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Marcelo Bonevardi: Magic Made Manifest

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MARCELO BONEVARDI:
MAGIC MADE MANIFEST
MARCELO BONEVARDI: MAGIC MADE MANIFEST

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COVER:
MARCELO BONEVARDI
Figure with Landscape, August 1967 (plate 7)
Paint and charcoal on carved gypsum wallboard
12 ½ x 9 in. (32 x 23 cm)
Private Collection
Photo credit: Kevin Noble

INSIDE COVER:
MARCELO BONEVARDI
Locked, February 1974 (plate 32)
Watercolor and charcoal on paper
29 x 23 in. (73.5 x 58.5 cm)
Private Collection
Photo credit: John Bennett
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BEAUX ARTS DIRECTOR AND CHIEF CURATOR

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The stone we engrave, the sign we make—
They are belief itself, a magical act:
We live in them,
just as we live in ourselves.

— Joaquín Torres-García

Marcelo Bonevardi (1929-94) is perhaps best remembered for his painted and shaped constructions; tangible manifestations of the artist’s fascination with philosophy, mythology, art, architecture, and literature—both contemporary and historic. As such a wide range of interests suggests, Bonevardi’s body of work is as broad as it is deep. This breadth echoes the Lowe Art Museum’s own rich holdings, which span 5,000 years of human creativity on every inhabited continent. The Lowe is, therefore, delighted to share with our many audiences highlights from Bonevardi’s distinguished oeuvre not only in a monographic presentation of his works in our Friends Gallery but also interspersed throughout the Museum. Installing Bonevardi’s works in our Samuel H. Kress Galleries (devoted to European Renaissance and Baroque art), Potamkin Family Gallery (African art), Sylvia and Ray Marchman, Jr. Gallery (Greco-Roman antiquities), and Linnie E. Dalbeck Memorial Foundation Educational Wing has enabled us to bridge a great diversity of eras and geographical locations while, more importantly, paying homage to Bonevardi’s boundless intellectual and aesthetic curiosity as well as his lifelong thirst for learning.

Born in Buenos Aires in 1929, Bonevardi studied architecture at the National University of Córdoba, the city to which his family relocated when he was six years old. Though he never engaged in professional practice (as did his father, Emeterio, and as would his son, Gustavo), Bonevardi served as Adjunct Professor of Plastic Arts at Córdoba, and his art—which the great Italo-Argentine architect and artist Clorindo Testa (1923-2013) described as “two-dimensional buildings”—would forever bear the imprint of his early training as well as the elder Bonevardi’s influence. Marcelo’s innate facility for design and construction was complemented by the joinery and woodworking skills he learned while still a boy from a master carpenter associated with Emeterio’s professional practice; an artisan who took the younger Bonevardi under his wing. It was his mother, Margarita Cesarini, however, who proved Bonevardi’s principal font of inspiration as well as practical knowledge; for it was from her that he learned the fundamentals of art history as well as art-making.

Yielding to the Muses’ siren song, Bonevardi left his native Argentina in 1950 for a year-long sojourn in Italy, the country from which both of his parents had emigrated (like so many of their Argentine compatriots). There he immersed himself in reading and painting, in addition to studying the work of Italian avant-garde practitioners, including Arte Povera exponent Alberto Burri (1915-95), whose decision to paint on rough burlap would later impact Bonevardi’s own choice of materials. The surreal, metaphysical works of Giorgio de Chirico (1888-1978) and Carlo Carrà (1881-1966) also impressed the fledging artist, whose late work is notable for its recurrent use of the aura or essence of myth, often without a discernible narrative thread or concrete storyline. Argentine writers José Luis Borges (1899-1986) and Julio Cortázar (1914-84)—both of whose works explored the inter-penetration of time and space, the sacred and secular, the seen and the unseen—would also emerge as tremendous sources of inspiration for Bonevardi, as would the Uruguayan master Joaquín Torres-García (1874–1949), whose New York-based acolytes Julio Alpuy (1919-2009) and Gonzalo Fonseca (1920-97) became close friends.
of his. Bonevardi was also drawn to the work of the American neo-Dadaists and Surrealists, including Jasper Johns (b. 1930) and Joseph Cornell (1903-72). Ultimately, however, his unique style may be attributed to Bonevardi’s own deep familiarity with architectonic forms, geometry, optics, perspective, and the interplay of light and shadow as well as his quest for a universal, humanistic visual language rooted in existential myth.

His innovative style and distinctive voice received positive critical attention early on: In 1957 Bonevardi was awarded Córdoba’s Gran Premio. The following year, he received a prestigious Guggenheim Fellowship, which allowed him to relocate to New York City. It was there that, in early 1960, he had his first solo exhibition at the Roland de Aenile Gallery. Further recognition of the emerging artist’s talent soon followed, including fellowships from the New School for Social Research in 1963 and 1964. The next year brought not only a significant one-man show at the Bonino Gallery (with whom Bonevardi would go on to show for many years) but also Alfred Barr’s purchase of Figure I (1964) for accession into the Museum of Modern Art’s permanent collection. Bonevardi went on to receive many more awards and honors over the course of his prolific career, including the International Prize at the X Bienal de São Paulo and the Konex Foundation’s Platinum Prize. Today, his work is held in the permanent collection of important private collections and significant museums around the world, including the Pérez Art Museum Miami, the Museum of Modern Art, the Guggenheim Museum, Buenos Aires’ Museo Nacional de Bellas Artes and Museo de Arte Moderno, the Museu de Arte Contemporânea da Universidade in São Paulo, and Mexico City’s Museo Rufino Tamayo.

The Lowe Art Museum is profoundly grateful to John Bennett and Gustavo Bonevardi for making Magic Made Manifest possible. Thanks are also due to Estrellita Brodsky, Terence Riley, and Edward Sullivan for their important contributions to the exhibition’s companion catalogue as well as to the Pérez Art Museum Miami for their generously collegial loan of Landscape V, March 1964 (plate 1). The Lowe is equally indebted to the Cowles Charitable Trust, the City of Coral Gables, the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, and the Miami-Dade Mayor and Board of Commissioners for their ongoing support. We are equally thankful for the steadfast support of University of Miami President Julio Frenk, Provost Jeffrey Duerk, and Dean Leonidas Bachas and their belief in the power of art to transform lives. As ever, the execution of this beautiful project would not have been possible were it not for the Lowe’s remarkable team of extraordinary museum professionals, all of whom I gratefully acknowledge.

