

index

Page references in *italic* refer to illustrations.

- Abend, Harry, 70
 Abstract Expressionism, 251n.1
 abstraction, 87, 92n.38, 276, 326, 338, 352; categorical divisions and, 202–3, 211–12, 217; emergence and development of, 204–5, 212–14; interior world and, 207; M. Otero Silva and A. Otero's polemical dialogue on, 63, 202–22, 251; social positioning of, 205–6. *See also* geometric abstraction; Informalism; kinetic art
 Academia de Bellas Artes, Caracas, 61, 90n.5, 113, 233, 369, 370, 371
 Acción Democrática (AD), 28n.30, 37, 40, 42, 43, 44n.3, 45n.5, 53, 372, 374
 Achugar, Hugo, 14–30
 Acosta Saignes, Miguel, 36, 65
 action works, 279, 376
Actualidades, 369
 Adamism, modernity and, 328–29
 Adriani, Alberto, 36, 52, 59n.19
 Aeropuerto Internacional de Maiquetía Simón Bolívar, 307
 Agrupación de Izquierda (ARDI), 44n.1, 371
 Albers, Josef, 251n.2, 278
 Alborada, 78
 Alcántara, Antonio, 37, 44n.2, 108
 Alvarez Sales, Cruz, 108, 114
americanismo (Americanism), 18, 20, 28n.24
 Andrade, Oswald de, 370
 Antolínez, Gilberto, 63
 Aray, Edmundo, 258, 259, 260, 262, 285n.7
 architecture: synthesis of visual arts with, 57, 63, 188, 197–99, 207, 208–9, 215–16, 220, 338, 349–50, 351–52, 353, 357–60, 358, 363–64, 373, 374. *See also* Villanueva, Carlos Raúl
 Arden Quin, Carmelo, 372
 Arismendi, Juan Bernardo, 353
 Arp, Jean, 20, 24, 57, 226, 227, 351, 357, 359, 366n.5
 Arráiz, Antonio, 36, 64
 Arroyo, Miguel, 63, 356
art concret (Brazilian movement), 374
Art Concret (Parisian journal), 370
 Arte Concreto-Invención, 30n.55, 92n.37, 372, 373
arte povera, 279
 art for art's sake, 97, 205–6, 208, 212
 art historiography, Venezuelan, 60–74, 324–30; in production of place, 340–41, 344–48
art informel, 69, 226, 361
 Arturo, 372
 Asturias, Miguel Ángel, 20, 22
 Ateneo de Caracas, 65, 244, 371, 372; Boulton's essay on Venezuelan art exhibition at (1933), 107–10
 Aula Magna, 356, 358
 Avril, Henrique, 79
 Baéz Finol, J. M., 238, 239–40, 245, 246
 Banco Industrial de Venezuela, 36, 290, 291, 300n.2
 Banco Obrero, 56, 131, 353
 Barboza, Diego, 283, 376
 Bardet, Gaston, 131
 Baroque, 126, 134n.6
 Barrios, Armando, 359
 Battistini, Aimée, 30n.56; *Un soleil pour Milosz* (A sun for Milosz), 152
 beauty notion, 96–97, 133n.1, 231
 Bellerman, Ferdinand, 62
belleza criolla (criollo beauty), 85–86
 Bello, Andrés, 15, 27n.6, 106, 127, 134n.10, 174, 298
 Benjamin, Walter, 17
 Bermúdez, Henry, 284
 Betancourt, José Manuel, 108
 Betancourt, Rómulo, 19, 20, 21, 28n.30, 34, 35, 37, 38, 39, 42, 43, 44n.1, 45n.11, 51, 53, 63, 66, 260, 371, 375
 Blanchot, Maurice, 275
 Blanco, Lourdes, 283, 289
 Blanco Fombona, Rufino, 34
 Blaschitz, Carlos, 131
 Bloc, André, 355, 359
 Boggio, Emilio, 70, 235, 236, 237, 369
 Bolívar, Simón, 60, 63, 66, 85, 91n.21, 113, 118, 125, 127, 130, 326, 332, 345, 371; birthplace of, 79, 91n.25, 113, 117–18, 369, 370; Boulton's study of, 64, 66–67, 250n.2, 374; Guillent Pérez's essay on, 172–74, 250; Salas's paintings of, 61, 78–79, 85, 91n.25, 113, 117–18; scenario of origin and, 78–79, 80, 90n.4
 Borges, Jacobo, 41, 45n.10, 258, 326, 376; *Algo se ha roto* (*Something Has Broken*), 318; *Ha comenzado el espectáculo* (*The Show Has Begun*), 319; *Humilde ciudadano* (*Humble Citizen*), 274, 275, 319; *Jugadoras de cartas* (*Card-playing women*), 275; *Lámpara y silla* (*Lamp*

- and chair), 274; Traba's essay on, 274–77, 286
- Borges, Jorge Luis, 22, 23–24, 30n.63
- Boulton, Alfredo, 16–17, 20, 26, 76–77, 86, 87, 134n.1, 363; background and education of, 64, 370; Otero's correspondence with, 180–97, 250; pen names of, 65, 371; Reverón's portrait of, 325; Úslar Pietri's correspondence with, 16, 101–3, 133
—as critic, curator, and historian, 60, 63–72, 67–72, 73n.12, 85, 250n.2, 324–30, 335–36, 341, 346–48, 370, 371, 373, 374, 375, 376; "Brief Notes on the Fringes of Venezuelan Painting," 111–14, 134; *Historia de la pintura en Venezuela* (History of painting in Venezuela), 68, 69–70, 90n.7, 289–90, 346, 347, 375, 376; "Is Photography an Art?," 199–202; *Los retratos de Bolívar* (Portraits of Bolívar), 64, 66–67, 250n.2, 374; Reverón essay, 62, 63, 69, 84, 91n.24, 232–49, 251–52, 324–30; "Venezuelan Painting as International Value," 107–10, 134
