



Chulacanch

COVER PORTADA  
NOCHE. 1992.  
Acrylics on Canvas. 96" x 68"  
Acrilico sobre Lienzo. 243.8 x 172.8 cms.

**RODOLFO ABULARACH**



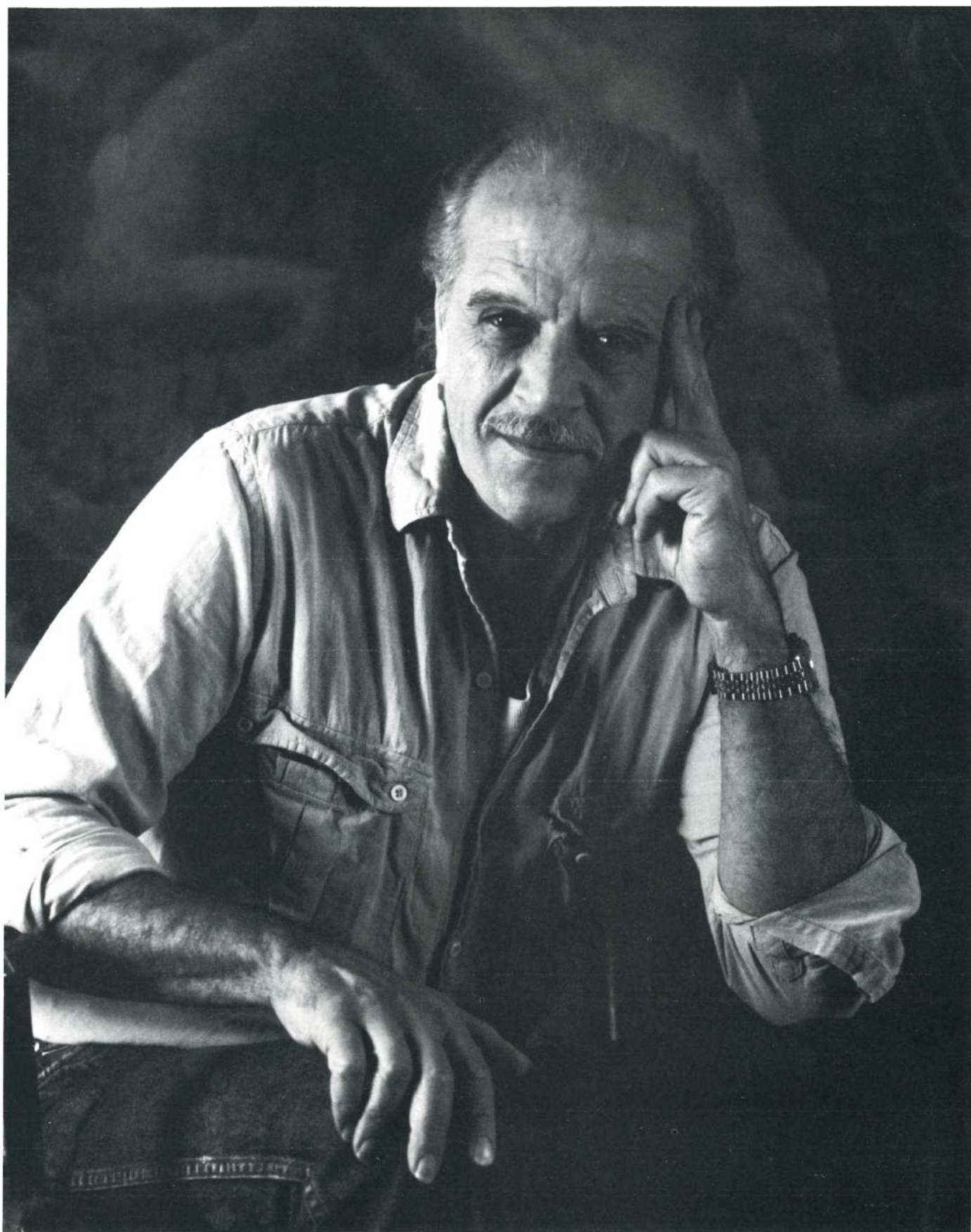


FOTO ERIC GUTTELEWIZ  
New York

## RODOLFO ABULARACH AND THE NOTION OF THE UNLIMITED

One of the constants in the work of Rodolfo Abularach, an artist from Guatemala is the notion of the unlimited, of a lack of restraint. This idea is inseparable from the plastic values themselves, as well as to the thematic content and significance of his work. In fact, the lack of restraint in his work is presented as a formal value apart from the traditional ones; it is proposed visually as a revalidation of the avant-garde and of the references to a personal biography. In this sense it is impossible not to be reminded of his famous pictures with a single gigantic image of the human eye that made him well known internationally. Here Abularach set forth the explosive force of the theme in infinite variations in which the transformations of an incessant visual movement are multiplied.

Running through the latest series of paintings is a theme in which there is no peace, but neither is there war. Volcanoes in eruption, hells, purgatories, clouds of nights of terror--all depict a fascination with real and imagined violence in nature, that which man has learned to accept in his passage through life. The amplification of the images reaches extraordinary limits, characterizing the artist's work more intensely as a paraphrase of nature, not of its superficial appearance but rather of its spirit and profound essence. It is the struggle of the artist with his universe. Apocalyptic volcanoes that show a recognizable event. The painting itself becomes an event, a visible reply to the technique utilized, to the dominance of the expressive resources and to the cre

## RODOLFO ABULARACH Y LA NOCIÓN DE LA DESMESURA

Una de las constantes en la pintura de Rodolfo Abularach, artista de Guatemala, ha sido la noción de la desmesura. Esta noción está intrínsecamente ligada a los valores plásticos en sí mismos, así como también al contenido temático y significativo de la obra. De hecho la desmesura se presenta en su trabajo como un valor formal aparte de los tradicionalmente conocidos, planteándolo visualmente como una revalorización de las vanguardias y de las referencias a una biografía personal. En este sentido es imposible no comenzar recordando sus famosas pinturas con la única imagen agigantada del ojo humano, que los hicieron internacionalmente conocido. Aquí ya Abularach planteaba la fuerza explosiva del tema en variaciones infinitas, y en las cuales se multiplicaban las transformaciones de un movimiento visual incesante.

