

### **Stockinger, Francisco (1919 - 2009)**

Outros Nomes: Stockinger, hico Stockinger, Francisco Stockinger, Francisco Alexandre Stockinger, ico Stockinger

#### **Biography**

Francisco Alexandre Stockinger (Traun, Austria, 1919 - Porto Alegre, Rio Grande do Sul 2009). Sculptor, engraver, draughtsman, caricaturist, wood engraver, lecturer. Came to Brazil in 1921. Settled in São Paulo in 1929, where he took a drawing course with **Anita Malfatti** at Mackenzie College. In 1937, he moved to Rio de Janeiro and began his studies at the **Liceu de Artes e Ofícios** [School of Arts and Crafts] in 1946. He met **Bruno Giorgi**, frequenting the artist's studio at the former hospice of Praia Vermelha between 1947 and 1950. He also associated with **Oswaldo Goeldi**, **Marcelo Grassmann** and **Maria Leontina**. He executed caricatures and political sketches for newspapers. In 1954, he moved to Porto Alegre, to work as a layout artist for the newspaper *A Hora*. During this period, he began to execute woodcuts. In 1956, the year he was naturalised as a Brazilian citizen, he was elected chairman of the Associação Rio-Grandense de Artes Plásticas Francisco Lisboa [Francisco Lisboa Rio Grande do Sul Association for the Visual Arts], a position which he held in 1957 and in 1978. He was the founder and first director of the Atelier Livre da Prefeitura de Porto Alegre [Free Studio of the Municipal Authority of Porto Alegre], in 1961, and the director of the Museu de Arte do Rio Grande do Sul Ado Malagoli - Margs [Rio Grande do Sul Museum of Art], as well as of the Arts Division of the Department of Culture of the State Secretariat Of Education and Culture, in 1967. Together with Vasco Prado, he gave a live model sculpture class at the Margs in 1985. In 1994, he received the title of honorary citizen of Porto Alegre, and in 1997, the Ministry of Culture Prize in the area of the visual arts.

#### **Critical commentary**

Francisco Stockinger moved to Porto Alegre in 1954, where he contributed caricatures to local newspapers and executed woodcuts, revealing his interest in working with volume and space.

His sculptural output in metal initially revealed an affinity with an Expressionist tendency with an archaising content, with an emphasis on the production of synthetic figures through the use of the widest range of materials and rough finishing. Certain twisted forms, conceived by the artist, add a connotation of tension or pain to the figures.

From the 1970s onwards, there is a major modification in his work, as is indicated by the scholar Armindo Trevisan, with Stockinger starting to work in marble, granite and other rocks as well. He creates his sculptures on the basis of deformations suggested by the materials themselves.

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