



CARDOSINHO

ARTIST'S PORFTOLIO



BIOGRAPHY

José Bernardo Cardoso Júnior, known as Cardosinho, was born in Coimbra, Portugal, in 1861. He arrived in Rio de Janeiro at the age of three, aboard a ship that sank during the journey, resulting in the deaths of his mother and two of his siblings.

Cardosinho began painting around the age of 70, encouraged by Portinari and Fujita, after retiring from a career of over four decades in education.

Between the ages of 14 and 16, Cardosinho studied at the Seminário São José, a traditional institution for theological and philosophical training in Rio de Janeiro.

His studies continued at the Pontifical Gregorian University in Rome, Italy, where he likely studied between 1877 and the middle of the following decade, eventually earning a degree in philosophy.

Upon returning to Brazil, and having distanced himself from ecclesiastical activities, Cardosinho began teaching Latin, Portuguese, and French at the Ateneu Mineiro in Juiz de Fora.

In 1888, he became the inspector of the State Primary Education Headquarters of Rio de Janeiro, a position he held for 30 years. Later he also taught at the Liceu de Artes e Ofícios in Rio de Janeiro, among other institutions.

Cardosinho was, therefore, a man of great culture, also the author of three novels (including *Almas Satânicas*) and a book of poetry (*Ideias e Telas*).

When he took up painting, his approach was self-taught, driven by a desire to practice constructing images based on engravings and photographs from books, newspapers, magazines, and postcards.

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As a result, some of his works exhibit a collage-like quality, where figures, objects, and spaces are combined in a seemingly disjointed manner, with variations in scale, source material, or execution. For example, in one painting, the figure of a bather, apparently drawn from an almanac illustration, is depicted seated on a rock in a landscape rendered with a strikingly realistic objectivity.

Cardosinho's painting career spanned from 1931 to 1947. Though long classified as naïve, his work garnered enthusiastic recognition from numerous artists and intellectuals within Brazil's modernist circles, including art critics Celso Kelly and Rubem Navarra, painter Candido Portinari, and writers Mário de Andrade and Rubem Braga. The Argentine art critic Jorge Romero Brest also commented on Cardosinho's work, particularly on the blend of "childlike innocence" and eroticism in his paintings, as part of a broader analysis of Brazilian art in the first half of the 20th century.

This analysis was published in the catalog for the 20 Artistas Brasileños exhibition at the La Plata Museum of Fine Arts in Argentina in 1945.

One of Cardosinho's paintings, titled *Elas se Divertem* (c. 1935-40), became part of the Tate Modern collection in England after being featured in a 1944 charity exhibition of "Brazilian Modern Painting" in London, organized by the British Royal Air Force during World War II (1939-1945). Additionally, his works are held in the collections of the Museum of Modern Art (MoMA) in New York, the Museum of Modern Art in Rio de Janeiro (MAM-Rio), which houses the Gilberto Chateaubriand Collection, and the Institute of Brazilian Studies at the University of São Paulo (IEB-USP), home to the Mário de Andrade Collection.

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COLLECTIVE EXHIBITIONS

- 2025** Instituto Tomie Ohtake visits Vilma Eid Collection - In every corner
Instituto Tomie Ohtake, São Paulo - SP, Brazil
- 2024** Metamorphoses and Distances
Galeria Estação, São Paulo - SP, Brazil
- 2019** Lincoln Kirstein's Modern
MoMA - The Museum of Modern Art, New York, USA

COLLECTIVE EXHIBITIONS

- 2018** Horizons – Landscapes in the Collections
MAM/RJ - Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro - RJ, Brazil
- 2016** Intergazing: Poems from the Brazilian Soul
Museu Afro Brasil Emanuel Araujo, São Paulo - SP, Brazil
- The Hand of the Brazilian People
MASP - Museu de Arte de São Paulo Assis Chateaubriand, São Paulo - SP, Brazil
- 2013** The Collector: brazilian and international art in Boghici Collection
MAR - Museu de Arte do Rio, Rio de Janeiro - RJ, Brazil
- 2011** Naïve Art: with sugar and affection
Araraquara - SP, Brazil
- Naïve Art: with sugar and affection
MACC - Museu de Arte Contemporânea de Campinas, Campinas - SP, Brazil
- 2004** Brazilian Naïve - special room “Mistura fina: a arte da necessidade”
Sesc Piracicaba - SP, Brazil
- 2003** Brazilian Art in the Fadel Collection: from the restlessness of modernity to the autonomy of language
CCBB - Centro Cultural Banco do Brasil, Brasília - DF, Brazil
- 2002** Pop Brazil: Popular Art is the Popular in Art
CCBB - Centro Cultural Banco do Brasil, São Paulo - SP, Brazil

