

Agustín Fernández HOLE IN THE WALL

Copyright © 2018 Leon Tovar Gallery Images courtesy and © of the Agustín Fernández Foundation Fig. 5, page 11: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris Texts copyright © 2018 the individual authors Quotation on page 24: Gustavo Valdés, Jr., "Agustín Fernández: An Interview," ARS atelier, Winter/Spring, 2000, np. Quotation on page 49: Agustín Fernández, "I am a Painter of the Brush...," in *Agustín Fernández: The Metamorphosis of Experience* (New York, NY: The Agustín Fernández Foundation, 2012), 48.

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Leon Tovar Publications

Cover: Agustín Fernández, Untitled, ca. 1980, assemblage sculpture (detail)

LEON TOVAR GALLERY



Foreword **Leon Tovar**

Agustín Fernández: Hole in the **Nathan Morrow Jones**

Installation shots

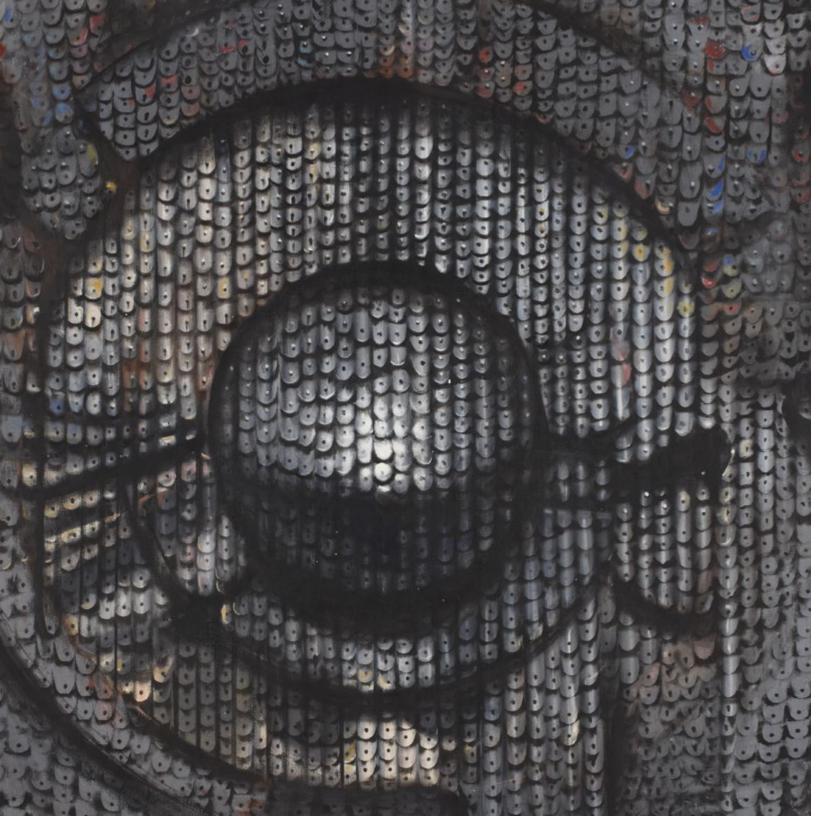
Artworks

Exhibition history

Contributor biography

CONTENTS

	7
ie Wall	8
	16
	23
	51
	59



"I have survived this long as a painter because I am strict," Agustín Fernández reflected in 2000. Forty-nine years prior, his first solo exhibition opened on October 15 at the Galería Lyceum in Havana, Cuba, followed by shows in Europe, the United States, and South America, all before his "mature style" developed in the 1960s. In Paris he worked alongside the Surrealists, and in New York he continued to embark on ambitious projects, refining his visual lexicon towards ever more dramatic and powerful compositions. There are masterpieces dating to each period of Fernández's long career.

Agustín Fernández: Hole in the Wall takes as its focus the years that the artist spent living in New York, from 1972 until his death in 2006. An examination of Fernández's paintings and works on paper from this period, as well as his body of work more broadly, reveals an artist of the utmost quality. He is rigorous, a fact not only evident in the conceptual depth and psychological charge of his artwork, but also in his immaculate and innovative treatment of material. The drawings are rendered with beautiful tonal shifts, the graphite giving form to a haze of strange, dreamlike objects, while in other instances it thoroughly scores the page with a deep black. Indeed, the works on paper should neither be seen as minor studies, nor merely derivative of his often colossal paintings, but rather as finished artworks in and of themselves. Whether in the case of an eight-foot painting (*Oculus*, 1989), or an eight-foot drawing (*Untitled*, 1997), make no mistake—he was a master of both canvas and page.

For their assistance in the facilitation of this exhibition, I would like to extend my gratitude to Sebastian and Clea Fernández, who, through their efforts with the Agustín Fernández Foundation, have served as exceptional stewards of their father's artwork and legacy. I would also like to thank the members of the Gallery staff: Isabel Suarez, for her curatorial eye and all of her coordination in this project; Nathaly Berrio-Diaz, who assisted in all aspects of the exhibition process and also designed this catalogue; and Nathan Morrow Jones, who provided the following essay. Of equal importance is the profound support of my family—my wife, Mariu, and my sons Nicolás and Camilo—whom I thank for their patience, love and dedication.

Foreword

Leon Tovar

Opposite La posibilidad de la escama, 1994 (detail)

¹ Gustavo Valdés, Jr., "Agustín Fernández: An Interview," ARS *atelier*, Winter/Spring, 2000, np.

AGUSTÍN FERNÁNDEZ: Hole in the Wall

The drawing surface of Agustín Fernández's *Untitled* (1972; fig. 1) remains largely untouched. But arising from within the cream-colored paper as a photographic image in a chemical bath, is the ghostly trace of a graphite oval, at two-thirds the height of the paper along its central axis. With the deep darkness of the crescent shadow nestled just inside its left contour, the oval appears as a cut in the paper itself. In the shallow cavity formed by this hole, a breast. Or a tightened areola, brushed with cold; goose bumps, upon further examination, are revealed to be a mist of razor blades.¹ In this instance, Fernández treats the paper not so much as a surface to be drawn upon, but rather *something to be drawn behind*, and on other occasions, *before*. A second untitled piece of the same year (fig. 2) demonstrates this latter point. It is rendered solely of line and shadow: five parallel lines begin at the top of the paper, and cascade downward before sharply diverging in oblique angles. Hovering just off-center is a white rectangle, its illusionistic placement *before* the surface of the paper revealed by the artist's rendering of only its smudged, dull shadow. Fernández's collage of a Grecian bust (1972; fig. 3) likewise sits a fractional distance in front of the paper's surface, casting its shadow, while small barbell-like forms—arranged in a perceived order at the top of the page—float and topple downward.

"My pictorial space is a closed one," writes Fernández in a letter to the curator Fatima Bertch: "I believe my work evinces a great deal of alienation. The representation in almost all of my paintings is in the foreground, like sculptural reliefs or suspended objects in front of a vertical surface. It could be a background wall, where a voluminous object is carefully observed and painted with a certain exactitude."² The vast majority of Agustín Fernández's mature work, dating from the early 1960s until

² Agustín Fernández, "I am a Painter of the Brush…," in *Agustín Fernández: The Metamorphosis of Experience* (New York, NY: The Agustín Fernández Foundation, 2012), 48–49.



