

CONTEMPORARY
ART OF
PANAMA

ARTE CONTEM
PORANEO DE
PANAMA

SIGNS GALLERY
MUSEUM OF CONTEMPORARY ART OF PANAMA

present

CONTEMPORARY ART OF PANAMA
ARTE CONTEMPORANEO DE PANAMA

GUEST CURATOR:
Carmen Alemán de Carrizo

Alfredo Sinclair
Guillermo Trujillo
Alberto Dutary
Manuel Chong Neto
Julio Augusto Zachrisson
Coqui Calderón
Manuel Adán Vásquez
Emilio Torres
Alicia Viteri
Tabo Toral

SIGNS GALLERY, NEW YORK:
December '81 - January '82

FORMA GALLERY, MIAMI:
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MUSEUM OF CONTEMPORARY ART, PANAMA:
May - June '82

With this exhibition of Contemporary Art of Panama, we inaugurate our third effort to present the Caribbean geographically and culturally.

The acknowledgements would be many; in the first place, to Carmen Alemán, curator of the show, who along with me during two years of work, with several trips on both parts from New York to Panama and Panama to New York, with her knowledge and patience, has made it possible for us to gather the most important exhibition of Contemporary Art from Panama ever presented abroad. To all the artists, who have endured the persistence of two persistent "marchands". To the Museum of Contemporary Art of Panama and to its Directors Maribel Heilbron and Coqui Calderón, who have given us valuable help; and to the Forma Gallery of Miami, which will house the show in that city. To the Government of Panama, sponsor of this event, who through Mr. Sebastián Quirós, has made it possible with its generous contribution for this exhibit to be held.

All these efforts place us within the ever growing history of Latin American Art. An Art movement that tries to define visually our cultural roots.

William de Michele
President,
Signs Gallery

Con la presentación de la exposición Arte Contemporáneo de Panamá, entramos en nuestro tercer esfuerzo de presentar geográfica y culturalmente al Caribe. Los agradecimientos serían muchísimos; en primer lugar, a Carmen Alemán, curadora de la exposición, que junto conmigo en dos años de trabajo, con viajes repetidos por ambas partes de New York a Panamá, de Panamá a New York, con su paciencia y conocimiento, ha permitido que reuniéramos la más importante muestra de Arte Contemporáneo Panameño jamás presentada en el extranjero. Los artistas todos, que han soportado las insistencias de dos insistentes "marchands". La colaboración del Museo de Arte Contemporáneo de Panamá, de sus Directoras Maribel Heilbron y Coqui Calderón que han prestado una valiosa asistencia, y la galería Forma de Miami que hospedará la exposición en esa ciudad. Finalmente al Gobierno de Panamá ente patrocinador de esta exposición, que a través del Señor Sebastián Quirós, ha permitido con su respaldo generoso que este proyecto se realizara.

Todos estos esfuerzos nos colocan en una posición dentro de la historia, todavía en formación, del Arte Latinoamericano. Un arte que busca definir vicualmente nuestras raíces culturales.



Trujillo. Matriarchate, oil on canvas, 1959, 35" x 25"

BRIEF NOTES ABOUT MODERNISM IN PANAMA

The show "Contemporary Art of Panama" has been structured with the purpose of offering the viewer a panoramic vision of the modernist movement in Panama. With this end, the show gathers works from a group of artists representing the most important trends dominating Panamanian painting from 1950 to the beginning of the seventies.

THE FIRST REPUBLICAN PAINTERS

The history of Panamanian painting is relatively brief finding its beginnings in the earliest decades of the present century. Our first painters, Manuel Amador, Roberto Lewis, and Humberto Ivaldy, pupil of the latter, are cast in the popular realistic style of the European Academies of the time. To these teachings are added, with the passing of time, native motives, rural landscapes, and genre scenes which have a specially tropical flavor. They are also the official portraitists who picture in their canvasses the main historical and social figures of the epoch.

BEGINNINGS OF MODERNISM

Lewis and Ivaldy, founders of the School of Fine Arts in the early forties, dictated from this institution the academic principles under which the early modernists initiated their academic training in our country. They are Juan Manuel Cedeño, Ciro Oduber, Juan B. Jeanine, Eudoro Silvera, and Alfredo Sinclair among others. After obtaining an academic base at the School, these artists went on to tour the world, continuing their studies in the United States, Mexico, or Argentina. On their return to Panama, towards the end of the decade, they introduced in the milieu the different stylistic trends of the modernist language: cubism, geometrics, abstractionism, expressionism, etc. Their teachings and the widespread diffusion of the language of Modernism through their works influenced notably the artistic output of the Generation of the 50's. We must particularly point out the teachings of Juan Manuel Cedeño, spiritual father of this new generation, for the reach of his stylistic and technical judgements.

THE GENERATION OF THE FIFTIES

The year 1950, date in which the abstractionist Alfredo Sinclair presented his first individual show, is the starting point of a decade of turbulent artistic activities which peaked with the award granted to the series of paintings which Guillermo Trujillo sent to the Vth Biennial of Sao Paulo in 1959 (See "Matriarcado", Catalogue number 8). For easy reference we shall refer to this group of artists which shows their works individually for the first time between 1950 and 1959 as the Generation of the Fifties. Among them we find Carlos Arboleda, Mario Calvit, Beatriz Briceño, Adriano Herrera Barría, Desiderio Sánchez, Olga Sánchez, Guillermo Trujillo, Alberto Dutary, and Yolanda

Bech. Finally, Manuel Chong Neto and Julio Zachrisson, figures which will peak during the sixties, presented their first shows in 1959.

This dynamic group of artists rushes to recreate reality using modernist tools found initially in the School of Fine Arts and, fully assimilated in Academies in Mexico, the United States, France, and mainly, Spain. Towards the end of the decade they all show styles already defined which, despite the necessary thematic and stylistic changes determined by the passage of time, remain easily recognizable to this day. Their search is diverse, as are the technical media chosen by each one of them.

Alfredo Sinclair, a product of the Argentinian school of the forties, takes up a purely abstract visual language. Working with oils and collage, he creates a pictorial style based on the use of color as an expressive element. His works cause a veritable impact in an environment still used to French academic painting.

Guillermo Trujillo—whose first works in watercolors and oils point towards descriptive realism—begins, towards the end of the decade, the formulation of a complex iconography evoking the far-off and magical world of our pre-hispanic ancestors. We find in these works a world made up of nomadic men and women in direct interaction with the earth, its flora and fauna. Combining the modernist language with influences from primitive and Prehispanic painting, he finally creates a plastic and thematic "melange" which is truly sui generis.

Alberto Dutary, realistic painter since his beginnings, creates a visual world whose main theme is man's interaction with his environment and circumstance. Dutary's human figures relate in strange forms with the fantastic and mysterious world which surrounds them. In the sixties he adopts the female figure as his expressive medium creating iconic figures seemingly liberated from their material weight. Today his figures and objects are self-contained forms which reveal the profound alienation of modern man from his daily environment as well as from nature.

THE SIXTIES: INSTITUTIONAL BACKING AND NEW MODERNIST TRENDS.

With the beginnings of the decade there emerge new institutions and contests which will influence positively the development of our painting.

