



García Márquez, artista visual

Por: Iván Granados-Hay

Bibliotecario personal de Gabriel García Márquez

En la escuela primaria Gabriel García Márquez tuvo un profesor que estaba seguro de que el niño iba a ser pintor: tenía talento para el dibujo y hacía retratos de sus compañeros de clase. Después, cuando el pequeño Gabo escribió sus primeros poemas, el profesor mantuvo su certeza de que iba a ser pintor, aunque el niño además, hiciera los discursos para las ceremonias oficiales de la escuela.

Y es porque Gabriel García Márquez siempre buscó plasmar imágenes. Y siempre lo logró: al principio buscó el camino del cine y finalmente encontró el de las letras. Esa búsqueda visual lo llevó a Italia a estudiar cine en Cinecittà, y muchos años después lo llevó a México con la esperanza de vincularse a su próspera industria cinematográfica. Allí trabajó con Carlos Fuentes y Luis Buñuel, actuó y recibió premios (por sus guiones, no por sus breves apariciones en la pantalla: los tímidos no nacen para ser estrellas de cine y Gabo fue el campeón de los tímidos).

En Aracataca, el pueblo donde nació García Márquez, el calor cotidiano derrite la vida hasta volverla inverosímil. Esta dicotomía permanente llena la obra de Gabo de imágenes nítidas y fantásticas, conformando un mundo extravagante donde nos gustaría vivir. Plasmar esa realidad alucinada puede parecer fácil, pero requiere mucho más que talento y disciplina. Para lograr esa eficacia al momento de crear imágenes García Márquez tuvo que echar mano de su temprana vocación pictórica y su posterior interés en el cine.

Sus obras, que para los lectores de todo el mundo resultan tan estimulantes y ricas visualmente, para muchos artistas han sido motivo de inspiración desde hace décadas. Las palabras de Gabo se recrean en los lectores y también en los artistas que han compuesto obras sinfónicas, discos de flamenco, obras de teatro, video animaciones en múltiples formatos, óperas, películas, documentales y canciones populares, pues así como sus libros están en prácticamente todos los idiomas que se hablan sobre la tierra, la inspiración que produce tampoco se frena en las fronteras de las categorías artísticas.

Sobre todo en la pintura la obra de García Márquez ha sido fecundamente recreada. Se ha escrito mucho sobre la influencia que ha tenido y tiene en la literatura contemporánea, pero realmente es necesario analizar su influencia en las artes visuales, pues generación tras generación de artistas plásticos siguen plasmando el universo de García Márquez, centrándose en sus personajes, sus historias, su pueblo: su realismo y su magia. Esta exposición busca eso: leer a García Márquez desde la pintura, desde su vocación por las imágenes, desde el rastro que sus letras dejan en el arte actual.

Macondo es un territorio universal porque habla de todos los lugares de dónde venimos, y sobre todo, porque en nuestra cabeza las palabras de Gabo crean imágenes nuevas que, sin embargo parecen ser un recuerdo, un eco de nuestra identidad. Aquel profesor de primaria que pocos recordamos tuvo la intuición certera de que su alumno llegaría a ser un gran pintor.

García Márquez, Visual Artist

By: Iván Granados-Hay

Personal Librarian of Gabriel García Márquez

In Gabriel García Márquez's elementary school he had a teacher who was sure that the child was going to be a painter: he had a talent for drawing and made portraits of his classmates. Later, when little Gabo wrote his first poems, the teacher maintained his certainty that he was going to be a painter, although the child also made speeches for official school ceremonies.

That is because Gabriel García Márquez always sought to capture images, and he always succeeded: at first he looked to the cinema before finally finding his way in words. This visual search took him to Italy to study cinema at Cinecittà, and many years later took him to Mexico hoping to be part of the thriving film industry. (Continued in next column)

Gabriel García Márquez Special Film Screening & MACONDO Artist Talk: Thursday, Feb 2, 2017, 7pm
Free and open to the public - PSI Theatre, Durham Arts Council

*This exhibition is part of the Durham Arts Council Exhibit Program.
SEMANS GALLERY - 120 MORRIS ST. DURHAM, NC 27701 - WWW.DURHAMARTS.ORG



Continued...

