

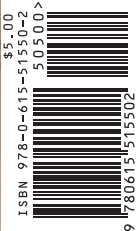
Latin American Art

VOLUME 16 / ISSUE 30 / APR - SEPT 2016

Drawings

Cecilia Bermudez

TRADITION AND MODERNITY





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Luis Torres de Velasco - "Pinar del Río", 2006 - 39 x 31 3/8 inches - Oil on canvas

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Orilla y Meditador, 1995, acrílico on canvas, 20 x 24 in.



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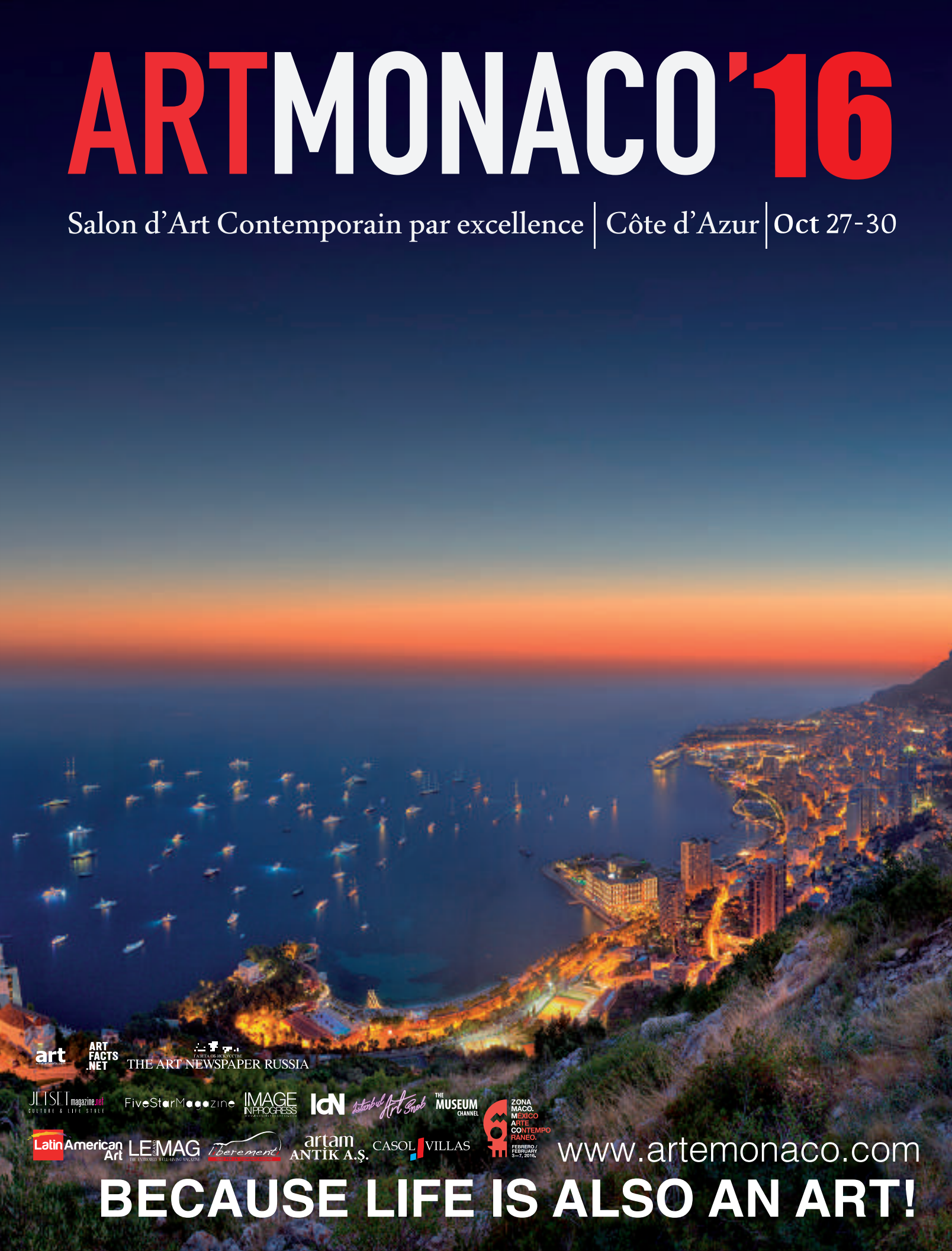
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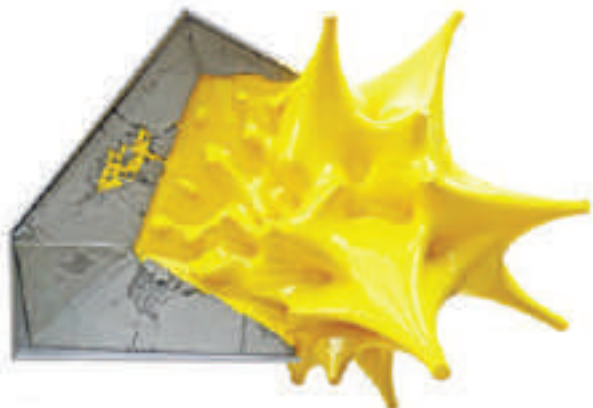


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DEL EDITOR

Es uno de los más altos honores posibles, incluir en portada, el trabajo de Cundo Bermúdez, uno de los maestros que vivió y laboró en Puerto Rico por muchos años, tema este que abordamos en nuestra portada, y donde realizó miles de bocetos de sus futuros cuadros, muchos de ellos terminados en Miami. Ha sido un privilegio presentar en portada a este prolifero artista que enalteció a su país con orgullo, como lo hicieron otros grandes de su generación, Cárdenas, Carreño, Portocarrero, Lam, Amelia, etc.

Imposible pasar por alto la presencia de Zaida del Rio, pintora reconocida por la originalidad de su obra; Pedro Hernández Torres, maestro de maestros paisajistas; Juan Carlos Verdial, máximo representante del surrealismo cubano; Hernán Miranda, hiperrealista paraguayo de primera línea e inmejorable calidad; Rafael Rivera Rosa, artista puertorriqueño con impresionante curriculum y carrera profesional. Les recomiendo leer el artículo sobre Artemundi, les parecerá fabuloso, así como el texto realizado sobre Muralismo Mexicano, muy interesante.

Dejo en sus manos, la edición número 30 de Latin American Art, no sin antes agradecer a los nuevos amigos y patrocinadores que apuestan a nuestros esfuerzos para mercadear y promocionar sus marcas, nombres o negocios.

Dios bendiga a todos.

Alejandro Alfonso, Editor.

FROM THE EDITOR

It is one of the highest possible honors, including on the cover, the work of Cundo Bermúdez, one of the masters who lived and worked in Puerto Rico for many years, we address this topic on our cover, and where he made thousands of sketches for future paintings, many of them finished in Miami. It has been a privilege to present in the cover this prolific artist who extolled his country with pride, as did other great of his generation, Cárdenas, Carreño, Portocarrero, Lam, Amelia, etc.

Impossible to ignore the presence of Zaida del Rio, painter renowned for the originality of her work; Pedro Hernández Torres, landscapers master of masters; Juan Carlos Verdial, leader of the Cuban subrealism; Hernán Miranda, Paraguayan hyperrealistic front line and excellent quality; Rafael Rivera Rosa, Puerto Rican artist with impressive resume and career. I recommend you read the article on Artemundi, it will seem fabulous as the text about Mexican Muralism, very interesting.

Leave in your hands, of Latin American Art, edition number 30, not without thanking new friends and sponsors that are committed to our efforts to market and promote their names, businesses, and brands.

God bless you all.

Alejandro Alfonso, Editor.

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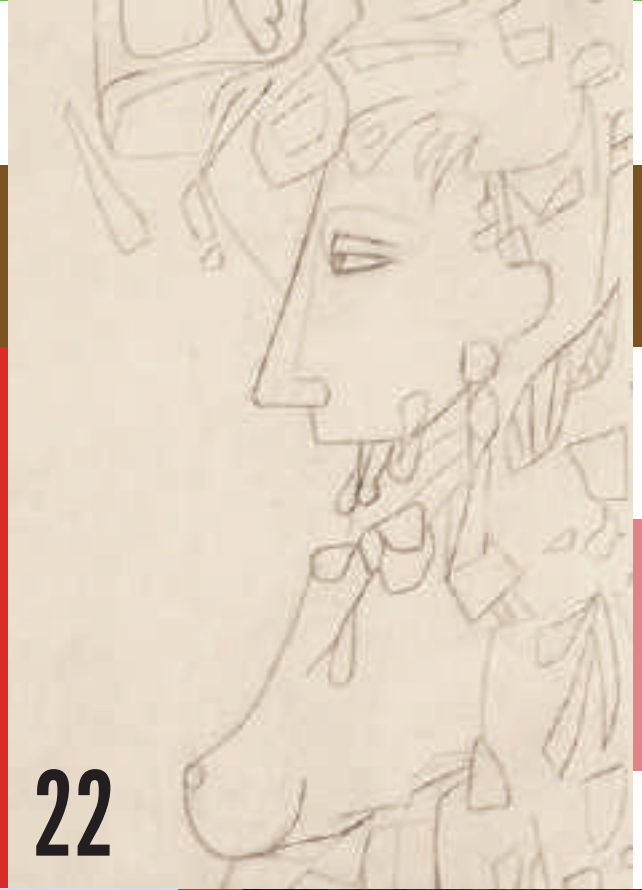
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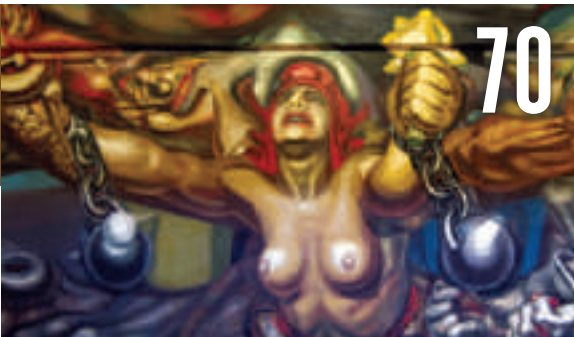
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CUNDO BERMUDEZ
TRADITION AND MODERNITY



TRADITION AND MODERNITY

With the passing of Cundo Bermúdez in 2008 a gold cycle of Cuban plastic, the same one that caused admiration and respect for viewers and critics from all latitudes since its appearance in the forties. Cundo joined his talent to a group of young painters and sculptors devoted to the affirmation of a revivalist movement characterized by the quality and originality of its artistic purposes.

Cundo was part of the second generation of avant-garde painters, one that emerged in the II National Painting and Sculpture in 1938. A year earlier had made his debut in the First Exhibition of Modern Art, held at the Exhibition Center Dependents between March and April 1937. These early works do not indicate the latent potential in the artist wanes before the effect of the works presented by his contemporaries. Gómez Sicre, one of the most important critics of the period: "His painting of all that time is that of a beginner who intends to find new anecdotal ways. The new forms are, undoubtedly, by his frugality in inks and its elongated direction, remote kinship with Ponce's."

In 1938 he shares the fascination of some members of his generation by the School of Mexican painting and travels to this country, to where also leave Mariano Rodríguez and Alfredo Lozano. Cundo does not feel especially motivated by the magnificent work of the muralists Rivera, Orozco, and Siqueiros but prefers contact Rodríguez Lozano easel painting at the Academy of San Carlos. He is also seduced by the art of Guerrero Galván, Julio Castellanos and Rufino Tamayo. This experience causes a change in his work that assumes a greater volume in the forms and other very near to the aesthetics of Mexican painting.

However, the Aztec influence lasts little time in Cundo. It's really early in the forties when the artist finds a very particular way of expression. His painting during these early years ranges from Renaissance classicism and fascination with folk art. The love he felt for classical is shown in the extraordinary Portrait of Luisita Caballero (1938 Schajowicz -Caballero collection), in the solemn portrait of Finá y Bella García Marruz (1940, private collection) and in the four musicians (1942, Isaac Lif and family collection), which Cundo transposes a scene from classical music to contemporary with his particular way of saying.

However, the devotion of his work is definitely intertwined with his love for the themes of urban tradition and the common human being. Thus his first work based on this style, El balcón (1941, MoMA collection), loving glorification of the city of Havana and its characters appears. Cundo discovered the essence of



Cundo Bermúdez

his art in the splendor of everyday life. In contemporary recreation of popular scenes like La barbería (MoMA collection), Billiards (1942, Isaac Lif and family collection), Couple in the park (1942, Alicia Felipe Camacho collection), the artist finds the main reason for his painting, raising his characters to the category of Cuban archetypes. About this period of his work Gómez Sicre says: "Without imagination we are unable to approach the work of Cundo Bermúdez and perceive his plastic. His world must be seen with the spirit conducive to play an unfettered imagination."

It is categorical the referred bibliography on the importance of two of his most famous works, El balcón, 1941 and La barbería, 1942, perhaps because both belong to the Museum of Modern Art in New York. However, the pieces that definitely will mark the maturity of Cundo and that erect him as a devoted painter among his contemporaries are undoubtedly Billiards, 1942 and Romeo and Juliet, 1943 (private collection).

In the case El billar the artist conceives an expectant, tense atmosphere, where participants get caught in the pinnacle of the game. This work surpasses its strong vibration such an interesting composition, but inanimate as domino players, Jorge Arche. The billiards captures the essence of the game and transposes it into a metaphysical dimension, as Guillermo Cabrera Infante asserted.

For Cuban art 1943 is a pivotal year. Some of the most important works of the island modernity are performed on that date. From that time are the extraordinary Jungle of Wifredo Lam, the fabulous trilogy of Mario Carreño: Afro-Cuban Dance, Fire in the batey and cane cutters; Creole bandit, Carlos Enriquez; Fish, Amelia Pe-láez, the unique portrait José Martí, Jorge Arche and interior Cerro of Portocarrero, waste of authentic West Indian baroque style. In this context Cundo performs one of the most fascinating works of all his painting, Romeo and Juliet. The artist is inspired by an image of cigar box and makes a bold transposition of the Shakespearean tragedy: Verona lovers are transplanted to the tropics and integrated into a Cuban atmosphere.

The balcony where the love scene occurs is covered with heavy vines, artist evolution into a baroque style that will be an essential feature of the forties Cuban painting. Both figures do not withstand the torrid heat of a tropical night and appear naked in a sincere surrender, without false modesty, framed by a bulkhead door with stained glass windows that filter the light. The dramaturgical sense Cundo painting is captured by the poet and art critic Ricardo Pau-Llosa when he reflects: "Since his work emerged in the art world of Havana in the late thirties, Bermúdez images have been rooted in theatrical aspects like the character, narrative, symbolism and scenery. If the School of Havana has a playwright master among painters, this is called Cundo Bermúdez.

"No doubt Romeo and Juliet constitutes one of the happiest moments of Cundo Bermudez aesthetic, because it transcends the limits of the Cuban to project into the universal.

But the Cundo international recognition had not yet arrived. Thanks to the collaboration of José Gómez Sicre, María Luisa Gomez Mena, Mario Carreño and Alfred Barr Jr. the exhibition *Modern Cuban Painters* is presented in the Museum of Modern Art in New York, a selection of thirteen Cuban artists chosen by Gómez Sicre and Alfred H. Barr Jr. and makes public to the world some of the fundamental pillars of the Havana School of painting. Leslie Judd Ahlander, who had the privilege of working on that sample, recalls: "Overall, Cundo was the most successful, with eleven works ... Alfred H. Barr Jr. himself in his presentation text sample in the newsletter of the museum states about Cundo: "the style of Bermudez, well shown in *La Barberia* is comically archaic, but strong and original in its metallic color harmonies." The most laudatory review is the one of the art critic of the *New York Times* Edwin Alden Jewell, who in a fit of enthusiasm says. "We can consider the work of Cundo Bermúdez as the most particularly Cuban."

In 1944 Cundo takes up the theme of the portrait, making some of the best images conceived at that time. His works are not mere representations of portrayed attributes. They go beyond; they are effective indicators of the course followed by the Cuban painting and Cundo itself. One of the best examples in this direction is the splendid portrait of Lidia Pla de Osuna (1944, Lidia Pla de Osuna collection) with a whole luxurious decor around and strengthens Cundo painting in a baroque style based on a sumptuous ornament employment. Next in quality is the admirable portrait of María Luisa Gomez Mena (1943, Isaac Lif and family collection) in which the strong personality of the model is immersed in the middle of an ornament of significant elements that complement her image. The figure of the portrayed is surrounded by a vine that slides capriciously and recalls the distinctive sinuous line of some of the best works of Amelia Peláez of this time. Moreover, with a classical conception, the formidable *Portrait of Heriberto Leret* is raised (1943 Nercys and Ramon Cernuda collection) which reminds the semblance of the high dignitaries of the nobility in the Renaissance.

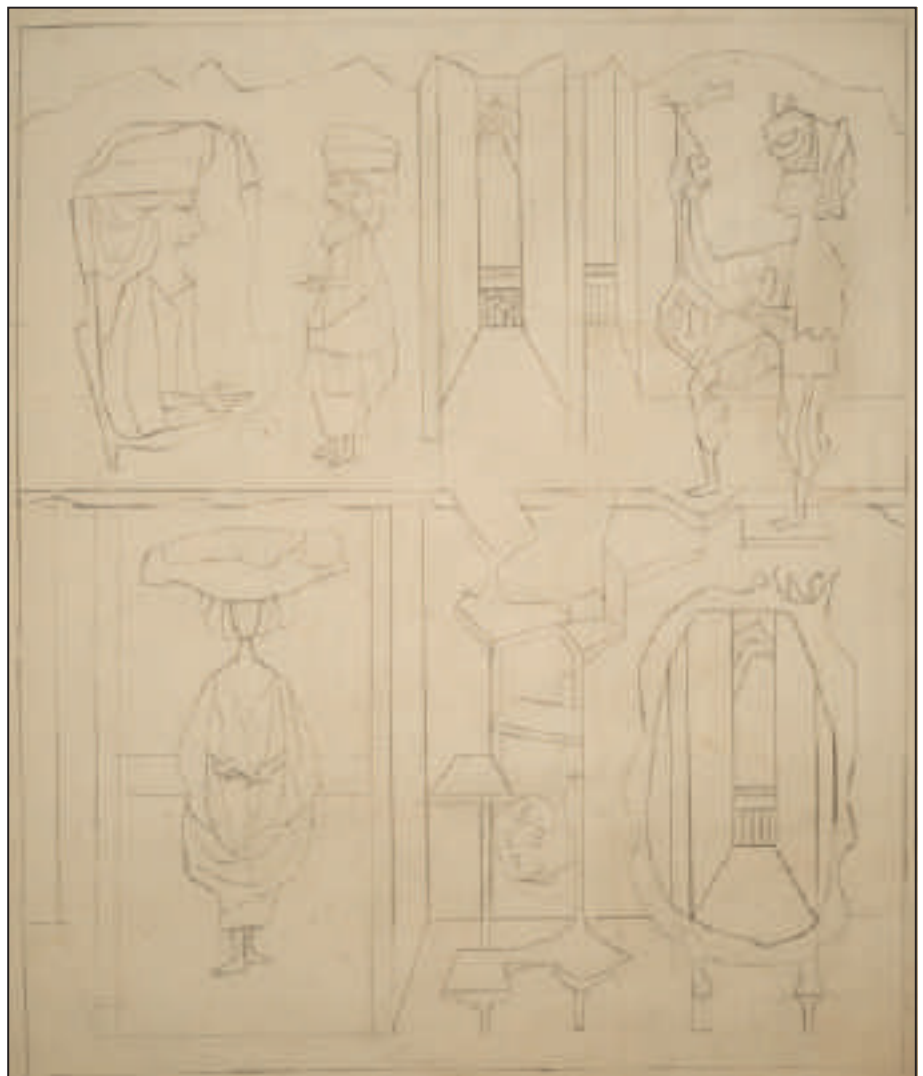
In the cultural effervescence of the forties in Havana cores of near artists are created by intellectual or economic affinities. Thus we have a configured pole by El Prado gallery, whose sponsor is María Luisa Gomez Mena, and which includes, among other important creators, Mario Carreño, Cundo Bermúdez, and Amelia Peláez supported by the prestige of the art critic José Gómez Sicre. Another

group of artists and poets gather around the figure of Jose Lezama Lima and editorial projects, mainly the journal *Origins*, among which are Mariano Rodríguez and René Portocarrero. Some figures fall outside these movements, such as Wifredo Lam, isolated pole, but powerful and close to the circle of influence of Lydia Cabrera, Alejo Carpentier, Fernando Ortiz, and the Afro-Cuban culture that they all defended.

