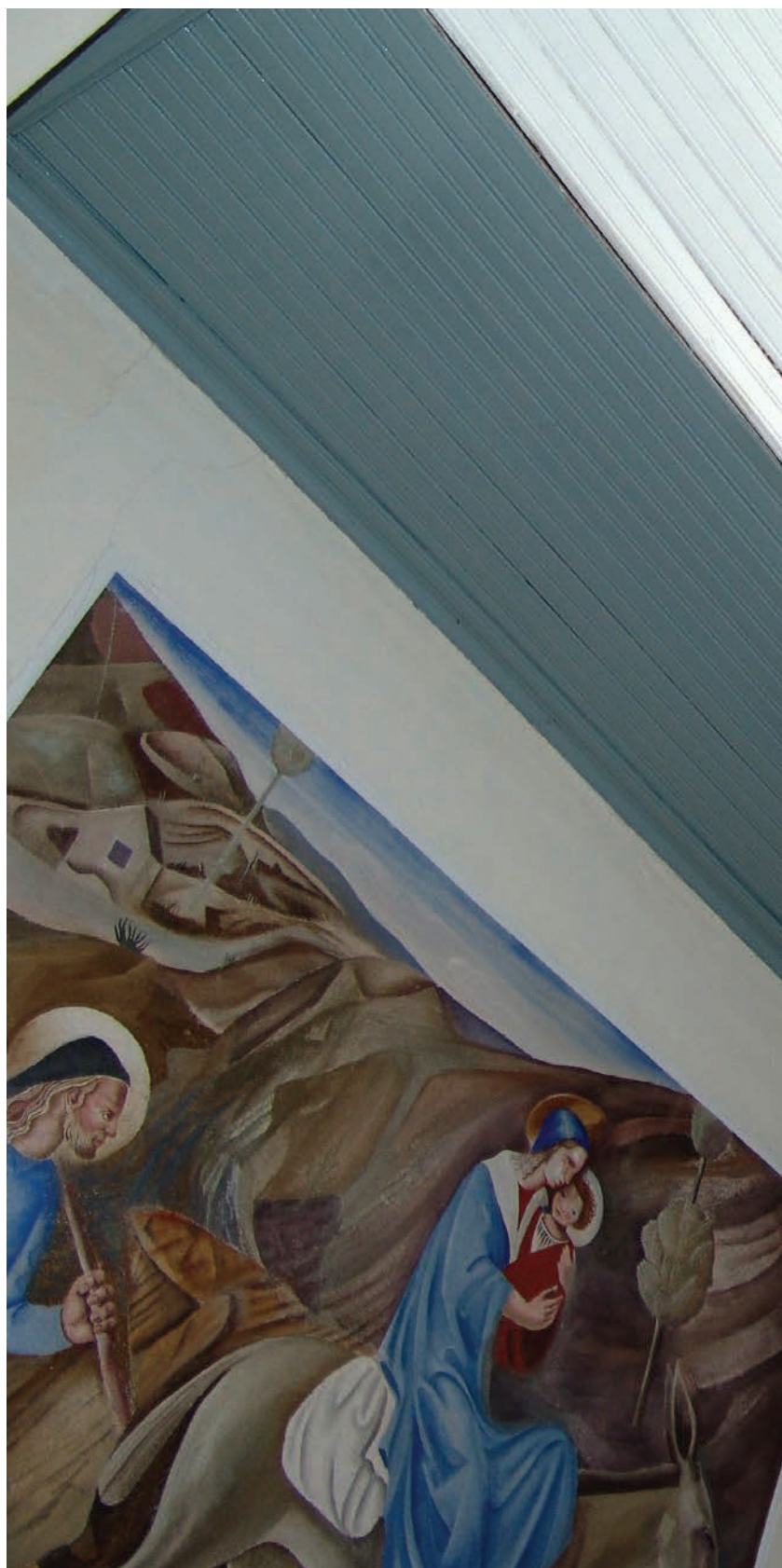


Details of the artist's atelier.





