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THEPARANISTAMOVEMENTINBRAZILANDTHEILLUSTRAOPARANAENSEMAGAZINE

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I. Introduction

In my doctoral thesis entitled *Generations of plastic artists and their practices: Sociology of art from Paraná in the first decades of the 20th century* (SALTURI, 2011) I researched the social trajectories, practices and artistic productions of the main plastic artists working in the State of Paraná, located in southern Brazil, in the first decades of the 20th century. When dealing with this subject, the current conceptions of art and artist in that period were also considered, as well as the institutions involved. The research covers from the artistic manifestations that preceded the emergence of the local artistic field until its consolidation in the 1940s. This process was linked to the development of art education and the professionalization of the artistic craft through the initiative of some precursory professionals and their disciples, which through various practices continued the initial investments. I analyze too the Paranista Movement, which was a cultural movement with strong political ties, which took place in the State of Paraná which had its peak between 1927 and 1930, when its ideals were organized and institutionalized in the form of cultural practices.

Literature, poetry, theater, history, painting, sculpture, drawing, architecture, music, fashion, all who produced in these areas highlighted in their works themes related to elements of flora and fauna considered representative of the identity of State of Paraná or identity "paranista". Until that moment, this word did not exist in Portuguese. The *General Program of the Paranista Center* presents the definition of the term "paranista" as "a friend of Paraná, contributor to its progress" (MARTINS, 1927). In another publication by Romário Martins, intellectual considered the leader of the movement, the following definition appears: "Paranista is symbolically the one who cultivated a field in Paraná, waded a forest, built a bridge, built a machine, ran a factory, composed a stanza, painted a picture, carved a statue, drafted a liberal law, practiced kindness, enlightened a brain, avoided an injustice, educated a feeling, reformed a pervert, wrote a book, planted a tree" (MARTINS, 1948, p. 38). The Paraná pine, the azure jay and the region's Indians are the most striking elements that persisted over the years. They also had little impact or were not accepted as representative of the region, such as palm tree, guabiroba, pitanga, mango, passion fruit, coffee and yerba mate. For example, the sculptor and designer João Turin (1878-1949) carried out several studies with these elements of the local flora. However, these works are less known, as they remained only as projects.

There is a tendency to think of the Week of Modern Art, which took place in São Paulo in 1922 and marked the start of Brazilian Modernism, as synonymous with Brazilian art, which would be a mistake. The Paranista Movement did not have a direct relationship with the Modern Art Week, as its proposals had little effect on the city of Curitiba, capital of the State of Paraná. It is necessary to consider the specificities of the cultural field of Paraná at the beginning of the 20th century, mainly because the interests of the artists and intellectuals of Paraná were different from those of São Paulo. The beginnings of the Paranista Movement are due to the Symbolist Movement that took place in Paraná, and its end presidential dictatorship of Getúlio Vargas, which started in 1937 and ended in 1946, which suppressed the regionalist manifestations, when it became obsolete, both politically and artistically.

The main publication that refers to the Paranista Movement is the *Illustração Paranaense* magazine, created in 1927 by filmmaker, photographer and journalist João Baptista Groff (1897-1970). This periodical reflected the themes and ideas in force at that time, had excellent graphic and editorial quality and had the collaboration of artists and intellectuals. This

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publication, which has become rare today, can be found in the House of Memory of Curitiba (complete collection), in the Public Library of State of Paraná (partial collection), in the Paraná Museum (partial collection) or in private collections.

This article intends to analyze how *Illustração Paranaense* played the role of dissemination vehicle for the Paranista Movement, based on a textual discourse and a visual language that made reference to an idealized Paraná. In this way, it is intended to identify the position of power in the various *fields* in which there was some kind of manifestation of the referred movement, based on the production of its main representatives. To understand how these professionals were linked together, we chose to use the authors Norbert Elias and Pierre Bourdieu as theoretical support. From the sociological concepts of *habitus* and *field* (BOURDIEU, 1992) and *configuration* (ELIAS, 1978), it is possible to understand many aspects of the actions of the individuals in question, using the webs of interdependence that formed between them as a way of access.

About the analytical perspective, the analysis is directed to what the french sociologist Nathalie Heinich calls "the most innovative directions in recent Sociology of Art" (HEINICH, 2001). In this, art is no longer the starting point of the questioning, but the point of arrival, since what interests the research is not inside art – an "internal" approach, centered on the works – nor outside it – a socializing approach "external", centered on contexts. What matters is what produces it and what it produces, like any other element of a society, since art is one among other possibilities of social activity, having its own characteristics.

