

Luis Solari • *Alegoría Divertida (Amusing Allegory)*



Art of the Print

March - May 2005

Art Museum of the Americas
Organization of American States

201 18th Street, N.W.
Washington, D.C. 20006

Presentation

The Organization of American States is pleased to join with other institutions citywide in featuring programs dedicated to printmaking during the month of March. The exhibit *Art of the Print* has been organized to welcome participants in the Southern Graphics Council's International Conference being held in Washington D.C. this year. The OAS Art Museum of the Americas is proud to share a sampling from its extensive print collection with those attending the conference as well as with the general public.

The OAS first began acquiring art in the 1950s with the purpose of establishing a permanent collection that would reflect the cultural diversity of the member countries through contemporary works of art. In the early 1960s, the OAS initiated a series of exhibits entitled "Artist as Printmaker" to increase the visibility of this medium and to encourage contemporary printmaking in the Hemisphere. The *Art of the Print* displays more than sixty prints from the permanent collection that show the unique power of the printed image to communicate across language and cultural borders. Although the focus is mainly on the collection, a number of prints in the exhibit come from other Washington collections, including the Inter-American Development Bank Art Collection. We wish to express our appreciation for their generosity and support.

Artists are constantly pushing at the edges of notions about aesthetics, constantly re-evaluating the place of the individual in a changing world, interpreting the past, shaping the future. The OAS museum is founded in the strong belief that the exchange of diverse cultural traditions creates opportunities for dialogue and understanding among the countries of the Americas, strengthening our common values and shaping our hemispheric future.

Irene Klinger

Director
Department of Communications
and External Relations

Art of the Print

Until the invention of photography as a means of reproducing images, prints were used, in great part, for religious, illustrative, and documentary purposes. Although great master artists such as Mantegna, Durer, Rembrandt, Goya and Daumier made exceptional contributions to art through their prints, for the most part, printmaking was not viewed as an original creative medium. In Latin America, the Spanish engraver Jerónimo Gil (1732-1798) opened a school of graphic arts in Mexico City that eventually evolved into the Academy of San Carlos where academic art in printing, engraving arts, and drawing was encouraged. Lithography was practiced in Mexico, Brazil, Cuba, Argentina and other countries, but until the late nineteenth century prints were used primarily as a means of documenting. Once freed from its more informational function, printmaking gradually developed into a medium with its own language and resources, its own art.

The tenor of the printed image is reflected in this encapsulated survey of the museum's graphics collection. The selection brings together the work of artists who have dedicated the greater part of their careers to printmaking as well as artists best known as painters or sculptors who, at different points in their careers, have been drawn to printmaking's versatility and sensibility. Some of the artists in the exhibit are recognized for their innovative contributions to the printmaking field specifically, while others for key roles they played in shaping the artistic profile of their countries. The exhibit is organized in loose thematic groupings to indicate the general breadth of the museum's print collection and at the same time some of the paths taken by artists from Latin America and the Caribbean.

The earliest prints in the collection are those by Mexican **José Guadalupe Posada** (1852-1913). As a cartoonist for newspapers and pamphlets, Posada produced countless metal engravings on subjects that dealt with crimes, political events, love affairs, superstitions, floods, earthquakes, assassinations, and popular ballads. He pioneered the use of zinc plates as a faster and more practical method than lithography. It is estimated that in his forty year career, Posada produced over 20,000 engravings. His art was a type of caricature full of associations and imagery that had an immediate and



José Guadalupe Posada • *Calavera de los Periódicos/Ciclistas*
(Skull of The Newspapers)

David Alfaro Siqueiros •
Madre Niña (Child Mother)

popular appeal. Although his prints continued to illustrate and document, his ingenious imagery approaches a modernist language. He popularized the folk tradition of the *calavera*, a syncretic image rooted in indigenous and Catholic religious beliefs, which made use of the skeleton or skull to satirize political and social life. Several examples of Posada's *calaveras* are on view in the exhibit including *Calaveras del Tenorio*, a tongue-in-cheek representation of courtship, juxtaposing the immortalizing purposes of portraiture with skull heads of death.



Posada was also an important source of inspiration for artists of the Mexican mural movement. Beginning in the 1920s the Mexican mural movement sought to bring art to the people and disseminate the ideals of the Mexican revolution through large-scale works on public walls. Subjects were drawn from the working class and from indigenous and popular culture. Like mural painting, printmaking was particularly well suited to the expression of the muralists' social and political views since its versatility as a relatively inexpensive reproduction process ensured wide distribution of their message. In some ways, the print fulfilled a function similar to that which it had had in the colonial period when it was used as a tool to convert native populations to new religious beliefs.

