



RIMER CARDILLO

A Journey to Ombú Bellaumbra



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INTRODUCTION

The OAS AMA | Art Museum of the Americas and the Nassau County Museum of Art, New York have undertaken the project *Rimer Cardillo: A Journey to Ombú Bellaumbra* not only to honor the artist's talent and accomplishments, but his commitment to democratic values, nature, indigenous cultures, and humanity. Cardillo's intentions as an artist are clear and express the times we live in, always questioning our roles in our environments, calling our attention to consequences of our actions.

AMA's history with the artist began in 1992 with the acquisition of two of his prints: *Wood Box I* (c. 1990) and *Barroquismos Latinos* (c. 1982). This was followed by Cardillo's participation in *Landscapes: An Exhibition of Sculpture* that AMA organized with the Washington Sculpture Group in September 1997, and the subsequent acquisition of the two sculptures included in that show. AMA views this exhibition as a celebration of the artist's contributions to the arts in the Americas and as an opportunity to highlight our institution's history of artistic exchange with him.

Much of the strength of AMA's permanent collection is found in its broad range of works on paper, representing a variety of Latin American techniques and trends. In the case of Cardillo, his renowned prints depicting wooden boxes serve as metaphors of oppression associated with the turbulent period of Latin American dictatorships. Cardillo and other artists developed coded visual languages to protest conditions created by undemocratic regimes while minimizing risk of retaliation.

Cardillo's printmaking has contributed to the development of conceptual art in Latin America provided artists with a medium economical enough to produce and spread. In reference to this, Uruguayan artist Luis Camnitzer said that conceptual art in Latin America "became an expedient vehicle for political expression, useful because of its efficiency, accessibility, and low cost."¹ Nevertheless, individual interpretations of Cardillo's works also remain a key component, and we as viewers are active and responsive subjects of his work.

In this exhibition Cardillo also explores, with creative, playful, and innovative techniques, the human footprint on wildlife, flora, and landscapes, covering multiple geographic areas of the Americas, ranging from his native Uruguay and the Amazon Jungle to the Hudson Valley grasslands.

Andrés Navia
Director, AMA | Art Museum of the Americas

1. CAMNITZER, Luis. *Conceptualism in Latin American Art: Didactics of Liberation*. University of Texas Press: Austin. 2007. p.29



LANDSCAPES AND GARDENS

Hand in hand with my artwork is my passion for gardening and landscaping.

The piece of land where I live in Gardiner, New York, includes a pond, a small orchard, flower and vegetable gardens and a stream along the back border of the property. I find myself constantly working with nature, creating dynamic environments, designing seasonal outdoor works, manipulating the soil to cultivate areas, as well as planting new trees and bushes. I aim to enhance the existing habitat that is biologically diverse with wild grasses and other native species.

This maintains an ecosystem with a large variety of wildlife - environments where birds and animals nest, woods that house deer and other animals.

To better understand and preserve the complex web of natural systems, I monitor invasive plant species, cut overlapping trees for firewood and prune out dead branches, being careful to leave some rotting tree trunks where the woodpeckers can nest. A web of paths through the grassland and along the stream allows one to encounter certain powerfully organic groupings of trees, shrubs, grasses, earth, stones, and water.

I am obsessed with the balance and equilibrium of textures and colors in this landscape - the different shapes formed by the shape of a bush or the silhouette of a tree. I do not follow any school of garden design, rather I work with the natural environment and what it has already created.

Since my childhood I have had wonderful role models for this approach. Both my mother and my grandmother had "green thumbs" and a fantastic knowledge of garden life. On visits to my grandmother's, before doing anything else she always showed me the new plants she was growing, as well as the progress of her usual crops. Our neighbors, Don Daniel and his wife Doña Gimena who were originally from Galicia in northwestern Spain, worked constantly to maintain a manicured garden - a real visual feast that changed at every season with all kinds of vegetables, flowers and herbs.

Landscaping and gardening inform and support my artwork. Nature teaches me about shapes and colors, and reveals new ideas to investigate within my work. I have a related passion for collecting old books about the natural sciences. These volumes contain botanical sketches and horticultural diagrams that are often a source for new compositions. Most recently, I manipulated a selection of such drawings for a new series of unique sculptural works made in both handmade paper and cast aluminum. For me there is a great pleasure in the handling of materials, both those found in nature and those used in the creation of my art.

Rimer Cardillo

RIMER CARDILLO
A JOURNEY TO OMBÚ BELLAUMBRA

by Karl Emil Willers, Ph.D.

Director, Nassau County Museum of Art
Guest Curator of the Exhibition

“Ombú” is a Guarani word, the name given by native peoples to the dominant tree of the South American Pampas. The Ombú is a large, rapidly-growing evergreen with an umbrella-like canopy that provides the beautiful shade of the title’s “bellaumbra.” A mature tree can have a girth of 40 to 50 feet across, while its height can reach up to 60 feet, or more. When it matures, the Ombú provides shade for people and animals across areas of Argentina, Brazil and Uruguay. Within seasonally dry climates, the massive, fire-resistant trunk of this tree contains tissue that stores significant amounts of water. The Ombú is immune to locusts and other pests of the region. Its canopy is covered with glossy dark green leaves, and produces long, cascading clusters of yellowish-white flowers. These flowers produce crimson berries from which birds and other animals derive sustenance. Today, there are only two Ombú forests remaining in Uruguay - one in the region of Rocha, and the other in the Arequita Mountain. This magnificent tree serves as a fitting metaphor for the art of Rimer Cardillo. Using a variety of media and multitude of techniques, Cardillo’s art conveys a determined advocacy - to sustain diverse ecologies, to restore natural environments, cherish and protect the lives of indigenous plants, animals and peoples.

Photo-Based Processes

Through his dynamic and exploratory use of photo-silkscreen printing early within his career, Rimer Cardillo’s art has been closely tied to photographic technologies. Photography, literally meaning “writing with light,” is intimately related to and in many ways a continuation of traditional printmaking’s mechanical reproduction of imagery. Before the invention or discovery of photographic sciences (wherever that moment is located within the late 18th or early 19th centuries), use of the printing press was the primary means of creating multiples of images or copies of texts for mass distribution. It is therefore not surprising that Cardillo’s involvement with photography emerges directly out of his affinity for, experience with, and expertise in the art and mechanics of printmaking.

Cardillo’s own relation to photography is heavily influenced by his habitual translation of all imagery through traditional printing processes and his own expertise with graphic technologies. Cardillo’s use of photography in his art displays the same investigative, inquiring and experimental directions evident in his far-reaching exploration of a diversity of printing methods. Cardillo’s art is distinct and especially notable for his early use and manipulation of digital photography - the artist’s endless transformations, relentless alterations, habitual conversions, and constant manipulations of photo-based imagery is remarkable. The processing of this imagery through not only a multitude of printing methods, but also a variety of innovative photo-technologies is everywhere in evidence within the series *Woman with Turtle*. Cardillo describes the source of this iconic image:

*Woman with Turtle was from a visit to Ecuador. That was in Cuenca where I was visiting a market. On that trip, I was also going into the jungle, because I went to the places where the Shuar live, the Indian communities of the Shuar. But I also went to visit the Ecuadoran city of Cuenca. It was almost a frontier kind of city with many people from the jungle and other areas of Ecuador coming for the market. That’s where I found this woman with that gigantic turtle. She was selling it for food basically. I have a huge collection of pictures from that moment that I have never put together as an exhibition or as an installation. Together with *Woman with Turtle*, there are many other characters that I was able to photograph during my stay in that city.*

This particular image resonates powerfully on several levels. It takes up issues about the rights of native or indigenous peoples to draw sustenance or a livelihood from tribal lands, as well as the ethics of marketing endangered species as commodities within contemporary market places, no matter how local. Cardillo translates this provocative image through multiple variations: printing on raw canvas and vintage wallpapers, doubling or even tripling the image to enforce its impact, overlaying woodcut or other media to build its meaning.

Meanings in Photography

The very science of photography has experienced pronounced transformations over the past half century and during Rimer Cardillo's lifetime. The advances of digital photography that emerged hand-in-hand with new computer technologies have radically revolutionized processes of mechanical reproduction. Cardillo's photo-based works not only reveal the power of new technologies to impact artmaking, but also their effects - both good and bad, helpful and damaging, preserving and destructive - upon the subjects being investigated.

The photograph is a record or imprint of light waves bouncing off material objects and tangible things within our world, but also reveals an existence that is always transient and elusive. There is here a leitmotif common to both Cardillo's art and the photographic process. Even at the very moment of creation, the effort to witness the here, the drive to capture the now, the impulse to register the present is always elusive. Like all photography, Cardillo's art memorializes precisely that which is forever lost. This implies that photography, in all its varying forms, is the ideal medium in which to convey the immediacy of the call to preserve natural resources and the timeliness of efforts to protect biodiversity. This is abundantly evident in Cardillo's description of the circumstances surrounding the creation of the work *Barred Owl*:

The night was sharply cold and clean. There was snow sparkling in the air. Later I discovered that it was also feathers blowing in the wind. The Barred Owl was hunting, when it was struck by a car. A dead rabbit was ten feet away with its bloody red insides on the road. This happened seconds before I arrived. I took the big bird in my hands as he was dying, warm and with his eyes still open. Later in my studio I took a suite of photographs, before mortal rigidity invaded the body. These are very large colorful images of the Barred Owl that show the perfection of the anatomy. A body well suited for flying, and covered by breeding plumage of intricate patterns and of the most marvelous colors. Puffy headed, big moist brown eyes and powerful hooked claws for prey hunting. These images are simple and calm showing another reality, a parallel reality that is still unaccepted and dismissed. These light boxes were the perfect setting for this nocturnal bird. The dead body in Rembrandt's Anatomy Lesson provides information and is an object for study. These birds and their remains provide also information - not only about the conflict between man and nature, but also about the beauty of natural life even in death.

Rimer Cardillo's art cannot be separated from the artist's social commitment to the protection of endangered species, the preservation of vulnerable environments, and the preservation of indigenous cultures.

Works from Handmade Paper

Over the past decade, Rimer Cardillo has explored the versatility and malleability of handmade paper in a wide variety of sculptural works and overall environments. The processes and techniques involved in creating these works are as multiple and varied as the forms themselves. For example, in the creation of the unique forms called *Nests*, soft paper pulp is hand pressed into plaster or clay molds cast directly from collected plant specimen or found animal remains. Cardillo frequently pours plaster over the deceased bodies of roadkill - birds and mammals that have come into contact with traffic on encroaching highways or whose habitats have been overrun by urban sprawl and building development. To produce other paper works, molds are produced using a very hard polyester resin or other material strong enough to withstand the pressure of being run through a printing press. Layers of felt pads used in the printing process are often cut and shaped and placed to carefully calibrate and control the pressure with which specially made papers are pressed into such molds. The resulting imprinted paper pieces are actually a variation on the specialized art of embossing that is found in many of Cardillo's complex prints.

In the case of papers molded from plant or animal forms, individual units of thick paper are often attached and combined to create a variety of organic shapes or polymorphous objects. For instance, individual paper units cast from the seedpods of sunflowers or the growths of fungi (such as mushrooms or toadstools) are combined to produce hangings that look like wasp nests or mounds that resemble colonies of mollusks and corals. These same compact forms are used as building blocks, replicated and spread over entire walls and spacious interiors to create encompassing environments, one of which Cardillo has named *Anacahuita*:

Anacahuita is a tree very common in Uruguay. It is a very large tree that lasts for many years, longevity is one of its characteristics. It has beautiful flowers in the spring and it is known at the "Pepper of the Poor" because the fruits of the tree can be used as a condiment, almost like the peppercorn. In all its variations, the tree grows throughout South America and into Mexico. When I did an exhibition at the Museum of Contemporary Art in Mérida on the Yucatán Peninsula, the Anacahuita was the symbol of the exhibition, and also for an installation made of handmade paper cast in animal forms. There is no image of the Anacahuita tree in the piece, but many different birds nest in that tree. Also, since it is a very large tree, the Anacahuita provides shade and protection for many different animals.

These more encompassing installations not only suggest the interconnectivity of expansive ecosystems. Built up from natural plant fibers, the untreated buff-white color of Cardillo's handmade paper carries its own ghostly allusions to the bones and carcasses of extinguished lifeforms. Audiences are reminded that, in all their beauty, these paper artefacts are mere shells and imprints of a delicate, vulnerable and disappearing nature - that we live in a world where the indigenous and native are increasingly endangered.

Roslyn Harbor, New York, 2015.



Anacahuita "The Pepper of the Poor"
Installation view (Museo de Arte Contemporáneo MACAY, México, 2014)
Hand-cast fiber, acid-free cotton paper.
10 ½ high x 13 feet



Heir to a lineage of seers that originates in Mexico of ancient times, the shaman gives his disciple arduous lessons of physical and mental discipline. Focused on self-control and impeccable behavior, the shaman's training will lead to achieve the "mood of the warrior," initiating him as a "man of knowledge."¹

"A warrior knows that his death is waiting," the sorcerer said in one of their first teachings. "Death is the only wise advisor that a warrior has, which will be watching him until his last moment comes. As a warrior, you must learn to make every action count, since you are going to be here in this world for only a short while" he added. The shaman's lesson is simple: an immense amount of pettiness is dropped if we confront our daily behavior with our imminent death. In his Indian wisdom, death is not the negation of life but the negation of the ego. As a result, a warrior who is conscious of his death considers life as a mysterious gift and seeks for impeccability in each one of his actions. Thus, he makes use of the surrounding world - being it objects, plants, animals, people or power - in a very respectful way. Finally, a "man of knowledge" touches the world around him sparingly and, silently, withdraws without destroying anything.²

Rimer Cardillo has been searching for the path of knowledge for a long while. And he goes through this process with humbleness, as those who know how to balance the potential of being an artist together with the creator's commitment of what he creates. As in the shaman's teachings, Cardillo's work confronts us permanently with the presence of death. Firstly, that of those South American Indians exterminated in the XIX Century, as part of the triumph of "civilization" over "barbarity." Secondly, with the death of the political dissidents murdered during the hard years of the military dictatorship in Uruguay, his home country. Finally, he faces us with the death of the species extinguished by the devastating action of man. The trace of other deaths also appears in *Cupí and Birds of Oil, Clay and Ashes*, the installation presented in the 26th Ljubljana Biennial. The appearance of dead bodies of small birds, which the artist found in his garden in the mid-Hudson River Valley, New York, triggered this project. The birds died when they accidentally crashed against the windowpanes of his studio. While incapable of distinguishing between reality and its reflected image, the birds mistook the glass for the sky. The artist did not damage them voluntarily but, somehow, he provoked their death by building a house in the valley. However, Cardillo knows that he must confront the consequences of his actions and transforms the unfortunate death of those birds in an impressive piece of art.

