

The Puerto Rican POSTER

The National Center of the Arts is exhibiting a collection of Puerto Rican posters of today and yesterday at the Guaraguo Gallery in Old San Juan through the month of April. The

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By Rafael Tufiño



By Antonio Maldonado



by Herman Cajigas



By Antonio Martorell

The Fourth Biennial Money, Money Money

By FELIX BONILLA NORAT
Special to the STAR

I am very happy to present an official statement from the Institute of Puerto Rican Culture about the costs of the last three Bienales de San Juan del Grabado Latinoamericano as compared with the 1976 event. This year extra effort has been spent on inviting all the Caribbean islands whether Spanish, French, English or Dutch speaking.

The official figures show that the Puerto Rican taxpayers have a love affair with our accomplished graphic artists and that talk of boycotting the biennial would be an insult to such a humble and public love.

Judge for yourselves.

1970 BIENNIAL

General Funds, Institute of Puerto Rican Culture	\$36,499.37 (53 per cent)
Gifts collected from nearly 60 sources in Puerto Rico	32,127.48 (47 per cent)
Total	\$68,626.83 (100 per cent insular funds)

1972 BIENNIAL

Functional Budget, Institute of Puerto Rican Culture	\$20,000.00 (40.9 per cent)
General Funds, Institute of Puerto Rican Culture	11,612.00 (23.76 per cent)
Gifts collected from Puerto Rico Sources	12,250.00 (25 per cent)
Sub total, Puerto Rican insular funding	\$43,863.00 (89.56 per cent)
Federal Funds: National Foundation for the Endowment of the Arts	5,000.00 (10.34 per cent)
Total	\$48,863.00 (89.66 per cent insular; 10.34 per cent federal)

1974 BIENNIAL

General Funds, Institute of Puerto Rican Culture	\$26,800 (55.5 per cent)
Gifts collected in Puerto Rico	6,475 (13.4 per cent)
Sub total, insular funds	\$33,275 (68.9 per cent)
Federal Funds: National Foundation for the Endowment of the Arts	\$15,000 (31 per cent)
Total	\$48,275 (68.9 per cent insular; 31.1 per cent Federal)

1976 BIENNIAL

Functional Budget, Institute of Puerto Rican Culture	\$35,000 (59.33 per cent)
Gifts collected in Puerto Rico	(0 per cent)
Federal Funds: Puerto Rico Bicentennial Commission	\$20,000 (33.89 per cent)
National Foundation for the Endowment of the Arts	4,000 (6.78 per cent)
Total	\$59,000 (59.33 per cent insular; 40.67 per cent federal)

TOTAL COST OF THE FOUR BIENNALES

Federal Funds: National Foundation for the Endowment of the Arts	\$24,000.00 (10.68 per cent)
Bicentennial Funds	\$20,000.00 (8.89 per cent)
Insular Funds	\$44,000.00 (19.77 per cent)
Total	\$224,763.83

It will be noted from the above figures that although the overall percentage of the four biennials is 80 per cent insular monies versus 20 per cent federal monies, federal funding has consistently increased in the past three events (10.34 per cent in 1972, 31 per cent in 1974 and 40.67 per cent in 1976) whereas gifts from private individuals or from commercial, banking or industrial enterprises within Puerto Rico have consistently decreased.

Why? Aren't our commerce enterprises and citizenry interested in the biennial?

