

Infalerra

FNA

Fundación
NEMESIO
ANTÚNEZ

Six Latin American Countries


FNA Fundación
NEMESIO
ANTÚNEZ

An exhibition of Painting,
Sculpture, Constructions,
Drawings and Prints from
Argentina, Brazil, Chile,
Mexico, Uruguay & Venezuela.
Arranged by The Midland Group,
Nottingham.

FNA
Fundación
NEMESIO
ANTÚNEZ



Fundación
NEMESIO
ANTÚNEZ

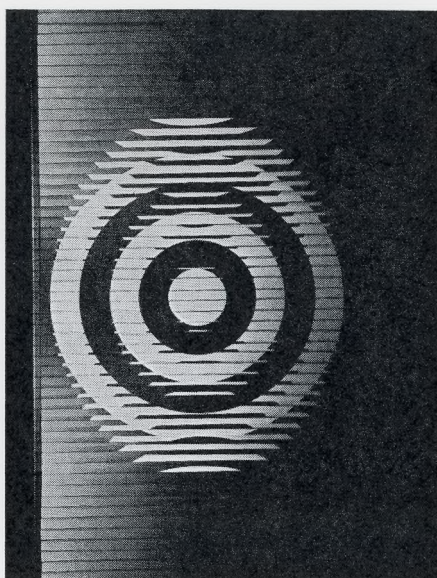
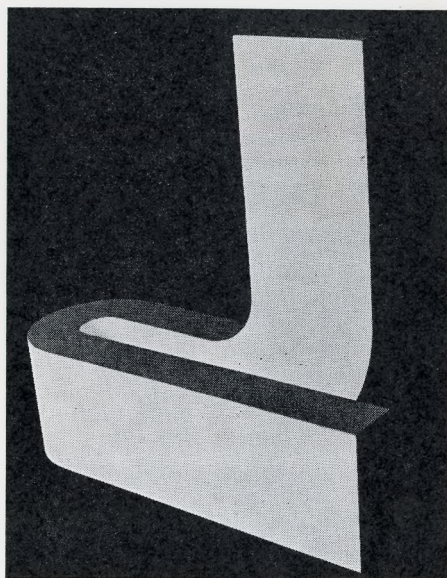


INTRODUCTION It is a part of the policy of the Midland Group to bring together and show to a wide public those aspects of present-day visual art that make a contribution to the state and progress of international culture.

The international influence of the Latin Americas is already far greater than may be generally realised. In areas as diverse as Jazz, Architecture and Kinetic Art their contribution has been considerable.

The richness and variety of cultural heritage in the six countries represented in this exhibition is reflected in the strength and variety of the work. Many of the artists live and work far from their own countries, particularly in Paris and London, but however widespread and various the artists and their work might be, they retain a vibrancy and energy that is essentially Latin American.

FNA Fundación
NEMESIO
ANTÚNEZ



Angelica Caporaso born Buenos Aires. Since 64 has been at Atelier 17 with S. W. Hayter. Individual exhibitions - Buenos Aires 60, 67; Brussels 66; London 68. Group exhibitions - Cuba, Paris 66, 67; Belgium, Oxford, Canada.

Cesar Cofone born 1940 Buenos Aires, Argentina. Awards - Alberto Lagos Prize, Buenos Aires 63; travelled in Europe, sponsored by French government 64-65; scholarship from Argentinian government. At Slade 66; winner of Sainsbury Prize 67; University of London and British Council offered continuation of studies. Group exhibitions - Paris, London 68.

Armando Durante born 1934 Buenos Aires. Exhibitions - Paris 62; Rio de Janeiro 63; Buenos Aires 64; Paris 66; Denis Rene, Paris, V Biennial de Paris, de San Marino, 67; Kinetic art - Grenoble 68.

Lea Lublin born 1929. Studied Buenos Aires, Paris. Lives alternatively in two cities. Individual exhibitions - Buenos Aires 58, 61, 62, 63, 64. Resistencia, Rósadas 62; Paris 64. Group exhibitions - Paris, London, Buenos Aires, La Plata, Brussels, Cuba,

Rome, Rio de Janeiro, Cordoba, Peru. Paris, San Marino, Bologna, Cuba, Buenos Aires - 67, Jugoslavia, 6 galleries in Paris - 68.

Gabriel Messil born 1939 Buenos Aires. Individual exhibitions - 61-67. Group exhibitions - Buenos Aires, Rio de Janeiro, La Plata 66; Buenos Aires 67; Paris 68. Awards - Buenos Aires 66; 'George Braque' 67.

Honorio Morales born 1933 La Plata. Studied painting and law. Painted murals in South America, France. Individual exhibitions - Mar del Plata, Buenos Aires 62; many in South America 63, 64; South America, New Orleans, Dallas, Canada, New York, 65; Paris, Illinois 66; Florida, Paris, Philadelphia 67. Awards - Rosario 63; Buenos Aires 64, 65.

Julio Le Parc born 1928 Mendoza, Argentina. Studied Buenos Aires. Awards - Gold medal Biennial of San Marino 63; first prize Biennial of Paris 63; Buenos Aires 64; Grand International Painting Prize Venice Biennial 66; since 59 has been permanently represented in Denise Rene Gallery.

Armando Rearte born 1945 Rio Negro, Argentina. Individual exhibitions - Buenos Aires 66; Paris 68. Awards - First Braque prize, Buenos Aires.

