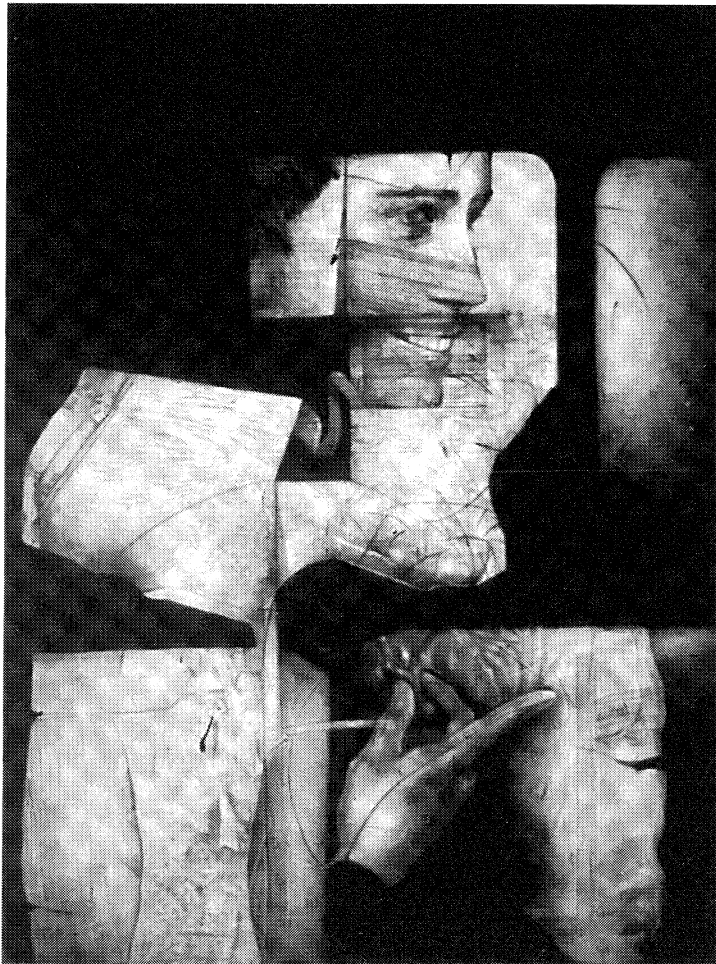


GRAPHICS

FROM LATIN AMERICA
AND THE CARIBBEAN

Selections from the IDB collection



REHOBOTH ART LEAGUE
at The Homestead
12 Dodds Lane — Henlopen Acres
Rehoboth Beach, Delaware



JUNE 3-30, 1994

Rehoboth Art League

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PRESENTATION

June 1994 offers an exceptional opportunity for Delawareans and our many visitors to view a splendid collection of art loaned to the Rehoboth Art League by the Inter-American Development Bank, "Graphics from Latin America and the Caribbean."

Our Homestead galleries have long been noted for their special historical offerings and have featured the works of many accomplished regional artists, among them Howard Pyle, Ethel and William Leach, Jack Lewis and Howard Schroeder. Photographers have also found a special setting at the Art League, among them Diana Itter, Henry Troup, Theresa Airey, Jeanie Greenhaugh and writer-photographer Eudora Welty.

Folk arts and crafts are also featured here. The exhibition, "Japanese Dolls," sponsored by the Japan Foundation, drew high praise from the community.

"Graphics from Latin America and the Caribbean" includes the works of internationally prominent artists such as Orozco, Matta, Siqueiros, Cuevas, and others whose work is seldom seen in our region outside of private collections. This exhibit continues the tradition of excellence in offering more arts for more people, one of the League's primary missions.

I am indebted to Mr. Gonzalo Martínez, board member of the Rehoboth Art League, for his special efforts to bring this fine exhibition to Delaware, as well as to Ms. Ana María Coronel de Rodríguez, Director of the IDB Cultural Center in Washington, and Mr. Felix Angel, Exhibition Curator, for their wisdom and generous assistance.