Jill Deupi JD PhD
Beaux Arts Director and Chief Curator
Trace and Testimony: The Drawings of Marcelo Bonevardi

EDWARD J. SULLIVAN

Marcelo Bonevardi (1929-94) was one of twentieth-century Argentina’s most distinguished painters and draftsmen. In addition, he must be counted among the many artists of the New York art world who, during the 1960s and ‘70s, looked for an alternative to the gestural aspects of Abstract Expressionism in the realm of geometric and quasi-geometric form. Bonevardi also sought to transform the then-revolutionary minimalist approach to the arrangement of space into his own constructivist system of planes, cubes, and spatial intersections in his paintings and three-dimensional pieces.

Moving to New York in 1958 after receiving a grant from the John Simon Guggenheim Memorial Foundation, Bonevardi established a studio in Manhattan, where he embarked on a long and successful career that ended only a few years before he died in Córdoba (Argentina). Bonevardi fashioned a mode of painting that drew upon his interest in enigmatic geometry, the use of carefully calculated mathematical relationships between solid and voids, rhomboids, cubes, and cones (referencing his training as an architect). His paintings are often, in fact, combinations of various elements (such as wood or paper) that merge the image with concrete references to impossible and even fantastical implements. Bonevardi’s work is in consonance with the multitude of forms of Geometric Abstraction that developed in the United States, Europe, and Latin America beginning in the mid-twentieth century. We may trace his specific affinities with the heritage of South American Constructivism to the impact of the work of Uruguayan master Joaquín Torres-García (1874-1949) and with that of the latter’s followers (the members of the Taller Torres-García). Nonetheless, there exists an equally strong kinship in Bonevardi’s work with his North American and European colleagues with whom he was in close contact in New York.

Bonevardi conceived of drawing as an integral part of his aesthetic imagination. In fact, he would often put away his paintings and spend months on end concentrating full-time on this aspect of his career. The artist’s early architectural training may account for some of his original interest in suggestions of three-dimensional form. His mature drawings from the 1960s onward display the depth of his unquenchable desire to investigate multiple paths through the history of art. He transformed his sources into deeply personal images that at times show his fascination with some of the greatest graphic masters of the nineteenth century, such as Francisco Goya (1746-1828), Odilon Redon (1840-1916), and Rodolphe Bresdin (1822-85). In addition, Bonevardi was attracted to the unsettling depictions of prisons and ancient structures by Giovanni Battista Piranesi (1720-78 [see, e.g., page 12, fig. 1]). His relationship to Japanese ink painting traditions also informs many aspects of his graphic work. In his later drawings (after the 1970s), structure assumes greater prominence. Also obvious is his desire to evoke quasi-human presences and intimations of terror and even torture in drawings that show ominous objects whose precise definitions consistently elude the viewer.

The graphic production of Bonevardi has almost always been integrally linked to his paintings, whether in the many exhibitions of his work in the U.S. and abroad or in Dore Ashton’s masterful essay in Bonevardi. Chasing Shadows-Constructing Art (University of Texas Press, 2007). His drawings, paintings, sculptures, and architectural projects deeply depend on what I would call the “graphic urge.” Bonevardi’s work may be characterized by a strong reliance on and engagement with the drawn line—geometric as well as free form. Many of his canvases are actually drawings on a cloth surface: In a number of his constructivist sculptures, drawing
on the surface is a notable feature. The exhibition at the Lowe Art Museum, a mini-retrospective of the artist’s splendid achievements, fortunately includes a number of “stand-alone” drawings among the paintings and constructions, thus offering a compelling overview of his career. Bonevardi’s drawings define an aesthetic arc that begins with his imaginary architectural structures of the late 1940s and ends with his enigmatic, oneirically evocative examples from the years preceding his death.

The artist’s dedication to draftsmanship started with his architectural drawings of the late 1940s and ‘50s. These are small-scale studies for ideal or un-built structures, affording us an adumbration of his fascination with both three-dimensional form as well as suggestions of mood. Free-form drawings done in ink on paper characterize some of Bonevardi’s most distinctive works of the 1960s. These constitute a series of highly arresting abstractions testifying to the artist’s interest in Zen ink painting as well as his affinities with the art of such New York School painters as Clyfford Still (1904-80) and Franz Kline (1910-62).

In addition, there are numerous charcoal-on-paper drawings of the late 1950s and early ‘60s. These compelling works (including the earliest piece in the exhibition, the September 1962 Untitled tempera on paper [plate 38]) employ deep greys and blacks redolent of the force exerted on the artist’s imagination by the aforementioned Goya, Redon, and Bresdin, as well as other fin de siècle Symbolists in Paris and elsewhere on the Continent. In addition, pyramidal forms and eye-like shapes remind us of his affinities for some of his Latin American contemporaries working in Manhattan during Bonevardi’s years in New York. These include his fellow Argentine Ronald de Juan (1930-89) and Guatemalan Rodolfo Abularach (b. 1933).

Beginning in the mid-1960s Bonevardi turned his attention more and more to the type of Geometric Abstraction that was derived, in part, from his interest in the work of Torres-García and his followers both in South America and in New York. Bonevardi’s aesthetic was distinctly different from that of Torres-García’s students who had settled in Manhattan. Nonetheless his friendship with two distinguished members of the Taller Torres-García, Julio Alpuy (1919-2009) and Gonzalo Fonseca (1920-97), whom he saw regularly in New York beginning in 1962, was a significant factor during his Manhattan years. All three artists shared a deep commitment to a constructivist mode of artistic vision. In the end, this may be traced to the immense impact on the art scenes of both Buenos Aires and Montevideo beginning in the mid 1930s, when Torres-García brought a mode of radically new art-making (based on experiments with the circle and the square) to the region after his many decades in Barcelona, Paris, New York, and Italy. In fact there are certain pieces by Bonevardi that directly evoke the interest in primary colors demonstrated by Torres-García and his immediate followers, including the brightly hued Blue Façade (August 1967 [plate 6]).

Starting in the early 1970s Bonevardi began an impressive series of shaped paintings and drawings (such as the June 1972 Buntlines, [plate 16]) reflecting the architectonic spaces in his paintings and construction pieces. This engagement with geometric form coincided with his interest in pre-Hispanic art that also propelled him to travel to archaeological sites in South America and to begin his own collection of ancient American sculpture. At this same time Bonevardi displayed a new sensitivity to color in his drawings, which often included found objects (especially bits of newsprint) that transform them into collages. Some of the most prominent drawings of this genre were actually done on sheets of newspaper, such as his January 1972 Untitled pastel and charcoal on newspaper (plate 53).

