

Darcílio Lima

1944 - 1991

Contemporary Vision

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and

Darcílio (Paula) Lima: Timeline Of His Life and Art

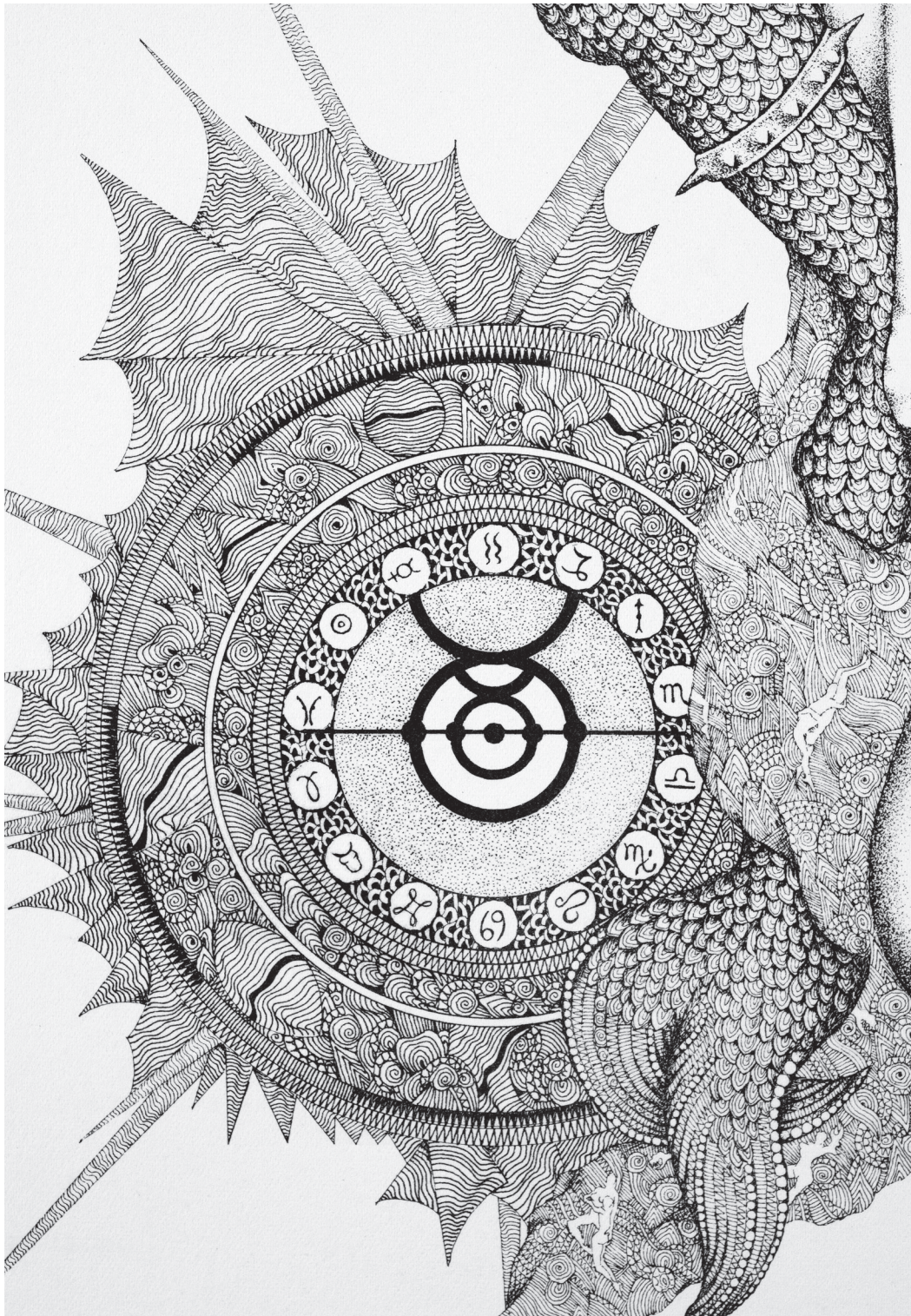
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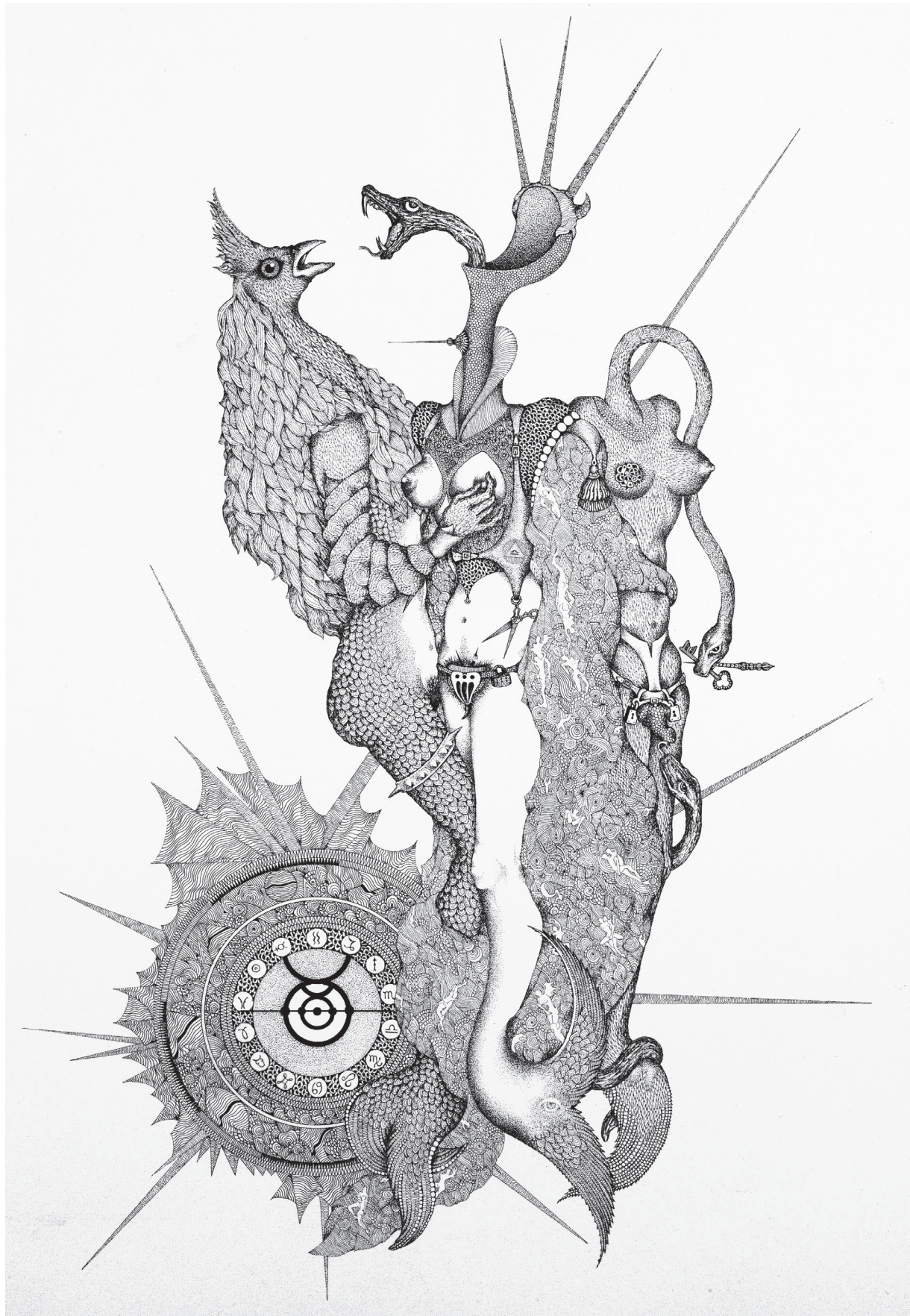
Erotic Metaphysician

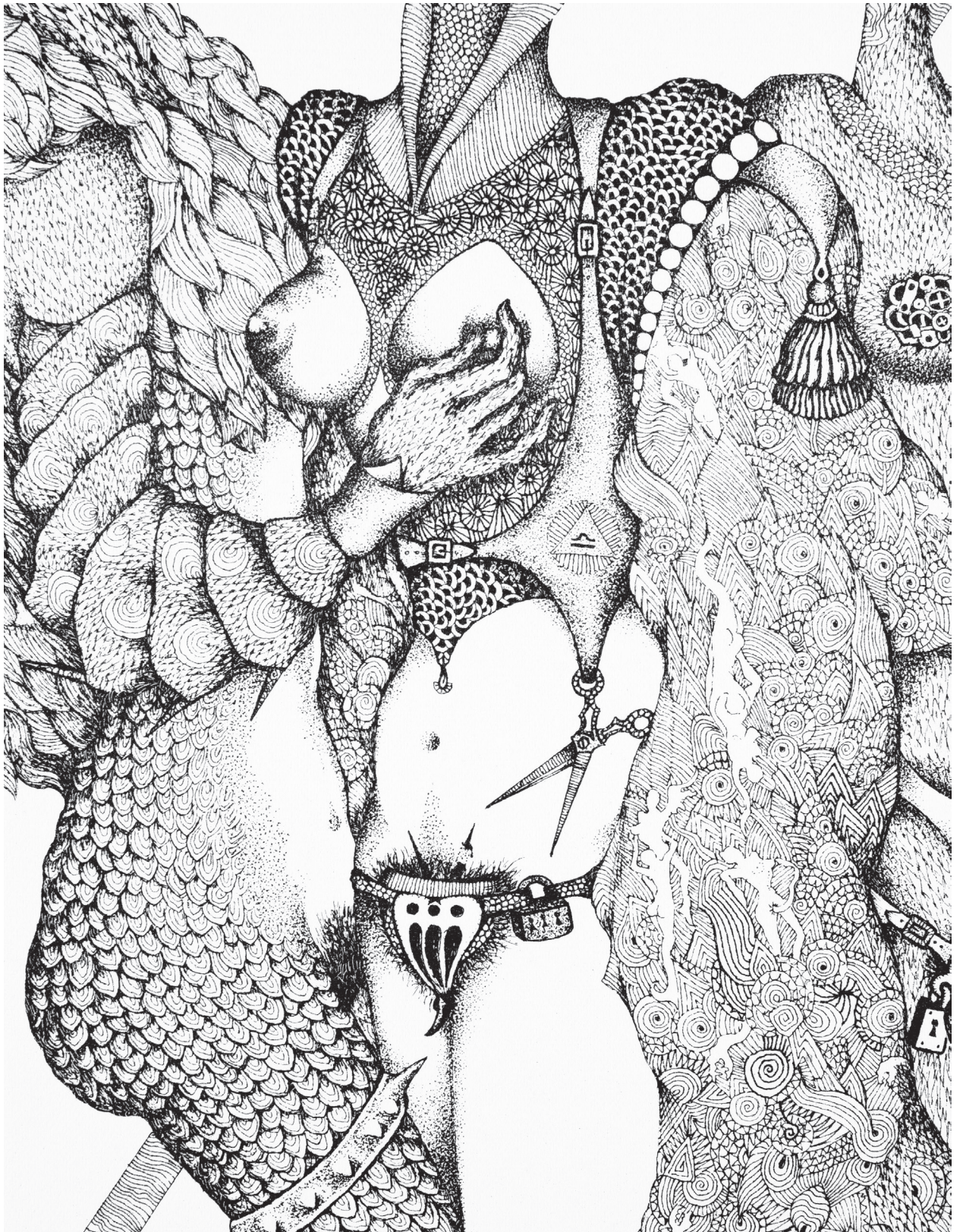
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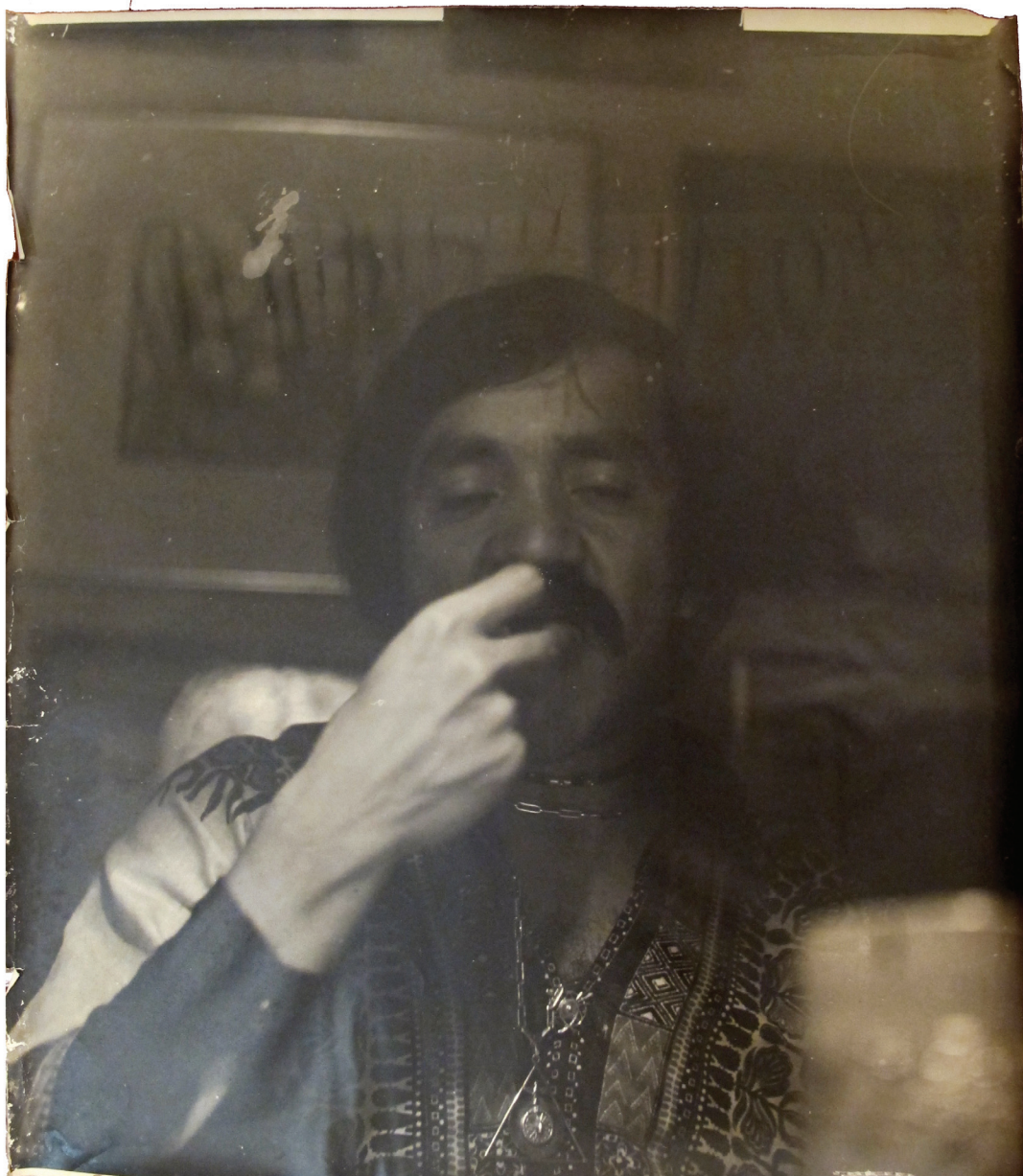
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Contemporary Vision