II. Art and Society in *Illustração Paranaense* Magazine

The graphic arts had a great impulse in Curitiba from 1880, when the typography service started to use the mechanical press. This equipment enabled the launch of magazines, the edition of books and a greater frequency of newspapers. The following survey (table 1), carried out from the catalog archive of the Public Library of Paraná, and provides an idea ofthe number of periodicals that circulated in the late 1920s:

Table 1: Periodicals Publications in Paraná - 1927 to 1930

Magazines	1927	1928	1929	1930
A Cidade			X	
A Cruzada	X	X	X	X
A Semana Ilustrada	X			
Almanach do Paraná			X	
Almanach dos Municípios	X	X	X	X
Almanaque da Polícia Militar	X			
Alvorada			X	
Boas Estradas		X		
Boletim do Archivo Municipal de Curitiba	X	X	X	X
Boletim Mensal do Departamento de Comércio				X
Illustração Paranaense	X	X	X	X
Indicador Commercial Paranaense				X
Kalendarz "Ludu"	X			
Luz de Krotona	X			
Neue Heimat			X	
O Cruzeiro	X			
O Itiberê	X	X	X	X
O Mate			X	X
Paraná Judiciário	X	X	X	X
Paraná Progresso				X
Prata da Casa	X	X	X	X
Pryjaciel Rodziny				X
Revista A Rua				X
Revista Agrícola	X			
Revista da Academia de Letras do Paraná	X			
Revista de Agronomia do Centro Acadêmico de Agronomia				X
Semeia Semeador		X		
Sanctuarium do Rocio			X	
Scientia et Labor	X			
Volante				X

Source: Survey prepared by the author based on the catalog file of the Public Library of State of Paraná.
Note: The spellings of the names of newspapers and magazines follow as in the researched document. Magazines are available in print format and some copies on microfilm. In this survey, guides and yearbooks were excluded.

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Appeared at the height of this phase of technical advancement, the *Illustração Paranaense* was one of the most interesting magazines that the State of Paraná has ever had, having also served to express and promote the ideals of the representatives of the Paranista Movement. Founded on November 23, 1927, this periodical had circulation until November 1930. Below, the table 2 shows in detail the issues released during the years in which it circulated:

Table 2: Editions of *Illustração Paranaense* Magazine

Year	Month	Numbers
1927 (I)	November	1
1927 (I)	December	2
1928 (II)	January	1
1928 (II)	February	2
1928 (II)	March	3
1928 (II)	April	4
1928 (II)	May	5
1928 (II)	June	6
1928 (II)	July	7
1928 (II)	August	8
1928 (II)	September	9
1928 (II)	October / November	10 e 11
1928 (II)	December	12
1929 (III)	January / February	1 e 2
1929 (III)	March	3
1929 (III)	April	4
1929 (III)	May / June	5 e 6
1929 (III)	June / July	7 e 8
1929 (III)	November	8 a 11
1929 (III)	December	12
1930 (IV)	January	1
1930 (IV)	February	2
1930 (IV)	March	3
1930 (IV)	April	4
1930 (IV)	May	5
1930 (IV)	June	6
1930 (IV)	July	7
1930 (IV)	August	8
1930 (IV)	October	9
1930 (IV)	November	10
1933 (V)	February	-

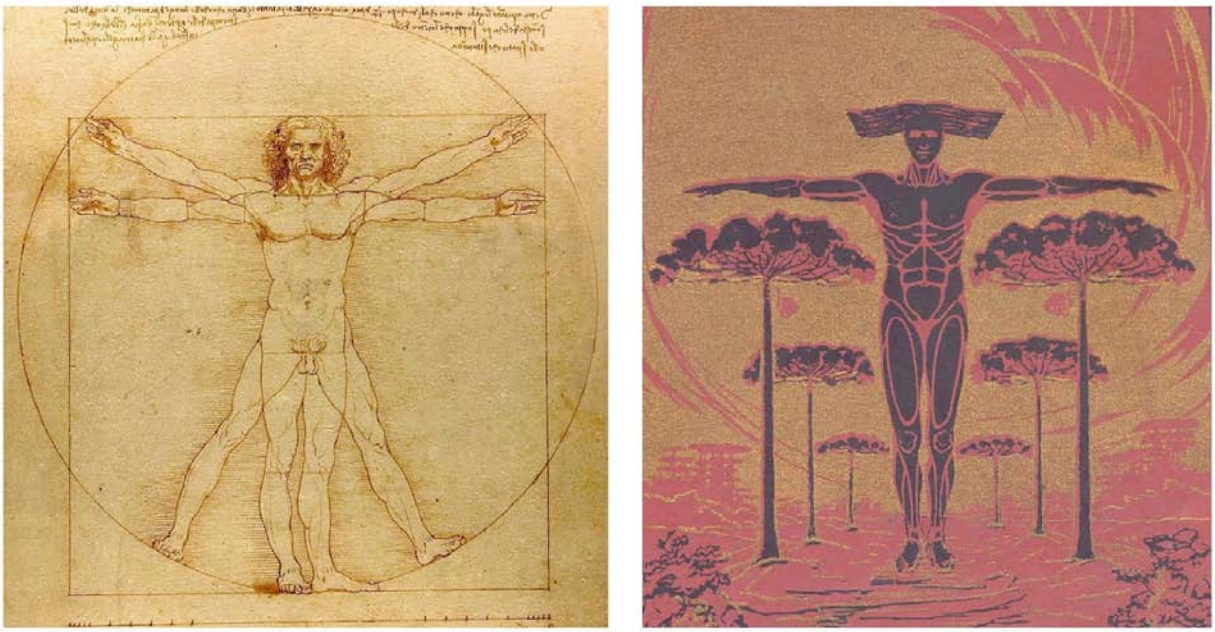
Source: Survey made by the author based on the collections of the Public Library of State of Paraná, the Paraná Museum and the House of Memory of Curitiba.