La última serie de pinturas trata de una temática en la que no hay paz, pero tampoco hay guerra. Volcanes en erupción, infiernos, purgatorios, nubes de noches de terror, muestran una fascinación por la violencia de la naturaleza real y figurada, la que el hombre aprendió a aceptar en su paso por la vida. La amplificación de las imágenes llega a límites extraordinarios, caracterizando más profundamente la obra del artista, como paráfrasis de la naturaleza, pero no de su apariencia superficial, sino de su espíritu y esencia más profunda. Es la lucha del artista con su universo. Volcanes apocalípticos que muestran un acontecimiento reconocible. La pintura misma se vuelve un







ative possibilities of the artist.

In this new series of large paintings, the continuity of the discourse of the avant-garde that settles in the theme more than in the formal changes, is evident. Now the artist has taken another road. Another stage in his artistic development has begun; the formal constants which have characterized him are present now more than ever. There have been no interruptions but rather the acceptance of a new challenge, the running of another risk, which has meant a big jump. To go beyond the eye to enter the essence of nature shows that Abularach is in his prime. The new theme is a daring visual metaphor of the violence of nature; these are moving images which proclaim the autonomy of mysterious, irresistible forces that seem to detach themselves from the depth of the painting to begin to inhabit the spirit of the viewer. In a colossal and magnificent composition, the forms of mountains stand erect, rivers open, hells are shown. The artist interprets the landscape theme with uncommon force, extracting what is most essential from its expressive character. In this essence, the exterior and interior of the forms and the meanings interpenetrate. There are no signs, except for bits of flames, of human beings that have been transformed into plastic images thanks to the force of the brush stroke, and to the gesture of contained violence. The canvases are pictorial structures, well organized by the play of light and shadow in which a strident light speaks plastically of another light, that which emerges from within the work in a symbolic manner. By means of the treatment of light and shadow, Abularach transfigures one thing for another, creating a telluric order and a cosmic order, that belongs to a story to be imagined by

acontecimiento como muestra visible a la técnica utilizada, al dominio de los recursos expresivos, y a las posibilidades creadoras del artista.