Bonevardi’s characteristic and well-known drawings date from the mid- to late 1970s, and viewers
are fortunate to be able to enjoy several key examples in the Lowe’s exhibition. These represent depictions of solid forms that often appear to be imaginary structures in the manner of Piranesi (and, incidentally, evoke French philosopher Michel Foucault’s theories of panopticonism). These architectural structures evolve into a series of images of menacing objects, typified by the March 1974 watercolor and charcoal on paper entitled Skin (plate 34). Sometimes they are replete with odd locks and strangely terrifying meat hooks. While we might attribute the creation of such instruments of fear to a fanciful transposition of the things he saw around him everyday in his New York neighborhood (Bonevardi had established his studio in Manhattan’s meatpacking district in the far west sector of Greenwich Village), it is also important to assess these drawings according to the tenor of the time. Bonevardi’s fellow Argentines were experiencing the nightmares of military dictatorships that plagued not only his native country but also other surrounding nations in Latin America, including Brazil, Chile, Paraguay, and Uruguay. Bonevardi was intensely sensitive to and informed of the events happening there and reflected them, albeit in a much-transformed manner, in his art. The work of European artists associated with Surrealism also comes to mind in these drawings. These include Max Ernst (1891-1976) and Giorgio de Chirico (1888-1978). The 1974 Divinatory Box (charcoal on paper [plate 47]) carries with it intimations of the secret places and hidden spaces of constructions by Joseph Cornell (1903-72). Nonetheless, Bonevardi himself rejected any direct association with the Surrealist movement. This phase occupied him during the later 1970s and into the ‘80s, culminating around 1983 when the Argentine dictatorship ended. These are, arguably, the most compelling and intensely complex works on paper of his mature career. Bonevardi’s last phase as a draftsman dates from the late 1980s until one year before his death in 1994, when he ceased drawing altogether. These works carry with them intimations of finality; many of them are richly colored while others are stark and menacing. In these late drawings, there is a return to evocative realism. There appears to be an intensity of engagement with mathematics and geometric proportion as well as the establishment of a mature dialogue with architectural structure, as in the December 1990 charcoal, pastel, and acrylic multi-media piece called Phases of the Moon (plate 23). Taken as a whole, the drawings of Bonevardi present us with the encapsulation of a life in art filled with a great variety of iterations on themes of form, space, and line in both two and three dimensions. Though he made many changes throughout his fruitful career, it is nonetheless gratifying to be able to chart a consistency of vision through a medium—that of drawing—that attests in a most intimate way to the movement of the artist’s own hand. Thus, while observing the drawings of Marcelo Bonevardi, we are in many senses within the direct presence of the creator himself.

Edward J. Sullivan is the Helen Gould Shepard Professor of the History of Art at the Institute of Fine Arts of New York University, where he also serves as Deputy Director. He is the author of more than thirty books and exhibition catalogues on the modern art of the Spanish and Portuguese-speaking nations of the Americas. His latest book is Making the Americas Modern: Hemispheric Art 1920-1960 (London: Lawrence King, 2018).
Marcelo Bonevardi: A Metaphysical Absence

ESTRELLITA B. BRODSKY

We must believe that the universe is our birthright and try out every subject; we cannot confine ourselves to what is Argentine in order to be Argentine because either it is our inevitable destiny to be Argentine, in which case we will be Argentine whatever we do, or being Argentine is a mere affectation, a Mask.1

— Jorge Luis Borges

Very cold, hard-edged abstraction never appealed to me. I did it for a short time when I was young but it never appealed to me. I always needed this kind of metaphysical, magical, mystical element.2

— Marcelo Bonevardi, 1982

Marcelo Bonevardi’s aesthetic ideas are often related to the work of his fellow Argentinian countryman, the influential author, poet and visionary, Jorge Luis Borges (1899-1986). In her essay “The Shadow Chaser,” Dore Ashton points out that Bonevardi shared with Borges a metaphysical desire to discover an aesthetic language.3 One might add that Bonevardi’s works also reflect a unique adaptation of concepts being explored by other artists and writers from Argentina and Uruguay. Most notably, from 1961 on, Bonevardi adopted the direct or indirect influence of these ideas to create an aesthetic vocabulary that included obscure, seemingly secret mythologies, replete with mystical and religious symbols, along with amulets, talismans, and astrological ciphers. These metaphysical references, housed within Bonevardi’s three-dimensional constructions or represented in his haunting graphite and charcoal drawings, mark the artist’s self-proclaimed break with the course of modern art being advocated in New York journals and publications. Rather, Bonevardi proclaimed that he would follow his “own conclusions” and “passions” in seeking to transmit the “mysterious and "magical."”

Bonevardi reacted against traditional painting and sculpture while adopting ideas of the universality of primitive and archaic occult myths. Of interest is his relationship to concepts proposed by Borges, whose writings Bonevardi returned to during that transformative year of 1961, as well as those of the Argentine artist and Borges’ collaborator Oscar Alejandro Schulz Solari (1887-1963), best known by his symbolic alias “Xul Solar.” Another influence would be the work of Uruguayan artist Joaquín Torres-García (1874-1949) and his School of the South. By no means does this approach suggest that Bonevardi was a “Latin American” artist whose work fits neatly into a regional mold. Rather, the premise is that the artist, after leaving Argentina and settling in New York City in 1958, reacted to a broad range of ideas, including, but not limited to, those of Argentine and Uruguayan artists and writers.

By the time Bonevardi left Argentina on a Guggenheim scholarship in 1958, the country had developed a flourishing avant-garde art scene. After World War I, Argentine and Uruguayan artists returned from extended stays in Europe and established a solid basis for experimentation. Borges and Solar were among the first generation of influential Argentines to return to Buenos Aires in 1924 with ideas absorbed from international art movements. They joined others who formed a progressive literary artistic group identified with the publications like the journal Martín Fierro and the Proa publishing house. As members of the
group "La Florida" Borges and Solar developed a non-European vanguard in Argentina. They elaborated the idea of incorporating the nation’s mythical folklore into an international Pan-American approach. A polyglot and avid student of the English occultist Aleister Crowley (1875-1947), Solar illustrated many of Borges’ essays and books including El tamaño de mi esperanza and El idioma de los argentinos. In Solar’s delicate, colorful watercolor illustrations, the artist incorporates an imaginary symbolic lexicon, astrological and occult signs, as well as symbols from Eastern religions and Mesoamerican culture, ultimately creating a reinvented universal language. The subject of the 2013 exhibition Xul Solar and Jorge Luis Borges: The Art of Friendship, Borges’s friendship with Solar and their shared intellectual concerns can be considered a mutual exploration. Their investigation into the possibilities of a metaphysical fantastic order that could incorporate both the local and global, the real and the imagined, the material and the absent, resonated with Bonevardi.

