



MESTRE GUARANY

ARTIST'S PORTFOLIO

BIOGRAPHY

ARTIST'S PORTFOLIO

Francisco Biquiba dy Lafuente Guarany, better known as Mestre Guarany (1884–1987), was born in Santa Maria da Vitória, Bahia, into a family deeply connected to woodworking.

The sixth child of Cornélio Biquiba dy Lafuente Guarany, a boatbuilder, he was nicknamed “Guarany” in reference to his Indigenous ancestry. From a young age, he learned to work with wood in his father’s workshop, a craft that would shape his entire artistic journey.

After his father’s death, Guarany expanded his work beyond utilitarian carpentry, but it was as a sculptor of carrancas that he left his greatest legacy. Carrancas, carved wooden figureheads, were mounted on boats navigating the São Francisco River.

Originally created in the late 19th century to ward off evil spirits, these sculptures gradually took on cultural and aesthetic significance that surpassed their practical purposes.

Mestre Guarany created his first figurehead in 1901, at the age of 17, and became the most renowned carranca sculptor in the region. However, with the decline of riverboats starting in the 1940s—replaced by lighter canoes—Guarany stopped producing carrancas.

The rediscovery of his work began in the 1940s and 1950s when photographers like Marcel Gautherot and Pierre Verger documented the carrancas of the São Francisco River, showcasing them in Brazil and abroad. Publications such as *O Cruzeiro* magazine (1946) and the album *Brésil: 217 photographies* (1950) helped reframe carrancas within the art world, not merely as folkloric elements but as powerful artistic expressions.

This renewed appreciation led Mestre Guarany to resume sculpting, this time creating pieces for collectors and exhibitions, signing and dating his works between 1950 and 1974.

MESTRE GUARANY

Francisco Biquiba dy Lafuente Guarany

1884 - 1987, Santa Maria da Vitória - BA, Brazil

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Guarany's carrancas masterfully blend the sertão (hinterland) tradition with influences from urban and industrial life, representing a fusion of the symbolic and the utilitarian.

One of his most notable works features the iconography of a horse, alluding to the connection between the terrestrial and riverine paths used by muleteers.

This sculpture demonstrates his technical and creative mastery, with details that imbue the figure with a posture that is both aggressive and majestic.

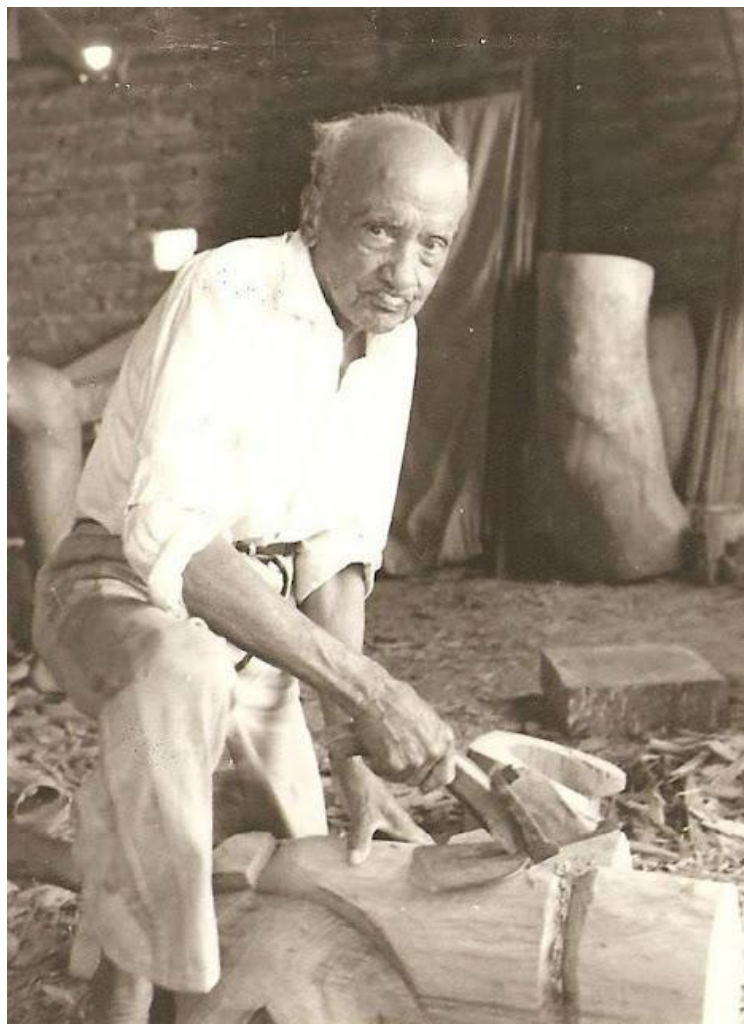
Guarany's contribution to Brazilian art was widely recognized in landmark exhibitions, such as *Civilização do Nordeste* (1963), organized by Lina Bo Bardi in Salvador, and *A Mão do Povo Brasileiro* (1969), held at MASP.