¹ For analysis of the confluence of the breast and razor blade in Fernández's art, see Donald Kuspit, "The Fetishized Breast and the Phallic Woman: Agustín Fernández's Surreal Imagery," in *Agustín Fernández: The Metamorphosis of Experience* (New York, NY: The Agustín Fernández Foundation, 2012), 14.



Fig. 1 Untitled, 1972, graphite on paper, 30 x 22.5 in.

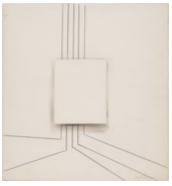


Fig. 2 Untitled, 1972, graphite on paper, 24 x 22.25 in.



Fig. 3 Untitled, 1972, collage, 30 x 22.25 in.

his death in 2006, is characterized by this spatial evacuation; his often large-scale paintings are confrontational in that respect, their ambiguous and charged imagery threatening to enter the very space of the viewer. The "background wall" described by Fernández, in many instances, is pushed so far forward that it appears nearly one with the picture plane. Such is the case in Untitled (1964; fig. 4) in the Museum of Modern Art, New York, in which a soft, gray form, claylike in its seeming malleability and coldness, sits within a rectangular niche. Its slouch reads as both a flaccid phallus and a breast under the pull of gravity, opposite terms united in a telescoping action that results in a dreamlike discontinuity.³ These forms, however, remain at a distance from sexualized terms. They are instead-to borrow from the French writer and critic Alain Jouffroy—"erotic images without identity," insofar as "[t]he forms used do not obey an established sexual symbolism."⁵ Therefore, in contrast to a painting like Max Ernst's At the First Clear Word (1923; fig. 5), which similarly features an object protruding through a wall-in this case a slender hand fingering a red ball, signaling Ernst's awakening to desire and sexual difference⁵—Fernández's paintings, drawings, and collages register the observations of a different vantage point. What emerges from behind the wall in Untitled (1964) is not necessarily the origins of sexual difference, but a view onto the visual field before entrenched differences, before forms become distinct, and before meaning is solidified in language.⁶

n examination of the nature of this "background wall" and its function within Agustín Fernández's body of work allows for the possibility of thinking about his paintings, drawings, and collages beyond the confines of Surrealism. While

⁵ Rosalind E. Krauss, The Optical Unconscious (Cambridge, MA: The MIT Press, 1993), 68.

⁶ Donald Kuspit likewise compares Ernst and Fernández. His point, however, is to articulate the degree to which the Cuban's Surrealism exceeds that of Ernst and others. See Kuspit, "The Fetishized Breast and the Phallic Woman." 14.



Fig. 4 Untitled, 1964, oil on canvas, 49 x 48.5 in. (124.2 x 123.4 cm). The Museum of Modern Art, New York, Inter-American Fund.



Fig. 5 Max Ernst. At the First Clear Word, 1923, oil on plaster mounted on canvas, mural painting from the house of Paul Eluard in Eaubonne, 99.3 x 65.75 in. (232 x 167 cm). Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

comparisons between the artist and the likes of Ernst are informative, Fernández, as others have argued, deployed the tools of Surrealism to varying ends.⁷ Indeed, the artist writes, "I have never been a surrealist,"⁸ though it is clear that when he arrived in Paris in 1959 on a sponsorship from the Cuban government, he ran in the same circles as some of its principal adherents. As early as 1960, he began exhibiting at the Galerie Fürstenberg, and through its director, Simone Collinet, was introduced to Roberto Matta, Max Ernst, and others. Recently, the art historian Abigail McEwen has argued that the developments within Fernández's work during this period—a reserved and murky palette of black, white, and gray; tortured bodies; fleshy orifices—should be understood in parallel with the contemporary development of postminimalism, which redeployed Surrealist tropes and autobiographical tendencies within a minimalist seriality. Through a visual language adjacent to postminimalism, Fernández expressed the embodied feelings of separation and longing that were the result of his exile and refusal to return to a country whose government he did not support.⁹ After leaving Paris in 1968, the artist and his family settled in Puerto Rico for a period of four years before moving to New York, where he died in 2006.

Fernández continued building upon the aesthetic foundation that he established in France, gradually integrating new elements into his lexicon. His work from the New York years—which this exhibition brings together—began to feature shingled, metallic forms that are often referred to as "armor" in Fernández scholarship (fig. 6), as well as evocations of bondage.¹⁰ True to the artist's statement that "the ambience of each place" he has painted impacted his work," curator Rocío Aranda-Alvarado has remarked upon the potential intersections between the aesthetics of New York subcultures and Fernández's drawings and paintings of the time. Though he was likely not a regular at the fledgling punk and S&M venues of the '70s and '80s, the artist was

10

³ According to Ricardo Pau-Llosa, not only do Fernández's forms flicker between seemingly opposite forms and terms, they also operate on different rhetorical levels-metaphor, metonym, and synecdoche. See Ricardo Pau-Llosa, Form's Transgressions: The Drawings of Agustín Fernández, exh. cat. (Miami, FL: The Patricia Frost Art Museum; Notre Dame, IN: Snite Museum of Art, 2013).

⁴ Jouffroy, Alain, "Clé pour Fernández," in Agustín Fernández, exh. cat. (Paris, France: Galerie Fürstenberg, 1960). Jonathan Katz has used Jouffroy's phrase "erotic images without identity" in a discussion of the work of Fernández and Robert Mapplethorpe, arguing that the two artists subverted the conventionally gendered terms inscribed upon the body through artworks that recast the body not as "embodied difference, but its very opposite, a fundamental similarity of, and in the flesh." See Katz, "Fernández/ Mapplethorpe: 'Erotic Images Without Identity,''' a presentation at Columbia Global Centers, Paris, lanuary 16, 2017. YouTube.

⁷ See Abigail McEwen, "Erotic Encounters: Fernández and Post-Minimalism," in Agustín Fernández: The Metamorphosis of Experience (New York, NY: The Agustín Fernández Foundation, 2012), 27–37; Rocío Aranda-Alvarado, "Only in New York: Agustín Fernández and the Aesthetics of Subculture," in Agustín Fernández: The Metamorphosis of Experience (New York, NY: The Agustín Fernández Foundation, 2012), 39-47

⁸ Fernández, "I am a Painter of the Brush…," 49.

⁹ McEwen, "Erotic Encounters: Fernández and Post-Minimalism," 27–37.

¹⁰ Aranda-Alvarado, "Only in New York: Agustín Fernández and the Aesthetics of Subculture," 40–43. See also, Abigail McEwen, "Agustín Fernández: The Enigma of Desire," ArtNexus 85 (June-August: 2012). ¹¹ Fernández. "I am a Painter of the Brush...." 49.



Fig. 6 The Alarm Clock, 1977, oil on canvas, 76 x 58 in.

aware of their role in the larger cultural environment, and would have experienced them through his friend Robert Mapplethorpe, whom he met in 1979.¹² His paintings from these decades share with New York subcultures a sense of subversion, questioning normative modes of representation and making ambiguous the line between gendered forms.¹³ The leather-clad punks, decked out in their uniforms of razor blades and spikes, surely gave Fernández a visual catalogue from which to draw inspiration for his compositions that mixed pleasure and pain, violence with eroticism. Paintings like Untitled (1976; fig. 7), with its intimation of leather bondage straps draped over a scene of penetration (or extrusion), is evidence to this point.¹⁴ And though he distanced himself from Mapplethorpe's aesthetic aims, he could easily have been speaking about the aforementioned painting when commenting on the photographer's famous Self Portrait with Whip (1978). Describing the image of a crouched Mapplethorpe, his gaze turning to meet the viewer with backside exposed, Fernández writes: "He stares like the figures in Baroque paintings who, by looking at us, force the observer to take part in the action, if only symbolically; they oblige us to share in an act that should be intimate, private-in this case, forbidden; to see something that may disgust us, which we are forced to witness."¹⁵

Though the two images—Fernández's painting, and Mapplethorpe's photograph are compositionally similar, they also share an unabashed sense of confrontation. The lack of identifiable figures in Fernández's painting makes this latter point less obvious, but both his observation of Mapplethorpe's gaze and his framing of it in an art historical context is extremely perceptive. *He stares like the figures in Baroque paintings.* Fernández continues: "[Robert] isn't holding the hand mirror of the Venus who, by observing us and observing herself, assured herself of our devotion. Robert has little of the shyness, the discretion of those ancient goddesses."¹⁶ The artist's reflections on the permeability of the picture plane in this photograph, the

¹⁶ Ibid.