Throughout his career, in works such as Astrologer’s Table III (January 1965 [plate 2]), Astrologer’s Window (1970), Talisman (March 1969 [plate 12]), Tarot (December 1968 [plate 10]), and Phases of the Moon (December 1990 [plate 23]), Bonevardi used multiple references to the occult and mystical experiences. Furthermore, although Bonevardi was never a student of Joaquín Torres-García, his contact in 1961 with two of Torres-García’s School of the South students living in New York—Julio Alpuy (1919-2009) and Gonzalo Fonseca (1922-97)—gave him an opportunity to reflect on the Uruguayan master’s constructivist ideology that advocated pre-Columbian symbols as a universal aesthetic language. A Uruguayan artist working in canvas and wood constructions, Alpuy evoked Torres-García’s concepts of embracing pre-Columbian symbols as an alternative form of figuration. Particularly relevant to Bonevardi, as an Argentine living in New York, was the concept of a vernacular pictorial attitude situated in just such an idea of universalism.

Also hailing from Uruguay and a friend of Bonevardi, Fonseca incorporated Torres-García’s concept of art into his enigmatic work, creating fantastical architectural sculptures that blended pre-Columbian archeological sites into a seemingly contemporary world. By early in 1962, Bonevardi adopted a constructivist approach that incorporated the mystical proportions advocated not only by architects but also Solar and Torres-García. This represented more than merely a system for configuring the surface of a work or object for Torres-García, as Jacqueline Barnitz has noted: “The grid and the symbols were [for Torres-García] all part of the same process, thus inseparable.” For Torres-García, then, “real symbolism as the ancients understood it obeyed rules of rational structure without the need for interpretation or reading.” This particular blend of primitivism presented within a modernist grid became a particularly compelling interest in Bonevardi’s search for a


3 Ashton, 11-38.

4 Christ, 370.

5 Ibid, 319-418.

6 Whereas little has been written about Solar’s influence on Bonevardi, it seems logical that Bonevardi would have been aware of the older artist’s metaphysical explorations of the magical and mystical. Not only had Borges, whose work Bonevardi frequently quoted, given multiple talks on Solar, many of Borges’ books and essays were illustrated by Solar. Well-recognized in Argentina, Solar’s work was exhibited just before and after his death in 1963, highlighting his important contributions. Furthermore, Aldo Pellegrini, the influential Argentine critic and poet, who wrote Bonevardi’s introductory essay for his first exhibition since his departure for the US at the Galería Bonino in 1969, was a major proponent of Solar’s work during the decade of the 1960s. Pellegrini had dedicated a major publication to Xul Solar, Argentina en el arte, and paid tribute to Solar...
universal art form, a collective past without national boundaries. Contact with Fonseca’s collection of pre-Columbian artifacts as well as frequent visits to Mexico and an interest in Mayan cultural heritage reinforced Bonevardi’s curiosity about ancient cultures.

After 1961 Bonevardi began deploying three-dimensional architectural spaces that incorporate shadows and a wide range of materials (such as canvas, wood, fabric, and metal) in a broad array of colors and textures. The construction Magic Project V (1962) demonstrates Bonevardi’s new method of building a wooden support covered with stitched and painted canvas within which recesses or rooms expose hypnotic drawings of concentric circles. The different planes create shadows that blur the delineation between the object and its silhouette. The canvas serves multiple purposes; as the support, the pictorial plane, and a colored materiality. The differentiation between the real and the imagined, between craft and high art becomes indistinct. In other works, such as Oracle (1965) and Shelter (1965), Bonevardi creates similar structures with more elaborate cutouts in which wooden amulets and mystical ladders are encased. By late 1966, Bonevardi was painting directly on the textured substrate of the wooden structure rather than wrapping it in canvas as with Threshold Guardians (1966) and Trap for the Moon II (1966). Bearing titles that make religious or astrological references, these works no longer convey a pictorial space or a structural box but rather are imbued with ritualistic powers that are closer in feeling to animistic African or pre-Columbian objects.

Following his frequent visits to Mexico in 1972, Bonevardi’s contact with indigenous American cultures reinforced in the artist concepts of a universal symbolism as proposed earlier by Solar, Torres-García, and also Juan Larrea (1895-1980), another influential figure residing and teaching in Bonevardi’s hometown of Córdoba. Larrea, a Spanish poet living in exile in Latin America, had traveled in the 1930s to Peru. He later published treatises on the Incan culture he considered to be grand and mysterious, including Corona Incaica (1960), which Bonevardi admired and quoted. For Larrea, the Andean stone structures manifested a universal consciousness and pre-Columbian culture offered a near-mystical fascination to be a model for a New Jerusalem in the New World.

While it is possible to understand Bonevardi’s work against this shared common ground, it is also critical to acknowledge how it differed from the earlier masters’ works. An advocate of Solar’s legacy, the Argentine critic and curator Aldo Pellegrini (1903-73) wrote an introduction for the 1969 catalogue accompanying Bonevardi’s first Buenos Aires exhibition since his departure for the United States. Pellegrini characterized Bonevardi’s art as infused with an impenetrable silence. His structures were to be considered not solely as contemplative sites but also as abandoned archeological vestiges of mystical cultures similar to the way that shadows can

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8 Ibid., 39-58, 142.
9 “Sería, pues, este objeto una verdadera máquina de espanto, un autómata de pavor que, luego de horrorizar los ojos se sobrepone a la oscuridad merced a la mecánica sonora de los vientos.” Juan Larrea, Corona Incaica (Córdoba: Universidad Nacional de Córdoba, 1966), 275, in Marcelo Bonevardi, unpublished personal diary “1976” (December 9, 1976, Córdoba).
10 See Aldo Pellegrini, Marcelo Bonevardi (Buenos Aires: Galería Bonino, 1969).
suggest a ghostly human presence or mirror an intangible reversed image of an object. Bonevardi’s recollection of a storage cabinet in his father’s architectural office is revealing. He remembered a box in which tools were kept. Each tool’s shape was outlined in grey in order to facilitate putting them back. As Bonevardi described it, even when the tools were missing or incorrectly placed, each tool continued to have a presence in its shadow form. The silhouetted shape was as powerful as the tangible object it was meant to represent, if not more so.

