



Latin American Painters and Painting in the 1960's

Text by Thomas M. Messer
Artists' profiles in text and pictures
by Cornell Capa

THE EMERGENT DECADE

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Prepared under the auspices of the Cornell University Latin American Year 1965-1966
and The Solomon R. Guggenheim Museum

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FOREWORD

This book is the result of an unusual joint venture undertaken by Cornell University and The Solomon R. Guggenheim Museum. It was conceived as part of the Cornell Latin American Year 1965–1966, a program of conferences and cultural activities designed to stimulate appreciation of Latin America's creative accomplishments and to broaden understanding of its problems.

After preliminary investigations carried out in Latin America during the summer of 1963 by Cornell sculptor Jack L. Squier, the University asked Thomas M. Messer, director of the Guggenheim Museum and a distinguished observer of Latin American art, to undertake selection of paintings for a jointly sponsored exhibition. Mr Messer agreed. In the course of two trips to eight Latin American countries during the late summer and fall of 1964, he made an initial choice of some eighty paintings. These were shipped to Caracas, Venezuela, and placed on public view at the Museo de Bellas Artes and at the adjacent Ateneo de Caracas. This showing, made possible by the generous support of the Fundación Neumann, enabled a sophisticated Latin American audience to evaluate a representative collection of contemporary Latin American painting and greatly facilitated Mr Messer's labors of final selection.

Book and exhibition share the same title. Yet what you are about to read is not a catalog. Neither is it a definitive study. It is meant to be a look, midway through what is clearly a decisive decade in Latin American painting, at the more important art centers of the continent – this through an illustrated interchange of professional views and some deceptively informal, intensely intimate photographic profiles of individual artists by Cornell Capa.

Special acknowledgment for their help in this complex undertaking should go to Professors Squier, J. Mayone Stycos, Steven Muller, and John Mellor of Cornell; Mr and Mrs Hans Neumann of the Fundación Neumann; Mr Miguel Arroyo, director of the Museo de Bellas Artes, Caracas; Mrs Ana Teresa de Otero Silva, president of the Ateneo de Caracas; Mr José Gómez-Sicre, chief of the Visual Arts Division of the Pan American Union; and Miss Linda Konheim, research assistant at the Guggenheim Museum.

Ithaca, New York
January 25, 1966

WILLIAM H. MACLEISH
Director
Cornell Latin American Year

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We also want to thank Clara Diamant de Sujo, Caracas art critic, and the editors of *Art International* for permission to reprint excerpts from Mrs de Sujo's article 'Living in Painting: Venezuelan Art Today', which appeared in *Art International* in April 1965.

INTRODUCTION

In 1960, when, as Director of Boston's Institute of Contemporary Art, I undertook a selection of Latin American painting, my intention was simply to put together a good show. Accordingly, I visited relatively few painters, choosing wherever I could their most recent and significant works. The show, presented under the title 'New Departures: Latin America', featured five oils each by Manabu Mabe (Brazil), Fernando de Szyszlo (Peru), Alejandro Obregón (Colombia), Alejandro Otero (Venezuela), Ricardo Martínez (Mexico), and Armando Morales (Nicaragua). Argentina, already in artistic ferment and evidently on the way to establishing a clear hegemony, could no longer be represented by a single painter. I decided to include one work by each of five painters: José Antonio Fernández-Muro, Sarah Grilo, Miguel Ocampo, Clorindo Testa, and the Japanese Kazuya Sakai. The show turned out well. It was of even texture and managed to represent, if not the art of the continent as a whole, at least a selective sample of the mid-generation's most significant work in the countries I visited.

As an exhibition, 'The Emergent Decade' is probably less satisfactory to the eye, merely because the simple and somewhat artificial premise of the earlier show is no longer acceptable. In every respect, we set our sights higher this time. The show is more inclusive geographically, embracing Uruguay and Chile in addition to the countries previously covered. A special effort was made to include the work of the leading expatriates of each nation. More importantly, we deliberately sacrificed even texture (which would have been attainable had we adjusted the selection to an international norm) and emphasized rather than minimized the diversity of art in each country. The result is a very broad stylistic range in which figuration coexists with many kinds of abstraction. Both appear in their expressionist, constructivist, surrealist, and primitive manifestations – to use for purposes of quick identification these general and imprecise terms by which broad categories are described. Finally, the choice reflects a desire to focus on the various levels of creative maturity. In each country visited, I selected works by old masters of modern art, by mature contemporaries, and by the younger experimenters. Each category was treated according to its significance in the whole fabric of a nation's artistic development.

The selection was made in the course of two month-long trips taken to the east and west coasts of Latin America during the last half of 1964. I inspected hundreds of paintings, seeking them out in artists' studios with which I was already familiar or to which I was drawn by the recommendations of other observers, often the artists themselves.

The expenditure of so much time, money, and effort on a purely regional project is unusual in this era of globally oriented museums. Nevertheless, I must point to my endeavors apologetically rather than complacently, for they were clearly insufficient in light of the complexity of the task. When Latin American artists chide us for not coming to grips with the burdensome problems of our common concern, they are only partly wrong. For some of these artists, through their work, propose weighty issues which we have had to approach, I fear, with more sympathy than understanding. Thus, if it is pointed out that there remain countries unvisited and, within those visited, unrepresented painters of importance, I must sadly agree. If, further, it is stated that the media of sculpture and printmaking have been ignored, I must assent again, with the remark that the loss is smaller in sculpture, where works of distinction are very rare though not altogether lacking. If, finally, the objection is raised that the choice is an arbitrary one, my defense may still be only partially tenable. For admittedly every human judgment depends upon the texture, invariably imperfect, of the judge's own knowledge and perception – a texture that may be particularly porous in the area of contemporary art. Arbitrary, however, need not mean capricious. Rather it may signify the isolation of a particular, and hopefully valid, strain in order to illuminate a single area in a great realm of undefined possibilities.

