

New Mexico, n.d.
Pastel on paper bag
Collection Museum of Contemporary Art
Chicago, bequest of Ruth S. Nath, 1998.8

Title unknown, 1972
Pastel on paper bag
Collection Museum of Contemporary Art
Chicago, bequest of Ruth S. Nath, 1998.9

Title unknown, 1972
Pastel on paper bag
Collection Museum of Contemporary Art
Chicago, bequest of Ruth S. Nath, 1998.10

Untitled, 1974
Pastel on paper bag
Collection Museum of Contemporary Art
Chicago, gift of Earl and Betsy Millard, 1991.34

Untitled, 1972
Pastel on paper bag
Struve Fine Art

Untitled, 1973
Pastel on paper bag
Struve Fine Art

Untitled, 1973
Pastel on paper bag
Struve Fine Art

Untitled, 1976
Pastel on paper bag
Struve Fine Art

Untitled, 1977
Pastel on paper bag
Struve Fine Art

Kayak #2: Norte, 1972
Corrugated steel, bone, rawhide, fur, wood,
knife, string, hair, siding, and paint
Collection Museum of Contemporary Art
Chicago, gift of the MCA Collectors
Group, 1976.17

A Flag for the Straits of Magellan, 1972
Paint and epoxy on fabric with rawhide, wire,
pipe cleaners, leather, rope, metal ring,
papier-mâché on wire armature, and bone
Collection Museum of Contemporary Art
Chicago, gift of Earl and Betsy Millard, 1991.31

*Portrait of Charles Darwin as a Fuegian
Ceremonial Mask*, 1972
Oil and enamel on drum with fur, bronze, twine,
leather, plastic-coated wire, metal wire,
and pin
Collection Museum of Contemporary
Art Chicago, gift of Earl and Betsy Millard,
1991.32.a–b

Bituki Bakilin Bin Bin, 1974
Acrylic on canvas over metal armature with
wire, leather, beads, pennies, buttons, washers,
shells, and key
Collection Museum of Contemporary Art
Chicago, gift of Earl and Betsy Millard, 1991.33

Ciclón en el Mar de la China (Cyclone in the Sea
of China), 1977
Oil and enamel on steel, wire, and wood
Collection Museum of Contemporary Art
Chicago, gift of Earl and Betsy Millard,
1991.35.a–b

Untitled (Paddle), 1977
Acrylic on wood
Collection Museum of Contemporary Art
Chicago, gift of Earl and Betsy Millard, 1991.37

First Fetish Construction, 1978
Enamel on wood with leather, metal, copper,
and rope
Collection Museum of Contemporary Art
Chicago, gift of Earl and Betsy Millard, 1991.38

The Dreamer, 1980
Acrylic on wood, wire, cork, canvas, metal,
pennies, key, and toothbrush
Collection Museum of Contemporary Art
Chicago, gift of Earl and Betsy Millard, 1991.43

“El Caribe II, 4 de Julio” (Caribbean II,
July 4), 1977
Crayon on nautical chart, framed in plastic
and fabric with metal rings
Collection Museum of Contemporary Art
Chicago, gift of Earl and Betsy Millard, 1991.36

Drawn on a nautical chart, Ferrer has highlighted
his native island of Puerto Rico, which appears
roughly in the center. The island of Hispaniola
(the countries of Haiti and Dominican Republic)
and some of the Virgin Islands flank Puerto Rico.

Elegía para un Amigo (Rafael Cortijo Verdejo, 1928–1982 I, II, and III) (Elegy for a friend [Rafael Cortijo Verdejo, 1928–1982, I, II, and III]), 1983
Oil paint stick on paper
Collection Museum of Contemporary Art
Chicago, gift of Earl and Betsy Millard, 1991.47.a–c

As a percussionist, I had gigs with different groups in Puerto Rico. I happened one day to play with a large orchestra in which Rafael Cortijo was the conga drummer, while I played the timbales. We spent our breaks talking and from that evening on we became friends.