The subtitle of the magazine already indicates what its proposal was. Focusing on themes and on the ideology in force at that time, it sought to portray the artistic and sociocultural environment of the capital and of the State of Paraná, covering parties, celebrations and social events, such as, for example, the beauty contests Miss Curitiba and Spring Muse, organized by its editorial team. Besides the social life, the periodical offered a great cultural variety to its readers, interspersing poetry, short stories, art criticism and chronicles with reports on the most diverse subjects. Among the themes of these reports, the natural beauties of the Paraná coast and the Foz do Iguaçu region, the urbanization process that the capital and the state of Paraná were going through, are worth mentioning.

With regard to the graphic presentation, each issue of the magazine had a cover with colors that varied for each publication. Authored by sculptor and designer João Turin, the cover featured a drawing with a man with open arms making an analogy to a pine tree (figure 1 (2)), an allusion to indigenous legends in the writings of historian Romário Martins, many of them reproduced on the page opening of the journal. Over the period of the magazine's existence, this cover design

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was presented in two different versions, but without any change as to the theme represented. With regard to artistic language, drawing carries strong references to Renaissance Art. João Turin's Pine Man resembles the Vitruvian Man, a drawing Leonardo da Vinci made in one of his notebooks, in which he describes the proportions of the human body (figure 1(1)).



(1) (2)

Note: (1) DA VINCI, L. Vitruvian Man - Detail. 1490. Pencil and ink drawing; 34 x 24 cm. Gallerie dell' Accademia. Venice. Italy. (2) TURIN, J. Cover of the Illustração Paranaense magazine - Detail. 1930. In: ILLUSTRAÇÃO PARANAENSE (1930, n. 1, Jan.).

Fig. 1: Vitruvian Man and Pine Man

The Vitruvian Man has as its subject a bare male figure elaborated in two superimposed positions with his arms inscribed in a circle and a square. As in the Renaissance drawing, the Pine Man's arms are outstretched, his legs almost come together, and his right foot is turned to the side. The background is formed by a circle of paint, which is very reminiscent of Da Vinci's drawing, in which the man is inside a circle. In João Turin's drawing, the man resembles the anatomy of the pine tree, for his hair is wavy, long, and extends to the sides, resembling the shape of the tree's crown. Behind the man, three pine trees on each side form a sequence and facilitate the perception of this similarity.

Together, the cover and other visual elements contribute to the definition of the magazine's peculiar style, not only in relation to its graphic presentation, but also regarding the articulation between image and text. At this point, considering the possibilities of image and textual communication, because, as defined by philosopher Vilém Flusser, "images are surfaces that intend to represent something", they are not symbols with precise meanings, they are not denotative, because they offer their receivers an interpretative space, they are "connotative" symbols that differ from texts because these are signs written in lines. The viewer's "wandering of the eye" to images is circular and non-linear, since it tends to return to contemplate those elements that have already been seen (FLUSSER, 2002).

The quality of the paper, the use of color covers and color pages and special inks, such as gold, are some of the main physical attributes of graphic printing related to the presentation of the magazine that contribute to this articulation between image and text. In relation to the graphic formatting, the use of illustrative vignettes in the composition of the pages also stands out. These vignettes, with strong symbolic references, served as frames, separating and decorating illustrations, poetry, short stories, art criticism, chronicles, and reports. Designed by the artists João Turin, Frederico Lange de Morretes and Arthur Nísio, among others, these vignettes had the theme of pine trees, pine cones, pine nuts, toads, and the azure jay. Some of them were selected and are presented below (figure 2):

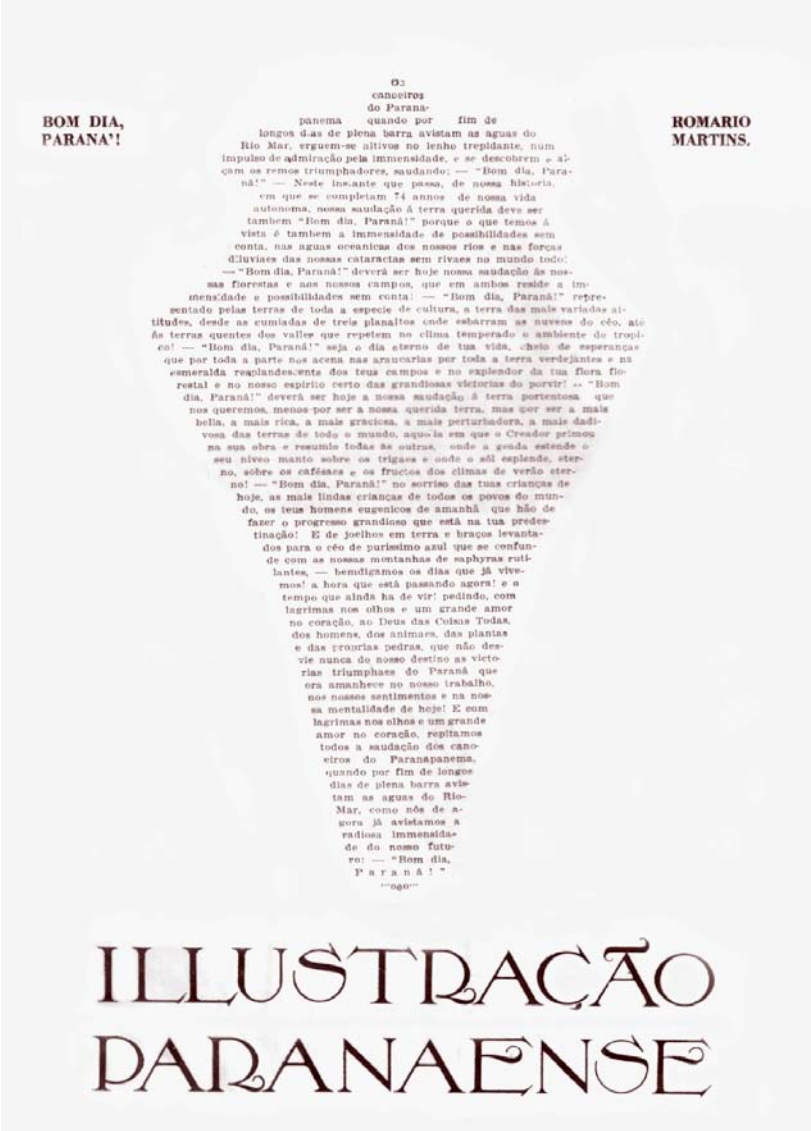
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Fig. 2: Illustrative Vignettes