Emilio J. Renart born 1925 Mendoza, Argentina. Individual exhibitions - Capital Federal 62; Washington 65. Group exhibitions - Capital Federal 61, 62, 63, 63, 64; Buenos Aires, New York 64; Capital Federal, Lima 65.

Antonio Segui born 1934 Cordoba. Studied in Argentina, Spain, France. 25 individual exhibitions. In 68 two in Paris, one in Holland. Many group exhibitions, since 57, including biennials in Paris, Venice, Tokyo, Guggenheim International, Pittsburg Carnegie International, Cracow, etc.

Uruburu born 1937 Argentina. An architect. Individual exhibitions - Buenos Aires 54, 60, 62-4, 65; Mexico 62; Paris 67; Brussels, Milan 68. Group exhibitions - Lima, Buenos Aires 61; Santiago, Madrid, Barcelona, Zurich, Caracas 63; New York, Dallas, Canada 65; Paris, Argentina, London, New York, Tours 66; Montreal, Paris 67; etc. Awards - Salon d'architecture Buenos Aires 58; Argentina 62; Galerie de l'obelisque 64; Prix Braque 65; Prix Lefranc 67.

argentina

One of the predominant characteristics of the Argentinian people, which - it may seem paradoxical - bestows on the nation the strongest individualism, is its spirit of universality. It had hardly established its own government in 1810 when its improvised armies went to help Argentina's present neighbouring republics to win freedom. When the civil wars were followed by the period of 'National Organization', the favourite declaration of their governments, striving to reach the achievements and the culture of the European civilization, was - 'to govern is to populate'. The native population of Spanish descent, which did not significantly exceed one million, was joined year after year in the last four decades of the nineteenth century and the first of the twentieth, by hundreds of thousands of immigrants of European provenience. The majority of these were completely assimilated into the life of the country which lavished upon them freedom, easy sustenance and an unfettered progress.

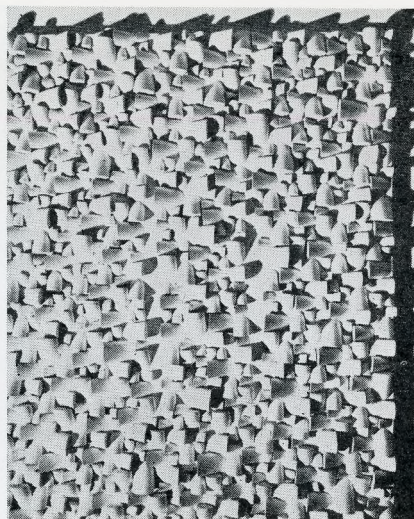
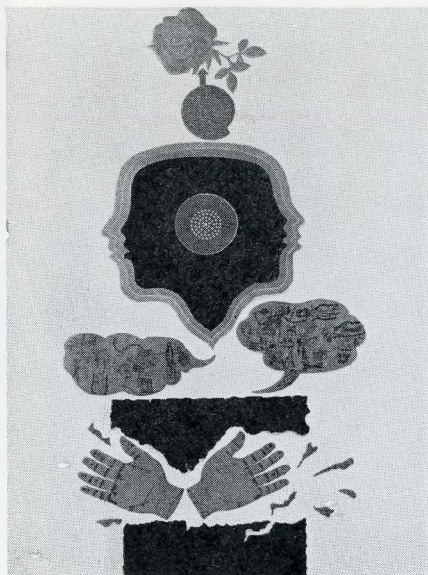
The knowledge of the world's geography and history forms part of the compulsory education and the 22 million inhabitants continue to inform themselves daily and in detail about the events and the news of the most distant countries - from more than 2,000 newspapers and periodicals and almost 2,000

distinguished reviews, not infrequently printed on their first page.

European artists (Italian, French or Spanish) who were little known in their own countries, became the teachers of our first painters and sculptors who very soon left them and went to Europe to get acquainted with the great masters hung in the museums and to study in Paris or in Rome under the then practising acclaimed ones.

This interest of spirit of universality has not deprived Argentinian art of original traits but rather constitutes the seal of its personality embracing a harmonious sense of proportion, an imagination guided by reason, elegant sobriety of expression and the natural resultant of all these, the quality of the work. Among the examples here exhibited there predominates, at the behest of the Midland Group Gallery, the youngest Argentinian artists representing the most current groups, tendencies or expressions. Some of these, as for example Le Parc, have won recognition. Among the chosen ones many work in Paris and others, like the sculptor César Cofone, have chosen London - because of his admiration for Reg Butler.

Alberto Prando



Dora Basilio born Rio de Janeiro. Studied print-making under Johnny Friedlander in Rio. Worked at Slade and Royal College. Scholarships from British Council and Gulbenkian Foundation. Individual exhibitions - Sao Paulo 63; Valparaíso, Santiago, Friburgo, Rio 64; ICA London 65; Zwemmer Gallery London, Lisbon, Milan 66. Group exhibitions - VIII and IX Sao Paulo Bienais, 'Six Brazilian Print-makers' 64, 66 in Belgium, Great Britain, USA, Spain; Buenos Aires 66, II American Biennial, Vienna 65, 'Brazilian Art Today' tour Great Britain: Texas 64, Europe 64; Lagos, Lima, Mexico.