Mexican muralist **David Alfaro Siqueiros** consistently voiced his solidarity with workers and the victims of oppression in murals, paintings,

Diego Rivera • *Zapata*



manifestos, and prints. While in New York in 1936 he also established an influential experimental workshop that explored the use of unorthodox mediums and techniques in the fine arts. He was very aware of the power that film, photography, and the graphic arts represented in reaching mass numbers of people. This vital power comes through in the forward thrust of his lithograph *Child Mother*, an uncompromising staging of the violence of poverty, treated earlier by Siqueiros in a painting by the same name. The prints

of muralist **José Clemente Orozco**, although relatively few in number, are closely related to his murals in tone, structure and content. *Rear Guard* depicts soldiers accompanied by their female companions and reworks a subject related to the Mexican Revolution developed in his National Preparatory School mural in Mexico City. The idealizing vision of **Diego Rivera** is conveyed in his iconic and stylized depiction of Emiliano Zapata, the revolutionary leader of Indian ancestry and champion of agrarian reform.

The Mexican **Taller de Gráfica Popular** (TGP) also contributed to wide acceptance of the graphic arts in Latin America. A printmaking workshop, founded in 1937 by artists Leopoldo Méndez, Pablo O'Higgins, and Luis Arenal, the TGP was committed to the direct use of visual art in the service of

José Clemente Orozco • *La Retaguardia (Rear Guard)*



José Sabogal • *India Huanca (Huanca Indian)*

social change. They often paid tribute to Posada both in their declarations and artwork. In *Symphonic Concert of Calaveras*, **Leopoldo Méndez** retakes the image of the *calavera* for a biting political denunciation. Printmakers of the TGP created work in a wide variety of formats, including posters, fine art prints, *volantes* (hand-bills on thin colored paper), banners, book illustrations, and print portfolio editions, such as *450 Años de Lucha: Homenaje al*

Pueblo Mexicano. Two examples of prints from that edition are included in the exhibit. The influence of the mural school and the TGP is evidenced in the prints on view by Mexican **Pablo O'Higgins**, Peruvian **José Sabogal** and Costa Rican **Francisco Zúñiga**.

In Brazil, Lithuanian-born **Lasar Segall**, an artist associated with Brazilian *modernidade* of the 1920s and whose work had roots in German Expressionism, produced paintings, drawings, and woodcuts focusing on the prostitutes of Rio de Janeiro's Mangue neighborhood from the mid-twenties to 1950. The bold linear and flat-patterned effects of his woodcuts on view transmit the essence of this oldest of printmaking techniques.

There are also prints in the collection that are representative of artists who, in highly individual ways, forge modernist languages to ancient, popular or other cultural sources to reinterpret or recover their most elemental meanings. In the case of pre-Columbian sources it represented recognition of an autonomous plastic tradition on this side of the world.

A participant in the Mexican mural movement as well as an avid student of pre-Columbian decorative motifs and music, Guatemalan-born **Carlos Mérida** produced editions of prints portraying the dances, carnival traditions, and regional dress of the people of Mexico and Guatemala. His *Dance of the Half Moon* is an example. One of the most evocative of his print editions, however, is his lithographic series devoted to the *Popol Vuh*, a 16th century text which incorporates the ancient religious beliefs of the Quiche Maya with an intricate theory of the creation of the universe. Although he too painted murals, **Rufino Tamayo** was at odds with the politically motivated narrative art of the Mexican muralists and his lithograph *Man Contemplating the Moon* reflects the "cosmic spirit" of a series of his paintings of human figures confronting the infinite celestial spaces of the universe.

Wifredo Lam of Cuba, often referred to as the "tutelary spirit of Caribbean art," developed an iconography to assert the vi-

tality of African-based cultures in his homeland, especially the evocative power of their spirit-images. **Roberto Sebastián Matta's** *Verbo América* series, with its compositional techniques derived from pre-Columbian codices, is a departure from the painted "inscapes" and the automatist brushwork techniques for which this Chilean born artist is best known and that were so influential in the development of modern abstract painting.