*

When trying to perceive broader currents in art, one always begins by examining individual works. In them we may seek levels of meaning that may be tested further as we move from the single work to the artist's total contribution. But only by studying a great many such sequences can we hope to arrive at a basis for a national or continental style.

The question whether there exists something that may rightly be called Latin American art is relevant to this pursuit. Of deceiving simplicity, the question prompts complex and equivocal responses. To answer in a sentence, Latin American art exists, in some sense, yes and no.

The existence of national and continental identities is self-evident. At the same time, it is extremely difficult if not impossible to render them intelligible by listing their attributes. It is easier to state what Latin American art is not, what it cannot possibly be.

To dispel the most primitive misconception, Latin American art can have no relation to the pictorial sentimentalities manufactured by tourist bureaus. These nostalgic scenes obviously have no meaning and merely confuse by their evocation of a long-discredited myth. Neither, on the other hand, can the essence of Latin America be conveyed other than through a form language that in some way bespeaks the thoughts and emotions, the concerns, problems, and issues, of its origin. An imitative, international style deprived of its indigenous substance will not do this. Therefore, both – picturesque unreality and its opposite, neutral abstraction – must be rejected.

A true Latin American art, if it exists, will be rooted in the realities of Latin American life. If these realities are coherent, their formal equivalents may emerge as a visually identifiable form language. A style, in other words, may come into being. Whenever art lacks such distinguishable features, it must be presumed that coherence either is lacking or has not been articulated in visual form.

The concept of a Latin American art must be rooted in a grasp of the Latin American identity. That identity, however, resists definition. An adequate definition would have to be impossibly comprehensive, for it would embrace geography, history, economics, religion, psychology, politics, and many other factors as well. Reason and emotion, facts and ideas, the past with its memories and its conditioning force, the present in all its fluid immediacy, and an indiscernible future foreshadowed in terms of vague aspirations would all need to be part of it. It would have to be applicable simultaneously to the individual and to the larger entities of family, nation, continent, and world.

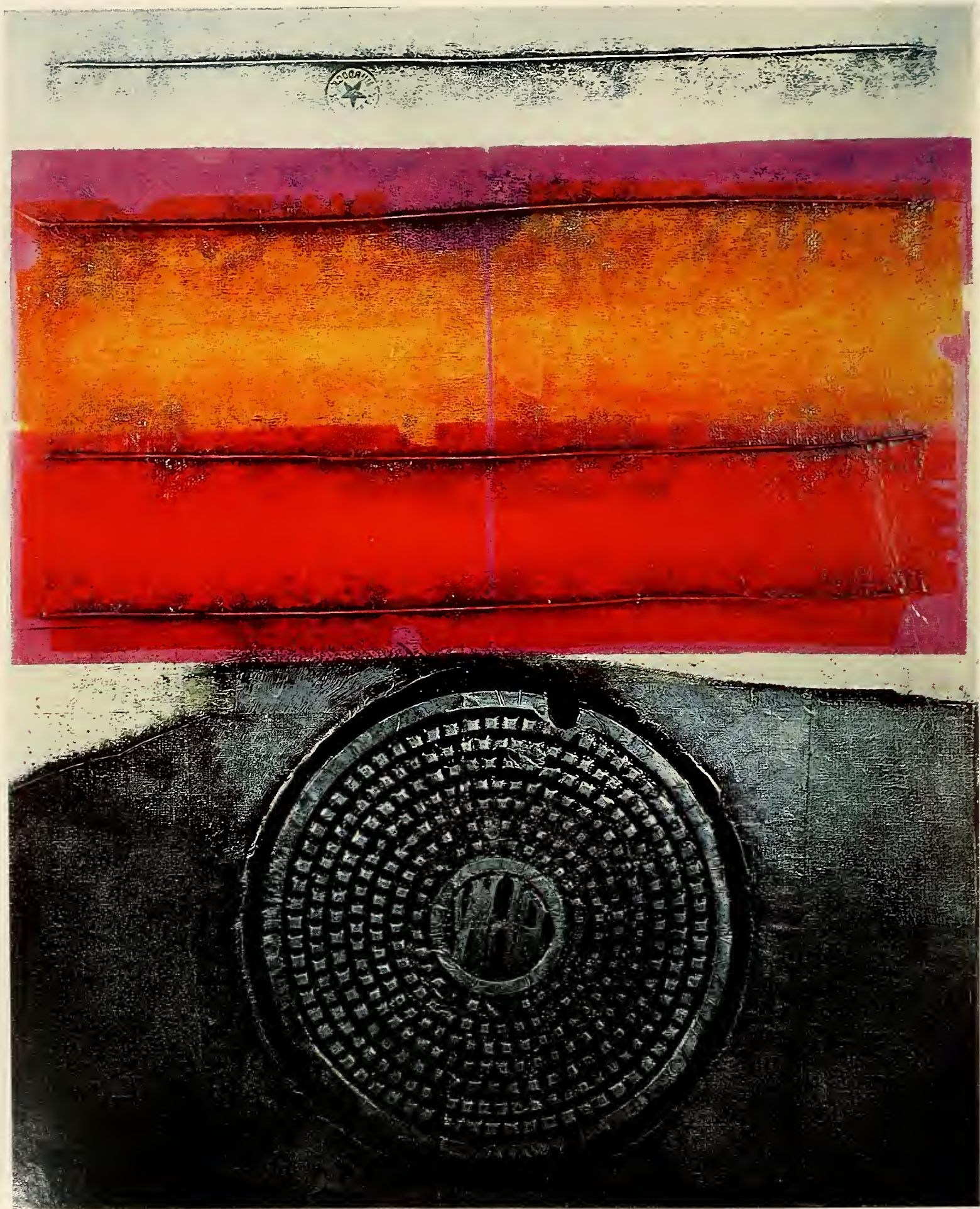
Only the artist is equipped to evoke this identity. By means of intuition and by using the implicit language of forms, he is capable of epitomizing the various components of reality. The images he uses are, of course, the products of his own individual awareness and are always relative to a specific content. (One among many common elements of artistic consciousness in Latin America is the obsession with death, expressed in a curious mixture of the Indian and Spanish.) Yet the Latin American artist is committed to articulating not only the legacy of his culture but also those central concerns which he shares, regardless of geography or tradition, with his contemporaries. This simultaneous commitment to a continental frame of reference that is concrete but limited, and to another that is universal and largely unassimilated, produces a field of tension that demands creative release.

