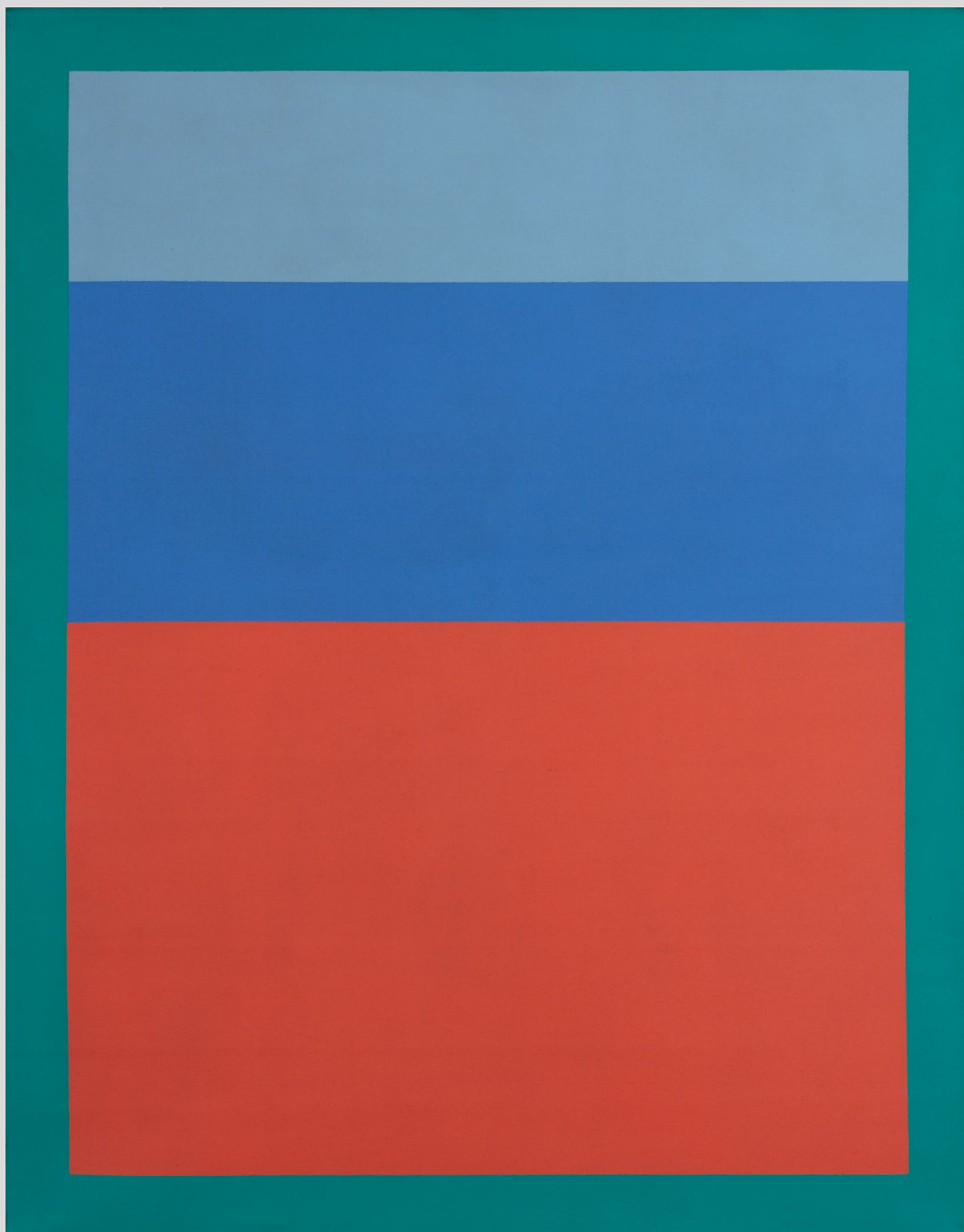


# FREDDY RODRÍGUEZ



**HUTCHINSON MODERN  
& CONTEMPORARY**



Freddy Rodríguez photographed in his studio in  
Flushing, NY, by Manolo Salas, 2016

## CONTENTS

5  
Biography

6  
Works

46  
Extended Bio

48  
CV



*Untitled*, 1971, Acrylic on canvas,  
58 x 46 in (147.3 x 116.8 cm)

## FREDDY RODRÍGUEZ

B. 1945, DOMINICAN REPUBLIC, D. 2022, USA

The work of Freddy Rodríguez blends emotionally and socio-politically-motivated themes, with rigorous formal concerns. Over the course of his career, Rodríguez employed abstract geometry, gestural figuration, collage, and vibrant color to address themes, including the conquest and colonization of native people, the figure of the *cimarrón*, Catholicism, dictatorship, baseball, and gold.

Feeling his life was in danger due to the local political climate in the Dominican Republic, Rodríguez moved to New York City in 1963. There, he proceeded to study painting at the Art Students League and at the New School for Social Research; and textile design at the Fashion Institute of Technology. Having lived and worked in New York for more than five decades, Rodríguez's oeuvre evinced his response to tendencies that shaped the city's artistic milieu, including Hard-edge Painting, Geometric Abstraction, and Minimalism. At the same time, the Dominican Republic, Caribbean culture, and transnational concerns inspired the subjects and ethos of his work.

Rodríguez's work has been exhibited in numerous group and individual shows, including *El Dorado: Myths of Gold*,

*Americas Society*, New York (2023); *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today*, Museum of Contemporary Art Chicago, Chicago (2022); *The Illusive Eye*, El Museo del Barrio, New York (2016); *Caribbean Art at the Crossroads of the World*, El Museo del Barrio, New York (2012); *Our America: The Latino Presence in American Art*, Smithsonian American Art Museum, Washington, DC (2013); *Unpredictable*, Instituto Cervantes, Tokyo (2013); and *America's Pastime: Portrait of the Dominican Dream*, Newark Museum, Newark (2005).

Rodríguez's work can be found in various public and private collections, including those of the Smithsonian American Art Museum, Washington, DC; the National Gallery of Art, Washington, DC; National Portrait Gallery, Washington, DC; Whitney Museum of American Art, New York; El Museo del Barrio, New York; Newark Museum of Art, Newark; Jersey City Museum, Jersey City; Queens Museum, New York; The Bronx Museum of the Arts, New York and the Museo de Las Casas Reales, Santo Domingo. Rodríguez is the subject of a forthcoming monograph by E. Carmen Ramos, which is part of the *A Ver: Revisioning Art History* book series published by the UCLA Chicano Studies Research Center.



## G E O M E T R I E S 1 9 7 0 s

Rodríguez's remarkable geometric works from the 1970s blend emotionally and politically-motivated themes with rigorous formal concerns—evincing not only the artist's keen sense of color and composition, but also his shrewd engagement with relevant socio-cultural themes. While works from the *Merengue* series, such as *Princesa del Caribe* (1974) utilize color and form to celebrate music, dance, and the mixing of races in the Caribbean, other compositions reference literature. Indeed, many of Rodríguez's geometries from the 1970s constitute his visual responses to the literary works of esteemed Latin American writers, including Gabriel García Márquez, Rómulo Gallegos, Mario Vargas Llosa, Pablo Neruda, and Julio Cortázar.

*Untitled*, 1971

Acrylic on canvas

66 x 54 in

167.6 x 137.2 cm



*Princesa del Caribe, 1974*

Acrylic on canvas

96 x 32 in

243.8 x 81.3 cm



## G E O M E T R I E S 1 9 8 0 s

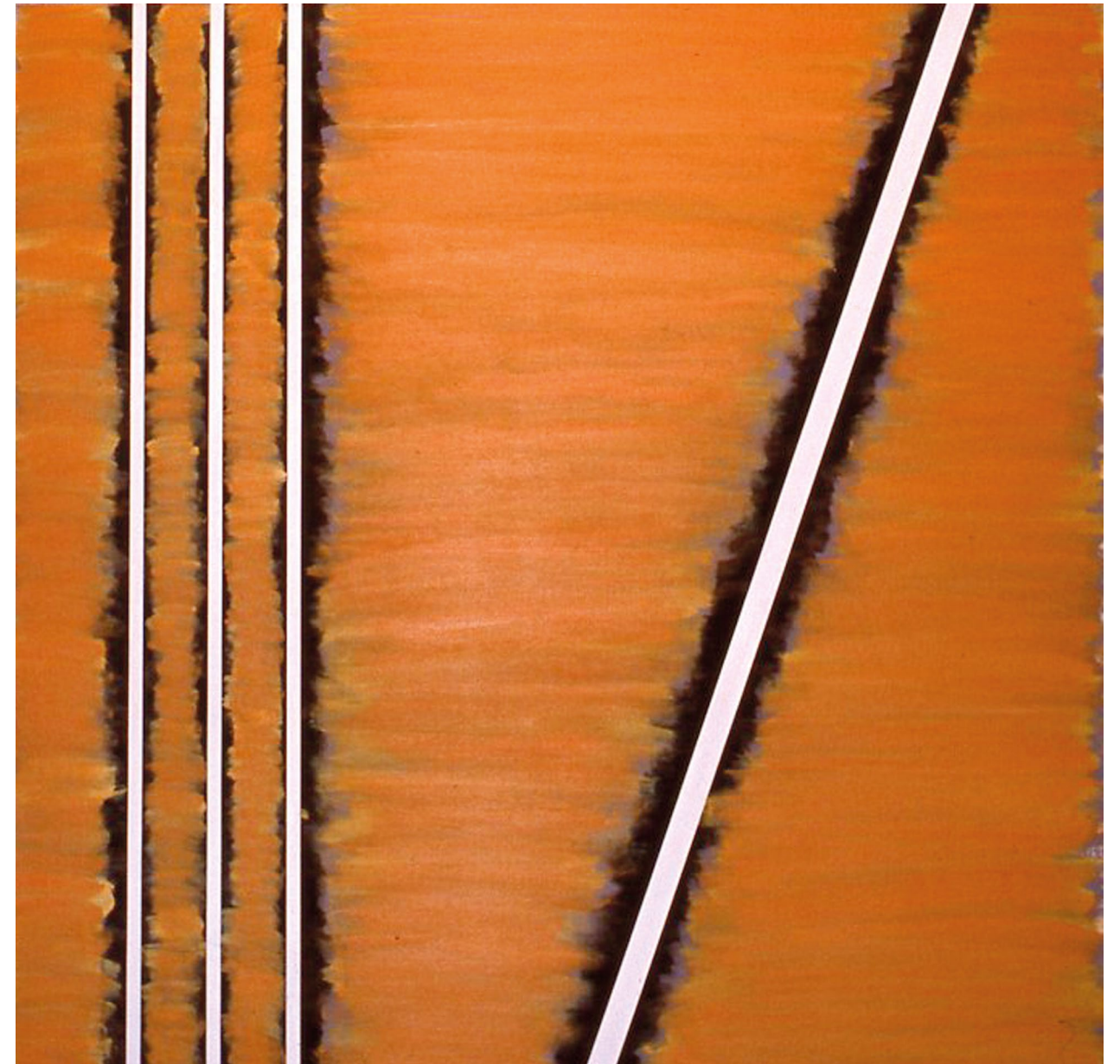
Within his 1980s abstractions, Rodríguez began exploring a strategic integration of refined geometry and expressive brushwork—thereby melding two artistic approaches often considered oppositional. Despite their lack of figuration, the artist’s rich palette and suggestive titles ground his visual lexicon in quotidian realities. Rodríguez created the painting *¿Sabrá FR Pintar?* (1980), for example, in response to an article published in the Dominican Republic. In the article, a critic questioned whether Rodríguez—who energetically embraced abstraction despite a local preference for realistic figuration—possessed adequate technical painting skills.

