

**MODERN
MOVEMENTS:**
LATIN AMERICAN and
CARIBBEAN ART *from The
Art Museum of the Americas*



OAS | AMA



INTERNATIONAL
ARTS AND ARTISTS



1. Joseph Jean-Gilles, *Haitian Landscape*, 1973, Oil on canvas, 30" x 48", Courtesy of the OAS | Art Museum of the Americas Collection, © Joseph Jean Gilles.

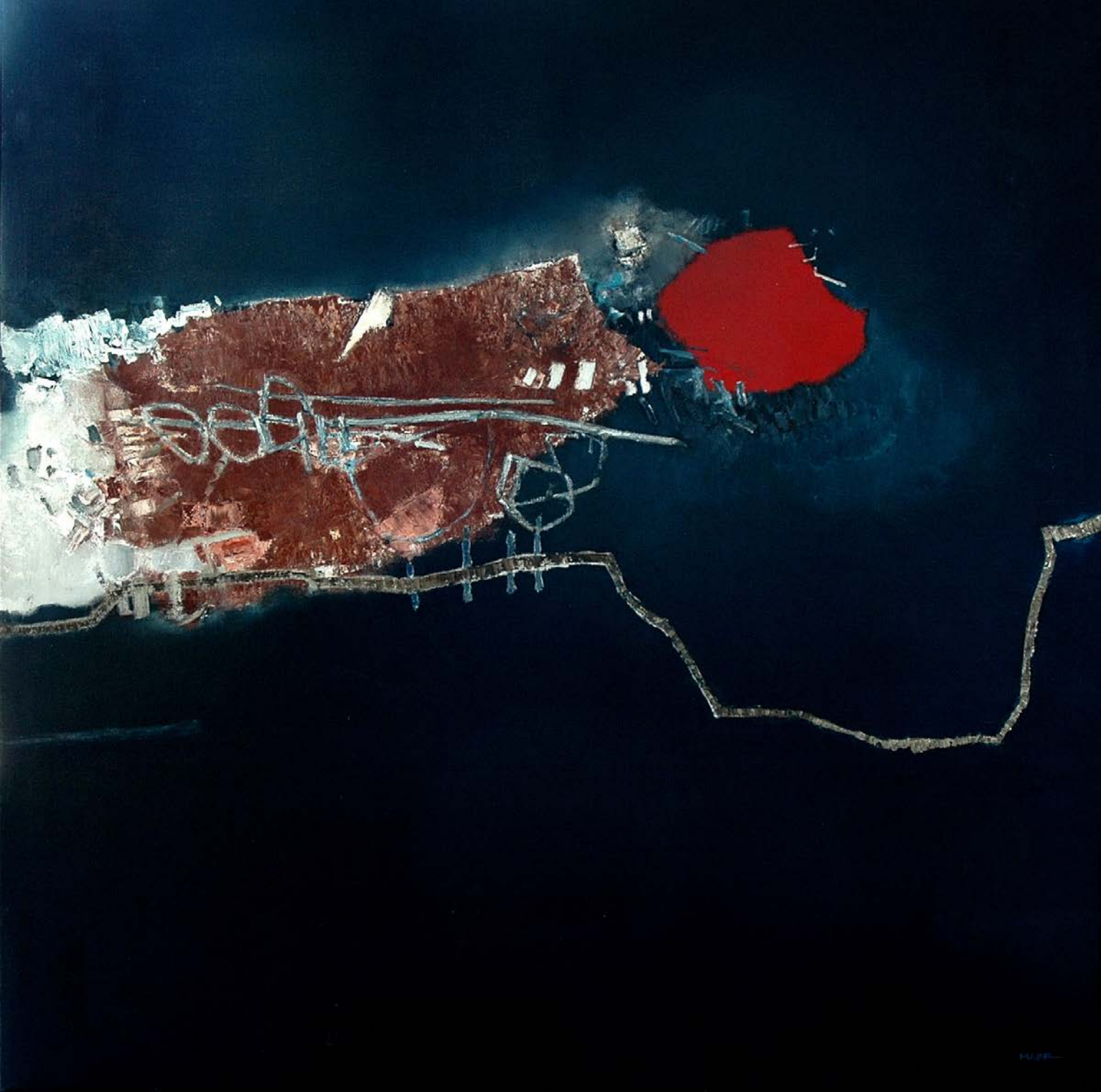
MODERN MOVEMENTS: LATIN AMERICAN and CARIBBEAN ART *from The Art Museum of the Americas*

