

GLORIA FISCHER

Local Promoção: Margs / conece

Apoio cultural: Companheiros das Américas,
BRDE, CITY Hotel, Plaza São
Rafael, Thonart - Móreis Vee-
gados, TV Educativa, Varig

LOCAL: Margs - Salas Negras

DATA: 18/4/88 a 14/05/89

N.º de peças

Obs: Folhetos estão na reserva técnica.

Título da mostra: "CHINE COLLÉ ETCHINGS", de GLORIA FISCHER

Período da exposição: De 18 de abril a 15 de maio

Local: MUSEU DE ARTE DO RIO GRANDE DO SUL - Sala 17

Estará em exposição no Museu de Arte do Rio Grande do Sul, de 18 de abril a 15 de maio, uma coleção de trabalhos de gravura da artista plástica norte-americana Gloria Fischer. Nascida em Houston e residindo em Indianápolis, Estados Unidos, Gloria Fischer teve sua formação artística naquele país, estudou também na França e na Itália. Utiliza em sua técnica papel arroz, papel tecido, com tintas metálicas no processo conhecido como Chine Collé (misto de gravura e colagem). Já apresentou trabalhos em várias galerias norte-americanas e européias e tem suas obras espalhadas por entidades e empresas em vários países.

Sugestões de formas arquitetônicas, fragmentos de imagens do cotidiano, Gloria Fischer transmite em suas gravuras uma atmosfera ambígua entre a fantasia e a realidade.

A vinda ao Brasil de Gloria Fischer é patrocinada pelo programa "Companheiros das Américas" através do comitê Rio Grande do Sul/Indiana. A inauguração da mostra será no dia 18 de abril, às 19 horas, neste Museu de Arte. Às 17h30min, a artista realiza encontro no MARCS, com interessados.

No período de 24 a 28 de abril, a artista ministrará curso de gravura, utilizando a técnica Chine Collé, no Instituto de Artes da UFRGS, aos interessados.



MUSEU DE ARTE DO RIO GRANDE DO SUL
CONSELHO ESTADUAL DE DESENVOLVIMENTO CULTURAL
GOVERNO DO ESTADO — RS

DUAS EXPOSIÇÕES EM ABRIL

1. Gloria Fischer e a técnica mista: "CHINE COLLÉ ETCHINGS"

Estará em exposição no Museu de Arte do Rio Grande do Sul, de 18 de abril a 15 de maio, uma coleção de trabalhos de pintura da artista plástica norte-americana Gloria Fischer. Nascida em Houston e residindo em Indianópolis, Estados Unidos, Gloria Fischer teve sua formação artística naquele país, estudou também na França e na Itália. Utiliza em sua técnica de pintura papel arroz, papel tecido, com tintas metálicas no processo conhecido como Chine Collé (misto de gravura e colagem). Já apresentou trabalhos em várias galerias norte-americanas e européias e tem suas obras espalhadas por entidades e empresas em vários países.

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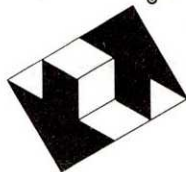
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3. TÉCNICA MISTA COM GLORIA FISCHER

De 24 a 28 de abril a artista norte-americana Gloria Fischer ministrará um curso de gravura utilizando a técnica denominada "Chine Colle", no Instituto de Artes da UFRGS. As inscrições poderão ser feitas na AAMARGS, pelo fone 27.2311. Vagas limitadas.

Gloria Fischer estará realizando exposição no Museu de Arte do Rio Grande do Sul, no período de 18 de abril a 15 de maio.

Companheiros das Américas



Comitê Rio Grande do Sul / Indiana

Porto Alegre, 27 de julho de 1989

Sra. Miriam Avruch
M.D. Diretora do
MARGS - Museu de Arte do RGS
Praça da Alfândega, s/nº
90010 - Porto Alegre - RS

Senhora Diretora,

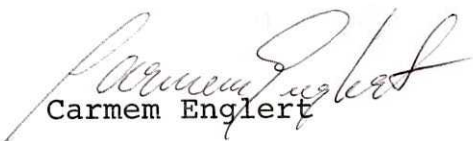
Estou encaminhando, para seu conhecimento, cópia do relatório de viagem de Gloria Fischer que esteve no nosso estado, de 06/04 a 07/05/89, pelo projeto "Atelier de Gravura e Exposição", patrocinado pelos Companheiros das Américas.

Ela apreciou a viagem sobremaneira, tendo aproveitado os contatos que fez. Pela carta que me enviou senti que voltou cheia de entusiasmo pelo sucesso de seu curso e de sua exposição, e por tudo que teve a oportunidade de observar no Rio Grande do Sul.

Desejo agradecer, mais uma vez, a colaboração que o MARGS prestou ao nosso Comitê, possibilitando a exposição dos trabalhos de Gloria Fischer e dando apoio às demais atividades promovidas na ocasião.

Solicito que transmita à sua equipe de trabalho o nosso "muito obrigado".

