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## Iconic relationships with the landscapes ...

Graphic relation between Brazil, Portugal and Galicia  
Uqui Permui

Since the moment Isaac Díaz Pardo told us, during that visit with Carme Nogueira to the Galician Institute of Information to publish "Entrecruzar", how he took and brought to Buenos Aires his luggage full of book for editing ... "Blanco Amor's book I brought after one of my trips from America – I crossed the Atlantic thirty times; that allowed me to meet people from Paris, Buenos Aires ... - ; Blanco Amor gave me the originals to be published by Galaxia, but censoring spoilt it. When I came back to America, I took the censured piece and Luis Seoane published it in Citania ..."<sup>1</sup>, I was fascinated by the transferring of books and influences, and, getting deeper into my research, I discover that the contemporary society of the global network comes from a century which wasn't less globalized; they only related in different ways. We have an example in the factories of graphics on steal, such as "La Artística", founded at the beginning of last century in Coruna by Eugenio Fadrique, who would have the French keepers as partners in the graphics on the tins of preserved food. At that time, France and Italy were two of the most influencing countries, and Belle Époque was exported worldwide. In Rios de Janeiro, for instance, at that time people lived a golden age similar to the golden age of big European cities; modernity was evident in the urban restyling, avenues were built and a lot of magazines for women, and about sports and politics were created.

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<sup>1</sup> Nogueira, C.; Permui, U. *Entrevista a Isaac Díaz Pardo, visita guiada ao IGI. Entrecruzar, itinerarios icónicos de ida e volta. Proxecto Edición, Xunta de Galicia, 2006.*  
Interview available at [uqui.net/proxectos/entrecruzar](http://uqui.net/proxectos/entrecruzar)



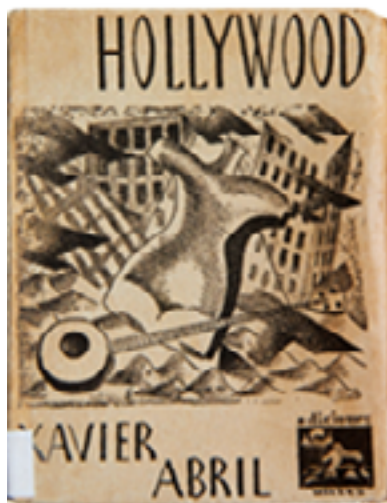
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1. "For everybody" J. Carlos, 1928. Brazil
2. "The poem of the Cruna" Camilo Diaz Balino, 1928, Nos, Santiago, Galicia
3. "Concordia square" Bernardo Marques, 1929. Portugal
4. "Hollywood" Maruxa Mallo, 1931. Galicia
5. "Air from my homeland" Design ARS, Adalberto Sampaio, 1933. Portugal
6. "Songs and words to the air" Lolita Diaz Balino. Nos, Santiago, 1932. Galicia
7. "New world, world new" Bernardo Marques, 1930. Publisher Portugal – Brazil. Portugal
8. "For you" Manoel Bandeira, 1933. Brazil
9. "The cruise" (illegible signature), 1930, Brazil

Cubism, Fauvism and surrealism penetrated into Galician artists, and we have evidence that expressionism was known through the book "Der Expressionismus" by Paul Fechter, acquired by Castelao during his trip to Germany in 1921<sup>2</sup>, translated by Otero Pedrayo and read in the lectures with the group Nos, important cultural reference which met in Anxel Casal's printing house to talk about politics, books and think about further magazines. At that time, Futurism was also important. It attached after the First World War with the Russian Constructionism. It was important specially for the Portuguese artists coming back from Paris, as it broke modernism and originated the first futurist editions.

At the same time, Walter Gropius founded Bauhaus in Weimar, one of the most influencing movements in design. He also created a new industrial current. Laszlo Moholy – Nagy was also responsible for that current and for its specific typographic development during the 20s. He launched transgressive ideas at that time, such as the idea of typing without capital letters, which was a resource only used by writers in far away areas, and which can be found in books written by Luis Seoane; as well as the idea of using titles written with font 10 or 12 on the covers, as Seoane said, " in order to show the distinction and austerity, using what we called universal type as the most known and definitive. We knew the futurist and cubist typographic experiences, the Russian ones from the 1920s, Lisitsky's, Werkman's in Holand, the modernist- gothic works of the sculptor Eric Gill, the new trend of the German constructivists, the essays by the Latvian Niklaus Strunke, the essays by Herbert Bayer in Bauhaus, and nearly all the researches about graphic composition, about contrast in tones and optic contrast which will later influence in the fine arts"<sup>3</sup>.

Politic currents take us towards places where they could develop their writing linked to their ideology. Luis Seoane would coincide with the German Jacob Hermelin and the Italian Attilio Rossi, also running away from Mussolini, in Argentina, where he took simplicity and the geometrical severity, but Luis Seoane and Isaac Diaz didn't totally agree with those lines; against the formality of the Bauhaus and the school of Ulms, they defend prehistoric Galician drawings, needlework from Camariñas, pottery and anything representing and could be adapted to industry. "We want, modestly, of course, - Seoane said – to prove that one – shaped things diminishes men, that cultural differences enrich humanity and that design is an important element for all cultures ..."