In this tenuous balance of superimposed identities, an accurate Latin American profile cannot be drawn in heavy lines. Its visual component, the artist's work, is varied and diverse, and not reduceable to an artificial uniformity. Such a diversity reflects that richness of ideas, of responses, and of perceptions that is as much a part of life in Latin America as it is of life in Europe or the United States. If a subtle unity asserts itself nonetheless, it is a unity that is not inconsistent with diversification, a unity that envelops a fragmented texture with a wholeness that is frail and transparent but nevertheless real.

Conditional recognition of a common denominator should not be taken to suggest that Latin American art is exclusively a regional phenomenon. On the contrary, the Latin American artist is clearly dependent upon the fundamental pictorial modes that hold sway everywhere today. Whatever their origin, the central concepts of our time, whether expressed in words or in forms, provide the guidelines for painters in Latin America, as they do everywhere else in the world. Such concepts are the standard of our age and constitute a legacy that exists whether it is wanted or not. In the end, the problem of the Latin American artist is to find an authentic posture, one that is equally distant from self-conscious isolation and rootless universality.

ARGENTINA

José Antonio Fernández-Muro. *Secret Banner*. 1964.



Santiago
September 7, 1964

Mr Samuel Paz
Buenos Aires, Argentina

Dear Samuel:

During the four years since I last visited Buenos Aires, Argentine painting has changed markedly, and I found myself, as a result, confronting an almost entirely new scene. When I was in your city in 1960 there was a great deal of excitement over the emergence of a young group whose members were Fernández-Muro, Sarah Grilo, Clorindo Testa, Miguel Ocampo, and Kazuya Sakai. I chose one work by each artist to represent Argentina in the show at the Institute of Contemporary Art in Boston – the first contemporary Latin American selection, as far as I know, ever made by the director of a North American museum. The group, at any rate, is no longer in existence, although those who formed it continue to enjoy various degrees of success, mostly abroad. Only Testa among them continues to work in Buenos Aires, but only on a part-time basis, since he is so heavily committed to his successful architectural practice.

An important question, arising in connection with Latin American painters, and specifically with Argentina, concerns the uncommonly high rate of emigration among the best and most creative practitioners. Why is this so? Why do your painters feel compelled to go to New York, Paris, and Rome? Do they, by going abroad, resolve the problems that prompted their departure? Would you care to comment upon the effect of such mass movements on Buenos Aires as a center of the arts?

Upon acquainting myself with your current scene, I at first felt regret at so speedy an abdication by a group that I had come to regard highly. What is consoling, however, is that others have stepped into the breach so quickly – and in such astonishing numbers – to continue an active, fluid, and diverse tradition that was merely foreshadowed in previous generations.

Group formation, incidentally, seems to be the rule with you even if the ideological and stylistic basis for the group concept is tenuous. Through our own Guggenheim International Award Exhibition, held prior to my first visit this year, I became aware of your semi-figurative expressionists (Macció, Deira, de la Vega, and Noé), who, I am told, worked in one studio until recently, when half of the team deserted the front for positions behind the lines – Paris and New York. It is said they will be back, however, and so we shall see.

Then there are the local geometricians, also a foursome (Demarco, Mac-Entyre, Angel Vidal, and Tomasello), more uneven in quality than their expressionist counterparts and, despite a more demanding intellectual foundation, less sophisticated as painters.

The 'Phases' group in its Argentine reincarnation seems to me to be a highly brittle constellation in Buenos Aires despite the critic Julio Llinás's ability to breathe some substance into its abstract soul. Its artistic (as opposed to its literary) vitality depends upon paintings, not upon ideas, and the movement therefore sustains itself by dint of the good work of Peluffo and Polesello.

