

PORÉM,  
ACONTECE,  
QUE SOMOS CANIBAIS!



Paulo R. Nogueira 1977

Bergamin & Gomide presents the exhibition  
**Glauco Rodrigues: Acontece que somos canibais**

Bergamin & Gomide is pleased to announce its first exhibition of the year **Acontece que somos canibais** [We happen to be cannibals], solo show by the artist **Glauco Rodrigues** (1929-2004). The show, which takes place between February 4 and March 13, 2021, showcases around 30 works covering the period from 1969 to 2002, and also features an essay by historian and anthropologist **Lilia Moritz Schwarcz**:

*"The exhibition Acontece que somos canibais [We happen to be cannibals] which brings works by the artist Glauco Rodrigues' pop phase arrives in due time. At a moment of raging obscurantism; in which we have been damaged by a crisis which is political, economic, moral, cultural and sanitary; in which we are being invaded by an easy patriotism that has kidnapped our national symbols; in which we take a hit each day, there is nothing like the satirical and critical humor from the "gaúcho" [born in Porto Alegre] artist who, with his strong colors, series of drawings and infinite white background has made politics through art. Politics with a lot of art.*

Glauco Rodrigues was born in Bagé, in Rio Grande do Sul, and started as a self-taught artist, producing mostly abstract works. In 1960, he participated in IX Salão Nacional de Arte Moderna [National Saloon of Modern Art], when he obtained an award that allowed him to travel to Europe. He participated in the Paris Biennale and, by invitation from the Brazilian Embassy, lived in Rome between the years 1962 and 1965, where he had the opportunity to participate in the XXXII Venice Biennale.

Glauco's pathway was similar to some of Brazilian Modernist artists, such as Tarsila do Amaral, but it was through Pop Art that he began his return to the figure, at the same time, anthropophagically, telling his visual history of Brazil.

*"I propose to do a BRAZILIAN AND ANTHROPOPHAGIC PAINTING (and with emotion)"- manifesto written by Glauco Rodrigues in 1981*

Upon his return to Brazil, Glauco started to revisit, in an iconoclastic way, classic Brazilian works such as *O Derrubador Brasileiro - D'après Pedro Américo, Victor Meirelles, Almeida Júnior and Pedro Moraes* (1970), a painting that reveals, as Lilia Moritz Schwarcz writes the "facets and

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*expectations of a country that wants to see itself as a pioneer and likes to represent itself on the basis of (false) tolerance and a supposed (and illusory) pacifism."*

Themes attributed to national identity - tropical nature, Christ the Redeemer, carnival, women in bikinis, Indigenous people, Black people, Saint Sebastian, soccer, tales - share space with scenes taken from the history of Brazil, such as the Indian in the work *Menino Txucarramãe* (1974) and the tropical fruit represented by papaya in *Nave do Destino* (1969), both paintings in which the figures are arranged on Glauco's white painted background.

The anthropophagic process leads Glauco to translate and swallow Brazil through his paintings, often accompanied by critical phrases - a striking aspect in his body of work - as in *Persona* [from the series *Accuratissima Brasiliae Tabula*] (1974) a clear representation of the critic colonialism and the exploitation of the territory and indigenous population by the white man, and *A Vontade das Circunstâncias* [from the *Economês* series] (1972) in which he paints the phrases: "The export race will congenitally carry a risk of perpetuation of poor income distribution" and "Exporters of raw materials and industrialized products that incorporate the 'advantages' of extensive use of cheap labor".

Glauco impregnates in his works a kind of carnivalization of Brazilian culture, with the use of tropical colors such as green, yellow and blue, which carry, at the same time, humor and social criticism, as in the work that lends the title of this exhibition, *Porém, Acontece, Que Somos Canibais!* [da série *Visão da Terra - A Lenda do Coati-Puru*] (1977). Inspired by the Coati-Puru Tale<sup>1</sup>, Glauco produced emblematic works creating an analogy to the illusion of progress during the military dictatorship called "Brazilian miracle", which is also present in the work *Nossa Comida Abundando Está! No. 1* (1977).

The relevance and timelessness of Glauco Rodrigues' work, where Brazilian life themes and myths parade, is narrated by Frederico Morais as a work in which "*Everything is cannibalized, swallowed, then expelled as a colorful explosion, a visual delirium*", and becomes even more meaningful in the current Brazilian political-social context.

