VENEZUELA
THE NEXT GENERATION

9 Painters *9 Painters*

SUSANA AMUNDARAIN

MARIA EUGENIA ARRIA

RICARDO BENAIM

ANTONIO LAZO

ERNESTO LEON

LUIS LIZARDO

FELIX PERDOMO

JORGE PIZZANI

CARLOS SOSA

9 Painters

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VENEZUELA
THE NEXT GENERATION

The Baruch College Gallery / November 1990

9 Painters

9 Painters

Fundación Amigos Museo de Bellas Artes
(Foundation of Friends of The Museum of Fine Arts)
Caracas

Venezuela: The Next Generation - 9 painters

Baruch College Gallery
New York
November 1990

Curator
Phyllis Tuchman

Organization
Fundación Amigos Museo de Bellas Artes

Coordinator
Caresse Lansberg de Alcántara

Catalogue

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Special recognition to Alain Jethiers, representative of Christie's International in Caracas, for his support and contribution to the development of the visual arts in Venezuela.

In selecting these nine artists, Phyllis Tuchman has captured the future of Venezuela's visual arts. Each, in his or her own style and theme, is the expression of our country's next generation - their work is carved into Venezuela's art history, and their solid progress shows the vigor, discipline, and creativity of a generation that is here with us. From the same homeland, each has created a unique world.

Phyllis Tuchman's untiring search in Caracas took her to countless studios and art galleries, where she saw and conversed and admired. The nine painters she selected are a true reflection of today's Venezuelan art and artists: no style or trend in the world is foreign to them, and through their studies and work abroad they have become thoroughly familiar with the details of contemporary art.

Amundarain, Arria, Benaim, Lazo, León, Lizardo, Perdomo, Pizzani, and Sosa are highly representative of the diversity and richness of Venezuelan art... One country, nine worlds.

Simón Alberto Consalvi
Ambassador of Venezuela
to the United States of America

ONE COUNTRY, NINE WORLDS

Venezuela, with a more enduring tradition of democracy than other South American countries, has given its artists the freedom to explore aesthetic issues rather than compelling them to create political propaganda or to rebel by producing images of political protest. This artistic freedom has encouraged Venezuelan artists to investigate visual possibilities which has led them to rich and varied artistic discoveries. Yet, although these artists have developed singular visions, discernible glimmers of Venezuelan light and color appear in their work. Thus, the paintings of the nine artists in this exhibition represent their country and at the same time address more universal contemporary issues.

The Baruch College Gallery is fortunate to be able to exhibit **Venezuela: The Next Generation.** The artists in the exhibition are well-known in Venezuela but are virtually unknown outside their own country. In fact, the sculptor Marisol may be the only Venezuelan artist whose name is familiar to the general public in the United States. We are pleased to introduce these artists in New York City and to give viewers an opportunity to see a selection of paintings from Venezuela.

The Baruch Gallery is indebted to Phyllis Tuchman, critic and curator, who selected these painters and wrote about their work with clarity and keen observation. We would like to thank her for her vision and expertise.

The generous contribution of the Foundation of **Friends of the Museo de Bellas Artes** in Caracas made this exhibition possible. We would like to express our gratitude to Caresse Lansberg de Alcántara, the show's co-ordinator and an officer of the Foundation. The Baruch College Fund also provided support for the exhibition.

Sandra Kraskin
Director
Baruch College Gallery

FOREWORD

The Foundation Friends of the Museum of Fine Arts Caracas (FAMBA), is pleased to present the exhibition **Venezuela: The Next Generation - *nine painters,*** a group exhibition which brings together an assortment of different current trends of the Venezuelan visual arts movement.
Together with other major museums throughout the world, FAMBA has, on several occasions, promoted significant projects aimed towards making the work of important international masters known to the Venezuelan public.
On this occasion FAMBA seeks to fulfill one of the most pressing and important needs of our emerging artistic values, namely, to make their work known abroad and assist them to venture into the broader geography of the world of art.
Venezuela: The Next Generation - *nine painters,* represents an important opportunity and a challenge for our Foundation, in the invaluable task of making the vast imaginative force of our contemporary visual art transcend.
We wish to express our deepest gratitude to those companies and institutions that, through their help and cooperation, have enabled us to present this exhibit in important showrooms of several cities of the United States.

Pedro Vallenilla
President
Fundación Amigos Museo de Bellas Artes
(Foundation Friends of the Museum of Fine Arts)
Caracas

As you look through this catalogue you may wonder why in the past has Venezuela –with some notable exceptions– been so little known for its art? May it have been because of the caricature which many tend to bestow on oil-producing countries? Or could it be because the Venezuelan people themselves, as so many Latin Americans, have been looking too much inward for too long a time waiting to be discovered? **Venezuela: The Next Generation** is a breakthrough in such a discovery.
Art is undoubtedly a superconductor in the forging of the global society our world is turning into. In that spirit the **Fundación Amigos Museo de Bellas Artes** has taken off in an endeavour of which you are seeing here the very first fruits. A group of North American critics was invited to our country two years ago to take notice of the unique quality of its art and its artists. Although there was a clear and immediate resonance in all of them, one particular critic, Phyllis Tuchman, stands out for her great enthusiasm and support. To her I am deeply grateful.
Although Venezuela is a developing country, with its heavy share of social, political and economic problems, you will find that its art does not distinguish itself as an art of protest, but rather as a joyful expression of nature, of light, of extraordinary color. The message of its remarkable art is one vision of a future, which you as a creative observer may help us shape.