In this complex scenario of strong individualities into Cuban painting a stream characterized by a deep intimacy that seems to overwhelm the inside of colonial houses and break into all expressions of the insular culture paves its way. Cundo is no stranger to it and in 1945 he performs one of his most beautiful works, *Mujer peinando a su amante* (Isaac Lif and family collection), tempered by this atmosphere of intimacy in which the influence of Matisse is appreciated. The scene occurs after the lovers have possessed themselves and now share caresses while

dressing. This school of thought which explore the best of Mariano Rodríguez, René Portocarrero and Amelia Peláez ability- leaves such a deep mark on the sensitivity of Cundo that still in the beautiful portrait of Julia Rodríguez Tomeu (1949, Museo Nacional de Bellas Artes, Havana), this spirit of seclusion, almost mystical is perceived, in which the female figure is a more integrated to colonial furniture decorative element, bars, stained glass, and dead nature around.

In the second lustrum of the forties several exhibitions are made which reaffirm the international reach of Cuban painting. Cundo Bermúdez will be a key figure in almost all of them. For example, will be present in which Domingo Ravenet and Guy Pérez Cisneros organize for the Palace of Fine Arts in Mexico City in June 1946 and it constitutes a great success from audience and critics. The maintained curatorship of the exhibition passes without doubt representative at the



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MOMA exhibition in 1944. Also in 1946 the exhibition 11 Cuban artists is performed, organized by José Gómez Sicre for the Museum of Fine Arts in La Plata, Argentina, in which Cundo presents nine works. A no doubt the artist is at the peak of his career, but soon will have to face new challenges.

The fifties are a major challenge for members of the School of Havana. a new generation paves its way which brings an up-to-date speech, different to the aesthetics of Cuban modernism masters; and each artist adjusts his speech to address the new air of contemporaneity. Cundo Bermúdez remains faithful to figuration, but in his ways to make a trend toward geometric stylization is appreciated, which manages wisely under the circumstances of the subject. This renewal forms can already be seen in such early work as *Quinteto* (1950, Museo Nacional de Bellas Artes, Havana collection), in which the artist becomes more severe in the structuring of space.

A decisive step in its development will be the implementation of oil *Six Figures with red background* (1951, Isaac Lif and family collection) in which Cundo leads to its maximum voltage figuration- abstraction relationship. In this composition a strong spatial dynamics through the movements of stylized figures in black playing ball and the bottom of a deep red without reference of any object is created. It is possible to associate this work with *Saludo al Mar Caribe* (1951, Museo Nacional de Bellas Artes, Havana), Mario Carreño painting in which the link between figuration and abstraction is also strained to its ultimate consequences. From there

Carreño begins to build a long period within the concrete abstraction. However, Cundo remains faithful at all times to the human figure, only with an inflection more oriented towards a geometric cubism character that allows a new twist to the visuality of his works. For example, in the beautiful *Woman in Green* (1952, private collection), he dominates the monochromatism, the synthetism of forms and enrichment of the nuances of the same color.

One of the most splendid works of this period is *Mediodía en la playa. Sun at noon* (1953, private collection). It highlights a dazzling use of yellow, applied in different shades. Human figures are integrated to almost get confused with the background of the composition and the artist achieves the subtlety of a painting that borders the abstraction through the use of an impact of bright color.

1953 and 1954 are key to the creative work of Cundo Bermudez. The music theme is again taken up by the artist, in this case the Cuban popular tunes of the time. And so we have his wonderful *habanero Sextet* (1953, Fine Arts Museum



Collection, Houston, Texas), *Danzoneros*, (1954, Nercys and Ramón Cernuda Collection), *El músico* (1954, Adriana y Carlos González Collection) and *El Flautista* (1954, Museo Nacional de Bellas Artes Collection, Havana). Some of these works have a visual rhythm that can move from one to another with absolute ease and be blended with it not only through the image but the music, we feel vibrate in each

canvas at that time. In Havana *Sextet* the musical group in displays all its glory. With a more intimate meaning, but within the same string is *Danzoneros*, in which can be seen how the composition geometrizes increasingly. One of Cundo's best works of this period *El Músico* also belongs to 1954, characterized by rigorous cubist building planes fused together. Cundo is a step away from the

concrete abstraction, but always manages to evade to stay firmly attached to figuration. Recalls in this task to his generational colleague Mariano Rodríguez, who gets very similar formal solutions also remain close to figuration without crossing it, as can be seen in his formidable *Gallo Rojo* (Museo Nacional de Bellas Artes collection, Havana) and *Gallo Amarillo* (Museo Nacional de Bellas Artes, Havana) 1956.

In the second lustrum of the fifties Cundo reaffirmed his mastery in the use of color using the monochromatism and stylization of the human figure, approaching the dominant abstract styles. And thus performs works such as *Mujer en rojo con redecilla y pájaro en un dedo* (1955, private collection), in which the use of red and different shades cre-



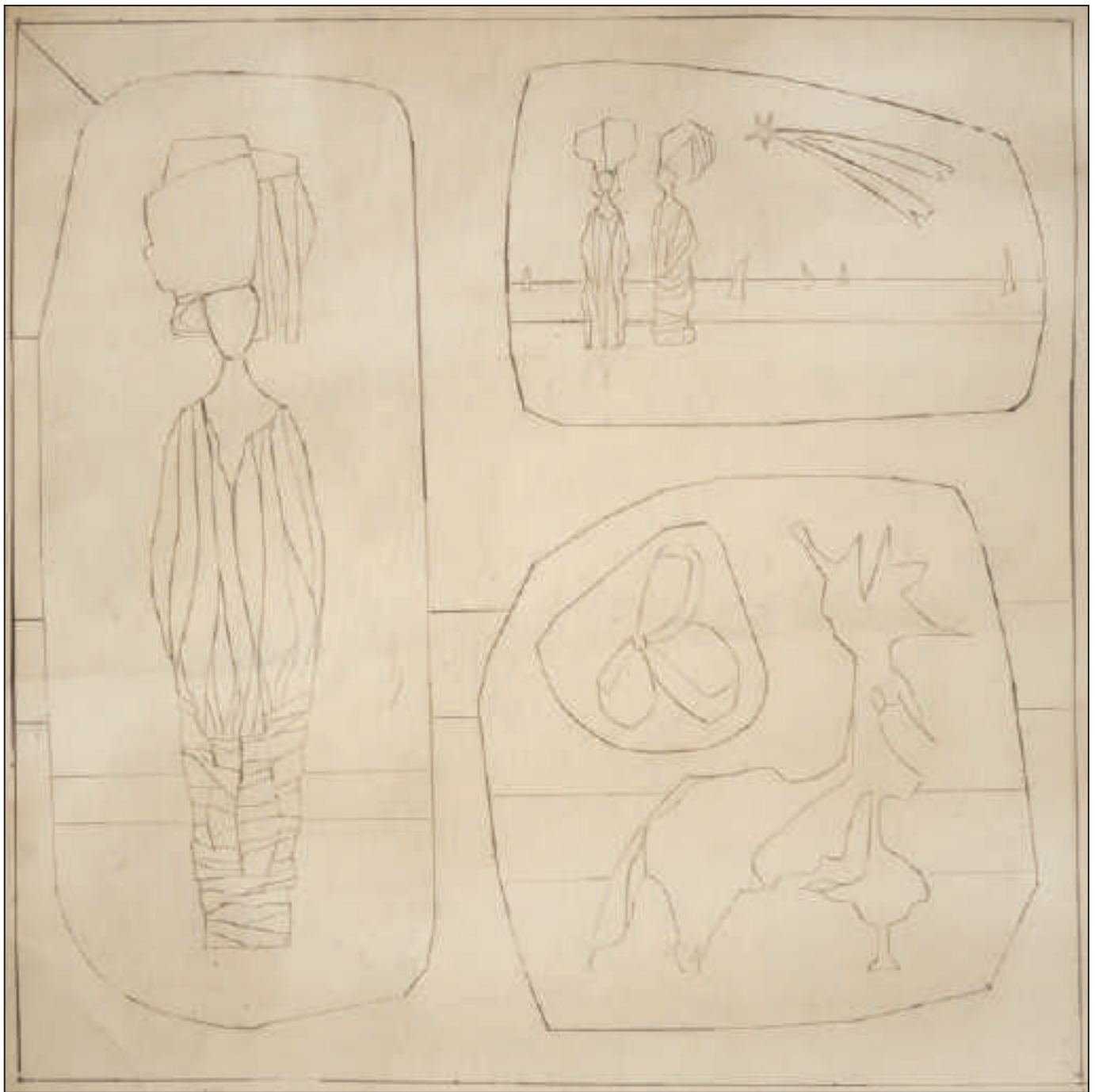
ates an intense optical sensation in the viewer. None of his contemporaries went so far in exploring the tones of the same color without losing their identity with the Cuban School of painting. In this sense *Interior* is on pink background (1958, Museo Nacional de Bellas Artes, Havana) in which also dominates the use of planes of the same color and integrated figures to the bottom of the composition. Cundo applies a similar solution in *Composición en amarillo* (1964, Museo Nacional de Bellas Artes, Havana), which is already inserted in his series of female figures in interior spaces, his last great series that takes place in Cuba before leaving to Puerto Rico.

Since 1961 Cundo begins its cycle of embedded human figures in absolute solitude, gathered in indoor environments in which overwhelms an atmosphere of total silence that dominates the scene, contrasting with a cloistered

environment, filled with a multitude of objects that originates a baroque setting. The figures are concentrated on themselves, absorbed in meditation and deeply introverted. There is a complete lack of communication between these characters immersed in a timeless space and the outside world that takes place in the street bustle of everyday life. The oil paintings *Interior con naturaleza muerta y figura sentada* belong to this important series (1961, Museo Nacional de Bellas Artes, Havana collection), *Interior con figura y naturaleza muerta* (1963, Museo Nacional de Bellas Artes, Havana collection), *Dama en interior* (1963, Betty and Isaac Rudman collection). These works reflect the artist's distant relationship with a reality which cannot connect emotionally or make his from the affective point of view. And as the character of Sergio in the memorable film *Memorias del subdesarrollo*, who lives in a complete intimate and intel-

lectual confusion, Cundo does not find other way to continue his work in other geographical areas.

Cundo had the full satisfaction that his artistic quality was also recognized by the international art market, becoming one of the most prominent figures in Latin American painting auctions. His works have reached high prices, as some of his anthological paintings of the forties: *Los cuatro músicos* (1942), which was sold almost half a million dollars (\$486,500) auctioned at Sotheby's in New York in 1999, or the wonderful oil painting *Mujer peinando a su amante* (1945) presented at auction by Sotheby's in New York in 1995 and was auctioned at \$343,500. Works of later times have also achieved amazing prices as *Cinco saltimbanquis después de la función* (1956) auctioned by Christie's in more than one hundred thousand US dollars (US \$158,500) in 2012 and *Dama en in-*



terior (1963) also presented by Christie's and auctioned at \$138,000 in 2001. At the end of his life he still remained strength to make a splendid bronze sculpture, *Flora la recogedora de sueños* (2008) that was auctioned by Christie's in New York at more than \$100,000 in 2010. In this difficult and complex path of Cundo art market, he was also a successful person.

Cundo Bermúdez, artist of an extraordinary creative fecundity, kept painting until his last days. Diseases could not break him; they would not force him to leave brushes and colors. As the same Cundo expressed a strong statement, "Painting is the stick of my life, I live to paint."

By: Roberto Cobas Amate

Citations and notes:

- (1) *Today's Cuban Painting*. Edited by María Luisa Gómez Mena. Havana, 1944, p. 148. Introduction and texts by José Gómez Sicre.
- (2) José Gómez Sicre cited in: *Cundo Bermúdez. Cuban-American Endowment for the Arts, Inc.*, Miami, Florida, 2000. p. 45.
- (3) Ricardo Pau-Llosa. *Cundo Bermúdez and the theater of painting*. In: *Cundo Bermúdez. Recent works. Exhibition tribute*. Gallery Durban, Caracas, October–November, 1991. Catalog.
- (4) Leslie Judd Ahlander. *The appearance: the exhibition at the MOMA*. In: *Cundo Bermúdez. Cuban-American Endowment for the Arts, Inc.*, Miami, Florida, 2000.
- (5) Alfred H. Barr, Jr. *Modern Cuban Painters*. Museum of Modern Art in New York. Vol. XI, No. 5 Bulletin, April 1944.
- (6) Edwin Alden Jewell. *Today's Cuban Painting*. Edited by María Luisa Gómez Mena. Havana, 1944. Text by José Gómez Sicre. It includes notes of the New York Press.
- (7) *The habanero oil Sextet* won the award at the International Exhibition of the Caribbean, held at the Museum of Fine Arts, Houston, Texas, reaffirming the great reputation of the artist's work abroad.

JAVIER FINELLI



"Many we are"
Acrylic on canvas
60 x 40"
2015



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CHARLY SILVA



"Condor de los Andes"
Metal painted
24 x 16 x 10"



"No Pertenencia"
Stain steel painted
29 x 13 x 10"



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JESUS VILLARREAL

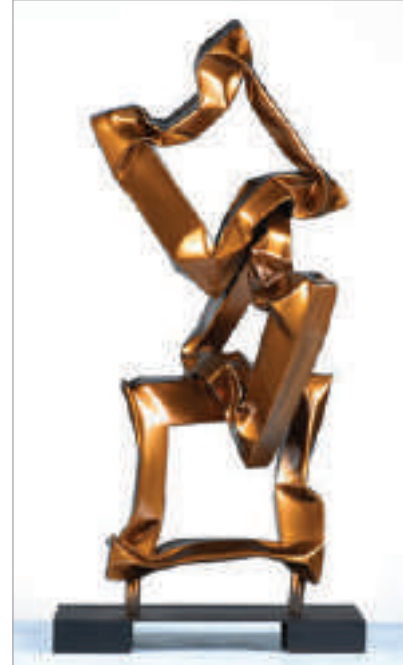


"Rebirth"
Bronze
32 x 14 x 14"



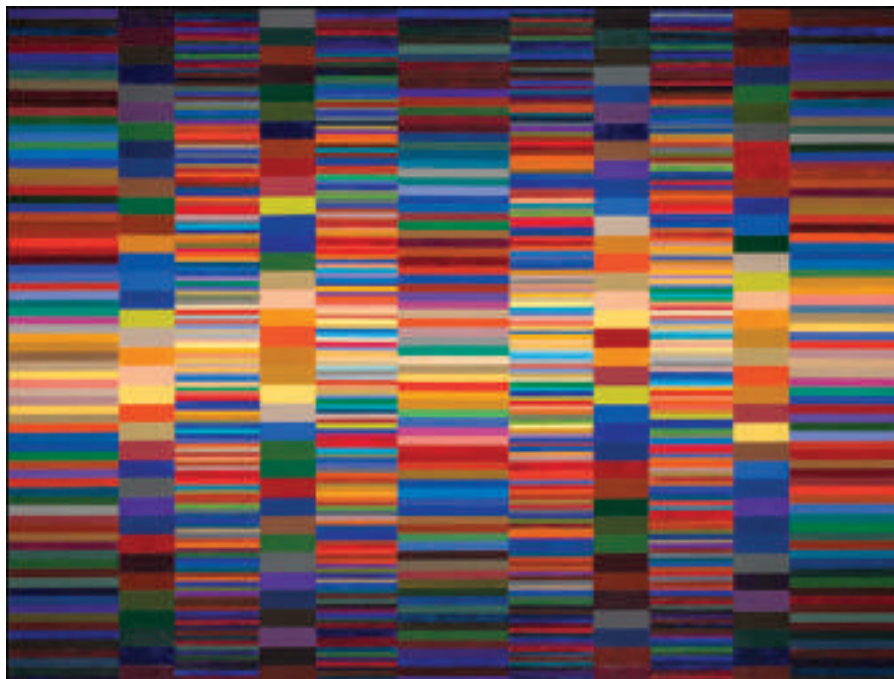
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FABIA NITTI



"Mutation"
Metal painted
sculpture
32 x 16 x 12"

FELTON WELLER



Untitled
Acrylic golden
varnish on wood
48 x 36"

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"Treasure"
Metal painted
sculpture
12 x 4 x 4' feet



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REALISM OF HERNAN MIRANDA

Hernan Miranda, Paraguayan artist living in Miami since early 2006, of prolific artistic work and successful international career, he works with the representation of Six Art Gallery, Miami (www.sixart-gallery.com)

His painting has great influence on the composition of the Spanish Juan Sanchez Cotan (1560–1627) and the Italian Giorgio Morandi (1890–1964), obsessed by the use of chiaroscuro of “tenebrists” playing with line, form and color, says the protagonist of his paintings is light.

His painting achieves natural communication with the audience using almost vulgar everyday elements in the composition, exploring special “effects” and “affects” as a means. His series “Bi – Realisms”, which is to act on the supports (printed fabric, wood, paper) seeks to integrate aesthetic harmony, the “real” with the “virtual” according to the need of the composition. This series not only integrates art and industrial design with traditional painting, besides working with the classical painting, provides a modern proposal in the work.

An important contribution in his work is the series of “typical lace” of Spanish origin, but has spread throughout most of Latin America from the colonial era, not only gives a stamp of Latin American but also can stimulate the visual perception somehow integrating the effects of kinetic art in its realistic painting.

Hernán Miranda is defined as a realistic painter, his work seeks in essence be always closer to painting than photography, by technical need for better integration in the Bi Realisms series, he works with a precious technique. Avoiding Hyper-realism gives you more freedom and above all self-affirmation that the work we are performing is a “painting”.

He has exhibited his paintings in Paraguay, Argentina, Brazil, Colombia, Puerto Rico, Uruguay, Italy, France, South Korea, China, Japan and the United States.



“TAKING A BREAK” Technica mixta, 137 x 91 cm, 2015.



“ESTUDIANDO A BERNINI” Technica mixta, 100 x 120 cm, 2014.



EL REALISMO DE HERNAN MIRANDA

Hernán Miranda, artista paraguayo radicado en Miami desde inicios del 2006, de prolífica labor artística y exitosa carrera internacional, trabaja con la representación de Six Art gallery, Miami (www.sixart-gallery.com)

Su pintura tiene mucha influencia en la composición del Español Juan Sanchez Cotan (1560-1627) y del Italiano Giorgio Morandi (1890-1964), obsesionado por el manejo del claroscuro de los “tenebristas”, jugando con la línea, la forma y el color, afirma que el protagonista de sus pinturas es la luz.

Su pintura logra la comunicación natural con el espectador utilizando elementos cotidianos, casi vulgares en la composición, explorando con “efectos” y “afectos” especiales como medio. Su serie “Bi Realismos”, que consiste en actuar sobre los soportes (tela estampada, Madera, papel) busca integrar en armonía estética lo “real” con lo “virtual” de acuerdo a la necesidad de la composición. Esta serie no solo integra el arte y diseño industrial con la pintura tradicional, además trabajando con el oficio de la pintura clásica, brinda una propuesta moderna en la obra.

Un aporte importante en su obra es la serie de “encajes típicos” de origen Español pero que se ha extendido en casi toda América latina desde la época colonial, no solo le da un sello de latinoamericano sino además logra estimular la percepción visual de alguna manera integrando los efectos del arte cinético dentro de su pintura realista.

Hernán Miranda se define como pintor realista, en esencia su obra busca estar siempre más cerca de la pintura que la fotografía, por necesidad técnica para lograr mejor integración en las series Bi Realismos, trabaja con una técnica “preciosista”. Evitar el Hiperrealismo te brinda más libertad y por sobre todo la autoafirmación que la obra que estas realizando es una “pintura”.

Ha realizado exposiciones de sus pinturas en Paraguay, Argentina, Brasil, Colombia, Puerto Rico, Uruguay, Italia, Francia, Corea del Sur, China, Japón y los Estados Unidos.



“POSING” Técnica mixta, 137 x 91 cm, 2014.



“FROM PARAGUAY” Técnica mixta, 61 x 101 cm, 2015.



ZAIDA DEL RIO

“I paint what I feel, I feel with the body”

hand, and, with it, she leads us down a path without apparent difficulty. Once in that harmonious gait, certain details become manifest, it is going complex what is displayed, until caught irretrievably in the skein woven by Zaida, we realize the movement, the semantic multiplicity and wealth allusive to the figure initially provocative approach.

There is a varied enjoyment in this serious game that unfolds Zaida. The guijas, the orihás, signs of various horoscopes or zodiacs, the saints, they are the successive avatars of the figures created by Zaida. But again she tricks with us because all the figures, under their different costumes and disguises are, definitely, assumed by Zaida, while showing and hiding the silhouette.

Zaida between vines, flowers, and herbs; Zaida among birds which make music as they make her sing, hides – or teach, as you want to see the matter – her head in a mask shaped head bird has woven fibers. And then the lonely flowing line of the naked body (not stripped) turns on itself and, as tiny branches with a nest is manufactured for small birds, she constructs the bird's head, long provocative beak head, head which complements and natural ends a woman's body.