Aspects of the artist's atelier,  
partial sight of the skylight and  
detail of "Flight to Egypt"













Portinari's easel







Pages 42, 43, 44, 45, 46 y 47  
Tools, brushes, tubes of paint.









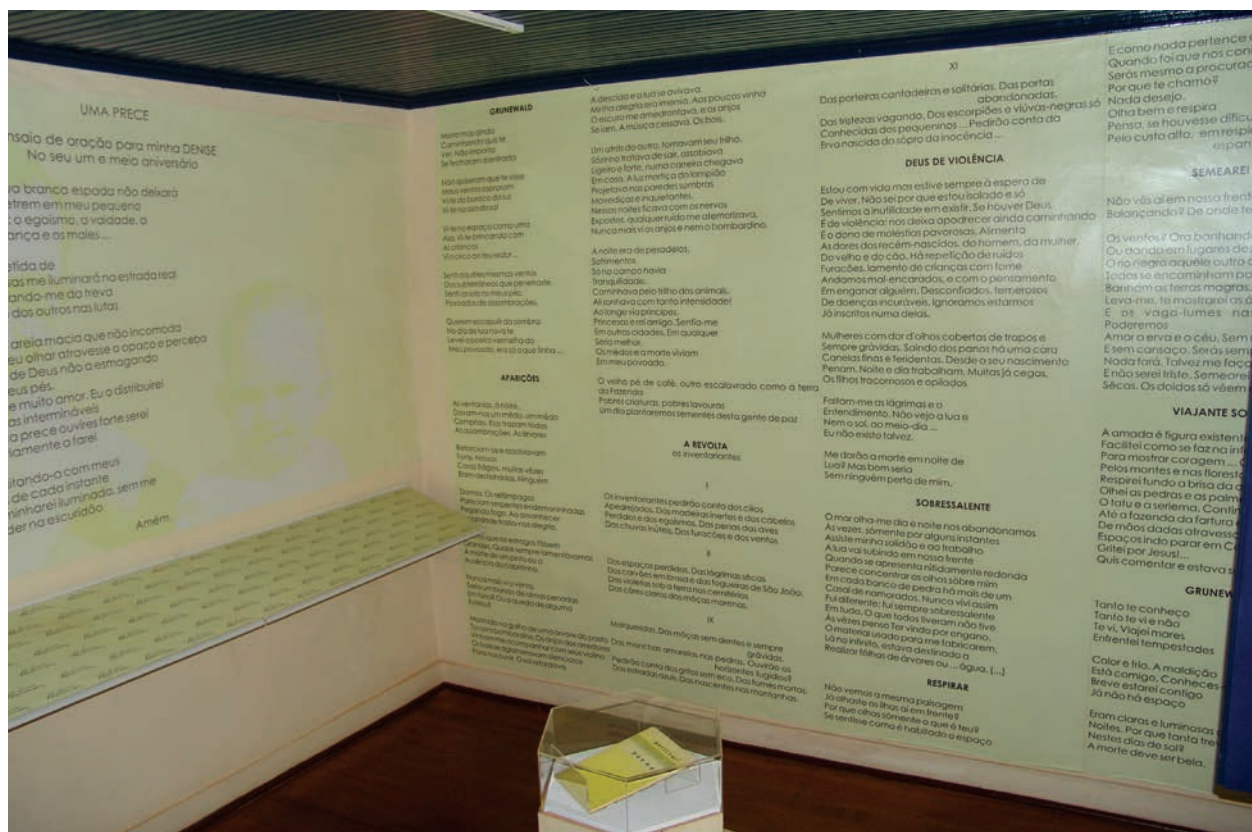








Details of the Poetry Room.







Details of the bedroom.

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Details of the bedroom and  
Portinari's personal belongings,  
p. 50 and 51















Details of the room with drawings by Portinari.