In the mid-fifties, there is an official attempt to establish the Miro Prize as the national painting prize. This responsibility is shouldered, in the next decade, by private enterprise and multinational companies operating in Panama. The Esso Salon, initially held at a national and later at a Central-American level, dominates the first half of the period; later the advertising promotions of the Zerox Contests carry the images of our modernists to an ever broadening audience.

The Panamanian Institute of Art (PANARTE), founded as a non-profit institution in 1962 by a group of artists and citizens interested in promoting the development of national painting, inaugurated a showspace in which the new modernist values of the country and several Latinamerican figures exhibit their works.

Under this multiplicity of stimuli a new group of names emerge in Panamanian painting: Coqui Calderón, Antonio Alvarado, and Manuel Adán Vásquez, among others, begin their work with the decade.

Calderon returns from Paris to Panama via New York. There she adopts the style and themes of the POP movement and shares with its main figures their "happenings" and experiences. Her canvasses of this period show mechanic-like figures, in fully urban environments and situations, represented in contrasting color planes. During the seventies, the artist abandons the strictness of the POP style to devote herself to a sensual exploration of the human figure and landscape in a semi-figurative style.

Antonio Alvarado, whose sporadic production prevents us from presenting his work in this show, joins the current of abstract expressionism which spreads through the continent at this time. Manuel Adán Vásquez explores the landscape theme a constant one in our painting since its Republican beginnings, in a pictorial style which combines a post-impressionist structuring of forms and space, with the stylistic and thematic naiveté of primitive painting. During this period, the interest for landscape painting also reemerges in the works of Trujillo and Sinclair; in the case of Trujillo we find a mountainous landscape which serves as background to metaphysical exchanges between dismembered heads; Sinclair explores the urban landscape representing scenes such as Bahía (CATALOGUE number 3).

At the same time, Julio Zachrisson and Manuel Chong Neto define, in these early years of the decade figurate styles which are highly expressive. Zachrisson, who chooses printmaking as his media, creates in his plates fantastic worlds populated by creatures which oscillate between the satirical and the burlesque, always depending upon the very particular humor of their creator. Chong Neto adopts a style characterized by its subtle compositional balances and its limited ochre, blue, green palette. His feminine figures, surrounded by diverse masculine types and animal figures, express a complete range of animic states peculiar to our human condition.

Through the sixties, a new generation of artists emerges from the School of Plastic Arts, formerly Fine Arts, to go on to continue their studies abroad: Ricardo Raul Ceville, Antonio Madrid, Luis Aguilar Ponce, and Emilio Torres travel to Florence, Madrid, Mexico, and Florence, respectively.

THE SEVENTIES: IN SEARCH OF HISTORICAL PERSPECTIVES

Since its beginnings, the seventies appear to us as a period of special intensity in the visual arts.

The advertising impulse granted to painters by the publicity surrounding the Xerox Contests, the ever stunning number of active artists in the national scene, and the growing demand for art works, lead to the opening of the first two commercial galleries of the country.

The official banking establishment grants its economic support through the creation of a program of purchases and the patronage of collective and individual shows.

The DEXA Gallery of the University of Panama offers exhibition space to the new values born with the decade.

Emilio Torres, Alicia Viteri, and Tabo Toral, presented in chronological order on the basis of their first one-man show, are three of the first figures to obtain national and international renown during this period in which about thirty new artists come forward.

Torres, influenced by his stay in Italy during the sixties, and backed by his knowledge of painting and scenography, adopts a conceptual language during his early creative years. In 1971 the Galería DEXA presented his works for the first time in Panama. After experimenting with tridimensional pieces and abstract canvasses rich in signs, Torres returns to the figurate mode, leaning currently towards political and social themes.

Alicia Viteri, draftswoman and printmaker of Colombian origin, presents her first solo show in our country in 1972, the year she comes to reside in Panama. During these years she teaches printmaking courses at the School of Architecture of the University of Panama, where she founds the Print workshop of the School. Her didactic work pushes forth the development of a new interest on the graphic arts that is seen in students and professors alike. Her initial etchings, dominated by the actions of humanoid insects lead her through the decade towards the observation of man, first as a social entity, and currently as a uniquely subjective being.

Finally, Tabo Toral starts his creative activity elaborating his own mythology in pen-and-ink rendered works. His painting moves through the decade towards symbolism and abstractionism. His current style places him within the tradition of pure abstraction promoted by Sinclair and Alvarado during the previous generations.

Only time will give us the perspective necessary to clearly evaluate the historical repercussions of the main thematic and stylistic trends which we have examined. If we can applaud the contribution of the Generation of the Fifties of introducing into our scene the new Modernist language in its multiple forms; we cheer even more its disciplined evolution towards a painting which is truly ours. The introduction of American social and political themes; the rescue of the forms and myths of our pre-Hispanic ancestors; the exploration of our intensely green and sensual landscape; and the constant presence of the horizon in the works produced in our country of two seas, make our painting a testimony of Latinamerican and, specially, of the Caribbean. Today we may talk without fear about a Modern Panamanian Art, well versed in the latest Modernist trends, but authentic and in full development.

Carmen Alemán de Carrizo

BREVES APUNTES SOBRE EL MODERNISMO EN PANAMA.

La exhibición "Arte Contemporáneo de Panamá" ha sido estructurada con el propósito de brindar al espectador una visión panorámica del movimiento modernista en Panamá. Con este fin, la muestra reúne obras de un grupo de artistas representativos de las más importantes corrientes que dominan la pintura panameña desde 1950 hasta entrada la década del '70.

PRIMEROS PINTORES REPUBLICANOS

La historia de la pintura panameña es relativamente breve, remontándose sus inicios a las primeras décadas de este Siglo. Nuestros primeros pintores, Manuel Amador, Roberto Lewis y Humberto Ivaldi, alumno de este último, son forjados en el estilo realista popular en las Academias Europeas de la época. A estas enseñanzas se introducen con el tiempo motivos criollos; sus paisajes rurales y escenas costumbristas tienen un sabor especialmente tropical. Son ellos también los retratistas oficiales que documentan en sus lienzos las principales figuras históricas y sociales de la época.

INICIOS DEL MODERNISMO.

Lewis e Ivaldi, fundadores de la Escuela de Bellas Artes en los años '40, impartieron desde esta sede los principios académicos bajo los cuales se iniciaran los primeros artistas que ensayan los modismos modernistas en nuestro país. Son ellos, Juan Manuel Cedeño, Ciro Oduber, Juan B. Jeanine, Eudoro Silvera y Alfredo Sinclair, entre otros. Después de recibir una base académica en Bellas Artes, estos artistas se lanzan a recorrer mundo, continuando sus estudios en Estados Unidos, México o Argentina. Al volver a Panamá, a fines de la década, introducen en el ambiente las diferentes tendencias estilísticas del lenguaje modernista: cubismo, geometrización, abstraccionismo, expresionismo, etc. Sus enseñanzas y la divulgación del lenguaje modernista a través de sus obras influyen notablemente en la producción artística de la Generación del '50. Cabe resaltar especialmente la labor didáctica de Juan Manuel Cedeño, padre espiritual de esta nueva generación, por el alcance de sus dictámenes estilísticos y técnicos.

