



**FRESH INK** Prints made by Samuel Casal at a recent set of workshops at Choque Cultural gallery

# FIRST IMPRESSIONS

Beautiful and accessible, original prints are the perfect way to dip into art collecting. And as the medium of choice for countless talented artists, printmaking is also part of Brazil's art heritage, says **Claire Rigby**

In the upper echelons of the art world, it's common to find a handful of influential collectors wielding the power of life and death, professionally speaking, over artists. Well connected and better informed than many galleries and curators, their likes and dislikes, their whims and of course, their financial interests, make or break artists every day, as well as providing the art market's financial lifeblood.

But where's the fun in art if it's destined to be seen, enjoyed and acquired by just a handful of people?

Straddling the line between one-off artworks and mass-market reproductions, fine art prints have long been a way for art-lovers to acquire original works at a reasonable price – and for artists to express themselves free from the limitations of costly paint and canvas.

Manually produced, they bear their makers' marks in the form of the artist's signature, and in minute variations in the impressions. And from the bold, rugged traces of wood- and linoleum cuts to the fine engravings of metal-cut prints; or from the tonal lines and gradations of lithographs to the immaculate colour blocks of screenprints, if you can't find a print you really love, then you probably just need to look a bit harder.

So where to start? You can shuffle through piles of prints at any of the galleries featured over the following pages, or simply browse their online shops. Prices for a fine art print start at around R\$180, which will buy you one of the rustic and

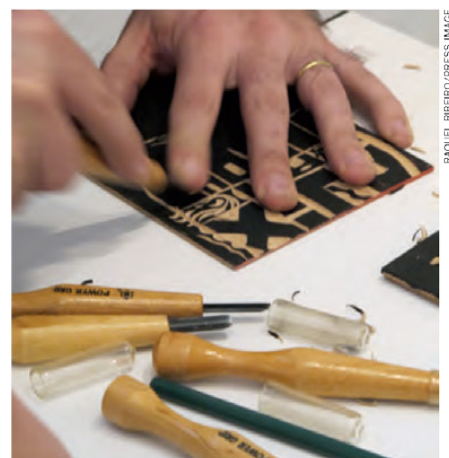
beautiful images made by the *cordel* maestro J. Borges, probably the best-known artist working in the Brazilian folk-art style. Borges's prints are unnumbered, which helps to keep the price down, although most fine art prints are numbered, e.g. 3/20 (third in an edition of twenty), or marked AP (PA, in Portuguese) or PP (PT), denominating the proof copies made for the artist and for the printer, respectively.

At the other end of the scale from Borges, the sky's the limit: São Paulo's Galeria de Gravura has a Salvador Dali priced at R\$10,000, and São Paulo artist Cláudio Mubaraç's delicate metal-cut prints go for thousands, too. Metal-cut printing is one of the most technically demanding ways to produce prints – everything depends on the humidity of the paper, the viscosity of the ink, the finely hewn images. And on the printmaker's patience to watch it go wrong, and start all over again.

Read on for some of the best São Paulo galleries for seeing as well as buying prints, and look out for one-off exhibitions like this month's show of stickers, posters and *lambe-lambe* prints made by the art collective SHN – at Choque Cultural gallery until 22 September. Part of the Brazilian popular/folk printmaking tradition, letterpress *lambe-lambe* posters in the style of our cover image have been produced the length and breadth of Brazil for decades, promoting concerts and events as well as goods and services. Watch out, too, for major annual print-oriented events like SP Estampa, whose 2013 dates have yet to be announced, and Galeria Vermelho's Tijuana print fair, coming up later this year (10-11 November).

