

OSWALDO VITERI
CAREER

- 1931** Born in Ambato, Ecuador. *From early childhood he showed artistic interests and a special talent for drawing
- 1951** Begins to study architecture at the Central University of Ecuador, in Quito.
- 1954** Studies Art under the Dutch painter Jan Schreuder in Quito.
- 1955** Works at the studio of the North American painter Lloyd Wulf until 1960, in Quito. *Figurative painting and drawing period. *Becomes involved in Zen Buddhism.
- 1957** First one-man show
- 1958** Expressionist period
- 1959** Participates in the execution of a crystal-mosaic mural at the workshop of Oswaldo Guayasamín. *Commissioned to make a metal mural for the Ministry of Public Works, Quito. *Appointed professor of the School of Architecture at the Central University of Ecuador in Quito.
- 1960** Expressionist-Symbolist period. * Awarded First Prize at the Mariano Aguilera’ exhibition in Quito. *Executes a mural for the Ambassador of Venezuela in Ecuador, Mr. J.L. Salcedo Bastardo, in Quito.
- 1961** Undertakes research and works in the anthropology-folklore area with Paulo de Carvalho Neto until 1967. *Awarded First Prize at the “Salón Bolivariano” in Guayaquil, Ecuador.* Honorable Mention at the “VI Biennale” in Sao Paulo, Brazil.
- 1963** Abstract-Expressionist period
- 1964** Awarded Fourth Prize at the “II Bienal Americana de Arte” in Córdoba, Argentina. * Wins First Prize at the “Mariano Aguilera” exhibition in Quito, Ecuador. *Receives a “Professor of Field Research” diploma in the Science of Folklore from the Ecuadorian Institute of Folklore in Quito.

- 1966** Takes a degree as an architect. *Appointed Assistant Dean of the School of Architecture of the Central University of Ecuador. *Designated Director of the Ecuadorian Institute of Folklore based in Quito. *Designated Director of the School of Fine Arts until 1969 in Quito, Ecuador.
- 1968** Creates the first “happening” in Quito. *Receives the Fourth Prize at the " I Bienal de Quito "in Quito, Ecuador. *Begins his assemblage period by incorporating symbolic objects, rag dolls, sackcloth, and chasubles into the canvasses. *Shares his Quito workshop with the Spanish painter Manuel Viola. of the famous El Paso group.
- 1968-69** Lives in Madrid, Spain, where he shares experiences with several painters, and particularly with the Jewish-Polish painter Maryan.
- 1969** Begins neo-figurative period with India ink drawings in Madrid, Spain.
- 1972** Participates with the renowned intellectual Benjamín Carrión in the International Symposium "Arte, Educación y Sociedad" in Santiago de Chile.*Crowds become the leitmotiv in his assemblage work and rag dolls fill his paintings. *Wins the Acquisition Prize at the “III Bienal de Arte Coltejer”, in Medellín, Colombia.
- 1977** Is awarded First Prize at the "Salón Nacional Banco Central", Quito, Ecuador.
- 1978** Works at the lithography atelier “Clot, Bramsen et Georges”, Paris, France. *Executes a stone mural with the sculptor Jaime Andrade at the Central Bank building in Ambato, Ecuador. *Works on sculpture projects. * Initiates a solar sculpture project.
- 1980** Lectures at several universities in the State of Kentucky, USA.* Presents solar sculpture project to the Guggenheim Foundation.
- 1983** Acts as a member of the jury for the “Bienal de Grabado Iberoamericano” in Montevideo, Uruguay.
- 1985** Takes part in the “First Creative Workshop of Artists of Latin America, Spain and Portugal” in Jerusalem, Israel. *Travels to the Peoples Republic of China, Japan and Thailand. Takes part in a workshop at a community of artists in Chong-Quing, China.

- 1986** Shows his work at a joint exhibit of Latin American artists “Presencia de Siglos”, in conjunction with the XVI General Conference of the International Council of Museums - ICOM- at the “Museo Nacional”, Buenos Aires, Argentina.
- 1988** Works on a stone mosaic mural for the Cathedral of Riobamba in Riobamba, Ecuador. *Exhibits at the “Museo Rufino Tamayo”, México D.F.- México.
- 1989** Participates in the following exhibits: “Art in Latin America” at the Hayward Gallery in London, England; “Jord och Frihet Latinamerikansk Konst”, at the National Museum, Moderna Museet in Stockholm, Sweden; “Arte en Iberoamérica” at the “Palacio Velázquez” in Madrid, Spain. *Is appointed Honorary Professor of the Central University of Ecuador.
- 1992** Candidate for the “Príncipe de Asturias” Award.
- 1990** Is a member of the jury of the “VII Bienal de Arte Paiz-1990” in Guatemala City, Guatemala. *Takes part in the regional meeting on “Training in and Promotion of Plastic Arts in Latin America and the Caribbean”, Caracas, Venezuela.
- 1994** Is a member of the jury of the “IV Bienal de Arte” in Cuenca, Ecuador. *Participates in the “Premio Marco” Exhibition, at the “Museo Marco”, Monterrey, México.
- 1995** Participates again in the “Premio Marco” Exhibition at the “Museo Marco” in Monterrey, México.
- 1996** Attends the official presentation of his self-portrait for the Self-Portrait Collection of the “Galleria Degli Uffizi” in Florence, Italy.
- 1996** Inaugurates the “Viteri Centro de Arte” in Quito, Ecuador.
- 1997** Shows his work at “Viteri Centro de Arte” in Quito. *Presents a one-man show at the Cultural Center of the Catholic University of Ecuador, the venue of the 49th International Congress of Americanisms in Quito, Ecuador. *Is awarded the “Eugenio Espejo” National Prize for the Arts”, Quito. *Is awarded the “Luis A. Martínez” Diploma in Ambato, Ecuador.
- 1998** Shows his work in the Dominican Republic, Venezuela, Chile, and Peru. *Is honored with the “Juan Montalvo Cross” Merit Award in Ambato, Ecuador