I would describe your groups at the moment – and probably only for the moment – as follows:

1. The generation, now middle-aged, of those painters who some five years ago were an active force in Buenos Aires;
2. The momentarily thinned ranks of contemporary expressionists, who, I believe, rightfully occupy the center of the stage;
3. The young geometricians, who when contrasted with the expressionists emphasize the multiplicity and breadth of your current scene;
4. The 'Phases' with its distinctly literary origins, depending upon isolated but notable contributors;
5. A particularly lively and diverse group of young talent, still in a blissful no-man's-land between play and work, whose creations range from advertising Pop to popular Argentine myth, from hearts and white flowers to graveyard humor and death masks, from painted mattresses to sculpture stepping out of flat canvases. Not all of their works are equally valid or equally silly. It will be interesting and probably a little sad to watch this young talent grow up.
6. The important formations abroad, particularly the Argentine members of the Recherche d'Art Visuel in Paris. They made a strong showing at the Nouvelle Tendence show at the Musée des Arts Décoratifs in 1964 and are, of course, of particular interest to the friends of Op.

With all of this group talk, one must not forget the individual, nonaligned painters, of whom there are a few good ones and who in this somewhat overorganized milieu might be said to resemble a group of lone wolves. Nor should one forget that some good sculptors serve as exceptions to an otherwise conspicuous dearth in sculptural attainment that exists almost uniformly throughout Latin America.

There is, of course, no doubt about Argentina's pre-eminence in the art of painting among the republics of Latin America today.

Kind regards,
T. M. M.

Kazuya Sakai. *Painting (Pintura)*. 1963.



Sarah Grilo. *Untitled*. 1964.



Buenos Aires

May 3, 1965

Dear Tom:

A lot of water has gone under the bridge in the four years between your visits here. Every year has seen new generations of painters, each with its young men whose drive for experimentation gives life to their work and sparks a fresh wave of public interest. This characteristic is the determining factor of change in the Buenos Aires art world. I mention the city specifically because it is here that all Argentine art activity is centered.

What you say is true. When our artists reach a certain level, a certain stage in their career, they feel a need to experience life away from Buenos Aires. There are many reasons for this. In the first place, the crisis in Argentina and the permanency which that crisis is acquiring impel one, artist or no, to seek his own solutions, to look for better conditions abroad. Then, too, quite a few foreign art critics have come here in the past three years and have stimulated those among our artists who are beginning to achieve international recognition. There is also the need to visit the fountainheads of painting past and present; bear in mind that the cubist paintings of Picasso and the work of Mondrian have never been seen here except in reproduction.

Finally, there is the desire to measure oneself against those who have achieved success. This is often the most valid reason... and the most cruel. It is a reversal of the pattern followed by the preceding generations, who used to 'study' in Rome or Paris and return to make a place for themselves, to be consecrated 'maestros'.

Quite a few Argentine artists have established themselves abroad. Among them one must single out members of the Groupe de Recherche d'Art Visuel de Paris or of the École de Paris, such as Alicia Peñalba, Sergio de Castro, and other long-time residents of France. There are also some Argentine painters in Rome. Ulm has attracted some artists and theoreticians who were part of the 'Solid' movement in the Buenos Aires of 1950. For some years, New York has also welcomed a few Argentine painters. That city has become a Mecca for young men who want to travel. I believe that soon you will be having our artists as regular visitors, not only in such places as the Walker Art Center of Minneapolis, which recently exhibited the 'New Art of Argentina' selection, but in other cities as well.

The Argentine artist knows a great deal. He knows how to make a living. He has a great knack for finding the right place to settle in an unknown city and for making the most of his situation. Yet, for all this, the Argentine seldom takes root in foreign soil; for all his complaints about the problems besetting his country, his deep feeling of nostalgia eventually forces him to return home.

Travels and long stays in foreign countries serve to siphon off enough art to prevent the flooding of our limited market. But they also present the possibility of serious conflict. When some of our traveling artists return to take up permanent residence in Buenos Aires, they will find that the scene has undergone considerable change and that their places have been taken by others. Rather than risk this eventuality, some artists limit the length of their trips abroad so as not to undermine their position at home. Naturally, this sort of maneuver does not allow them to gain an outstanding position in the international art world.

I agree with you that the speed with which artists are recognized is surprising. Doubtless, many factors play a part. The principal one is that though we have advanced far, we cannot yet clearly discern an upward movement in the careers of our young painters and sculptors. They are strongly endowed from the beginning. They seem to acquire a high level of proficiency relatively soon. But this initial attainment is not followed by sufficient self-analysis, by an introspection that would allow them to develop what they have begun in such promising fashion.

To comment on your observations about our groups, you must not assume that groups are the rule. To make that assumption would be to give them too formal a meaning, a connotation of program making, and this is not usually the case. More often than not, forming a group is simply a way to open fire and fight the first battle. There is little cohesion among members. Of the Deira-de la Vega-Macció-Noé group, Macció has been away from Buenos Aires for a year, Noé has just returned after a year in New York, and the others have made shorter trips. In most cases, the formation of a group adds nothing to the values of the individual members and detracts nothing from their individual independence.

Something similar can be said of the Mac-Entyre-Brizzi-Vidal-Silva group whom you describe as our 'ideal geometricians'. They are called a group only because of the need for some term to distinguish between generations. Although these people are not lineal descendants of the 'solid' movement of the fifties, they do represent a spirit of plastic order that appears to have endured these last two decades. Demarco and Tomasello, who are now living in Paris, are totally independent of them.