Ultimately, it is this reflective approach that sets Bonevardi apart from his precursors who advocated a universal language of mystical, religious, or pre-Columbian symbols. For Bonevardi, the universal signs and forms within his architectural structures can most often be interpreted as absent agents. In works entitled The Annunciation (see, e.g., plate 20), Bonevardi reduces to a discreet hush the Annunciation, often celebrated by the Renaissance master Fra Angelico with the Archangel Gabriel bearing glorious multi-colored wings announcing the Incarnation to Mary under Roman arches. In Bonevardi’s related drawings and constructions of the subject, the arches are denoted as a hollowed-out negative archway; the shaft of light is a solid wood plank he labels as the “Ominous Line;” the Virgin is an ovoid shape with two holes; and the figure of Gabriel with polychromed striped wings is reduced to multi-colored diagonal stripes of stitched rough canvas. Bonevardi’s scenario is abridged to a short hand of a menacing premonition. In unpublished notes, Bonevardi records his interest in using “reflection” as an effect. And in works such as The Supreme Astrolabe (1969), a wooden spherical object has less materiality than its shadowed silhouette, which heralds its absence. Bonevardi’s project of making three-dimensional works that incorporate shadows as absent forms is unique. There is something quietly disturbing in the way the work’s whisper foretold warnings such as “the fall of the angel, “the trapped angel (see, e.g., plate 20),” or the “catholicity.”

The shapes in these constructions can also be interpreted as silent witnesses to another Argentine reality that cannot be ignored; the unspeakable and terrifying “Dirty War” that took place in Bonevardi’s natal country between 1976 and 1983. His exquisitely drawn charcoal and pencil sketches, which reference Giovanni

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11 Christ, 334.

12 Bonevardi’s use of this terminology is recurrent in the titles of his works since 1975. See for example the series Angel (begun in 1975), the series Trapped Angel (1979), or works like Decoy for Angels (1984) in Bonevardi: Chasing Shadows, Constructing Art, 203, 218, and 233.
Battista Piranesi’s *Carceri* series (fig. 1), also serve to convey a sense of doom. Bonevardi’s drawings from the 1970s on seem to represent images of sadistic tools used by interrogators rather than those of a benevolent magician. He was surely aware of the fact that Córdoba was the site of the brutal suppression by the military dictator General Juan Carlos Onganía in 1969; an event known as “The Cordobazo.” The following decade witnessed increasingly brutal repression by the ruling military junta. In an effort to “purify society” by eradicating leftist dissidents, security forces were responsible for seizing and interrogating tens of thousands of people at detentions centers where fifteen to thirty thousand were eventually killed or “disappeared.” The largest detention center outside of Buenos Aires was located in a clandestine military base, La Perla-La Ribera, in Córdoba, where Bonevardi was living at the time.

It is not surprising that Bonevardi would distance himself from the frightening events suffered by Argentines during that time in what many refer to as a nightmare. But the eerie photographs of abandoned or demolished buildings in his 1990s *Demolition Series* convey a more direct sense of loss, of lives gone missing, including those of friends Bonevardi knew directly who had been abducted by the security forces in Córdoba. The works are not a political statement but rather a continuance of Bonevardi’s interest in a universal language. Whereas in his earlier explorations, the artist was fascinated by the universality of the mystical, astrological, or pre-Columbian symbols, in these later works, images of modern-day architectural ruins function as a form of contemporary archeology, one that forces us to re-inhabit a space of absence. The buildings’ cracked and damaged party walls, layered with broken painted plaster, represent a violent transformation. The edifice has been destroyed, its past purpose and previous tenants forgotten. We are, nevertheless, forced to face their absence. As with Cross (1994), in which the encrusted patina of plaster and paint leaves traces of an abandoned past, Bonevardi explores the metaphysical element of loss as a universal language of modern life.

Bonevardi’s uniqueness emerges from a transnational dialogue with artists he encountered either directly or indirectly in New York and Argentina. His influences include the ideas proposed by masters from the southern cone as well as the events happening around him in his home country. Often overlooked, these references quietly reveal themselves in Bonevardi’s compositions, in their constructions’ secret compartments, and in his drawings of mysterious tools without purposes. Their meaning is never clear. Rather, Bonevardi presents the viewer with architectural spaces, tangible objects, and their perceptible traces or absence. Ultimately, one is invited to confront these elements and enter at one’s own risk into an exceptional yet common world.

I would like to thank Gustavo Bonevardi and John Bennett for their generosity in making the Bonevardi archives available for research.

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In a 2005 essay, the critic Dore Ashton noted that, as a young man in the 1950s, Marcelo Bonevardi “was already yielding to the demands of his temperament,” forsaking the excitement of Buenos Aires’ manifesto-driven avant-garde for the fascinations of history, myth, and mysticism. At 21, “he traveled not to Paris, the traditional nexus of all avant-gardes,” she wrote, “but to Rome, a perpetual laggard in European vanguardism.”

Undoubtedly he was drawn to Italy by the tales of his Italian mother, who had studied painting in Perugia and whose love of the Renaissance masters was transmitted to her son. And, as an architecture student, Bonevardi needed to see the prodigies of Italy. But I believe it is not fortuitous that Bonevardi, when he recalled his youthful sojourn, conjured not the paintings of the new abstractionists but the works of Giorgio de Chirico and Carlo Carrà, and in architecture, the great elliptical Piazza Navona.

In that marvelous theater, like no other space, the genius of Borromini and Bernini plays upon the imagination, establishing, literally, a psychological ellipsis in which the fabulous flourishes. Similarly, de Chirico makes a place of each painting, where firm shapes and lines lead to profound conundrums of the kind that would later announce themselves in Bonevardi’s work.¹

In later years, he would immerse himself in many other cultural influences—pre-Colombian and African art; American and European abstraction; Latin American literature, above all Jorge Luis Borges—but the spiritually themed, often enigma-steeped art of Italy, and in particular of the Renaissance, remained essential. In the early 1960s, he painted vast, dark circles surrounded by concentric bands of color redolent of the halos of Byzantine and Renaissance saints. In 1975, he began constructing and painting abstract “angels,” with “wings” of stacked colors that recall the banded plumage, unlike any bird’s, of angels by Fra Angelico, Bicci di Lorenzo (fig. 1), and others. And some years later, Bonevardi told Ronald Christ in an interview, “I want to do my own Annunciation.” He imagined an “epic” composition that would not merely explore a great art historical theme—the Archangel Gabriel delivering his world-changing


FIGURE 1 | Bicci di Lorenzo (Italian painter, 1373-1452), The Annunciation, circa 1430. Tempera and tooled gold on panel. 64.7 x 56.9 in. (164.4 x 144.6 cm). The Walters Art Museum, Baltimore, Maryland.
news to Mary of the incarnation of Jesus in her womb—but would itself be, like the best of its precursors, “something transcendent, a place where important action occurs.”

