



ORGANIZACION DE LOS ESTADOS AMERICANOS  
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17th Street and Constitution Avenue, NW Washington, DC 20006

AUDIO/VISUAL PROGRAM

Set No. 140

10 Latin American Engravers

A. RAMONA PROFILE - Etching and Intaglio

Antonio Berni was born in Rosario Santa Fe, Argentina. He went to Paris in 1931 to study at the Academy of André Lothe and Othon Friez. His first one-man show was held in Argentina in 1921. Immediately thereafter he presented his work on different occasions in various salons in Argentina, Paris, Madrid, Moscow, Warsaw, Berlin and Bucharest. In 1963 he was invited to participate in the May Salon in Paris. He has exhibited in one-man shows at the Galerie du Passeur in Paris and in the Museum of Modern Art in Miami, Florida. He was president of the Argentinian Society of Plastic Arts and Professor Drawing in the National School of Fine Arts of Buenos Aires, Argentina. In 1941 the National Commission of Culture commended him for carrying out studies concerning American and Pre-colonial art in the Americas. His work is represented in the Museum of Contemporary Art of the Western Hemisphere (United States) in the National Museum of Fine Arts in Montevideo, the National Museum of Modern Art in New York, Saint Denis in France and the Sivori Museum and the Modern Art and Fine Arts Museum in Buenos Aires, Argentina.

B. ARMADILLO FLOWER - Etching and Intaglio

Ruth Bess can be considered among the top-ranking engravers, not only because of the excellence of her craftsmanship, but also because of her highly original interpretation of Brazilian fauna. Unlike the artist who paints or draws for the natural historian, she gives free rein to her imagination in the treatment of her subject matter, so that one animal inexplicably becomes a herd or a fetus in the form of a full-grown animal appears inside the mother's womb. Her forms are often reminiscent of the cave drawings of prehistoric times. Ruth Bess was born in Hamburg, Germany, in 1924 and studied there at the Academy of Fine Arts and at the Ecole Paul Colin in Paris. In 1964 she studied engraving at the Museum of Modern Art in Rio de Janeiro. Before moving to Brazil, where she now lives, she spent several years in Venezuela as a magazine illustrator and free-lance artist. She has represented Brazil in international exhibitions in Argentina, Colombia, Ecuador, Panama, Peru, Puerto Rico, England, Italy, Spain, Portugal, Switzerland, Holland, Poland, Israel, Japan, and the U.S. Her work is included in private collections in those countries as well as in important collections such as the Museum of Modern Art in New York, the Museum of Modern Art in Rio de Janeiro, the Museum of Contemporary Art in Yugoslavia, and the Uffizi Palace collection of design and engraving in Florence, Italy. She has been awarded six prizes in Brazil and several international prizes, including the gold medal at the III International Biennial of Graphic Arts in Florence (1970).



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C. REA - Etching

Carlos Barboza was born in 1943 in San José, Costa Rica where he studied at the university. In 1968, with a scholarship, he travelled to Europe and studied at the Academy of Fine Arts in Madrid and Higher School of Fine Arts in San Fernando. He was awarded further grants in 1969 from the Institute of Hispanic culture, in 1971 from the General Directory of Spanish Arts and Letters, and was awarded in 1973 from UNESCO. He has participated in many major international exhibits including First Prize at the Interantional Biennial of Graphic Arts in Florence, the Biennial of Latin American Engravers in Puerto Rico, the Biennial of Ibiza in Spain, the annual Salon of Plastic Arts at the National Museum of Costa Rica (First Prize) as well as the Biennial of Sao Paulo in Brazil. Barboza has had numerous one man'shows in Costa Rica as well as in Mexico City at the Chapultec Gallery (1972) and in Leon, Saragoza, and in Madrid, Spain. His works can be found in the Museum of Spanish Contemporary Art in Madrid, in the General Directory of Costa Rican Arts and Letters, at the Institute of Hispanic Culture in Madrid, at the Costa Rican Delegation at UNESCO in Paris and the Higher School of Fine Arts of San Fernando in Madrid. He is a member of the International Association of Plastic Arts and lives and works in Spain.

D. NOCTURNAL HORSE - Mezzotint

Rodolfo Opazo is one of the most outstanding personalities to appear in Chilean art during the last five years. He was born in Santiago in 1935 and there attended the National School of Fine Arts. In 1957 the Institute of Hispanic Culture awarded him a scholarship to study in Spain, where he spent a year before returning to Chile. His work has been exhibited at national salons since 1956, and at group shows in Lima, Peru, and Dallas, Texas. He was included in the Chilean sections of the fifth and sixth Sao Paulo Biennials, and has won prizes for his paintings both in his native country and abroad. Opazo has also distinguished himself as an engraver, this facet of his work having been exhibited in Argentina, Peru, and the United States. His paintings can be found in the Dallas Museum of Fine Arts and the Museum of Contemporary Art of Santiago, while engravings by him figure in the collections of various Chilean museums and in those of the Metropolitan Museum and the Museum of Modern Art in New York.

