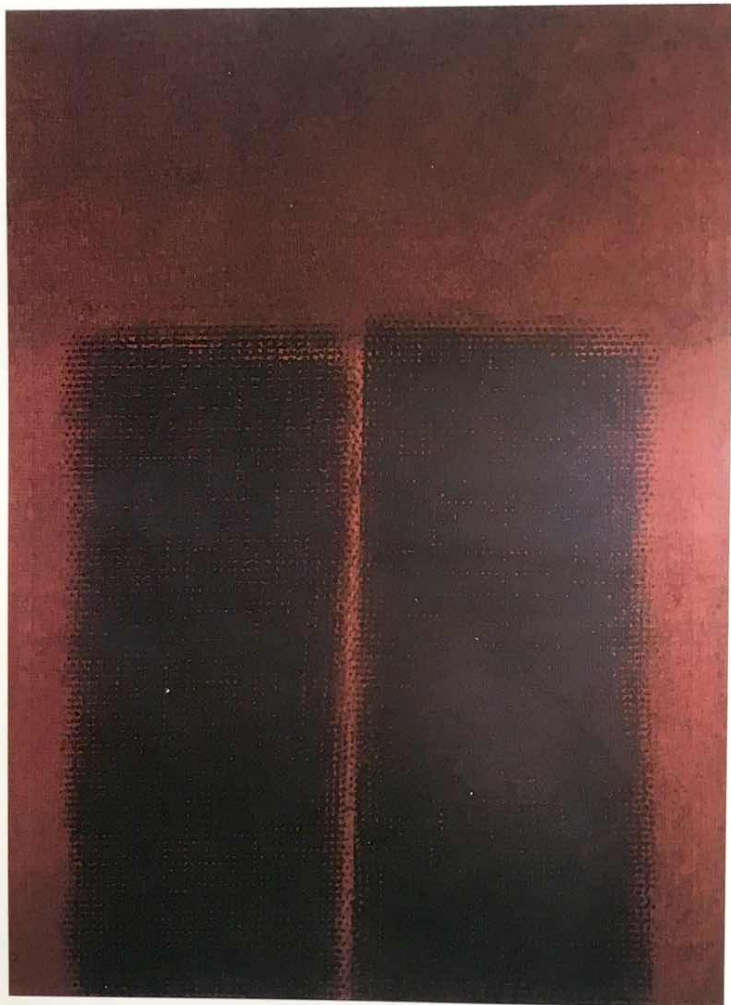


J TORRES-GARCIA

The Latin American Spirit: Art and Artists in the United States, 1920–1970

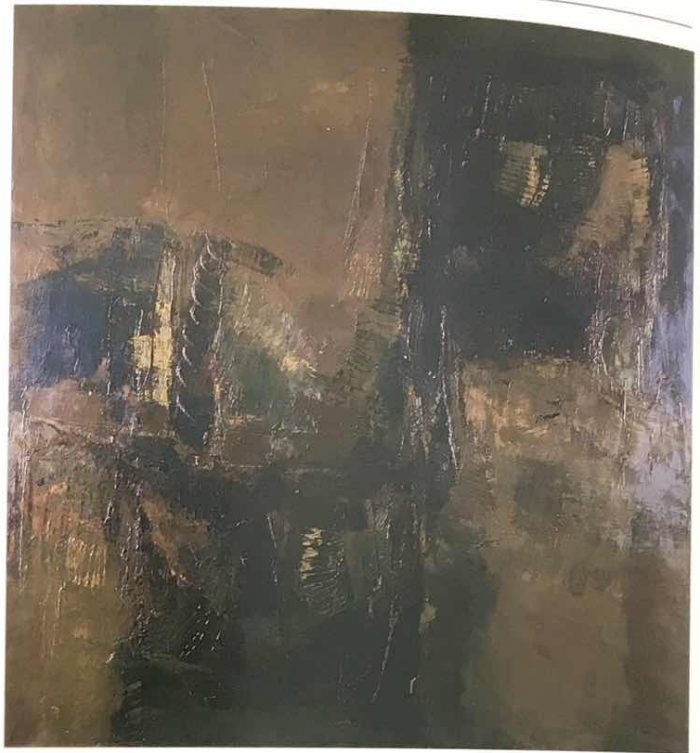
Essays by Luis R. Cancel, Jacinto Quirarte, Marimar Benítez, Nelly Perazzo, Lowery S. Sims, Eva Cockcroft, Félix Angel, and Carla Stellweg

