



PONTIFICIA UNIVERSIDAD CATÓLICA DEL ECUADOR

LIPADA

Laboratorio de Investigación sobre fondos documentales del proyecto de Arquitectura, Diseño y Artes del Ecuador en el Siglo XX

Cita bibliográfica:

La galería (1987 -1990). Algaze, Mario (Carpeta). LIPADA – Pontificia Universidad Católica del Ecuador, Quito, EC.

Resumen:

Mario Algaze, fotógrafo cubano, fue dueño y director de la Gallery Exposures en Florida, Estados Unidos entre 1979 y 1981.

La carpeta "Algaze, Mario" introduce a los catálogos y revistas publicadas sobre el artista Mario Algaze. Destacan la revista Forum, el catálogo del Centro de Arte Contemporáneo del Norte de Miami South Florida in the Eighties, el catálogo Twenty - Five in Miami, el folleto The Image Makers, el catálogo Photo – Glimpses of Hispanic Culture y el catálogo individual Sur. La cromática de los catálogos y publicaciones es en su mayoría en blanco y negro, exceptuando la de la revista Forum.



WARNING: This document is protected by copyright. All rights reserved. Reproduction or downloading for personal use or inclusion of any portion of this document in another work intended for commercial purpose will require permission from the copyright owner(s).

ADVERTENCIA: Este documento está protegido bajo la ley de derechos de autor. Se reservan todos los derechos. Su reproducción o descarga para uso personal o la inclusión de cualquier parte de este documento en otra obra con propósitos comerciales requerirá permiso de quien(es) detenta(n) dichos derechos.

H A S S E L B L A D

3/88

FORUM



MARIO ALGAZE

Mario Algaze was 13 in 1960, when Fidel Castro came to power in Cuba and his family joined the stream of refugees fleeing the island. He has been a photographer since 1970, and describes himself as a street photographer, with Latin America as his place of work.

Many of us associate Latin America with natural catastrophes, civil war, drug smuggling and poverty. Our impressions are often based on the photographs illustrating reportage in our newspapers or on our television sets. The picture Mario Algaze offers us is an entirely different one. Not because he is blind to the region's political and social problems, but because, with the help of his photographic studies, he is anxious that we should see the other side of Latin American life. The picture he paints for us is also realistic, but the brush strokes are not the ones we are familiar with. It is the everyday picture of a people who are proud of their origins and their inheritance.

In Mario Algaze's work, the love he feels for his motifs is linked to his intuitive feeling for the way in which that love can be transformed and converted into a picture. His work is never over-explicit, it merely suggests a theme, an idea, leaving to us the pleasure of deciphering it for ourselves, perhaps to find and reveal some hidden secret. Mario Algaze shows that he is familiar with the formal rules of the language of pictures, and his portraits have a strong visual effect. But it is not a matter of effect just for the sake of effect. It is a matter of effect for the

sake of its capacity to help us enjoy looking at his work. His compositions are like music, but intended for the eyes rather than the ears. His pictures show us what daily life is like, honestly and with no apologies.

This inherited feeling for his subject matter urges him to seek out his motifs, and to create photographic space. His portraits radiate human warmth. They are often taken 'face to face', supported by elements that provide us with clues as to the subject's profession or occupation. The contact with the subject's eye that Mario Algaze's portraits always feature, the subject's awareness that he or she is being photographed, serves to confirm the communication, the interplay between the two of them. We have the clear impression that what we are looking at is not the way Mario Algaze sees his subject, but the way his subject sees himself or herself.