1. CASTANEDA, Carlos. *Journal to Ixtlan. The Lessons of Don Juan*. Simon & Shuster. New York, 1972.

2. Cardillo's statement for the Ljubljana installation.

"A site-specific interaction encourages people to experience a modified space with the idea that they will engage with the work rather than simply observe it," Cardillo says. The installation at the Tobacnas' Factory hosts a large wall covered with hundreds of silk-screened images printed on paper. The prints established a dialogue with a self-standing piece in the shape of a cone: a Cupí. This cone is made by hundreds of hand-made embossed papers woven between hundreds of threads that shaped it. The appearance of the cone is of a white eggshell, fragile and delicate. Technically the work began with a negative impression taken by plaster molds from the birds' corpses (negative printing), which generate other versions (positive printing) that evolve into pieces made of terra cotta, bronze or paper. Photographs of these pieces are digitally manipulated and finally silkscreen-printed onto several layers on paper. The artist uses printmaking processes but disregards the edition, the traditional printing matrixes and inks. Instead, he uses plaster molds, acetates, petrol, clay or ashes, all of them elements that are part of the reality of our time.³

Conceptually, the installation is based in the relationship between the birds'-wall and the birds'-cupí/cone. Cupí is the word for termites in the Guaranian language. The artist also assigns the name of Cupí to the mound built with earth by the termites. However, his inspiration for this piece was not only the anthill conical shapes but also "Cerritos de los indios," the hills of the Indians. "This is a popular name for the earth ceremonially heaped by the Charrúas. A number of indigenous American cultures utilized the cone shape, made of soil, to ceremoniously bury their dead and their animals along with weapons and daily utensils," he states. In addition, the word Cupí is also used by the Kuna Indians to name the old great man who inherits from his ancestors the knowledge of his people becoming, therefore, the spiritual leader. Cardillo's cone remains both, the cerritos and the hills scattered in the old world of the Indian shamans, which are signaled as dwellings of the spirits and places of power where nomadic tribes returned regularly as part of their life cycles and ceremonies. The Cupí is not only displayed as a cerrito of ritual burial of birds, which died by the artist's involuntary intervention, but also as a symbol of knowledge and concentration of power. Simultaneously, the artist deals with a repertoire of conceptual and technical layers providing metaphorical richness to the installation. "Oil, the war incentive, and ashes, the remaining of ancient forests, interact along with Clay, the most positive element, used in ancestral methods of construction, protection, and healing." Oil, clay and ashes, with which the silk-screens are printed, functioned as "what is not" because the effects of pollution do kill it. The evidence of contamination, death and extinction of cultures and species are woven here, as the embossed papers of the Cupí, with extreme delicacy and powerful significance.⁴

3. Rimer Cardillo was a prizewinner at the 17th Ljubljana Biennial, in 1987. More information in www.rimercardillo.com

4. Together with his compatriots Luis Camnitzer, Antonio Frasconi and the Argentine Liliana Porter among others.

The 26th Biennial has been designed under a multi-curatorial, intercultural and transnational umbrella. Jure Mikuz, its director, has challenged the curators by posing a difficult question: "What is Graphic Art today?" In a certain way, the answer is involved in the title of the biennial. Sunek/Thrust refers to a point in which Graphic Art has "thrust" the limits of its technical procedures, evolving from an aesthetic based in a 500 year-old technology to a field of research stimulated by the processes of nomadism and hybridization that appear in other artistic media.⁵

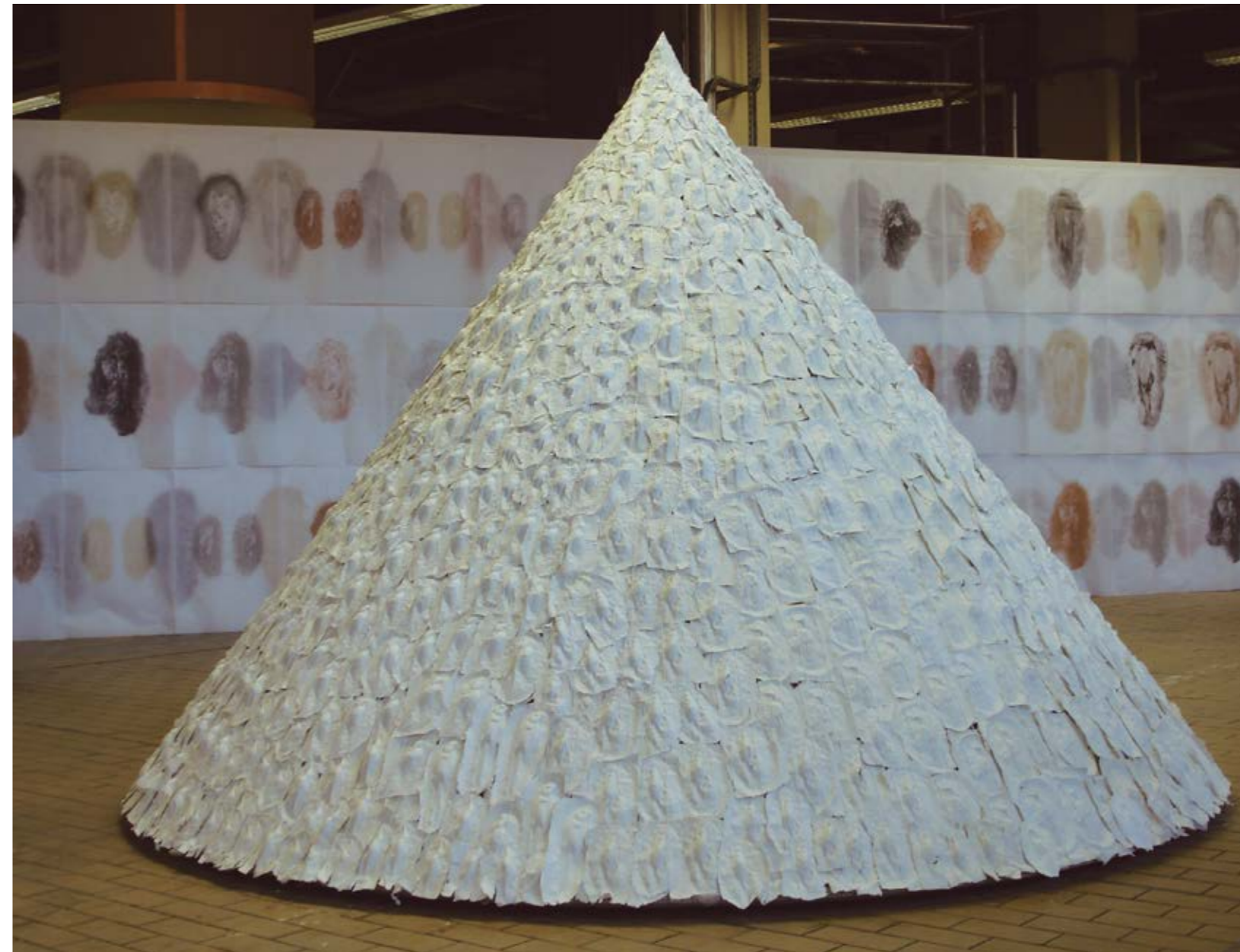
In this context, Proyecto'ace attempts to answer Mikuz's question by displaying only one paradigmatic artist: the Uruguayan master Rimer Cardillo, an internationally known artist who studied Graphic Art in the University of Uruguay, the School of Art and Architecture in Weissensee, Berlin and at the School of Graphic Art in Leipzig, Germany. Leaving his country for political dissidence with the last military dictatorship, he settled in the United States at the beginning of the '80. Today he is a Professor at the State University of New York in New Paltz, and lives between the Hudson River Valley and the city of New York. Cardillo belongs to a South American artistic generation of strongly trained printmakers, who share the experience of the Diaspora and struggle between being here and there. This generation produces art within a Latin American perspective, not based on the difference with "the others" but creating from this difference. It opened the road to a very representative group of Latin American artists (who do not necessarily come from the printmaking area) to use printmaking beyond Modern Art conceptions and conflicts concerning the technical reproduction of an image. In this way, there has been a displacement in which the artist's focus is not on the object but on the process. What matters is not the mere technique in itself by the reproduction process, which allows us the copy, the replica, the duplicate, the imitation, the simulacrum, the counterfeit, and the derivative. These procedures -all of them present in Cardillo's work- enable us to elaborate "graphic strategies" which emerge not as a technical ghetto but immerse into the inter-textuality present in other contemporary art practices.

In the Indian world, Death cannot seize the warrior who narrates his ultimate dance. This last act on earth should be the best of himself and, as long as he continues performing, his impeccable soul has the power to keep Death waiting. Provided the warrior has acquired limited knowledge, the performance will be poor and short. However, if the warrior has acquired a deeper knowledge, the choreography will be magnificent. Rimer Cardillo's work is a grandiose dance, which narrates his commitment concerning the survival of the indigenous cultures and the conservation of the species and the natural forest. Beyond the political barriers and the social discriminations he portrays, metaphorically, how those processes of destruction filter everywhere in the contemporary world. In this way and by his strong commitment in the defense of life, the artist -as the warrior who has lived an impeccable life- is empowered to stop Death.

Taken into account that man confronts knowledge as he confronts war -with awe- the man who goes towards knowledge can well be called a warrior.

5. The same tension most of us share, even leaving in our own home town, belonging to a group of artists who move around various international art centers.

6. See WILLERS, Karl Emil. *Impressions (and other images of memory)*. A complete essay on Cardillo's work. Retrospective exhibition catalogue at the Samuel Dorsky Museum of Art. SUNY New Paltz. New Paltz, New York. 2004.



Cupí and Birds of Clay, Oil and Ashes

Installation view (The 26th Biennial of Graphic Arts, Ljubljana, 2005)

Wall: Photo-silk-screen digitalized images, printed on paper with oil, clay and ashes.

9 ¾ high x 63 feet

Cupí: Handmade paper embossed and woven between threads conforming a conic shape

6 ½ high x 9 ¾ feet diameter



Birds of Clay, Oil and Ashes
Photo-silk-screen digitalized images, printed on paper with oil, clay and ashes.





Tillson Lake Cupis, 2003 to the present.
Three cupis: ongoing installation, Walkill, New York.
Logs and branches, dimensions variable.



INTO THE LANDS OF QUIROGA

The stories of Horacio Quiroga have been one of my favorite readings from an early age. Quiroga has written so many tales for children. He is also one of the Latin American writers who paid attention to the environment at a very early moment – writing during the late 19th and early 20th centuries. His life has been a model for me. He was born in Salto, Uruguay, moved to Montevideo, and then immigrated to Buenos Aires. He spent most of his prolific life in Argentina, a master of writing short stories. The most powerful stories center on his life in the Province of Misiones where he decided to live. His Place, was at the turn of the century a very wild site of jungles and rivers near the Jesuit ruins of San Ignacio.

I visited Misiones years later with my son Miguel Angel and we were able to, more or less, reconstruct Quiroga's life through his writings. I took many pictures of the area, his house, people, animals, and the near ruins. His literary production has been very much a model for many different intellectuals in Latin America, and definitely for many Uruguayan writers. He led a very unique life in that isolated area. He was an amazingly craft oriented person who loved to construct all kinds of objects. He loved tools and was able to build his own objects including canoes to navigate the rivers. A prolific farmer he was able to design a whole new landscape with gardens and areas for new trees. He built his own house overlooking the Paraná River and proclaimed that every man should do the same.

The photographs in the piece are local people, some of them indian and mestizo. At that moment and still even today, the San Ignacio area in Misiones is an amazing cross cultural place, a frontier region. Many different people, immigrants from Latin America, from Europe, and even from Asia are right now establishing themselves there; a land of pioneers and speakers of many languages. Quiroga was really very attentive to the life of the native Mensú people who labored on the cacho plantations – and also the peones who were cutting wood from the jungle, very prolific industries at that time. His stories are based on those characters and the lives they confronted, but also his own life and how he understood and fell in love with that rich red earth and its subtropical forests, habitats for all kind of plants and animals.

Rimer Cardillo



Into the Lands of Quiroga, 1998-2011.

Installation View (*Jornadas de la Memoria*, Nassau County Museum of Art, 2011).

Wall installation of 55 framed digital prints of scanned 35mm black and white negatives on paper with framed quotations from the writings of Horacio Quiroga on paper, silkscreen on ceramic glazed porcelain tiles and handmade 19th and early 20th century French, German and Spanish tools reconstructed and created by blacksmith Aurelio Falero from the village of Tala in Uruguay. Installation dimensions vary.



The most powerful stories center on Quiroga's life in the Province of Misiones where he decided to live. His Place, was at the turn of the century a very wild site of jungles and rivers near the Jesuit ruins of San Ignacio.

Rimer Cardillo

Into the Lands of Quiroga, 1998-2011.



An instruction to the work of Rimer Cardillo

Introduction

On a platform, we see a number of uncolored wooden boxes of different sizes, somewhat rustic but made with a careful finish.

Inside, they hold a series of prints, made with a complex combination of techniques including etching, aquatint, mezzotint, engraving and embossing, representing in the most detailed manner different species of insects and plants.

The general appearance of these works is both reminiscent of insectaries and botanical cabinets, which are artifacts created by biologists and collectors to preserve and in some cases study insect and plant species.

Two elements preclude disregarding this work as a simple readymade –an inert representation of those species- trying to articulate the postmodern logic of appropriation: one is narrative and the other formal in nature. The first is the collective title given to this series of works: *Relicarios* (Reliquaries), which are objects of the Catholic tradition, originated in the Middle Ages, shaped like chests or cases where relics and objects belonging to saints are saved for veneration. Secondly and at the formal level, the boxes have a handle like a suitcase or briefcase, projecting the idea of an item that can travel or be moved.

Additionally, in an initial reading, we can interpret the artwork as an emblem conveying the idea of a mobile or travelling pantheism; this interpretation grows in terms of its ambition of significance when the work is placed in the social and political context in which it was produced: the military dictatorship in Uruguay (1973-1985).

This dramatic period of recent history in Uruguay was experienced by much of the population as a time of uncertainty, fear, paranoia and frustration resulting from the loss of the rule of law and fundamental freedoms, accompanied by a system of repression, censorship, detention and death, which forced many citizens to exile as a survival mechanism.

The cultural property of an exile, their heritage, lies in their traditions and their memory, as much as in the material goods that they may carry in their baggage. Rimer Cardillo has tried to redeem the life and fauna of the country, i.e., the territory he considers his own, as cultural elements, by using them both as a sign and a representation. These elements linked to the nature and landscape of that specific geography connect him with both an intimate and characteristic symbolic dimension, and with his personal and family life.

These above-described elements, namely, the subjective representation of nature as an emblem of an own cultural territory, identity and personal memory, are used as narrative elements to reflect on the

social and political reality in which the artist lives. They synthesize the work produced by Rimer Cardillo over five decades, both at the formal, and the strategic and narrative levels.

This text will present a brief intrusion to the artwork of Rimer Cardillo, starting from the historical perspective of Montevideo during the '60s, where the artist underwent his initial training and produced his first significant artworks, including his creative evolution and maturation with the analysis of iconic work produced during the '70s, and up to his move to his current residence in upstate New York in the early '80s.