Fig. 7 *Untitled*, 1976, oil on canvas, 42 x 42 in.

complexities of observer and observed—that is, of the "gaze"—are informative for his own works and the role of the "background wall."¹⁷

Indeed, in the '80s and '90s, the notion of the "gaze" was important theoretical currency. The critic and art historian Hal Foster has recently borrowed this concept as articulated by Jacques Lacan in order to map a shared trajectory in a number of artists during this time period, ranging from Mike Kelly to Cindy Sherman, who sought to figure it in their own work.¹⁸ The gaze, as understood by Foster, is not necessarily the gaze of another individual, but is instead the gaze of the world at large, one that far outstrips our capacity for understanding. "Lacan," Foster writes, "not only gives the gaze a strange agency but also positions the subject in a paranoid way; indeed, [Lacan] imagines the gaze as maleficent, even violent, a force that can arrest, even kill, if it is not first disarmed in images."¹⁹The gaze is, therefore, confrontational; it stands in conflict with the traditional observer who, through visual infrastructures like one-point perspective, assumes a position of mastery in the visual field. The gaze of the world collides with the vantage point of the observer in what is termed the "image-screen," which is at its most essential a repertoire of images that functions to shield and protect an observer from the gaze.²⁰ According to Foster, many artists of the period sought to uncover where the image-screen has been torn, allowing

'' That Fernandez's touchstone considering that elsewhere the practice. Perhaps it was not just t dez's attention, but the recurrer encapsulated in Velázquez's famo Alpers, ''Interpretation without F (February: 1983): 30–42. For a b artists, see Gustavo Valdés, Jr., ''Ag ¹⁸ Hal Foster, *Bad New Days: Art*, ¹⁹ Ibid, 9. Fernández seemed to a Painter of the Brush...,'' 48: ''N number of forces that surround other afflicting impositions. A me knives, and violent actions that p and certain anatomical themes.''
 ²⁰ Foster, *Bad New Days: Art, Crit* ''The meaning of 'image-screen' which every image is but one in of visual culture, this screen mec capturing the gaze, 'pulsatile, daz'

¹² Aranda-Alvarado, "Only in New York: Agustín Fernández and the Aesthetics of Subculture," 40–43. See also Joe Novak, *Something to do with Wings: A Memoir* (iUniverse, 2010), 204–205. Fernández and Mapplethorpe were introduced to each other through Joe Novak, who was planning a three-person exhibition of their work alongside that of Nancy Grossman. This show was never realized.

¹³ Aranda-Alvarado, "Only in New York: Agustín Fernández and the Aesthetics of Subculture," 44.

¹⁴ Ibid., 43. See for a discussion of a similar painting in relation to Robert Mapplethorpe's 1977 photograph, *Patrice*.

¹⁵ Unpublished manuscript. Courtesy the Agustín Fernández Foundation.

¹⁷ That Fernández's touchstone for the "gaze" is Baroque painting could be telling, particularly when considering that elsewhere the artist has named Diego Velázquez as an important figure for his own practice. Perhaps it was not just the Spaniard's deft touch or epically scaled canvases that caught Fernández's attention, but the recurrence of a complex interplay between viewer and viewed, most notably encapsulated in Velázquez's famous *Las Meninas*. For an analysis of the gaze in this painting, see Svetlana Alpers, "Interpretation without Representation, or the Viewing of *Las Meninas," Representations*, no. I (February: 1983): 30–42. For a brief interview with the artist, in which he notes the influence of certain artists, see Gustavo Valdés, Jr., "Agustín Fernández: An Interview," ARS *atelier*, Winter/Spring, 2000, np. ¹⁸ Hal Foster, *Bad New Days:Art, Criticism, Emergency* (New York, NY:Verso, 2017), 7–28.

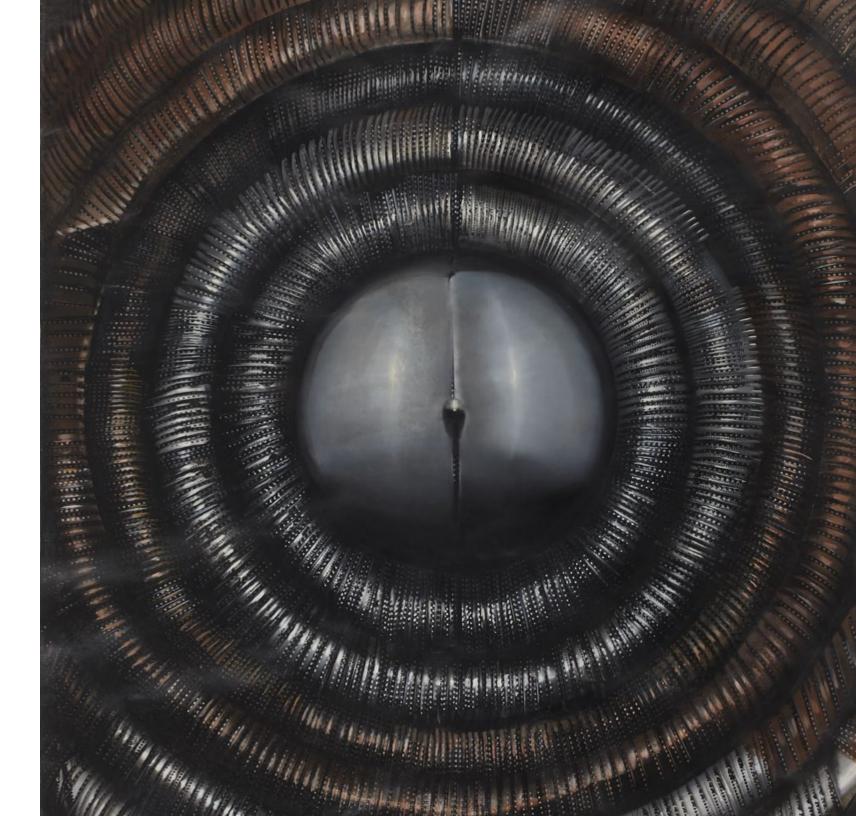
¹⁹ Ibid, 9. Fernández seemed to have shared this beleaguered subject position. See, Fernández, "I am a Painter of the Brush...," 48: "My painting represents a oneiric reality in which man is besieged by a number of forces that surround him: eroticism, mechanical civilization, the elements of war, as well as other afflicting impositions. A metaphor of belts, pieces of armor or machinery, binding strings, cutting knives, and violent actions that plague the body and mind—I am a painter of ambiguous abstractionism and cortain anatomical themes"

²⁰ Foster, *Bad New Days: Art, Criticism, Emergency*, 9. The author describes the image-screen as follows: "The meaning of 'image-screen' is obscure. I understand the term to stand for the cultural reserve of which every image is but one instance. Inclusive of the conventions of art history as well as the codes of visual culture, this screen mediates the gaze of the world for us and, in so doing, protects us from it, capturing the gaze, 'pulsatile, dazzling and spread out' as it is, and taming it in images."