Modern Movements: Latin American and Caribbean Art from The Art Museum of the Americas explores the shared histories and regional identities expressed by major artists through their creative practices. The exhibition celebrates work produced between 1937–2001 by a wide range of well-known figures including Joaquín Torres-García (Uruguay) and Wifredo Lam (Cuba), who pushed the boundaries of painting in their efforts to produce a pan-American visual language. It spotlights avant-garde artists Roberto Matta Echaurren (Chile), Sarah Grilo (Argentina), Rufino Tamayo (Mexico), and Jesús Rafael Soto (Venezuela), who defined foundational movements like surrealism, geometric abstraction, and new figuration. The exhibition charts the cultural exchanges and creative tensions fostered by Latin American artists, whose experimentations with form, color, and movement create powerful dialogues within and beyond their respective countries.

2. Ernesto Deira, *Tempo*, 1964, Industrial enamel on canvas, 114" x 146", Courtesy of the OAS | Art Museum of the Americas Collection, © Ernesto Deira.



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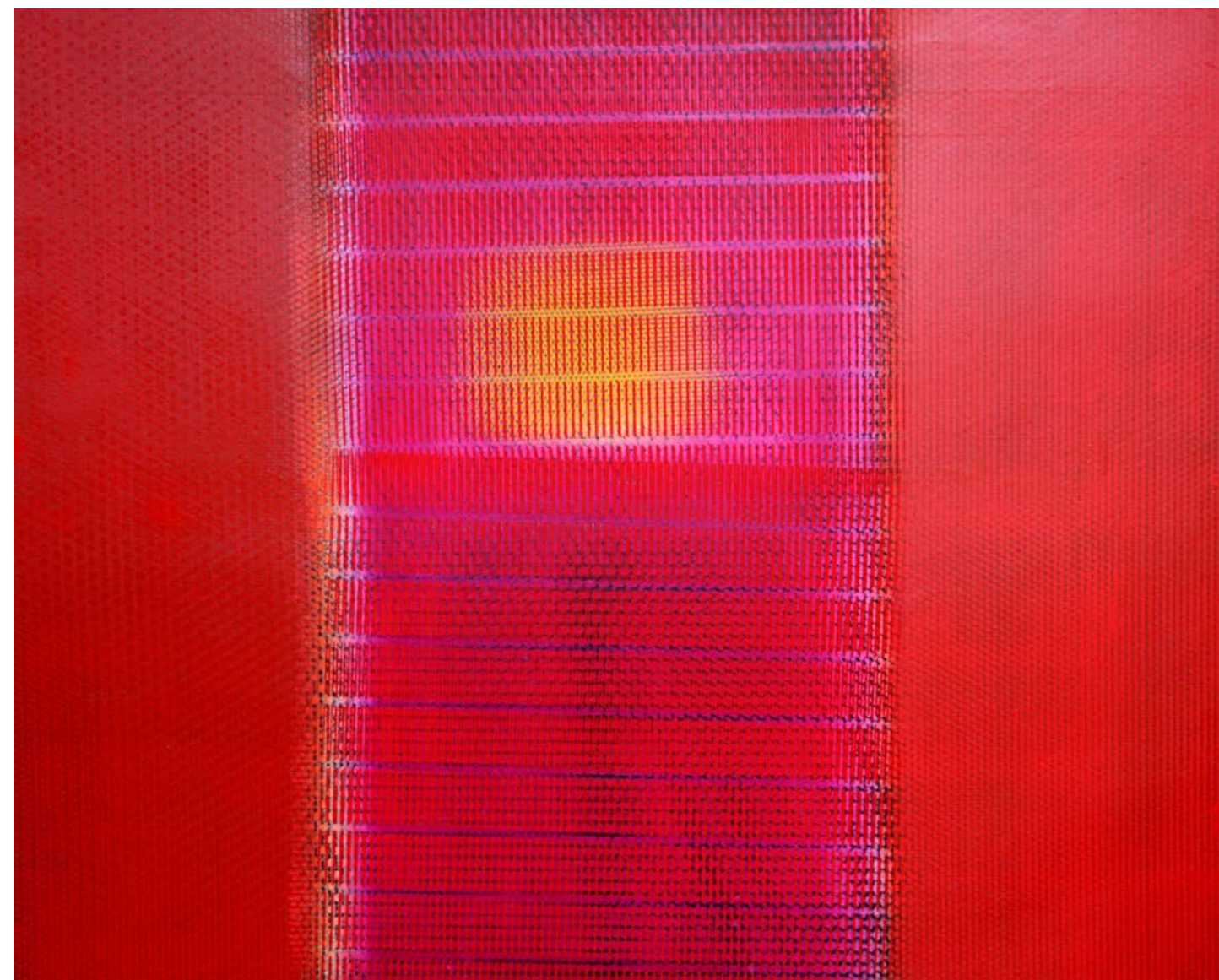
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3. Manabu Mabe, *Agonía (Agony)*, 1963, Oil on canvas, 73.75" x 76.125", Courtesy of the OAS | Art Museum of the Americas Collection, © Manabu Mabe.
4. Rogelio Polesello, *Naranja sobre Magenta (Orange on Magenta)*, 1961, Oil on canvas, 52.125" x 64.75", Courtesy of the OAS | Art Museum of the Americas Collection, © Rogelio Polesello.