- 1999** Participates in Lisbon, Portugal in the “Culturgest Institute in “América Latina: de las vanguardias al fin del milenio” exhibition. *His work is auctioned by Christie’s for the “Fundación de Arte Contemporáneo” in Lima, Perú. *Exhibits his assemblages in Santiago de Chile. *Shows his oil paintings “Rostros y Paisajes” (Faces and Landscapes) at the Viteri Centro de Arte in Quito.
- 2000** Displays 400 neofigurative ink drawings at the “Casa de la Cultura Benjamín Carrión.” *Shows his figurative nude drawings at the SEK University Gallery in Quito. * Shows his Tauromaquia (drawings and silk-screen paintings with bullfighting themes) at the Lecture Hall of the Plaza de Toros de las Ventas in Madrid, Spain.
- 2001** Participates in “La Huella del Grabado” exhibition, at the Catholic University Cultural Center in Quito, Ecuador. *Participates in the “Small Anthology of Modern Ecuadorian Watercolors” show in Quito. * Presents his work at the Las Conceptas Convent Museum in Cuenca, Ecuador.
- 2002** Presents a one-man show at the Alliance Française Gallery and the Universidad Tecnológica Equinoccial in Quito, Ecuador. *Participates in “Los 60 en el Ecuador” (The Sixties in Ecuador) exhibit at The Central Bank Museum, and in the “Mariano Aguilera: Memoria y Actualidad” exhibition at the Catholic University Cultural Center in Quito. *Participates in the “X Bienal de Miniaturas Gráficas Luisa Palacios 2002” in homage to Gerd Laeufert, in Caracas, Venezuela. * Shows at the “II Bienal de Buenos Aires” in the Museo Nacional de Bellas Artes in Buenos Aires, Argentina. *Participates in the The Museum of Latin American Art (MoLAA) exhibition “Latin American Graphics: The Evolution of Identity from the Mythical to the Personal” in Long Beach, California. Shows at the “Expresión y Forma en el Arte Ecuatoriano del Sigo XX” exhibit in the Central Bank of Ecuador in Quito.
- 2003** Presents a one-man show at the Universidad Internacional in Quito, Ecuador. Exhibits at the “Museo Nacional de Bellas Artes” in Buenos Aires, Argentina. Takes part in the “Artes de Paz” exhibition at the Central Bank of Ecuador in Quito. Shows his work at the “Museo Nacional de Bellas Artes in Neuquén, Argentina and at the “Museo Nacional de Artes Visuales, in Montevideo, Uruguay. His latest work, “Los Desastres de las Guerras, Paredones y Paisajes” (The Disasters of Wars), is shown at the Viteri Centro de Arte in Quito, Ecuador and at the Casa de la Cultura in Ambato, Ecuador.
- 2004** Takes part in the “Latin American Art: Contexts and Accomplices” at the

2004 Sainsbury Centre for Visual Arts, University of Essex Collection of Latin Art, University of East Anglia in Norwich, England *Exhibits at the Historical Museum of the City of Krakow, Poland. *Participates in the "Semana Verde" art show at the Centro Cultural Benjamín Carrión in Quito.

MUSEUMS AND RENOWNED PRIVATE COLLECTIONS

Museo Mena Caamaño. Centro Cultural Metropolitano. Quito, Ecuador
Museo del Banco Central del Ecuador. Quito, Ecuador
Museo del Banco Central del Ecuador. Guayaquil, Ecuador
Museo de Arte Moderno Latinoamericano. Quito, Ecuador
Museo de Arte Latinoamericano - Quito, Ecuador
Galería de Retratos, "Salón Amarillo", Palacio de Gobierno de la República del Ecuador - Quito
Presidencia de la República del Ecuador, Palacio de Gobierno - Quito, Ecuador.
Portrait Gallery Collection of the National Parliament - Quito-Ecuador
School of Arts, Central University of Ecuador - Quito, Ecuador
Museo Luis Ángel Arango, Banco de la República - Bogotá, Colombia
Fort Lauderdale Museum of the Arts - Florida, USA
The Braniff International Airways Collection of South American Art - Texas, USA
South-American Biennial Collection - Córdoba, Argentina
Andrew Dickson White Museum of Art - Cornell University - Ithaca, USA
Nelson Rockefeller Collection - New York, USA
David Rockefeller Collection - New York, USA
Museo Municipal - Quito, Ecuador
"Neiman - Marcus" Collection - Dallas, Texas, USA
Stanley Marcus Collection - Dallas, Texas, USA
Museo Guayasamín - Quito, Ecuador
Los Angeles Arts and Crafts Museum - Los Angeles, USA
"BMW" Collection - Munich, Germany
Museum of Modern Art - Cuenca, Ecuador
Robert B Wallace Collection - Washington D.C., USA
Museo de Arte Contemporáneo Bolivariano "San Pedro Alejandrino"- Santa Marta, Colombia
The United States National Archives Collection - Washington D.C., USA
Santa Fe Museum - New México, USA
Gustavo Cisneros Collection - Caracas, Venezuela
Museo MARCO - Monterrey, México

Yolanda Terán de Durini Collection - Quito, Ecuador
 Mario Rivadeneira Collection - Quito, Ecuador
 David Gallagher Collection - Santiago, Chile
 Juan Carlos Correa Collection - Quito, Ecuador
 Milton Barragán Collection - Quito, Ecuador
 Andrés Cárdenas Collection - Quito, Ecuador
 Produbanco Collection - Quito, Ecuador
Galleria Degli Uffizi, Artists' Self-portrait Collection - Florence, Italy
 MUDIC, Museo del Dibujo Contemporáneo - Santo Domingo, Dominican Republic
 Daniel Klein Quito Collection – Quito, Ecuador
 Pedro Kohn Collection - Quito, Ecuador
 Banco Internacional Collection - Quito, Ecuador
 Patricia Ready Collection - Santiago, Chile
 Luis Baker Jr Collection - Quito, Ecuador
 Ernesto Dávalos Collection - Quito, Ecuador
 Wilson Granja Collection - Quito, Ecuador
 Jaime Marchán Collection - Quito, Ecuador
 María Clara Crespo Collection - Quito, Ecuador
 Wanda McDaniel Collection - California, USA
MMM Messner Mountain Museum - Bolzano, Italy
Mingei International Museum San Diego, Calif - USA
 Verónica Blackburn Collection - Santiago, Chile
University of Essex, Collection of Latin American Art - Essex, Inglaterra
 Michel Deller Collection - Quito, Ecuador

ONE MAN SHOWS

1957 Museo de Arte Colonial - Quito, Ecuador
1957 Casa de la Cultura, Núcleo de Tungurahua - Ambato, Ecuador
1961 Museo de Arte Colonial - Quito, Ecuador
1962 Biblioteca Luis Angel Arango - Bogotá, Colombia
1965 Casa de la Cultura - Ambato, Ecuador
1968 Galería Siglo XX, Quito, Ecuador