Not only the images, but the texts published in the periodical also exercised the reader's visuality and not only the simple reading of the characters, since many of them presented themselves in special formats, similar to those of concrete poetry, such as Bom dia Paraná! a text in shape of pinion written by Romário Martins, reproduced below (figure 3):

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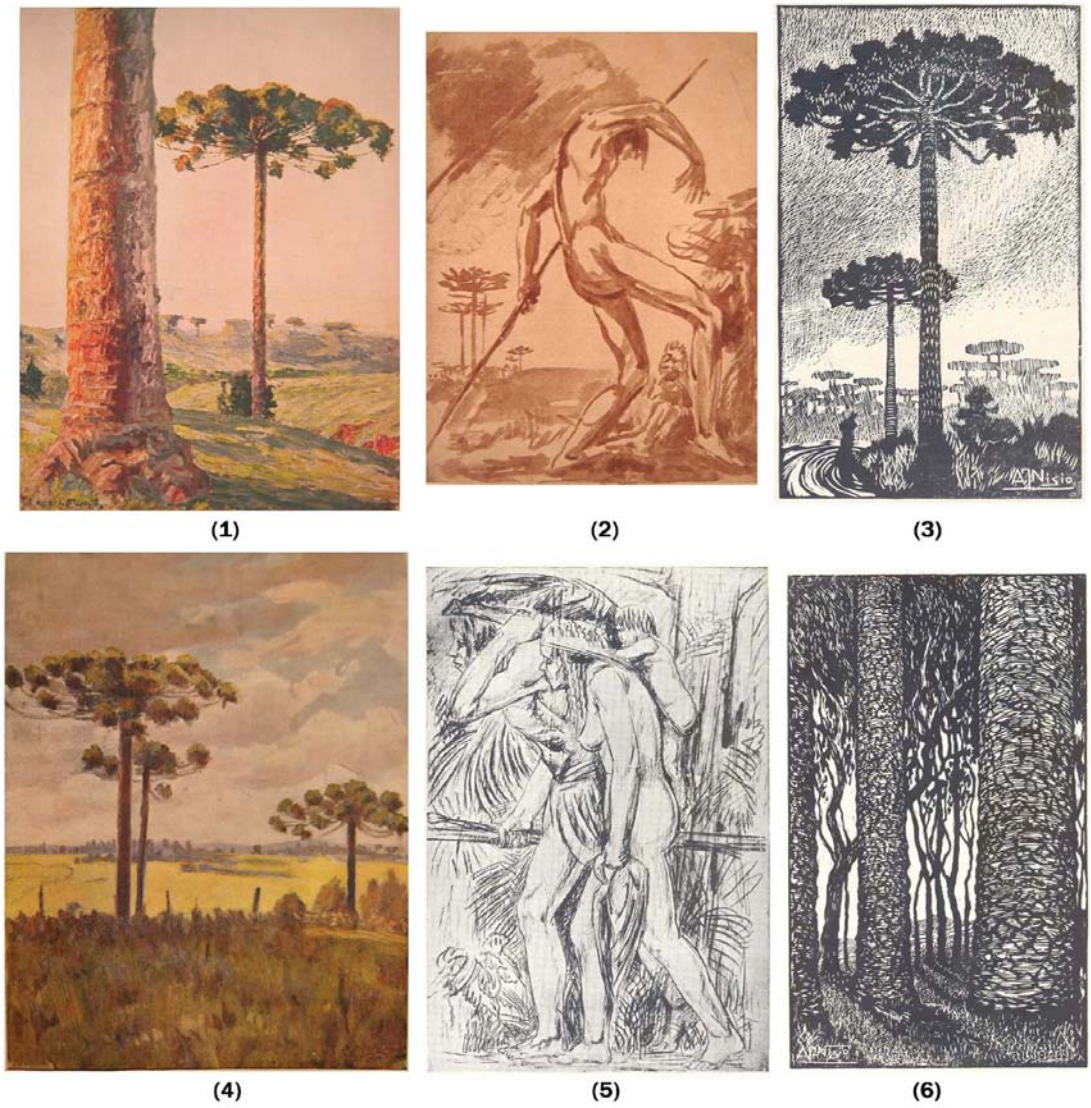


Note: Martins, R. Good Morning Paraná!. 1927. In: Illustração Paranaense (1927, N. 2, Dec.).