Sergio Camargo born 1930 Rio de Janeiro. Visited Europe 48. Met Brancusi, Arp, Vantongerloo. Visited China 54. In Paris since 61. Individual exhibitions - Rio de Janeiro 58; Signals, London 64; Rio, Sao Paulo 65; Special individual exhibition at 33 Venice Biennial 66; Milan, Rome, Geneva 67; Zurich, London 68. Group exhibitions - Buenos Aires, Santiago, Lima, Rio, Paris, Brussels, London, Edinburgh, Nottingham, Tel-Aviv, Cannes, Berne, Vienna, Geneva, Oslo, USA. Awards - International Prize for Sculpture III Paris Biennial 63; 'Best National Sculptor' VIII Biennial de Sao Paulo 65. Structural wall, Palace of Foreign Relations Ministry, Brasilia.

Lygia Clark born 1920 Belo Horizonte, Brazil. Studied Brazil, Paris. Co-founder of Brazilian Neo-Concrete Group MAM 59. Represented Brazil at Venice Biennial 60 and 62. Individual exhibitions - Rio, Paris 52; Rio 60; New York, Rio, Sao Paulo (Special exhibition at Biennial) 63; Stuttgart 64; London (Signals) 65. Group exhibitions - Paris, Neuchâtel 55; Montevideo 56; Buenos Aires 57; Germany, Rio, Sao Paulo 60; Exhibitions of MAM

60, Bolivia, New York, Sao Paulo 61, Washington DC, Buenos Aires 62; Rome, Trieste 63; London, Arras, Paris (Denise René) 64; Edinburgh, Glasgow, Paris 65. Awards - Critics' Choice 52; Petropolis, Brazil 53; Acquisition Prize IV Biennial de Sao Paulo 57; 'Best National Sculptor' IV Biennial Sao Paulo 61.

Servulo Esmeraldo born 1929 Crato, Brazil. Individual exhibitions - from 51 Crato, Sao Paulo, Fortaleza, Recife, Lausanne, Paris, Rio de Janeiro, Bahia, Venice, Lisbon, Milan, Belo-Horizonte. Group exhibitions - since 48 - V, VI, VII Sao Paulo Biennial; Munich, Hambourg, Vienna, Paris, Lisbon, Milan, Rome, Tel-Aviv, Brussels, Amsterdam, III Biennial of Paris, Cannes, Ljubljana.

Marcelo Grassman born 1925 Sao Paulo. Travelled in Europe under travel award. Work evokes Bosch, Goya, Ensor. Lives and teaches in Sao Paulo. Individual exhibitions - Rio de Janeiro 50 52; Vienna 55; Buenos Aires 57; Washington 60; Algiers, Washington 64; Mexico 65; Chicago 66. Group exhibitions - XXIX Venice Biennial 58; I Biennial de Paris 59; 'Brazilian Art Today' RCA London 65; III, V, VI, VIII, IX Biennial de Sao Paulo, Awards - Travel award 52; 'Best National Designer' III Biennial de Sao Paulo; Special Religious Art Prize XXIX Venice Biennial; 'Best Designer's prizes I Biennial Paris, V Biennial de Sao Paulo.

Roberto De Lamonica born 1933 Ponta Pora, Brazil. Individual exhibitions - Rio de Janeiro, Sao Paulo, Lima, Santiago, Rome, Milan, Trieste, Washington, Minneapolis, San Francisco, Columbia, New York. Group exhibitions - V, VI, VII, VIII (Special Room) Biennales Sao Paulo; I, II Biennales Paris; Lugano; Lisbon; Tel-Aviv; Barcelona; London; Cracow; Switzerland, Texas, Colorado,

San Francisco, Vancouver. Awards - First prizes - 'Para Todos' Salon, Rio 57, Sao Paulo 59, Belo Horizonte, Rio 60, Curitiba 61, Madrid 63, Santiago 65. Guggenheim Fellowship in Printmaking 65.

Helio Oiticica born 1937. Except for visit to New York has always lived in Rio de Janeiro. Is a tireless searcher for new forms and a new conception in art. His idiom aims at recovering contact with the 'primordial mythical structure of art'. He elaborates the sensory experience of the spectator by means of unusual materials - cloth, powder, sand, etc. Individual exhibitions - Rio de Janeiro 66; London Sept. 68. Group exhibitions - VIII Sao Paulo Biennial 65; V Biennale des Jeunes, Paris 67; London 67; Edinburgh 68.

Rossini Perez born 1932 Brazil. Studied Rio de Janeiro, Amsterdam. Works in Paris. Individual exhibitions - Rio de Janeiro 57, 61, 65, 67; Amsterdam 54; London (Signals) 65; Dusseldorf 62; Lisbon 61, 65. Group exhibitions - Washington, Lugano 60; Amsterdam 61; Biennial, Venice 62; Paris Biennals 61, 63; Paris 62, 65, 67, 68; Vienna, London 65; Tokyo 67; Signals, London 66; III, V, VI, VIII, IX Biennales de Sao Paulo.

Arthur Luiz Piza born 1928 Sao Paulo. Lived in Paris since 55 - joined Friedlander's studio. Individual exhibitions - New York, Bremen, Dusseldorf, Frankfurt, Austria, Yugoslavia, Switzerland, London. Group exhibitions - Paris, Kassel, I-IX Biennial de Sao Paulo, I-IV Biennial de Paris, Tokyo, Cracow, Venice, USA, Vancouver, Biella. Awards - 'Best National Engraver' Biennial de Sao Paulo 59; Venice Biennial 66; Grenchen Triennial, International Exhibition of Engravings, Yugoslavia; Engraving prizes Havana, Santiago.

brazil

The present situation of the Arts in Brazil is too vast a topic to be dealt with in this short introduction. It would have to be tackled from several angles and at different levels. Furthermore, by its very nature it is a subject that cannot be handled by means of words only, but requires illustration as a visual example of what is being said. The best course to follow, then, is to bring into focus the Brazilian contribution to this exhibition and allow the spectator to make up his own mind about it.