- 1968** Galería Contémpora, Guayaquil, Ecuador
- 1969** Club Internacional de Prensa - Madrid, España
- 1970** Galería Sen - Madrid, España
- 1970** Galería Baroc Design Studio - Sitges, España
- 1970** Colegio Nacional Bolívar - Ambato, Ecuador
- 1970** Galería Altamira - Quito, Ecuador
- 1973** Galería Altamira - Quito, Ecuador
- 1973** Museo Municipal - Guayaquil, Ecuador
- 1974** Galería San Diego - Bogotá, Colombia
- 1974** Galería Sangurima - Cuenca, Ecuador
- 1975** Instituto Panameño de Arte - Panamá, Panamá
- 1975** Galería Altamira – Quito, Ecuador
- 1976** Galería Caspicara - Quito, Ecuador
- 1976** Museo del Banco Central del Ecuador - Quito, Ecuador
- 1978** La Galería - Quito, Ecuador
- 1978** Galería " 9 " - Lima, Perú
- 1979** Centro Colombo-Americano - Bogotá, Colombia
- 1980** Museo Guayasamín - Quito, Ecuador
- 1980** Louisville Art Gallery - Louisville, Ky, USA
- 1980** Barnhart Gallery - Lexington, Ky, USA

- 1980** BMW Gallerie - Munich, Alemania
- 1980** Ibero-Club - Bonn, Alemania
- 1982** La Galería - Quito, Ecuador
- 1983** Museo de Arte Moderno - Cuenca, Ecuador
- 1983** Galería La Manzana Verde - Guayaquil, Ecuador
- 1984** Alianza Francesa - Loja, Ecuador
- 1987** Museo Camilo Egas - Quito, Ecuador
- 1987** Museo del Banco Central - Loja, Ecuador
- 1987** Museo del Banco Central - Riobamba, Ecuador
- 1987** Centro Cultural de la Municipalidad de Miraflores - Lima, Perú
- 1987** Sala de Arte Bellavista - Lima, Perú
- 1988** Museo Rufino Tamayo- Ciudad de México, México
- 1988** Galería de Arte del Banco Internacional - Ambato, Ecuador
- 1988** Galería D´ART - Quito, Ecuador
- 1989** Sala de Arte Contemporáneo - Quito, Ecuador
- 1989** Galería Expresiones - Guayaquil, Ecuador
- 1990** Galeria do Centro de Estudos Brasileiros - Quito, Ecuador
- 1990** Galería Art Forum - Quito, Ecuador
- 1991** Museo Nahim Isaías B. y L´Art Centro de Arte - Guayaquil, Ecuador
- 1991** Galería L´art - Quito, Ecuador

- 1993** Galería M. S. - Quito, Ecuador
- 1993** Museo Municipal Alberto Mena Caamaño - Quito, Ecuador
- 1993** Galeria Corriente Alterna - Lima, Perú
- 1995** "Atheneum", World Trade Center - Quito, Ecuador
- 1996** Viteri Centro de Arte - Quito, Ecuador
- 1997** Viteri Centro de Arte – Quito, Ecuador
- 1997** 49º Congreso Internacional de Americanistas. Centro Cultural de la Pontificia Universidad Católica de Quito - Quito, Ecuador
- 1997** Promenade Galerie - La Haya , Holanda
- 1998** Casa de Montalvo - Ambato, Ecuador
- 1998** Galería Arawak - Santo Domingo, República Dominicana
- 1999** Galería Arte Actual – Santiago de Chile, Chile
- 1999** Viteri Centro de Arte – Quito, Ecuador
- 2000** Casa de la Cultura Ecuatoriana. “Cuatrocientos Dibujos de Viteri” 1998 y 1999 – Quito, Ecuador
- 2000** Universidad Internacional SEK “Desnudos de Viteri: De lo Sacro a lo profano”- Quito, Ecuador.
- 2000** “Tauromaquia de Viteri” en el Aula Cultural Taurina de La Plaza de Toros de Las Ventas-Madrid, España.
- 2001** Museo del Monasterio de las Conceptas, obra sacra – Cuenca, Ecuador.
- 2002** Alianza Francesa - Quito, Ecuador.

- 2002** Universidad Tecnológica Equinoccial - Quito, Ecuador.
- 2003** Universidad Internacional - Quito, Ecuador
- 2003** Museo Nacional de Bellas Artes - Buenos Aires, Argentina.
- 2003** Banco Central del Ecuador - Quito, Ecuador.
- 2003** Museo Nacional de Ballas Artes - Neuquén, Argentina.
- 2003** Museo Nacional de Artes Visuales - Montevideo, Uruguay.
- 2003** Viteri Centro de Arte - Quito, Ecuador.
- 2003** Casa de la Cultura - Ambato, Ecuador.
- 2004** Museo Histórico de la Ciudad de Cracovia, Polonia
- 2004** Centro Cultural – Universidad Católica . Quito, Ecuador

GROUP EXHIBITIONS

- 1956** Casa de la Cultura - Ambato, Ecuador
- 1956** "Mariano Aguilera" - Quito, Ecuador
- 1957** "Mariano Aguilera" - Quito, Ecuador
- 1958** "Mariano Aguilera" - Quito, Ecuador
- 1958** Pintura Joven del Ecuador - Río de Janeiro, Brasil
- 1958** Pintura Joven del Ecuador - Quito, Ecuador
- 1959** “El Retrato”- Asociación Artistas Plásticos del Ecuador, Museo
de Arte Colonial, Quito, Ecuador

- 1959** Pintura Joven del Ecuador - Ambato, Ecuador
- 1959** Salón del Paisaje - Quito, Ecuador
- 1959** I Salón Fundación de Guayaquil – Guayaquil, Ecuador
- 1959** "Mariano Aguilera" - Quito, Ecuador
- 1960** Casa de la Cultura - Ambato, Ecuador
- 1960** "Mariano Aguilera" - Quito, Ecuador
- 1961** VI Bienal de Sao Paulo, Brasil
- 1961** Asociación de artistas plásticos del Ecuador - Quito, Ecuador
- 1961** "Salón Bolivariano" - Guayaquil, Ecuador
- 1962** Muestra de Pintura – Asociación de Artistas Plásticos – Quito, Ecuador
- 1962** IV Salón Fundación de Guayaquil - Guayaquil, Ecuador
- 1962** Alianza Francesa - Quito, Ecuador
- 1963** "Arte de América y España" - Madrid y otras ciudades europeas
- 1963** Alianza Francesa - Quito, Ecuador
- 1964** Alianza Francesa - Quito, Ecuador
- 1964** "Festival Grancolombiano de Arte" - Cali, Colombia
- 1964** Centro de Estudos Brasileiros - Quito, Ecuador
- 1964** II Bienal de Córdoba, Argentina
- 1964** "Mariano Aguilera" - Quito, Ecuador.
- 1964** "12 Pintores del Ecuador", Museo de Arte Colonial - Quito, Ecuador