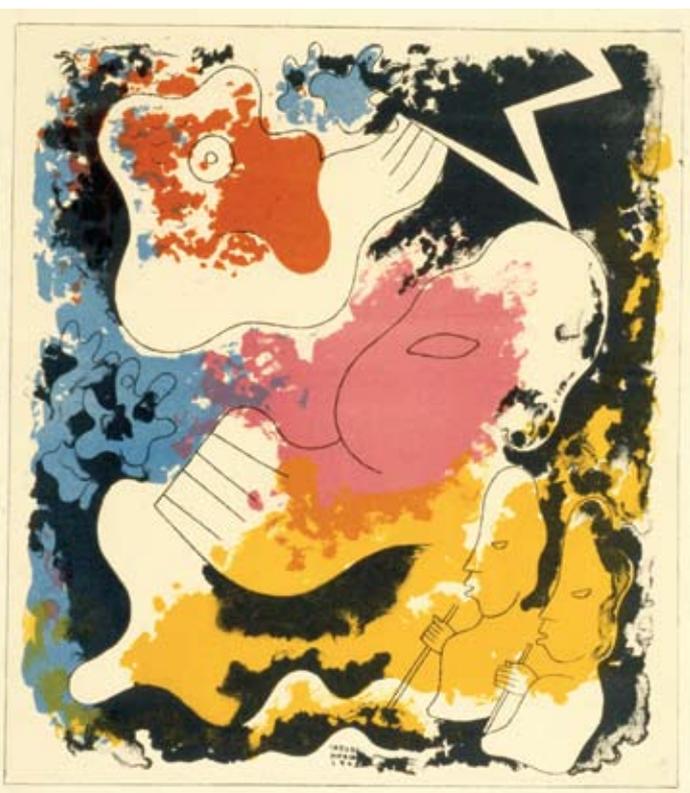
Peruvian painter **Fernando de Szyszlo** viewed pre-Columbian art as an unpublished language of shapes that speaks to an artist in a language that modern art has already made known to him. In *Mar de Lurin*, a sense of the rhythms of the sea found in ancient textiles insinuate their way into the intricate composition of this mixograph. The mixograph print, which produces printed relief images using a very thick hand-made pulp for support, is especially suited to an artist whose work is known for rich textural effects. Another example of the mixograph print is *Fish* by **Francisco Toledo**, founder of



Rufino Tamayo • *Man Contemplating the Moon*,

the Graphic Arts Institute in Oaxaca. Toledo's totemic universe draws on varied sources including Oaxacan folklore, and ancient cultures, as well as his penetrating observation of nature. Anthropomorphized creatures and metamorphosed objects are a persistent aspect of his work.

In Latin America the 1960s and 1970s were marked by particular vitality and experimentation in the graphic arts. The flourishing of graphics was encouraged by numerous Latin American graphic arts competitions, such as the Latin American Graphics Biennial of San Juan in Puerto Rico, and by the writings of critics such as Marta Traba who played an important role in recognizing and defining the graphics surge.



Carlos Mérida • From *Estampas del Popol Vuh*
(Illustrations for the *Popol Vuh*)

Traba saw it as a unique response to the socio-cultural context of Latin America: it was affordable, accessible and had an intimacy and communicative power that restored the value of meaning and authenticity in art, a return to a human dimension.

Argentine **Antonio Berni** was awarded the Grand Prize for Printmaking at the 1962 Venice Biennial. Although Berni, who had collaborated with Siqueiros on mural projects, abandoned social realism in the 1950s, he continued to produce figurative work that addressed themes related to the marginality of the popular sectors of Argentine society, such as his narrative series of prints, collages, and assemblages

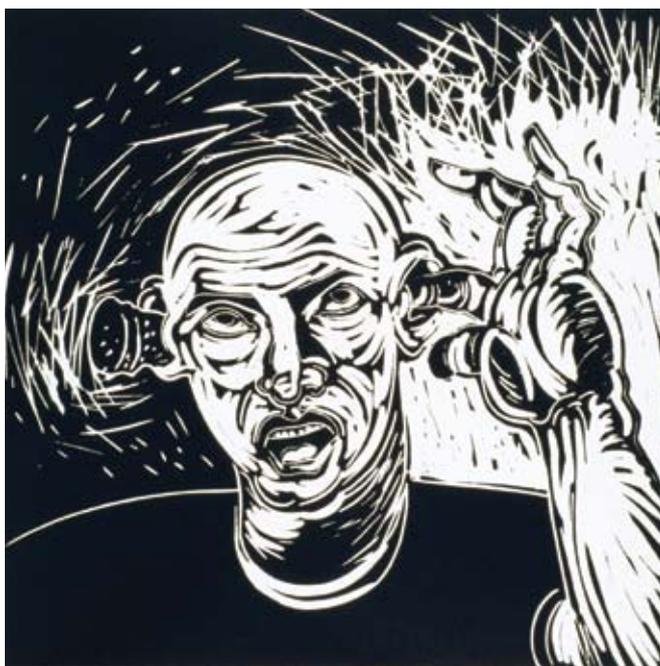


Mauricio Lasansky • *Kaddish*

based on the fictional characters Juanito Laguna and Ramona Montiel. In prints from that series Berni began combining different printmaking techniques in one print and, beginning in 1960, introduced an inventive printing method that the artist called “xilo-collage-relief” which involved elements of stamping, carving, casting, and recycling. Another Argentine artist associated with renewal in printmaking is **Mauricio Lasansky**, both because of his influential work and his teaching/ workshop program at the University of Iowa. Lasansky’s prints, generally executed using intaglio techniques, are complex because of their large format and the number of colors used. He often combines many methods (etching, engraving, soft-ground, aquatint and other techniques) in a single composition as in *Kaddish*, which belongs to a series related to the suffering of the victims of the Holocaust. **José Luis Cuevas** of Mexico, part of an expressionistic neo-figurative line of artists in Latin America, also played a pivotal role

in Latin America’s drawing and printmaking revitalization. The museum has a significant collection of prints by Cuevas and several are on view in this exhibit including his five-part lithograph *The Giants*.