Charles Palmer
Director
Rehoboth Art League

INTRODUCTION

The Cultural Center of the Inter-American Development Bank is pleased to present its first traveling educational exhibit composed of a selection of graphic works from the Bank's collection. The exhibit will be housed at The Homestead in Henlopen Acres, Delaware, headquarters of the Rehoboth Art League, a Center for the Arts established in 1938.

Over the past 34 years, the Inter-American Development Bank has broadened and deepened the scope of its work by including the environment, the participation of women in development, and, more recently, the cultural image as a vehicle for greater understanding of human behavior and of the societies of the world in which we live.

Since its creation, the IDB gradually has acquired works of art to enrich the working environment in its headquarters building and its field offices in member countries. As the Bank offices expanded and the acquisitions program, and donations increased, the Bank's collection grew to some 1,500 widely varied works.

Among its responsibilities, the Cultural Center manages the collection, safeguards its quality, and develops educational programs using the collection to present the artistic richness of the Bank's member countries. The Cultural Center also is entrusted with evaluating the collection's historic and artistic significance.

I would like to thank Mr. Charles Palmer, director, and the members of the Board of Trustees of the Rehoboth Art League for the interest and support in making this exhibition possible.

In the continuing belief that cultural expression enriches the human face of development, the Cultural Center presents this selection of graphic works as evidence of a heritage rich in cultural expression and the spiritual forces that have inspired it.



Ana María Coronel de Rodríguez
Director
IDB Cultural Center

THE PRINTED IMAGE

Since prehistoric times, man has used engraving, or the making of incisions on sundry materials such as bone or rock, to testify to his many musings.

Diverse civilizations began to use this creative procedure for obtaining multiple reproductions from a single image thousands of years ago. The ancient Egyptians used wood blocks carved with decorative designs to print on cloth; the Chinese used this method to produce books.

In the Americas, the pre-Columbian inhabitants devised their own techniques for transferring and reproducing images on different materials. Some cultures used engraved stone or clay surfaces for producing impressions or for decorating their bodies and adorning utilitarian objects.

The invention of paper and the use of wood engraving (xylography), which was very popular in Italy during the 13th century, drove the evolution of the graphic arts in Europe. But it was only in the 15th century that the graphic arts gained widespread importance. With the dissemination of the printing press invented by Johann Gutenberg (1440), interchangeable characters began to replace traditional wood-engraving techniques. Great artists such as Dürer (1471-1528) brought engraving to a highly refined technical and artistic level. Later, artists such as Rembrandt (1606-69) used metal engraving in their aesthetic investigations to obtain remarkable new effects such as *chiaroscuro*. Nevertheless, engraving continued to be essentially a craft until lithography was invented in 1796.

The talent of the Spaniard Francisco de Goya y Lucientes (1746-1828) and his gift for innovation are reflected in series such as *The Disasters of War* and *Caprices*, realized in etching and aquatint. Goya transformed the meaning of graphic art. Surpassing the proliferation of graphic techniques developed for mass production and inspired by the particular tastes of the middle classes, he established a new artistic standard for the medium, elevating it to the status of an art with great visual authority and power as a means of social criticism.

In the 19th century, the Industrial Revolution forced many artists to reevaluate the purpose and function of art at all levels. They questioned the compatibility of an object's artistic "purity" with its mass commercial production, which led to problems or poorer quality and integrity of design.

The end of colonial dominion and the new sociopolitical reality brought an explosion of knowledge-seeking and gave much of Latin American graphic art an unexpected scientific thrust. But graphic experimentation was not limited to scientific fields. The Mexican artist José Guadalupe Posada, for example, left a legacy of unique graphic work of universal

significance that would serve as a prototype for future generations of artists, the muralist Diego Rivera among them.

An avant-garde movement emerged in reaction to the general public's growing acceptance of the mass-produced and mass-marketed. A clear-cut division arose between the commercial use of graphic techniques and their use for artistic purposes with the sole intention of furthering formal expression and enriching the image. Eventually, both approaches proved the validity of their respective applications, and they ended up influencing each other, as they continue to do today.

