

Art of Latin America since Independence

Art of Latin America since Independence

*by Stanton Loomis Catlin, Yale University Art Gallery, Director of the Exhibition
and Terence Grieder, Department of the History of Art, University of Texas*

The Yale University Art Gallery and The University of Texas Art Museum

Fader, Fernando [Mendoza, Argentina, 1882 – Córdoba, Argentina, 1935]. Fernando Fader trained in Munich with the Impressionist, Frederick von Zügel. In 1904 he returned to his native city and continued painting landscapes in the manner of his master. Fader is considered the most important artist associated with the Nexus Impressionist painters, a group which he helped organize in Buenos Aires in 1907. Because most of its members had Italian training, this group opposed the stricter Impressionist style of Malharro. Eventually, most of their individual styles gravitated toward post-Impressionism. Fader, generally labeled an Impressionist, does not fit perfectly into this category. Although he was interested in light and painted a remarkable series of light studies of the same landscape at various hours from dawn to dusk (Juan B. Castagnino Museum, Córdoba), he emphasizes color for its own sake more than the Impressionists do. Fader's influence largely superseded that of Malharro's and was very strong in Argentina throughout the 1920s and 1930s. TG

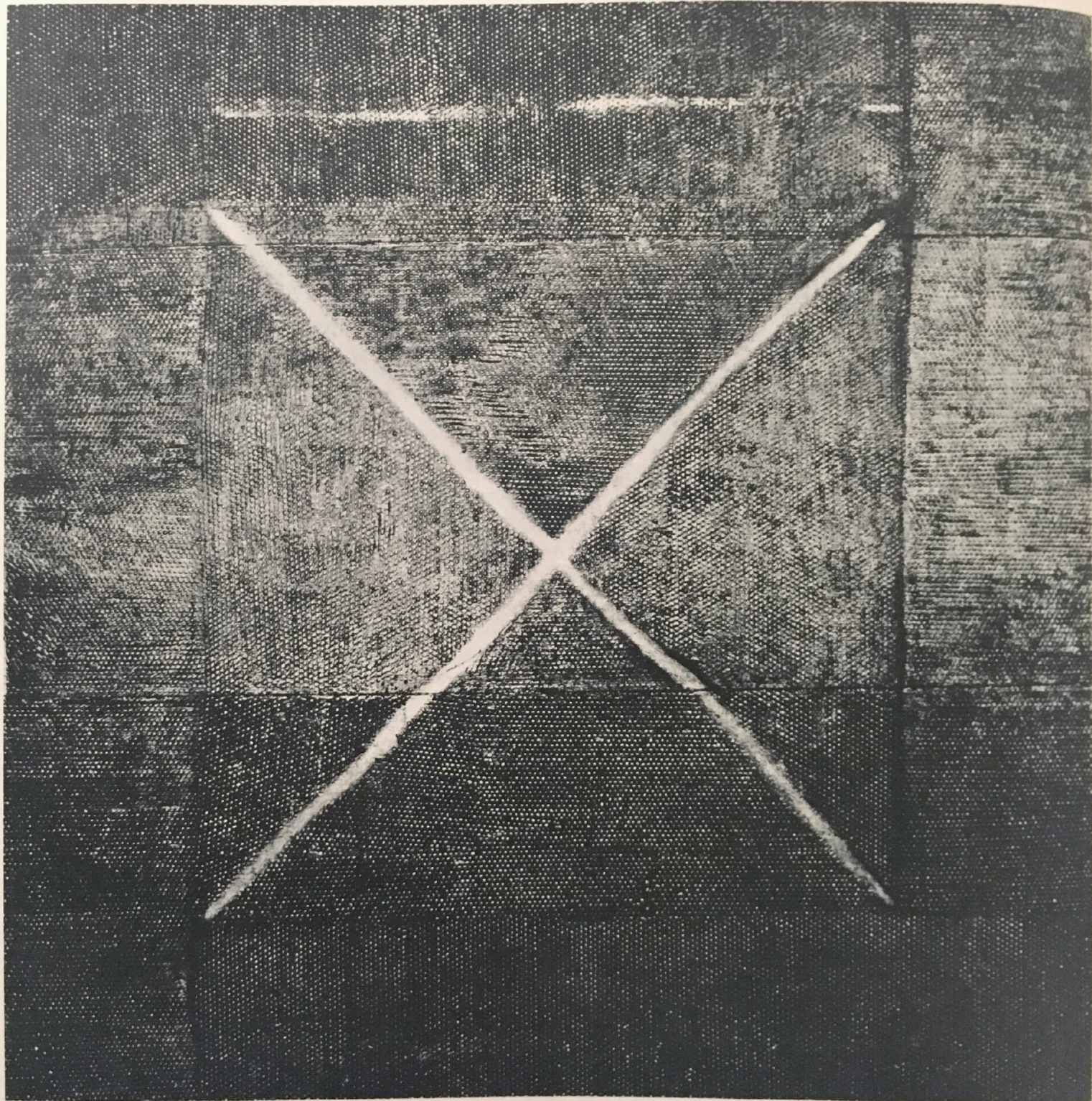
Faz, Carlos [Viña del Mar, Chile, 1931 – New Orleans, Louisiana, U.S.A., 1953]. A quiet, highly sensitive artist, Faz studied art at the Escuela de Bellas Artes in Viña del Mar in 1946–1947. Later he worked in Mexico with Diego Rivera. In the early 1950s he came to the United States on a scholarship and worked in Stanley Hayter's Atelier 17. He was found dead after a mysterious fall from his ship while en route to Europe from Mexico in 1953. Faz's paintings and engravings are figurative, expressionistic, and their prevalent interest in the social experience and circumstances of the poor has an unusual mystic interpretation as well as a tragic character. He painted a highly interesting series of murals in a private house in Tinguiririca, Chile. CF