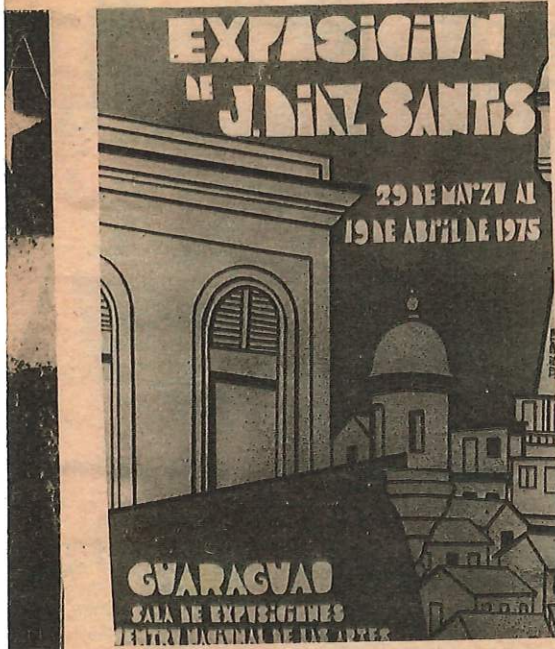
Rican poster tradition began director Irene Delano of the Division of Community Education after War II. Among the most out-

standing early poster artists of that period whose work is being exhibited are Lorenzo Homar, Rafael Tufino, Miguel Hernandez Acevedo, Julio

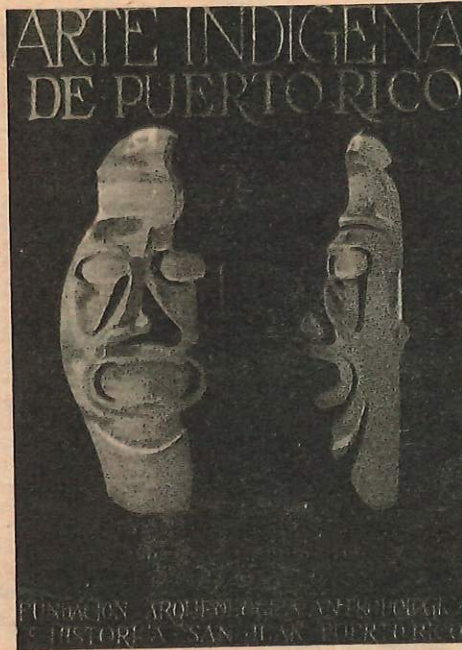
Rosado del Valle, Francisco Palacios and Eduardo Verea.

Also on exhibit at the Guaraguao are posters done by a "newer" gen-

eration of artists including Carlos Irizarry, Carmelo Sobrino, Alberto Ortiz Collazo, Jose Rosa, Julio Diaz Santos and Herman Cajigas.



by Julio Diaz Santos



by Alberto Ortiz Collazo



By Rafael Tufino

Is the biennial disdainful of our "commerce," and possible individual donors?

The answer to the above question is very important in both an ethical and a historical context irrespective of commercial inflations or deflations or political master games. As far as I am concerned it is not a political status question as Lorenzo Homar claims. Let that be settled at the polls and let's not interject partisan politics into the running of this art affair. But Homar has a point.

The biennial is like cake in our lives. It is not our daily bread. We can keep our art schools; we can produce art without the biennial. Many of the fringe activities around the biennial, such as the nicely illustrated catalogue which costs from \$7,500 to \$10,000 to produce, are, like commercial advertising, a frosting on the cake. As for invited international critics, seminars, musical concerts and other shows, and the "Museo Rodante" to go around the island "educating" our people, are they not a kind of propaganda? Prestige propaganda. That's "commerce" too. When Homar questions the biennial funding he is trying to "commerce" with us about a very important matter which has to be faced sooner or later: who is going to pay the bills for cakes and frostings in our life? Not Uncle Sam when the commerce involved is for us Latins only. We don't invite American or Canadian graphic artists to do "commerce" with us at the biennial. Are we protecting ourselves?

COMMERCE: n. I. Business intercourse; esp. the exchange or buying and selling of commodities between different places; extended trade. II. Social intercourse. III. Mental or spiritual intercourse or communion. IV. Sexual intercourse.

So, if you go to church for communion or if you go to a prostitute in Luna Street or if you listen to a lecture by Einstein at UPR or if you discuss any matter such as we are discussing or if you write and read about it, you are "commerce." Beware ye who commerce. God, Mari Bras, Ferre and others are watching you.