- 1964** Selection of Latin American Art: New Personalities, Pepsi Cola Exhibition Gallery - New York, USA
- 1964** Unión Panamericana - Washington D.C., USA
- 1964** "Socios para el Progreso" - Berlín, Alemania.
- 1965** "The Braniff International Airways Collection of South American Art" Texas. USA
- 1965** Art Exhibition, "Ecuadorean Week in Miami" - Miami, USA
- 1965** Arte Actual Ecuatoriano, Museo Arte Moderno - Bogotá, Colombia
- 1966** Bienal de Venecia - Venecia, Italia
- 1966** "Festival de Pintura Americana" - Lima, Perú
- 1966** "Art of Latin America Since Independence", Yale University Art Gallery - Conn.,USA
- 1966** "Art of Latin America Since Independence", University of Arizona Art Gallery - Arizona, USA
- 1966** University of Texas Art Museum - Austin, Texas, USA
- 1966** La Jolla Museum of Art - California, USA
- 1966** Isaac Delgado Museum of Art - New Orleans, La. USA
- 1966** I Bienal Iberoamericana de Pintura Coltejer - Medellín, Colombia
- 1966** "Viola Viteri" - Cuenca, Ecuador
- 1968** Selección Pintores Ecuatorianos - X Bienal de Sao Paulo - Quito, Ecuador
- 1969** X Bienal de Sao Paulo, Brasil
- 1970** Galería Altamira - Quito, Ecuador

- 1970** Colectiva – Fiesta de las Frutas y las Flores – Ambato, Ecuador
- 1971** Galería Altamira - Quito, Ecuador
- 1971** Selección Pintores Ecuatorianos X Bienal de Sao Paulo - Quito, Ecuador
- 1971** Galería Artes - Quito, Ecuador
- 1972** Asociación de Beneficiencia Israelita - Quito, Ecuador
- 1972** Galería Altamira - Quito, Ecuador
- 1972** III Bienal de Arte Coltejer - Medellín, Colombia
- 1973** Galería Caspicara - Cuenca, Ecuador
- 1974** Galería Contémpora - Guayaquil, Ecuador
- 1974** Maxwell Galleries, Ltd. - San Francisco, Ca, USA
- 1975** Galería Altamira - Quito, Ecuador
- 1976** Galería Altamira - Quito, Ecuador
- 1976** Colectiva – Vente aux Encheres – París, Francia
- 1976** Galería Artes - Quito, Ecuador
- 1976** Casa de la Cultura - Quito, Ecuador
- 1977** Museo del Banco Central del Ecuador - Quito, Ecuador
- 1978** Galería Goríbar - Quito, Ecuador
- 1978** Galería Caspicara - Quito, Ecuador
- 1978** Banco Central del Ecuador - Ambato, Ecuador
- 1978** "Exposición Iberoamericana de Arte" - Caracas, Venezuela

- 1978** Colegio de Arquitectos - Quito, Ecuador
- 1978** "Salon de Mai" - París, Francia
- 1979** CIESPAL - Quito, Ecuador
- 1979** Museo del Barrio, Latin American Artist - New York, USA
- 1980** II Bienal Iberoamericana de Arte - Ciudad de México, México
- 1980** Galería Mariel "Pintura Contemporánea del Ecuador" – Ambato, Ecuador
- 1981** Bienal de Arte Medellín - Medellín, Colombia
- 1982** Exposición Retrospectiva "Mariano Aguilera" - Quito, Ecuador
- 1982** Centro Cultural Municipal "Jacques Prevert" - París, Francia
- 1982** Galería La Manzana Verde - Quito, Ecuador
- 1983** Museo Municipal de Arte Moderno - Cuenca, Ecuador
- 1984** Galería Perspectiva - Guayaquil, Ecuador
- 1985** Arte Sacro Contemporáneo del Ecuador, Museo Banco Central - Guayaquil, Ecuador.
- 1985** Galería La Manzana Verde "24 Maestros de la Plástica Contemporánea"- Quito, Ecuador
- 1985** Exposición "Jerusalém" Galería Municipal de Arte - Jerusalém, Israel
- 1985** "Nuevas Vistas", Wistariahurst Museum - Massachusetts, USA
- 1985** Pinturas – "Tercer mes Cultural del Ecuador en Perú" - Perú
- 1986** Museo de Arte Contemporáneo Bolivariano - "San Pedro Alejandrino" - Santa Marta, Colombia
- 1986** Museo de Bellas Artes - Buenos Aires, Argentina

- 1986** Galería Praxis - Buenos Aires, Argentina
- 1986** Galería La Manzana Verde - Quito, Ecuador
- 1987** Exposición "Jerusalem", Casa de la Cultura Ecuatoriana - Quito, Ecuador
- 1987** Exposición Itinerante, "Artistas Ecuatorianos Pintan a Israel" – Guayaquil, Ecuador
- 1987** Galería de Arte Toulouse - Río de Janeiro, Brasil
- 1987** Museo de Arte Banco Central - Guayaquil, Ecuador
- 1987** Colegio de Arquitectos - Quito, Ecuador
- 1987** Museum of Contemporary Hispanic Art - New York, USA
- 1988** XLIII Bienal de Venecia - Venecia, Italia
- 1988** "Ecuador e Israel" Casa de la Cultura - Quito, Ecuador
- 1988** Galería La Manzana Verde - Quito, Ecuador
- 1988** Manuela de América, Alianza Francesa - Quito, Ecuador
- 1988** "Artistas Contemporáneos", Museo del Banco Central - Guayaquil, Ecuador
- 1988** Galería Arcana - Quito, Ecuador
- 1988** "Artistas Contemporáneos", Casa de la Cultura - Quito, Ecuador
- 1988** Galería Exedra - Quito, Ecuador
- 1989** Hayward Gallery, "Art in Latin America" - Londres, Inglaterra
- 1989** Museo de Arte Moderno, "II Bienal Internacional de Pintura" - Cuenca, Ecuador
- 1989** Galería Siglo XX, "Los Soles del 60" - Quito, Ecuador