—Rafael Ferrer

One of the Caribbean’s most successful artists of the 1950s and 1960s, Rafael Cortijo (born Rafael Cortijo Verdejo) helped gain respect for the *bomba* and *plena* musical styles of Puerto Rico’s slums. Ferrer was out of the country when Cortijo died unexpectedly of cancer in October 1982. Ferrer did not know of his death until after his burial and imagined the mourning and funeral of his friend using simple, personal images adapted from newspaper photographs. In reality, Cortijo’s funeral was a huge cultural event that also became the subject of a bestselling book.

Cien Años de Soledad
(*One Hundred Years of Solitude*), 1982
Oil on canvas
Collection Museum of Contemporary Art
Chicago, gift of Earl and Betsy Millard, 1991.46.1–13

This cycle of paintings was commissioned by the Limited Editions Club in the early 1980s to illustrate Gabriel García Márquez’s acclaimed 1967 novel *One Hundred Years of Solitude*. Although set in a fictional version of Márquez’s native country of Colombia, Rafael Ferrer was drawn to the project because it weaves history, family, and politics in the isolated city of Macondo. His upbringing on the island of Puerto Rico gave him insight into the story and allowed him to develop empathy for the characters. Although Ferrer stated that he “tried to create images which would not be tied down to a specific narrative in order to allow visual elements that could simply be cryptic,” many of the images do illustrate specific occurrences in the book. Together, they showcase his inventive interpretations of key characters and scenes from the story.

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- 1

Joven Melquíades
(Young Melquíades)
1991.46.1

Márquez describes Melquíades as a “heavy gypsy with an untamed beard and sparrow hands. . . .” Melquíades brings technological marvels to Macondo and befriends the Buendía clan, the centerpiece of the novel.
- 2

José Arcadio Buendía
1991.46.2

José Arcadio Buendía is the founder of the isolated village of Macondo, where most of the action of Márquez’s novel takes place, and patriarch of the Buendía family. His main interest is to pursue esoteric knowledge from the outside world. Toward the end of his life, his solitary and obsessive quest for knowledge drives him mad and he spends many years tied to a chest-nut tree in his backyard. (See also #10)
- 3

José Arcadio Segundo
1991.46.3

José Arcadio Segundo is of the third generation of the Buendía family, the twin son of José Arcadio Buendía and Santa Sofía de la Piedad. Most likely switched at birth with his twin José Aureliano Buendía, Arcadio is ordinary, hardly the virile figure Ferrer depicts as an adaptation of Michelangelo’s famous statue of David; it was his brother Aureliano who was renowned for his virility. Arcadio finds purpose in leading a strike of workers against a local banana company. The lone survivor of the massacre of the strikers (see #11), he finds that nobody believes the massacre occurred, and later secludes himself in Colonel Aureliano Buendía’s old study, trying to decipher the prophecies of the gypsy Melquíades. (see #1)
- 4

Amaranta
1991.46.4

Márquez describes Amaranta as “light and watery, like a newt, but all her parts were human.” She is a bitter and lonely virgin. Ferrer’s depiction alludes to the famous painting *Death of Marat* (1793) by French Neoclassical painter Jacques-Louis David, and most likely refers to the death of José Arcadio II, who is murdered in his bath by adolescent boys who ransack his house and steal his gold.
- 5

Ejecución de José Arcadio Segundo
(Execution of José Arcadio Segundo)
1991.46.5

José Arcadio Segundo was fascinated by executions, having as a child requested to watch the failed execution of his grandfather Colonel Aureliano Buendía. Although Ferrer adapts the famous Goya painting, *The Third of May 1808* (1814), in this illustration, Arcadio is not actually executed in the novel; he survives a mass execution of banana plantation strikers by soldiers, which he instigates with a fiery speech. (See #10)
- 6

El Cuarto del Coronel Aureliano Buendía (The Room of the Colonel Aureliano Buendía)
1991.46.6

Colonel Aureliano Buendía, the second son of patriarch José Arcadio Buendía, appoints himself commander in the Liberal Insurrection. In Márquez’s words, he “organized thirty-two armed uprisings

A large-print version is available at the admissions desk.

and he lost them all. He had seventeen male children by seventeen different women. . . ." (see #7) Later in life he sinks into isolation in his room, fashioning gold fishes (shown on the side table at the left edge), studying prophetic texts, and communing with the ghost of Melquíades, who is depicted as the shadow coming through the door.