—as photographer, 22, 23, 64, 65–66, 67, 72, 77, 82–83, 86, 91n.18, 116, 132, 237, 239, 309, 328, 346–47, 371, 372, 373; *Desnudo con cambures* (Nude with bananas), 138; *Eladio Montiel*, 143; *Galilínero de Chachopo* (Chicken coop in Chachopo), 142; *La Margarita*, 23, 24–25, 29–30n.52, 66, 373; *Vista de El Ávila desde Los Guayabitos de mañana* (*El Ávila mountain seen from Los Guayabitos in the morning*), 142
- Bousquet, Miquel, 108
- Bracho, Gabriel, 87, 92nn. 30, 31
- Brancusi, Constantin, 227
- Brandt, Federico, 77, 113, 134n.2; *Interior con mecedora* (Interior with rocking chair), 137; *Naturaleza muerta con Virgen* (Still life with Virgin), 137
- Brandt, Julia, 108
- Braque, Georges, 209, 216, 222
- Brasilia project, 22, 29n.48
- Breton, André, 261, 264
- Brett, Guy, 225–28, 251
- Briceño Iragorry, Mario, 36, 41, 62, 328, 373, 374
- Cabré, Manuel, 61, 65, 77, 81–82, 83, 91n.20, 108, 114, 117, 233, 247, 370, 371; *El Ávila (la silla) desde La Urbina* (*El Ávila mountain [the "saddle"] seen from La Urbina*), 147; *Paisaje* (Landscape), 136
- Cadenas, Rafael, 375
- Cajigal, Juan Manuel, 342, 348n.5
- CAL (Crítica, Arte, Literatura), 375
- Calder, Alexander, 23, 24, 57, 227–28, 279, 302, 356, 359, 362, 364
- Caldera, Rafael, 43, 44n.4, 45n.12, 69, 376
- Calzadilla, Juan, 30n.66, 258, 260, 262, 285n.3; "Terrible Evidence," 270–73, 285
- Campos Biscardi, José, 283
- Capriles, María Luisa de, 108
- Caracas, 17, 21, 22, 40, 46, 47, 54, 56–57, 374; plan of (1806), 129; quatercentenary of, 275, 286n.2; Traba's views on progressive image of, 278–82; urban-renewal plan for (1939), 55, 83, 130, 130, 335, 355, 371; Villanueva's essay on history of, 127–32. See also *El Silencio*, Caracas
- Carlyle, Thomas, 70
- Carpentier, Alejo, 15, 20, 22, 27n.10, 62, 373, 374
- Carreño, Omar: *Composición geométrica* (Geometric composition), 152
- cartography, 344
- Carvallo, Feliciano, 295, 300n.2
- Casa Caoma, Caracas, 356, 356–57
- Casa Natal de El Libertador, Caracas, 79, 91n.25, 113, 117–18, 369, 370
- Castellanos, Gonzalo, 262
- Castillo, Marcos, 37, 44n.2, 65, 70, 73n.14, 108, 114, 345
- Castillo, Pedro, 60
- Castillo Zapata, Rafael, 340–48
- Castro, Cipriano, 31, 32, 78, 133n.1, 369
- Castro, Pedro León, 359; *Armonía* (Harmony), 145
- Castro Leiva, Luís, 339
- Catalá, José Agustín, 373
- categorical doctrines, 202–3
- Centeno Vallenilla, Pedro, 108
- Centro Simón Bolívar, Caracas, 56, 89, 373, 374
- Cercle et Carré, 370
- Cézanne, Paul, 30n.55, 120, 121, 202, 209, 210, 219, 222, 225, 248, 251n.1, 329
- Chalbaud, Roman, 373
- Chataing, Alejandro, 370
- Chaves, Luis Eduardo, 108
- Chocrón, Isaac, 290, 376
- Christian Democracy, 35, 38
- Círculo de Bellas Artes, 61, 62, 65, 68, 73n.6, 78, 90n.5, 133n.2, 233, 234, 235, 336, 343, 345, 369; Martínez's article on ideas and aims of, 78, 79, 94–96, 233; Semprún's speech on, 96–98, 233
- Ciudad Universitaria. See Universidad Central de Venezuela, Caracas
- Club Venezuela, Caracas, 236, 369, 370
- CoBrA, 327
- Codazzi, Agustín, 342, 347, 348n.4
- cojo ilustrado, *El*, 79, 90, 369
- Colina, Alejandro, 62, 65, 73n.10, 88, 91n.21, 92n.36; *El cacique Tiuna* (Tiuna

- the cacique), 315; *María Lionza*, 314
- Collazos, Oscar, 261
- colonial art, 60, 61, 62, 63, 67–68, 70
- colonial legacy, 16, 28n.15, 341; Guillent Pérez's essay on, 172–74
- Columbus, Christopher, 328
- Comité de Organización Política Electoral (COPEI), 38, 42, 44n.4, 372, 374
- Communist party, 35, 37–38, 40, 42, 87, 88, 92n.29, 260, 261, 371, 372, 376
- Conceptual art, 70, 279, 283
- Concrete art, 278
- Constructivism, 20, 121, 229, 351–52