The 'Phases' group developed a clear and outspoken position about life, a position carried to high levels in literature by Julio Llinás. He was the lodestone for the plasticists – for Martha Peluffo (his wife); for Rogelio Polesello, now apparently an independent; for Borda, who has returned after a scholarship in Paris; and for Chab, who has had two shows at the Organization of American States in Washington. I believe the group has lost much of its charm and that its members have realized or will soon realize that the spirit that gave life to 'Phases' has evaporated.

Another group you refer to in your letter – Sarah Grilo, Fernández-Muro, Miguel Ocampo, Kazuya Sakai, and Clorindo Testa – emerged after their exhibition in 1960 at the Museo Nacional de Bellas Artes in Buenos Aires. These people represented a cornerstone of the new painting. Yet two years later, the group all but dissolved.

This review would not be complete without mention of the newer artists, some of whom may be full of surprises: Marta Minujín, Emilio Renart, Delia Puzzovio. On the periphery are the solitary painters, Aizenberg and Magariños D.

I do not expect too much to evolve out of the present situation in sculpture. Badii and Iommi are still working, but among the young sculptors there is no one who in my judgment is outstanding.

Still, it is not being too optimistic to suppose that something important can result from all this effervescence.

Sincerely,
Samuel Paz


EXPATRIATES: NEW YORK

Hundreds of Latin American painters have found a home, temporary or permanent, in New York: Fernández-Muro, Sarah Grilo, Sakai, Noé, and Bonevardi from Argentina; Nemesio Antúnez, Castrocid, and Nuñez from Chile; María Pacheco from Bolivia; Armando Morales from Nicaragua; Botero from Colombia, and a host of others. Some have made notable inroads upon the rather rigidly defined New York hierarchies by gaining representation in top galleries and in distinguished private and public collections.

The exhibition called 'Magnet', organized by the Inter-American Foundation for the Arts at the Galería Bonino in the fall of 1964, served as a progress report of work accomplished by New York City's Latin American contingent.

JOSÉ ANTONIO FERNÁNDEZ-MURO





The lives of Spanish-born Argentinean José Antonio Fernández-Muro and his painter-wife Sarah Grilo flow in a New York pattern: 'You work all day,' says Fernández-Muro, 'and three or four evenings a week you go to shows, openings, or parties. On Tuesdays, there are openings in the galleries, two or three that night. You go to the A.F.A., to Bonino's, to Marlborough. You meet artists of all nationalities, many from Latin America, dealers, collectors, friends.... You end up having a meal at the Gaucho Restaurant in the Village.... Often you are tired... but you go all the same.... It is one way of meeting and talking to people.... After late nights the mornings are difficult.... It is all very exhausting, but by noon we are usually at work.'

'New York', Fernández-Muro says, 'is where all artistic directions and movements converge. They all mingle, cook, and boil, and out of the mixture emerges the most important ambience of international artistic life. This climate also has its disadvantages, however. Here the public seems to expect the sensational and the spectacular and to embrace newness for its own sake. It is conditioned to desire the latest thing without giving thought to its true value. Such an attitude can lead to a medium of expression that is both frivolous and superficial.'

'The artist works in a decadent society, for a decadent society. The people he wants to get across to are often either uninterested or simply nonexistent. There are more museums and galleries, more interest in culture than ever before, but the artist continues to be as isolated and as lonely as he has always been.'

Why did the Fernández-Muros decide to make their home in New York? 'For me,' says Fernández-Muro, 'New York is *the* Big City. One either lives there or in a fishing village in Spain. Either may be horrible to stay in all the time unless you can somehow offset one with the other.... In Argentina there are many difficulties in life and work, many unimportant but annoying things that make concentration quite impossible. Since we felt that nothing we could do would influence or change anything there we thought we must leave.'

The Fernández-Muros have a full family life. Their son Juan Antonio goes to high school; their young married daughter Verónica has presented them with Caroline, an enchantress now four months old. When Caroline comes with her parents to visit, all painting stops. Sarah and Antonio coo as all grandparents do.

How did New York affect Fernández-Muro's work? 'When I came to New York I saw manhole covers in the streets and their shape and beauty struck me. I incorporated them in my paintings not for their anecdotal or documentary effect but because they were similar to the forms that I used before in my geometric paintings.'

New York has many beautiful manhole covers. When Fernández-Muro tires of them, there will always be the Spanish village. 'Once one leaves one's own country, one becomes a nomad,' he says. 'Keep on returning home but always leave again... to have another experience.'