Although Bonevardi was never religious, at least in any formal sense, it is not surprising that such a theme would capture his imagination: Beginning in the ’60s, he was absorbed by metaphysics and by the forces at work in human ritual, as evidenced by the titles of early works like Amulet (1962), Divination Object (1963), and Sacred Enclosure (1963). Bonevardi was one of only a few notable artists in the 20th century to seriously engage with the Annunciation: Other include Oskar Kokoschka (1911), Wilfredo Lam (1940s), and Duane Michals (1968). (An interesting 21st-century example is Eija-Liisa Ahtila’s The Annunciation, a three-channel video produced in 2016, in which this pivotal moment in Christianity is re-enacted by modern-day figures in a South Finnish nature reserve [fig. 2]). Of these, Bonevardi’s Annunciation, with its stark lines, simple forms, and atmosphere of “reflective hush” — as the art historian Estrellita B. Brodsky once put it — is by far the most abstract and hardest to parse. Its subject might not even be apparent without the title of the work, notes, and sketches made over a number of years, and the writings of his principal biographers. But with these we can begin to understand the iconography of Bonevardi’s Annunciation.

Created in 1980, Annunciation (plate 20), is an assemblage on the same intimate scale as many of many of its historic forebears. (At 9½-by-16¼ in., it is very close in size, for example, to Sandro Botticelli’s Annunciation of ca. 1485-92 [fig. 3], a full-size reproduction of which hung in Bonevardi’s studio.) Against a light background are two darker forms, at left and right, separated by an intermediate zone. From his notes and sketches, it is clear that Bonevardi initially conceived of his Annunciation as a triptych, with each section based on one of his own earlier works or series. Ultimately Annunciation was an assemblage of assemblages, as it were, combining elements of a symbolic, mysticism-rich language he had developed over two decades.

The form on the left is immediately recognizable as one of the artist’s angels, for example Trapped Angel I (1979 [plate 19]), making it easier to decode: This is Gabriel. The “legs” of the angel are a simple rectangle, perhaps 1.5 times taller
than wide; the “upper body” is a parallelogram, which appears to tilt toward the form across from it. As with all of Bonevardi’s angels, the “wings” are expressed as a polychromatic band extending from the figure’s back.

The dark form on the right, then, is Mary, enigmatically represented as an oval, a form which appears in earlier Bonevardi works like Talisman (1969 [plate 12]), but without apparent reference to a specific subject, human or otherwise; Annunciation gives the shape a new and very particular meaning. A clue to the thinking behind this choice comes from one of Bonevardi’s Annunciation sketches, where he writes virgen=espejo (virgin=mirror), itself an enigmatic equation. Perhaps he is making an association between a mirror being reflective and the way in which Mary is typically portrayed in many Annunciations: She is often shown as having been in repose—a form of reflection?—before Gabriel’s entrance. Other interpretations might suggest an egg or a womb, which might seem obvious, but Bonevardi did not make any notes to that effect.

Between these two forms, and described by simple orthogonal and converging lines, is the architectural setting of the encounter. Origins for this charged space—which Bonevardi’s indicates he considered labeling “the ominous zone”—can be found in his works Patio (“Courtyard”) (1969) and Box with Shadows I (1969 [plate 15]), depicting austere, uncanny spaces.

The work (plate 20) is composed of acrylic and charcoal on newsprint and cardboard, with painted wood elements. The newsprint is a subtle hint of a central theme of the piece—Gabriel was certainly delivering “news” to Mary—as, perhaps, is the single legible word that remains in all the paint-obscured newspaper print: “merger,” embedded unobtrusively in Gabriel’s wings.

Along the height of the word “merger” a horizontal length of wood is applied to the surface that spans from the upper part of Gabriel’s figure, through Mary, to reach the far right of the composition. Such wooden elements appear often in Bonevardi’s Trapped Angel works of 1979-80, where they overlay the angel, “trapping” it and rendering it, in Ashton’s reading, symbolic of “emotions and fears that wrack the human, most especially fears of imprisonment and the Fall.” Here, though, the line of wood appears to connect rather than restrain, and I believe that it represents the “annunciation” itself—the words being spoken by Gabriel to Mary. Bonevardi’s invention mirrors the Annunciation by Simone Martini of 1333 (fig. 4), wherein Gabriel’s actual words are painted into the composition, creating a direct line of text between the angel’s mouth and Mary’s ear.

At this point, it is worth noting that, despite its abstraction, Bonevardi’s Annunciation is quite traditional in its composition. In most depictions, as
in this one, the angel Gabriel appears to have just entered from the left of the image, and Mary is shown seated on the right. Gabriel has the appearance of a man but with bird-like wings. Mary is typically seated in an architectonic setting—a portico or canopied throne—a precedent that, even in the absence of Bonevardi’s notes, would give us a way to interpret the angular charcoal lines that give some spatial definition to *Annunciation*.

These often-repeated elements were codified by Byzantine artists long before artists in Europe adopted the theme. When Giotto di Bondone (1266-1337) and Duccio di Buoninsegna (ca. 1255-before 1319) painted *Annunciations* in the Proto-Renaissance, in 1303 and ca. 1310 (fig. 5) respectively, their works established the canonic Byzantine format in Europe, which influenced literally thousands of artists from the 14th until the 19th century, including Sandro Botticelli (1445-1510), Leonardo da Vinci (1452-1519), Caravaggio (1571-1610), Peter Paul Rubens (1577-1640 [fig. 6]), Bartolomé Estebán Murillo (1618-82), and Dante Gabriel Rosetti (1828-82). Each of these artists was obviously very aware, as was Bonevardi, of participating in a centuries-long collaboration (or competition, depending on how you see it) to refine the depiction of the *Annunciation*.

Other elements became part of the *Annunciation* repertoire over the centuries. During the Renaissance, Mary is often portrayed as having been reading. As perspective became understood, the architectonic elements became increasingly naturalistic and the figures became increasingly realistic. Many artists struggled to portray a dualism: the angel bursting on the scene as opposed to the restful and reposed Mary, certainly a goal of Bonevardi’s.

There are two other elements of the canonical *Annunciation* since the Byzantine Era: Mary is portrayed with her head covered, a sign of virginity, and the Holy Spirit is depicted as a ray of light falling on Mary from above, or a dove hovering above her, or both (fig. 7). In Bonevardi’s *Annunciation*, neither a ray of light nor a dove is apparent. However, it is interesting to consider whether
the yellow-painted sphere balanced on the horizontal length of wood (labeled in one sketch as “perch”) might signal an unexpected mystical presence.