- Contramaestre, Carlos, 30n.66, 258, 259, 260, 262, 274, 285n.9; *Estudio para verdugo y perro* (Study for executioner and dog), 320; *Homenaje a la necrofilia* (Homage to necrophilia) exhibition, 259, 259, 265–67, 266, 285, 375; Untitled (*Caballeros luchando*) (Knights battling), 321
- Contrapunto, 372
- Corot, Camille, 112
- Cortázar, Julio, 15, 27n.11, 30n.63, 261
- Crema, Don Eduardo, 298
- Crespo, Nina, 110
- criollismo, 95, 133n.2
- Cruz-Diez, Carlos, 24, 25, 30n.60, 72, 87, 92n.33, 191, 250n.14, 279, 289, 326, 374, 375, 376; *Ambientación cromática* (Chromatic environment), 280, 282, 283, 286n.5, 307; "The Construction of a Language," 229–32, 251; *Cromosaturación de Gelsenkirchen* (Chromosaturation of Gelsenkirchen), 309; *Doble animación de un plano* (Double animation of a plane), 306; *Physichromie no. 285* (*Physichrome no. 285*), 306
- cuadros de costumbres (portraits of local customs), 342, 343, 344, 346, 347
- Cuban Revolution, 25, 42, 69, 260
- Cubism, 30n.55, 64, 77, 126, 192, 193, 202, 203, 204, 207, 210, 213, 216, 219, 222, 223, 248
- Cuevas, José Luis, 70, 189
- Da Antonio, Francisco, 300n.1, 324, 325, 327; "Bárbaro Rivas: Note for a Portrait," 295–99, 300
- Dada, 192, 218, 257, 262, 263, 269
- Darío, Rubén, 125–26
- Daumier, Honoré, 210, 218
- Day in Paris, A* (Paris, 1966), 280
- Debourg, Narciso, 30n.56, 280
- decorative concept of painting, 208–9
- Delacroix, Eugène, 112, 121, 210, 248
- de la Parra, Teresa, 370
- de la Plaza, Ramón, 60, 61, 73nn. 1, 4; 345, 346
- Delaunay, Robert, 20, 202, 205, 214
- Delgado, Yolanda, 65
- Delgado Chalbaud, Carlos, 40, 66, 373
- Depons, Francisco, 129
- Derain, André, 110
- Descartes, René, 230
- Díaz Rodríguez, Manuel, 33–34
- Díaz Sánchez, Ramón, 36, 41, 62
- Diehl, Gaston, 70
- Disidentes, Los, 24, 30n.56, 44n.2, 70, 179, 250n.1, 337–38; manifesto of, 178, 373
- Doesburg, Theo van, 351, 370
- Domingo, Javier, 260
- Domínguez, Cipriano, 56, 59n.27, 373
- Duarte, Carlos F., 71
- Duchamp, Marcel, 251n.2, 351
- Dürer, Albrecht, 208, 218
- Ediciones Tubulares, 375
- Egea López, Alberto, 108–9, 114
- Eiguren, José María, 117, 134n.5
- El Ávila mountain, 61, 80, 81, 81–84, 91n.21, 374; Boulton's photographs of, 142, 372; Cabré's painting of, 147
- Eliot, T. S., 261
- Élite, 65, 371
- El Silencio, Caracas, 22, 22, 56, 66, 83, 87, 89, 130–32, 132, 353, 372, 373
- Empresas Capriles, Caracas, 280, 286n.4
- En uso de la razón (Power of reason; Caracas, 1963), 259
- environmental art, 279
- Erminy, Perán, 30n.56, 182
- Ernst, Max, 110
- Escobar, Marisol, 375
- Escuela de Artes Plásticas y Aplicadas, Caracas, 61, 63, 178, 193
- Escuela de Bellas Artes, Caracas, 114, 274
- Escuela de Caracas, 37, 44n.2, 88, 134n.2, 343
- Escuela Nacional de Artes Plásticas, 345
- esfera, La, 259
- Espinosa, José María, 71
- Estampa, 190
- Esteva-Grillet, Roldán, 60–74
- Exposición Nacional (1883), 60
- Exposition International (Paris, 1937), 353, 354, 371
- Expressionism, 121, 218, 229, 231
- Fabbiani, Juan Vicente, 193, 250n.2
- Fantoches, 370
- Fauvism, 202, 204, 226, 229, 248
- Ferdinandov, Nicolás, 118–19, 134n.7, 235, 236, 240, 369
- Ferlinghetti, Lawrence, 262
- Fernández, Francisco, 109
- Ferrero, Carlos Luis, 131
- figurative art, 69, 70, 226, 228, 262, 274–77,

- 361; abstraction vs., 202–3, 211, 212, 217
Floris, Marcel, 67
 folkloric traditions, 62, 66, 255, 264,
 325–26, 373
Fontana, Lucio, 3732
 formalism, 61, 338. See also abstraction
Francastel, Pierre, 277
 freedom: emancipation impulse and,
 332–33; Sardio's stance on, 254–55
Friás, Carlos Eduardo, 64, 119
 functional concept of painting, 208–9,
 212, 215–16
Futurism, 18, 61, 64
- Galería Cuatro Muros**, 179, 250n.1, 374
Galería de Arte Nacional, 70, 71
Gallegos, Rómulo, 18–19, 21, 28n.25,
 29n.47, 31, 34, 36, 53, 61, 63, 64, 77, 78,
 82, 89, 91nn. 19, 23; 328, 329, 331, 369,
 370, 371, 373; "Gods Lands," 103–7,
 133–34; presidency of, 38–40, 66,
 373
García, Gregorio, 110
García Bacca, Juan David, 374
Garcilaso de la Vega, 122–23
Garmendia, Salvador, 258, 285n.2, 360, 375
