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HUM 2020: Exploring SPAINtings!

An LLC collaboration with Professor Jennifer Chase

As a professor at FSCJ, I'm often using words, spoken or written, to convey story. As an artist, I select the words for dialogue of my characters in my plays and the lyrics for songs to tell the story. But the art of storytelling is not exclusively the provenance of words.

Stories have always been “told” through art. A work of architecture, a dance, a sculpture, a performance, a symphony, or a painting may tell a story, or layers of several stories, that inform us about ourselves and help us connect in ways that are profound and not easily articulated. Since my first trip to Spain in graduate school many years ago, and still today, the wisdom and unspoken empathy conveyed through the brushes of these masters have deepened my understanding of the issues that affected those in the past and remain today. So, the idea for HUM 2020: Exploring SPAINtings was born. This study guide includes the fifteen paintings in the LLC installation as well as others. The collaboration has been an absolute joy to work on with our phenomenal FSCJ LLC team. I especially thank Dean Tom Messner and the Godmother founders of the project Barbara Salvage and Tia Esposito, Peggi Patrick, Diane Ressler, Marcie Williams, Yvonne Xu, and all library staff who played a vital role in bringing the project to fruition. I’d also like to thank the students who have brought this exploration to Life! Enjoy!

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About HUM 2020 Exploring SPAINtings:

Our interdisciplinary course focuses on cultural studies to explore the intersections of Old and New Worlds, at home and abroad. The humanities “lenses” we examine those intersections through are the eyes and brushes of renowned painters and their masterpieces in Spain. We focus on one painter per century from the Spanish Inquisition, beginning in the fifteenth century with our first painting, Bosch’s *The Garden of Earthly Delights*, through the Spanish Civil War with Picasso’s *Guernica* (Painting #8). We continue through Spain’s Golden Age in which art and literature flourish, coinciding with the Spanish Hapsburg rulers.

We examine artists like El Greco and Velázquez, and their complex relationships with the Catholic Church, the Inquisition and the Hapsburgs. We examine the charismatic and prolific Goya and his paradoxical reactions to war, rebellion, his compatriots, the Inquisition and the king for whom he painted. We continue onward to changes emerging in Spain with the artist Sorolla, and the decline of the monarchs.

The Spanish Civil War brings with it expatriate artists’ profound response to war. Picasso’s *Guernica* is a timely and relevant example. We end our course with the Spanish Surrealists, such as Dalí, Varo, and Mallo. Finally we are able to examine women artists in Spain, a group that is underrepresented in traditional art scholarship.

We hypothesize about the artist’s biography, inner conflicts, and often-complicated relationships with his or her subjects and patrons. Finally we connect the past, the artists in Spain over five centuries and the many parallels with issues in today’s world. My guiding questions throughout the course are:

- What story is being told? (or in some cases, What story is not being told?)
- Who’s telling the story?
- Whose story is it?

We uncover societal, cultural, religious, and political contexts, including issues of race, sexuality, gender, and ideology through these works of art and study of the artists’ complex lives.
What parallels can we find with today’s world? What are the possible personal messages and narratives embedded in these paintings? What, if any, possible personal cathartic elements were threaded through the artists’ works? The course explores culture as a system of meanings allowing groups and individuals to give significance to the world and mediate their relationships with each other and their known universe. We examine the impact art and the artists have had on human history and human society and ourselves. Students present a 3-5 minute oral presentation at the end of the course that demonstrates a broader expanded research inspired by one or more of the paintings.

Exploring SPAINtings Exhibit Guide

#1 *The Garden of Earthly Delights* (Hieronymus Bosch)

#2 *Burial of Count Orgaz* (El Greco)

#3 *Lady in Fur Wrap* (El Greco)

#4 *Las Meninas* (Diego Velázquez)

#5 *The Toilet of Venus* (Diego Velázquez)

#6a *La Maja Vestida* (Francisco de Goya y Lucientes)

#6b *La Maja Desnuda* (Francisco de Goya y Lucientes)

#7 *El Baño del Caballo* (Joaquín Sorolla y Bastida)

#8 *Guernica* (Pablo Picasso)

#9 *Les Demoiselles d’Avignon* (Pablo Picasso)

#10 *Leda Atómica* (Salvador Dalí)

#11 *The Persistence of Memory* (Salvador Dalí)

#12 *Vampiros Vegetarianos* (Remedios Varo)

#13 *Creation of the Birds* (Remedios Varo)

#14 *Cabeza de Negra* (Maruja Mallo)
“And what is the potential man, after all? Is he not the sum of all that is human? Divine, in other words?”