The ingenuity of Latin American artists has enriched graphic arts techniques in this hemisphere. In Puerto Rico, for example, an activist generation of artists used engraving as a vehicle for questioning their cultural identity. In Colombia, artists used less expensive graphic arts techniques as an alternative to the internationalization and high costs of techno-art. They expressed the complex structure and socio-cultural expectations of the country through multiple editions, disseminating artistic movements that otherwise would have been far more inaccessible.

“Graphics from Latin America” is solid evidence of the versatility Latin American artists have reached in the use of graphic arts techniques and in the extraordinary variety of visual statements they can produce. It is also evidence of the IDB's appreciation of and investment in the talent of some of the most important artists of the Americas and the world.



Félix Angel
Exhibition Curator

GLOSSARY OF TERMS

Original: For a work of graphic art to be considered an original, the artist alone or with his assistants must have executed the matrix from which the total edition is printed.

Edition: The total number of identical prints.

Edition Number: The first number indicates the number of the individual print within the edition, and the second number, the total number of prints in the edition. For example: 20/100 indicates that the print is the 20th from a total edition of 100 prints. Contrary to popular belief, the number within the edition does not affect the quality or the commercial value of the individual pieces, all of which are considered identical. When an edition is very small, it is customary to number the prints with Roman numerals.

Edition Proofs: Also commonly referred to as artist's proofs (A.P. or E.P.). Method of identifying certain initial prints made before the total edition and used by the artist as a reference for making adjustments to the final edition such as for color since each color requires a different plate. Usually, artist's proofs are of a different quality and a higher commercial value than the regular edition because they are unique.

Lithography: (from the Greek *lithos*, stone, and *graphein*, to write) The image is drawn on a limestone slab or, more recently, on a zinc-based lithographic plate, with a grease pencil. Later, the surface of the stone or the metal sheet is covered with a chemical solution that reacts only in the areas not covered by the pencil. To make a print, the surface of the matrix is wet with water and generally is inked with a roller. The ink adheres only to those areas that were covered by the pencil; they then are printed on the paper by placing the sheet and the paper on a press.

Xylography: (from the Greek *xulon*, wood, and *graphein*, to write) Also known as wood engraving. The image is gouged onto a wooden plate. When the roller is passed over the surface, the ink adheres only to those areas that were not gouged. The paper is pressed to the surface of the drawing to transfer the image.

Stencil Techniques (pochoir): There are several techniques derived from the same principle. The area of the image to be printed is cut out on a thin material or a plastic film or paper, forming a sort of template through which ink passes. The ink is transferred to the paper only through the areas that are not covered. One variant is serigraphy or screenprint, which derives from the industrial process known as silkscreen. In this case, the image adheres to a screen (usually silk), blocking out the areas that one does not wish to print. The ink then passes through the screen onto the areas that are not blocked.

Relief Techniques (intaglio): A series of techniques in which the common denominator is an incision on the matrix. When the engraved sheet and the paper are placed in the press, the paper is introduced into the gaps between the drawing, resulting in a line drawing or area in relief. **Etching** is an ideal technique for prints with predominant linear elements. A sheet covered with an acid-resistant substance (a varnish) is used. A metal needle is used to draw on the sheet, removing the protective coating along the lines of the drawing. Once the print is completed, the sheet is submerged in an acid bath which corrodes the lines not protected by the varnish. The more the sheet is exposed to the acid, the deeper the incisions will become. The process can be repeated several times in order to obtain tonal gradations and linear cross-hatching. When the ink is applied, it will enter only the cracks, and the image will be transferred to the paper in the form of a fine relief when passed through the press. The **aquatint** produces an effect very similar to the watercolor. An acid-resistant powder resin is used in this process. When the exposed areas react with the acid they create a delicate granulated surface. The **intaglio** print is basically a relief on paper and often does not require ink. These techniques can also be combined to make a single print.