The ability to convey meaning and mood through the fluency and graphic expressiveness of line itself is evidenced in prints by Cuevas and in some of the other “portrait-prints” in the exhibit. **Claudio Bravo** of Chile, who during the early part of his career painted numerous portrait commissions, works in a hyperrealist style characterized by intense observation, technical virtuosity, and a masterly handling of tonal values. His diptych *Fur Coat Back and Front* shows the meticulous and fine-lined detail of the artist’s hand, as well as lithography’s kinship to drawing. The haunting and mysterious inner world evoked by Bravo’s print is echoed in the mood of the lithograph *Enigmatic Eye* by Guatemalan **Rodolfo Abulrach**, who for a period of time came to concentrate on a single image, that of the human eye within a delicate network of lines. A mood of pathos is expressed in the pairing of image and text in the graphically forceful *Autobiographical Self-Port-*



Félix Ángel • *I do not hear a thing*

trait by Argentine **Aída Carballo**. A highly skilled etcher and lithographer, Carballo devoted her career almost exclusively to the medium of printmaking. In *I Do Not Hear a Thing* by Colombian **Félix Ángel** the absence of true communication in the frenetic and sound-glutted reality of today’s society is powerfully conveyed in the jarringly jagged lines of his linoleum engraving. Angel, who is an accomplished draftsman and painter, initially began working with the linocut attracted not only by the graphic force of the technique, but also by the stimulating creative counterpoint the exacting discipline posed for an artist accustomed to the energy flow of the pencil line and the expressive charge of the brushstroke.

Some of the prints selected for the exhibit share underlying motifs related to a sense of place (or displacement); homelands are viewed from within or from afar. Sometimes it

is the duality of living in two worlds or the immigrant experience that is expressed. Iconographic elements of flora, fauna, landscape, or popular customs ground the work in place. The tone can be nostalgic, ironic, humorous, critical, or subversive.

A master of the woodcut print, **Francisco Amighetti** offers a humanist vision profoundly rooted in the Costa Rican cultural identity, a meditation, nostalgic at times, on the everyday life and surroundings of his homeland. In 1934 Amighetti, along with other Costa Rican artists, published an album of woodcuts that became a central work of Costa Rican art. Another accomplished artist of wood and linoleum engraving techniques is **Naúl Ojeda** of Uruguay, a country rich in this tradition. His *Long Awaited Reunion* was made after Ojeda visited his daughter in Holland where she had been granted political asylum in the '70s and many of his prints deal with the immigrant experience. A duality in sense of place is a recurring theme in work by **Ignacio Iturria** whose memories of living in Catalonia, Spain filter into juxtaposed landscapes and interiors that frequently contrast the luminosity of the Mediterranean with the heavy diffuse light of the

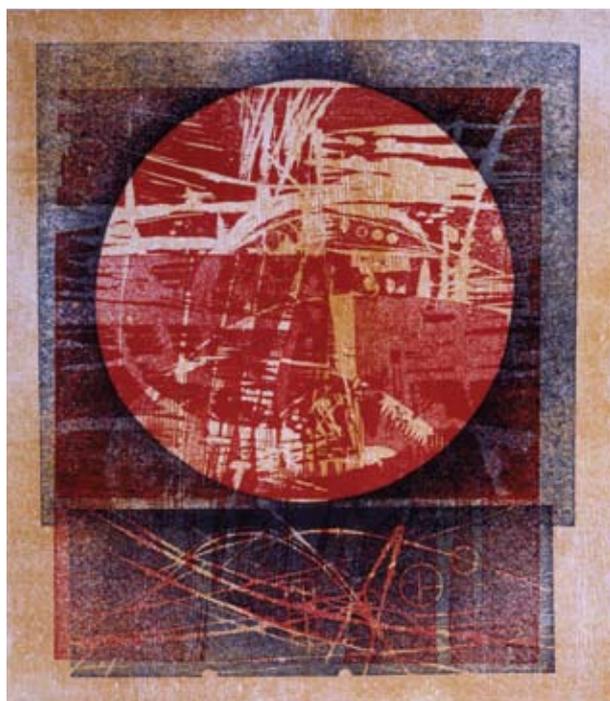


Naúl Ojeda • *Long Awaited Reunion*

Uruguayan capital. Argentine artist **Antonio Seguí**, who has lived in Paris for many years, draws on comic strip art, caricature, and children's art in a series entitled *Parisian Monuments* in which the protagonist, a man in a suit, hat and tie, strolls the urban landscape.