Caresse Lansberg de Alcántara
Exhibition Coordinator
Vice-president
Fundación Amigos Museo de Bellas Artes
(Foundation Friends of the Museum of Fine Arts)
Caracas

Christie's is pleased to support this unusual and ground-breaking effort which, for the first time, brings a representative group of contemporary Venezuelan artists to the attention of the art community in the United States.
These artists belong to the new generation of leading painters and they reflect in their work that which is evolving and changing in Venezuela. Their strength and vibrancy is a remarkable reflection of their country's energy and forward-moving spirit.
We hope that through this exhibition the American public will gain greater awareness of the artistic activities which are taking place in Venezuela and recognize the common cultural legacy which we share.

Christopher Burge
President
Christie's

Lisa Palmer
Vice President
Latin American Department

Susana Amundarain, María Eugenia Arria, Ricardo Benaim, Antonio Lazo, Ernesto León, Luis Lizardo, Félix Perdomo, Jorge Pizzani, and Carlos Sosa represent the next generation of Venezuelan painters. As such, they live and work in two complementary worlds. One has a local exchange: Caracas; the other, an international code: the art community at large. Both homes endow their canvases and works on paper with special character. You'll find what they do often has a cosmopolitan flavor inflected by native traditions.

Because these nine Venezuelans acknowledge their heritage, you won't confuse their efforts with stuff executed elsewhere. In today's world, this is not always the case. During the eighties several exhibitions devoted to recent paintings from places as farflung as Australia and Ireland seemed alike since artists had adopted international motifs and themes that overpowered regional associations. Then there were other touring museum shows which focused attention on current work by Latinos whose selection solely seemed based on preconceived notions about what comprises art by "hispanics": bright color, brassy forms, political and religious subject matter.

Amundarain, Arria, Benaim, Lazo, León, Lizardo, Perdomo, Pizzani, and Sosa take, and have taken, advantage of Caracas's location as the gateway to and from South America. In less than two hours, they can, say, be in Canaima floating in a wood canoe through a primeval landscape that features exotic birds and flowers, more than one hundred tepuis (mesas), and countless scores of thundering waterfalls, including Angel Falls, the world's highest cascade. Or double and triple the estimated time of arrival, and this band of artists can be in New York or Paris in the halls of great Old Master and Modern art museums, or in gallery showrooms filled with the latest contemporary paintings and sculptures, or participating in hosts of other activities not as accessible to their customary haunts.

While such visits can generate lasting memories, they nevertheless are momentary excursions. It is even more relevant that most of the nine men and women in **Venezuela: The Next Generation** have studied and/or lived for extended periods of time outside their own land. Amundarain, for example, attended both college and graduate school, where she earned a M.F.A., in Denver, Colorado. More recently, she has been a visiting fellow at New York University, and during this tenure, has become better acquainted with

performance art. Arria spends part of her year in Switzerland where she maintains a fully stocked studio. Benaim also has an atelier elsewhere - in New York; but he is more of a frequent flyer than a resident, and he is often in Paris as much as he is in Manhattan. León mastered a number of invaluable and unusual skills while studying in Spain, Mexico and the United States; and he continues to visit cities in North America and Europe whenever his work is on exhibition. Lizardo attended the much respected St. Martins School of Art in London, and during the past year, as the Metropolitan Museum of Art was acquiring a painting from him, he was inspired by a stay in New York to take his art in a new direction. Sosa has lived in Berlin as well as Manhattan, and while he was in the States he had a one-person show accompanied by a catalogue and blue chip reviews. Pizzani speaks french like a Frenchman because he was based in Paris for more than seven years, and his participation in international exhibitions has kept him in tune with developments all over. And Lazo, the dean of this group –at 48 he's a tad older than the rest– has been travelling to scattered points for years, and in the studio he keeps in Paris, he starts work that he later completes back in Caracas.

The point, however, is this: even though these nine painters make themselves comfortable away from their native country, they always return home. Additionally, they bring back what they have newly witnessed and absorbed abroad to a bustling urban oasis. Caracas has the requisite traffic jams, and sectors of town are dominated by tall office towers. But it is also a capital with quite a few uncommon aspects. Unlike other important metropoli, this city sits in a valley surrounded by magnificent hills and mountains, all of which are suffused with an ethereal light. During the day sharp contrasts inch across the horizon, especially along the Avila, the highest range. You'll constantly glimpse brightly glowing areas against pockets of deep shadow; intense yellows and blues near majestic purples and ochres. Then there's the temperate climate. Throughout the year various flowers of exquisite color and in shades and tones unknown elsewhere blossom and blanket the entire region. Good weather also means that artists can work outdoors, even during rainy season (Pizzani merely has a roof over his open-air studio, and Lizardo only holds an umbrella since his canvases are protected by the overhang above the side of the house against which he paints).

All of this should suggest that Caracas is a breathtaking landscape in a busy city. In this major South American center, nature and commerce intersect. Business and beauty are not

mutually exclusive, but are both omnipresent. The manmade and natural splendors, the modern and the eternal engender a different time sense as well. You can frequently feel as if you are moving between the present and the past, the world of today, or even tomorrow, and the world of yesterday that existed before the conquerors set sail for the New World. Each, moreover, offers its own solace.

Add to this sophisticated melange of influences, one other factor. Eight of the nine artists in this exhibition are South American baby boomers. As they grew up, the United States became as much of a touchstone for this generation as Europe had been to earlier groups of painters and sculptors. And at home they even inherited a new spirit. Shortly before John F. Kennedy took his oath of office in Washington, D.C., Rómulo Betancourt assumed the presidency of Venezuela. Dictators would never return, and the standard of living would rise. Oil would soon be transformed into black gold, and Marisol and Soto would emerge as world class artists.

In their work Amundarain, Arria, Benaim, Lazo, León, Lizardo, Perdomo, Pizzani, and Sosa meld aspects of culture from both the Old as well as the New World, daily exposure to a modern cityscape as well as an enchanting landscape, and experiences garnered from travel abroad as well as at home. They've taken cues from work they've seen that was executed long ago or just recently by Spanish, French, North and South American, and even German painters. They've responded to graffiti on the walls they walk and ride past. And they've processed important lessons about pattern and hue from native Indian basketweavers.