Ovals and circles

Some elements in the artist's biography seem decisive, in both his choice of the visual arts as a career option, and in the theme that he would address with them.

The first is the ability that the artist showed for drawing from an early age. This skill was quickly perceived by his teachers, who not only encouraged him, but also took advantage of it for illustration works needed by his school group.

The second is the close relation the artist had established since his childhood with nature. Although Cardillo grew up in an urban environment in the city of Montevideo, his family devoted time and attention to the care of their flower and vegetable garden. The family would also often go hiking in rural areas, and even in the open country near Montevideo. From this permanent contact with nature, the artist developed an extreme sensitivity, approaching a certain idealization that, as we will see later, quickly translated into a theme for his artwork.

His skill for drawing, already noted, determined his early career choices, in which he channeled this ability into a tool for practical work; in fact, as a young high school student, he already began to work in a studio that produced designs for the textile industry.

From a broader historical perspective, we can briefly note that from the postwar period and until the middle of the '50s, in the historical period known as *neobatllismo*, Uruguay went through the last boost in its industrial development, particularly the textile industry, which generated in turn the possibility of development of graphic design and the printing industry.

Later, the artist worked as a designer in the advertising industry, and he joined the National School of Fine Arts in the early '60s.

This information of the artist's biography is extremely significant because it helps explain that, from an early age, Cardillo was familiar with both drawing and industrial processes such as textile printing, where the silkscreen printing technique was used.

Thus, when Cardillo began to study at the School of Fine Arts, he already had thorough knowledge of industrial printing. This was coupled with the experience that he had with the troubled but refreshing context of the visual arts in Uruguay during the '60s, where printmaking and printing in general were the discursive and aesthetic platforms for the reflection on the place of art and artists in society.

Another element to consider is the radical change that took place from the beginning of the '60s at the School of Fine Arts, concerning how it operated and its teaching methodology as well as its general ideology. These changes sought to replace the nineteenth-century art education formula by the so-called *comprehensive education*, which sought the formation of sensitive citizens instead of artists in a traditional sense.

In 1968, Cardillo exhibited in the *Galería Amigos del Arte*, in Montevideo, his first significant series of works produced between 1967 and 1968, called *Óvalos* (Ovals).

This series is extremely original from a formal standpoint, within the context of Uruguay as well as Latin American printmaking, surpassing, in its radical stance, the aesthetic-discursive limits imposed by the local printed production, represented by the *Club del Grabado de Montevideo*. The artist thus produced a response, both to the Club's atavistic and conservative environment, attached to woodcut and to a certain extent to realism, and to the excluding environment of artistic production, which regarded printmaking as a lesser art.

Ovals, in its dialectical tension, seems to come as a response to formal and aesthetic debates between abstraction and figuration, as well as to the skepticism about the possibility of producing printmaking works that are at the forefront of contemporary art.

We can see in the title and in the overall appearance of the series a choice of research within abstraction, which had a major tradition in Uruguay. Actually, the works never define themselves as completely abstract, since they synthetically represent plant elements like leaves, flowers and seeds, projecting an optimistic metaphor about the impulses and possibilities hidden in any type of germination. That metaphor is infused with the utopian ideas that imagined a better social reality in the context of growing social degradation that was present in Uruguay in the late '60s.

These artworks had two aims: to close the abstract versus figurative debate by presenting both aspects as inseparable elements, and to redefine the usefulness of traditional printmaking techniques in the symbolic space of *avant-garde*. This last objective was attained by using those practices for the construction of narratives based on elements taken from nature and projecting metaphors that reflected on the social and political reality of the artist. In another subsequent series of works, Cardillo would further develop a series of aspects, both formal technical ones by increasing his resources with the use of multiple printmaking techniques, which he modified and modernized and to which he added drawing and photography, as well as the above-mentioned narrative aspects.



Circulo II, 1968.

Four-color woodcut on paper (composition board printed in dark blue, cedar woodblock printed in gray and two imbuya woodblocks, one printed in purple and another printed in orange), sheet 30 1/6 x 29 1/4 inches, image 25 1/4 x 25 1/4 inches Museo Nacional de Artes Visuales, Montevideo, Uruguay



Another Rapinosa, from *Floating and flying objects* Series, 1971
Copper plate etching, engraving, aquatint, and drypoint on paper, sheet 24 x 33 inches, image 16 x 24 1/8 inches
The New York Public Library Collection, New York



The Punishment, from *Cicadas and Moths* Series, 1973.
Eight-color photo-silkscreen and silkscreen on paper, sheet 23 1/4 x 32 inches, image 22 1/4 x 30 3/4 inches

Floating and flying objects

Following his entry into the world of Uruguayan art, symbolized by his first solo exhibition, the artist traveled to Germany, where he spent two years on a scholarship; this trip was very important in several respects.

The length of this text does not permit elaborating on this important event, the artist's first visit to Europe, but we can say that thanks to it, he not only increased his visual culture with visits to museums, as was to be expected in this type of scholarships, but he also broadened and deepened his expertise.

Thanks to this trip, the artist had contact with *ateliers* where he was able to deepen and broaden his knowledge in the most complex Printmaking techniques such as etching, aquatint, burin, drypoint, as well as lithography. Another key element that would have an impact on his future work was his knowledge and familiarity with photography and its usefulness in various creative processes. It is important to remember that until then, Cardillo's work was conceived, sketched and assembled using drawing, which, as noted, was a formal technical element he had been familiar with since his childhood.

Incorporating photography allowed him firstly, to make more accurate observations and recordings of insects and plants, and secondly, to imbue his works with a more realistic and scientific imprint, achieving greater penetration and accuracy in the complex universe of plants and insects.

Before using photography, the artist made a series that could be described as masterly, where he uses all his knowledge of metal techniques, developing a narrative through complex, mysterious images, charged with a certain secretiveness.

The series *Objetos flotantes y volantes* (Floating and flying objects) from 1971 consists of seven pieces. In them, the artist maximized the tension in the space of ambiguity between abstraction and figuration, and he reached the highest level of complexity and sophistication in the drawing.

The series projects an atmosphere of mystery and unease; the figures represented, which appear to move and stalk in the dark, cannot be identified as any known species.

The general title of the series only provides descriptive information about these entities, deepening and emphasizing the inscrutability of the work, as well as reinforcing the discomfort it conveys. Furthermore, the names given to the individual artworks, such as *Otro traga-aldaba* (Another "Traga-aldaba") [Translator's note: Another glutton], and *Otra rapiñosa* (Another "Rapiñosa") [Translator's note: Another bird of prey], convey the idea of greed, uncontrolled swallowing, uncontrollable depredation.

If we connect this work with the social and political context in which it was produced, it becomes a metaphor for the uncertainty of a present that was unclear, frightening and imprecise in its contingency, fraught with unpredictability and danger.

Thus, the artist creates a break by opposition to the series of works *Óvalos y Círculos*, which is presented both at the formal level: color versus grayscale, rounded versus sharp forms, and in terms of narrative: hope and optimism versus pessimism and fear.

In this way, it casts a renewed and profound reflection on the perception of nature and its inhabitants. This is not a mere depiction or the emblem of optimism and hope and the collective aspirations of a better future; on the contrary, this is featured as an unfathomable and mysterious space that generates only uncertainty and fear.

When the artist returned to Montevideo, he held his second and third solo exhibitions where he presented series of extreme originality.

Cicadas and Moths

In the former *Galería Losada* in Montevideo, Rimer Cardillo presented in 1973 his third solo exhibition called *Chicharras y Mariposas Nocturnas* (Cicadas and Moths).

This series displayed yet another radical change in his work, showing a formal and narrative evolution. In a small series made previously, *Objeto deslizando* 1971 (Moving object), composed of just three pieces and their color variations, an insect is mentioned for the first time: *Luciérnaga fantástica*, (Fantastic Firefly) resuming the positive spirit after the previous disturbing and dark series of the *Objetos*.

However, unlike in *Objetos deslizando*, in *Chicharras y Mariposas Nocturnas* photography played a key role as a tool for record keeping and as a visual model in the production of the works, along with silkscreen printing.

With the use of photography combined with the silkscreen technique, this series, ambitious both in size (using sheets of 59 centimeters by 80 centimeters) and in the number of members in them (thirteen), aimed to achieve extreme realism in the representation of the insects. They were in this case cicadas and moths, which are extremely common insect species in Uruguayan territory and are both nocturnal insects.

Using the narrative order of the series, the artist delved deeper than in previous works in the ambiguity projected by the representation of insects as a metaphor of both hopeful and positive values and their opposites, shameful and negative, unfolding this opposition throughout the series. In this regard, the insects act as anonymous characters, very similar to each other and with traits reminiscent of science fiction, and they seem to embody those values alternately. They may be innocent and dreamy at times, as in the case of *La chicharra quiere entrar al cielo* (The Cicada Wants to Enter into Heaven), and at others, evil and violent as in *El escarmiento* (The Punishment).

This series also shows more clearly the building of a metaphor projecting the climate of progressive social degradation that Uruguay was undergoing and its dramatic ending with the dissolution of Parliament by President Juan Maria Bordaberry (Montevideo, 1928-2011) on June 27, 1973, marking the beginning of the civil-military dictatorship.

In the next series produced during the dark decade of the '70s, the artist would continue to deepen, innovate and expand on the technique of printmaking, in addition to focusing his interest on nature, represented by plants and insects.



Luciérnaga fantástica, 1971.
Lithograph on paper, sheet 27 ³/₄ x 19 ³/₄ inches, image 21 x 16 ¹/₄ inches

Sublime Jewelry

We can say that in the important series called *Sublime orfebrería* (Sublime jewelry), presented as individual works, as in its objectual evolution, represented in the *Relicarios*, produced throughout the second half of the '70s, the artist makes a masterly synthesis both at the technical level and in terms of the narrative, with a certain political positioning.

This meant the end of an artistic and life cycle, which was triggered at the personal level by the artist's migration to the United States, where he lives to-date.

Sublime orfebrería was made using a complex technical process that brought together an unusual variety of printmaking techniques, including embossing, etching, aquatint, engraving and roulette. The molds for the embossments representing the leaves of different plant varieties were made from leaves collected by the artist.

The composition of the work, which respects a certain symmetry, shows a group of leaves placed in the center of the sheet of paper and taking a good part of its surface. In the center, the artist has printed with extreme realism and detail the image of an insect.

These formal characteristics, which present plant and insect species with a significant degree of austerity and accuracy, evoke an image created in the context of science or research with a focus on biology. This in turn is reinforced by the title given to each piece, namely: *Mariposa del Espinillo* (Butterfly from Espinillo), *Abeja de Suecia* (Bee from Sweden) or *Avispa* (Wasp), which with the same authority names



Ritual Box, 1982-83.

Copper plate mezzotint and engraving, colograph and chine collé on paper, artist proof, sheet 29 5/8 x 22 1/4 inches, copper plate 14 x 19 1/4 inches, cardboard plate 17 1/2 x 14 1/2 inches.

the species represented, mostly butterflies, as in a personal catalog. But, if we consider the title of the series: *Sublime Orfebrería*, what seems to be emphasized is a certain degree of beauty, the result of a high degree of formal complexity.

As we know, the sublime is an aesthetic category, which expresses the idea of the immeasurable experience of beauty, which causes an ecstasy that is beyond rationality; in some cases such as in romanticism, it is associated with the experience of nature, overwhelming and shaking the individual who observes it.

On the other hand, goldsmithing is craft of an extreme degree of sophistication and formal preciousness, used for the production of objects, manipulating precious metals like gold and silver. In that regard, the artist presents us in a quasi-scientific manner species of plants and insects as beings of extreme beauty, which would be an intrinsic consequence of the complexity of the forms with which these beings are shaped.

Here, unlike in the previous series, insects do not convey metaphors evoking social and political problems, but the artist performs an operation of valorization and rescue of natural life. This rescue is not just an operation of awareness and appreciation of nature and its inhabitants as an element of great importance to human existence on earth, but also the rescue of a cultural heritage that has its origin in the artist's personal memory and in his subjective relation with nature. The strategy he used to show the value of these life forms is to present them as phenomena that project an extreme beauty in their complex conformation.

Finally, with the small series *Ritual Box*, made in the early eighties, -one of his first series of works produced in the United States- the artist not only continues innovating and expanding the art of printmaking to new levels, including in this case chine collé and the experimentation with mezzotint, but he also further develops his discourse about the rescue and valorization of nature.

Here, the work is an extremely accurate image of a shallow box that holds inside two large butterflies seemingly covered by some foreign elements, which due to their shine look metallic, maybe nuts or washers.

Although the butterflies placed in the container recall scientific insectaries, the metal elements do not seem to have any specific purpose. The overall color scheme of the artwork, a sophisticated gray scale in contrast with the pure white of the paper, further increases the enigma about the function or purpose of this object.

The title of the artwork seems to offer an anchor connecting it with the *Relicarios* series, as it suggests some kind of religious fetish.

If nature and its beings offer us, in their diversity and complexity of forms, a beauty without paragon that art can only clumsily imitate, Rimer Cardillo seems to say that that beauty, in its grandeur, in its complexity and subtlety of shapes, is pure vital contingency and that its rescue conceals its inevitable destruction.

Human beings, in their condition as cultural entities, cannot seem to escape these atavistic rituals.

Brasília, December 2015.





Reliquary with Ten Boxes

From the *Graphic-Ecological Objects Series*, 1974-75 and 1978-79.

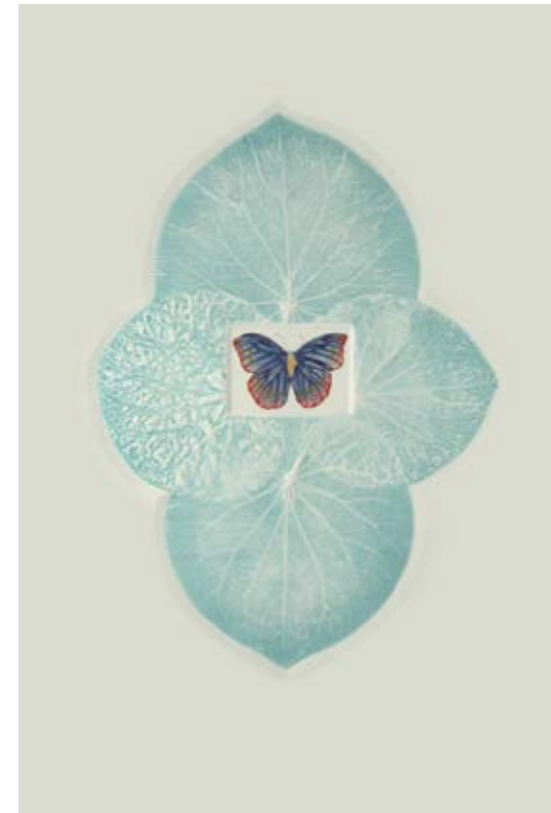
Imbuaya wood, glass, and ten prints on paper (four small insect prints with one large insect print beneath, and four small leaf prints with one large leaf print beneath)

Unique object.