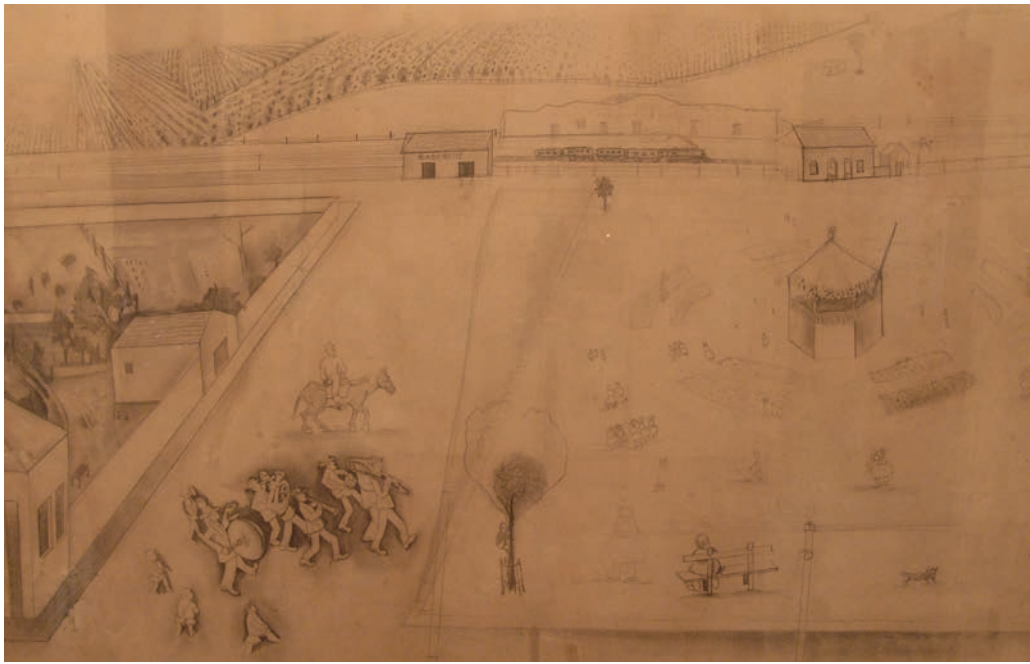






Bedroom with details of the artist's political participation.









Drawings Room.









Head of Mulatto. 1935  
Fresco.  
42 x 38 cm

Profile of Nonna. 1935. Top of p. 56  
Fresco  
20 x 18 cm

Head of Mulatto. 1935. Bottom of p. 56  
Fresco  
57 x 38 cm

P. 58, 59 – Living Room













# THE MASTER'S TIE.

It is told that the painter Candido Portinari enjoyed being seen elegantly, on the best style of that time: suspenders, cufflinks, vests, coat and tie. In some testimonies, it is even possible to identify the Italian nationality of some of their vests. This taste for the perfection did not change the artist's simple way of life whose main values were the study, work and human interactions. Sometimes, presenting himself well dressed was a rigorous form of not attracting attention towards him.

The gloves, which the artist wore to paint in his final years, also caught the eye. However, this was not a matter of elegance, as it was an attempt to block, minimally, the action of the heavy metal which some paints contained and which harmed the artist's healthy mortally.

Either way, the habits and clothes of the most famous artist in the country were noticed and registered, and today they are similar to objects of curiosity of life of stars of films, television and sports. To Candido Portinari, the diverse and different elements of life were equally interesting. This curiosity and tolerance may explain, partially, the exercise, the deepening and his pictorial mastery for so

diverse subjects such as the mysticism, the history, children's games, the portray, the slums, the rural life, the migrants, the indigenous visual heritage and countless other reasons.

Portinari did not make, as so many other artists, a single theme and a single subject as his fundamental interest. Some brilliant artists did this way. Even though Constantin Brancusi had an exceptional classical past, what made him an icon for modernity was the obsessive oval shape, which he smoothed restlessly to turn it into a bird, a face, a rooster and an egg. Or Piet Mondrian whose mature period happened during the construction of the geometrical relations and rhythms.