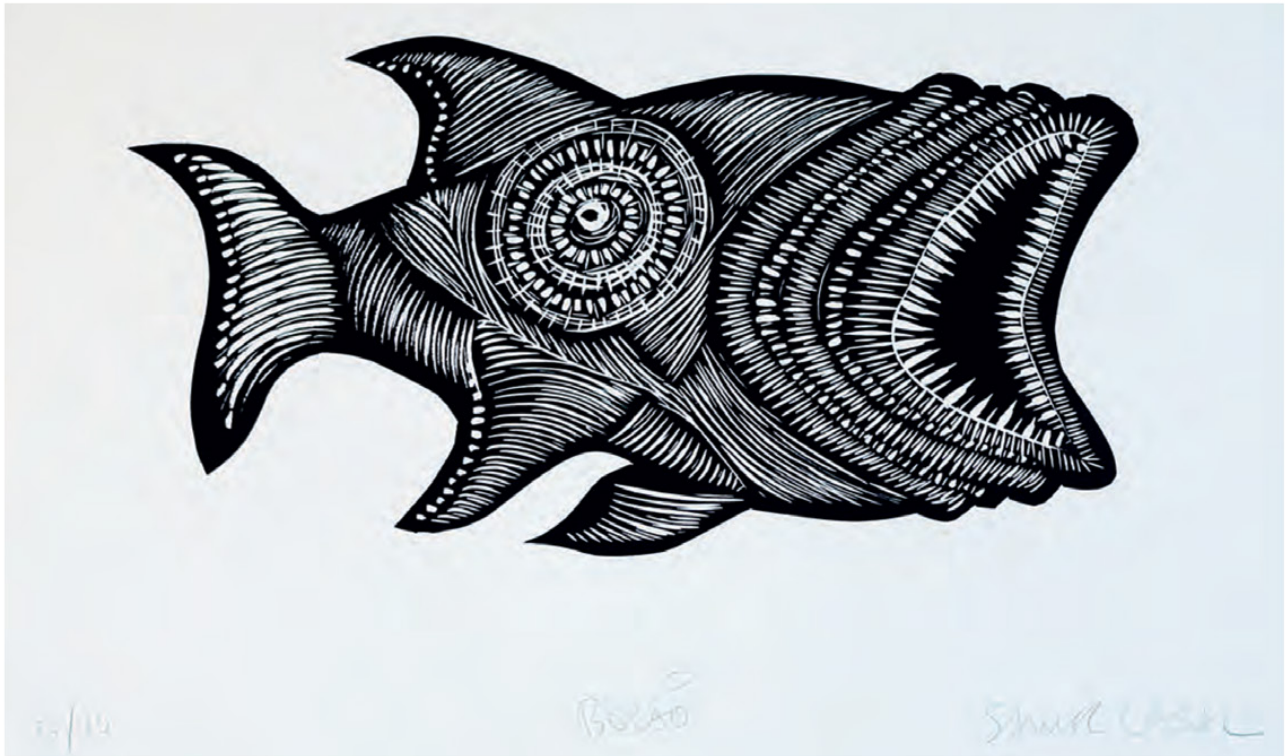
## THE MAIN TECHNIQUES

**Lithograph (*litogravura*)** Printing from a limestone matrix, or a treated zinc plate. **Metal-cut (*gravura em metal*)** Printing from engraved metal plates. **Monotype (*monotipia*)** Printing from an image painted directly onto a flat surface. **Screenprint (*serigrafia*)** Prints made by pushing ink through a screen onto paper. **Woodcut (*xilogravura*)** Printing from carved wooden blocks.



Fingers Casal at work on one of his linoprints

# The gallery **CHOQUE CULTURAL**



**Fish eye** Samuel Casal's 'Bocão' ('Big mouth') is one of a series of iconic animal prints made in his trademark bold style, in linoleum. R\$200

**ONE OF THE CITY'S** most consistently interesting galleries, Choque Cultural is best known for its urban art – it's a major player in São Paulo's street-art scene. What fewer people know is that Choque started out as a publisher of prints, back in 2003, before opening the rickety Pinheiros house that now serves as its home. And its passion for prints is still one of its main pulling points. Witness last month's 'Printshoq' series of shows and events, in which printmakers of the calibre of Samuel Casal, Speto and Choque co-owner Mariana Martins showed visitors how it's done, inky fingers and all. Head over for one of the gallery's regular exhibitions, spread over three creaky floors, then duck into the back-room shop, where you can flip through boxes of artworks and pick up a print for a song. **Choque Cultural, Rua João Moura 997, Pinheiros (3061 4051/choquecultural.com.br). Open noon-7pm Tue-Sat.**



**Life signs** A Stephan Doitschinoff serigraph. R\$800

## The prints **WE LOVE**

**SAMUEL CASAL's** bold, stunning images, clawed from woodcut blocks and laminates of linoleum, etched out in lithography, or spread over serigraphic prints. Casal, who makes short series of 10, 15 and 20 prints, gave a pair of fantastic workshops during last month's Printshoq.