Fig. 3: Text in Shape of Pinion

Regarding the editorial issue, the magazine relied on the collaboration of artists and intellectuals from Paraná. The artists were in charge of illustrating the texts or simply promoting their works, when these were reproduced as the main theme. This condition provided by the magazine was only possible because this period was marked by technical reproducibility, which even causing the loss of the "aura" of the work of art, that is, of its status as an original work, at the same time it increased the number of occasions in which it could be exhibited (BENJAMIN, 2013). Below are some examples of works reproduced in the periodical (figure 4):

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Note: (1) MORRETES, F. L. de. Lonely Dominators. Painting. In: ILLUSTRAÇÃO PARANAENSE, 1930, n. 6, June; (2) TURIN, J. The dance of the cacique and the Saci-Pererê. Watercolor Drawing. In: ILLUSTRAÇÃO PARANAENSE, 1930, n. 8, Aug.; (3) NÍSIO, A. Pine. Woodcut. In: ILLUSTRAÇÃO PARANAENSE, 1928, n. 3, Mar.; (4) ANDERSEN, A. Cajuru. Painting. In: ILLUSTRAÇÃO PARANAENSE, 1930, n. 5, May; (5) TURIN, J. The return of the hunt. In: ILLUSTRAÇÃO PARANAENSE, 1928, n. 3, Mar.; (6) NÍSIO, A. Pine trunks. Woodcut. In: ILLUSTRAÇÃO PARANAENSE, 1928, n. 6, June.

Fig. 4: Drawings, Paintings and Woodcuts

The table 3, below, presents the results of a survey about the collaborating plastic artists and photographers and the number of their works published in the magazine between 1927 and 1930:

Table 3: Main Cooperating Plastic Artists and Photographers and their Works

Plastic Artists and Photographers	Year				Total
	1927 (n. 1 a 2)	1928 (n. 1 a 12)	1929 (n. 1 a 12)	1930 (n. 1 a 8)	
Alfredo Andersen	1	6	6	13	26
Antonio Carneiro	-	-	-	2	2
Arthur Nísio	3	7	2	3	15
Arthur Wischral	-	-	2	-	2
A. Weiss	-	-	3	-	3
Braun	3	-	-	-	3
Bruno Lechowski	-	2	-	-	2

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E. Luhm	-	-	-	3	3
Eloy	-	-	6	-	6
Frederico Guilherme Virmond	-	-	-	3	3
Frederico Lange de Morretes	2	14	-	5	21
Gustavo Kopp	-	3	3	2	8
Hanseni	-	1	1	1	3
Heisler	2	13	9	18	42
Hermann Schiefelbein	1	1	-	-	2
J. Bernardelli	-	1	-	1	2
J. Dunin	1	1	1	-	3
John Henri Elliot	-	-	2	-	2
João Baptista Groff	6	22	26	26	80
João Ghelfi	-	1	1	-	2
João Turin	4	22	15	16	57
José Daros	-	-	1	2	3
José Peon	-	1	2	-	3
Léo Cobbe	1	1	-	-	2
Levino Fanzeres	-	1	2	1	4
Linzmeyer (Estúdio)	4	11	10	7	32
Maria Amélia d'Assumpção	1	2	2	2	7
Pamphilo d'Assumpção	4	-	-	1	5
Photo Brasil (Estúdio)	-	-	-	4	4
Photo Studio (Estúdio)	-	-	-	4	4
Povos indígenas (artesanato)	2	3	-	-	5
Theodoro De Bona	-	1	4	8	13
Zaco Paraná	-	13	3	2	18

Source: Survey made by the author from the ILLUSTRAÇÃO PARANAENSE (1927-1930).
Note: (1) Artists with only one participation in the entire period were excluded; (2) Conventional sign used: - Numerical data equal to zero.

It is interesting to note what these data reveal: the names of the collaborating artists and the number of works published. In descending order, among the plastic artists, João Turin (57), Alfredo Andersen (26), Frederico Lange de Morretes (21), Zaco Paraná (18), Arthur Nísio (15) and Theodoro De Bona (13) stand out, with drawings, engravings, paintings and sculptures. Among the photographers, João Baptista Groff (80) stands out, with the largest number of photographs reproduced. This information provides an overview of the visual resources used by the magazine's editorial team and points to the mutual dependence between this team and the artists and photographers.