Gauguin, Paul, 248
Gego (Gertrude Goldschmidt), 29n.51,
 70, 372; *Bicho 87/11 (Critter 87/11)*, 310;
Cuerdas (Estructuras aéreas ambientales) (Cords [Environmental aerial structures]), 311; *Esfera (Sphere)*, 310;
Reticuláreas, 23, 289, 290, 291, 293,
 300n.1, 311; "Testimonial 1: Outline of
 Ideas and Interests Pursued," 288–89,
 300; *Traba's essay on*, 289–94, 300
 "Generation of 1918," 369
 "Generation of 1928," 19, 20, 28n.29, 34, 35,
 64, 370
 geometric abstraction, 24, 76, 77, 87, 205,
 207, 208, 250n.1, 262, 264, 278, 351–52,
 370, 376
Gerbasi, Vicente, 372, 373
Ghiberti, Lorenzo, 208, 216
Gide, André, 114
Ginsberg, Allen, 262
Giono, Jean, 82
Giotto, 208, 210, 216
 "glocalization," 23, 29n.49
Goering, Anton, 62
Gogh, Vincent van, 204, 209, 222
Golding, Tomás, 110, 114
Gómez, Juan Vicente, 15, 19, 29n.46,
 31–32, 32, 33, 34, 36, 38, 40, 52, 53, 56,
 57n.6, 61, 78, 82, 86, 92n.34, 106, 133n.1,
 345, 369, 370, 371; struggle against,
 28n.29, 35, 44n.1, 64, 370, 371, 372
Gómez Sicre, José, 70, 190, 250n.1
González, Daniel, 30n.66, 260, 266, 375;
 Untitled, 320
González, Pedro Ángel, 37, 44n.2, 77, 109;
Desde una colina del sur (From a southern hill), 147
González, Rafael Ramón, 117
González Bogen, Carlos, 30n.56, 179, 187,
 250n.1, 359, 374
González León, Adriano, 30n.66, 258,
 285n.1, 338, 375, 376; "Homage to
 Necrophilia," 265–67, 285, 375; "Why
 the Whale?," 267–70, 285
González Prada, Manuel, 263
González Rincones, Mimi, 109
González Rincones, Salustio, 120
Goya, Francisco, 117, 119, 120, 121, 122, 210,
 218, 234, 245
Gramcko, Elsa: Untitled, 304
Gramsci, Antonio, 261
Gropius, Walter, 329
Groupe de Recherche d'Art Visuel (GRAV),
 280, 286n.3
Grünewald, Matthias, 180
Guasina concentration camp, 40,
 44–45n.5, 373
Guayasamín, Oswaldo, 56, 59n.28
 guerrillas, 25, 30n.66, 43, 70, 260, 261,
 264, 375–76
Guevara, Che, 25, 260
Guevara, Roberto, 300n.1
Guevara Moreno, Luis, 30n.56, 41, 45n.8,
 182, 211; Untitled, 150
Guillent Pérez, J. R., 30n.56, 172–77, 332;
 "Bolívar, Ourselves, and Today," 172–74,
 250; "On Latin America and the West,"
 175–77
Gullar, Ferreira, 375
Guzmán Blanco, Antonio, 16, 28n.16, 50,
 60, 78, 90n.4, 345
Hartung, Hans, 205
Hegel, G.W.F., 14, 27n.1, 70
Herbin, Auguste, 207
Herrera, Carlos, 81
Herrera Villasmil, Carlos 283
Herrera Toro, Antonio, 90n.5, 112, 369
*Homenaje a la cursilería (Homage to
 flashiness)*; Caracas, 1961), 256, 258, 259
*Homenaje a la necrofilia (Homage to
 necrophilia)*; Caracas, 1962), 259, 259,
 375; accompanying text for, 265–67, 266
Hoyningen-Heune, George, 201
Humboldt, Alexander von, 81, 90–91n.14,
 127, 326, 342, 348n.6
Hurtado, Ángel, 205
Hurtado, Efraín, 258, 260
Imagen de Caracas (Image of Caracas),
 275, 286n.2
Imber, Sofía, 20, 324, 375

- Impressionism, 77, 110, 120, 219, 226, 228, 229, 231, 232, 233, 235–36, 243, 248
- indios (aborigines), 85, 86, 87, 88–89, 123, 124, 125, 212
- Informalism, 70, 256, 257, 262, 270–73, 375
- Ingres, Jean-Auguste-Dominique, 121
- Instituto Nacional de Bellas Artes, Caracas, 60, 73n.1, 345
- Instituto Venezolano de Investigaciones Científicas, Caracas (IVIC), 279, 280, 292–93
- Irazábal, Fernando: *Occiso* (Murdered), 317
- Isla de Margarita, 23, 24–25, 26, 66, 82, 86, 328, 372, 373
- Izaguirre, Rodolfo, 262
- James, Henry, 266–67, 285n.4
- Jencks, Charles, 26
- Jiménez, Ariel, 9–10, 76–92, 156–70
- Journal de Genève*, 222–24, 251
- Judd, Donald, 278
- Junyent, Albert, 63
- Kandinsky, Vasily, 195, 202, 204, 205, 207, 212–13, 214, 218, 219, 222, 227, 228, 248, 251n.1
- Kelly, Ellsworth, 187, 278
- kinetic art, 69, 72, 77, 87, 231, 262, 264, 275, 276, 338, 359, 364; Cruz-Diez's conceptual platform for, 229–32, 251; Soto and Brett's dialogue on, 225–28, 251; Traba's views on, 70–71, 278–84, 294, 338. See also specific artists
- Klee, Paul, 110, 192
- Kosice, Gyula, 372
- Lacasa, Luis, 354
- Lam, Wifredo, 24, 189
- La Madriz, Leopoldo, 109
- Lambert, Jacques, 58n.24, 355
