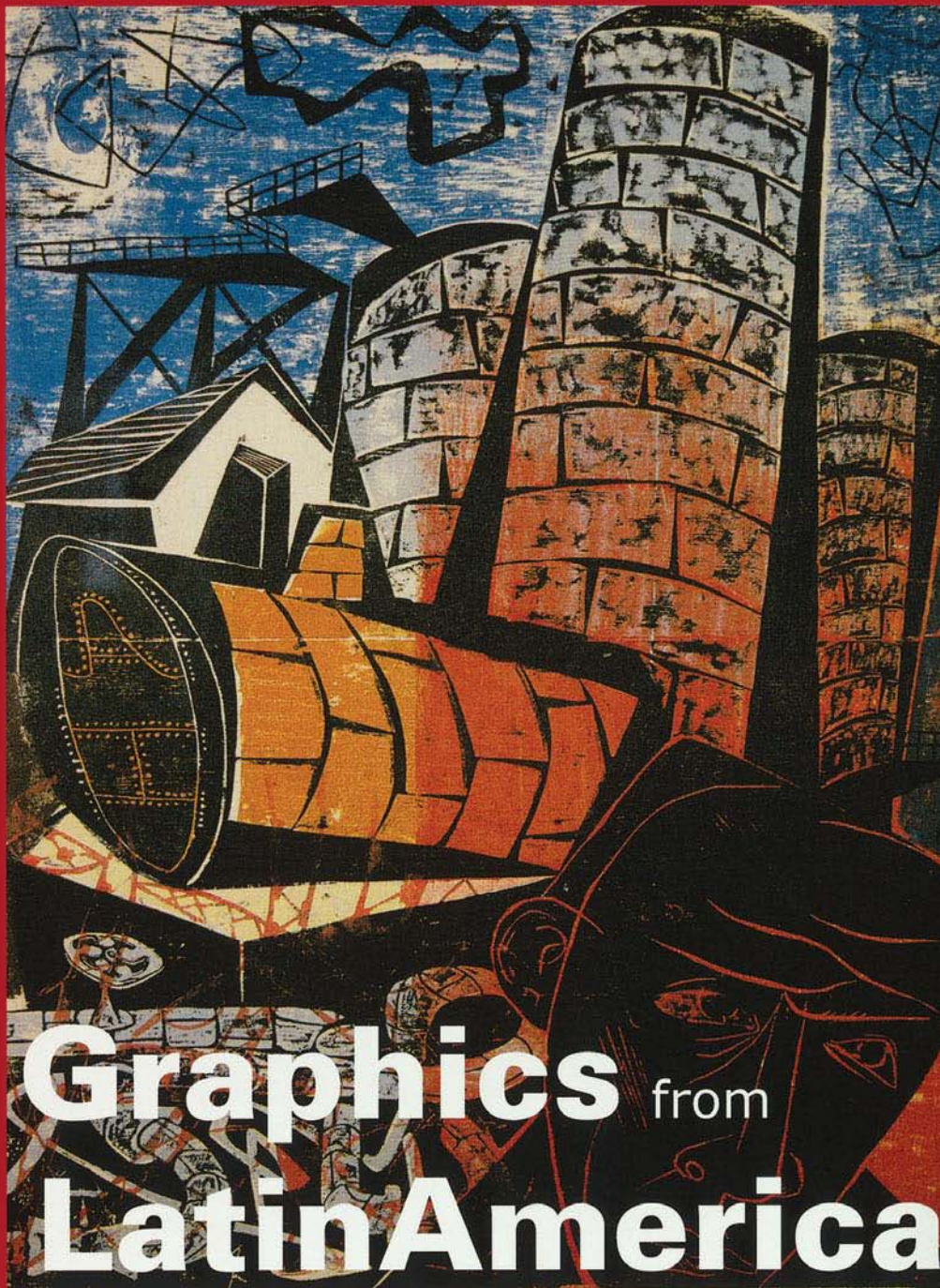


September 10 – November 15, 2002



Graphics from Latin America

and the **Caribbean**

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

Robert V. Fullerton Art Museum



California State University,
San Bernardino
5500 University Parkway
San Bernardino, CA 92407-2397