Cordiais saudações,


Carmem Englert
Presidente

TRIP REPORT COVER SHEET

Carmem
MARGS. *Marina*
alc. *Soroch.*

Your Name: Gloria A. Fischer
Professional Title: Artist and Art Instructor
Institutional Affiliation: IUPUI Continuing Studies and Indianapolis Art League
Partnership: Indiana / Rio Grande do Sul
Home Address: 6410 Verbena Ct., Indianapolis, Indiana 46224

Telephone (Work): 291-5939 Telephone (Home): 291-5939

Country and City Visited: Porto Alegre, Rio Grande do Sul, Brasil

Project Title: Artist - in - Residence

Dates of Trip: April 6, 1989 to April 7, 1989

Primary Goal(s) of Trip: Artist-in-residence, exhibit of works at Rio Grande do Sul Art Museum, research and lectures and demonstrations

Project Results (1 Paragraph): _____

June 1, 1989
Date of Report

Gloria Fischer
Signature

On April 6, 1989 I started my trip to Porto Alegre, Rio Grande do Sul. Since I was to deliver my art work to the Rio Grande do Sul Art Museum within one week of my arrival, I was concerned that my art work might be damaged if checked as luggage. Therefore I carried the 40 lb. portfolio on board the plane, pleading with stewards at each plane transfer to allow me to do so. Fortunately I had the letter of invitation from the Rio Grande do Sul Art Museum with me to help with the language barrier in the Brazilian domestic flight transfers. I mention this so that other artists considering doing this in the future will know what to expect.

Once in Porto Alegre I met with Carmem Englert, Partners President, and Rya Michel, my hostess in Porto Alegre. Carmem was very helpful and considerate in all things during my stay. She was in contact with me frequently and her concern for my welfare and her encouragement was deeply appreciated. Rya Michel was the most warm, generous and helpful hostess a person could have. She helped me to understand Rio Grande do Sul's customs, history and general political and economic conditions of Brazil. She was always helpful with my schedule, often provided transportation, and in general was there to assist me in all ways.

On my first weekend I stayed with Licié and

and Werner Hunsche. Besides showing me her well equipped studio, Licié also took me to visit Eva Sopher, director of the San Pedro Theater. Eva gave me a tour of the beautiful theater which Eva has been so instrumental in promoting and directing its renovations. On Sunday Licié took me to Veronopolis to visit her friends, and gave me my first opportunity to see the country side of Rio Grande so Sul.

On April 10, I traveled to Passo Fundo where I was met by Mariane Loch whose gracious parents' home I was to stay. Here also I met many wonderful people, especially Professor Juan Pedro B. Ottenstein, my interpreter for my lectures. I gave two slide lectures for the students at the Universidadada of Passo Fundo. Despite the university staff being on strike at the time, many students and instructors came to both lectures. I also gave slide lectures for the students of the English Center of Passo Fundo. Each lecture provided a question and answer period and I found the students and instructors eager to learn not only the process of my work but about artistic conditions in the United States in general. I was given a tour of the city, some artists' studios and a unique teaching center for children.

On my return to Porto Alegre I delivered my art work to the Rio Grande do Sul Art Museum. I found the staff

eager to help me in any way and open to suggestions concerning the placement of my work for the show. The opening of my exhibition was held on April 18, and was well attended and publicized. I also gave a slide lecture prior to the opening.

Concerning publicity, the museum distributed a brochure for me, notices were placed in newspapers whenever I had lectures, shows, ect., and a brochure was also distributed concerning my class at the Instituto de Arte da Universidade Federal. There were also some radio and newspaper interviews given.

I had many opportunities to converse with other artists and exchange thoughts. Since artists share many of the same problems, a common understanding was beneficial for both states. I visited many galleries and artists' ateliers. I found that although the artists of Rio Grande do Sul had limited art supplies in comparison to our sources, they usually overcame what was not available through inventiveness and experimentation. I asked to be taken to their art supply sources in order to research what supplies were available and what substitutes could be used for my chine collé etching class at the university. I had been told before leaving for Brazil that some of the supplies I use may not be available, therefore to insure total instruction of my class I packed one suitcase with all the necessary supplies.

My chine collé etching class at the Instituto de Artes da Universidade Federal do Rio Grande do Sul received a welcoming response. My class of 24 people filled quickly with an additional waiting list. The class was comprised of art students, teachers, and professional artists, all of whom were very enthusiastic and eager to learn about chine collé etching and printmaking in general. Poor printmaking conditions were overcome by my assistants and the students, as the press was in bad need of repair. Nilza Haertel, the printing instructor at the university, was my interpreter and extremely helpful during my class. The students worked very hard, and were inventive in using different collage papers that were available to them, which I wanted to encourage. Many assured me that they would be further exploring the process after the session which gave further encouragement. Each student gave me a print of theirs at the end of the class session. These chine collé prints will be used in a show/lecture by me when the opportunity arises.

