

Art of Latin America since Independence

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*The Yale University Art Gallery and The University of Texas Art Museum*

**Grashof, Frederico Otto** [Prenzlau, Prussia, 1812 – Cologne, Germany, 1876]. Grashof grew up in Cologne and was trained principally in the Düsseldorf Academy. Late in the 1830s he traveled to Russia, where he remained for six years painting at the Romanoff Court. During this time he met Liszt and painted a portrait of him. When he returned to Germany he found the political situation unsettled and continued his travels. In 1852 he sailed for Buenos Aires and spent the next six years in South America. Grashof evidently found the new environment stimulating, for he turned from portraits, until then his major interest, to the drawing and painting of local types and topography. In 1855 he spent four months in Montevideo and, at the end of that year, traveled through western Argentina in the company of Duke Wilhelm von Württemberg. From this sojourn are known a series of drawings done in Rosario, Córdoba and Tucumán. Grashof spent two years in Brazil, where he painted, among others, two portraits of Dom Pedro II. In 1858 he returned to Germany where, because of blindness, he devoted himself to writing short stories and poetry instead of painting. TG

**Grassmann, Marcelo** [São Paulo, 1925– ]. Grassmann, one of the most original contemporary draughtsmen of Latin America, invents monster-like fusions of men and animals, usually of military appearance, which have a High Renaissance quality in their drawing and a Medieval aspect in their macabre fantasy. A self-taught artist, he has received numerous awards, including a travel prize at the 1st National Salon of Modern Art in Rio de Janeiro (1954–1955), 1st prize for engraving at the 3rd São Paulo Bienal (1955), 1st prize for drawing at the 5th São Paulo Bienal (1959), and a special prize for sacred art at the Venice Biennial of 1958. His works may be found in numerous museums in Brazil, in the Dallas Museum of Fine Arts, and in the Pan American Union. In May of 1960 he held an extensive one-man show at the San Fedele Cultural Center in Milan. DD

**Grau, Enrique** [Cartagena, Colombia, 1920– ]. Grau studied at the Art Students League on a fellowship from the Colombian Government from 1940 to 1943. He has taught at the Escuela de Bellas Artes in Bogotá and received 1st Prize in Painting at the 10th Salon of Colombian Artists (1957). He has also presented work in the Venice Biennials of 1950 and 1958 and the 4th São Paulo Bienal (1957). Grau's career, from about 1948 to the present, has had three major phases. In the first (1948–1954) his art was figurative, lyrical, and impressionistic, full of nostalgia for the old-fashioned life of the

1920s. In 1954, a trip to Florence produced a radical change in his works: the human figure became dehumanized, dominated by geometry. Picasso's influence seemed obvious. After his return to Colombia in 1957, he broke his ties with Picasso and came under the influence of Alejandro Obregón. Lately, he has returned to the female figures of his pre-1954 work, but they are now more opulent and solid. The brilliant color of his earlier work has given way to a gamut of greys and lower-keyed hues. CF

**Grau, Ricardo** [Bordeaux, France, 1908– ]. Grau completed his art studies in France and Belgium under the tutelage of André Favory, André Lhote, Othon Friesz, and Fernand Léger. When World War II began Grau came to Peru, bringing with him this somewhat canonical version of the École de Paris. In so doing, he became one of the first representatives of modern painting in Latin America. A painter of true natural instinct, he was appointed a professor at the Universidad de San Marcos in Lima and, in 1943, was named Director of the Escuela de Bellas Artes where he effected the first stage of a new international outlook among Peruvian artists. His palette brightened considerably after 1940. In the 1950s he inclined toward pre-Columbian art and experimented with hard-edge planes heightened by bright colors. Recently his art has evolved toward non-figurative art in which he has returned to a more painterly technique. CF

**Greco, Alberto** [Buenos Aires, 1931– ]. Alberto Greco first studied in the Escuela Manuel Belgrano and later with Cecilia Marcovich and Tomás Maldonado. In 1954 he went to Europe for two years on a fellowship from the French government. In Paris he participated in the activities of avant-garde intellectual circles and had his first exhibition in 1955. At this point he was still torn between art and letters. After visiting several European countries, he returned to Argentina in 1956 to introduce "el arte bruto," characterized by somber coloration, heavy impasto, collage additions, and a tragic sentiment. He is considered one of the pioneer exponents of Argentine informalism. In 1957 and 1958 he had successful one-man shows in Brazil. TG

**Grilo, Sarah** [Buenos Aires, 1921– ]. Sarah Grilo lived for a number of years in Madrid, where she taught herself to paint and where she had her first exhibition in 1949. On her return to Buenos Aires, she became in 1952 one of the original members of the Artistas Modernos group. During the decade of the 1950s she developed a distinctive style in the Constructivist tradition using flat color and semi-geometrical shapes.