- Hieronymus Bosch

Hieronymus Bosch (“El Bosco”) 1450-1516
By Cornelis Cort (engraving) [Public domain], via Wikimedia Commons. https://upload.wikimedia.org/wikipedia/commons/1/17/File-Hieronymo_Boschio_pictori_%28full%29.jpg

Little is known of Hieronymus Bosch’s early life. What is known is that he was a Netherlandish Renaissance painter, revolutionary and ambitious artist of his time, and a member of the Brotherhood of Our Lady, a highly respected conservative religious group. His iconic triptychs feature Bosch’s complex, fantastically vivid imagery and symbolic meanings. Bosch’s secular triptych, The Garden of Earthly Delights (Painting #1), is the first in our HUM 2020 course and our Exploring SPAINtings series. It resides in Museo del Prado, Madrid, Spain. It’s the most enigmatic of Bosch's paintings and stands at the summit of the painter's career. In 1605 the Spanish monk Sigüenza concluded that the painting was an allegory on the origin, diffusion, and punishment of sin revealed in terms of a psychological as well as a physical drama. But as art historian Erwin Panofsky wrote, the "real secret of his magnificent nightmares and daydreams has still to be disclosed" (“Hieronymus Bosch”).
The Garden of Earthly Delights – Hieronymus Bosch (Painting #1)

[Public domain], via Wikimedia Commons.
https://upload.wikimedia.org/wikipedia/commons/6/6d/The_Garden_of_Earthly_Delights_by_Bosch_High_Resolution.jpg
The Garden of Earthly Delights - Hieronymus Bosch (Painting #1).
Above: (left) grisaille exterior of the triptych [Public domain], via Wikimedia Commons
(right) detail from interior left panel. [Public domain], via Wikimedia Commons
Below: detail from middle panel. [Public domain], via Wikimedia Commons
https://upload.wikimedia.org/wikipedia/commons/e/e7/Bosch%2C_Hieronymus_-_The_Garden_of_Earthly_Delights%2C_center_panel_-_Detail_women_with_peacock.jpg
Controversy, Catharsis or Clue? - Fifteenth-Century “Selfie”?
Some art historians believe that the large, Humpty-Dumpty-esque figure in the third panel of Bosch’s triptych *The Garden of Earthly Delights* is a self-portrait ("autorretrato" in Spanish). This painting is said to hold moral warnings, especially regarding Lust, one of the Seven Deadly Sins.
"I hold the imitation of color to be the greatest difficulty of art."

– El Greco

El Greco (Domenikos Theotokopoulos) 1541-1614
Repro-Tableaux.com http://www.repro-tableaux.com/kunst/el_greco/self_portrait_detail_burial_c_hi.jpg

He was a Greek painter who settled in Toledo, Spain, and evolved a highly personal style with mannerist traits. He was a great religious painter of a visionary nature and a master portraitist. El Greco is regarded as one of the greatest painters of all time. He was rescued from critical and popular neglect by the French impressionists in the late nineteenth century, but his rise to fame came with the reevaluations of the first decade of the twentieth century. Greek-born artist El Greco’s most celebrated painting, Burial of Count Orgaz (Painting #2), was commissioned by the parish priest of Santo Tomé in Toledo in 1586 to celebrate the restitution of a financial obligation to the church. It honors a long-dead benefactor, at whose funeral Saints Stephen and Augustine were seen to miraculously appear to assist in the burial.