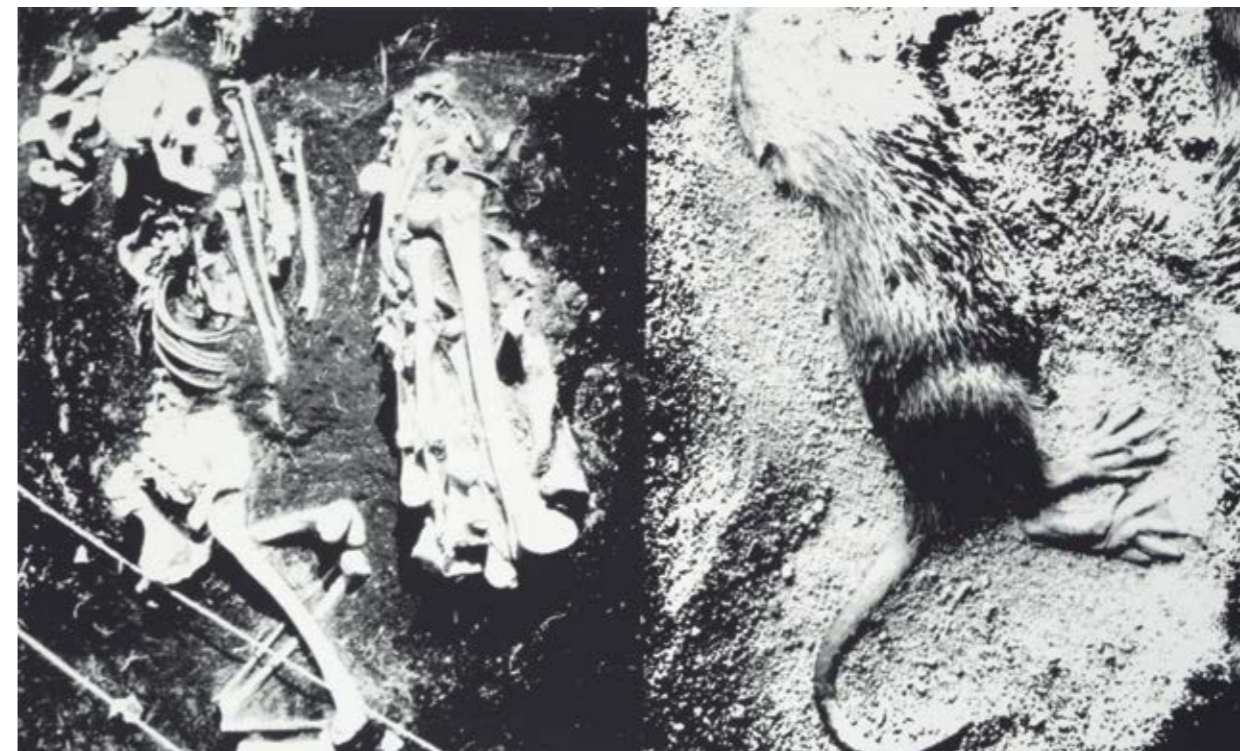
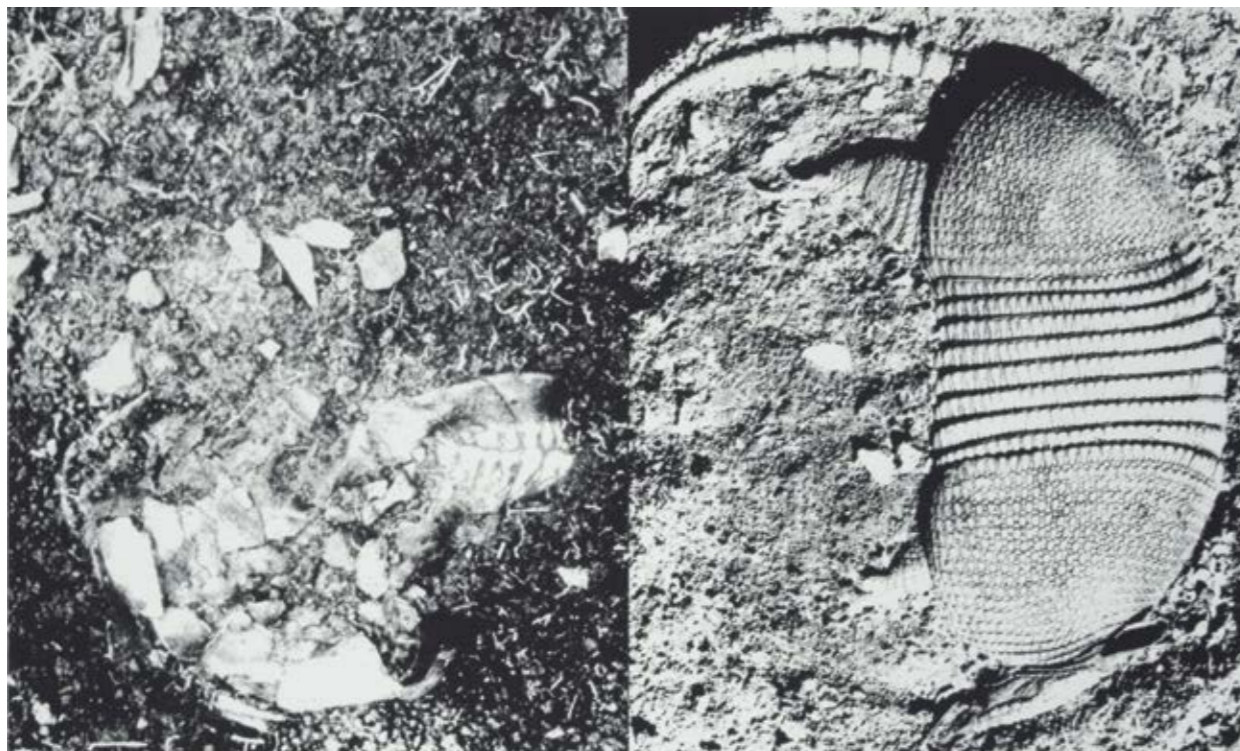
11 ³/₈ x 14 ³/₈ x 8 inches overall (open), 11 ³/₈ x 8 ³/₄ x 4 ¹/₂ inches overall (closed)

Piedras Blancas Butterfly
From *Sublime Jewelry Series*, 1977-81.





From *Sublime Jewelry Series*, 1977-81.
Cast and engraved polyester resin plate embossed prints (sometimes with viscosity printing and sometimes with found object plate embossing), and zinc or copper plate intaglio prints (including etching, engraving, aquatint, and/or mezzotint, and sometimes viscosity printing, photo-mechanical cliché, photo-etching, and/or roulette) on paper (all plates printed simultaneously using cutout and stacked felts), artist proof.
30 x 22 inches each sheet, approximately 21 x 14 inches each polyester resin plate (cast in a variety of shapes), approximately 4 ¾ x 4 ½ each zinc or copper plate.



From *Archeological Prints* Series, 1991-93.
Photo-silkscreens on paper, unique proofs.
32 ¼ x 48 inches each sheet, 24 x 36 inches each image.



Vanishing Tapestries, 1992.
Three photo-silkscreen on canvas, unique proofs.
144 x 60 inches each, approximately 144 x 180 inches overall



Woman with Turtle
Photo-silkscreen on vintag
91 x 109 i



Woman with Turtle I, 1995-96.
Photo-silkscreen on vintage wallpapers, 84 x 59 inches overall.



Woman with Turtle III, 1995-96.
Photo-silkscreen on vintage wallpapers, 76 x 90 inches overall.



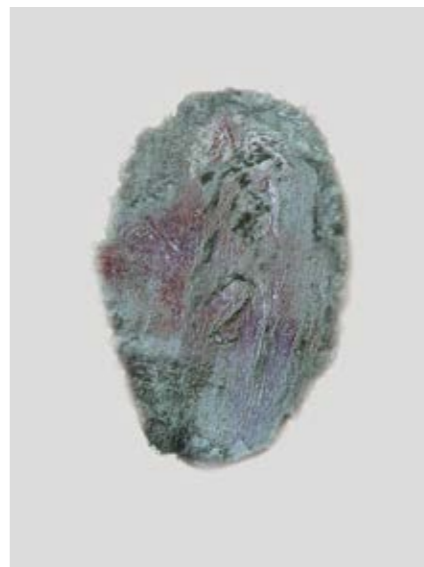
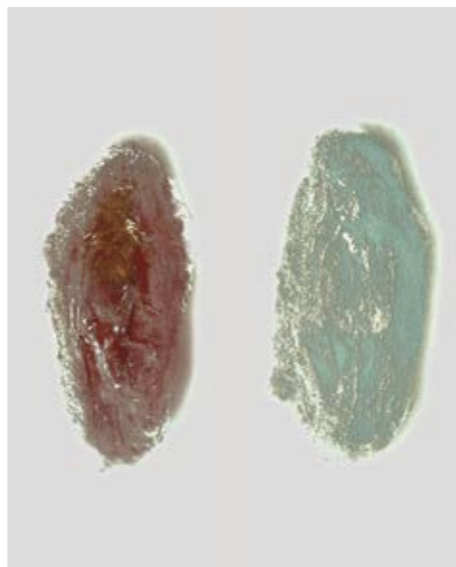
Cardinal - Facing Left (Buff), 2003.
Five-color photo-silkscreen on paper, unique image



Cardinal - Facing Right (Sepia), 2003.
Three-color photo-silkscreen on paper, unique image



Robin - Facing Left (Brown), 2003.
Four-color photo-silkscreen on paper, unique image.
Samuel Dorsky Museum of Art, SUNY New Paltz, NY



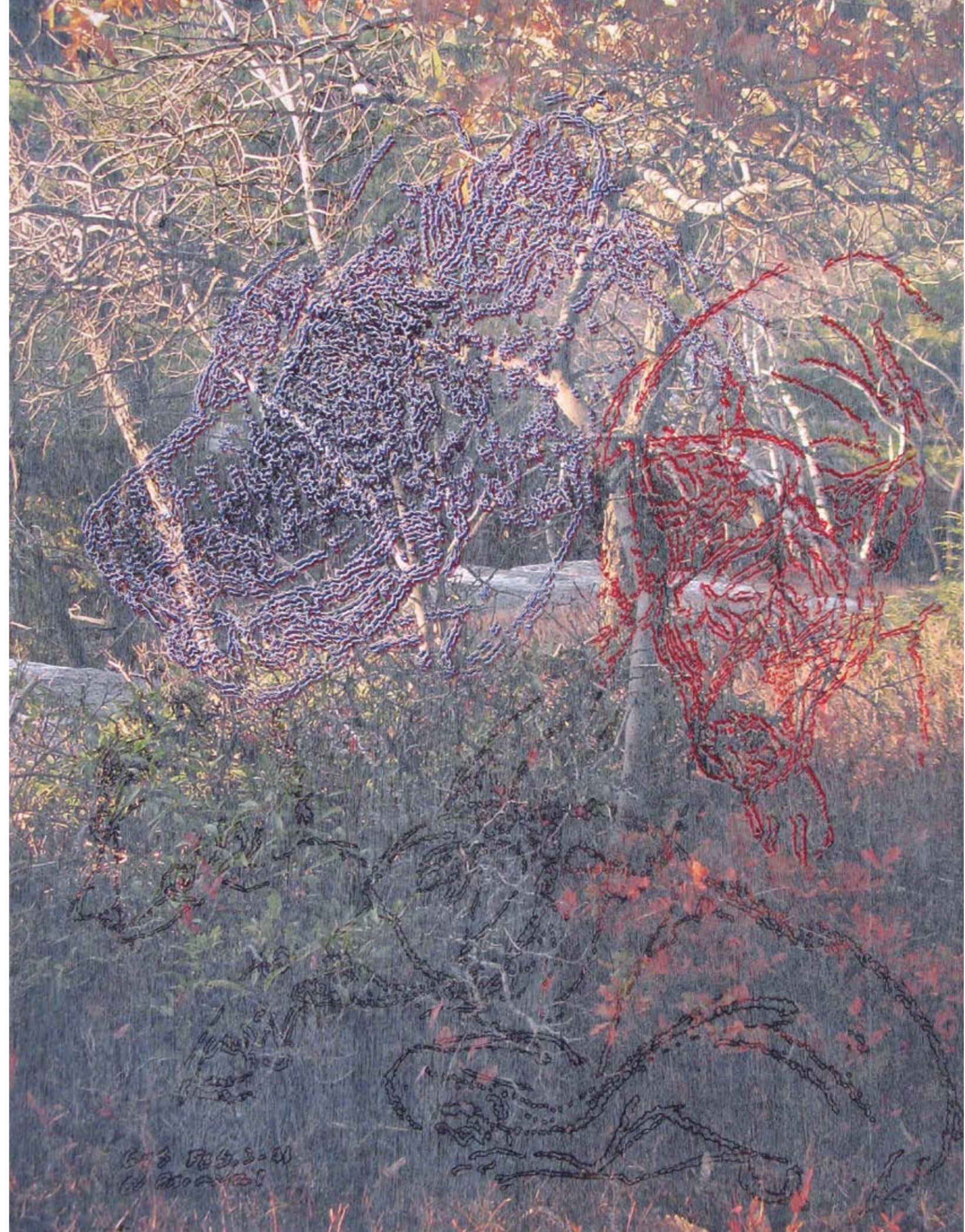
From *Birds from Gardiner* Series, 2003.
Multi-color photo-silkscreens on paper, unique images.
Sheets 22 ³/₈ x 30 ¹/₁₆ inches each, images 14 ¹/₂ x 23 ¹/₂ inches each.

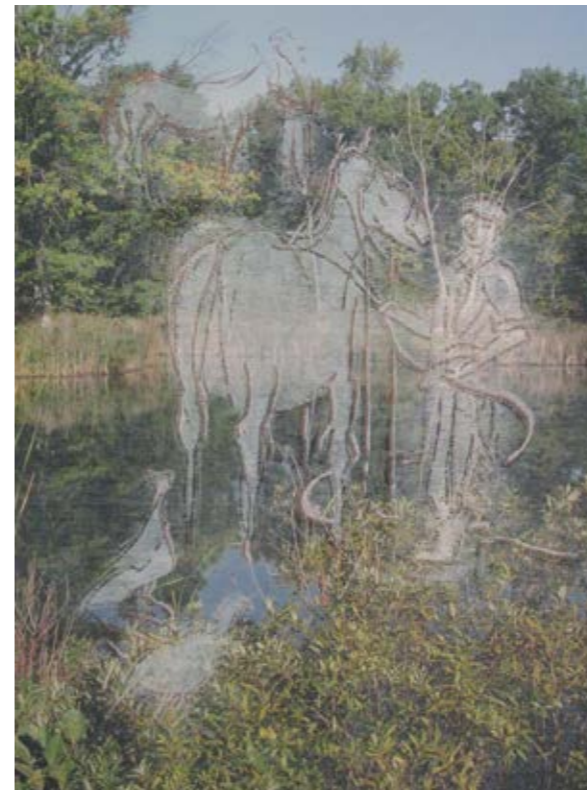


Barred Owls, 2007-08.
Installation of six color digital transparencies displayed in light boxes.
Dimensions overall variable, light boxes 24 x 18 x 3 inches each.