It is necessary to remember that the magazine served as a place for artists to exhibit their work, mainly due to the lack, at that time, of official salons and institutionalized spaces for exhibitions. Only in 1931 the Salão Paranaense, organized by the Society of Artists of Paraná, appeared, but it was short-lived. In 1944 the Salão Paranaense de Belas Artes was created, which is still in force today. At that time the exhibitions were held in improvised public and commercial spaces, open air fairs, or in private studios. Table 4 shows the type of art reproduced in the magazine during its period of existence:

Table 4: Type of Art Reproduced

Type of Art	Year				Total
	1927 (n. 1 a 2)	1928 (n. 1 a 12)	1929 (n. 1 a 12)	1930 (n. 1 a 8)	
Drawings and Prints	15	44	26	17	102
Paintings	2	12	14	30	58
Sculptures	4	26	12	15	57
Photographs	17	48	56	64	185

Source: Survey made by the author from the ILLUSTRAÇÃO PARANAENSE (1927-1930).

As expected, due to technological innovations and the prevalence of photographic practice in the late 1920s, among the works reproduced, photography took first place (185), followed by drawing and engraving (102), and then the plastic arts, with sculpture (57) and painting (58) almost tying for third position among the data collected. Although photography stood out in relation to the other artistic modalities, there was an associative coexistence between the different types of visual arts, not a dispute.

By analyzing the issues of the magazine from this four-year period, one can see that the visual arts

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served different purposes. In the specific case of photography, the themes were as varied as possible, as were the purposes. Both the Curitiba's political elite was shown in photo essays with rehearsed poses, which were far from expressing reality, and artistic photographs were reproduced and even occupied the center of a page. This can be explained by the fact that João Baptista Groff himself, owner of the magazine, was the author of most of these photos, which show the importance given to artistic issues (figure 5).



Note: (1) GROFF, J. B. Village Road. In: ILLUSTRAÇÃO PARANAENSE (1930, n. 6, June.); (2) GROFF, J. B. Capanema. In: ILLUSTRAÇÃO PARANAENSE (1930, n. 1, Jan.); (3) GROFF, J. B. Nature of Paraná. In: ILLUSTRAÇÃO PARANAENSE (1930, n. 7, July); (4) GROFF, J. B. Surroundings of Curitiba. In: ILLUSTRAÇÃO PARANAENSE (1929, n. 12, Dec.); (5) GROFF, J. B. The pines of Capanema. In: ILLUSTRAÇÃO PARANAENSE (1929, n. 5-6, May-June); (6) GROFF, J. B. Morning in the surroundings of Curitiba. In: ILLUSTRAÇÃO PARANAENSE (1930, n. 8, Aug.).

Fig. 5: Photographs of Pine Trees

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In relation to drawing, engraving, and fine arts, as already mentioned, the works were sometimes used as a theme for art criticism, and sometimes to illustrate texts by several collaborators, whose names are presented in table 5:

Table 5: Main Contributing Writers

Authors by Alphabetical Order		
Adherbal Stresser	Emiliano Pernetta	Nestor de Castro
Alberto de Oliveira	Emilio de Menezes	Noemia Carneiro
Alcindo Lima	Ermelino de Leão	Octávio de Sá Barreto
Aluízio França	Ernesto Luiz de Oliveira	Odilon Negrão
Álvaro Moreira	Euclides Bandeira	Pamphilo D'Assumpção
Amadeo Mammalella	Francisco Leite	Paulo D'Assumpção
Ângelo Guido	Frederico de Marco	Paulo Tacla
Anita Philipovsky	Generoso Borges	Plínio Salgado
Antonio Corrêa d' Oliveira	Heitor Stockler	Raul Gomes
Arnaldo Damasceno Vieira	Hermes Fontes	Rodrigo Junior
Augusto Frederico Schimidt	I. Serro Azul	Romário Martins
Bento Munhoz da Rocha Neto	Jayme Ballão Junior	Samuel Cesar
Carlos Stevenson	José Muricy	Seraphim França
Ciro Silva	Jurandyr Manfredini	Silveira Netto
Correia Junior	Lacerda Pinto	Sotero Ângelo
Dario Vellozo	Léo Cobbe	Sylvio Amaral
David A. Silva Carneiro	Leoncio Correia	Tasso da Silveira
Didi Caillet	Mario Poppe	Viriato Ballão

Source: Survey prepared by the author from the ILLUSTRAÇÃO PARANAENSE (1927-1930).
Note: This list considered authors who produced short stories, chronicles, reportages, art criticism and poetry, whose participation occurred more than once.

Although some of the contributors mentioned in the table above had no academic background in the areas in which they worked, or already had other professions that allowed their subsistence, many contributed with short stories, poetry, art criticism, chronicles and reports. On the other hand, in this same list appear the names of renowned writers, some of whom were even Symbolist poets. Among the names of the most important intellectual collaborators, the following should be mentioned: Euclides Bandeira, Emiliano Pernetta, Emílio de Menezes, Dario Vellozo, Leoncio Correia, Nestor de Castro, Silveira Netto, Tasso da Silveira, and Romário Martins.

Special attention was given to the writings of Romário Martins, whose tales about Indian myths and legends were published on the opening page of the magazine. Considered the idealizer of the Paranista Movement, Romário Martins was one of the most influential figures for Paraná intellectuals and artists. Throughout his career, he was committed to the promotion of the history and folklore of the state of Paraná, being one of the founders of the Instituto Historical and Geographical Institute of Paraná, created in 1900, and the main founder of the Paranista Center, created in 1927. He dedicated himself to documental research and elaborated laws, among them, the creation of the Flag and Coat of Arms of the State of Paraná and the proposition of March 29th as the anniversary date of the city of Curitiba.