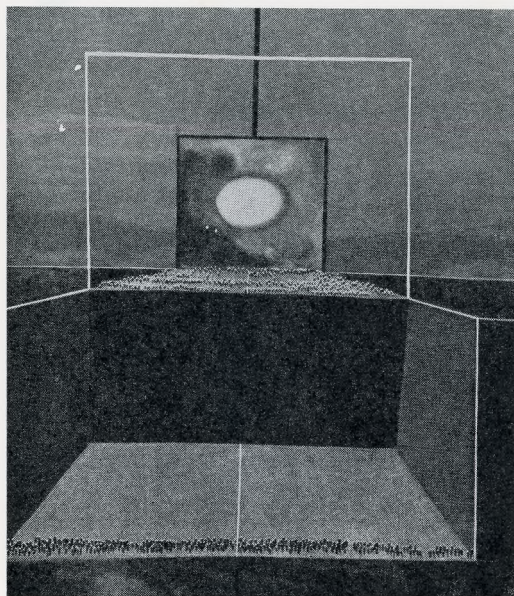
In selecting the words for the exhibition I had to take into account circumstances which did not allow a wider choice. To forestall the criticism of those who still think in terms of conventional art categories, I shall say that Painting and Drawing are not represented here because of a last-minute change of mind by the artists invited.

In saying so, I do not mean to be apologetic, for I am quite certain that, if the selection does not cover as wide a range as it might, it is highly representative as far as quality is concerned. Engraving is a high point in the panorama of Brazilian Art, and

it is more than adequately represented here. Half the artists have received the award 'Best Brazilian Engraver' at the Sao Paulo Bienal - an international event that emulates the Venice Biennale. Those who have not yet received that distinction rank with the others by the freshness of their approach and the high technique of their work.

As regard Sculpture - taking the old-fashioned word with its modern implications - two of the artists not only received the highest prize at the Sao Paulo Bienal, but are internationally famous for the novelty of their contribution. The third, and youngest one, fits in well because of the highly controversial character of his work that involves sight and touch, as well as personal action, by means of apparently primitive but very subtly chosen elements. In fact, such peculiarities make him, perhaps, the most representative figure of a young, enterprising contradictory, self-searching nation.

Vera Pacheco Jordao - Brazilian Embassy



Nemesio Antunez born 1918. Individual exhibitions - 43-67 Santiago, New York, Paris, Oslo, Lima, Rio de Janeiro, San Pablo, Connecticut, Guatemala 67; Munich 68. Group exhibitions - Paris, Bienal de Sao Paulo 57; Texas 59, Cordoba, Washington, Madrid 63; Stony Brook University New York 68. Awards - first prizes - Santiago 56, Bienal de Sao Paulo 57, etc.

Jose Balmes born 1925 Spain. Naturalized Chilean. Graduated from School of Fine Arts, University of Chile. Individual exhibitions - Santiago 60, 61, 63, 64, 65; Buenos Aires 62. Group exhibitions - Sao Paulo Bienal 51, 53, 59, 65; Bienal de Paris 59-61; Bienal de Cordoba 58-60; Barcelona 62; Caracas 67. Awards - first prizes - National Salon Santiago 58, Crav Santiago; special awards - Esso, Santiago, Paris, Bienal 61.

Ernesto Barreda born 1931. Graduated from School of Architecture, Santiago. Individual exhibitions - three in Santiago, three in Buenos Aires. Group exhibitions - New York, Cordoba, Sao Paulo Bienal VIII. Awards - National Salon 61, Cordoba Latin American Bienal.

Gracia Barrios Born 1927 Santiago, Chile. Graduated from Fine Arts, University of Chile. Individual exhibitions - Chile 60, 65; Madrid, Barcelona. Group exhibitions - Barcelona, I, II, IX Sao Paulo Bienals, Paris Bienal 61; Paris 62; USA 66; Quito Bienal 68. Awards - National Salon 58, 59; Esso Salon, Crav Salon.

Roberto Matta born 1912 Santiago, Chile. In Europe 33-38, Met Le Corbusier, Garcia Lorca, Dali. Individual exhibitions - New York, Paris, Chicago, Venice, Frankfurt/Main, Stockholm, London; retrospective exhibitions in Museum of Modern Art, New York, Bologna, Vienna, Dusseldorf. Group exhibitions - Paris, Seattle, etc. Marzotto award 62.

Guillermo Nunez born 1930 Santiago. Studied University of Chile, Paris, Prague. Individual exhibitions - Chile 65, 66. Group exhibitions - Santiago, France, Moscow, Warsaw, Rio de Janeiro, Cordoba, Sao Paulo, Quito Bienals. Awards - First painting prizes 63, 64; Critics award 65.

Rodolfo Opazo born 1935 Santiago, Chile. Studied School of Fine Arts, University of Chile. Taller 99 of Catholic University and Partt Graphic Art Center, New York. Individual exhibitions - Santiago, New York, Washington, Panama, Buenos Aires. Group exhibitions - Texas, Lima, VIII Sao Paulo Bienal 65; II, III Cordoba Bienal. Awards - National Salon (first); VIII Sao Paulo Bienal; II and III Cordoba Bienal.