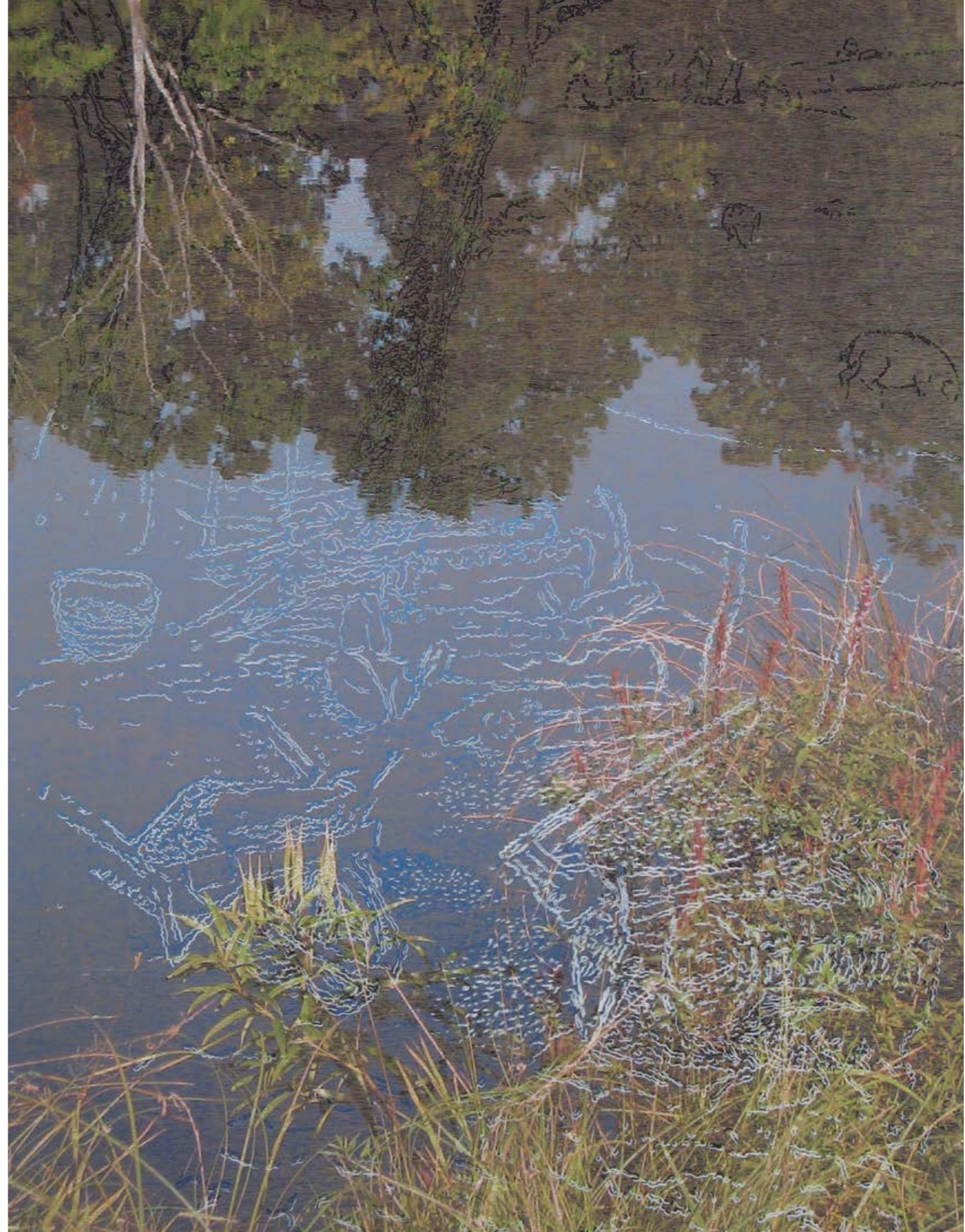


From The Estancias to the Hudson River Valley Series, 2008-12.
Digital photographs with woodcut, drawing, and silk-screen on paper, unique proofs.
48 x 38 inches each sheet.





Pond Reflections and Wheelbarrow
From *The Estancias to the Hudson River Valley Series*, 2008-12.
Digital photographs with woodcut, drawing, and silk-screen on paper, unique proofs.
48 x 38 inches each sheet.





Sunflower, from *Carapaces Series*, 2011.
Cast and welded aluminum sculpture, unique object.
30 x 26 x 26 inches

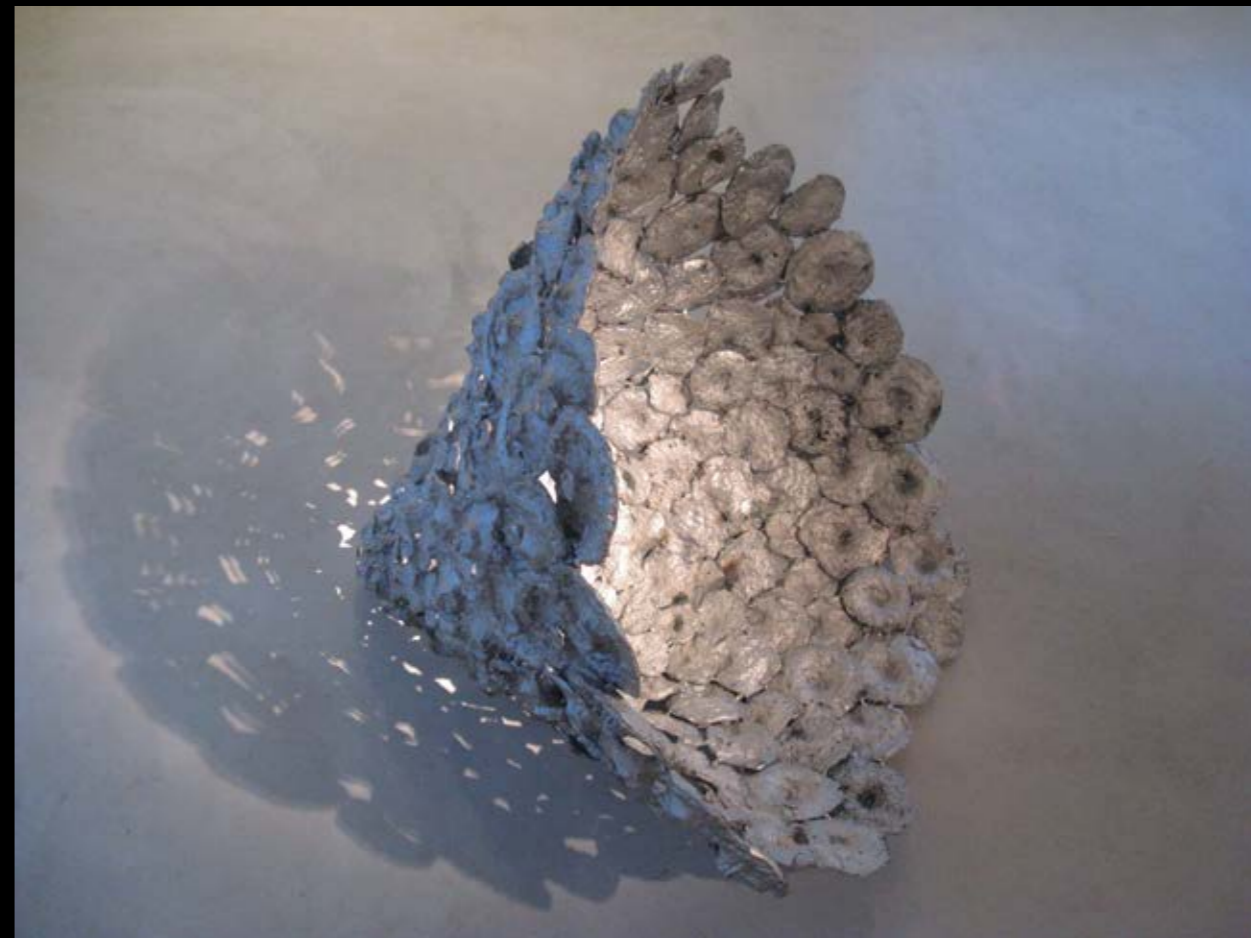
CARAPACES

I was working on an outdoor project in Uruguay, a piece made in bronze using the ancient lost wax method for sculptures. During the intricate process and in constant dialogue with the technicians I was working with, I was conceiving a new approach to create pieces.

These new pieces, the Carapaces were made of cast aluminum; they come from terra-cotta's, from ceramics, or from plaster pieces. They were created in different small foundries and welding shops that seemed primordial, looking like they were from an ancient time and place. These small workshops are designed to do pieces for engines or replace broken pieces of complex machineries. The operators are technically skillful with a very precise craftsmanship, but who never were in contact with art pieces. I found them to be the best assistants in creating my new projects.

Aluminum is a light material that is very appropriate for the construction of large structures that will then be easy to transport. I produce and accumulate numerous small pieces that are interrelated to each other following a natural growing. My observations of natural structures like bird nests, anthills, colonies of mollusks the bee's wives are the models for these pieces. These structures can be small or grow to large dimensions; there is no specific limit and their size depends on the environment where they were going to be installed.

Rimer Cardillo



Geranium, from *Carapaces Series*, 2011.
Cast and welded aluminum sculpture, unique object.
24 x 28 x 28 inches

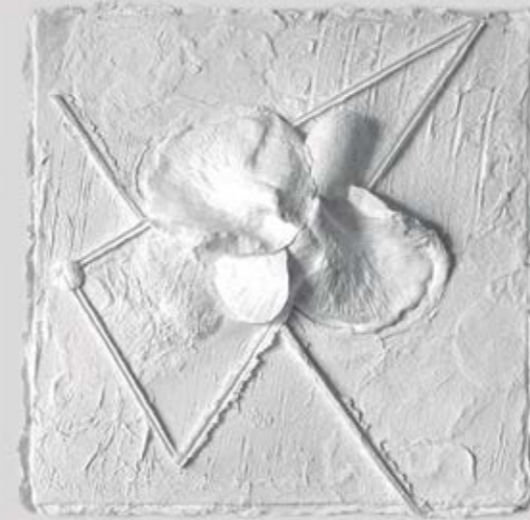
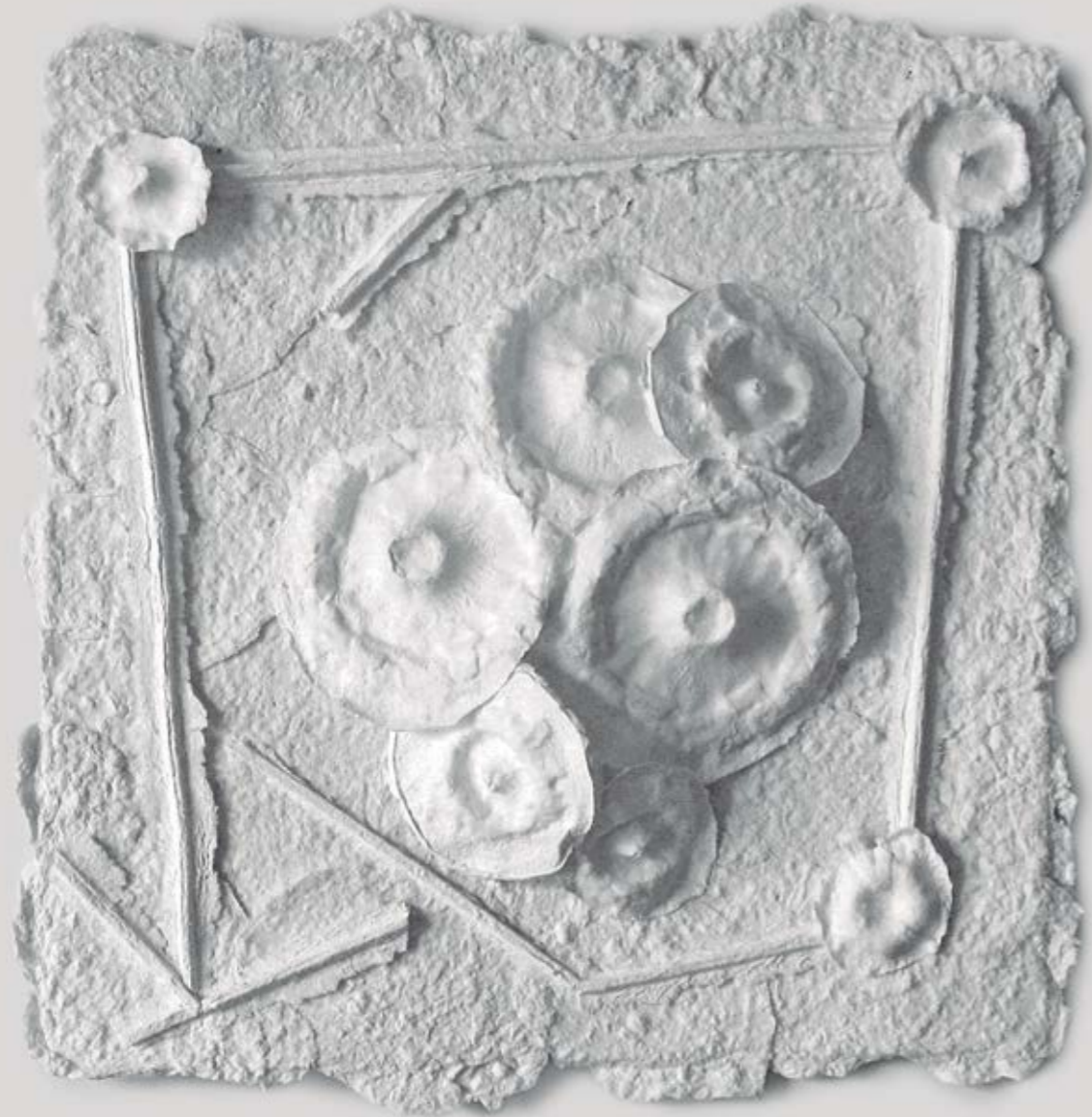


Araucaria Carapace, 2007 (foreground)
 cast aluminum, major diameter 83 inches, minor diameter 63 inches, height 42 inches
Cone of Birds, 2007 (background) cast aluminum, diameter 56 inches, height 81 inches
 Fundación Atchugarry, Maldonado, Uruguay.