In this totality of women as an eternally transmutable being – hence the successive forms of the work of Zaida – she is gaining in strength, energy in visible movement. The figure may seem static: the movement occurs, so to speak, into and from it. If it becomes more evident in those compositions in which Zaida crowds the space with a reiteration of small figures that revolve like a sidereal vacuum. It is no less true in those areas – especially in the conjunction of three fragments together in a large-format vertical axis populated by a single figure which contains in itself a considerable variety of elements charged with a symbolic force.

And so we come back to the start. Feel in and throughout the body has become the leitmotif of the work of Zaida del Rio. It represents the body as the form that contains and offers the potential of expression. Her strength is not surface but it requires a sustained and thoughtful contemplation which may become apprehension of her potential. In her most accomplished works, this requirement becomes imperative without pretending it. The telluric element that beats in Zaida emerges in her moments of greatest intensity: they are, for our bliss, a deep spiritual gain.

By: Adelaida de Juan

“I paint what I feel. I feel with the body.” Zaida talks this way; and in some occasions she verses or helps perform a choreographic team. Thus, especially, she paints. She paints, draws, engraves, and molds: various ways to give visual form to a feeling that engages the whole body displacement; even in a controlled rest, it is present, as the voice of the vast silences of John Cage.

Zaida tricks us because she likes to enhance ease as improvisation. Easy drawing springs naturally from his trained



“En un mundo raro” 2015, Mixta / Lienzo, 113 cm x 199 cm.

"Árbol de mi alma" 2012, Mixta / Lienzo, 98 cm x 65 cm.



"Las facias", 2003, mixta / tela, 200 x 200 cm



ZAIDA DEL RÍO

“Pinto lo que siento, siento con el cuerpo”

de su mano entrenada, y con él nos induce por un camino sin aparente dificultad. Una vez en ese andar armonioso, ciertos detalles se hacen manifiestos, se va complejizando lo que se visualiza, hasta que, atrapados (atrapadas) ya irremisiblemente en la madeja tejida por Zaida, nos damos cuenta del movimiento, de la multiplicidad semántica y la riqueza alusiva de la figura inicialmente provocadora del acercamiento.

el asunto, su cabeza en una máscara con forma de testa de pájaro que ha tejido con fibras. Y entonces la solitaria línea fluida del cuerpo desnudo (que no desvestido) se vuelve sobre sí misma y, a manera de las ramas minúsculas con que se fabrica un nido para aves pequeñas, construye esa cabeza de pájaro, cabeza de largo pico incitante, cabeza que complementa y da término natural al cuerpo de la mujer.

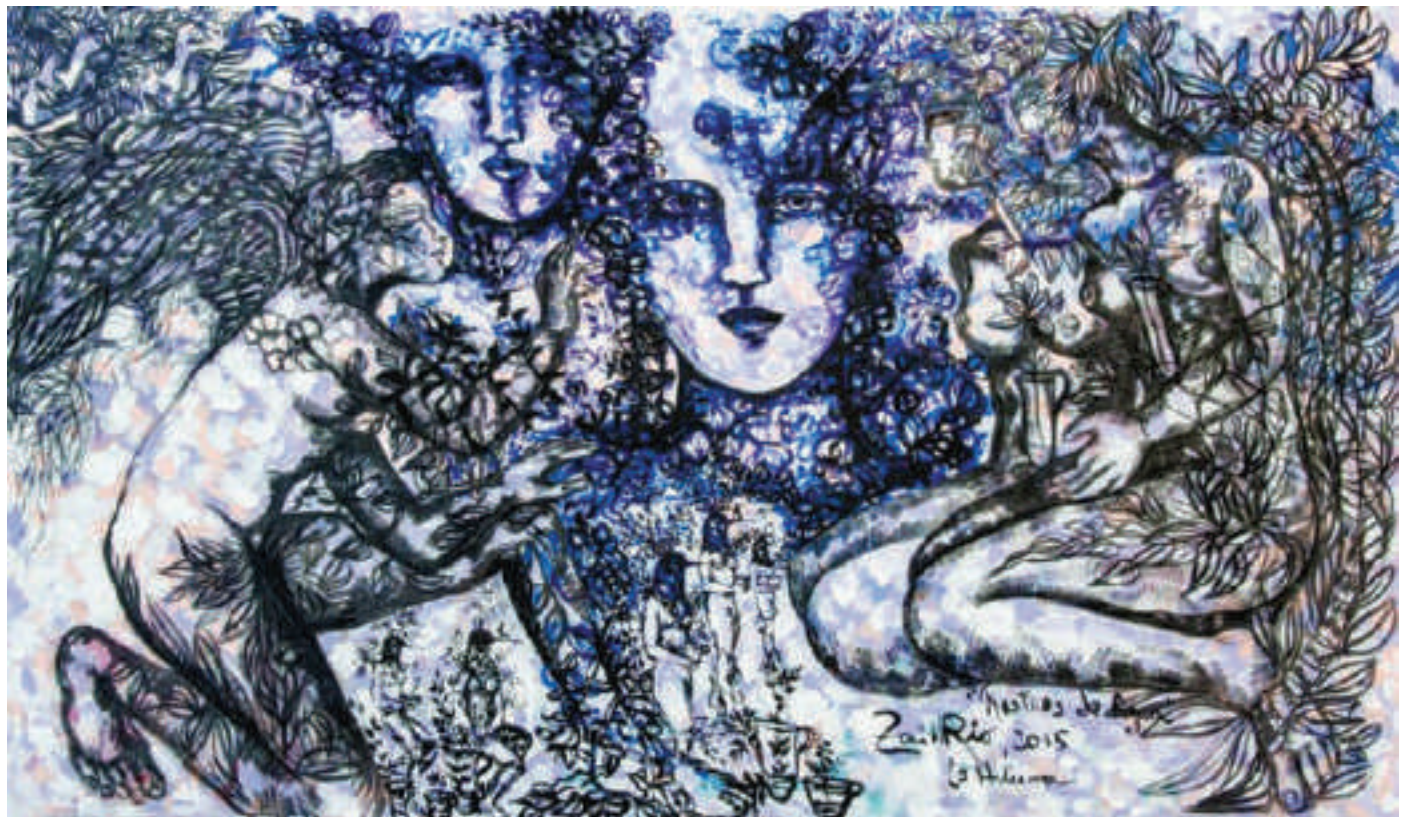
“Pinto lo que siento. Siento con el cuerpo”. Así habla Zaida; así en ocasiones versifica o ayuda a montar un conjunto coreográfico. Así, sobre todo, pinta. Pinta, dibuja, graba, moldea: maneras diversas de dar forma visual a un sentir que compromete al desplazamiento del cuerpo todo; aun en un reposo controlado, se hace presente, como el estruendo de los vastos silencios de John Cage.

Zaida nos trampea porque gusta de potenciar la facilidad como improvisación. El dibujo fácil brota con naturalidad

Hay un disfrute variado en este juego tan serio que despliega Zaida. Los güijes, los orihas, los signos de distintos horóscopos o zodiacos, los santos, son los avatares sucesivos de las figuras creadas por Zaida. Pero de nuevo ella trampea con nosotros porque todas las figuras, debajo de sus diferentes trajes y disfraces, son, en definitiva, asumidas por Zaida, a la vez mostrando y ocultando la silueta.

Zaida entre las lianas, las flores y las hierbas; Zaida entre los pájaros que hacen música como la hace ella al cantar, esconde o enseña, según se quiera ver

En esta totalidad de la mujer como ser eternamente transmutable- de ahí las formas sucesivas de la obra de Zaida- ella va ganando en fuerza, en energía visible por su movimiento. La figura puede parecer estática: el movimiento ocurre, por así decir, dentro y a partir de ella. Si se hace más evidente en aquellas composiciones en las cuales Zaida puebla el espacio con una reiteración de figuras pequeñas que giran como en un vacío sideral. No es menos cierto en aquellos ámbitos- sobre todo en la conjunción de tres fragmentos que se unen en un eje vertical de gran formato- poblados por una sola figura que contiene en sí una variedad considerable de elementos cargados de fuerza simbólica.



"Rostrós de Agua" 2015, Mixta / Lienzo, 117cm x 200 cm.

Y llegamos así de nuevo al inicio. Sentir en y a través del cuerpo se ha convertido en el hilo conductor de la obra de Zaida del Río. Representa al cuerpo como la forma que contiene y ofrece la potencialidad de la expresión. Su fuerza no es de superficie sino que exige una sostenida y reflexiva contemplación que ha de convertirse en aprehensión de sus potencialidades. En sus obras más logradas, tal exigencia se hace imperativa sin aparentarlo. El elemento telúrico que late en Zaida aflora en sus momentos de mayor intensidad: ellos constituyen, para bienaventuranza nuestra, una profunda ganancia espiritual.

Por: Adelaida de Juan



"Entre los Hombres" Serie Versos Libres de José Martí, 2006, Mixta / Lienzo, 96 cm x 97 cm.



"Ambrosía" Serie Rituales Femeninos, 2015, Mixta / Cartulina, 56 cm x 76 cm.



"Isla de azúcar y sal", acrílico/lienzo, 121 x 94 cm, 2014.

METAPHOR OF ISLANDS:

The secrets of persevering genesis of pictorial musings of CARLOS VERDIAL

Carlos Verdial is one of those creators of contemporary Cuban art that is conceived— in insistence—credibly subsequent by the ideo—pictorial aesthetic — in this case, maintained by him which makes owner of a special plastic seal of impressive plastic poetics , visual iconography moving to areas of obvious identity through the mythology of water (its legends and fantastic characters) surrounding the archipelago of the largest Antillean Caribbean ... So metaphor of islands that break boundaries to take rhetoric shape of an artistic cosmogony , that one that he has been inventing to also note at the time of the fabulous stories of fictions in and of this part of the world.

And his latest work attests to what we are revalidating, continuity— so— of a full gallery of images about a matter under discussion in his utopia, in the ingenuity of his soul, to give us the various tones, the compositional ways and technical approaches of these painted chimeras which were self-made previous hot and feverish narrative likely to edge almost paroxysm—in this artist’s own instincts.

Intrinsic text and image annals brotherhood are made in these visual breathing art and cubanía in a lyric that does not include superfluous overtones, defended here (in the new works, I mean the ones that accompany this critical work) by the absolute power of its purpose. In this regard, some years ago, in an article for this magazine (1), I wrote about the artist: With an extraordinary mastery of shapes— given the excellent drawing constantly brandished in any of the expressions apprehended in his studies at the Academy of Fine Arts San

Alejandro, as well as the use of a sagacious chromatic range, without unnecessary stridency by the issues discussed (...), Carlos Verdial is building his own ideo—aesthetic paths . And it’s true,...still; Verdial brandishes lines and colors as well-aimed darts that make target in this pictorial allegory in the representation of Cuban identity, which does not escape the “imaginary of flag”, ours, being one of the artists who somehow has reflected in a transshipment of a useful complement, not with those foolish attitudes to be well understood (or view) what is being spoken about (2).

Again these species of nymphs or mermaids others, deities of rivers or deep waters, beautiful and sensual “between wings and waves”, topped with extravagant miters of tentacles, antlers and inexplicable roses, dressed in puns forms and movements emerged from the jaws of tame fish that seem give them birth, metamorphosed themselves and whose extremities also (re) play ellipses or leakage, the agreements and disagreements of flirty foreshortening to form the quasi—symmetrical compositions in harmony with soft tones their trading cards and in right balance with the elements that could have a craving for, cherubs—always transfigured into whimsical or exotic birds hummingbirds flitting—off of these virgins seductive from a landscape to other undefined to know them out of nowhere or pricked in that “ island of sugar and salt”, but angels and ladies — definitely, of these islands that keep the secrets of a persevering genesis of pictorial musings...

Por: Antonio Fernández Seoane (3)

Citations and notes:

(1) Antonio Fernández Seoane. “The pictorial parable of Carlos Verdial. Fable told from the metaphor of plastic forms”. Latin American Art” (January–June 2013). P.43.

(2) Verdial was one of the Cuban artists who, unfortunately, was not taken into account in the selection of artists who made up the list of “STRENGTH AND BLOOD. Imaginary of the Cuban flag in Cuban art “ which was presented at the CUBA Pavilion (in the central ramp habanera) from Monday April 11, 2016, exposure which I qualified as “risk” because of the unforgivable missing ones, such as painters of the called “Cambio de Siglo” (Century Change) in the historiography of Cuban art, which were the first to reflect the Cuban flag in his works, among many others, although they were 124 artists included in the sample in question. Carlos Verdial was, with no doubt, one of those “risks”.

(3) Professor and art critic. Member of the International Association of Art Critics (AICA) and part of the executive in the CUBA – AICA Section. Chairman of the Section of Theory and Criticism of the Association of Plastic Artists of the UNEAC which is also its Senior Vice President. Principal Professor at the Academy of Fine Arts San Alejandro and the National Center for Cultural Ministry of Culture of the Republic of Cuba .



“La magia que atrapo”, acrílico/lienzo, 100 x 80 cm, 2014.



“Isla Maravillosa”, acrílico/lienzo, 100 x 80 cm, 2013.

METÁFORA DE LAS ÍNSULAS:

Los secretos de una perseverante génesis de elucubraciones en la obra pictórica de CARLOS VERDIAL



"Entre alas y olas", acrílico/lienzo, 100 x 80 cm, 2014



"Aferrado a ti", acrílico/lienzo, 74,5 x 48 cm, 2016

Carlos Verdial es uno de esos creadores del arte cubano contemporáneo que se concibe –en la insistencia– creíblemente consecuente por la ideoestética pictórica –en este caso, por él esgrimida– que le hace poseer un sello muy especial de impactante poética plástica, iconografía visual ésta que se mueve hacia las zonas de una evidente identidad a través de la mitología de las aguas (sus leyendas y fantásticos protagonistas) que rodean al archipiélago de la mayor de Las Antillas caribeñas... Entonces, metáfora de las ínsulas que rompen fronteras para hacerse figura retórica de una cosmogonía artística, ésta que él ha quedado en inventar para que se tenga también en cuenta a la hora de los relatos fabulosos de las ficciones en y de esta parte del mundo.

Y su más reciente obra da fe de lo que estamos revalidando, continuidad –así– de toda una galería de imágenes alrededor de un asunto que se debate en su utopía, en el ingenio de su alma, para entregarnos los diversos tonos, las maneras compositivas y los abordajes técnicos de estas quimeras pintadas que antes se hicieron ardiente y febril narración –al borde casi del probable paroxismo– en los propios instintos que en este artista también anida...

Texto intrínseco e imagen de fastos se hacen cofradía en estas visuales que respiran arte y cubanía en una lírica que no contempla superfluos visos, defendidas aquí (en las nuevas obras quiero decir, que acompañan a este trabajo crítico) por el absoluto poderío de su oficio. Al respecto, hace ya algunos años, en un artículo para esta misma revista (1), escribía sobre este artista: "Con un extraordinario dominio de las formas –dado el excelente dibujo que constantemente esgrime en cualquiera de las expresiones aprehen-

didadas en sus estudios en la Academia de Bellas Artes San Alejandro–, así como de la utilización de una sagaz gama cromática, sin estridencias innecesarias, por los asuntos tratados (...)", Carlos Verdial va construyendo sus propios derroteros ideoestéticos. Y es cierto,... aún; Verdial blande líneas y colores como certeros dardos que hacen diana en esta pictórica alegoría en la representación de la cubanidad, a la que no escapa el "imaginario de la bandera", la nuestra, siendo él uno de los artistas que de alguna forma la ha reflejado en un trasbordo de útil complemento, no con esas fatuas actitudes para que se entienda bien (o vea) de qué se está hablando (2).

Nuevamente estas especies de ninfas o sirenas otras, divinidades de los ríos o de las aguas profundas, hermosas y sensuales "entre alas y olas", coronadas con extravagantes mitras de tentáculos, cornamentas e inexplicables rosas, ataviadas en retruécanos de formas y movimientos, emergidas de las fauces de mansos peces que parecen parirlas, metamorfoseadas en sí mismas y cuyas extremidades (re) juegan también a las elipsis o a las fugas, a los encuentros y desencuentros de coqueteantes escorzos para conformar las cuasi simétricas composiciones en plena armonía con los suaves tonos de sus cromos y en justo equilibrio con los elementos que pudieran antojarse querubos –transfigurados siempre en caprichosos colibríes o exóticas aves– que revolotean al lado de estas seductoras vírgenes de un paisaje otro, no definido para saberlas salidas de la nada o erguidas en esa "isla de azúcar y sal", pero ángeles y señoras –en definitiva– de estas ínsulas que guardan los secretos de una perseverante génesis de elucubraciones pictóricas...

Por: Antonio Fernández Seoane (3)

Citations and notes:

(1) Antonio Fernández Seoane. "La parábola pictórica de Carlos Verdial. Fábula contada desde la metáfora de las formas plásticas". *Latin American Art*, (enero-junio de 2013). Pag.43.

(2) Verdial fue uno de los artistas cubanos que, lamentablemente, no fue tenido en cuenta en la selección de creadores que integraron el listado de "FUERZA Y SANGRE. Imaginario de la bandera cubana en el arte cubano", que se presentó en el Pabellón CUBA (en la céntrica Rampa habanera) a partir del lunes 11 de Abril de 2016, una exposición a la que califique de "riesgos", por aquello de los imperdonables faltantes, como el de los pintores del llamado "Cambio de Siglo" en la historiografía del arte cubano, que fueron los primeros en reflejar a la bandera cubana en sus obras, entre otros muchos más, a pesar de que fueron 124 artistas incluidos en la muestra en cuestión. Carlos Verdial fue, sin lugar a dudas, uno de esos "riesgos".

(3) Profesor y crítico de arte. Miembro de la Asociación Internacional de Críticos de Arte (AICA) y parte de su ejecutivo en la Sección CUBA-AICA. Presidente de la Sección de Teoría y Crítica de la Asociación de Artistas de la Plástica de la UNEAC, de la que es también su Vicepresidente Primero. Profesor Principal de la Academia de Bellas Artes San Alejandro y del Centro Nacional de Superación para la Cultura del Ministerio de Cultura de la República de Cuba.



"Pequeñas contradicciones", acrílico/lienzo, 100 x 80 cm, 2015.

ATMOSPHERES OF PARADISE:

Almost a pictorial decade of Rafael Rivera Rosa

The spectrum of intense color radiates happiness, with a lyricism that responds to a sublime ideal. And the viewer wonders where the vegetation, the flowers, the objects and the beings are. No, they are not necessary in this plastic eclosion, since open evocations are made through a rigorous knowledge of the psychology of color. The artist seems to smile through paintings of sustained brilliance, in intuitive foundations driven by a tenacious abstraction. Rafael Rivera Rosa, presents at the Museum of Art in Bayamón, a se-

lection of abstract paintings of the last nine years of artistic production. It is the result of a masterful and steadfast history of fifty years of artwork.

These paintings proclaim a statement of law. They project our expression to the world, for Rivera Rosa has been a defender of both aesthetic and justice struggles in its various artistic expressions, and he requires pure magnificence, obtained from the phosphorescence of an euphoric and sensual tropic. In fact, the artist

keeps a figurative production parallel to the here presented, painted during the same years. This demonstrates that Rivera Rosa is not bound to any style. This can be limiting to the same tricks and techniques the artist handles, but contrary to Marta Traba's statements about holding the same style, he prefers to be circumscribed to a *Damián Bayón*, who advocates diversity of messages and strategies, according to what he expressed in his studio. Thus the artist's evolution has been seen, who from the beginning of his



"La Huida"



career in the sixties, gives a personal turn to his plastics expressions. However, he decides to concentrate for the purpose of this exhibition, on his abstract vein, recognizing in it the profound inquiries of human beings, and also explores the multivalent meanings of painting, especially its history over the last sixty years.

At this point we must do connections and demarcations. The admiration of Abstract Expressionism is visible in the imagination of the Puerto Rican: Willem De Kooning, Clifford Still and Helen Frankenthaler, and in less proportion, Jackson Pollock. But also his French informalist counterpart: Pierre Soulages and Georges Mathieu. It should be noted that in Puerto Rico an abstract tradition was being shaped, and Rivera Rosa is an essential part of it. There is a historical progression that can be traced to Olga Albizu, whose bond can be linked by Luis Hernández Cruz, Lope Max Díaz and Carmelo Fon-

tánez. Nor can we forget the discovery of a figure like Domingo Izquierdo, in the eighties, so important in the lyrical abstract expressionism. These are not just names, but intellectual coordinates, digested by the artist in order to distance himself from them.