*No hay que tenerle miedo al blanco*, 1980

Acrylic on canvas

42 x 42 in

106.7 x 106.7 cm



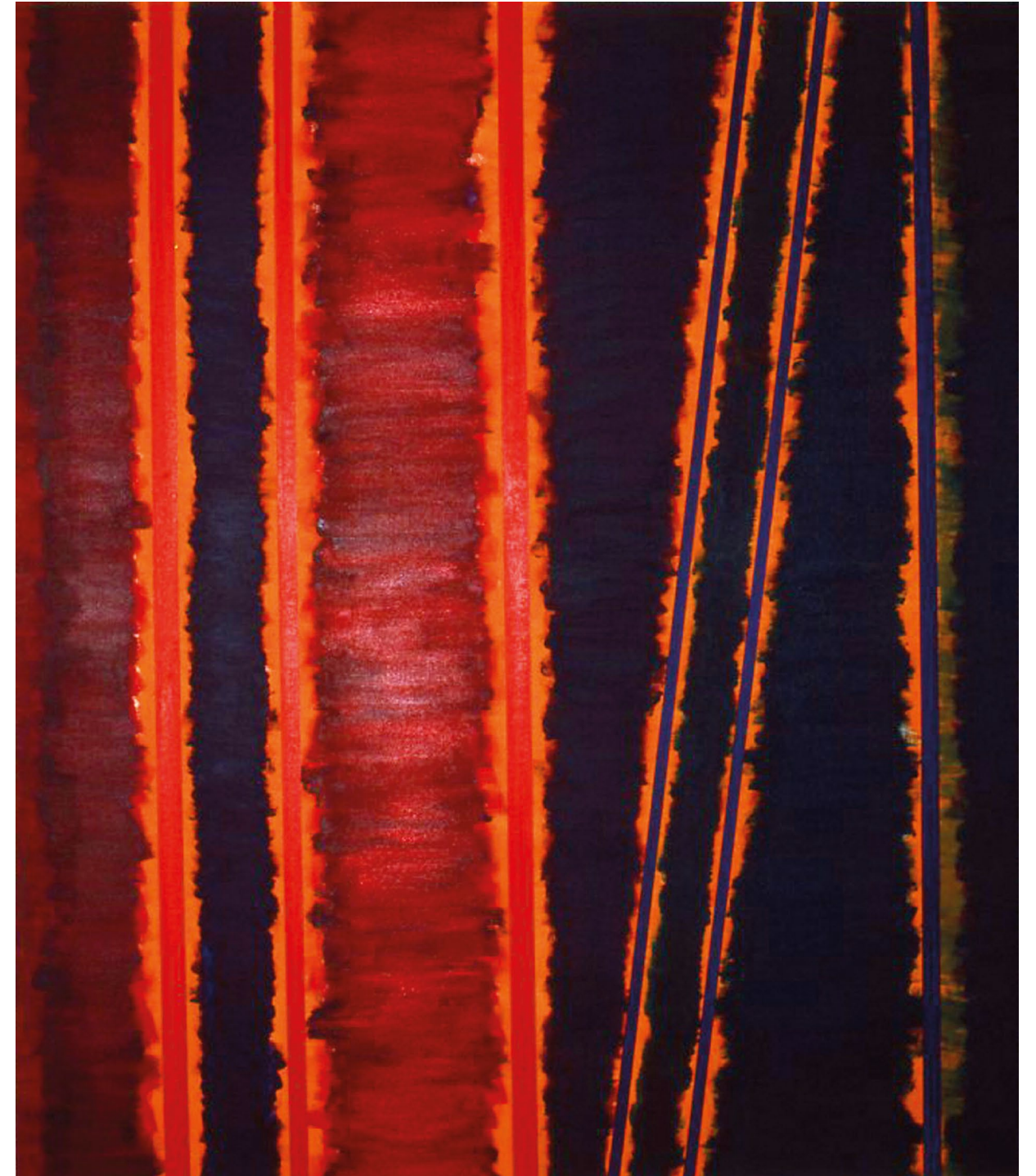


*¿Sabrá FR Pintar?, 1980*

Acrylic on canvas

48 x 42 in

121.9 x 106.7 cm



# H E A R T

Rodríguez's *Heart* series features expressive brushwork and a distinctive, fiery palette to explore themes, including Catholicism, Taíno symbols, voodoo, and dictatorship, while drawing from the bolero music tradition. Boleros—romantic, sentimental, and often performed with great emotion—provide a fruitful point from which to examine, and balance, darker historical subjects.

## *Witches' Play*, 1983

Acrylic on canvas

60 x 48 in

152.4 x 121.9 cm





*Inferno*, 1983

Acrylic on canvas

60 x 48 in

152.4 x 121.9 cm





## CIMARRÓN

Rodríguez's interests in Caribbean history and the African diaspora led him to explore the plight of the *cimarrón*, or fugitive slave. Throughout this series of work, begun in 1985, the artist repeated certain symbols, including the human leg and the fish. To prevent slaves from leaving their New World plantations, in some instances, owners would cut off their toes. Rodríguez's human legs with toeless feet depict this terrifying violence. By including gallery reviews taken from the *New York Times* and the MoMA calendar, in *El Cimarrón Deja El Monte* (1986), Rodríguez gestures towards the exclusion of artists of color from mainstream exhibitions in New York—combining both histories and present occurrences of racial inequity. Fish, meanwhile, gesture more broadly toward island life. In works such as *America* (1986), the artist's symbols seem to exist in an aqueous, otherworldly realm, yet by embedding snippets from current newspapers and art magazines, Rodríguez tied his work to a contemporary, tangible milieu.

### *El Cimarrón Deja El Monte*, 1986

Acrylic, sawdust, painted paper, and newspaper on canvas

44 x 40 in

111.7 x 101.6 cm





*America, 1986*

Acrylic, sawdust, and printed paper collage on canvas

84 x 66 in

213.3 x 167.6 cm





# PARADISE

In discussing his *Paradise* series, Rodríguez mentioned a letter sent from Christopher Columbus to the Pope, in which the explorer described the New World as “paradise.” For native populations, of course, the arrival of European colonizers was just the opposite—bringing illness, war, and cultural practices that would decimate their civilizations. According to Rodríguez, the tropical flora—beautiful, silent, and innocent—stood witness to these atrocities, and therefore become a fraught symbol in his paintings. The *Paradise* series paintings are dense and multifaceted with collaged *New York Times* and printed images seeping through to their surfaces.