These exhibitions reaffirmed the relevance of his work, solidifying his status as the greatest carranca sculptor of all time.

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INDIVIDUAL EXHIBITIONS

1981

Guarany: 80 Years of Carrancas

Serviço Geral da Marinha, São Paulo - SP, Brazil

Guarany: 80 Years of Carrancas

Serviço Geral da Marinha, Rio de Janeiro - RJ, Brazil

Guarany: 80 Years of Carrancas

Serviço Geral da Marinha, Recife - PE, Brazil

Guarany: 80 Years of Carrancas

Serviço Geral da Marinha, Salvador - BA, Brazil

Guarany: 80 Years of Carrancas

Serviço Geral da Marinha, São Paulo - SP, Brazil

COLLECTIVE EXHIBITIONS

2025

Instituto Tomie Ohtake visits Vilma Eid Collection - In every corner
Instituto Tomie Ohtake, São Paulo - SP, Brazil

2024 - 2025

“Cosmo/Chão”
Oficina Francisco Brennand, Recife - PE, Brazil

2023 - 2024

Brasil Futuro: as formas da democracia
MAR - Museu de Arte do Rio, Rio de Janeiro - RJ, Brazil

2023

Brasil Futuro: as formas da democracia
Solar Ferrão, Salvador - BA, Brazil

Brasil Futuro: as formas da democracia
Espaço Cultural Casa das Onze Janelas, Belém - PA, Brazil

Brasil Futuro: as formas da democracia
MuN - Museu Nacional da República, Brasília - DF, Brazil

Reverses and Transverses, Artists beyond boundaries (and friends) at the biennials
Galeria Estação, São Paulo – SP, Brazil

The Square São Paulo
Casa de Vidro, São Paulo – SP, Brazil

2021

Between Banks and Shores - Fire
Water, Air, Museu do Pontal, Rio do Janeiro – RJ, Brazil

COLLECTIVE EXHIBITIONS

- 2021** They Were Already Here
Galeria Base, São Paulo - SP, Brazil
- Terra and Temperature
Almeida&Dale, São Paulo - SP, Brazil
- 2018 - 2019** Exposición Lina Bo Bardi Tupí or not tupí?
Fundación Juan March, Madrid, Spain
- 2018** Art Week, Pavilhão das Culturas Brasileiras
Parque do Ibirapuera, São Paulo - SP, Brazil
- 2016 - 2017** The Hand of the Brazilian People
MASP - Museu de Arte de São Paulo Assis Chateaubriand, São Paulo - SP, Brazil
- 2016** Viva o povo Brasileiro
CCC - Centro Cultural dos Correios, Rio de Janeiro - RJ, Brazil
- 2015** A viagem das carrancas
Pinacoteca do Estado de São Paulo, São Paulo - SP, Brazil
- 2013** O CO-LE-CI-O-NA-DOR: arte brasileira e internacional na Coleção Boghici
MAR - Museu de Arte do Rio, Rio de Janeiro - RJ, Brazil
- 2010** O triunfo das carrancas
CCC - Centro Cultural dos Correios, Rio de Janeiro - RJ, Brazil