by Darcílio Lima

Man develops within a circle of force (360 degrees): in this state (a sense of presence) he gathers a field of energy, of which three percent would simply enable him to be diurnally involved in a field of information. Routine and unconsciousness will eliminate the whole field during this generation, creating division among men - privileged and defenseless.

Aquarius and its magnificent paradise overwhelm us with their colours and images, neglecting what the planet Earth has suffered in recent times; both in relation to its cosmic reality, and the physical reality of the animal being. No longer can one differentiate between rational and irrational, theory and practice. Cybernetics will leave man with no option. Technology has been able to hypnotize the whole planet with sensational tricks. Stagnant men, nearing the end of their chronological span, open great prosceniums, in eternal competition with one another, for the purpose of self-affirmation.

Today I will wander to rest a little, and, after crying, offer Gold and Myrrh to Frida, Rossicler and Cileo for their diverging rides in the great aphrodisiac valleys of Marta and Ursa.

At this moment I sense the freshness of Jasmin, which is the breath from the lips, the rustle of their silks, and the furious hoof beats of their stallions, while their flowing hair and the manes of their beasts split the rushing wind like the finest blades. They will open the Grand Portal.

Peace and Gold,

DARCILIO.

Darcílio Lima's *Opus Magnum*

by Barbara Safarova

"When we say things openly in fact, we do not say anything. But when our language is encrypted and put in images, we cover the truth."

Rosarium philosophorum, 1550

In the first half of the twentieth century the Surrealist movement accomplished in the arts what thinkers like Carl Gustav Jung or Gaston Bachelard achieved at the theoretical level: the rehabilitation of image in connection with mythical thinking. Gradually, image became not only another way of seeing the world, but also a true epiphany of the being of things, a means of knowledge — a secret number of human destiny.

If at first sight the Brazilian artist Darcílio Lima belongs to the Surrealist aesthetic, he seems first of all a true spiritual brother of the great alchemists of the Renaissance. Through their Art, in search of the *Opus Magnum* (1), they aimed to heal the sick body of the world by creating a new order. According to the Greek pre-Socratic philosopher Empedocles, all life is a movement born out of the tension between the bipolar forces of love and hate. These forces correspond in the *Opus Magnum* to the successive operations of solution and coagulation, dissolution and fixation, distillation and condensation, systole and diastole, the "yes and no in all things." (2) In Arabic alchemy there are also two bipolar agents—sulfur and philosophical mercury, the sun and the moon, the white wife and the red husband.

The high point of the "Great Work" is the conjunction: the union of masculine and feminine principles—the igneous spirit and aqueous material—at the wedding of heaven and earth. And the unbreakable product of this cosmic coupling is the Philosopher's stone symbolizing perfection, lapis—"the son of the red sun"—or Christ-Lapis: "After much suffering and great pain / I have risen, clarified and spotless." (3)

We could conclude that the eroticism and sexuality Lima shows in his images—and that leads to the meeting of two opposite aspects—functions not only as a highly personal version of an alchemic treatise, but above all as a critique of false moral doctrines and religious dogmatism, instruments of sexual repression. Behind the violence of Lima's images we can perhaps also discover a highly intelligent and insightful critique of the materialist and mechanical worldview, the disastrous repercussions of which have been felt throughout the twentieth century until today.

In an attempt to grasp the meaning of Lima's artistic production—and in the absence of other artist's testimonies other than those left in his work—one can begin by identifying certain esoteric symbols. In his work, we often perceive the triangle—the symbol of fire—the circle and the dot, with the circle representing eternity, and the dot the concentration of time in one single moment, the snake, (4) the signs of the Zodiac, and the eye of the awakening, among others. Lima's secret universe is designed as a kind of cipher, a mysterious writing, which also features in some of his images.

We are reminded of signs that appear on the scales of a turtle, and that would have been the ancient Chinese model for their language's first characters. Is the purpose of this enigmatic writing to confer a sacred power to language? There are also other references, more aesthetic than esoteric. The hand that pinches the breast of Lima's polymorphic beings again

points to the artist's double affiliation: on one side the late Renaissance School of Fontainebleau (the portrait of *Gabrielle d'Estrées and One of Her Sisters*, 1594) as a possible source of inspiration, on the other, certain works of his fellow Surrealists. We can recall, for example Hans Bellmer's *Games of the Doll* (5) (1949)—the hand-colored black-and-white photographs of a tied, decapitated female body—or *Metamorphosis of Narcissus*, by Salvador Dalí (1937).

In his poetic essay *Arcane 17*, André Breton emphasizes the quadruple nature of the fairy Melusine, a Surreal figure *par excellence*. According to Philippe Walter, this marine fairy from the other world, holder of exceptional knowledge, mistress of war and fate, is a beautiful Surreal emblem provided that it is understood she is a figure of the imaginal—that is, “representations which have the property of being autonomous as objects, while putting us in the presence of shapes or patterns without equivalent in experience.” (6) This hybrid woman from the other world is simultaneously a snake, a fish and a bird. Melusine participates in these creatures' respective crucial elements—earth, water, and air—as their direct emanation. Lima shows us her monstrous nature—the figure lacks an essential element of the human anatomy. The head is often replaced by that of a dragon. Some of her members are enlarged, others are absent. She is characterized by an all-powerful animality, voracity, the presence of double sex. Her bisexuality is related to very specific reproduction—conception by mouth. Her fishtail links her to the world of water and denotes her initiatory knowledge. This Siren has sometimes other feet, which may also function as an allusion to the tripod of the cauldron found on Lima's images, part of an initiation ritual unfolding before our eyes.

The divinatory power of this androgynous being is more than just anticipating the future. It is as if to say something could provoke the destiny, produce the event itself. This may be one of the essential qualities that the monstrous fairy Melusine shares with the artist. For Lima, to draw is to trace a sacred space—to avoid being devoured? —to ward off the invisible. His gesture of disseminating hermetic symbols by association becomes an operative phenomenon similar to geomancy. It is as if it is his way of accomplishing a process the aim of which is the transmutation of his own self.

The German Christian mystic and theologian Jakob Böhme (1575-1624) was the first to conceive the life of the cosmos as a passionate struggle, a perpetual genesis: “I recognized, I saw the three worlds in me...and I saw the good and bad in everything and how the one flows from the other...I saw chaos where everything lay helter-skelter.” (7) Self-reproduction, self-perpetuating, self-healing of the body to the point of re-organizing it—in this way, through his work, the artist becomes an omnipotent creator. By facing his own reflection in the void, he rises from the ashes. By the creation of new links between hypertrophied organs, and multiple arms and limbs, Lima invents a new cosmogony. The alchemist's Art and artistic creation overlap without any possibility of separation: the crown of perfection symbolizes the ultimate completion.

1. The *Opus Magnum*: the “Great Work” starts from a mysterious material called *materia prima*, in which the isolated parts are totally opposed, then gradually integrated to achieve the state of perfect harmony known as the Philosopher's Stone or *lapis philosophorum*.

2. German Christian mystic and theologian Jakob Böhme (1575-1624).

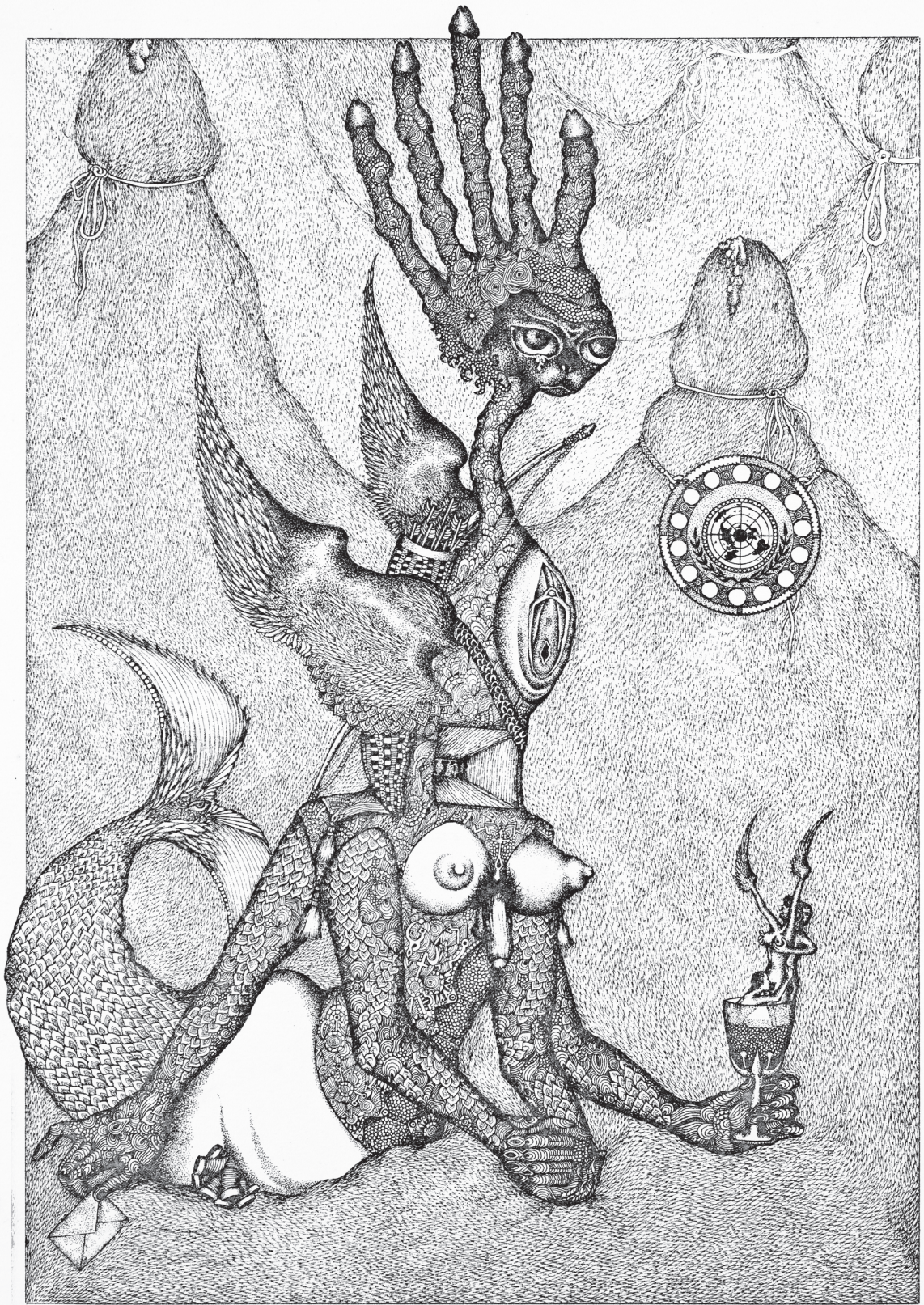
3. *Rosarium philosophorum*, 1550.