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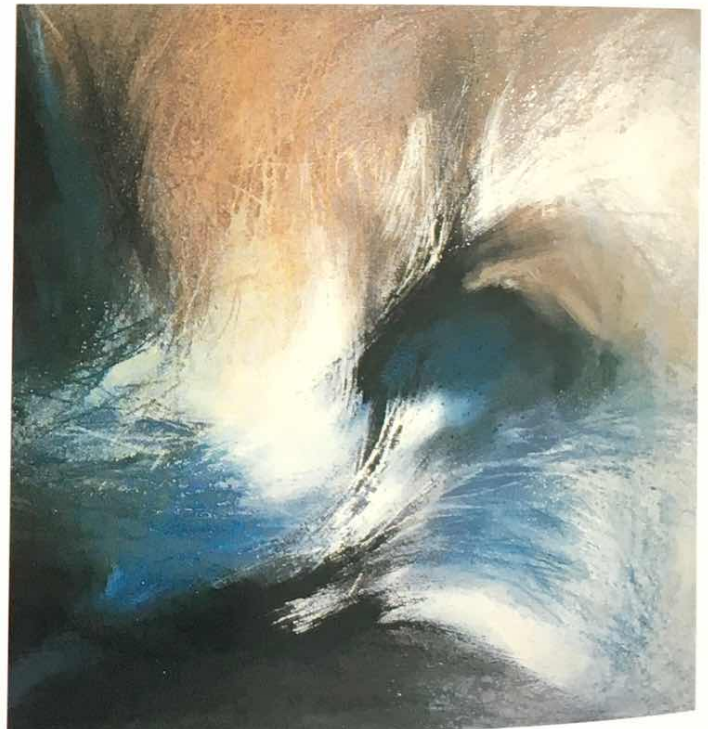
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José Antonio Fernández Muro
166. *Violet Line*. 1961
Oil on canvas, 51 1/4 x 37 3/4"
Museo de Arte Contemporáneo, Buenos Aires
Photo: Pedro Roth



167

Sarah Grilo
167. *Black, Ocre*. 1961
Oil on canvas, 45 1/2 x 45 1/2"
Museo de Arte Contemporáneo, Buenos Aires
Photo: Pedro Roth



168

Miguel Ocampo
168. *Author of White*. 1963
Oil on canvas, 51 x 51"
Courtesy Bonino Gallery, New York
Photo: Quesada/Burke, New York

magical character in which the abstract spirit predominates—notwithstanding an occasional inclusion of organic forms (plate 164).

Humberto Jaime Sánchez and Angel Hurtado

A fellowship from the Venezuelan government permitted Humberto Jaime Sánchez to study in Europe from 1954 to 1957, chiefly in Rome and Paris. In November 1957 the artist had his first one-man show in the United States at OAS headquarters. The following year he had individual exhibits at the Gres Gallery in Washington, D.C., and the Roland de Aenlle Gallery in New York. He had previously participated in the *Gulf-Caribbean Art* exhibition in Houston and had been included in a 1954 show featuring six Venezuelan artists organized by the Smithsonian Institution in collaboration with the OAS Visual Arts Unit. By that time Sánchez's paintings were entirely abstract and his compositional structures were defined by the interpenetration of chromatic areas.

The Venezuelans Mateo Manaure and Alejandro Otero had introduced elements of nonobjective art to Venezuela as early as the late 1940s. Other artists, such as Pascual Navarro in Paris, were working within a style related to the thick impastos of Dubuffet's figurative informalism. They used aggressive brush strokes and colors and strong contours to define forms. By the early 1950s there was a vibrant abstract movement in the country, divided between those who were inclined toward Geometric Abstraction and the illusionistic effects of color and those who concentrated on the plastic effects of matter on the surface of the canvas. Jaime Sánchez's work of this period may be assigned to the latter category. He maintained a certain structural order, however. Beginning in the early 1960s, his work showed a predilection for broad, graciously articulated impastos in which color played a very important role. The mechanical rigidity of Kinetic art, a movement led by the Venezuelans Soto, Cruz Díez, and Otero and the Argentines García Rossi and Le Parc, galvanized the Venezuelan art scene, and a violent, almost gestural abstraction was a counterforce adopted by some artists who opposed Geometric Abstraction. Gradually, however, Jaime Sánchez returned to the lyricism of his work of the 1950s.