I believe that Portinari must have chosen his clothes carefully. Why would fashion, with all behaviour, historical, industrial, commercial implication, be uninteresting for him? It is inside this personal position that I understand the creation of his ties, each one with seven chromatic variations that Candido Portinari made in 1951 and which were announced by "The Avenue Exhibition", on the "O Globo" newspaper, on 3 December 1951. In one of them, the motivation was the "gold miners", in the other one, it was the rooster. This is exactly the one which interest us now, as for the first time, it is being exposed publicly at the Casa de Portinari Museum, in Brodowski.

It is exactly in 1951 that the first edition of the main international event in Brazil is done, the 1st International Biennial of São Paulo. And in this edition, there was a special room reserved to exhibit Portinari's work, official recognition from the country to its greatest artist. To be sure about the artist's grand achievement until that moment, it is enough to be aware that the frescos for the building of the Ministry of Education and Culture, a milestone for our architectonic modernism, were done between 1936 and 1944. The panel "First Mass in Brazil" was painted in 1948. And in 1949, he painted the famous panel "Tiradentes".

A simple tie among all these splendid achievements? Perhaps Portinari had been helping a friend who needed any financial resources. Or, probably, the artist enjoyed the challenge of inventing an industrialised piece of cloth. And for him there was no more or less important action, as he always kept his devotion to his works frequent and permanent. Portinari





Personal objects

has already been called as "picture peasant". The greatest Brazilian muralist devoted to the development of sketches, gouache and seven chromatic combinations, inside the same graphical pattern to offer the client good options for "The Exhibition".

The name of the reason of the tie is not the rooster, but the "Dawn".

Therefore, it is not the rooster what interests, but the song of it.

It is not even the cry of the rooster the main thing, but what it announces, the future, the sunrise.

Dawn.

Portinari's oeuvre, is it not the same as dawn too?

I consider very suggestive the connection between this artwork and Buson's haiku (1715-1783):

"Cultivating the land:

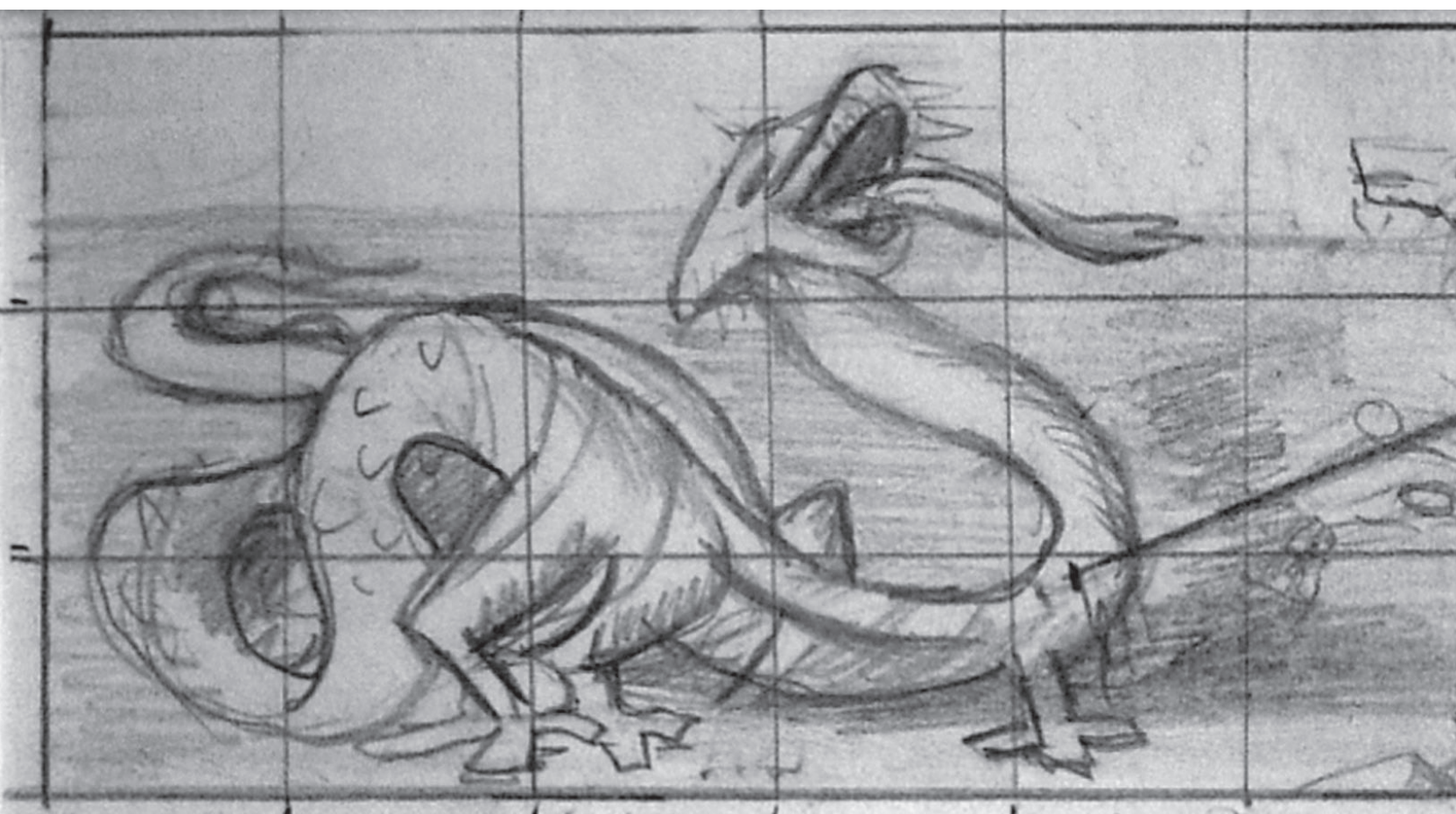
Since the times on the mountain

The cry of the rooster"