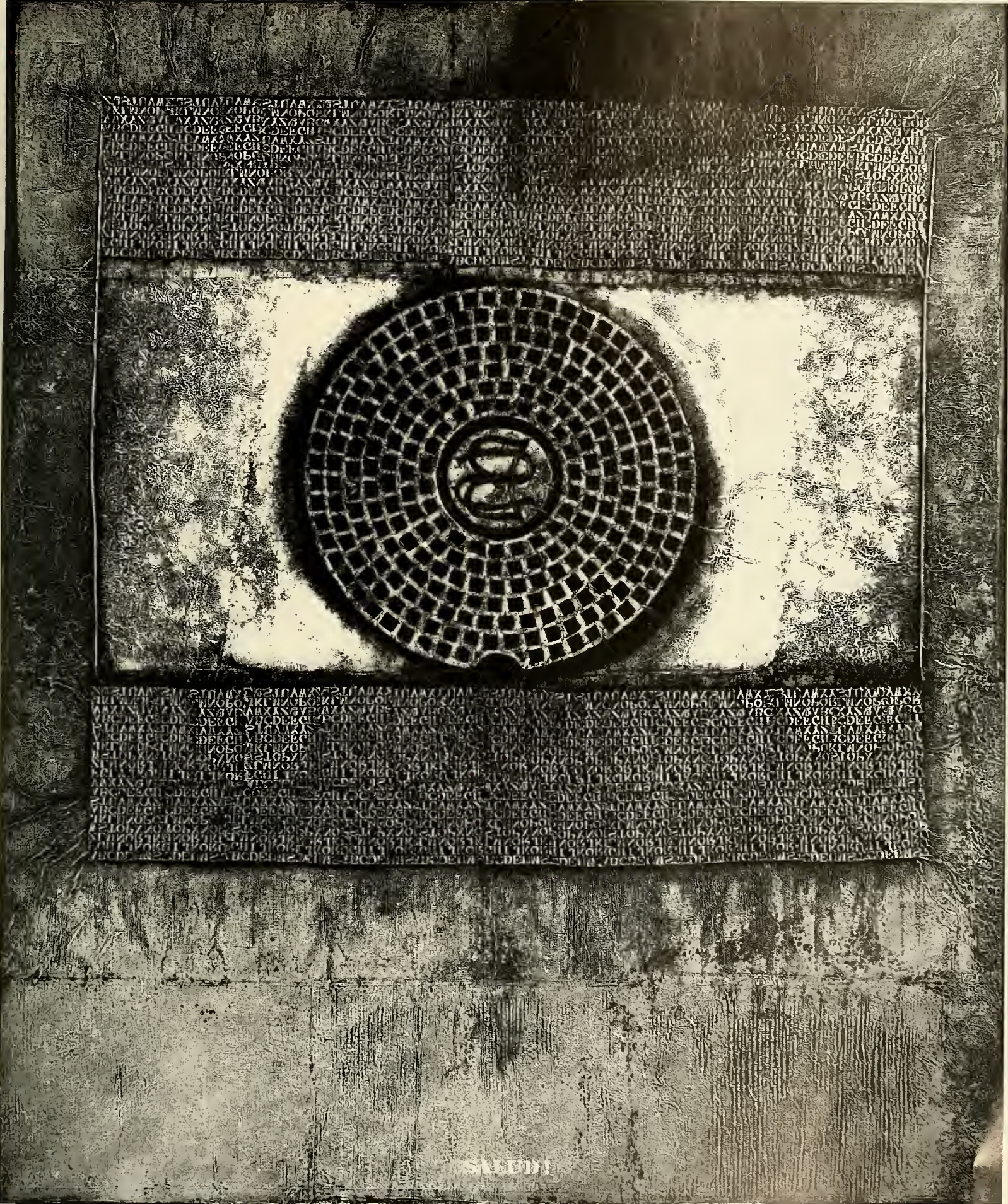












José Antonio Fernández-Muro. *To the Great People of Argentina* (*Al gran pueblo argentino*). 1964.

POSTSCRIPT

The eighth Bienal at São Paulo with its heavy representation of Latin American painting affords a favorable opportunity to make some revisions of judgment and to qualify some earlier statements. Qualification seems all the more desirable since a year has passed between the time of the selection and the exhibition's first presentation and since more time will elapse before the show completes its scheduled itinerary.

In general, visits to the national sections representing the Latin American republics lead to confirmation of previous impressions. Argentina remains by far the most accomplished among Latin American countries. Her painters have given further impressive evidence of ability. Venezuela, whose vitality as an arts center has been previously noted, has also moved forward, if we may judge from an extremely successful showing of three young Venezuelan painters, each of whom is excellent within the range of his work. The showing of Brazilian and Mexican painters at the Bienal confirms an impression of active involvement and uneven accomplishment. Among nations formerly depending upon the excellence of a single artist, Peru shows the clearest advance at the Bienal.

In the assessment of individual contributions, a few corrections are necessary. The huge Brazilian section has confirmed Marc Berkowitz's remark to me that 'there are, of course, a great many artists whose work you have apparently not seen.... I think that they are at least as important as some of the artists you mentioned.' I also must note the relatively weak showing of Serpa and the impressive group of recent paintings by Manabu Mabe, who, despite his failings, remains an authoritative painter when attentive to his work. One should also mention the one-man show dedicated to Yolanda Mohalyi, who, in her most recent paintings, clearly transcends the limitations pointed out in the earlier correspondence. Finally, the two artists who at the Bienal more than justified previous favorable assessments are Polesello of Argentina and Borges of Venezuela.

SELECTED BIOGRAPHIES

A limited and, to a degree, arbitrary choice has determined entries in the following biographical presentation. In general, older artists of established reputation have been given priority.

ARGENTINA

José Antonio Fernández-Muro

Born 1920, Madrid. Moved to Argentina, 1938. First one-man show, Galería Witcomb, Buenos Aires, 1944. UNESCO fellowship to study museology in Europe and United States, 1957–1958. Resident New York since 1962.

Sarah Grilo

Born 1920, Buenos Aires. Lived in Madrid and Paris, 1948–1950. First one-man show, Galería Palma, Madrid, 1949. Traveled in Europe and United States, 1957–1958. Fellowship, John Simon Guggenheim Memorial Foundation, 1962. Resident New York since 1962.