About **THE ART MUSEUM OF THE AMERICAS:**

The Art Museum of the Americas (AMA) played a fundamental role in supporting and shaping the development of these artists' careers. The AMA collection, formed under the direction of José

Gómez Sicre, reflects a vision of Latin American and Caribbean art that is expansive, inclusive, and constantly evolving. The AMA is the oldest museum of modern and contemporary Latin American and Caribbean art in the United States. It is part of the Organization of American States (OAS), an international public organization whose aim is to promote democracy, peace, justice, and solidarity among its 34 member countries. In the mid-twentieth century it began to support emerging artists by collecting and touring their work in the United States. AMA's support helped to launch the careers of men and women who are now regarded as masters of mid-century Latin American and Caribbean art.



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5. Carlos Alfonzo, *Untitled*, 1989, steel, paint, concrete, 43" x 25" x 14", Courtesy of the OAS | Art Museum of the Americas Collection, © Carlos Alfonzo.

6. Raquel Forner, *Shadows*, 1958, pen and ink on paper, 15" x 28", Courtesy of the OAS | Art Museum of the Americas Collection, © Raquel Forner.

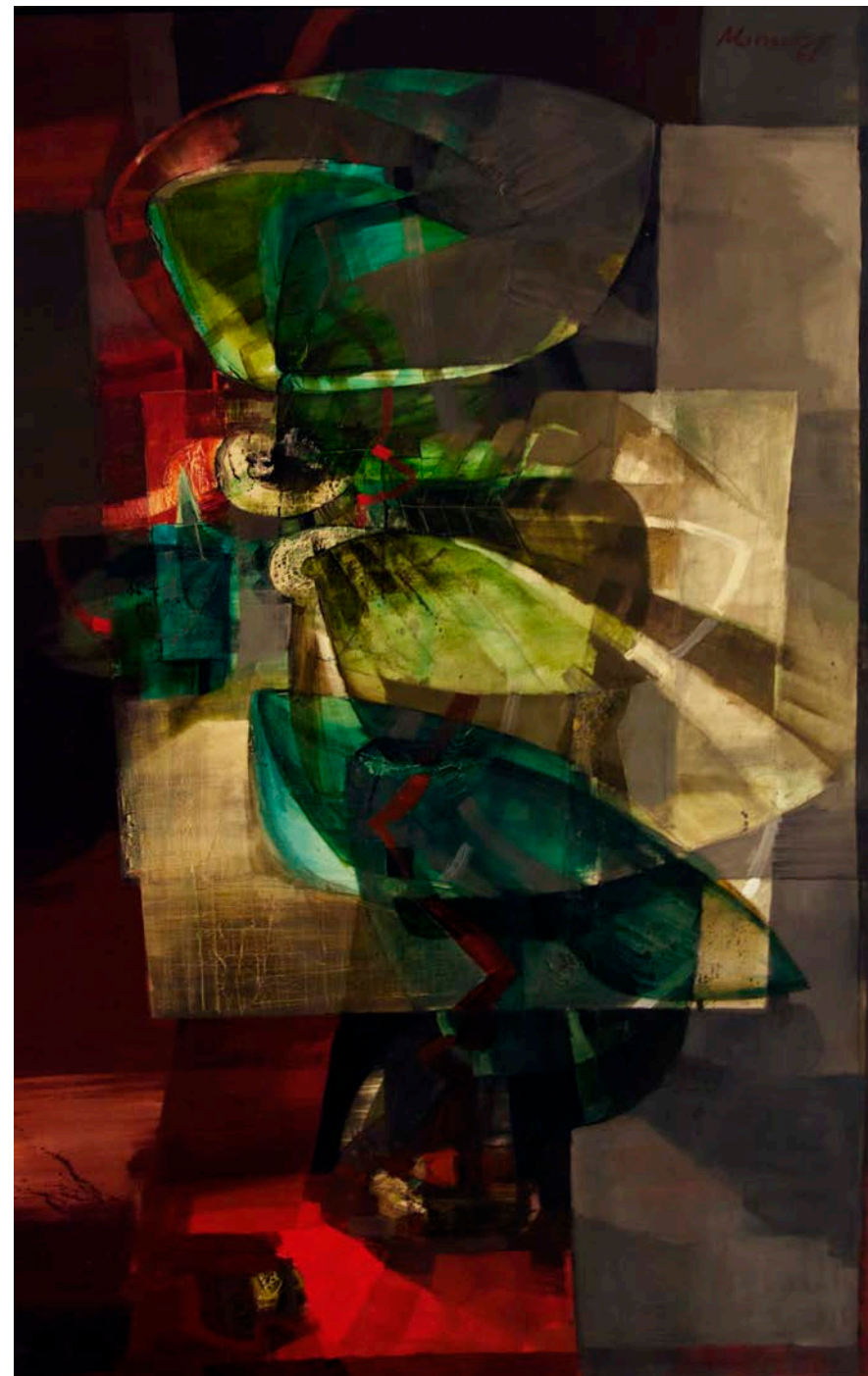
Gómez Sicre, the first director of AMA, played a key role in shaping its mission and collecting practices. His tenure, which lasted from 1948–77, was instrumental in building a collection that reflects the artistic developments of Latin America and the Caribbean in the mid-century. Under Gómez Sicre's leadership, AMA became a hub for promoting the art of the Americas to a global audience. He was dedicated to presenting a diverse range of works that reflected the avant-

gardism of the region. He established important relationships with artists, curators, and art institutions across the Americas and fostered cultural dialogue through exhibitions, publications, and research. The AMA was established in its present-day building by order of the OAS Permanent Council under Secretary General Alejandro Orfila on October 16, 1976, and this exhibition is part of programming related to its golden anniversary.