4. According to the mystics a powerful king of nature who has the capacity to heal the entire world, like a saline balm.

5. Hans Bellmer, *Les Jeux de la Poupée*, Paris, Les Editions premières, 1949.

6. Philippe Water, *La fée Mélusine. Le serpent et l'oiseau*, Paris, Editions Imago, 2008, p. 207.

7. Jakob Böhme, quoted in Alexander Roob, *Le musée hermétique : Alchimie et mystique*, Taschen, 2011 (original edition Benedikt Taschen Verlag, 1997).



Darcílio Lima and the Great Snake Labyrinth

by Guilherme Gutman

There exists an ancient legend that recounts the founding of the town of Cascavel*, in the state of Ceará, Northeast region of Brasil. It tells of a huge satanic serpent who lived beneath that place, a poisonous rattlesnake for whom the town was named—a naming which, in this instance, also gave rise to the original myth around which a settlement began to coil.

The townsfolk feared the serpent and its rage, and the possibility of it advancing on them mercilessly and voraciously, true to its nature. They built a tower—or, rather a very tall and sturdy pole driven into the ground—to hopefully prevent the great snake from venturing out of its underground lair. Mounted atop this unique pedestal was the image of Our Lady of the Ó, which the people fervently believed held protective power. The phallic, totemic tower, in equal measure, contains the monster and serves as a constant reminder of its presence. Slumbering or foaming with rage—no one can tell—but certainly of unparalleled fierceness, the monster is possessed of the strength of legions, and of the tragic power and strange beauty of the cursed.

The pole restrains the beast, but even so, it has found a way to spill its venom on the town, a vein to slip through. One can envision it sliding along dark tunnels, brushing its skin against the earthy walls, or coiled in the burrow to which it was confined. The people imagine its eyes very much alive, burning bright, alert to the sounds and vibrations around it, and to the sounds above ground and beyond the earth with which it somehow communicates.

The beast's pathway is mysterious and meandering, as is the want of cobras. The furrows it ploughs as it slithers forth do not leave traces on the ground of the small Brazilian town. It carves into a different geography, tracking the convolutions of the brain—of the hearts and minds—of those moved by the fantasies fashioned by Darcílio Lima. His are the lines of cosmic mysteries and difficult-to-decipher constellations. Equally and ironically, his art is also down-to-earth. Lima not only speaks in the tongues of the angels—risen and fallen—but also in the language of mortals, related to matters of the flesh, to violence and passion.

Let us explore further this symbolical image, for we know that symbols, astrological, from dead languages, and from fantasy alphabets, are common in Lima's work. As an example, he renders a huge "master-phallus," on one end of which a saint stands and, on the other, a great rattlesnake coils. These two antagonistic forces are repeatedly played out in the tension depicted in figures who scream out the many forms of violence this disturbed artist felt.

The snake—and its ilk—pervade Lima's body of work. There are also big cats with enigmatic and alluring or plainly threatening airs, with gaping mouths and needle-sharp teeth. There are anthromorphic fowl, embracing all sorts of weird beings. There are fish-tails, wings and claws and, invariably, cobras—natural or morphed into other creatures, in some cases—their scaly texture vaguely sketched out, the signature of many of the artist's drawings and engravings.

They are all awe-inspiring, savagely androgynous, wracked with excruciating pain and—perhaps because of that—equally eager to inflict pain. In an all-out orgy, they copulate, interpenetrate, and devour and chew one another up. There are bellies swollen from multiples pregnancies, breasts with pointed nipples, vaginas and penises that accommodate and penetrate, and suggestive and hungry tongues. These are not passive beings.

And, like profane garments overlaying each one of these beings—making up a fabulous bestiary—other creatures, some minute, liliputian-like hallucinations, are in the throes of eroticism. There are yet other layers on top of these bodies, resembling fabrics of varied patterns—perhaps, as mentioned earlier, representing snake's scales—that Lima obsessively draws with consummate technical skill.

From whence can the figures in the “Darcilian fauna” possibly come? This raises one of the more delicate points as to a possible key to the interpretation of his work.

Critics have always maintained that Lima's motivations were deep-seated, generated, and nurtured by gut impulses. Brazilian critics including Mário Pedrosa, who brought the talents of Hélio Oiticica (1937 -1980) and Lygia Clark (1920 -1988) to international notice, or Frederico Morais—who introduced the work of Arthur Bispo do Rosário (1909 -1989) to Brazil and the wider world)—perceived in Lima's work an instinctual component that sidesteps conscious rationality to produce a truth arising from the sensation that his art springs like pure water, untainted from the rocks. Other international reviewers, in particular the British and the French, felt the same.

There are indubitably strong unconscious motivations in the repetitive nature of some of Lima's themes. But, unlike an ordinary artist—in the basic meaning of someone who creates, and who enjoys the support of a stable base that neurosis presupposes as a counterpoint to the psychotic structure—he is compelled to rework the delicate fabric of the world into one in which he can live. Does his work fit the grand mixed bag of outsider art, visionary art and *art brut*? Hard to say. He is not guided by internal promptings alone and, although there is much intuition in his art, it cannot be said that conventional art passed him by. It is clear that he has secret monsters, guarded, ready to let loose, however, there are plainly other certainties that impelled him to create. Maybe some of his images slithered towards him, met him, or even caught him unaware, because they came from outside, like hallucinations—or became mixed within him, like delusions.

Similarly, he cannot be confidently classified as a surrealist. His figures are undeniably surrealistic, but he does not register them in the formations of the unconscious. They are not quite figurations of dreams, in ink on paper, as is the case with a section of the surrealist offering. Dreams have latent and manifest components, the latter being what is remembered upon awakening. Dream content can be seen as “news from another place”—news that reaches us fragmented, dislocated, and rearranged, governed by a single temporality, engendering the strangeness we readily recognize as characteristic of dreams. This “other place,” however, should be seen as an extract of our psyche, a register of our mental function or a specific locus in our psychic apparatus.

Many artists feel they are working their dreams and fantasies into their material when they create. Lima operates on a different plane. The labyrinths through which the great snake moves are not located in some secret corner of his soul that, through some sort of cathartic episode, he might seek to externalize. He responds to other demands which, although they pervade body and mind, are of another order, and come from a God-like force. Lima, like Bispo do Rosário, had no choice—he did not create because of artistic impulses alone, or out of the need to express questioning. He created because he was compelled to answer, in some way, a call that only he could see or hear.

It is difficult to see a connection between the super-realist world through which Darcílio appeared to transit and the Brazil of the '60s and '70s in which he lived and created. It was then an underdeveloped country under a totalitarian government, which was depicted in the work of the afore-mentioned Oiticica and

many others including Cildo Meireles (1948 -). Lima's temporality seems more transcendental, inasmuch as it combines contemporary cultural references—like a Coca Cola bottle—with others from many periods, latitudes and longitudes. He was capable of taking critically irreverent political stances, as when he wore a general's jacket to one of his own private viewings.

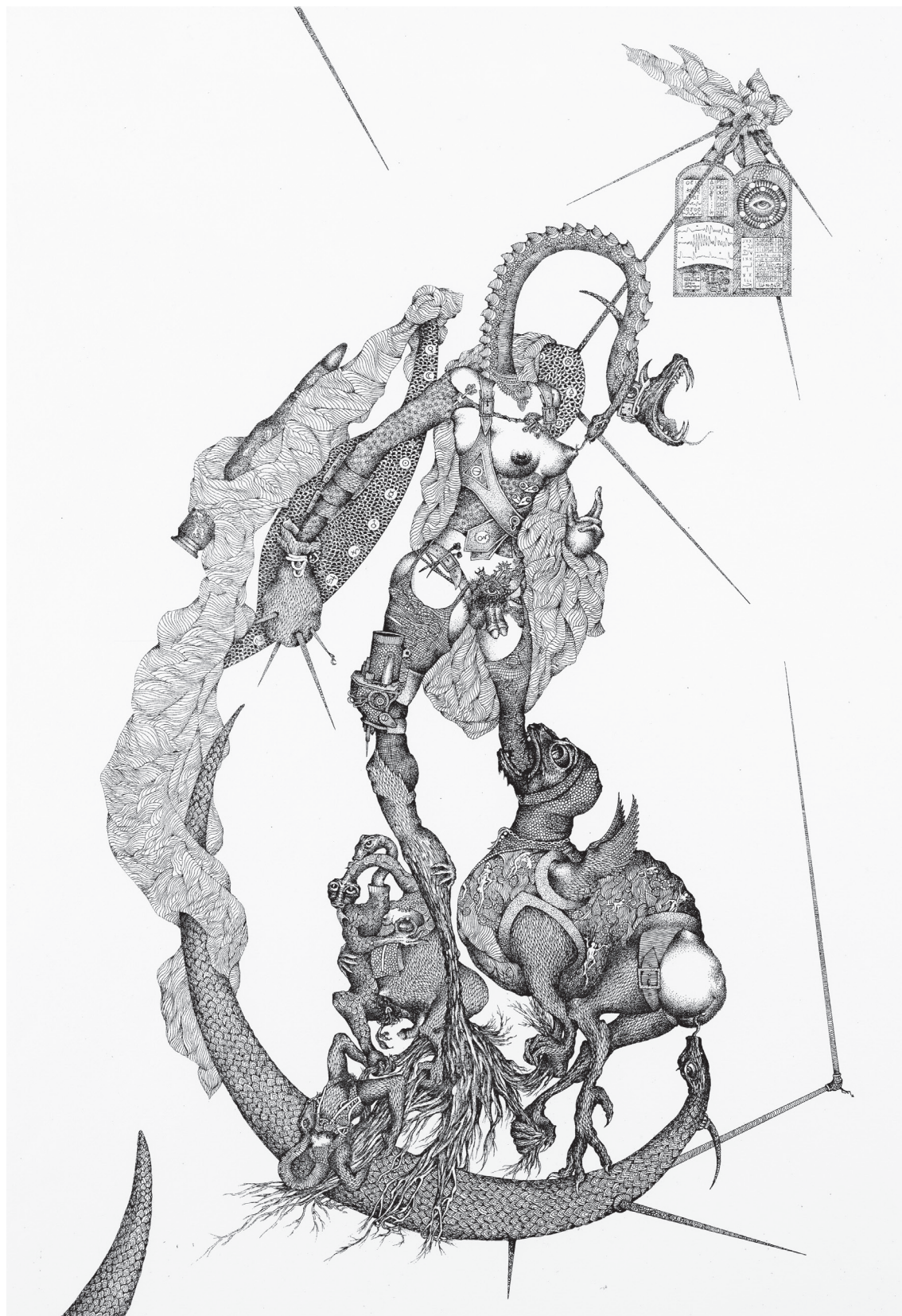
However, there was a meeting with someone who proved to be a catalyst for Lima. The fine artist and professor Ivan Serpa (1923 – 1973) accepted him with all his eccentricities, and Lima was very eccentric. Serpa took Lima into his home and studio for almost two years, not to teach him anything in particular, but to work side by side with him in order to develop their respective work which, in a sense, was related.

The transferential relationship between Serpa and Lima may possibly help us understand the latter's creative mechanisms a little better. He said, "I then met Ivan Serpa, who told me, 'You don't need to study, just to work.' I stopped looking for teachers. As my work advances, I feel the theme materializing. Serpa obliges me to work and he sets an example by working. Often, tired out, I stop. Then he begins and it's like an exorcism, I feel as if the pace had never let up."