COLLECTIVE EXHIBITIONS

- | | |
|-------------|---|
| 2008 - 2009 | Exposição Imaginário do Povo Brasileiro
Restaurante Antiquarius, São Paulo - SP, Brazil |
| 2006 - 2007 | Brasil Imaginário
Galeria Estação, São Paulo - SP, Brazil |
| 2006 | Viva Cultura Viva do Povo Brasileiro
Museu Afro Brasil Emanuel Araújo, São Paulo - SP, Brazil |
| 2004 - 2005 | Cor e Expressão
Galeria Estação, São Paulo - SP, Brazil |
| 2002 | Espelho Selvagem: arte moderna no Brasil da primeira metade do século XX, Coleção Nemirovsky
MAM/SP - Museu de Arte Moderna de São Paulo, São Paulo - SP, Brazil |
| | Pop Brasil: Folk Art and the Folk in Art
CCBB - Centro Cultural Banco do Brasil, São Paulo - SP, Brazil |
| 2000 | Mostra do Redescobrimento: Brasil + 500 anos
Fundação Bienal, São Paulo - SP, Brazil |
| 1995 | The Heirs of the Night: Fragments of the Imagination
Centro Cultural de Belo Horizonte, Belo Horizonte - MG, Brazil |
| 1994 | The Heirs of the Night: Fragments of the Imagination
Espaço Cultural SOS Sul, Brasília - DF, Brazil |

COLLECTIVE EXHIBITIONS

-
- | | |
|-------------|--|
| 1994 | The Heirs of the Night: Fragments of the Imagination
Pinacoteca do Estado de São Paulo, São Paulo - SP, Brazil |
| 1992 | O voo da asa branca
Festival Veraneio Brasileiro, Zürich, Switzerland

Brasil: descoberta e autodescoberta
Kunsthaus Zürich, Zürich, Switzerland |
| 1984 - 1985 | Tradition and Rupture: A Synthesis of Brazilian Art and Culture
Fundação Bienal de São Paulo, São Paulo - SP, Brazil |
| 1982 | A Century of Sculpture in Brazil
MASP - Museu de Arte de São Paulo Assis Chateaubriand, São Paulo - SP, Brazil |
| 1977 | II Festival Mundial de Artes e Culturas Negras
Nigéria, Africa

I Exposição Mundial de Figuras de Proa
Paris, France |
| 1975 | O Rio: carrancas do São Francisco
MASP - Museu de Arte de São Paulo Assis Chateaubriand, São Paulo - SP, Brazil |
| 1969 | The Hand of the Brazilian People
MASP - Museu de Arte de São Paulo Assis Chateaubriand, São Paulo - SP, Brazil |
| 1954 | IV Centenário da cidade de São Paulo
Parque do Ibirapuera, São Paulo - SP, Brazil |



Mestre Guarany, maior carranqueiro da Bahia

↗ [\(Click here to watch\)](#)

SELECTED PUBLICATIONS

- 2015** A viagem das carrancas
Publisher WMF Martins Fontes, Instituto Moreira Salles, São Paulo - SP, Brazil
- 2006** Carrancas de São Francisco
Paulo Pardal, São Paulo, Brazil
- 1995** Os Herdeiros da Noite
Centro de cultura de Belo Horizonte, Brazil
- 1981** Guarany: 80 anos de carrancas
Serviço Documentação Geral da Marinha, São Paulo, Brazil
- 1974** Carrancas de São Francisco
Serviço Documentação Geral da Marinha, São Paulo, Brazil



EXHIBITIONS



Photo: João Liberato

2023

Reverses and Transverses, Artists beyond boundaries (and friends) at the biennials