E. ENIGMATIC EYE - Lithograph

Rudolfo Abularach was born in Guatemala City in 1933. In 1953 he went to California where he enrolled in the School of Art in Pasadena City College. Later that year he went to Mexico, where he continued his art studies. After two years, between 1955 and 1957, he worked as a draftsman for the Ministry of Education of Guatemala as well as for the National Archeological Museum. In the latter year he was appointed professor of drawing and painting in the National School of Fine Arts in Guatemala City, and early in 1959 obtained a scholarship from the Guatemalan government to study in the U.S. Since then he has taken postgraduate courses in graphic arts at the Art Students League and was granted a Guggenheim Fellowship for 1960. Abularach has held one-man shows in Guatemala City and at the Pan American Union. He has also been included in group showings of Latin American Art in Mexico, Guatemala, and the United States and received a prize at the V Sao Paulo Biennial. His work is represented in the National Museum of Art of Guatemala- the National Collection of Fine Art of La Paz, Bolivia and the Museum of Modern Art in New York.

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F. TOWER OF BABEL - Etching

Jose Luis Cuevas was born in Mexico City in 1933. At the age of 10 he attended one term at the School of Painting and Sculpture of La Esmeralda in Mexico City. From the age of 14, he worked as an illustrator for the periodical and magazines of his country and it was in this same year (1947) that he held his first exhibition in a vacant site on Donceles Street in his native city. During late 1957, Cuevas was invited to serve as a visiting professor in the School of Art of the Museum of Philadelphia. One man shows of his work include Mexico, Washington, Paris, Havana, New York, Napoule (France), Caracas and Lima (Peru), and Buenos Aires. He has participated in several group shows in Mexico, the U.S., Latín America and Europe, and twice in the Biennial of Sao Paulo, Brazil. In the later Biennial, Cuevas participation was set aside in a special room. It consisted of approximately 30 drawings for which he received the First International Prize for Drawing. In 1959 the Falcon Press of Philadelphia published a book consisting of a graphic interpretation by Cuevas of the work of Franz Kafka, entitled "The Worlds of Kafka and Cuevas." The sketches for the Kafka book are now in the permanent collection of the Philadelphia Museum of Art. The artist work is represented in museums and galleries all over the world, including the Museum of Modern Art of New York, the Museum of Fine Arts of Dallas, Texas, the Phillips Collection in Washington, D.C., the Museum of Toulouse-Lautrec in Albi, the Museum of Modern Art in Sao Paulo, the Antonio Souza Gallery in Mexico, the Museum of Art of Tel-Aviv, Israel, the Museum of Cartagena, Colombia, the OAS Museum in Washington, D.C., the Institute of Contemporary Art in Lima, Peru and in the National Picture Gallery of La Paz, Bolivia.

G. LUNAR LANDSCAPE - Silk-screen

Alfredo Sinclair is from Panama City. He studied drawing with the late professor Humberto Ivaldi here, and in Buenos Aires at the Ernesto de Corcova School of Fine Arts. He returned to Panama in 1950. Although he is an abstractionist, his style is returning to realism and this aroused a great deal of international success. He has exhibited at the Antu Gallery in Buenos Aires, at the National Museum, the Tivoli Guest House, the Press Club and Cultural Library in Panama; he has been in group exhibitions in Costa Rica and El Salvador where he won Honorary Mention for his painting "White Glimmers" in 1961.

H. HUANCA INDIAN - Etching

Jose Sabogal was born in Cajamarca, Peru, in 1888. He was both painter and engraver. He travelled in Europe during 1908, and then came back to America, staying a few years in Argentina. He returned to Peru in 1918. He was professor at the Fine Arts School in Lima and was appointed Director in 1932, where he remained until 1943. He was the leader of the indigenous trend, known as "Indigenismo." He held one-man shows in Lima, in 1919, 1921, 1937, and 1940; in 1923 in Guadalajara, Mexico. In 1942 he received an invitation from the Department of State of the U.S. to visit the country and the museums collections. His works are to be found in the San Franciscan Museum of Art, the National Art Museum of Buenos Aires, Guadalajara Art Museum, Mexico, and at the Art Museum of Lima. Sabogal died in Lima, December 1956. In 1957 the Art Museum of Lima organized a retrospective exhibit of his works. He died

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I. CHARMING ALLEGORY - Color Etching

Luis A. Solari was born in Fray Bentos, Uruguay. In 1939 he held his first one-man show in Montevideo. His works are represented in Buenos Aires, Porto Alegre, Sao Paulo, Mexico, Barcelona and Lugano. In 1952 he followed the Course of Engraving at the School of Fine Arts in Paris. He has received many awards among them the Grand Prize (Gold Medal) at the National Salon of Design and Engraving at Montevideo in 1955 and the Silver Medal at the Pan American Salon in Porto Alegre in 1958.