En esta nueva serie de grandes pinturas, es evidente una continuidad del discurso de la vanguardia que se asienta en el tema, más que en los cambios formales. Ahora el artista ha tomado otro camino. Otra etapa en su desarrollo artístico se ha iniciado, más que nunca aquellas constantes formales que le han caracterizado se han hecho más presentes. No ha habido interrupciones, sino el gran salto que ha implicado asumir un nuevo reto y correr otro riesgo. Salir del ojo para entrar en naturaleza esencial, demuestra que Abularach está en su tiempo. La nueva temática es una atrevida metáfora visual de la violencia de la naturaleza, ellas son imágenes conmovedoras que promulgan la autonomía de misteriosas fuerzas irresistibles que parecen desprenderse de lo más profundo de la pintura para comenzar a habitar el espíritu del espectador. En una colosal y magnífica composición, se yerguen las formas de las montañas, se abren los ríos, se muestran los infiernos. El artista toma el tema del paisaje con una fuerza inusitada, extrayendo de él lo más esencial de su carácter expresivo. En esta esencialidad, el exterior y el interior de las formas y significados se interpenetran. No hay signos, pero sí jirones de llamas, de seres humanos, que han sido transformados en imágenes plásticas gracias a la fuerza de la pincelada, del brochazo, del gesto de violencia contenida. Las telas son estructuras pictóricas bien organizadas por el juego de las luces y las sombras, en las que una luz estridente habla plásticamente de otra luz, aquella que emerge de una manera simbólica desde



the viewer from the images emphatically located in the space of the representation. Blazing shapes in sputtering movement express violence and mystery.

Abularach creates an abstract reflection of the significance of the figurative theme, converting it into a plastic happening, which is, after all, true painting. By extending the pictorial space in an illusory manner towards the interior of itself by means of a practically non figurative language, the repertory of forms comes even closer to the two levels of reality, the temporal and the eternal. It is not a matter of creating symbols but rather of progressively structuring the space in symbolic articulations that are given to the use of color and form. They are endowed with a visual-tactile character that is directly related to the viewer who looks at the level of memory and of conscience. When presented with a theme such as a volcano, hell, etc., every viewer knows what it is about. This time, however, the viewer knows intuitively that what he is looking at is more than an apparent reality. The artist knows perfectly well what he is searching for.


Bélgica Rodríguez  
Washington D.C. September 1993.

dentro de la obra. Por medio del tratamiento de la luz y la sombra, Abularach transfigura una cosa por otra, creando un orden telúrico y un orden cósmico, que pertenece a una historia a ser imaginada por el espectador a partir de las imágenes localizadas enfáticamente en el espacio de la representación. Formas en flamígeras, en chisporroteante movimiento, expresan una violencia y un misterio.

Abularach hace una reflexión abstracta del significado de su tema figurativo, convirtiéndolo en un acontecimiento plástico, lo que es al fin y al cabo la verdadera pintura. Al prolongar ilusoriamente el espacio pictórico hacia el interior de sí mismo por medio de un lenguaje prácticamente no figurativo, el repertorio de formas se acerca más a los dos niveles de la realidad, el temporal y el eterno. No se trata de componer signos, sino de estructurar progresivamente el espacio en articulaciones simbólicas que están dadas por el uso del color y de la forma. Ellas serán dotadas de un carácter táctil-visual que se relacionan con el que mira en el nivel de la memoria y de la conciencia. Todo espectador sabe de qué se trata cuando se le ofrece un tema como un volcán, el infierno, etc., solo que esta vez intuye que lo que mira es más que una realidad aparente. El artista sabe perfectamente lo que busca .


Bélgica Rodríguez  
Washington D.C. Septiembre 1993.





6° SELLO. 1991.  
Oil on Canvas. 90" x 68"  
Oleo sobre Lienzo. 183 x 228.6 cms.



An oil painting on canvas by Xibalba, 1993. The artwork is a vertical composition dominated by dark, almost black, swirling and layered textures that resemble organic forms or dense foliage. These dark shapes are set against a background of vibrant, glowing orange and red tones, which are most intense in the center and fade into darker hues towards the edges. The overall effect is one of intense contrast and dramatic lighting, creating a sense of depth and movement within the dark, textured forms.