LA GENERACION DEL '50

El año 1950, fecha en que el abstraccionista Alfredo Sinclair presenta su primera exposición individual, señala el inicio de una década de agitada actividad artística que culmina con la premiación de la serie de pinturas que Guillermo Trujillo envía a la V Bienal de Sao Paulo en 1959 (Ver "Matriarcado", obra No. 8). Para fácil referencia denominaremos a este grupo de artistas que expone individualmente por primera vez entre 1950 y 1959, como la Generación del '50. Entre ellos se encuentran Carlos Arboleda, Mario Calvit, Beatriz Briceño, Adriano Herrera Barría, Desiderio Sánchez, Olga Sánchez, Guillermo Trujillo, Alberto Dutary, y Yolanda Bech. Finalmente, Manuel Chong Neto y Julio Zachrisson, figuras que alcanzaran su plenitud en la década del '60, presentan sus primeras obras en 1959.

Este dinámico grupo de artistas se lanza a la reinención de la realidad mediante el uso de herramientas modernistas encontradas inicialmente en la Escuela de Bellas Artes y plenamente asimiladas en Academias de México, Estados Unidos, Francia, y principalmente, España. Al finalizar la década todos presentan estilos ya definidos que, a pesar de los necesarios cambios temáticos y estilísticos determinados por el paso del tiempo, permanecen fácilmente reconocibles hasta el día de hoy. Sus búsquedas son diversas, como lo son también los acercamientos técnicos escogidos por cada uno de ellos.

Alfredo Sinclair, producto de la escuela argentina de los años '40 adopta un lenguaje visual puramente abstracto. Trabajando el óleo y el collage elabora un estilo pictórico basado en el color como elemento expresivo. Sus obras causan verdadero impacto en un ambiente aún habituado a la pintura académica francesa. Guillermo Trujillo —cuyas primeras obras en acuarela y óleo se orientan al realismo descriptivo— inicia hacia el final de la década la formulación de una compleja iconografía evocativa del remoto y mágico mundo de nuestros antecesores prehispánicos. Encontramos en estas obras un paisaje compuesto de hombres y mujeres nómadas en directa interacción con la tierra, la flora y la fauna. Combinando el lenguaje modernista con influencias de la pintura primitiva y prehispánica llega a crear, un "melange" plástico y temático verdaderamente sui géneris.

Alberto Dutary, pintor figurativo desde sus inicios, crea un mundo visual cuya temática primordial es el hombre en interrelación con su ambiente y circunstancia. Sus figuras humanas se relacionan en extrañas formas con el mundo fantástico y misterioso que las rodea. En los años '60 adopta la figura femenina como vehículo expresivo, creando figuras icónicas misteriosamente liberadas de su peso material. Hoy día sus figuras y objetos son formas auto contenidas que revelan la profunda alineación del hombre moderno, tanto de su ambiente cotidiano, como de la naturaleza.

LOS AÑOS '60: RESPALDO INSTITUCIONAL Y NUEVAS TENDENCIAS MODERNISTAS.

Con el inicio de la década surgen nuevas instituciones y concursos que influirán positivamente en el desarrollo de nuestra pintura.

A mediados de los años '50, hay un intento oficial de establecer el Premio Miró como premio nacional de pintura. Esta responsabilidad pasa en la década siguiente a la empresa privada nacional y a las multinacionales con operaciones en Panamá. El Salón Esso, celebrado inicialmente a nivel nacional y luego a nivel centroamericano, domina la primera mitad de la época; posteriormente las promociones publicitarias de los concursos Xerox llevan las imágenes de nuestros modernistas a un público cada vez mayor.

El Instituto Panameño de Arte (PANARTE), fundado como entidad sin fines de lucro en 1962 por un grupo de artistas y ciudadanos interesados en promover el desarrollo de la pintura nacional, inaugura una sala de exposiciones en la que se presentan los nuevos valores modernistas del país y diversas figuras de la plástica latinoamericana.

Bajo estos múltiples estímulos surge un nuevo grupo de nombres en la pintura panameña: Coquí Calderón, Antonio Alvarado y Manuel Adán Vásquez, entre otros se inician con la década. Calderón regresa de París a Panamá vía New York. Allí adopta el estilo y los temas del movimiento POP y comparte con sus principales exponentes sus vivencias y "happenings". Sus lienzos de esta época presentan figuras mecanizadas, en ambientes y situaciones plenamente urbanos y representadas en contrastantes planos de color. Entrada la década del '70, la artista abandona el estricto marco POP para dedicarse a una sensual exploración de la figura humana y el paisaje en estilo semi-figurativo.

Antonio Alvarado, cuya esporádica producción nos impide presentarlo en esta exposición, se integra a la corriente expresionista abstracta que se propaga por todo el continente.

Manuel Adán Vásquez explora el paisaje, temática constante en nuestra pintura desde sus inicios republicanos, en un estilo pictórico que combina una estructuración post-impresionista de formas y espacio, con la naiveté estilista y temática de la pintura primitiva. Durante este período, el interés por el paisaje resurge también en las obras de Trujillo y de Sinclair; en el caso de Trujillo encontramos un paisaje montañoso que sirve de fondo a metafísicas conversaciones entre cabezas truncadas. Sinclair explora el paisaje urbano representando escenas como "Bahía" (obra No. 3).

A la vez, Julio Zachrisson y Manuel Chong Neto definen en estos primeros años de la década estilos figurativos altamente expresivos. Zachrisson, que escoge el grabado como técnica, crea en sus planchas fantásticos mundos poblados por personajes que oscilan entre lo burlón y lo satírico, dependiendo siempre del particular humor de su creador. Chong Neto adopta un estilo caracterizado por sus sutiles balances compositivos y limitado a una minúscula gama de tonos ocre, azules y verdes. Sus figuras femeninas rodeadas de diversos tipos masculinos y animales-personajes, expresan toda una gama de estados anímicos particulares a nuestra condición humana.

A través de los años '60, una nueva generación de artistas egresa de Artes Plásticas, antiguamente Bellas Artes, para salir a continuar sus estudios en el extranjero. Ricardo Raúl Ceville, Antonio Madrid, Luis Aguilar Ponce y Emilio Torres viajan a Florencia, Madrid, México y Florencia, respectivamente.

LOS AÑOS '70: EN BUSQUEDA DE PERSPECTIVA HISTÓRICA.

Desde sus inicios la década del '70 se presenta como un período de especial intensidad en las artes visuales.

El impulso publicitario brindado a los pintores por los Concursos Xerox, el número cada vez más asombroso de artistas activos en el medio y la creciente demanda pública por obras de arte, lleva a la fundación de las primeras galerías comerciales del país. La Banca Oficial brinda su respaldo económico mediante la creación de un programa de adquisiciones y el patrocinio de exposiciones colectivas e individuales.

La Galería DEXA de la Universidad de Panamá ofrece espacio de exhibición a los nuevos valores que se hacen con la década.

Emilio Torres, Alicia Viteri y Tabo Toral, presentados en orden cronológico en base a la fecha de su primera exposición individual, son tres de las primeras figuras en destacarse a nivel nacional e internacional durante este período en el que surgen unos treinta nuevos artistas plásticos.