Dolores Walker born 1931 Puren, Chile. Graduated from Fine Arts, University of Chile. Studied Prague. Individual exhibitions - Chile. Group exhibitions - Engraving Bienals, Santiago I, II; Esso, Crav Salons; USA 66. Awards - First Drawing prize; Crav Salon.

Enrique Zanartu born 1924. Brother of Nemesio Antunez. Uses mother's family name. Studied in New York. He has described himself as 'a realist according to my own way of seeing things, a realist for whom reality is what I feel within myself'. It is a tempered form of abstraction, marked by inclination to surrealism, owing to the intrusion of the subconscious.

chile

The beginnings of art in Chile are lost in uncertainty. The distance of the country from the principal colonial centres and the fact that the primitive Indians were more inclined to war-like pursuits than to creative activity may account for a lack of early artistic monuments.

Once the nation's existence was secure, art found a favourable climate in which to flourish. It was encouraged by the arrival in Chile of two European painters who left a deep imprint upon the country: the German, Johann Moritz Rugendas (1802-58) and the Frenchman, Raymond Quincac Monvoisin (1790-1870).

Manuel Antonio Caro (1835-1903) and Francisco Mandiola (1820-1900) were followers of these two European masters. The next generation, born around 1850, of less creative capacity, was marked by a definite return to realism. The principal members of this group were Cosme San Martín (1850-1905), Pedro León Carmona (1854-99) and Ernesto Molina (1857-1905). They repudiated all sentimental, lyrical and emotional touches.

Of greater significance was the group known as 'the four masters' - Alfredo Valenzuela Puelma (1855-1908), Juan Francisco González (1859-1933) and Alberto Valenzuela Llanos (1869-1925). Their teachings eventually led to the liberation of art from the bonds of subject matter.

The group that emanated from the classes of Fernando Álvarez de Sotomayor was known as the Generation of 1913 and in all Chilean art there has never been a more homogeneous group than this generation of painters.

In the third decade of this century, a considerable change in Chilean painting came about with the advent of the so-called Montparnasse Group. Its name is a sign of transformation and of rebellion. More than ever before, French doctrines, examples, and inspirations are responsible for the characteristic features of the work produced. Whatever the importance of the message left by this group, their historic value and the spirit of innovation

and rebellion at a time of change and crisis which these young men brought to national paintings are undeniable.

This group of painters, most of whom taught and some of whom still teach, at the School of Fine Arts, succeeded, as a result of their long years as instructors of younger generations, in putting an official stamp upon avant-garde art. According to many, having become a routine, it eventually degenerated into a sort of convention, and from 1950 on its decline was inevitable.

The Montparnasse Group had as followers the group called the Generation of 1940.

The next step in Chilean painting could be called 'a rebellion against official art'. The leader of this group was Roberto Matta Echaurren, a brilliant and contradictory personality, given to theorizing and to regarding painting as an act of faith.

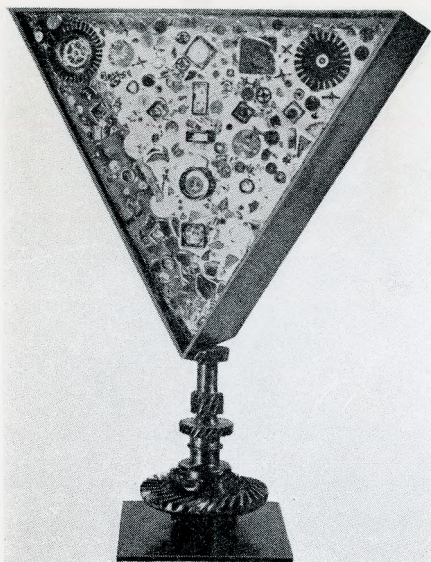
Nemesio Antúnez should be considered one of the guiding spirits of the new generation. Enrique Zanartu, the youngest of this trio that is initiating a revival of painting in Chile, was born in 1921 and is a brother of Nemesio Antúnez.

These three masters - Matta, Antúnez and Zanartu - are responsible for the emergence of a very important nucleus of painters who practice various forms of 'unrealism'. That is to say, the painter withdraws from superficial, everyday reality in order to build upon the ruins thereof the secret structure of that reality (including Rodolfo Opazo).

One of the characteristic features of the new groups that have appeared since 1950, replacing the artists of 1928 and their followers, is the change in concept, in the manner of approaching the act of creation, in style and above all in care of execution and rigorously artistic workmanship.

In general it can be said that these young artists are following the streams of abstract expressionism restrained however by an attitude of moderation and order - an attitude that has characterised Chilean art throughout its short history.

Antonio Romera - El Mercurio - Santiago



Feliciano Bejar born 1920 in Jiquilpan, Mexico. Began to paint at the age of eight while paralysed by poliomyelitis, learning his basic knowledge of artists' materials from an Indian woman. Later studied architecture, painting and sculpture during extensive travels in USA, Central America and Europe. Has had 40 one-man shows in Mexico, New York, Paris, Los Angeles, Denver, etc., and has participated in more than 100 group shows. He is also a stage designer, architect, builder and landscaper.

Jorge Dubon born Eden, Mexico. Studied architecture, painting and sculpture in Mexico and architecture at Harvard. Sculptures bought by Museums of Modern Art of New York, Mexico, Rijks, etc. Has been chosen to represent Mexico in the 'International Symposium of Sculpture' in connection with Olympic Games.