Rafael Rivera Rosa is among the artists that are recognized for having a very personal identity because of the strategies and techniques they employ. He adds light and atmosphere with increasing ranges of color in full harmony. Which might be rare for such frequent large-scale in tone, however, there is a lot of sweetness, elegance without ever condescending to the ordinary. His use of color can remind one of his teacher, Domingo García, however, through decades of transformation, in his present work Rivera Rosa has totally disregarded the of the figure. This is accompanied by a very determined, agile brush, and sometimes violent stroke.

His color selection and calibration is very different from the abstract artists of the mid-twentieth century, but more consonant to world artists at the end of the last century and the beginning of ours, such as the German, Katharina Grosse; Curacao artist, who lives in Amsterdam, Avery Presman; or the British, Jane Callister. However, Rivera is not confined to a vaporous atmosphere like Grosse, which reminds Rothko's, but with more polychromy; neither it is as geological like Callister nor as monochromatic as Presman. He relies on his own judgement and Antillean rhythm. His light, as said before, is almost the incandescence of any of our beaches; its contrasts, those of our forests, invaded by an architecture that is not shown directly in his work, but it is underlying and felt. The roundness of the stain, of the tone that clashes in space, stands as a shoal of successive or simultaneous waves, whose visual emotion overwhelms the beholder.

By: Rubén Alejandro Moreira

ATMÓSFERAS DE PARAÍSO:

Casi una década pictórica de Rafael Rivera Rosa

Las gamas intensas de color irradian una felicidad, con un lirismo que responde a un ideal paradisiaco. Y el contemplador se pregunta, dónde está la vegetación, las flores, las cosas y los seres. No, no son necesarias en esta eclosión plástica, pues las evocaciones abiertas se realizan mediante un conocimiento riguroso de la psicología del color. El artista parece son-

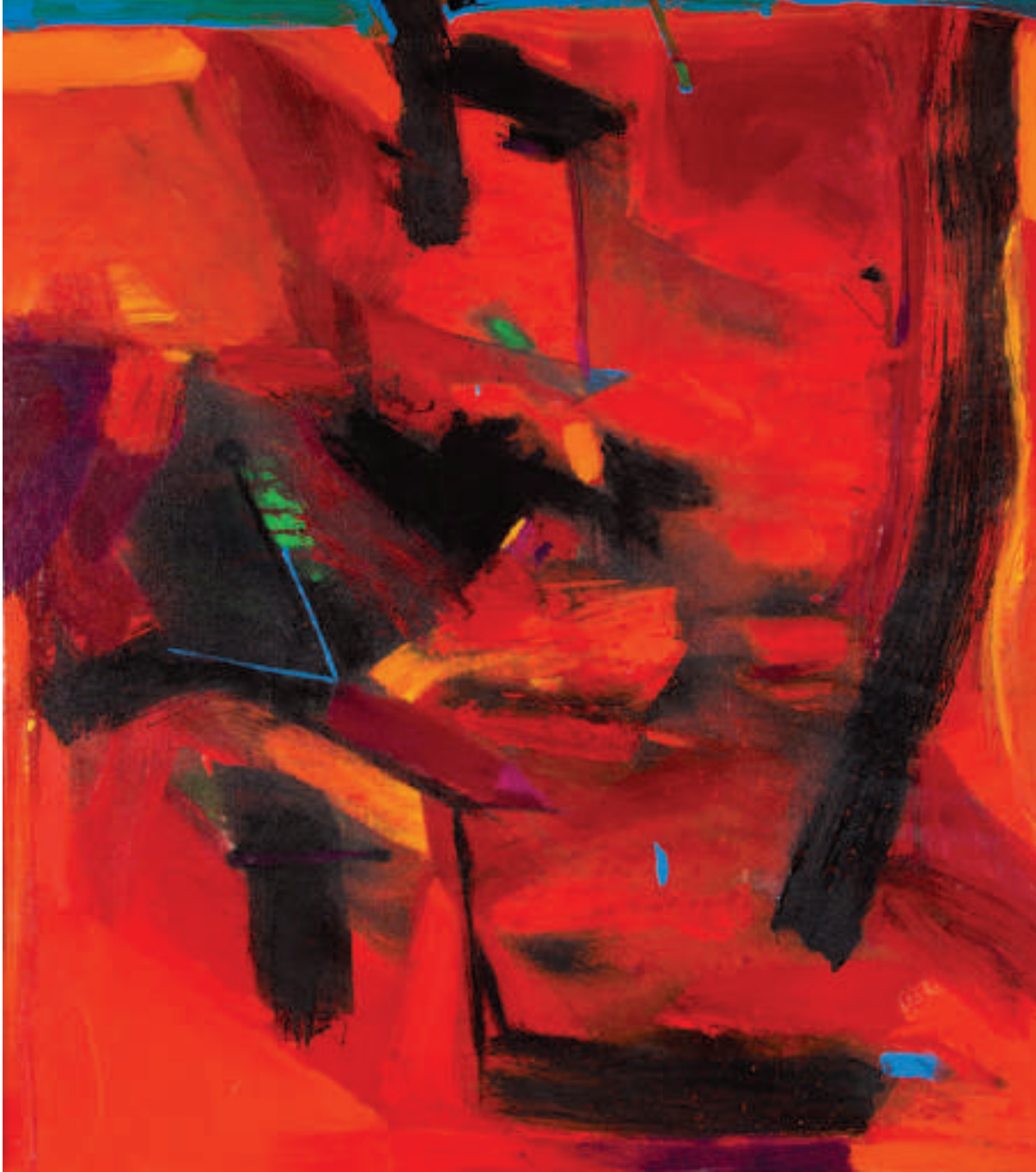
reír a través de pinturas de una brillantez sostenida, en cimientos intuitivos impulsados por una abstracción tenaz. Rafael Rivera Rosa, nos presenta en el Museo de Arte de Bayamón, una selección de cuadros abstractos de los últimos nueve años de producción pictórica. Son el resultado de una magistral trayectoria de cincuenta años de paciente elaboración en el arte.

Estas pinturas proclaman una afirmación de derecho. Proyectan nuestra expresión al mundo, pues Rivera Rosa ha sido defensor de las luchas tanto estéticas como de justicia, en sus diversas manifestaciones artísticas, y aquí exige su lujo de pureza, desde la fosforescencia de un trópico eufórico y sensual. De hecho, el artista guarda una producción figurativa



"Movimiento Telúrico"

paralela a la aquí expuesta, realizada en los mismos años. Es que Rivera Rosa no se ata a un solo estilo. Esto puede ser limitante a los mismos trucos y técnicas que tiene el artista, sino que contrario a los señalamientos de Marta Traba sobre sostener un mismo estilo, prefiere circunscribirse a los de un Damián Bayón, quien aboga por la diversidad de mensajes y estrategias, según nos expresara en su taller. Así se ha visto la evolución del artista, quien desde el inicio de su carrera en los sesenta, le otorga un giro personal a los discursos plásticos. No obstante, decide concentrar como fin de esta muestra, su vena abstracta, por reconocer en ella las profundas interrogantes del ser humano, así como indaga en los significados plurivalentes de la pintura, sobre todo, de su historia en los últimos sesenta años.



Debemos hacer aquí filiaciones y deslindes. La admiración del expresionismo abstracto es visible, sobre todo, destacan en la imaginación del puertorriqueño: Willem De Kooning, Clifford Still, Helen Frankenthaler, y poco menos, Jackson Pollock. Pero también su contrapartida informalista francesa: Pierre Soulages y Georges Mathieu. Resulta necesario destacar, que en Puerto Rico se fue formando una tradición abstracta, y que Rivera Rosa forma parte esencial de ella. Hay una progresión histórica que podemos remontar a Olga Albizu, y cuyo puente puede ser eslabonado por Luis Hernández Cruz, Lope Max Díaz y Carmelo Fontánez. Tampoco podemos olvidar, el descubrimiento en los ochenta de una figura como Domingo Izquierdo, tan importante dentro de los líricos del expresionismo abstracto. No estoy lanzando nombres, sino coordenadas intelectuales, muy digeridas

por el artista para distanciarse de ellas. Entre los creadores a los que se les reconoce una identidad personalísima por las estrategias y técnicas abordadas es a Rafael Rivera Rosa. El le añade su luz, su ambientación por subidas gamas de color, de plena armonía. Lo que podría ser raro por la frecuente escala tan alta en el tono, sin embargo, hay mucho de dulzura, de elegancia sin condescender nunca a lo manido. Su color, puede recordar al de su maestro de juventud, Domingo García, sin embargo, alejado por décadas de transformación, y claro, aquí Rivera Rosa se desenfada totalmente de la figura. Esto es acompañado por un trazo del pincel muy resuelto, ágil, y a veces, violento. También, volviendo al color, su selección y calibración es muy distinta a los abstraccionistas de mediados de siglo XX, sino que es más cónsona a artistas mundiales de fin de siglo y principios

del nuestro, como la alemana, Katharina Grosse; el artista de Curazao, residente en Amsterdam, Avery Preesman; o la británica, Jane Callister. No obstante, Rivera no se circunscribe a una atmósfera vaporosa como la de Grosse, que mucho recuerda la de Rothko, aunque con más policromía; tampoco es tan geológica como la de Callister ni tan monocromática como la de Preesman. El responde a su propio dictamen y ritmo antillano. Su luz, decíamos, es casi la incandescencia de cualquiera de nuestras playas; sus contrastes, los de nuestros bosques, invadidos por una arquitectura que no se consigna directamente en su obra, pero que subyace en ella y se deja sentir. La rotundidad de la mancha, del tono que choca percutivamente en el espacio, se yergue como un cardumen de olas sucesivas o simultáneas, cuya emoción visual avasalla al contemplador.

Por: Rubén Alejandro Moreira

PEDRO HERNADEZ

The flow of the universe that makes possible the particularity

Pedro Hernández is an artist of great versatility, he cultivates the arts, and the beauty of its shape is careful even in the smallest detail, both in painting and sculpture.

Cartoonist of extraordinary talent, unconcerned by trends in the different themes and tendencies, he covers all of them.

Pedro acknowledges the influence of Russian painting in his professional life and his daily dedication on creating; he has been able to print his own workmanship forever. Thanks to his personal

language, to communicate his proposals with passion, because it can observe the flow of the Universe that makes possible the particularity.

In each of his works the power of intention is active in his essence on the path to the meaning and purpose of each painting.

In his works there is only one moment, love for his artistic work and that makes us more than we dreamed of

In relation to his painting we can say that is easy to follow the strand, it is as if we

participate in the uncontrollable fantasy of the magic of color, master strokes, splendid handling of composition but its primary interest lies in the effect.

The master as a sculptor with his hands the clay and fire touch the other side of life, challenging their dreams and the idea of the forms attached to the world of feeling and imagination.

By: Matty Roca
AICA Mexico



"Locomotora" acrílico sobre lienzo, 130 x 180 cm.



"Amanecer en el Riachuelo" acrílico sobre lienzo, 98 cm x 110 cm.

The nocturnal of Pedro

The landscape in contemporary Cuban painting has become a ubiquitous presence, although sometimes overwhelms us to excess, perhaps one of the "guilty ones" of this situation is Tomas Sanchez, which has become a paradigm of Cuban landscapers as Chartrand, in the nineteenth century and Domingo Ramos in the first half of the last century.

Pedro Hernandez Torres must exonerated of any blame, he does not copy Tomas, he started to deal in landscapes quite some time ago and his works, like other landscapers as Mario Garcia Portela, Lester Campa or Diego Torres, to mention only three examples, they are not based on other patterns but in searches and encounters of their own way.

As Rodriguez Morey was the master of the sunsets in the Cuban field, Hernandez Torres reveals the dark and the night itself. He is not interested in cities with shining lights but outlying areas, neighborhoods away from the center and anonymous villages



"Camino de hierro" acrílico sobre lienzo, 90 cm X 110 cm, 2006.

crossed by railways, places, spaces out of time, whose existence seems to depend on these metal tendons that cross almost always without stopping. Peter addresses other topics, daytime scenes, sea port scenes, rural landscapes, but these

nocturnal are what identify him keeping a very personal stamp.

By: José Veigas
Art critic and researcher

PEDRO HERNADEZ

El flujo del Universo que hace posible lo particular

Pedro Hernández, es un artista de gran versatilidad, cultiva las artes y la belleza de su forma es cuidadosa hasta del mínimo detalle, tanto en la pintura como la escultura.

Dibujante de talento extraordinario, despreocupado por las tendencias de las diferentes temáticas y corrientes, el las abarca todas.

Pedro reconoce la influencia de la pintura rusa en su vida profesional así como su entrega diaria a la creación, ha sabido imprimir su propia factura desde siempre. Gracias a su lenguaje personal sus

propuestas por comunicarse con pasión, ya que puede observar el flujo del Universo que hace posible lo particular.

En cada una de sus obras el poder de la intención se activa en su ser en el sendero hacia el significado y el propósito de cada pintura.

En sus obras solo existe un momento, el amor por su quehacer artístico y eso nos provoca más de lo que soñamos.

De su pintura podemos decir que es fácil de seguir el hilo conductor, es como si participáramos en la irrefrenable fantasía

de la magia del color, trazos magistrales, manejo espléndido de la composición pero su interés primordial radica en el efecto.

El maestro como escultor con sus manos la arcilla y el fuego tocan el otro lado de la vida, desafiando sus sueños y la idea de las formas unidas al mundo de la sensación e imaginación.

Por: Matty Roca
AICA México



"Calles de mi Habana en la noche" acrílico sobre lienzo, 130 cm X 180 cm, 2016.

Los nocturnos de Pedro

El paisaje en la pintura cubana contemporánea se ha convertido en una presencia omnipresente, aunque a veces nos abruma por exceso, quizás uno de los "culpables" de esta situación sea Tomás Sánchez, el cual se ha convertido en paradigma de los paisajistas cubanos como lo fueron Chartrand, en el siglo XIX y Domingo Ramos en la primera mitad del siglo pasado.

A Pedro Hernández Torres hay que exonerarlo de culpas no copia a Tomás, comenzó a tratar el paisaje hace ya bastante tiempo y sus obras, al igual que otros paisajistas como Mario García Portela, Léster Campa o Diego Torres, para citar solo tres ejemplos, no se basan en patrones ajenos sino en búsquedas y encuentros de su propio camino.

Al igual que Rodríguez Morey fue el maestro de los atardeceres del campo cubano, Hernández Torres nos revela el anochecer y la propia noche. No le interesan tanto las urbes con sus rutilantes luces sino las zonas periféricas, los barrios alejados del centro y los poblados anónimos atravesados por vías férreas, lugares, espacios sin tiempo, cuya existencia parece depender de esos tendones metálicos que los cruzan casi siempre sin detenerse. Pedro trata otros temas, escenas diurnas, marinas portuarias, paisajes campestres pero lo que lo identifica son esos nocturnos que guardan un sello muy personal.

Por: **José Veigas**
Crítico e investigador de Arte

"Coches legendarios en las calles de mi Habana" acrílico sobre lienzo, 100 x 120 cm.



"Santuario de reliquias" acrílico sobre lienzo





ARIEL ELIAS

CUBAN - LATIN AMERICAN ART DEALER



JOSE BEDIA
"Pais Fertil" 2014
Acrylic on canvas.
38 x 72 in

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Genesis of Galería

CASA TURQUESA

Casa Turquesa Gallery is closely linked to the life of Mr. Gastón Alegre López, with an excellent career as a lawyer and politician, intrepid entrepreneur, visionary; he opted for Cancun since its beginning and also recognized the importance of culture and communication as essential in social and business activities, which led him to create Radio Turquesa.

It is the Hotel Casa Turquesa, his property, located in the hotel zone, where he opened a space to the Gallery of the same name. At this point, the project related to the visual arts started to grow supported by Matti Roca, manager and partner of major national and international artistic projects, independent curator, its relationship with many important active artists, favored the approach of great figures of Mexican art to Casa Turquesa Gallery, as José Luis Cuevas, José Raul Anguiano, Luis Nichisawa, Silvia Pardo, mostly deceased figures that are part of the constellation of the prodigious of Mexican art that marked pattern in the twentieth century, engraving and the muralist movement with figures as Rina Lazo and García Bustos who were direct disciples of Diego Rivera and Frida Kahlo, works of these brilliant artists were thickening the project collection, highlighting their walls with fine works, whether fresco murals, as in traditional format, in samples in the gallery.

The excellent performance of Matti Roca organizing exhibitions and the comfortable conditions of the facilities were like a magnet that gradually attracted new established figures and rising ones such as: Velázquez, Miguel Ángel Guerrero, Rafael Aguirre, Juan Soriano, Glenda Heckscher, Dalia Monroy, which together with figures like José Luis Fariás important recorder or as the prominent sculptor Oscar Ponzanelli that since the earliest years to the present have maintained like other artists the relationship with Turquesa Gallery, either restoring his works, presenting gifts, selling others, this way the gallery started getting popularity until his collection left "borders" with the exhibition of Cuban landscapers in the late 90s coordinated by the National Union of Writers and Artists of Cuba (UNEAC in Spanish) through Alejandro Carballo and Carlos Calvet as curator of the gallery. In that sample, Vladimir Iglesias, Raúl Perdomo, Pedro Hernández Torres, Omar Torres y Lester Campa were the participants, figures that are already part of the history of Cuban landscaping.



Galería Turquesa.

In the course of a decade, the project entered the new century reintegrating many of those who had collaborated and entering others, internationalizing the process with Argentinean Ana Candiotti, the Dominican Maximo Caminero, the Dutch Jackie Sleper and the Cuban Sergio Payares among others.

The growing activity had paused in 2005 when Hurricane Wilma severely struck Cancun with serious effects, creating a before and after in the level of activities for the whole hotel zone.

In 2008, after the restoration of damage to the hotel, the idea of "Hotel Museo Casa Turquesa" where the rooms were decorated by leading artists who personalized style in decor, while as parallel is alternated with group exhibitions in gallery, highlighting the inns of artists, which marked significant moments of encouragement for creators and collaborators.

In the decorations participated: Jakies Sleper, Rosario Govannini, Omar Guadar-

rama, Sergio Payares, Pedro Hernández Torres, José Luis Fariás, Dalia Monroy among other artists, besides highlighting the photographic work of the German digital artist Martin Kaupp, whose works are part of the collection.

In 2009, the "Third Annual Conference of AICA Mexico 2009", "60 Years of Art Criticism in Mexico" and the "Meeting of AICA, 2nd Meeting of Art Critics" were realized through an invitation from Lic. Gastón Alegre López. These events were consecutive, important critics and independent curators and researchers attended as speakers, where Rosario Giovannini and Matty Roca stood out among numerous participants.

In the following years, although the intensity of the pace of activity was decreasing and the area legendary closed in 2015, it was built and enabled an ingenious new space where the permanent exhibition gallery of the collection, it currently has three rooms to host artists or guests in addition to the showroom,



Arturo García Busto y Rina Lazo, discípulos de Diego y Frida.

however, important established and rising artists continued to collaborate with the project, such as Roberto Fabelo, Luis Miguel Valdez, Juan Miguel Suárez, Maykel Herrera among other artists.

It is important to note the importance of Hacienda Kaan Ac (in Maya language means "High in the Sky") as an important complement to the artistic project where Gastón Alegre López has been a passionate sponsor and gladly shares, sometimes with the creators, there, the "camp of artists" and villas for tourists, and guests is found. Located just an hour from Cancun or Mérida, and just 30 minutes from the ancient city of Chichen Itza in the beautiful town of Valladolid, it has a beautiful castle built in 1580, residence of the first commander and a Church of the seventeenth century.

In full contact with nature, surrounded by trees and wildlife, Kaan Ac is a paradise for creation; at present, it is in the process of being built a pottery studio and a printmaking, in addition to the space available to painters and draftsmen with sculptors to develop their work, it is noteworthy that in these facilities the artist Ulises Suárez created the illustrations of the book "Filibuster" original novel by Eligio Ancona that recreates the legend of love Leonel and Berenguela, adapted for radio by Lic. Gastón Alegre López who narrates part of the history of the estate, the book is still in draft publication.

In Kaan Ac also is the cabinetmaker's workshop, where the ability of Carpenters is notorious not only for the racks and excellent frames in any format, "handmade" as did everything in the past, with real wood, for works that increase the collection and temporary exhibitions in addition to all the furniture of the restaurant and villas.

It is planned to have a new space on the ground floor where the permanent collection is to restart the temporary exhibitions, both works from the collection as images of other works that artists consign the Casa Turquesa Gallery with commercial interests; it is expected in this space give talks, lectures and project artistic documentaries.

city has at Casa Turquesa its unique gallery.

In the course of a decade, the project entered the new century reintegrating many of those who had collaborated and entering others, internationalizing the process with Argentina Ana Candiotti, the Dominican Maximo Caminero, the Dutch



De izquierda a derecha, los pintores Roberto Fabelo y Luis Miguel Valdez, junto a Gastón Alegre, propietario de Galería Turquesa.