From *Nests* Series, 2012.
Handmade cast and collaged paper, unique objects.
9 1/2 x 6 inches, and 27 x 19 x 8 inches





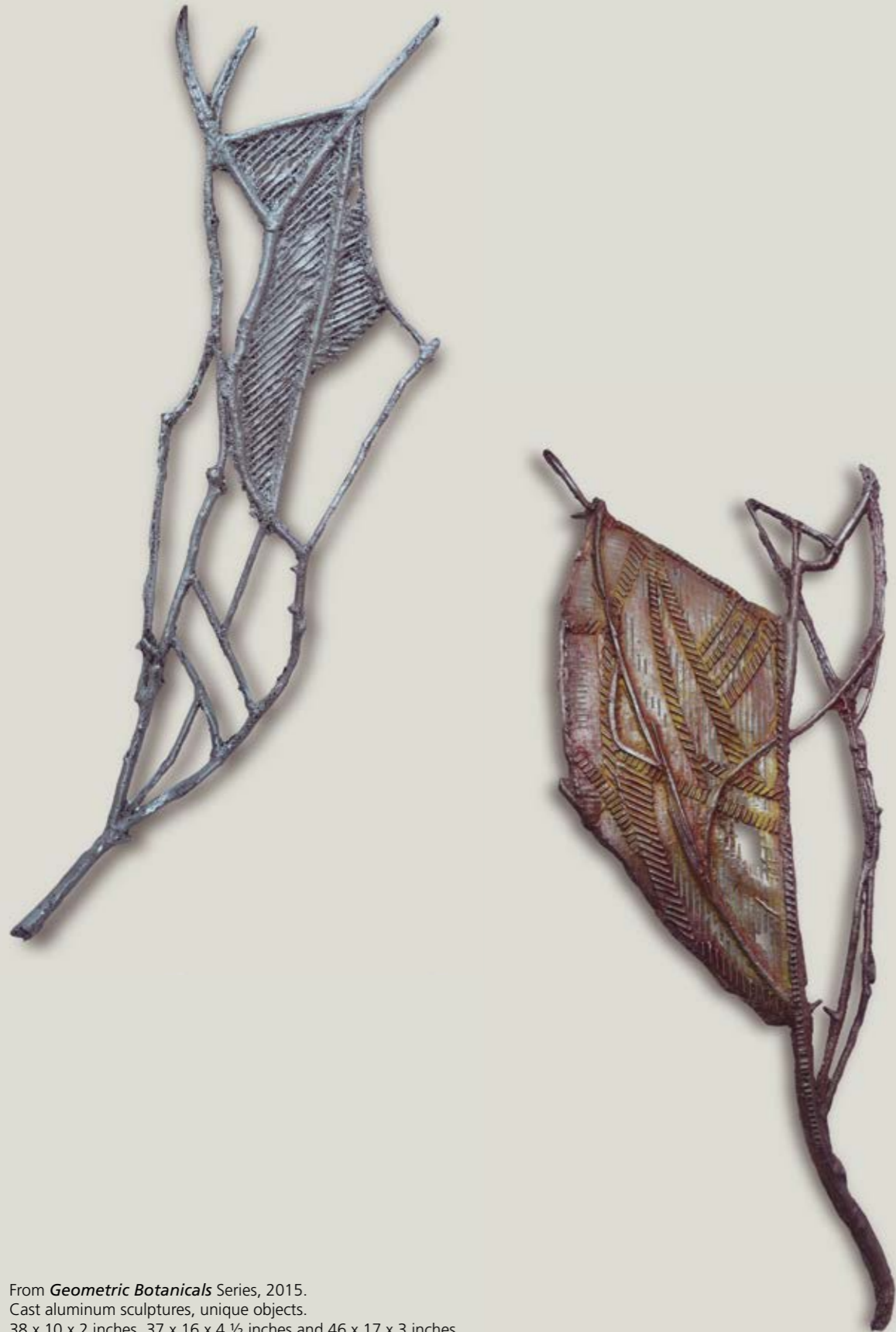
From *White Box Botanicals* Series, 2014-15.
Handmade and collaged cast paper panels in painted wood and Plexiglas boxes, unique objects.
20 ½ x 20 ½ x 2 inches each.



From *Botanicals* Series, 2014-15.
Embossed handmade paper panels, unique pieces.
17 x 17 x 1/2 inches each.

From *Botanicals* Series, 2014-15.
Embossed handmade paper panels, unique piece.
17 x 17 x ½ inches





From *Geometric Botanicals* Series, 2015.
Cast aluminum sculptures, unique objects.
38 x 10 x 2 inches, 37 x 16 x 4 1/2 inches and 46 x 17 x 3 inches





ARTIST'S BIO

www.rimercardillo.com

Rimer Cardillo, Montevideo, 1944
Professor, State University of New York, New Paltz

- 1968 MFA National School of Fine Arts, Montevideo, Uruguay
- 1965 BFA National School of Fine Arts, Montevideo, Uruguay
- 1971 Diploma Weissensee School of Art & Architecture, Berlin, Germany
- 1970 Diploma Leipzig School of Graphic Arts, Leipzig, Germany

Grants Awards and Fellowships

- | | | |
|---------|---|---|
| 2015/16 | Research and Creative Projects Awards, State University of New York (SUNY) New Paltz | New York Foundation for the Arts Research Fellowship Research and Creative Project Grant, State University of New York, New Paltz |
| 2013/14 | Research and Creative Projects Awards, SUNY New Paltz | 1996 Research and Creative Project Grant, State University of New York, New Paltz |
| 2012/13 | Research and Creative Projects Awards, SUNY New Paltz | 1993 International Artist-in-Residence Program, Arts International, Institute of International Education, New York |
| 2010 | New York State Council on the Arts Grant Award for the exhibition <i>Jornadas de la Memoria</i> at Nassau County Museum of Art, Roslyn Harbor, New York | 1991 New York Foundation for the Arts Visual Arts Fellowship |
| 2006 | Chancellor's Award for Excellence in Scholarship and Creative Service State University of New York Research Foundation Award, SUNY | 1990 Pollock-Krasner Foundation Fellowship |
| 2001 | Premio Figari (Figari Award) in recognition of professional career Ministry of Culture and Central Bank of Uruguay | 1989 New York State Council on the Arts Fellowship |
| 2000 | Multimedia/Instructional Technology Development Award, State University of New York, New Paltz | 1988 Adolph and Esther Gottlieb Foundation Fellowship |
| 1999 | Multimedia/Instructional Technology Development Award, State University of New York, New Paltz | 1987 Purchase Prize, 17th International Biennial, Ljubljana, Yugoslavia |
| 1998 | Research and Creative Project Grant, State University of New York, New Paltz | 1986 State Award, Eleventh International Print Biennial, Krakow, Poland |
| 1998 | First Prize, 12th San Juan Print Biennial of Latin America and the Caribbean, Instituto de Cultura Puertorriqueña | 1985 New York Foundation for the Arts, Visual Arts Fellowship |
| 1997 | John Simon Guggenheim Memorial Foundation Fellowship | 1983 Purchase Award, 9th International Miniature Print Competition, Pratt Institute, New York |
| | | 1984 4th Prize, International Mezzotint Competition, The Print Club, Philadelphia |
| | | 1980 Award of Excellence, First International Miniature Print Exhibit, Seoul, Korea |
| | | 1972 First Prize 175th Anniversary of Enrich Heine, Uruguay |
| | | 1969 Research Fellowship in Germany, German Ministry of Culture |

Selected Solo Exhibitions

- | | | | |
|------|---|------|---|
| 2016 | <i>A Journey to Ombú Bellaumbra</i> , Art Museum of the Americas, Washington, D.C. | 1999 | <i>Ñandú</i> , The Islip Art Museum, New York |
| 2014 | <i>Anacahuita</i> , Hand made paper installation, Museum of Contemporary Art, MACAY, Mérida, Yucatán, México | 1998 | <i>Rimer Cardillo: Araucaria</i> , The Bronx Museum of the Arts, New York |
| | <i>One-Person Show: Quiet Cruelties Prints, Sculptures and Unique Works on Paper by Rimer Cardillo</i> , Binghamton University Art Museum | 1996 | <i>The Squirrel My Grandma Never Saw</i> , Cavin-Morris Gallery, New York |
| 2012 | <i>Fractal Landscape: Re-constructions from Tuscany, the Hudson Valley and South America</i> , Chace-Randall Gallery, Andes, NY | 1995 | <i>Pachamazon</i> , Cavin-Morris Gallery, New York |
| 2011 | <i>Rimer Cardillo: Jornadas de la Memoria</i> , Nassau County Museum of Art, Roslyn Harbor, New York | 1994 | <i>Catafalque</i> , Cavin-Morris Gallery, New York |
| 2010 | <i>Rimer Cardillo: Cupí</i> . Templespace of Kiscell Museum, installation, Budapest, Hungary. | 1994 | <i>Espinillo</i> , National Museum of Anthropology, Montevideo, Uruguay |
| | <i>Rimer Cardillo Sinergia del micro y el macrocosmo</i> , Galería Del Paseo Arte Contemporáneo, Punta del Este, Uruguay | 1992 | <i>Rimer Cardillo: Works on Paper</i> , Galería Sur, Punta del Este, Uruguay |
| | <i>Cimarrones</i> , Unique works on Paper, Chace-Randall Gallery, Andes, NY | 1991 | <i>Charrúas y Montes Criollos</i> , Museo Fernando García and, Salón Municipal de Exposiciones, Montevideo, Uruguay |
| 2009 | <i>Exposition: Rimer Cardillo</i> , Académie Libanaise des Beaux-Arts ALBA, Beirut, Lebanon | 1990 | <i>Rimer Cardillo: From Ceremony of Memory</i> , Linda Moore Gallery, San Diego, California |
| | <i>Rimer Cardillo New Works on Paper and New Sculptures in Aluminum</i> , Del Paseo Gallery, Manantiales-Punta del Este, Uruguay | 1989 | <i>Rimer Cardillo: Altares</i> , INTAR Gallery, New York |
| 2008 | <i>Rimer Cardillo New Works on Paper and New Carapaces</i> , Del Paseo Gallery, Manantiales-Punta del Este, Uruguay. | 1989 | <i>Rimer Cardillo: Grabados en relieve</i> , Museo Rayo, Roldanillo, Valle, Colombia |
| 2007 | <i>Rimer Cardillo Carapaces Boxes and Birds</i> , Del Paseo Arte Contemporáneo, Montevideo, Uruguay | 1988 | <i>Rimer Cardillo</i> , Bachus Gallery, Boras, Sweden |
| | <i>Birds by Rimer Cardillo</i> , Chace-Randall Gallery, Andes, NY | 1988 | <i>Rimer Cardillo</i> , Mónica Betnbasat Gallery, Norrköping, Sweden |
| | <i>Works on Paper and Some Boxes</i> , Del Paseo Arte Contemporáneo, Punta del Este, Uruguay | 1986 | <i>Rimer Cardillo</i> , Galería Latina, Montevideo |
| 2006 | <i>Rimer Cardillo: Tattooed Bird Boxes</i> , Medialia Gallery, New York | 1986 | <i>Obra Reciente: Rimer Cardillo</i> , Museo de Arte Contemporáneo, Montevideo, Uruguay |
| 2004 | <i>Rimer Cardillo: Impressions and Other Images of Memory</i> , retrospective, Samuel Dorsky Museum of Art, SUNY New Paltz | 1984 | <i>Rimer Cardillo</i> , Strand Gallery, Södertälje, Sweden |
| 2002 | <i>Selection of Works by the Artist 1979-1989</i> , Museum of Visual Arts, Montevideo, Uruguay | 1984 | <i>Works On Paper</i> , Gallery 101, Malmö, Sweden |
| 2001 | <i>Cupí degli Uccelli</i> , Biennial of Venice, Italy | 1983 | <i>Rimer Cardillo</i> , Galería Vermeer, Buenos Aires |
| | <i>Vanishing Habitats</i> , Bernice Steinbaum Gallery, Miami | 1983 | <i>Rimer Cardillo: Grabados</i> , Galería Latina, Montevideo, Uruguay |
| | | 1982 | <i>Barroquismos Latinos</i> , INTAR Gallery, New York |
| | | 1980 | <i>Rimer Cardillo</i> , Southern Illinois University Museum, Carbondale |
| | | 1978 | <i>Rimer Cardillo</i> , Trapecio Gallery, Lima |
| | | 1977 | <i>Rimer Cardillo</i> , Condado Gallery, San Juan, Puerto Rico |
| | | 1975 | <i>Rimer Cardillo</i> , Gerdao Gallery and Aliança Francesa, Porto Alegre, Brazil |
| | | 1973 | <i>Rimer Cardillo</i> , Museo del Grabado, Buenos Aires, Argentina |
| | | 1968 | <i>Chicharras y Mariposas Nocturnas</i> , Galería Losada, Montevideo, Uruguay |
| | | | <i>Rimer Cardillo: Grabados</i> , Galería Amigos del Arte, Montevideo, Uruguay |

