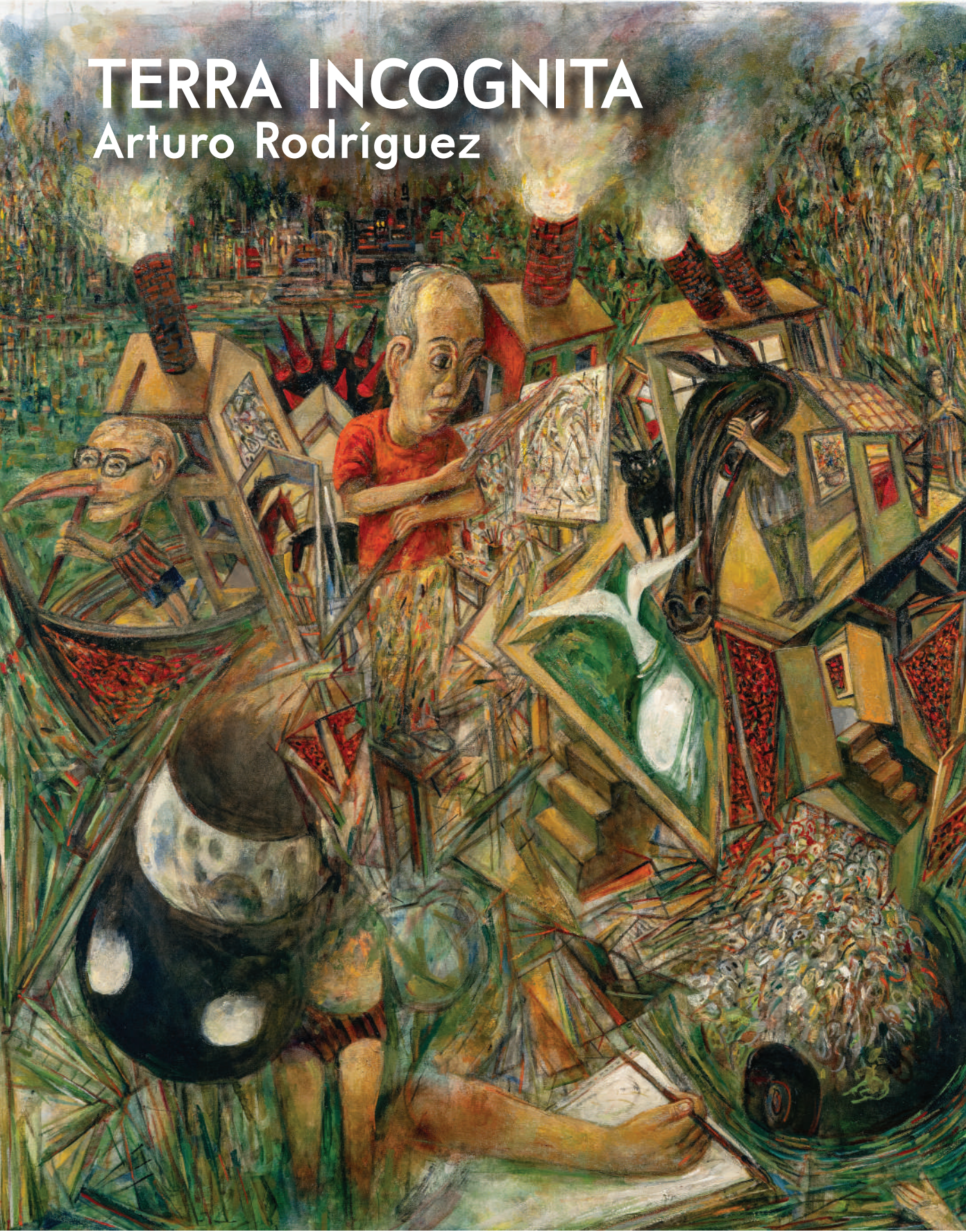


TERRA INCOGNITA

Arturo Rodríguez





**"Rather than clever, gracious, deft and proper,
I prefer being awkward, unpleasing, disconnected
but true to myself."**

Fu Chan, Calligrapher 17th Century China



ARTURO RODRÍGUEZ
Terra Incognita / Variation on Courbet
(The Meeting) XX, 2021
oil on canvas
66 x 90 inches

Dedicated to all the artists and to the Art and Craft of Painting.

- ARTURO RODRÍGUEZ

ARTURO RODRÍGUEZ | TERRA INCOGNITA

ESSAY | Lynette Bosch, Ph.D.