Torres, influenciado por su estadía en Italia en los años '60 y respaldado por sus conocimientos de escenografía y pintura, adopta un lenguaje conceptual durante sus primeros años creativos. En 1971 la Galería DEXA presenta sus obras por primera vez en Panamá. Después de experimentar con piezas tridimensionales y lienzos abstractos poblados de signos, Torres vuelve al lenguaje figurativo inclinándose actualmente hacia temas políticos y sociales.

Alicia Viteri, dibujante y grabadora de origen colombiano, presenta su primera exposición individual en el país en 1972, año en que viene a residir a Panamá. Durante estos años dicta clases de grabado en la Facultad de Arquitectura de la Universidad de Panamá, donde funda el Taller de Grabado de la Facultad. Su labor didáctica impulsará el desarrollo de un nuevo interés por las artes gráficas por parte de estudiantes y profesores. Sus primeros grabados dominados por las acciones de insectos humanoides, al llevar a progresar la década a la observación del hombre, primero como ente social y actualmente como ser subjetivo y único.

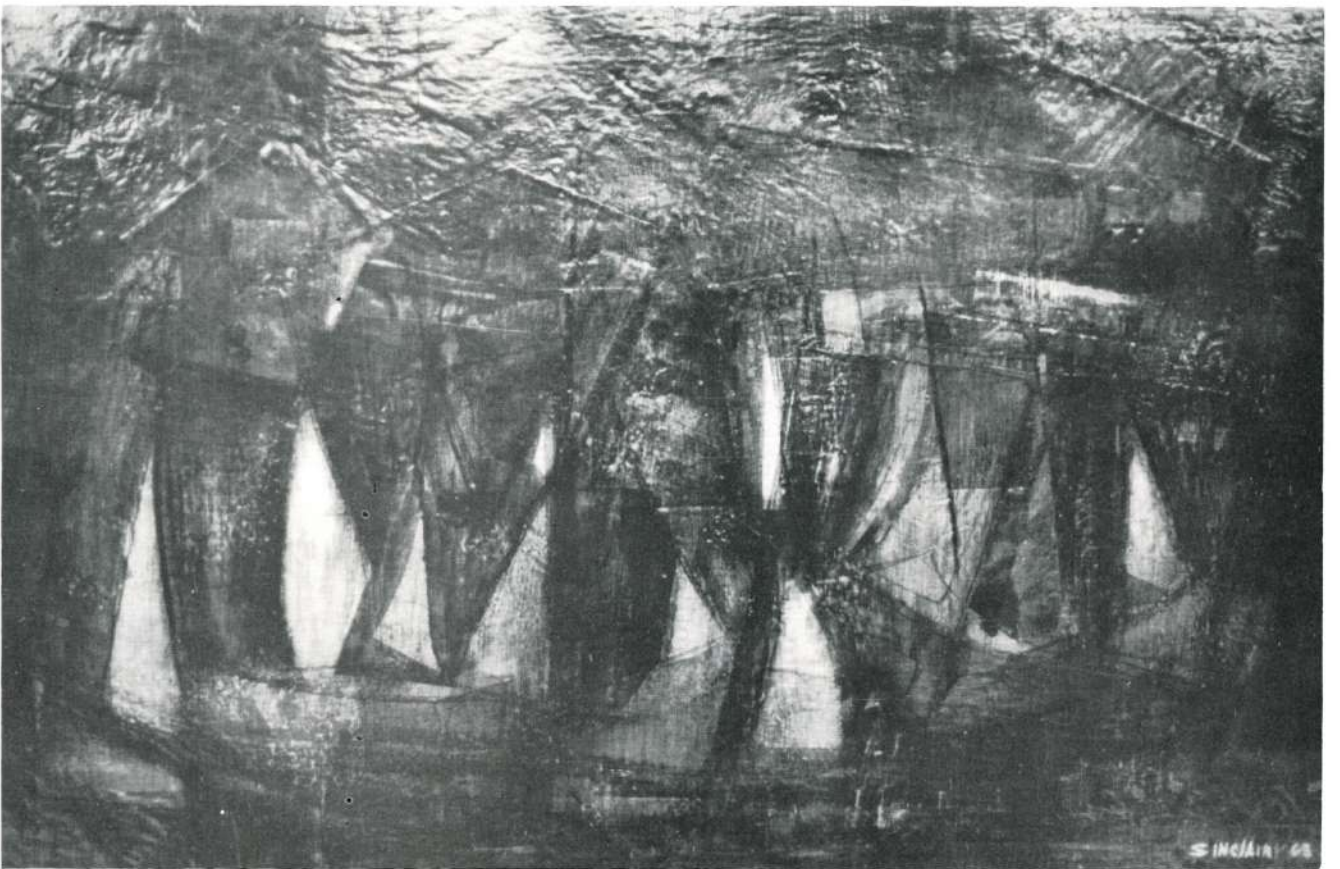
Finalmente, Tabo Toral inicia su actividad pictórica creando una mitología propia en dibujos realizados en tinta y plumilla. Su pintura se orienta al avanzar a la década hacia la abstracción y el simbolismo. Su estilo actual lo sitúa dentro de la línea de abstracción pura propagada por Sinclair y Alvarado en las generaciones anteriores.

Solo los años brindarán la perspectiva necesaria para divisar claramente la repercusión histórica de las principales corrientes temáticas y estilísticas que hemos examinado. Si bien podemos aplaudir la contribución de la Generación del '50 al introducir en nuestro medio el nuevo lenguaje modernista en sus múltiples manifestaciones, aplaudimos aún más su disciplinado desarrollo hacia una pintura verdaderamente nuestra. La introducción de temas sociales y políticos americanos, el rescate de las formas y mitos de nuestros antecesores prehispánicos, la exploración de nuestro paisaje intensamente verde y sensual, y la constante presencia del horizonte en las obras producidas en este país de dos mares, hacen de nuestra pintura un testimonio de lo latinoamericano y en especial de lo caribeño. Hoy en día podemos hablar sin recelos de una pintura moderna panameña, versada en las últimas corrientes modernistas, pero autóctona y en pleno desarrollo.