Relief techniques without acid: These techniques are different from the ones mentioned above because they do not require acid to obtain the incisions. They require great stability of hand and drawing ability. The **drypoint** technique uses a very sharp needle to create an incision that produces a very characteristic velvety line. The Burin technique uses a V shaped tool to achieve different gradations and calibers of line by manipulating the angle of the tool and the pressure applied.

Monotype: A sheet of glass or metal is usually used to achieve a monotype, but any waterproof surface may be used. The inks do not necessarily have to be printers ink, and often oils are preferred. The image is transferred to the paper by applying pressure, resulting in only one true copy, even though it is possible to use the residue on the surface to achieve effects on other monotypes. Because it is impossible to reproduce even a small number of identical copies, the monotype is not considered a strictly graphic arts technique, although it is admitted in the same category in international competitions.

Monoprint: A unique graphic image printed using one or more graphic techniques.

Mixografia: Produces printed relief images using a very thick, hand-made pulp paper for support. It usually requires many matrixes.

Other graphic art techniques have been derived from these methods. As artists experiment with other processes, they incorporate new solutions that undoubtedly will enrich the field of graphic art.



WORKS IN THE EXHIBITION¹

- 1 José Clemente Orozco*
(1883, Ciudad Guzmán, Jalisco, Mexico - 1949,
Mexico City, Mexico)
Zapatistas, 1935
Lithograph, 20/130
Image Size 32.5 x 40 cm.
Acquisition Fund, 1992
- 2 David Alfaro Siqueiros
(1896, Chihuahua, Mexico - 1974,
Mexico City, Mexico)
Tormenta (Storm), N.D.
Color Lithograph, N.N.
Image Size 53.5 x 40 cm.
Acquired in 1981
- 3 Matta (Roberto Sebastián Antonio Matta Echaurren)
(1912, Santiago de Chile)
Mountain Top (Cumbre), N.D.
Color Etching and Aquatint
Image Size 31.2 x 40 cm.
Acquisition Fund, 1986
- 4 Mario Carreño
(1913, La Habana, Cuba. Living in Chile since 1957.)
El viento (The Wind), 1990
Screenprint, 159/190
Image Size 38 x 54 cm.
Acquisition Fund, 1993
- 5 José Luis Cuevas*
(1933, Mexico City, Mexico)
El Doctor Rudolph van Crefel y su paciente No. 1
(Doctor Rudolph van Crefel and His Patient No. 1),
1975
Color Lithograph, 17/150
Image Size 55.8 x 76.2 cm.
Acquired in 1984
- 6 Francisco Toledo
(1940, Juchitán, Oaxaca, Mexico)
Mi hermano (My Brother), 1984
Color Lithograph (litografía), 7/25
third state of the plate
Image Size 46 x 62 cm.
Acquired in 1987
- 7 Gunther Gerzso
(1915, Mexico City, Mexico)
Ixchel, 1984
Screenprint, 71/75
Image Size 79 x 57 cm.
Acquired in 1987
- 8 Francisco Amighetti
(1907, San José, Costa Rica)
Parque (Park), 1986
Color Xilograph, 16/51
Image Size 44.5 x 60 cm.
Acquired in 1988
- 9 Jesús Soto
(1923, Ciudad Bolívar, Venezuela)
Caroni, 1971
Color Screenprint, 86/175
Image Size 41.2 x 41.2 cm.
Acquired in 1972
- 10 Alejandro Otero
(1921, El Manteco, State of Bolívar, Venezuela - 1990,
Caracas, Venezuela)
Cafetera azul (Blue Coffeepot), 1987,
after the painting with the same name done in the 1940s
Screenprint, 69/300
Image Size 64.5 x 53.5 cm.
Acquired in 1988

¹ Works are measured in centimetres, with height preceding width. In some cases, the Cultural Center has relied on existing records of the Bank's collection for technical data. The title of the work appears first in its original language.

² On the cover

* These works are reproduced in the upcoming *Art of Latin America 1900-1980* by Marta Traba, published in 1994 by The Inter-American Development Bank in cooperation with the Organization of American States.