Fig. 8 *Oculus,* 1989, oil on canvas, 100 × 78 in. (detail)

the site of representation to become flooded with that which cannot be pictured, or that which presents a challenge to established social conventions and norms of representation—the abject, the obscene, and the *informe*.

The sheer spatial evacuation of Fernández's paintings, drawings, and collages, the presence of a background wall so close to the picture plane that it at times becomes synonymous with the space of representation itself, might be understood as a literalization of this image-screen under attack. Unidentifiable and ambiguous forms appear in some instances to have broken through, suspended as they are before the pictorial surface, confronting the viewer in a visual language that makes a mockery of normative binaries: pleasure and pain, male and female. In other instances, we witness the breach, where the image-screen tears, shattering form and language with it. The monumental painting *Oculus* (1989; fig. 8) dramatizes precisely this moment. A gray form cleaved down its central axis is constricted by tightly coiled metal rings that radiate outward from the center of the canvas. The form flickers between phallic and labial referents as it pushes outward from behind the picture plane, through a hole in the wall.





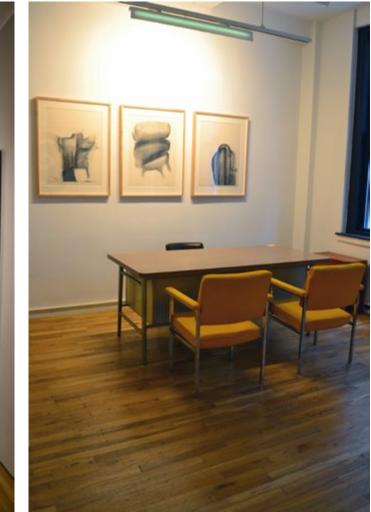


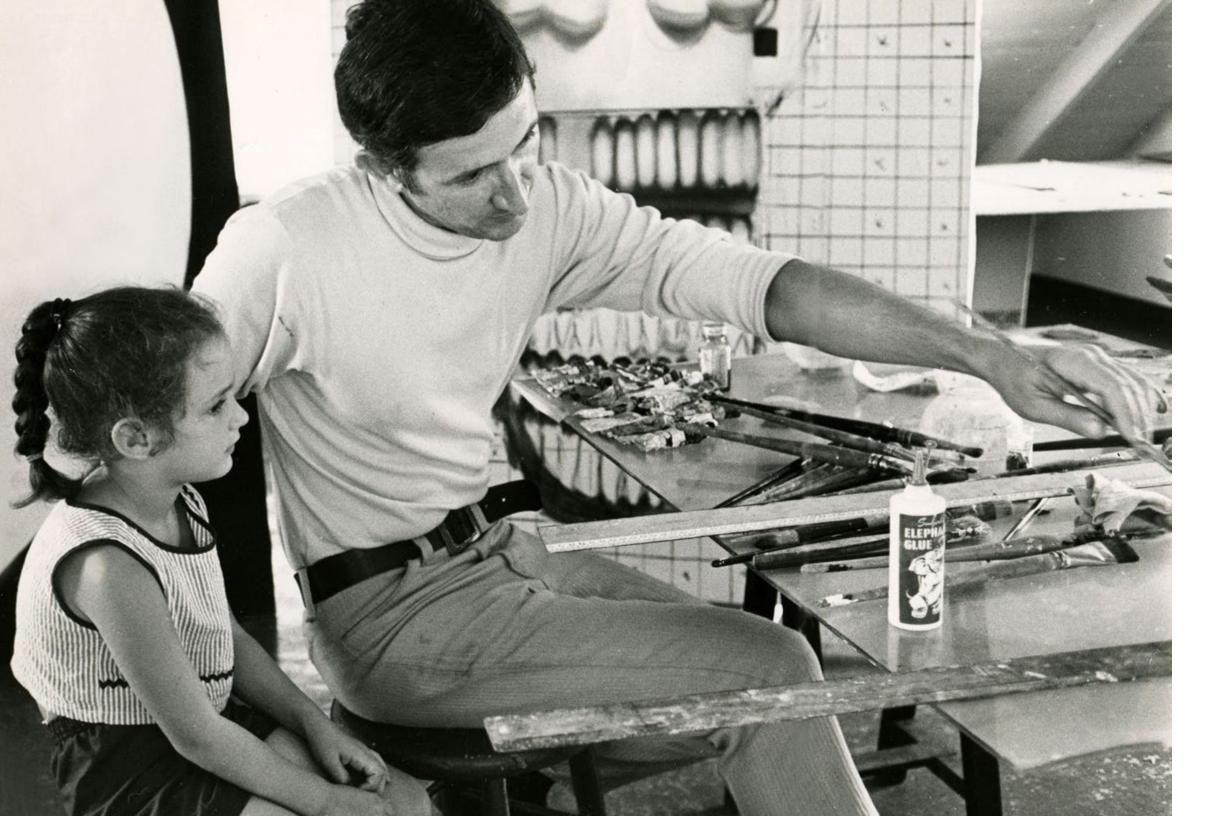
















I have survived this long as a painter because I am strict. Had I not had such a strict canon, I would have never painted what I have painted and continue to paint. The painter is many things. First a wish, second a hand, later an idea, after a will, and finally a selection.

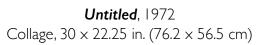
Agustín Fernández

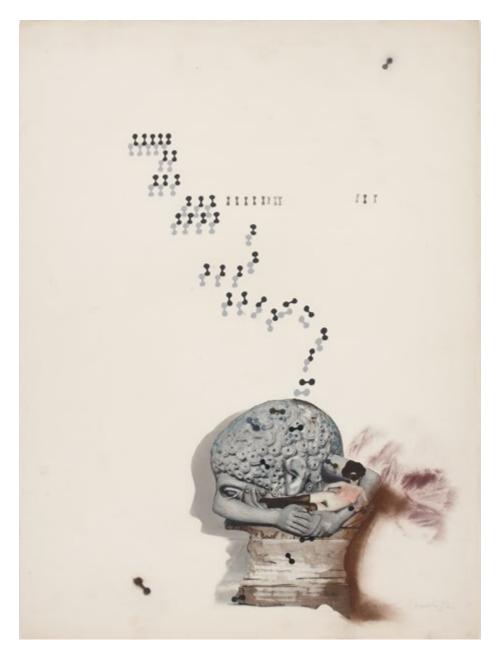
Previous spread Father and daughter Clea in Puerto Rico studio **This page** Agustín Fernández with his dog Pancho in his New York studio



Untitled, 1972 Collage, 30 × 22.25 in. (76.2 × 56.5 cm)