A master of metal plate printing, Uruguayan **Luis Solari** structures his iconographic world around traditions associated with the carnival, popular folklore, and oral histories of rural Uruguay. His *Amusing Allegory* was produced during a period in the 1970s and 1980s when his carnival parades begin to include demonstration-like signs and other elements or "allegories" that refer to a time of military dictatorship in his country. **Carlos Alonso** in his *Sofa-Cow* series constructs an image linking the economic power represented by cattle and the ranchers of the great *estancias* of Argentina to political power.

The inventive heredity chart-like depiction of the tapir by **Ruth Bess**, an artist known for her engravings of Brazilian flora and fauna, evokes in some ways the spirit of the traveler-reporter artists of the 19th century, which can also be seen in the miniscule and meticulous etchings of leaf and other plant forms by **José Antonio Suárez Londoño**. Venezuelan **Jacobo Borges**, who as painter is associated with leading neofigurative artists of the 1960s, focused, in a later period, on the transformation of the Caracas landscape in a tone of ambiguity and irony using soft and delicate tonalities. **Myrna Báez** has frequently treated themes related to Puerto Rico's landscapes and the way light effects color in the Caribbean in silkscreen prints and paintings. **Matilde Marín's** etching on handmade paper is from a series in which the wall is seen as the landscape of "silent witness," inscribed with signs and writings from ancient and contemporary cultures, reflecting man's urge to symbolize his place in the world. Marín, who was awarded a "National Print Award" in Argentina, is an artist who is engaged with the entire process of her work, including the papermaking, coloring



Sonnylal Rambissoon • *Rime of the Ancient Mariner*

the water for the pulp, and working the sheet by incorporating reliefs. Chilean **Soledad Salame**, who has produced a multidisciplinary body of work including large scale installations that draw on elements from nature to address ecological themes, was one of the first artists to experiment with solar etching, a technique that uses sunlight and ultraviolet rays and no chemicals of any sort to create plates for relief or intaglio prints. The monoprint and solar etching on view is one component from her three-panel *Wave Series*.

Another broad grouping in the exhibit are prints in which the isolated object is protagonist. Although each approach is distinct, some share affinities with conceptual or pop-art imagery, while others use the object as a metaphoric

strategy. Colombian **Omar Rayo**'s prints of the 1960s depict everyday objects in isolation--a nail, a hanger, a glass--reflecting his fascination with the consumer society, such as in *Fragment of a Machine*. Rayo an innovative printmaker introduced a new dimension to the practice of white on white un-inked intaglio exploring its tactile and sculptural possibilities. In **Juan Downey**'s white on white *Gimmick*, the art experience is reduced to the minimal, just one word. Downey's career has been characterized by his constant experimentation with diverse media, in particular video and interactive kinetic installation art, as well as drawing, and printmaking. Colombian **Oscar Muñoz**, a representative of a type of conceptual realism, is known primarily as a draftsman and printmaker. He has constantly explored the boundaries of these mediums experimenting with the use of photography and collage in his search. In his work, everyday objects are set in interiors of dense atmospheres in which the element of light frequently becomes the central theme. **Rimer Cardillo**, who frequently combines a variety of techniques in the same print, produces work that is forceful and eloquent in its austerity. A recurring theme in his work has been that of the box and its historical, social, political, cultural and psychological meanings. In his installation art, the box took on a type of "shrine aesthetic," reminiscent of reliquaries or ceremonial artifacts, of confined spaces and preserved memories. In his photo-silkscreen *The Petroleum Belongs to Me* Venezuelan **Rolando Peña** continues, as he has done in numerous sculptures and installations since 1980, to use the gold-painted oil barrel to stand for the power



Edgar Negret • *Mariposa (Butterfly)*

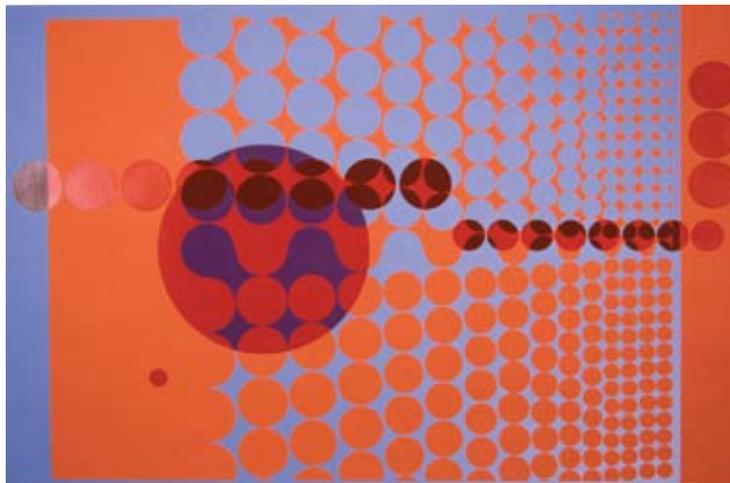
and destructiveness that "Black Gold" represents in Venezuela and society at large.