The attraction France held for Venezuelan artists was particularly evident in the 1950s, when a large number of artists seemed to lose interest in the New York scene and went to Paris instead. Angel Hurtado arrived at the French capital in 1954 and stayed until 1959, when he returned to Caracas. A second sojourn in Paris lasted from 1964 to 1970. On leaving Paris he went to Washington D.C., to direct the audiovisual program of the OAS Visual Arts Unit; he has remained there ever since.

Hurtado has always been noteworthy for the poetic spirit that imbued his abstract compositions. In 1957, on the occasion of the *Fourth São Paulo Bienal*, two of his works, *Day* and *Night*, were bought by Alfred H. Barr, Jr., for The Museum of Modern Art.²⁵ In 1959 he was invited to exhibit in the gallery at OAS headquarters. This was his first one-man show in the United States. His second took place that same year at the Roland de Aenlle Gallery in New York. These were his only individual appearances during the period 1950–1970, but he was a frequent participant in group shows, among them the *Gulf-Caribbean Art* exhibition and *South American Art Today*. Hurtado has never departed from abstraction, though his work has undergone subtle developments over the course of thirty-five years. During the 1950s he stressed the disposition of surface elements; in the 1960s texture acquired special importance, and he used it with more determination than Jaime Sánchez did. Hurtado's work projected a more intense lyricism than Jaime Sánchez's painting, as well as a more pronounced inclination toward solutions inspired by French Tachism. In the 1970s he rendered forms more softly by using glazes and transparent coatings. At all times color has played a major role in his painting, giving his creations halos of mystery.

José Antonio Fernández Muro and Sara Grilo

After leaving his native Spain in 1938, José Antonio Fernández Muro traveled to Buenos Aires and shortly thereafter took out Argentine citizenship. His first one-man show in the United States took place in 1957 at OAS headquarters while the artist was touring the United States and Europe on a travel grant from UNESCO to study museology. At the time of the show his style was not fully defined, but following that exhibit he

was to be in all the important Latin American or Argentine shows held outside his adopted country.

Fernández Muro started out as a figurative painter, but contact with Argentine art and more especially with the Geometric Abstractionists of that country led him to adopt that style, as evidenced in the works he exhibited in Washington. The organic character of the geometric compositions of that period hints at fundamental changes to come. Beginning in the 1960s forms became areas, which, though geometrically defined, were saved from mathematical coldness by the incorporation of textures (plate 166). The compositions have a mysteriously poetic quality, heightened by the artist's use of very dark colors. On arriving in New York in 1962, which was to become his home for several years, Fernández Muro began to work in relief, using metallic surfaces as his medium. In the introduction he wrote for the catalog of Fernández Muro's 1963 show at the Andrews-Morris Gallery, Cleve Gray noted:

The lyricism in Fernández Muro's painting is new, the control is not. . . . He limits his color with severity; he composes his forms into monolithic shapes; he organizes his overall design on an axis which has the architecture of both man-made geometry and nature's forms. His technique, based upon small, stencilled black dots glazed over by layers of color, leaves no room for capricious brush strokes. In short, he has found a personal way of controlling an expression which might otherwise become over-sensitive or precious.²⁶

Tangential Red, in the Solomon R. Guggenheim Museum, is representative of the artist's best work, as is *The Gunshot in the Back*, a work he made in New York City that won a prize at the *First Medellín Biennial* in 1968.