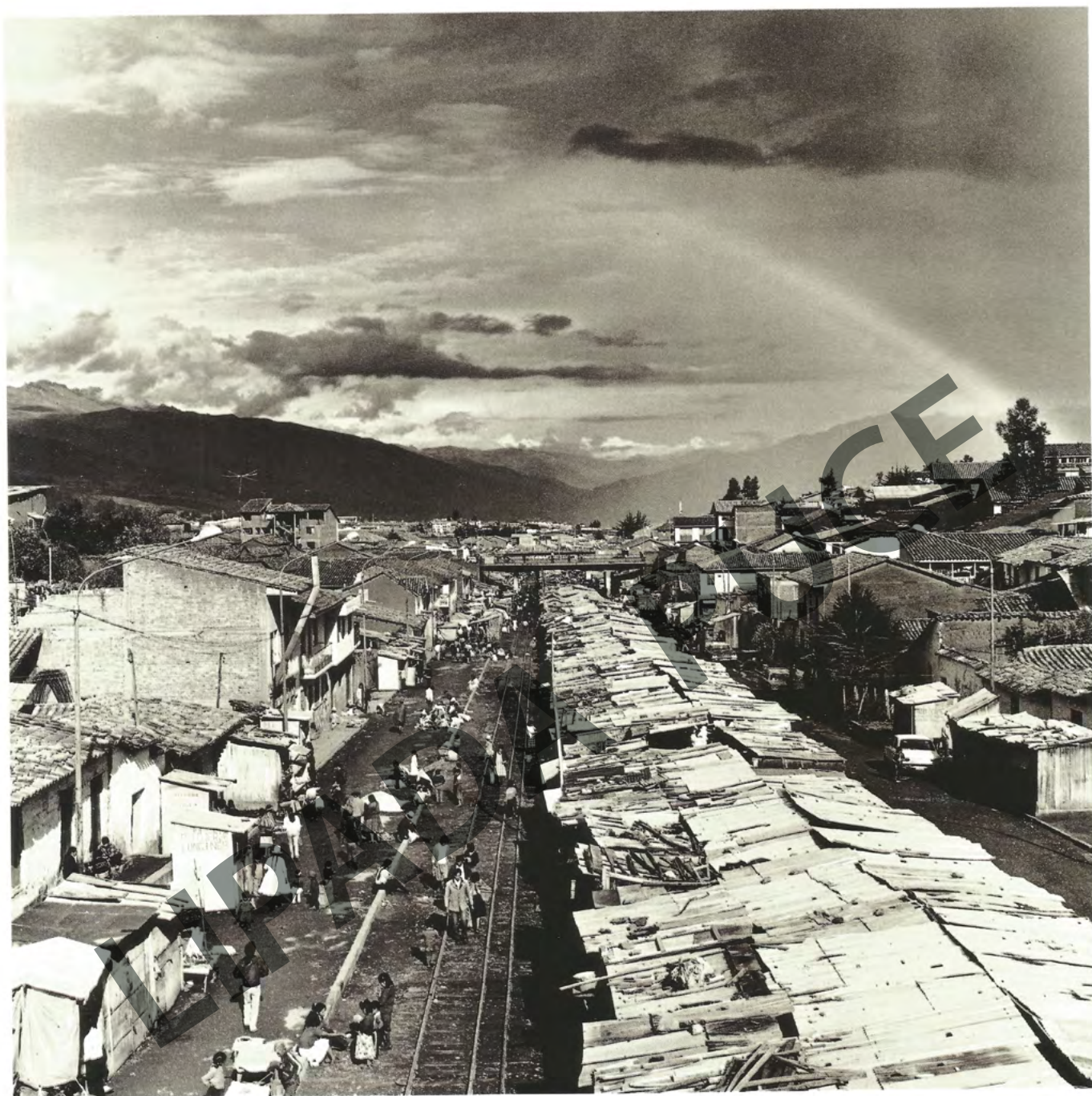
As a photographer, Mario Algaze has grown in stature by dint of self-taught photographic journalism, and has developed into a street photographer and virtuoso of the darkroom. The language of his pictures has its roots in the artistic traditions of Latin America. He has been likened to Brassai, whose background was Hungarian and who became an observant and pictorially conscious street photographer in Paris. And it's also possible to discern in his work the influence of the Mexican photographer, Manuel Alvarez-Bravo (who was awarded the Hasselblad Prize in 1984).

Like most artists Mario Algaze likes to work out of doors, with the early morning and late afternoon sunlight. He considers the light at midday to be uninteresting. But in addition to the quality of the light there is a special atmosphere at these times of day, when a town's inner life is awaking in the morning, and when it begins to collect itself together for the night. Movements that, at midday, were full of purpose now change their rhythm, facial expressions that reflected determination and drive become more relaxed, open and unmasked.

Mario Algaze's portraits reflect a consistently high level of technical skill that, all unbidden, brings to mind the work of an earlier master in this field, Ansel Adams. They reflect the full musical scale in terms of tones, rich in nuances, where the middle notes are dominant, while pure white and completely black are only permitted to play the rôle of accents.

If you study the portrait of Don Celino Marigal de Leon, for example, you will see that only a little bit of the brim of his hat is pure white, and that only a small area in the opening of the door is completely black.

And the whole oeuvre is crowned by giving these portraits platinum toning. As a result, when the portraits are printed they are as close to the originals as it is possible to get, because the printing plates have been prepared in the same way as they are for colour photographs.





"Don Celino Marigal de Leon", Costa Rica

The honorific "don" and the full last names are not an exaggeration. This man knows who he is. A small farmer and a man to respect. The body is strong but supple. And the machete is hung at the right height, ready for the arm to trace an arc of metal, swift and hard. Noble patrician, he smiles, satisfied. Against crushing economic odds, he makes his living working independently. He makes independence work.
(Enrique Fernandez, Tropic, The Miami Herald Sunday Magazin.)

MARIO ALGAZE

born Havana, 1947

From the series *Little Havana*, 1983-86. Silver print, 17" x 21"



I forget now, but someone asked me the other day, "what do you do on vacation?" I answered: "take pictures," and he went on and on and finally he asked me: "what do you do for a living?" I answered, "Take pictures!"

