



Mestre Guarany

Biography

Mestre Guarany [Francisco Biquiba dy Lafuente Guarany]

1884, Santa Maria da Vitória | BA – Brazil - 1987, Santa Maria da Vitória | BA - Brazil

He was the sixth son of boat-builder Cornelio Biquiba dy Lafuente Guarany, who gave Francisco the nickname Guarany, since he was the great son of an Indian woman. He learned to work with wood when he was assistant carpenter and cabinetmaker in his father's carpentry shop. After his father died he made statues, and his vast production included figures of saints, altars for churches and small home shrines. Since there were few orders of that kind he would also make water barrels, furniture, wooden frames for roofs. He moved to Bauru, São Paulo State, in 1922 to improve his life, always working as a cabinetmaker, and almost settled there with his family. On his return to Santa Maria, he became the most respected master figurehead maker, with boat owners ordering his work from all over the São Francisco region. The first figurehead he made was in 1901: "a bust of a black

man or mulatto”. Paulo Pardal, his biographer and pioneer in studying his work, said that from 1910 to the early 1940s Guarany must have produced eighty figureheads. When the Sergipe canoe took over from the ferryboats, Guarany spent ten years without carving figureheads. In the first half of 1950s, he was located and his work now became of interest to the art circuit. Clarival do Prado Valladares (Jornal do Brasil, 12.2.1972) quotes advice given by the old master to Agnaldo, who also ordered figureheads from him in 1953, to demonstrate the multi-facial nature, the possibility of perceiving various faces in the same mask: “In the figure, everything on one side must be on the other and everything that is above must be different from below.” Which was reflected in the end result: “A well-made figurehead, when reflected in the water, moves as if it is alive”. The complex elaboration of popular cultural elements, the very concept of which may imply perspectives that include the action of natural elements, is registered in these words of the master. Heir to the São Francisco River figurehead tradition, in which the name of Afrânio was mentioned earlier, from 1954 on he began to carve them for a urban public, in the art market sphere. The eyes of the figureheads at this stage are smaller, since they no longer need to frighten away the water spirits. The teeth are “more numerous and more emphasized, carved one by one in the block”, says Pardal. Since then, Guarany signed and dated his works and is considered to be the sculptor of great force and personality, always maintaining top quality work, knowing how to reconcile in it the meeting of country culture with urban industrial culture. His work is displayed in large national museums, such as Castro Maia.

Source: Little Dictionary of the Brazilian People’s Art – 20th Century, by anthropologist and poet Lélia Coelho Frota



Carranca,
Wooden Sculpture
92 x 22 x 27 cm | 36.22 x 8.66 x 10.62 in

Individual Exhibitions:

1981 Guarany: 80 years of carrancas, Serviço Geral da Marinha, São Paulo, SP, Brazil

1981 Guarany: 80 years of carrancas, Serviço Geral da Marinha, Rio de Janeiro, RJ, Brazil

1981 Guarany: 80 years of carrancas, Serviço Geral da Marinha, Recife, PE, Brazil

1981 Guarany: 80 years of carrancas, Serviço Geral da Marinha, Salvador, BA, Brazil

1981 Guarany: 80 years of carrancas, Serviço Geral da Marinha, São Paulo, SP, Brazil

Collective Exhibitions:

2023 "Reverses and Transverses": Artists Outside the Mainstream (and Friends) at the Biennials, galeria Estação, São Paulo – SP, Brazil