GRAPHIC DESIGN | Isabella Marie García & Luisa Lignarolo

PHOTOGRAPHY | Zachary Balber & Rogelio Lopez Marin (Gory)

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COVER | ARTURO RODRÍGUEZ, *Terra Incognita / Heart of Darkness*, 2020-2021, oil on canvas, 68 x 56 inches

BACK COVER | ARTURO RODRÍGUEZ, *Terra Incognita III*, 2020, oil on linen, 12 x 16 inches

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TERRA INCOGNITA

Arturo Rodríguez

A Note from LnS

We are honored to present Arturo Rodríguez's second solo exhibition at LnS titled *Terra Incognita*. The body of paintings presented in this exhibit reflect the artist's personal exploration of his internal psyche during the past three years. The main inspirations of the imagery found throughout the series harken back to literature, from Herman Melville's *Moby Dick*, Louis-Ferdinand Céline's *Journey to the End of the Night*, to Joseph Conrad's *Heart of Darkness*. The semi-autobiographical texts parallel Rodríguez's artistic journey - his struggles and triumphs - and are presented through a fused amalgamation of images rooted in both fiction and reality.

The show comes on the heels of the prestigious acquisition by The Whitney Museum of American Art, New York, NY of a suite of four drawings from Rodríguez's series, *School of Night*. The suite now forms part of their permanent collection, making Rodríguez one of only a handful of American, Cuban-born artists represented within the institution.

Arturo Rodríguez: Terra Incognita is accompanied by an exhibition essay researched and written by Lynette M.F. Bosch, Ph.D. We would like to extend our gratitude to Dr. Bosch for her in-depth research into what inspired this series, bringing audiences to a fuller comprehension of the exhibition's origins. A special thank you goes to Demi, Arturo's artist wife, for her continuous dedication and support given to Arturo's life-long painterly passion. Many thanks to Laura Blanco and Robert Shainheit for their constant patronage and backing of the artist's career.

Arturo Rodríguez's remarkable vision found within the works are further elevated by the photographic stylings of Zachary Balber and Rogelio López Marín (Gory), and by Frederic Walter Vega Olivella, our magic man behind the scenes. We offer the deepest thanks to Isabella Marie García and Sofía Guerra for continuously meeting the challenge of organizing everything from the thoughts to the fruition of each exhibition through their associate and artist liaison services.

Literature serves as the foundation behind the works on view in *Arturo Rodríguez: Terra Incognita*. With that, we invite visitors to read and visually flip through the details found in each distinct canvas, voyaging into unknown territories and lands.

LUISA LIGNAROLO AND SERGIO CERNUDA



ARTURO RODRÍGUEZ
Terra Incognita / Homage to Courbet II, 2020-2021
oil on canvas
44 x 48 inches

“Terra Incognita”: Art, Literature, Philosophy and Life in the Painting of Arturo Rodríguez

by

LYNETTE M.F. BOSCH, PH.D., SUNY Distinguished Professor and Chair, Department of Art History SUNY, Geneseo

“What is especially needed is great sensitivity: to look upon everything in the world as enigma...To live in the world as in an immense museum of strange things.”

GIORGIO DE CHIRICO (1913-1915)



ARTURO RODRÍGUEZ, *Terra Incognita / Variation on Courbet (The Meeting) VI*, 2021
oil on canvas, 70 x 90 inches

Terra Incognita. Unknown Territory. The Unexplored. A not yet recognized part of our world that is open for exploration. “*Terra Incognita*” is the title of a series of paintings by Arturo Rodríguez, wherein he explored the act and the art of painting, within a matrix of artistic and literary history, engaged with the human condition. Rodríguez began “*Terra Incognita*,” in 2019, concurrent with an earlier series “*Arcimboldo’s Ghosts*,” initiated in 2016.¹ In each, Rodríguez engaged with cross-cultural, global, artistic and literary histories, as he meditated on the process of painterly, artistic creativity, as an expression of cultural histories, which can sustain us in troubled times.

Within “*Terra Incognita*” Rodríguez explored the unknown, the uncanny, and the experience of seeing things that are familiar but displaced and which become mysterious because they are presented in unexpected juxtapositions of the expected familiar. Rodríguez’s emphasis on the unexpected and the uncanny places “*Terra Incognita*” within the philosophical and psychological territory of Ernst Jentsch and Sigmund Freud, who explored how the juxtaposed experience of the familiar and the unfamiliar polarizes our perceptions. Within this context, Rodríguez grounded “*Terra Incognita*” as a deliberate engagement with defamiliarization by recasting painterly modes into unexpected effects. This destabilization of expectations generated a type of estrangement that Viktor Shklovsky identified as *ostranerie* - a quality applicable to art of any *genre*, which challenges perception by presenting opposing aesthetic strategies to produce audience absorption through difficulty.