- 1989** Galería Expresiones - Guayaquil, Ecuador
- 1989** Nationalmuseum and Moderna Museet, " Jord Och Frirht"
Latinamerikansk Konst - Estocolmo, Suecia
- 1989** Palacio de Velázquez, "Arte en Iberoamérica" - Madrid, España
- 1989** Banco de los Andes, " Nuestros Andes" - Quito, Ecuador
- 1989** Galería L' Art, " 18 Renombrados Artistas de la Plástica Nacional" -
Quito, Ecuador
- 1990** Museo de Arte Contemporáneo, "Szyszlo - Viteri" - Guatemala, Guatemala
- 1990** Galería La Manzana Verde - Guayaquil, Ecuador
- 1990** Galería Expresiones - Guayaquil, Ecuador
- 1990** Galería La Manzana Verde - Quito, Ecuador
- 1990** Galería Art Forum - Quito, Ecuador
- 1990** Galería L' Art, " Obra Gráfica Latinoamericana" - Quito, Ecuador
- 1991** Nagoya City Art Museum, " Pintura de Hoy en la América Latina y el
Caribe" - Nagoya, Japón
- 1991** Museo Guayasamín - Quito, Ecuador
- 1991** Galería de Arte MUSEUM, " Gran Colectiva Hispanoamericana" -
Panamá, Panamá
- 1991** Contrast Gallery - Bruselas, Bélgica
- 1992** Galerías del Banco B.B.L. , Grande - Place - Mons, Bélgica
- 1992** Museo Internacional de Carnaval de Máscaras - Binche, Bélgica
- 1992** Otras exposiciones en Strombeek, Dilbeek - Gante, Bélgica

- 1992** Centro Cultural Montecarmelo, " Colección Ladeco de Arte Contemporáneo" - Santiago, Chile
- 1992** Federación de Asociaciones de Profesores, Universidad Central, "Primer Salón de Pintura del Docente Universitario" - Quito, Ecuador
- 1992** Casa de la Cultura Ecuatoriana, Núcleo de Tungurahua, "Exposición de Artes Plásticas de Tungurahua" - Ambato, Ecuador
- 1992** Universidad Federal de Juiz de Fora, " AMERICA" - San Pablo,Río de Janeiro y varias ciudades brasileñas
- 1992** Galería Sosa Larrea & L' Art - Quito, Ecuador
- 1992** Exposición Colectiva, Instituto Ecuatoriano de Crédito Educativo y Becas – Quito, Ecuador
- 1993** Colegio de Arquitectos, " Barragán, Bueno, Muñoz Mariño, Viteri" -Quito, Ecuador
- 1993** Galería MS Arte, Colectiva Internacional - Quito, Ecuador
- 1993** Galería Cecilia González, " Maestros Latinoamericanos" - Lima, Perú
- 1993** I Graphic Triennial of Cairo, "Embassy of Ecuador in Egypt" - Cairo,Egipto
- 1993** La Galería, "50 Artistas sobre papel" - Quito, Ecuador
- 1994** Museo Marco, "Premio Marco" - Monterrey, México
- 1994** Kingman – Viteri –“2 Semanas de Festival Center for the Arts George Mason University”- Washinton, USA
- 1995** Posadas de las Artes Kingman - Quito, Ecuador
- 1995** La Galería - Quito, Ecuador
- 1995** "Centro Cultural, Pontificia Universidad Católica del Perú, "Un saludo de Arte Mundial" - Lima, Perú

- 1995** Galería MS Arte - Quito, Ecuador
- 1995** Casa Montalvo - Ambato, Ecuador
- 1995** Museo Marco, "Premio Marco", Monterrey, México
- 1995** Harvard University, Cambridge, Mass, USA
- 1996** Colectiva, Universidad Tecnológica Equinoccial – Quito, Ecuador
- 1996** “Colectiva 16” Círculo de Bellas Artes – Quito, Ecuador
- 1998** “Eros en el arte ecuatoriano” Museo Nacional de Bellas Artes - Santiago de Chile, Chile
- 1998** “Eros en el arte ecuatoriano” Museo Nacional de Arqueología, Antropología e Historia - Lima, Perú
- 1998** “Eros en el arte ecuatoriano” Museo Banco Central - Quito, Ecuador
- 1998** “Eros en el arte ecuatoriano” Museo Banco Central - Guayaquil, Ecuador
- 1998** “Eros en el arte ecuatoriano” Museo Banco Central - Cuenca, Ecuador
- 1998** Bienal Internacional de Arte - Cumaná, Venezuela
- 1999** “América Latina: de las vanguardias al fin del milenio” Centro Cultural Culturgest - Lisboa, Portugal
- 1999** “Arte Ecuatoriano Universal” Centro Cultural de la Universidad Tecnológica Equinoccial - Quito, Ecuador
- 1999** Museo de la Ciudad - Quito, Ecuador
- 1999** “Pequeño Formato” La Galería – Quito, Ecuador
- 2000** “Quito Testimonio Vivo del Arte Contemporáneo” Centro Cultural Metropolitano Quito, Ecuador
- 2001** “La huella del grabado” PUCE – Quito, Ecuador

- 2001** Centro Benjamín Carrión “Pequeña Antología de la Acuarela Moderna Ecuatoriana - Quito, Ecuador.
- 2001** Centro Cultural Benjamín Carrión “Pequeña Antología de Quito en el siglo XX”- Quito, Ecuador.
- 2002** Museo del Banco Central “Los años 60 en el Ecuador”- Quito, Ecuador.
- 2002** Centro Cultural de la Universidad Católica “Mariano Aguilera Memoria y Actualidad”- Quito, Ecuador.
- 2002** X Bienal Miniaturas Gráficas Luisa Palacios 2002, Homenaje a Gerd Leufert - Caracas, Venezuela
- 2002** II Bienal de Buenos Aires en el Museo Nacional de Bellas Artes – Buenos Aires, Argentina
- 2002** “Latin American Graphics: The Evolution of Identity from the Mythical to the Personal” en el Museo de Arte Moderno Latinoamericano (MoLAA), Long Beach, California
- 2002** “Expresión y Forma en el Arte Ecuatoriano del Siglo XX”. Banco Central del Ecuador. Quito, Ecuador
- 2003** “Artes de la Paz”. Banco Central del Ecuador. Quito, Ecuador.
- 2004** Sainsbury Centre for Visual Arts. University of Essex, Collection of Latin American Art. University of East Anglia, Norwich - Inglaterra.
- 2004** Centro Cultural Benjamín Carrión – Quito, Ecuador

AWARDS

- 1960** First Prize "Mariano Aguilera" Exhibition - Quito, Ecuador
- 1961** First Prize "Salón Bolivariano" - Guayaquil, Ecuador

- 1961** Honorable Mention "VI Bienal de Sao Paulo" - Sao Paulo, Brasil
- 1964** First Prize "Mariano Aguilera" Exhibition - Quito, Ecuador
- 1964** Fourth Prize "II Bienal Americana de Arte" - Córdoba, Argentina
- 1968** Fourth Prize "I Bienal de Quito" - Quito, Ecuador
- 1972** Acquisition Prize "III Bienal de Arte Coltejer" - Medellín, Colombia
- 1977** First Prize "Salón Nacional Banco Central" - Quito, Ecuador.
- 1997** "Eugenio Espejo" National Prize for the Arts - Quito, Ecuador