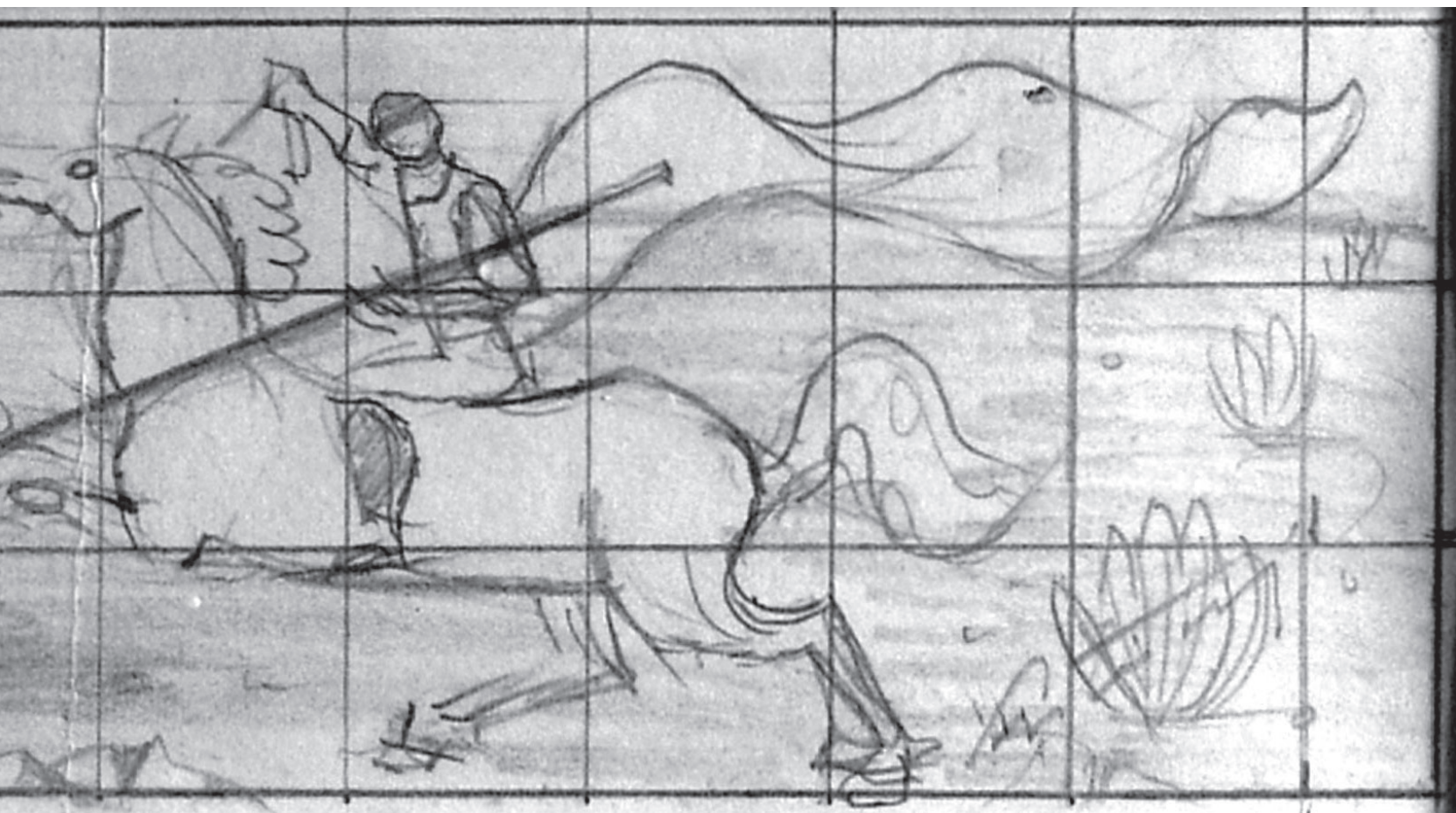




Personal objects







St. George and the Dragon. 1940.  
Pencil on paper  
6 x 23 cm







St. George and the Dragon. 1943.  
Tempera mural painting  
244 x 61 cm









Kitchen  
P. 70, 71, 72, 73













# NONNA'S CHAPEL

In 1941, already a world famous artist, Candido Portinari turned a room of the paternal house into a real church, a place of pray and meditation. This "Nonna's Chapel" is one of the most notable spaces of national religious art and, despite of the timid location, an adaptation of the domestic area, it offers the noble sensation of an art space and reflexive elevation. Once again it is scary the vigour and monumentality of the painting, if we consider how physically fragile the artist was.

His paternal grandmother, Pellegrina, elder and maimed, used to cry for not being able to attend the mass as frequent as before. Never mind, Candinho, as she called him, comforted her: "... Don't cry, Nonna, I will paint a small chapel for you". "Nonna's Chapel" (grandma in Italian), as it was known later, is a unique testimony of pictorial quality, sacred feeling and familial love. His father, on a testimony to Alceu Amoroso Lima, one of the most important critics of literature from Brazil, said "... I don't know if Candido is a good painter, as I don't understand that. However, what I know is that he is a good son". The artist, Marxist, was the greatest painter of sacred themes of our country.

The first mass in this chapel was prayed by Francisco Siino, priest of the city, with the presence of the artist, family members and friends. Candido Portinari used tempera techniques and his models were his own family and he painted St. Lucy of Syracuse, St. Peter, St. John Baptist. The visitation with

Virgin Mary and her cousin Isabel, Jesus preaching the gospel, St. Francis of Assisi, the Holy Family, St. Antonio of Padua.