- Land, Edwin Herbert, 251n.3
- Landaeta, Leopoldo, 99–100, 133
- landscape, 61, 77–85, 91n.17, 133n.2, 176–77, 333–34, 336–37, 340–48; Boulton's documentation of, 82–83, 91n.18, 328, 346–47; eruption of interest in, 78–80; Gallegos's essay on, 103–7, 133–34; production of place and, 341–44; purity in depiction of, 77; urban encroachment and, 83, 91nn. 20, 21. See also El Ávila mountain
- Larionov, Mikhail, 204
- Larraín, Alejandro Alfonzo, 108
- Larrazábal, Wolfgang, 374
- Laurens, Henri, 57, 302, 359, 366n.5
- Lautréamont (Isidore Ducasse), 228
- Le Corbusier, 35, 351, 352, 353
- Léger, Fernand, 24, 57, 204, 209, 303, 359
- Leonardo da Vinci, 118, 248
- Leoni, Raúl, 19, 28n.31, 34, 42, 43, 44nn. 1, 3; 64, 371, 375
- Letra roja, 274
- Leufert, Gerd, 70, 290, 292, 300n.1
- "Leyes de Indias" (Laws of the Indies), 127, 134n.4
- Leyseca, Marcia, 260
- Lezama Lima, José, 20, 24, 340, 348n.1
- Liscano, Juan, 325, 373, 375
- Lissitzky, El, 204
- llaneros (plainsmen, or gauchos), 66, 85, 86
- Llovera Páez, Luis, 40
- Lobo, Balthazar, 57, 359
- López, Antero, 109
- López, Juan Pedro, 67–68
- López Contreras, Eleazar, 20, 21, 29nn. 41, 46; 34–35, 37, 39, 83, 271, 371
- Losada, Diego de, 127
- Lovera, Juan, 60, 61, 67, 68, 71, 73n.2
- Lumière et mouvement (Light and movement; Paris, 1967), 280
- Lunar, Emerio Dario, 284
- Luque, Ángel: Untitled, 321
- Madeline, Léon-Joseph, 355
- Madí movement, 372
- Magnelli, Alberto, 207
- Malaussena, Luis, 354, 371, 373
- Maldonado, Tomás, 372
- Malevich, Kazimir, 63, 204, 222, 251n.1
- Manaure, Mateo, 24, 30n.58, 56, 92n.37, 179, 187, 193, 205, 250n.1, 279, 280, 357, 359, 374
- Manet, Édouard, 112, 120, 121
- Marinetti, Filippo Tommaso, 18
- Márquez, Sonia, 283
- Marti, José, 15, 27n.7, 28n.15, 65, 261
- Martínez, Leoncio, 61, 65, 73n.8, 133, 133n.1, 233, 333, 336, 369, 370; "Ideas and Aims: Some Words on the Establishment of the Círculo de Bellas Artes," 78, 79, 94–96
- Matisse, Henri, 110, 117, 121, 122, 190, 195
- Mauri, Emilio, 113, 233
- Mazzei, Ana María, 293
- Medina Angarita, Isaias, 21, 29n.46, 37, 44n.3, 57, 63, 66, 83, 89, 130, 372, 373
- Meneses, Guillermo, 20, 36, 41, 62, 328, 357, 375
- Menessier, Alfred, 205
- Mérida, Manuel, 283
- Merleau-Ponty, Maurice, 230
- Messer, Thomas, 189–90
- mestizaje (racial mixing), 85–86, 115, 177, 336–37, 370; Úslar Pietri's essay on, 20, 122–27

- Mexican muralists, 18, 45n.7, 59nn. 28, 29; 87, 92nn. 31, 32; 126, 278, 370, 371, 376
- Michelena, Arturo, 61, 68, 112, 113, 118
- Middle Ages, 129, 208, 215, 216, 220
- Mijares, Augusto, 36, 62, 371
- Millán, Víctor, 295, 300n.4
- Millet, Jean-François, 299
- Minimalist art, 363
- Miranda, Francisco de, 127, 326
- Miró, Joan, 110
- Mistral, Gabriela, 105, 133n.4
- modernity, 14–30, 324–39; Adamism and, 328–29; ambivalent reactions to, 18–19, 24–25, 26; between world wars, 18–20; "discovery" of Latin America and, 331–32, 333; emancipation impulse and, 332–33, 336, 337; at mid-century, 20–24; modernizing impulse and, 334–35, 336; multifarious nature of, 15–18, 28n.13; from 1960s to turn of twenty-first century, 24–27; territoriality and identity problems and, 333–34, 335–39; zeal for, 208, 251n.2
- Modigliani, Amedeo, 110
- Moholy-Nagy, Sibyl, 362–63
- Möller, Carlos Manuel, 62
- Monasterios, Rafael, 66, 109, 114, 233, 236, 376
- Mondrian, Piet, 63, 195, 202, 203, 204, 205, 207, 210, 212–13, 214, 219, 220–21, 222, 225, 227–28, 250n.3, 251nn. 1, 2
- Monet, Claude, 232, 243, 248
- Monsanto, Antonio Edmundo, 61, 193, 233, 250n.1, 371
- Monsanto, Bernardo, 117
- Montreal World's Fair (1967), Venezuelan Pavilion at, 69, 360, 360–61, 363–64, 376
- More, Thomas, 124
- Moreno Carbonero, José, 119–20
- Morera, Gabriel, 262, 285n.12
- Murillo, Bartolomé Esteban, 299
- Museo de Arte Contemporáneo de Caracas, 70, 71, 324
- Museo de Arte Moderno Jesús Soto, Ciudad Bolívar, 279, 280, 281–82, 286nn. 2, 6; 361, 363, 364–65
- Museo de Bellas Artes, Caracas, 61, 62–63, 66, 67, 68, 69, 178, 244, 250n.1, 289, 291, 324, 353, 356, 371, 372, 373, 374
