Andersen, Alfredo (1860-1935)
Outros Nomes: Alfred Andersen, Alfred Emílio Andersen, Alfredo Andersen, Alfredo Emílio Andersen

Biography
Alfredo Andersen (Kristiansand, Norway, 1860 - Curitiba, Paraná, 1935). Painter, sculptor, decorator, stage designer, draughtsman and lecturer. Began his artistic training in Oslo, where he studied with Wilhelm Krogh, a well-known stage designer, painter and decorator between 1874 and 1878. At the start of the 1880s, he attended the Royal Academy of Fine Arts of Copenhagen, where he received guidance from the portrait painter Carl A. Andersen. He lectured in drawing from 1881 to 1883 at the boys' school in Vesterbron Asyl. In 1891, the artist undertook a voyage to South America, via the coast of Brazil. He returned to Norway, and in 1893 made a second voyage to Brazil. He lived for some ten years in Paranaguá, Paraná. In 1902, he moved to Curitiba, where he created a private school of drawing and painting. He also taught drawing at the German School and the Paranaense College. In 1909, he became the director of night classes at the School of Fine and Industrial Arts in Curitiba. After his death, the art school, which operated in his home, was transformed into a museum, housing most of his output. Andersen was notable within artistic circles in Paraná for his work, which includes portraits, landscapes and genre scenes, as well as for his significant teaching activity, which earned him the title, "The father of painting in Paraná".

Critical Commentary
On arriving in Brazil in 1893, Alfredo Andersen initially settled in Paranaguá, where he stayed for around a decade, executing canvases and drawings portraying landscapes of the port and railway, as well as the representation of popular types.

Andersen moved to Curitiba around 1902, where he gave lectures on drawing and painting in his studio and lectured at a number of local institutions. As is highlighted by the scholar Adalice Araújo, his work is characterised by three principal themes: portraits, landscapes and genre scenes. In his portraits he generally explored the effects of chiaroscuro. In his landscapes, his palette gradually became lighter and closer to that of Impressionism, with a greater formal freedom.

In the landscapes that he painted during the 1920s and 30s, he depicted fields, and most notably the araucarias characteristic of local flora, integrating the space through a golden luminosity. In *Sete Quedas* [Seven Falls] (1904) he presented a lyrical vision of nature in a large-scale canvas, which highlighted the luminous movement of water and the vastness of the space, populated by large rocks.

Alfredo Andersen was responsible for training new generations of artists in Paraná, such as Lange de Morretes (1892-1954), Gustavo Kopp (1891-1933) and Theodoro de Bona (1904-1990).

Sem registro.

Research Sources

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