(Toledo Spain enjoyed relative peace and tolerance among Jews, Muslims and Christians during the 700 years of Moorish rule prior to King Ferdinand and Queen Isabella.)
Burial of Count Orgaz - El Greco (Painting #2)  
El Greco [Public domain], via Wikimedia Commons  
Details from *Burial of Count Orgaz* - El Greco (Painting #2).
Above: (left) Jorge, El Greco’s son [Artflakes](http://www2.artflakes.com/artwork/products/175743/poster/175743.jpg);
(right) El Greco’s Sixteenth-Century “Selfie” [Repro-Tableaux.com](http://www.repro-tableaux.com/kunst/el_greco/self_portrait_detail_burial_c_hi.jpg)

Controversy, Catharsis or Clue? El Greco’s *autorretrato*, or self-portrait, is also included in his masterpiece, *Burial of Count Orgaz* (Painting #2) as is his own illegitimate son, Jorge. He kneels on the edge of the picture plane, looking out and indicating to the viewer the miracle El Greco has conjured.


The model in *Lady in Fur Wrap* is considered by some to be El Greco’s beloved partner Jeronima, the mother of Jorge. They were never married.
"I would rather be the first painter of common things than second in higher art."

- Diego Velázquez

Diego Rodriguez de Silva y Velázquez 1599-1660

Velázquez is a Spanish painter who was the leading artist in the court of King Philip IV and one of the most important painters of the Spanish Golden Age. His painting *Las Meninas* (Painting #4) is often thought to be one of the greatest masterpieces of all time, and Velázquez himself is cited as one of the greatest painters of all time, who influenced the works of Dalí, Picasso, and Sorolla, all of whom painted their own tributes to *Las Meninas,* and all of whom are here in this exhibit. The exceptionally large *Las Meninas* (“Maids of Honor,” 1656; Museo del Prado, Madrid) is regarded as the quintessential expression of his artistic aspirations. Velázquez depicted himself standing confidently at his easel, in the company of Princess Margarita and her attendants. Reflected in the mirror on the back wall are the king and queen, whose visit to his studio signifies royal approval of his art. The paradoxical nature of the painting *Las Meninas* is profound in its breaking of the basic axiom of perspective geometry requiring a painting to be projected as well as viewed from the viewpoint of the artist (Snyder 429). This painting is made from the point of view of the spectator. This paradoxical nature of the painting is matched only by the paradoxical complexity of the artist himself, who freed his Moorish slave Juan de Pareja and depicted him with as much dignity as Pope Innocent X himself. At the same time as he was painting
these portraits he was appealing to the pope for proof of “purity of bloodline” to ensure his passage into the coveted Royal Order of Santiago.

*Las Meninas* – Diego Velázquez (Painting #4) [Public domain], via Wikimedia Commons
https://upload.wikimedia.org/wikipedia/commons/9/99/Las_Meninas_01.jpg
Intrigued by *Las Meninas*, Picasso created forty-four variations upon it in 1957 (Museo Picasso, Barcelona)

*Mi Familia* - Joaquín Sorolla  
Sorolla’s own *Las Meninas*-inspired portrait

[http://www.joaquin-sorolla-v-bastida.org/My-family-large.html](http://www.joaquin-sorolla-v-bastida.org/My-family-large.html)

*Las Meninas* - Salvador Dalí

The contemporary drama, *Handmaid*, with companion course and study guide, was written by Professor Jennifer Chase, and is inspired by *Las Meninas*. The play, a multidisciplinary work that incorporates history, philosophy, music, visual art and creative writing, was performed by a cast and crew of FSCJ artists, faculty and students in the spring of 2010.

**Seventeenth-Century “Selfie” Controversy?** In *Las Meninas*, Velázquez also paints himself into the painting. Although he didn’t receive the Cross of Santiago until several years after the painting was completed, it appears on Velázquez’s chest prominently in the painting. Legend has it that King Philip IV painted it onto the painting himself.
Controversy, Catharsis, or Clue? Who is the model in *The Toilet of Venus* (Painting #5), also known as *Rokeby Venus*? Some have suggested that she could be Velázquez's Italian mistress, with whom he had a child during his second trip to Italy.
“Fantasy, abandoned by reason, produces impossible monsters; united with it, she is the mother of the arts and the origin of marvels.”