2023 The Square São Paulo, Casa de Vidro, São Paulo – SP | Brazil

2021 Entre beiras e margens – Fogo, água, ar, Museu do Pontal, Rio do Janeiro – RJ | Brazil

2021 They Were Already Here, Galeria Base, São Paulo, SP, Brazil

2021 Earth and Temperature, Almeida e Dale, São Paulo, SP, Brazil

2018 Art Week, Pavilion of Brazilian Cultures, Ibirapuera Park, São Paulo, SP, Brazil

- 2016 Live the Brazilian People, Centro Cultural dos Correios (CCC), Rio de Janeiro, RJ, Brazil
- 2016 - 2017 The Hand of The Brazilian People, Art Museum of São Paulo Assis Chateaubriand MASP, São Paulo, SP, Brazil
- 2015 The voyage of the Carrancas, Pinacoteca do Estado de São Paulo, São Paulo, SP, Brazil
- 2013 CO-LE-CI-O-NA-DOR: Brazilian and international art in the Boghici Collection, Rio Art Museum, Rio de Janeiro, RJ, Brazil
- 2010 The Triumph of the Carrancas, Centro Cultural Correios, Rio de Janeiro, RJ, Brazil
- 2008 - 2009 Imaginary Exhibition of the Brazilian People, Antiquarius Restaurant, São Paulo, SP, Brazil
- 2006 - 2007 Brazil Imaginary, Galeria Estação, São Paulo, SP, Brazil
- 2006 Live Culture Live the Brazilian People, Afro Brasil Museum, São Paulo, SP, Brazil
- 2004 - 2005 Form, Color and Expression, Galeria Estação, São Paulo, SP, Brazil
- 2002 Wild Mirror: modern art in Brazil in the first half of the 20th century, Nemirovsky Collection, Museum of Modern Art in São Paulo, SP, Brazil
- 2002 Pop Brasil: popular art and the popular in art, Banco do Brasil Cultural Center (CCBB), São Paulo, SP, Brazil
- 2000 Rediscovery Exhibition: Brazil + 500 years, Fundação Bienal, São Paulo, SP, Brazil
- 1995 The Heirs of the Night: fragments of the imaginary, Belo Horizonte Cultural Center, Belo Horizonte, MG, Brazil
- 1994 The Heirs of the Night: fragments of the imaginary, Espaço Cultural SOS Sul, Brasília, DF, Brazil
- 1994 The Heirs of the Night: fragments of the imaginary, Pinacoteca do Estado de São Paulo, São Paulo, SP, Brazil
- 1992 The flight of the White Wing, Festival Veraneio Brasileiro, Zurique, Switzerland
- 1992 Brazil: discovery and self-discovery, Kunsthaus Zürich, Zürich, Switzerland
- 1984 - 1985 Tradition and Rupture: synthesis of Brazilian art and culture, Fundação Bienal de São Paulo, São Paulo, SP, Brazil
- 1982 A Century of Sculpture in Brazil, Art Museum of São Paulo Assis Chateaubriand MASP, São Paulo, SP, Brazil
- 1977 II World Festival of Black Arts and Cultures, Nigéria, Africa
- 1977 I World Exhibition of Figureheads, Paris, France

1975 The River: carrancas of São Francisco, Museu de Arte de São Paulo Assis Chateaubriand MASP, São Paulo, SP, Brazil

1969 The Hand of the Brazilian People, Museu de Arte de São Paulo Assis Chateaubriand MASP, São Paulo, SP, Brazil

1954 IV Centenary of the city of São Paulo, Parque do Ibirapuera, São Paulo, SP, Brazil

Selected Publications

2015 The Voyage of carrancas (figureheads), publisher WMF Martins Fontes, Instituto Moreira Salles, São Paulo, SP, Brazil

2006 Carrancas de São Francisco, Paulo Pardal, São Paulo

1995 The Heirs of the Night: fragments of the imaginary, Belo Horizonte Cultural Center

1995 The Heirs of the Night: fragments of the imaginary, Brasília Cultural Space, page 28

1981 Guarany: 80 anos de carrancas, Serviço Documentação Geral da Marinha, São Paulo

1974 Carrancas de São Francisco, Serviço Documentação Geral da Marinha, São Paulo

Exhibitions



2021 Earth and Temperature, Almeida e Dale, São Paulo, SP, Brazil





2016 Live the Brazilian People, Centro Cultural dos Correios (CCC), Rio de Janeiro, RJ, Brazil

Artworks



Carranca,
Wooden Sculpture
85 x 60 x 30 cm |
33.46 x 23.46 x 23.62 x 11.81 in







Carranca, 1976
Wooden Sculpture
92 x 22 x 27 cm | 36.22 x 8.66 x 10.62 in





Carranca,
Wooden Sculpture
85 x 45 x 25 cm | 33.46 x 17.71 x 9.84 in





With a collection among the most important of the country, Galeria Estação, inaugurated at the end of 2004, devoted itself to revealing and promoting the production of Brazilian non-scholar art. The gallery was responsible for including this language in the contemporary art scene, while editing publications and holding individual and collective exhibitions inside and outside the country.

Galeria Estação works with well-known self-taught artists from various regions of Brazil, such as Agostinho Batista de Freitas, Alcides dos Santos, Amadeo Luciano Lorenzato, Artur Pereira, Aurelino dos Santos, Chico Tabibuia, Cícero Alves dos Santos-Véio, GTO, Gilvan Samico, Itamar Julião, João Cosmo Felix-Nino, José Antônio da Silva, José Bezerra, Manuel Graciano, Maria Auxiliadora, Mirian Inês da Silva, Neves Torres, among others.

Currently the gallery has been incorporating to its cast artists belonging to the contemporary artistic circuit whose works interact with non-scholar creation, such as André Ricardo, José Bernnô, Julio Villani, Germana Monte-Mór, Moisés Patrício e Santídio Pereira.

Starting from this rare competence, the space is able to offer a historical and current panorama of a production that went beyond the limits of self-thought art, at the same time as it investigates names that, independently of the formation, work with elements from the same source.

Galeria Estação

Rua Ferreira de Araújo, 625 – Pinheiros, São Paulo, SP, Brazil – phone: (+5511) 3813-7253

From Monday to Friday, from 11am to 7pm, Saturday from 11am to 3pm

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