## *Dance in Paradise, 1987*

Acrylic, sawdust, and newspaper collage on canvas

56 x 42 in

142.2 x 106.7 cm



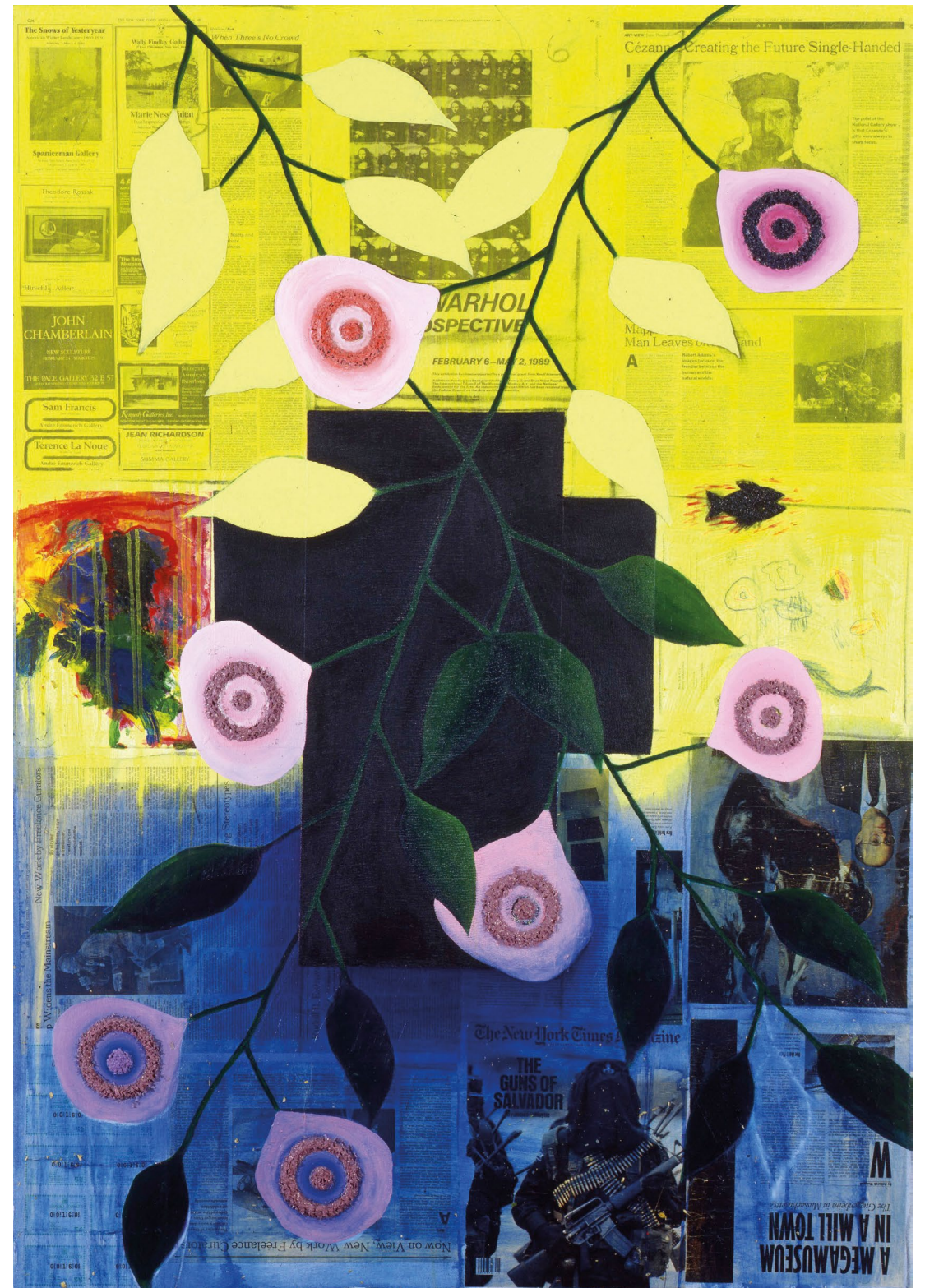


*Cosas del Paraíso, 1989*

Acrylic, sawdust, and newspaper collage on canvas

60 x 42 in

152.4 x 106.7 cm





## COLONIZATION

Within his *Colonization* series, Rodríguez employed the *tondo* to reference the earth in its entirety, which European explorers set out to “discover.” Upon coming into contact with undeveloped lands and preexisting civilizations, these explorers sought to gain control by enforcing European structure and religion. The artist depicts this determination to cleanse and order the “unwieldy” New World by superimposing pristine geometry atop canvases covered with earth. According to Rodríguez, his use of crushed glass in many of these works alludes to the violence or punishment experienced by indigenous communities at the hand of the Catholic Church. This series is the first in which Rodríguez utilized shaped canvases.



### *La Penetración del Paraíso, 1992*

Acrylic and earth on canvas

28 1/2 x 30 in

71.8 x 76.2 cm





*Domina, 1992*

Acrylic, ground glass, and earth on canvas

36 x 36 in

91.4 x 91.4 cm

## V E S T M E N T

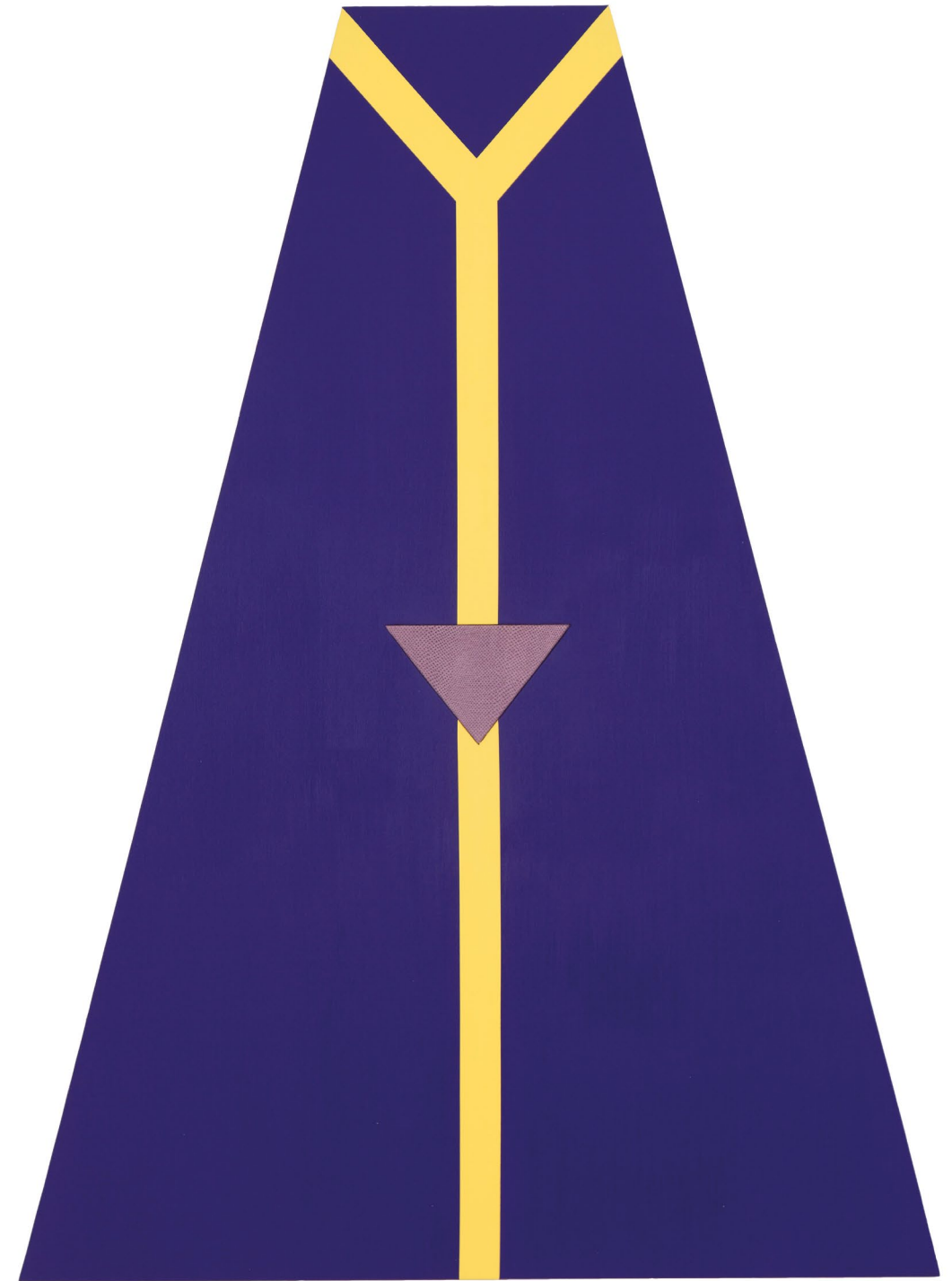
Rodríguez's *Vestment* works address the human embodiment of Catholicism. Triangular in form and adult-sized in scale, these works immediately conjure the human body—expanding upon the artist's previous explorations of shaped canvases, while imbuing abstract geometries with narrative content. Smaller triangles and suggestive openings reference genitalia, thereby encouraging viewers to consider the sexual regulations implicit in the religion, including the ways in which celibacy preserves power. At the same time, Rodríguez's pristine geometries, crisp edges, and evocative palette recall the hierarchy, ceremony, and formality of the Catholic tradition.