XIBALBA. 1993.  
Oil on Canvas. 80" x 108"  
Óleo sobre Lienzo. 203,2 x 274,3 cms.



# RODOLFO ABULARACH

Born in Guatemala City in 1933.

Nació en la ciudad de Guatemala en 1933.

## STUDIES

- 1950 School of Ingeniery, San Carlos University, Guatemala City.
- 1953 Pasadena City College, L.A California.
- 1954 School of Architecture, San Carlos University, Guatemala City.
- 1958 Art Student's League New York City.
- 1962 Pratt Graphic Art Center,  
- 64 New York City.

## ESTUDIOS

- 1950 Facultad de Ingeniería, Universidad de San Carlos, Ciudad de Guatemala.
- 1953 "Pasadena City College", L.A. California
- 1954 Arquitectura, Universidad de San Carlos Universidad de Guatemala.
- 1958 "Art Student's League" Nueva York.
- 1962 "Pratt Graphic Art Center"  
-64 Nueva York.

## GRANTS

- 1958 Direction of "Bellas Artes", Guatemala to study in New York City.
- 1959 Simon Guggenheim Foundation.
- 1960 Simon Guggenheim Foundation, New York City.
- 1962 Panamerican Union, Washington, D.C., to  
-64 study print making in New York City.
- 1966 Tamarind Lithography Workshop, L.A. California.

## BECAS

- 1958 Dirección General de Bellas Artes para estudiar en Nueva York.
- 1959 Fundación "Simon Guggenheim".
- 1960 Fundación "Simon Guggenheim" Nueva York.
- 1962 Unión Panamericana, Washington D.C.  
-64 para estudiar grabado en Nueva York.
- 1966 "Tamarind Lithography Workshop", Los Angeles, California.

## PROFESSIONAL ACTIVITIES

- 1955 Worked for the folklore department of the  
-57 Direction of "Bellas Artes", and the National Museum of Archeology and Ethnology Drawing pre-hispanic masks and musical instruments.
- 1957 Professor of drawing and painting at the "Escuela Nacional de Artes Plásticas" Guatemala City.
- 1976 Inaugurated the first course in graphics at the "Centro Regional de Artes Gráficas", University Rodrigo Facio, San Jose, Costa Rica. Sponsored by the Organization American States.
- 1978 Took part in setting up a graphic work shop at Asilah, Morocco.
- 1982 Graphic professor at "Taller Novo Arte", Bogotá, Colombia.

## ACTIVIDADES PROFESIONALES

- 1955 Trabajó para el departamento "Folklore"  
-57 de la Dirección General de Bellas Artes, dibujando máscaras e instrumentos musicales pre-hispánicos en el Museo Nacional de Arqueología y Etnología.
- 1957 Profesor de dibujo y pintura en la Escuela Nacional de Artes Plástica. Ciudad de Guatemala.
- 1976 Inauguró el primer curso de grabado en el Centro Regional de Artes Gráficas, Universidad Rodrigo Facio, San José de Costa Rica. Patrocinado por la Organización de Estados Americanos.
- 1978 Colaboró en la organización del taller de grabado en Asilah, Marruecos.
- 1982 Profesor de grabado en el Taller "Novo Arte". Bogotá, Colombia.





APARICION  
Oil on Canvas. 72" x 90"  
Oleo sobre Lienzo. 183 x 228.6 cms.