At first some of the art in **Venezuela: The Next Generation** may look as if it's totally abstract. Don't be deceived. It isn't. The paintings of Amundarain and Arria are as concerned with the particulars of landscape as the canvases of Pizzani, León, and Lizardo are with the principles of abstraction. Work by these five fluctuates between the poles of representation and nonrepresentation. Their colors are the colors all around them - earth, sky, flowers, plants; and their light is the light that permeates such elements. In a place like New York where a tree on a sidewalk symbolizes "nature", landscape painting seems old-fashioned and irrelevant. In a city like Caracas, this genre not only retains its vitality and meaning, it's been possible to update its legacy from the past into 20th century terms. This was evident in the mid-career exhibition Jorge Pizzani had at the Galería de Arte Nacional late last spring. When seen individually his paintings clearly belong to the tradition of paysage; gathered together, the abstract components of his work, especially the marks he makes, call more attention to themselves. Look at a Lizardo, and then go for a walk in a park; in your sensitized state, you'll probably see some colors you never before noticed. Arria accomplishes much the same with the light that radiates from her canvases. Leon's latest pictures introduce the mysteries of shadows. And Amundarain captures the sensations of a stay on a repuí in a language that's visual and conceptual.

The art of Lazo, Sosa and Perdomo addresses more urban matters, though their concerns have less to do with big cities than with small town life. Notations that are similar to scrawls on public property, textured passages, humble objects, earth tones and other subdued shades appear on their canvases and works on paper. Lazo's whites and blacks are mixed with petroleum, and he confronts issues of order and disorder with the fervor of an expressionist. From time to time Sosa's a bit of an art historian: when he executed his **Divinities,** for example, he had one foot in the past (Correggio), one in the present (Polke), and another in the studio (where a model was posing). And Perdomo, who works in a cluttered space beneath a freeway, reminds us that there is always a spot in our hearts for an artist with a Morandi - like sensibility.

In his works on paper, Benaim's interests intersect with those of the "landscapists" and the more "graffiti" oriented painters in this exhibition. His art is a combination of color, whether it's of his own invention or grounded in the handmade sheets he frequently uses, and mark, abstract notes of brevity and discourse.

Venezuela: The Next Generation brings together the work of nine emergent painters. They share a common heritage, yet go off in their own directions. Some paths are familiar; others, newly explored. The adventures you take with each one of these artists should remind you that the world of art is always being replenished wherever it is allowed to thrive and prosper.

Phyllis Tuchman
Curator

Aonda
1990
Oil on canvas
150 × 150 cm

SUSANA AMUNDARAIN

Dos Tiempos para el Ilu (left section)
1990
Oil on canvas
156 × 150 cm

Luz de Arena (series Umbrales)
1989
Oil on canvas
2.10 x 1.70 cm

MARIA EUGENIA ARRIA

Luz Roja (series Umbrales)
1989
Oil on canvas.
2.10 x 1.70 cm

Books from a set of 24 executed between May 1989 - May 1990, including:

3 drawings from the book of 12 dedicated to all poets who have written about Ife
Mixed media on Butan paper
Open: 38 × 35 cm

RICARDO BENAIM

The Green on Green Book
from the series of 7 books and 7 etchings
Color engraving on hand made paper
Open: 24 x 46 cm

ANTONIO LAZO

Sin título
1990
Mixed media
2.16 x 3.00 cm

Paisaje Caraqueño (series Paisajes Quemados)
1990
Gold leaf on board
136 × 136 cm

Paisaje Caraqueño (series Paisajes Quemados)
1990
Gold leaf on board
136 × 136 cm

ERNESTO LEON

Sin título (series The Tree)
1990
Oil on canvas
200 x 135.5 cm

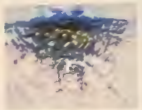
LUIS LIZARDO

Sin título (series The Tree)
1990
Oil on canvas
194 x 105.5 cm

Sin título
1990
Mixed media on canvas on board
102 x 79.5 cm

FELIX PERDOMO

Sin título
1990
Mixed media on canvas
49 x 67 cm



JORGE PIZZANI

Sin título
1989
Mixed media on canvas
175 x 2.50 cm
Collection Susana Corzo Caracas

8 Jueves

12 Miércoles

5 panels of 7 from the series **Agenda:**
8 Jueves, 25 Domingo, 1 Sábado, 12 Miércoles, 18 Martes
1989
Mixed media on canvas
Each panel: 45 x 76 cm; overall: 45 x 180 x 76 cm
Collection Banco Mercantil, Caracas

CARLOS SOSA

Susana Amundarain ***Aonda,*** 1990. Oil on canvas. 1.50 x 1.50 cm
Dos Tiempos para el Iiu (left section), 1990.
Oil on canvas. 1.56 x 1.50 cm

María Eugenia Arria ***Luz de Arena (series Umbrales),*** 1989. Oil on canvas.
2.10 x 1.70 cm
Luz Roja (series Umbrales), 1989. Oil on canvas
2.10 x 1.70 cm

Ricardo Benaim ***Books from a set of 24 executed between May 1989-May 1990, including:***
Framed drawings from the book of 12 dedicated to all poets who have written about life. Mixed media on Butan paper.
Open: 38 x 55 cm
D Book, Mixed media on Nepalese paper.
Open: 15 x 81 cm
Rubber Book, 7 drawings. Mixed media on Bambooka red paper.
28 x 38 cm
The Green on Green Book, from the series of 7 books and 7 etchings. Color engraving on hand made paper. Open: 24 x 46 cm

