



General Cultural Division, Havana. From that point onward he remained abroad, residing in Paris, France from 1959-1968; in Puerto Rico from 1968-1972; and in New York City from 1972 until his death.

By the time Fernandez arrived in Europe at the age of thirty-one, in addition to a solo exhibition at the Museo de Bellas Artes, Caracas, he had also had eleven one-man shows that presented his work to audiences in Havana, New York, Madrid, Caracas, and Washington D.C. During the next four decades Fernandez went on to have more than 30 solo exhibitions in important galleries, museums, and art fairs around the world. In 1992, The Art Museum at Florida International University organized a major retrospective of his work.

In the course of his career Fernandez also participated in over 100 group shows throughout Europe, the United States, and Latin America. The first of his more than 30 collective museum exhibitions was in 1959 at The Museum of Modern Art in New York (where he showed again in 1966 and 1967) and the following year he was part of show held at The Art Institute of Chicago. He also took part in the traveling exhibition and major resource publication, *The Latin American Spirit: Art and Artists in the United States, 1920-1970*, which was originated by The Bronx Museum of Art in New York and traveled to the El Paso Museum of Art in El Paso, Texas, The San Diego Museum of Arts in California, El Instituto de Cultura Puertorriqueña in San Juan and The Center for the Arts in Vero Beach, Florida.

Fernandez was also included in numerous important gallery projects including *Tanguy Dali Bellmer Fernandez Roy* at Galerie André François Petit in Paris (1966) and *Latin America: New Paintings and Sculpture* (Juan Downey, Agustin Fernandez, Gego, Gabriel Morera) at Center for Inter American Relations in New York (1969). More recently, his work was included in the exhibitions, *The Coincident Eye: Hans Bellmer, Agustin Fernandez, Robert Mapplethorpe*, (1997) and *In Context: Hans Bellmer, Victor Brauner, Joseph Cornell, Agustin Fernandez, Wilfredo Lam, Roberto Matta, Carlos Merida* (1998), both by 123 Watts Gallery in New York as well as *Cundo Bermudez, Agustin Fernandez, Emilio Sanchez* at ACA Galleries, New York (2004).

Fernandez was the recipient of numerous honors. He was awarded a Cintas Foundation Fellowship in 1978. The artist was selected to create a permanent public ceramic mural at the Colegio de Arquitectos in Havana (1957). He was selected to participate in the VIII Salon Nacional de Pintura y Escultura, Museo Nacional de Bellas Artes, Havana (1956); the Bienal do Museu de Arte Moderna de São Paulo, (1957-Honorable Mention, 1959); Salon Comparaison, Musée d'Art Moderne de la Ville de Paris (1961, 1964, 1965), and the Salon de Mai Musée d'Art Moderne de la Ville de Paris, Paris and Tokyo (12 times between 1960 and 1993) and the Bienal de San Juan del Grabado Latinoamericano, El Instituto de Cultura Puertorriqueña in San Juan, Puerto Rico (First, 1970; Third, 1974-Honorable Mention).

"In my work there are certain erotic references which have images compelling to me.

There are things one sees subconsciously that conjure up specific images.

But my work is not erotic. My esthetic preoccupation has been with volume, and with the oscillation between the exact and the inexact. I have always painted the same theme, but in different ways. Even so, my paintings were more Cuban, more romantic before 1960; in exile they have become more metaphysical. I don't know if exile influences my work, but it has influenced me. It is not that I left Cuba, it's not being able to return."

