



STREAMS OF BEING

SELECTIONS FROM

AMA | ART MUSEUM OF THE AMERICAS
ORGANIZATION OF AMERICAN STATES

THE ART GALLERY AT THE UNIVERSITY OF MARYLAND, COLLEGE PARK

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This catalogue is published in conjunction with the exhibition of the same title, *Streams of Being: Selections from the Art Museum of the Americas*, organized by The Art Gallery at the University of Maryland, College Park. The exhibition is curated by Abigail McEwen, Assistant Professor, Department of Art History and Archeology, University of Maryland, with contributions by Meredith J. Gill, Professor and Chair, Department of Art History and Archeology, and Andrés Navia, Director, Art Museum of the Americas, Organization of American States.

The exhibition is presented at The Art Gallery from March 25 through April 25, 2015.

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The Art Gallery
1202 Art-Sociology Building
University of Maryland
College Park, MD, 20742
Phone: 301.405.2763
Fax: 301.314.7774
theartgallery@umd.edu
www.artgallery.umd.edu

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FOREWORD

This exhibition is the culmination of a landmark institutional partnership between the University of Maryland, College Park and the Art Museum of the Americas (AMA) in Washington, DC. It is the result of a unique commitment among faculty, students, and museum professionals to bring to light the multiple dimensions of modern and contemporary Latin American art represented in AMA's collections.

The works on display, drawn from AMA's archives and permanent collection, represent the accomplishment of forty-five artists from sixteen countries across the Americas. They engage multiple materials and media – from works on paper to painting. Brought together under the inclusive rubrics of existence and embodiment, these objects speak to enduring themes at the intersections of art and human experience, from the realms of nature—flora and fauna—to the poetics of the shadow and the fragment; from the elemental materials of the universe to the forms of the still life and the portrait.

The short texts in this catalogue, adapted from longer essays by doctoral students in the Department of Art History and Archaeology under the steady and inspiring guidance of Abigail McEwen, offer a suite of meditations on several of the exhibition's key themes, explicating the works' universal provocations and relevance. In addition to these contributions, students of Professor McEwen's graduate and undergraduate classes (in the fall, 2014 and spring,

2015 respectively), together with three of the Department's graduate assistants, collaborated on this project, each of them offering significant insight and original discoveries along the way.

The University has long been fortunate in its on-campus gallery spaces. The Art Gallery, in particular, has been a respected forum in the Washington-Baltimore region not only for its diverse range of curatorial experimentation, but also for its community and educational outreach. Closer to home, The Art Gallery regularly provides an elegant showcase for faculty and student work in studio art and art history.

We are especially indebted to the generosity of the Director of the Art Museum of the Americas, Andrés Navia, and to Adriana Ospina, Education and Archives, as well as to John Shipman, former Director of The Art Gallery.

Streams of Being constitutes a distinctive collaboration between the University of Maryland and AMA, and it is one that results in an eloquent and absorbing encounter with modern and contemporary Latin American artistic cultures.

Meredith J. Gill
Professor and Chair
Department of Art History and Archaeology

FOREWORD

AMA's legacy has historically been associated with its effort to link Latin American art with the region's common cultural foundations within the political frame of the Organization of American States (OAS), the region's premier forum for multilateral dialogue and concerted action promoting good governance, human rights, peace, and security. Nevertheless, it is pleasing and refreshing to see *Streams of Being* go beyond curatorial perspectives traditionally applied to our museum's collection, transcending artistic trends, movements, and political affiliations. Under the direction of Dr. Abigail McEwen, students of the courses *Aesthetics of Exile: Borderlands, Diaspora, Migration* and *Twentieth-Century Latin American Art: Practicum at The Art Gallery* broke with more traditional approaches and conceived of new curatorial subjects—Bestiary, Cosmos, Topologies, and Bodies in Exile.

We recognize UMD's Department of Art History and Archaeology's contributions to new ideas and interpretations of the region's artists' portrayals of various histories and geographies, ringing in a fresh understanding and appreciation of our collection. This teaching exhibition and the research behind it represent a continual commitment to the study of the modern and contemporary art of Latin America and the Caribbean, fostering educational awareness of the region's variety and quality of artistic production. This partnership has helped to unveil new mysteries associated with our collection and established new research

frontiers, both essential components of artistic creation and study.

I wish to express the deepest of appreciation and gratitude to the Department of Art History and Archaeology, University of Maryland, and its Chair, Professor Meredith J. Gill; to Assistant Professor Abigail McEwen and her students; to John Shipman, former Director of The Gallery; to Dorit Yaron, Deputy Director of the David C. Driskell Center; and to Taras Matla, Arts Administration Manager at The Art Gallery. I also wish to acknowledge the hard work and dedication of AMA's Curator of Collections, Adriana Ospina, who played a key role in supporting this project and who provided information on and access to AMA's collection.

It has been a joy to have UMD students perusing our archives, viewing works largely unseen by the public, and re-interpreting core collection pieces. We hope that this is just the beginning of an ongoing working relationship with the University of Maryland's College of Arts & Humanities.

Andrés Navia
Director, AMA | Art Museum of the Americas
Secretariat for External Relations
Organization of American States

STREAMS OF BEING

Drawn from the riches of the museum's permanent collection, *Streams of Being: Selections from the Art Museum of the Americas* distills the conceptual breadth of contemporary Latin American art through unraveling visual itineraries that move across space and time. Aided by an open structure materializing *in medias res*, the exhibition crosses borders both territorial and diffusely psychosomatic, probing the inner and outer dimensions of identity in varying national, cultural, ontological, and existential terms. Featuring forty-five artists from sixteen countries across the Americas, *Streams of Being* meditates on questions of existence and embodiment through conjunctions of scale and place, animal and human bodies. Throughout its four galleries—Bestiary, Cosmos, Topologies, and Bodies in Exile—the exhibition stages movement and displacement, dwelling on crossings and encounters both serendipitous and multiply transgressive in kind. A true collaboration between the Art Museum of the Americas (AMA), Organization of American States (OAS), and The Art Gallery at the University of Maryland, *Streams of Being* has come to life at the hands of many midwives. Its origins reflect upon its two institutional histories and, in a practical way, the unflagging dedication of numerous students and staff.

Conceived as a teaching exhibition, *Streams of Being* took shape through a semester-long study of Latin American art phrased through postcolonial paradigms of exile, diaspora, migration, and borderlands. As graduate students in the Department of Art History and Archaeology read seminal texts in the field—from such authors as Benedict Anderson, Néstor García Canclini, Edward Said, Homi Bhabha, Mary Louise Pratt, Gloria Anzaldúa, and Walter D. Mignolo—they simultaneously studied the historical emergence of “Latin American art” through AMA's permanent collection. José Gómez Sicre, Chief of the Visual Arts Unit at the OAS from 1948 to 1976, is widely credited for pioneering a hemispheric approach to Latin American art that privileged regional networks and exchange over the national histories that had long dominated scholarship and curatorial practice. *Streams of Being* retains his broadly inter-American purview, deconstructing it even further by questioning the constituting values of place—

of home, of the “local,” of the “national”—at a time when the mobility of artists and culture has never been greater. Yet in also acknowledging the residual traces and frictions of movement, more often the product of exile and forced migration than of blithely cosmopolitan freedoms, the exhibition accepts the persistence of place and the ambiguities of a permanently liminal existence. A contact zone in its own right, our seminar roamed across challenging intellectual ground as students tested their ideas against these artworks and began to articulate the relationships between them, toggling back and forth from critical theory to the material evidence they discovered in AMA's archives.

Among our goals in curating *Streams of Being* from AMA's collection was to foreground artists and artworks that, for a multitude of reasons, had fallen into historical neglect or been typecast in ways that had precluded new forms of seeing. Although we are delighted to include many of the collection's most familiar names—among them Roberto Matta, Juan Downey, Mario Carreño, José Luis Cuevas, and Tomie Ohtake—we have drawn deeply from the museum's storage rooms, selecting works by such artists as Fernando Carballo, Eloisa Castellanos, and Filemón Santiago Avendaño. Our selections further span a diversity of mediums, encompassing watercolor, collage, lithography, serigraphy, painting, pencil and ink drawing, and an artist's book. Viewers will note the preponderance of work on paper, and we are particularly pleased to showcase the creative vitality of the graphic tradition, in many cases a legacy of the Boom of the 1960s and 1970s, when paper became the situational medium of choice for radical artists critical of authoritarian regimes. The intimate physicality of paper expresses both the hand and, more allusively, the body of the artist, revealing itself in turn as skin-like surface and labyrinthine body-map. Across the exhibition, the interrogation and manifest trespassing of the body suggest the vicissitudes of the “streams of being” gathered here.