Casa Turquesa plans to participate in international events of importance, art fairs frontline, they are plans already underway and that will mark a new stage in the history of the gallery, with the support of sponsor Don Gastón Alegre López, who has contributed much to the presence of good art in the Cancun area for decades, and thanks to his continuous efforts, the

Jackie Sleper and Cuban Sergio Payares among others.

The increased activity had paused in 2005 when Hurricane Wilma struck Cancun severely with serious effects, creating a before and after in the level of activities for the whole hotel zone.

By: Latin American Art Editorial

La Galería Casa Turquesa, está estrechamente ligada al proyecto de vida del Lic. Gastón Alegre López, con excelente carrera como abogado y Político, empresario intrépido, visionario; apostó por Cancún desde sus inicios y reconoció la importancia de la cultura y la comunicación como indispensables en la actividad social y empresarial, lo cual lo llevó a crear Radio Turquesa.

Es el Hotel Casa Turquesa, de su propiedad, ubicado en la zona hotelera, donde abrió un espacio a la Galería del mismo nombre. Desde allí comenzó a crecer el proyecto relacionado con las artes plásticas con el apoyo de Matty Roca, gestora y colaboradora de importantes proyectos artísticos nacionales e internacionales, curadora independiente, su vínculo con gran número de importantes artistas en activo, propició el acercamiento de grandes figuras de la plástica mexicana a la Galería Casa Turquesa como José Luis Cuevas, José Raúl Anguiano, Luis Nishizawa Flores, Silvia Pardo, en su mayoría fallecidos figuras que forman parte de la constelación de los grandes del arte mexicano que marcaron pauta en el siglo XX en el grabado y en el movimiento muralista junto a figuras como Rina Lazo y García Bustos que fueron discípulos directo de Diego Rivera y Frida Kalho, obras de estos brillantes artistas fueron engrasando la colección del proyecto, embelleciendo sus paredes con finas obras, ya sean murales al fresco, como en formato tradicional, en las muestras en la galería.

El excelente desempeño de Matty Roca organizando exposiciones, y las condiciones confortables de las instalaciones, fue como un imán que atrajo progresivamente a nuevas figuras establecidas y en ascenso como: Tere Velázquez, Miguel Ángel Guerrero, Rafael Aguirre, Juan Soriano, Glenda Hecksher, Dalia Monroy, que, unidas a figuras como José Luis Farías importante grabador o como el destacado escultor Oscar Ponzanelli que desde los primeros años hasta la actualidad han mantenido al igual que otros artistas los vínculos con la Galería Turquesa, ya sea restaurando sus obras, presentando obsequios, vendiendo otras, de esta manera fue popularizándose la galería con estos intercambios, hasta que su colección salió de "fronteras" con la exposición de paisajistas cubanos a finales de los años 90s coordinada con la Unión de Escritores y Artistas de Cuba (U.N.E.A.C.)



De izquierda a derecha: Alfonso de Vivanco, Sergio payares, Pedro Hernandez Torres (director de la galería), Matty Roca, Gaston Alegre (propietario de galería Turquesa), Gabriela Vielma, Carlos Calvet y Omar Guadarrama.

por medio de Alejandro Carballo y Carlos Calvet, como curador de la Galería. En esa muestra participaron, Vladimir Iglesias, Raúl Perdomo, Pedro Hernández Torres, Omar Torres y Lester Campa, figuras que son parte ya de la historia del paisajismo cubano.

En el transcurso de una década, el proyecto entro en el nuevo siglo XXI re-integrando a muchos de los que habían colaborado e ingresando otros, internacionalizándose el proceso con la argentina Ana Candiotti, el Dominicano Máximo Caminero, la Holandesa Jackie Sleper y el cubano Sergio Payares entre otros.

La creciente actividad tuvo una pausa cuando en el 2005 el ciclón Wilma azotó severamente a Cancún con graves afectaciones, creando un antes y un después en el nivel de actividades para toda la zona Hotelera.

En el 2008, después de la restauración de los daños en el hotel, surge la idea de "Hotel Museo Casa Turquesa" donde las habitaciones fueron decoradas por des-

tacados artistas que personalizaron su estilo en la decoración, mientras en paralelo se alternaba con muestras colectivas en la galería, destacándose las posadas de los artistas, que marcó momentos significativos de estímulo para los creadores y colaboradores.

En las decoraciones participaron: Jackie Sleper, Rosario Giovannini, Omar Guadarrama, Sergio Payares, Pedro Hernández Torres, José Luis Farías, Dalia Monroy entre otros artistas, destacándose además el trabajo fotográfico del artista digital alemán Martín Kaupp, cuyas obras forman parte de la colección.

En el 2009 se realizó por invitación del Lic. Gastón Alegre López la "III Jornada anual del AICA México 2009", "60 Años de Crítica de Arte en México" y "Encuentro de AICA, 2da Jornada de Críticos de Arte" estos eventos fueron consecutivos, participaron importantes críticos y curadores independientes e investigadores como ponentes, donde se destacaron Rosario Giovannini y Matty Roca entre numerosos participantes.

En los años posteriores, aunque la intensidad del ritmo de actividades fue disminuyendo y el área legendaria cerro en el 2015, se construyó y habitó un nuevo e ingenioso espacio donde se encuentra la galería de exhibición permanente de la colección, actualmente cuentan con tres habitaciones para hospedar artistas o invitados además del salón de exhibición, no obstante, importantes artistas consagrados y en ascenso continuaron colaborando con el proyecto, como Roberto Fabelo, Luis Miguel Valdez, Juan Miguel Suárez, Maykel Herrera entre otros artistas.

Es importante señalar la importancia de la Hacienda Kaan Ac, (en lengua Maya significa: "En lo alto del Cielo") como complemento importante del proyecto artístico donde Gastón Alegre López ha sido un apasionado patrocinador y con gusto comparte, en ocasiones con los creadores, ahí se encuentra el "campamento de los artistas" y las villas para turistas, huéspedes o invitados. Ubicada a solo una hora de Cancún o Mérida, y a solo 30 minutos de la antigua ciudad de Chichén Itza, en el hermoso pueblo de Valladolid, cuenta con un hermoso castillo construido en 1580, residencia del primer comendador y una Iglesia del siglo XVII.

En pleno contacto con la naturaleza, rodeada de árboles y vida silvestre, Kaan Ac es un paraíso para la creación; en la actualidad, se encuentran en el proceso de construir un taller de cerámica y otro de grabado, además del espacio que disponen los pintores y dibujantes junto a escultores para desarrollar su trabajo, cabe mencionar que en estas instalaciones realizó el dibujante Ulises Suárez las ilustraciones del libro "El filibustero" novela original de Eligio Ancona que recrea la leyenda de amor de Leonel y Berenguela, adaptación para la radio por el Lic. Gastón Alegre López y Paco Rosas que narra parte de la historia de la hacienda, el libro está aún en proyecto de publicación.

En Kaan Ac además se encuentra el taller de ebanistería, donde la habilidad de los carpinteros es notoria no solo por los bastidores y excelentes marcos en cualquier formato, "handmade", como se hacía todo en tiempos pasados, con madera real, para las obras que llegan a engrosar la colección y las de exposiciones transitorias, además de todos los muebles del restaurant y las villas.

Está en proyecto habilitar un nuevo espacio en la planta baja donde está la colección permanente para reiniciar las ex-



Fachada Galería Turquesa.



Galería Turquesa.

posiciones transitorias, tanto de las obras de la colección como imágenes de otras obras que los artistas consignan a la Galería Casa Turquesa con interés comercial; se espera en ese espacio ofrecer charlas, conferencias y proyectar documentales de corte artístico.

Casa Turquesa proyecta participar en eventos internacionales de importancia,

ferias de arte de primera línea, son planes que ya están en proceso y que marcarán una nueva etapa en la historia de la Galería, con el apoyo del patrocinador Don Gastón Alegre López, quien ha aportado mucho a la presencia del buen arte en el área de Cancún durante décadas, y gracias a sus continuos esfuerzos, la ciudad tiene en Casa Turquesa su única galería.

Por: Editorial Latin American Art

RAMÓN CARULLA

UNFORGETTABLE CHARACTERS



De la Serie: "Cuando los sueños se Convierten en Realidad", oil on canvas, 20 x 16 in.

Ramón Carulla is a Cuban artist who, through drawing and oil painting, explores the human condition. His painting qualified figurative expressionist integrates images combining fantasy and reality.

In its latest 2015 series called "Unforgettable Characters", the painted portraits represent twisted, tortured characters, in which you can feel the modern times of violence and the monstrosity that everyone has itself. Ramón shows a human condition in which man loses his beautiful image and transforms into animal. His paintings are full of dark or vivid colors accompanying strange shapes. This work suggests a cold and indifferent world. Some of his works are close to nature painted by Francis Bacon. You may feel in watching these protagonists all their interior suffering in contradiction with their appearance. Indeed, although it is not difficult to identify the environment they are by the close-ups, thanks to signs, wardrobes it is thought to be high class and other times. They are sub-

tle allegories that bind the spirit of the cabinets of natural curiosities combining objects and works of art of the sixteenth century. In front of these uncomfortable looks the viewer cannot remain indifferent.

Ramón Carulla stages his characters in eccentric environments and with humor. He offers in its inspirational series of magical realism "When dreams come true" "magical" "irrational" elements, manifestations of his dreams. Painted in a small size box, intimacy is felt. He invokes the world of image and characteristics of the Renaissance artists. It is the fantastic side and on the other that of a double representation of the nation as can be the Cuban one? Or a crisis without end of the world and human beings with the "life of its lost soul"?

Men-birds or fish-men explore a dimension of identity of Cuba. The characters could be these foreigners traveling to this island that was "isolated" for decades and where people wish freedom. It is the essence of everyday life in this part of the world where the exterior look finds such incredible things for "exotic" things with its colors of the sun or the sky, but always with the imprint of a certain darkness as represented by the black color invading fabric. Only chaos is hidden and reveals the world the "wonderful things". Does the juxtaposition between the real and the magical form a counter oppression? His subversive and transgressive character reveals a primitive nature where what haunts the characters are just bad dreams or anything that remains on earth is nothing more than a dream?

Indeed, levitation, child soul, music, animals, joy and fears are features of this rich and unusual environment where everything is possible. Exaggeration and unusual things become the rule. It is with great simplicity that Ramón Carulla paints extraordinary events.

By: Séverine Grosjean



De la Serie: "Cuando los sueños se Convierten en Realidad", oil on canvas, 36 x 48 in.

PERSONAJES INOLVIDABLES

RAMÓN CARULLA

Ramón Carulla es un artista cubano que explora a través del dibujo y de la pintura al óleo la condición humana. Su pintura calificada de expresionista figurativa integra imágenes combinando la fantasía y la realidad.

En su serie más reciente de 2015 llamada “Personajes inolvidables”, los retratos pintados representan personajes torcidos, torturados en el que se puede sentir los tiempos modernos de la violencia como de la monstruosidad que cada uno tiene en sí. Ramón muestra una condición humana en la que el hombre pierde su imagen bella y se transforma en animal. Sus pinturas están llenas de colores oscuros o vivas acompañando formas extrañas. Este trabajo hace pensar en un mundo frío e indiferente. Ciertos de sus trabajos se acercan a la Naturaleza pintada por Francis Bacon. Se puede sentir en la mirada de estos protagonistas todo el sufrimiento interior en contradicción con su apariencia. En efecto, aunque no hace difícil identificar el ambiente en que se encuentran por los close-up, gracias a signos vestuarios se piensa que son de la clase alta y de otros tiempos. Son alegorías sutiles que se unen al espíritu de los gabinetes de curiosidades naturales combinando objetos y obras de arte del siglo XVI. Frente a estas miradas incómodas el espectador no puede quedarse indiferente.

Ramón Carulla pone en escena sus personajes en ambientes excéntricos y con humor. Ofrece en su serie inspirada del realismo mágico “Cuando los sueños se hacen realidad” elementos “mágicos” “irracionales”, manifestaciones de sus sueños. Pintados en cuadro de pequeño tamaño, se siente una intimidad. Invoca el mundo de la imagen y características de los artistas del Renacimiento. Es lado del fantástico y por el otro el de una doble representación de la nación como puede ser la de Cuba? O una crisis sin fin del mundo y de los seres humanos con la “vida de su alma perdida”?

Hombres-pájaros o hombres-peces exploran una dimensión de la identidad de Cuba. Los personajes podrían ser estos extranjeros via-

jando a esta isla que fue “aislada” durante décadas y donde sus habitantes desean una libertad. Es la esencia de la vida cotidiana en esta parte del mundo donde la mirada exterior encuentra cosas tan increíbles, por lo “exótico” con sus colores del sol, del cielo pero siempre con la huella de una cierta oscuridad como lo representa el color negro invadiendo la tela. Solo se esconde el caos y se deja ver al mundo lo “maravilloso”. La yuxtaposición entre el real y lo mágico forman una contra- opresión? Su carácter subversivo y transgresor revela una naturaleza primitiva donde lo que atormenta a los personajes son sólo malos sueños o cualquier cosa que se mantiene en la tierra no es más que un sueño?

En efecto, la levitación, el alma infantil, la música, los animales, la alegría como los miedos son rasgos de este ambiente rico e inusual donde todo es posible. La exageración y lo inusual se convierten en la regla. Es con gran simplicidad que Ramón Carulla pinta hechos extraordinarios.

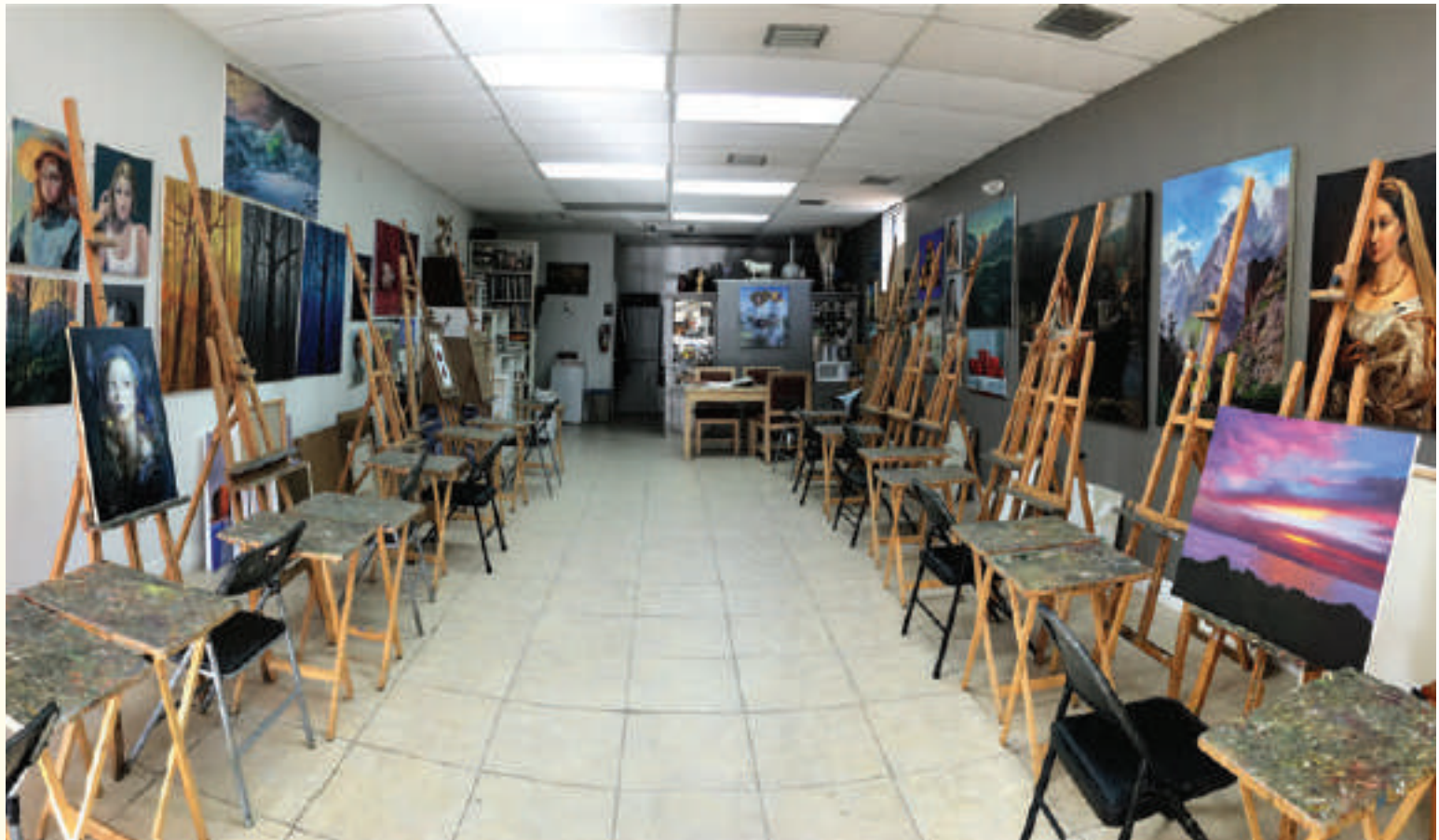
Por: Séverine Grosjean



De la Serie: “Cuando los sueños se convierten en realidad”, oil on canvas, 20 x 18 in



De la Serie: “Cuando los sueños se convierten en realidad”, oil on canvas, 36 x 48 in



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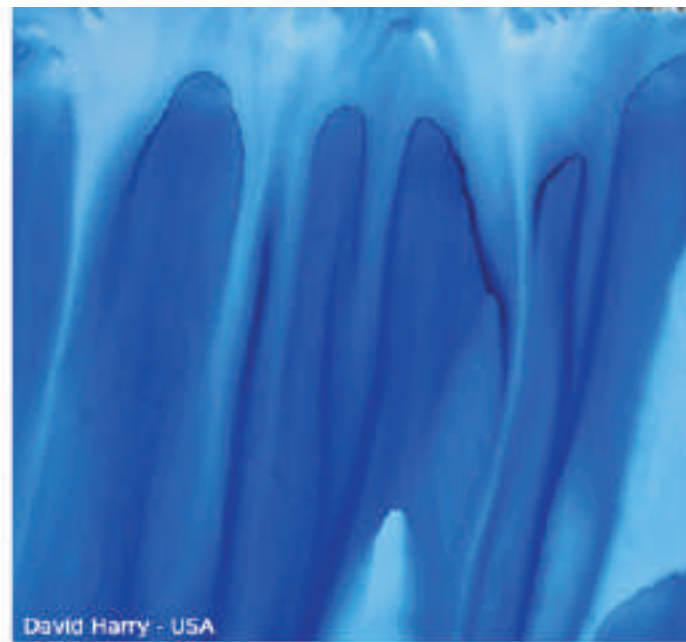
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ARTEMUNDI: THE CHRONICLE OF AN INVESTMENT OF PASSION

Spurred by the understanding of art as a noble effort that enriches the lives of those who pursue it and personally aware of the advantages of art as an asset, Javier Lumbreras founded Artemundi in 1999. Originally conceived in 2008, Lumbreras created a new art investing channel entitled Artemundi Global Fund (AGF), which began operations in 2010 and after having reached over 220 million USDcy in assets, its first closed fund finished operations in 2015.



The 2008 financial crisis and stock market volatility led many high-net worth individuals and institutional investors seeking for more stability and higher returns and detour to alternative investments, including real estate, private equity, venture capital and collectibles (the latter category encompassing art). Over 30 years of experience in the industry and a five-generation collector's legacy has taught Javier Lumbreras that art is an extraordinary and unique asset because it can combine in almost perfect synergy, financial soundness and inherent esthetic qualities. The low correlation

with equity, portability, globalized market, tax advantages, low maintenance costs, long-term estate planning, and hedge against the inflation are just some of the numerous financial advantages that makes art as a useful investment tool. Nevertheless, the difficulty to penetrate the segment, the vast knowledge demanded, the reduced number of players, the secrecy with regard to transactions, the price vicissitudes, and the intense capital requirements might represent serious impediments for the inexperienced collector and has reduced the investor's trust in the art market. Without forgetting art's aesthetic, intellectual and emotional qualities that has been appreciated by past generations, Javier Lumbreras identified the opportunity to create an investment channel that could equal the traditional financial products for the inexperienced art investor. Facing an unstable economy and the stock market breakdown that was initially evidenced by the Lehman Brothers collapse, AGF was founded as a safe harbor from volatility in traditional asset classes.