Bonevardi’s *Annunciation* is not one of his best-known works, but as his notes and sketches attest, its subject matter preoccupied him. In the years that followed, he continued to pursue the idea and seems to have even contemplated an *Annunciation* at a monumental scale. The finished work and sketches clearly represent his deep knowledge of Renaissance art. By selecting this theme and developing all the references to the succession of paintings of the *Annunciation* in this work, Bonevardi is clearly placing himself in that long history. However, there is a bit more to Bonevardi’s choice to consider. Rather than Christian piety, Bonevardi’s *Annunciation* reflects his tendency toward a spiritual world consisting of not only humans but also mythological and fantastic figures.

Terence Riley is a partner of both K/R – an architectural firm specializing in cultural facilities – and Parallel – a new venture that combines curatorial and design expertise. K/R and Parallel are working on proposals for the opening exhibitions of a new kunsthalle in Shanghai; a museum of contemporary art in Sarasota, Florida; and a building a museum and a collection for a private museum in Anhui province, China.

Riley served as the Philip Johnson Chief Curator for Architecture and Design at the Museum of Modern Art from 1991-2006, where he curated and designed acclaimed exhibitions on both historical figures as well as contemporary architects. During the planning for MoMA’s 2004 expansion, Riley served as the primary design consultant to MoMA’s director for the project.

From 2006 until 2010, Riley was director of the Perez Art Museum Miami. He led the institution through a transformative process of planning a new waterfront facility designed by architects Herzog + de Meuron, which has been acclaimed as one of the most significant new museums of the 21st century.

In addition to writing and researching contemporary topics, Riley is often a visiting design critic at various universities, including Harvard University, Columbia University and the University of Miami.
Exhibition Checklist

All works by Marcelo Bonevardi
(Argentina, 1929-94)
© Estate of Marcelo Bonevardi
PLATE 1

*Landscape V, March 1964*

Acrylic on textured substrate on stitched canvas with cutouts on wood stretcher, painted wood assemblage and carving

55 x 39 in. (139.5 x 99 cm)

Collection Pérez Art Museum Miami, gift of John Bennett and Terence Riley

Photo credit: Kevin Noble
PLATE 2

Astrologers Table III, January 1965
Acrylic on textured substrate on canvas with cutouts
on wood stretcher, painted wood assemblage and carving
70 X 50 in. (178 x 127 cm)
Private Collection
Photo credit: Kevin Noble
PLATE 3
Trap for the Moon, December 1965
Acrylic on textured substrate on canvas with cutouts on wood stretcher, painted wood carving
50 x 70 in. (127 x 178 cm)
Private Collection
Photo credit: Kevin Noble
PLATE 4
Sacred Enclosure VII, February 1966
Acrylic on textured substrate on canvas with cutouts on wood stretcher, painted wood assemblage and carving
60 x 30 in. (152.5 x 76 cm)
Private Collection
Photo credit: Eric Pollitzer
PLATE 5
Landscape, August 1967
Paint and charcoal on carved gypsum wallboard
6 ¼ x 11 ½ in. (17 x 29 cm)
Private Collection
Photo credit: Kevin Noble
PLATE 6

Blue Facade, August 1967

Paint and charcoal on carved gypsum wallboard

10 x 7 ¾ in. (25.5 x 19.5 cm)

Private Collection

Photo credit: Kevin Noble
PLATE 7

Figure with Landscape, August 1967
Paint and charcoal on carved gypsum wallboard
12 ½ x 9 in. (32 x 23 cm)
Private Collection
Photo credit: Kevin Noble
PLATE 8
Spectral, August 1968
Acrylic and pencil on textured substrate
on wood construction, painted wood carving
48 x 30 in. (122 x 76 cm)
Private Collection
Photo credit: Kevin Noble
PLATE 9

Head, December 1968
Acrylic on textured substrate on wood construction, painted wood carving
17 x 15 in. (43 x 38 cm)
Private Collection
Photo credit: Kevin Noble
PLATE 10
Tarot, December 1968
Acrylic on textured substrate on wood construction, painted wood carving
17 x 15 in. (43 x 38 cm)
Private Collection
Photo credit: Eric Pollitzer
PLATE 11
*Immured*, February 1969
Acrylic on textured substrate on wood construction, painted wood element
48 x 47 in. (122 x 119.5 cm)
Private collection
Photo credit: Peter Moore
PLATE 12
*Talisman*, March 1969
Acrylic on textured substrate on wood construction, painted wood assemblage and carving, mirror
65 x 48 in. (165 x 122 cm)
Private Collection
Photo credit: Peter Moore
PLATE 13
Gray Wall, May 1969
Acrylic and charcoal on textured substrate on wood construction, painted wood assemblage and carving
65 x 48 in. (165 x 122 cm)
Private Collection
Photo credit: Eric Pollitzer
PLATE 14
Rampart, June 1969
Acrylic and charcoal on textured substrate on wood construction,
painted wood assemblage and carving
70 x 48 in. (178 x 122 cm)
Private Collection
Photo credit: Eric Pollitzer
PLATE 15

Box with Shadows I, July 1969

Acrylic and charcoal on textured substrate on wood construction, painted wood carving

52 x 48 in. (132 x 122 cm)

Private Collection

Photo credit: Eric Pollitzer
PLATE 16
Buntlines, June 1972
Acrylic on stitched burlap and wood construction with
textured substrate, painted wood carving
79 ¾ x 59 in. (201.5 x 150 cm)
Private Collection
Photo credit: Eric Pollitzer
PLATE 17
Astrologer’s Kite, May 1973
Acrylic on stitched burlap and wood construction with textured substrate, painted wood carvings
78 x 60 ¼ in. (198 x 153 cm)
Private collection
Photo credit: Kevin Noble
Lunar Dial, April 1975
Acrylic on stitched burlap and wood construction with textured substrate, polished wood assemblage and carvings
66 x 43 1/2 in. (167.5 x 110.5 cm)
Private Collection
Photo credit: Kevin Noble
PLATE 19
Trapped Angel I, May 1979
Acrylic on stitched burlap and wood construction with textured substrate, painted wood assemblage
73 x 33 in. (185.5 x 84 cm)
Photo credit: Eric Pollitzer
PLATE 20
Annunciation, July 1980
Acrylic and charcoal on newspaper and cardboard, painted wood assemblage.
16 ¾ x 9 1/2 in. (41.5 x 24 cm)
Private Collection
Photo credit: Kevin Noble
PLATE 21
Waiting Room III, July 1984
Acrylic on stitched burlap and pigmented stucco
over wood construction with painted wood carving
89 x 46 in. (226 x 117 cm)
Private Collection
Photo credit: Eric Pollitzer
PLATE 22
Entablature II, September 1986
Acrylic on stitched burlap and pigmented stucco
over wood construction, polished wood carving
66 ¾ x 34 ½ in. (169.5 x 87.5 cm)
Private Collection
PLATE 23
Phases of the Moon, December 1990
Charcoal, pastel and acrylic on canvas and pigmented stucco
over wood construction, painted wood elements
82 ¾ x 49 in. (210 x 124.5 cm)
Private Collection
Photo credit: Kevin Noble
PLATE 24
Study for Head, May 1993
Charcoal pastel and acrylic on pigmented stucco over wood construction, polished wood carving
24 ¾ x 13 ½ in. (63 x 34.5 cm)
Private Collection
Photo credit: Kevin Noble
Celestial Navigation
PLATE 25
Kite, May 1974
Watercolor and charcoal on paper
29 x 23 in. (73.5 x 58.5 cm)
Private Collection
PLATE 26
Catholicometer, March, 1973
Acrylic on stitched linen and wood construction with textured substrate, painted wood carvings
52 x 30 ¾ in. (132 x 77 cm)
Private Collection
PLATE 27

