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Although he recovered from his sickness, Armando continued to exhibit unusual traits of behavior, so much so that his classmates nicknamed him El Loco. From a maternal uncle, who had studied art in New York, the adolescent received his first lessons in painting. In 1906 Reverón was moved to Caracas to enter the Academy of Fine Arts.

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For Reverón painting was an organic necessity that demanded daily satisfaction. Reveron possessed great intuition but he also had great knowledge of pictorial technique. His knowledge of plastic values was so deeply rooted that he could not betray it, even during the most critical moments of his lunacy.

By the early fifties, Reverón had aged greatly, his
white beard giving him the appearance of a biblical patriarch. Juanita had grown obese. The couple had finally married in 1950. Four years later, but still painting, Armando Peverón died in the Sanitarium of San Jorge, Caracas. In 1979, the Republic of Venezuela marked the twenty-fifth anniversary of his death with a large retrospective at the Caracas Museum of Modern Art.

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Text by Sharon Crockett.
Photographs by Angel Hurtado
SET 202  REVERÓN'S  WHITE PERIOD

202 A  Light beyond the bower
Oil on fabric .48 x .64  1926
The light shimmers amongst the bower. The physical body of light becomes the dominant force. The picture has a monochromatic totality.

202 B  Landscape
The brushstrokes are very loose barely delimiting the landscape in the foreground. A simple wash of white indicates light in the sky. The fabric of the canvas unifies the landscape and sky.

202 C  The Coconut Tree
Oil on fabric .47 x .61  1926
The form of the trees is subordinated by shimmering light. To paint light in more than a simply aesthetic sense, was his intention. White symbolizes purity, the astral being, the sublime. Reverón sought his spirit, following the footprints of his own magic thought.

202 D  Two Figures
These two figures are ghost-like in the way Reverón has used white to show light playing across the figures.

202 E  House and Trees
Oil on fabric  1933
The house is barely suggested as a form by the white light that delimitates it. The tree and background are painted in a loose manner.

202 F  Self Portrait with Dolls
Carbon pencil, chalk, pastel on paper .63 x .73  1948
This drawing was executed during the period of mental deterioration. With a sad and nostalgic expression and wearing what resembles a shroud, the artist turns away from his dolls that seem to dance their final pirouette of death.
Two Figures
The stiffness of the figures suggest that Reverón used his life sized dolls as models. The brushwork is loose and white light highlights form. One figure reclines across the top half of the picture. The second figure stabilizes the composition on the vertical plane.

Reclining Nude
This picture may begin the sepia period. The sepia hair and shadow behind the woman highlight the masses and form. Light seems to bath the surface of the woman.

Portrait of the painter Hurtado.
Pencil and cigarette ash
Reverón has used loose strokes and light and dark to portray Hurtado.

Study of a head, the Ceramist Adela Rico.
Charcoal and pencil were used to sketch this portrait. The eyes seem lost in the face. The mouth and hair are the strongest elements.
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The influence of Ferdinandov transcended art. Not only did Ferdinandov suggest flouting society, he recommended rejecting society. Deserting his mother's house, Armando and Juanita joined Ferdinandov at a flat in Rincón del Valle. Before he left for Curacao where he soon died, Ferdinandov persuaded Reverón to build his "castle" in Macuto in 1920.

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Text by Sharon Crockett.
Photographs by Angel Hurtado
SET 200  REVERÓN: HIS STUDIO AND DOLLS

200 A  A portrait of Reverón in 1952, two years before his death.

200 B  The street in Macato, Venezuela where Reverón built his "castle."

200 C  A detail of the entrance to Reverón's castle.

200 D  Studio interior with several dolls that Reverón created.

200 E  A doll with red braids holding a black doll baby.

200 F  A detail of the face of the doll in 200 E.

200 G  A close up of three doll's heads.

200 H  Two dolls reclining.

200 I  A studio interior with several dolls that Reverón made.

200 J  A life-size Reverón doll with painted face and blond wig.
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Text by Sharon Crockett.
Photographs by Angel Hurtado
SET 201  PAINTINGS BY REVERON

201 A  Procession of the Virgin in the Valley
Oil on fabric  .62 x .69  1920
Icy blues dominate the impressionistic painting.

201 B  The Trinitarian
Oil on fabric  .74 x .84  1922
Light seems to bounce off this blossoming tree
which bears the title "The Hired Mourner."

201 C  Palm Trees
Oil on fabric  .60 x .44  1920
Reveron's brushwork is looser, yet he captures the
feeling of tropical light filtering through the palm
branches.

201 D  The Cave
Oil on fabric  1.01 x 1.55  1919
Although the two figures are obviously prostitutes
the conventional ambience of the brothel is missing.
Their world has been removed from reality with
pervasive blues and symbolic implications. They are
creatures from a murky corner of the psyche, a
pictorial metaphor from Reveron's "inferior zone."
Forms acquire new meaning in the aqueous depths of
sapphire. Something rather demonic - reminiscent of
Goya slumbers in the half-shadowed faces of the
odalisques. Whores, mermaids, demons, the females
are protean in form and meaning. This painting
reflects the influence of Ferdinandov.

201 E  Fiesta in Caraballeda
Oil on fabric  .67 x .95  1924
This is an early work of Reveron's white period.
He takes impressionism one step closer to pure light.
He painted with intensity. Between the leaves of the
overhanging tree and the heads of the celebrants, a
neutral zone of incandescent light was created where
everything material dissolves into an abyss.
Juanita
Oil on fabric  1.00 x 1.63  1919
More of Goya is revealed in the painting of Juanita. The model reclines with a direct, but veiled gaze upon the viewer. Dragged brushstrokes, broken color, and fluid scumbling recall the coloring of Goya's masterpieces.

The Coconut Tree
Oil on fabric  .50 x .58
The Sepia Period began in 1936 with an emotional involvement with nature. The coarse brown texture of the burlap serves as an unifying thread in the tapestry of earth, sand, tree and sky, relieved only by a few washes of oil. The negative spaces seem almost oriental. It is full of an austere disciplined emotion.

Dawn
Oil on fabric  .56 x .67
More sensual is the painting Dawn. The motif of coconut tree and inlet seen in skeletal form in the Coconut Tree are now fleshy and ripe. The sky of Dawn melts into warm colors, while the vegetation marches into the sea.

Beach Landscape
Oil and tempera on fabric  .60 x .72
In this sepia painting, Reveron uses the coarse brown of the burlap to unify earth, tree and sky. The tree is painted with the loosest brushwork. Only a few washes of oil and tempera represent the sky and inlet.

Great Reclining Nude
Charcoal and pastel on paper  1947
Following 1945, Reveron's visual world became increasingly reduced to the small space of his studio. Warm sepia tones flesh out the mass and curved planes of the model.