Central to Rodríguez’s “*Arcimboldo’s Ghosts*” and “*Terra Incognita*,” as a lodestar, visual marker, is Gustave Courbet’s “*The Meeting*” or “*La Rencontre, ou “Bonjour Monsieur Courbet”*” (1853), itself Courbet’s paean to the interaction between artists and patrons. In “*The Meeting*,” the backpack-wearing, casually-dressed, staff-carrying Courbet is met by Alfred Bruyas and Calas (his servant) with their dog, as they were all out for a stroll. Courbet’s work combines nature, art and the world of artists, patrons and spectators, who are the connoisseurs whose interest in - and even obsession with - art is the center of the cultural production that records the human condition from generation to generation.



GUSTAVE COURBET’S “*The Meeting*” or *La rencontre, ou “Bonjour Monsieur Courbet”* (1853), Musée Fabre, Montpellier, France.

¹ https://insgallery.com/arturo_rodriguez_arcimboldos_ghosts/

Terra Incognita / Variation on Courbet (The Meeting) VI (2021) provides an entry point into Rodríguez's intentions for this series. This complex painting contains objects, personages and areas demarcated by white, unpainted canvases - the *locus* of existential confrontation for every artist, who must fill the blank space. Understanding *The Meeting VI*, requires immersion and careful consideration of Rodríguez's visual vocabulary into which we are invited by the painting's central figure, who steps around in sporty shorts, with a paintbrush staff and a backpack full of painting materials. His oversized head invites and dares spectators to enter the world of Rodríguez/Courbet.

Accepting the challenge of entry into *The Meeting VI*'s complex content requires active engagement. On the upper left there is a kaleidoscope of colored shards, evocative of Medieval, stained-glass windows. Visible near this area is the tail of a white whale. Nearby, there stands a man holding a hat and coat by a seated figure, a man in a boat and a man riding a red horse.

On the lower left of *The Meeting VI*, there are: a boat, filled with canvases and an easel, steered by a skeleton. Next to this boat is a seated figure, seen drawing while perched on a blank canvas, across which the shadow of a skull is visible. Below this area, on the left, a figure with a corkscrew head, stands on a blank canvas, clutching a paint tube, near a canvas/table on which a banquet of pots and tubes represent the tools of the craft. Above this figure, a dog stands on a canvas, contiguous with a man standing in a boat, waving a lantern, illuminating the act of another man who stabs (with paintbrushes) a large, white, animal body that emerges from the surrounding "water." On a large white canvas appears a shadow of a figure with a bird's head, above which emerges a cityscape of ghostly faces, near a houseboat and a small boat, around which float paint brushes, pots and canvases. Nearby, another man, stands on a blank canvas, gesturing as though greeting someone.

Each of Rodríguez's *The Meeting VI*'s vignettes are intentionally placed to evoke cultural and artistic histories significant to him. The dog, the gesturing man and the central figure evoke Courbet's "*The Meeting*." The central figure's oversized face, however, has multiple associations: grotesque heads found in the paintings of ancient, Roman villas; the Renaissance caricatures of Leonardo da Vinci and the *omote* masks fundamental to Japanese Noh Theater. The shadow figures that cross the blank canvasses emerge as the offspring of Henri Cartier-Bresson's photograph, *Place de l'Europe, Gare Saint Lazare, Paris* (1932), where the shadow of a man skips across wet pavement.

Such juxtapositions bring us into the quixotic imagery of Giuseppe Arcimboldo, the sixteenth-century Mannerist artist, who made people out of vegetables and who inspired Rodríguez's "*Arcimboldo's Ghosts*." *The Meeting VI*'s figure with the paint "bomb" is drawn from the child in Diane Arbus's *Child with a toy hand grenade in Central Park, NYC* (1962).

The fragmented color and light areas all around the canvas evoke the colors and geometry of Piet Mondrian and Paul Cezanne – beacons of painterly expression - as artists who questioned and remade the foundation of painting's assumptions. The boats are the journey into the *terra incognita* engaged in a ceaseless and perhaps unattainable quest to define the ineffable – the core of what makes painting "work." The horse with its rider is a metaphoric allusion to an archetype figure identified with Carlos Enríquez, the Cuban *Vanguardia* painter of Cuba's 1930s and 1940s generation. For Cuban-born Rodríguez, the horse is a marker of identity and generational alignment with Cuba's artistic history. "*Terra Incognita*" is the territory of explorations in art in which Rodríguez engaged and which he has shared with his audience.

