A leading artist of Cuba’s historical vanguardia, Amelia Peláez (1896-1968) advanced a highly distinctive expression of cubanidad in her mature work of the 1930s, as she assimilated the visual language of modernism with the estrangement of her transatlantic experience. Peláez lived in Paris between 1927 and 1934, a period of intense activity and self-discovery, and her paintings from this time reflect the conceptual difficulties of negotiating a hybrid cultural and artistic identity. This talk presents research in progress on the subjectivity of Peláez’s work from the Paris years and the evolution of her practice in the later 1930s following her return to Havana.

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