CO-AUTHOR OF THE FOLLOWING BOOKS

"ARTE POPULAR DEL ECUADOR" -Tomo I
 Publicado por Alianza para el Progreso
 Editorial: Editorial Garantía
 Quito, Ecuador, 1965

"ARTE POPULAR DEL ECUADOR" -Tomo II
 Publicado Por: Centro Audiovisual de la Universidad Central
 Editorial: Editorial Universitaria
 Quito, Ecuador, 1970

PARTICIPANT IN THE FOLLOWING EDITIONS

"FOLKLORE DE LICAN Y SICALPA"
 Casa de la Cultura Ecuatoriana
 Quito, Ecuador, 1962

"DICCIONARIO DE FOLKLORE ECUATORIANO"
 Paulo de Carvalho Neto
 Casa de la Cultura Ecuatoriana
 Quito, Ecuador, 1964

"REVISTA DEL FOLKLORE ECUATORIANO" N° 1

Casa de la Cultura Ecuatoriana

Quito, Ecuador, 1985

"REVISTA DEL FOLKLORE ECUATORIANO" N° 2

Casa de la Cultura Ecuatoriana

Quito, Ecuador, 1966

"REVISTA DEL FOLKLORE ECUATORIANO" N° 3

Casa de la Cultura Ecuatoriana

Quito, Ecuador, 1969

“CUENTOS FOLKLORICOS DEL Ecuador”

Paulo de Carvalho Neto

Universidad Central del Ecuador

Editorial Universitaria

Quito, Ecuador, 1966

"REVISTA DEL INSTITUTO AZUAYO DE FOLKLORE" N° 1

Instituto Azuayo de Folklore

Editorial del Núcleo del Azuay de la Casa de la Cultura Ecuatoriana Cuenca, Ecuador, 1969

CRITICAL REVIEWS (A Few)

"The "Club Iberico" rarely shows South American work as striking as that of a global scope by Oswaldo Viteri of Ecuador. The road leading to present-day art is truly found here and it is determining a global scope with an American-European trend without sacrificing the artist's own environment.

If one wishes to analyze the global scope which, despite its opposing elements, forms a single unit, it should be mentioned that this impressionist-abstract pictorial structure merges the inheritance of western industrial culture in paintings whose textile elements are arranged by Viteri in a unique manner stand out, and also draws on the native South American cultural legacy.

The latter are divided into three components: textile fragments of an agricultural culture, "relics" of a sacred-baroque culture reflecting the religious legacy of the Spanish conquistadors, and particularly, provocative compositional elements with the innumerable small rag dolls made by the natives. In the paintings, the imagination of the culture of mankind is the only member of a group.

Modern art has seen frequent throwbacks to the origin of mankind, to what is "primitive" in the development of civilization. It is not only extraordinary that here the small rag dolls are integrated into the canvas, but the manner and form in which these "toys" are strictly and formally arranged into rows or cover complete surfaces in a parallel arrangement is also extraordinary. It is extraordinary how these very colorful arrangements are covered with the dark dust of decomposition and only the center of the group forms a resplendent square.

That is the resplendent group, and who are the greyest? The trends are clear: nostalgia for the naïf nature of a world culture is apparent everywhere. There is a strong feeling of aggression particularly in those paintings in which the power of the sacred, on the one hand, and the power of landscapes, on the other, leaves man nearly at a loss confronted with the infinite space of nature and the supernatural.

Annelle Pohlen

Bonn, German Federal Republic, 1980

"My personal opinion is that in the complex and not widely known contemporary Ecuadorian painting, Oswaldo Viteri, together with his elders, Rendón and Crespo, and with the fully mature artists Tábara and Guayasamín, comprise the foremost quintet of present-day Ecuadorian plastic arts. Furthermore, he is much more original and varied than any of the others. During my several trips to Ecuador I have been able to carefully study his work and have often written about it and have presented some of his exhibits in Latin America and Europe. He is in full command of his art and in everything he does there is a perfect consistency between procedure, craftsmanship, rhythm and image. Precisely the flowing rhythms, which are not always linear, and his eurhythmics are one of the major compositional and expressional elements in Viteri's work as a painter, as a painter-sculptor and as a sculptor. Each of his stages stems uninterruptedly from the preceding one, thus showing the consistency of his evolution. Once he has solved a problem, he abandons it and proposes another, but without leaving those for which the road remains open. In his most well-known stage (that incorporates folk rag dolls to the painted background of his paintings) there is an unprecedented synthesis between the legacy of American folk art of vice-royal times (particularly the 18th Century) and the most avant-garde abstract painting of concretist inspiration. The quality of his craftsmanship is comparable to that of the great masters of materials, such as Tapiés or Fautrier, but it is less dense and has less gestural elements.

Carlos Arean

Full Member of the Association of Art Critics

Former Director - Founder of the Museum of Contemporary Art, Madrid, Spain, 1981

"(...) The new and distinct feature in Viteri was the rag doll. In 1968 Kienholz(1927), after having pasted on his canvasses pieces of wood, wires, and other waste objects, brought into his work the arms and legs of dummies, dolls, bones, skulls, and desiccated animals.

What Viteri had pasted on his “Geography of Smoke” (his first assemblage, 1968), were simple rag dolls made of scraps of cloth by humble local artisans and sold at the stalls in the Main Square and the Santo Domingo Square in Quito. They were not as, as certain foreign critics believed, fetishes or ex-votos, though they may have been used as such at one time (for example, for an occasional witchcraft practice); they were really toys, the toys of the poor. They did not have hidden meanings in Viteri’s work, though they did have the rich significances of all folklore objects and Viteri, the folklorist, must have been aware of this. Ever since “Geography of Smoke”, they remained in his canvasses with a primary and elementary iconic value, deriving from their very nature: whatever else it may be, the doll is a human being on another scale, a scale that enables someone else -even a child- to place it in a variety of situations of mimicry or parody. For children, they are playful elements that lend themselves to an imaginative and free dramatization of things human. In Viteri’s work, as we shall see later on and in further depth, the dolls are iconic representations of the South American Mestizos and Indians. Their number, arrangement, location, and color would play a part in encoding the message. In “Geography of Smoke”, together with the many-colored dolls -which are the usual ones- there are black dolls. They are set out in lines, in overlapping lines, fractured lines.

As we can see, provocation had gone far beyond gestures: it had attained the sign and the symbol (...)”

Hernán Rodríguez Castelo

Member of the Ecuadorian Academy of Language

1991

“It is neither chance, nor a reflection of international high taste, that some of the most powerful visual images and structures in Latin America are being made at the intersection of environmental and popular art. Such intersections take place at crucial points of the defining line of cultural identity.

