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| **Camargo, Iberê (1914-1994)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| One of the most prominent twentieth-century Brazilian artists, Iberê Camargo remains virtually unknown outside of his country. A painter, printmaker, and draughtsman who created over seven thousand pieces or art across more than five decades, Camargo never subscribed to the geometric abstraction adopted by more well-known post-war Brazilian artists. He insisted that his works were figurative, even though some of his pieces push the limits between abstraction and figuration and call into question the simplistic definitions of these categories. Camargo asserted his independence as an artist by declining to acknowledge any influences. Early in his career, he created landscape paintings and engravings, but in the mid-1950s health problems forced him to stay indoors, and he directed his attention toward objects he could manipulate in the studio. He developed his series, *Carretéis* (Spools), for over twenty years. Camargo deconstructs the simple shapes of the objects he uses the series, or uses them as an organizing structure for the surface of his paintings and prints. In the series *Ciclistas* (Cyclists), which he began in the 1980s, expressive brushstrokes delineate figures floating on dark-colored backgrounds, thick with impasto. In the series *Idiotas* (Idiots), disfigured women haunt obscure spaces, and appear as if waiting for a person who will never come. |
| One of the most prominent twentieth-century Brazilian artists, Iberê Camargo remains virtually unknown outside of his country. A painter, printmaker, and draughtsman who created over seven thousand pieces or art across more than five decades, Camargo never subscribed to the geometric abstraction adopted by more well-known post-war Brazilian artists. He insisted that his works were figurative, even though some of his pieces push the limits between abstraction and figuration and call into question the simplistic definitions of these categories. Camargo asserted his independence as an artist by declining to acknowledge any influences. Early in his career, he created landscape paintings and engravings, but in the mid-1950s health problems forced him to stay indoors, and he directed his attention toward objects he could manipulate in the studio. He developed his series, *Carretéis* (Spools), for over twenty years. Camargo deconstructs the simple shapes of the objects he uses the series, or uses them as an organizing structure for the surface of his paintings and prints. In the series *Ciclistas* (Cyclists), which he began in the 1980s, expressive brushstrokes delineate figures floating on dark-colored backgrounds, thick with impasto. In the series *Idiotas* (Idiots), disfigured women haunt obscure spaces, and appear as if waiting for a person who will never come.  Camargo began studying painting in 1928 in his native state of Rio Grande do Sul. In 1942, he held his first solo exhibition in Porto Alegre; in the same year he moved to Rio de Janeiro, where he met artists such as Cândido Portinari, Frank Schaeffer, and Hans Steiner. Frustrated with the academicism of the School of Fine Arts, he attended an unaffiliated course taught by Alberto da Veiga Guignard. From 1948 to 1950, after receiving the Foreign Travel Award granted by the National Salon of Fine Arts, Camargo lived in Europe. In Italy, he took classes with De Chirico and Carlo Alberto Petrucci, with whom he kept corresponding after returning to Brazil; in Paris, he studied with André Lhote. The artist spent most of his time in Europe in museums copying works he admired and making extensive annotations on them.  Camargo actively participated in Brazilian artistic life as a teacher, a member of artistic committees, and an activist who denounced the high taxation of imported artistic material during the 1950s. The taxation issue involved hundreds of artists and was closely followed by the press. In 1953, he began teaching a course on metal engraving in Rio de Janeiro’s Fine Arts Institute and wrote a book on engraving techniques for students entitled *A gravura* (The Print), which was published in 1955. In 1966, he painted a panel for the World Health Organization’s building in Geneva, commissioned by Brazil’s Ministry of Foreign Affairs.  Camargo’s last painting, *Solidão* (Solitude, 1994), depicts three figures in blue that inhabit the vast space of the canvas, which is covered in red; the figures in the painting appear detached from one other. *Solidão*, together with a large part of his production and documents, is housed at the Iberê Camargo Foundation, established in Porto Alegre in 1995.  Camargo,Iberê\_Solidão.jpg |
| Further reading:  Camargo, I., and Zielinsky, M. (2006) *Iberê Camargo: Catalogue Raisonné. Vol. 1: Prints*, São Paulo: Cosac Naify.  Siqueira, V. B. (2009) *Cálculo da expressão,* [São Paulo]: Imprensa Oficial.  Siqueira, V. B., and Camargo, I. (2009) *Iberê Camargo: origem e destino,* São Paulo: Fundação Iberê Camargo.  Salzstein, S. (2003) *Diálogos com Iberê Camargo,* São Paulo: Cosac e Naify.  Venancio Filho, P., Camargo, I, and Roesler, S. (2001) *Iberê Camargo: desassossego do mundo*, [Brazil]: S. Roesler: Instituto Cultural The Axis. |