

## **Explaining the painting**

### **Flamengo Beach, Rio de Janeiro**

This painting is made of two superimposed paintings. What you see is an artistic view of Flamengo beach in Rio de Janeiro, Brazil, but each line of this beach is somehow controlled by a hidden drawing underneath. It is a quite realistic view of the area, including the Sugarloaf Mountain on the left. The skyline of other hills is totally controlled by the hidden figures.

#### **History of this painting**

This is a painting from the “commercial period” of the artist in 1988-1989 in Columbus Ohio, USA and part of a small series of paintings using the same technique. At that period, the artist painted about three dozen medium size paintings, such as this one. By an unfortunate oversight, no photographic record was taken and their whereabouts today is unknown. All were purchased by an art dealer in Pittsburgh, Pennsylvania. Because of a financial dispute with the dealer, the last delivery of paintings was postponed indefinitely. These are the paintings whose whereabouts is known today. They were shipped to Israel in 1989 and stored for 25+ years and returned to the USA in 2015, partially damaged during storage. All were later restored by the artist to their original state. The paintings lack details characterizing later art works by the artist. Because of commercial pressure in the late 1980s, when deadlines for delivery and sales were far more important than proper time-consuming details, almost all these paintings lack details and painted in colorful 2D, where the idea behind the painting was more important than the details.

The artist was invited in 1988 to give a postgraduate scientific course at the Institute of Microbiology of the Federal University of Rio de Janeiro, Brazil. He lived in the Flamengo neighborhood, which was full of vegetation, for two weeks. As most Brazilians do after work, he went daily to the nearby beach. Coming from a conservative upbringing, he was amazed by the easy-going attitude of the Brazilians, the atmosphere of “free love” on the beaches, and the scantily dressed girls with tongs, that at the time, existed only in Brazil. All this affected his impression of the country and appear in this painting. As even the locals consider that anything you bring to the beach, especially cameras, might get legs and walk away, he used his new skills of drawing, learned at Ohio State University art school to draw what he really saw. All these girls and the way they dressed were the beach goers of that time. These pencil drawings, now lost, were used as inspiration for this painting.

This segment was written in 2018 as a request to understand the meaning of this artwork.