In addition to prints by influential abstract painters like Matta and Szyszlo, the museum's collection includes engravings by Japanese Brazilian painter **Tomie Ohtake** who was a member of SEIBI (the Japanese Artists Association of Sao Paulo), a group that played a role in the development of abstract informalist art trends in Brazil in the 1950s and 1960s. Her paintings are characterized by simple forms and carefully modulated color and an overall tone of quiet introspection. Brazilian printmaker **Fayga Ostrower** experiments with lines, intervals, textures and transparencies using color to differentiate various linear rhythms and shapes. Transparency and

layering of color also characterize the woodcut by **Sonnlyal Rambissoon** of Trinidad and Tobago.

Some of the leading painters and sculptors associated with geometric abstraction in Latin America are also represented in the print collection. For the most part, these artists have turned to the silkscreen print to express their art of modulated or flat colors and superimposed geometric shapes. The silkscreen technique is particularly adaptable to flat patterned or painterly effects. Venezuelan **Alejandro Otero**, who is known for his 1950s airbrushed *Color-Rhythm* paintings of vertical bars superimposed on hard-edged areas of color, also worked on many public and architectural projects producing large, outdoor kinetic sculptures, along with artists such as

Rudy Ayoroa • *Jane*



Jesus Soto and Carlos Cruz-Diez, the principal artists of Venezuela's kinetic art. The optical interplay of curved lines in the silkscreen print by **Eduardo MacEntyre** reflects the geometric sensibilities of the "Generative Art" group which continued a strong geometric line of expression in Argentina that first appeared in the 1940s with the work of groups like MADI, Concrete Art Invention, and Perceptism. The organic geometry of Colombian sculptor **Edgar Negret** and the characteristic linear interweavings of Mexican **Gunther Gerzso** are expressed in the silkscreen prints on view by these artists.

Taken as a whole, the broad range of techniques and imagery in the exhibit offers a window onto the printmaker's art, a complex art involving many steps from the first mark made on a surface to the final image that we see, and at the same time, the rich plurality and cultural diversity expressed by artists from Latin America and the Caribbean.

Maria Leyba

Curator/Collection

Art Museum of the Americas

Organization of American States

Washington, D.C.

Collection of the Art Museum of the Americas, Organization of American States, Washington, D.C.

Rodolfo Abularach

Guatemala b.1928, d.1996
Enigmatic Eye, 1969
lithograph (60/100) 22 ¼ x 19 inches (image)

Roberto Aizemberg

Argentina b.1928, d.1986
Personaje (Personage), 1977
lithograph a/p, 28 ½ x 22 inches (image)
Gift of Carton y Papel

Pedro Alcántara

Colombia b.1940
Retrato de Familia (Family Portrait), 1988
silkscreen a/p, 37 ½ x 28 inches

Carlos Alonso

Argentina b.1929
Divanvaca (Cow-Sofa) from *Vacas Divanes* Series, 1983
screenprint (77/150) 16 x 20 ¾ inches (image)
Gift of Praxis International Art

Antonio Henrique Amaral

Brazil b.1935
Untitled, c. 1958
linocut (10/10) 15 ¼ x 17 inches (image)

Félix Ángel

Colombia b. 1949
I do not hear a thing, 1999
linocut (10/14), 12 x 12 inches (image)

Rudy Ayoroa

Bolivia b.1927, d.2003
Jane, 1975
silkscreen a/p, 17 ½ x 26 ¼ inches

Myrna Báez

Puerto Rico b.1931
Nubarrones en Barazas (Storm Clouds over Barazas), 1977
silkscreen (111/150), 30 x 22 inches
Gift of Carton y Papel

Antonio Berni

Argentina b.1905, d.1981
Ramona, 1965
xilo-collage relief (2/20), 12 ¼ x 8 inches (image)

Ruth Bess

Brazil b.1924
Tapir-Hereditariiedade (Tapir-Hereditary), 1968
engraving a/p, 22 ½ x 16 ½ inches

María Bonomi

Brazil b.1935
Palco (Theater Box), 1962
woodcut (3/10), 42 x 40 inches (sheet)
Gift of Francisco Matarazzo Sobrinho

Jacobo Borges

Venezuela b.1931
El Avila desde un Punto de Vista Imaginario (The Avila from an Imaginary Perspective), 1980
silkscreen (8/100), 24 ¼ x 17 ¼ inches (image)
Gift of Carton de Venezuela

Claudio Bravo

Chile b.1936
Fur Coat Back and Front, 1976
lithograph (14/75) , 30 x 22 ½ inches (each print)
Gift of Samuel M. Greenbaum and Helen Marx
Greenbaum families in memory of Helen Marx Greenbaum

Benjamín Cañas

El Salvador b.1933, d.1987
The Baptism, 1987
engraving (34/100), 13 ¼ x 11 inches (image)
Gift of Dora Cañas