Sarah Grilo was not a formal adherent of either Constructivism or Informalism, but she has contributed to both by her personal and very beautiful color, and by her unusual sensitivity to composition. San Martín speaks of her "*pathos expresivo*." In 1957 she exhibited in the Pan American Union in Washington, and has shown in a number of international group exhibitions. Her work since 1962 has turned toward a freer style, suggestive of walls with graffiti, dominated by a single color tone. She has lived in New York since 1964 with her husband, the Argentine painter José Antonio Fernández Muro. TG

**Guayasamín, Oswaldo** [Quito, 1919– ]. Guayasamín studied at the Escuela Nacional de Bellas Artes in Quito. Following his first one-man show, the U.S. State Department sponsored a traveling exhibit of his work in this country. Other honors have included a room devoted to his work at the 4th São Paulo Bienal (1957). The influence of the Mexican muralists, in particular of Orozco, is evident in Guayasamín's murals and larger paintings. His later work, still highly figurative, and concentrating on social as distinct from individual character and emotion, simplifies representational forms into broad planes and masses. CF

**Guerrero, José Enrique** [Quito, 1905– ]. After graduating from the Escuela de Bellas Artes in Quito, José Enrique Guerrero traveled to Paris, where he studied in the Académie Julien. In 1928 he worked for a short time at New York's National Academy of Design; the same year he won the Gold Medal of the City Council of Guayaquil; the previous year he had won the "Education" prize in Quito. After his early travels and successes he became professor of drawing in Quito's Colegio Nacional Mejía. In 1950, the Ecuadorian Congress, in recognition of his contribution to the artistic life of his nation, both as a practicing artist and as a teacher of art, voted him a grant to visit the United States. As other members of his generation, he has used the Ecuadorian scene in much of his work. His style, however, suggests an Expressionistic variant of Impressionism rather than the Neoclassical primitivism practiced by more orthodox indigenists. CF

**Guignard, Alberto da Veiga** [Novo Friburgo, Brazil, 1896– ]. Guignard began his artistic studies in the Königliche Akademie of Munich and continued them while traveling in Florence and Paris. He returned to Brazil in 1929 and won a bronze medal in the Salão Nacional of that year, the first of many honors he was to receive in following decades. He won a stipend in 1940 for travel in Brazil, and a gold medal (1942) and a medal of honor (1951) in national exhibitions. Since

then, he has participated in exhibitions in Venice, Paris, Buenos Aires, and the United States. Guignard is a versatile, eclectic artist, painting and drawing landscapes as well as individual and group portraits. Guignard has moved from his earlier primitivistic approach to a more plastic treatment which, in his painting, presents wide, audacious, and often violent strokes of color. Recently he has simplified his technique and softened his palette in depicting the calm, monumental sobriety of the landscape of the state of Minas Gerais. DD

**Gurvich, José** [Lithuania, 1927– ]. José Gurvich arrived in Uruguay in 1939, and became a citizen shortly thereafter. He studied painting with Joaquín Torres García, entering his *taller* in 1945. In the two years between 1954 and 1956, he traveled in Europe and Israel, where he exhibited his drawings and ceramics. In Rome his work was displayed at the Galleria di San Marco. Gurvich works mainly in relief sculpture, a medium singularly well adapted to the Torres García principles he has espoused. DD

**Guzmán de Rojas, Cecilio** [Potosí, Bolivia, 1900– ]. Cecilio Guzmán de Rojas studied first in Cochabamba and then traveled and worked in France and Spain. While in Spain, he had an exhibition at the Barcelona Fair of 1929. Immediately upon his return to Bolivia he was named Inspector General of Fine Arts. In 1931 he became the director of the Escuela Nacional de Bellas Artes in La Paz, where he taught composition and theory of fine arts. As director he attempted to give a new direction to Bolivian art, away from a photographic romantic style to a "modern, simplified, rhythmic, Indo-American one." He was the founder of the Museo de Arte Representativo in Potosí as well as the illustrator of several books. CF

**Hernández, Daniel** [Hurpay, Huancavelica, Peru, 1856 – Lima, 1932]. The family of Daniel Hernández settled in Lima in 1860. He revealed his artistic interests early and was taught by Leonardo Barbieri. In 1875 the Government of Peru gave him a scholarship to perfect his training in Europe. In Paris, he first visited Ignacio Merino, his fellow-countryman, who advised him to go to Rome, where he immediately went and remained for ten years. In 1885 he moved to Paris and became a member of the circle which included such fashionable masters as Fortuny, Pradilla, and Villegas. Hernández specialized in the feminine figure and portraits of women. *Señora Luisa de Mesones*, painted in 1883, reveals his ability to convey feminine personalities with great delicacy. In 1912, he visited Buenos Aires, where his work was shown with great success, and in 1913 he briefly returned to Rome. He was in Paris in