Found, or specially made, materials and objects made by local communities have been incorporated by artists into their work in an attempt to draw in those other cultures. Oswaldo Viteri, who originally trained as an anthropologist, gathers the brightly colored little fabric dolls made by villagers in Ecuador and makes metaphorical compositions with them, as in *Eye of Light*. In his sparsely constructed collages, he may also allude in material or color to the pre-Columbian past and to colonial vestments; the title “Mestizaje” is the most direct reference to the cross-cultural currents in his work- which is, of course, as with the work of many of the younger generation of Cuban artists, wholly at home at the same time on the international stage.

The notion of mestizaje has become central to the artistic resistance to colonialism. There is no particular aesthetic attached to it, for it is not a perspective notion, but one that opens out on new languages that can function in the context of Latin America, “a mixed

culture that is bursting through the cracks of dictatorship and colonialism throughout Latin America.”

Dawn Ades

Art in Latin America. The Modern Era,1820-1980

Pp.296-299

London:Yale University Press-The South Bank Center,1989

“In all Viteri achieves a visual climate that is unmistakably Latin American, or rather Indo-American. His crowds are neither European nor African, nor Asian, for they have their own origin and history, with age-old reminiscences and traces of church ceremonies. The whole appears as a march of the people of this continent: always a mass march and sometimes a painful one, sometimes much too silent or too anonymous. In the oil-paint and sackcloth canvasses, which have no dolls, it would seem that the march is already over or about to arrive. With this cycle, teeming with originality, Viteri takes his place as an outstanding talent of the new humanism in the plastic arts.”

Raquel Tibol,

“Proceso” Information and Analysis Seminar,

Mexico, May 23, 1988

“A remarkable Ecuadorian artist whose pictorial compositions are governed by an intelligent use of space with a personal neo-figurative concept of images, with an emphatic dramatic feeling.”

Luis González Robles

Madrid, España, 1997

“The most interesting element, owing to its intrinsic values and because it has provided him the broadest creative possibilities is, however, the use of rag dolls through which he achieved one of the most original and meaningful statements in the art of this continent. The use of the dolls implies recognition of the creative possibilities of poverty and the expressiveness of the folk art of his country, all while eliciting considerations about the play element, magic and fetishes.

The contemporaneousness of Viteri’s concepts is quite clear, not only in the collage technique but also in the concepts implicit in art that moves from an abstract modernist reflection, in which style is supreme, to an art in with social and political contents but which is not attached to any school and in which the representational idea and abstract conception are equally important, particularly with regard to colour and texture. Viteri has also displayed his great talent for drawing, which he has undertaken by seeking realistic representations with a sure and fine line, but which generally show a close relationship between the signs and

colour as well as spontaneous movements and a gestural emphasis that connects him with the statements of his pictorial work.”

Eduardo Serrano

“Once Maestros de la Pintura Andina”

Propal

Medellín, Colombia, 1997

“A destabilized humanity

Though art is certainly the product of a given society, social affinities alone cannot sum up the personal history of an artist, even if signs and symbols constitute his very essence. Although Oswaldo Viteri always maintained the mestizo nature of his Andean culture, his unsatisfied spirit has taken him to other places where he was imbued with the last remnants of modernity without abandoning his roots. He thus went from realistic, trenchant and wilful writing to a naturalistic abstraction fraught with turbulence before finding in the recovery of multi-colored figures born from folk art, the ferment of a unique syntax originating more from relics and the preservation of the collective memory than from an aestheticizing vision. In parallel, and always on the path towards himself, he stirs up, with the exasperation of the form that marked his beginnings -the center of which continues to be the position of the human figure in the center of the canvass but insisting on the destabilization of faces with jerky brushstrokes that do not finally crack and groove the features of his models.

In this tormented perception of the organic, Oswaldo Viteri rejects the snares of a favorable distribution and the systematization of the formless by not giving in to the re-evocation of a likeness in order to express the existential acuteness of feelings, the innermost flesh of those portrayed according to the grand expressionist tradition. His sometimes enigmatic and sometimes painful portraits have a slightly crucified frontal posture, a fixity in the troubled gaze of the prominent eyes, a loss revealed in the wince of fear, which resound as multiple cries of pain.

It is clear that Oswaldo Viteri does not take the road of seduction to define his relationship with mankind but draws from an inner compelling fire. He somehow inserts us into the heart of the psycho-emotional meanderings of his torments and the image of his darkened dreams reflected by the mirror. He does, however, preserve the very essence of his lacerated humanity which is at the very core of his being, governed and coordinated by a gesture which is both eruptive and controlled and knows to what extent it can provoke chance. In his long established work there is much concentration and bridled energy at the service of an art of metamorphosis with powerful and sweeping flights.

Gerard Xuriguera

Revista Demeures & Chateaux, No. 108

Paris, France

August 1998

“Oswaldo Viteri has to been seen as a visionary artist, as an escapee from “reality” and from the very history of modern Spanish-American art. Nevertheless, this escape, this continuous flight, becomes lucid behavior serving as a unifying force. This means that Viteri is a virtuoso who assimilates and transmutes cultural values, signs, different aesthetic and poetic ideologies. His major characteristic as a polysynthesizer has won him the stature of one of the great twentieth-century Spanish-American artists. Viteri’s name belongs next to the figures of American art, such as Tamayo, Guayasamín, Lam, Matta, Fernando de Szyszlo, Alejandro Obregón, Joaquín Torres-García, Paul Giudicelli and Ramón Oviedo, all of whom constantly endeavour towards an individual mystical adventure that seeks an existential commingling with the very essences of their being as the starting point of their creative action.”

Thus, all his concerns about social, political, economic, philosophical and religious issues and magic are embodied in these drawings. In his aesthetics, Viteri attempts to deconstruct the innermost being, the Latin-American conscience –without straying from the history, vestiges or written narrations where the mythologies of political power, religious dogma and day-to-day violence against freedom and solidarity coexist. His deconstruction does not mean to lose the magic or the marvels of a culture that continues to be displayed in a rich oral tradition.”

Amable López Meléndez (AICA)

Diario HOY

Santo Domingo, Dominican Republic, August 16, 1998

“The Oswaldo Viteri exhibition has partly remedied our lack of familiarity with the valuable contemporary art of Ecuador, His assemblages, which he initiated in 1968, coalesce abstract scenes through informalist -or geometrically arranged- brushstrokes with little rag dolls. (...) His assemblages -deeply rooted in the rich cultural heritage of his country- are built with small and anonymous rag dolls on a painted wood background. Belonging to both sexes, they seem to have been taken from a folk market or a pre-Columbian tomb. But their role here is to compose a multitude that fills the designated space, or a small group, a couple or an isolated creature lost amid the vast Andean solitude.