Presentación

En concordancia con su misión de relacionar al público con el arte de culturas diferentes a la norteamericana, el Museo de Arte Robert V. Fullerton tiene el honor de presentar una selección de obras gráficas de la colección del Banco Interamericano de Desarrollo (BID), con sede en Washington, D.C. Esta es la primera exposición organizada por el Museo con obras sobre papel de algunos de los artistas de América Latina y el Caribe más reconocidos del siglo XX. La muestra incluye obras de David Alfaro Siqueiros, Diego Rivera, José Clemente Orozco, y Wifredo Lam, entre otros.

Quisiera expresar personalmente mi gratitud a Félix Ángel, Coordinador General y Curador del Centro Cultural del Banco Interamericano de Desarrollo (BID), quien en enero de este año presentó a la Junta Asesora del Museo la posibilidad de traer la colección a nuestra institución. Las obras de arte expuestas representan sólo una pequeña parte de la colección del BID. Personalmente espero que este sea el comienzo de una larga y fructífera relación entre las dos instituciones.

Esta exposición, como nuestro Museo, no hubiera sido posible sin la participación de numerosos patrocinadores. A todos ellos va mi agradecimiento por su apoyo y colaboración.

Introduction

Following its mission to introduce the public to art from different cultures and created in many mediums, the Robert V. Fullerton Art Museum is very pleased to present this noteworthy selection of graphics. They come from the collection of the Cultural Center of the Inter-American Development Bank in Washington, D.C. This is the first group exhibition organized by the museum of works on paper by some of the most recognized artists of the 20th century from Latin America and the Caribbean. It includes prints by David Alfaro Siqueiros, Diego Rivera, José Clemente Orozco, and Wilfredo Lam among many other renowned artists.

I would like to express my sincere gratitude to Mr. Félix Ángel, general coordinator and curator for the IDB Cultural Center, who introduced the collection and the possibility of this exhibition to the Museum Advisory Board earlier this year, and who, together with his staff, made this loan possible. Since the works in the exhibition constitute only a small part of the IDB's significant collection of art from both regions, I hope that this exhibition is just the first step into a long-lasting partnership between our institutions.

I thank all the sponsors and supporters of the exhibition and the museum. The museum would not be where it is today without their interest and continuous support.

Eva Kirsch
Director
Robert V. Fullerton Art Museum



Oswaldo Guayasamín
The Scream, 1978

California State University, San Bernardino is designated as a Hispanic Serving Institution under the Department of Education. We received this federal classification due to the substantial enrollment of Hispanic/Latino students. As an HSI, we have been pro-active in enriching the educational experience of our students in a number of ways. In the arts, the campus has been a "serving" institution by bringing to our university and surrounding communities a wide range of artists, performers and artistic events. In that spirit, the Robert V. Fullerton Art Museum is committed to culturally diverse exhibits, and as in the past, this art exhibit, highlighting the Latino and Caribbean cultures, will delight both new and returning visitors.

Juan Delgado
Assistant to the Provost for Special Projects
CSUSB, Academic Affairs



Roberto Sebastián Matta
The Eloquent Poetry of Latin America, 1997

Graphics from Latin America and the Caribbean

The art of engraving has been used since prehistoric times to portray aesthetic, social and political ideas.

But it is only in the 20th century that engraving and printmaking became highly complex forms of artistic expression.

This exhibition focuses on how a number of renowned Latin American and Caribbean artists have employed graphic arts and printmaking techniques. The works included span most of the 20th century, from 1930 to the 1990s.

All the artists are accomplished printmakers in their own right. Some, like the Argentine **Mauricio Lasansky**, have dedicated their entire life to printmaking. Others, like the Colombian **Enrique Grau**, have practiced other techniques like painting, drawing, and sculpture.