– Francisco Goya

The following passage from Sarah Carr-Gomm’s biography *Francisco Goya* contrasts the artist’s public and private lives.

For nearly forty years Goya was the principal painter at court and he recorded the glittering wealth of the Spanish nobility. At the same time, in one of the least enlightened countries in Europe, Goya was a liberal thinker. He was a tireless commentator on the social conditions of his age. He hated authority in any form, be it priest, soldier or official, and above all he hated those who exploited the helpless. He was concerned with the floating population, with criminals and prostitutes, and by the crippling poverty that resulted from the injustices of an uneven distribution of wealth. The court must have been ignorant of his criticism or blind to his cries of protest. As painter to the court, Goya was entirely professional. During the 1870s [sic] and 1880s [sic] he was able to paint merry scenes of life in Madrid at a time when he himself must have been experiencing terrible grief; between 1774 to 1782 he wrote in his notebooks the full names and dates of birth of seven of his children, all of whom died in infancy. In his private work Goya expressed a universal suffering and made an extensive analysis of mankind. His devouring curiosity and restlessness of mind, even at the end of his life, is illustrated by the drawing of an old man, hesitantly leaning on crutches, inscribed “And I am still learning.”

(151)
El sueño de la razón produce monstruos – Francisco de Goya y Lucientes. Goya’s Eighteenth-Century “Selfie” [Public domain], via Wikimedia Commons
https://upload.wikimedia.org/wikipedia/commons/b/bc/Francisco_Jos%C3%A9_de_Goya_y_Lucientes_-_The_sleep_of_reason Produces_monsters_%28No._43%29_from_Los_Caprichos_-_Google_Art_Project.jpg

*El sueño de la razón produce monstruos* is number 43 in Goya’s series, *Los Caprichos* (1799).... Also one of his roughly 40 self-portraits, this ambiguous picture shows a seated male figure with his ankles crossed leaning over to his right as he rests his elbows and head on a desk.... On the floor to the man’s right crouches a lynx. Owls with huge wings and expressive eyes surround him. The owl on his right holds out a paintbrush. A cat with watchful eyes perches behind his back. Above the human figure large bats are flying; the largest one at the top right has a goat-like head. (Mathiasen)
Self-portrait with Doctor Arietta - Francisco de Goya y Lucientes. Goya’s Nineteenth-Century “Selfie” [Public domain], via Wikimedia Commons
https://upload.wikimedia.org/wikipedia/commons/d/d6/Self-portrait_with_Dr_Arieta_by_Francisco_de_Goya.jpg

The Witches’ Sabbath - Francisco de Goya y Lucientes [Public domain], via Wikimedia Commons
https://upload.wikimedia.org/wikipedia/commons/5/5f/Francisco_de_Goya_y_Lucientes_-_Witches%27_Sabbath_%28The_Great_He-Goat%29.jpg
Controversy, Catharsis, or Clue?
This provocative Spanish father of Romanticism caused quite a stir with his famous painting, *La Maja Desnuda* (The Nude Maja). In a conservative Spain still in the grip of The Inquisition, this utterly frank portrayal of female nudity, with its unusual depiction of female pubic hair and the sitter's direct engagement with the viewer was so shocking as to have the Inquisition divest Goya of his title as Royal Court Painter in 1815. The artist’s work is clearly informed by Velázquez's *The Toilet of Venus*, the most famous and masterful example of a reclining female nude in Spanish art. On March 16, 1815, the tribunal of the Inquisition issued a subpoena for Goya to appear, "that he might acknowledge and declare the works to be his, why he created them, at whose request and to what end." His reply, if any, remains unknown. The identities of the Majas have been suggested but are unconfirmed.
"With all its excesses, the modern impressionistic movement has given us one discovery, the color violet. It is the only discovery of importance in the art world since Velázquez."