As Rodríguez moved from "*Arcimboldo's Ghosts*" into "*Terra Incognita*," he expanded his intellectual and experiential territory with the inclusion of imagery drawn from three of the most consequential novels written in the Nineteenth and Twentieth Centuries – Herman Melville's *Moby Dick* (1851); Joseph Conrad's *Heart of Darkness* (1899) and Louis-Ferdinand Céline's *Journey to the End of the Night* (1932). These three novels defined historical, philosophical, cultural, psychological, political, societal and artistic moments in the history of the world that set the stage for our time. In these works, the human tendency to create, destroy, rebuild, die and survive are rendered personified by the protagonists delineated by the authors, who chronicled their invented lives. Understanding the significance and thematic content of these novels linked to the history of art that preceded, surrounded and followed them is what situates the space inhabited by Rodríguez in "*Terra Incognita*" as part of a cultural continuum to which he contributes.



ARTURO RODRÍGUEZ, *Terra Incognita / Moby Dick*, 2019, oil on canvas, 24 x 108 inches

Herman Melville's *Moby Dick* is a novel of obsession, grounded in the actual existence of an albino whale, Mocha Dick, killed in 1838, and the shipwreck of *The Essex*, in 1820. Melville's novel joins all parts of the world into one dramatic narrative of self-destruction and ecological disruption, which addressed the power imbalances of the aftermath of the Industrial Revolution and European Colonial expansion. Alongside the novel's unfolding plot, the energy of Melville's narrative grips the spectator and does not let go and the reader transmogrifies their quest for the ending into a mirror drive to that of the insanely obsessed Captain Ahab to kill Moby Dick.

The visual power of Rodríguez's imagery found in the triptych *Terra Incognita / Moby Dick* is possessed of a sweeping, gestural energy found in Melville's prose of these writers translated into paint. The left panel of the *Moby Dick* triptych depicts Captain Ahab's ship, *The Pequod*, transformed into Rodríguez's quest for painterly expression. In assured passages of painterly expressiveness, Rodríguez performs the *dramatis personae* of Melville's novel rendering their saga as a process of color and form, wherein Moby Dick becomes the artist's obsession. In the right panel, Moby Dick has been conquered and transformed by the brush-harpoons into a modern conveyance, a car with the form of a whale's head – the past becoming the present. Rodríguez's triptych, seen within the context of his painterly pursuits creates a vision of *Moby Dick* that defamiliarizes, disturbs and entrances in an uncanny process of transmogrification, as the whale/car becomes a reality transformed by the artist's imagination.



ARTURO RODRÍGUEZ, *Terra Incognita / Heart of Darkness*, 2019, oil on canvas, 24 x 108 inches

Joseph Conrad's *Heart of Darkness* (1899) is also set on board a ship, a ferry boat, on which the narrator, Charles Marlow travels to meet the famous Mr. Kurtz, a man of such reputedly, magnificent talents that he emerges as a Titan among men. Yet, Kurtz, as was Ahab, is ill and mad and he rules over an African population conquered by Belgian traders, representing the European Colonial Conquest of Africa, decided at the Berlin Conference (1884-1885), held in

the aftermath of the collapse of global slavery. As one form of oppression replaced another, Marlowe, the representative of the Belgian trading company that also employs Kurtz, seeks sanity between legend, reality and insane delusion. Told in flashback memory, *Heart of Darkness* presents a challenge to all artists, who draw from their past and present as they generate images that speak to those who become drawn into their works.

In *Terra Incognita / Heart of Darkness*, Rodríguez responded to Conrad's challenge with a painterly energy that embodied Marlowe's quest and Kurt's madness. As in *Moby Dick*, the protagonists inhabit worlds of delusion, obsession and imagination that expand human consciousness. Kurt's madness and Ahab's singular obsession with Moby Dick are metaphors for artistic obsession and the desire to meld art and life presented in images that give literary or visual form to this goal.

Rodríguez's personal obsession with painting is manifested in his swirling passages of paint evocative of the sweep of human lives and the passage of time. Thus does he translate his perceptions of his cultural world and its events into images of his perceptions and memories translated into an art that transcends quotidian life.