Selected Solo Exhibitions:

- 1989 "50 imagenes," Antioquia Museum, Medellin, Colombia
- 1986 "SUR," Miami Dade Community College, North Campus, FL
- 1986 "Miami Film Festival Portraits," Cuban Museum, Miami, FL
- 1985 "Retratos," INTAR, New York, NY
- 1985 Lehigh University Art Gallery, Bethlehem, PA
- 1983 Light Factory, Spirit Square, Charlotte, NC

Selected Group Exhibitions:

- 1988 "Outside Cuba," Center for the Fine Arts, Miami, FL
- 1988 "Of People and Places," Milwaukee Art Museum, WI
- 1988 "Image Makers," Museum of Modern Art of Latin America, Washington, DC
- 1985 "The Art of Miami," Southeastern Center For Contemporary Art, Winston Salem, NC
- 1979 Washington Project for the Arts, Washington, DC
- 1979 Camerawork, San Francisco, CA

Selected Awards:

- 1985 Florida Artists Fellowship, Division of Cultural Affairs, Department of State

KABUYA PAMELA BOWENS

born Miami, 1957

5

Unity, 1985. Gouache and watercolor, 40" x 60"



Unity expresses a world of togetherness that we all need to aspire.

Selected Solo Exhibitions:

- 1989 "Fountainhead Rejuvenation," The Shadowed Image Studio, New York, NY
- 1985 "More Than What Meets the Eye," Miami Dade Community College North Campus Gallery, FL
- 1983 "Etchings & Engravings," The Academy of St. Louis de France, Rome, Italy

Selected Group Exhibitions:

- 1989 "Artist Proofs," Frances Wolfson Art Gallery, Miami Dade Community College, FL
- 1989 "Without Words & New Definitions," Florida Gulf Coast Art Center, Belleair, FL
- 1988 "Perspectives: Camille Billops & Kabuya Pamela Bowens," Frances Wolfson Art Gallery, Miami, FL
- 1988 "Forty Years – Robert Blackburn & The Printmaking Workshop," Miami Dade Main Library Gallery, FL
- 1988 "Encounters & Collaborations," London and Leeds Corporation and the Cuban Museum, Coral Gables, FL
- 1988 "SAF/NEA Regional Fellowship Artist," Atlanta College of Art Gallery, GA

Selected Awards:

- 1989 Visiting Artist Fellowship, Brandywine Workshop, Philadelphia, PA
- 1989 Artist in Residence at Longwood/Bronx Council on Arts, Bronx, NY
- 1988 Minority Artist Fellowship, The Printmaking Workshop, New York, NY
- 1986 Southern Arts Federation Regional Artist Fellowship/NEA

CARLOS ALFONZO

Born: Havana, Cuba, 1950

Education

1974 Academia de Bellas Artes
de San Alejandro, Cuba,
Universidad de La Habana

Solo Shows

1985 Intar Latin American
Gallery, New York
1984 Galería 8, Miami, Florida
1978 Museo Nacional, La
Habana
1976 Galería Amelia Peláez, La
Habana

Group Shows

1988 "¡Mirá!" Canadian Club
Hispanic Art Tour III
1987 "Hispanic Art in the United
States: Thirty Contemporary
Painters and Sculptors,"
Houston Museum of Art, TX
and Corcoran Gallery,
Washington, DC
1986 Museum of Contemporary
Hispanic Art, NY
Gainesville Museum & Art
Center, FL
1985 Southeastern Center for
Contemporary Art, Winston-
Salem, NC

Frances Wolfson Gallery,
Miami, FL
1981 Joan Miró International Drawing
Competition, Barcelona, Spain
Intar Latin American Gallery, NY

Awards

1985 Mural Commission, Art in Public
Places, FL
Cintas Foundation Fellowship
1984 National Endowment for the Arts
Fellowship, Washington, DC



"En el Fondo del Mar," 1988, Oil on canvas, 74 x 50 inches
Collection of Alicia and Luis Fernandez Rocha

MARIO ALGAZE

Born: Havana, Cuba, 1947

Solo Exhibitions

1989 "45 Imágenes," Museo de Antioquia,
Medellín, Colombia
"El Sur," Fundación del Banco del Comer-
cio, Lima, Perú
1987 "Sur," M-DCC, North Campus, Art Gallery,
Miami, FL
1985 "The Artist as a Theme," INTAR Latin
American Art Gallery, New York, NY
1984 "Little Havana Series," Barbara Gillman
Gallery, Miami, FL