– Joaquín Sorolla

Joaquín Sorolla y Bastida 1863-1923

[Public domain], via Wikimedia Commons https://upload.wikimedia.org/wikipedia/commons/0/08/Joaqu%C3%ADn_Sorolla_y_Bastida_-_Self_Portrait_-_Google_Art_Project.jpg

Spanish painter. Gained success with historical and realist works such as *Otra Margarita* (1892); turned to a conservative variant of Impressionism; known for genre paintings, landscapes, and beach scenes marked by sharp contrasts of light and shade, brilliant colors, vigorous brushstrokes, including *The Beach at Zarauz* (1910); painted series of murals of scenes of Spanish provinces for the Hispanic Society of America (1910-20). (“Joaquín Sorolla y Bastida”)
Controversy, Catharsis or Clue?

Joaquín Sorolla, the Spanish painter, sketched costumed villagers and arid roads around his homeland in the 1910s. He was preparing for a huge commission: Archer Milton Huntington, a railroad heir in New York, had requested murals for an octagonal gallery at his new museum, the Hispanic Society of America on Broadway at 155th Street in Washington Heights. Sorolla exhausted himself at his Madrid studio clambering around ladders to finish the canvas panorama, *Vision of Spain*, about 230 linear feet of hilltop towns, folk dancers, church processions, bullfighters and fishermen. “This commission will eat up the best years of my life,” Sorolla predicted in 1911. His health did soon fail: he died in 1923, at 60, and never saw the murals installed. (Kahn C29)
El baño del caballo - Joaquín Sorolla y Bastida (Painting #7) [Public domain], via Wikimedia Commons https://upload.wikimedia.org/wikipedia/commons/b/b3/Joaqu%C3%ADn_Sorolla_y_Bastida_-_The_Horse%E2%80%99s_Bath_-_Google_Art_Project.jpg
Pablo Picasso was without a doubt one of the most talked-about visual artists of the twentieth century. For some art lovers, he was the greatest of them all, a father of Cubism and beyond; for others, he was an oversexed self-promoting novelty act who produced too much art too quickly. But even casual museumgoers could not only recognize Picasso's work but also place it within one of the well-known subdivisions of his output—his Blue and Pink periods, his Primitivist and Cubist periods, and so on. Picasso's works became part of popular culture. He worked for eighty of his ninety-one years, turning the art world on its head several times with major works and putting his own spin on many of the major artistic movements of his time. For more than one observer, Picasso exemplified the human spirit of the twentieth century in general—questing, striving for meaning, destructive of old rules, and touched by an unprecedented level of violence. His influence on art and culture remains just as strong in the twenty-first century, as reflected by the millions of dollars collectors have paid for his original artworks.
**Guernica** (Painting #8) During the Spanish Civil War, the Basque town of Guernica was a hotbed for the Republican resistance movement that was made up of Communists, Socialists, Anarchists, as opposition to the Nationalists.

General Francisco Franco, with the help of Germany, at this time led by Hitler, bombed Guernica, killing hundreds of civilians, mostly women and children. Picasso's mural remains a potent symbol of the destruction wrought by war on innocent lives.

**Les Demoiselles d’Avignon** (Painting #9) A painting by Pablo Picasso which is the set piece of the Museum of Modern Art in New York. It was noted by Hal Foster in “The ‘Primitive’ Unconscious of Modern Art” that this painting is a bridge between modernist and pre-modernist painting and a primal scene of modern primitivism. The painting depicts the encounter of two scenes in which the one is a brothel and the other projects the visit of Picasso to the collection of tribal artifacts in the Musée d'Ethnographie du Trocadéro in 1907. Foster notes that relative to this, the double encounter tells of the prostitutes in the bordello and the African masks in the Trocadéro (45).
Controversy, Catharsis, or Clue?