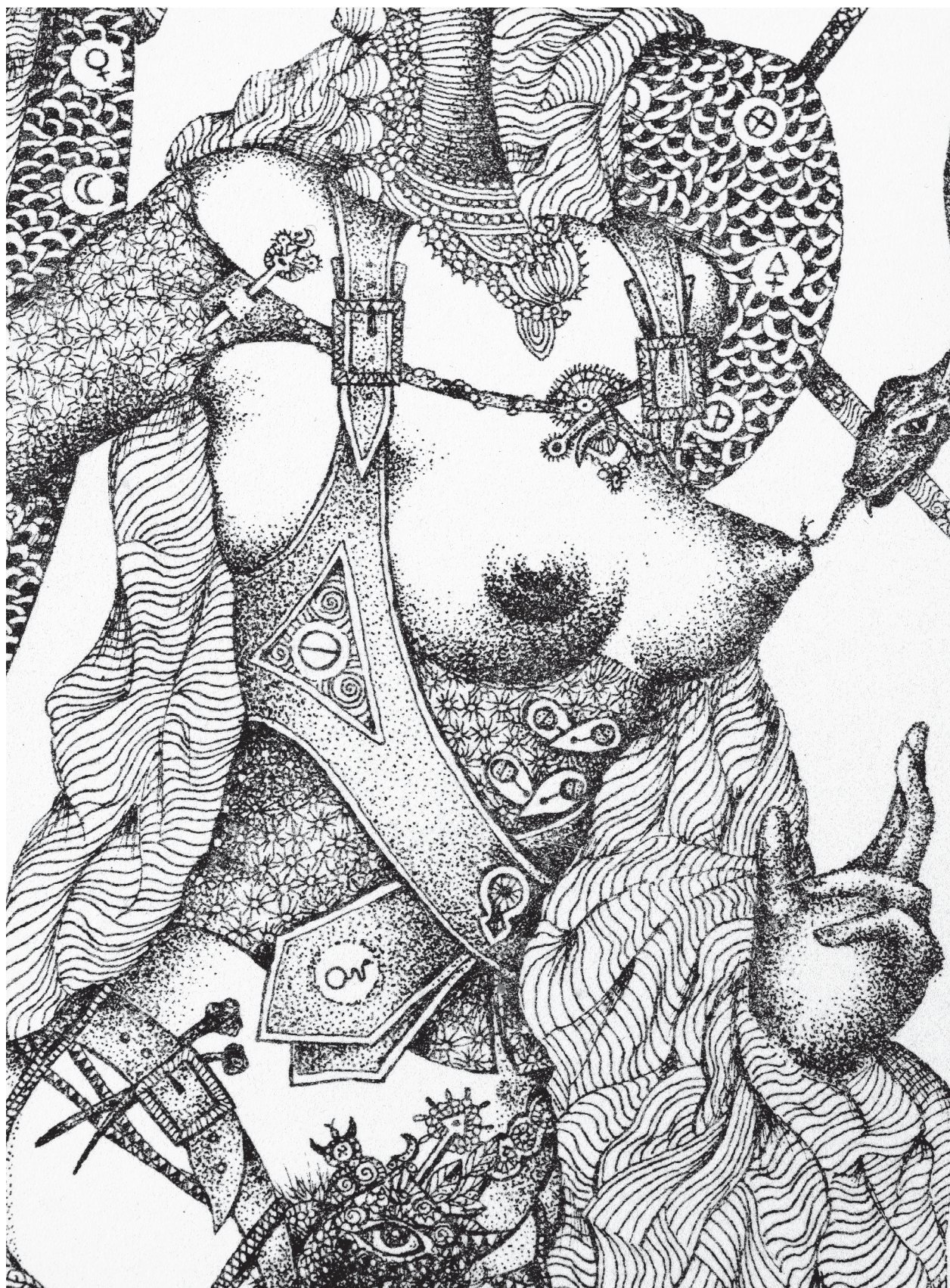
Something that was already there took shape and evolved, thanks to the inspiring presence of Serpa. All the work on the texture of Lima's world—and maybe his very Ego—found an anchorage on Earth through Serpa's mentoring.

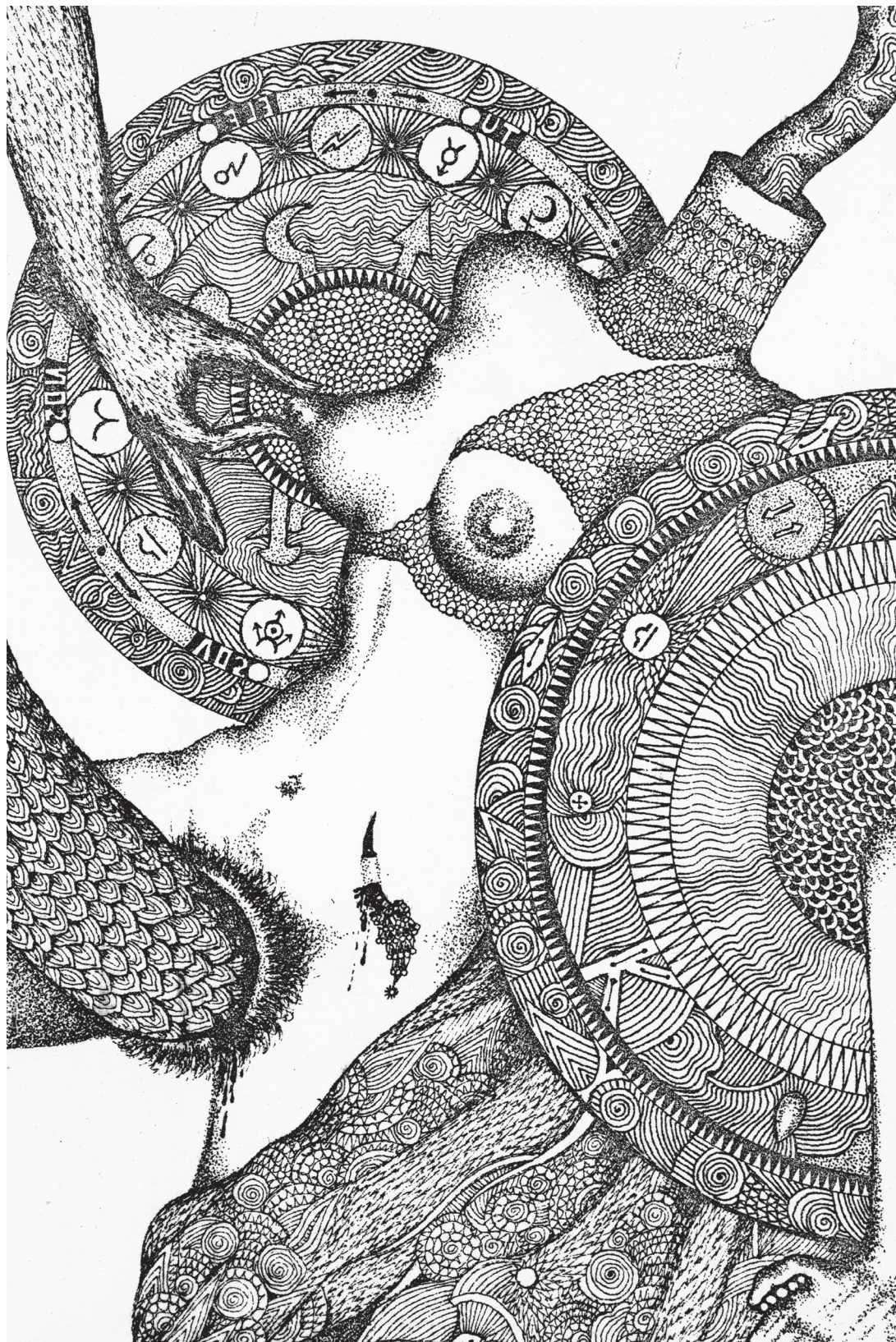
How can we grasp Darcílio Lima's aesthetic legacy in all its magnitude? Perhaps by approaching each and every one of his pictures with care, like someone with an ear glued to the ground, listening for the hissing and slithering of the great rattlesnake in its labyrinth.

*cascavel = rattlesnake.