An intellectually spirited intervention into AMA's collection, *Streams of Being* asks unexpected, provocatively idiosyncratic questions of contemporary Latin American art, challenging historical narratives driven by national, and often

ideological concerns. Eschewing conventional organizational rubrics of medium, nationality, and chronology, the exhibition invites viewers to travel alongside the objects on view, embracing its logic of movement—against stasis—from inside to outside, self to other, homeland to diaspora. Arranged as a series of intercultural and intervisual translations, *Streams of Being* posits the gallery space itself as a site of encounter and, even, of estrangement. Indeed, as a medium of self-reflection, the exhibition prods its viewers to assess their own positionality within its space—in effect, to question the status of their own “being” in equally existential and transnational terms. Its keenly intercultural proposition further harks back to the principles of the OAS and the mission of AMA to harness the transformative potential of art across the Americas in the service of dialogue, democracy, and development. In its traveling networks that reach, metaphorically, from erstwhile “banana republics” into interstellar space, the exhibition suggests the different touchstones of scale and place that continue to bear upon American art today. Mindful of the itinerant and elliptical histories of its objects, *Streams of Being* proffers them through four open-ended galleries—Bestiary, Cosmos, Topologies, and Bodies in Exile—that together contemplate travels past, present, and future, whether in the mind’s eye or across the vast expanses of the Americas.

Streams of Being began to take shape in July 2014 through conversations with John Shipman, former Director of The Art Gallery, and his immediate enthusiasm for an exhibition focused on Latin American art set the project quickly in motion. An early commitment from colleagues at the Art Museum of the Americas, particularly Director Andrés Navia and Collections Curator Adriana Ospina, to support a teaching exhibition drawn from AMA’s permanent collection afforded us a special opportunity to introduce graduate and undergraduate students at the University of Maryland to hands-on curatorial practice. AMA’s continued collaboration has sustained the exhibition over the past several months, allowing us to work with its archives and collection and providing essential materials and encouragement at crucial moments.

Last fall, graduate seminar students from the Department of Art History and Archaeology studied hundreds of objects from AMA’s collection, prepared by Ospina and Jonathan Goldman, and the thematic focus of the exhibition

soon coalesced around the nexus of movement and migration, channeled through new ontologies of the objects themselves. For their patient attention to the exhibition and its many moving parts, and no less for their semester-long intellectual contributions, I thank Raino Isto, Alison Singer, Tyler Shine, Eleanor Stoltzfus, Kathleen Weigand, Cecilia Wichmann, and Grace Yasumura. Continuing their work into the spring is an eager and multidisciplinary group of undergraduate and graduate students who will work closely with the objects throughout the time of the exhibition and contribute new content and resources for the collection. As we go to press, Eloy Areu, Bria Burditt, Seo-Hyun Cho, Lindsay D’Ancelet, Diana Daisey, Stephanie Gaither, Julie Kemp, Magda Mankel, John Ortiz, Sibia Sarangan, and Lotoia Simpson are preparing public projects that will debut during the exhibition’s run at The Art Gallery and remain available online, linked through the websites of AMA and The Art Gallery. Additional thanks are due to Singer, Wichmann, and Yasumura for building the companion website, which contains a selection of essays and other critical contributions to the exhibition, and to Madeline Gent, Collection Registrar at The Art Gallery, for facilitating outreach and publicity, on- and off-line. Professor and Chair of the Department of Art History and Archaeology, Meredith J. Gill, and Dr. Quint Gregory, Acting Director of the Michelle Smith Collaboratory for Visual Culture, have supported the exhibition in every possible way, and I am grateful for their advocacy and resourcefulness. Thai Nguyen worked expeditiously to frame more than twenty works in the exhibition. Finally, I thank Dorit Yaron, Deputy Director of the David C. Driskell Center, and Taras Matla, Arts Administration Manager at The Art Gallery, for their careful oversight and promotion of the exhibition and for expertly shepherding *Streams of Being* into existence on campus.

Abigail McEwen
Assistant Professor
Department of Art History and Archaeology

BESTIARY

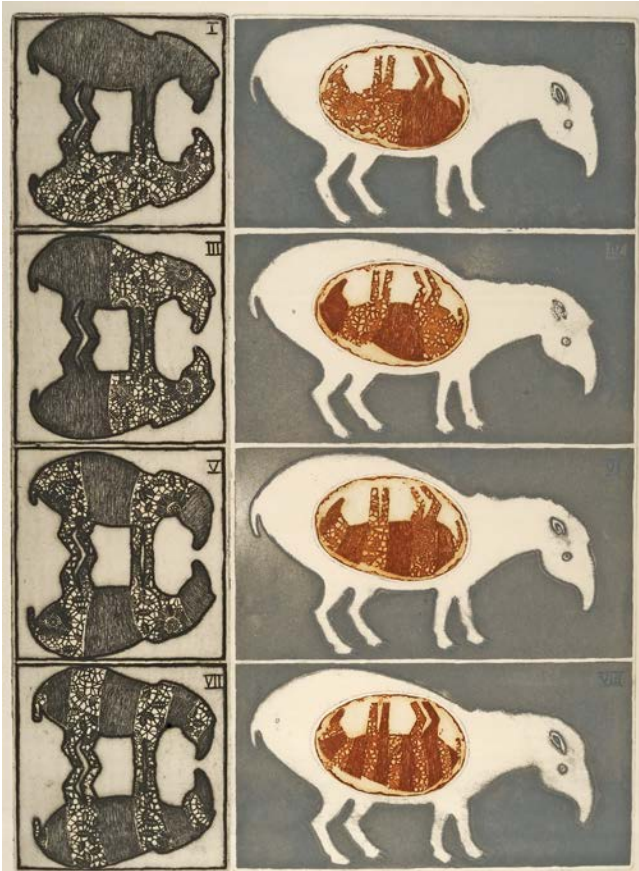
“Let us pass now from the zoo of reality to the zoo of mythologies,” Jorge Luis Borges and Margarita Guerrero propose in *The Book of Imaginary Beings* (1967), a hypothetical menagerie inhabited by entities from “Prince Hamlet” to “*n*-dimensional hyperplanes and hypervolumes,” “all generic things” to “each one of us and the godhead.”¹ This panoply of beings, spanning the animal and the human, the divine and the mundane, populates the visual Bestiary of *Streams of Being*. This gallery meditates not only on our relationship to the nonhuman, but also on the nature of fantastical projection and the permutating hybridities that question the basis of our own existence. In depictions of pregnant tapirs by Ruth Bess and of birds’ heads by Marcelo Grassmann, luxuriant fur coats by Claudio Bravo and ornithological obsession by Angela Bonadies, Bestiary repeatedly asks what it means to be human—and animal.

At the crux of these relational ontologies is the animal body itself, a site of nonhuman alterity and, more conventionally, of taxonomic objectification and literal consumption. At times a medium of physical anguish and existential horror, as in works by Filemón Santiago Avendaño and Pablo A. Burchard, the animal body

has also served as a primordial, somatic expression of Anthropocene community and the possibilities of togetherness in an age of dislocation, as expressed here by Grassmann and Ronnie Carrington. No doubt the history of animals across the Americas reveals an ambivalent, and mostly unwritten past, from the sixteenth-century introduction of the horse by Spanish *conquistadores* through the modern ecological traumas of deforestation and mass slaughter. Yet animals have nevertheless retained many of their earlier totemic and magical associations, stretching from shamanic trance and transfiguration to Surrealist mimicry and camouflage. Continuing age-old cycles of transformation and reproduction, their shape-shifting bodies betray a morphological consciousness that probes the boundaries of the modern self—animal, non-human, human—and the assimilating networks that define our shared world.

—Raino Isto

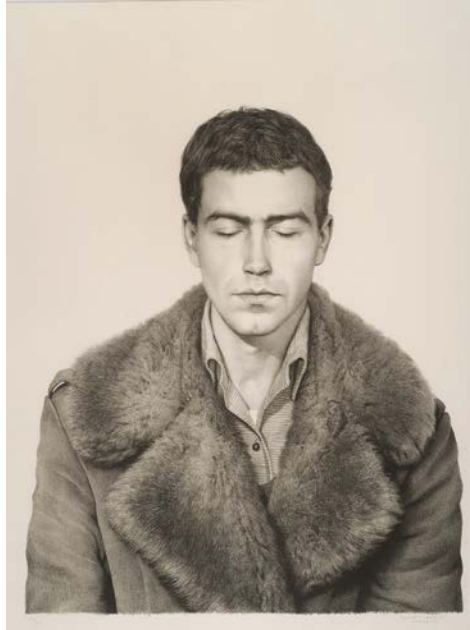
¹ Jorge Luis Borges and Margarita Guerrero, *The Book of Imaginary Beings*, trans. Norman Thomas di Giovanni (Middlesex: Penguin, 1974), 12, 14-15.