More than the pictorial quality, the vigour showed in his sacred painting is in the noble imminent feeling. The concepts of generosity and love the neighbour that the artist kept was this one, being deprived of personal ambitions and desire of power over the other men. Observe one of his most known paintings, the St. Francis of Assisi. It is incredibly simple and light. It is a holy man because of the love for the nature, brother of the living beings, deprived of occult interests. This is a victorious man against any fondness, without any possessions, whose characteristic is the unlimited love, the artist's character. The man who is not desirous of power over the nature and the other men. The bird, frequently present when St. Francis is represented, shapes the body of the painting, its movement, and chromatism.

In Candido Portinari's case, the painting of sacred theme is not the technical and unsentimental representation of traditional reasons, but the interpretation and recreation of the loving sentiment of the spiritual life and the recovery of the religious sentiment, the re-ligare, joining the parts, making what is in heaven be equal on earth, retie the knot which links heavens and earth, the celebration of the primordial covenant between the creature and the Creator, manifesting exciting jubilation.





Nonna's Chapel. 1941.














Nonna's Chapel. 1941.  
Front altar.  
St. Lucy.  
Tempera mural painting.  
161 x 55 cm

St. Peter  
Tempera mural painting  
161 x 55 cm

Nonna's Chapel. 1941  
P. 82 e 83  
St. Lucy and St. Peter. Detail





CHRISTO

SALVE

+ NOS



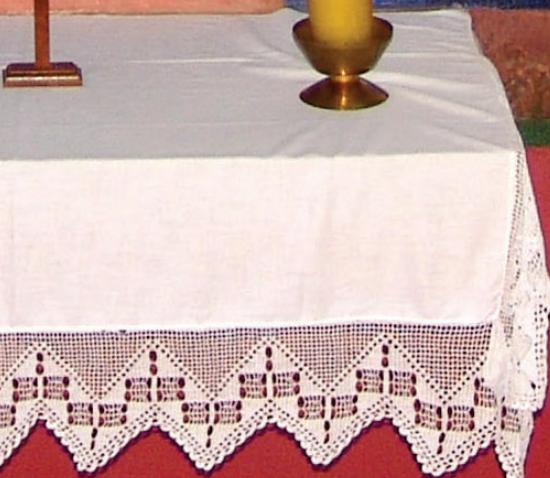





CRISTO



+ NOS +







Nonna's chapel. 1941.  
The visitation. Detail.

P 86 e 87  
The visitation.  
Tempera mural painting  
180 x 160 cm.











Nonna's Chapel. 1941.  
P. 89, 90 e 95.  
The Holy Family.  
Detail

P. 96 e 97  
The Holy Family.  
Tempera mural painting.  
180 x 163 cm



























Nonna's Chapel, 1941.  
St. John Baptist. Detail

P. 97  
St. John Baptist.  
Tempera mural painting  
180 x 76 cm







Nonna's Chapel. 1941.  
Jesus Christ – Detail

P. 99  
Jesus Christ  
Tempera mural painting  
180 x 71 cm









Nonna's Chapel. 1941.  
St. Lucy – detail.

P. 101  
St. Lucy  
Tempera mural painting  
161 x 55 cm







Nonna's Chapel. 1941.  
St. Francis of Assisi – detail.

P. 103  
St. Francis of Assisi  
Tempera mural painting  
180 x 75 cm







Nonna's Chapel. 1941.  
St. Peter. Detail.

P. 105  
St. Peter  
Tempera mural painting  
161 x 55 cm







Nonna's Chapel. 1941.  
St. Antonio of Padua. Detail.