- 7 *Los Diecisiete Aurelianos*
(The Seventeen Aurelianos)
1991.46.7

This painting shows the seventeen illegitimate sons of Colonel Aureliano Buendía who all bear a cross-shaped mark on their foreheads, the result of a blessing with ashes that would not wash off. Ferrer depicted artists and others he admired in rendering these figures; he himself appears in the bottom right. Gabriel García Márquez, the novel's author, is at the top, second from the left. The portrait in the center is Chano Pozo, the legendary Cuban conga drummer. Revolutionary Emiliano Zapata appears in the second row, far left. Artists Donald Judd, Robert Morris, and Alex Katz also appear.

- 8 *Coronación y Masacre de la Reina de Madagascar* (Coronation and Massacre of the Queen of Madagascar)
1991.46.8

This scene depicts an orgiastic carnival that takes place shortly after the isolated village of Macondo is connected to the larger world via a railway. After a rival expecting to be named the most beautiful woman and thus the Queen of the Carnival tries to usurp Macondo's hometown favorite Remedios the Beauty's coronation, a massacre erupts. In Márquez's words:

When calm was restored . . . there were many dead and wounded lying on the square: nine clowns, four Columbines, seventeen playing-card kings, one devil, three minstrels, two peers of France, and three Japanese empresses.

- 9 *Remedios*
1991.46.9

Several men are driven to their deaths as a result of their desire for Remedios the Beauty. A childlike innocent, her habit was to wander "naked through the house because her nature rejected all manner of convention," which is how Ferrer depicts her, as a suitor spies on her. One day the unreal Remedios leaves the earth by floating up to heaven.

- 10 *La Muerte del Coronel Aureliano Buendía* (The Death of the Colonel Aureliano Buendía)
1991.46.10

Márquez describes this scene in the novel:

Instead of going to the chestnut tree, Colonel Aureliano Buendía went to the street door and mingled with the bystanders who were watching the parade. He saw a woman dressed in gold sitting on the head of an elephant. He saw a sad dromedary. He saw a bear dressed like a Dutch girl keeping time to the music with a soup spoon and a pan. He saw the clowns doing cartwheels at the end of the parade and once more he saw the face of his

miserable solitude when everything had passed by and there was nothing but the bright expanse of the street and the air full of flying ants with a few onlookers peering into the precipices of uncertainty. Then he went to the chestnut tree. . . . He pulled his head in between his shoulders like a baby chick and remained motionless with his forehead against the trunk of the chestnut tree. The family did not find him until the following day at eleven o'clock in the morning when Santa Sofía de la Piedad went to throw out the garbage in back and her attention was attracted by the descending vultures.

- 11 *Los Trenes de la Muerte*
(The Death Trains)
1991.46.11

The Death Trains carry the bodies of 3,000 massacred workers from a banana plantation strike. Witnessed by José Arcadia Segundo (see #5), the only survivor, he spends the remainder of his life trying to convince his fellow villagers that the massacre actually took place. Márquez writes:

There was no free space in the car except for an aisle in the middle. Several hours must have passed since the massacre because the corpses had the same temperature as a plaster in autumn and the same consistency of petrified foam that it had, and those who had put them in the car had had time to pile them up in the same way in which they transported bunches of bananas.

- 12 *Pilar Ternera Mirando*
(Pilar Ternera Watching)
1991.46.12

Pilar Ternera is the village prostitute, later madam, and mother of two members of the Buendía clan. Here she watches her illegitimate son José Arcadio Buendía make love to his future wife Santa Sofía de la Piedad, which she had arranged by paying Sofía "fifty pesos, half of her life savings."

- 13 *El Fin* (The End)
1991.46.13

The sixth generation Buendía is Aureliano Babilonia. The book ends with this character's death after a century's old prophecy comes true: due to inbreeding, his son is born with the tale of a pig. His wife and infant son dead, Aureliano Babilonia frantically reads the prophecies left by the gypsy Melquíades:

he began to decipher the instant that he was living, deciphering it as he lived it, prophesying himself in the act of deciphering the last page of the parchments, as if he were looking into a speaking mirror.

Ferrer chose to represent a wizened Melquíades (see #1) as an apparition holding the prophetic parchment.