

## PANEL PROPOSAL

### AMISTADES ARTÍSTICAS: SPANISH ARTISTS IN NEW YORK, 1920-1940

José Moreno Villa (1887-1955), Federico García Lorca (1898-1936), and Luis Quintanilla (1893-1978) all traveled to New York City for different reasons during the early decades of the twentieth century, and produced some of their finest work as a result of their contact with the city. More specifically, New York consoled these three figures during painful periods of their life: heartbreak, depression, and exile. As such, this panel explores the ways in which, during times of despair, these figures found in New York a way to sustain their art. The vibrant artistic atmosphere of New York during the '20s and '30s offered a "friendship" -- practical, textual, or referential -- to these Spanish artists, helping them to overcome the obstacles that could have potentially damaged their work.

#### **Looking to Edward Hopper: José Moreno Villa and a Portrait of New York**

This paper studies Moreno Villa's reliance on the paintings of Edward Hopper in *Pruebas de Nueva York* (1927), a series of vignettes about New York life intended for a wide audience in Spain. It argues that Moreno Villa turned to the work of Hopper in order to separate himself from the painful destruction of his love affair with an American woman. By following Hopper's model, Moreno Villa worked to innovate his own writing.

#### **The End of Wall Street: Federico García Lorca and Frank Lloyd Wright's Kindred Critiques of New York Following the Crash of 1929**

Lorca and Wright arrived in New York at the close of the 1920s hoping that the new setting would provide a respite from personal strife. Though both men were critical of the economic disparities and architectural esthetics of the city, these very critiques served to reinvigorate their artistic production. This paper explores the affinities between Lorca's *Poeta en Nueva York* (1940) and Wright's *The Disappearing City* (1932), examining how they predict the end Wall Street in order to propose alternative visions of the city in which the figure of the artist restores form and beauty to its rightful place.

#### **Agitprop Painting at the MoMA: Luis Quintanilla, the Spanish Civil War, and the "Lost Generation"**

When the renowned Spanish muralist Luis Quintanilla was jailed in October of 1934 for political protest, his American friends Ernest Hemingway, John Dos Passos, and Jay Allen, mobilized the effort to ensure his release by opening an exhibit of his work at New York's Pierre Matisse Gallery. After Quintanilla joined the popular front at the start of the Spanish Civil War, Juan Negrín commissioned him to paint a series of murals depicting the atrocities of Franco's Nationalist troops. Titled *All the Brave*, these prints were shown at the Museum of Modern Art in 1938, again with Hemingway and Allen at the helm of the literary effort to publicize what was happening in Spain. This paper analyzes two of Quintanilla's key antifascist pieces, *All the Brave* and *Franco's Black Spain* (1938) in conjunction with the political writings of America's famous "lost generation." It explores the intricacies, contradictions, and complexities of these portrayals of the Spanish Republican cause, as well as New York's centrality in launching an international antifascist campaign.

**Requested Equipment:** Projector, laptop, screen.

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