Regarding the main art critics published in the magazine, they reflect, in a way, the interdependence between artists and writers. This dependence contributed significantly to the social recognition of the artists, putting their careers and works on display from elements elected as significant. At this point, according to ZOLBERG (1990), a work of art cannot be fully understood only by its aesthetic qualities, but also by its external conditions, being a moment in a process that involves the collaboration of more than one actor, working through certain social institutions and following historically observable trends. Moreover, according to HEINICH (2001), a work of art only finds space as such through the cooperation of a "complex network of actors", with dealers, collectors, critics, experts, appraisers, conservators, restorers, curators, and art historians. And yet, it would hardly find a consuming public without interpreters, publishers, and printers. It is precisely in this sense that art criticism can be situated here, as "mediation" between artist and public.

Besides literary texts and art criticism, local reports on the transformations caused by modern life were also constant. A supplement that accompanied one of the magazine's issues shows very well the ideal of modernity in force at the time. Entitled *10 minutos de*

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leitura sobre o Paraná, this booklet had as its opening text an article by Romário Martins that made a retrospective of the social, economic, and cultural importance of pine trees for Paraná and its population, since the indigenous tribes that originated in the region until that moment, also pointing to the future. The second text, whose author cites the initials E. S., is divided into two blocks, the first of which presents news from Paraná in that period and the second, a tourist project with the expenses accounted for an excursion in Paraná (ILLUSTRAÇÃO PARANAENSE, 1929).

It is possible to see that both tourist spots of geographical character and those of cultural importance of that period served as images and symbols that represented Paraná. Among the drawings that illustrated the booklet were stylizations of pine and pine nuts by Lange de Morretes and João Turin, the shield of the State of Paraná, the portrait of Affonso Camargo, President of the State, and maps of Paraná and Brazil. The photos, by João Baptista Groff, had local elements as themes: pine trees; the Railroad of Paraná (the Carvalho Viaduct and the Ipiranga Valley); the Guaíra and Iguaçu Falls; Vila Velha; the Normal School of Paranaguá; the University of Paraná, the Cathedral and the XV de Novembro Street in Curitiba; the Normal School and the XV de Novembro Street in Ponta Grossa; the beaches of Guaratuba and the caves in the surroundings of Curitiba. The photos in which people appear depicted local customs, soccer games, and Curitiba's restaurants and teas.

The same visual and textual elements of this publication would appear three years later in *Curityba: capital do Estado do Paraná* (MARTINS, 1931), another issue of the same magazine, but this time with historical texts by Romário Martins, photos by João Baptista Groff and cover by Lange de Morretes. Besides the images that appeared in the previously mentioned publication, in this one there was an emphasis on Curitiba's squares and monuments, government buildings, streetcars and avenues. Among the themes dealt with by Romário Martins were the foundation of Curitiba, the city in 1931, art and artists and the same tourist project for an excursion.

It is also interesting to note the large number of advertisements from local advertisers, not only in these two commented publications, but in the period of existence of *Illustração Paranaense*, in which several companies from various fields of activity advertised products and services, such as beverages and food, cosmetics and medicines, fashion and clothing articles, automobiles and automobile parts, electronic equipment and household appliances, services and commerce.

Some products stand out, such as yerba mate, which symbolizes one of the state's economic cycles. Other ads illustrate the beginning of the urbanization of the city of Curitiba and the changes that occurred with modern life, such as the sale of automobiles and the offer of automotive services, the household appliances available in the market, the differentiation and social leveling through cosmetics, fashion and clothing, the development of the mass media through the music industry, the printing industry and telephone services, the photographic practice and the services offered by banks and insurance companies.

Most of these advertisements occupied the front pages of the magazine, although sometimes they were inserted in the middle or at the end. Besides these ads, although no official documents have been found, the magazine also received state financial incentive, from the then State President Affonso Camargo. In exchange for this incentive, apology was made to the politics of the time through the publication of drawings and photographs that portrayed politicians, among them Affonso Camargo himself. To this end, two images were selected that show how this relationship was made. The first of these (Figure 6) is a posed photo of the State President with his family: his wife, to his right, and his two daughters, standing just behind the couple. The photo, produced by João Baptista Groff, reproduces the ideal of a perfect family "of an illustrious statesman," as stated in the sentence below the frame, which also includes one of the official symbols of the State of Paraná in the upper left corner.

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Fig. 6: GROFF, J. B. The family of a distinguished statesman. 1928. In: ILLUSTRAÇÃO PARANAENSE (1928, n. 2, Mar.).

The second image (figure 7) reproduces a drawing by painter Alfredo Andersen, which makes an analogy between the politician in question and The Sower, a theme with a strong reference in Art History and that even resulted in Zaco Paraná's most famous sculpture. This theme is used here in a syncretic way to inform about one of Affonso Camargo's political campaigns. In the drawing, besides the position of the politician walking and sowing the earth, the analogy can also be perceived in the comparison between the image intertwined in the letter s of the phrase "Semeia Semeador!" above the figure.