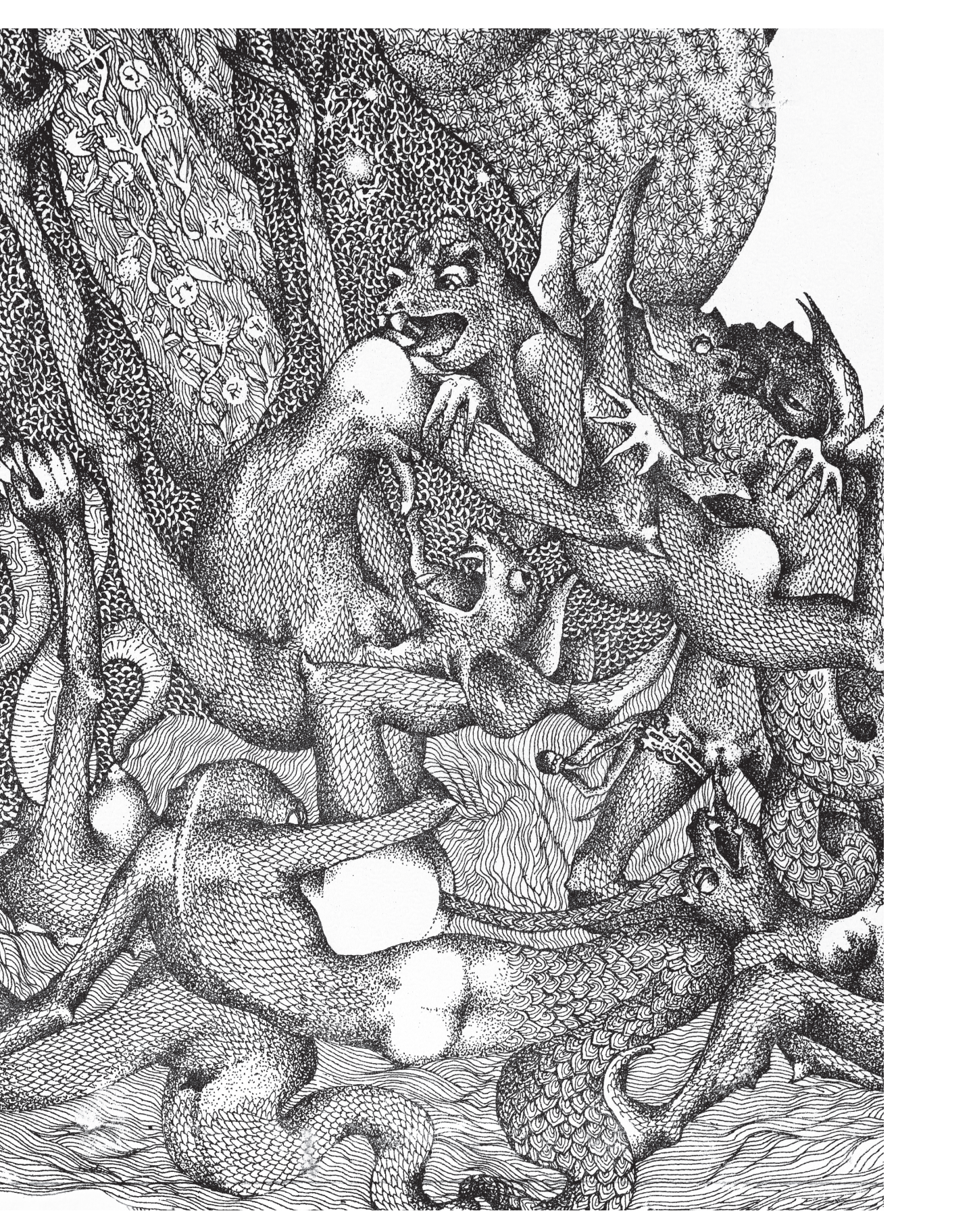


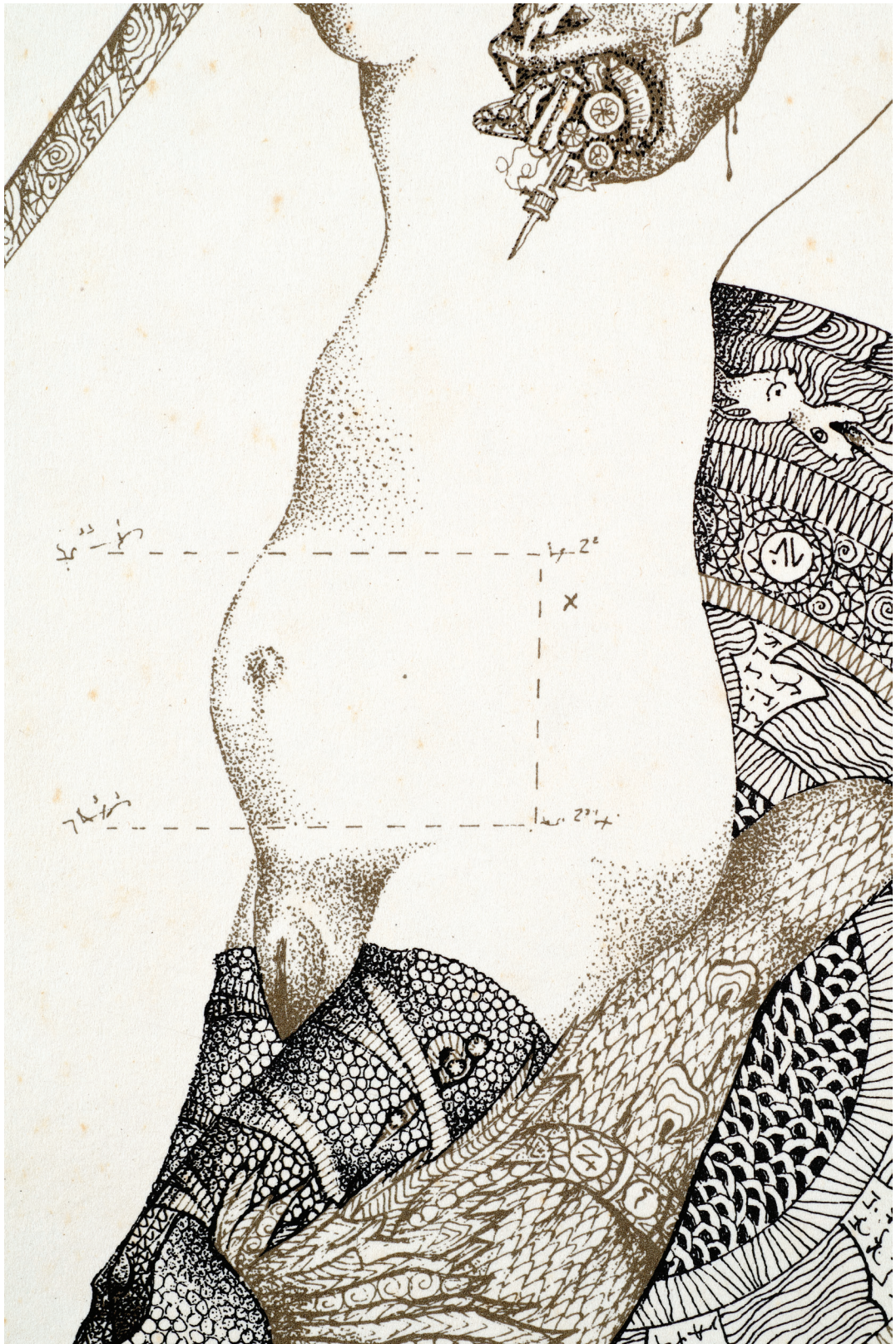




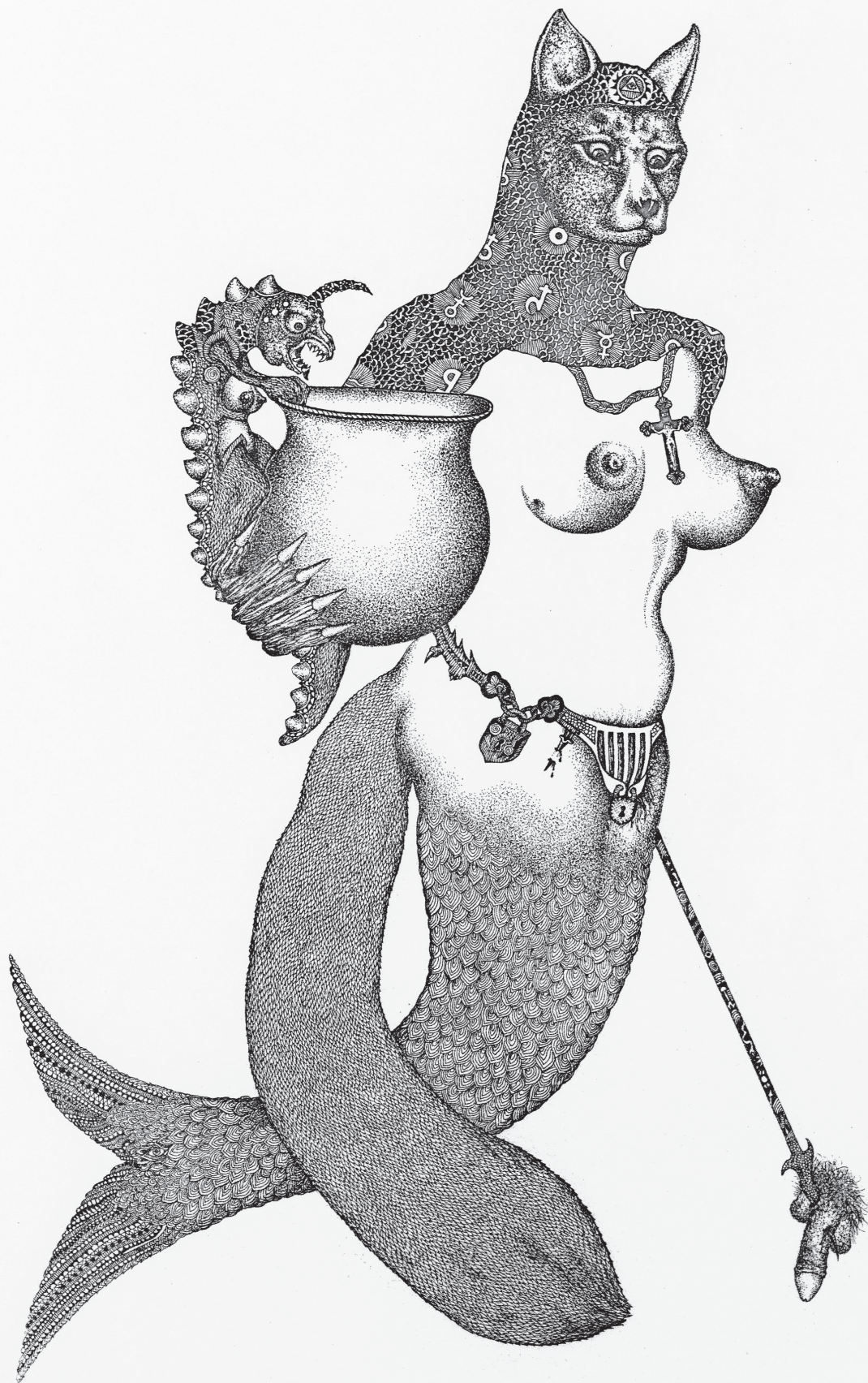




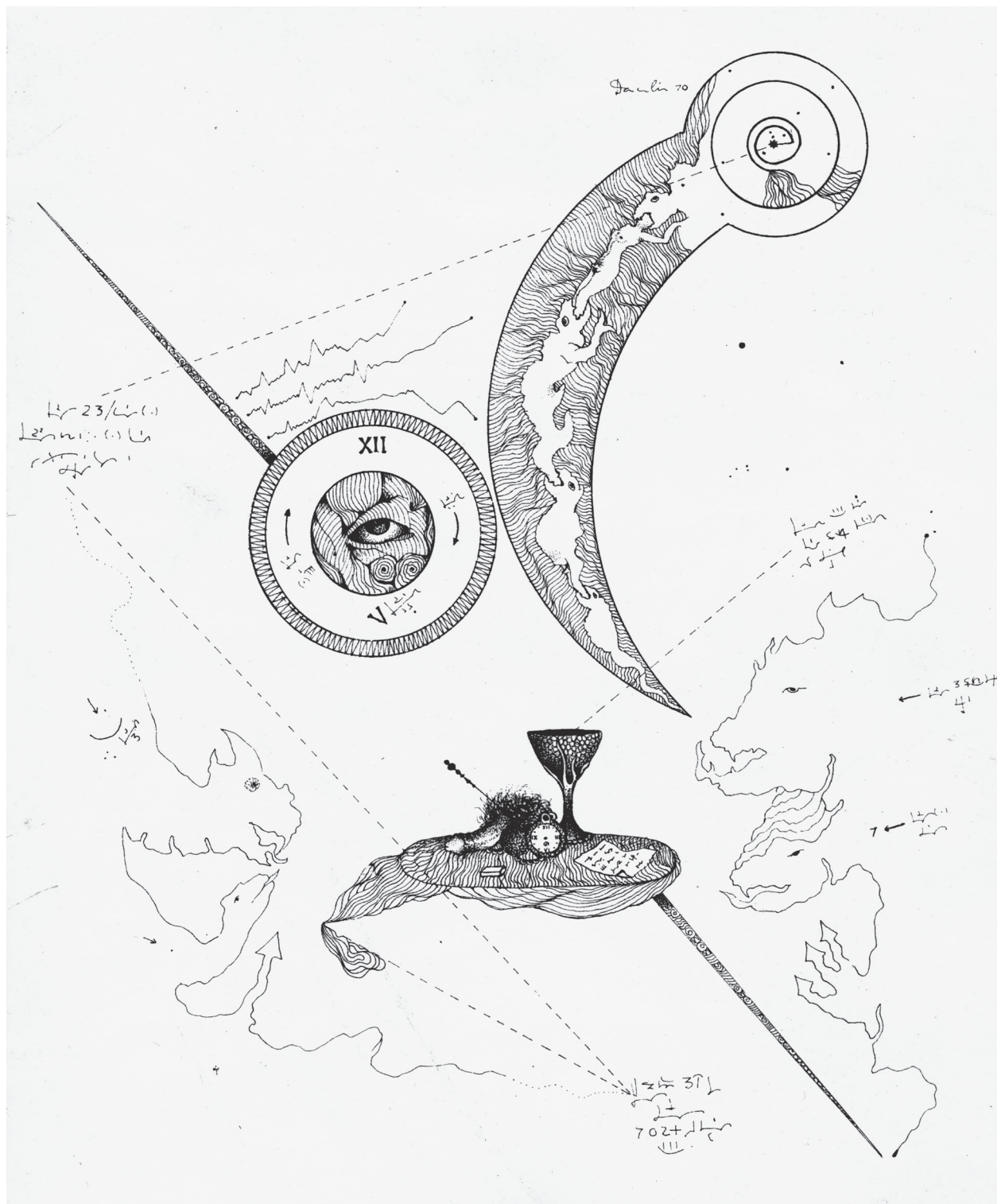


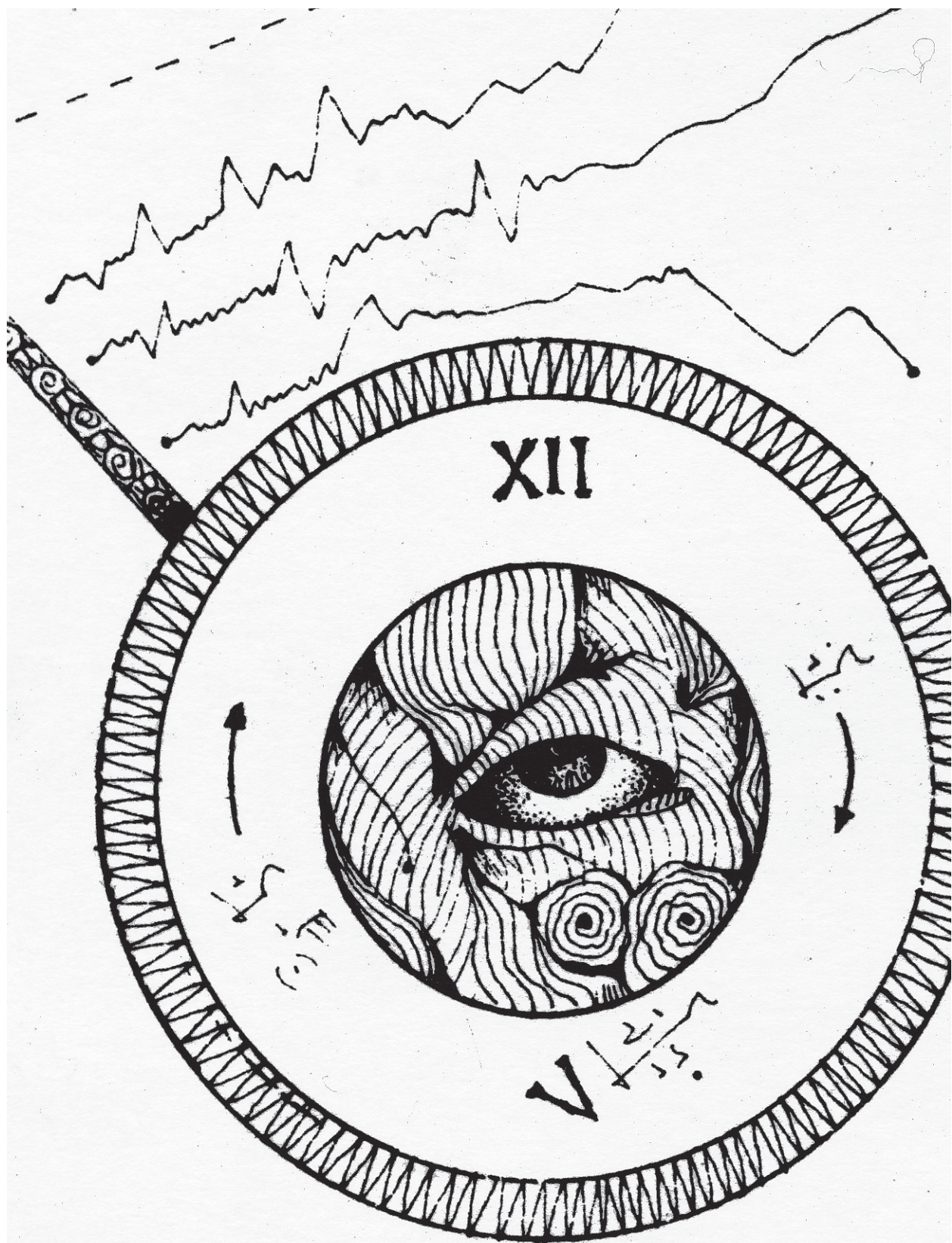


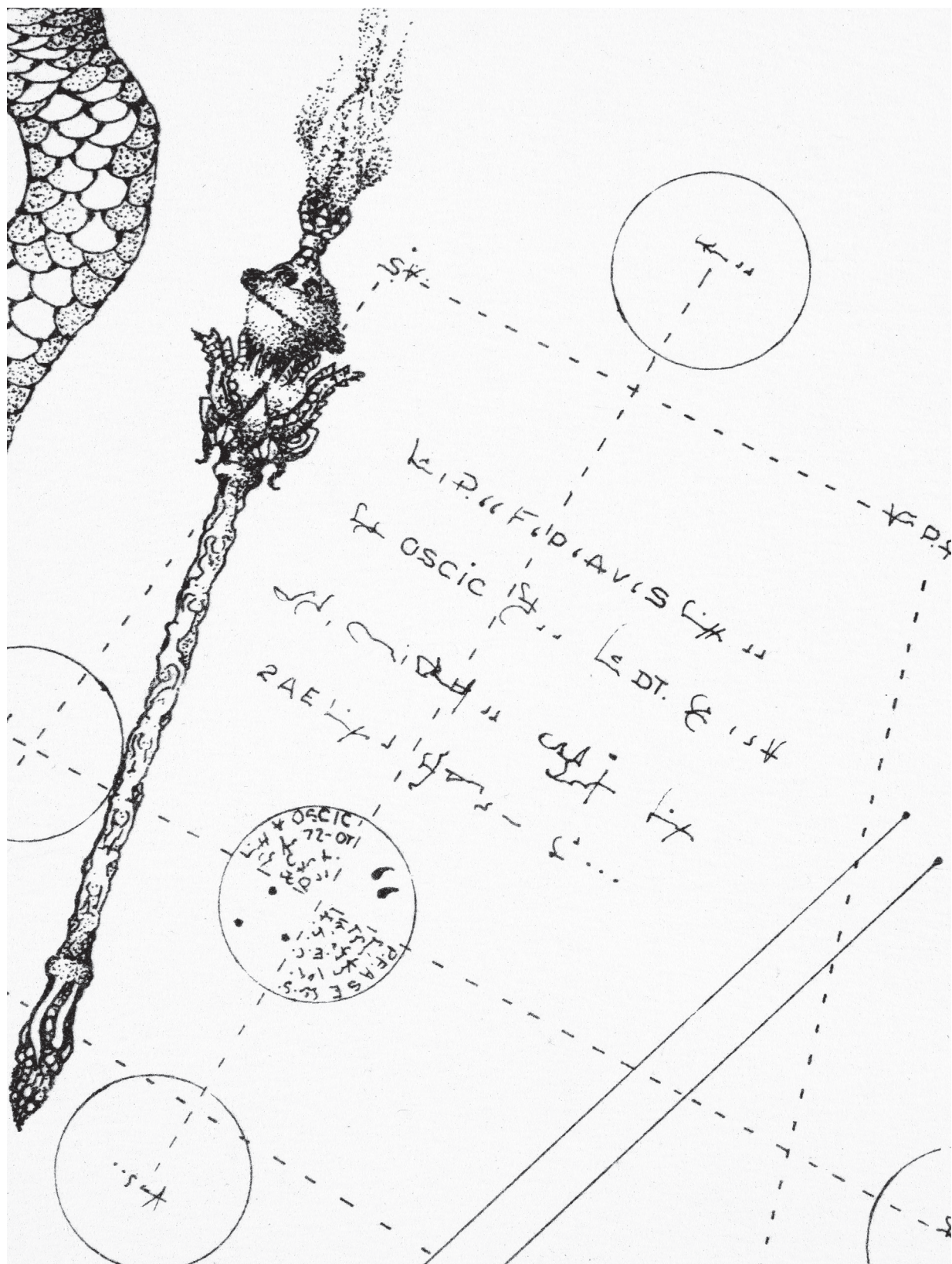


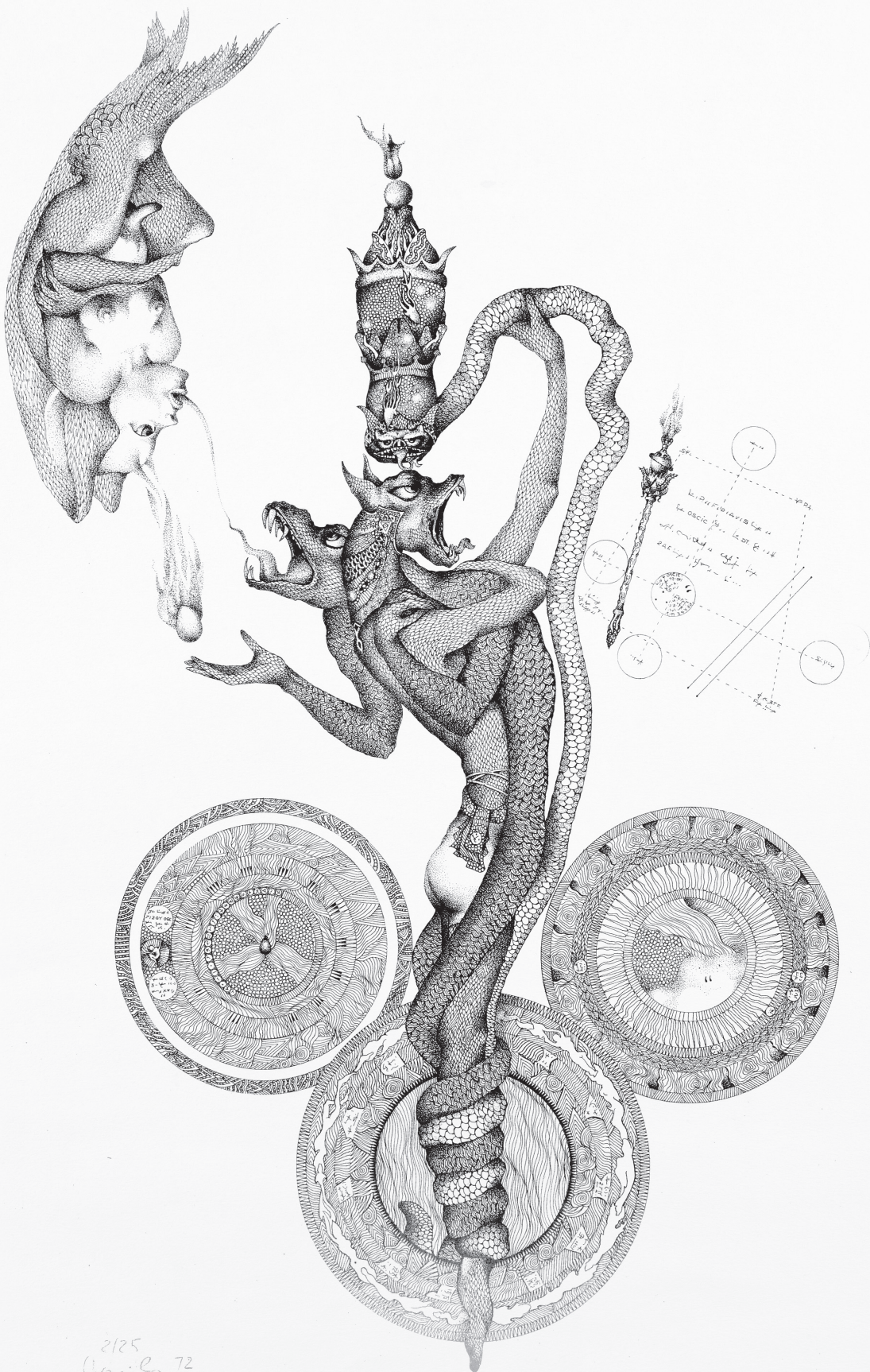












Erotic Metaphysician

by R. Beresford Evans

Darcilio de paula Lima was born in Cascavel North Brazil in 1944. Self-taught he has been drawing since the age of nine.

In Darcilio Lima an arresting talent for transforming eroticism emerges. It is precious. Despite the near institutionalization of the erotic in the Brazilian art scene Darcilio's expression remains deeply and appositely personal, while sustaining a dialogue, mythically rich and protean, on, or about, our global metaphysical welfare. The spectator is free to desubliminate: to enter a patient role where the artist assumes the mantle of logotherapist. The latitude of the poetic acumen permeating his growths of hybrid images, when weeded to an illustrative technique that commutes between the antenna-like and the cogently incisive - but which is always sensitive, meticulous and adamant, makes for a disturbing experience: excavating ever-deeper across the strata of consciousness so to stir a primordial; purview. It is an awareness to whose brink we are urged either broadside: under the assault of terrible paroxysmal outcries, or elliptically: from the incantatory pull of diabolical sirens.

His configurations resonate out from a Christian and pagan - including its modern analogue of technology - framework into an ever-wider religious orbit that is pregnant with apocalypse. The dialectics of opposites - notably the metaphysical seminals: birth and death, spirit and flesh, rational and autistic, chthonic female and pneumatic male - are experimentally rehearsed in the symbolism proper to alchemy, however much Darcilio, through subsequent pruning and embellishments, personally stamps this language. We witness a serpentine