Ruth Bess
Tapir-Hereditariedade
1968



Angela Bonadies
El Fantasma del Ornitólogo
2008



Claudio Bravo
Fur Coat Back and Front
1976



Pablo A. Burchard
Araucanian Toys
1949



Fernando Carballo
Horse
1985



Ronnie Carrington
Untitled
c. 1988



Marcelo Grassmann
Birds' Heads
1957



Marcelo Grassmann
Untitled
1957



Filemón Santiago Avendaño
Untitled
c. 1979

COSMOS

Celestial, otherworldly, and dreamlike evocations of the cosmos invariably elicit a sense of wonder at the immensity of the universe, exciting the imagination as it contemplates the sources and possibilities of creation. From the depths of such infinite darkness, as rendered in Tomie Ohtake's *Creation of the World* series, emerge astral flashes of color and light: in the gleaming translucencies of the night, distilled for example in Roberto Matta's *Nuit Courve*, or more pensively in Rafael Soriano's cerebral ship, casting in a spectral sea. Early shades of the Space Age take material form here in the telescopic etchings of David Manzur's astronomical *Series of the Cosmos* and in the geometric, cut-zinc "craters" of Omar Rayo's *Aspecto Lunar*. For Eduardo Mac Entyre, the intangible, cosmic dimensions of geometric forms found their purest expression in the circumference of a circle, its mathematical perfection seen as divinely intelligent and optically elegant.

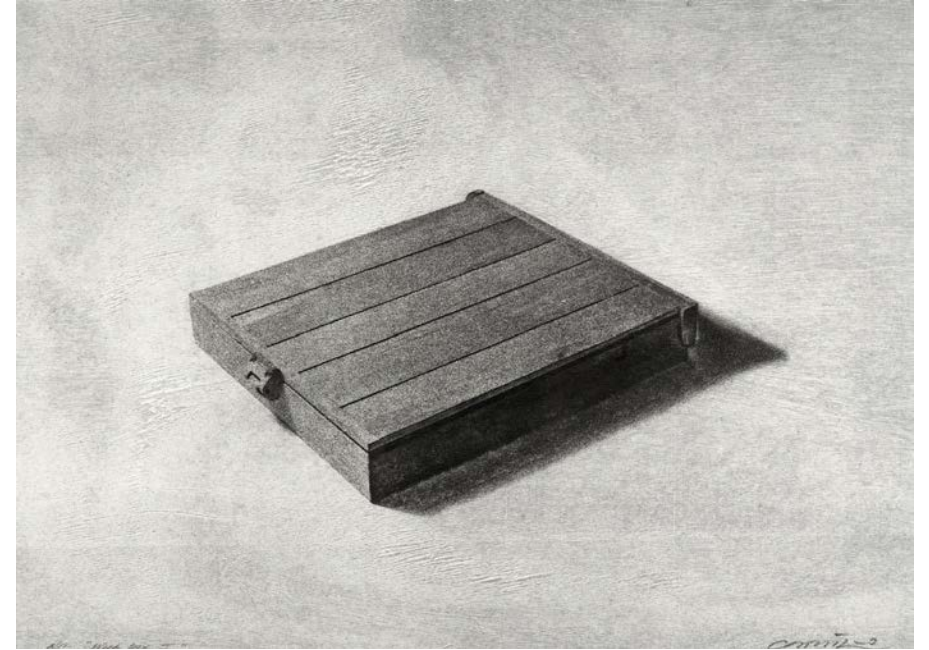
In grounded counterpoint to these imagings of the universe—the macrocosm—is the elemental physicality of the lived world, experienced at first hand. Fire, cataclysmic and cathartic, splices space in the work of Carlos Alfonzo, exploding through outlined geometries

and partial bodies with vital, tumultuous energy. More austere in its expressionism, Manabu Mabe's agitated scribbling flattens out the inky color field, circumscribing its blackness—galaxy or abyss—with autographic gesture and generously offsetting white space. Roberto De Lamónica's graphic work similarly commingles different dimensions of space: crisscrossing linear networks layer betwixt and between thicker, hand-drawn lines and stacked swaths of black pigment sloping across the paper surface. Turning to the man-made and the mechanical, Rimer Cardillo's *Wood Box I* and Rayo's *Fragmento de Máquina* ask us to grasp infinity in our own hands, to see in industrial debris and a present-day Pandora's box a new, cosmic imaginary. Spanning the microcosmic and the galactic, the objects gathered under *Cosmos* remark upon the manifold scales of human experience, staging our existential connections to ourselves against the eternity and abstraction of the natural world.

—Kathleen Weigand



Carlos Alfonzo
Fire
1981



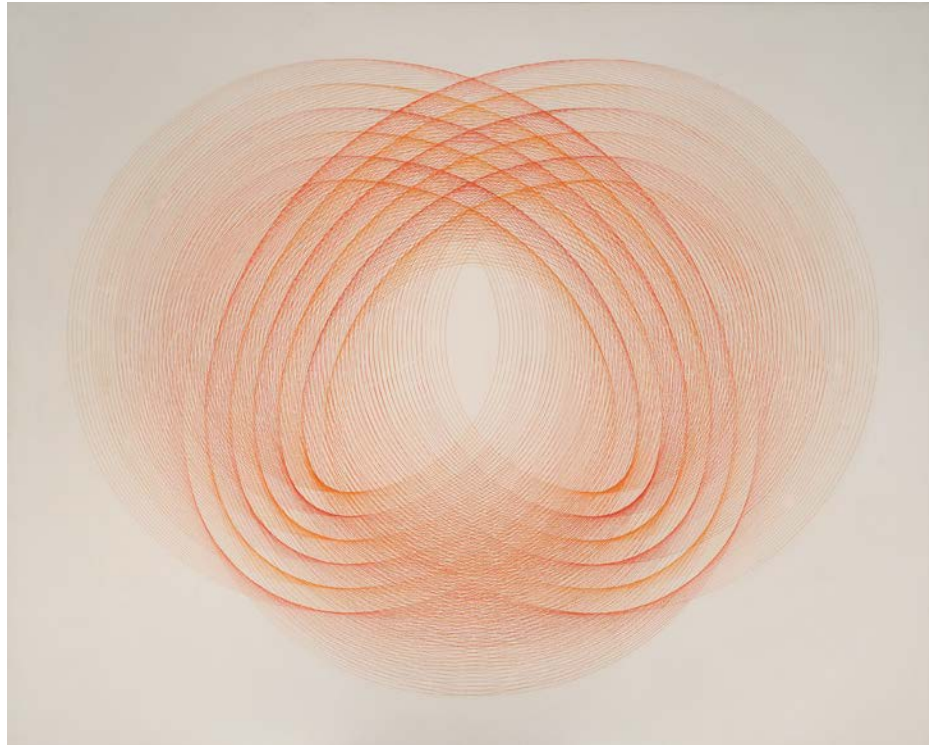
Rimer Cardillo
Wood Box I
c. 1990



Roberto De Lamonica
Gravura
1960



Manabu Mabe
Untitled
1979



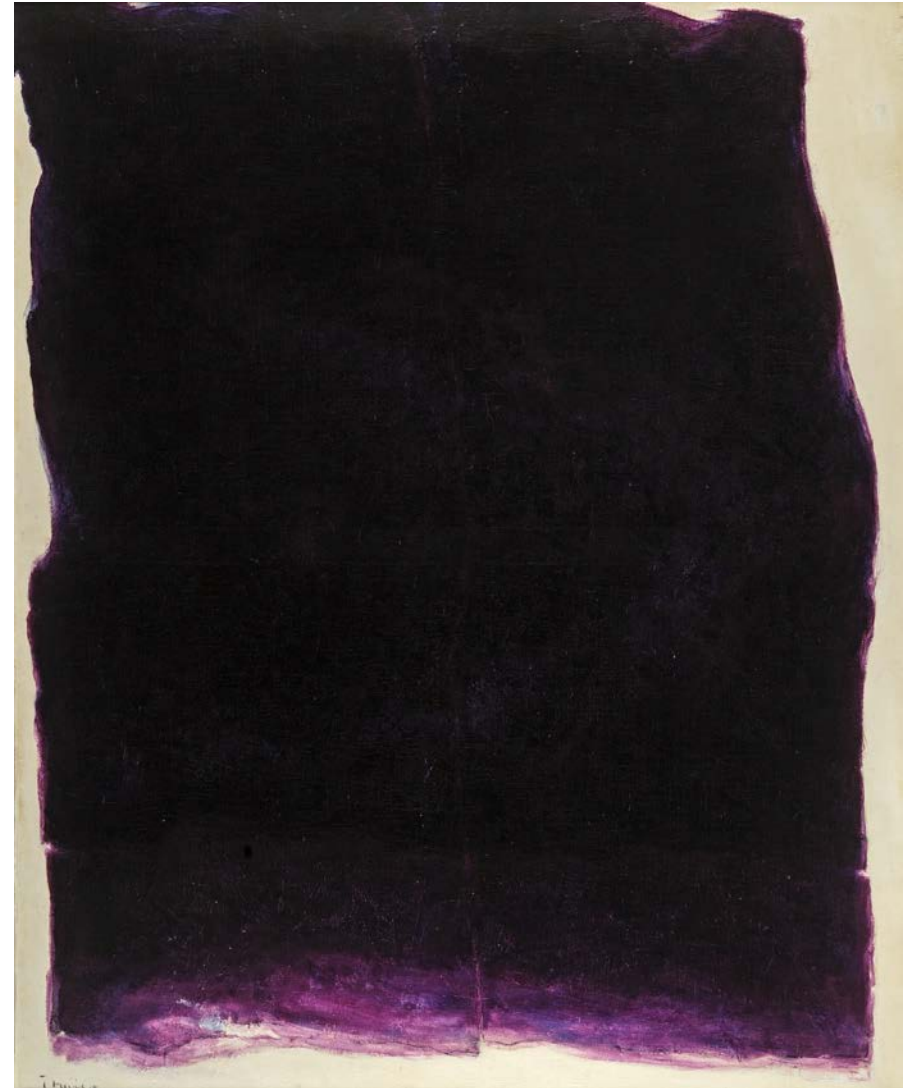
Eduardo Mac Entyre
Seis Formas en Dos Circunferencias
1966