## PRIZES DISTINCIONES

- 1956 Second Prize in Painting, "Certamen Centroamericano", Guatemala City.
- 1957 First Prize in Painting, "Certamen Centroamericano", Guatemala City.
- 1959 Prize in Drawing, V Biennial, Sao Paulo, Brazil. First Prize in Painting, "Certamen Nacional de Cultura", El Salvador, C.A. First Honorable Mention, "Certamen Centroamericano", Guatemala City.
- 1961 Prize in Drawing, New York University, New York City.
- 1962 Honorable Mention, Central American Art Exhibition, Guatemala City.
- 1963 First Prize in Drawing, "Arte Actual de América y España", Madrid, España.
- 1965 First Prize in Painting, "Salon Esso de Jóvenes Artistas", El Salvador, C.A.
- 1967 First Prize in Drawing, Central University, Caracas, Venezuela.
- 1969 Prize in Graphics, Postdam College, New York. Prize in Graphics, Zegri Gallery, New York. First Prize in Drawing, IX Art Festival, Cali, Colombia. Prize in Graphics, Dulin Gallery, Tennessee.
- 1970 Prize in Graphics, Dulin Gallery, Knoxville, Tennessee. Prize in Graphics, Silvermine Guild of Artists, Connecticut. Prize "Relaciones Exteriores", Biennial of American Graphics, Santiago, Chile. First Prize in Drawing, National Drawing Exhibition, San Francisco Museum of Art, San Francisco, California. First Prize in Drawing, Panamerican Exhibition of Graphic Arts, Cali, Colombia.
- 1971 Prize in Graphics, University of Atlanta, Georgia. Prize in Graphics, IV International Exhibition of Miniature Graphics, New York City.
- 1972 Prize in Graphics, II Biennial of Latinoamerican Graphics, San Juan, Puerto Rico.
- 1974 Honorable Mention, III Biennial of Latinoamerican Graphics, San Juan, Puerto Rico. Honorable Mention, II International Graphics, Hollis, N.H. Prize in Graphics, "Ibizagrafic", Museum of Contemporary Art, Ibiza, Spain.
- 1975 Prize in Graphics, Siskiyous College, California.
- 1977 Prize in Graphics, I Biennial of American Graphics, Venezuela.
- 1980 Special Edition Prize and Award of Merit, III International Biennial, World Print Council, San Francisco, California.
- 1986 Honorable Mention, VII Biennial of Latin American and Caribbean Graphics, San Juan, Puerto Rico.
- 1987 Silver Medal, Latin American Biennial Buenos Aires, Argentina.
- 1988 First Prize in Graphics, 55th. International Miniature Art Exhibition, The Miniature Society of Washington, D.C.
- 1989 Second Prize in Graphics, 56th. International Miniature Art Exhibition, The Miniature Society of Washington, D.C.
- 1990 First Prize in Graphics, International Miniature Art Exhibition, The Miniature Society of Georgia. Third Prize in Painting, 16th. International Miniature Art Exhibition, The Miniature Society of Florida.
- 1991 Best of Show, Miniature National Exhibition, Laramie Art Guild Inc., Wyoming.

## ONE MAN SHOWS EXPOSICIONES INDIVIDUALES

- 1947 National Tourism Gallery, Guatemala, Guatemala.
- 1954 Arcadi Gallery, Guatemala, Guatemala.
- 1955 Studies in Pen and Ink, School of Plastic Arts, Archeological Museum of Guatemala, Guatemala.
- 1959 Panamerican Union, Washington D.C.
- 1961 David Herbert Gallery, New York City.
- 1966 Sala L.A. Arango, Bank of the Republic, Bogotá, Colombia.
- 1967 Schaefer-Diaz Gallery, Guatemala, Guatemala.
- 1969 Bucholz Gallery, Munich, Germany.
- 1970 Colibri Gallery, San Juan, Puerto Rico. Vertebra Gallery, Guatemala, Guatemala. Graham Gallery, New York City. San Carlos University of Guatemala, Guatemala. Pyramid Gallery, Washington D.C.
- 1971 San Diego Gallery, Bogota, Colombia. Westbeth Gallery, New York City.
- 1972 Westbeth Gallery, New York City.
- 1973 Museum of the University of Puerto Rico, Puerto Rico. "Sala Estudio Actual" Caracas, Venezuela.