There he worked with Carlos Fuentes and Luis Buñuel, acted and received awards (for his scripts, not for his brief appearances on the screen: the timid are not born to be movie stars and Gabo was the champion of the timid).

In Aracataca, the town where Márquez was born, the daily heat melts life until it becomes implausible. This permanent dichotomy fills Gabo's work with clear and fantastic images, forming an extravagant world where we would like to live. Shaping that hallucinated reality may seem easy, but it requires much more than talent and discipline. To achieve efficiency at the time of creating images García Márquez had to draw on his early pictorial vocation and his subsequent interest in the cinema.

His works: which for readers around the world are so stimulating and visually rich, have for decades been an inspiration for many artists. The words of Gabo are recreated in readers and also in artists who have composed symphonic works, flamenco records, plays, video animations in multiple formats, operas, films, documentaries and popular songs, as well as their books are in practically all the languages spoken on earth, the inspiration that his works produce does not stop at the frontiers of artistic categories.

Above all in painting the work of García Márquez has been abundantly recreated. Much has been written about the influence it has had and has in contemporary literature, but it really is necessary to analyze its influence in the visual arts, because generation after generation of plastic artists continue to shape the universe of García Márquez, focusing on their characters, their Stories, his people: his realism and his magic. This exhibition seeks to do this: to read García Márquez from the art works, from his vocation for the images, from the trail that his letters leave in current art.

Macondo is a universal land because it speaks of all the different places we come from, and above all, because in our head the words of Gabo create new images that nevertheless seems to be a memory, an echo of our identity. That elementary teacher that few of us remember had the certain intuition that his pupil would become a great painter.

From The Co-Curators... The Uncertainty of Living in a Post Realist World



Dr. Miguel Rojas-Sotelo

Living in a post-fact society is like living in Macondo. A world full of wonders and beyond reality: where we only expect magic and uncertainty. Who would have imagined this? After the consolidation and the consensus of most of the things science and history has presented and smack in the middle of the most profound revolution of the democratization of information and knowledge, we are back to a galvanized state of things.



Rafael A. Osuja

Now, more than ever, we live yet again in a highly polarized, segmented and even more isolated world. No time is given to secure facts, only for ideology and a civilization clash that puts us back to the post-war years of the 20th century. This is also happening in the world of the arts, in literature, and music. There seems to be a certain compression of time and space, where the markets are kings and the artists and producers are their servants.

In the impossibility of framing any and all of the genres in artistic creation today, we have decided to pay homage to **MAGICAL REALISM**, a style in literature and visual arts that amazes us for its ability of creating the un-conceivable, within the realm of the existing. A style that is most likely realist, open for enjoyment and understanding, a dimension of wonder, the uncanny, the alien, and mad, shared in a soothing way.

Fifty years ago, Gabriel García Márquez published what is considered the cornerstone, and the most recognizable literary piece of this genre: One Hundred Years of Solitude. Today, at the beginning of 2017, in North Carolina, in the South of the United States of America a group of diverse artists open for us the next one thousand four hundred sixty days of uncertainty in the land of the possible.

As we view the works let's remember that this realism is not about the impossible, but about the plausible, sometimes about wonder and other times about demise...

We are proud to celebrate the 50th anniversary of the publication of ONE HUNDRED YEARS OF SOLITUDE, (Cien Años de Soledad) the master work of Nobel Laureate Gabriel García Márquez (GABO), and one of the top 10 books ever written.

We would like to thank our featured artists: Nico Amortegui, Luis Ardila, Cornelio Campos, Ernesto Hernández, Socorro Hernandez-Hinek, Zonia Piedad Herrera León, Noe Katz, Sherry Leeder, Gustavo Leon, Roberto Negret, Saba Taj and Antoine Williams. The Durham Arts Council, Iván Granados-Hay, Margaret DeMott, Susan Tierney, Pavelid y su Grupo, Takiri Folclor Latino, our family and all those that have helped to make this event a reality.