David Manzur
Series of the Cosmos
1964



Roberto Matta
Nuit Courve
1958



Tomie Ohtake
Roxo
1968



Tomie Ohtake
Untitled (Creation of the World series)
1994



Omar Rayo
Aspecto Lunar
1960



Omar Rayo
Fragmento de Máquina
1960



Rafael Soriano
Nave Flotante
c. 1979

TOPOLOGIES

The hemispheric mapping of the Americas, initiated at the onset of colonial encounter, has long shaped the spaces of the region in the multiple, and multiply overlapping terms of culture, nation, commerce, and geography. Against the rising hegemony of the United States over the twentieth century, calls for “*nuestra América*” responded to the increasing relevance of inter-American identity—and solidarity—at a time when border crossings and migration, globalization and diaspora, continued to challenge traditional identity formation around the nation-state. The objects assembled within *Topologies* image multiplex histories of individual and collective movement across the Americas, encompassing sites of memory and cartographic abstractions, somatic trauma and existential passage.

Residual colonial effects surface in the works of Antonio Henrique Amaral and Gesner Armand, in which bruised and noosed fruits critique the “banana republic” model of monoculture and the complicity of the late capitalist economy. This postcolonial condition is laden with the imprint of the body—fragmented and naked, x-rayed and indigenous—in Bernardo Krasniansky’s assemblaged book and, in a similar way, in the early

Map series by María Martínez-Cañas, in which maps are juxtaposed with family photos. A collaged, non-continuous map in the shape of a body, Octavio Blasi’s *Figura Cartográfica* stages the self as a network of places, discordant and suggestively diasporic. Gego and Mathias Goeritz further distill the map to measurement, marking space minimally through line and grid. The bounding edges of space, taped together and improbably layered, preoccupy Roberto Galicia in *No. 7*; his metaphorical cuts and fissures become tangible in Angú Vázquez’s *Serie Paisajes que son como gritos*. The corporeal sensation of place is suggestively abstracted in portraiture (Owen Minott) and architecture (Oscar Muñoz) and imbued finally with bodily memory in Domingo Batista’s *Cementerio Dominicano*. From graveyard to island, the topologies of interior and exterior—here and there—converge in the untitled photograph by Víctor Vázquez, a haunting study of liminal, impossibly indeterminate space.