With an abstract bent -for Viteri comes from abstract painting- thick informalist strokes, or sometimes only the texture of the sackcloth or just a piece of colonial brocade, define the land and skies of his scenes. Sometimes, the spaces are ordered through a rigorous geometry: the canvass surprises with a luminous circle upon the framed-in crowd and “Rite of the sun, rite of the light”, a sort of religious reredos of a static solemnity.

And there are no problems of unity in the coalescence between the flat non-figurative plane and the volumetric and folk-handcraft rag dolls. Both elements create a dramatic atmosphere where the high-Andean panorama of thick soils and clouds, where the presence of people reach an overwhelming grandeur. Let us think, for example, of works with titles as lovely as “And they will emerge from the shadow and the earth” (1980), “In a crossroads of

heaven a house with an evening star awaits me” (1978) which, at times, speaks to us of souls and bodies, just as “Wayfarers of the night and of sorrow” does (1979).

A particular dialogue between the urban orbit and rural marginality, between what is current and the traditions of the past is established in “It’s nothing, don’t be afraid, it’s only America” (1979), whereas in the broadness of a silent space “Blue profile of your silence” speaks to us of a supposed forlorn and lonely traveller, and “At dawn they have seen us” (1986) of a romantic conversation. In “Black and coral shades of my desire” (1996), the high Andean air of the cordillera heats up; while a curious epical evocation in “Throw the spear out the window, wound my breast but not my soul” (1986) tiny sticks may have some warring function. There is also an entirely abstract composition “Inland, rose-colored sky” (1987) (...).”

Waldemar Sommer

Artes y Letras, “El Mercurio”

Santiago de Chile, Chile November 7, 1999

“Viteri defines his drawings as “neo-figurative and abstract-gestural with a Zen influence,” thus putting his cards on the table: a figuration that has renounced its specular (mirror) function to attempt a very subjective interpretation of reality that drifts towards the abstract. And with regard to the technical aspect, the strong and sure stroke prevails, underlying which there is full control of space and a formidable, ritual, practice of drawing, in which there is an oriental trait assimilated through Zen Buddhism. “If I were able to explain it –Viteri has said- we wouldn’t be talking about Zen.”

Rodrigo Villacís Molina

Abalorios “Ese monstruo llamado Viteri”

Diario “HOY”

Quito, Ecuador

March 2, 2000.

“Furthermore, Oswaldo Viteri, an architect and anthropologist, sought to revive the mestizo symbols of his country in paintings and assemblages. After a period of gestural abstraction with no visible cultural identity and a trip to Spain in the sixties, Viteri began to use very identifiable Ecuadorian referents, such as colonial liturgical vestments and folk-handcraft rag dolls. During his time as the director of the Ecuadorian Institute of Folklore from 1966 to 1968, he focussed attention and interest on the possibilities of incorporating folk art into his work. He began by making assemblages with small rag dolls, which he pasted in groups on a background of crudely painted cloth. In “America, a thirsty multitude” the dolls replace the paint. The distribution of these dolls throughout the surface preserves the bi-dimensionality of the work and also provides an original solution to express cultural identity. In this regard, Viteri is an heir of Indigenism, applied by him to an abstract language. His

special interest in the permanent condition of hybridization in Ecuador rather than an interest in the remote past is unique.”

Jacqueline Barnitz

TWENTIETH-CENTURY ART OF LATIN AMERICA

University of Texas Press

Austin, 2001.

“It was the great German poet Schiller who at the close of the 18th century noted the decisive role of the playing impulse in the life of man and in his works of art, considered in their fantastic nature as generators of new thinking, as a third reality between the material and the moral.

These aesthetic postulates, which always appear in works of art, are both pivot and paradigm in Viteri.

The Philosopher Hans Gadamer referred to the play element in art as a proposition for reflection: every creation opens up a space for completion, through a continuous -acting-with. In his own words “There will be actual receiving, an artistic experience, only with someone who plays with.”

This association with play, as a two-way movement, is present in Viteri’s work. It is not possible to view the assemblages as a mere passive observer. They evidence a technique and conceptually refer us to the idea of what is mestizo, as a synthesis of American folk art and contemporary abstraction.

Jorge Glusberg

Director of the Museo Nacional de Bellas Artes

Buenos Aires, Argentina

June 2003

“His work proposes a paradigm between folk crafts and history in an Andean country, such as Ecuador, and contemporary art.”

Jorge Glusberg

Former Director of the Museo Nacional de Bellas Artes

Buenos Aires, Argentina

June 2003

“I believe that Viteri moves between symbols and aesthetics. Viteri’s work, which I consider outstanding and also very beautiful, is a very current organization of all that world which still survives. In this regard, he digs into an anthropological area which is also quite relevant for many contemporary aesthetics.”

Raúl Santana

Art Critic

Director of the Museo Palais Glacé

Buenos Aires
June, 2003

“Those resources, those plastic elements are also conceptual elements. Building on them, Viteri is joining time with space. The intent is to synthesize and assemble such a complex syncretism in which the contemporaneous is present, because Viteri is also an architect and because he appropriates all western art of the last centuries. In a work of art, which is a total metaphor, he brings together these people convened by him into a circular form and places a mirror right in the center so that the public can feel a central part of all this Latin-American destiny, which I believe is what deeply interests Oswaldo Viteri.

I think that it was about time for us to become acquainted with a body of work whose conceptual roots have so many points of contact with an Argentinean reality which is usually not addressed by Argentinean artists.”

Elba Pérez
Art Critic
Buenos Aires
June, 2003

“I see it as an act of resistance to the informality imposed by the global society, in which everything tends to look alike. Perhaps, for the first time, it will move the idiosyncrasy of the Argentineans who are used to root out what is ours in order to plant what is alien to us.”

Ana Martínez Quijano
Art Critic
Buenos Aires
June, 2003

“For merely visual reasons, the language of Viteri is a pleasure, not only because he can keep alive the charm of his artisanal components (supplied by a family of assistants who provides them regularly), but also because he plays with the minute reliefs of those collages and with the luminosities of colour until the result is an irresistible magnet for any visitor.

Of course, after this impact, there is the suggestion derived from closer contemplation, where the references to history and reality gradually emerge from the contrasts between light and shadow.

Such a symbiosis between a folk heritage and a formal conception which is not far removed from monumentalism, achieved by setting a folk-fair item on a framework of expressivity, endows it with transcendence and makes the work of Oswaldo Viteri unique and may eventually be an encouragement for Uruguayan plastic artists.

Diario el País
Montevideo, Uruguay

November 2003