MORE INFO: <https://iamquixote.com/>

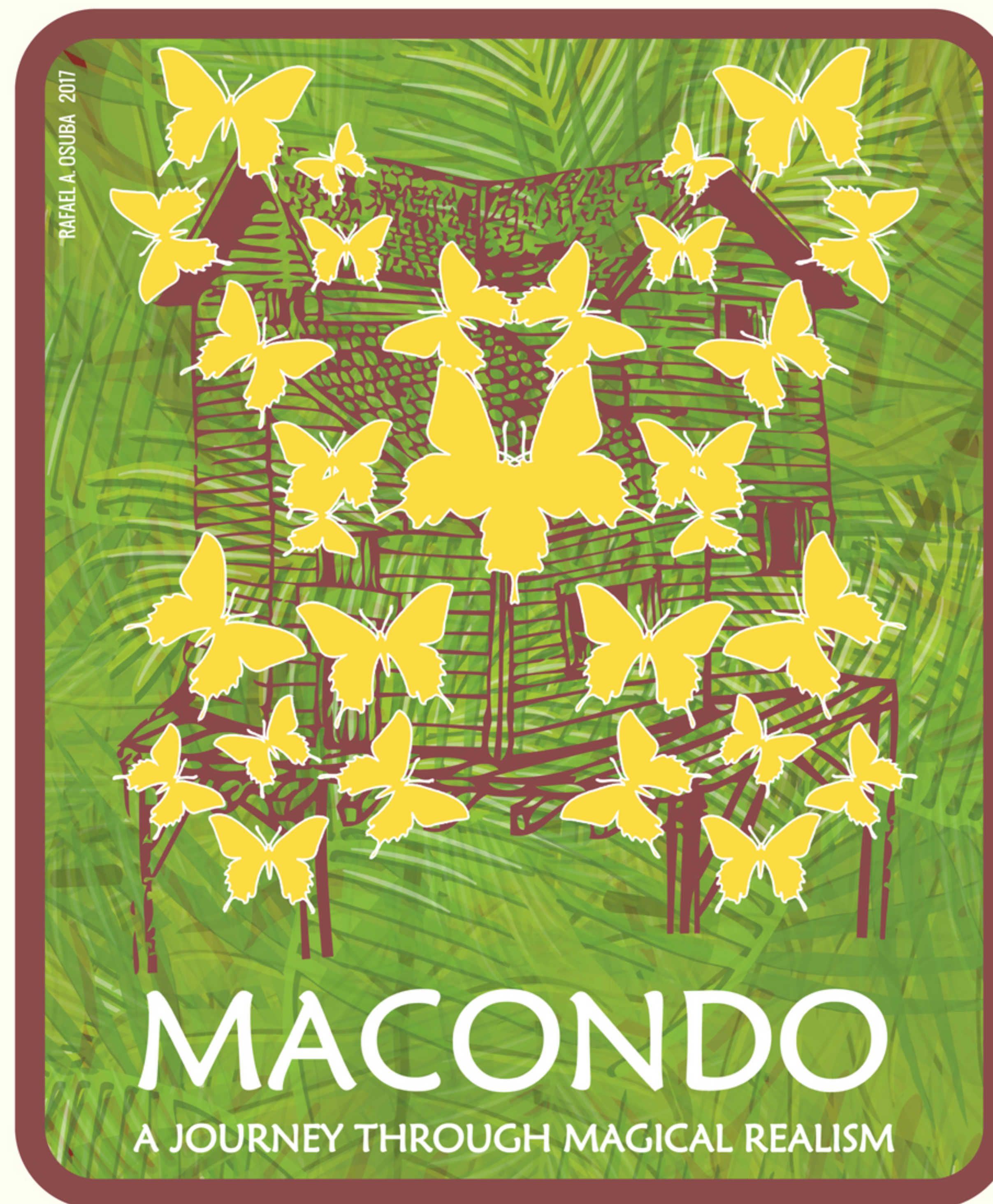
ALTERNATIVA

ATREVERSE A PENSAR ES EMPEZAR A LUCHAR

(TO DARE TO THINK IS TO START FIGHTING)

January 20 - March 10, 2017 - 20 de enero - 10 de marzo, 2017

50 YEARS OF:
100 YEARS OF SOLITUDE



ARTIST STUDIO PROJECT IN COLLABORATION WITH THE DURHAM ARTS COUNCIL

CELEBRATES THE 50th ANNIVERSARY OF THE PUBLICATION OF ONE HUNDRED YEARS OF SOLITUDE, (CIEN AÑOS DE SOLEDAD) THE MASTER WORK OF NOBEL LAUREATE GABRIEL GARCÍA MARQUÉZ (GABO) AND ONE OF THE TOP 10 BOOKS EVER WRITTEN.