### *Sacred and Profane Love II, 1995*

Acrylic and leather on canvas

68 x 48 in

172.7 x 121.9 cm



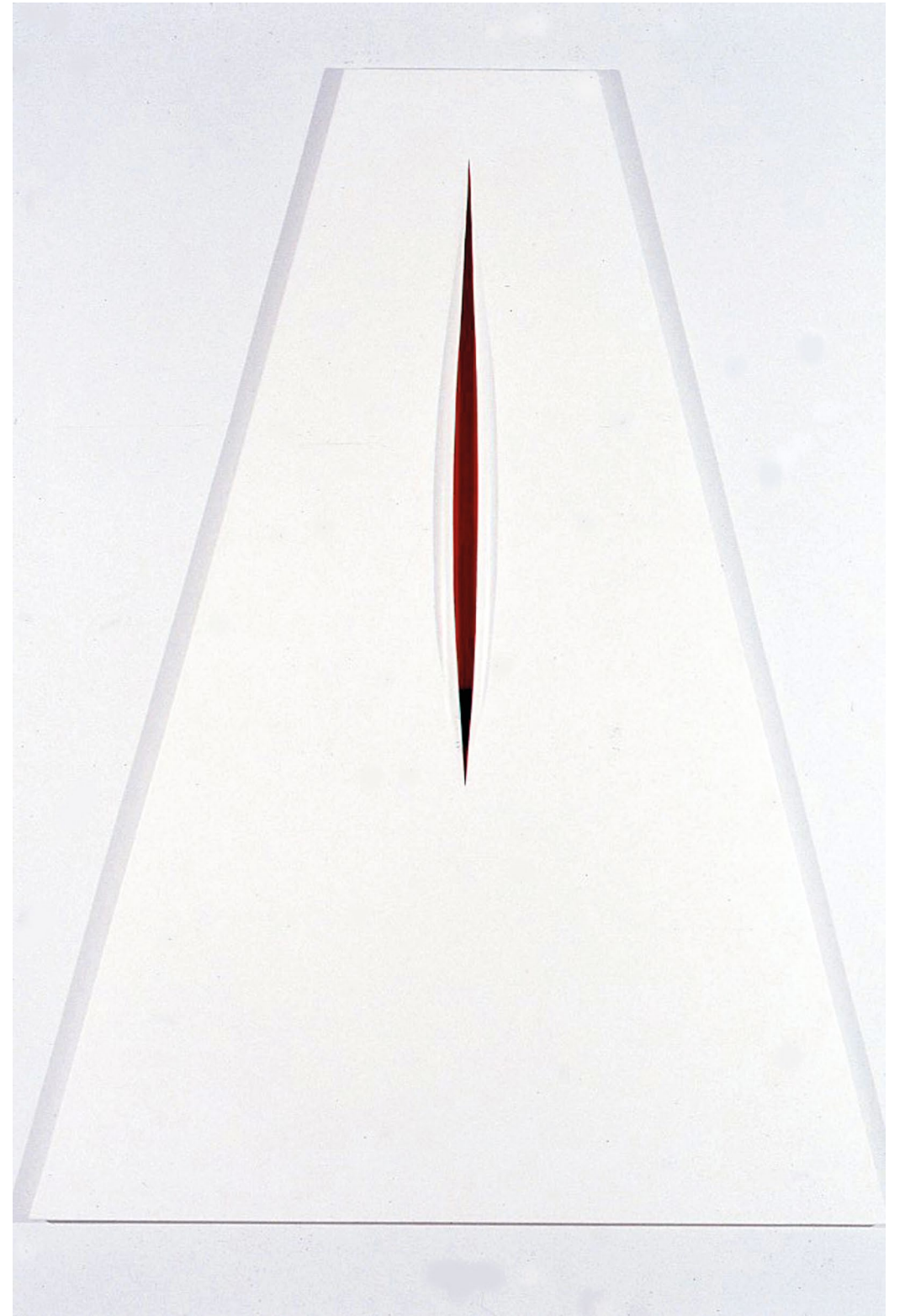


*Revelation, 1996*

Acrylic and urathane on layered canvases

64 x 47 1/2 in

162.5 x 120.6 cm



## GEOMETRIES 1990 - 2000

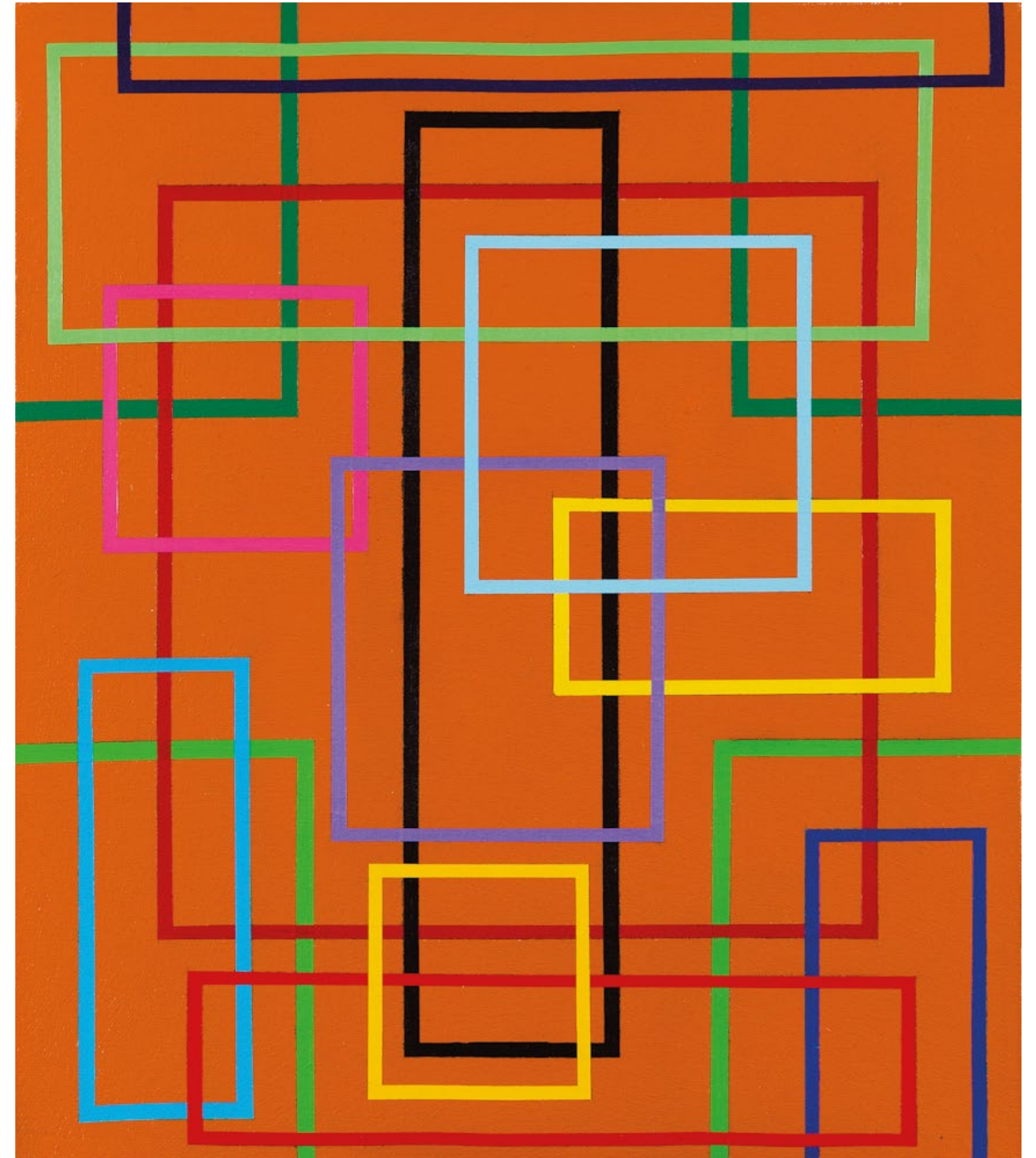
In the 1990s, Rodríguez pivoted toward a complex, highly precise vocabulary of overlaid, interlocking rectangular forms. The resulting, rigorous compositions vary in density, and feature exuberant colors that, together, produce a mesmerizing viewing experience. Here, Rodríguez again responded to social, cultural, and political occurrences in his personal milieu. In *The Best Doctors* series—named for a *New York Magazine* article—for example, Rodríguez commented upon a lack of transparency in the United States healthcare system. Simultaneously, many of these works evoke urban architecture, as well as our increasing engagement with technology. Indeed, one can easily recognize, in Rodríguez's forms, the digital systems we navigate on a daily basis and the multiple windows layered across a computer screen.