Antonio Lazo ***Sin título,*** 1990. Mixed media. 2.16 x 3.00 cm

Ernesto León ***Paisaje Caraqueño (series Paisajes Quemados),*** 1990.
Gold leaf on board. 1.36 x 1.36 cm
Paisaje Caraqueño (series Paisajes Quemados), 1990.
Gold leaf on board. 1.36 x 1.36 cm

Luis Lizardo ***Sin título (series The Tree),*** 1990. Oil on canvas.
1.85 x 1.14 cm
Sin título (series The Tree), 1990. Oil on canvas.
2.00 x 135.5 cm
Sin título (series The Tree), 1990. Oil on canvas.
1.94 x 105.5 cm

Félix Perdomo ***Sin título,*** 1990. Mixed media on paper on board.
1.00 x 70 cm
Sin título, 1990. Mixed media on canvas on board.
1.02 x 79.5 cm
Sin título, 1990. Mixed media on canvas. 49 x 67 cm

Jorge Pizzani ***Sin título,*** 1989. Mixed media on canvas. 1.75 x 2.50 cm
Collection Susana Corao. Caracas
Sin título, 1989. Mixed media on canvas. 1.75 x 2.50 cm
Private collection. New York

Carlos Sosa 5 panels of 7, from the series **Agenda: *8 Jueves, 25 Domingo, 1 Sábado, 12 Miércoles, 18 Martes,*** 1989. Mixed media on canvas.
Each panel: 1.45 x 76 cm. overall: 1.45 x 3.80 x 76 cm.
Collection Banco Mercantil. Caracas

CHECK LIST

1954
Born in Caracas, Venezuela.
1971
Simón Bolívar University, Caracas, Venezuela.
1976
Metropolitan State College, B.A., Denver, Col, USA.
Colorado Mountain College, Experimental Photography, Vail, Col, USA.
1977
Central University of Venezuela, Professor of Drawing (also 1977, 1984), Caracas, Venezuela.
1978
Central University of Venezuela, Venezuelan Art History, Caracas, Venezuela.
1980
Gran Mariscal de Ayacucho Foundation, Graduate Scholarship (to 1989), Caracas, Venezuela.
Graduate Teaching Assistantship, Drawing (to 1982), Denver, Col, USA.
1982
University of Denver, Master of Fine Arts, Denver, Col, USA.
1983
Art and Science Experimental Center, Art Teacher of Gifted Children (to 1986), Caracas, Venezuela.
1985
APUCV Educational Center, Art Teacher (to 1987), Caracas, Venezuela.
1986
Federico Brandt Art Institute, Professor of Drawing (to present), Caracas, Venezuela.
1989
New York University, Tisch School of the Arts, Visiting Scholar (to 1990), New York, NY, USA.

One-Woman Exhibitions

1982
Her Body Within, Installation Performance, River Gallery, Denver, Col, USA.
1983
Traced Expressions, Central University of Venezuela, University Gallery, Caracas, Venezuela.
1986
Endoconcepts to Observe, Arte Hoy Gallery, Caracas, Venezuela.
1987
Landscape's Inner Space, Espacios Cálidos Gallery, Caracas, Venezuela.
Parallels, Arte Hoy Gallery, Caracas, Venezuela.
1989
Recent Painting, Arte Hoy Gallery, Caracas, Venezuela.

Group Exhibitions

1980
Faculty Exhibition, University of Denver, School of Art Gallery, Denver, Col, USA.
1981
Group Exhibition, Loretto Hights College, Beaumont Gallery, Denver, Col, USA.
1982
First Biennial Exhibition of Drawing and Engraving, National Art Gallery, Caracas, Venezuela.
Graduate Student Exhibition, University of Denver, Denver, Col, USA.
Two-Person Exhibition, Master of Fine Arts Exhibition, University of Denver, Denver, Col, USA.
1983
Young Artists Hall, Guipuzcoana House, La Guaira, Venezuela.
1984
Second Biennial Exhibition of Drawing and Engraving, La Rinconada Art Museum, Caracas, Venezuela.
Arturo Michelena 42nd. Hall of Visual Arts, Athenaeum, Valencia, Venezuela.

SUSANA AMUNDARAIN

1985
Artists of Venezuela, Amnesty International, Travelling Exhibition, Espacios Cálidos Gallery, Caracas, Venezuela, and Barquisimeto Art Museum, Barquisimeto, Venezuela.
Four Artists, Ochoarte Gallery, Caracas, Venezuela.
Arturo Michelena 43rd. Hall of Visual Arts, Athenaeum, Valencia, Venezuela.
Young Artists Hall, Museum of Contemporary Art, Caracas, Venezuela.
1986
On the Edge of Modernity, Museum of Fine Arts, Caracas, Venezuela.
Arturo Michelena 44th. Hall of Visual Arts, Athenaeum, Valencia, Venezuela.
1987
Readings of National Art, National Art Gallery, Caracas, Venezuela.
1988
Metro Hall of Paintings, Caracas, Venezuela.
National Hall of Visual Arts, Museum of Fine Arts, Caracas, Venezuela.
New Acquisitions, National Art Gallery, Caracas, Venezuela.
Eugenio Mendoza Award, Fourth Edition, Mendoza Gallery, Caracas, Venezuela.
Artifacts, Caracas, Venezuela.
Image and Transparency, Museum of Fine Arts, Caracas, Venezuela.
1989
Imaginary Flower, Athenaeum, Caracas, Venezuela.
Christian Dior First Biennial Exhibition of Visual Arts. Museum of Contemporary Art, Caracas, Venezuela.
Armando Reverón Hall of Painting, La Rinconada Art Museum, Caracas, Venezuela.
Paintings, Two-Person Exhibition, Venezuelan Art Center, New York, NY, USA.
1990
Amazonia, Mendoza Gallery, Caracas, Venezuela.
Abstract Arte Hoy Gallery, Caracas, Venezuela.