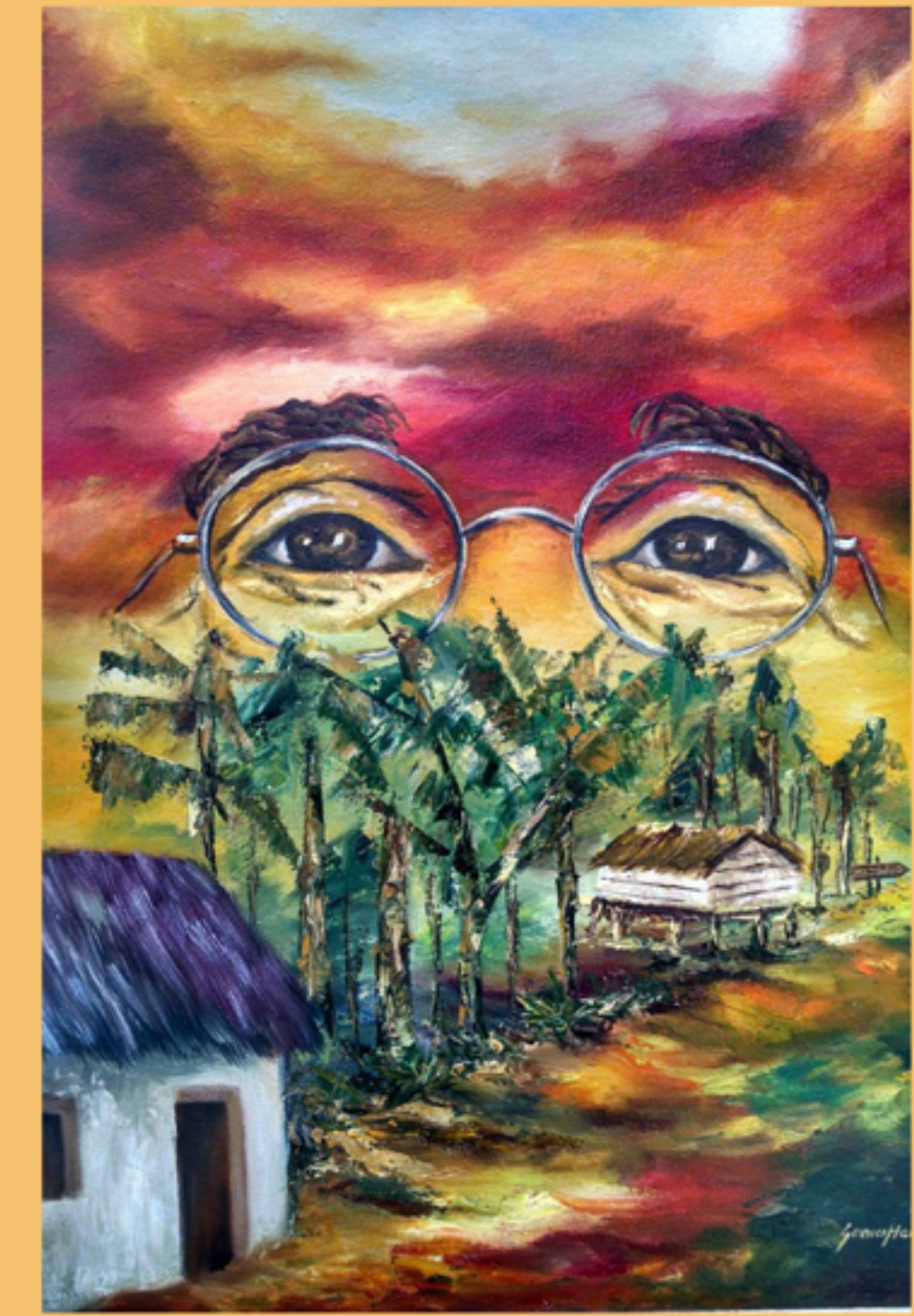
MACONDO - UN VIAJE A TRAVÉS DEL REALISMO MÁGICO

NICO AMORTEGUI LUIS ARDILA CORNELIO CAMPOS ERNESTO HERNÁNDEZ ZONIA PIEDAD HERRERA LEÓN NOÉ KATZ SHERRI LEEDER GUSTAVO LEÓN ROBERTO NEGRET SABA TAJ ANTOINE WILLIAMS

ARTIST / ARTISTA: NICO AMORTEGUI
TITLE: JOSÉ ARCADIO BUENDÍA
MEDIA: MIXED MEDIA ON CANVAS
SIZE: 40" X 46"



ARTIST / ARTISTA: ZONIA PIEDAD HERRERA LEÓN
TITLE: MACONDO
MEDIA: OIL ON CANVAS
SIZE: 18" X 24"



ARTIST / ARTISTA: SABA TAJ
TITLE: THE BANISHMENT
MEDIA: MIXED MEDIA ON WOOD PANEL
SIZE: 18" X 24"



TITLE: THE CLANS - NOT SHOWN (NFS)

ARTIST / ARTISTA: LUIS ARDILA
TITLE: AURELIANO BUENDÍA
MEDIA: OIL ON CANVAS
SIZE: 36" H X 24" W X 1.5" D



ARTIST / ARTISTA: NOÉ KATZ
TITLE: THE MARMAIDS GAME
MEDIA: SILKSCREEN
SIZE: 38" X 32"