Aída Carballo

Argentina b.1916, d.1985
Autorretrato Autobiográfico (Autobiographical Self-Portrait), 1973
etching (10/15), 16 x 25 inches (image)

Rimer Cardillo

Uruguay b.1944
Wood Box I, c.1990
mezzotint, aquatint and burin on zinc, and woodcut on paper
a/p 22 x 30 inches

José Luis Cuevas

Mexico b.1933
The Giants: Profiles of the little and the larger giant, 1971
From the portfolio *Cuevas Comedies*
5 part color lithograph a/p, 95 x 30 inches (overall)

La Torre de Babel (The Tower of Babel), 1972
color lithograph a/p, 22 x 18 inches (image)

El Dr. Rudolph van Crefel y Su Paciente No.1 (Dr. Rudolph van Crefel and his Patient No.1), 1973
lithograph a/p, 22 x 30 inches (image)

Untitled from *Las Suites Catalana*, 1981
etching and aquatint, 25 x 17 inches (image)

Juan Downey

Chile b.1940, d.1993
Gimmick, 1970
intaglio (2/36), 21 ¾ x 17 ½ inches (image)
Gift of W.E. Gathright

Raquel Forner

Argentina b.1902, d.1988
Mutantes Alienados (Alienated Mutants), 1974
lithograph (50/50), 23 x 19 inches (image)

Gunther Gerzso

Mexico b.1915, d.2000
La Casa de Tataniuh (The House of Tataniuh), 1978
silkscreen a/p, 22 ¾ x 18 inches (image)
Gift of Carton y Papel

Enrique Grau

Colombia b.1920, d.2004
Prima Colazione a Firenze (Breakfast in Florence), 1964
etching (8/8), 9 ½ x 11 ½ inches (image)

Ana Mercedes Hoyos

Colombian b.1942
Still Life, 1986
screenprint (16/125), 39 x 57 inches
Gift of the Friends of the Museum

Ignacio Iturría

Uruguay b.1949
Cadaqués en Montevideo, c.1980
screenprint, 19 ¼ x 25 ½ inches
Gift of Praxis International Art

Wifredo Lam

Cuba b.1902, d.1982
Untitled, undated
color lithograph (251/262), 25 x 20 inches
Gift of Elena and William Kimberly

Mauricio Lasansky

Argentina b.1914
Kaddish, 1976
etching, engraving, soft ground and aquatint (58/70)
41 x 24 inches (image)

Eduardo Mac Entyre

Argentina b.1929
Untitled, 1986
silkscreen (35/45), 23 x 23 inches

Matilde Marín

Argentina b.1948
Region, c. 1989
etching on handmade paper (16/25),
27 x 35 ½ inches

Roberto Sebastián Matta

Chile b.1911, d.2002
From *Verbo América (The Verb America)*, 1985
color lithographs (111/6), 19 ¾ x 27 ½ inches (each print)
Gift of Simon Daro Dawidowicz

Leopoldo Méndez

Mexico b.1902, d.1969
Concierto Sinfónica de Calaveras (Symphonic Concert of Skulls), 1943
woodcut, 9 ¼ x 7 ¼ inches

El Juan, 1943
woodcut, 4 ½ x 13 inches

Carlos Mérida

Guatemala b.1891, d.1984
From *Dances of Mexico Series: Dance of the Half Moon*, 1938
color lithograph, 14 ½ x 11 inches (image)

From *Estampas del Popol Vuh (Illustrations for the Popol Vuh)*, 1943
color lithographs, 16 ¼ x 12 ½ inches

Oscar Muñoz

Colombia b.1951
Interior, c. 1987
lithograph (45/50), 30 x 20 inches (image)

Edgar Negret

Colombia b.1920
Mariposa (Butterfly), 1995
screenprint (51/100), 12 x 27 inches (image)

Pablo O'Higgins

Mexico b.1904, d.1983
The Market, c. 1940
color lithograph, 12 x 13 inches

Tomie Ohtake

Brazil b.1913
Untitled, 1994
engraving (2/30), 23 x 15 inches (image)

Naúl Ojeda

Uruguay b.1939, d.2002
Long Awaited Reunion, 1976
woodcut (1/30), 14 x 17 ¾ inches (image)
Bequest from the Estate of Leonard Jay Horwitz

José Clemente Orozco

Mexico b.1883, d.1949
La Retaguardia (Rear Guard), 1929
lithograph, 14 x 18 ½ inches

Fayga Ostrower

Brazil b.1920, d.2001
Untitled, 1973
color woodcut (11/40), 24 x 18 inches (image)
Gift of Sidney A. Jaffe in memory of Luba

Alejandro Otero

Venezuela b.1921, d.1990
Austral, 1972
silkscreen (56/140), 17 ¼ x 17 ¼ inches (image)
Gift of Carton y Papel

Rolando Peña

Venezuela b.1942
The Petroleum Belongs to Me, 1984
silkscreen and photography (7/25), 18 x 26 inches (image)