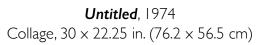






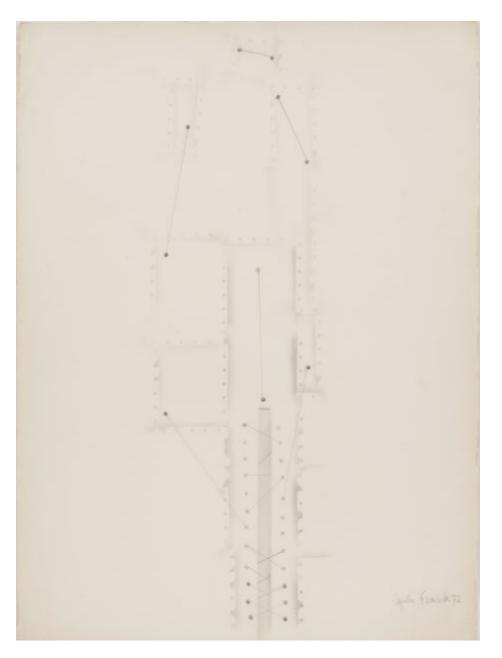
Untitled, 1972 Collage, 30 × 22.25 in. (76.2 × 56.5 cm)



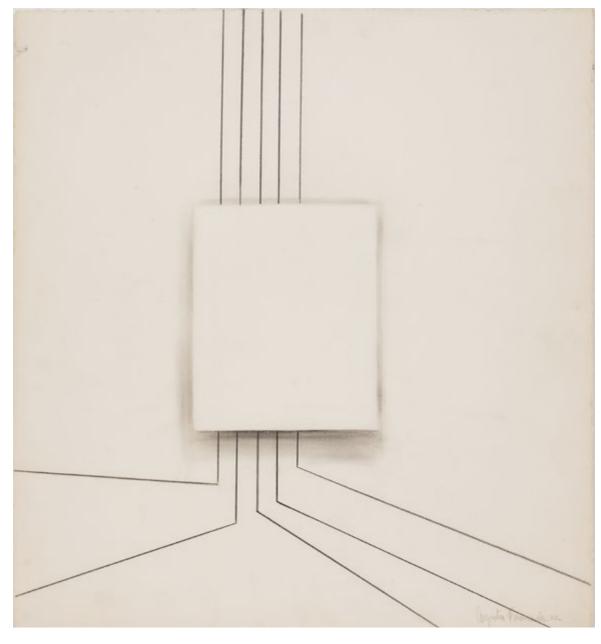




Untitled, 1972 Graphite on paper, 30 × 22.5 in. (76.2 × 57.2 cm)



Untitled, 1972 Graphite on paper, 30 × 22.5 in. (76.2 × 57.2 cm)



Untitled, 1972 Graphite on paper, 24 × 22.25 in. (61 × 56.5 cm)





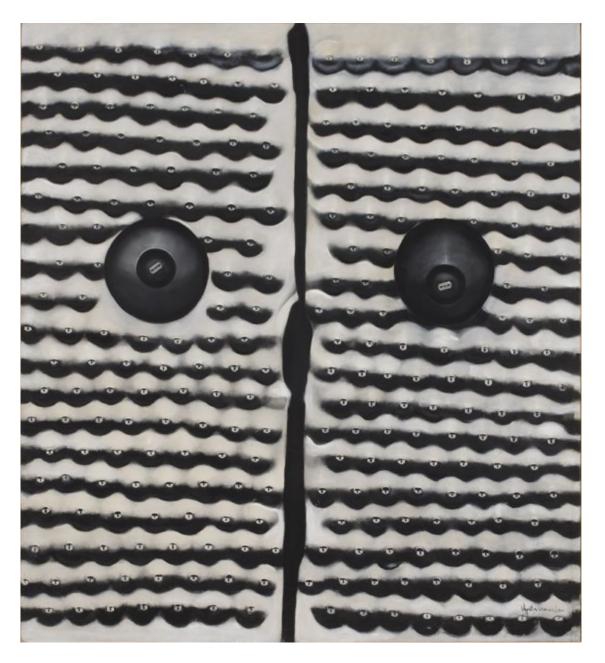
Untitled, 1984 Graphite on paper, 30 × 22.5 in. (76.2 × 57.2 cm)





Untitled, 1986 Graphite on paper, 30 × 22.25 in. (76.2 × 56.5 cm)

Untitled, 1997 Graphite on paper, 46 × 107 in. (116.8 × 271.8 cm)

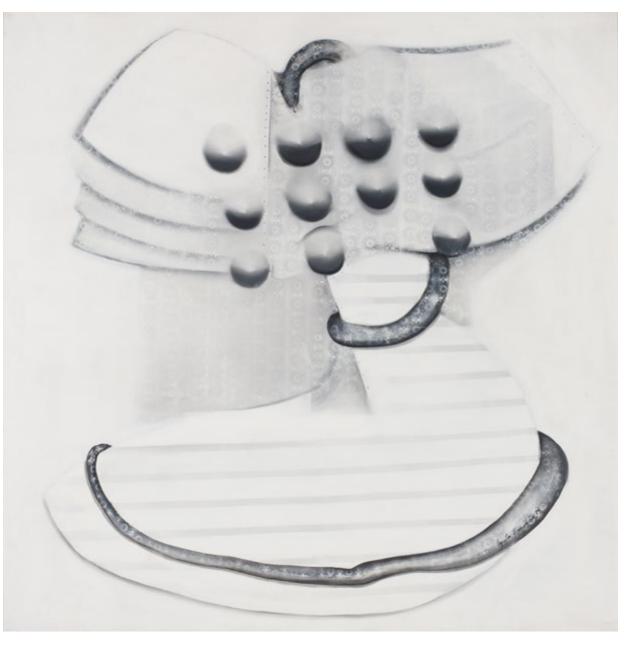




Untitled, ca. 1980 Assemblage sculpture, 15 × 16.5 × 12 in. (38.1 × 41.91 × 30.48 cm)

Untitled, 1968 Oil on canvas, 78 × 70 in. (198.1 × 177.8 cm)





Trojan Horse, 1974 Oil on canvas, 68.75 × 68.75 in. (174.6 × 174.6 cm)

Helmet, ca. 1970 Oil on canvas, 48 in. (121.9 cm) diameter



Untitled, 1976 Oil on canvas, 42 × 42 in. (106.7 × 106.7 cm)

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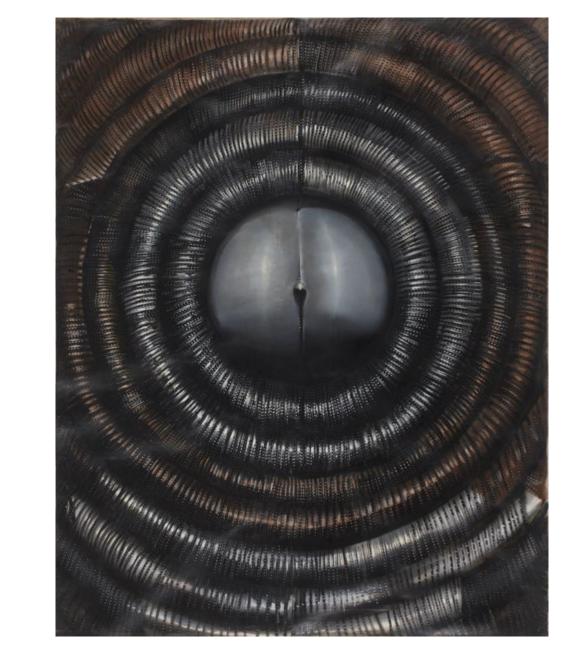
The Alarm Clock, 1977 Oil on canvas, 76 x 58 in (193 x 147.3 cm)



Flayed, 1980 Oil on canvas, 58 × 36 in. (147.3 × 91.4 cm)



Untitled, 1983 Oil on canvas, 54 x 48 in. (137.2 x 121.9 cm)



Oculus, 1989 Oil on canvas, 100 × 78 in. (254 × 198.1 cm)



La posibilidad de la escama, 1994 Oil on canvas, 68 x 68 in. (172.7 x 172.7 cm)



Untitled, 1994 Oil on canvas, 34 x 34 in. (86.4 x 86.4 cm)



Untitled, 1995 Oil on canvas, 50 × 50 in. (127 × 127 cm)



Untitled, 1999 Oil on canvas, 58 x 42 in. (147.3 x 106.7 cm)

[My painting] represents an oneiric reality in which man is besieged by a number of forces that surround him: eroticism, mechanical civilization, the elements of war, as well as other afflicting impositions. A metaphor of belts, pieces of armor or machinery, binding strings, cutting knives, and violent actions that plague the body and mind ...