- Museo de Ciencias, Caracas, 373
- Museum of Modern Art, New York, 252n.4, 374, 376
- Mützner, Samys, 235–36, 237, 369
- Nacional, El, 29n.32, 38, 372
- naïf painting, 295–99
- Narváez, Francisco, 20, 29n.43, 62, 65, 72, 74n.22, 86–87, 109, 110, 138, 325, 326, 353, 359, 370, 371; *Barutaima*, 86, 86;
- Bolas criollas* (*Criollo ball game*), 139; fountains in *El Silencio*, 56, 132, 132, 372; *Pelea de gallos* (*Cockfight*), 139
- national art, pursuit of, 65, 76–92, 95–96, 101, 133n.3, 361–62; Adamism and, 328–29; human prototype and, 85–89; landscape and, 77–85, 91n.17; Reverón and, 84–85; scenario of origin and, 78–80
- Navarro, Pascual, 30n.56, 41, 45n.9, 62, 63, 182, 359; *Estudio* (*Study*), 150
- Negret, Edgar, 189, 294
- Negrón, Marco, 46–59
- Neoconcrete movement, 375
- Neo-Impressionism, 202
- Neo-Plasticism, 352
- Neruda, Pablo, 24, 80, 261
- Newman, Barnett, 278
- Niemeyer, Oscar, 22, 23, 29n.48
- Nucete Sardi, José, 62, 64, 131, 134n.1, 345–46
- Núñez, Rubén, 182
- Ogaz, Dámaso, 258, 260, 285n.6
- oil, 19, 20, 21, 28n.27, 31–32, 35, 36, 39, 40, 42, 43, 44, 58n.11, 68, 369, 370, 375; expanded production of, after 1920, 50–52; foreign oil companies and, 19, 32, 37, 51, 52, 53, 58n.10; impact of revenues from, 25, 32, 33, 46, 47, 49–55, 58n.15, 63, 65–66, 69, 70, 129, 279; nationalization of, 25, 58n.11; role of state and, 52–54, 57–58n.8
- Op art, 276, 278, 359
- Oramas, Alirio, 30n.55, 92n.37, 359
- Organization of the Petroleum Exporting Countries (OPEC), 25, 42, 375
- Orozco, José Clemente, 210
- Otero, Alejandro, 24, 30n.57, 41, 63, 69, 72, 89, 91n.17, 92n.38, 110, 279, 289, 294, 325, 326, 338–39, 356, 372, 373, 374, 375, 376; Boulton's correspondence with, 180–97, 250; *Cafeteras* (*Coffeepots*), 92n.38, 193, 250nn. 1, 2, 5; 355, 373; letter to Villanueva from, 361–62; *Líneas coloreadas sobre fondo blanco* (*Colored Lines on White Background*), 149, 250nn. 5, 6; Otero Silva's polemical dialogue with, 63, 211–22, 251, 374; *El pote blanco y la pala marrón* (*The White Pot and the Maroon Shovel*), 148; *Tablón de Pampatar* (*Pampatar plank*), 151; *Torre solar* (*Solar Tower*), 309
- Otero, Carlos, 109, 233
- Otero Silva, Miguel, 19, 28–29n.32, 36, 41, 63, 64, 244, 338–39, 372, 374; Otero's polemical dialogue with, 63, 211–22, 251, 374
- "Otherness," 87, 338–39

- Ovalles, Caupolicán, 30n.66, 258, 259, 285n.6, 375
- Pacheco Rivas, Julio, 283
- Padrón, Julián, 16–17, 28n.18, 65
- Páez, José Antonio, 66, 73n.3, 86, 92n.28, 348n.4
- Palacios, Inocente, 65
- Panteón Nacional, Caracas, 79, 90n.4, 91n.25, 113, 371
- Para la restitución del magma* (For the restitution of magma; Caracas, 1961), 259
- Pardo, Isaac, 19, 41, 328
- Parque Central, Caracas, 290, 293–94, 300n.2
- Parra, Oswaldo, 283
- Parra Pérez, Caracciolo, 36, 62
- Partido Revolucionario Venezolano, 92n.29
- Pascin, Jules, 121
- Paseo Ciencias, Maracaibo, 279
- Paz, Octavio, 23, 340, 346, 348n.7
- Paz Castillo, Fernando, 64, 102, 241
- Pecchio, Elena de, 109
- Peña, Ángel, 283
- Pérez Alfonso, Juan Pablo, 375
- Pérez Guevara, Gloria, 109
- Pérez Jiménez, Marcos, 21, 23, 29n.47, 38, 40, 41, 43, 45n.6, 66, 260, 279, 373, 374
- Pérez-Oramas, Luis, 324–30
- Pérez Perdomo, Francisco, 258, 285n.4
- Pérez Vila, Manuel, 67
- Pevsner, Antoine, 57, 63, 351, 359
- Phelps, Luisa, 116, 239, 244, 371
- photography: Boulton's essay on, 199–202; in production of place, 344
- Picabia, Francis, 204
- Picasso, Pablo, 20, 63, 120, 180, 192, 195, 204, 209, 210, 216, 250n.5
- Picón Salas, Mariano, 20, 29n.42, 36, 41, 62, 326, 328, 345–46, 372, 373; "Armando Reverón," 115–22, 134, 252n.11
- Pinardi, Sandra, 331–39
- Pino Iturrieta, Elías, 31–45
- Pintó, Maciá, 349–66
- Pissarro, Camille, 69, 232, 236, 248, 326, 376
- Planchart, Enrique, 61, 62, 63, 73n.9, 92n.35, 120, 238, 247, 345–46
- Plan de Barranquilla, 35, 44n.1, 371
- Plekhanov, Georgi, 206
- Pocaterra, José Rafael, 34, 36, 370