One of the reasons for Fernández Muro's move to New York was the fact that his wife, Sara Grilo, had been awarded a Guggenheim Fellowship. The couple resided in New York until 1970, when they left for Europe. (They returned to Buenos Aires in the late 1970s.) While their careers have parallels in terms of professional activities, their work expresses their decided differences in personality and visual interests. Grilo exhibited in Washington, D.C., along with her husband, in 1957. At that time she was working in a Constructivist style but using delicate color harmonies imbued with a certain air of romance. Although Fernández Muro was then pursuing a somewhat similar aesthetic, their work was by no means the same. In the 1960s Grilo freed herself completely from geometry. The works she presented at a 1961 show for the branch of Galería Bonino in Buenos Aires exhibited her interest in the use of pictorial "accidents," similar to the experiments the Mexican artists were trying at the end of the 1930s (plate 167). This period of her work was well documented in shows she held at the Obelisk Gallery in Washington, D.C., in 1963, and at the Bianchini Gallery in New York in November 1963. A show in 1967 at the Byron Gallery in New York presented evidence of a new and original phase of her endeavor, initiated in 1964. A good example is provided by *Charge*, a work included in the *Magnet: New York* show. Incorporated into the surface are graffiti symbols and other scribblings. She anticipated by a decade the systematic use of graffiti generated by the street artists of New York. Her work was joyful and amusing, but handled with a highly refined plastic sensibility. Like her husband, Grilo received a prize at the *First Medellín Biennial* for her *Methuselah's Birthday*, a work made in New York and thoroughly characteristic of her style at the time.

Miguel Ocampo

Miguel Ocampo was born in Buenos Aires in 1922 and lived there until 1948 when he received his degree in architecture and left for Paris. There he studied with a number of artists, among them André Lhote. He returned to Buenos Aires in 1950, having developed a figurative style typical of the School of Paris. His first exhibit in the United States took place at the Roland de Aenlle Gallery in 1958, at which time he was serving as cultural attaché to the Argentine embassy in Rome. From 1961 to 1966 he held a similar post at the embassy in Paris. In 1969 he began a period of residence in New York. Ocampo was represented in most of the exhibits of Argentine art that circulated abroad or that were organized in the United States. His one-man show of 1958 hinted at his later developments, more clearly defined in the late 1960s (plate 168). In his exhibit at

Biographies

group) by Pedro Friedeberg and José Luis Cuevas, 1960. Solo exhibitions: Carstairs Gallery, N.Y.C., 1956, 1960, 1962. Group exhibitions: *Gulf-Caribbean Art*, Museum of Fine Arts, Houston, 1956; The Brooklyn Museum, N.Y., 1959; Martha Jackson Gallery, N.Y.C., 1960; University of Illinois, Urbana, 1961; The Museum of Modern Art, N.Y.C., 1961; *Pittsburgh International*, Carnegie Institute, 1961-62. Collections: University of Arizona, Tucson; Lannan Foundation, Palm Beach, Fla.; F. Olsen Foundation, Guilford, Conn.

Gómez-Quiroz, Juan. b. 1939, Santiago. Resided in N.Y.C. since 1962. Studied at Universidad de Chile, Santiago, 1961-62. Awarded Fulbright Fellowship to study at Rhode Island School of Design, Providence, 1962-63, and Yale University, New Haven, 1963-64; Pan-American Fellowship to study at Pratt Graphic Arts Center, N.Y.C., 1964-65; John Simon Guggenheim Memorial Fellowship, 1966. Taught at University of California, Santa Barbara, 1967; New York Community College, 1969-70; New York University, 1969-76; Summit Art Center, N.J., 1972-77. Director, New York University Photo-Etching Workshop, N.Y.C., 1972-73. Solo exhibitions: Kie Kor Gallery, New Haven, Conn., 1964; Ledesma Gallery, N.Y.C., 1964; Alonzo Gallery, N.Y.C., 1968, 1970. Group exhibitions: Associated American Artists, N.Y.C., 1962; Weyhe Gallery, N.Y.C., 1963; Amel Gallery, N.Y.C., 1964, 1965; *Magnet: New York*, Bonino Gallery, 1964; The Brooklyn Museum, N.Y., 1964, 1966, 1968; The Museum of Modern Art, N.Y.C., 1965; New York Public Library, N.Y.C., 1966; Hartford Art Foundation, Conn., 1966; *Art of Latin America since Independence*, Yale University, New Haven, and University of Texas, Austin, 1966; University Gallery, Santa Barbara, Calif., 1967; Couturier Galerie, Stamford, Conn., 1967; Britton Gallery, San Francisco, 1968; Munson Gallery, New Haven, 1968; Potsdam College, N.Y., 1969. Collections: The Brooklyn Museum, N.Y.; Cincinnati Art Museum; Center for Inter-American Relations, N.Y.C.; Chase Manhattan Bank, N.Y.C.; Cornell University, Ithaca, N.Y.; Everson Museum of Art, Syracuse, N.Y.; Solomon R. Guggenheim Museum, N.Y.C.; Instituto de Cultura Puertorriqueña, San Juan; Library of Congress, Washington, D.C.; Massachusetts Institute of Technology, Cambridge, Mass.; Metropolitan Museum of Art, N.Y.C.; Museum of Fine Arts, Boston; The Museum of Modern Art, N.Y.C.; New York Public Library, N.Y.C.; New York University, N.Y.C.