- 1973 Mendoza Foundation Gallery, Caracas, Venezuela..
- 1974 Museum of Modern Art, Bogotá, Colombia. La Tertulia Museum of Modern Art, Cali, Colombia. Macondo Gallery and National School of Plastic Arts, Cultural Center, Guatemala, Guatemala. Pecanis Gallery, México D.F. Forma Gallery, San Salvador, El Salvador
- 1975 Twentieth Century Gallery, Quito, Ecuador. Briseno Gallery, Lima, Perú.. Center of Current Art, Pereira, Colombia.
- 1976 Echandi Gallery, Ministry of Culture, San José, Costa Rica. Forma Gallery, San Salvador, El Salvador. Tague Gallery, Managua, Nicaragua. Quintero Gallery, Barranquilla, Colombia. Estructura Gallery, Panama, Panama. Alternative Center for the Arts, New York City.
- 1977 Current Art of Iberoamerica, Madrid, Spain. Artes Gallery, Quito, Ecuador.
- 1978 San Diego Gallery, Bogota, Colombia. El Tunel Gallery, Guatemala, Guatemala University of Medellin, Medellin, Colombia. Quintero Gallery, Barranquilla, Colombia.
- 1979 La Galería, Quito, Ecuador. El Tunel Gallery, Guatemala, Guatemala Panarte Gallery, Panama, Panama.
- 1980 Partes Gallery, Medellin, Colombia.
- 1981 Rayo Museum, Roldanillo, Colombia. Moss Gallery, San Francisco, California. Miami Dade Public Library System, Miami, Florida. EMUSA Gallery, La Paz, Bolivia. Arte 80 Gallery, Panama.
- 1982 Center of Current Art, Pereira, Colombia. Borjeson Gallery, Malmo, Sweden. Workshop Gallery La Tertulia Museum of Modern Art, Cali, Colombia. Atenea Gallery, Barranquilla, Colombia. Siete, Siete Gallery, Caracas, Venezuela.
- 1983 Diners Gallery, Bogota, Colombia. Etcétera Gallery, Panama, Panama.
- 1982 Center of Current Art, Pereira, Colombia. Borjeson Gallery, Malmo, Sweden. Workshop Gallery La Tertulia Museum of Modern Art, Cali, Colombia. Atenea Gallery, Barranquilla, Colombia. Siete, Siete Gallery, Caracas, Venezuela.
- 1983 Diners Gallery, Bogota, Colombia. Etcétera Gallery, Panama, Panama.
- 1984 El Tunel Gallery, Guatemala, Guatemala
- 1985 1-2-3 Gallery, San Salvador, El Salvador.
- 1985 Ixchel Museum, Guatemala, Guatemala.
- 1986 House of Culture Gallery, Santa Cruz, Bolivia. National Museum of Art, La Paz, Bolivia. Portales Cultural Center, Cochabamba, Bolivia. Epoca Gallery, Santiago, Chile.
- 1988 Patronato de Bellas Artes Gallery, and El Tunel Gallery, Guatemala. Guatemala
- 1989 Patronato de Bellas Artes Gallery, and El Tunel Gallery, Guatemala, Guatemala
- 1991 El Tunel Gallery and Plástica Contemporanea Gallery, Guatemala, Guatemala. Art Miami 91, International Exhibition, Miami, Florida.
- 1992 Rayo Museum, Roldanillo, Colombia. Brattlebord Museum, Art Center, Vermont.

## SELECTED GROUP SHOWS EXHIBICIONES COLECTIVAS

- 1958 International Biennial of Mexico. Mexico. Milwaukee Art Center. Milwaukee, Wisconsin.
- 1959 V Biennial of Sao Paulo. Brazil. Biennial of Paris. Paris, France. Art Institute of Chicago. Chicago.
- 1960 Permanent Collection of Contemporary Art of Latinamerica. OAS. Washington, D.C. 100 Drawings from the Collection of the Museum of Modern Art, and New Talents U.S.A. Federation of American Art, New York.
- 1961 VI Biennial of Sao Paulo, Brazil. Contemporary Painting, Yale University, Connecticut. Drawings of the Twentieth Century, Collection of the Museum of Modern Art, New York.
- 1962 Contemporary Painting, David Herbert Gallery, and Pratt Graphic Talent, Lever House, New York. Fleming Museum, University of Vermont, Vermont.
- 1963 Drawing U.S.A., Center of Art, St. Paul, Minnesota. Drawings of the Twentieth Century, Collection of the Museum of Modern Art, New York. Academy of Fine Arts, Pennsylvania. Current Art of America and Spain, Madrid, Spain.
- 1964 Latin American Painters in the United States, Institute of Modern Art, Washington, D.C. Exhibition of Latin American Art, House of Congress, Berlin, Germany