Galeria Estação
São Paulo - SP, Brazil



2021

Terra and Temperature

Almeida&Dale
São Paulo - SP, Brazil



2021

Terra and Temperature

Almeida&Dale
São Paulo - SP, Brazil



2016

Viva o Povo Brasileiro

CCC - Centro Cultural dos Correios
Rio de Janeiro - RJ, Brazil



2016 - 2017

The Hand of the Brazilian People

MASP - Museu de Arte de São Paulo Assis Chateaubriand
São Paulo - SP, Brazil

WORK





Mestre Guarany (Francisco Biquiba dy Lafuente Guarany)

1884 - 1987, Santa Maria da Vitória - BA, Brazil

Figureheads, Sem data | Undated

Wooden Sculpture

85 x 45 x 25 cm | 33.46 x 17.71 x 9.84 in

Photo: João Liberato



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Mestre Guarany (Francisco Biquiba dy Lafuente Guarany)

1884 - 1987, Santa Maria da Vitória - BA, Brazil

Sem data | Undated

92 x 27 x 43 cm | 36.22 x 10.62 x 16.92 in

Photo: João Liberato



Mestre Guarany (Francisco Biquiba dy Lafuente Guarany)

1884 - 1987, Santa Maria da Vitória - BA, Brazil

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Photo: João Liberato



Mestre Guarany (Francisco Biquiba dy Lafuente Guarany)

1884 - 1987, Santa Maria da Vitória - BA, Brazil

Figureheads, Déc 60 | 60's

Wooden Sculpture

85 x 60 x 30 cm | 33.46 x 23.62 x 11.81 in

Photo: João Liberato



Mestre Guarany (Francisco Biquiba dy Lafuente Guarany)

1884 - 1987, Santa Maria da Vitória - BA, Brazil

Figureheads, Déc 60 | 60's

Wooden Sculpture

85 x 60 x 30 cm | 33.46 x 23.62 x 11.81 in

Photo: João Liberato



THE GALLERY

Established in 2004 in São Paulo, Brazil, Galeria Estação inaugurated a curatorial program serving a wide-reaching community of noncanonical artistic voices. By creating trans-generational bridges between emerging contemporary and pioneering self-taught artists, Galeria Estação has inspired an integrative network of creative figures and makers from varied geographies and educational backgrounds.

Since 2008, the gallery's innovative artistic program, housed in a state-of-the-art architectural building, has exhibited contemporary Brazilian artists whose cultural backgrounds and vernacular practices complement the primacy of self-taught art —examining the country's under represented artistic styles, working methods, and historical narratives and legacies.

Galeria Estação's artistic director and founder, Vilma Eid, in collaboration with a distinguished group of invited guest curators, have proposed unexpected dialogues in presentations that have transcended

traditional accounts of the development of abstract and figural genres in the nineteenth and twentieth centuries, initiating the past and present of Brazilian art.

As a result, Galeria Estação is an institutional reference in Brazil, a force for preserving Latin American memories and narratives otherwise dismissed, marginalized, or overlooked in the historiographies of Brazilian art.

Galeria Estação advances its mission to provide unprecedented opportunities for viewers to experience expansive local and global visions of Brazilian art.

Galeria Estação exhibits a large stable of self-taught artists: Agnaldo dos Santos, Agostinho Batista de Freitas, Amadeo Luciano LORENZATO, Artur Pereira, Chico da Silva, Chico Tabibuia, Conceição dos Bugres, Elza O.S, Geraldo Teles Oliveira – G.T.O, Gilvan SAMICO, Itamar Julião, Izabel Mendes da Cunha, José Antonio da Silva, Madalena dos Santos Reinbolt, Maria Auxiliadora, Mirian Inêz da Silva, Sebastião Theodoro Paulino da Silva – RANCHINHO, Suanê e Zica Bergami.

The growing roster of contemporary artists include: Deni Lantz, Eduardo Ver, Higo José, José Bezerra, Julio Vilani, Rafael Pereira, Santídio Pereira, Cicero Alves dos Santos - Véio.

GALERIA ESTAÇÃO

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