Góngora, Leoné. b. 1932, Valle de Cauca, Colombia. Resided in U.S. since 1964. Studied at Escuela de Bellas Artes, Universidad Nacional de Colombia, Bogotá; under Max Beckmann at Washington University, St. Louis. c. 1950s. Lived in Italy, 1959; Mexico City, 1960-63. Taught painting at University of Massachusetts, Amherst, 1970. Member of Nueva Presencia group. Solo exhibitions: International Institute, St. Louis, 1955; Peoples Art Center, St. Louis, 1955; Ryder Gallery, Los Angeles, 1962; Pan American Union, Washington, D.C., 1962; Zora's Gallery, Los Angeles, 1963, 1964; Cober Gallery, N.Y.C., 1963, 1964, 1965, 1966, 1967, 1968; Ohio State University, Columbus, 1968; Boris Mirski Gallery, Boston, 1969; Arizona State University, Tucson, 1970. Group exhibitions: University of St. Louis, 1954; City Art Museum, St. Louis, 1954; Cober Gallery, N.Y.C., 1962; Zora's Gallery, 1962, 1963; Rollins College, Fla., 1963; Hofstra University, Hempstead, N.Y., 1965; Portland Art Museum, Oreg., Museum of Contemporary Art, Houston, University of Texas, Austin, Fort Worth Art Center, and University of San Diego, 1967; Arizona State University, Tucson, 1968; Collections: Arizona State University, Tucson; Museum of Fine Arts, Houston; University of Massachusetts, Amherst; Minnesota Museum of Art, St. Paul; The Museum of Modern Art, N.Y.C.; Museum of Modern Art of Latin America, Washington, D.C.; New Jersey State Museum, Trenton; Phoenix Art Museum; Smith College, Northampton, Mass.; Washington University, St. Louis.

González Amézcuca, Consuelo "Chelo." 1903-1975. b. Villa Acuna, Mexico. Family moved to Del Rio, Texas, 1913. Largely unknown outside Del Rio until first solo exhibition: Marion Koogler McNay Art Museum, San Antonio, 1968.

Grassmann, Marcello. b. 1925, São Paulo. Studied at Liceu de Artes e Ofícios do São Paulo, 1943-49. Moved to Rio de Janeiro, 1949. Solo exhibitions: Dallas Museum of Fine Arts, 1959; Pan American Union, Washington, D.C., 1960; Brazilian Cultural Institute, Washington, D.C., 1964; University of Chicago, 1966. Group exhibitions: Pan American Union, Washington, D.C., 1959; *Art of Latin America since Independence*, Yale University, New Haven, and University of Texas, Austin, 1966. Collections: Metropolitan Museum of Art, N.Y.C.; Dallas Museum of Fine Arts; Museum of Modern Art of Latin America, Washington, D.C.; Rhode Island School of Design, Providence; Walker Art Center, Minneapolis.