- 1964 Museum of Modern Art, J. Paul Sachs Collection, New York. Painters and Sculptores as Printmakers, Museum of Modern Art of New York, New York.
- 1965 Biennial of Santiago, Santiago de Chile, Chile. Exhibition of Drawings, and Forty New Drawings, Museum of Modern Art, New York.
- 1966 Biennial of Graphics, Brooklyn Museum, Brooklyn, New York.
- 1967 La Tour Gallery, Geneva, Switzerland. II International of Drawing, Darmstadt, Germany. Exhibition of Latin American Drawings an Graphics, U.C.V. Caracas, Venezuela.
- 1968 Biennial of Graphics, Bradford City Art Gallery, England.
- 1969 Tamarind Show, Museum of Modern Art, New York.
- 1970 The Inflated Image, Museum of Modern Art, New York. National Exhibition of Drawings, Museum of Art, San Francisco, California. Biennial of Art, Coltejer, Medellín, Colombia. International Exhibition of Drawing, Rijeka, Yugoslavia.
- 1971 Twelve Latin American Artist, Ringling Museum, Florida.
- 1972 II Biennial of Graphics, Cracow, Poland. Center for Interamerican Relations, New York. Exhibition of Drawing Joan Miro, Barcelona, Spain. International Biennial of Graphic Arts. Frenchen, Germany.
- 1973 Biennial of Panamerican Graphic Arts, Museum of Modern Art, La Tertulia, Cali, Colombia. Latinamerican Surrealist Painting, Aeel Gallery, Madrid, Spain.
- 1974 Biennial of Graphics, Cracow, Poland. Latinamerican Graphics, Museum of ModernArt, Center for Interamerican Relations, New York. II Biennial of Graphics, Fredrikstad, Norway. Biennial of Graphics, Firenze, Italy. Ibizagrafic '74, Ibiza, Spain. Modern Printmakers, Bevier Gallery, The Rochester Institute of Technology, New York.
- 1975 Panorama of Contemporary Latinamerican Artist, Trenton Museum, New Jersey.
- 1976 Four Latin Americans, Menton Biennial, France. The Big Drawing, Graham Gallery, New York. New Figure Drawing, Works on Paper, Frances Wolfson At Gallery, Dade Community College, Miami, Florida. "Grafic aus Amerika", Volkshochule Leverkusen Ausstellunge imStudienjahr, Germany.
- 1977 Norwegian International Print Biennial, Fredrikstad, Norway. Ancient Roots - New Visions, Tucson Museum of Art, Tucson, Arizona. Great Latinamerican Masters of Today, Museum of Modern Art, Mexico. Recent latinamerican Drawings, Center for Interamerican Relations, New York.
- 1978 Latin American Art of Today, Museum of Fine Arts, Caracas, Venezuela. I Biennial of Iberoamerican Art, Domecq Cultural Center, Mexico, D.F.
- 1979 Biennial of Prints, Museum of Modern Art, Tokio, Japan. Triennial of Prints, Association of Art Critics, Buenos Aires Argentina Biennial of Latinamerican Prints, Rome, Italy.
- 1980 International Exhibition of Graphics, World Print Council, San Francisco, California. III World Biennial of Graphic Art, The Iraki Cultural Center, London, England.
- 1981 Panamerican Biennial of Graphic Art, Museum of Modern Art, Cali, Colombia. Seventh International Print Biennial, Bradford, England.
- 1982 II Biennial of Latinamerican Graphics, Cayman Gallery, New York. II Biennial of Graphics, Maracaibo, Venezuela. Bogarin Museum, El Tigre, State of Anzoategui, Venezuela.
- 1983 Latinamerican Artists in the U.S.A. 1950 - 1970, Goldwin - Terubach Museum, Queens College, Queens, New York. Mini Print International, Cadaquez, Barcelona, Spain.
- 1984 International Mezzotint Exhibition, The Print Club, Philadelphia. Liao Show, Print Exhibition, Taiwan. New Figure Drawing, F. Wolfsonart Gallery, Miami dade County College, Miami, Florida.
- 1985 Tenth International Miniature Print Competition, Pratt Graphic Center, New York.
- 1986 Iberoamerican Biennial of Serial Art, Seville, Spain. II Biennial of Art, La Habana, Cuba. Testimony of Centuries, Latinamerican Art, National Art Museum, Buenos Aires, Argentina. Latinamerican Biennial of Graphics, Museum of Contemporary Hispanic Art, New York. Latinamerican Biennial of Works on Paper, Buenos Aires Argentina.