Commerce is dangerous. It brings civilization. The Greeks created themselves after lots of commerce with Egypt, from which they copied their first male statues. (Except that the Greeks uncovered their penises, shame on them.) The Mediterranean Sea would not have been so quickly civilized if it hadn't been for the "commerce" Phoenicians and their trading centers. Of course, civilization doesn't bring happiness nor peace but then that's another kind of ballgame which should only warn us of political, nationalistic and especially religious wars, the worst kind.

Recapitulating: if the Biennial is run solely for our prestige as a "nation," then our nation's prestige demands that we produce it according to Garry Hoyt and Lorenzo Homar with our own resources only. They both have involved an ethical point: Let us produce a more humble biennial strictly with the sweat of our brows: Let us autarchically mimeograph the catalogue, forget the many lovely extras around the event including the "colonizing" critics and artists from abroad. They carry the germs of "commerce" with them, blue, red, green or yellow. Ugh!

Puerto Rican taxpayers have paid for four biennials at the rate of about 60 cents per income tax filer since 1970, 60 cents each from Lorenzo Homar, Garry

Hoyt, Ruben Berrios, Juan Mari Bras, Luis Ferre, Luis Munoz Marin and you and me and some 310,000 others.

This year's \$35,000 Puerto Rican taxpayer money is enough for a handsome "Jibaro Biennial" with various prizes.

It is important to emphasize this fact. No Latin artist, if he wins a prize in our event, can ever be accused of accepting a prize paid for by Yanki money. It would be a lie to say other wise to any prize winner. We Puerto Rican taxpayers are paying for the central event and its prizes. Let us remember that.

But would everybody be happy with a plain Jibaro Biennial? No! As Homar says, "In Puerto Rico we cannot be humble, we have to be BIG SHOTS, always." We love our cake plus the frosting. So everybody would not be happy with a Jibaro Biennial. You have answered the question, Homar. So let's see what makes our people happy. Are they such fools? Love them as they are!

Artists desire a nicely printed and illustrated catalog. (You have lovingly produced the covers for the first three biennials, Homar.) The catalog is the printed record of the artists' acceptance in an important event with his biography and a reproduction of his works. The more impressive the catalog, the more impressive the pedigree or aesthetic accolade (which has a commercial value for the artist in any country) and the more impressed other artists, art critics and such "commercers" are with the event. (Money A)

Our people are used to beautifully produced silk screened posters to advertise our art events. You have lovingly produced countless such masterpieces, Homar. (Money B)

Our people are ripe for the "Museo del Grabado" which will go around the island. We all helped to lovingly design the expanding truck for traveling shows before 1960. Homar remember? (Money C)

Concerts, ballets and theater manifestations in the biennial grounds bring other artists and different kinds of audiences to see the graphics. Everybody is pleased. Is that a sin, Homar? (Money D)

Seminars and lectures such as Antonio Frasconi from abroad some of whom you yourself have caused to be invited to come to Puerto Rico, Homar, are an important expected part of the biennial. Intellectually, they probably are the most interesting and valuable event. They are paid no fees, only expenses while serving us. We like them and they seem to enjoy their stay. (Money E)

Federal moneys A, B, C, D, E and others pay for the trimmings of course. Should we cut them off, Homar? We could, as you say. But maybe (Machiavellian thought) Uncle Sam owes us the money. Million of dollars go out, from commerce every year. Let some come back, including less than one penny for the four biennials from each American taxpayer. You and I have paid 60 cents each for the four biennials. So let us raise our brows proudly and look Uncle Sam eye to eye, Homar. After all, it was Uncle Sam who wanted in our lives in 1898, and neither he nor Spain invited us to Paris, to write the treaty. So he is willing to pay, up to a point. We can always vote him out our in. It's only a matter of time.

But please, Homar both you and I want to see the biennial, paid for by our tax-paid money, insular money, insular dreams, insular pride.