ARTURO RODRÍGUEZ, *Terra Incognita / Journey to the End of the Night*, 2019, oil on canvas, 24 x 108 inches

In *Journey to the End of the Night* (1932), Louis-Ferdinand Céline added social class and its ensuing privilege for the well-situated to the social conundrums presented by Melville and Conrad. In Céline's novel, the anti-hero, Ferdinand Bardamu, a French, medical student and an enlisted soldier (recognized for his valor), is locked in a meandering psychomachia within which the corruption of privilege is set against simple goodness and fleeting beauty. In Rodríguez's reworking of *Journey's* themes found in his *Terra Incognita / Journey to the End of the Night*, he presents the spectator with an alternative response to Céline's pessimism by situating "Night" in his studio, where he devotes himself to his pursuit of the art of painting.

In his *Terra Incognita / Journey to the End of the Night*, Rodríguez subverts Céline's pessimistic outlook on humanity's fate into three panels where "Night" becomes a time of creation and light comes out of the darkness introducing color to generate reality. In the left panel of this triptych, elements of tension allusive to Céline's novel predominate in the darkness outside the windows and in the apprehensive manner in which the central protagonist seated at a table set with a meal threatened by the shadow of a horse's head is depicted. A screaming mask hangs on a wall, on the left, and, on the right, a homunculus figure stands by a fountain.

In the center panel, the mood shifts and instead of isolation and apprehension there is action in the form of painting and an animated easel holds brushes and paint. The response to the despair of Céline's *Journey* is a night journey that brings regeneration. The painter – Rodríguez – is in his studio in his house, which he shares with his wife, the Cuban-American painter, Demi, who has also been his model as he has been hers. She sits in front of an easel as he stands by one in their shared house. Night is a time of creation and the process of such continues into the third panel.

In the final panel of this triptych, The painter is at work, his shadow, topped by a bird's head is cast onto the blank canvas before which he stands. Outside the window is a tree that glows with color against a dark sky. A lamp lights up the interior, the elements of painting, light and form rendered by color are present and in the right-side of the final panel, a banquet of paint and brushes is set out on a table, as the other figures – tropes for representation – appear providing visual corroboration of ongoing movement. "*Terra Incognita*" comes full circle as the voyager/voyeur – the artist/author – returns to the work of making art and to the territory within which artistic exploration unfolds, now made known.

Throughout "*Terra Incognita*," Rodríguez explored his preoccupations with art, life, history and the human condition in a visionary manner that has drawn on compositional techniques that evoke the quality of dreaming in its most visionary manifestation. The theme of the artist's studio as his home and the seamless continuity between



ARTURO RODRÍGUEZ
*Terra Incognita / Variation on Courbet
(The Meeting) I*, 2021,
oil on canvas, 58 x 62 inches

art, thought and daily life that emerged intermittently in "*Terra Incognita*" was centrally developed in *Terra Incognita / Variation on Courbet (The Meeting) I*. *The Meeting I* spins out from a center occupied by the painter and his wife, who paint on floating canvases that give testimony to having survived the existential threats that defined Melville, Conrad and Céline's pessimistic vision of their time and of the future. Around the painter and his wife, float Melville and Conrad's boats, now turned into art ships. *Moby Dick* is harpooned by paint brushes. Canvases float with cutout figures and at the lower, left, stands Monsieur Courbet, albeit wearing a shadow bird-head.



ARTURO RODRÍGUEZ, *Terra Incognita Triptych*, 2021, oil on canvas, 40 x 90 inches

The summation of Rodríguez's long mediation on art, literature, philosophy and life, which define "*Terra Incognita*" can be seen in *Terra Incognita Triptych*, where the aspects of the novels of Melville, Conrad and Céline have been subjugated by art into a cohesive statement of active engagement with creativity and life. On the left panel, *Moby Dick* has been merged with the act of painting and the life of painters, as Rodríguez and Demi paint, as he spears the White Whale. In the center panel, Céline's night has been filled with light and in the final panel, on the right, Conrad's boat becomes a means of conveyance for art in the age of the automobile, a device vehicle that joins the past to the present. Within Rodríguez's *oeuvre*, "*Terra Incognita*" emerged as a series that was transgressive in origin yet transformative and integrative in its final impact on his art on his life.

(January 2022, © Text Copyright)

Lynette M.F. Bosch, Ph.D.

SUNY Distinguished Professor and Chair, Art History Department, SUNY Geneseo. Specialist in Spanish and Italian Renaissance Art and Contemporary Latin American. Author of several books and numerous exhibition essays and articles on these topics, including "Cuban-American Art in Miami: Exile, Identity and the Neo-Baroque."