After having mastered and refined its business plan, AGF-1 was launched in 2010. Promptly, AGF-1's fund reached the \$200 million USDcy mark with a diversified portfolio comprising over 500 years of blue chip artists such as Willem de Kooning, Roberto Matta, Frida Kahlo, Rufino Tamayo, Pablo Picasso. AGF-1 primary investment focus was on paintings from the late XIXth century Impressionism, Post-Impressionism and Modernism. The portfolio consisted of works from internationally recognized artists, including several from Latin America. AGF-1 may also invested in XVth-XVIIIth century oil paintings from European Old Masters. A smaller portion of the portfolio covered Post-War and blue-chip Contemporary art mainly from the United States and Europe, as well as from artists from emerging markets with global appeal. Over 170 transactions during the Fund were cherry-picked specifically, not only to add portfolio balance (risk diversification), but also to maximize the Sharpe Ratio (return/risk) and to achieve the right combination

between short term and long-term liquidity. Moreover, other factors such as volatility and PE (price estimate) ratios were calculated to optimize the portfolio.

AGF-1 finished operations on April 2015, after 5 successful years. The challenges were great, but the overall results were even greater. With a new category of capital investment, AGF-1 generated a solid track record of 96.71% Gross Return and 85.36% Net Return (or 17.07% Net Annualized) surpassing the projections made at the beginning of the fund. AGF-1 proved that art as a formal investment is not only an excellent choice for value protection, but is also an outstanding hedge against inflation and currency fluctuations, while simultaneously offering high returns.

Artemundi made considerable strides in establishing art as a capital investment class by analyzing art under financial metrics comparable to those of traditional investments, thus allowing savvy investors, wealth managers, family offices and private bankers to be able to compare the performance of art as an asset against stocks, bonds and other traditional instruments. This has encouraged Artemundi to prepare the second prospectus for its investment thesis launching during the second semester of 2016. Furthermore, since Artemundi has proven to have a complete acknowledge of art as an asset, it has developed a one-stop shop for art related financial services, including products like: (i) auction guarantees that secure the sale of artworks at a minimum price avoiding the catastrophic consequences of a "bought-in" scenario; and (ii) asset-based art loans that allow the asset to be used as a resource for liquidity, and (iii) and management accounts for third parties in exchange for consulting and transactional fees.



Today there is undoubtedly, and increasingly, more access to information on art and investing in art than before. The asset class has made important advances towards democratization. The existence itself of art investment funds, as institutional players in the art market with formally incorporated investment vehicles, has become a very important factor in the process of transforming such market into a structured industry. In this sense, art investment funds not only currently have a market advantage, but also an innate responsibility towards the market in moving it further towards the direction of clarity and trustworthiness. Actions speak louder than words, and in spite of their criticism, the growing interest of mainstream asset managers, consulting firms, private banks and wealth managers in entering the art market through partnerships with art investment managers like Artemundi, should be the most convincing argument in favor of art as a legitimate asset class.

CRÓNICA DE UNA INVERSIÓN DE PASIÓN

Motivado por el entendimiento del arte como un noble esfuerzo que enriquece la vida de aquellos que lo buscan, y personalmente consciente de las ventajas del arte como activo, Javier Lumbreras fundó Artemundi en 1999. Originalmente concebido en 2008, Lumbreras creó un nuevo canal de inversión de arte llamado Artemundi Global Fund (AGF), el cual comenzó operaciones en 2010; y después de haber alcanzado los 220 millones de dólares en activos, cerró operaciones del primer fondo en 2015.



La crisis financiera de 2008 y la volatilidad del mercado financiero condujo que muchos inversionistas de alto valor neto e inversionistas institucionales buscaran una mayor estabilidad y altos retornos en inversiones alternativas, incluyendo bienes raíces, capital privado, capital de riesgo y coleccionables (la última categoría incluye arte). Más de 30 años de experiencia en la industria y un legado de coleccionismo de 5 generaciones le han enseñado a Javier Lumbreras que el arte es un activo único y extraordinario que puede combinar en casi perfecta sinergia, la solvencia financiera y las cualidades estéticas inherentes. La baja correlación con la bolsa de valores, portabilidad, mercado globalizado, beneficios fiscales, bajos costos de mantenimiento, planificación a largo plazo y protección en contra de la inflación, son solamente algunas de las numerosas ventajas que convierten al arte en una excelente herramienta de inversión.

Sin embargo, la dificultad de penetrar el segmento, la demanda por amplio conocimiento, el número reducido de jugadores, la discreción en las transacciones, las vicisitudes de precio y el alto nivel de capital requerido, puede representar un serio impedimento para el coleccionista y reducir la confianza del inversionista regular en el mercado del arte. Sin olvidar las cualidades estéticas, intelectuales y emocionales que conllevan el arte y que han sido apreciadas por generaciones pasadas, Javier Lumbreras identificó la oportunidad de crear un canal de inversión que pudiera equiparar los productos financieros tradicionales para el inversionista de arte inexperto. Enfrentando una economía inestable y la constante caída del mercado de valores, AGF fue fundado como un punto de salvación externo a la volatilidad de los activos tradicionales.

Una vez perfeccionado y refinado su plan de negocios, AGF-1 fue lanzado en 2010. Rápidamente, el fondo alcanzó los \$220 millones de dólares en activos con un portafolio diversificado compuesto por más de 500 años de artistas de reconocimiento internacional, tales como William de Kooning, Roberto Matta, Frida Kahlo, Rufino Tamayo, Pablo Picasso, entre otros. El principal enfoque de inversión consiste en pinturas del siglo XIX, Impresionismo, Post-Impresionismo y Modernismo. AGF-1 también invirtió en obras de Antiguos Maestros y Arte Latino-

americano. Una sección menor cubrió arte de la Post-guerra y Contemporáneo que pudieran atraer un mercado emergente globalizado. Más de 170 transacciones durante el fondo fueron realizadas minuciosamente, no solamente para añadir un balance al portafolio y diversificar el riesgo; sino también para maximizar el retorno y alcanzar la combinación más óptima de liquidez a corto y largo plazo. Además, factores como la volatilidad o el estimado de precio son calculados previamente para optimizar el portafolio.

AGF-1 terminó operaciones en Abril de 2015, después de 5 exitosos años. Los retos fueron grandes, pero los resultados finales fueron aún mayores. Como una nueva categoría de inversión de capital, AGF-1 generó un registro sólido de 96.71% de Retorno Bruto y un 85.36% de Retorno Neto (o 17.07% de Retorno Neto Anualizado), superando las proyecciones realizadas al inicio del fondo. AGF-1 probó que el arte como inversión formal no es solamente es una excelente opción para la protección del capital, sino una excelente protección en contra de la inflación y fluctuaciones de cambio monetario, mientras que simultáneamente ofrece altos retornos.

Artemundi dio un gran paso para establecer el arte como una clase de inversión de capital al analizar el arte mediante métricas financieras comparables, lo cual permitió a inversionistas, managers de riqueza, oficinas de familia y banqueros privados, comparar el desempeño del arte como activo en contra de acciones, bonos y otros instrumentos financieros. Esto ha motivado a Artemundi a preparar un segundo prospecto de inversión que se espera lanzar el segundo semestre del 2016. El hecho de que Artemundi haya puesto a prueba su conocimiento del arte como activo, lo ha motivado a convertirse en una empresa multi-servicios, incluyendo productos como: (i) garantías de subasta, las cuales aseguran la venta de obras a un precio mínimo y evitan las catastróficas consecuencias de fallar su venta en subasta; (ii) préstamos sobre obra, el cual puede servir como un recurso que genere liquidez; (iii) manejo de cuentas para terceras partes a cambio de cuotas de consultoría o transaccionales.

Hoy en día, indudablemente se ha generado un mayor acceso a la información del arte y su inversión. Este activo ha generado importantes avances hacia la democratización. La existencia misma de los fondos de inversión son jugadores institucionales en el mercado del arte como vehículos de inversión formalmente incorporados, se han convertido en un factor muy importante dentro del proceso de transformar el mercado en una industria más estructurada. En este sentido, los fondos de inversión de arte no solamente llevan la ventaja, sino que conllevan la responsabilidad hacia una mayor confianza y claridad en este mercado. Las acciones hablan más de las palabras, y a pesar de las críticas, el creciente interés de inversionistas, firmas de consultorías, bancos privados y managers de riqueza hacia el mercado del arte a través de relaciones con fondos de arte como Artemundi, debe ser el argumento más convincente a favor del arte como un activo legítimo de inversión.





CHAVÓN

an art school in the middle of the Caribbean

Chavón | The School of Design, founded more than three decades ago with the mission of transforming the teachings of art and design in the Dominican Republic, has established a new generation of leaders in the creative industries, locally and internationally.

This center, considered by V Magazine as one of the top 13 best design schools in the world, maintains the objective of training professionals within the industries of applied arts and design, and developing the creative abilities and critical thinking of its participants.

Since 1983, Chavón has been affiliated with the prestigious Parsons School of Design, an educational institution founded in 1896 – the oldest in the United States – that enjoys a great international reputation for its dedication to excellence in the fields of art and design, avant-garde approach and global impact.

Since its creation, The School of Design has prepared outstanding individuals in various areas related to art and design. More than 1,700 graduates of 35 nationalities are professionals who perform significant work in the industries of fashion, graphic design, fine arts and illustration, among others.



The scholars are selected from a community of artists and designers dedicated to academic excellence, who manage to broaden the human and creative vision of the participants with the intention of forming successful professionals in a changing and competitive world.

The school currently has two campuses – one in La Romana, which offers a two-year college level program in fine arts, as well as Special Programs (Interim and International Summer), short courses in Continuing Education, programs for children and teenagers.

The second campus, located in Santo Domingo, the nation's capital, offers two-year college-level programs in the areas of fashion and visual communications, short courses in continuous education, programs for children and adolescents, special workshops and summer camps.





CHAVÓN

una escuela de arte en medio del caribe.

Chavón | La Escuela de Diseño, nace hace más de tres décadas con la misión clara de transformar la enseñanza del arte y diseño en la República Dominicana y capacitar una nueva generación de líderes en las industrias creativas locales e internacionales.

El centro, considerado por la revista V Magazine como uno de los 13 mejores de diseño del mundo, mantiene el objetivo de formar profesionales en las artes aplicadas que solucionen problemas en los diferentes campos del arte y diseño, desarrollando las habilidades creativas y el pensamiento crítico de los participantes.

Desde su fundación La Escuela está afiliada a Parsons School for Design, institución educativa fundada en 1896, la más

antigua de los Estados Unidos, reconocida a nivel internacional por su oferta académica, enfoque vanguardista e impacto mundial en el campo del arte y diseño.

Desde el año 1983, La Escuela de Diseño ha preparado individuos destacados en las distintas áreas relacionadas al arte y el diseño. Más de 1,700 egresados de 35 nacionalidades son profesionales que desempeñan labores importantes en las industrias de la moda, diseño gráfico, bellas artes e ilustración, entre otros.

El cuerpo docente se selecciona entre una comunidad de artistas y diseñadores, dedicados a la excelencia académica, quienes logran ampliar la visión humana y creativa de los participantes con la intención de formar profesionales exitosos en un mundo cambiante y competitivo.



En la actualidad La Escuela tiene dos campus; el campus de Santo Domingo y el campus de La Romana.

En Santo Domingo se ofrecen las carreras técnicas en el área de Modas y Comunicación Visual, cursos cortos de Educación Continua, programas para niños y adolescentes, talleres especiales y campamentos de verano.

En el campus de Altos de Chavón, La Romana, La Escuela de Diseño desarrolla la carrera técnica de Bellas Artes, así como también los Programas Especiales (Interín y Verano Internacional) y cursos cortos de Educación Continua, programas para niños y adolescentes.



MEXICAN MURALISM

NOTHING ABOUT EITHER FOLKLORISM OR TOURISTIC CURIOSITY



Siqueiros, Orozco y Rivera Acervo (Fotográfico INHERM)

From the Revolution of 1910 this great cultural event gets underway in Mexico, which, according to one of the three most representative artists of this movement, Siqueiros, considered as the creation of a monumental and heroic, human and folk art, and fruit of a noble work and the expression of the spiritual life of the Mexican race that springs from the native, and particularly the Indian. The central idea was the painting of walls that the Mexican people had no choice given their urban visibility and recognize because it reflected faith in a revolution that had been all. By this thesis it was leading through this great mural painting to a national exaltation, an invocation to his Hispanic roots and a glorification of the heroes of independence.

In fact, judged by some as the most important event of Latin American art throughout the twentieth century, it began by the grace of the Secretary of Education of the government in Obregon, convinced of the need for a heroic art to help strengthen the people and encourage them to participate in the political changes –the truth is he was acting in good faith, making available to young artists the opportunity to pursue an artistic project able to reach the people (that is, able to convince them that he was the real protagonist included in the images). Hence a previous thought comes that led

to a didactic, baroque, expressionist and somewhat rhetorical speech, advocating historicism, costumbrism, and an incipient vanguardism. So that from the creation of the Union of Technicians, Painters and Sculptors the muralist movement structure occurs, which, repudiating the so-called easel painting, it was decided on a large format and some intelligible figurations that moved a visual message which it was received –good, regular or more than good – by the recipient that was dedicated to –the industrial proletariat and the peasantry especially –in part also because of its strategic and easily visible public location.

José Clemente Orozco (1883–1949), with its vault of the old Hospice Cabañas de Guadalajara, Diego Rivera (1886–1957) with his fresh in the hall of the National School of Agriculture of Chapingo, and David Alfaro Siqueiros (1898– 1974), with his work at the Palace of Fine Arts in the capital, formed the fundamental trio of this aesthetic phenomenon that crossed borders (especially the United States thanks to its frequent invitations to develop this formula right there, although it was not easily accepted) and marked a unique pattern that reaches our days. Delving into his work is not only to come across with the man with his creative sense, builder, thinker and rebellious.

While it is said that Orozco was the great innovator in the use made of this monumental scale, Rivera is explained as a teacher with a refined technique, which arrived to a construction based on the sensual chemistry color and the prodigious ordering of the total structure. In relation to Siqueiros, a large agitator who spent a third of life in prison, his extreme extension of the configuration of perspective and foreshortening is analyzed.

The paradox is that despite its artistic and political radicalism, amazed at the ease of handling or delivery, since there was never an attempt to reach what was running about a process of social transformation, absolutely ideologized but only to save the face of a supposed revolutionary elite which this muralist scenery subsidized for several years. Even Rivera denounced, but still without stopping from getting his contribution, state leaders who gave the substantial financial support as a “fraction of the bourgeoisie who needed demagoguery as a weapon to stay in power”. All things considered, he could not prevent at the end, is that such pictorial synthesis of indigenous sources and with some European accent, foster national identity and sovereignty.

Whether or not revolutionary art, whether or not lyrical, poetic or epic, mural painting was conceived with an overwhelming visual impression, idiosyncratic and devoted to a susceptible subject of being narrated in large sizes, and also as an art to be present in the street as an evocation of the ancient culture of the Mexican people, which was a pioneer in both its formal aspects as conceptual practice, as well as a line to be followed by other artists, they were of the same time or later, such as Alva de la Canal, Fermín Revueltas, Xavier Guerrero, Carlos Mérida, Juan O’Gorman, Alfredo Zalce, Pablo O’Higgins, Fernando Leal, Jean Charlot, and others.

By: Gregorio Vigil–Escalera

From the Spanish and the Madrilénian Associations of Art Critics (ARCA / AMCA)



"El hombre controlador del universo" detalle, 1934.



Mural de Diego Rivera Acervo, "El hombre controlador del universo", 1934, Palacio de Bellas Artes, Ciudad de México.

EL MURALISMO MEXICANO

NADA DE FOLKLORISMO NI CURIOSIDAD TURÍSTICA



“Nueva Democracia”, mural realizado por David Alfaro Siqueiros, 1944, Museo del Palacio de Bellas Artes.

A partir de la Revolución de 1910 se pone en marcha en México este gran acontecimiento cultural, que, según uno de los tres artistas más representativos de esta corriente, Siqueiros, consideró como la creación de un arte monumental y heroico, humano y popular, y fruto de un trabajo noble y de la expresión de la vida espiritual de la raza mexicana que brota de lo nativo, y en particular de lo indio. La idea central era la pintura de muros que el pueblo mexicano no tenía más remedio que ver dada su visibilidad urbana y reconocer porque en ella se reflejaba la fe en una revolución que lo había sido todo. Mediante tal tesis se estaba dando lugar a través de esta gran pintura mural a una exaltación nacional, a una invocación a sus raíces prehispánicas y a una glorificación de los héroes de la independencia.

En realidad, el juzgado por algunos como el acontecimiento más importante del arte iberoamericano a lo largo del siglo XX, dio comienzo por obra y gracia del Secretario de Educación del gobierno Obregón, convencido de la necesidad de un arte heroico que ayude a fortalecer al pueblo y motivarle a participar en los cambios políticos –cierto es que actuaba de buena fe–, al poner a disposición de artistas jóvenes la oportunidad de impul-

sar un proyecto artístico capaz de llegar al pueblo (es decir, capaz de convencerle de que era él el auténtico protagonista incluido en las imágenes). De ahí procede una reflexión previa que derivó en un discurso didáctico, barroco, expresionista y con cierta retórica, abogando por el historicismo, el costumbrismo y un incipiente vanguardismo. Con lo que a partir de la creación del Sindicato de Trabajadores Técnicos, Pintores y Escultores, se produce la estructuración del movimiento muralista, que, repudiando la llamada pintura de caballete, se decidió por un gran formato y unas inteligibles figuraciones que trasladaron un mensaje visual que fue recibido –¿bien, regular o más que bien?– por el destinatario al que estaba dedicado –el proletariado industrial y el campesinado especialmente–, en parte también por su estratégica ubicación pública y fácilmente visible.

José Clemente Orozco (1883–1949), con su bóveda del antiguo Hospicio Cabañas de Guadalajara, Diego Rivera (1886–1957) con sus frescos en la sala de actos de la Escuela Nacional de Agricultura de Chapingo, y David Alfaro Siqueiros (1898–1974), con su trabajo en el Palacio de Bellas Artes de la capital, conformaron el trío fundamental de este fenómeno

estético que cruzó fronteras (especialmente las de Estados Unidos merced a sus frecuentes invitaciones a desarrollar esta fórmula allí mismo, aunque no fue fácilmente aceptada) y marcó una pauta singular que llega a nuestros días. Adentrarse en su obra es encontrarse con el hombre, con su sentido creador, constructor, pensador y rebelde.

Mientras se dice que Orozco fue el gran innovador en el uso que hace de esta escala monumental, explican a Rivera como un maestro con una técnica refinada, con la cual llegaba a una factura basada en la química sensual del color y en el ordenamiento prodigioso de la estructura total. En cuanto a Siqueiros, un gran agitador que se pasó un tercio de vida en la cárcel, se analiza su ampliación extrema de la configuración de la perspectiva y los escorzos.

Lo paradójico es que a pesar de su radicalidad artística y política, asombra la facilidad de su manipulación o entrega, por cuanto nunca hubo un intento de llegar a lo que se postulaba respecto a un proceso de transformación social, absolutamente ideologizado, sino únicamente a una finalidad de salvar la cara de una supuesta élite revolucionaria que para



Mural "Catarsis" de José Clemente Orozco, 1934, Palacio de Bellas Artes, Ciudad de México.

ello subvencionó esta escenografía muralista durante varios años. Incluso Rivera denunció, aunque sin dejar de seguir obteniendo su contribución, a los dirigentes estatales que le daban el sustancioso soporte económico como una "fracción de la burguesía que necesitaba la demagogia como arma arrojada para mantenerse en el poder". Visto lo cual, lo que no se pudo impedir al final, es que tales síntesis pictóricas de fuentes indigenistas y con cierto acento europeo, potenciaran la identidad y soberanía nacional.

Sea o no arte revolucionario, sea o no lírico, poético o épico, el muralismo se concibió con una impronta visual desbordante, idiosincrásica y consagrada a una

temática susceptible de ser narrada en grandes dimensiones, y también como un arte a estar presente en la calle como evocación de la ancestral cultura del pueblo mexicano, lo que constituyó una práctica pionera tanto en sus aspectos formales como conceptuales, así como una línea a seguir por otros artistas, fuesen de la misma época o posteriores, tales como Alva de la Canal, Fermín Revueltas, Xavier Guerrero, Carlos Mérida, Juan O'Gorman, Alfredo Zalce, Pablo O'Higgins, Fernando Leal, Jean Charlot y otros.

Por: Gregorio Vigil-Escalera

De las Asociaciones Española y Madrileña de Críticos de Arte (ARCA/AMCA)

Between the idea and the experience:

TWELFTH HAVANA BIENNIAL

When a biennial concludes and begins research to conceive another, they are imperceptible traces of what, for some reason, failed to develop. It was a great challenge that the curatorial team of this twelfth edition took, according to define the main concepts of work. It also agreed on the holding period for the 30 years of the Havana Biennial. Along with the anthropological exhibition we do on purpose of the celebration, an international theoretical event that featured excellent guest list was presented. It was highlighted the participation of specialized public in this excellent opportunity to review what has been achieved and rethink the future.