COLLECTIVE EXHIBITIONS

- 2002** Brazilian Art in the Fadel Collection: from the restlessness of modernity to the autonomy of language
CCBB - Centro Cultural Banco do Brasil, Rio de Janeiro - RJ, Brazil
- Brazilian Art in the Fadel Collection: from the restlessness of modernity to the autonomy of language
CCBB - Centro Cultural Banco do Brasil, São Paulo - SP, Brazil
- 2000** When Brazil was Modern: Visual Arts in Rio de Janeiro from 1905 to 1960
Paço Imperial, Rio de Janeiro - RJ, Brazil
- 1995** Coleção Unibanco: commemorative exhibition for Unibanco's 70th Anniversary
MAM/RJ - Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro - RJ, Brazil
- 1994** Coleção Unibanco: commemorative exhibition for Unibanco's 70th Anniversary
Casa da Cultura de Poços de Caldas - MG, Brazil
- 1993** Mário faz 100 Anos: 100 obras primas da Coleção Mário de Andrade: pintura e escultura
IEB/USP - Instituto de Estudos Brasileiros, São Paulo - SP, Brazil
- Brazil: 100 years of Modern Art
MNBA - Museu Nacional de Belas Artes, Rio de Janeiro - RJ, Brazil
- 1992** Brazilian Modern Art: works by 51 Brazilian Visual Artists
Instituto Moreira Salles de Poços de Caldas - MG, Brazil
- Nature: Four Centuries of Art in Brazil
CCBB - Centro Cultural Banco do Brasil, Rio de Janeiro - RJ, Brazil

COLLECTIVE EXHIBITIONS

- 1987** Galeria de Arte Banerj
Rio de Janeiro – RJ, Brazil
- 1984 - 1985** Tradition and Ruptures: Syntheses of Brazilian Art and Cultures
Fundação Bienal de São Paulo – SP, Brazil
- 1984** 7º Salão Nacional de Artes Plásticas
Fortaleza – CE, Brazil
- Salão de 31
Funarte, Rio de Janeiro – RJ, Brazil
- 1982** Brazil 60 years of Modern Art: Gilberto Chateaubriand Collection
CAM - Centro de Arte Moderna José de Azeredo Perdigão, Lisbon, Portugal
- Brazil 60 years of Modern Art: Gilberto Chateaubriand Collection
Barbican Art Gallery, London, England, UK
- 1975** Exhibition Series of Contemporary Brazilian Painting by SPAM and CAM
Museu Lasar Segall, São Paulo – SP, Brazil
- 1972** Naïve Painting: A selection from the Museum Collection
MoMA - The Museum of Modern Art, New York, USA
- 1971** Ways of looking
MoMA - The Museum of Modern Art, New York, USA

COLLECTIVE EXHIBITIONS

- 1969** **The Hand of the Brazilian People**
MASP - Museu de Arte de São Paulo Assis Chateaubriand, São Paulo - SP, Brazil
- 1960** **Pan American Union**
Washington, D.C. USA
- 1945** **Exhibition of Modern Brazilian Paintings**
Victory Art Gallery, Bath, England, UK
- Exhibition of Modern Brazilian Paintings**
Bristol City Museum & Art Gallery, Bristol, England, UK
- Exhibition of Modern Brazilian Paintings**
Manchester Art Gallery, Manchester, England, UK
- Exhibition of Modern Brazilian Paintings**
National Gallery, Edimburg, Scotland, UK
- Exhibition of Modern Brazilian Paintings**
Kelingrove Art Gallery, Glasgow, Scotland, UK
- 20 artistas brasileiros**
Salas Nacionais de Exposições de Buenos Aires, Buenos Aires, Argentina
- 20 artistas brasileiros**
Museu Provincial de Belas Artes de La Plata, La Plata, Argentina

COLLECTIVE EXHIBITIONS

- 1945** 20 artistas brasileiros
Comissão Municipal de Cultura de Montevideo, Montevideo, Uruguay
- Mostra de la pintura brasileña contemporánea
Buenos Aires, Argentina
- Mostra de la pintura brasileña contemporánea
La Plata, Argentina
- 1944** Exhibition of modern brazilian paintings
Royal Academy of Arts, Londres, England, UK
- Exhibition of Modern Brazilian Paintings
Norwich Castle and Museum, Norwich, England, UK
- 1943** The Latim-American Collection of the Museum of Modern Art
MoMA - The Museum of Modern Art, New York, USA
- 1936** Palace Hotel
Rio de Janeiro – RJ, Brazil
- 1933** 2ª Exposição de Arte Moderna da Sociedade Pró-Arte Moderna (SPAM)
Palacete Campinas, São Paulo – SP, Brazil
- 1931** XXXVIII Exposição Geral de Belas Artes
Escola Nacional de Belas Artes, Rio de Janeiro – RJ, Brazil