**Agustin Fernandez**

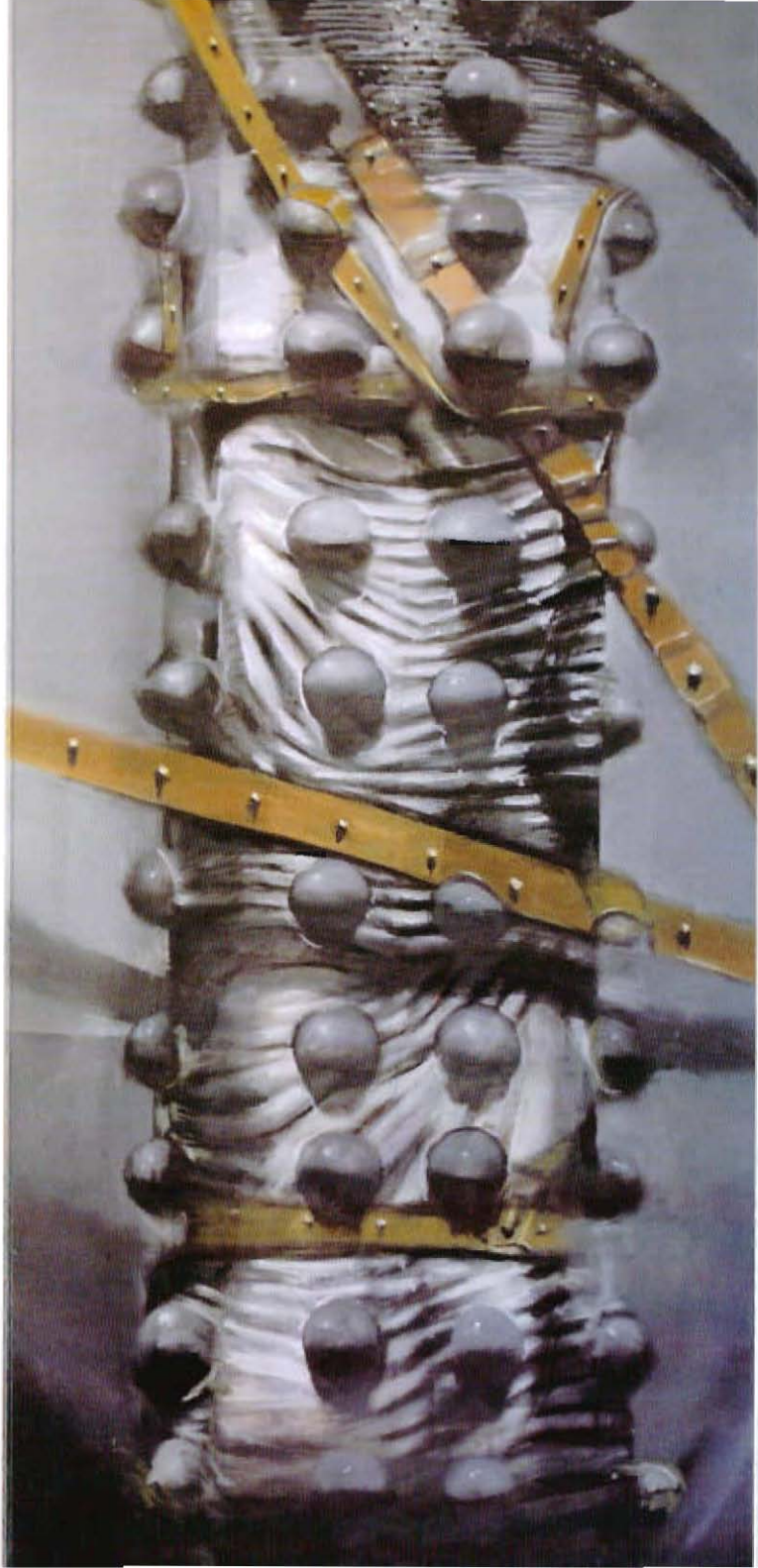




Agustin Fernandez was born in Havana, Cuba on April 16, 1928 and died in New York City on June 2, 2006. He is recognized as one of the most outstanding of the exiled Cuban artists. From his career beginnings in Havana through the many years that he spent outside Cuba, which were formative for the independent and international context that would mark his work, Agustin Fernandez dedicated himself to the production of paintings, drawings, and graphics. Fernandez also created assemblages, sculptures and artist's books. Fernandez's work has been extensively and internationally exhibited and has received copious critical acclaim. His work, which is included in numerous and prestigious public collections, found a popular audience when it was featured in the 1980 Brian de Palma film, *Dressed to Kill*.