—Kathleen Weigand



Antonio Henrique Amaral
Banana
1971



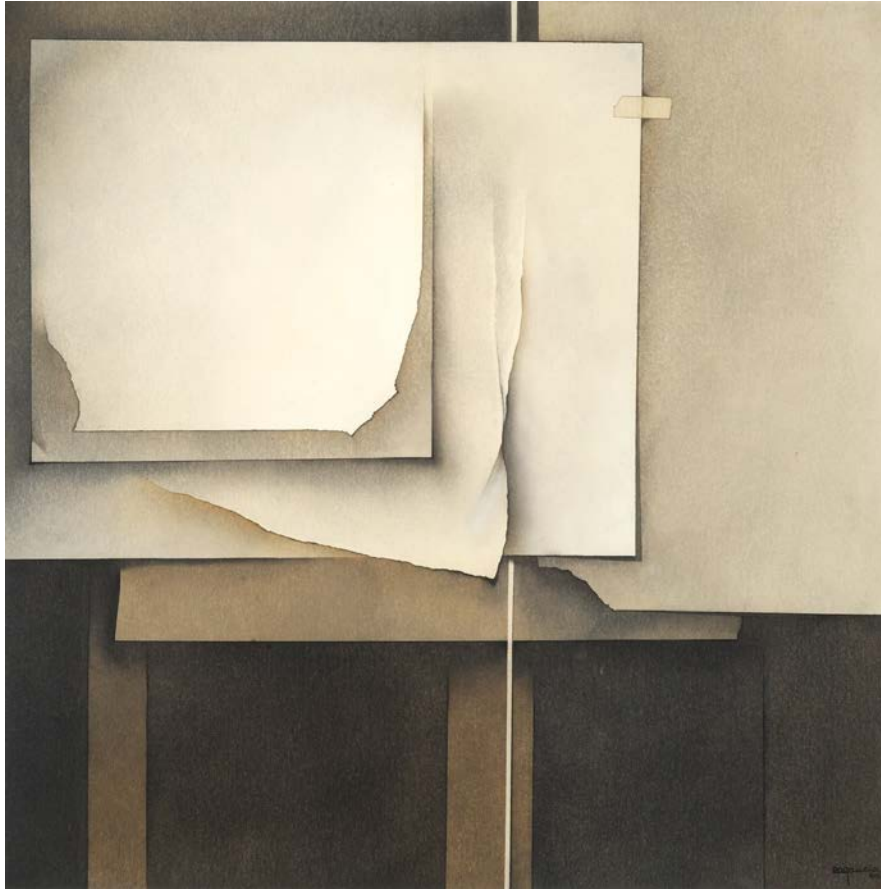
Gesner Armand
Fruit and Cord
1974



Domingo Batista
Cementerio Dominicano
c. 1988



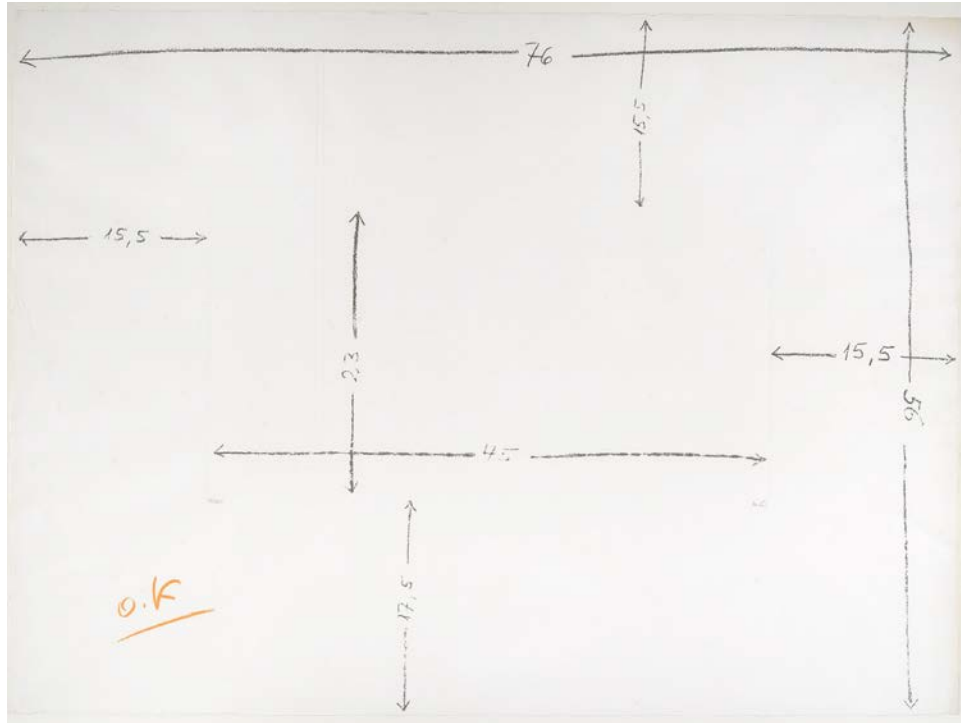
Octavio Blasi
Figura Cartográfica
1998



Roberto Galicia
No. 7
1980



Gego (Gertrud Goldschmidt)
Carta
1973



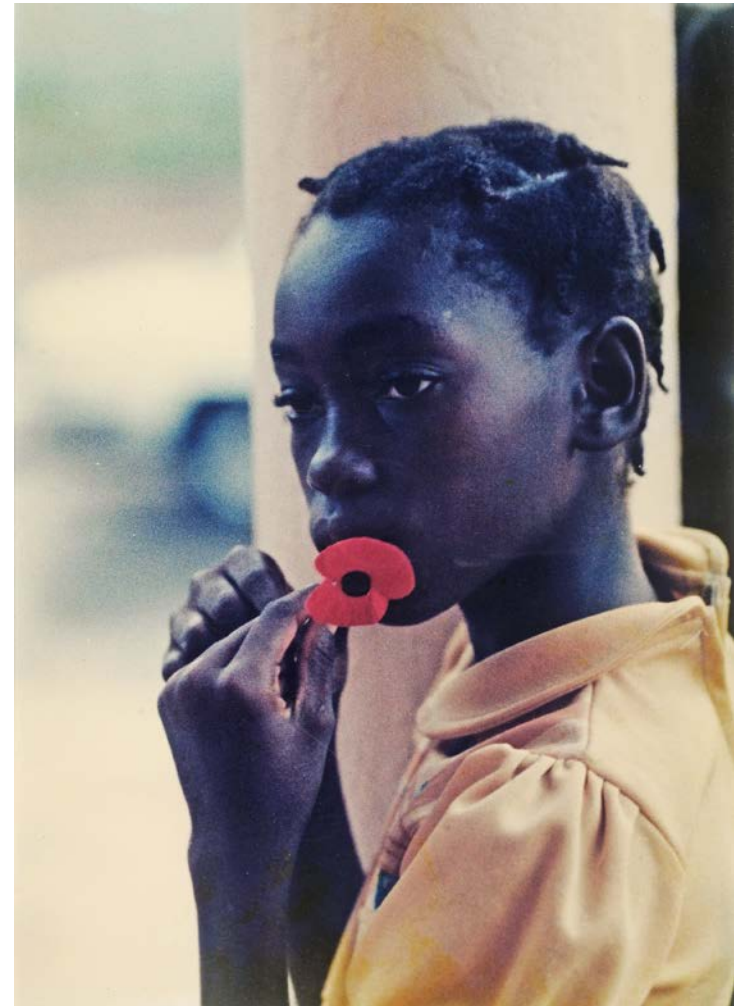
Mathias Goeritz
Homage to Paper
 1974



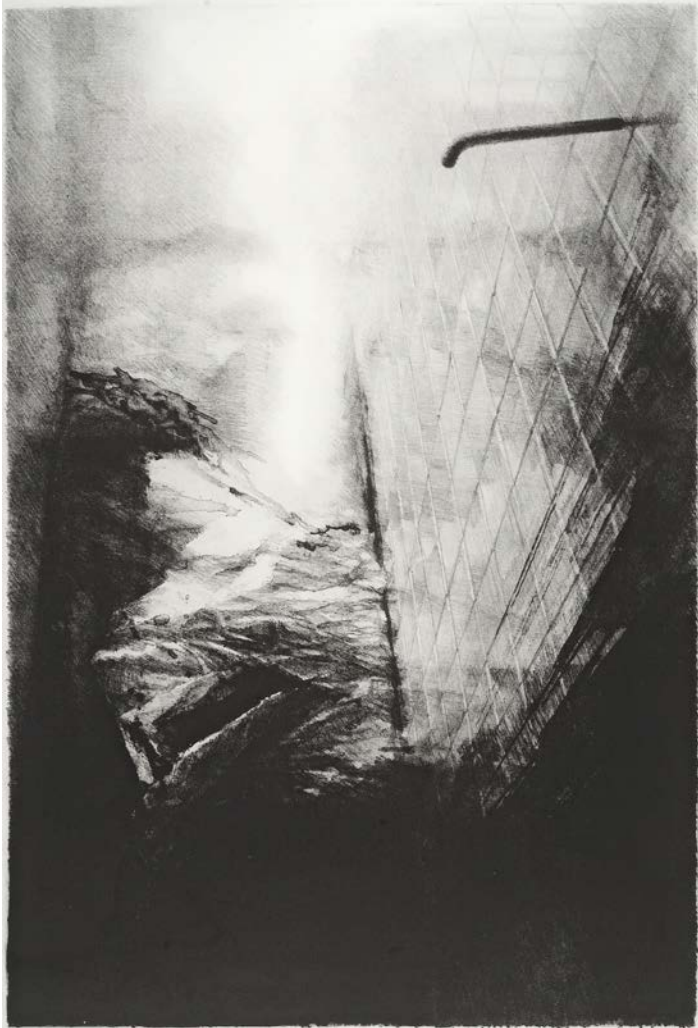
Bernardo Krasniansky
Libro VI/Calor/Boggiani/Paraguay (with details)
 1999



María Martínez-Cañas
Map series Type C
1982



Owen Minott
Girl with a Poppy
c 1988



Oscar Muñoz
Interior
c. 1987



Angú Vázquez
Serie Paisajes que son como gritos
1987



Víctor Vázquez
Untitled
c. 1987

BODIES IN EXILE

“It is the unhealable rift forced between a human being and a native place, between the self and its true home,” the noted Palestinian intellectual Edward Said reflected of his experience of exile and its “crippling sorrow of estrangement.”¹ Both an internal and an external state of being, a form of punishment and of displacement, exile is at once elusive and everywhere. Exile impinges upon our essential identities—singular and collective—by force of geographic, and often psychic alienation. Among the legacies of the Cold War in Latin America were waves of exile and migration wrought by cycles of dictatorship and revolution, and their aftershocks have long since reverberated across bodies both national and human in kind. The objects amassed under *Bodies in Exile* probe the somatic traces of homelessness and estrangement, exploring the recesses of the mind as well as the different captivities and defense mechanisms of the body itself.

Gendered and mutant, fragmented and psychological, the exilic body assumes myriad shapes and textures. The parceling of the body into pieces, seen in the work of Ronnie Carrington and Liliana Porter, betrays the affective power of touch: a single fingerprint, a

disembodied foot. Flesh is turned to stone in Mario Carreño’s elegy of part-bodies; it becomes coolly metallic, and mechanical, in the work of Cecilia Mattos. The anatomical metaphor continues its course through Juan Downey’s hyper-masculine, robotic bodies, their measured geometry countered by the polymastic armor of Agustín Fernández’s *Las Tres Gracias*. In the work of Fernández and Frieda Medin Ojeda, the erotics of the female body in exile become suggestively transgressive; sublimated in Antonio Berni’s *Ramona*, a fictional seamstress-turned-prostitute, they take on Boschian proportions in the mindscape of Eloisa Castellanos. The complexities of psychic internment and neurosis surface finally in graphic works by Catalina Chervin, José Luis Cuevas, Roberto Estopiñán, and Raquel Forner that probe the cogitations of mind and body—disfigured and surreal, doubled and trapped.

—Eleanor Stoltzfus



Antonio Berni
Ramona
1965



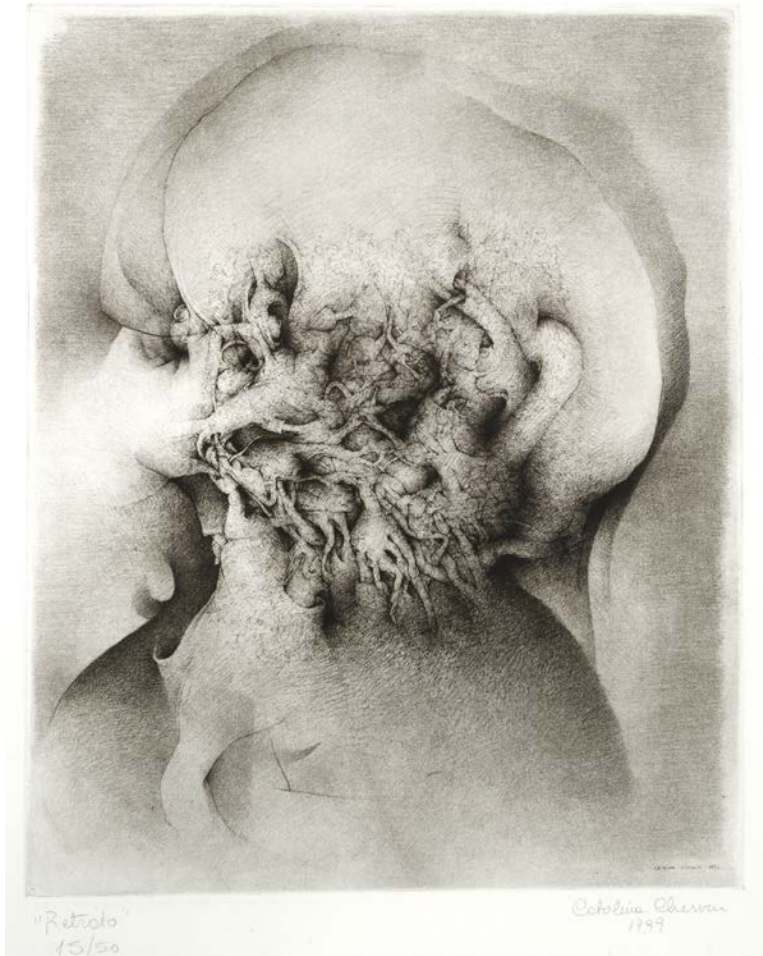
Mario Carreño
Sonata de la Piedra y de la Carne
1967