ARTURO RODRÍGUEZ
Terra Incognita / Variation on Courbet (The Meeting) IV, 2021
oil on canvas
58 x 62 inches

OPPOSITE PAGE |
ARTURO RODRÍGUEZ
Terra Incognita / Variation on Courbet (The Meeting) V, 2021
oil on canvas
66 x 58 inches





ARTURO RODRÍGUEZ
Terra Incognita /
Moby Dick,
Journey to The End of The Night,
and Heart of Darkness, 2019
 oil on canvas, triptych panels
 24 x 108 inches each
 72 x 108 inches total



DETAIL OF
ARTURO RODRÍGUEZ
Terra Incognita / Variation on Courbet (The Meeting) X, 2021
oil on canvas
66 x 54 inches

OPPOSITE PAGE |
ARTURO RODRÍGUEZ
Terra Incognita / Variation on Courbet (The Meeting) X, 2021
oil on canvas
66 x 54 inches



ARTURO RODRÍGUEZ
Terra Incognita /
Variation on Courbet (The Meeting) VIII, 2021
oil on canvas
66 x 90 inches



DETAIL OF
ARTURO RODRÍGUEZ
Terra Incognita / Variation on Courbet (The Meeting) VII, 2021
oil on canvas
90 x 66 inches

OPPOSITE PAGE |
ARTURO RODRÍGUEZ
Terra Incognita / Variation on Courbet (The Meeting) VII, 2021
oil on canvas
90 x 66 inches





“But what most puzzled and confounded you was a long, limber, portentous, black mass of something hovering in the centre of the picture over three blue, dim, perpendicular lines floating in a nameless yeast. A boggy, soggy, squitchy picture truly, enough to drive a nervous man distracted. Yet was there a sort of indefinite, half-attained, unimaginable sublimity about it that fairly froze you to it, till you involuntarily took an oath with yourself to find out what that marvellous painting meant.



Ever and anon a bright, but, alas, deceptive idea would dart you through.—It's the Black Sea in a midnight gale.—It's the unnatural combat of the four primal elements.—It's a blasted heath.—It's a Hyperborean winter scene.—It's the breaking-up of the icebound stream of Time. But at last all these fancies yielded to that one portentous something in the picture's midst. That once found out, and all the rest were plain. But stop; does it not bear a faint resemblance to a gigantic fish? even the great leviathan himself?”

- HERMAN MELVILLE, *MOBY DICK*

DETAIL OF
ARTURO RODRIGUEZ
Terra Incognita / Moby Dick, 2020
oil on canvas
66 x 56 inches

OPPOSITE PAGE |
ARTURO RODRIGUEZ
Terra Incognita / Moby Dick, 2020
oil on canvas
66 x 56 inches



“Travel is useful, it exercises the imagination. All the rest is disappointment and fatigue. Our journey is entirely imaginary. That is its strength.

It goes from life to death. People, animals, cities, things, all are imagined. It's a novel, just a fictitious narrative. Littré says so and he's never wrong.

And besides, in the first place, anyone can do as much. You just have to close your eyes.

It's on the other side of life.”

- LOUIS-FERDINAND CÉLINE, *JOURNEY TO THE END OF THE NIGHT*



DETAIL OF
ARTURO RODRÍGUEZ
Terra Incognita / Journey to the End of the Night, 2020
oil on canvas
66 x 56 inches

OPPOSITE PAGE |
ARTURO RODRÍGUEZ
Terra Incognita / Journey to the End of the Night, 2020
oil on canvas
66 x 56 inches



"No, it is impossible; it is impossible to convey the life-sensation of any given epoch of one's existence – that which makes its truth, its meaning – its subtle and penetrating essence. It is impossible. We live, as we dream – alone..."

- JOSEPH CONRAD, *HEART OF DARKNESS*



DETAIL OF
ARTURO RODRÍGUEZ
Terra Incognita / Heart of Darkness, 2020-2021
oil on canvas
68 x 56 inches

OPPOSITE PAGE |
ARTURO RODRÍGUEZ
Terra Incognita / Heart of Darkness, 2020-2021
oil on canvas
68 x 56 inches



ARTURO RODRÍGUEZ
Terra Incognita Triptych, 2021
oil on canvas triptych
40 x 90 inches



ARTURO RODRÍGUEZ
Terra Incognita I, 2020-2021
oil on canvas triptych
24 x 60 inches



DETAIL OF
ARTURO RODRÍGUEZ
Terra Incognita / Variation on Courbet (The Meeting) IX, 2021
oil on canvas
99 x 66 inches

OPPOSITE PAGE |
ARTURO RODRÍGUEZ
Terra Incognita / Variation on Courbet (The Meeting) IX, 2021
oil on canvas
99 x 66 inches