flux. A metamorphosis which restlessly unfolds a gender ambiguity across the hard and the soft, over obscene decay and spectacular fertility, against an incessant interchange of passives (unconscious - virgin - substance - sea - mermaid: bringer of visions) and actives (conscious - impregnator - serpent: despoiler), looks to shoring up - in us - through a mandala idiom that is not only emblematic but mimetic also.

That the patent for these ideas is Jung archetype is a tempting inference, Equally so is an appeal to (say) Norman O. Brown: polymorphous perversity against the disease of sexual - especially genital - differentiation allied to a dionysiac demand that sanctions the immanence of the body (so, too, Luther and Boehme). However it behoves one to await detailed iconographical unpacking, a task not feasible here and difficult anyway if spelling out the banal and pursuing *recherché* hermeneutics are to be avoided.

Pace global villages (and where neater have they centrifuged than in the Art World) understanding an oeuvre nurtured separately from the European sensibility risks gratuitous categorization. To locate Darcilio's erotically informed totems of mutated forms on the map of indigenous surrealism as Walmir Ayala does ('Art and Artists', August 1970) is, in one sense, redundant: Breton's celebrated definition which the Brazilian critics cite is ubiquitously applicable (what cannot be construed as so much 'psychic automatism' or as underwriting the 'omnipotence of dreams'). Less innocuously perhaps: the aegis of surrealism does violence of Darcilio's conformity to the grammar of alchemical symbolism, to his predilection of organically disciplined excrescences and amputations (variously baroque and gothic), to his distrust of tease in perceptual image, and to his insistence on using only that which lends to discursive plastic representation: to that which is plastically free from lacuna or innuendo. A zeal for discerning historical antecedents might be as well satisfied