Raul Herrera born Mexico City 1941. Studied at the National University of Political Sciences until

58, then architecture in 59 and philosophy 60-61. Left for Europe 62 and had first individual show in Paris in 63. Has had individual exhibitions in Rome and Brussels 64; took part in group shows in Paris, Brussels, Utrecht and Amsterdam 65. Lived in London 65-66 and in 66 returned to Mexico City where he had an individual show. In 67 had show at Palace of Fine Arts. Was selected for Paris Biennial 67. Has works at San Marino Museum. Is Professor at San Carlos Academy in Mexico City and at National University. Lives in London.

Emilio Ortiz born 1936 Mexico City. Travelled extensively in USA. Moved to Paris 64. Individual exhibitions - Mexico City, Oslo, Paris. Group exhibitions in America, Japan and South America.

Felipe Pena born 1933. He has taken part in many collective shows in Mexico and Paris - where he lived for a period of three years - and has had many private shows in Mexico and the USA.

J. Tello born Guadalajara, Mexico. Has exhibited in Guadalajara, Mexico City and London. Work greatly influenced by Mexican folk-lore and popular traditions, with a colour which is rarely displayed with so much liberty and simplicity in modern painting, while at the same time expressing a symbolism which is a mixture of the religious and the pagan.

Francisco Lopez Toledo born 1940 Juchitan-Caxaca, Mexico. Studied painting in Mexico and worked with Tamayo. Lived in Paris 61-65. He is painting the décor for a ballet to be produced by Carlo Menotti. Individual exhibitions - Paris 63, 65; New York 63, 64; Geneva 64; Mexico 64; Oslo 65; Hanover, Toulouse 65.

Rodolfo Zanabria born Metepec, Mexico. Studied at School of Painting and Sculpture. Has exhibited in various galleries in the capital city, in Mexican exhibition in Brazil, Argentina, Peru, and in Paris.

mexico

Mexican Art had its beginnings in pre-Hispanic times. The conception of a profane art was altogether inexistent amongst the different civilisations on Mexican soil; these had a theocratic structure within which everything was subordinated to the religious ideals. This, however, did not prevent the individual imagination from searching for new forms and media which sometimes did not follow a strictly religious theme; Examples are the smiling faces of Tajín of the Totonac Culture and the animal figures of the Western Coast. The religious nature of their art fostered a predominantly abstract style which shunned the naturalistic manner as unworthy of their ideals. A good example are the Paradise frescoes of the Teotihuacán culture and the Bonampak frescoes of the Mayan civilization, where we find a domination of the abstract style over the naturalistic.

With the Spanish Conquest came the imposition of the Western conception of art. Of course, it was permeated also by a religious intention and was sometimes an overt medium for indoctrination. Notwithstanding the 'underground' part of the Indian in all art of this period, he is the essential factor in the Mexican Baroque, which is a very complicated mixture of artistic and cosmogonic conceptions.

The nineteenth century was dominated by the French school. On one side we have the meticulous landscape artists which rediscover the Mexican countryside - such as Velasco - and

on the other we have the academic painters with their narrow approach. Outside the Academy there is a popular art which is completely improvised and therefore limitless. This popular art found its form in the engraving and its sense in social claims. The satirist Posada is the goyesque, expressionistic leader of this movement.

The twentieth century proper starts with the Revolution of 1910 and the three main mural painters, Orozco, Rivera and Siqueiros, who believe in the fresco as an art for the people: programmed, descriptive and didactic. These murals are to be found on public buildings and they are vigorous and realistic. Their main characteristic, however, is the deeply nationalistic content - with its emphasis on the Indian part of Mexico as opposed to the Spanish - itself prompted by the birth of Mexico as a nation with the Revolution.

This deeply nationalistic school, however, with its simplifications, necessarily produces a movement, with its figurehead in Rufino Tamayo, which denies the validity of its premises. The conflict was long-winded and sometimes violent between the followers of the Mural School and the young painters who reject the nationalism and demand that the wealth of modern painting and sculpture be incorporated to Mexican art. The painters included in this show belong to the latter group, which is also the most representative of contemporary Mexican art.

Cultural Office - Mexican Embassy

uruguay

Taller De Montevideo - five young artists who work as a group - A. Bergallo, G. Bollar, C. Scremini, E. Vila, H. Vilche. Exhibitions since formation in 63 in Uruguay, Paris, Delft, Madrid, Barcelona. Working in London on kinetic panel in restaurant. This Exhibition first showing of work in Great Britain.

Torres Garcia born 25 July 1874 Montevideo Uruguay. Leading painter in Uruguay.



venezuela

Carlos Cruz-Diez born 1923 Caracas. Began painting 'Psychchromies' in 59. They emphasise the physical sensation of colour changes.

FNA Fundación
NEMESIO

The Midland Group Gallery regrets that due to circumstances entirely beyond its control it has not been possible to show a larger number of paintings and sculpture from Uruguay and Venezuela.

ARGENTINA

- Armando Rearte**
1 Tres Cuadrados
Emilio J. Renart
2 Cada Pintura 1
3 2
4 3
5 4
Armando Durante
6 Lumiere Catoclic 45 × 50 cm
Julio le Parc
7 Circulo Franionado Desplazamicuto del espectador
8 Mobil 'argent sur argent' multiple a 100 exemplares
Angelican Caporaso
9 La Danse 52 × 72 cm
10 Dans ce Lieu 65 × 48
Cesar Cofone
11 Green Line
12 Yellow Line
Lea Lublin
13 El Ciclon Flexiglass 120 × 160 cm
Antonio Segui
14 Instantanea en el mar Tempera, oil and acrylic 250 × 200
Garcia Uruburu
15 Painting
Honorio Morales
16 Painting
Oscar Palacio
17 Blue Space Measure Wood and acrylic paint
Nelson Blanco
18 Le Chat Magic
Maria Simon
19 Box
Romulo Maccio
20 Glorisos brazos cruzados 200 × 200 cm
Hugo Demarco
21 Columna inestable
Eduardo Jonquieres
22
Gabriel Messil
23 Volumen real de aire separando. Tres Cuadrados Concentricos Color Anaranjad Brillante.