Kazuya Sakai

Born 1921, Buenos Aires. Studied in Japan, 1934–1951. Professor of Oriental Philosophy, Universidad Nacional de Tucumán, Argentina. Member, Orient-Occident Committee, UNESCO, Argentina. First one-man show, Galería Bonino, Buenos Aires, 1952. Gold Medal Award, Brussels World's Fair, 1958. Resident New York since 1963.

Miguel Ocampo

Born 1922, Buenos Aires. Studied architecture; began painting in 1944. Resident Paris, 1949–1950. First one-man show, Galerie Ariel, Paris, 1950. Cultural Attaché, Argentine Embassy, Paris, 1956–1959. Resident Paris as Cultural Attaché, Argentine Embassy.

Clorindo Testa

Born 1923, Naples. Family moved to Argentina, 1924. Studied architecture, Universidad de Buenos Aires. Traveled in Spain and Italy, 1949–1951. First one-man show, Galería Van Riel, Buenos Aires, 1952. First Prize, Instituto Torcuato Di Tella, Buenos Aires, 1961. Resident Buenos Aires.

Ernesto Deira

Born 1928, Buenos Aires. Graduate, law degree, Universidad de Buenos Aires, 1950. Studied in Europe, 1953, 1962. First one-man show, Galería Witcomb, Buenos Aires, 1960. Resident Buenos Aires.

Jorge de la Vega

Born 1930, Buenos Aires. Studied architecture for six years, Universidad de Buenos Aires. First one-man show, Banco Municipal de Buenos Aires, 1951. Studied in Europe, 1962. Teaches visual appreciation at Universidad de Buenos Aires. Resident Buenos Aires.

Martha Peluffo

Born 1931, Buenos Aires. First one-man show, Galería Antú, Buenos Aires, 1952. Purchase Prize at the VII° Bienal de São Paulo, 1963. Resident Buenos Aires.

Rómulo Macció

Born 1931, Buenos Aires. Graphic artist who has worked in advertising agencies since 1945. First one-man show, Galería Galatea, Buenos Aires, 1956. Studied in Europe, 1961, 1963, on fellowship from Instituto Torcuato Di Tella, Buenos Aires. Resident Paris since 1963.

Luis Felipe Noé

Born 1933, Buenos Aires. Studied with Horatio Butler, 1952. First one-man show, Galería Witcomb, Buenos Aires, 1959. Studied in Paris, 1961, on French Government fellowship; in United States, 1964, on fellowship from Instituto Torcuato Di Tella. Resident Buenos Aires.

Rogelio Polesello

Born 1939, Buenos Aires. Graduate of Escuela Nacional de Bellas Artes, Buenos Aires, 1958. First one-man show, Galería Peuser, Buenos Aires, 1959. Resident Buenos Aires.

BRAZIL

Flávio de Rezende Carvalho

Born 1899, Rio de Janeiro. Studied at Lycée Janson de Sailly, Paris. Studied in England at Stonyhurst College, University of Durham, Clapham College, King Edward the Seventh School of Fine Arts. First one-man show, São Paulo, 1932. Author of many books and articles. Resident São Paulo.

Sergio Iberê Camargo

Born 1914, Restinga Sêca, Rio Grande do Sul. Studied at Escola de Belas Artes, Rio de Janeiro. Studied in Europe, 1947. Studied painting with di Chirico and Lhote. First one-man show, Ministry of Education, Rio de Janeiro, 1946. Resident Rio de Janeiro.

Iván Serpa

Born 1923, Rio de Janeiro. Studied in Brazil with Leskochek. Studied in Europe, 1958. First one-man show, Instituto Brasil – Estados Unidos, Rio de Janeiro, 1951. Named best young Brazilian painter at the I° Bienal de São Paulo, 1951. Teaches drawing and painting, Museu de Arte Moderna, Rio de Janeiro. Resident Rio de Janeiro.

Raimundo de Oliveira

Born 1930, Feira de Santana, Bahia, Brazil. First one-man show, Feira de Santana, 1951–1953. Died January 1966 in Bahia.

Tomoshige Kusuno

Born 1935, city of Yubari, state of Hokkaido, Japan. First one-man exhibition, Sanshodo Gallery, Tokyo, 1955. Emigrated to Brazil, 1960. Esso Salon, and VIII° Bienal de São Paulo, 1965. Resident São Paulo.

CHILE

Matta (Roberto Sebastián Antonio Matta Echaurren)

Born 1912, Santiago. Graduate, School of Architecture, Santiago, 1933. Studied with Le Corbusier, Paris, 1934–1937. Began painting in surrealist style, 1937. Moved to New York, 1939. First one-man show, Julien Levy Gallery, New York, 1940. Resident Paris.

Ricardo Yrarrázaval

Born 1931, Santiago. Studied in Rome, 1952. Académie Julian, Paris, 1953. First one-man show, Santiago, 1954. Resident Santiago.

Enrique Castrocid

Born 1937, Santiago. Studied at School of Fine Arts, Santiago, 1957–1959. First one-man show, Santiago, 1960. Recipient of O.A.S. Fellowship to study in New York, 1962. Recipient of John Simon Guggenheim Memorial Foundation Fellowship, 1964. Resident New York.