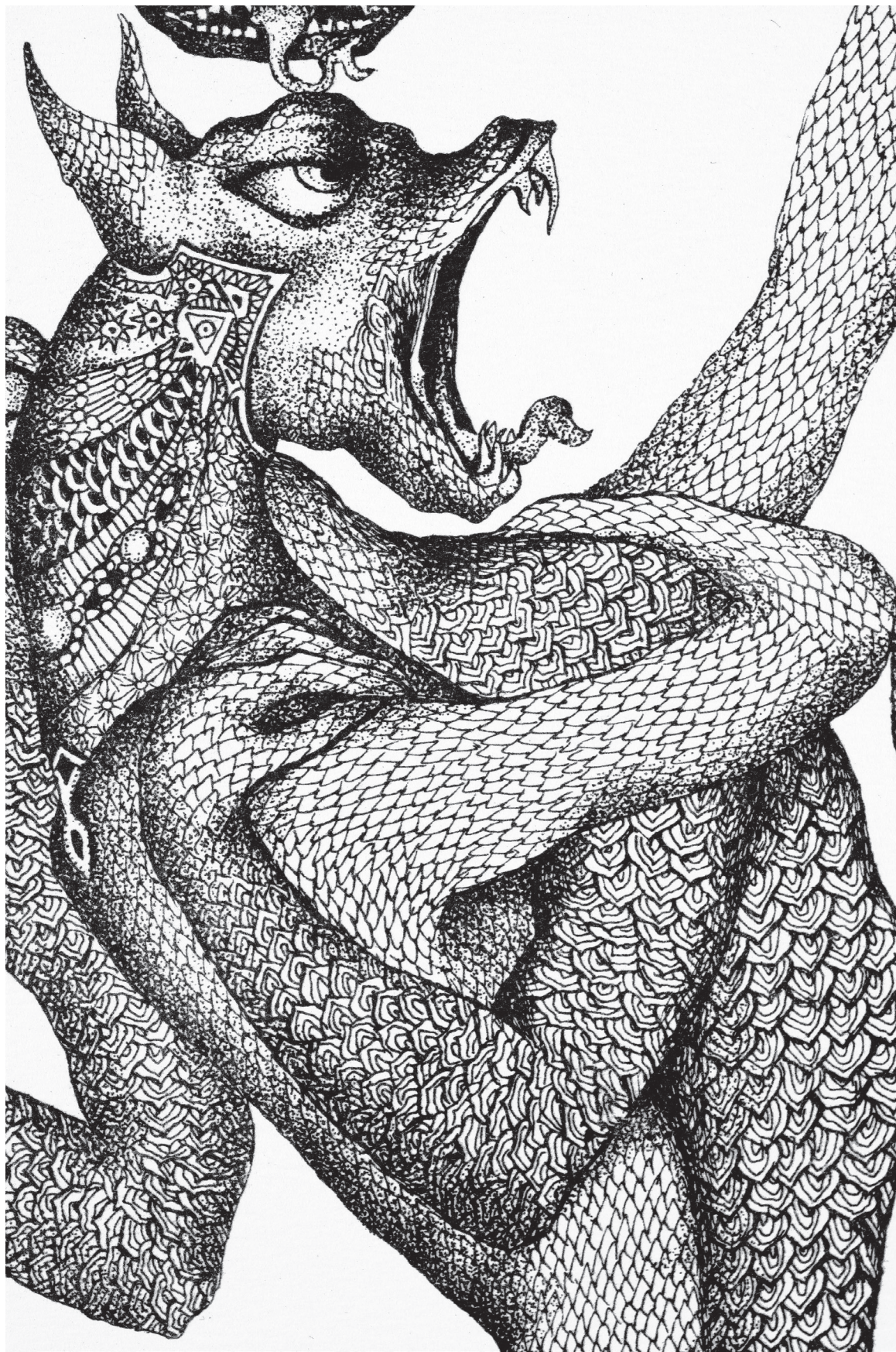
by invoking figures as varied as Blake, Chagall or fin de siècle fantasists. Of course there do obtain a fund of instructive affinities: nevertheless the connections and overlays should be viewed guardedly: only as so many, in Wittgensteins phrase, family resemblances.

A resemblance that demands to be heard out is the genre which forms the main diet of underground graphics. Both Darcilio and illustrators to this rather eclectic weltanschauung are fired by a desire to shake off all that is dogma and repression in our civilization: for all its hindsight sophistication in psychoanalysis and luxury of ideological and social critiques. A belief in the transforming power of astrological agencies, pre-eminently those inherent in the Aquarian era, attests to a common attitude. But such is the cosmetic similarity in their respective use of the body collocations and cut-ups punctuated by oral-rectal-genital interplays that canonisation of Darcilio by the underground would seem to pose a real threat. This does not augur favorably: for the best interests of the artist or of erotica in general.

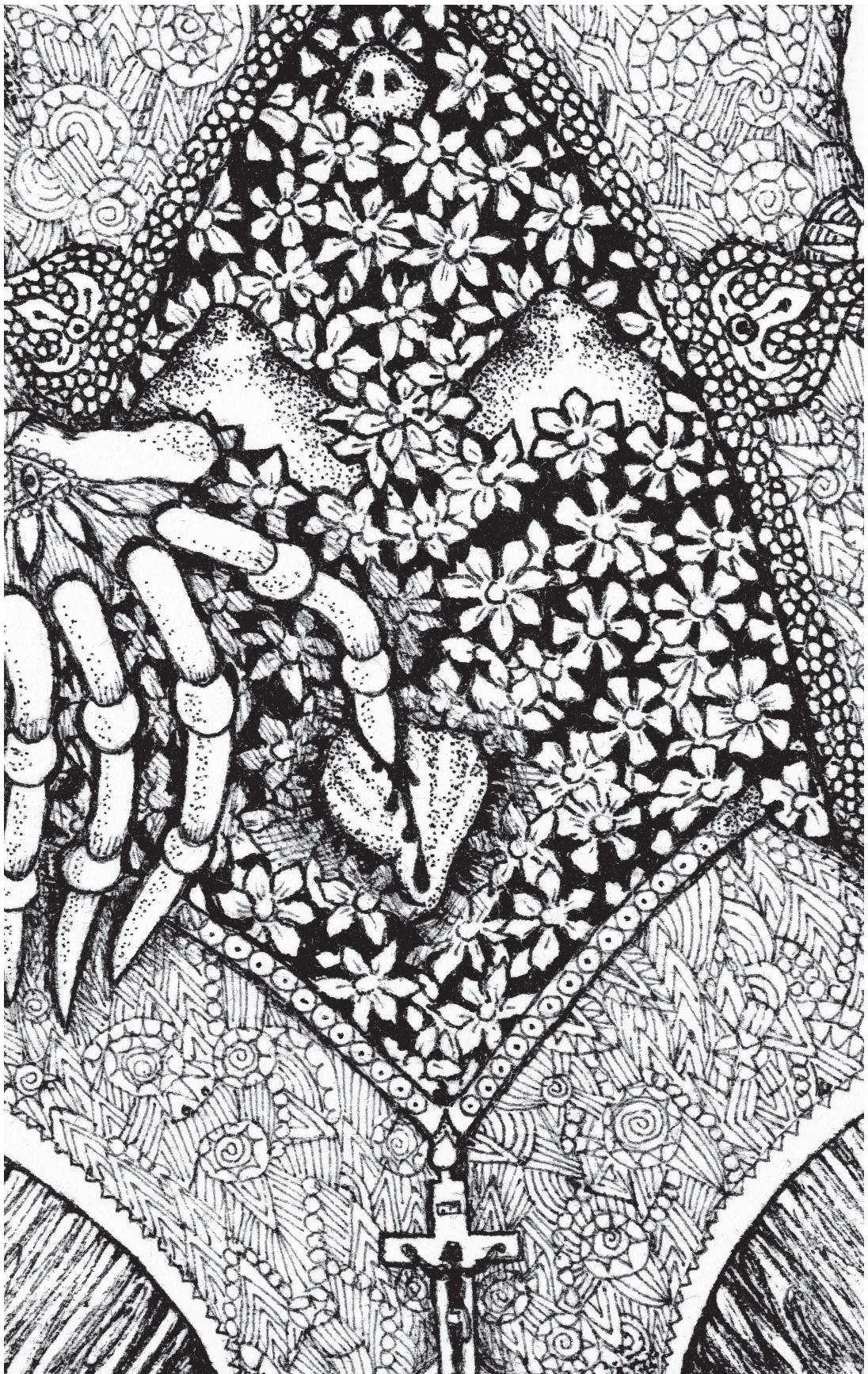
Unhappily at this juncture some elitism intrudes - unavoidably. To be sure, as is the case with most human enterprises, greatly diverging qualities are to be had. But much of the putative erotic material of (say) The Oz ultra trendy poster variety deteriorates into an insipid stylisation: mere decoration. Oppositely, Darcilio avoids the pitfalls of reciped caprice or plain imbroglio. A probing resourcefulness and critical ingenuity for integrating new issues of delineation with his chosen style are inimical to this precocious decadence. An eroticism in which mediocrity triumphs, which stands on mechanical resolutions, is as allegorically bankrupt as (it) is a commodity in the pornshop. Where innovation becomes so much cliched profanation, surrogate erotica is the inevitable outcome (and the anaesthetic of the hip "cool" makes for a bizarre pornokitsch?).

It should go without saying that the erotic dimension of (say) "The Accusation" is well insulated against such a fate. So microcosmic of the collective base fears and aspirations of mankind is the sexual motif that any hiving off of its profound energy into some well-trodden cul de sac of local titivation or some voyeuristic circus becomes, where not impertinent, vainly arduous. Force lines of psychic and religious allegory accelerate under the anode of Darcilio's conceits, extravagances and mythically dense fantasies, gaining a momentum such as to promise a panoramic prospect of the metaphysical landscapes of our time. And erotics assume a democratic daedalian invitation forged in the alchemical laboratory.