The Picasso of Arianna Huffington's biography, *Picasso: Creator Destroyer* is a wretchedly flawed genius, sadistic and treacherous, a liar who betrayed friends and colleagues, a misogynist who tormented a succession of wives and mistresses. As the author tells it, he beat one of his women into unconsciousness, seared the cheek of another with a burning cigarette and caused several women, in their pain and confusion, to end their lives in madness or suicide. It is, in short, the kind of story for which gossips—and scriptwriters—would kill....
[In Huffington’s view] Picasso believed that the world was ruled by malevolent forces, and the misshapen female figures of his art reflected his rage. Before he died in 1973, at the age of 91, he had turned, she says, against everyone in his life who might have represented love and humanity or challenged his towering ego—his four children and five grandchildren included. His tragedy was that he longed to make an ultimate statement in painting that would be a culmination of his life and work, says Huffington, "and died knowing that it had eluded him...." (Chu)

When asked to predict the impact of her book on Picasso’s reputation and market value, the author suggested that
what the book has done is to strip away the legend, exposing the rage, the loathing, the cruelty. I know that what is considered at first shocking will later become conventional wisdom. I have no doubt this will happen to Picasso." (Chu)

Picasso’s last well known self-portrait was done a little less than a year before his death, entitled *Self Portrait Facing Death* (June 30, 1972).

*Self Portrait Facing Death* – Pablo Picasso.
Picasso’s Twentieth-Century “Selfie”
“I don’t do drugs, I am drugs.”

– Salvador Dalí

Famous for his paintings of hallucinatory, disturbingly incongruous dreamscapes, Salvador Dalí combined technical mastery with enormous imaginative power to create some of the most memorable images of the twentieth century. Dalí also produced drawings, prints, sculptures, ready-made pieces, jewelry, films, and a great deal of autobiographical writing, much of which, like his artwork, was calculated to shock and disturb—and to advance his name in the international art world. A master of self-advertisement and outrageous eccentricity, his clowning at gallery openings and art world functions kept his name in the press and his work in the public eye.
In November of 1933 Dalí had his first one-man show at Julien Levy Gallery in New York City. The show included one of his most famous paintings, *The Persistence of Memory*, which depicts soft, drooping watches in a coastal landscape. In 1935 an important exposition of Dalí’s "paranoiac-critical method" earmarked a fundamental stage in his artistic development. For Dalí, this "method," which he described in the essay as an "interpretative-critical association of delirious phenomena," sought to reveal truths about human experience by recognizing, laying bare, and depicting the unconscious conditions that underlie and determine conscious experience.

*The Persistence of Memory* - Salvador Dalí (Painting #11)
Controversy, Catharsis or Clue?
Gala, Dalí’s muse, (she is the model in Painting #10), later his wife and business manager, was a decade older than Dalí. Born: 1893? in Kazan, Russia. Died: June 10, 1982 in Girona, Spain. Due to his purported phobia of female genitalia, Dalí was said to have been a virgin when they met at Costa Brava in 1929. In the early 1930s, Dalí started to sign his paintings with his and her name as "It is mostly with your blood, Gala, that I paint my pictures." He stated that Gala acted as his agent, and aided in redirecting his focus. According to most accounts, Gala had a strong sex drive and throughout her life had numerous extramarital affairs (among them with her former husband Paul Éluard), which Dalí encouraged, since he was a practitioner of Candaulism. She had a fondness for young artists, and in her old age she often gave expensive gifts to those who associated with her.

Gala and Dalí

Self-Portrait with L’Humanité - Salvador Dalí.
Dalí’s Twentieth-Century “Selfie”
Leda Atómica - Salvador Dalí (Painting #10)  http://www.dalipaintings.net/leda-atomica.jsp#prettyPhoto/image2|0/
“On second thought, I think I am more crazy than my goat.”

– Remedios Varo

Remedios Varo was a Spanish surrealist painter and anarchist. She was born María de los Remedios Alicia Rodríguez Varo y Uranga in Anglès, a small town in the province of Girona, Spain in 1908.

Painter Remedios Varo grew up in Spain, where she showed a facility for artistic expression at an early age. Encouraged by her father, a hydraulic engineer, Varo turned to painting as a young girl, completing her first composition at age twelve. After attending a number of Madrid-area schools, including a convent, she became one of the first women ever to enroll as a full-time student at Academia de San Fernando in 1924 [where she was a contemporary of Dalí].