Carmen Alemán de Carrizo

ALFREDO SINCLAIR

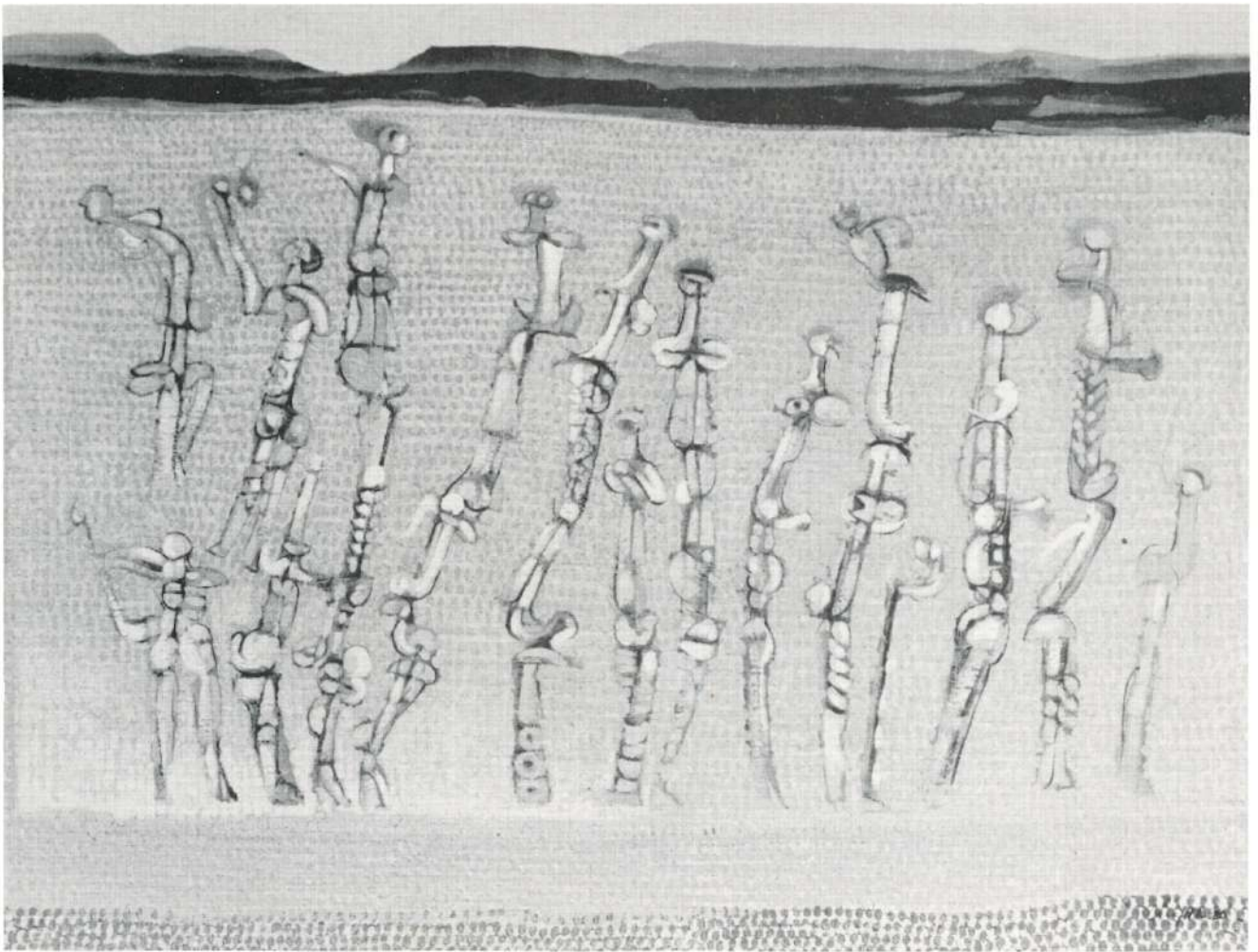
Born in Panama City, Panama, in 1915. He studied painting and drawing under Humberto Ivaldy. Later, he continued his academic training at The School of Fine Arts "Ernesto de la Carcova" in Buenos Aires. Until his retirement in 1978, he was Professor of Painting and Drawing at the Faculty of Architecture of the University of Panamá. Sinclair held his first one-man show in 1950, in Panamá. He has shown his work in Buenos Aires, Washington, D. C., New Orleans, Paris, Frankfurt, Hamburg, Bogota, Mexico, San Jose, Caracas, Cincinnati, New Haven, New York, San Salvador, Baltimore, San Francisco, Madrid and Guatemala.



The Bay, oil on canvas, 1963, 23 1/2" x 35 1/2"

GUILLERMO TRUJILLO

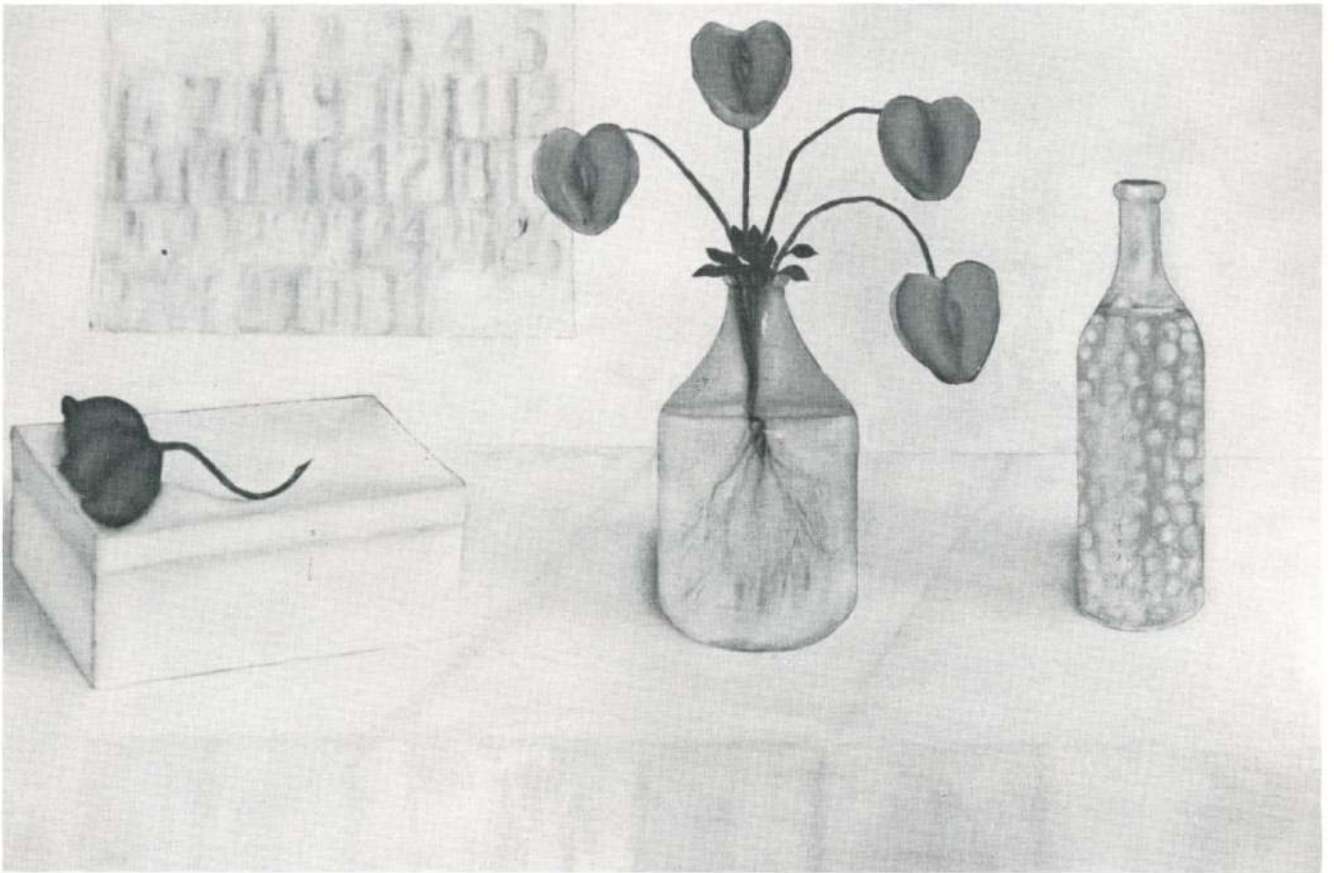
Born in Chiriqui, Panama, in 1927. He studied Architecture in the University of Panama. In 1953, he moved to Spain where he continued his academic training attending the San Fernando Academy of Fine Arts, the Ceramics School of the Moncloa and the Superior School of Architecture. He held his first one-man show in 1953, in Panama City. His work has been exhibited in Madrid, Washington, D. C., Miami, Lima, San Juan, Caracas, Bogota, Mexico, San José, Santo Domingo, Barcelona, Munich, Cali, New Haven, Sao Paulo, Paris, Medellin, La Habana and Salvador. Trujillo is Director of the Las Guabas Ceramic Workshop at the Faculty of Architecture of the University of Panamá.