Diego Rivera, along with **José Clemente Orozco** and **David Alfaro Siqueiros**, were the leading muralists of the Mexican artistic renaissance of the 1920s. They rejected European artistic theories as inaccurate references for a New World aesthetic. While widely recognized as mural painters, they were also accomplished printmakers. They shared many social and political ideals, hoping to educate the masses through mural painting and to restore human dignity to the peasant. Their art remains highly personal, nonetheless. Mexico's muralists advanced their

agenda through the 1930s and 40s, influencing the artistic sensibility of the entire hemisphere. Meanwhile, other artists began to question the galvanization of artistic creation within the precepts of muralism.

José Luis Cuevas, another Mexican, depicted with morbid pleasure a world where humans are suffocated by their own imperfections and shortcomings, oppressed by the burden of frustrations and unrealized dreams.

Chilean **Roberto Matta** is unquestionably a seminal figure in the development of modern abstract painting. Matta's influence extends to the United States' abstract expressionist school, from his arrival in New York in 1938, until his departure and return to Paris a decade later. The beginnings of Matta must be found earlier in Paris, where he was an active member of the surrealist movement. The psychological and intellectual arguments inherent to surrealism help to explain the elements of his work. The etching by Matta in this exhibition is inspired by a line from Chilean poet Nicanor Parra, which appears below the image.

Cuban **Wifredo Lam** was able to fuse the principles of cubism and surrealism with Latin-African and oceanic cross-culturalism. He was not alien to either, as his father was a Chinese immigrant to Cuba and his mother was of Afro-Cuban origin. Born and raised in Cuba, Lam eventually arrived in Paris, where Pablo Picasso befriended him. After the world war erupted, Lam was more inclined toward the Caribbean than to the urban metropolises of the north

and south. Then began his love affair with the jungle and the creatures it generates and inspires.

Matta and Lam not only worked with the European avant-garde before the Second World War, but belonged to it. As a result of the war, most of the group emigrated to New York during the 1930s and 40s, which catalyzed the emergence of New York as an international art center.

In Argentina and elsewhere in Latin America, the practice of printmaking can be traced to the end of the 18th century. **Mauricio Lasansky** is one of a few artists who dedicated all their creative efforts to advancing the technique. During the 1940s, Lasansky was the recipient of five Guggenheim fellowships, and for that reason moved to New York. Eventually he became head of the department of graphic arts at the University of Iowa and successfully created etchings on a grand scale, such as the one in this exhibit, something unthinkable until the early 1960s. Lasansky's compositions are exquisitely refined in concept and execution. They deal with anxiety, pain, and joy, conveying the tragedies and triumphs of the human spirit with elegance and power.

Another Argentine widely known for the subtle humor of his work is **Antonio Seguí**. His lithographs and silkscreen accurately translate his peculiar imagery, from painting to printmaking. His characters are reminiscent of a demeanor and a way of life in Buenos Aires, and later Paris, where he now lives.



The Uruguayan woodcut master **Antonio Frasconi** is represented in the exhibit with a work dating from 1948. Three years earlier he had moved to the United States, after working in Montevideo as a political cartoonist and graphic illustrator. Like Lasansky with metal engraving, Frasconi dedicated his life to wood engraving, which has a long tradition in Uruguay.

The expressionistic figuration of Ecuadorean **Oswaldo Guayasamín** represented Ecuador's leap into modern art in the late 1940s. For several decades, until his death, his international notoriety remained unchallenged, although the country has since produced an outstanding group of talented artists. A similar case occurs with **Armando Morales**, the well-known Nicaraguan, whose earlier abstract period is less popular than the figurative work of the last twenty years. The abstraction he developed in the late 1950s and 60s is one of the most interesting contributions to painting done by any artist of the period, and within the context of his work is probably the most important as well. The lithograph included here belongs to a series executed in 1961, when he received a fellowship to study printmaking in New York.