**STEPHAN DOITSCHINOFF's** headily symbolic artistic visions, featuring the artist's own brand of religious mysticism. See 'Vox Clamantis in Deserto', left.

**TEC's** one-of-a-kind screenprints, infused with a thrilling sense of big city life, São Paulo-style, as well as that of his native Buenos Aires. Turn to the **Contents** page to see **TEC's** latest serigraph.

**SPETO's** cordel-inspired book-cover designs in woodcut, and his dreamy serigraphy washes featuring beautifully ornate birds. Like most of Choque's artists, Speto's roots are in street art, and he still works as a notable muralist.



**Birdland** 'Pássaros', a Speto screenprint. R\$1,000

### **KNOW BEFORE YOU GO**

If it's Saturday and there's an opening on, soak up the art then head down to Bar do Biu, on the corner, where Choque people hang out into the evening over beer, cachaça and bar snacks. See **Bars**.

# The gallery **GRAVURA BRASILEIRA**

**LOCATED IN PERDIZES** just behind Parque da Água Branca, this specialist print gallery keeps a beautifully curated set of exhibitions ticking over in its series of spaces, and even pasted on the walls of its long outdoor garden passageway. It also keeps an archive of hundreds of prints organised into large folders and drawers. The gallery is the driving force behind SP Estampa, an annual event that pulls together print exhibitions in dozens of galleries and artists' ateliers, and also includes talks, courses and workshops. Look out for co-owner Eduardo Besen and assistant Nina Kreis, the latter also an artist who produces the most delicate of metal-cut prints: what they don't know about printmaking probably isn't worth knowing. **Gravura Brasileira**, Rua Dr Franco da Rocha 61, Perdizes (3624 0301/gravurabrasileira.com). **Open** 10am-6pm Mon-Fri; 11am-1pm Sat.

## The prints **WE LOVE**

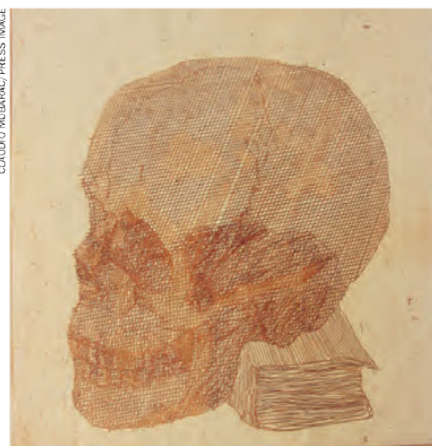
**CLÁUDIO CAROPRESO's** striking, satirical, sometimes sad prints made using a 'lost matrix' technique. In it, the artist carves part of the design from the block ('matrix') and prints one colour, then carves again and prints another colour, and so on until there's nothing left to cut away.

**ANA CALZAVARA's** on-the-road landscapes, glimpsed through lonesome, rain-washed windcreens. The artist sometimes mixes *xilogravura* – woodcut – with a dose of monotype, painting directly onto the carved wooden block to achieve a one-off overlaid image.

**CLÁUDIO MUBARAC's** confident blend of old and new print techniques. A professor at the University of São Paulo's ECA school of arts and communications, Mubarac marries haunting photographic prints with contrasting images in lithography and metal-cut.