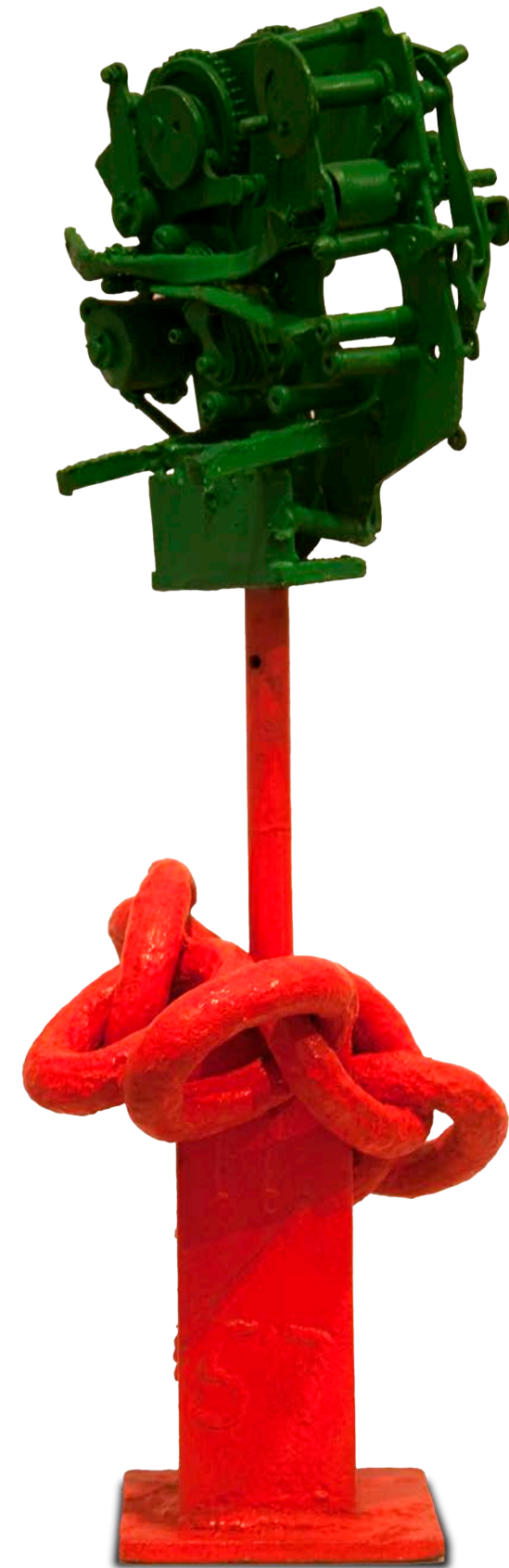


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7. Alejandro Obregón, *Estudiante Muerto (El Velorio) The Dead Student (The Vigil)*, 1956, Oil on canvas, 55" x 69", Courtesy of the OAS | Art Museum of the Americas Collection, © Alejandro Obregón.
8. David Manzur, *Elementos para un Angel No. 8 (Elements for an Angel No. 8)*, 1961, Oil on