ARTURO RODRÍGUEZ
Moby Dick, 2020
oil on canvas
48 x 66 inches



ARTURO RODRÍGUEZ
Journey to the End of the Night, 2020
oil on canvas
48 x 66 inches



ARTURO RODRÍGUEZ
Heart of Darkness, 2020
oil on canvas
48 x 66 inches



PUBLIC COLLECTIONS

Whitney Museum of American Art, New York, NY
 Metropolitan Museum of Art (20th Century Art collection), New York, NY
 American Art Museum (Smithsonian), Washington, DC
 The Israel Museum, Jerusalem
 Maria Zambrano Museum, Malaga, Spain
 Norton Gallery of Art, West Palm Beach, FL
 The Frederick R. Weissman Collection
 Cintas Foundation, New York, NY
 Bass Museum of Art, Miami Beach, FL
 Perez Art Museum, Miami, FL
 Polk Museum of Art, Lakeland, FL
 Center for the Arts, Vero Beach, FL
 Tampa Museum, Tampa, FL
 Museum of Art, Fort Lauderdale, FL
 Lowe Art Museum, University of Miami, Miami, FL
 Gulf Coast Museum of Art, Largo, FL
 Boca Raton Museum of Art, Boca Raton, FL
 The Frost Art Museum, Miami, FL
 Museum of Latin American Art, California
 Miami-Dade Public Library System, Miami, FL

GRANTS AND AWARDS

2014-2015
 Joan Mitchell Foundation Grant/Visual Art
 1998-1999
 Florida Individual Artist Fellowship Award
 1990-1991
 Florida Individual Artist Fellowship Award
 1988
 Cintas Fellowship, Cintas Foundation
 New York, NY

1988
 Visual Arts Fellowship
 South Florida Cultural Consortium, Metro-Dade cultural Affairs Council, Miami, FL
 1982
 Cintas Fellowships, Cintas Foundation
 New York, NY
 1980-1981
 Florida Individual Artist Fellowship Award

SOLO EXHIBITIONS

2016 Arturo Rodriguez: Family and Friends Drawing Portraits, Under the Bridge Art Space, North Miami, FL
 2014 "Arturo Rodriguez: The School of Night", drawing exhibition, (Book), Frost Art Museum, Miami, FL
 "Arturo Rodriguez: Arrivals and Departures", MIA International Airport Art Gallery, Division of Fine Arts & Cultural Affairs, Miami, FL
 2011 "Memento Mori: Arturo Rodriguez Paintings" (Book), Centre Gallery, Miami Book Fair International, Miami Dade College, Miami, FL
 2010 "Arrivals and Departures" (Catalog), Salamatina Art Gallery, Long Island, New York, NY
 2006 "Human Comedy" (Catalog), Bass Museum of Art, Miami Beach, FL
 2004 "Arturo Rodriguez", Editart Gallery, Genève, Switzerland "Arturo Rodriguez" (Catalog), Gulf Coast Museum of Art, Largo, FL
 "Arturo Rodriguez: Interiors" (Catalog), The Museum of Arts and Sciences, Daytona Beach, FL
 2002 "PASSAGES: Arturo Rodriguez" (Catalog), Boca Raton Museum of Art, Boca Raton, FL
 2001 "Arturo Rodriguez: Recent Works", Elite Fine Art, Coral Gables, FL
 2000 "Ghost Archipelago - Arturo Rodriguez" (Catalog), Elite Fine Art, Coral Gables, FL
 1994 "Crossings" (Catalog), Museum of Art, Fort Lauderdale, FL
 1990 "Arturo Rodriguez", Arvil Gallery, México City, MX
 1989 "The Floating Self-Arturo Rodriguez", CDS Gallery, New York, NY
 1987 "Arturo Rodriguez: 1978-1987 Paintings" (Catalog), Mitchell Wolfson Gallery, Miami-Dade Community College, Miami, FL
 1986 "Arturo Rodriguez", The 24 collection Gallery, Bay Harbor, Miami, FL
 1983 "Exiles- Arturo Rodriguez", Duran Art Gallery, Madrid, Spain
 1980 "Debris- Arturo Rodriguez", Meeting Point Art Center, Miami, FL

SELECTED GROUP EXHIBITIONS

2014-2013 "OurAmerica, The Latino Presence in American Art" (Book), American Art Museum, (Smithsonian) Washington, D.C.