José Guadalupe Posada

Mexico b.1852, d.1913

Calaveras del Tenorio (From the Skull Series), (1900-1910)
metal engraving (restrike) 3 ½ x 3 inches (each image)

Calavera de los Periódicos/Ciclistas (Skull of The Newspapers)
metal engraving (restrike) 8 ¼ x 13 ½ inches

Rebumbio de Calaveras (Skulls)
metal engraving (restrike) 6 x 9 inches (image)

Sonnylal Rambissoon

Trinidad and Tobago b.1926
Rime of the Ancient Mariner, 1977
woodcut (71/150) 17 ¼ x 15 ¼ inches (image)
Gift of Carton y Papel

Omar Rayo

Colombia b.1928

Fragmento de Máquina (Fragment of a Machine), 1960
mixed metals (3/5) 5 x 5 inches

Vaso Vertical (Vertical Glass), 1961
cut zinc, two plates (3/5) 13 7/8 x 10 5/8 inches (image)
Gift of W.E. Gathright

José Sabogal

Peru b.1888, d.1956
India Huanca (Huanca Indian), 1930
woodcut, 13 x 10 ½ inches (image)

Emilio Sánchez

Cuba b.1921, d.1999
The Garden Wall, c. 1974
lithograph (5/75) 20 x 30 inches

Lasar Segall

Brazil b.1892, d.1957
From the *Mangue Album*, 1943
3 woodcuts, 7 ¾ x 7 ¾ inches; 7 ¾ x 4 inches; 6 x 3 ¼ inches

Antonio Seguí

Argentina b.1934
Tour Eiffel. Series of the Parisian Monuments, 1987
silkscreen a/p, 25 ¾ x 19 ¾ inches
Gift of Praxis International Art

David Alfaro Siqueiros

Mexico b.1896, d.1974
Madre Niña (Child Mother), 1956
lithograph, 30 1/8 x 23 1/8 inches

Luis Solari

Uruguay b.1918, d.1993
Alegoría Divertida (Amusing Allegory), 1975
color etching and drypoint a/p, 11 x 17 inches (image)

Fernando de Szyszlo

Peru b.1925
Mar de Lurin (Sea of Lurin), 1990
mixograph (76/100), 26 ½ x 26 ½ inches
Gift of Elena and William Kimberly

Taller de Gráfica Popular

Mexico 1937
From *450 Años de Lucha: Homenaje al Pueblo Mexicano (146 estampas de la lucha del pueblo de Mexico / artistas grabadores, Ignacio Aguirre ... et al.)* [450 Years of Struggle: Tribute to the Mexican People], 1960
two prints by Leopoldo Méndez on colored paper entitled "José Guadalupe Posada" and "Leon de la Barra" originally published in *Estampas de la Revolución Mexicana* 1947

Rufino Tamayo

Mexico b.1899, d.1991
Man Contemplating the Moon, c. 1955
lithograph (55/100), 21 x 16 ½ inches

Mario Toral

Chile b.1934
Stone Captives II, 1975
color lithograph (3/95) 22 ½ x 34 ½ inches

Julio Zachrisson

Panama b.1930
El Comején (The Termite), 1974
drypoint a/p, 15 x 19 inches (image)

Francisco Zúñiga

Costa Rica b.1912, d.1998
La Comida (The Supper), 1980
color lithograph (9/125), 24 ½ x 35 inches
Gift of Nancy and Richard Sonis

Collection of the Inter-American Development Bank, Washington, D.C.

Francisco Amighetti

Costa Rica b. 1907, d 1998
Parque (Park) 1986
color woodcut (16/51), 17 ½ x 23 ¼ inches

Diego Rivera

Mexico b.1886, d.1957
Autorretrato (Self Portrait) 1930
lithograph (51/100) 13 x 16 inches

Zapata 1932
lithograph (85/100) 19 ¾ x 15 inches

Sueño (Sleep) 1932
lithograph (17/100) 16 ¼ x 11 ¾ inches

Andy Warhol

United States b. 1928, d. 1987
Mother and Child, 1986
screen print a/p (4/50), 35 ½ x 35 ½ inches

Other Collections

Soledad Salame

Chile b. 1954
Waves I, 2000
Monoprint and solar etching and, 42 x 27 inches
Courtesy of the artist and Irvine Contemporary Art

José Antonio Suárez Londoño

Colombia b.1955
Untitled, 1995
etching a/p, 5 x 2 ½ inches (image)
Extended Loan Private Collection

Francisco Toledo

Mexico b. 1940
Fish
mixograph (44/50), 22 x 29 inches
Extended Loan Private Collection



Art Museum of the Americas Organization of American States

Luigi R. Einaudi
Acting Secretary General,
Organization of American States

Irene Klinger
Director, Department of Communications
and External Relations

Catalogue courtesy of the Cultural Center
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