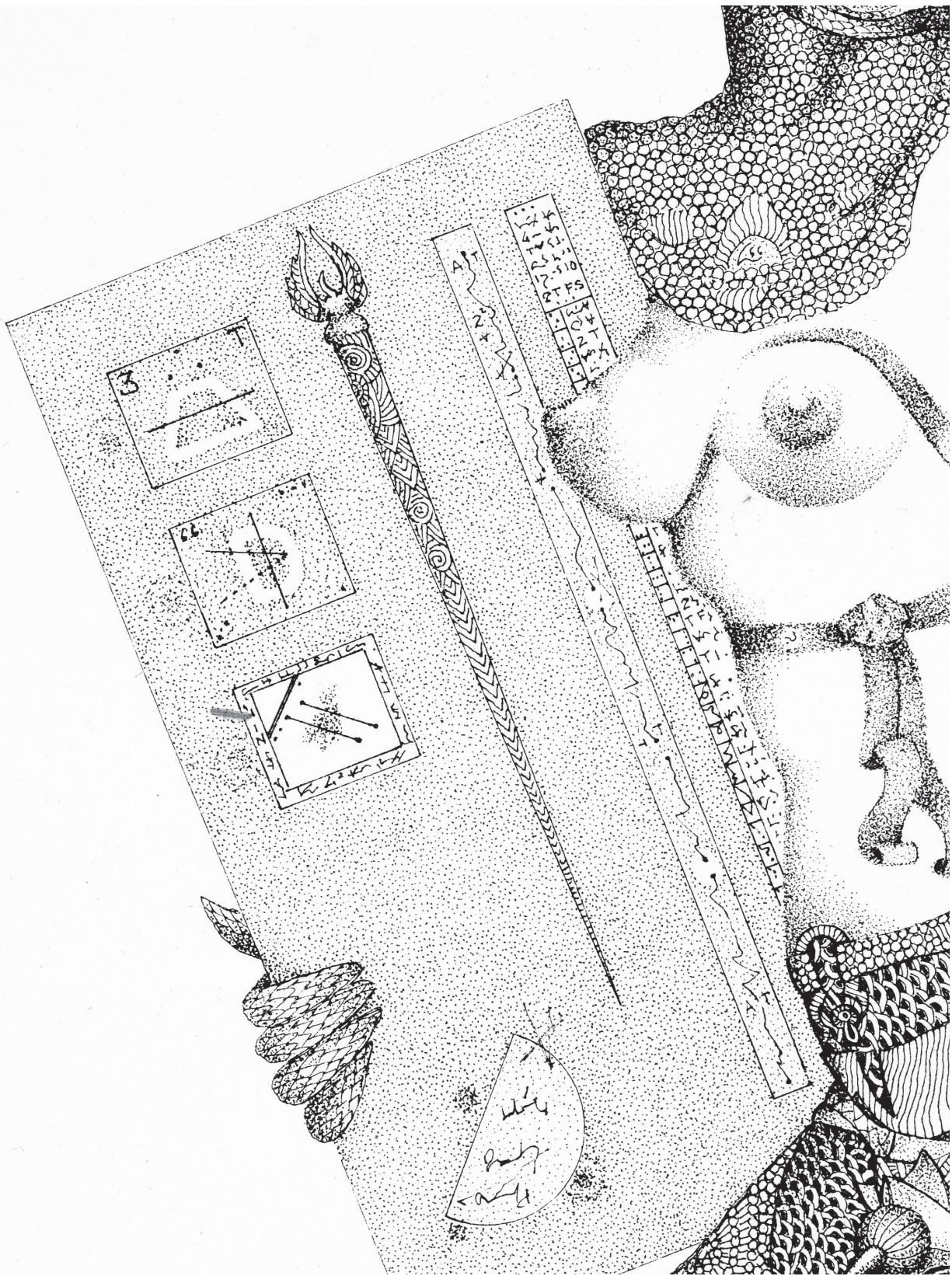
R. Beresford Evans





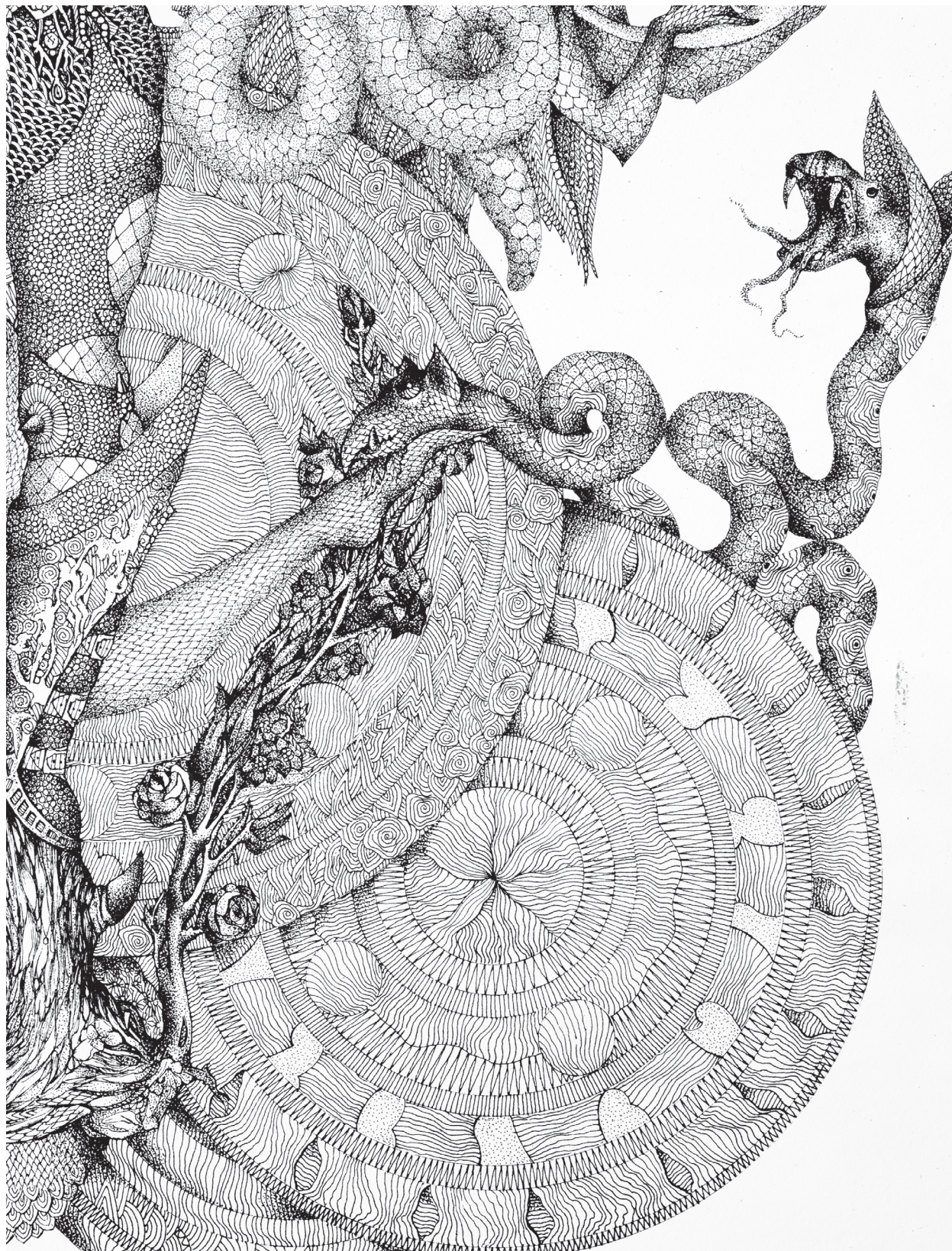














Darcílio (Paula) Lima: Timeline Of His Life and Art

by Guilherme Gutman

1944: Darcílio Paula Lima is born in the town of Cascavel (CE), in western Paraná state, Brazil. While still a small child, he moves to the provincial capital, Fortaleza. At ten years old, he is said to have held his first exhibition while still in school.

1958: Moves to Rio de Janeiro (RJ). According to a contemporary critic, his subjects are “traditional fishing boats and beaches.”

1959 - 1964: At 15 he works with gouache. At 20 he explores ink and oil painting

1966: Lives in strained circumstances, until doctor Nise da Silveira (1905- 1999) takes him into the Casa das Palmeiras—a center for the promotion of mental health, based on the principles of libertarian psychiatry and strongly influenced by the theories of Carl G. Jung. He produces various works which remain part of the institution's permanent collection until the present day.

Describing the period prior to 1966, Lima says “It wasn’t what I wanted, those passive landscapes. I wanted something beyond reality. So I began to paint rocks, this was my big crisis. Some paintings were just that, immense hermetic rocks that I was going to violate straight away. Immediately afterwards came the nudes phase, all of which were acquired by Mrs Nise da Silveira for her Casa das Palmeras Clinic. 1966, the year I fully accepted myself.”

He takes a keen interest in science fiction, Sartre and the gospels.

1967: Silveira introduces him to the studio of Ivan Serpa (1923 -1973). Serpa had met Nise in connection with work he did in the late 1940s with Almir Mavignier (1925-), then employed in the Secretariat of the psychiatric hospital, and with Abraham Palatinik (1928 -) at the Pedro II Psychiatric Center (Engenho de Dentro – RJ). Darcílio worked alongside Serpa for almost two years.

Lima takes part in the 3rd Campinas (SP) Contemporary Art Fair and is awarded the Grand Gold Medal. One art critic who served on the jury reported, “Nobody knew who he was.”

1968: First individual showing at the Galeria l’Atelier (Rio de Janeiro), inaugurated in January with an introductory text by Mario Pedrosa. At this event, a contemporary journalist reported that Lima, who wore a general’s uniform to the reception, “was ordered by an army officer to remove the colonel’s stars he sported on the uniform.”

Takes part in the 6th Art Panorama of the Jornal do Brasil, at the MAM-RJ

Takes Part in the 17th Salão Paulista de Arte Moderna

Lima is awarded the Special Jury’s Certificate (before shortlisting of competitors) at the 17th Salão Nacional de Arte Moderna

Contributes a single work, “The Virgin,” to the Mostra de Arte Fantastastica (Fantastic Art Fair)—“Necro-logic” at the Floresta Country Club (Rio de Janeiro).

Takes part in a group exhibition “Carolina,” consisting of fine art representations of the musical celebrity Chico Buarque.

Takes part in the exhibition “As Eróticas (Erotic Women),” at the Museu da Arte Moderna in the Brazilian state of Bahia.

A journalist from the *Jornal do Brasil* (RJ) writes, “on the evening of the Ivan Serpa private viewing...Darcílio Lima, also a painter, exhibited a work entitled “A Noiva (The Bride).” The work: a young woman (incidentally, a pupil of Serpa’s), dressed in a long white gown, painted with erotic symbols and characters which can only be understood when their author explained them verbally.”

1969: Participates in the 7th Art Panorama of the Jornal do Brasil, at the Museum of Modern Art Has a drawing on the cover of the book “The Celestina,” the Spanish classic by Fernando de Rojas.

Awarded “special jury’s certificate” at the 18th Salão Nacional de Arte Moderna.

Awarded the Assis Chateaubriand Prize at the Bussola Fair

At the 10th São Paulo Biennial, contributes to the “Special Room” of the “Magic, Fantastical and Surrealist Arts Room.”

Meets and becomes acquainted with award-winning draftsman and engraver Marcelo Grassmann (1925-) who found his work exciting and initiated him to engraving techniques.

1970: Takes part in the 4th Group Showing at the IBEU Galery, “O Rosto e a Obra (The Face and the Work).”

Takes part in Contemporary Youth Art, at the USP Museu de Arte Contemporânea, Sao Paulo

Takes part in 19th Salão Nacional de Arte Moderna.

The Europeans take an interest in Lima’s work: “Lima illustrates a text by Jean-Jacques Pauvert for the French review “Bizarre,” and together with Eric Losefield, Lima succeeds in launching a book of drawings for his publisher,” according to a journalist from the *Correio da Manhã* (RJ)

1971: Wins Foreign Travel prize at the 20th Salão Nacional de Arte Moderna, MAM-Rio.

Takes part in 3rd Panorama of Contemporary Brazilian Art, MAM-SP.

The U.K. magazine “Art and Artists” publishes illustrations by Lima and “Erotic Metaphysician,” a critical essay by R. Beresford Evans, who writes:

“.....His configurations resonate out from a Christian and pagan—including its modern analogue of technology—framework into an ever wider religious orbit that is pregnant with apocalypse. The dialectics of opposites—notably the metaphysical seminals: birth and death, spirit and flesh, rational and autistic, clithonic female and pneumatic male—are experimentally rehearsed in the symbolism proper to alchemy, however much Darcílio, through subsequent pruning and embellishments, personally stamps this language. We witness a serpentine flux. A metamorphosis which restlessly unfolds a gender ambiguity across the hard and the soft, over obscene decay and spectacular fertility, against an incessant interchange of passives (unconscious-virgin-substance-sea-mermaid: bringer of visions) and actives (conscious - impregnator - serpent: despoiler), looks to shoring up - in us - through a mandala idiom that is not only emblematic but mimetic also.

That the patent for these ideas is the Jung archetype is a tempting inference, equally so is an appeal to (say) Norman O. Brown: ‘polymorphous perversity’ against the disease of sexual - especially genital - differentiation allied to a dionysiac demand that sanctions the immanence of the body (so, too, Luther and Boehme). However it behooves one to await detailed iconographical unpacking, a task not feasible here and difficult anyway id spelling out the banal and pursuing *recherché* hermeneutics are to be avoided.”

1972: According to a reviewer, “Using his prize money (from MAM-Rio), he undertakes a number of trips to New York, Cairo, Medina, Turkey, Paris, Scotland and Weimar”. There are also references to Scotland (where it is claimed he lived in a castle), the Black Forest and Austria.

He lives in Paris for two years, (although the dates remain unclear). At this time, he signs a contract with the print publisher Vision Nouvelle, who also represent Miró, Dali and Vasarely.

The British magazine “The Image” publishes an article , “Contemporary Vision,” with images and text from Lima. Takes part in an Exhibition at the Trois, Pleux, Deux in Paris.

1974: Examples of his work are shown at the Mostra da Gravura Brasileira, Fundação Bienal de São Paulo.

1975: Lima returns to Brazil.

Publication of the book “Darcílio Lima: Diafragma” by Etcetera Edições, Rio de Janeiro. This book, a landmark in Lima’s career, is a large format hand-signed and numbered edition of 500. Copies of this book eventually enter the collection of the Museum of Modern Art in New York City and the Getty Library, USA.

Takes part in the 8th São Paulo Biennial. Exhibition at the Galeria Bonino, Rio de Janeiro, the last one the artist organized. Afterwards, he disappears, and no one knows of his whereabouts.

1976: Lima is included in the National Biennial with drawings from the 'Legião' series and others from the 'Diagrama' series, one of which is reproduced in the exhibition's catalogue.

He is also represented in the exhibition "20 Brazilian Artists" at the Museum of Fine Arts, Bahía Blanca, Buenos Aires, Argentina.

1985: A journalist encounters Lima in his home town of Cascavel. He recounts, "I came across a beggar with a vacant expression, thinning, unkempt hair. He was now living at the back of an old Baptist church, next to a graveyard."

1986: Probably returned to Rio de Janeiro sometime this year.

1988: Last exhibition in his lifetime, at the Laura Alvim Casa de Cultura, in Rio de Janeiro (RJ).

1990: He reportedly goes to live in Búzios (RJ), where he again works in oils on canvas.

1991: Lima dies in Cabo Frio (RJ) on August 31, following a fall and a subsequent head injury.

2000: Lima is included in the exhibition "Mostra do Redescobrimento, (Rediscovery Show)" at the São Paulo Biennial.

2001: Inconsciente e Criação (The Unconscious and Creation), Museu Nacional de Belas-Artes, Rio de Janeiro. Lima's inclusion in this exhibition consisted of 15 drawings on paper, produced in 1966, at the Casa das Palmeiras.

2004: Mar do Inconsciente: A Imagem Como Linguagem (The Sea of the Unconscious: Images As Language), Espaço BHDS, Rio de Janeiro.

2005: Lima is included in "Visual Glossolalia" at the Louise Ross Gallery in New York City alongside such notable artists as Minnie Evans, J.B. Murray, Leroy Person, Melvin Way, and Carlo Zinelli. Roberta Smith writes in her July, 2005 review of this exhibition for the *New York Times* that, "Darcílio Lima (Brazilian, 1944-1991) drew exquisite hybrid creatures worthy of Gustave Moreau that seem guided by delicate numbered diagrams."

2006: Has work included in exhibition in tribute to the 150th anniversary of the birth of Sigmund Freud, Centro Cultural Banco do Nordeste, Fortaleza, CE.

2011: Beate Echols writes, "Darcílio Lima—Artist, Prophet, Time Traveler," an article on the artists' life and work, for the online magazine "Escape into Life." Lima, who is all but forgotten by this time, receives new praise and attention throughout the world.

2012: The works of Darcílio Lima are featured at New York City's Outsider Art Fair, and are reviewed by Executive Editor of *ArtNews* magazine Robin Cembalest, who writes: "At Stephen Romano's booth, we came upon several bizarre (and perverse) etchings by Darcílio Lima, a self-taught Brazilian artist whose hybrid creatures depict a fantastical cosmology that processes the dark excesses of Romanesque through science fiction, mythology, and more.. The engravings depict hybrid creatures engaged in curious, unknowable rituals that seem designed to at once seduce and repel the viewer.."

2013: Darcílio Lima's works are shown at the Metro Show in New York City alongside Charles Dellschau, William Mortensen, Herman Finney, and Andreas Cellarius' *Harmonia Macrocsmica*.

Acknowledgements

All works By Darcílio Lima
1969 - c 1975.

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