Today, his work is most recognizable for its ambiguous and precariously balanced forms, erotic overtones, surreal juxtapositions, and metallic palette. Inspired by the demands of survival in an urban environment and the mundane objects that clutter its alleys and streets, Fernandez is a collector on a quest for the substance of creativity, complete with the armor of protection necessary to maneuver through time and space that becomes such an important source of his imagery. Paintings and objects are related and complementary and further complicate the identification of organic versus inorganic forms; human and machine; real and imagined; obsessive and cerebral. Throughout his long and prolific years as an artist, Agustin Fernandez was respected as a dedicated professional able to distinguish himself with a unique style and masterful techniques.

Fernandez began his studies in Havana, Cuba, at the Escuela Elemental de Artes Aplicadas Anexa a San Alejandro (1944-1946) and the Escuela Nacional de Bellas Artes San Alejandro (1946-1950). In 1948, he journeyed to New York for a summer course with George Grosz and Yasuo Kuniyoshi at the Art Students League before returning to Havana, where he studied Philosophy and Languages at the Universidad de La Habana (1948-1951). He later traveled to Madrid, Spain, where he audited courses at the Academia de San Fernando de Madrid (1953). In 1959, Fernandez was granted a scholarship to study painting in Europe by the Ministry of Education,





Oil on canvas, 2002  
25.5 x 19 inches

### Works in Public Collections

Jack S. Blanton Museum of Art, University of Texas, Austin, Texas  
Brooklyn Museum of Art, Brooklyn, New York  
Cabinet des Estampes, Bibliothèque National, Paris, France  
JP Morgan Chase Collection, New York, New York  
Cintas Foundation, Miami, Florida  
Circulo de Bellas Artes, Maracaibo, Venezuela  
Detroit Institute of Art, Detroit, Michigan  
The Frost Art Museum, Florida International University, Miami, Florida  
Godwin-Ternbach Museum, Queens College, New York  
Library of Congress, Washington, D.C.  
Lowe Art Museum, University of Miami, Coral Gables, Florida  
Miami-Dade Public Library, Miami, Florida  
Museo de Arte Moderno La Tertulia, Cali, Colombia  
Museo de Arte Ponce, Ponce, Puerto Rico  
El Museo del Barrio, New York, New York  
Museo Nacional de Bellas Artes, Havana, Cuba  
Museum of Art, Fort Lauderdale, Florida  
New Mexico Museum of Art's, Santa Fe, New Mexico  
Museum of Modern Art, New York, New York  
Museum of Modern Art of Latin America, Washington, D.C.  
New York Public Library, New York, New York  
Newark Museum, Newark, New Jersey  
The Patrick Lannan Foundation, Palm Beach, Florida  
Saint Thomas University Library, Houston, Texas  
University of Texas- Pan American, Edinburg, Texas  
Victoria and Albert Museum, London, U.K.  
Worcester Art Museum, Worcester, Massachusetts  
Yale University Art Gallery, New Haven, Connecticut



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The mission of the Agustin Fernandez Foundation is to encourage an understanding and appreciation of the artwork of Agustin Fernandez. The Foundation catalogues and preserves Fernandez's work. It also promotes exhibitions and scholarship about the artist and seeks to place his pieces in important museums and collections around the world for all to enjoy.

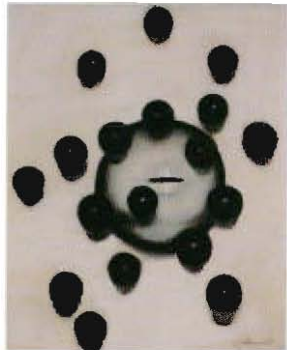
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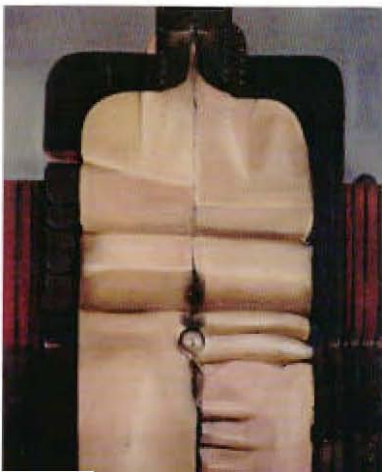
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Oil on canvas, 1966  
18 x 21 inches



Owners of artwork by Fernandez are kindly requested to contact the Foundation so that their pieces may be included in his catalogue raisonné.