Selected Public Collections
National Art Gallery, Caracas, Venezuela.
Museum of Fine Arts, Caracas, Venezuela.

Workshops and Collaborations
1980
Mindy Lorenz (to 1982), Denver, Col, USA.
1981
Ann Wilson and Sandra Benson, Denver, Col, USA.
Roselee Goldberg, Denver, Col, USA.
George Herms, Denver, Col, USA.
Bill Gian, T.A.G. Action Performance (to 1984), Denver, Col, USA.
1982
Michael Myers, Denver, Col, USA.

Selected Performances
1981
Kaleidoscope, Coperformer in a piece by Jennifer Keats, and part of a performance night (OPEROTAS) by George Herms, Denver, Col, USA.
I Want to Draw a Mandala, Solo piece, part of a performance workshop coordinated by Mindy Lorenz, University of Denver, Denver, Col, USA.
1982
Untitled, Performer in a piece by Michael Myers, University of Denver, Denver, Col, USA.
Selket, performance with Bill Gian, Spark Gallery, Denver, Col, USA.
Her Body Within, Solo piece, River Gallery, Denver, Col, USA.
Within and Selket, in Nefertiti's Dream, part of a multimedia exhibition produced by Bill Gian, Grant Theater, Houston Fine Arts Center, Denver, Col, USA.
Stage Set for Self-Portrait of Artist with Beard and Hat, a play by José Ignacio Cabrujas, directed by José Simón Escalona, Theja Group, Caracas, Venezuela.
Book, **111 Drawings,** a selection of drawings from the exhibition with the same name, and texts especially written for each drawing by Xiomara Moreno.

1951
Born in Caracas, Venezuela.
1969
Cristóbal Rojas School of Visual Arts, Caracas, Venezuela.
1974
National School of Decorative Arts (Engraving), Paris, France.
1979
Workshop, International City of the Arts, National School of Decorative Arts Foundation, Paris, France.
1981
School of Higher Studies in Social Sciences (Theory and History of Art), Paris, France.
1988
Chnstoph Menan Stiftung, Trip to Egypt, Exchange of Swiss and Egyptian Artists.
Teaching, Neumann Institute of Design, Federico Brandt Institute and School of Art, Central University of Venezuela (to 1989), Caracas, Venezuela.

One-Woman Exhibitions
1980
International City of the Arts, Paris, France.
1981
Mendoza Gallery, Caracas, Venezuela.
1982
International City of the Arts, Paris, France.
1984
Mendoza Gallery, Caracas, Venezuela.
IFA Gallery, Bonn, Germany.
1988
Mendoza Gallery, Caracas, Venezuela.
1990
Ruta Correa Gallery, Freiburg, Germany.
Sotavento Gallery, Caracas, Venezuela.

Group Exhibitions
1975
Michelena Hall, Emilio Boggio Drawing Award, Valencia, Venezuela.
1979
Drawing Contest, Joan Miró Foundation, Barcelona, Spain.
May Hall, Paris, France.
du Trait Hall, Paris, France.
1980
Fundarte Hall of Drawing, Acquisition Award, Caracas, Venezuela.
1981
Latin American Space, Paris, France.
International Biennial Exhibition of Engraving, Ljubljana, Yugoslavia.
Young Artists Hall, Caracas, Venezuela.
Young Painters Hall, Paris, France.
Hall of **Today's Great and Young,** Paris, France.
1982
Young Painters Hall, Paris, France.
Latin American in Paris, Paris, France.
National Biennial Exhibition of Drawing and Engraving, National Art Gallery, Caracas, Venezuela.
1983
Young Artists Hall, Guipuzcoana House, La Guaira, Venezuela.
Montrouge Hall, France.
Six Young Venezuelan Artists, Travelling Exhibition, Bonn, Munich, Berlin, and Hamburg, Germany, and in Atwerp and Tournai, Belgium.
1984
Young Artists Hall, La Rinconada Art Museum, Caracas, Venezuela.
1985
Works on Paper, Villeparisis, Paris, France.
1987
International Art Fair, Basel, Switzerland.
Basel Artists Exhibition, Hall of Arts, Basel, Switzerland.

MARIA EUGENIA ARRIA

1988
Basel Artists Exhibition, Hall of Arts, Basel, Switzerland.
Kunstkredit Exhibition, Acquisition Award, Basel, Switzerland.
Mendoza Award, Fourth Edition, Mendoza Gallery, Caracas, Venezuela.
Mashrabia Gallery, Cairo, Egypt.
1989
Basel Artists Exhibition, Hall of Arts, Basel, Switzerland.
Christian Dior First Biennial Exhibition of Visual Arts. Museum of Contemporary Art, Caracas, Venezuela.
Michelena Hall, Juan Lovera Painting Award, Valencia, Venezuela.
Guayana Art Second National Biennial Exhibition, Jesús Soto Museum of Modern Art, Ciudad Bolívar, Venezuela.
Sotavento Gallery, Caracas, Venezuela.
1990
Frankfurt Art Fair, Frankfurt, Germany.
Sotavento Gallery, Caracas, Venezuela.

1949
Born in Caracas, Venezuela.
1971
Education - BA (Bachelor of Arts) Graphic Design, Caracas, Venezuela.

One-Man Exhibitions

1982
Mendoza Gallery, Caracas, Venezuela.
La Petite Seine, Paris, France.
1985
Advisors Choice II, Printmaking Council of New Jersey, USA.
1986
Christie's Contemporary Art Gallery, Tokyo, Japan.
1987
Art Decorum Gallery, Paris, France.
1989
Processes, Euro-Americana Art Center, Caracas, Venezuela.
Les Vogages Oniriques, Miromesnil Fine Art, Paris, France.
1990
Recent Paintings, The Reece Galleries, Inc. New York, USA.