canvas, 70.5" x 46.75", Courtesy of the OAS | Art Museum of the Americas Collection, © David Manzur.
9. Rafael Ferrer, *Head*, circa 1960-1966, assemblage sculpture, painted steel and iron objects, 26.75" x 9" x 9", Courtesy of the OAS | Art Museum of the Americas Collection, © Rafael Ferrer.



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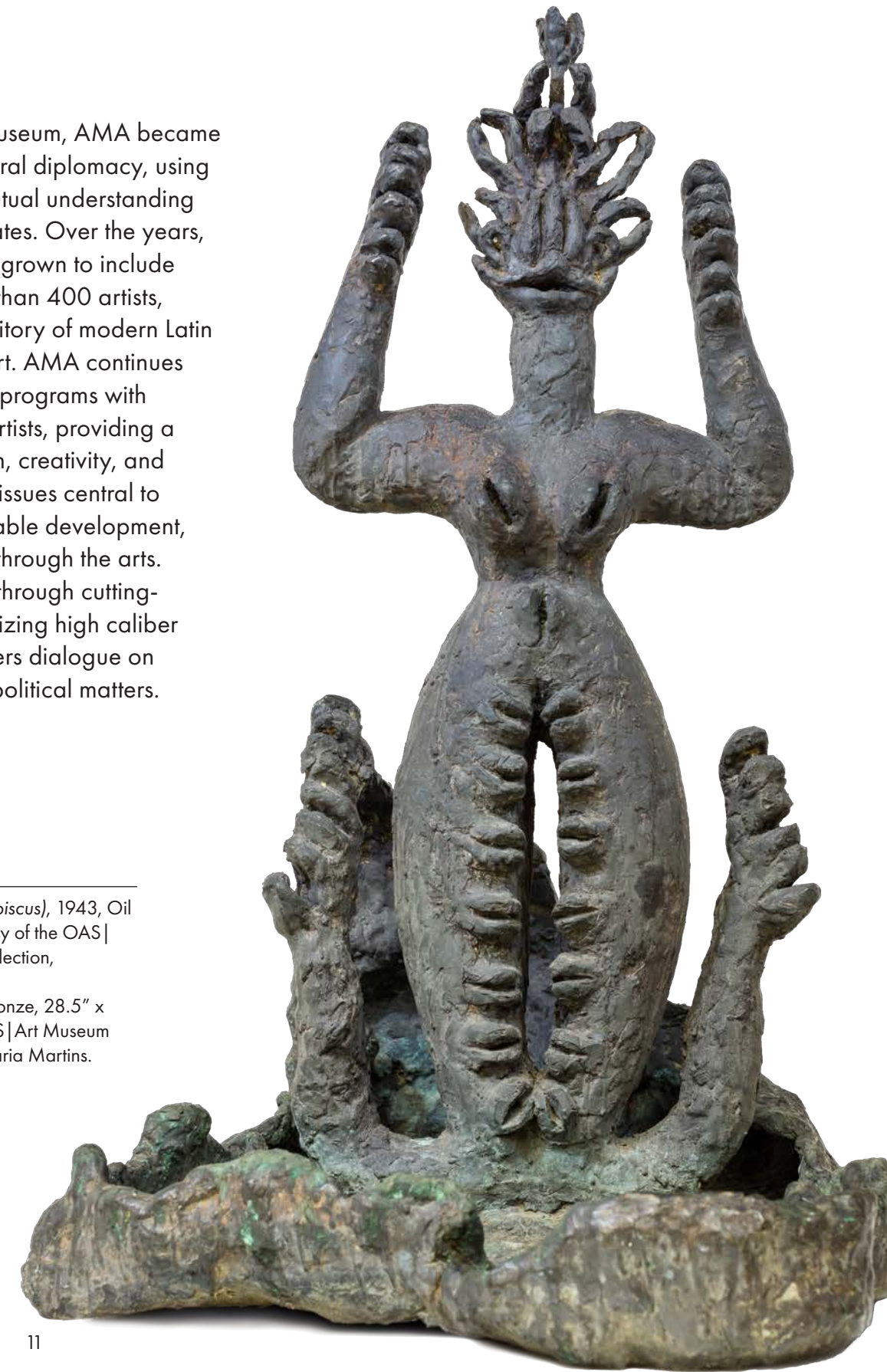