*Trap for the Southern Cross, March 1971 - 1973*

Acrylic on stitched burlap and wood construction with textured substrate, polished wood assemblage and casted lead

26 ½ x 9 in. (67.5 x 23 cm)

Private Collection
PLATE 28

*Constellation III*, January 1973
Ink and watercolor on paper on painted board with textured substrate, polished lead castings
14 x 14 ½ in. (35.5 x 37 cm)
Private Collection
PLATE 29
Constellation II, December 1972
Ink and watercolor on paper on painted board with textured substrate, polished lead castings
14 x 14 ¾ in. (35.5 x 37 cm)
Private Collection
PLATE 30
The Mechanics of Angels, 1975
Watercolor and charcoal on paper
29 x 23 in. (73.5 x 58.5 cm)
Private Collection
PLATE 31
Trap for a Constellation (Auriga), 1979
Casted paper and wood assemblage #3/15
13 ¼ x 11 ½ in. (33.5 x 29 cm)
Private Collection
Skins and Screens
PLATE 32
Locked, February 1974
Watercolor and charcoal on paper
29 x 23 in. (73.5 x 58.5 cm)
Private Collection
Photo credit: John Bennett
PLATE 33
*Untitled (for Elena)*, Dec 1970
Acrylic and burlap on wood, wood carvings
18 ¾ x 11 ½" (47.5 x 29 cm)
Private Collection
PLATE 34

Skin, March 1974
Watercolor and charcoal on paper
14 x 11 in. (35.5 x 28 cm)
Private Collection
PLATE 35
Wrapped, May 1970
Acrylic and charcoal on textured substrate on wood construction, canvas and string
24 x 15 ¼ in. (61 x 38.5 cm)
Private Collection
PLATE 36

**Untitled**, October 1974

Paint on canvas and string wrapping, polished wood assemblage and carvings

8 ¾ x 6 ¾ x 6 in. (22 x 17 x 15 cm)

Private Collection
PLATE 37

*Skin*, 1974

Watercolor and charcoal on paper

29 x 23 in. (73.5 x 58.5 cm)

Private Collection
PLATE 38
Untitled, September 1962
Tempera on paper
17 1/2 x 21 1/2 in. (44.5 x 54.5 cm)
Private Collection
PLATE 39
Angels’s Habitat I, April 1975
Acrylic on stitched burlap and wood construction with textured substrate,
polished wood assemblage with casted lead
14 x 25 in. (35.5 x 63.5 cm)
Private Collection
PLATE 40
Astrologers Window, (Maquette for public sculpture) 1970
Painted wood
8 x 1 x 8 \( \frac{3}{4} \) in. (20.5 x 2.5 x 22 cm)
Private Collection
PLATE 41
*Cage I*, March 1978
Acrylic and charcoal on paper and wood construction
with textured substrate; painted wood assemblage
10 x 7 in. (25.5 x 18 cm)
Private Collection
PLATE 42
Cage II, April 1978
Acrylic and charcoal on paper and wood construction with textured substrate, painted wood assemblage
10 x 7 in. (25.5 x 18 cm)
Private Collection
PLATE 43
Cage VII, April 1978
Acrylic and charcoal on paper and wood construction with textured substrate, painted wood assemblage
10 x 7 in. (25.5 x 18 cm)
Private Collection
PLATE 44
Cage IX, April 1978
Acrylic and charcoal on paper and wood construction with textured substrate, painted wood assemblage
10 x 7 in. (25.5 x 18 cm)
Private Collection
PLATE 45
Untitled, March 1974
Watercolor and charcoal on paper
12 x 9 in. (30.5 x 23 cm)
Private Collection
PLATE 46
*Untitled*, December 1972
Acrylic and oil on stitched linen and wood construction with textured substrate, painted wood carvings
17 ½ x 17 ½ in. (44.5 x 44.5 cm)
Private Collection
PLATE 47
Divinatory Box, 1976
Charcoal on paper
29 x 23 in. (73.5 x 58.5 cm)
Private Collection
Photo credit: John Bennett
PLATE 48
Wall, April 1974
Pastel and charcoal on paper
27 ½ x 21 ½ in. (70 x 54.5 cm)
Private Collection
PLATE 49
Mask, April 1974
Watercolor and charcoal on paper
29 x 23 in. (73.5 x 58.5 cm)
Private Collection
PLATE 50
Figure and Shadow, November 1967
Acrylic and charcoal on textured substrate on wood construction, painted wood assemblage
30 x 20 in. (76 x 51 cm)
Private Collection
PLATE 51
Head, 1968
Limestone
9 ¼ x 6 ⅞ x 5 ¼ in. (23.5 x 17 x 13.5 cm)
Private Collection
PLATE 52

_Mediterranean Thoughts I_, June 1991

Charcoal pastel and acrylic on pigmented stucco over wood construction, painted wood assemblage

16 ¾ x 16 in. (43 x 40.5 cm)

Private Collection
PLATE 53
*Untitled*, January 1972
Pastel and charcoal on newspaper
16 x 11 ½ in. (40.5 x 29 cm)
Private Collection
PLATE 54
Chariot, May 1974
Watercolor and charcoal on paper
29 x 23 in. (73.5 x 58.5 cm)
Private Collection
PLATE 55
*Tin Animals*, 1966
Enamel paint on tin cans
Dimensions variable
Private Collection
Photo credit: Kevin Noble