Traveling exhibition to:
 Frost Museum, Miami, FL (March 28, 2014 – June 22, 2014) Crocker Art Museum, Sacramento, CA (September 21, 2014 – January 11, 2015)
 Utah Museum of Fine Arts, Salt Lake, Utah (February 6, 2015 – May 17, 2015)
 Sioux City Art Center, Iowa (July 8, 2017–October 15, 2017)
 2011 "Latin American Art from the Museum's Collection", Boca Raton Museum, FL
 2008 "Unbroken Ties: Dialogues in Cuban Art", Museum of Art, Fort Lauderdale, FL
 2007 "Layers", Lehigh University Art Gallery, Worcester, MA
 2006 "Cuban Americans and American Culture", The National Endowment for the Humanities Exhibit & Summer Seminar, Center for the Arts, University of Buffalo, New York, NY
 2000 "Florida Painting: Spectrum of Expression", The Art Center, St. Petersburg, FL
 "Cuban and Cuban-American Art", Lowe Art Museum, University of Miami, FL
 "Florida visual Arts Fellowship Exhibit", Lowe Art Museum, University of Miami, FL
 1998 "Loin de Cuba" (Far From Cuba), (Catalog), Des Tapisseries Museum, Aix-en-Provence, France
 "Contemporary Cuban Art", Tampa Museum of Art, Tampa, FL
 1997 "Identity and Identification" (Catalog), Thomas J. Walsh Art Gallery, Fairfield University, Connecticut
 "Breaking Barriers" (Catalog), Museum of Art, Fort Lauderdale, FL
 1996 "Cuba Siglo XX, Modernidad y Sincretismo" (Catalog), Centro de Arte Santa Monica, Barcelona, Spain
 "Made To Order: America's Most Wanted Painting", Alternative Museum, New York, NY
 1993 "The Young Ones", CDS Gallery, New York, NY
 "Storytelling" (Catalog), Center of Contemporary Art, North Miami, FL
 "Cuban Artists of the 20th Century" (Catalog), Museum of Art, Fort Lauderdale, FL
 "Islands In the Stream"- (Catalog), – Dowd Fine Arts Gallery, State University College, Cortland, NY
 1992 "Florida Landscape: Revisited" (Catalog), Polk Museum of Art, Lakeland, FL
 "CUBA-USA: The First Generation" (Catalog), Museum of Contemporary Art, Chicago, IL.
 Traveling exhibition to:
 The Art Museum, Florida International University, FL
 Contemporary Art Museum, University of South Florida, Tampa, FL
 "Young Latin American Artists", CDS Gallery, New York, NY
 1988 "Selections from The Frederick R. Weissman Collection" Norton Gallery of Art, West Palm Beach, FL
 "Masterpieces of Latin American Art", CDS Gallery, New York, NY
 "1988 Visual Artists Fellowship Winners", North Miami Museum, North Miami, FL
 "Portraits and Self-Portraits", Cuban Museum of Arts and Culture, Miami, FL
 1987 "Visions of America" (Catalog), ACA Gallery, New York, NY
 "Cuban Artists in North America" (Catalog), National Library of Canada, Ottawa, Canada
 1986 "Walls & Murals: Mike Glier, Arturo Rodriguez & David Wojnarowitz" (Catalog) Norton Gallery of Art, West Palm Beach, FL
 "The Interior as Methaphor", Arts Center Gallery, Valencia Community College, Orlando, FL
 "Expatriates", The Polk Museum of Art, Lakeland, FL
 "Perceptions: Black & White" (Catalog), Mitchell Wolfson Gallery, Miami-Dade Community College, Miami, FL
 1985 "Florida Figures" (Catalog), Mitchell Wolfson Gallery, Miami-Dade Community College, Miami, FL
 1980 "Viva Tristan", Meeting Point Art Center, Miami, FL
 "10865", Miami-Dade Public Library, Miami, FL



ARTURO RODRIGUEZ
Terra Incognita II, 2020
oil on linen
12 x 16 inches

Terra Incognita IV, 2020
oil on linen
12 x 16 inches



ARTURO RODRÍGUEZ
Terra Incognita VI, 2020
oil on linen
12 x 16 inches



Terra Incognita V, 2020
oil on linen
12 x 16 inches



ARTURO RODRÍGUEZ
Terra Incognita VII, 2020
oil on linen
12 x 16 inches

Terra Incognita XIII, 2020
oil on linen
12 x 16 inches



ARTURO RODRÍGUEZ
Terra Incognita XIV, 2020
oil on linen
12 x 16 inches



Terra Incognita XV, 2020
oil on linen
12 x 16 inches

