

CARYBÉ

His given name at birth, in Lanús, Argentina, on February 7th, 1911, was Hector Julio Páride Bernabó, but he was known to everyone as Carybé until his passing on October 2nd, 1997, in Salvador, Bahia. His claim to fame was figurative Brazilian art, especially depicting Bahia, with its sultry washerwomen, fishermen and capoeiristas, in a style that often bordered on the abstract. Born in Argentina, having spent his early childhood in Italy, Carybé moved to Brazil in 1919, and became a resident. His artistic education he obtained at the National School of Fine Arts from 1927 to 1929.

He first experienced Bahia in 1938, sent there on assignment by the newspaper *Prégon* to write a story on the infamous Lampião. After the newspaper went under, he extended his stay on the northern coast of Brazil, where he was inspired to produce drawings for his first exhibition in Buenos Aires, in 1939. His ties to Brazil were strengthened in the 1940s, when he translated Mário de Andrade's *Macunaíma* into Spanish. By invitation of Secretary of Education Anísio Teixeira, Carybé moved to Bahia where he helped

bring about a renewal of the visual arts. He was voted best sketch artist at the III Bienal in São Paulo in 1955, and in 1961 was given an exclusive room in which to display his work. Carybé became a naturalized Brazilian in 1957, thereby consolidating his status as a revered symbol of Bahia. His work, after all, was aimed primarily at depicting Bahia's popular culture in all its sumptuousness.

Carybé produced over 5000 pieces – paintings, drawings, sculptures and sketches – including illustrations for the works of such famous writers as Jorge Amado, Rubem Braga, Mário de Andrade and Gabriel Garcia Marquez. His murals, revealing the influence of Picasso and Rivera, grace the cities of Salvador, London and New York. Foremost among his prints are *Iconografia dos Deuses Africanos no Candomblé da Bahia*, the result of 30 years' research, *As Sete Portas da Bahia*, a collection of drawings of *baiano* culture, *Olha o Boi and Bahia*, *Boa Terra Bahia*, these last two in partnership with Jorge Amado. This famous *baiano* writer and good friend describes in lovely verse the relationship Carybé had with *baiano* culture:

“[...] the scenery, the poetry
and the mystery of Bahia,
ê, ê camarado,
whose is it?”

It belongs to Carybé,
Ê camarado, ê. [...]”