In Lilia Moritz Schwarcz's essay, she reiterates: "*in such dystopian times in which we live, when reality seems exaggerated and surreal (but unfortunately is not), when politics becomes an easy spectacle of authoritarianism, where green and yellow have been kidnapped from an important part*

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<sup>1</sup> The Coati-Puru Tale says that the Caxinauás Indians were starving and even eating soil to survive, when a Coati with magical powers arrives at their village. Through an enchantment it turns into a man and creates the illusion that the Indigenous are eating vegetables and fruits. Euphoria takes over the tribe and the only person who knows the truth is Mulher-Sozinha [Lonely Woman], who remains silent. The Coati then becomes the leader of the village and this power goes to his head. One day, feeling challenged, he orders to castrate the husband of the Mulher-Sozinha, who revolts by revealing the tribe everything. Cornered, Coati runs away taking his enchantments, vegetables and fruits, and the tribe once again lives in misery.



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*of the population, Glauco's subtle irony may finally be at home and pertaining to present times. This time in standby which presents itself in the form of a present without a future."*

And she concludes: "The green and the yellow are us! Everything in his work is anthropophagic art, in the sense given by the Amerindian peoples who make food a ritual of exchange and swallowing, without a certain geography or a delimited time. Everything must be digested and vomited, in a celebration of Brazilian culture that devours the "others," but also itself and "us." This is because "we happen to be cannibals" - green and yellow, and tropical."

### WORKS FACT SHEETS:



Glauco Rodrigues (1929 - 2004)  
A Nave do Destino, 1969  
Acrílica sobre tela [Acrylic on canvas]  
25 1/8 x 29 7/8 in. (64 x 76 cm)

GLR-0007  
Courtesy Bergamin & Gomide



Glauco Rodrigues (1929 - 2004)  
Menino Txucarramãe, 1974  
Acrílica sobre tela sobre placa [Acrylic on canvas on  
hardboard]  
25 1/2 x 21 1/4 in. (65 x 54 cm)

GLR-0008  
Courtesy Bergamin & Gomide



Glauco Rodrigues (1929 - 2004)  
Persona (da série Accuratissima Brasiliae Tabula/ from  
the Accuratissima Brasiliae Tabula series), 1974  
Acrílica sobre tela sobre placa [Acrylic on canvas on  
hardboard]  
25 3/8 x 21 in. (64,5 x 53,5 cm)

GLR-0023  
Courtesy Bergamin & Gomide

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Glauco Rodrigues (1929 - 2004)  
O Derrubador Brasileiro - D'après Pedro Américo,  
Victor Meirelles, Almeida Júnior e Pedro Moraes, 1970  
Acrílica sobre tela [Acrylic on canvas]  
51 1/2 x 38 1/8 in. (131 x 97 cm)

GLR-0026  
Courtesy Bergamin & Gomide



Glauco Rodrigues (1929 - 2004)  
Porém, Acontece, Que Somos Canibais! (da série Visão  
da Terra - A Lenda do Coati-Puru), 1977  
Acrílica sobre tela sobre madeira [Acrylic on canvas on  
wood]  
39 1/4 x 31 3/8 in. (100 x 80 cm)

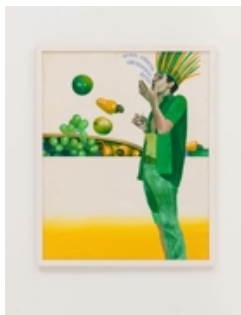
GLR-0029  
Courtesy Bergamin & Gomide and Fabiano Ribeiro  
Doyle Collection, São Paulo



Glauco Rodrigues (1929 - 2004)  
A Vontade das Circunstâncias (da série  
Economês/from the Economês series), 1972  
Acrílica sobre tela sobre placa [Acrylic on canvas on  
hardboard]  
28 1/4 x 23 1/8 in. (72 x 59 cm)

GLR-0030  
Courtesy Bergamin & Gomide

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Glauco Rodrigues (1929 - 2004)

Nossa Comida Abundando Está! No 1, 1977

Acrílica sobre tela sobre placa [Acrylic on canvas on hardboard]

39 1/4 x 31 3/8 in. (100 x 80 cm)

GLR-0031

Courtesy Bergamin & Gomide