Puerto Rico is home of one of the most dynamic printmaking movements ever seen in the Americas. In the 1950s, with government efforts to educate rural communities about basic sanitation, silkscreen and other techniques became popular among local artists. Their enthusiasm contributed to the flourishing of an entire movement that aimed to revive a number of social and cultural issues dear to the people. Later generations learned from this experience. The Latin American Graphic Biennial of San Juan remains today the only international graphic event held regularly in the entire Spanish-American region. The work by **Marcos Irrizarry** (who studied art in Madrid) included here shows how much the Puerto Rican school has evolved since its early days, when it was totally figurative in expression and infused with a political and nationalistic agenda.

Raúl Recio represents the Dominican Republic and is one of the most extroverted and appealing personalities to emerge in the island nation in recent years. These works belong to a series of 26 wood engravings he completed in 1991, entitled *What luck!*, which received a special award at the Santo Domingo Biennial.

The rich diversity and uncompromising variety of visual expressions that have characterized Colombia's art scene is illustrated here by the work of **Enrique Grau**. Grau's

Diego Rivera
Sleep, 1932



José Luis Cuevas
Dr. Rudolph van Crefel and his Patient No. 1, 1975

Rita is typical of the artist's sensual figuration and repertoire. Grau is one of those who helped to establish new points of departure for Colombian art in the 1950s.

In the late 1940s, interest in printmaking developed in Venezuela. Until then, the leading Venezuelan artists had been painters. As changes occurred in the country, including the prosperity represented by oil exports, printmaking techniques were eventually adopted by most artists. Silkscreen seems a perfect medium for Venezuela's leading geometric and kinetic artists of the 1950s, such as **Jacobo Borges**. Borges is represented here by an unusually delicate image, in contrast to his better-known, aggressive figuration.

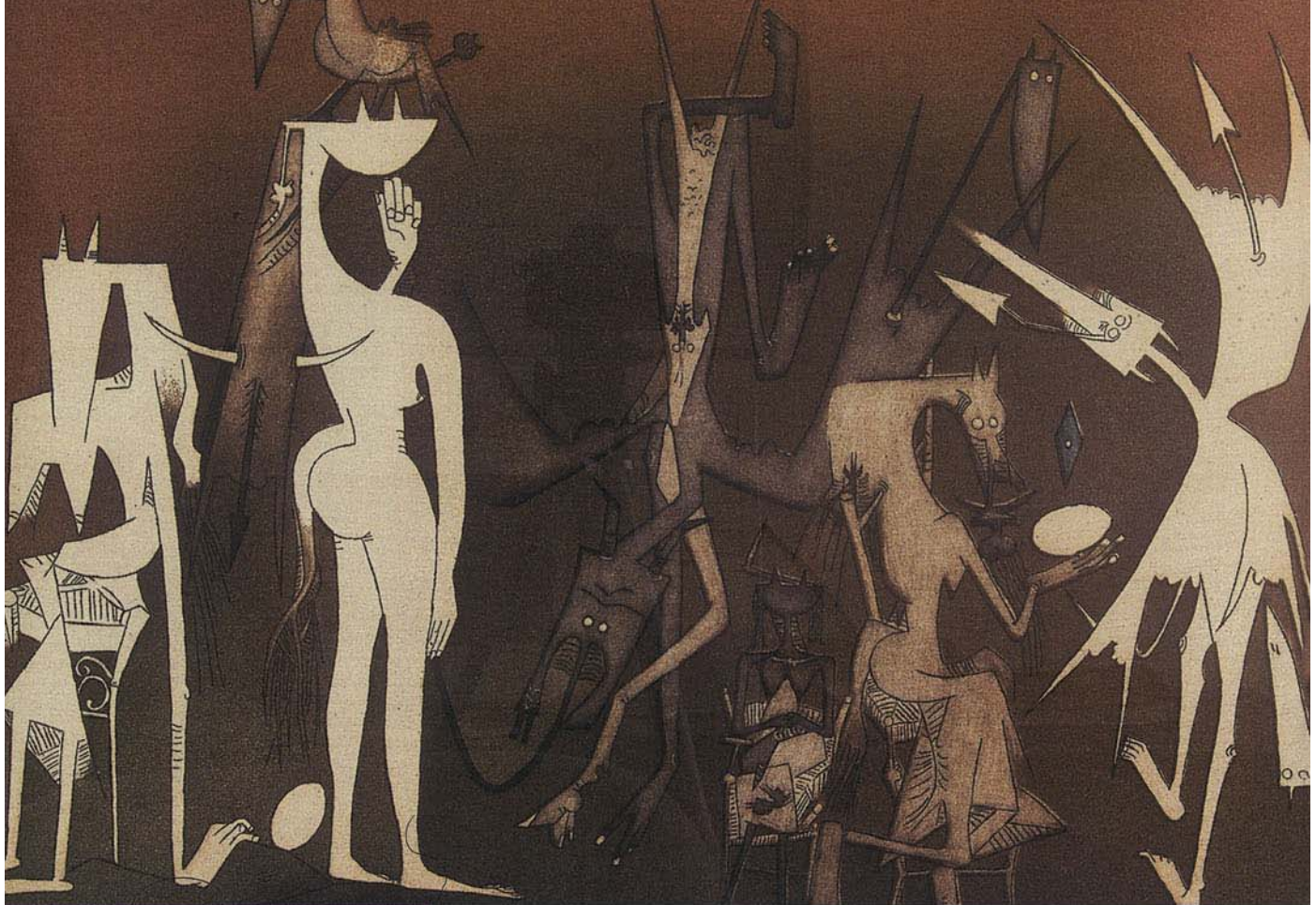
Two artists represent Brazil in this exhibit. The first, **Roberto Burle Marx**, is among the leading landscape architects of the 20th century. His composition is reminiscent of the rationalist-inspired gardens he created with exotic tropical trees, shrubs and flowers, as if seen from an aerial view. The other is the German-born **Ruth Bess**, who also draws inspiration from rare,