Unlike what happened in recent editions, our specialists were able to visit some of the geographical areas which have been investigated; although the process still requires a more systematic presence and more time for exploration in Africa, Asia and the Middle East. In these analyzes the current constraint is added for placing ourselves in relation to what was known at one time as "Third World" definition subject to dispute today. However, there remains the dialogue between the Southern regions, although they incorporate all "offsets" generated in a local and global world, at the same time, knowing that the vast majority of the creations that exist on the planet circulate only the level of their home countries.

Although we have expanded the presence of European artists and North America in recent editions, yet the weight of our guests corresponds mostly to Latin

America. We have not given up continuing incorporating creator of strategic locations in the aforementioned regions above, which constitute the main focus of our exploration. The Havana Biennial is reaffirmed as a space where voice is given to those who do not have, and tries to bet on a type of work that is not usually found behind the curtains of the fairs or in the market, beyond the complexity and confusion that generate events raised around it.

On the personal level, I agree with the plurality and the validity of all forms of making art; however, I think a project like ours should try to climb a rung on its deal, even for one time; an exercise that will open future roads for transit and those who could be turned to more common formulas, but renewed at a time. The debate about how this Biennial would work was intense, very controversial. Unlike the research method chosen for the Eleventh, where we did a review of what was happening on the cultural scene of each of the countries serving curators in the current opportunity create an observatory on what had happened in the most important biennials in the world since the mid-2012. We managed to see Dakar, Documenta, Mercosur, Sao Paulo, Istanbul, Venice, Gwangju, Sharjah and many others. The exercise was worth to interrogate ourselves and rethink everything we were doing, in a critical way.

On the other hand, it has been very common in recent times the attempt to rescue a discipline that focus its studies

toward what some have called Biennialogy. Biennials and museums, next to the art, have lived episodes of burials and resurrections. Their future travel the road that Michel Foucault just predicted to the great revolutions, saying that their original sin lays on being mounted on an old nation-state apparatus, with mummified institutions that had been designed for other circumstances. Perhaps that is happening with art today. It is witnessing an epochal change with proposals that overflow and then validated in a prearranged system because it has not been possible to create a real alternative.

Of all these discussions something common surfaced as to the origin of the biennial. Undoubtedly, it was the notion of megashow and referrals and its known derivations to curatorial discourses that tend to break a bond that, in many cases, it does not become convincing. This certainty urged us to try what would mark a relative difference, but we did not think it would introduce something new, term which today has no effect. Assuming this position many things are exposed. Visitors, and the specialized public, could get lost and not be able to see the works that were happening in real time and space events; and we were in danger of deconcentration, by not having a consecutive exhibition program. The premise is that the works breathe in the places where they may occur without establishing enforced linkages.

When we thought of the Biennial the announcement of the normalization of relations between Cuba and the United States had not yet produced, nor had such great expectations of American collectors to come to the island been created. We had directed our gaze to the most impactful resource of this country: the plot of context, and enter it was the purpose. We wanted to make out this phenomenon in a position of greater scope in terms of what it can offer us a definition as Public Sphere. We needed to run a traverse of society, and that the same people in this country become involved in the conception of the works; not since the imposition of the artist, if not from the ductility generated by any act which involves collaboration.

We have already said on other occasions that doing works for a context can earn a certain nimbus of demagoguery and lack of harshness; however, despite this imminent risk, all the artists joined. Many thought in previous parts and other



FRANCISCA BENÍTEZ – CHILE "Son en Señas", Habana Vieja, CAC Contemporáneo Wifredo Lam CDAV.

imagined new works for this Biennial; but in the end, they did involve, they traveled, spend time with the people, pulsed their energy. Cuba cannot offer pavilions, or commit to funding large productions. What it can deliver is the intelligence of many professionals and the boundless energy of its neighborhoods. Today is important rethinking of new construction of citizenships and urbanisms. It is essential to support the creative potential that generates the appropriation of the social fabric and a humanism that arises outside the accounts already instituted to the art transdisciplinary and interdisciplinary have also been points of observation in this Biennial. Somehow, we want to get involved in events that were already visited by the historical vanguards. Today, the neatness to achieve an alien autonomy to all conditions of external agents is almost impossible.

It must be said that the Havana Biennial does not address a specific topic, because it was never its intention. So we remained at the level of a statement. The inspiration came from that book of Hermann Bahar, entitled *Expressionism*, one of the key texts of the Vienna of the early twentieth century and claimed the thought of Goethe. Bahar, when he tells one of the first meetings between Goethe and Schiller in a Botanical Society of the time, says that Schiller drew a plant on paper and presented it to the author of *Fausto* as an experience. Goethe replied that it was an idea. After the controversial incident, the latter wrote a letter to Shopenhauer which states that the relationship between the idea and the experience is something only achievable through art and action.

Then, in his *Essays on the nature* he explained that the experience was half the experience. Undoubtedly, this type of analysis still allows us to reflect on the antagonisms between the idea we have of life and art, and the experience we live. The greatest difficulty lies in formalizing the experience that usually is diffuse and cannot be structured. As we approach, we are witnessing a "being" that we fail to see or to delimit. It is very difficult to associate this with pure knowledge. There is a sensory experience that emerges fragmented. Perhaps from that perspective we have to go to the oriental Zen wisdom, when assures us that nothing is permanent, and that we must take the event as the here and now.

This edition has been a real laboratory where work has involved many people. A group of young people has also contributed to the debate, analysis and design of the Biennial in general added to the work of the team of curator's historical participation. At first, nobody saw; it was born almost when we were doomed to inaugurate the event. It took a long time engulf



and then digest it. Each of us lived our own experience. The projects were growing; we had to face a more complex international situation in every way, which led some countries that supported their artists were forced to withdraw its contribution. For all this we had to find solutions. The fact of expanding our research fields has favored today on counting with advice from leading practitioners of science, art and cults of African origin.

The Havana Biennial remains the natural place for the meeting of cultures. I never thought that we could visit an artist of Ibibio origin; or to work recreating the Nsibidi language, belonging to a secret society, composed of men of Nigerian origin, called ekpe. The ethnic groups that make it up are from the Ibibio, Efik, Ejagham and Igbo who have deep connection points with Cuban abakuá. The artist will develop his work in collaboration with ñáñigos residents on the island. Another element to note was the visit of Afghan creators to this edition, and I am sure that they will leave a memorable trail next to all participants who joined us from 43 countries worldwide.

This was an open Biennial, and it has become more complex the final management of all proposals. We exceeded our forces. We have touched every corner and crossed a lot of barriers. They have created spaces for the experimental film that also features artists who do not circulate in the world of visual arts. Today, the film struggles between socialization of the means to produce their form of distribution and the transgression of narratives that begin to fade. The video, winning so important boom may not be limited to a single classification. Set any taxonomy becomes a cyclical event. A similar situation is perceived between dance, theater and performance, with all the elements of

what is now recognized as postdramatic theater. Perhaps the antecedent of all these processes can be located in Merce Cunningham, Yvonne Rainer and Pina Bausch.

Although music is the most abstract of all manifestations of culture, those who have transgressed their classic forms of operation have been those creators who enter and leave the world of art; since Arnold Schoenberg through Luigi Russolo, up to John Cage. Nor can we ignore what this demonstration has meant to our context. Revisiting the work of Jose Lezama Lima and Severo Sarduy discovered that both, at different times, held the lyricism of the phrase that appears in the *Journal of Columbus*, "he heard the sound of birds and dropped a bunch of fire on the sea." For these authors such was the beginning of a phonetics, a musical language that assists us in our days. This could be the genesis of inspiration for many of the invited artists, who take hold of music as a tool and get those excellent pieces that dialogue with sound elements.

This Biennial was an opening to human intelligence, and it resists to present artists with unique works, made just by them. The protagonists here were scientists from various branches, instrumentalists, composers, dancers, choreographers, architects, programmers, artisans, carters who sell fruits and vegetables, bikedrivers, tattooists, students of various levels of education. All of them are part of the diversity of the Cuban population. I am sure everyone will be back with an idea and also their experience of the Biennial. Sometimes, from the micropolitics that promote these human spaces, we can help change a small place of the world.

By: Jorge Fernandez Torres
Director of the Museum of Fine Arts in Havana

Entre la idea y la experiencia:

DUODÉCIMA BIENAL DE LA HABANA

Cuando se concluye una bienal y se comienza la investigación para concebir otra, quedan trazas imperceptibles de lo que, por alguna razón, no llegó a desarrollarse. Grande fue el desafío que asumió el equipo de curadores de esta duodécima edición, en función de definir sus principales conceptos de trabajo. También coincidió en el período la celebración por los 30 años de la Bienal de La Habana. Junto a las exposiciones antológicas que realizamos a propósito del festejo, se presentó un evento teórico internacional que contó con una excelente nómina de invitados. Fue destacada la participación del público especializado en esta ocasión óptima para revisar lo alcanzado y volver a pensar el futuro.

A diferencia de lo sucedido en ediciones recientes, nuestros especialistas pudieron visitar algunas de las zonas geográficas que han investigado; aunque el proceso sigue requiriendo una presencia más sistemática y un tiempo mayor para la exploración en África, Asia y Medio Oriente. A estos análisis se suma el apremio actual por posicionarnos en relación a lo que se conoció en algún momento como «Tercer Mundo», definición sujeta a controversias hoy. No obstante, sigue pendiente el diálogo entre las regiones del Sur, aunque ellas incorporen todos los “descentramientos” que se generan en un mundo local y global, a la vez, a sabiendas de que la gran mayoría de las creaciones que existen en el planeta circulan solo al nivel de sus países de origen.

Aunque en las últimas ediciones hemos ampliado la presencia de artistas europeos y de América del Norte, todavía el peso de nuestros invitados corresponde,

en su gran mayoría, a América Latina. No hemos renunciado a continuar incorporando a creadores de lugares estratégicos en las regiones ya mencionadas con anterioridad, las cuales constituyen el objeto principal de nuestra exploración. La Bienal de La Habana se reafirma como espacio donde se da voz a quienes no la tienen, e intenta apostar por un tipo de obra que no es la que encontramos habitualmente detrás de los telones de las ferias o en el mercado, más allá de la complejidad y la confusión que generan eventos suscitados en torno a ella. En el orden personal, suscribo la pluralidad y la vigencia de todas las formas de hacer arte; sin embargo, creo que un proyecto como el nuestro debe intentar subir un peldaño en su bregar, aunque sea por única vez; un ejercicio que abrirá caminos futuros por donde transitar y entre los que pudiera estar la vuelta hacia fórmulas más comunes, pero renovadas, a un tiempo. El debate en torno a cómo funcionaría esta Bienal fue intenso, hartó polémico. A diferencia del método de investigación escogido para la Oncena, donde hicimos un repaso de lo que estaba sucediendo en la escena cultural de cada uno de los países que atienden los curadores, en la oportunidad actual creamos un observatorio sobre lo que había acontecido en las bienales más importantes del mundo, desde mediados del año 2012. Logramos ver Dakar, Documenta, Mercosur, Sao Paulo, Estambul, Venecia, Gwangju, Sharjah y muchas otras. El ejercicio valió para interrogarnos a nosotros mismos y repensar todo lo que estábamos haciendo, de un modo crítico.

Por otra parte, ha sido muy común en los últimos tiempos el intento por res-

catar una disciplina que enfoque sus estudios hacia lo que algunos han dado en llamar Bienología. Las bienales y los museos, junto al arte, han vivido episodios de enterramientos y resurrecciones. Su devenir recorre el camino que ya les vaticinó Michel Foucault a las grandes revoluciones, al decir que su pecado original radicaba en haber sido montadas sobre un aparato viejo de Estado-Nación, con instituciones momificadas que habían sido diseñadas para otras circunstancias. Quizás eso esté sucediendo con el arte en la actualidad. Está asistiendo a un cambio de época con propuestas que se desbordan y luego se validan en un sistema preestablecido porque no ha sido posible crear una alternativa verdadera. De todas estas discusiones afloraba algo común respecto del origen de las bienales. Sin dudas, era la noción de megaexposición y sus consabidas derivaciones a discursos curatoriales que tienden a quebrarse por un enlace que, en muchos casos, no llega a ser convincente. Esta certidumbre nos conminó a intentar lo que marcaría una relativa diferencia, pero no pensábamos que presentaríamos algo nuevo, término que hoy no tiene vigencia alguna. Al asumir esta postura se ponen en juego muchas cosas. Los visitantes, junto al público especializado, podrían perderse y no ver las obras que sucedían en el tiempo y el espacio reales de los acontecimientos; y también corríamos el peligro de la desconcentración, al no contar con un programa consecutivo de exhibiciones. La premisa es que las obras respiren en los lugares donde se pueden producir, sin establecer concatenaciones forzosas. Cuando pensamos la Bienal aún no se había producido el anuncio de la normalización de las relaciones entre Cuba y los Estados Unidos, ni se había creado esa gran expectativa del coleccionismo estadounidense por venir a la Isla. Habíamos dirigido la mirada hacia el recurso más impactante de este país: la trama de su contexto, y entrar en ella fue el propósito. Queríamos divisar este fenómeno en una posición de mayor alcance en cuanto a lo que nos puede ofrecer una definición como Esfera Pública. Necesitábamos ejecutar un recorrido transversal de la sociedad, y que la misma gente de este país se implicara en la concepción de las obras; no desde la imposición del artista, si no a partir de la ductilidad generada por cualquier acto que implica colaboración.

Ya hemos comentado en otras ocasiones que hacer obras para un contexto puede ganar un cierto halo de demagogia y falta de rigor; sin embargo, a pesar de este inminente riesgo, la totalidad de los artistas se integró. Muchos pensaron en piezas anteriores y otros imaginaron

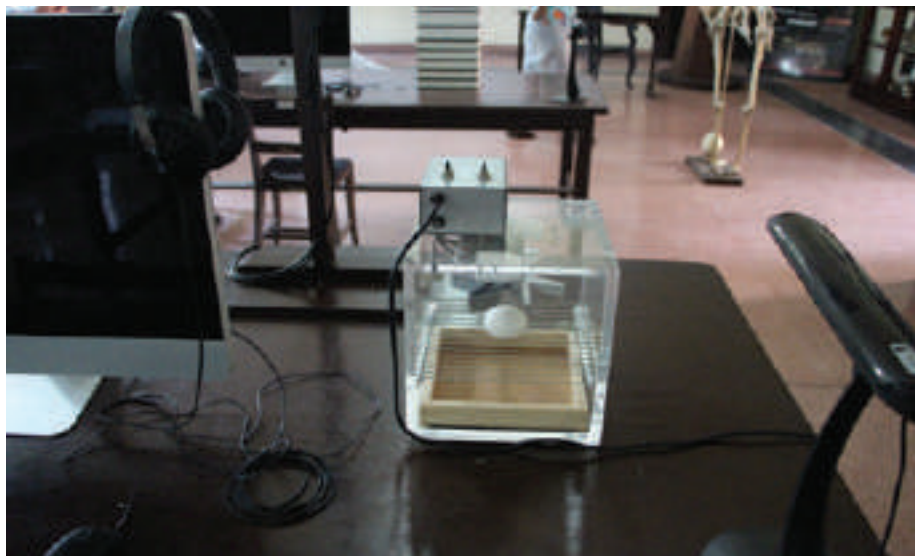


FRANCISCA BENÍTEZ – CHILE “Son en Señas”, Habana Vieja, CAC Contemporáneo Wifredo Lam CDAV.

obras nuevas para esta Bial; pero, al final, sí, se involucraron, viajaron, convivieron con la gente, pulsaron su energía. Cuba no puede ofrecer pabellones, ni comprometerse a financiar grandes producciones. Lo que sí puede entregar es la inteligencia de muchos profesionales y la energía desbordante de sus barrios. Hoy es importante el replanteamiento de nuevas construcciones de ciudadanías y urbanías. Se hace imprescindible apoyar las potencialidades creativas que genera la apropiación del tejido social y de un humanismo que surge al margen de los relatos ya instituidos a transdisciplinariedad y la interdisciplinariedad del arte han sido también puntos de observación dentro de la presente Bial. De alguna manera, nos interesa implicarnos en sucesos que ya fueron visitados por las vanguardias históricas. Hoy, la pulcritud de poder alcanzar una autonomía ajena a todas las condicionantes de los agentes externos es algo casi imposible.

Hay que decir que la Bial de La Habana no aborda un tema en específico, porque nunca fue su pretensión. Por eso nos quedamos al nivel de un enunciado. La inspiración llegó de aquel libro de Hermann Bahar, titulado: El Expresionismo, uno de los textos claves de la Viena de principios del siglo XX, y que reivindicó el pensamiento de Goethe. Bahar, cuando narra uno de los primeros encuentros entre Goethe y Schiller en una de Sociedad de Botánicos de la época, comenta que Schiller dibujó una planta en un papel y se la presentó al autor del Fausto como una experiencia. Goethe respondió que se trataba de una idea. Después del controvertido incidente, este último le escribe una carta a Shopenhauer donde expone que la relación entre la idea y la experiencia es algo solo lograble desde el arte y la acción. Luego, en sus Ensayos sobre la naturaleza explicó que la experiencia era la mitad de la experiencia. Sin dudas, este tipo de análisis nos sigue permitiendo reflexionar sobre los antagonismos entre la idea que tenemos de la vida y del arte, y la experiencia que vivimos. La dificultad mayor radica en formalizar la experiencia que, por lo general, es difusa y no se puede estructurar. Al aproximarnos, asistimos a un «ente» que no alcanzamos a ver, ni a delimitar. Es muy difícil asociar esto con el conocimiento puro. Hay una experiencia sensible que emerge fragmentada. Quizás desde esa perspectiva tengamos que acudir a la sabiduría zen oriental, cuando nos asegura que nada es permanente, y que hay que asumir el acontecimiento como el aquí y el ahora.

Esta edición ha resultado un verdadero laboratorio de trabajo donde han intervenido muchas personas. A la labor del equipo histórico de curadores se añadió la participación de un grupo de jóvenes que ha aportado también al debate, al análisis y al diseño de la Bial, en general. Al principio, nadie la veía; fue naciendo ya casi cuando estábamos abocados a



inaugurar el evento. Llevó mucho tiempo engullirla y, luego, digerirla. Cada uno de nosotros vivió su propia experiencia. Los proyectos fueron creciendo; tuvimos que enfrentar una situación internacional mucho más compleja en todos los sentidos, lo que hizo que algunos países que apoyaban a sus artistas se vieran obligados a retirar su aporte. Para todo esto tuvimos que encontrar soluciones. El hecho de ampliar nuestros campos de investigación ha favorecido que hoy contemos con la asesoría de destacados profesionales de la ciencia, el arte y los cultos de origen africano. Y es que la Bial de La Habana sigue siendo el lugar natural para el encuentro de culturas. Nunca pensé que nos pudiera visitar un artista de origen ibibio; ni que trabajara recreando el lenguaje nsibidi, perteneciente a una sociedad secreta, compuesta por hombres de origen nigeriano, llamada ekpe. Las etnias que la integran proceden de los ibibio, efik, ejagho e igbo, quienes tienen puntos de conexión profunda con los abakuá cubanos. El artista desarrollará su obra en colaboración con los ñañigos residentes en la Isla. Otro elemento a señalar fue la visita de creadores afganos a esta edición, y estoy seguro de que dejarán un rastro memorable junto a todos los participantes que nos acompañaron, procedentes de 43 países del planeta.

Esta fue una Bial abierta, y ello ha complejizado la gestión final de todas las propuestas. Sobre pasamos nuestras fuerzas. Hemos tocado todos los confines y cruzado una buena cantidad de barreras. Se han creado espacios para el cine experimental que incorpora también a artistas que no circulan en el mundo de las artes visuales. Hoy, el cine se debate entre la socialización de los medios para producir su forma de distribución y la transgresión de narrativas que comienzan a desvanecerse. El video, al ganar tan importante auge, no puede limitarse a una clasificación única. Establecer cualquier taxonomía se vuelve un hecho coyuntural. Una situación parecida es la que se percibe entre la danza, el teatro y

el performance, con todos los elementos de lo que se reconoce hoy como teatro postdramático. Quizás el antecedente de todos estos procesos pueda localizarse en Merce Cunningham, Yvonne Rainer o Pina Bausch.