La groupe troupe of Tuira, oil on canvas, 1981, 36" x 47"

ALBERTO DUTARY

Born in Panamá City, Panamá, in 1932. He studied painting and drawing at the School of Fine Arts in Panama. In 1953 he traveled to Madrid where he continued his academic training in the San Fernando Academy of Fine Arts and in the National School of Graphic Arts. From 1962 to 1970 he worked and taught in Panama. In 1970 he moved to New York where he continued to teach in the Brooklyn Museum Art School and the Staten Island Community College. Dutary held his first one-man show in 1957, in Madrid. His work has been exhibited in Panama, Lima, Venice, Washington, D. C., New York, Caracas, Massachusetts, Bogota, San Salvador, San José, Barcelona, Chicago, Medellín, Kansas, Pennsylvania, Paris, Munich, New Haven, San Juan, Staten Island and Maracaibo. Since 1973 he has lived and worked in Panama, where he teaches drawing and painting at the Faculty of Architecture of the University of Panamá.



Objects for a Ceremony, oil on canvas, 1971, 28 3/4" x 42 7/8"

MANUEL CHONG NETO.

Born in Panama City, Panama, in 1927. He studied at the National School of Fine Arts under Professor Juan Manuel Cedeño. In 1963 he travelled to Mexico where he continued his academic training in the National School of Fine Arts of the University of Mexico. Chong Neto held his first one-man show in 1959. His work has been exhibited in Mexico, Washington, D. C., Sao Paulo, Medellin, San Antonio, Tennessee, Bogota, San Jose, Managua, Moscow, Santiago, La Habana, Caracas and Madrid. Since 1965 he has worked and taught in Panama. He is currently Professor of Painting and Drawing at the Faculty of Architecture of the University of Panama.



Untitled, mixed media drawing, 1075, 25" x 10"

JULIO AUGUSTO ZACHRISSON

Born in Panama City, in 1930. He studied at the Institute of Fine Artes in Mexico City from 1953 to 1959. In 1959, he travelled to Europe, settling in Italy to work at the graphic workshops of the Pietro Vannuci Academy. In 1961 he moved to Madrid where he continued his training at the San Fernando Academy of Fine Arts. Since then, Zachrison has lived and worked in Spain. He held his first one-man show in 1960, in Panama City. He has exhibited his work in Madrid, Guatemala, Washington, D. C., New York, Dublin, Toronto, Segovia, San Juan, Tangier, Malaga, Zaragoza, Alicante, Santander, Mexico, Rome, Naples, Ljublijana, Vienna, La Habana, Cracow, Geneva, Caracas, Poznan, San Juan, Cali, Leipzig, Sao Paulo, Venice, Buenos Aires, Florence, Moscow and Teheran.



The Circus, drypoint, 1970, 213/8" x 203/4"

COQUI CALDERON

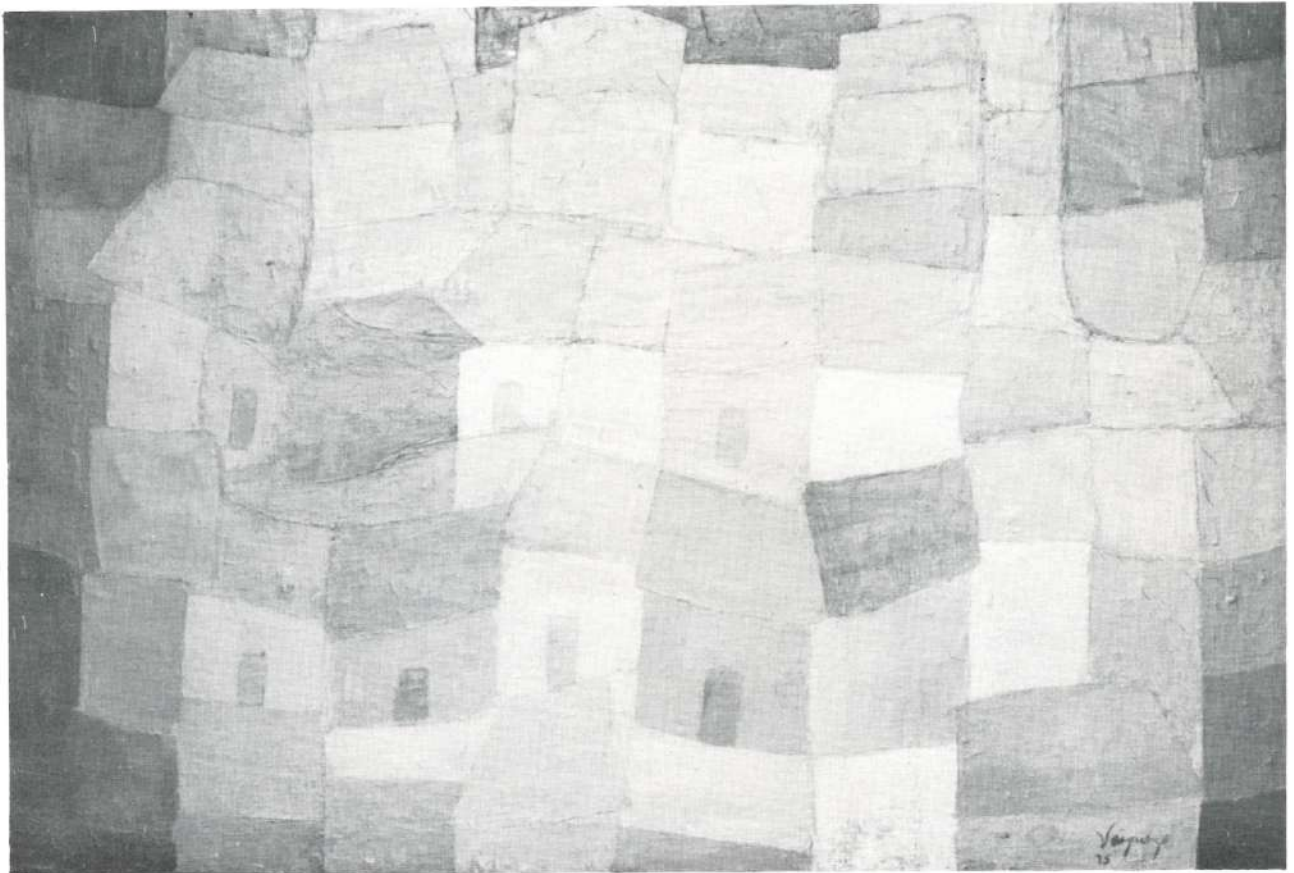
Born in Panama City, Panama, in 1937. She studied studio art in Rosemont College, Pennsylvania. After graduation, she continued her academic training in Paris attending L'Academie Julien, La Grande Chaumiere, and La Sorbonne. Since 1962 she has worked actively for the Panamenian Institute of Art. The activity of the Institute led last year to the founding of the Museum of Cotemporary Art of Panama which holds a collection of 200 Panamenian and Latin American paintings. Calderón held her first solo show in 1960 in Panama City. Since then her work has been exhibited in Munich, Paris, Washington, D. C., Lima, San Salvador, New York, Bogotá and San Jose.