Agustín Fernández





Selected solo shows

- 1951 Agustín Fernández Expone Oleos, Galería Lyceum, Havana, Cuba.
- 1952 Agustín Fernández, Galería Sociedad Nuest Tiempo, Havana, Cuba.
- 1953 Agustín Fernández, Galería Bucholz, Madrid, Spain.
- 1954 Agustín Fernández: 15 Paintings, Pan Americ
 Union, Washington DC.
 Agustín Fernández: Óleos, Gouaches, Galería
 Lyceum, Havana, Cuba.
- 1955 Agustín Fernández, Duveen-Graham Gallery New York, NY.
- 1958 Agustín Fernández, Condon Riley Gallery, N York, NY.
- 1959 Agustín Fernández: Pinturas y Dibujos, Museo de Bellas Artes, Caracas, Venezuela.
 Agustín Fernández: Pinturas y Dibujos, Galería Contemporánea, Caracas, Venezuela.
 Agustín Fernández: Pinturas y Dibujos, Circulo de Bellas Artes, Maracaibo, Venezuela.
 Agustín Fernández, Bodley Gallery, New York, I
- 1960 Agustín Fernández: Peintures Récentes, Galer Fürstenberg, Paris, France.
- 1962 Agustín Fernández, Galleria Del Cavallino,
 Venice, Italy.
 Agustín Fernández, Galerie Fürstenberg, Par

Agustín Fernández, Galerie Fürstenberg, Pa France.

Agustín Fernández, Galleria Del Naviglio, Mi Italy.

Opposite Agustín Fernández with Untitled, 1976, in his New York apartment

	1964	<i>Agustín Fernández</i> , Galerie Fürstenberg, Paris, France.
ro	1966	Agustín Fernández, Objets-Tableaux, Galerie
		Jacqueline Ranson, Paris, France.
,		Agustín Fernández: Objects, Books, Engravings
		and Collages, Librairie Nicaise, Paris, France.
can	1968	Agustín Fernández: Pinturas y Dibujos, Galería
		La Casa del Arte, San Juan, Puerto Rico.
	1969	Agustín Fernández, Walton Gallery, London,
		England.
у,	1970	Agustín Fernández: Oleos, Dibujos, Grabados,
		Galería La Casa del Arte, San Juan, Puerto Rico.
lew	1973	Agustín Fernández: Collages, Colibrí Gallery,
		San Juan, Puerto Rico.
C		Agustín Fernández: Retrospectiva, Museo de la
		Universidad de Puerto Rico, Rio Piedras.
a	1974	Agustín Fernández: Retrospectiva, Galería Las
_		Américas, San Juan, Puerto Rico.
0	1976	Agustín Fernández, Gimpel and Weitzenhoffer
NY.		Gallery, New York, NY.
rie rie		Agustín Fernández, Gallery 24 Collection,
le		Miami, FL.
		Agustín Fernández: Retrospective, The Metropolitan
		Museum and Art Center, Miami, FL.
ris,	1979	Agustín Fernández: Recent Paintings and
,		Drawings, ACA Gallery, New York, NY.
ilan,	1980	Agustín Fernández: Recent Works, Robert
		Samuel Gallery, New York, NY.

- 1982 Agustín Fernández: Drawings, Osuna Gallery, Washington, DC.
- 1989 Agustín Fernández, Galerie Fürstenberg, Paris, France.
- 1992 Agustín Fernández: A Retrospective, The Art Museum, Florida International University, Miami, FL.
- 1994 Agustín Fernández: Oleos y Dibujos 1969-1994, Galería Nina Menocal, Mexico City, Mexico.
- 1999 Four Latin American Masters: Agustín Fernández, Perez Celis, Antonio Seguí, Oswaldo Vigas, Anita Shapolsky Gallery, New York, NY.
- 2000 Agustín Fernández: Large Paintings, Signal 66 Gallery, Washington, DC.
- 2001 Agustín Fernández: An Exhibit of Recent Works, Aroca Gallery, Miami, FL.
- 2005 Agustín Fernández: Paintings, Drawings, Sculpture, Collage: 1960-2005, Mitchell Algus Gallery, New York, NY.
- 2013 Form's Transgressions: The Drawings of Agustín Fernández, The Patricia and Philip Frost Art Museum, Florida International University, Miami, FL. (Traveled to: The Snite Museum of Art, University of Notre Dame, Indiana.)
- 2014 Agustín Fernández: Ultimate Surrealist, American University Museum, Katzen Arts Center, Washington, DC.
- 2015 Agustín Fernández: Paintings and Works On Paper, Mitchell Algus Gallery, New York, NY.
- 2018 Agustín Fernández: Paradoxe de la Jouissance, Marie du IVeme arrondissement. Paris, France. Agustín Fernández: Hole in the Wall, Leon Tovar Gallery, New York, NY.

1954 Plástica Cubana Contemporánea: Homenaje José Martí, Galería Lyceum, Havana, Cuba. 1956 Exposición Homenaje a Guy Perez Cisneros, Galería Lyceum, Havana, Cuba. Cuba en Venezuela. Galería de la Habana. Caracas. Venezuela. El Retrato en la Pintura Moderna, Galería Cub Havana, Cuba, VIII Salón Nacional Pintura y Escultura, Museo Nacional de Bellas Artes, Havana, Cuba, 1957 IV Bienal do Museu de Arte Moderna de São P Parque Ibirapuera, São Paulo, Brazil. 1958 Painting and Sculpture Acquisitions, Museum Modern Art. New York. NY. 1959 Artes Plásticas, Galería Lyceum, Havana, Cul The United States Collects Pan American Art. Institute of Chicago, IL. Exposición Pintura Contemporánea Cubana, Universidad de Santo Tomás de Villanueva. Havana, Cuba, 5a Bienal de São Paulo, Parque Ibirapuera, S Paulo, Brazil. 1960 XVI Salon de Mai. Musée d'Art Moderne de Ville de Paris. France.