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Fig. 7: ANDERSEN, A. Semeia Semeador!. 1928.
In: ILLUSTRAÇÃO PARANAENSE (1928, n. 6, June).

In part, these elements help to understand how the magazine remained in circulation. Another relevant factor is the search, on the part of *Illustração Paranaense*, for improvement in the graphic production and in the reduction of production costs. Some information allows us to know the organizational structure and the economic resources that maintained the publication of the magazine. Throughout the published issues, João Baptista Groff appears as "director-owner". Initially, the provisional editorial office was located at XV de Novembro Street, n. 51-A, and the workshop at Marechal Deodoro Street, n. 63-A (ILLUSTRAÇÃO PARANAENSE, 1927, n. 1, Nov.). Two years later, the magazine started to be printed in its own workshop, next to the editorial and administration offices, located at Dr. Muricy Street, n. 850. The editorial staff reported the improvement of the printing quality, as new machinery imported from Germany had been acquired (ILLUSTRAÇÃO PARANAENSE, 1929, n. 8-11, Nov.). Another interesting fact that occurred in 1929 is the small change in the style of the cover design by João Turin.

The sale prices of the magazine and the ads published in it are also relevant to know its economic resources. When launched in November 1927, the magazine cost 1$500 (one thousand five hundred réis, currency of the time). In the following issues, it would cost 2$000, as stated in issues 2 and 6 of 1928. The periodical also offered annual subscriptions. The initial prices for advertisements were as follows: 200$000 for full-page ads, 120$000 for half-page ads, 60$000 for quarter-page ads, and 50$000 for eighth-page ads. Special publications had the following prices: 300$000 for full-page illustrated, 200$000 for half-page, 20% more for two colors and discounts as provided in the contracts (ILLUSTRAÇÃO PARANAENSE, 1927, n. 1, nov.). In November 1929, the magazine would return to the initial price of 1$500, but the values for publishing ads would increase: 250$000 for one page, 150$000 for half a page, 80$000 for a quarter page and 50$000 for an eighth page. Special publications cost: 500$000 for illustrated page, 300$000 for half illustrated page and 30% more for two colors (ILLUSTRAÇÃO PARANAENSE, 1929, n. 8-11, nov.).

Having circulated frequently until 1930, the magazine interrupted its publication possibly as a result of the crisis generated by the Revolution of 1930 and its consequences. The last two issues of 1930 already

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pointed to its decadence, especially in relation to artistic quality. Issue #9, in October, instead of João Turin's drawing, presented a picture of General Plínio Tourinho, then Commander and Chief of the Revolutionary Forces of Paraná and Santa Catarina, on the cover. The cover of the following month, however, carried strong political propaganda, with a photo of the then revolutionary leader Getúlio Vargas waving to the crowd. These two issues also featured several photos of the 1930 Revolution in Paraná, produced by João Baptista Groff, who photographed and filmed this episode in Brazilian history.

The magazine was published again in February 1933, but without the same pretensions. Even with the return of the original cover designed by João Turin, this issue focused on the Industrial Exposition of 1932, presenting a history of the industrial expositions held in Paraná, Rio de Janeiro and abroad. The magazine also featured a report on Curitiba, with statistical data of the city and comments on the main tourist attractions in Paraná. Among the tourist points highlighted in photo form were: Tiradentes Square, the University of Paraná, the monument to the Baron of Rio Branco do Rio Branco and Curitiba's City Hall (based in Paço da Liberdade), General Osório Square and Domingos Nascimento Hermitage, the outskirts of the city (photos with pine trees) and the Iguaçu Falls. Therefore, there is a change in relation to the representation of Paraná, with emphasis mainly on places that revere historical memory and modern life, such as new public buildings, squares and monuments, and no longer on Paraná's nature. Thus, the last three issues of the magazine did not present the same graphic and editorial quality as the first four years, much less express any artistic intention.

III. Conclusions

Even without the characteristics of a manifesto, in which the artistic proposals are presented in a more explicit way, the *Illustração Paranaense* magazine functioned as a showcase, allowing and contributing so that the plastic artists could exhibit their works. The statistical surveys carried out from the magazine show, in a quantitative and qualitative way, how this participation happened. The magazine served as a vehicle to promote an arsenal of images (photographs, works of art, and symbols), which intended to define a local identity, but were linked more to the concerns of a specific group of artists and intellectuals, than only to the interests of the politicians of the time. This was because there was a need for differentiation among artists and intellectuals, a need that led to their efforts to build and promote their own identity through their works.

Although other studies state that art was at the disposal of political interests, when it came to creation, this was not the case, because artists had freedom over their own work. In this game of interests, art benefited from politics and politics benefited from art. In the mentioned study, it was found that the artistic proposal remained with a certain independence from political ideals, especially in relation to creation. The concern with local identity, in the context of politics and cultural production in the period studied, stems from different interests for identity, and not from the subordination of art to politics. If the plastic arts are understood as reflections of a time and of a very particular context, in which their creators provide them with their distinctive characteristics, it can be said that in the case studied that task was accomplished. This is because the plastic artists of Paraná managed to express the uniqueness of local art, distancing themselves from the artistic productions of other regions of Brazil.

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Researched places

Public Library of State of Paraná
House of Memory of Curitiba
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