157. Grau, Ricardo (Peruvian, b. France, 1908– )  
*Portrait of a Woman (Retrato de mujer)*  
 Oil on canvas, 29½ x 23½ in.  
 Lent by the artist
158. Grau, Ricardo (Peruvian, b. France, 1908– )  
*Untitled (Sin título)*. 1964?  
 Oil on canvas, 45¾ x 32 in.  
 Lent by the artist
159. Greco, Alberto (Argentina, 1931– )  
*Painting – Man (Pintura – Hombre)*  
 Oil on canvas, 67 x 47½ in.  
 Museo de Arte Moderno de la Ciudad de Buenos Aires
160. Grilo, Sarah (Argentina, 1921– )  
*Painting (Pintura)*. 1958  
 Oil on canvas, 37½ x 37½ in.  
 Museo Nacional de Bellas Artes, Buenos Aires
161. Guayasamín, Oswaldo (Ecuador, 1919– )  
*Fatigue (Cansancio)*. 1952  
 Oil on board, 44¾ x 32½ in.  
 Lent by Casa de la Cultura Ecuatoriana, Quito
162. Guayasamín, Oswaldo (Ecuador, 1919– )  
*Portrait of José Gabriel Navarro*. 1942  
 Oil on burlap, 27½ x 34½ in.  
 Lent by Sra. Viuda del Dr. José Gabriel Navarro  
 Enríquez, Quito
163. Guerrero, Agustín (Ecuador, 1820–1898)  
*Against Such Weapons There's No Defense (Para estas  
 armas no hay defensa)*. 1855  
 Pencil and wash drawing, 5¼ x 7⅝ in.  
 Lent by Familia Rodrigo Borja, Quito
164. Guerrero, Agustín (Ecuador, 1820–1898)  
*Freedom of the Press (Libertad de imprenta)*. 1855  
 Pencil drawing, 5¼ x 7⅝ in.  
 Lent by Familia Rodrigo Borja, Quito
165. Guerrero, Agustín (Ecuador, 1820–1898)  
*The Dance of San Juan in Otavalo (El baile de San Juan  
 en Otavalo)*. 1857  
 Watercolor, 7¼ x 8¾ in.  
 Lent by Familia Rodrigo Borja, Quito
166. Guerrero, José E. (Ecuador, 1905– )  
*Mama Cuchara*. 1948  
 Oil on canvas, 39¼ x 31 in.  
 Lent by Casa de la Cultura Ecuatoriana, Quito
167. Gurvich, José (Lithuania, 1927– )  
*Plaster relief (Relieve en yeso)*  
 Plaster, 15¾ x 25¾ in.  
 Lent by Sr. Alfredo Testoni, Montevideo
168. Hanné Gallo, Pedro (Colombia, 1930– )  
*Maternity (Maternidad)*. 1962 (Plate 116)  
 Wood engraving, 40¾ x 14¾ in.  
 Lent by the artist
169. Heath, William (England, 1795–1840)  
*Attack on Montevideo (Asalto de Montevideo)*  
 Watercolor, 7⅝ x 10½ in.  
 Lent by Sr. and Sra. Octavio Assunção, Montevideo
170. Herrán, Alvaro (Colombia, 1937– )  
*Painting (Pintura)*. 1962  
 Oil on canvas, 78¾ x 78¾ in.  
 Lent by Sr. Carlos Serex, Bogotá
171. Herrán, Saturnino (Mexico, 1887–1918)  
*The Christ of the Pomegranates (El Cristo de las  
 Granadas)* (Plate 57)  
 Charcoal and pastel on green paper, 21⅞ x 12¾ in.  
 Instituto Nacional de Bellas Artes, Mexico, D.F.
172. Herrera Toro, Antonio (Venezuela, 1856–1914)  
*Portrait of a Woman (Retrato de mujer)*. 1883  
 Watercolor, 5⅞ x 4¾ in.  
 Lent by Srta. Isabel Palacios, Caracas
173. Hlito, Alfredo (Argentina, 1923– )  
*Work (Obra)*. 1959  
 Oil on canvas, 59 x 51¼ in.  
 Museo de Arte Moderno de la Ciudad de Buenos Aires
174. Imaná Garrón, Gil (Bolivia, 1933– )  
*Patio*. 1964  
 Oil, 44½ x 22½ in.  
 Lent by the artist