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<sup>2</sup> Bangueses, M., *La ilustración del libro en Galicia*, CGAC (p. 167).

<sup>3</sup> Seoane, L. "Breve crónica en relación conmigo e as artes gráficas, 1957", no catálogo *Ao pé do prelo. Luís Seoane, editor e artista gráfico*. Xunta de Galicia, 2010 (p. 39).



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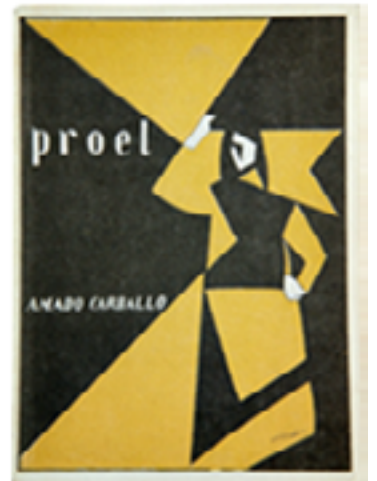
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10. "Sombra" magazine, number 82. Cicero Dias, 1948. Brazil  
 11. "Wall of the metropolitan – Alvalade" Mari Keil, 50s. Portugal  
 12. "Doorway to Portuguese" Aloisio Magalhaes, Eugene Feldman, 1957, Brazil  
 13. Isidro Parga Pondal "Geological knowledge of Galicia", Luis Seoane, 1958. Citania publisher, Buenos Aires  
 14. "In the mist, Sant-Iago" Luis Seoane, 1956. Buenos Aires, Botella al Mar  
 15. "Proel" Manuel Mendez, 1927, Galicia



16. "Brasilien baut Brasilia (Brazil builds Brasilia) Mary Vieira, 1957, Brazil  
 17. "First national Room of Propaganda" Danilo di Prete, 1950. Brazil  
 18. "Portugal IKOFA, 1960" Sebastiao Rodrigues, 1960. Portugal

This idea will be defended by both of them in a lot of writings during their whole life, claiming the inherited forms and symbols, as they put into practice with the laboratory of forms, which becomes popular in the 50s in Argentina. A similar defence towards own identity would be carried out by Brazilian designers, who say that at the beginning of the XX century contemporary practices which came from America and Europe were considered as a monumental design. In Brazil, the German school was very successful because it linked the artistic practices with the production, which was exactly what they needed, but always making an identifying and chromatic interpretation of those influences, in line with the melancholic style, and with a social and political movement which started in the 30s, and was more significant in the 60s, which defended Brazilianness. Specially in the intellectual and artistic media of the leftwing engaged in revolutionary projects, representations of the mixture of white, black and indian were recovered in their identifying construction, in order to get back to the roots, and at the same time, break the over – development.

In 1959, Tomas Maldonado and Otl Aicher give a lecture in the Modern Art Museum in Rio de Janeiro, which would trigger the College of Industrial Design. Constructive art put Brazil into modernity, in a movement led by the dream of creating Brasilia, its big capital, modernity which was spoilt by the military coup in 1964 supported by the USA.

In Portugal, design had travelled longer and, despite being connected to fine arts, like in everywhere, during the XIX century there is a first generation of designers who would have a big relation with Europe, especially with England, France and Switzerland. In the 50s, influenced by the magazine "Graphis" and the Swiss Max Bill, many of them would develop their work, like Sebastiao Rodriguez, with a clear reference to those Swiss graphics, but as in Galicia and in Brazil, his colours and his strokes show his own identity. The same happens with the designer Maria Keil,

who makes between 1949 and 1958 the mural of the Metropolitan in Lisbon, with geometric designs, with little imagination, in which she uses a wide range of blues and greens of that time. The author herself said that it had very hard graphics, influenced by Swiss designers, and that she modified within time.

The link between the friendships of the designers seems to have more relation than the most obvious one: language, and despite the fact that Brazil has a landscape different from ours, maybe due to the European influences or maybe due to our Latin influences, the truth is that I can identify myself more with those colours than with the colours I can find in the Swiss graphics, for example, and I can recognize a part of our history in common, and the same concern to keep in the balance between knowing the external influences and incorporate them into the peculiarities of each country. " A razor made in Germany or in Japan would have, surely, the same cosmopolitan design, but the commercial wrapping belongs to the taste of each place. Let's defend, then, that popular taste, linked to a particular sensibility, before we are crashed by the Illustromat, before we are pushed to a side like useless human beings, only capable of running it, of making questions and waiting for answers"<sup>4</sup>. I think that, even beyond what Seoane suggested, the very razor could talk to us about identity. Precisely, nowadays, when technology seems limitless, our role seems to me even more important, as interpreters of the imaginary to the contemporary world.

Santiago, April, 2014

Map of influences

Galician and spanish versions

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<sup>4</sup> Seoane, Luís. "Cara un deseño que considere as particularidades de cada país", en *Textos sobre Arte Galega e Deseño*. Edicións do Castro, 1970.

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