**Pulsar** Cláudio Caropreso's gorgeous 'Pulsar', made using a 'lost matrix' block-cutting technique. R\$400



**Metalhead** Untitled, Cláudio Mubarac. R\$2,000

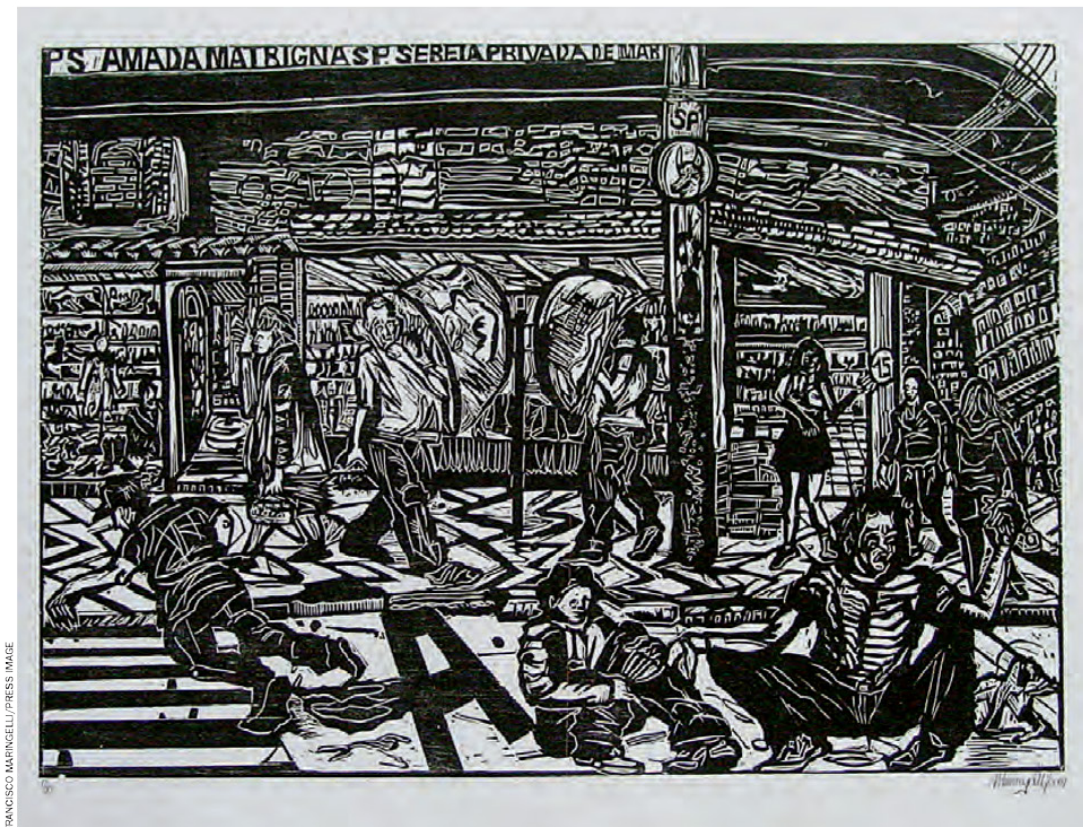
### KNOW BEFORE YOU GO

Don't miss the wonderful mini-exhibition in this sprawling gallery's smallest room: the toilet plays hosts to a four-city, *corde*-inspired show featuring pasted-up prints from São Paulo, Oaxaca, Berlin and Cariri, the latter in the state of Ceará in Brazil's North East.



**Rear window** Ana Calzavara's 'Porto Seguro', wood-cut and monotype. R\$5,500

# The gallery **GRAPHIAS**



FRANCISCO MARINGELLI/PRESS IMAGE

**Street art** Francisco Maringelli's woodcuts capture all the light and shade of life in the big bad city. Untitled, R\$1,200

**THIS VILA MARIANA** gallery, run by the artist and teacher Salette Mulin with her partner, Mauro Vaz, keeps a top-quality selection of art prints by some of Brazil's finest contemporary printmakers. A look through the works in its *acervo* (archive) or even a browse on the gallery's website is a like a crash course in the styles and techniques that can be used in print, from Augusto Sampaio's blocky two-tone shapes on kraft paper to the exquisitely achieved forms and volumes in Gilda Gouvea's metal-cut prints, and the maestro Marcelo Grassmann's very strange, gripping lithographs. The gallery's latest exhibition, 'Vi(ver) o local', features the work of 17 talented printmakers and runs from 11 August to 22 September. **Graphias**, Rua Joaquim Távora 1605, Vila Mariana (5539 1358/graphias.com.br). Open 11am-4pm Tue-Fri; 11am-3pm Sat.

## The prints **WE LOVE**

**FRANCISCO MARINGELLI's** contemporary urban woodcuts, crammed with life and action. His São Paulo street scenes capture the sometimes dystopian energy of the city's streets without feeling oppressive.

**MARCELO GRASSMANN's** strange and wonderful visions, executed in lithograph. The artist is still producing wholly compelling work at almost 90 years of age, and recently produced a book of seven new prints, making them at the gallery itself. The ten copies are on sale at R\$4,000 each.

**SHEILA GOLOBOROTKO's** strong, shapely, delicate 'found object' series, depicting bits of metal rendered in tactile-looking metal-cut prints.