Ronnie Carrington
Untitled
c. 1988



Eloisa Castellanos
Untitled
1975



Catalina Chervin
Retrato
1999



Catalina Chervin
Untitled
1998



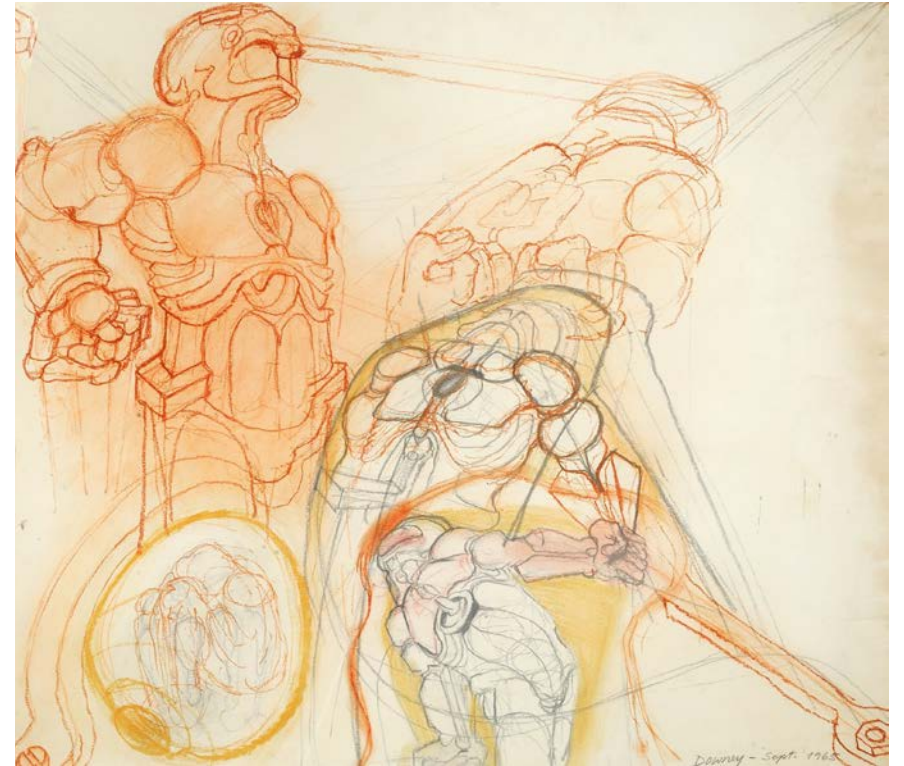
José Luis Cuevas
Untitled (Barcelona series)
1981



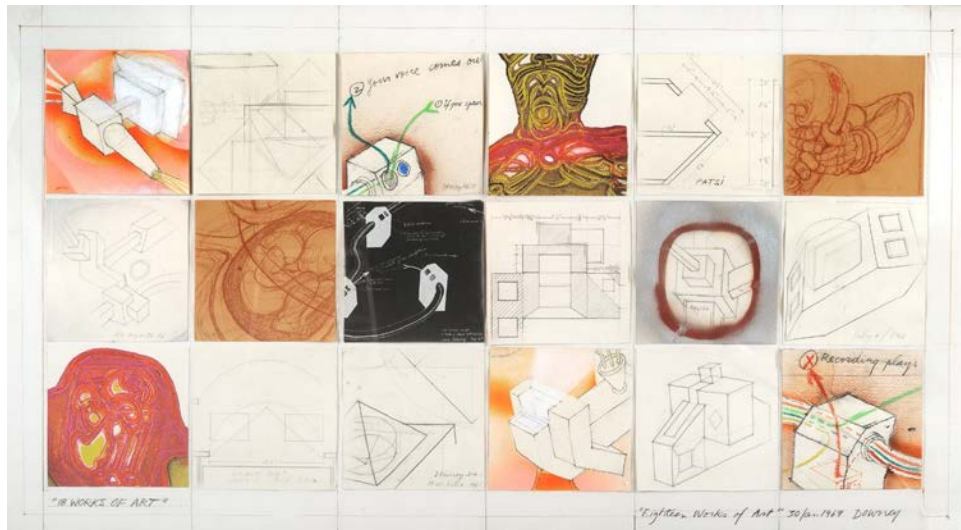
José Luis Cuevas,
Untitled (Barcelona series)
1981