Group Exhibitions

1981
Artistes del Atelier 63, Paris, France.
1982
Second Biennial Exhibition of Drawing and Engraving, Caracas, Venezuela.
1983
Six Venezuelan Young Artists, Travelling Exhibition, Bonn, Frankfurt, München, Berlin, Hamburg and Brussels.
1984
North American Contemporary Engraving, Montevideo, Uruguay.
1985
New Experiments in Printmaking, A.A.A. Gallery, New York.
Prints Ensulte, The Katonah Gallery, Katonah, New York.
1987
Second Biennial Exhibition of Latin American Art, Museum of Contemporary Hispanic Art, New York.

Reconigtions

Purchase Prize.
Traditions and Alternatives, Postsdam, New York.
III Bienal de Miniaturas, Tags, Caracas, Venezuela.
Honorable Mention.
Second Biennial of Drawing and Engraving, Caracas, Venezuela.
First Prize.
The Latin American Graphics Art Biennial, Mochi, New York.

RICARDO BENAIM

Adquisitions

Ricardo Benaim's works have been acquired by many private collectors worldwide and mayor corporations nationally and internationally including I.B.M., Citicorp N.A., Deloitte Touche, Condon Forsyth, American Express, Albright Knox Museum, Buffalo, New York, Library of the Congress, Washington, D.C., USA, Museum of Modern Art, New York.

Teaching Experience

1983
Pratt Graphics Center, New York.
1986
Atelier 63, Paris, France.
1987
University of West Virginia, Huntington, W. Virginia.
1988
Manhattan Graphics Center, New York.
1990
Instituto Federico Brandt, Caracas, Venezuela.

1943
Born in Caracas, Venezuela.
1966
Cristóbal Rojas School of Visual Arts, Caracas, venezuela.
1969
Cristóbal Rojas School of Visual Arts, (Postgraduate work), Art Education, First Level), Caracas, Venezuela.
1972
Teaching: Experimental Plastic, Color, Drawing, and Painting (to 1986), University Education Institute, Caracas, Venezuela.
1976
First trip to Europe, Italy, Soviet Union.
1978
Teaching: Painting, Plastic Arts Center, Cumaná, Venezuela.
1979
Collaborations: Illustrations for El Nacional's Literary Paper and the Popular Tribune Weekly (to 1986).
Organizes a Painting Free Workshop, University Education Institute.

One-Man Exhibitions

1966
Acarigua and Araure House of Culture, Acarigua, Venezuela.
1979
Mariscal de Ayacucho Museum, Central University of Venezuela, Cumaná, Venezuela.
Recent Drawings, La Trinchera Gallery, Caracas, Venezuela.
1988
Personal Feelings and Experiences, National Art Gallery, Caracas, Venezuela.

Group Exhibitions

1979
In Homage of Armando Reverón, Exhibition Room, Central Bank of Venezuela, Caracas, Venezuela.
Eternal Hands, Today's Signs; Drawing Today, Travelling Exhibition, National Art Gallery, Caracas, Venezuela.
1980
Collage in Venezuela, Today's Study Gallery, Caracas, Venezuela.
New Drawing, New Generation; organized by Museum of Fine Arts, National Council for Culture, and Ministry of Youth, Caracas, Venezuela, at the National Bank of Commerce Gallery, Memphis, Tenn., USA.
Graphics and Drawing in Venezuela, Travelling Exhibition, Peru, Bolivia, Ecuador and Colombia.
National Hall of Young Artists, Caracas, Venezuela.

ANTONIO LAZO

1981
Study of the Image, National Art Gallery, Caracas, Venezuela.
1982
First Drawing and Engraving Biennial Exhibition, National Art Gallery, Caracas, Venezuela.
1983
Second National Hall of Young Artists, Museum of Contemporary Art, Caracas, Venezuela.
1984
New Drawing, Mendoza Gallery, Caracas, Venezuela.
Biennial Exhibition of Visual Arts, Caracas, Venezuela. Museum of Barquisimeto, Barquisimeto, Venezuela.
Self-Portraits, GAN Alternate Spaces Gallery, Athenaeum, Caracas, Venezuela. Carpenter Hall, Maracaibo, Venezuela. La Rinconada Museum, Caracas, Venezuela.
1985
Drawings, Venezuela Hall, Bogotá, Colombia.
Paintings, Ochoarte Gallery, Caracas, Venezuela.
Artists with Amnesty International, Espacios Cálidos Gallery, Athenaeum, Caracas, Venezuela.
Amazonia I, Paintings, Mendoza Gallery, Caracas, Venezuela. Francisco Narváez Museum of Modern Art, Porlamar, Venezuela. Interalúmina Exhibition Hall, Puerto Ordaz, Venezuela.
1988
CONAC Award (Painting). **First National Biennial Exhibition of Visual Arts,** Museum of Fine Arts, Caracas, Venezuela.
Mendoza Award, Fourth Edition (Painting), Mendoza Gallery, Caracas, Venezuela. First Prize, Painting.
Metro Hall of Caracas, Caracas, Venezuela.
1989
35th Montrouge Hall, Cannes, France. Cannes sur Mer Hall, Cannes, France.

1956
Born in Caracas, Venezuela.
1975
School of Arts and Crafts of Madrid, Spain.
1978
Paul Coremans Interamerican School of Restoring, Mexico.
1980
Department of Visual Arts, New York University, New York, USA.

One-Man Exhibitions

1984
Paintings, sculptures, drawings, and watercolors, Tourist Office of the Venezuelan Government, New York, USA.
Drawings, La Tienda, Museum of Contemporary Art, Caracas, Venezuela.
1985
Paintings of Ernesto León, Mendoza Gallery, Caracas, Venezuela.
Ernesto León, Gallery of Modern Art, Maracaibo, Venezuela.
Paintings, Fine Art Center of Maracaibo, Venezuela.
Tapestries, Mendoza Gallery, Caracas, Venezuela.
Tapestries, Fine Arts Center of Maracaibo, Venezuela.