almost extinct species of Brazilian flora and fauna, creating a compact image of graphic resourcefulness.

Many Latin American and Caribbean artists of international stature have studied abroad, such as **Anand Binda** of Suriname who executed his etching in Holland, since comprehensive art education in Suriname became possible only in recent years. The strong Caribbean accent of **Sonnlyal Rambissoon's** tribute to Samuel Taylor Coleridge brings this selection to a close.

Clearly, the common theme of this exhibit is the use of printmaking techniques today, which achieve new possibilities in the hands of these artists. Cultural diversity is exemplified by the peoples of Latin America and the Caribbean, and is naturally expressed by the artists of the region. From many backgrounds, they strive for originality, reconciling without inhibitions the heritage and traditions to which they belong.

Félix Ángel
 Curator



Wifredo Lam
Offering Our Hearts to the Sun, 1982

El grabado en América Latina y el Caribe

Esta exposición está enfocada en un grupo de artistas reconocidos procedentes de América Latina y el Caribe que han centrado total o parcialmente su investigación en el manejo de las técnicas gráficas.

Las obras representadas abarcan casi la totalidad del siglo XX, desde principios de 1930 hasta los años noventa.

Diego Rivera, junto con José Clemente Orozco y David Alfaro Siqueiros, eran los muralistas más destacados del renacimiento artístico mexicano de los años veinte. Se oponían a las teorías del arte europeas, considerándolas inadecuadas como puntos de referencia para una estética representativa del Nuevo Mundo. Aunque su renombre derivaba de su obra como muralistas, también eran grabadores profesionales. Tenían en común muchos ideales sociales y políticos; aspiraban a educar a las

masas por medio del muralismo y a devolverle al campesino su dignidad humana. Sin embargo, hoy en día su arte sigue siendo profundamente personal.

José Luis Cuevas, mexicano también retrató con morboso deleite, un mundo donde los seres humanos son sofocados por sus propias imperfecciones y defectos, oprimidos por el yugo de sus frustraciones y sueños truncados.