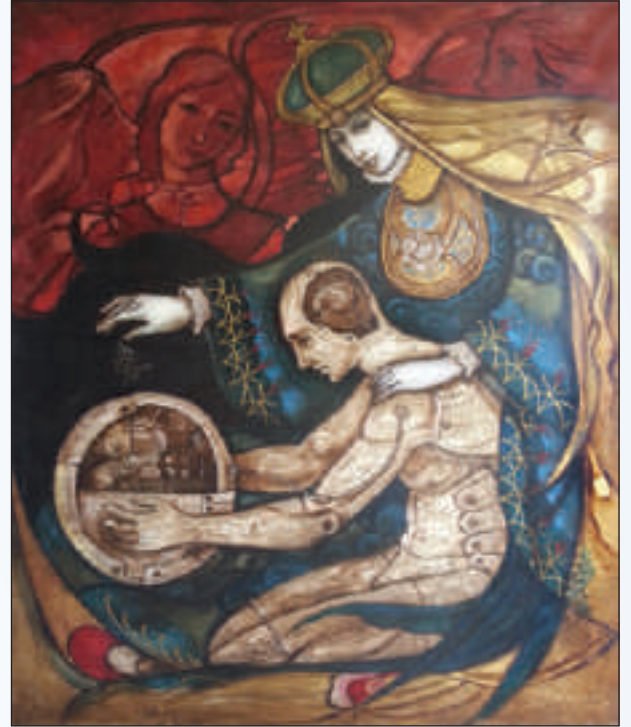
A pesar de que la música resulta la más abstracta de todas las manifestaciones de la cultura, los que han transgredido sus formas clásicas de operar han sido aquellos creadores que entran y salen del mundo del arte; desde Arnold Shoenberg, pasando por Luigi Russolo, hasta llegar a John Cage. Tampoco podemos obviar lo que ha significado esta manifestación para nuestro contexto. Al revisitar la obra de José Lezama Lima y Severo Sarduy descubrimos que ambos, en momentos diferentes, celebraron el lirismo de aquella frase que aparece en el Diario, de Colón: «Oyó ruido de pájaros y cayó un ramillete de fuego sobre el mar». Para esos autores tal fue el comienzo de una fonética, de un lenguaje musical que nos asiste en nuestros días. Aquí pudiera estar la génesis de la inspiración de muchos de los artistas invitados, quienes echan mano de la música como herramienta y consiguen esas excelentes piezas que dialogan con elementos sonoros.

Esta Bial fue una apertura a la inteligencia humana, y se resiste a presentar a artistas con obras únicas, hechas solamente por ellos. Los protagonistas aquí fueron los científicos de varias ramas, instrumentistas, compositores, bailarines, coreógrafos, arquitectos, urbanistas, programadores, artesanos, carretilleros que venden frutas y vegetales, bicitaxistas, tatuadores, estudiantes de varios niveles de enseñanza. Todos forman parte de la diversidad de la población cubana. Estoy seguro de que cada uno regresará con una idea y con también su experiencia de la Bial. A veces, desde las micropolíticas que propician estos espacios humanos, podemos ayudar a cambiar un pequeño lugar del mundo.

Por: Jorge Fernandez Torres
Director del Museo de Bellas Artes de La Habana



Mario Carreño. 10 x 12 in. Grafito/papel.



Carlos Guzman. 52 x 40 in. Técnica mixta/ lienzo.



Ernesto Garcia Peña. 25.5 x 23.5 in. Acrílico / lienzo.



Cundo Bermudez. 13 x 11 in. Acuarela / cartulina.



Pedro Hernandez Torres. 40 x 30 in. Oleo / lienzo.



Manuel Mendive. 24 x 31 in. Oleo / lienzo



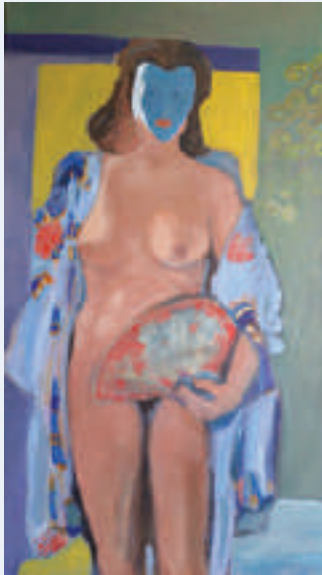
Aguedo Alonso. 38 x 30.5 in. Acrilico / lienzo.



Roberto Fabelo. 27 x 19 in.

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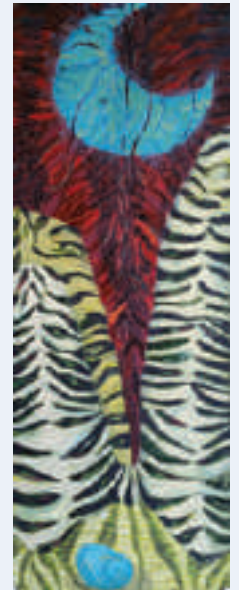
Aixa Requena.
Óleo / lienzo. 61 x 34 in



Marta Perez
Óleo / lienzo. 36 x 24 in.



Rafael Trelles - Grafito / papel. 13 x 18.5 in



Edra Soto.
Óleo / lienzo. 54 x 20 in

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CIFO | CISNEROS FONTANALS ART FOUNDATION ANNOUNCES THE RECIPIENTS OF THE 2016 GRANTS & COMMISSIONS PROGRAM

- COLOMBIAN PERFORMANCE ARTIST MARÍA EVÉLIA MARMOLEJO RECEIVES THE ACHIEVEMENT AWARD

Miami, Florida – February 2016 – The Cisneros Fontanals Art Foundation (CIFO) is proud to announce the recipients of this year’s Grants & Commissions Program. As it is customary, the ten (10) recipients will be part of the annual exhibit opening on September 8, 2016.

For this 14th edition of the Grants & Commissions Program, the awarded artists represent five (5) different countries, divided in three different categories; Emerging Artist: Elena Damiani (Peru), Óscar Farfán (Mexico), Fidel García (Cuba), Felipe Meres (Brazil), Sandra Nakamura (Peru) and Fabián Peña (Cuba). In this edition, Colombia is well represented through the Mid-Career awarded artists; Jorge Julian Ariztizabal, Carlos Castro and the duo Leidy Chávez and Fernando Pareja. The Achievement Award also goes to Colombian-based performance artist, María Evélia Marmolejo.

Colombian performance artist and this year’s Achievement Award recipient, María Evélia Marmolejo, is one of Latin America’s pioneer performance artist. Her most prolific period, from 1980 to 1985, came to end with her self-imposed exile. In 2013, Marmolejo returned to the art scene after 28 years. Her performances focus on her views on political oppression, environmental concerns, women’s role in society and the symbolic meanings of women’s physiological functions, such as bodily fluids, many which are used in her performances.

Marmolejo will be presenting *Conciencia Dopada*, a performance where the artist proposes her body, mind and emotions, as a collective body that reflects distortion, fragmented consciousness, and dissatisfaction, affected by the loss of identity and its very existence.

“As a female artist, the purpose of this piece is to create a dialogue between my female body and the socio-political, ecological, and psychological problems.” said Marmolejo. “I have always tried to spark conversation with my performances. I am amazed to see how despite all humanities’ advances, the world is still going through socio-economic, political, and gender-based violence,” continued Marmolejo. “I am honored to receive this award and I hope that through CIFO’s support, I can contribute to their mission of promoting Latin American art worldwide.”

Ella Fontanals-Cisneros established the non-profit Cisneros Fontanals Art Foundation (CIFO), in 2002. The foundation’s mission is to support and foster cultural understanding and educational dialog among Latin American artists and global audiences. CIFO is a platform for emerging, mid career and established Latin American artist through the Grants & Commissions Program, the CIFO Collection, the CIFO Art Space and other related art and cultural projects in the United States of America and internationally.



May 1st, 1981 – February 1st, 2013, Performance. – Mandragoras Art Space, New York, USA

The CIFO Grants & Commissions Program offers emerging, mid-career and established contemporary Latin American artists, the opportunity to develop and present new work to the local and international audience of Miami. Each year, artists are nominated by CIFO’s Honorary Advisory Committee, which is comprised of leading art professionals, curators and artists from Latin America, the United States, and Europe. After a rigorous review process, the winners are chosen by the Selection Committee and ratified by CIFO’s Board of Directors. The program has been known to spring-board its recipients to the next level of their careers.

“CIFO is proud to have been part of the Latin American art scene since 2002.” explained Eugenio Valdes, Director and Chief Curator of CIFO. “The CIFO Grants & Commissions Program has been a platform of creation and reflection for over 120 artists and has dedicated over \$1.5 million dollars in funds to this date.”– Valdes continued – “the program emphasizes the stimulation of experimental and multidisciplinary work. Simultaneously, the selective process samples emergent artistic production from Latin America, while also recognizing the work of established and mid-career artists.”



Anónimo 1, Plaza del Centro Administración Municipal de Cali, Santiago de Cali, Colombia (1981)

DIÁLOGOS CONSTRUCTIVISTAS EN LA VANGUARDIA CUBANA

Galerie Lelong is pleased to present *Constructivist Dialogues in the Cuban Vanguard: Amelia Peláez, Loló Soldevilla & Zilia Sánchez*, a group exhibition of three Cuban painters engaged in geometric and constructivist practices from the 1930s to the present. While all three painters enjoyed the support of the Lyceum women's club gallery, a women's social and intellectual institution in Havana, their connections go beyond gender. The exhibition reveals shared interests in architecture and space, as well as pattern and color, demonstrating geometric abstraction's long history in Cuba. Zilia Sánchez was present for the opening reception on Thursday, May 5.

The artists' shared exhibition history, with Peláez showing her work alongside the new abstract generation in the 1950s, challenges the art historical narrative of a rupture between the early vanguard and its later, more abstract manifestations. In 1951 Peláez and Soldevilla exhibited in *Art Cubain Contemporain* at Paris' Musée National d'Art Moderne and in 1954 Peláez and Sánchez exhibited in the Lyceum's *Homenaje a José Martí: Plástica Cubana Contemporánea*, an exhibition that established international styles, particularly gestural abstraction, as a politically motivated rejection of the Batista dictatorship. In 1956 Peláez exhibited with Sánchez and Soldevilla in a group show at the Galería



Cubana, and again with Sánchez at a special exhibition of female painters at the VIII National Salon organized by the Ministerio de Educación of the Instituto Nacional de Cultura. Then, in 1957 when Soldevilla founded the *Galería Color-Luz (Gallery Color-Light)* after her return from Paris, Peláez and other early vanguardistas participated in the inaugural exhibition alongside the gestural and geometric painters of the fifties.

• Installation view, *Diálogos constructivistas en la vanguardia cubana: Amelia Peláez, Loló Soldevilla & Zilia Sánchez*, Galerie Lelong, New York, April 28 - June 25, 2016. Courtesy Galerie Lelong, New York.

By presenting these three artists together in the same gallery space, it becomes clear that the younger painters continued and elaborated the experiments with color and line, geometric patterns and grid-based compositions begun by Peláez. As geometric abstraction became more prevalent in the 1950s, Peláez's works also see an uptick in geometric orientation, made apparent in her 1956-57 mural sketches.

While each artist had a variety of experiences that contributed to her unique expression, there was significant concordance here as well. All three had solo exhibitions at the Lyceum women's club gallery, a key venue of the Cuban vanguard since its founding in 1928, and a site of prior vanguard resistance to political dictatorship. All three spent many years abroad, laying cosmopolitan foundations for their abstract practices. Their shared interest in Cubism and Constructivism informed their common inquiry into architecture, the role of space in painting, and the translation of their painterly experiments into three-dimensional objects.

For *Constructivist Dialogues in the Cuban Vanguard* Galerie Lelong has worked closely with scholar and curator Ingrid Elliott. Elliott was co-curator of the exhibition *Amelia Peláez: The Craft of Modernity* at the Pérez Art Museum in 2013-2014. Galerie Lelong has been a proponent of modern and contemporary Latin American art and has presented exhibitions by some of its most vital figures for over two decades, including Alfredo Jaar, Ana Mendieta, Cildo Meireles and Hélio Oiticica. The gallery continues to be actively engaged in the cross-generational representation and support of women artists. Lelong presented Zilia Sánchez's first gallery exhibition in New York in over thirty years in 2014.

PAN AMERICAN ART PROJECTS IS ON THE MOVE! SE TRASLADA!



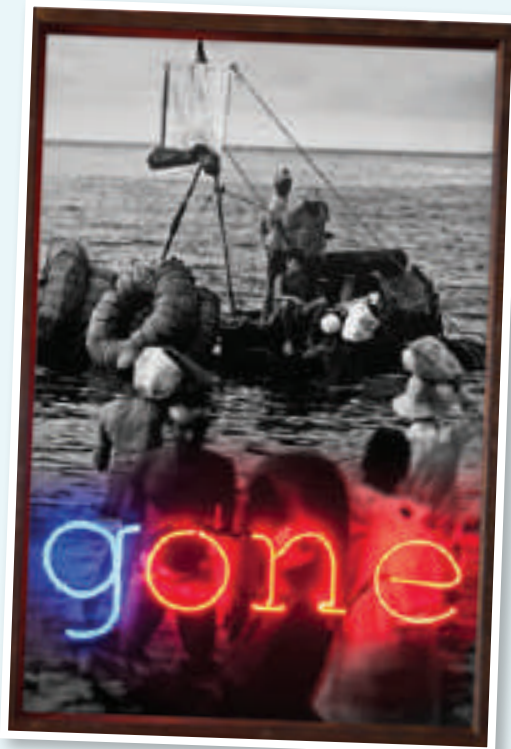
After ten years in Wynwood, we are moving to Little Haiti as part of the trajectory to new territory for the art scene in Miami. Our inaugural exhibition at our new location, Paper Trail by Gustavo Acosta serves as a perfect metaphor for change as this new body of work on paper reflects upon a sense of place and what change looks like through the examination of two cities – Havana, where the artist was born and raised, and Miami, where he now lives and works.

Gustavo Acosta was born in 1958 in Havana, Cuba. He attended the San Alejandro Academy, and later on the Superior Institute of Art (ISA), both in Havana. His work has been extensively exhibited internationally. Recently a vast selection of his work was on a touring exhibition in Brazil, which began at the Caixa Cultural de Rio de Janeiro and ended at the Caixa Cultural in Sao Paulo.

Tras diez años en Wynwood, nos mudaremos al Pequeño Haití como parte de la trayectoria hacia nuevos territorios del acontecer artístico de Miami. La exposición con la que inauguramos nuestra nueva sede, “Rastro de papel”, de Gustavo Acosta, funciona como metáfora perfecta del cambio así como esta nueva producción de obra sobre papel refleja un sentido de lugar y de cómo se visualiza el cambio por medio de la exploración de dos ciudades – La Habana, donde el artista nació y creció, y Miami, donde vive y trabaja desde 1994.

Gustavo Acosta nació en 1958 en La Habana, Cuba. Asistió a la academia San Alejandro y más tarde al Instituto Superior de las Artes (ISA), ambos en su ciudad natal. Su obra se ha sido mostrado ampliamente a nivel internacional. La más reciente de estas muestras fue una vasta selección de su producción que fue parte de una exposición itinerante por Brasil, comenzando en la Caixa Cultural de Rio de Janeiro y finalizando en Caixa Cultural de São Paulo.

NEW EXHIBIT “CUBA; UNFINISHED”.



On Thursday May 12 at 6:00 pm, Artium Art Gallery, located at 2248 NW 1st Place in Wynwood Art District, will be showcasing artist Ernesto Javier Fernandez and his new exhibit “Cuba; Unfinished”.

Ernesto Javier Fernandez is a photographer of contemporary Cuba. Ernesto has lived and studied in both Cuba and Germany. His work has been shown at art fairs and galleries throughout the Americas. His work reflects the mixture of different visual languages ranging from the apparent objectivity and austerity of photo reportage, to the pomposity and shrillness of the advertising it occurs. In essence, his works are an amalgam of resources that highlight sensitive issues of Cuban reality his main interest is the manifestation of the Cuba-United States relationship, as an element that has marked the evolution of the post-revolutionary Cuban history.

His new exhibit “Cuba; Unfinished” revolves around the idea that all reality is entirely subjective, that an event or experience of a place changes as soon as it is interpreted or told to another. Ernesto faces who has anonymously left the Cuban coast

in boats generally weak to venture to get it or not, his goal of reaching US territory. From the artistic photography point of view, Ernesto is a historian, an artist who makes the most of the expressive possibilities of photographic language. However, the work of Ernesto should not be understood as the achievement of finished series, but rather as a bunch of concerns waiting to be realized and that intertwine and constantly enrich, especially in the search for formal solutions.

The exhibition presents large format works; made with mixed techniques, light and photography. In them, the artist portrays the experience of life in modern day Cuba.

Artium-Miami Gallery is a space for dissemination of contemporary art with a program open to diversity and an interest in developing local collectors. In its exhibitions and parallel activities, it integrates from emerging authors to great masters of the twentieth century, representing trends as kinetic art, neo-expressionism, neo-figuration and abstraction, having a wide range of events with institutions, benefit auctions and special sales.

"20 de Enero 1952", 20015, Oil on canvas, 87 x 59 in.



KARLOS PEREZ Y SU NUEVA EXHIBICIÓN "MEMORIAS"

"Memorias" es una exposición individual integrada por una docena de piezas de mediano y gran formato, concebidas en la técnica de óleo sobre lienzo.

Karlos Pérez, peculiar en el contexto de la producción más contemporánea cubana. Su demarcación se debe a la visualidad que le caracteriza, la cual posee sus propios códigos representacionales. Su estética conecta con los efectos producidos por el trabajo con la acuarela; su obra se conforma a partir de transparencias, de juegos, fragmentaciones y veladuras de los pigmentos que pueblan la superficie pictórica.

Esta muestra tuvo lugar durante el 26 de marzo al 30 de abril de 2016 en la Galería Latin Art Core en la Calle 8, Miami, Florida.

SPRING EXHIBITION

More than twenty international artists presenting, paintings and sculptures. Each one with your own tendency and style

Chenco, is a Colombian artist, with more 30 years in USA in the art scene.

This collective exhibit was presented during April 15 to May 6 in ACA Art Center Miami, FL.

EXPOSICIÓN DE PRIMAVERA

Más de una veintena de artistas internacionales que presentan, pinturas y esculturas. Cada uno con su propia tendencia y estilo.

Chenco, es un artista de Colombia, con más de 30 años en EE.UU. en el mundo del arte.

Esta muestra colectiva se presentó durante abril 15 a mayo 6 en ACA Art Center Miami, FL.



Artist CHENCO and his friends / Artista Chenco y sus amigas.

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Coral Springs, FL. 33065
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Dunedin, FL. 34698
www.dfac.org

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Museum of Art – Fort Lauderdale
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Fort Lauderdale, FL. 33301
www.moafi.org

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The Art Gallery at Florida Gulf Coast University
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Fort Myers, FL. 33965
www.artgallery.fgcu.edu

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www.artandculturecenter.org

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Museum of Contemporary Art
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Jacksonville, FL. 33202
www.mocajacksonville.org

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Key West Museum of Art & History
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Key West, FL 33040

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Institute of Contemporary Art (ICA)
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Miami FL 33137
www.icamiami.org

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www.pamm.org

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Miami FL 33127
www.rfc.museum

**The Margulies Collection
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Miami FL 33127
www.margulieswarehouse.com

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Art Museum**
Florida International University
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Miami, FL 33199
www.thefrost.fiu.edu

Frost Art Museum
10975 sw.17th st.
Miami, FL.
www.thefrost.fiu.edu

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Downtown Miami, FL.
www.historymiami.org

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Miami Beach, FL 33139
www.bassmuseum.org

The Wolfsonian
1001 Washington Ave
Miami Beach, FL 33139
www.wolfsonian.org

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Art-Naples. The Baker Museum
5833 Pelican Bay Blvd.
Naples, FL 33108
www.artisnaples.org

NORTH MIAMI

Museum of Contemporary Art
770 NE 125th Street
North Miami, FL 33161
www.mocanomi.org

OCALA

Appleton Museum of Art
4333 E Silver Spring Blvd.
Ocala, FL 34470
www.appletonmuseum.org

ORLANDO

Orlando Museum of Art
2416 North Mills Avenue
Orlando, FL 32803
www.omart.org

PENSACOLA

Pensacola Museum of Art
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Pensacola, FL 32502
www.pensacolamuseum.org

PONTE BEDRA BEACH

The Cultural Center of Ponte Bedra Beach.
50 Ejecutive Way
Ponte Bedra Beach, FL 32082
www.ccpvb.org

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Museum of Fine Arts
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St Petersburg, FL 33701
www.fine-arts.org

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Tampa, FL 33602
www.tampamuseum.org

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250 Fine Arts Building
Tallahassee, FL 32306
www.mofa.fsu.edu

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West Palm Beach, FL 33401
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Norton Museum of Art
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FELIX CARMELO – Fragmented Landscapes
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