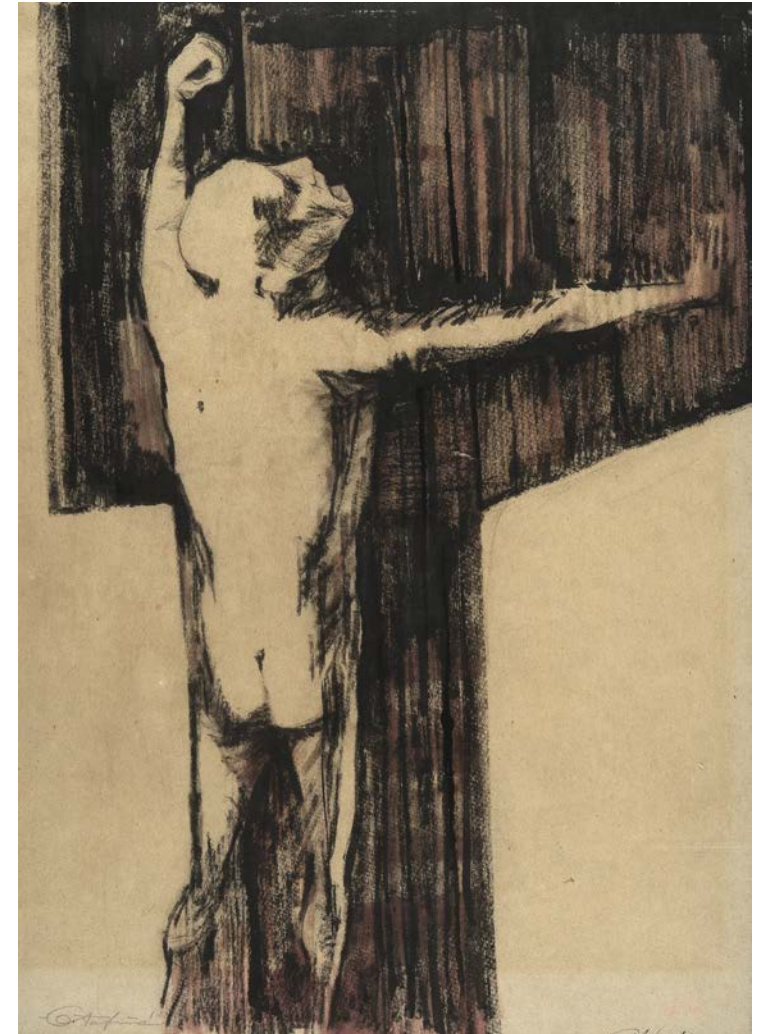
Ernesto Deira
Tempo
1964



Juan Downey
Untitled
1965



Juan Downey
Eighteen Works of Art
 1969



Roberto Estopiñán
Prisoner
 c. 1967



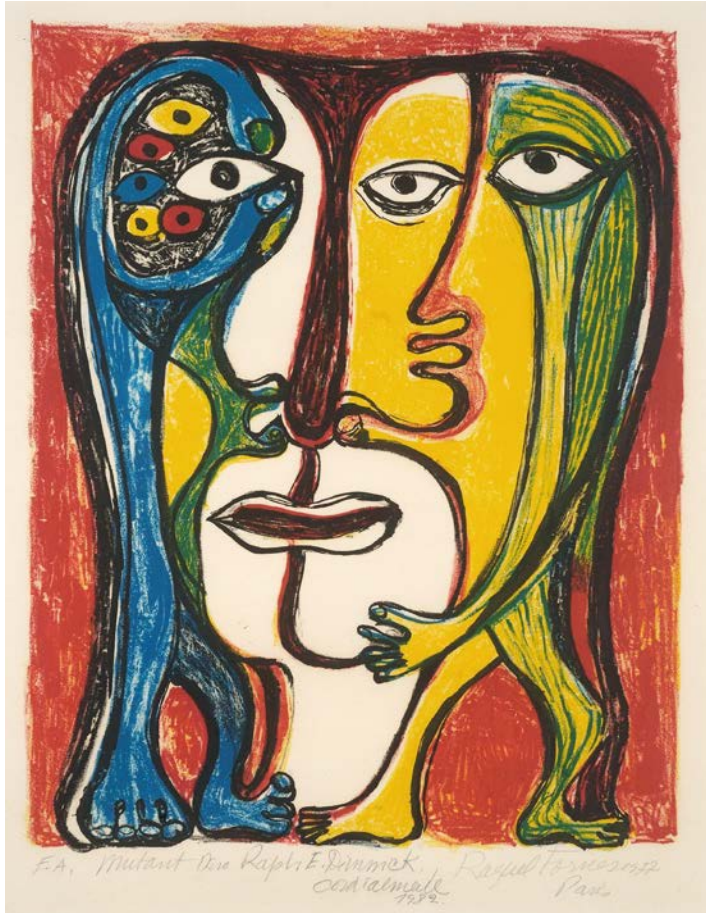
Agustín Fernández
Las Tres Gracias
1975



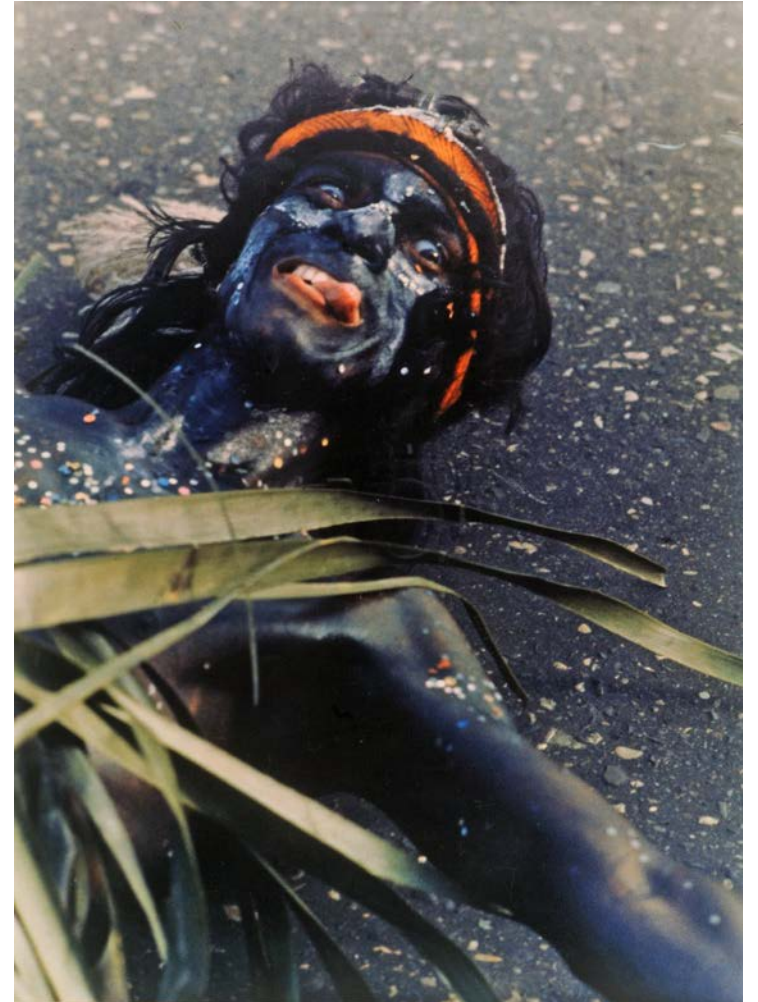
Agustín Fernández
Untitled
1960



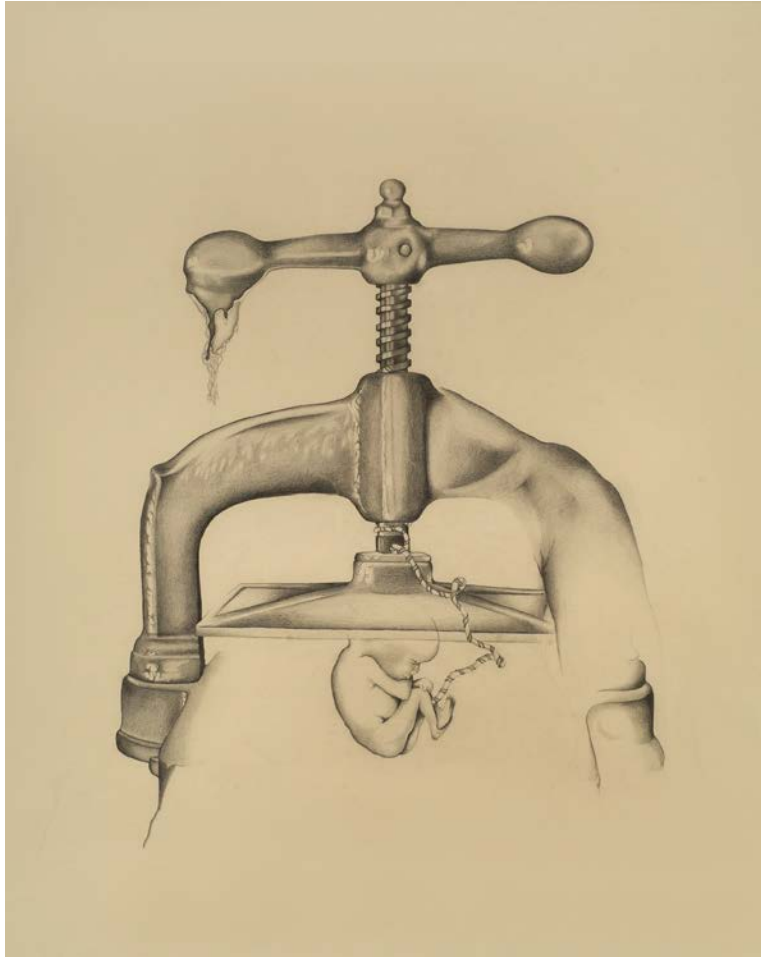
Raquel Forner
Astroêtres à Québec (details)
1976



Raquel Forner
Mutant
1977



Mariano Hernández
[Esperando] el Carnaval
1986



Cecilia Mattos
Untitled
1976



Frieda Medin Ojeda
Rumbos III
1984



Liliana Porter
Naturaleza Muerta
1981

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Carlos Alfonso

Cuba, b.1950, d.1991
Fire, 1981
Mixed media on paper
48 x 32 in.
Collection OAS AMA | Art Museum of the Americas
Gift of Elena and William Kimberly

Antonio Henrique Amaral

Brazil, b.1935
Banana, 1971
Oil on canvas
66 ¾ x 50 ½ in.
Collection OAS AMA | Art Museum of the Americas

Gesner Armand

Haiti, b.1936, d.1991
Fruit and Cord, 1974
Pen and ink on paper
25 x 18 ½ in.
Collection OAS AMA | Art Museum of the Americas

Domingo Batista

Dominican Republic, b.1946
Cementerio Dominicano, circa 1988
Photograph
14 ¼ x 18 ¼ in.
Collection OAS AMA | Art Museum of the Americas

Antonio Berni

Argentina, b.1905, d.1981
Ramona, 1965
Xilo-collage relief 2/20
14 ¾ x 10 in.
Collection OAS AMA | Art Museum of the Americas

Ruth Bess

Brazil, b.1924
Tapir-Hereditariedade
[Tapir-Inheritance], 1968
Etching with embossing a/p
22 ½ x 16 ½ in.
Collection OAS AMA | Art Museum of the Americas

Octavio Blasi

Argentina, b.1960
Figura Cartográfica, 1998
Charcoal pencil and collage
13 ½ x 12 ½ in.
Collection OAS AMA | Art Museum of the Americas

Angela Bonadies

Venezuela, b.1970
El Fantasma del Ornólogo from the series *Los Fantasmas de los Coleccionistas*, 2008
Digital print
29 ¼ x 34 ¼ in.
Collection OAS AMA | Art Museum of the Americas
Gift of the artist and Rody Douzoglou

Claudio Bravo

Chile, b.1936, d.2011
Fur Coat Back and Front, 1976
Lithograph 14/75 (diptych)
30 x 22 ½ in.
Collection OAS AMA | Art Museum of the Americas

Pablo A. Burchard

Chile, b.1919, d.1992
Araucanian Toys, 1949
Gouache on paper
18 x 28 in.
Collection OAS AMA | Art Museum of the Americas

Fernando Carballo

Costa Rica, b.1941
Horse, 1985
Drawing
29 ½ x 29 ½ in.
Collection OAS AMA | Art Museum of the Americas

Rimer Cardillo

Uruguay, b.1944
Wood Box I, circa 1990
Mezzotint, aquatint and burin on zinc
and woodcut on paper
22 x 30 in.
Collection OAS AMA | Art Museum of the Americas

Mario Carreño

Cuba, b.1913, d.1999
Sonata de la Piedra y de la Carne
[Sonata of Stone and Flesh], 1967
Oil on canvas
46 ½ x 62 ½ in.
Collection OAS AMA | Art Museum of the Americas