Page 107  
St. Antonio of Padua  
Tempera mural painting  
114 x 77 cm





St. Antonio Church, located in the square,  
in front of the Casa de Portinari Museum.  
P. 108, 109, 110

St. Antonio Church.  
Candido Portinari  
St. Antonio. 1942.  
Oil on canvas  
200 x 78 cm  
P. 111















# THE CHILDREN OF BRODOWSKI

The extraordinary solemnity of the children separates us immediately from Candido Portinari's preconceived idea, compassionate, he painted the abandoned childhood. If it was a sentimental painting, this way, it would be noble and praised for its solidarity, but it would not be enough. What we have here, on these paintings from children of the inland cities of São Paulo, is a double movement from the same vector. The first one is the artistic quality that makes the figure emblematic and reminds us unexpected authors, especially a so different one, such as Velazquez. In both painters, we may see the capacity of turning the child figure into a paradigm. Motionless, severe, focused on themselves, a model of real existence and, at the same time, for their entirety, eternal. The second movement of this vector is the restlessness of the contemplator over the intensity of life, the question about the nature of childhood and the own existence. "Children of Brodowski", a refusal to demagoguery and the option for the identity of the being, builds one of the highest moments of the Brazilian art.

Certainly, the series "Children from Brodowski" rises special attention as it is largely known and for registering the memory of the sentiment of the artist's fraternity. It is a series of 22 drawings of children from Brodowski, city in the inland part of the state of São Paulo, turned mythic by the paradigm created by Portinari.

The identity of the artist with the source of his work happened away from Brazil, when he was in Europe, when, impregnated with the great art that he admired, surprised himself by talking about a typical character from his small town, in the inland cities of São Paulo. In that moment, he noticed what would truly be the emotional vein of his work.





From this travel of observation, it emerges what would be the motto of the Brazilian painter's life, as it is possible to see on this excerpts from his letters:

"... Isn't Giotto great? Aren't the primitive ones great? Have they travelled? Have they seen museums? I don't think so. They lived in the middle of their people, lived inside themselves and even more inside of their nature, therefore..."

"... a hick... who thought that a coconut palm was more beautiful than all museums..."

"Palaninho is from my land, Brodowski. Palaninho is short, skinny, with a soft and whitish face because of the ancylostomiasis. He seems to be a lifeless and sick child – no facial expression – but when we have a look at him, we can see quickly it is Palaninho, because of the dusty and thin moustache, with some losses... I ended up meeting Palaninho here, after having visited so many museums, so many castles and civilised people. There, in Brazil, I never thought about Palaninho... I will paint Palaninho, I will paint those people on those clothes and colours..."

"In his last travel to Europe, near his death, Candido Portinari went to see the "Christ", by Grünewald, in Colma, France. The museum was closed and, despite of Portinari's entreaties, the security guard did not open the doors for the painter. Portinari observed the painted through an opening and got impregnated with the beauty seen and his own child sentiment in Brodowski and his goodbye wave to the life and beloved universe of art. He wrote this poem, dated 1.11.1961:

Dead but yet  
Walking I wanted to  
See you. It does not matter  
If they closed the entrance

They did not want me to see you  
Evil winds blew  
I saw you in the light hole  
I saw you on the sun's wing



I saw you in the space as a  
Wing. I saw you playing with  
The children  
I saw the circus around you...

I felt those same winds  
From the underground that you went into.  
I felt them under my feet:  
Full of ghosts.

They want to escape from the shadow  
On a new moon day I  
Took the red dust from

My village onto you, it was all that I had...

It is in this village, with this red dust, where the sentiment redo the childhood myth and the joy that would never find generators of incomprehension and sadness among the adults. The "Children of Brodowski" series is a unique document, memory and testimony, and fidelity to the one who lived and to what his eyes saw. On the long poem "The child and the village", a childhood assessment, the painter wrote:

"Enchantment. In the silence we could  
Notice the lowest noise  
Time of the movement of the  
Little fireflies... where are  
Those children and that  
Luminous and festive sky?  
The fears disappeared  
We retired saying nothing  
Peacefully..."

The children have not disappeared, they were indelible in Candido Portinari's oeuvre, calm and fearless forever.























































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