Group Exhibitions

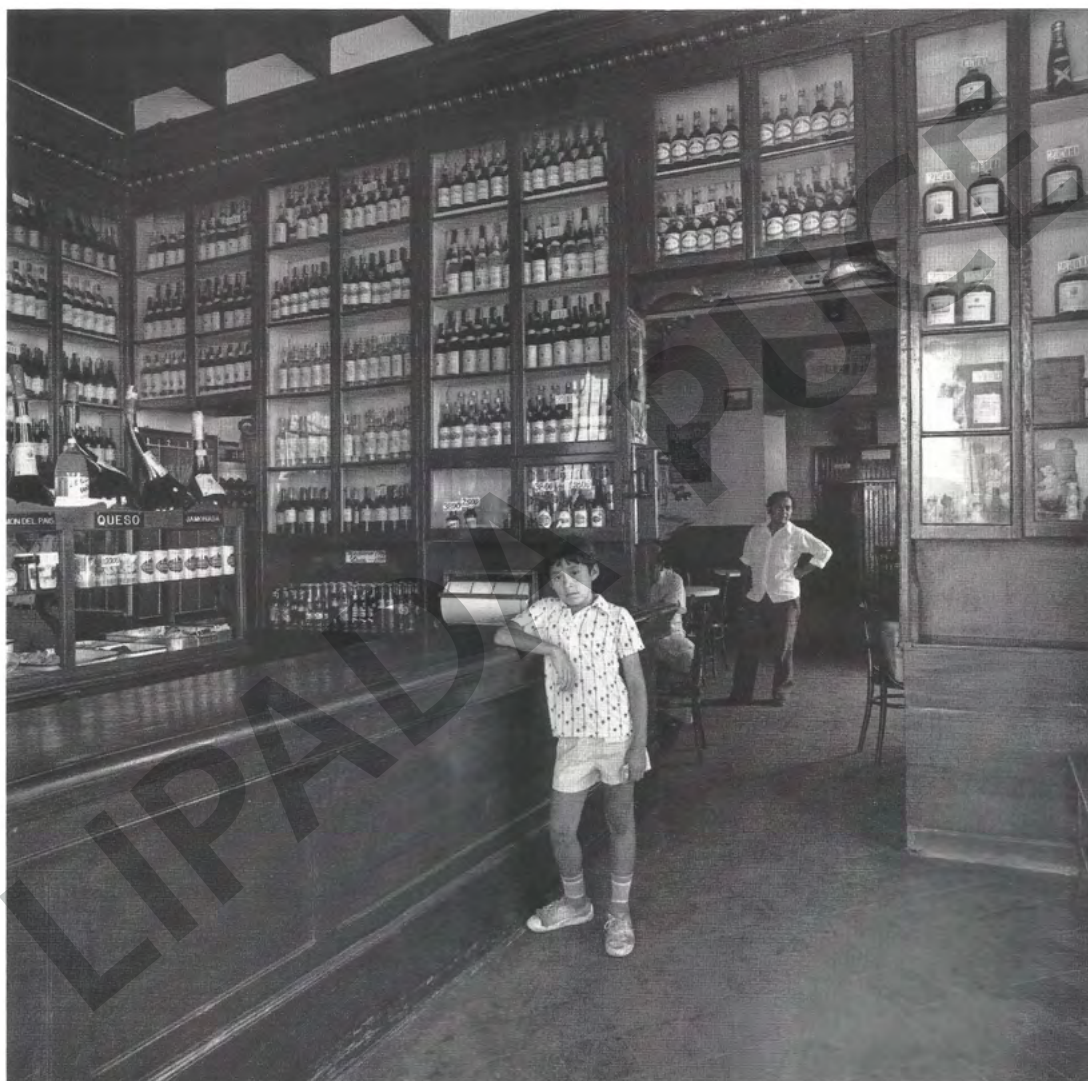
1989 "South Florida in the Eighties," North Miami
Center of Contemporary Art, North Miami,
FL
1988 "Of People and Places," Milwaukee Art
Museum, Milwaukee, WI (traveled to the
Tampa Museum of Art in 1989)
1987 "Outside Cuba/Fuera de Cuba," Zimmerli
Museum, Rutgers University, New Brunswick,
NJ (traveled)
"Contemporary Figurative American Pho-
tography," Center for the Fine Arts, Miami, FL
1985 "The Art of Miami," SECCA, Winston-Salem, NC

Public Collections

Milwaukee Art Museum
Tamayo Museum, Mexico City
Santa Barbara Museum, California
Duke University, Durham, NC



"Baroque Mirror," 1988, Silver print, 22 x 28 inches
Courtesy of the artist



"Lima", Perú, 1985

THE IMAGE MAKERS

A PHOTOGRAPHIC EXHIBITION ON THE OCCASION
OF THE AMERICAS FILM FESTIVAL

MARIO ALGAZE — VASCO SZINETAR



MUSEUM OF MODERN ART OF LATIN AMERICA
ORGANIZATION OF AMERICAN STATES
OCTOBER 6-22, 1988