Lost Landscape, acrylic on canvas, 1981, 42" x 42"

MANUEL ADAN VASQUEZ

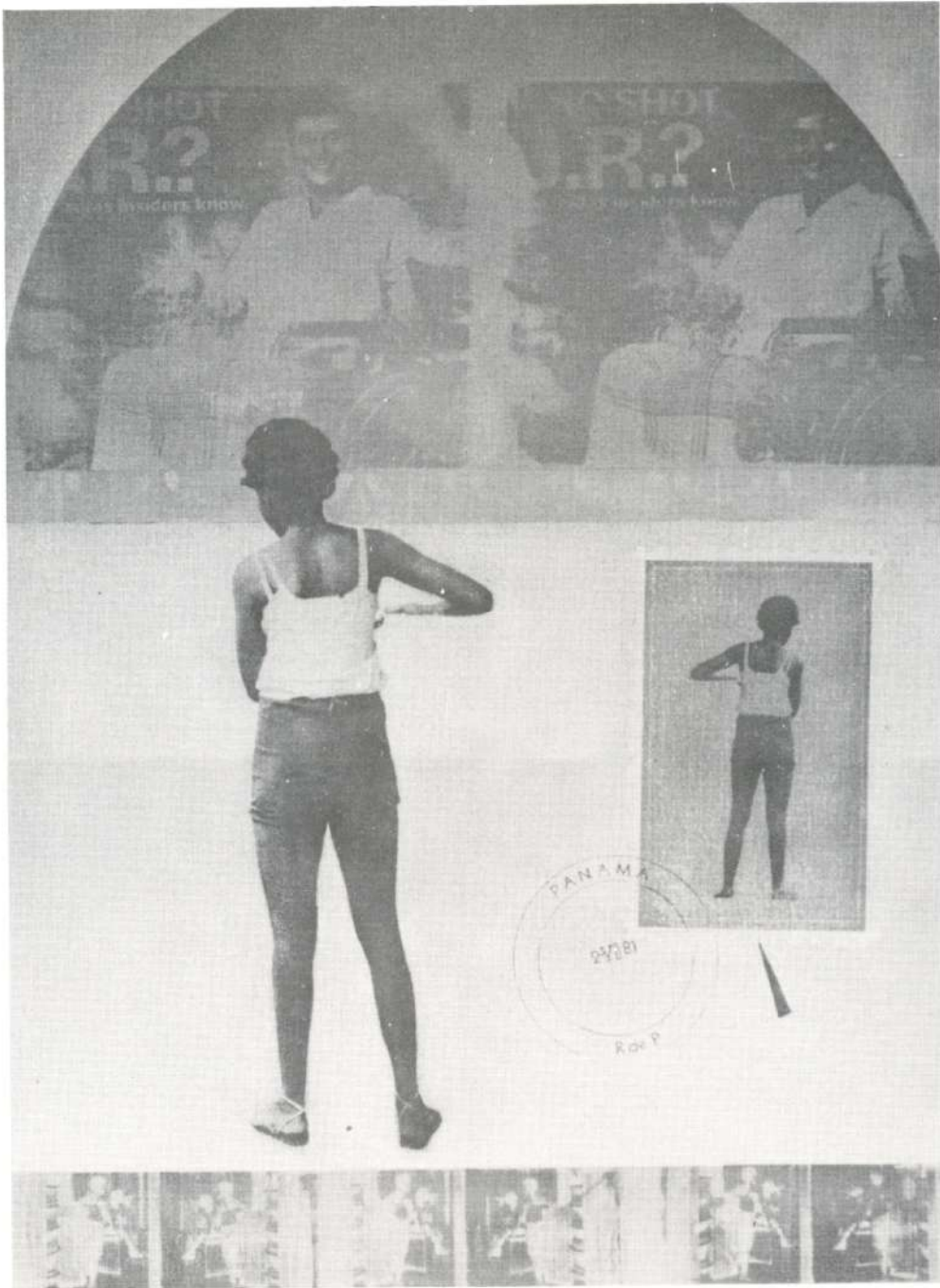
Born in San Carlos, Panama, in 1934. He studied painting at the National School of Fine Arts in Panama. His first one-man show was held in Panama in 1963. Since then, his work has been exhibited in Medellin, Sao Paulo, Paris, San Jose, Managua and San Antonio. During the last decade, Vasquez worked as Professor of Drawing and Painting at the National School of Fine Arts.



Landscape, oil on canvas, 1975, 27'' x 39''

EMILIO TORRES

Born in Panama City, Panama in 1944. He received his academic training at the National School of Fine Arts. In 1966 he travelled to Italy to continue his studies at the Academy of Fine Arts in Florence. In 1971 he returned to Panama. He held his first one-man show in 1969, in Bologna. His work has been show in Florence, Cali, Panama, Bogota, La Habana, Venice, Mexico and Medellin. He currently works and teaches in Panama where he is now Professor of Painting at the National School of Fine Arts.



Dallas mixed media on canvas 1981 59" x 46"