TITLE: THOSE SENT FORTH
MEDIA: MIXED MEDIA ON PAPER, MOUNTED ON WOOD PANEL
SIZE: 18" X 24"



TITLE: THE PLEADING WOMAN
MEDIA: MIXED MEDIA ON PAPER, MOUNTED ON WOOD PANEL
SIZE: 24" X 18"

TITLE: QUEEN CHARLOTTE OF MECKLENBURG IN MACONDO'S WORLD
MEDIA: OIL ON CANVAS
SIZE: 36" H X 24" W X 1.5" D



ARTIST / ARTISTA: SHERRI LEEDER
TITLE: FLYERS
MEDIA: DIGITAL COLLAGE ON BOARD
SIZE: 11-14

TITLE: UP AND AWAY
MEDIA: DIGITAL COLLAGE ON BOARD
SIZE: 11-14



ARTIST / ARTISTA: CORNELIO CAMPOS
TITLE: "LA ISLA"
MEDIA: ACRYLIC ON CANVAS
SIZE: 40" X 30"



TITLE: ON THE LOOKOUT
MEDIA: DIGITAL COLLAGE ON BOARD
SIZE: 8-10



TITLE: SEXY WAR PARTY
MEDIA: MIXED MEDIA ON CANVAS, FABRIC
SIZE: 57" X 48"



TITLE: THE CLEAVING
MEDIA: MIXED MEDIA ON PAPER, MOUNTED ON WOOD PANEL
SIZE: 18" X 24"



