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Amelia Peláez del Casal (5 January 1896 – 8 April 1968) was an important Cuban painter of the Avant-garde generation.

Amelia Peláez - Wikipedia

The Cuban artist Amelia Peláez, who had studied with Leopoldo Romañach, went to Paris and adopted a style that recalled the later, more-ornamental Cubist work produced by Braque, as well as the work of Georges Rouault and Henri Matisse. Upon her return to Cuba in 1934, she painted...

Amelia Peláez | Cuban artist | Britannica

Amelia Peláez y de Casal was born in the second year of

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Cuba ' s final liberation war against Spain on January 5th, 1896 in Yaguajay, the province of Las Villas, Cuba. Her family was part of the Cuban-Creole middle class, and was well-off both economically and socially as her father was the County Doctor Manuel Peláez y Laredo.

Biography | Global Modern Women Artists - Sophia Smith
View Amelia Peláez ' s 302 artworks on artnet. Find an in-depth biography, exhibitions, original artworks for sale, the latest news, and sold auction prices. See available works on paper, paintings, and prints and multiples for sale and learn about the artist.

Amelia Peláez | artnet

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Amelia Pelaez. Born Yaguajay, Cuba, 1896. Died Havana, 1968 Amelia Pelaez entered San Alejandro at the relatively late age of twenty, graduating with honors in 1924, At San Alejandro she was one of Romañach's leading students in the areas of drawing, color, and landscape.

Cuban Painters - Amelia Pelaez

Amelia Peláez - Latin Art Core Amelia Peláez was born in 1896 in Yaguajay, in the former Cuban province of Las Villas.

Amelia Peláez | Latin Art Core

Amelia Peláez, one of the most prominent Cuban avant-garde artists, studied at the Academia de San Alejandro in Havana. She was part of the first wave of Cuban artists living

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in Europe before World War II.

Amelia Peláez: Works for Sale, Upcoming Auctions & Past ...
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Amelia Peláez - 26 Artworks, Bio & Shows on Artsy
A seminal figure in 20th Century Latin American painting,
Amelia Peláez is one of the most prominent artists of the

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Cuban avant-garde. Having studied at the Academia de San Alejandro in Havana, she went on to spend several years in New York and Paris, directly engaging with the leading artistic currents of the time.

Amelia Peláez - Las Hermanas, 1943 | Phillips
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Considered a grand master of modern Cuban art, and a
seminal figure in 20th century Latin American painting,
Amelia Peláez is one of the most acclaimed artists of her

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times. Her contribution to the avant-garde women ' s movement in the arts- internationally speaking- was a palmary achievement.

Cernuda Arte

Amelia Pelaez was an important Cuban painter of the avant-garde generation that helped change the direction of Cuban modern art.

Amelia Pelaez - 6 Auction Results | Widewalls

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Amelia Peláez Del Casal - Person - National Portrait Gallery
Intimate in size and subject, *Untitled (Olimpia)* accommodates the legacy of Amelia Peláez as one of Cuba ' s foremost vanguardia painters who created the majority of her oeuvre in the privacy of her familial home in Havana ' s La Víbora neighborhood.

Amelia Peláez (Cuban 1896-1968) , *Untitled (Olimpia ...*
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full Getty record. Information from Getty ' s Union List of Artist Names ® (ULAN), made available under the ODC Attribution License. Exhibitions MoMA at El Museo: Latin American and Caribbean Art from the Collection of The Museum of Modern Art ...

Amelia Peláez Del Casal | MoMA

Other works from Amelia Peláez: The Craft of Modernity. View all. Amelia Peláez. La piña (Pineapple), 1939. Amelia Peláez: The Craft of Modernity. Amelia Peláez. Marpacífico (Hibiscus), 1936. Amelia Peláez: The Craft of Modernity. Amelia Peláez. Mujer con peces (Woman with Fish), 1948. Amelia Peláez: The Craft of Modernity . Amelia Peláez. Naturaleza muerta con frutas (Still Life ...

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Amelia Peláez | Sin título (Untitled) (1950) | Artsy
Amelia Peláez Del Casal (1896-1968), Cuban artist.

Exhibition Catalogue

This volume is a unique contribution to Latin American studies because it underscores the essential role that women have played in the arenas of modern and contemporary art. [This book] provides valuable and much-needed assistance to the researcher. (From the foreword by Elizabeth Ferrer) With more than 1,500 references on nearly

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800 women Latin American Women Artists, Kahlo and Look Who Else pays tribute to the rich and multifaceted artistic accomplishments of women in and from 20th-century Latin America. Frida Kahlo has until recently dominated the interest of scholars, curators, and the public to the point of almost eclipsing the achievements of other artists from the region. This selectively annotated bibliography begins systematically to identify other women -- painters, sculptors, printmakers, photographers, performance artists, and others -- who have made significant contributions to the history of art in the region. The first section, the main part of the work, consists of individual artists grouped in an alphabetical country arrangement. Artists in each country are listed A-Z, as are the citations about them. Annotations

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are descriptive and highlight, among other details, the presence of biographical and professional development information in the analyzed materials. A section of general works arranged by country follows, consisting principally of periodical and monographic literature that deals with numerous women, and a listing of the women mentioned in the cited materials. The volume has two appendices. The first is an analyzed list of 77 collective exhibitions in which works by these women have been presented. The second appendix groups the artists by country, allowing for an in-brief look at all of the artists identified in the bibliography. The name index references artists to the main section by country code and also includes entries for authors, curators, and exhibition catalogue essayists.

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Profiles seventy-five artists from the United States, Central and South America, and the Caribbean, offering biographical information and commentary on the work of each artist.

"The book is a contribution to the historical study of gay and lesbian art, yet calls for altering its parameters in ways that fully recognize social and cultural difference. It provides a chronological and conceptual framework for studying the

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tropes of 'homotextual' expression in a Latin American context. More than one hundred illustrations, gathered from various sources across Latin America, North America and Europe, allow the reader to personally witness this fascinating and, until now, concealed story."--BOOK JACKET.

A collection of essays that discuss abstract expressionist art.

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Cuba. Wide, provocative range of perspectives. Highlights include Ruth Behar's introductory and closing essays, interviews with Nancy Morejão, and essays by Marãia de los Angeles Torres and Alan West. Majority of translations by David Frye"--Handbook of Latin American Studies, v. 58.

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