Fernández Muro, José Antonio [Spain, 1920–]. Fernández Muro came to Argentina in 1938. He returned to Europe in 1948, and lived for two years in Madrid and Paris. In 1957–1958, under UNESCO's sponsorship, he traveled in the United States and Europe to study museology. Since 1964 he has lived in New York with his artist-wife, Sarah Grilo. Fernández Muro's earliest work was in the Fauve tradition in which he painted still life and cityscapes. His "concretist" or "hard-edge" abstractionist painting of the 1950s tempered the usual severity of this style with subtle modulations of graded, rich color. In the 1960s he began to employ *frottage* or embossed rubbings in metalfoil of industrial products, manhole covers, and the like, which he composed into pictures overpainted with his usual glowing color. His long series of exhibitions began in

1944 at the Witcomb Gallery in Buenos Aires. Since then he has shown in international exhibitions in Paris and Amsterdam, and in the Venice Biennial of 1956. More recently he has shown in an increasing number of group as well as one-man shows in the United States. His art, grown steadily in scale and stature, is well on its way to international recognition. TG

Fierro, Pancho [Rimac, Peru, 1803–1879]. What little is known about the life of the watercolorist Pancho Fierro is contained in a letter by the Peruvian author Ricardo Palma, written in 1885. Fierro's youth coincided with the period in which the Viceroyalty of Peru was undergoing the convulsions of independence. It was during this period that he began to paint his genre works and caricatures of Peruvian customs and society. In addition to his watercolors he is known to have painted some large murals in Lima, none of which has survived. In discussing Fierro's work, Palma compared it to some of Goya's cartoons of popular customs prepared for the tapestries of the Escorial and certain of the *caprichos*. It is possible that Fierro may have known Goya's work; certainly there are resemblances, particularly in some of the caricatures and in the custom of giving each drawing a title. In the painting of the bullfighter Juana Breña, the peculiarly fluid and graceful lines of the horse and bull remind one forcibly of another one of Spain's art treasures – the neolithic paintings of the Cave of Altamira. Palma records Fierro's death as occurring in July, 1879. CF

Figari, Pedro [Montevideo, 1861 – Montevideo, 1938]. Pedro Figari earned his law degree in 1886 and soon acquired a reputation as a talented defense counsel. As a journalist, he founded the newspaper *El Diario*. He later occupied a seat in Uruguay's Chamber of Deputies and, in 1915, was named director of the Escuela de Artes y Oficios, in which he fostered reforms concerning industrial instruction. Figari wrote widely on many topics, from juridical matters to essays on education, aesthetics, and poetry. As a youth, he had studied painting with the Italian Godofredo Somavilla, but Figari's own style and unique vision were not revealed until 1921 when he moved to Buenos Aires, and devoted himself fully to art. After four years of intense activity he moved to Paris, where he remained for nine years and achieved his artistic maturity. Figari returned to Montevideo in 1933, and died there five years later, ending his extraordinary life as lawyer, painter, professor, journalist, parliamentarian, philosopher, and writer. His works have been exhibited in Montevideo, Buenos Aires, Paris, London, New York, Seville, Los Angeles, and other centers. DD