- Pointillism, 229, 231, 248
- Poleo, Héctor, 41, 45n.7, 63, 87, 92n.32, 359, 371, 372; *Los tres comisarios* (The Three Bailiffs), 144
- Ponti, Gio, 374
- Pop art, 70, 283
- Porteñazo, 375
- postmodernity, 26
- Pre-Columbian culture, 176
- Preuves*, 209
- Prieto, César, 109, 233
- primitivism, 203, 212, 228, 295–99, 329
- Prost, Henri, 58n.24, 132
- pueblo (people), 85, 88
- Punto Fijo pact (1958), 374
- Quevedo, Francisco de, 265, 285n.1
- Quijano, Carlos, 15, 27n.8
- Quintero, José Antonio, 283
- Rama, Ángel, 258–64, 285
- Ramos Sucre, José Antonio, 64, 370
- Rayado sobre el techo* (Stripes on the roof), 259, 260, 260, 262, 262; first manifesto ("The Great Magma"), 259, 264–65, 375; "Terrible Evidence," 270–73; "Why the Whale?," 267–70, 269, 285
- Regoyos, Darío de, 234
- Renaissance, 120–21, 208, 232
- Rengifo, César, 56, 59n.29, 63, 87, 88, 92n.30, 375
- Renoir, Auguste, 117, 120, 121
- Restany, Pierre, 282
- Reverón, Armando, 25, 30n.62, 41, 62, 63, 65, 69, 71, 84–85, 109–10, 114, 369, 374, 376; Blue period of, 235, 236, 237, 240–42, 247, 251n.1, 369, 370; Boulton's essay on, 62, 63, 69, 84, 91n.24, 232–49, 251–52, 324–30; exhibitions of works of, 63, 65, 69, 244, 252n.4, 324, 371, 374; *Figuras* (Female Figures), 145; models posing for, 237, 237–38; *Paisaje* (Landscape) (1922), 136, 241; *Paisaje blanco* (White Landscape), 84, 140, 243–44; *Pajarera* (Birdcage), 141; photographs of, 116, 239; Picón Salas's essay on, 115–22, 134, 252n.11; *Puerto de La Guaira* (Port of La Guaira), 140; Sepia period of, 84–85, 244–46, 251n.1; White period of, 84, 232–33, 241–44, 247, 251n.1, 370
- Ribeiro, Darcy, 290
- Richter, Luisa: *Composición* (Composition), 316
- Ríos, Juanita (Juanita Mota), 115, 235, 237, 238, 240, 246
- Rivas, Bárbaro, 70, 374, 376; *Autorretrato* (Self-Portrait), 313; Boulton's essay on, 324–25, 326–30; Da Antonio's essay on, 295–99, 300; *El hombre luchando contra las enfermedades* (The Man Fighting Illnesses), 313; *El Juicio Final II* (The Last Judgment II), 312; *Las rocas* (The Rocks), 312
- Rivera, Diego, 92n.30, 126, 203, 210, 371

- Rivero, Rafael, 101, 110
 roadway infrastructure, 39, 40, 45n.6, 47, 48–49, 49, 55, 56, 82, 369, 370, 374
 Robles, Mario, 376
 Rohl, Eduardo, 62
 Rojas, Arístides, 60, 61, 64
 Rojas, Cristóbal, 61, 68, 112–13, 118
 Rolando, Maruja: *Vuelo sideral* (Sidereal flight), 317
 Römer, Margot, 283
 Romero, Tancredo, 260
 Romero de Torres, Julio, 117
 Rosenblat, Ángel, 41, 374
 Rotival, Maurice E. H., 58n.24, 83, 130, 130, 335, 355, 371
 Ruptura, 374
- Salas, Julio, 110
 Salas, Tito, 78–79, 85, 91n.25, 110, 113–14, 117–18, 369, 370, 371
 Salones Oficiales, 67, 178, 194, 205, 207, 211, 372
 Salón Espacios Vivientes, 375
 Salón Independiente, 95, 369
 Salvatierra Mas, Manuel, 110
Salve, amigo, salve y adiós (Hail, friend, hail and farewell), 259–60
 Sanabria, Eduardo, 292
 Sanabria, Tomás José, 292, 374
 Sánchez Peláez, Juan, 41, 373, 375
 Sandoval, Federico, 295, 297, 300n.3
 Sanoja Hernández, Jesús, 261
 Santana, Raúl, 110, 233
 São Paulo Bienal, 373, 374
 São Paulo Semana de Arte Moderna (Modern art week), 18, 28n.21, 370
 Sardio and Sardio, 255, 260, 337, 338, 375; "Testimonial," 254–56, 285
 Sarmiento, Domingo Faustino, 16, 27–28n.12
 Sartre, Jean-Paul, 261
 Schama, Simon, 80
 Schlooiman, Magdalena, 110
 Schwitters, Kurt, 329
 Segonzac, André Dunoyer de, 109, 110
 Semprum, Jesús, 61, 65, 73n.5, 79, 90n.10; "The Círculo de Bellas Artes," 96–98, 133
 Sert, José Luis, 353, 354
 Seuphor, Michel, 370
 Seurat, Georges-Pierre, 209, 226, 248
 Siqueiros, David Alfaro, 92n.31, 203, 210, 376
 Sisley, Alfred, 232
 socialist realism, 251n.1, 260–61, 282
 Sola, Ricardo de, 132
 Sotillo, Pedro, 64, 65, 102