### *Windows #3, 1999*

Acrylic on canvas

16 1/2 x 14 1/4 in

41.9 x 36.2 cm



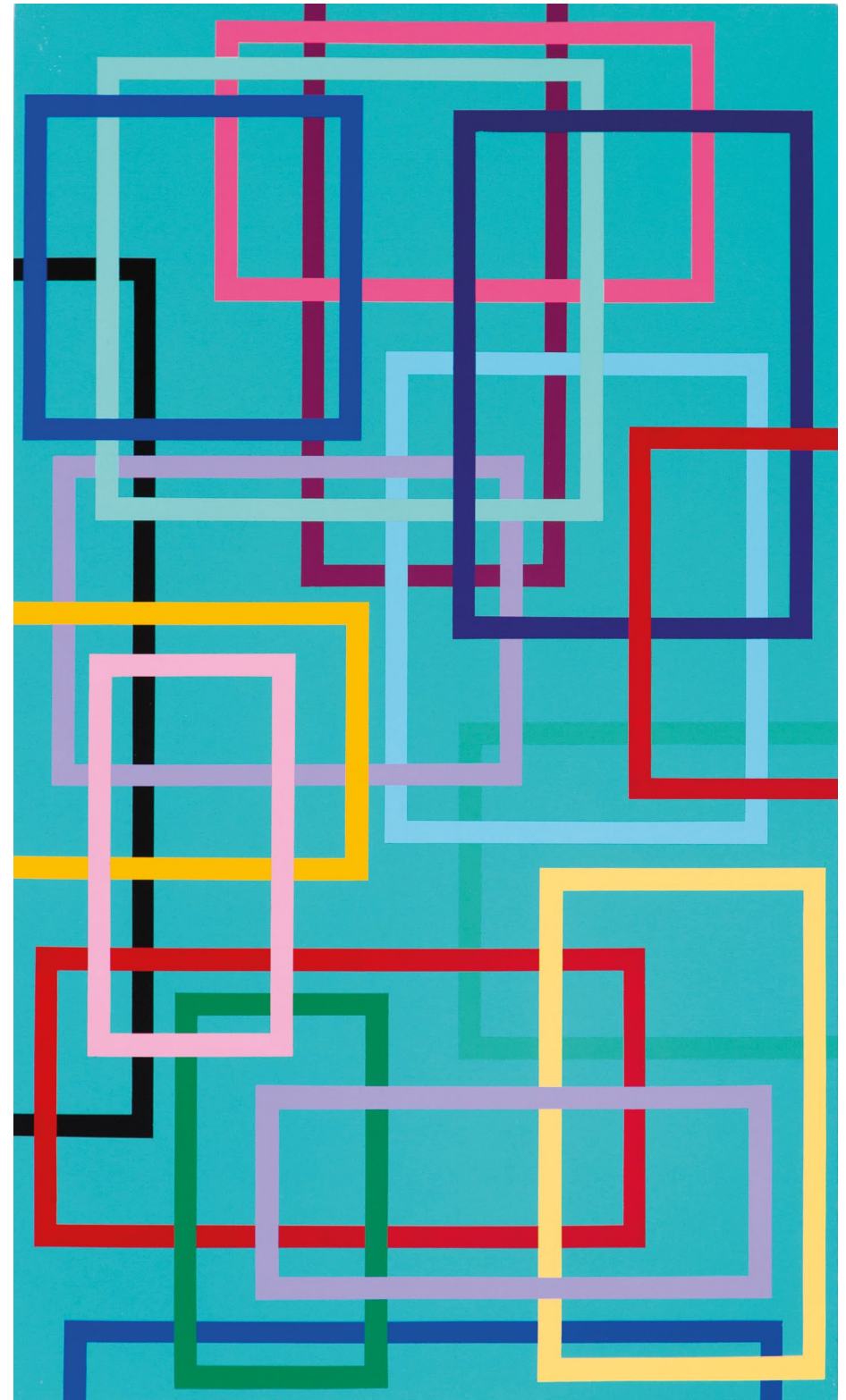


*Political Statement #8, 1999*

Acrylic on canvas

48 x 28 1/4 in

121.9 x 71.8 cm



# B A S E B A L L

Rodríguez conceived of baseball as a defining element of Dominican culture; the sport has become a symbol of national pride and has had astounding social and economic repercussions for the small island nation. At the same time, baseball has contributed to the visibility of Dominicans in the United States and acts as a channel through which US citizens learn cultural and historical information about the Dominican Republic. Rodríguez examined the theme of baseball through sculptural works, installations, and paintings, which often combine text and image. Rodríguez's well-known works of the *Baseball* series involve painted images of celebrity players, such as Alex Rodríguez. To create these works, the artist sourced photographs of players from the *New York Times* and converted the images into silhouettes. Rodríguez suggested that the silhouette speaks to racial equality; accomplishment, rather than skin color, is what garners fans' respect. Many of these silhouette works are similar in dimensions to those used by Andy Warhol in his celebrity portraits. Rodríguez gestured towards the expansive nature of these players' fame, as they are embedded in a collective popular consciousness that transcends the realm of sports.

## *A-Rod, 2007*

Acrylic on canvas

40 x 40 in

101.6 x 101.6 cm





*Pedro the Great, 2005*

Neon display

14 x 48 in

35.6 x 121.9 cm





## G O L D

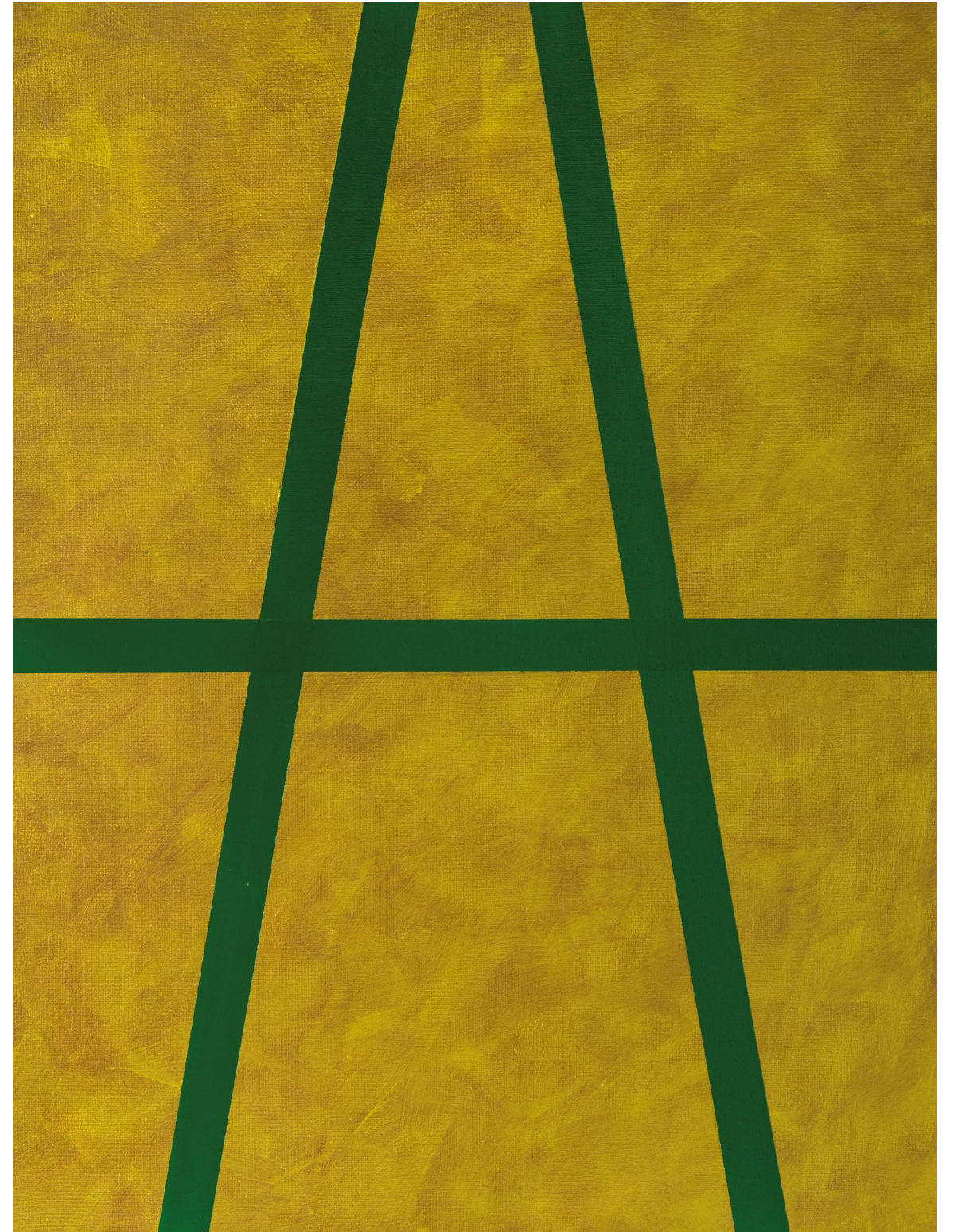
One of Rodríguez's last series explored the scientific origins of gold, as well as the history of gold in art and society. In order to conduct research for the series, the artist sought and was awarded a Smithsonian Artist Research Fellowship (SARF), which facilitated travel to and study within the Smithsonian Astrophysical Observatory in Cambridge, Massachusetts, and at the Smithsonian Institution in Washington, DC. The resulting works address economics, politics, and corruption. At the same time, Rodríguez suggested that gold lust is something that unifies humanity, regardless of nationality, class, or party affiliation. Furthermore, he posited that visual art is the new gold—offering opportunity for investment, and in turn conferring status upon the owner.

### *Aprendiendo #5, 2018*

Acrylic on canvas

24 x 18 in

61 x 45.7 cm



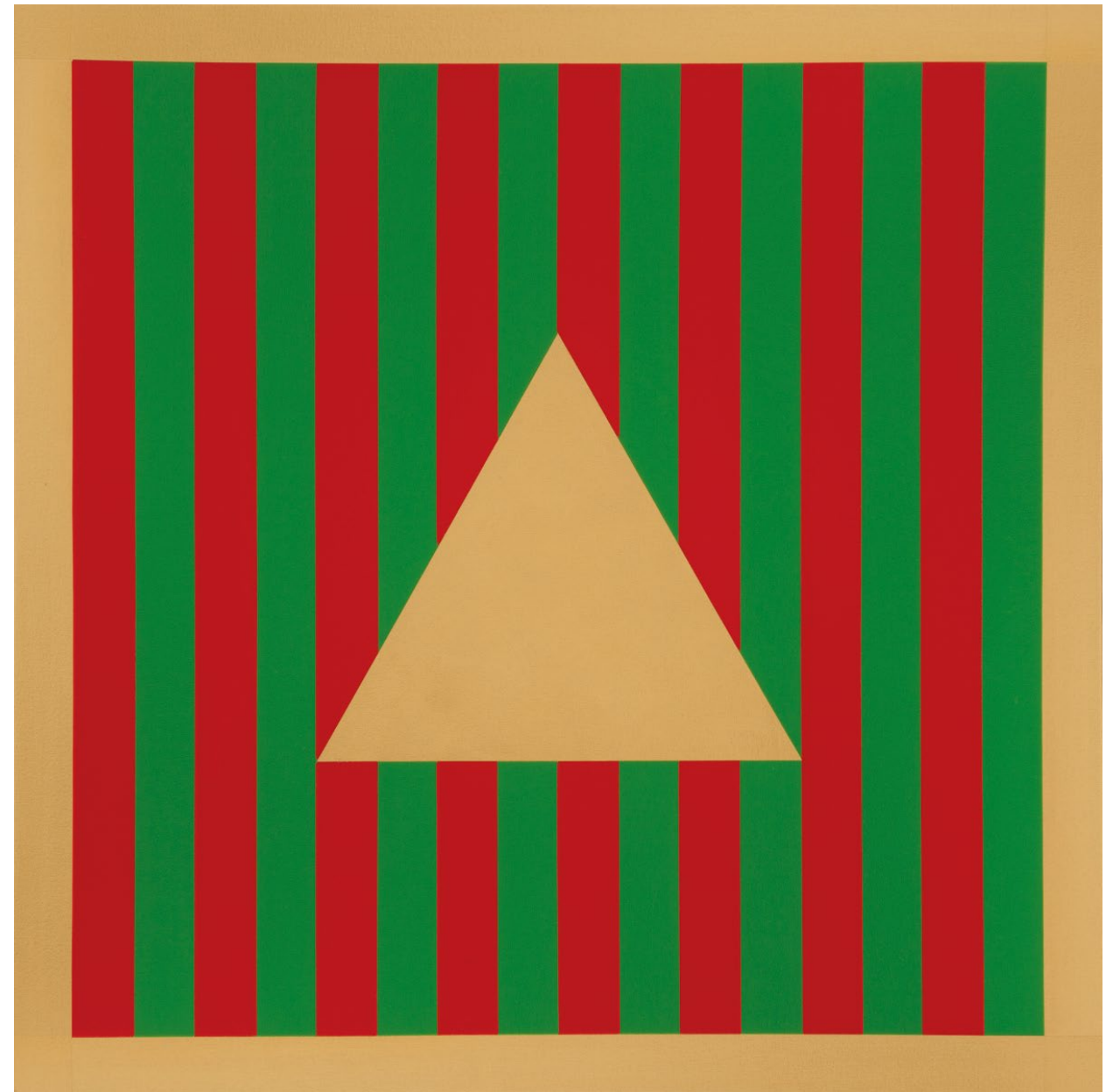


*Gold or Investing in Art II, 2015*

Acrylic on canvas

36 x 36 in

91.4 x 91.4 cm



## EXTENDED BIO

Freddy Rodríguez was born in 1945 in Santiago de los Treinta Caballeros, Dominican Republic. Feeling his life was in danger due to the local political climate, he moved to New York City in 1963. Rodríguez proceeded to study painting under artists, such as Carmen Cicero (b. 1926) and John Dobbs (1931–2011) at the Art Students League and at the New School for Social Research. He also studied textile design at the Fashion Institute of Technology.