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In addition to its role as a museum, AMA became an important space for cultural diplomacy, using art as a tool for fostering mutual understanding among the OAS member states. Over the years, the museum's collection has grown to include over 2,000 works by more than 400 artists, making it a significant repository of modern Latin American and Caribbean art. AMA continues to organize exhibitions and programs with emerging and established artists, providing a space for cultural expression, creativity, and dialogue while highlighting issues central to the OAS (democracy, equitable development, human rights, and security) through the arts. This mission is strengthened through cutting-edge programming emphasizing high caliber art that simultaneously furthers dialogue on current relevant social and political matters.

10. Amelia Peláez, *Marpacífico (Hibiscus)*, 1943, Oil on canvas, 45.5" x 35", Courtesy of the OAS | Art Museum of the Americas Collection, © Amelia Peláez.
11. Maria Martins, *Boiuna*, 1942, Bronze, 28.5" x 27" x 18.5", Courtesy of the OAS | Art Museum of the Americas Collection, © Maria Martins.



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About **THE CURATOR:**

ADRIANA OSPINA is the Director of the Art Museum of the Americas of the Organization of American States. She has held the positions of Educational Program Manager and, since 2014, Curator of the Permanent Collection. She has curated numerous exhibitions; among them are *Fusion: Tracing Asian Migration to the Americas*; *Femininity Beyond Archetypes: Photography by Natalia Arias*; *A Gaze through the CINTAS Fellowship Program*; *A Selection of Works from the CINTAS Foundation*; *Arts of the Americas*; and *No Ocean Between Us: Art of Asian Diasporas in Latin America & The Caribbean 1945-Present*. She has also co-curated exhibitions including *Visual Memory: Home + Place*; and *Dialog: Landscape and Abstraction | Freya Grand and AMA Permanent Collection*. Ospina edited the book *Collection of the Art Museum of the Americas of the Organization of American States* (OAS, 2017). She participated in the College Art Association Conference in 2013 and 2020. Ospina holds an MA in Art History from George Mason University.

12. Asilia Guillen, *Heroes and Artists Come to the Pan American Union To Be Consecrated*, 1962, Oil on canvas mounted on cardboard, 20" x 24", Courtesy of the OAS | Art Museum of the Americas Collection, © Asilia Guillen.





FRONT Rufino Tamayo, *Man Contemplating the Moon*, circa 1955, Lithograph 55/100, 21 x 16 1/2", Courtesy of the OAS | Art Museum of the Americas Collection, © Rufino Tamayo.

BACK Aida Carballo, *Autorretrato Autografico (Autobiographical Self-Portrait)*, 1973, etching, 29.25" x 32.25", Courtesy of the OAS | Art Museum of the Americas Collection, © Aida Carballo.

EXHIBITION SPECIFICATIONS

Number of Works

59 objects

Curator

Adriana Ospina, Director of Art Museum of the Americas; and Art Museum of the Americas Secretariat for Hemispheric Affairs, Organization of American States

Organized by International Arts & Artists, Washington, DC

Requirements

4,000–5,000 square feet
Moderate security

Shipping

International Arts & Artists makes all arrangements; exhibitors pay outgoing shipping costs

Booking Period

12 weeks

Tour

Spring 2027– Spring 2031

Contact

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