> Pintura Contemporánea Cubana, Casa de las Américas, Havana, Cuba,

(Traveled to: Instituto Nacional de Bellas Ar

Mexico City, Mexico; Museo de Bellas Arte

Caracas, Venezuela; Facultad de Arquitectur

SELECTED GROUP SHOWS

e a		Montevideo, Uruguay; Museu de Arte Moderna, São Paulo, Brazil.)
	1961	Art Cubain Contemporain, Galerie Du Dragon and
		Galerie Weiller, Paris, France.
		XVII Salon de Mai, Musée d'Art Moderne de la Ville de Paris, France.
bana,		Primer Congreso Nacional de Escritores y Artistas
e aa,		Cubanos: Exposición de Pintura, Grabado y Cerámica,
20		Museo Nacional de Bellas Artes, Havana, Cuba.
		Anti-Processo, Galleria Brea, Milan, Italy.
Paulo,		Salon Comparaison, Musée d'Art Moderne de
		la Ville de Paris, France.
of	1962	XVIII Salon de Mai, Musée d'Art Moderne de la
		Ville de Paris, France.
uba.		L'Art Latino-Americain a Paris, Musee d'Art
, Art		Moderne de la Ville de Paris, France.
		Salon de Mai au Japon, Le Journal Maïnichi,
		Tokyo, Japan.
,		Neuf Peintres Neuf, Galerie du Cercle, Paris, France.
C 2	1963	XIX Salon de Mai, Musée d'Art Moderne de la
São	10/4	Ville de Paris, France.
	1964	Comparaisons: dixième anniversaire, Musée
le la		d'Art Moderne de la Ville de Paris, France. XX Salon de Mai, Musée d'Art Moderne de la
c		Ville de Paris, France.
S	1965	Picabia, Edgar Iene, Agustín Fernández, Galerie
Artes,	1705	Fürstenberg, Paris, France.
es,		Salon Comparaison, Musée d'Art Moderne de
ra de		la Ville de Paris, France.
		,

1966 Recent Acquisitions: Painting and Sculpture, Museum of Modern Art, New York, NY. XXII Salon de Mai, Musée d'Art Moderne de la Ville de Paris, France. Tanguy, Dali, Bellmer, Fernández, Roy, Galerie Andre-Francois Petit, Paris, France. 1967 Latin-American Art 1931–1966. Museum of Modern Art, New York, NY. XXIII Salon de Mai. Musée d'Art Moderne de la Ville de Paris, France. Groupe, Galerie Jacqueline Ranson, Paris, France. 1968 XXIV Salon de Mai. Musée d'Art Moderne de la Ville de Paris, Paris, France. 1969 Le livre comme oeuvre d'art. Musée d'Art Moderne de la Ville de Paris, France. 1970 Latin America: New Paintings and Sculpture: Juan Downey, Agustín Fernández, Gego, Gabriel Morera, Center for Inter-American Relations, New York, NY, Primera Bienal de San Juan del Grabado Latinoamericano. Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico. 1971 Twelve Artists from Latin America, Ringling Museum of Art, Sarasota, FL. (Traveled to: Isaac Delgado Museum of Art, New Orleans, LA.) 1972 Pintura Cubana, Cuban Museum of Art and Culture, Miami, FL. 1974 Tercera Bienal de San Juan del Grabado Latinoamericano. Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico. Latin American Prints from the Museum of Modern Art, Center for Inter-American Relations, New York, NY, Recent Accessions to Art of the Americas,

University Art Museum, University of Texas, Austin. Cubans in New York '74, Cisneros Gallery, New York, NY, Tres Bienales del Grabado Latinoamericano: Selección y Obras Premiadas, Museo de la Universidad de Puerto Rico, San Juan. Bonino en Caracas: Doce Pintores, Galería Arte y Contacto, Caracas, Venezuela. Eight Latin American Painters, Ringling Museum of Art. Sarasota, FL. Selections from the Permanent Collection, Museum of Modern Art of Latin America, Washington, DC. 1975 La Colección Martinez Cañas de Arte Latino Americano del Siglo Veinte, The Metropolitan Museum of Art and Art Center, Miami, FL. 1976 Latin American Horizons: 1976, Ringling Museum of Art, Sarasota, FL. Latin American Prints. Center for Inter-American Relations. New York. NY. 1978 Contemporary Latin American Art: The Esso Collection of the Lowe Art Museum and Latin American Artists of the Southeastern U.S., Lowe Art Museum, University of Miami, Coral Gables, FL. Recent Latin American Drawings, Vassar College Art Gallery, Poughkeepsie, NY. Hispanic-American Artists of the United States: Argentina, Bolivia Chile, Cuba, Uruguay, Museum of Modern Art of Latin America, Washington, DC. 1980 Living Masters of Latin America, Oklahoma Art Center, Oklahoma City, OK.

1983 José Martí en el Museo Cubano, Cuban Museum of Art and Culture, Miami, FL. 1987 Outside Cuba/Fuera de Cuba, Jane Voorhees Zimmerli Art Museum, Rutgers University, I (Traveled to: The Museum of Contemporar Hispanic Arts, New York, NY; Miami Univer Art Museum, Oxford, OH; Museo de Arte Ponce, Ponce, Puerto Rico; Center for the F Arts, Miami, FL.)

Latin American Treasures from Miami's Private Collections, Center for the Fine Arts, Miami,

1988 The Latin American Spirit: Art and Artists in th United States, 1920-1970, The Bronx Muse of Art, New York, NY. (Traveled to: El Paso Museum of Art, El Paso,TX; San Diego Muse of Art, San Diego, CA; Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico; Cen for the Arts, Vero Beach, FL.)

Cintas Fellows Revisited: A Decade After, Main Library, Metro-Dade Cultural Center, Miam Latin American Drawings from the Barbara Dunc Collection, Archer M. Huntington Art Galler University of Texas, Austin.

1989 XXXXIV Salon de Mai, Musée d'Art Moderne la Ville de Paris, FL.

> Retrospectiva de Pintores Cubanos, Cuban Museum of Art and Culture, Miami, FL.

1990 XXXXV Salon de Mai, Grand Palais, Paris, Fra New Acquisitions: The Metropolitan Collection, The Art Museum, Florida International University, Miami, FL. LatinArt '90, Anita Shapolsky Gallery, New

York, NY.

- 1991 XXXXVI Salon de Mai, Musée d'Art Moder de la Ville de Paris, Paris, France.
- 1992 Latin Power: Mario Bencomo, Perez Celis,

s , NJ.		Agustín Fernández, Anita Shapolsky Gallery, New York, NY.
ary rsity		The Americas, Anita Shapolsky Gallery, New York, NY.
e de Fine	1993	XXXXVIII Salon de Mai, Musée d'Art Moderne de la Ville de Paris, France.
		Perez Celis, Victor Chab, Jose Luis Cuevas,
te		Agustín Fernández, Omar Rayo, Fernando de
i, FL. he		Szyszlo, Mario Toral, Anita Shapolsky Gallery, New York, NY.
eum		<i>Cuban Artists of the Twentieth Century,</i> Museum of Art, Fort Lauderdale, FL.
seum		Contemporary Latin American Art, Anita
l		Shapolsky Gallery, New York, NY.
nter	1996	The Sexual Environment, Anita Shapolsky
		Gallery, New York, NY.
n	1997	The Coincident Eye: Hans Bellmer, Agustín
ni, FL.		Fernández, Robert Mapplethorpe, 123 Watts
can		Gallery, New York, NY.
ry,		Breaking Barriers: Selections from the Museum of
,		Art's Permanent Contemporary Cuban Collection,
ne de		Museum of Art, Fort Lauderdale, FL.
	1998	A Walk Through the Paper Forest: Latino Prints
		and Drawings from the Collection of El Museo
		del Barrio, traveling exhibition organized by the
ance.		Gallery Association of New York State.
л,		In Context: Hans Bellmer, Victor Brauner, Joseph
.,		Cornell, Agustín Fernández, Wifredo Lam,
		Roberto Matta, Carlos Merida, 123 Watts
/		Gallery, New York, NY.
	2002	Contrasts in Latin American Art: Perez Celis, Agustín
rne	2002	Fernández, Gian Carlo Puppo, Anita Shapolsky,
		New York, NY.
	2004	Cundo Bermúdez, Agustín Fernández, Emilio

Sánchez, ACA Galleries, New York, NY, Latin American Visionaries, Anita Shapolsky Gallery, New York, NY.