COLOMBIA

Alejandro Obregón

Born 1920, Barcelona. Moved to Barranquilla, Colombia. Attended Boston School of Fine Arts, 1937–1941. First one-man show, El Caballito, Bogotá, 1947. Director, Escuela de Bellas Artes, Bogotá, 1948–1949 and 1959–1960. Went to France in 1949. Resident Barranquilla.

Fernando Botero

Born 1932, Medellín, Colombia. Studied painting in Madrid, 1952; in Paris, 1953; Accademia San Marco, Florence, 1954. First one-man show, Bogotá, 1951. First-prize winner, Bienal de Barcelona, 1955. Guggenheim National Prize of Colombia, 1960. Resident New York.

MEXICO

Rufino Tamayo

Born 1899, Oaxaca, Mexico. Attended Academia de San Carlos, Mexico City, 1917. First one-man show, Weyhe Gallery, New York, 1926. Professor of Painting, Instituto Nacional de Bellas Artes, Mexico City. Moved to New York City, 1938. Painted murals for Smith College Library, Northampton, Massachusetts, 1943; National Palace of Fine Arts, Mexico City, 1952. Traveled extensively in United States and Europe. Resident Mexico City.

Ricardo Martínez

Born 1918, Mexico City. Graduate of the University of Mexico. First one-man show, Galería de Arte Mexicano, Mexico City, 1944. Only artist chosen to represent Mexico at VII^o Bienal de São Paulo, 1963. Resident Mexico City.

Pedro Coronel

Born 1922, Zacatecas, Mexico. Studied at La Esmeralda School of Painting and Sculpture, Mexico City, 1940. Studied in Europe with Brauner and Brancusi. Winner of Orozco Prize, Segunda Bienal, Mexico, 1960.

José Luis Cuevas

Born 1933, Mexico City. First one-man show, Donceles Street, Mexico City, 1947. Visiting Professor, School of Art of the Museum of Philadelphia, 1957. Won First International Drawing Prize, V^o Bienal de São Paulo, 1959. Has illustrated many books since 1959. Resident Mexico City.

PERU

Fernando de Szyszlo

Born 1925, Lima. Attended School of Fine Arts, Catholic University, Lima, 1944–1946. First one-man show, Peruvian-American Cultural Institute, Lima, 1947. Has lived in Europe and New York. Visiting critic, Art Department, College of Architecture, Cornell University, 1962. Participated in several important international exhibitions. Professor of Art, Catholic University, Lima. Resident Lima.

URUGUAY

Joaquín Torres García

Born 1874, Montevideo. Studied with Vinardell, Barcelona, 1891. Studied at Academy of Fine Arts, Barcelona. Moved to New York, 1920. Moved to Paris, 1925. First one-man show, Galerie Fabre, Paris, 1926. Returned to Montevideo, 1934. Died in Montevideo, 1949.

Nelson Ramos

Born 1932, Dolores, Uruguay. Studied at Escuela Nacional de Bellas Artes, Montevideo, 1951. First one-man show, 'Amigos de Arte', Montevideo, 1955. Studied in Brazil with Friedlaender and Camargo, 1959–1961. Returned to Uruguay, 1961. Studied in Spain, 1963. Resident Montevideo.

VENEZUELA

Armando Reverón

Born 1889, Caracas. Studied at Escuela de Artes Plásticas y Artes Aplicadas, 1904. Recipient of fellowship to study in Madrid and Barcelona, 1913. Resident 1921–1954 of small seashore town, Macuto. Died in a sanitarium, 1954.

Alejandro Otero

Born 1921, El Manteco, Venezuela. Studied at Escuela de Artes Plásticas y Artes Aplicadas, Caracas, 1939–1943. First one-man show, Ateneo de Valencia, 1944. Resident France, 1945–1952. Professor, Escuela de Artes Plásticas y Artes Aplicadas, Caracas, 1954–1959. Resident Caracas.

Jesús Rafael Soto

Born 1923, Ciudad Bolívar, Venezuela. Studied at Escuela de Artes Plásticas y Artes Aplicadas, Caracas, 1942–1947. Director, Escuela de Bellas Artes, Maracaibo, 1947–1950. First one-man show, Caracas, 1948. Resident Paris since 1950.

Humberto Jaimes-Sánchez

Born 1930, San Cristóbal. Studied at Escuela de Artes Plásticas y Artes Aplicadas, Caracas, 1947–1950. Studied in Rome and Paris, 1954–1957. One-man exhibition, Pan American Union, Washington, D.C., 1957. Teaches at Escuela de Artes Plásticas y Artes Aplicadas, Caracas. Resident Caracas.

Jacobo Borges

Born 1931, Caracas. Studied at Escuela de Artes Plásticas y Artes Aplicadas, Caracas, 1949. Fellowship to study in Paris, 1952. Honorable mention, IV^o Bienal de São Paulo, 1957. Represented in numerous group exhibitions since 1957, including XXIX^o Biennale, Venice, 1958. Armando Reverón Bienal Award, Caracas, 1965. Resident Caracas.

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The following is a selective bibliography on contemporary Latin American art prepared by The Solomon R. Guggenheim Museum. It is limited to material recently published, and to the countries represented in the exhibition. The purpose has been to provide a cross section of the literature available on the relatively new topic of contemporary Latin American art. Much of the material cited is in the form of exhibition catalogs, but only catalogs with substantial introductory texts have been included. A few works pertaining to established and well-known artists appear at the end of the bibliography.

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