SHEILA GOLOBOROTKO/PRESS IMAGE



**Nuts and bolts** A found-object metal-cut by Sheila Goloborotko. R\$700



MARCELO GRASSMANN/PRESS IMAGE

**Duel purpose** An untitled lithograph by Marcelo Grassmann. R\$700

### **KNOW BEFORE YOU GO**

If the itch to scratch your own designs into a metal plate or gouge them out in wood or lino kicks in, Graphias is the place. As well as providing endless inspiration with its collection of more than a thousand prints and its frequent exhibitions, the gallery possesses screen-printing equipment and three printing presses, and runs courses in woodcut, lino-cut and lithography.

# Best of the rest **FIVE GALLERIES**

## 1. GALERIA DE GRAVURA

This mainly online gallery has a huge archive of works by Brazilian artists including the *cordel* king J. Borges and Bahian printmaker Carybé, plus concretist works by Eduardo Sued, and moody Di Cavalcanti. Buy online, or make an appointment to view prints at the office. *Avenida Paulista 2073, cj. 2123 (2829 4890/galeriadegravura.com.br)*. **Open** 10am-6pm, by appt.



Shine on 'O Monstro do Sertão' ('The backlands monster'), by J. Borges. R\$180

## 4. MÔNICA FILGUEIRAS & EDUARDO MACHADO

This compact Jardins gallery does a fine line in prints, including curvaceous works by the doughty Tomie Ohtake, exquisite colour blocks by Alfredo Volpi, and a series of Campbell's Xuxu soup prints by the street artist Ozi. Look out for prints by the Argentinian artist León Ferrari, who was exiled in São Paulo from 1976-1984, and 1960s-1970s pop-art works by Claudio Tozzi. *See Art listings*.

## 5. ARTERIX

Set right on Praça Benedito Calixto, the square that hosts the delightful Saturday flea market, Arterix has mutated from an art-and-design shop to purely an 'art shop', as it calls itself. As part of its mission to democratise the process of art viewing and buying, Arterix has made prints a speciality, from classics like Carlos Cruz-Diez and Marilu Beer to young guns like Kika Levy, Cris Rocha and Nina Kreis. *Praça Benedito Calixto 103, Pinheiros (3086 0784/arterix.com.br)*. **Open** 10am-8pm Mon-Fri; 10am-6.30pm Sat.

## 2. GALERIA VIRGÍLIO

Specialising in young Brazilian artists, the 10-year-old Galeria Virgílio has a trio of outstanding printmakers on its books: Fernando Vilela, creating dark, abstract shapes in a mix of techniques, Rosana Paulino, who uses the rarely-spotted monotype method, amongst others, and Rafael Pagatini, who makes fine, almost photographic woodcuts. *See Art listings*.



Halt Paulino's 'No País das Maravilhas'. R\$3,500

## 3. GALERIA VERMELHO

Representing some of the city's most interesting artists in its large, many-faceted gallery at the top of Avenida Paulista, Vermelho also runs Tijuana, a shop space inside the gallery that specialises in art objects, including limited-edition art books and prints. Tijuana also puts on an annual print fair, taking place at the gallery from 9-10 November this year. *See Art listings*.



Table manners 'Desapropriação 3', by André Komatsu. R\$2,500

### STOP PRESS: UPCOMING PRINT EVENTS

- **#SHN2012** collective exhibition at Choque Cultural, 11 Aug-22 Sep.
- **Vi(ver) o Local** collective exhibition at Graphias, 11 Aug-22 Sep.
- **Tijuana** 2-day print event at Galeria Vermelho, 9-10 Nov.
- **SP Estampa**, at Gravura Brasileira and citywide, date TBC, 2013.