1987
Tapestries, Francisco Narváez Museum of Contemporary Art, Porlamar, Venezuela.
Drought, Paintings of Ernesto León, Mendoza Gallery, Caracas, Venezuela.
1988
Tribute to William Phelps, Drawings of Birds, Mendoza Gallery, Caracas, Venezuela.

Group Exhibitions

1981
Venezuelan Art Today, Museum of Modern Latin American Art, Washington D.C., USA.
1983
Alternative I, Alternate Space, National Gallery of Art, Caracas, Venezuela.
1984
The Rejoining of Divided Parts, Kenkeleba Gallery, New York, USA.
Second Edition, Mendoza Award, Mendoza Gallery, Caracas, Venezuela.
Biennial Exhibition of Drawing, La Rinconada Museum, Caracas, Venezuela.
New Forms of Figuration, Center for Interamerican Relations, New York, USA.
1985
New Trends, Venezuelan Culture Center, Bogotá, Colombia.
Venezuela in the Center of Painting, Celade Cultural Center, Buenos Aires, Argentina.
Amazonia, Mendoza Gallery, Caracas, Venezuela.
Sao Paulo 18th Biennial Exhibition, Sao Paulo, Brazil.
1986
From the New Figuration to the New Image, National Art Gallery, Venezuela.
On Imagined Horses, La Rinconada Museum, Caracas, Venezuela.
1987
Representative of Venezuela at International Sample for the Erradication of Hunger in the World St. Paul Minnesota, USA.
Sonja Henie-Neils Onstad Foundation, Hovikodde, Norway.
Göteborgs Konstmuseum, Göteborg, Sweden.
Kölnischer Kunstverein, Cologne, Germany.
Museum of African and Oceanic Art, Paris, France. Barbican Art Galllery, London, England, and Art Gallery of Western Australia, Cultural Centre, Perth, Australia.
Representative of Venezuela at the **Third Biennial Exhibition of Trujillo,** Peru.
Christian Dior Grand Prize for Visual Arts, Euro-Americana Art Center, Caracas, Venezuela.
The New Landscape, Siete Siete Gallery, Caracas, Venezuela.
1988
Challenge: Young Latin Americans on Paper, CDS Gallery, New York, USA.
Contemporary Painters, Garcés Velásquez Gallery, Bogotá, Colombia.
Three Venezuelans in Two Dimensions, Americas Society, New York. Brickell Square Art Space, Miami, Florida, USA.
Art, Fiber Today, La Rinconada Art Museum, Caracas, Venezuela.
Image and Transparency, Museum of Fine Arts, Caracas, Venezuela.

Selected Public Collections

Museum of Modern Art, New York, USA.
Museum of Contemporary Art, Bogotá, Colombia.
Museum of Contemporary Art, Caracas, Venezuela.
Museum of Fine Arts, Caracas, Venezuela.
Francisco Narváez Museum of Contemporary Art, Porlamar, Margarita.
Fine Arts Center of Maracaibo, Maracaibo, Venezuela.

1956
Born in Caracas, Venezuela.
1976
Cristóbal Rojas School of Visual Arts, Caracas, Venezuela.
1978
St. Martin's School of Art, London, England.

One-Man Exhibitions

1980
Newman's Room, Oxford, England.
1984
Antonio Estévez Gallery, Mérida, Venezuela.
1987
Sotavento Gallery, Caracas, Venezuela.
1989
Mendoza Gallery, Caracas, Venezuela.

Group Exhibitions

1977
Arturo Michelena Hall of Visual Arts, Athenaeum, Valencia, Venezuela.
Young Artists Hall, Palace of Industries, Caracas, Venezuela.
1980
Arturo Michelena Hall of Visual Arts, Athenaeum, Valencia, Venezuela.
1981
Young Artists Hall, Museum of Contemporary Art, Caracas, Venezuela.
Arturo Michelena Hall of Visual Arts, Athenaeum, Valencia, Venezuela.
1982
Arturo Michelena Hall of Visual Arts, Athenaeum, Valencia, Venezuela.
Drawing and Engraving Biennial Exhibition, National Art Gallery, Caracas, Venezuela.
1984
Drawing and Engraving Biennial Exhibition, La Rinconada Art Museum, Caracas, Venezuela.
1985
Amazonia, Francisco Narváez Museum of Contemporary Art, Porlamar, Venezuela.
Amazonia, Interalúmina Hall, Puerto Ordaz, Venezuela.
1986
Drawing Biennial Exhibition, La Rinconada Art Museum, Caracas, Venezuela.
Four Young Venezuelan Draftsmen, Venezuelan Gallery, Venezuelan Consulate, New York, NY, USA.
1987
Four Young Venezuelan Draftsmen, Bolívar Hall, Miranda House, London, England.
Five Venezuelan Artists, Mendoza Gallery, Guayasamín Museum, Quito, Ecuador.
Amazonia II, Mendoza Gallery, Caracas, Venezuela.
1988
Amazonia II, Francisco Narváez Museum of Contemporary Art, Porlamar, Venezuela.
New Acquisitions, National Art Gallery, Caracas, Venezuela.
First Biennial Exhibition of National Art, Museum of Fine Arts, Caracas, Venezuela.
Eugenio Mendoza Award, Fourth Edition, Painting, Mendoza Gallery, Caracas, Venezuela.
1989
A Decade of Venezuelan Landscapes, National Art Gallery, Caracas, Venezuela.
A Century of Flowers, Espacios Cálidos, Athenaeum, Caracas, Venezuela.