ALICIA VITERI

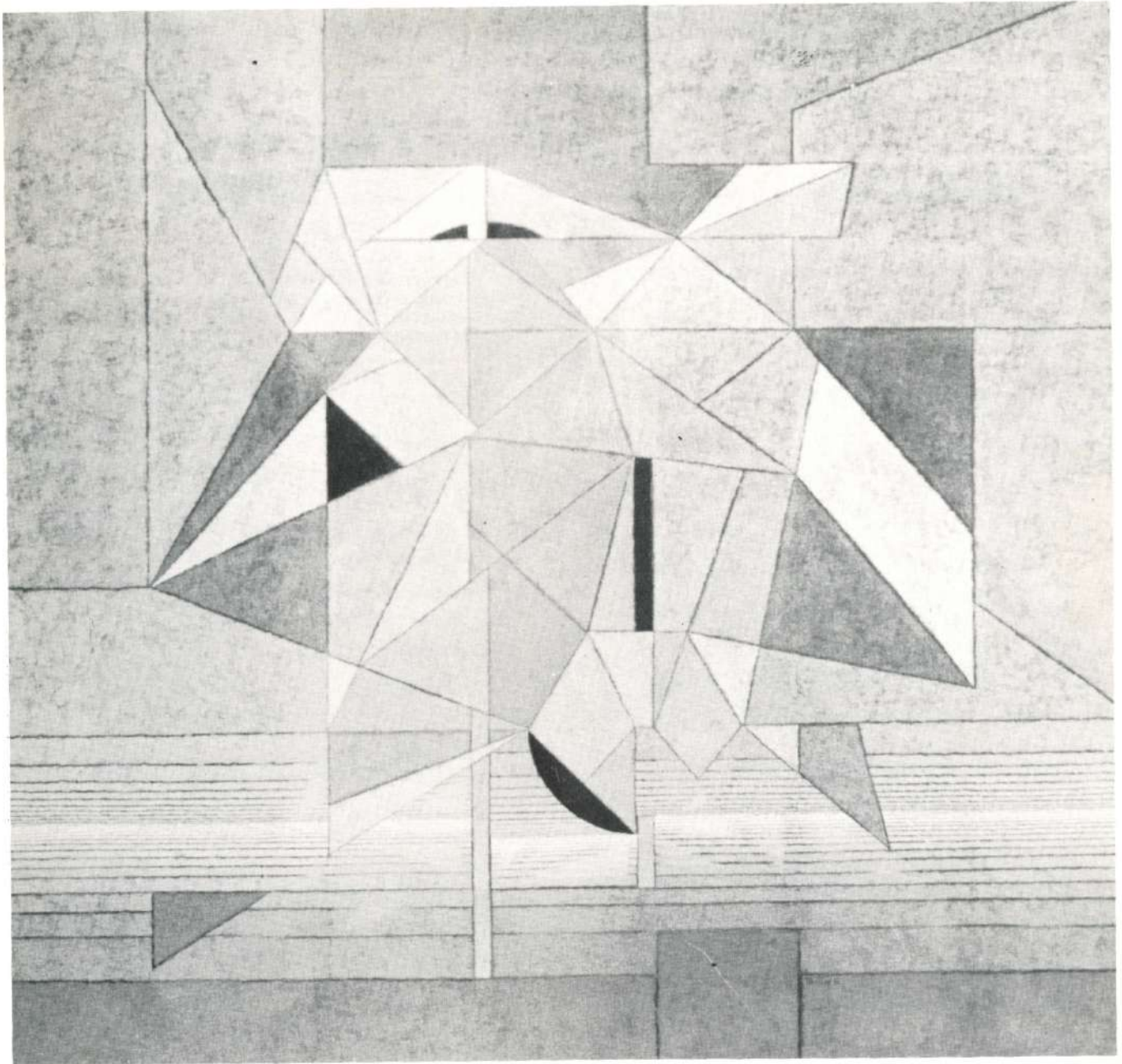
Born in Pasto, Colombia, in 1946. From 1965 to 1970, she studied fine arts at the University of the Andes in Bogota. In 1972 she moved to Panama. Since then, she has lived and worked in Panama City. In 1973 she taught at the University of Panama where she helped to organize the Graphic workshop of the Faculty of Architecture. In 1979 she organized the Panarte Graphic Workshop, of which she is currently Director. Viteri held her first solo show in 1971 in Bogota. Since then her work has been exhibited in Panama, Pasto, Quito, Sao Paulo, San Juan, Cali, Manizales, Cucuta and Berlin.



The party, mixed media on paper, 1979, 24" x 32"

TABO TORAL

Born in Chiriqui, Panama, in 1950. He received his academic training in the Maryland Institute College of Arts, in Baltimore. He continued his studies in the Nova Scotia College of Art, in Halifax. In 1971 he returned to Panama where he briefly attended the School of Communications Science of the University of Panama. In 1976 he received a Scholarship from the O.A.S. to study at the Regional Center of Graphic Arts, in San José under the direction of Rodolfo Abularach. 1972. His work has been exhibited in San Jose, Cali, Guatemala, La Paz, Montreal, Washington, D. C., San Juan and New York, where he now lives and works.



18-5-80, oil on canvas, 1980, 64" x 60"

CATALOGUE

ALFREDO SINCLAIR

1. Mutations of a River I (Mutaciones de un Río I)
oil on canvas, 1980, 60" x 60"
2. Mutations of a River II (Mutaciones de un Río II)
oil on canvas, 1980, 24" x 30"
3. The Bay (Bahía)
oil on wood, 1963, 23 1/2" x 35 1/2"
Collection of the Museum of Contemporary Art of Panama

GUILLERMO TRUJILLO

4. La Grande Troupe of Tuira (La grande troupe del Tuira)
oil on canvas, 1981, 36" x 47"
5. Solicitors of the Spirits (Invocadores de Espíritus)
oil on canvas, 1981, 20" x 16"
6. Julia and Her Girlfriends (Julia y sus amigas)
oil on canvas, 1981, 37" x 36"
8. Matriarchate (Matriarcado)
oil on canvas, 1959, 35" x 25"
Collection of the artist

ALBERTO DUTARY

9. Objects for a Ceremony (Objetos para una ceremonia)
oil on canvas, 1971, 28 3/4" x 42 7/8"
Collection of the Museum of Contemporary Art of Panama
10. Transformation (Transformación)
pastel on paper, 1980 38 1/2" x 25 1/2"
Collection of the Museum of Contemporary Art of Panama

MANUEL CHONG NETO

11. Character with a Vulture, a Dog and a Buffon
(Personaje con Buitre, Perro y Bufon)
oil on canvas, 1970, 36" x 48"
12. Untitled (Sin título)
mixed media drawing, 1975, 25" x 19"
Collection of Mr. & Mrs. Jorge A. Carrizo

JULIO ZACHRISSON

13. Juggler (Equilibrista)
Aquatint, 1965, 11" x 7 1/8"
Collection of the Museum of Contemporary Art of Panama
14. The Circus (El Circo)
dry point, 1970, 21 3/8" x 20 3/4"
Collection of the Museum of Contemporary Art of Panama

COQUI CALDERON

15. Landscape I (Paisaje I)
acrylic on canvas, 1980, 42" x 33"
16. The Dancers (Danzantes)
acrylic on canvas, 1981, 30" x 30"
17. Lost Landscape" (Paisaje Perdido)
acrylic on canvas, 1981, 42" x 42"

MANUEL ADAN VASQUEZ

18. Landscape (Paisaje)
oil on canvas, 1975, 27" x 39"

EMILIO TORRES

19. Dallas (Dallas)
mixed media on canvas, 1981, 59" x 46"

ALICIA VITERI

20. The Funeral (El Funeral)
mixed media on paper, 1979, 26" x 20"
21. The Party (La Fiesta)
mixed media on paper, 1979, 24" x 32"
22. Carnival (Carnaval)
oil on canvas, 1981, 44" x 35 2/8"

TABO TORAL

23. 18-5-80
oil on canvas, 1980, 64" x 60"
24. 23-3-81
oil on canvas, 1981, 16" x 20"
25. 20-4-81
oil on canvas, 1981, 22" x 22"
26. 29-6-81
oil on canvas, 1981, 36" x 48"



MUSEO DE ARTE CONTEMPORANEO

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