Ronnie Carrington

Barbados, b.1949
Untitled, circa 1988
Photograph
10 ¾ x 13 ¾ in.
Collection OAS AMA | Art Museum of the Americas

Ronnie Carrington

Barbados, b.1949
Untitled, circa 1988
Photograph
13 ¾ x 10 7/8 in.
Collection OAS AMA | Art Museum of the Americas

Eloisa Castellanos

Cuba, b.1938
Untitled, 1975
Pen and ink on paper
22 x 30 in.
Collection OAS AMA | Art Museum of the Americas

Catalina Chervin

Argentina, b.1953
Retrato [Portrait], 1999
Etching 15/50
19 x 14 ¾ in.
Collection OAS AMA | Art Museum of the Americas

Catalina Chervin

Argentina, b.1953
Untitled, 1998
Drawing
29 x 23 in.
Collection OAS AMA | Art Museum of the Americas

José Luis Cuevas

Mexico, b.1934
Untitled (*Barcelona* series), 1981
Etching a/p
17 x 25 in.
Collection OAS AMA | Art Museum of the Americas
Gift of José Gómez Sicre

José Luis Cuevas

Mexico, b.1934
Untitled (*Barcelona* series), 1981
Etching a/p
17 x 25 in.
Collection OAS AMA | Art Museum of the Americas
Gift of José Gómez Sicre

Roberto De Lamonica

Brazil, b.1933
Gravura, 1960
Etching 1/20
11 x 30 in.
Collection OAS AMA | Art Museum of the Americas

Ernesto Deira

Argentina, b.1928, d.1986
Tempo, 1964
Industrial enamel on canvas
45 x 57 ½ in.
Collection OAS AMA | Art Museum of the Americas

Juan Downey

Chile, b.1940, d.1993
Eighteen Works of Art, 1969
Collage with Etchings and Drawings
22 x 40 in.
Collection OAS AMA | Art Museum of the Americas
Gift of W.E. Gathright

Juan Downey

Chile, b.1940, d.1993
Untitled, 1965
Pencil on paper attached to cardboard
20 x 23 ½ in.
Collection OAS AMA | Art Museum of the Americas

Roberto Estopiñán

Cuba, b.1921
Prisoner, circa 1967
Pen and ink on paper
23 x 17 in.
Collection OAS AMA | Art Museum of the Americas

Agustín Fernández

Cuba, b.1928, d.2006
Las Tres Gracias
[The Three Graces], 1975
Oil on canvas
50 ½ x 46 in.
Collection OAS AMA | Art Museum of the Americas
Gift of Hipolito Poussin-Rosillo

Agustín Fernández

Cuba, b.1928, d.2006
Untitled, 1960
Pencil on paper
41 x 29 in. (sight)
Collection OAS AMA | Art Museum of the Americas
Gift of Isabel and Chalon Rodriguez

Raquel Forner

Argentina, b.1902, d.1988
Astroétres à Québec
[Astrobeings in Quebec], 1976
Print portfolio/artist book
14 ½ x 11 ¾ in.
Collection OAS AMA | Art Museum of the Americas

Raquel Forner

Argentina, b.1902, d.1988
Mutant, 1977
Lithograph a/p
15 ½ x 12 in.
Collection OAS AMA | Art Museum of the Americas
Gift of Ralph E. Dimmick

Roberto Galicia

El Salvador, b.1945
No. 7, 1980
Oil on Masonite
30 ½ x 30 ½ in.
Collection OAS AMA | Art Museum of the Americas

Gego [Gertrud Goldschmidt]

Venezuela, b.1912, d.1994
Carta, 1973
Etching with lithograph
29 ¾ x 22 in.
Collection OAS AMA | Art Museum of the Americas
Gift of Mrs. Suzanne Lucas Binder

Mathias Goeritz

Mexico, b.1915, d.1990
Homenaje al Papel
[Homage to Paper], 1974
Silkscreen 15/50
22 ½ x 30 ½ in.
Collection OAS AMA | Art Museum of the Americas
Gift of Cartón y Papel

Marcelo Grassmann

Brazil, b.1925, d.2013
Birds' Heads, 1957
Pen, ink, and wash on paper
14 x 20 in.
Collection OAS AMA | Art Museum of the Americas

Marcelo Grassmann

Brazil, b.1925, d.2013
Untitled, 1957
Lithograph 1/6
18 x 25 in.
Collection OAS AMA | Art Museum of the Americas

Mariano Hernández

Dominican Republic, b.1954
[Esperando] el Carnaval, 1986
Photograph
18 ¾ x 13 ¾ in.
Collection OAS AMA | Art Museum of the Americas

Bernardo Krasniansky

Paraguay, b.1951
Libro VI/Calor/Boggiani/Paraguay
1999
Mixed media: transfer, photocopy, collage, Polaroid, and acrylic on paper.
12 ½ x 8 in.
variable dimensions as whole
Collection OAS AMA | Art Museum of the Americas

Manabu Mabe

Brazil, b.1924, d.1997
Untitled, 1979
Oil and ink on paper
24 x 33 7/8 in.
Collection OAS AMA | Art Museum of the Americas

Eduardo Mac Entyre

Argentina, b.1929, d.2014
Seis Formas en Dos Circunferencias
[Six Forms in Two Circumferences]
1966
Oil on canvas
58 ¾ x 72 ½ in.
Collection OAS AMA | Art Museum of the Americas

David Manzur

Colombia, b.1929
Series of the Cosmos, 1964
Six etchings
18 x 12 in. (each print)
40 x 40 in. (overall)
Collection OAS AMA | Art Museum of the Americas.
OAS Fellowship Program

María Martínez-Cañas

Cuba, b.1960
Map series *Type C*, 1982
Color photograph 1/5
16 x 20 in.
Collection OAS AMA | Art Museum of the Americas

Roberto Matta

Chile, b.1911, d.2002
Nuit Courve, 1958
Oil on canvas
46 x 58 in.
Collection OAS AMA | Art Museum of
the Americas
Bequest from the Estate of
Lucille Espinosa

Cecilia Mattos

Uruguay, b.1958
Untitled, 1976
Graphite on paper
25 ½ x 17 ½ in.
Collection OAS AMA | Art Museum of
the Americas

Owen Minott

Jamaica, b.1925
Girl with a Poppy, circa 1988
Photograph
14 x 10 ¼ in.
Collection OAS AMA | Art Museum of
the Americas

Oscar Muñoz

Colombia, b.1951
Interior, circa 1987
Lithograph 45/50
37 ½ x 20 ½ in.
Collection OAS AMA | Art Museum of
the Americas

Tomie Ohtake

Brazil, b.1913, d.2015
Roxo, 1968
Oil on canvas
53 x 43 ½ in.
Collection OAS AMA | Art Museum of
the Americas

Tomie Ohtake

Brazil, b.1913, d.2015
Untitled (Creation of the World series)
1994
Acrylic on canvas
78 ¾ x 78 ¾ in.
Collection OAS AMA | Art Museum of
the Americas

Frieda Medin Ojeda

Puerto Rico, b.1949
Rumbos III, 1984
Photograph
19 ½ x 15 ½ in.
Collection OAS AMA | Art Museum of
the Americas

Liliana Porter

Argentina, b.1941
Naturaleza Muerta
[Still Life], 1981
Serigraph 34/150
21 x 19 ½ in.
Collection OAS AMA | Art Museum of
the Americas
Gift of Mrs. Suzanne Lucas Binder

Omar Rayo

Colombia, b.1928, d.2010
Aspecto Lunar, 1960
Cut zinc with ink
7 ⅞ x 7 ⅞ in.
Collection OAS AMA | Art Museum of
the Americas
Gift of W.E. Gathright

Omar Rayo

Colombia, b.1928, d.2010
Fragmento de Máquina
[Fragment of a Machine], 1960
Mixed metals relief print/intaglio 3/5
5 ⅞ x 5 in.
Collection OAS AMA | Art Museum of
the Americas
Gift of W.E. Gathright

Filemón Santiago Avendaño

Mexico, b.1958
Untitled, circa 1979
Watercolor
18 x 24 in.
Collection OAS AMA | Art Museum of
the Americas

Rafael Soriano

Cuba, b.1920
Nave Flotante [Floating Ship]
circa 1979
Oil on canvas
50 x 60 in.
Collection OAS AMA | Art Museum of
the Americas

Angú Vázquez

Argentina, b. c. 1940s
Serie Paisajes que son como gritos
1987
Mixed media print 4/4
17 ¾ x 28 ¼ in.
Collection OAS AMA | Art Museum of
the Americas
Gift of Museo de Arte Moderno de la
Ciudad de Buenos Aires

Víctor Vázquez

Puerto Rico, b.1950
Untitled, circa 1987
Photograph
11 ¾ x 17 ¼ in.
Collection OAS AMA | Art Museum of
the Americas



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