Permanent Installations

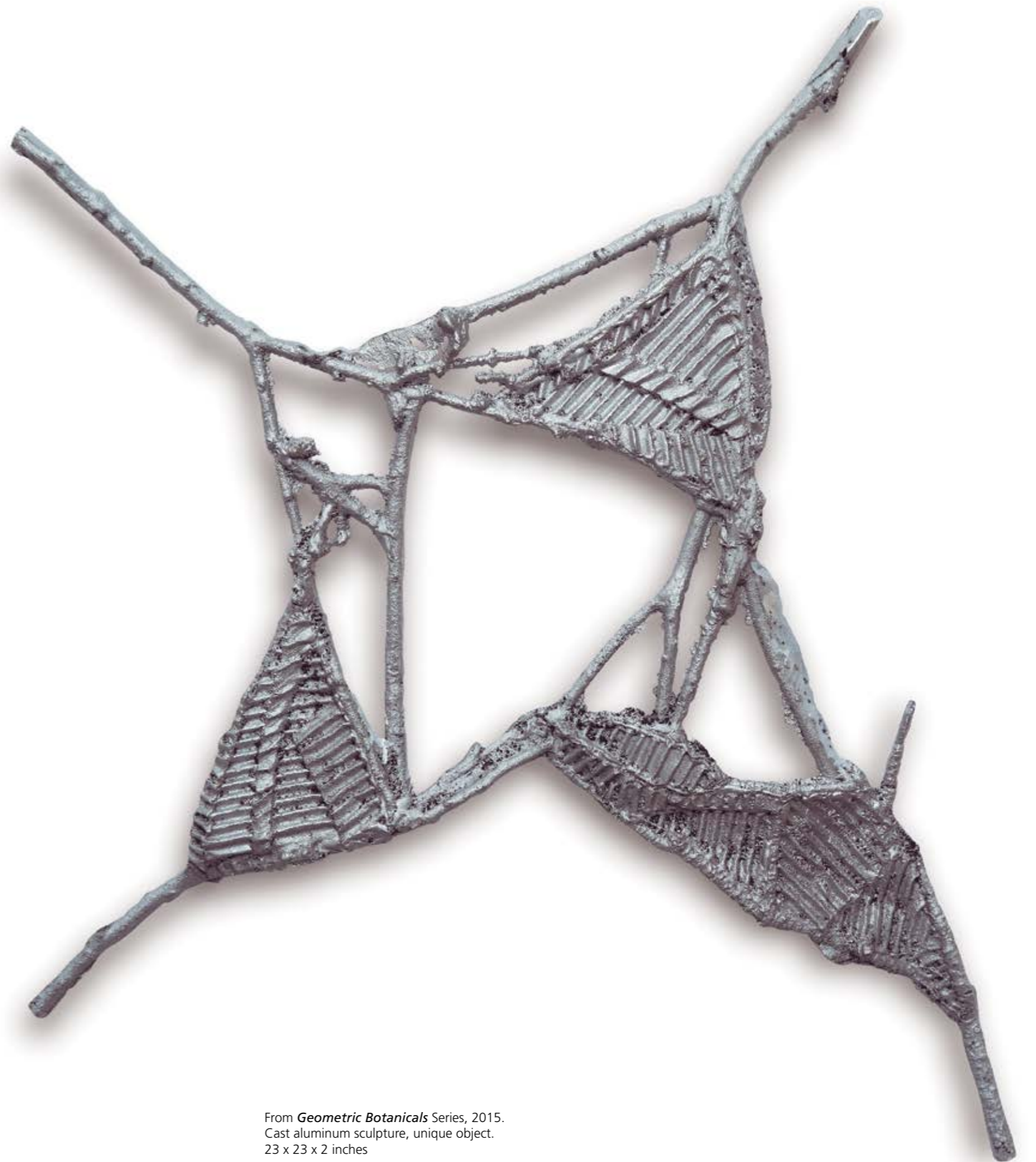
2014	<i>Eptagon</i> , ceramic, stone, aluminum cast. Museo de Arte Precolombino e Indígena, Montevideo, Uruguay		Selected to present a suite of black and white photographs from the seventies: <i>Sets for insects</i> , Del Paseo Gallery	2000	<i>Really Big Prints</i> , National Prints Invitational, Rockford College Art Gallery, Rockford, Illinois		<i>Azaceta, Cardillo, and Frigerio</i> , Opus Gallery, Miami
2013	<i>Estela</i> , Carrara marble. Museum Underwater Sardinia, Italy.	2007	<i>Prints Tokio 2007</i> , International Print Exhibition, Tokyo Metropolitan Art Museum Ueno, Sakima Art Museum	1999	<i>Prints by Latin American Masters</i> , Château d'Argenteuil, Waterloo, Belgium	1989	<i>Earth: Latin America's Visions</i> (traveling exhibition), Museum of Contemporary Hispanic Art, New York
2012	<i>Cupí and Araucaria</i> , cast aluminum outdoor sculptures. Fundación Atchugarry, Sculpture Park, Maldonado, Uruguay		<i>Episodes and Itineraries: Graphic Installations by South American Artists</i> , Sherman Gallery, Boston, MA	1997	<i>First Mercosul Biennial</i> , Porto Alegre, Brazil		<i>Ceremony of Memory: New Expressions in Spirituality among Contemporary Hispanic Artists</i> (traveling exhibition), Center for Contemporary Arts of Santa Fe, Santa Fe, New Mexico
2008	<i>Son Completamente Azules</i> , bronze and granite. The Blue Bird Sculpture Park, Hills of the Lagoon, Punta Ballena, Uruguay.	2006	<i>The Seventh BHARAT BHAVAN</i> , International Biennial of Print Arts, Bhopal, India.		<i>Landscapes: An Exhibition of Sculpture</i> , The Washington Sculptors Group and Art Museum of the Americas, Washington, D.C.		<i>100 Years of Uruguayan Art by Seven Artists</i> , Venezuelan Arts Center, New York
2007	<i>Cupí degli Uccelli</i> , ceramic, stone, cement. La Loggia Art Foundation, Quianty, Florence, Italy.		<i>New Media in Printmaking</i> , Gallery PAUZA, as part of the International Printmaking Biennial of Krakow, Poland	1996	<i>Contemporary Latin American Art from the Ulla and Greger Olsson Art Collection</i> , Kultur Centrum, Ronneby, Sweden		<i>18th International Biennial of Graphic Arts</i> , Ljubljana, Yugoslavia
2004	<i>Environment and Culture</i> , wall mural in porcelain. SUNY New Paltz	2005	<i>Myths, Science, Metaphors: Rimer Cardillo and Jani Konstantinowski Puntos</i> . Jagiellonian Library, Cracow, Poland		<i>In the Making: The First Ten Years of the Permanent Collection</i> , Islip Art Museum, East Islip, New York		<i>9th Norwegian International Print Triennial</i> , Fredrikstad, Norway
1991	<i>Charrúas and Montes Criollos</i> , wood, steel, cement, native trees, zinc, iron. Engelman-Ost Collection, Montevideo, Uruguay		<i>International Ljubljana Biennial of Graphic Arts Aesthetic Surveillance-Vigilancia Estetica, Mildred I</i> , Washington Art Gallery Dutches Community College, Poughkeepsie	1995	<i>Segunda Bienal del Barro de América</i> , Museo de Arte Contemporáneo Sofía Imber, Caracas		<i>4th International Biennial Print Exhibition</i> , Taipei, China
1991	<i>Barca de la Crucifixión</i> , wood, steel, cement, soil, grass. Museo Nacional de Artes Visuales, Montevideo, Uruguay		<i>Art of the Print</i> , Art Museum of the Americas, Washington, D.C.		<i>25 Anniversary Exhibition, Artists Talk Back: Reaffirming Spirituality, Part III</i> , El Museo del Barrio, New York		<i>¡Mira! Hispanic Art Tour III</i> (traveling exhibition), El Museo del Barrio, New York

Selected Group Exhibitions

2015	<i>Triacontagon: A Celebration of 30 Years of the Artists</i> , Fellowship Program. Triacontagon is a traveling exhibition premiering at Westbeth Gallery featuring 43 NYFA Fellows.		<i>Contradicciones y Convivencias: Arte de America latina 1981-2000</i> , Luis Angel Arango Library in Bogotá, Colombia. Inter-American, Development Bank, Washington, D.C.	1960/70	Instituto de Cultura Puertorriqueña, San Juan		<i>Paper Visions II: Contemporary Latin American Art</i> , Housatonic Museum of Art, Bridgeport
2014	<i>Silent Barrack and Untitled from Vanishig Tapestries</i> Latin American Art at The Allen Memorial Art Museum		<i>Confronting Nature</i> , Samuel Dorsky Museum of Art, SUNY New Paltz	1994	<i>Rejoining the Spiritual: The Land in Contemporary Latin American Art</i> , Maryland Institute College of Art, Baltimore		12th International Print Biennial, Krakow
	<i>La Gráfica de Uruguay y su Historia</i> , Museo de Arte Contemporáneo de Yucatán, Mexico	2004	<i>Old and New Friends Exhibition</i> , Elisa Pritzker Gallery, Highland, NY		<i>Fifth Havana Biennial</i> , Havana, Cuba		<i>Primer Encuentro Internacional de Grabado</i> , Museo Nacional de Artes Plásticas, Montevideo
2013	<i>Faculty Show</i> , Samuel Dorsky Museum of Art, SUNY New Paltz, New York		<i>The International Print Triennial Krakow</i> , Poland	1993	<i>inSITE94</i> , Museum of Contemporary Art, San Diego, California and Tijuana, Mexico	1986	<i>2nd Havana Biennial</i> , Havana, Cuba
2012	<i>Reinventing Landscape</i> , Sidney Mishkin Gallery, Baruch College, CUNY, NY		<i>Barro de America - Homage to Roberto Guevara</i> , International Triennial Exhibition, Center of Art, Lia Bermudez, Maracaibo, Venezuela.		<i>Revelaciones/Revelations: Hispanic Art of Evanescence</i> , Herbert F. Johnson Museum of Art, Cornell University, Ithaca		<i>Bienal Latinoamericana de Arte Sobre Papel</i> , Buenos Aires, Argentina
	<i>Club de Grabado de Montevideo 1953-1993</i> , Museo Juan Manuel Blanes, Montevideo, Uruguay		<i>The International Printmaking Conference-Group Show</i> , Rutgers University		<i>Personal Choice: Selections from Four Penn Alumni Collections</i> , Institute of Contemporary Art, University of Pennsylvania, Philadelphia	1985	<i>Three Artists from the Permanent Collection</i> , Islip Art Museum, East Islip, New York
2011	<i>Futuro Natural</i> , Museum of Visual Arts, Montevideo, Uruguay	2003	<i>Metaphor in Nature</i> , Group show, Medialia Art Gallery, New York City	1992	<i>Quincentenary: Recollections/Resistances/Reconstructions</i> , Hillwood Art Museum, Long Island University, Brookville	1984	<i>Selected Artists from the Eighth British International Print Biennial</i> , Southampton Art Gallery and Artspace Galleries, Aberdeen, England
2010	<i>Careos/Relevos: 25 años del Museo de Arte Contemporáneo de Puerto Rico</i>		<i>From the Purple Land to the Hudson River Valley</i> , Tate Modern, London		<i>Uncommon Ground: 23 Latin American Artists</i> , College Art Gallery, SUNY New Paltz		<i>The Symbology of Transformation: Rimer Cardillo and Mariú</i> , Mason Gross School of the Arts Gallery, Rutgers, The State University of New Jersey, New Brunswick
2009	<i>The VIth Novosibirsk International Biennial of Contemporary Graphic Art</i> , Novosibirsk, Russia		<i>International Print Triennial of Krakow, Poland</i>		<i>Remerica! Amerika 1492-1992</i> , Bertha and Leubsdorf Art Gallery, Hunter College, New York	1983	<i>World Print Tour</i> , San Francisco Museum of Modern Art, San Francisco
	Patterns in Practice, Dorsky Gallery Curatorial Programs, Long Island City, NY		<i>Metaphors of Caribbean and Latin American Trans-nationalism</i> , Dominik Rostworowski Gallery in Krakow, L'espace Alexandre Dumas in Paris		<i>Bienal del Barro de América</i> , Museo de Arte Contemporáneo Sofía Imber, Caracas, Venezuela	1982	<i>Recent Editions</i> , Americas Society, New York
	<i>Rimer Cardillo / Darryl Lauster</i> . The Gallery at The University of Texas at Arlington, TX	2002	<i>Selections: A Shriek from an Invisible Box</i> , Medialia Art Gallery, New York		<i>Rediscoveries: The Mythmakers</i> , Jamaica Arts Center, Jamaica, New York	1980	<i>Contemporary Art from Uruguay</i> , Instituto Ibero-Americano, Berlin, Germany
2008	<i>ArteBa</i> , International Art Fair in Buenos Aires, Argentina. Invited to exhibit at "Open Space" International Print Show <i>La huella del grabado (The Mark of Print II)</i> , Cultural Center of the Catholic University of Ecuador, Quito, Ecuador		<i>Premio Figari</i> , Museo Nacional de Artes Visuales, Montevideo, Uruguay	1991	<i>Five Centuries after the Collision: Five C Contemporary Artists' Visions</i> , The Art Gallery, Brooklyn College, Brooklyn	1976	<i>8th International Print Biennial</i> , Krakow, Poland
	<i>Buenos Aires Photo</i> International Photography Art Fair Exhibition, Argentina	2001	<i>Rayuela/Hopscotch: 15 Contemporary Latin American Artists</i> , The University Art Gallery at The University of Scranton, The Mahady Gallery at Marywood University, Pennsylvania	1990	<i>Dissimilar Identity</i> , Scott Alan Gallery, New York	1975	<i>V Bienale Internazionale Della Grafica</i> , Pallazzo Strozzi, Florence, Italy
			<i>Paraíso</i> , Installation, 2nd Biennial of Buenos Aires		<i>China: June 4, P.S. 1</i> Contemporary Art Center, Long Island City	1974	<i>11th International Print Biennial</i> , Ljubljana, Yugoslavia
			<i>A Shriek from an Invisible Box</i> , Meguro Museum of Art, Tokyo, Japan		<i>La ecología a través de la plástica</i> (traveling exhibition), Galería Latina, Club del Lago, Punta del Este, Uruguay	1973	<i>Bienal Internacional de Obra Gráfica y Arte Seriado</i> , Segovia, Spain
					<i>La ecología a través de la plástica</i> (traveling exhibition), Galería Latina, Club del Lago, Punta del Este, Uruguay	1972	<i>Intergrafik International Exhibition</i> , Berlin
					<i>Sculpture of the Americas into the Nineties</i> , Art Museum of the Americas, Organization of American States, Washington, D.C.	1969	<i>Xylon VI, International Triennial Exhibition of Woodcuts</i> , Museum of Geneva, Switzerland
						1967	<i>International Drawing Prix Joan Miró</i> , Barcelona
							<i>Art from Uruguay</i> , Kunsthalle Berlin, Germany
							<i>XXXI National Fine Arts Exhibition</i> , Comisión Nacional de Bellas Artes, Montevideo, Uruguay

Museum and Public Collections

Albion College, Department of Visual Arts, Albion, Michigan
Albright-Knox Art Gallery, Buffalo, New York
Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio
Art Institute of Chicago, Chicago
Art Museum of the Americas, OAS, Washington, D.C.
Art Museum, Porto Alegre, Brazil
Biblioteca Nacional, Caracas, Venezuela
Bibliothèque National de Paris, Paris, France
California College of Arts and Crafts, Oakland, California
Cincinnati Art Museum, Cincinnati, Ohio
Fundación Atchugarry, Sculpture Park, Maldonado, Uruguay
Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico
Instituto Nacional de Bellas Artes, Mexico DF, Mexico
Islip Art Museum, East Islip, New York
Jagiellonian Library, Krakow, Poland
Kiscelli Múzeum, Budapest, Hungary
La Loggia Foundation, Quianty, Florence, Italy
Museo de Arte Americano, Cuzco, Peru
Museo de Arte Contemporáneo de Puerto Rico, San Juan, Puerto Rico
Museo de Arte Contemporáneo Sofía Imber, Caracas, Venezuela
Museo de Artes Gráficas, Maracaibo, Venezuela
Museo de Arte Moderno, Cali, Colombia
Museo de Arte Precolombino e Indígena, Montevideo, Uruguay
Museo del Barro, Asunción, Paraguay
Museo de Bellas Artes, Bogotá, Colombia
Museo de Bellas Artes, Caracas, Venezuela
Museo de Bellas Artes, Santiago, Chile
Museo del Grabado, Buenos Aires, Argentina
Museo Maritmo D'Arte, (Underwater), Sardinia, Italy
Museo Nacional de Artes Visuales, Montevideo, Uruguay
Museum Narodowego, Krakow, Poland
Museum of Contemporary Graphic Arts, Fredrikstad, Norway
Museum of Modern Art, New York
National Taiwan Museum of Fine Arts, Taiwan, China
Prints Cabinet of Berlin, Berlin, Germany
Samuel Dorsky Museum of Art, State University of New York, New Paltz
Skopje Museum of Contemporary Art, Skopje, Yugoslavia
Southern Illinois University Museum, Carbondale, Illinois
The Blue Bird Sculpture Park, Hills of the Lagoon, Punta Ballena, Uruguay
The Bronx Museum of the Arts, Bronx, New York
The New York Public Library Collection, New York
Private Collections



From *Geometric Botanicals* Series, 2015.
Cast aluminum sculpture, unique object.
23 x 23 x 2 inches



WORKS IN THE EXHIBITION

1. *Bumblebee Reliquary (Relicario del mangangá)* from the *Graphic-Ecological Objects (Objetos Gráfico-Ecológicos)* Series, 1974-75 and 1981.