J. MY PEOPLE - Silk-screen :

Balthazar Armas was born in Caracas, Venezuela on July 11, 1941. He studied at the Institute of Design Newmann-Ince in Caracas and at the Center of Graphic Learning (CEGRA) he taught experimental drawing. He was professor of calligraphy at the Design Institute Newmann and professor of Comparative Image at the Metropolitan University in Caracas. Among his prizes and awards are included the Paul Harris award for Painting (1969); Braulio Salazar for Drawing at the Salon Arturo Michelena, 1978 and the Newmann prize for etching in 1979 both in Valencia, Venezuela; an award for miniature graphic etching (TAGA); Center of Graphic Artists workshop, Caracas, Venezuela, 1980; Second Prize at the Salon of Graphic Art, Maracaibo, 1981. He has exhibited at the Salon Arturo Michelena 1978-1979; Salon Dibujo Fundarte 1978-1979; he has held itinerate exhibitions in Medellin, Colombia; Graphic Arts in Poland and more recently was shown at the National Gallery of Art in 1981.

All engravings are part of the Permanent Collection of the Museum of Modern Art of Latin America.

Translation by Mary Noll  
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LITHOGRAPHY

A lithographic drawing is made with a grease pencil upon the surface of a block of limestone. The stone is then treated with gum arabic and nitric acid to set the image. The image is inked by the passing over of an ink roller with black or color ink. Selected dampened paper are placed upon the stone. The stone and paper are run through a printing press. The process is similar to the printing of a newspaper. Each print is an original and is signed by the artist.

WOODCUT/LINOCUT

The woodcut or linocut is a relief process. The woodcut and the linocut are made by similar process using either a block of wood or a block of linoleum. Any sharp knife or instrument may be used for cutting the surface to create the image on either of these materials. What remains of the original surface, after the image is cut is inked and printed onto paper by rubbing with a bamboo pad, brayer or wringer-type press. Where color prints are made a different block is used for each color image. Each finished print is signed by the artist.

COLLAGRAPH

The collagraph is another relief technique. Various materials (cardboard, plastic, fabric, string, wood, metal, etc.) are glued or mounted to a plane surface as a collage and then are waterproofed (such as by lacquering). The raised surface is inked and dry or dampened paper is placed on top. Pressure is applied to create the image on the surface of the paper. The same finished plate can be used in the embossing technique.

ETCHING- Intaglio, Drypoint, Engraving, Aquatint, Mezzotint, Soft Ground, Lift Ground, Viscosity.

Generally copper, zinc or steel plates are etched with acid or engraved with sharp instruments to create an image or design below the surface of the plate. Ink is forced into the grooves or channels of the plate, then the surface of the plate is wiped clean with tarlatan fabric. A dampened paper is placed on the plate. The plate is run through a wringer-type press under great pressure. The press forces the paper into the grooves of the plate and the print is produced. Multicolor images are achieved through use of different plates. Again, each completed print is signed by the artist.

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SERIGRAPHY - Silkscreen, Photo silkscreen

Screens of very fine silk are stretched tautly over wooden frames. Each separate frame is an individual printing unit. Paint is introduced at one end of the frame and squeezed (a hard rubber or plastic blade in a wooden handle) across to the opposite side, forcing the pigment (water base or oil) through the "open" silk area onto a sheet of paper directly under the screen. The image appears in those areas of the stencil left "open"; those stopped out by the stencil are the negative or nonprinting areas. Techniques used to create the image may be photoscreen, stencil, glue block out, crayon block out or other. Each print is an original and is signed by the artist.

EMBOSSING

Embossing may be the use of wood block, linocut, etching plate or collagraph. No ink is applied to the listed plates. A dampened paper is laid over the plate and it is run through a wringer-type press applying heavy pressure. A raised or relief type image is left on the paper.

MONOPRINT/MONOTYPE

A monoprint is a single impression. The image is created by drawing or making with ink or paint on the surface of a sheet of glass, metal, or plastic. In many cases the hands are used to create the image. A paper is then laid across the block. The image is usually transferred to the paper by hand pressure. This is a very swift and direct way of creating a print. Generally it is one of a kind.

All prints are originals are signed by the artist, titled, numbered or artist pro f (A/P).