Grau, Enrique. b. 1920, Cartagena, Colombia. Awarded scholarship by Colombian government to study in U.S., 1940. Studied under Harry Sternberg and George Grosz at The Art Students League, N.Y.C., 1940-43. Taught at Escuela de Bellas Artes, Universidad Nacional de Colombia, Bogotá, 1951-52, 1957-61. Visited Mexico, 1953. Studied mural painting at Accademia San Marco, Florence, 1955-56. Films made: *La Langosta Azul, blanco y negro*, 1964; *Maria*, 1965. Solo exhibitions: Pan American Union, 1957, 1964; Roland de Aenlle Gallery, N.Y.C., 1957. Group exhibitions: Argent Gallery, N.Y.C., 1943; American Institute of Decorators, N.Y.C., 1943; Brooks Memorial Gallery, Memphis, Tenn., 1943; A.C.A. Gallery, N.Y.C., 1943; New School for Social Research, N.Y.C., 1950; *Gulf-Caribbean Art*, Museum of Fine Arts, Houston, 1956; *Pan-American Exhibition*, Milwaukee Art Center, 1957; *Pittsburgh International*, Carnegie Institute, 1958, 1964; *South American Art Today*, Dallas Museum of Fine Arts, 1959; Solomon R. Guggenheim Museum, N.Y.C., 1960; American Institute, Washington, D.C., 1965; *Art of Latin America since Independence*, Yale University, New Haven, and University of Texas, Austin, 1966; *Latin American Painting*, University of Oklahoma, Norman, 1969. Collection: Museum of Modern Art of Latin America, Washington, D.C.

Grilo, Sarah. b. 1921, Buenos Aires. Lived in Madrid and Paris, 1948-50; Traveled to U.S., 1957-58; Lived in N.Y.C., 1962-70. Awarded John Simon Guggenheim Memorial Fellowship, 1962. Solo exhibitions: OAS headquarters, Washington, D.C., 1957; Obelisk Gallery, Washington, D.C., 1963; Bianchini Gallery, N.Y.C., 1963; Byron Gallery, N.Y.C., 1967. Group exhibitions: National Gallery of Art, Washington, D.C., 1956; *The United States Collects Latin American Art*, Art Institute of Chicago, 1959; *South American Art Today*, Dallas Museum of Fine Arts, 1959; Institute of Contemporary Art, Boston, 1959; *Latin America: New Departures*, Institute of Contemporary Art, Boston, 1961; *Painters Residing in the U.S. from Latin America*, Institute of Contemporary Arts, Washington, D.C., 1964; *Magnet: New York*, Bonino Gallery, N.Y.C., 1964; *New Art of Argentina*, Walker Art Center, Minneapolis, 1965; *The Emergent Decade*, Solomon R. Guggenheim Museum, N.Y.C., and Cornell University, Ithaca, N.Y., 1965; *Art of Latin America since Independence*, Yale University, New Haven, and University of Texas, Austin, 1966. Collection: The Museum of Modern Art of Latin America, Washington, D.C.

Guayasimín, Oswaldo. b. 1919, Quito, Ecuador. Studied painting and sculpture under Pedro Leon Donoso at Escuela de Bellas Artes, Quito, 1940. Invited by U.S. Department of State to visit U.S., 1943. Studied fresco painting with José Clemente Orozco in Mexico, 1943. Solo exhibitions: Mortimer Brandt Gallery, N.Y.C., 1952; Duveen-Graham Gallery, N.Y.C., 1952; Pan American Union, Washington, D.C., 1955. Group exhibitions: *The Latin American Collection of The Museum of Modern Art*, N.Y.C., 1943; Art Institute of Chicago, 1944; *Pittsburgh International*, Carnegie Institute, 1955; *South American Art Today*, Dallas Museum of Fine Arts, 1959; *Art of Latin America since Independence*, Yale University, New Haven, and University of Texas, Austin, 1966; Philbrook Art Center, Tulsa, Okla., 1969; Center for Inter-American Relations, N.Y.C., 1970. Collections: Art Institute of Chicago; The Museum of Modern Art, N.Y.C.; Museum of Modern Art of Latin

America, Washington, D.C.; San Francisco Museum of Modern Art.

Guerrero Galván, Jesús. b. 1910, Tonalá, Jalisco, Mexico. Studied art in San Antonio, Texas. Moved to Mexico City, 1925. Taught art in elementary schools, 1925-38. Professor of painting and figure drawing at La Esmeralda, Mexico City, 1939-42. Appointed artist-in-residence and painted murals at University of New Mexico, Albuquerque, and painted Solo exhibitions: La Quinta Gallery, Albuquerque, 1942. League of New Mexico, Albuquerque, 1942; Julien Levy Gallery, N.Y.C., 1943; Mexican Art Gallery, San Antonio, 1959. Group exhibitions: World's Fair, N.Y.C., 1939; *Twenty Centuries of Mexican Art*, The Museum of Modern Art, N.Y.C., 1940. Collections: Colorado Springs Fine Arts Center; The Museum of Modern Art, N.Y.C.; Philadelphia Museum of Art.