In 1932 Varo moved from Madrid to Barcelona, where she quickly entered the social circle of a group of avant-garde artists. Supporting herself via commercial artwork, she nonetheless continued to explore her art, composing a number of works that combined elements of science, architecture, fantasy, and art in imaginative ways. Varo would wed these elements together in her art throughout her long career, as was noted in the catalog for the 1995 North American exhibition Latin American Women Artists, 1915-1995, "Her paintings express a
personal iconography that reflects her many interests: the occult, alchemy, magic and the supernatural, as well as engineering, architecture, philosophy and science."

In 1937 Varo moved to Paris with Surrealist poet Benjamin Péret, and over the next few years she began to exhibit her work in Surrealist exhibitions. In 1940 she was arrested and interned by the Germans, an episode that convinced her to flee to Mexico the following year. Once ensconced there, she became an integral part of a group of exiled artists that included Leonora Carrington. The two painters became close friends during this period. As before, Varo supported herself through commercial artwork even as her art appeared with increasing frequency in group exhibitions around the world.

In 1947 Varo moved to Venezuela, but after six years she returned to Mexico City, where she lived for the rest of her life. By the mid-1950s Varo's reputation was a considerable one, and she began to feature her works at solo exhibitions throughout Mexico City. Her shows at the Galería Diana (1955) and the Galería Juan Martín (1962) were particularly important in establishing her work as among the most accomplished and imaginative being produced in Latin America during this time. In 1963 Varo's life was cut short when she suffered a stroke at the age of fifty-four. (“Remedios Varo”)
Vampiros Vegetarianos - Remedios Varo (Painting #12)
http://www.christies.com/lotfinderimages/d58972/remedios_varo_vampiros_vegetarianos_d5897276h.jpg

Creation of the Birds - Remedios Varo (Painting #13)
https://www.prismnet.com/~tcm/structure/guides/Remediovaros.jpg
“Life in this planet is Art, Science or War.”

– Maruja Mallo

Maruja Mallo was born in Viveiro (Lugo) in 1902. Her real name was Ana María Gómez González. In 1922 she moved to Madrid with her family. She studied at the Real Academia de Bellas Artes de San Fernando, where she met Salvador Dalí, who introduced her to the world of Surrealism and the Generation of ‘27. She illustrated poems by Rafael Alberti, such as "La pájara pinta." In 1927 she met Ortega y Gasset, and worked as an illustrator for Revista de Occidente. Her first solo exhibition took place in the halls of said publication, and proved to be very successful. In the 1930s she travelled to Paris, where she met André Breton, among others, and her work became immersed in Surrealism. Back in Spain she worked as a teacher. When the Spanish Civil War broke out, she was exiled to Argentina. In 1939 she painted her most important work: El canto de la espiga. She returned to Spain in the 1960s. Her awards include: Gold Medal for Merit in Fine Arts (1982), Gold Medal of Madrid (1990), Gold Medal of the Xunta de Galicia (1991.) She died in Madrid in 1995.
Cabeza de Negra - Maruja Mallo (Painting #14)

Sorpresa del trigo – Maruja Mallo
El canto de la espiga - Maruja Mallo

Maruja Mallo and Andy Warhol (Madrid 1982)
http://www.lavozdigital.es/cadiz/prensa/noticias/201002/01/fotos/1590900.jpg
The text *Maruja Mallo and The Spanish Avant-Garde* by Shirley Mangini-Gonzalez offers an insightful examination of the life and work of this seminal artist of the Spanish avant-garde. Previously sidelined by a culture that treated women as "insider-outsiders" and by her own mythmaking, Mallo no longer can be viewed as simply a muse to famous counterparts such as Salvador Dalí and Federico García Lorca; her role has been re-contextualized to demonstrate that she was a driving force in the flowering of Spanish culture through the 1920s and 1930s.

**Controversy, Catharsis, or Clue?** My answer to this question regarding Varo and Mallo is, “yes, all three.” They both worked for recognition and a fair place in HERstory. One of the greatest joys of working on this course and collaboration with the LLC has been discovery of these two prolific women surrealists, Remedios Varo and Maruja Mallo.
Works Cited