Imbuaya wood, glass and two prints (one insect print and one leaf print) with collages of cotton, unique object.

11 1/2 x 14 1/2 x 7 inches overall (open), 5 1/4 x 4 x 3 1/8 inches overall (closed)

Insect print: *Bumblebee (Mangangá)*

One copper plate etching and engraving colored by hand on paper, unique image.

Leaf print: *Untitled - Leaf (Sin título - Hoja)*

One cast and engraved polyester resin plate embossing on paper, unique image.

2. *Reliquary with Five Boxes (Relicario con cinco cajas)* from the *Graphic-Ecological Objects (Objetos Gráfico-Ecológicos)* Series, 1978-79 and 1981.

Imbuaya wood, glass, and four collages of four insect prints, cotton and pins (and sometimes needles, threads and glassine) and collage of cotton beneath, unique object.

12 x 7 7/8 x 2 1/4 inches overall.

Insect prints: *Butterfly from Ann Arbor (Mariposa de Ann Arbor)*, *Butterfly from Makanda (Mariposa de Makanda)*, *Butterfly from Pomona (Mariposa de Pomona)*, and *Spring Moth (Polilla de Primavera)*

Four cutout zinc plate etchings, aquatints, engravings and viscosity printings on paper, artist proofs.

3. *Reliquary with Ten Boxes (Relicario con diez cajas)* from the *Graphic-Ecological Objects (Objetos Gráfico-Ecológicos)* Series, 1974-75 and 1978-79.

Imbuaya wood, glass, and ten prints on paper (four small insect prints with one large insect print beneath, and four small leaf prints with one large leaf print beneath), unique object

11 3/8 x 14 3/8 x 8 inches overall (open), 11 3/8 x 8 3/4 x 4 1/2 inches overall (closed)

Large insect print: *Espinillo Butterfly (Mariposa del Espinillo)*

One zinc plate etching, aquatint, engraving and viscosity printing with zinc plate and polyester resin plate embossing on paper, artist proof.

Small insect prints: *"Little Cow" of the Tomatoes (Vaquita de los tomates)*, *Bumblebee (Mangangá)*, *Beetle from Teotihuacán (Escarabajo de Teotihuacán)*, and *Horsefly from Arapey (Tábano del Arapey)*

Four copper plate etchings and engravings colored by hand with polyester resin plate embossings, artist proofs.

Large leaf print: *Pumpkin Leaf - In Search of Nature Not Yet Lost (Hoja de Calabaza - A la búsqueda de la naturaleza aún no perdida)*

One polyester resin plate embossing and viscosity printing with zinc plate and polyester resin plate embossings on paper, artist proof.

Small leaf prints: *Lover of the Wall (Enamorada del muro)*, *Jasmine (Jazmín)*, *Coffee Spoon (Cucharita de café)*, and *Chrysanthemum (Crisantemo)*

Four polyester resin plate embossings and viscosity printings with zinc plate and polyester resin plate embossings on paper, artist proofs.

4. *Reliquary with Twenty Boxes (Relicario con veinte cajas)* from the *Graphic-Ecological Objects (Objetos Gráfico-Ecológicos)* Series, 1974-75 and 1978-79.

Imbuaya wood, cut glass, and twenty prints on paper (sixteen small leaf prints and four large insect prints beneath), unique object.

28 3/8 x 16 3/4 x 9 7/8 inches overall.

Large insect prints: *Wasp (Avispa)*, *Sand Beetle (Escarabajo de la arena)*, *Piedras Blancas Butterfly (Mariposa de Piedras Blancas)*, and *Coronilla Butterfly (Mariposa del Coronilla)*

Four zinc plate etchings, aquatints, and engraving (and sometimes roulette) with zinc plate and polyester resin plate embossing on paper, artists proofs.

Small leaf prints: *Angel's Wing (Alita de ángel)*, *Vegetal Wing (Alita vegetal)*, *Little Tree from the Orient (Arbolito del oriente)*, *Heart of the Wind (Corazón del viento)*, *Cretonne from the Little Tree (Cretona del arbolito)*, *Little Coffee Spoon (Cucharita de café)*, *Lover of the Wall (Enamorada del muro)*, *Tobacco Leaf (Hoja de tabaco)*, *Little Grape Leaf (Hojita de parra)*, *Laurel (Laurel)*, *Ivy (Hiedra)*, *Jasmine (Jazmín)*, *Geranium (Malvón)*, *Cow's Hoof (Pezuña de vaca)*, *Dollar Plant (Planta de dólar)*, and *Sea Rose (Rosa del mar)*

Sixteen cast and engraved polyester resin plate embossings and viscosity printings, artist proofs.

5. *Sublime Jewelry (Sublime Orfebrería) Series*, 1977-81.

Sixteen cast and engraved polyester resin plate embossed prints (sometimes with viscosity printing and sometimes with found object plate embossing), and zinc or copper plate intaglio prints (including etching, engraving, aquatint, and/or mezzotint, and sometimes viscosity printing, photo-mechanical cliché, photo-etching, and/or roulette) on paper (all plates printed simultaneously using cutout and stacked felts), artist proof.

30 x 22 inches each sheet, approximately 21 x 14 inches each polyester resin plate (cast in a variety of shapes), approximately 4 ¾ x 4 ½ each zinc or copper plate.

Wasp (Avispa), *Bee from Sweden (Abeja de Suecia)*, *Beetle with Horses (Escarabajo con caballos)*, *Butterfly from Ann Arbor (Mariposa de Ann Arbor)*, *Butterfly from Makanda (Mariposa de Makanda)*, *Butterfly from Pomona (Mariposa de Pomona)*, *Butterfly from Ventorrillo (Mariposa del Ventorrillo)*, *Butterfly from Villa Serrana (Mariposa de Villa Serrana)*, *Butterfly from the Convent of Saint Francis (Mariposa del Convento de San Francisco)*, *Butterfly from the Villa Francia, Asunción (Mariposa de la Quinta de Francia, Asunción)*, *Cicada*, *Dog-Day Announcer (Chicharra del mediodía)*, *Coronilla Butterfly (Mariposa del Coronilla)*, *Espinillo Butterfly (Mariposa del Espinillo)*, *Piedras Blancas Butterfly (Mariposa de Piedras Blancas)*, *Sand Beetle (Escarabajo de la arena)*, *Spring Moth (Polilla de Primavera)*.

6. *Archeological Prints (Grabados arqueológicos) Series*, 1991-93.

Five photo-silkscreens on paper, unique proofs.

32 ¼ x 48 inches each sheet, 24 x 36 inches each image.

Duck with Ancestor (Pato con ancestro), *Duck with Bones (Pato con huesos)*, *Mink with Ancestors (Nutria con ancestro)*, *Armadillo with Ancestor (Mulita con ancestro)*, *Partridge with Ancestor (Perdiz con ancestro)*.

7. *Book of Archeological Prints (Libro de los grabados arqueológicos)*, 1991-93.

Photo-silkscreen on canvas bound between plywood covers with rubber, felt, nuts and bolts, seven double-sided pages, unique object.

42 ¼ x 25 ½ x 4 ¼ inches overall open, 25 ⅛ x 25 ⅛ x 2 ½ inches overall closed.

8. *Vanishing Tapestries (Tapices de la desaparición)*, 1992.

Three photo-silkscreen on canvas, unique proofs.

144 x 60 inches each, approximately 144 x 180 inches overall

9. *Turtle (Tortuga)*, 1995-96.

Wire mesh, unique object.

38 x 59 x 13 inches

10. *Woman with Turtle (Mujer con tortuga)*, 1995-96.

Photo-silkscreen on canvas

84 x 58 ½ inches canvas, 72 x 46 ½ inches image.

11. *Woman with Turtle and Mules (Mujer con tortuga y mulas)*, 1995-96.

Photo-silkscreen and woodcut on canvas

84 x 58 ½ inches canvas, 72 x 46 ½ inches image.

12. *Woman with Turtle I (Mujer con tortuga I)*, 1995-96.

Photo-silkscreen on vintage wallpapers

84 x 59 inches overall.

13. *Woman with Turtle II (Mujer con tortuga II)*, 1995-96.

Photo-silkscreen on vintage wallpapers

91 x 109 inches overall

14. *Woman with Turtle III (Mujer con tortuga III)*, 1995-96.

Photo-silkscreen on vintage wallpapers

76 x 90 inches overall.

15. *Into the Lands of Quiroga (Por las tierras de Quiroga)*, 1998-2011.

Wall installation of 55 framed digital prints of scanned 36 mm black-and-white negatives on paper, with framed quotations from the writings of Horacio Quiroga on paper, silkscreen on ceramic glazed porcelain tiles, and hand-made 19th and early 20th century French, German, and Spanish tools reconstructed and created by blacksmith Aurelio Falero from the village of Tala in Uruguay.

Dimensions variable, approximately 6 x 15 feet overall.

16. *Birds from Gardiner (Pájaros de Gardiner) Series*, 2003.

Twenty multi-color photo-silkscreens on paper, unique images.

30 ⅙ x 22 ⅞ inches each sheet, approximately 14 ¼ x 23 ¼ inches each image (sixteen verticals and four horizontals)

Cardinal Facing Left - Black (Cardenal mirando a la izquierda - negro), *Cardinal Facing Left - Buff* (Cardenal mirando a la izquierda - beige), *Cardinal Facing Right - Sepia* (Cardenal mirando a la derecha - sepia), *Cardinal Facing Right - Sepia and Grey* (Cardenal mirando a la derecha - sepia y gris), *Nuthatch - Gold* (Trepatroncos - oro), *Nuthatch - Purple* (Trepatronco - púrpura), *Robin Facing Left - Brown* (Petirrojo mirando a la izquierda - marrón), *Robin Facing Left - Brown and Grey* (Petirrojo mirando a la izquierda - marrón y gris), *Robin Facing Right - Black* (Petirrojo mirando a la derecha - negro), *Robin Facing Right - Violet* (Petirrojo mirando a la derecha - violeta), *Tufted Titmouse - Lavender* (Paro copetudo - lavanda), *Tufted Titmouse - Olive* (Paro copetudo - oliva), *Two Finches - Ochre and Sepia* (Dos pinzones - ocre y sepia), *Two Finches - Rose and Grey* (Dos pinzones - rosa y gris), *Two Goldfinches - Black* (Dos jilgueros - negro), *Two Goldfinches - Olive* (Dos jilgueros - oliva), *Woodpecker Facing Left - Olive* (Carpintero mirando a la izquierda - oliva), *Woodpecker Facing Left - Pearl* (Carpintero mirando a la izquierda - perla), *Woodpecker Facing Right - Blue* (Carpintero mirando a la derecha - azul), *Woodpecker Facing Right - Green* (Carpintero mirando a la derecha - verde).

17. *Cupí and Birds of Clay, Oil and Ashes (Cupí y pájaros de barro, aceite y cenizas)*, 2005.

Cupí construction of embossed handmade paper woven between threads, with wall installation of multiple photo-silkscreens printed in oil, clay and ashes on paper.

Dimensions variable, cupí construction approximately 6 ½ x 9 ¾ x 9 ¾ feet overall, wall installation approximately 9 ¾ x 63 feet overall.

18. *Barred Owl (Buho listado)*, 2007-08.

Installation of six color digital transparencies displayed in light boxes with electrical cord, unique objects.

Dimensions overall variable, light boxes 24 x 18 x 3 inches each.

19. *From the Estancias to the Hudson River Valley (De las estancias al valle del Río Hudson)*, 2008-12.

Ten digital photographs with woodcut, drawing, and silk-screen on paper, unique proofs.

48 x 38 inches each sheet.

Cimarrones: Gus in Minewaska (Cimarrones: Gus en Minewaska), 2010. *Cimarrones: Other Gus with Red Fish (Cimarrones: Otro Gus con pez rojo)*, 2011. *Cimarrones: Gus with Crabapple (Cimarrones: Gus con manzano de jardín)*, 2011. *Caballos Criollos: Horses in Grassland (Caballos Criollos: Caballos en el campo)*, 2010. *Caballos Criollos: Horses with Hitching Post I (Caballos Criollos: Criollos con poste I)*, 2011. *Caballos Criollos: Horses with Hitching Post II (Caballos Criollos: Criollos con poste II)*, 2011. *Horses and Pond Reflections II (Caballos y reflejos en el lago)*, 2009. *Pond Reflections and Wheelbarrow (Reflejos en el lago con carretilla)*, 2008-09. *Refreshing the Criollos I (Refrescando los criollos I)*, 2011. *Refreshing the Criollos II (Refrescando los criollos II)*, 2011.

20. *Carapaces (Caparazones) Series*, 2011.

Sunflower (Girasol), *Geranium (Malvón)*. Two cast and welded aluminum sculptures, unique objects.

Dimensions vary: 30 x 26 x 26 inches and 24 x 28 x 28 inches.

21. *Nests (Nidos) Series*, 2012.

Six constructions of handmade cast and collaged paper, unique objects.

Dimensions vary.

22. *Anacahuita (Anacahuita)*, 2014.

Wall installation of handmade cast paper, multiple unique units.

Dimensions variable, approximately 12 x 27 ½ feet overall.

23. *Botanicals (Botánicas) Series*, 2014-15.

Eighteen panels of embossed handmade paper, unique pieces.

17 x 17 x ½ inches each.

24. *White Box Botanicals (Botánicas en cajas blancas) Series*, 2014-15.

Five panels of handmade and collaged cast paper in painted wood and Plexiglas boxes, unique objects.

20 ½ x 20 ½ x 2 inches each.

25. *Geometric Botanicals (Botánicas geométrica) Series*, 2015.

Five cast aluminum sculptures, unique objects.

Dimensions vary: 23 x 23 x 2 inches, 38 x 10 x 2 inches inches, 36 1/2 x 12 x 3 inches,

37 x 16 x 4 1/2 inches, and 46 x 17 x 3 inches.

RIMER CARDILLO
A Journey to Ombú Bellaumbra

March 24 - May 29, 2016

OAS AMA | Art Museum of the Americas
Organization of American States
Tues - Sun 10:00 am - 5:00 pm
201 18th St, Washington, D.C. 20006

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