El chileno Roberto Matta es indudablemente una figura clave en el desarrollo de la pintura abstracta moderna. Matta ejerció una fuerte influencia sobre la escuela estadounidense del expresionismo abstracto, desde su llegada a Nueva York en 1938, hasta su partida y regreso a París diez años después. Los comienzos de la obra del artista se remontan a su época más temprana en París, cuando era representante activo del movimiento surrealista. El grabado de Matta en esta exposición se inspira en un verso de Nicanor Parra, poeta chileno, que aparece debajo de la imagen.

El cubano Wifredo Lam logró fundir los principios del cubismo y el surrealismo con elementos de las culturas latina, africana y asiática.

ca, ninguna de las cuales le resultaba ajena, ya que su padre era un inmigrante chino, y su madre era de origen afrocubano. Nacido y criado en Cuba, con el tiempo Lam llegó a París, donde Pablo Picasso le brindó su amistad. Cuando estalló la guerra mundial, Lam mostró mayor inclinación por volver al Caribe que por irse a vivir a una metrópoli. Ahí empezó su romance con la selva y con las criaturas que ésta engendra e inspira.

En Argentina, como en el resto de América Latina, la práctica del grabado se remonta a las postrimerías del siglo XVIII. **Mauricio Lasansky** es uno de los artistas que dedicaron toda su energía creadora a practicar esta técnica. Las composiciones de Lasansky tienen un delicadísimo refinamiento en su concepto y ejecución. Hablan sobre la ansiedad, el dolor y la alegría, y retratan las tragedias y los triunfos del espíritu humano con elegancia y fuerza.

Otro argentino que es muy conocido por el sutil sentido del humor que encierra su obra es **Antonio Seguí**. Sus litografías y serigrafías transmiten con acierto su imaginaria particular, desde la pintura hasta la obra impresa. Sus personajes evocan un modo de actuar y de vivir en Buenos Aires, y más tarde en París, donde reside actualmente.

Argentino de nacimiento, el maestro de la xilografía, **Antonio Frasconi**, está representado en la exposición con una obra que data de 1948. Tres años antes se había marchado a los Estados Unidos, después de trabajar en Montevideo como caricaturista de sátira política e ilustrador. Así como Lasansky se consagró al aguafuerte, Frasconi dedicó su vida a la xilografía, técnica que ha gozado de larga tradición en el Uruguay.

Las imágenes expresionistas del ecuatoriano **Oswaldo Guayasamín** representaron, en las postrimerías de los años cuarenta, la irrupción del Ecuador en el arte moderno. Por varios decenios su fama internacional no conoció rival, si bien desde entonces el país ha engendrado un grupo destacado de artistas talentosos. Ocurre algo similar con Armando Morales, el renombrado nicaragüense, cuyo

período abstracto temprano es menos popular que la obra figurativa de los últimos veinte años. El estilo abstracto que desarrolló a fines de los años cincuenta y en los sesenta es uno de los aportes más interesantes a la pintura que jamás haya hecho ningún artista de esa época, y es quizá el más importante incluso dentro del contexto de su propia obra. La litografía incluida en esta exposición pertenece a una serie creada en 1961, cuando recibió una beca para estudiar el arte del grabado en Nueva York.

Puerto Rico es la cuna de uno de los movimientos más dinámicos que haya presenciado el arte del grabado en el continente americano. En los años cincuenta, cuando el gobierno se esforzaba por instruir a las comunidades rurales en materia de saneamiento básico, la serigrafía y otras técnicas adquirieron popularidad entre los artistas locales. La obra de **Marcos Irrizarry** (quien estudió arte en Madrid) que ha sido incluida en esta exposición ilustra cuánto ha evolucionado la escuela puertorriqueña desde sus comienzos, cuando su lenguaje era enteramente figurativo y estaba imbuida de contenido político y nacionalista.