PUBLIC COLLECTIONS

MoMA - The Museum of Modern Art
New York, USA

Tate Modern
London, UK

MAM/RJ - Museu de Arte Moderna do Rio de Janeiro
Rio de Janeiro - RJ, Brazil

SELECTED PUBLICATIONS

1975

Mitopoética de 9 artistas brasileiros

Lélia Coelho Frota, Rio de Janeiro – RJ, Brazil

1953

Três Primitivos

Rubem Braga, Ministério da Educação e Cultura, Rio de Janeiro – RJ, Brazil

DEGREES

1885

Philosophy

Pontifical Gregorian University - Rome, Italy



WORK



José Bernardo Cardoso Júnior - Cardosinho

1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Oil on canson paper on cardboard

27 x 36 cm | 10.62 x 14.17 in

Photo: João Liberato



José Bernardo Cardoso Júnior - Cardosinho

1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Oil on Canson paper with a texture for oil painting

35 x 50 cm | 13.77 x 19.68 in

Photo: João Liberato



José Bernardo Cardoso Júnior - Cardosinho

1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Oil on cardboard mounted on MDF panel

37 x 46 cm | 14.56 x 18.11 in

Photo: João Liberato



José Bernardo Cardoso Júnior - Cardosinho

1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Watercolor on paper

32 x 23 cm | 12.59 x 9.05 in

Photo: João Liberato



José Bernardo Cardoso Júnior - Cardosinho

1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Oil on Canson paper with a texture for oil painting

27 x 36 cm | 10.62 x 14,17 in

Photo: João Liberato



José Bernardo Cardoso Júnior - Cardosinho

1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Oil on wood

23 x 53 cm | 9.05 x 20.86 in

Photo: João Liberato



José Bernardo Cardoso Júnior - Cardosinho

1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Oil on Canson paper with a texture for oil painting on cardboard

26 x 36 cm | 10.23 x 14.17 in

Photo: João Liberato



José Bernardo Cardoso Júnior - Cardosinho

1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Oil on canvas

38 x 61 cm | 14.96 x 24.01 in

Photo: João Liberato



José Bernardo Cardoso Júnior - Cardosinho

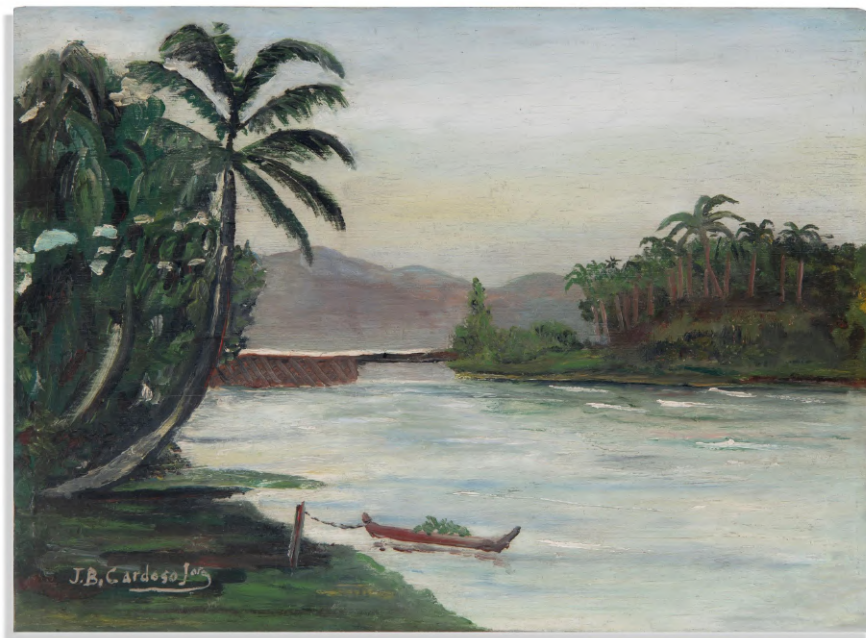
1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Oil on canson paper on plywood

36 x 53 cm | 14.17 x 20.86 in

Photo: João Liberato



José Bernardo Cardoso Júnior - Cardosinho

1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Oil on plywood

24 x 33 cm | 9.44 x 12.99 in

Photo: João Liberato



José Bernardo Cardoso Júnior - Cardosinho

1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Oil on plywood with a texture for oil painting

38 x 45 cm | 14.96 x 17.71 in

Photo: João Liberato



José Bernardo Cardoso Júnior - Cardosinho

1861, Coimbra - Portugal | 1947, Rio de Janeiro - RJ, Brazil

Untitled, 1931 -1947

Oil on canvas

38 x 61 cm | 14.96 x 24.01 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, José Bezerra, Julio Vilani, Santídio Pereira, Cicero Alves dos Santos - Véio.

GALERIA ESTAÇÃO

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