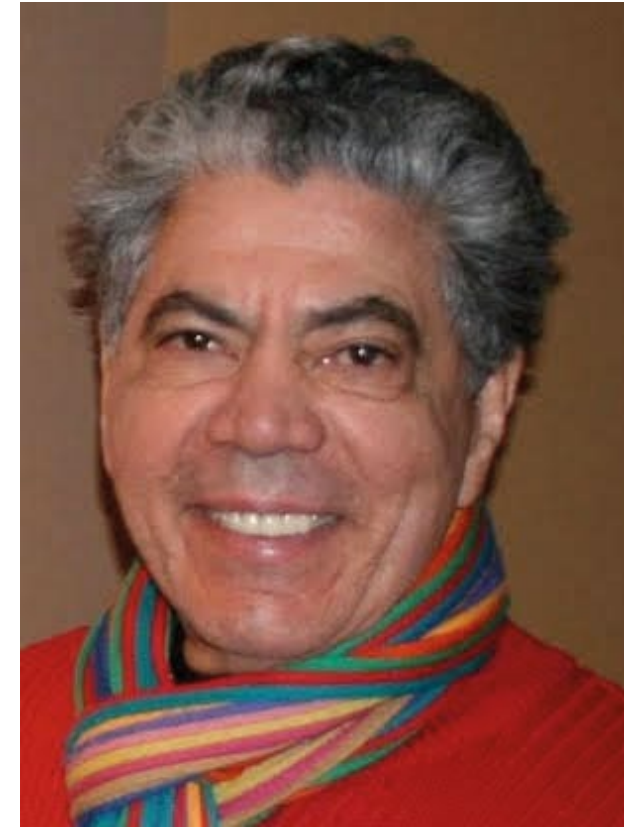
While Rodríguez's early artistic experiments engaged with Minimalism and Geometric Abstraction, by the 1980s, he had become more interested in Realism and Abstract Expressionism. Eventually, the artist began fusing conceptual and stylistic elements from New York School painting with Dominican history, Caribbean culture, and transnational issues – using geometry and color to reference subjects generally considered at odds with pure formalism. Themes addressed within Rodríguez's work include the conquest and colonization of native people by Europeans, the figure of the *cimarrón*, Catholicism, the dictatorship of Rafael Leónidas Trujillo, baseball, and gold. His work often takes the form of serial projects. Over the course of his career, Rodríguez had received numerous grants

and fellowships, such as the Smithsonian Artist Research Fellowship (SARF), 2016; the Joan Mitchell Foundation Fellowship, 2007 and 1995; the Mid Atlantic Arts Foundation Grant, 2000; and the New York Foundation for the Arts Fellowship, 1990. The artist's work can be found in various prestigious public and private collections, including the Whitney Museum of American Art, New York; the Smithsonian American Art Museum, Washington, DC; El Museo del Barrio, New York; National Portrait Gallery, Washington, DC; the Newark Museum of Art, Newark; Jersey City Museum, Jersey City; Queens Museum, New York; The Bronx Museum of the Arts, New York; the National Gallery of Art, Washington, DC and the Museo de Las Casas Reales, Santo Domingo, amongst others.

Rodríguez's work has been shown in numerous group and individual exhibitions, including *El Dorado: Myths of Gold*, Americas Society, New York (2023); *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today*, Museum of Contemporary Art Chicago, Chicago (2022), *The Illusive Eye*, El Museo del Barrio, New York (2016); *Caribbean Art at the Crossroads of the World*, El

Museo del Barrio, New York (2012); *Our America: The Latino Presence in American Art*, Smithsonian American Art Museum, Washington, DC (2013); *Unpredictable*, Instituto Cervantes, Tokyo (2013); *¡Merengue! Visual Rhythms*, El Museo del Barrio, New York (2006); *This Skin I'm in: Contemporary Dominican Art from El Museo del Barrio's Permanent Collection*, El Museo del Barrio, New York (2006); *America's Pastime: Portraits of the Dominican Dream, Works by Freddy Rodriguez*, Newark Museum, Newark (2005); *Lfactor*, Exit Art, New York (2003); and *En Esta Casa Trujillo es el Jefe*, Museo de Arte Moderno, Santo Domingo (2000).

The artist is featured in a chapter written by Stephanie Lewthwaite in Dirk Gottsche's *Memory and Postcolonial Studies: Synergies and New Directions: Volume 9 of Cultural Memories* (2019). He is included in Mariel Brown and Melanie Archer's survey *A to Z of Caribbean Art* and is the subject of a forthcoming monograph by E. Carmen Ramos, which is part of the *A Ver: Revisioning Art History* book series published by the UCLA Chicano Studies Research Center.



Freddy Rodríguez died in October 2022 in New York. The Estate of Freddy Rodríguez was invited to participate in the 60th International Art Exhibition of La Biennale di Venezia curated by Adriano Pedrosa.



# FREDDY RODRÍGUEZ

Born in 1945, Santiago de los Caballeros, Dominican Republic

Died in 2022, New York, New York

## EDUCATION

1973 Fashion Institute of Technology, New York, New York

1970 New School for Social Research, New York, New York

1964 Art Students League, New York, New York

## SELECTED SOLO EXHIBITIONS

2020 *Freddy Rodríguez: Early Paintings 1970-1990*, Hutchinson Modern & Contemporary, New York, New York

2019 *La Fiebre del Oro*, Museo Ralli Santiago, Santiago, Chile

2015 *Freddy Rodríguez: My Geometries 1970-2002*, Longwood Art Gallery at Hostos (Bronx Council on the Arts), New York, New York

2013 *Impredicible/Unpredictable*, Instituto Cervantes, Tokyo, Japan

2009 *Portrait of the Artist as an Immigrant or Portrait of an Immigrant as an Artist*, Gabarron Foundation, New York, New York

2005 *America's Pastime: Portrait of the Dominican Dream*, Newark Museum, Newark, New Jersey  
*Flight 587 Memorial*, Belle Harbor, New York (public commission)

2000 *Siempre Paraíso*, Fundación Centro Cultural Altos de Chavón and Galería Larrama, Santo Domingo, Dominican Republic

1999 *En Esta Casa Trujillo es el Jefe*, Jersey City Museum, Jersey City, New Jersey; Museo de Arte Moderno, Santo Domingo, Dominican Republic (2000); and Pontificia Universidad Católica Madre y Maestra, Santiago, Dominican Republic (2000)

1997 *Freddy Rodríguez*, SUNY Rockland Community College, Suffern, New York

1995 *Priests: The Spirit and the Flesh*, Jersey City Museum, Jersey City, New Jersey

1993 *Vienen por las Islas (1493)/They Come for the Islands (1493)*, Aljira: A Center for Contemporary Art, Newark, New Jersey

1992 *Terra Nostra*, Fredric Snitzer Gallery, Coral Gables, Florida

*The Garden*, Percent for the Arts and New York City School Construction Authority, P.S. 37, Bronx, New York (public commission)

1990 *Queens 1990*, Queens Museum of Art, Queens, New York

*Short Stories: History of the Caribbean*, Montclair State College Art Galleries, Montclair, New Jersey

1989 *Paraíso/Paradise*, Virginia Miller Galleries, Coral Gables, Florida and Scott Alan Gallery, New York, New York (1990)

1988 *El Paraíso: Desde el Descubrimiento Hasta la Colonización: Cimarrones y Otras Cosas*, Boynayel, Galería de Arte, Santo Domingo, Dominican Republic and The Bronx Museum of the Arts' Satellite Gallery at Hostos Community College, Bronx, New York

1986 *Freddy Rodríguez*, Soho Center for Visual Artists, New York, New York

1984 *El Techo de la Ballena*, Cartón de Venezuela, Caracas, Venezuela (commission)

1983 *Corazón, Magia y Terruño*, Voluntariado de las Casas Reales, Santo Domingo, Dominican Republic

1982 Cayman Gallery, New York, New York

1980 *El Retorno: Freddy Rodríguez*, Casa de Teatro, Santo Domingo, Dominican Republic and The Bronx Museum of the Arts' Satellite Gallery at Hostos Community College, Bronx, New York

1978 *Freddy Rodríguez*, Cayman Gallery, New York, New York

1976 *Mil Imágenes Plus...*, Casa de Teatro, Santo Domingo, Dominican Republic

1975 *Freddy Rodríguez*, Casa de Teatro, Santo Domingo, Dominican Republic

1974 *Freddy Rodríguez*, Museo del Hombre Dominicano, Santo Domingo, Dominican Republic and Universidad Católica Madre y Maestra, Santiago, Dominican Republic

1972 *Infinity + 1: Freddy Rodríguez*, The Infinity Group, New York, New York

## SELECTED GROUP EXHIBITIONS

2023 *El Dorado: Myths of Gold*, Americas Society, New York, New York

*SOMOS/WE ARE: Latinx Artists of Long Island*, The Long Island Museum, Stony Brook, New York

2022 *Forecast Form: Art in the Caribbean Diaspora, 1990s-Today*, Museum of Contemporary Art Chicago, Chicago, Illinois, Institute of Contemporary Art, Boston, Massachusetts (2023) and Museum of Contemporary Art San Diego, San Diego, California (2024)  
*In the Balance: Between Painting and Sculpture, 1965-1985*, Whitney Museum of American Art, New York, New York