Raúl Recio representa la escuela dominicana. Recio es uno de los personajes más extravagantes y singulares que han surgido en esta isla en años recientes. Sus obras pertenecen a una serie de 26 xilografías que el artista terminó en 1991, titulándola *¡Qué suerte!*, y que recibió un premio especial en la Bienal de Santo Domingo.

La gran diversidad e incomparable variedad de expresiones visuales que siempre han caracterizado el mundo del arte en Colombia se ven ilustradas en esta exposición por la obra *Rita*, de **Enrique Grau**, un típico ejemplo de la sensualidad de la imaginaria y el repertorio del artista. Grau es uno de los artistas que ayudaron a establecer nuevos puntos de partida para el arte colombiano en los años cincuenta.

En las postrimerías de los años cuarenta, en Venezuela se despertó un interés en el arte del grabado. Hasta ese momento, los principales



Armando Morales
Untitled, 1961

artistas venezolanos habían sido pintores. A medida que se produjeron cambios en el país y cobró auge la prosperidad generada por la exportación de petróleo, las técnicas del grabado al fin fueron adoptadas por la mayoría de los artistas. **Jacobo Borges** está representado en la exposición por una imagen de suma delicadeza, la cual contrasta con sus imágenes más fuertes, que son las más conocidas.

Dos artistas representan al Brasil en esta exposición. El primero, **Roberto Burle Marx**, figura entre los arquitectos paisajistas más importantes del siglo XX. Su composición nos recuerda los jardines de inspiración racionalista que creó con árboles, arbustos y flores exóticas tropicales, vistos a vuelo de pájaro. El segundo es **Ruth Bess**, alemana de nacimiento, quien también deriva su inspiración de especies raras, casi extinguidas, de la flora y fauna brasileñas, con lo cual confiere a su estilo gráfico características de compacta ingeniosidad.

Muchos artistas latinoamericanos y caribeños han realizado sus estudios en el

exterior, puesto que en algunos países la educación artística no está muy avanzada. Tal es el caso del artista surinamés **Anand Binda**. Su obra refleja la influencia de la educación Holandesa. El fuerte sabor caribeño del tributo de **Sonnylal Rambissoon** a Samuel Taylor Coleridge cierra la presente selección.

Indudablemente, el tema subyacente de esta exposición es el uso actual de las técnicas del grabado, que alcanzan nuevas posibilidades en manos de estos artistas. La diversidad cultural se ve ejemplificada por los pueblos de América Latina y el Caribe y encuentra expresión natural en los artistas de la región. Aunque proceden de ámbitos muy distintos, todos se afanan en la búsqueda de la originalidad y logran reconciliar desinhibidamente el legado y las tradiciones de las tierras a las que pertenecen.

Félix Ángel
Curador

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On the cover:
Antonio Frasconi
Oil Worker, 1948

David Alfaro Siqueiros
Storm, 1969



Works in the Exhibition

Ruth Bess, (aka Bessoudo de Courvoisier)
Brazil, b. Hamburg, Germany, 1924
Cachicamo flor (Cachicamo Flower), 1980
28 x 15 1/4"
Color etching (58/100)
Gift from the Container Corporation of America, 1984

Anand Binda
Suriname, b. Paramaribo, 1949
Untitled, 1977
9 11/16 x 13 1/8"
Etching (3/6)
Gift from the artist, 1999

Jacobo Borges
Venezuela, b. Caracas, 1931
El Avila desde un punto de vista imaginario (Avila Hill from an Imaginary Perspective), 1980
24 x 17"
Serigraph (50/100)
Gift from the Container Corporation of America, 1984

Roberto Burle Marx
Brazil, b. Sao Paulo, 1909 - d. Rio de Janeiro, 1985
Kamanita, 1989
15 3/4 x 21 1/4"
Serigraph (25/199)
IDB Acquisition Fund, 1993