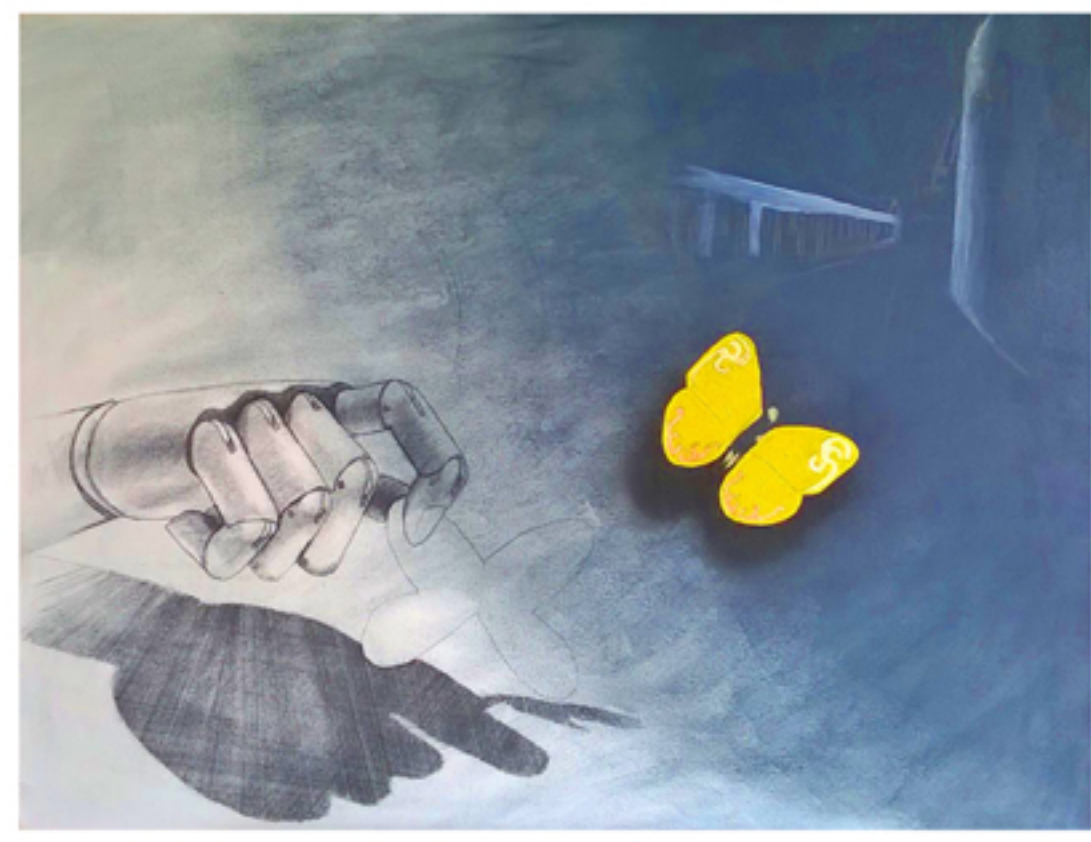
ARTIST / ARTISTA: ERNESTO HERNÁNDEZ
TITLE: "MACONDO"
MEDIA: OIL ON CANVAS
SIZE: 48" X 60"



ARTIST / ARTISTA: GUSTAVO LEÓN
TITLE: FRAGMENTS OF JUSTICE - "FRAGMENTOS DE JUSTICIA"
MEDIA: ACRYLIC ON CANVAS
SIZE: 37" X 48"



ARTIST / ARTISTA: ROBERTO NEGRET
TITLE: "ALWAYS THE BUTTERFLY" - "SIEMPRE LA MARIPOSA"
MEDIA: MIXED MEDIA ON CANVAS
SIZE: 35.5 x 27



TITLE: KNIFE AND THE WOUND
MEDIA: ACRYLIC, COLLAGE, INK, GRAPHITE ON CANVAS
SIZE: 84" X 60"



ARTIST / ARTISTA: SOCORRO HERNANDEZ-HINEK
TITLE: JARDIN DE SUEÑOS Y SOLEDAD/GARDEN OF DREAMS AND SOLITUDE
MEDIA: MIXED MEDIA - CERAMICS, RICE AND MARBLEIZED PAPER, ACRYLIC, GOLD LEAF
SIZE: (FRAMED) 41" X 64" ; (UNFRAMED) 40" X 54"



ARTIST / ARTISTA: ANTOINE WILLIAMS
TITLE: CAUSE YOU ARE THE SON OF SLAVES, YOUR DADDY WAS A BASTARD
MEDIA: TRANSFER ON FOUND PAPER ON WOOD
SIZE: 89" X 60"



TITLE: THE DEAD WILL PROBABLY TARGET THE JARGON AS GIBBERISH
MEDIA: ACRYLIC, COLLAGE, INK, SPRAY-PAINT, GRAPHITE ON CANVAS
SIZE: 60" X 65"