*This Must Be The Place: Latin American Artists in New York 1965-1975 (Part II)*, Americas Society, New York, New York

2021 *Latinx Abstract*, BRIC, Brooklyn, New York

*This Must Be The Place: Latin American Artists in New York 1965-1975 (Part I)*, Americas Society, New York, New York

2018 *Bordering the Imaginary: Art from the Dominican Republic, Haiti and their Diasporas*, BRIC, Brooklyn, New York

*Recent Acquisitions*, National Portrait Gallery, Washington, DC

*Revival: Pattern and Decoration*, Longwood Art Gallery, Bronx, New York

*The Sidewalk of the Americas*, Inter-American Development Bank, Mendoza, Argentina

2016 *5th Bronx Latin American Art Biennial*, Longwood Art Gallery, Bronx, New York  
*Resilience: Reclaiming History and the Dominican Diaspora*, Inter-American

- Development Bank, Washington, DC
- 2015 *Tyranny's Tear: Mending a Dominican Trauma*, Bronx Art Space, Bronx, New York  
*Our America: The Latino Presence in American Art*, Crocker Art Museum, Sacramento, California; Utah Museum of Fine Arts, Salt Lake City, Utah; Arkansas Art Center, Little Rock, Arkansas; and Delaware Art Museum, Wilmington, Delaware (2016)  
*Thinking in Spanish*, The Puffin Foundation, Teaneck, New Jersey
- 2014 *Aljira at 30: Dream and Reality*, New Jersey State Museum, Trenton, New Jersey  
*Caribbean Crossroads of the World*, Pérez Art Museum Miami, Miami, Florida  
*Flow: Economies of the Look and Creativity in Contemporary Art of the Caribbean*, Inter-American Development Bank Headquarters, Washington, DC  
*If You Build It*, Sugar Hill, New York, New York  
*Our America: The Latino Presence in American Art*, The Patricia & Phillip Frost Art Museum, Miami, Florida and Smithsonian American Art Museum, Washington, DC
- 2008 *¡Nos vemos en el play!... Béisbol y Cultura Dominicana*, Centro León, Santiago, Dominican Republic
- 2007 *Cardinal Points/Puntos Cardinales: A Survey of Contemporary Latino and Latin American Art from the Spring Nextel Collection*, Art Museum of South Texas, Corpus Christi, Texas and Latino Cultural Center, Dallas, Texas (2008)  
*Sugar Buzz*, Lehman College Art Gallery, Bronx, New York  
*The Players*, The Arsenal Gallery in Central Park, New York, New York  
*Upon Further Review: Looking at Sports in Contemporary Art*, Rockland Center for the Arts, West Nyack, New York
- 2006 *Merengue! Visual Rhythms/Ritmos Visuales*, El Museo del Barrio, New York, New York  
*This skin I'm in: Contemporary Dominican Art from El Museo del Barrio's Permanent Collection*, El Museo del Barrio, New York, New York
- 2005 *My Island, My Home/Mi Isla Mi Hogar: Five Long Island Artists from the Hispanic Caribbean*, The Long Island Museum, Stony Brook, New York
- 2003 *Lfactor*, Exit Art, New York, New York
- 2001 *Nexus II*, Skoto Gallery, New York, New York  
*The Political is the Personal: Perspectives from the Latin American Diaspora*, The College Art Gallery, The College of New Jersey, Ewing, New Jersey
- 1999 *XXI Bienal Nacional de Artes Visuales*, Museo de Arte Moderno, Santo Domingo, Dominican Republic  
*Cross Purposes: Traditional Symbol/Contemporary Visions*, The Korin Gallery at Drew University, Madison, New Jersey  
*Family, Fission, and Fusion: Hispaniola*, Imarisha Art House, New York, New York
- 1998 *New York State Biennial*, New York State Museum, Albany, New York  
*PostMark International*, ArtSpace, New Haven, Connecticut  
*Three Caribbean Artists*, James Howe Fine Arts Gallery, Kean University, Union, New Jersey
- 1997 *Queens Artists: Highlights of the 20th Century*, Queens Museum of Art, Queens,

- New York  
*Segundo Festival de Artes Visuales*, Museo de Arte Moderno, Santo Domingo, Dominican Republic  
*Talk Back! The Community Responds to the Permanent Collection (Part II)*, The Bronx Museum of the Arts, Bronx, New York
- 1996 *Art in Transit: A Dominican Experience*, INTAR Latin American Gallery, New York, New York  
*Modern and Contemporary Art of the Dominican Republic*, Americas Society and Spanish Institute, New York, New York and Bass Museum, Miami, Florida  
*Spectrum: Visions of Latin American Artists*, New Rochelle Council on the Arts, New Rochelle, New York
- 1995 *Juxtapositions: Six Artists*, Noel Fine Art, Bronxville, New York
- 1994 *IV Bienal de Pintura*, Cuenca, Ecuador  
*25th Anniversary Exhibition, Artists Talk Back: Visual Conversations with El Museo del Barrio. Part I: Reclaiming History*, El Museo del Barrio, New York, New York  
*Crossrealities*, Eugenia Cucalón Gallery, New York, New York  
*Inquisitive Art/Arte Inquisitivo*, The Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, Oregon  
*Latin American Artists: A Reunion*, Vista Gallery, New York, New York  
*Paper Visions V: A Biennial Exhibition of Works on Paper by Contemporary Latin American Artists*, Housatonic Museum of Art, Bridgeport, Connecticut  
*Ponder These Things: An Exhibition of Ten Latino Artists*, New York State Museum, Albany, New York
- 1993 *Contemporary Public Art in the Bronx*, Lehman College, Bronx, New York  
*Current Identities: Recent Painting in the United States*, Museum of Contemporary Art, Panama City, Panama and Aljira: A Center for Contemporary Art, Newark, New Jersey
- 1992 *Detour: The Americas*, International House, New York, New York  
*Point of View*, Community Gallery of Brooklyn Union Gas Company, New York, New York  
*Slow Art: Painting in New York Now*, P.S. 1 Museum, Long Island City, New York  
*Ten From Queens*, presented by Queens Museum of Art at the Paine Webber Art Gallery, New York, New York
- 1991 *Contemporary Caribbean Artists*, Creative Arts Workshop, New Haven, Connecticut  
*Il Sud Del Mondo: L'Altra Arte Contemporanea*, Galleria Civica D'Arte Contemporanea, Marsala, Sicily, Italy
- 1990 *Breaking Boundaries*, Erector Square Gallery, New Haven, Connecticut  
*LATINARTCA 90*, Lavadin Art Gallery, Montréal, Canada  
*Queens 90: An Invitational Exhibition of Contemporary Art*, Queens Museum of Art, New York, New York  
*The Awakening/El Despertar*, Discovery Museum, Bridgeport, Connecticut
- 1989 *Latin American Invitational: From Argentina to Miami*, Virginia Miller Galleries, Coral Gables, Florida



- Nexus, P.S. 122, New York, New York
- 1988 *Art from the African Diaspora: Continuance*, Aljira: A Center for Contemporary Art, Newark, New Jersey  
*Sorpresa! Hispanic Painting and Sculpture*, Virginia Miller Galleries, Coral Gables, Florida
- 1987 *Homenaje a la Herencia Afro-Latino del Caribe (Part II)*, Fondo del Sol/Centro de Artes Visuales, Washington, DC  
*Images of Latin American Culture: Art and Artifacts*, Gray Art Gallery, East Carolina University, Greenville, North Carolina  
*Regional: A Hispanic Invitational Art Exhibition*, The Arthur Ross Gallery, University of Pennsylvania, Philadelphia, Pennsylvania  
*Workspace*, Jamaica Arts Center, Jamaica, New York
- 1986 *Adventures in Image Making: Selections from the E.F. Hutton Collection*, Metropolitan Museum and Art Center, Coral Gables, Florida and Soho Center For Visual Artists, New York, New York  
*America 500*, Attitude Art, New York, New York  
*Artistas Latinos*, Association of Community-Based Artists of Westchester, Westchester, New York  
*Expatriates: Paintings by 15 Young Latin American Artists*, The Thomas Center Gallery, Gainesville, Florida; The Scarfone Gallery, University of Tampa, Tampa, Florida; and The Polk Museum of the Arts, New Smyrna Beach, Florida
- 1985 *Caribbean Art: African Currents*, Goddard-Riverside Community Center, New York, New York and Museum of Contemporary Hispanic Art, New York, New York (1987)  
*Hispanic Heritage*, Oval Gallery, One World Trade Center, New York, New York  
*New York Works on Paper*, Shippee Gallery, New York, New York  
*Selection: A Decade*, Museum of Contemporary Art, New York, New York  
*Spotlight on New Abstractions*, Shippee Gallery, New York, New York
- 1984 *XVI Bienal de Artes Plásticas*, Galería de Arte Moderno, Santo Domingo, Dominican Republic  
*Dominican Visual Artists of New York*, City Gallery, New York, New York  
*Hispanic Artists in New York*, Macy Gallery, Teachers College, Columbia University, New York, New York  
*Latin American Artists*, Montclair State College, Upper Montclair, New Jersey and Ramapo College, Mahwah, New Jersey  
*Mira! The Canadian Club Hispanic Art Tour*, El Museo del Barrio, New York, New York; San Antonio Museum of Art, San Antonio, Texas; and Plaza de la Raza, Los Angeles, California  
*Third Latin American Graphics Biennial*, Cayman Gallery, New York, New York
- 1983 *13-Uptown*, Noel Fine Art, Bronxville, New York  
*Queens Artists*, Ollantay Gallery, Queens, New York  
*Works on Paper: Second Annual Juried Exhibition*, Queensborough Community