José Luis Cuevas
Mexico, b. Mexico City, 1933
El doctor Rudolph van Crefel y su paciente No.1 (Dr. Rudolph van Crefel and his Patient No.1), 1975
22 x 29 1/2"
Color lithograph (17/150)
Gift from the Container Corporation of America, 1984

Antonio Frasconi
Uruguay, b. Buenos Aires, 1919
Obrero petrolero (Oil Worker), 1948
25 3/4 x 18"
Xylography (3/5)
IDB Acquisition Fund, 2000

Enrique Grau
Colombia, b. Panamá City, Panamá, 1920
Rita, 1988
27 3/8 x 39"
Lithograph, AP (16/30)
Gift from the artist, 1996

Oswaldo Guayasamín
Ecuador, b. Quito, 1919 - d. USA, 1999
El grito (The Scream), 1978
22 x 30"
Lithograph (19/150)
IDB Acquisition Fund, 1984

Marcos Irrizarry
Puerto Rico, b. Mayaguez, 1936
Untitled, 1978
29 1/2 x 22"
Etching (98/150)
IDB Acquisition Fund, 1984

Wifredo Lam
Cuba, b. Sagua La Grande, 1902 - d. 1982
Que l'on présente son coeur au soleil (Offering Our Hearts to the Sun. Entreguemos nuestros corazones al sol), 1982
Plate #6 from Annunciation Portfolio (Placa No. 6 del portafolio Anunciación)
19 1/4 x 25 1/2"
Color etching and aquatint (70/125)
IDB Acquisition Fund, 1993

Mauricio Lasansky
Argentina, b. Buenos Aires, 1914
Niña menonita (Mennonite Girl), 1991
47 1/2 x 23"
Softground etching (48/70)
IDB Acquisition Fund, 1993

Roberto Sebastián Maita
Chile, b. Santiago de Chile, 1912
Verbo América (The Eloquent Poetry of Latin America), 1997
29 15/16 x 43 11/16"
Etching (16/75)
Gift from the Nicanor Parra Foundation, through Mario Navarro, 1999

Armando Morales
Nicaragua, b. Granada, 1927
Untitled, 1961
25 3/4 x 19 3/4"
Lithograph (13/14)
IDB Acquisition Fund, 2000

José Clemente Orozco
Mexico, Ciudad Guzman, Jalisco, 1883 - d. 1949, Mexico City
Mujeres I, (Women I), 1935
12 x 17"
Lithograph, 31/140
IDB Acquisition Fund, 2001

Sonnlyal Rambissoon
Trinidad and Tobago, b. Porto Spain, 1926 - d. 1995
Rime of the Ancient Mariner (Rima del anciano marinero), 1977
17 1/4 x 15"
Color woodcut (3/150)
IDB Acquisition Fund, 1984

Raúl Recio
Dominican Republic, b. Santo Domingo, 1965
From the series *What Luck!*
(De la serie ¡Qué suerte!)
Merengue, 1991
11 1/2" x 9 1/2"
Woodcut (4/50)
IDB Acquisition Fund, 1992

Diego Rivera
Mexico, Guanajuato, 1886 - d. 1957, Mexico City
Sueño (Sleep), 1932
16 1/4 x 11 3/4"
Lithograph (17/100)
IDB Acquisition Fund, 1992

Antonio Seguí
Argentina, b. Córdoba, 1934
Notre Dame, 1985
17 x 17"
Serigraph and ink (151/199)
IDB Acquisition Fund, 1993

David Alfaro Siqueiros
Mexico, b. Santa Rosalia de Camargo, 1896 - d. 1974, Cuernavaca
Tormenta (Storm), 1969
21 x 15 1/2"
Lithograph on paper, not numbered
IDB Acquisition Fund, 1992

Leoncio Villanueva
Peru, b. Lima, 1947
Paisaje metafísico, jardín de objetos simpáticos bajo la lluvia (Metaphysical Landscape. Garden of Objects under the Rain), 1985
21 1/2 x 16"
Serigraph (165/199)
IDB Acquisition Fund, 1993