Hernández Acevedo, Manuel. b. 1921, Aguas Buenas, P.R. Shoemaker by trade. Studied silkscreen under Irene Delano at Graphic Arts Workshop, San Juan, 1947. Exhibitions: Universidad de Puerto Rico, 1955; Riverside Museum, N.Y.C., 1957; Instituto de Cultura Puertorriqueña, San Juan, 1960. Collections: Ateneo Puertorriqueño, San Juan; Instituto de Cultura Puertorriqueña, San Juan; Museo de Arte de Ponce, P.R.; Universidad de Puerto Rico, San Juan.

Hernández Cruz, Luis. b. 1936, San Juan. Studied under Cristóbal Ruiz, Fernández Granel, and Damián Bayón at Universidad de Puerto Rico (B.A., 1958); under Ben Summerford and Robert Gates at American University, Washington, D.C., (M.A., 1959). Taught art at Escuela Superior Gabriella Mistral, Rio Piedras, P.R., 1960; Universidad de Puerto Rico, 1961-63. Director of fine arts section, Ateneo Puertorriqueño, San Juan, 1966-71. Professor of fine arts, Universidad de Puerto Rico, 1968. Awards: First Prize, Instituto de Cultura Puertorriqueña Urban Landscape Competition, 1963; First Prize, ESSO Inter-American Competition, 1964. Solo exhibitions: Instituto de Cultura Puertorriqueña, San Juan, 1967. Group exhibitions: IBM Gallery, N.Y.C., 1966; Tibor de Nagy Gallery, N.Y.C., 1967; Pan American Union, Washington, D.C. Collections: American University, Washington, D.C.; Chase Manhattan Bank, N.Y.C. and San Juan; Circulo de Bellas Artes, San Juan; El Museo del Barrio, N.Y.C.; Esso Collection, San Juan; EXXON Corporation, Miami; Instituto de Cultura Puertorriqueña, San Juan; Kidder Peabody & Co., N.Y.C.; Library of Congress, Washington, D.C.; Lincoln Hospital, The Bronx, N.Y.; Lowe Art Museum, Coral Gables, Fla.; Metropolitan Museum Art Center, Coral Gables, Fla.; The Museum of Modern Art, N.Y.C.; Museum of Modern Art of Latin America, Washington, D.C.; Museo de Arte de Ponce, P.R.; Universidad de Puerto Rico, Rio Piedras; R.J. Reynolds Tobacco Company, P.R.

Herrera, Carmen. b. 1915, Havana. Resided in U.S. since 1954. Studied art and art history at Academia de San Alejandro, Havana, 1948-52; Marymount College, Paris, 1952-53; architecture at Universidad de Havana, 1953. Moved to N.Y.C. and studied at The Art Students League, 1954. Solo exhibitions: Galeria Sudamericana, N.Y.C., 1956; Trabia Gallery, N.Y.C., 1963; Cisneros Gallery, N.Y.C., 1965. Group exhibitions: City Center, N.Y.C., 1956; Cisneros Gallery, N.Y.C., 1965; State University of New York, Syracuse, 1967, 1969; Center for Inter-American Relations, N.Y.C., 1968. Collections: Cintas Foundation, N.Y.C.; Cornell University Medical Center, N.Y.C.; Rusk Institute of Rehabilitation, N.Y.C.

Homar, Lorenzo. b. 1913, San Juan. Family emigrated to N.Y.C., 1928. Studied at The Art Students League, N.Y.C., 1931. Worked as design apprentice at Cartier (jewelers), 1937-40. Studied at Pratt Graphics Art Center, N.Y.C., 1940. Drafted by U.S. army, 1940; published combat drawings and caricatures in *Yank, Infantry Journal, Bell Syndicated*, and *El Mundo* (San Juan, P.R.), 1941-45. Studied under Arthur Osver and Rufino Tamayo at The Brooklyn Museum Art School, N.Y., 1945. Returned to Puerto Rico, 1950. Joined Ateneo Puertorriqueño and