- 1987 I International Biennial of Painting, Cuenca, Ecuador. International Biennial of Miniatures, Del Bello Gallery, Toronto, Canada.
- 1988 International Drawing, Cork Gallery, Avery Fisher Hall, Lincoln Center, New York.
- 1988 1989 Mira Canadian Club Hispanic Art Tour, Traveling Show, Los Angeles, Texas, Miami, New York. The Latin American Spirit, Art and Artists in the United States, 1920 - 1970, Bronx Museum, Bronx, New York.
- 1989 Mira, Canadian Club Hispanic Art Tour, Museo del Barrio, New York. 56th International Miniature Art Exhibition, The Miniature Society of Washington, D.C.
- 1990 Masters of Guatemalan Painting, El Tunel Gallery, Guatemala. Latin American Art Exhibition, Espacio Gallery, San Salvador, El Salvador. International Small Print Exhibition, Galerie Camleyben, Fredrikstad, Norway. Art Works from the Collection, 1950 to 1990, Museo del Barrio, New York. The Awakening, Latin American Art Exhibition from 1900 to 1990, The Discovery Museum, Bridgeport, Connecticut. Latinart 90, Contemporary Art from Latin America and the Caribbean, La Galérié D'Art, Lavalin, Montreal, Canada.
- 1991 Today's Painting In Latin America, Museum of Art Nagoya, Japan. Cucalon Gallery, New York. Latin American Drawing Today, San Diego Museum of Art, California. Contemporary Artist from the South of the World, Palazzo Spano Burgio, Marsala, Italy. Museum of Modern Art, Guatemala. X International Biennial of Art, Valparaiso, Chile. Coutourier Gallery, Los Angeles, California.
- 1992 Brattlebord Museum, Vermont. Espacio Gallery, San Salvador, El Salvador. Patronato de Bellas Artes, Guatemala.
- 1993 Plástica Contemporanea Gallery, Guatemala. Cucalon Gallery, New York. Artconsult, Guatemala. Anita Shapolsky Gallery, New York.
- New York Public Library.  
New York. Interchem. New York.  
Sala Luis Angel Arango. Bogotá, Colombia.  
Institute of Spanish Culture. Madrid, Spain.  
University of Massachusetts. Massachusetts.  
High Museum of Art. Atlanta, Georgia.  
Museum of Modern Art. Bogotá, Colombia.  
Museum of the University of Puerto Rico. Puerto Rico.  
Museum of Fine Arts. Caracas, Venezuela.  
Sala Mendoza. Mendoza Foundation. Caracas, Venezuela.  
Cartón y Papel of México. México, D.F.  
Interamerican Bank. Washington, D.C.  
San Francisco Museum of Art. San Francisco, California.  
Leticia Guerrero Collection, Bank of Quito, Quito, Ecuador.  
Museum of Modern Art, Guatemala, Guatemala.  
Direction of Fine Arts, El Salvador.  
Museum of the "Pinacoteca Nacional", La Paz, Bolivia.  
Museum of Contemporary Art, Sao Paulo, Brazil.  
Museum of Art, "La Tertulia", Cali, Colombia.  
Fleming Museum, Vermont.  
Milwaukee Art Center, Milwaukee, Wisconsin.  
Museum of Art and History, Geneva, Switzerland.  
Central University of Venezuela, Venezuela.  
Metropolitan Museum, New York.  
Alternative Center for International Arts, New York.  
County Museum, Los Angeles, California.  
National Museum of Warsaw, Warsaw, Poland.  
World Print Council, San Francisco, California.  
Museum of Art, Bagdad, Irak.  
University of Austin, Austin, Texas.  
Panarte Museum, Panama.  
The Royal Museum of Fine Art, Copenhagen, Denmark.  
Del Barrio Museum, New York.  
Bank of Guatemala, Guatemala.  
Museum of International Contemporary Graphics, Fredrikstad, Norway.

## COLLECTIONS COLECCIONES

Museum of the Americas. Washington, D.C.  
Chase Manhattan Bank Collection. New York.



Separaciones de Color:  
CROMOCOLOR

Esta publicación se terminó de imprimir el día 17 de septiembre de 1993,  
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