BRAZIL

- Dora Basilio**
24 Fifteen Relief, aquatint 16 × 16 cm
25 The Hands Relief, aquatint 16 × 20
26 The Pier, Brighton Drypoint 15 × 19
27 The Flood Relief, aquatint, drypoint 15 × 15
28 Harlequin Relief, aquatint 8 × 18
29 The Hand and the Tree Drypoint 8 × 8
30 The Sun and the Star Aquatint, relief 11 × 24

- 31** Greece Drypoint, aquatint 12 × 20
Servulo Esmeraldo
32 Lagoon 28 × 38 cm
33 The Court 28 × 38
34 The Swamp 28 × 38
35 The Cage 28 × 38
36 Fossil 28 × 38
37 Trajectory 32.5 × 50
38 The Hamlet 37.5 × 55.5
39 The Prison 38 × 55.5

Marcelo Grassman

- 40** 4 prints 59 × 36 cm
41 4 prints 48 × 31

Roberto da Lamonica

- 42** St Patrick's Day Colour Intaglio 31 × 42 cm
43 Wha Colour Intaglio 27.5 × 39.5
44 Go Go Rose of Peace Colour Intaglio 27.5 × 39.5
45 The Hippie Dream Colour Intaglio 21 × 31
46 The Wall Street Colour Intaglio 21 × 15
47 Bring Flowers Colour Intaglio 27.5 × 39.5
48 Cheetah Zinc Plate 22 × 30
49 The Gangster's Story Zinc Plate 22 × 30

Rossini Perez

- 50** Diptych Aquatint, relief 90 × 40 cm
51 Intestimopolis Aquatint, relief 50 × 40
52 Engraving in Red Aquatint, relief 20 × 30
53 Reserved Aquatint, relief 30 × 30
54 Inverted Aquatint, relief 60 × 40
55 Three Tiles Aquatint, relief 50 × 20
56 Two Tiles Aquatint, relief 50 × 20
57 Overflowing Aquatint, relief 47 × 40

A. L. Piza

- 58** Ready Drypoint 50 × 65 cm
59 Galaxy I Drypoint 50 × 65
60 Galaxy II Drypoint 50 × 65
61 Red Balance Drypoint 63 × 90
62 Radiance Drypoint 63 × 90
63 Encounter Drypoint 75 × 65
64 Sun Skin Drypoint 75 × 65
65 Black Moon Drypoint 75 × 65

Sergio Camargo

- 66** Three 'Relévos' 1.20 × 80 cm
67 80 × 60
68 40 × 40

Lygia Clark

- 69** 1964 Metal
70 1964 Metal
71 1965 Rubber
Helio Oiticica
72 Four Bolides B15, B12, B7, B14

CHILE

Matta

- 73** Couple I Bronze cast 4/6 68.5 cm

FNA Fundación
 NEMESIO
 ANTÚNEZ

- | | | | |
|------------------------|---------------------------------|-----------------|----------------|
| 74 | Personnage I | Bronze cast 4/6 | 55.8 |
| 75 | Personnage II | Bronze cast 4/6 | 60.9 |
| 76 | Vie a Vie du Desir | Oil on canvas | 111.7 x 144.7 |
| Nemesio Antunez | | | |
| 77 | New York NY 10009 | Painting | 101.6 x 127 cm |
| 78 | Madison Sq NYC NY | Painting | 127 x 101.6 |
| Enrique Zanartu | | | |
| 79 | Painting | | 100 x 81 cm |
| 80 | Painting | | 100 x 51 |
| Gracia Barrios | | | |
| 81 | Torso | | |
| 82 | Figuration 22 | | |
| Jose Balmes | | | |
| 83 | Santo Domingo | Painting | 120 x 110 cm |
| 84 | Peace | Painting | 100 x 80 |
| Guillermo Nunez | | | |
| 85 | April History | | |
| 86 | Letter for the XXX Century | | |
| Rodolfo Opazo | | | |
| 87 | The Temptation of Saint Anthony | Painting | 150 x 150 cm |
| 88 | Waiting Room | Painting | 160 x 150 |
| Dolores Walker | | | |
| 89 | A Monstrous Language | | |
| 90 | What Belongs to Nature | | |
| Ernesto Barreda | | | |
| 91 | Window | | |
| 92 | Wall | | |

MEXICO

Toledo

- | | | |
|----|----------------------|------------|
| 93 | The Rooster | 38 x 53 cm |
| 94 | Night Birds | 24 x 33 |
| 95 | The Monkey's Room | 24 x 32 |
| 96 | Fiesta | 38 x 51 |
| 97 | Ta Gil with her Goat | 22 x 29 |

Emilio Ortiz

- | | | |
|-----|--------------------|---------------|
| 98 | Figures and Bottle | Oil on canvas |
| 99 | Mushroom | Oil on canvas |
| 100 | Figures | Oil on canvas |