I traveled to Caxais and there gave a slide lecture at the Casa a Cultura and also had an exhibition of my smaller works. I gave demonstrations of chine collé etchings and collage work at their community art league. Throughout my stay in Caxais I answered many questions concerning the art field in the United States, and how women artists cope with careers and homelife. I was

hosted by Diana and Nei Dominques. Diana, an artist, was preparing for an exhibition in Rio, and we discussed the common problems that arise with such preparations.

Upon my return from Caxais, I immediately left for Alegrete. Here my host and hostess, Laura and Cesar Moutinho, arranged for me to give a slide lecture and show at the Museu de Arte José Pinto Bicca de Madeiros, and I brought examples of my materials to further demonstrate chine collé etchings. Besides the general art questions, I was also asked to give my advice and opinions of their museum and how the works were displayed. I offered what knowledge I had, but I think it would be very beneficial if a museum curator or conservator from Indiana could travel to Rio Grande do Sul and offer assistance to some of the smaller museums.

Mariza Barros was in charge of my schedule for my artist-in-residency. Her schedule for me was very full, and she was always very helpful in seeing to needs such as transportation, class arrangements, introductions, and arrangements for lodging. She was always concerned for my welfare and made my stay very enjoyable. I met many kind and wonderful people like Mariza.

Because of my interest in art history and architecture I was given many tours of museums and buildings of historic or architectural importance. I took many pictures not only for myself but also for Partners,

including black and white film. Returning home I had 12 rolls of film developed and much to my distress only 3 rolls of film developed. Somehow my camera was not functioning properly even though the film was advancing in the camera. I am sending some pictures that are alright, but I very much regret that most of the trip was not recorded as I had expected.

After my artist-in-residency was completed, my husband, Robert, came to Porto Alegre, and from there we traveled a little over two weeks to other parts of Brazil on our own.

In discussions with Nilza Haertel and Anico Herskovits, who are both knowledgeable printmakers, we feel that an exhibition of Rio Grande do Sul printmakers would be very educational here in Indiana. There many excellent printmakers in Rio Grande and I feel that an exhibition would bring more awareness to Indiana artist. I hope with further correspondence with Nilza and Anico more will develop and turn these discussions closer to reality.

There are other artists, like Tatiana de Oliveira Pinto, whose work I would like to see exhibited here in Indiana and I will be talking to galleries and/or institutions to see what can be arranged. However, I must admit that larger sized canvases and sculptures would be a problem in the transportation area and at

this time I am not sure how one overcomes this difficulty.

I plan to work further with my friends in Rio Grande do Sul, and I hope that I may continue working with Partners in order to make further positive contributions to the exchange program.



Gloria Fischer

6410 Verbena Ct.

Indianapolis, IN 46224

Jornal: *Zero Hora*
Data: *08 / 04 / 89*
Página: *18*
Assunto: *Gravura em técnica Mista*

Chiné Collé

Hoje, às 19h, no Margs inaugura a exposição *Chiné Collé Etchings*, uma coleção de trabalhos de gravura em técnica mista da artista plástica Gloria Fischer, norte-americana que reside em Indianápolis (EUA). Ela utiliza em sua técnica de pintura papel arroz, papel tecido, com tintas metálicas no processo conhecido como *Chiné Colle* (misto de gravura e colagem).

A artista já apresentou trabalhos em diversas galerias norte-americanas e européias e tem suas obras espelhadas por entidades e empresas em vários países. Sugestões de formas arquitetônicas, fragmentos de imagens do cotidiano, Gloria Fischer transmite em suas gravuras uma atmosfera ambígua entre a fantasia e a realidade.

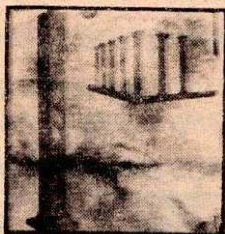
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Américas, através do comitê Rio Grande do Sul/Indiana. Às 17h30min, a artista fará uma palestra no Margs sobre sua técnica e seu trabalho.

Jornal: *Correio do Povo*
Data: *18 / 04 / 89*
Página: *18*
Assunto: *exposições*

Roteiro de exposições

O Museu de Arte do Rio Grande do Sul apresenta hoje uma intensa programação. A partir das 17h30min haverá um encontro com a norte-americana **Gloria Fischer**, que à noite, às 19h, abre mostra de gravuras na técnica *Chiné Collé*, que mistura impressão com colagem. Às 20h, a Aamargs inaugura as novas instalações da Arteleja, lançando uma nova xilogravura de Plínio Bernhardt e uma reedição de Gastão Hofsteter. Na Casa de Cultura Mário Quintana (Andradas, 736), uma exposição que abre às 19h reúne óleos de Nilta Casco e aquarelas de Virginia Z. dos Santos. *Judeus Negros da Etiópia* é a mostra fotográfica que começa no Museu Universitário da Ufrgs (Paulo Gama, 110). São registros feitos desde 83 por Frederic Brenner e Doron Bracher. Sob o título *Tempo Índio*, o Serpro (Av. Augusto de Carvalho, 1133) apresenta pinturas da artista plástica Ceres Gaspar.



De Gloria



De Nilta