- College, Queens, New York
- 1982 *Freddy Rodríguez, Victor Amador, Diogenes Ballester*, Cayman Gallery, New York, New York  
*Sacred Artifacts, Objects of Devotion*, Alternative Museum, New York, New York
- 1981 *The Castle Gallery*, College of New Rochelle, New Rochelle, New York
- 1977 *First Latin American Biennial*, São Paulo, Brazil
- 1976 *Encuentro de Plástica Latinoamericana*, Casa de las Americas, Havana, Cuba
- 1974 *XIII Bienal de Artes Plásticas*, Santo Domingo, Dominican Republic
- 1973 *Contemporary Latin American Painters*, Loeb Student Center, New York University, New York, New York  
*Contemporary Reflections*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut  
*Printmakers 1973*, Goddard-Riverside Community Center, New York, New York
- 1971 *New Images-West Side*, Goddard-Riverside Community Center, New York, New York
- 1970 *Partido Revolucionario Dominicano*, New York, New York

#### AWARDS AND GRANTS

- 2020 Oscar Williams and Gene Derwood Award, The New York Community Trust
- 2007 Creating a Lasting Record, Joan Mitchell Foundation/Artist Legacy Foundation Project of the Year for Flight 587 Memorial, CMAA (Construction Management Association of America) Metro NY/NJ Chapter
- 2005 Excellent in Design for Flight 587 Memorial, Annual Art Commission Awards
- 2000 Artist as Catalyst 2000, Mid Atlantic Arts Foundation, Rutgers Center for Innovative Print and Paper
- 1997 Grant Recipient, Joan Mitchell Foundation
- 1990 Gregory Millard Fellow in Painting, New York Foundation for the Arts
- 1974 Special Award, *XIII Bienal de Artes Plásticas*, Santo Domingo

#### RESIDENCIES

- 1992 NYSCA Artist in Residence, El Museo del Barrio, New York, New York
- 1985 Vermont Studio Center, Johnson, Vermont

#### SELECTED PUBLIC COLLECTIONS

- El Museo del Barrio, New York, New York  
Jersey City Museum, Jersey City, New Jersey  
Museo de las Casas Reales, Santo Domingo, Dominican Republic  
National Gallery of Art, Washington, DC

National Portrait Gallery, Washington, DC  
Newark Museum of Art, Newark, New Jersey  
Queens Museum, Queens, New York  
Smithsonian American Art Museum, Washington, DC  
The Bronx Museum of the Arts, Bronx, New York  
Whitney Museum of American Art, New York, New York

## SELECTED BOOKS AND PUBLICATIONS

- 2023 Iglesias Lukin, Aimé, Edward J. Sullivan, and Tie Jojima. *El Dorado (Myths of Gold)*. New York: Americas Society, 2023.
- 2021 Céspedes, Diogenes. "Freddy Rodríguez." *Cuadernos de poética* 12, no. 36 (July-December 2021): 4-6.
- 2019 Archer, Melanie, and Mariel Brown. *A to Z of Caribbean Art*. Trinidad and Tobago: Robert & Christopher Publishers, 2019.  
Götttsche, Dirk. *Memory and Postcolonial Studies: Synergies and New Directions*. New York: Peter Lang Publishing, 2019.
- 2014 Ramos, E. Carmen. *Our America: The Latino Presence in American Art*. Washington, DC: Smithsonian American Art Museum and Giles, 2014.
- 2012 Cullen, Deborah, and Elvis Fuentes Rodríguez. *Caribbean: Art at the Crossroads of the World*. New York and New Haven: El Museo del Barrio in association with Yale University Press, 2012.
- 2011 Klin, Richard, and Lily Prince. *Something to Say: Thoughts on Art and Politics in America*. Falmouth: Leapfrog Press, 2011.
- 1997 Agosin, Marjorie, Rudolfo A. Anaya, Giannina Braschi, Rolando Briseño, Javier Campos, Luis Cruz Azaceta, and Junot Diaz. "Writers and Artists: Speaking on the Frontier." *Review: Latin American Literature and Arts*, no. 54 (Spring 1997): 72.

## SELECTED PRESS

- 2023 National Gallery of Art. "Acquisition: Freddy Rodríguez." Last modified September 22, 2023. <https://www.nga.gov/press/acquisitions/2023/freddy-rodriguez.html>.
- 2019 Bishara, Hakim. "Amid the Galleries at Frieze New York, a Special Focus on Overlooked Artists Adds an Educational Twist." *Hyperallergic*, May 2, 2019. <https://hyperallergic.com/498289/amid-the-galleries-atfrieze-new-york-a-special-focus-on-overlooked-artists-adds-an-educational-twist/>.  
Chayka, Kyle. "At Art Fairs, the Chairs Are Just as Considered as the Art." *The Wall Street Journal*, May 7, 2019. <https://www.wsj.com/articles/chairs-frieze-art-fair-11557171173>.  
Frieze. "Diálogos: Celebrating Latinx and Latin Art in the Global Art World." Last

modified April 2019.

<https://www.frieze.com/article/dialogos-celebrating-latinx-and-latin-art-global-art-world>.  
Heardman, Adam. "Virtual Reality and Latinx Art at Frieze New York 2019." *MutualArt*, April 30, 2019.

<https://www.mutualart.com/Article/Virtual-Reality-and-Latinx-Art--New-Fron-FB29BB93CC805BC8>.

Miranda, Sara. "That's So Retro(spective): Highlights from Frieze Art Fair New York." *Daily Art Magazine*, May 8, 2019.

- 2009 Castillo, Franziska. "Celebrating Dominican Art at El Museo." *Remezcla*, April 23, 2009.  
Morris Buckley, Patricia. "'Cardinal Points': Exhibit Looks at Directions in Latin American Art." *North County Times*, February 25, 2009.  
NYC.gov. "Mayor Bloomberg Honors Winners of the 24th Annual Art Commission Awards for Excellence in Design." News from the Blue Room. Accessed April 23, 2009.
- 2008 de los Santos, Danilo. "La Patria Beisbolera en el Centro León." *Mirada al Arte* (Santo Domingo, Dominican Republic), April 2008.  
Dumbo Books of Brooklyn. "Sunday Afternoon in Rockaway: The Flight 587 Memorial." November 9, 2008.  
Núñez, Rosanna. "Arte en Proceso. El béisbol en el arte contemporáneo." *Centro León- Noticias* (Santiago de los Caballeros, Dominican Republic), March 13, 2008.
- 2007 Cotter, Holland. "Art in Review; ¡Merengue! This Skin I'm In." *New York Times*, January 12, 2007.  
"Museum With A View." *TexasMonthly*, October 2007.  
Schwendener, Martha. "Art in Review; Sugar Buzz." *New York Times*, May 11, 2007.  
Schwendener, Martha. "Art in Review; The Players." *New York Times*, June 15, 2007.
- 2005 Anreus, Alejandro. "A Liberated Hybrid: Freddy Rodríguez and His Painting/Un híbrido liberado: Freddy Rodríguez y su pintura." *Artes en Santo Domingo*, April-June 2005.
- 2006 cbs5 New York. "Memorial Dedicated to Flight 587 Victims." Last modified November 12, 2006.  
Chan, Sewell. "Crash Memorial Evokes Peace and Home." *New York Times*, November 13, 2006.  
Chung, Jen. "Flight 587 Crash Memorial Dedicated." *Gothamist: New York City News, Food, Arts & Events*, November 13, 2006.  
de la Paz, Sirene. "Representing the Dominican Hero." *Dominican Today*, January 22, 2006.  
English, Merle. "Neighborhood, Flight 587 families find peace." *Newsday*, November 4, 2006.  
Peltz, Jennifer. "NYC Plane Crash Victims Get New Memorial." *RedOrbit News*, November 12, 2006.  
Toosi, Nahal. "Flight 587 Victims to Get NYC Memorial." *Fox News*, November 11, 2006.  
Weber, Jill. "Flight 587 Commemorated in the Rockaways." NYC.gov. Last modified November 20, 2006.  
Wolffe, Danielle. "Plane crash memorial set to open." *Real Estate Weekly*, October 25, 2006.



- 2003 Cotter, Holland. "Art Review; A New Latino Essence, Remixed and Redistilled." *New York Times*, November 28, 2003.
- 2000 de Tolentino, Marianne. "Solo Show: Freddy Rodríguez." *ArtNexus*, August–October 2000.  
Zimmer, William. "Art; A Dictator of Politics But Not the Imagination." *New York Times*, January 9, 2000.
- 1996 Raynor, Vivien. "ART REVIEW; 3 Solo Shows That Bespeak Individuality." *New York Times*, January 31, 1996.
- 1988 Manley, Marianne V. "Presentación: Muestra de Freddy Rodríguez en Boínayel." *Hoy* (Santo Domingo, Dominican Republic), April 30, 1988.  
Nuñez, Manuel. "Las Ideas de Freddy Rodríguez." *Hoy* (Santo Domingo, Dominican Republic), April 30, 1988

**COVER IMAGE**

*Untitled*, 1971  
Acrylic on canvas  
58 x 46 in  
147.3 x 116.8 cm

© Hutchinson Modern & Contemporary, 2024

Artworks © Estate of Freddy Rodríguez  
Texts © Hutchinson Modern & Contemporary

Special thanks to Angelina Medina, Susan Breyer, Damasia Lacroze, Zorawar Sidhu, Nicolás Castelli and the Estate of Freddy Rodríguez for their collaboration and assistance in realizing this project.

This publication is a continuation of the original catalogue, released virtually in conjunction with the exhibition *Freddy Rodríguez: Early Paintings 1970-1990* at Hutchinson Modern & Contemporary (October 22, 2020 - February 13, 2021)

**HUTCHINSON MODERN  
& CONTEMPORARY**

47 East 64th Street, Suite 1B  
New York, NY 10065  
(212) 988-8788  
info@hutchinsonmodern.com  
[hutchinsonmodern.com](http://hutchinsonmodern.com)



**HM**  
**& C**

**HUTCHINSON MODERN**  
**& CONTEMPORARY**