Program in Latin American Studies presents

PUERTO RICAN GRAPHIC ARTS

February 15 – June 15, 2018

From the Collection of Alma Concepción and Arcadio Díaz-Quíñones
Princeton, New Jersey.
February, 2018

This small exhibit of Puerto Rican Graphic Arts draws from the collection that Alma Concepción and Arcadio Díaz-Quiñones have built over the years. Deeply influenced by the vital role played by visual artists in the island, they started collecting in San Juan in the mid-1960s before they moved to Princeton in 1982. Díaz-Quiñones, Professor Emeritus at Princeton, and his wife Alma, a dancer and choreographer, participated in the literary, artistic and political life in Puerto Rico. A long-lasting friendship and collaboration with artists, dancers, and writers, as well as involvement in political movements, are at the root of each one of the pieces shown here. Artists included are: Lorenzo Homar and Rafael Tufiño, masters and teachers of many generations, as well as Carlos Raquel Rivera, José Rosa, Myrna Báez, Antonio Martorell, Nelson Sambolín, Consuelo Gotay, and a younger generation represented by Yiyo Tirado. When they arrived in Princeton, Arcadio and Alma donated Puerto Rican posters to the Graphic Arts Collection at Princeton University Library. Dayle Roylance, then Curator, organized a major exhibit in 1983 celebrating the work of Lorenzo Homar. Since then, the Princeton Puerto Rican collection has expanded significantly.

Acknowledgement:

Arcadio and Alma are grateful to the Program in Latin American Studies for their generous invitation and for the interest in disseminating the works of Puerto Rican artists as part of the events commemorating the 50th anniversary of the Program.

They also wish to thank Jim Lee and his team at Image Arts, Princeton, for designing the exhibit and their invaluable assistance in setting it up at Aaron Burr Hall.
NELSON SAMBOLÍN (1944–)

TALLER DE HISTRIONES, 1981

SILKSCREEN POSTER ON TRANSPARENT PAPER

Theater poster for “La mujer del abanico” and “Fragmentos: relatos precolombinos.” Designed for Taller de Histriones, a Puerto Rican mime company directed by Gilda Navarra. Sambolín was one of the founders of the print workshop Taller Bija.

JOSÉ ROSA (1939–)

GRÁFICA DE JOSÉ ROSA, 1977

SILKSCREEN POSTER

Poster for an exhibition of his own work. The image is based in part on the novel by Luis Rafael Sánchez, La guaracha del Macho Camacho (Macho Camacho’s Beat), 1976, and on popular music and oral expressions.
MYRNA BÁEZ  
(1931–)

**BAILE, 1963**
LINOCUT AND WOODCUT

Inspired by traditional Puerto Rican dance and music.

ANTONIO MARTORELL (1939–)

**MASK, 1979**
SILKSCREEN AND COLLAGE ON PAPER

From the Portfolio *Loas*, 1979, based on a text on Afro-Caribbean deities and rituals by Antonio T. Díaz-Royo. This text inspired *Atibón Ogú, Erzulí*, a choreodrama by Alma Concepción, for Taller de Histriones, a Puerto Rican mime company directed by Gilda Navarra. Set designs, costumes, and body art by Martorell. Music by Emmanuel “Sunshine” Logroño.
YIYO TIRADO RIVERA (1990–)

**BETANCINADOS 2016**

XILOGRAPHY

Inspired by the emblematic figure of Ramón Emeterio Betances (1827-1898), Puerto Rican radical abolitionist and revolutionary. Betances lived in exile in France most of his life, and was one of the major leaders of the *Grito de Lares* (1868), an armed insurrection against the Spanish colonial regime.

CARLOS RAQUEL RIVERA (1923–1999)

**PONCE MASSACRE 1956**

LINOCUT ON PAPER

This print commemorates the Massacre of Puerto Rican nationalists by the police in the city of Ponce in March 21, 1937. Nineteen persons were killed and hundreds wounded, including women and children. Blanton Winship, the U. S. appointed Governor at the time, controlled the Insular Police and the National Guard.
CONSUELO GOTAY  
(1949–)

ÁNGEL CRIOLLO  
(NATIVE ANGEL) 
1984

XILOGRAPHY

Inspired by Caribbean religious traditions and also by tropical vegetation.

LORENZO HOMAR  
(1913–2004)

ALFABETO ESPAÑOL, (Spanish Alphabet), 1968

XILOGRAPHY

Inscribed in pencil by the artist: “Arcadio, this alphabet is based on a text we saw in the synagogue María La Blanca, Toledo, 1968. You took us there.”
ANTONIO MARTORELL (1939–)

El ABC DE EL QUIJOTE (Don Quijote Alphabet), 1972

XILOGRAPHY ON RICE PAPER


LA BOTELLA JAZZ 1963

XILOGRAPHY

La Botella, a well-known live jazz bar was located in corner of San Sebastián and Cristo Streets in Old San Juan. In the 1950s and 60s it was frequented by many artists and writers. Tufiño was one of the founders of the Center for Puerto Rican Art (CAP) in 1950.
The back cover image is a photo of Lorenzo Homar in Toledo, Spain, 1968. Photo by Arcadio Díaz-Quinones.