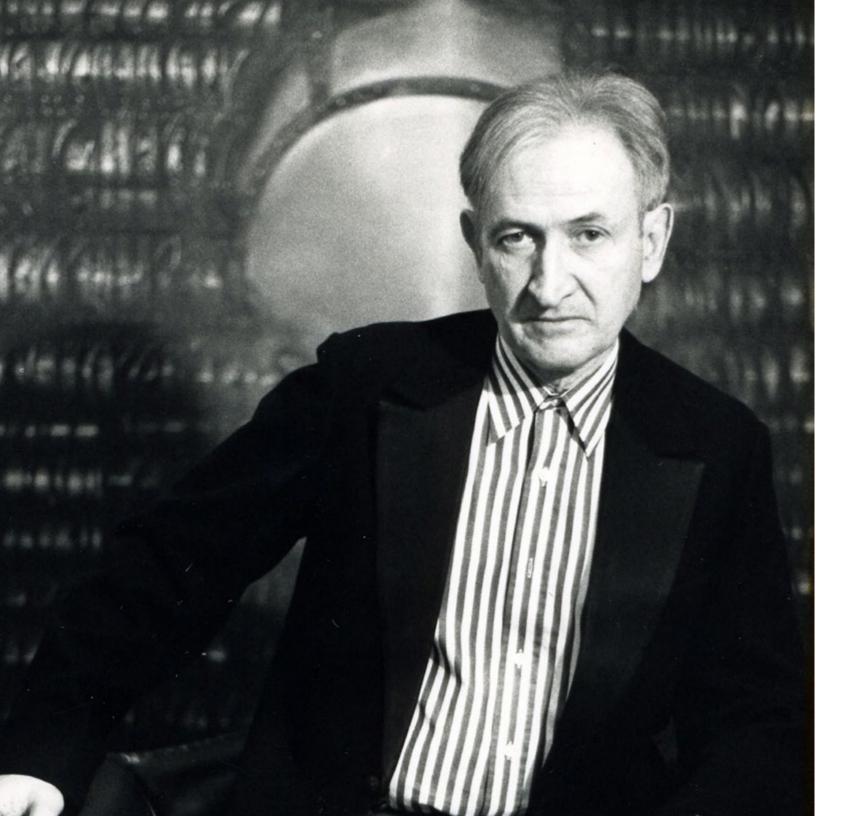
Hope and Glory: The Enduring Legacy of Oscar B. Cintas, Miami Art Central, Miami, FL.

- 2006 Geometry and Gesture from the Collection, Art Museum of the Americas, Washington, DC.
- Project for a Revolution in New York, Matthew 2007 Marks Gallery, New York, NY.
- 2008 Visiones: 20th Century Latin Art, Selections from the Nassau County Museum of Art, The Boca Raton Museum of Art. Boca Raton, FL The Figure Past and Present: Selections from the Permanent Collection, The Patricia and Phillip Frost Art Museum, Florida International University, Miami, FL.
- 2010 La Otra Realidad, Una Historia del Arte Abstracto Cubano. Museo de Bellas Artes. Havana, Cuba,
- 2012 Constellations: Constructivism. Internationalism and the Inter-American Avant-Garde, Art Museum of the Americas, Washington, DC.
- 2017 Jose Gomez Sicre's Eye: Works from AMA's Collection, Art Museum of the Americas, Washington, DC.

SELECTED COLLECTIONS

- Art Museum of the Americas, Organization ٠ American States, Washington, DC
- Brooklyn Museum of Art, Brooklyn, NY ٠
- Cabinet des Estampes, Bibliothèque Nation ٠ Paris, France
- Cintas Foundation, Miami, FL .
- Círculo de Bellas Artes, Maracaibo, Venezu ٠
- El Museo del Barrio, New York, NY .
- Godwin-Ternbach Museum, Queens College .
- lack S. Blanton Museum of Art, University . Texas, Austin, TX
- IPMorgan Chase Collection, New York, NY ٠
- Library of Congress, Washington, DC ٠
- Lowe Art Museum, University of Miami, Coral ٠ Gables, FL
- Miami-Dade Public Library, Miami, FL ٠
- Museo de Arte Moderno La Tertulia. Cali. • Colombia
- Museo de Arte de Ponce, Ponce, Puerto Rico ٠
- Museo Nacional de Bellas Artes, Havana, Cuba .
- Museum of Art, Nova Southern University, Fort Lauderdale, FL
- Museum of Latin American Art, Long Beach, CA ٠
- Museum of Modern Art. New York, NY ٠
- Newark Museum, Newark, N ٠
- New Mexico Museum of Art. Santa Fe. NM .
- New York Public Library, New York, NY ٠
- Snite Museum of Art, University of Notre ٠ Dame, IN

n of	•	Saint Thomas University Library, Houston, TX
	•	The Patricia and Phillip Frost Art Museum,
		Florida International University, Miami, FL
nal,	•	The Patrick Lannan Foundation, Palm Beach, FL
	•	University of Texas-Pan American, Edinburg, TX
	•	Utah Museum of Fine Arts, University of Utah,
ela		Salt Lake City, UT
	•	Victoria and Albert Museum, London, England
e, NY	•	Worcester Art Museum, Worcester, MA
of	•	Yale University Art Gallery, New Haven, CT



CONTRIBUTOR BIOGRAPHY

NATHAN MORROW JONES

Nathan Morrow Jones is a New York-based art historian and editor. He attended Boston College, where he specialized in Islamic Art before entering Columbia University's graduate program in Modern and Contemporary Art: Critical and Curatorial Studies. His Master's thesis utilized the telescope and its place in the development of modern science as a conceptual tool for analyzing the work of Robert Smithson. In 2016, Jones presented a paper on the experience of time within pavilion architecture at the UCLA Art History Graduate Symposium, organized under the title *Killing Time: Temporality and Visual Culture*. His interviews with artists may be found online at *Hyperallergic* and *Arte Fuse*.

Jones is currently the Press and Research Coordinator at Leon Tovar Gallery. He is also Assistant Editor at Smart New Art Publications (SNAP Editions), where he collaborates in the production of catalogues, as well as supplemental exhibition materials.

For more than two decades, Leon Tovar has participated actively in the international art market. In addition to providing counsel to new and experienced collectors, the gallery persistently seeks to present clients with the most remarkable examples of Modern Latin American art.

Leon Tovar Gallery has been devoted to Constructivism, Minimalism, and Opart. With over 60 exhibitions in New York and consistent representation at the world's leading art fairs, Leon Tovar Gallery has secured an international presence.

Leon Tovar Gallery has contributed to the expansion of academic and aesthetic knowledge of Latin American Art while working intimately with museums, auction houses, collectors, curators, and artists.

The Gallery's successful promotion of Latin American art to North American audiences has generated attention, earning the Gallery an honorary mention in Forbes Collector Magazine as one of the most reliable sources of Latin American art for serious collectors.

LEON TOVAR GALLERY

www.leontovargallery.com info@leontovargallery.com

UPTOWN LOCATION

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DOWNTOWN LOCATION

152West 25th Street, 3rd Floor New York, NY 10001 +1 (917) 388 3366