 Soto, Jesús Rafael, 20, 24, 25, 29n.44, 69, 72, 92n.37, 197, 274, 289–90, 325, 326, 361, 373, 374, 375, 376; Brett's dialogue with, 225–28, 251; *Journal de Genève* interview with, 222–24, 251; Penetrables, 223–24, 280, 308, 376; *Rotación (Rotation)*, 153; "Statement," 224; Traba's views on, 278, 279, 280, 282, 286n.4; Untitled, 305; Venezuelan Pavilion and, 69, 361, 363–64, 376; Vibraciones (Vibrations), 280, 305; Villanueva's collaborations with, 286n.6, 356, 361, 362, 363–64
 space-time relationship, 216–17
 Stone, William, 283
 Surrealism, 26, 30n.66, 64, 82, 121, 218, 228, 231, 232, 257, 262, 263, 264, 269, 277, 280
 Synthetism, 248
- Taller Libre de Arte (Free arts workshop), 24, 30n.55, 63, 70, 89, 92n.37, 300nn. 3, 4; 326, 373
 Taller Villanueva, 361
 Tamayo, Rufino, 210
 Tatlin, Vladimir, 204
 Techo de la Ballena, El (The roof of the whale), 26, 30n.67, 256–73, 274, 337, 338, 375; Calzadilla's essay on, 270–73, 285; first manifesto of ("The Great Magma"), 259, 264–65, 375; González León's essay on, 267–70, 269; "Pre-Manifesto" of, 256–58, 262; Rama's essay on, 258–64
 territorial development, 46–57; dynamics of oil business and, 50–54
 terrorism, 263, 264, 268
 Thackeray, William Makepeace, 96
 time element, 223; space-time relationship and, 216–17
 Tolstoy, Leo, 206
 Toro Mujica, Luis Felipe (Torito), 33, 88, 88, 92n.33
 Torres-García, Joaquín, 20, 370, 371, 372
 Tovar y Tovar, Martín, 60, 61, 112, 113, 118
 Traba, Marta, 67, 70–71, 72, 76, 79, 90nn. 2, 11; 190, 376; "Borges: The Communicated Image," 274–77, 286; "Finale: Allegro con Fuoco," 278–84, 286, 338; "Gego: Caracas Year Three Thousand," 289–94, 300
 Trujillo, Rafael Leonidas, 42, 45n.11, 375
 Turner, J. M. W., 228, 232, 248
- Universal, El*, 65, 78, 94–96, 101, 282, 369, 371, 373
 universalism, 20–24, 86–87, 91n.23, 338, 372
 Universidad Central de Venezuela, Caracas, 22, 24, 39, 57, 59n.32, 63, 72, 77, 87, 89, 250n.1, 350, 353, 355–56, 361, 363, 369, 372, 373; Aula Magna (great

- hall) of, 57, 302, 356, 358, 359, 364; library of, 303; Plaza Cubierta (covered plaza) of, 57, 302, 356, 357, 357–60, 358, 373; protests at, 34, 260, 370; "synthesis of the arts" at, 57, 63, 357–60, 358, 364, 373, 374
- Úslar Pietri, Arturo, 15, 18, 19, 20, 27n.9, 36, 39, 43, 52, 53, 62, 64, 65, 66, 76–77, 77, 85, 86, 91nn. 23, 26; 328, 329, 371, 372; "Creative Mestizaje," 20, 123–27; letters to Boulton from, 16, 101–3, 133; "We Are," 98–99
- Valbuena, Lilia, 283
- Valera, Victor, 280
- Válvula, 34, 64, 98–100, 370
- Van Eyck, Jan, 208
- Vargas, José María, 133n.3
- Vasarely, Victor, 24, 57, 278, 281, 359
- Vasco de Quiroga, 124
- Vasconcelos, José, 20, 29n.40, 91–92n.26, 370
- Velázquez, Diego, 119, 234, 248
- Venezuelan Pavilion (Montreal, 1967), 69, 360, 360–61, 363–64, 376
- Venezuelan Pavilion (Paris, 1937), 354, 371
- Verlaine, Paul, 126
- Viernes, 371
- Vigas, Oswaldo, 24, 30n.59, 359
- Villalba, Jóvito, 19, 64, 373
- Villanueva, Carlos Raúl, 20, 23, 29n.43, 64, 69, 92n.34, 209, 349–66, 370, 374; background and education of, 350, 352, 353; *La Caracas de ayer y de hoy* (Caracas of yesterday and today), 355; collages and assemblages, 350, 361; El Silencio complex, 22, 22, 56, 66, 130–32, 132, 372; home of (Casa Caoma), 356, 356–57; Museo de Bellas Artes, 353, 371; Museo Soto, 286n.6, 361, 363, 364–65; "The Problem of Integration," 197–99, 251; Soto's collaboration with, 286n.6, 356, 361, 362, 363–64; "synthesis of the arts" notion, 57, 63, 349–50, 351–52, 353, 357–60, 358, 363–64, 373, 374; "Three Eras in Caracas," 127–32, 134; Universidad Central de Venezuela, 22, 24, 57, 63, 350, 353, 355–56, 357, 357–60, 358, 363, 372; Venezuelan Pavilion (Montreal), 69, 360, 360–61, 363–64, 376; Venezuelan Pavilion (Paris), 354, 371
- Villanueva, Paulina, 355, 356
- Villanueva de López y Uralde, Francisco de, 65
- Villa Planchart, Caracas, 374
- Vitier, Cintio, 340, 348n.2
- War for Independence, 78, 125, 261, 370
- Westernization, 176, 177
- Wiener, Paul Lester, 355
- Wilder, Thornton, 214
- World War I, 17, 206, 369
- World War II, 21
- Zona Franca, 375
- Zubiri, Xavier, 175
- Zuloaga, Elisa Elvira, 37, 44n.2, 77, 110; Higuerote, 146
- Zuloaga, Ignacio, 117, 234