- 11 Carlos Cruz Díez
(1923, Caracas, Venezuela)
Cromointerferencia (Chromointerference), 1981
Color Screenprint, 38/75
Image Size 59.5 x 59 cm.
Acquired in 1988
- 12 Jacobo Borges
(1931, Catia, Caracas Federal District, Venezuela)
En el taller (At the Workshop), 1974
Color Screenprint, 8/1
Image Size 90 x 43.5 cm.
Acquired in 1987
- 13 Mercedes Pardo
(1922, Caracas, Venezuela)
Capricornio (Capricorn), 1985
Screenprint
Image Size 57.5 x 57.5 cm.
Acquired in 1986
- 14 Edgar Negret
(1920, Popayán, Department of El Valle, Colombia)
N.T., N.D.
Screenprint, 103/150
Image size 41.5 x 33.5 cm.
Acquired in 1987
- 15 Juan Antonio Roda^{2/*}
(1921, Valencia, Spain. Living in Colombia since 1962.)
Risas No. 6 (Smiles No. 6), 1972
Etching, 8/20
Image Size 64.8 x 48.4 cm.
Acquired in 1987
- 16 Luis Caballero*
(1943, Santafé de Bogotá,
Department of Cundinamarca, Colombia)
Noche oscura de San Juan de la Cruz
(Dark Night of Saint Juan de la Cruz), 1977
Lithograph, 13/60
Image Size 29.2 x 43.2 cm.
Acquired in 1987
- 17 Augusto Rendón
(1933, Medellín, Colombia)
Yumbo o la nube gris (Yumbo, or the Gray Cloud),
1976
Etching, P.A.
Image Size 49.5 x 44 cm.
Acquired in 1987
- 18 Marcos Irrizarry
(1936, Mayaguez, Puerto Rico)
N.T., N.D.
Etching and Intaglio, 98/150
Image Size 70 x 50 cm.
Acquired in 1984
- 19 Antonio Seguí
(1934, Córdoba, Argentina)
Tour Eiffel (Torre Eiffel), 1987
Screenprint, 153/199
Image Size 43 x 42.5 cm.
Acquisition Fund, 1993
- 20 Fernando de Szyszlo
(1925, Lima, Peru)
N.T., N.D.
Etching and Intaglio, 51/99
Image Size 56 x 75.5 cm.
N.R.
- 21 Sonnylal Rambisson
(1926, Trinidad and Tobago)
Rime(sic) of the Ancient Mariner
(Rimas del marinero anciano), 1977
Color Xilograph, 3/150
Image Size 43.5 x 38.5 cm.
Acquired in 1984
- 22 Ruth Bessoudo de Corvoisier
(1924, Hamburg, Germany. Lived in Brazil many years,
moved to Venezuela in 1982.)
Cachicamo flor (Cachicamo Flower), 1980
Color Etching and Intaglio
Image Size 64.5 x 33.5 cm.
Acquired in 1984

The Rehoboth Art League is located north of Rehoboth Beach, Delaware, in the residential section called Henlopen Acres. It was created in 1938 under the leadership of Mrs. Louise Corkran, who with her husband bought The Homestead and the adjoining property in 1930, restoring the original old house and the gardens. At the death of the Corkrans, The Homestead was left to the University of Delaware. In 1979 it was deeded to the Rehoboth Art League, the primary center for the arts in southern Delaware.



The Inter-American Development Bank is an international financial institution created in 1959 to help accelerate the economic and social development of its member countries in Latin America and the Caribbean. The Bank is today the principal source of external public financing for most Latin American Countries.

The Cultural Center of the IDB was created in May 1992 at the Bank's headquarters in Washington, D.C., as a gallery for exhibitions and permanent forum from which to showcase outstanding expressions of the artistic and intellectual life of member countries. Through the center, the Bank contributes to the understanding of cultural expression as an integral element of the economic and social development of its member countries. In addition to exhibitions, other Center activities such as conferences, lectures, and concerts stimulate dialogue and greater knowledge of the culture of the Americas.

The Inter-American Development Bank

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