# Visiting rights

## SP'S FINEST PRINT COLLECTIONS



**Bad romance** 'Venus Punishing Profane Love'

### MUSEO DE ARTE DE SÃO PAULO (MASP)

A highly impressive print collection

With the exhibition 'Papéis Estrangeiros' ('Foreign Papers') running until 28 October, following on from a 2011 show that focused entirely on Brazilian print art, São Paulo's foremost art museum is giving its impressive collection of international prints an airing. We're talking the likes of Rembrandt's *St. Jerome Kneeling in Prayer*, and the bull-fighting epic *How the Famous Martincho Plants his Banderillas*, by the Spanish Old Master, Francisco de Goya. The priceless prints share wallspace with the Ralph Steadman-like grotesques of the German printmaker Max Beckmann, and Albrecht Dürer's *The Betrayal of Christ*. **MASP, Avenida Paulista 1578 (3251 5644/masp.art.br). Open 11am-6pm Tue, Wed; 11am-8pm Thu; 11am-6pm Fri-Sun. HIGHLIGHTS** Agostino Carracci's fruity *Venus Punishing Profane Love* – see image, above.

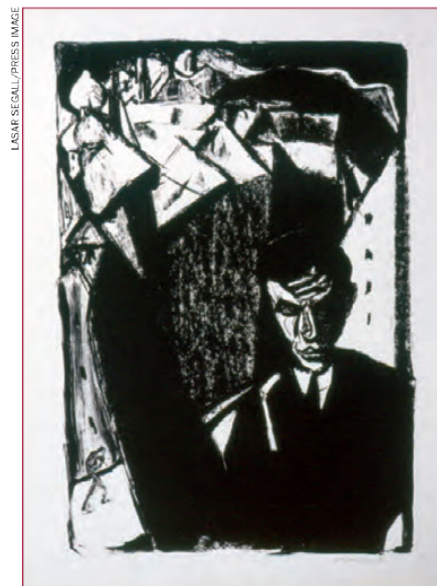


**Zig zag** 'Permuta III', by Dionísio del Santo

### ESTAÇÃO PINACOTECA

Archive prints at the superior gallery

If you were in any doubt about the role of printmaking in the story of Brazilian art, take a memo: São Paulo's powerhouse public gallery, the Pinacoteca do Estado, has an entire floor dedicated to it in the form of the Gabinete de Gravura Guita e José Mindlin, at the Estação Pinacoteca just a few hundred metres away from the Pinacoteca itself. There's always something inky going on, and at the moment, it's 'Gravura Brasileira no Acervo'. Running until 27 January 2013, the exhibition unites 105 prints from the 3,000-piece archive, and journeys from 1910 to 2010 via works by Fayga Ostrower, Ivan Serpa, Lasar Segall and Lívio Abramo, amongst others. **Estação Pinacoteca, Largo General Osório 66, Centro (3335 4990/pinacoteca.org.br). Open 10am-6pm Tue-Sun. HIGHLIGHTS** The chance to drink in the full panorama of Brazilian printmaking.



**Fretwork** 'Vilna e Eu', by Lasar Segall

### MUSEU LASAR SEGALL

Well worth the trek to this hidden gem

The main collection at this fine museum, home to the works of the eponymous Lithuanian-born artist (1891-1957), contains a set of Segall's stormy prints as well as drawings, paintings and sculptures, and usually also has a handful of prints on sale. Of equal interest for print-lovers are the excellent courses that run here twice yearly. Starting in August, the courses in woodcut, metal-cut and lithographic printing are essentially free, costing only a R\$120 registration fee plus the cost of your materials. You may have missed the first class, but call to see if there are still spaces on one of the six-month courses. **Museu Lasar Segall, Rua Berta 111, Vila Mariana (5574 7322/museusegall.org.br). Open 11am-7pm Mon, Wed-Sun. HIGHLIGHTS** Print courses for beginners: metal-cut starts 6 August; lithography 8 August; and woodcut 10 August.



**Sleepwalker** Oswaldo Goeldi's 'Sonâmbula', at MAM

### MUST-SEE PRINTS – OSWALDO GOELDI

Running until 19 August, this exhibition at São Paulo's MAM (Museum of Modern Art) features the moody, gripping works of one of the godfathers of Brazilian printmaking. Oswaldo Goeldi was born in Rio de Janeiro in 1895, but moved to Switzerland with his family at the age of 15. Nine years later, having immersed himself in the technique and lore of printmaking, he returned to Rio, where he spent the rest of his life working, helping to cross-fertilise Brazilian printmaking with European techniques, alongside Lívio Abramo and immigrants like Lasar Segall and Carlos Oswald. This is a must-see exhibition of the work of one of printmaking's masters, so if your appetite for ink has been whetted, do not, repeat do not miss it. **Until 19 August. See Art for listings.**