LUIS LIZARDO

ChristianDior First Biennial Exhibition, Museum of Contemporary Art, Caracas, Venezuela. Second Version of FLAAC. **Second Latin American Festival of Art and Culture,** Brasilia, Brazil.
Paintings by Susana Amundarain and Luis Lizardo, Venezuelan Arts Center, Venezuelan Mission to the United Nations.

Selected Private Collections

Museum of Fine Arts, Caracas, Venezuela.
National Art Gallery, Caracas, Venezuela.
Metropolitan Museum of Art, New York, NY, USA.

1956
Born in Santa Teresa del Tuy, Venezuela.
1976
Cristóbal Rojas School of Visual Arts, Caracas, Venezuela.
University Institute of Education, Caracas, Venezuela.

One-Man Exhibitions

1990
Solo show, Artisnativa Gallery, Caracas, Venezuela.

Group Exhibitions

1979
CONAC Youth National Hall, Caracas, Venezuela.
1981
Young Artists National Hall, Museum of Contemporary Art, Caracas, Venezuela.
1982
Aragua National Hall, Maracay, Venezuela.
1984
Aragua National Hall, Maracay, Venezuela.
Fundarte **Second Biennial Exhibition of Drawing and Engraving,** La Rinconada Museum, Caracas, Venezuela.
Aragua National Hall, Maracay, Venezuela.
Municipal Hall of Painting, Municipal Council of Caracas, Caracas, Venezuela.
Arturo Michelena Hall, Athenaeum, Valencia, Venezuela.
Ochoarte Gallery, Caracas, Venezuela.
1985
Young Artists National Hall, Museum of Contemporary Art, Caracas, Venezuela.
1986
Fundarte **Third Biennial Exhibition of Drawing and Engraving,** La Rinconada Museum, Caracas, Venezuela.
On the Edge of Modernity, Group Exhibition of Painting, Museum of Fine Arts, Caracas, Venezuela.
1987
Readings of National Art, National Art Gallery, Caracas, Venezuela.
1988
Metro Hall of Painting, Third Prize, Caracas, Venezuela.

FELIX PERDOMO

1989
Christian Dior First Biennial Exhibition of Visual Arts, Second Prize, Museum of Contemporary Art, Caracas, Venezuela.
Wind Factor Exhibition, Artisnativa Gallery, Caracas, Venezuela.
New Values of Latin American Art, Presence of Venezuela, Second Latin American Festival of Arts and Culture, Brasilia, Brazil.
1990
The New in Latin American Art, Presence of Venezuela, Clave Gallery, Caracas, Venezuela.
Abstract Art, Jesús Soto Art Museum, Ciudad Bolívar, Venezuela.

1949
Born in Acarigua, Venezuela.
1969
Neumann Institute of Design, Caracas, Venezuela.
CEGRA Center of Graphic Education.
Cristóbal Rojas School of Visual Arts, Caracas, Venezuela.
1979
Travels to Spain and settles in Barcelona.
1981
Moves to Paris, France.

One-Man Exhibitions

1974
Drawings, Viva México Art Gallery, Caracas.
1976
Viva México Art Gallery, Caracas.
Simón Bolívar University, Art Gallery, Caracas, Venezuela.
1978
Culture Center, Acarigua, Venezuela.
1982
Venezuelan Art Center, Paris, France.
1984
Drawings and Paintings, Mendoza Gallery, Caracas, Venezuela.
1986
Anamorphosis, Sotavento Gallery, Caracas, Venezuela.
1987
Christian Dior Award, Visual Arts, Euro-Americana Art Center, Caracas, Venezuela.
1990
Circular Horizons, A Ten-Year Exhibition, National Art Gallery, Caracas, Venezuela.

Group Exhibitions

1977
Mendoza Gallery, Caracas, Venezuela.
1978
Mendoza Gallery, Caracas, Venezuela.
Biennial Exhibition, Warsaw, Poland.

1979
Mendoza Gallery, Caracas, Venezuela.
Avellan Hall, Museum of Contemporary Art, Caracas, Venezuela.
1982
Durban Gallery, Caracas, Venezuela.
1984
Young Artists Hall, Museum of Contemporary Art, Caracas, Venezuela.
1985
Sao Paulo 18th Biennial Exhibition, Sao Paulo, Brazil.
1987
Conquering Space, Documenta 8, Kassel, Germany.
1988
Casa Bonita, Museum of Contemporary Art, Caracas, Venezuela.

1950
Born in Caracas, Venezuela.
1967-71
Neumann Institute of Design, Caracas, Venezuela.

One-Man Exhibitions

1979
Cayman Gallery, New York, NY, USA.
1981
Durban Gallery, Caracas, Venezuela.
1983
Annex, Mendoza Gallery, Caracas, Venezuela.
1985
Mendoza Gallery, Caracas, Venezuela.
1986
Jeffrey Neale Gallery, New York, NY, USA.
1988
Clave Gallery, Caracas, Venezuela.
1989
Artisnativa Gallery, Caracas, Venezuela.
1990
Artisnativa Gallery, Caracas, Venezuela.

Group Exhibitions

1980
New York Avant Garde Festival, New York, NY, USA.
1982
Sacred Art Hall, Paris, France.
Joan Miró Hall Award, Barcelona, Spain.
Arturo Michelena Hall of Visual Arts, Athenaeum, Valencia, Venezuela.
Eugenio Mendoza Award, Mendoza Gallery, Caracas, Venezuela.
1984
The New Design, Mendoza Gallery, Caracas, Venezuela.
1985
Venezuela in the Center of Painting, Celade Cultural Center, Buenos Aires, Argentina.
Amazonia, Mendoza Gallery, Caracas, Venezuela.
Young Artists National Hall, Museum of Contemporary Art, Caracas, Venezuela.
1986
Sketches for a Story, National Art Gallery, Caracas, Venezuela.
1990
The Earth, Visions of America, Museum of Fine Arts, Caracas, Venezuela.

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