Feliciano Bejar

- | | | |
|-----|---------------------|------------------------|
| 101 | The Paths | Acrylic and Indian ink |
| 102 | The Tunnel | Crylic |
| 103 | The Harbour | Acrylic |
| 104 | The Sun Gate | Oil on canvas |
| 105 | The Forest | Oil on canvas |
| 106 | The Dome | Metal |
| 107 | Cristalline Tunnels | Metal |
| 108 | Submarine World | Metal |

Jorge Dubon

- | | | | |
|-----|--------|------------------------------------|--------------|
| 109 | Muscle | Iron welded - hammered and painted | 168 x 630 cm |
|-----|--------|------------------------------------|--------------|

- 110 Drawings

Raul Herrera

- | | | | |
|-------------------------|-------------------------------|-------------------------|----------------|
| 111 | Tide I | Acrylic collage on wood | 88.9 x 63.5 cm |
| 112 | Tide II | Acrylic on wood | 88.9 x 63.5 |
| 113 | Tide III | Acrylic on wood | 88.9 x 63.5 |
| 114 | Seaside Sunset | Acrylic on wood | 88.9 x 63.5 |
| 115 | Tryptich I | Paint on canvas | |
| 116 | Tryptich II | Paint on canvas | |
| Felipe Pena | | | |
| 117 | Painting | Oil on card | 63.5 x 48.2 cm |
| 118 | Painting | Oil on card | 25.4 x 20.3 |
| Tellosa | | | |
| 119 | The Oracle | Oil on paper | 50.8 x 35.5 cm |
| 120 | Girl | Oil on paper | 50.8 x 35.5 |
| 121 | Figure Descending | Oil on paper | 50.8 x 35.5 |
| 122 | Figure with Bird | Oil on paper | 50.8 x 35.5 |
| 123 | The Temptation | Oil on paper | 78.7 x 43.1 |
| 124 | Two Figures | Oil on card | 76.2 x 58.4 |
| 125 | Two Figures with Landscape | Oil on canvas | 60.9 x 121.9 |
| Rodolfo Zanabria | | | |
| 126 | Tryptich - Mountains of Spain | Watercolour | 20.3 x 15.2 cm |
| 127 | Reaching the Last Run | Carbon | 43.1 x 30.4 |
| 128 | Gazing at Night | Gouache and pastel | 45.7 x 38.1 |
| 129 | French Lady | Oil on canvas | 45.7 x 38.1 |
| Arnaldo Coen | | | |
| 130 | Watercolour | | |

URUGUAY

Torres Garcia

- | | | | |
|-----|----------------------|--------------|----------------|
| 131 | West 29th Street | Oil on board | 53.8 x 45.7 cm |
| 132 | Harbour, New York | Oil on board | 58.4 x 48.2 |
| 133 | Dockside, New York | Oil on board | 71.1 x 50.8 |
| 134 | Street Corner, Paris | Oil on board | 45.7 x 48.2 |

Taller de Montevideo

Armando Bergallo

- | | | | |
|-----|------------|--|-------------------------|
| 135 | BBA 67.001 | | 66.0 x 147.3 x 121.9 cm |
|-----|------------|--|-------------------------|

Gorki Bollar

- | | | | |
|-----|------------|--|--------------------|
| 136 | BNG 67.001 | | 76.2 x 40.6 x 78.7 |
|-----|------------|--|--------------------|

Clara Scremini

- | | | | |
|-----|---------------|--|--|
| 137 | S.a.c. 67.001 | | |
|-----|---------------|--|--|

Ernesto Vila

- | | | | |
|-----|------------|--|---------------------|
| 138 | VGE 67.001 | | 12.7 x 73.6 x 127.0 |
|-----|------------|--|---------------------|

Hector Vilche

- | | | | |
|-----|------------|--|----------------------|
| 139 | VNH 67.000 | | 107.1 x 68.5 x 119.3 |
|-----|------------|--|----------------------|

VENEZUELA

Carlos Cruz Diez

- | | | | |
|-----|---------------------|--|--|
| 140 | Three Psychchromies | | |
| 141 | | | |
| 142 | | | |

All prices on application



Fundación
NEMESIO
ANTÚNEZ

We are deeply grateful for the kind co-operation and enthusiastic assistance of

Señor Alberto Prando, Argentinian Embassy

Señor Carlos Castilla, Argentinian Embassy

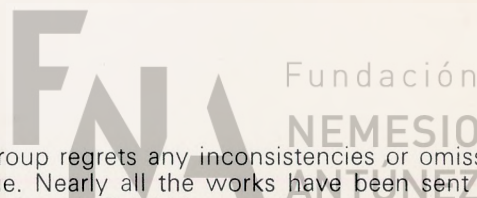
Mrs Vera Pacheco Jordao, Brazilian Embassy

Señor Fernando Debesa, Chilian Embassy

Señor Héctor Manjarrez, Mexican Embassy

We would also like to thank the following galleries for lending work - Gimpel Fils, Denis René, Paris. Arthur Tooth & Sons.

Daniel Gervis Gallery, Paris. J. Peter Cochrane. Guy Brett.



The Midland Group regrets any inconsistencies or omissions in the Catalogue. Nearly all the works have been sent from America or Paris for this Exhibition and it has been impossible to obtain the necessary information in time for inclusion in the Catalogue.

Designed by Design Projects Nottingham
Printed in England by Hawthornes of Nottingham Limited

FNA Fundación
NEMESIO
ANTÚNEZ