120. Faz, Carlos (Chile, 1931–1953)
Stick Roast (Asado al palo). 1952 (Plate 99)
 Oil, 48 $\frac{1}{8}$ x 73 $\frac{1}{4}$ in.
 Lent by Captain Emil Lassen, Santiago de Chile
121. Fernández Muro, José Antonio (Spain, 1920–)
Flag (Bandera). 1963 (Plate 115)
 Oil on aluminum, 65 x 65 in.
 Lent by Galería Bonino, New York
122. Fernández Muro, José Antonio (Spain, 1920–)
Painting (Pintura)
 Oil on canvas, 38 $\frac{1}{4}$ x 28 $\frac{1}{4}$ in.
 Museo Nacional de Bellas Artes, Buenos Aires
123. Fierro, Pancho (Peru, 1803–1879)
Procession (Procesión)
 Watercolor, 11 x 8 $\frac{1}{2}$ in.
 Museo Taurino, Sr. Fernando Berckemeyer, Lima
124. Figari, Pedro (Uruguayan, b. Argentina, 1861–1938)
Barracks Women (Cuarteleras). 1922
 Oil on cardboard, 26 $\frac{1}{2}$ x 38 in.
 Lent by Sr. Domingo E. Minetti, Rosario, Argentina
125. Figari, Pedro (Uruguayan, b. Argentina, 1861–1938)
Sharp Tongue (La Pulla)
 Oil on board, 27 $\frac{1}{2}$ x 37 $\frac{1}{2}$ in.
 Museo Histórico Nacional, Montevideo
126. Figueroa, José Luis (Mexico, active Guadalajara c. 1910–1940)
Earthly Paradise (El Paraiso terrenal)
 Oil on canvas, 23 $\frac{3}{4}$ x 43 $\frac{1}{4}$ in.
 Museo del Estado de Jalisco, Guadalajara, Mexico
127. Fisquet, Théodore (France, 1813–1890)
Humble Dwellings by the Sea – Valparaiso (Casa pobre del campo – Valparaiso). 1836 (Plate 30)
 Watercolor, 8 $\frac{1}{4}$ x 11 $\frac{1}{8}$ in.
 Lent by Sr. Germán Vergara Donoso, Santiago de Chile
128. Forte, Vicente (Argentina, 1912–)
Totem. 1965
 Oil on canvas, 59 $\frac{1}{8}$ x 39 $\frac{1}{4}$ in.
 Lent by Galería Rubbers, Buenos Aires
129. Fossa, Juan (Argentina, active c. 1830–1850)
Scene of the Civil War (Escena de la Guerra Civil)
 Watercolor, 13 $\frac{1}{8}$ x 25 in.
 Museo Histórico Nacional, Buenos Aires
130. Frasconi, Antonio (Uruguayan, b. Argentina, 1919–)
Mother and Child. 1947
 Woodcut printed in black, 25 $\frac{1}{2}$ x 10 in. (composition)
 The Museum of Modern Art, New York. Inter-American Fund
131. Gallino, Cayetano (Italy, 1804–1884)
Portrait of Don Domingo González (Retrato de Don Domingo González)
 Oil on canvas, 39 x 30 in.
 Museo Municipal “Juan Manuel Blanes,” Montevideo
132. Gamarra, José (Uruguay, 1934–)
Painting (Pintura). 1963
 Mixed media, 24 $\frac{1}{4}$ x 32 $\frac{1}{4}$ in.
 Lent by General Electric Institute, Montevideo
133. Garay, Epifanio (Colombia, 1849–1903)
Portrait of a Lady (Retrato de una dama). 1893 (Plate 42)
 Oil, 47 $\frac{1}{4}$ x 40 $\frac{1}{8}$ in.
 Museo Nacional, Bogotá
134. García del Molino, Fernando (Chile, 1813–1899)
Portrait of a Lady (Retrato de una señora)
 Oil on canvas, 36 $\frac{1}{2}$ x 34 in.
 Museo Nacional de Bellas Artes, Buenos Aires
135. Gego (Venezuelan, b. Germany, 1912–)
Vertical Engraving. 1963
 Etching, 10 $\frac{1}{8}$ x 4 $\frac{5}{8}$ in.
 Lent by Srta. Gertrude Goldschmidt, Caracas
136. Gerzso, Gunther (Mexico, 1915–)
Mythological Personage (Personaje mitológico). 1964 (Plate 98)
 Oil on canvas, 39 $\frac{1}{2}$ x 28 $\frac{3}{4}$ in. (sight)
 Lent by Mr. David Baumgarten, New York
137. Gil de Castro, José (Peru, ? – 1841?)
Portrait of Bolívar (Retrato de Bolívar). 1823 (Plate 5)
 Oil on canvas, 25 $\frac{1}{2}$ x 20 $\frac{3}{4}$ in.
 Lent by Sr. Alfredo Boulton, Caracas
138. Gil de Castro, José (Peru, ? – 1841?)
Portrait of Gen. José de San Martín. 1818
 Oil on canvas, 48 $\frac{1}{2}$ x 33 $\frac{1}{8}$ in.
 Museo Histórico Nacional, Buenos Aires