



VITERI

## BIOGRAFIA DE OSVALDO VITERI

Oswaldo Viteri nació en Ambato el 8 de Octubre de 1931, en una época en la que el problema social se había enraizado en el arte, expresándose en el indigenismo

Los estudios primarios y la instrucción media los realizará en su ciudad natal, trasladándose luego a Quito donde se graduó en Arquitecto en la Universidad Central, en 1967.

En su formación de artista tienen gran importancia su trabajo junto con Oswaldo Guayasamín y la ejecución de dos grandes murales en Quito, las enseñanzas de los profesores universitarios Jaime Andrade y Sergio Guarderas y la activa participación en los talleres de los pintores Jan Schreuder, desde 1955 al 58 y Lloyd Wulf de 1955 al 62.

Sus excelentes dotes para el dibujo se manifiestan desde cuando era niño. Su vocación plástica le lleva a búsquedas constantes; experimenta con los materiales y logra una expresión personal. De sus tentativas dentro del Expresionismo logra el primer premio "Mariano Aguilera" en Quito, en 1961 y lo vuelve a obtener en 1964. Poco a poco, se adentra en la Abstracción en la que logra un subjetivismo con recias vivencias.

En Quito fué profesor y luego Subdecano de la Facultad de Arquitectura de la Universidad Central y Director de la Escuela de Bellas Artes, desde 1966 a 1969.

Es un estudioso del folklore ecuatoriano donde encuentra las raíces de nuestro pueblo, Bajo la dirección de Paulo Carvalho Neto participa como investigador y dibujante en las tareas del campo. Es coautor del libro "Arte Popular del Ecuador" (1965) y desempeña la Dirección del Instituto Ecuatoriano de Folklore de 1966 a 1968.

Como producto de la investigación antropológica, que le hacen profundizar en los grandes contrastes sociales de su país, Viteri siente la necesidad de expresarlos a través de elementos que tienen implicaciones de carácter cultural, así por ejemplo: un muñeco de trapo, un barco de papel, una casulla (ornamento religioso), capas ricamente bordadas con hilos de plata y oro o, telas de cáñamo o arpillera, estableciéndose así contradicciones, que son las contradicciones de los pueblos de América y, reflejando de esta manera una visión de la realidad americana.

En 1968 realiza el primero y único "Happening" en el Ecuador, en el Salón de la Ciudad, a raíz de las polémicas suscitadas ante la Primera Bienal de Arte en Quito, en la cual él participó.

En 1969 residió por un tiempo en España donde hizo varias exposiciones y mantuvo contacto con las corrientes pictóricas o intelectuales en boga. Su obra ha adquirido fama mundial y ha sido invitado a participar en exposiciones y concursos dentro y fuera del país.

Realiza un mural de mosaico de piedra de 84 mt<sup>2</sup> para el Banco Central de la ciudad de Ambato, trabajo en equipo con el escultor Jaime Andrade.

En 1978 viaja a EE.UU y París, Francia, en donde participa en el acreditado "Salón de Mayo".

## BIOGRAPHY OF OSVALDO VITERI

Oswaldo Viteri was born in Ambato on October 8, 1931 at a time when social problems had taken root in art and were expressed through "Indigenismo", art based on Indian themes.

He received his primary and high school education in his native city and later studied at the Central University in Quito from which he graduated as an Architect in 1967.

His development as an artist was greatly influenced by his work with Oswaldo Guayasamin and the execution of two large murals in Quito; the teachings of Jaime Andrade and Sergio Guarderas, two University professors; and, his active participation in the studios of the painters Jan Schreuder, from 1955 to 1958, and Lloyd Wulf, from 1955 to 1962.

His considerable talent for drawing became evident during his childhood. His artistic vocation led him to experiment with materials with which he acquired a distinctive style. For his Expressionist work he was awarded the "Mariano Aguilera" prize in Quito, in 1961 and again in 1964. Gradually, he became involved with Abstract art in which he attained a vivid subjectivism.

He was first a professor and later Assistant Dean of the School of Architecture of the Central University and Director of the School of Fine Arts from 1966 to 1969.

The study of Ecuadorean folklore, where he found the roots of our people, has always interested him. He worked as a field researcher and draftsman under the direction of Paulo Carvalho Neto. He is coauthor of the book "Ecuadorean Folk Art" (Arte Popular Ecuatoriano), published in 1965, and was Director of the Ecuadorean Folklore Institute from 1966 to 1968.

As a result of anthropological research, which made him deeply aware of the enormous social differences existing in his country, Viteri felt the need to express them through element involving cultural aspects, such as: rag dolls, a paper boat, a chasuble, capes richly embroidered with silver and gold threads or, hemp or burlap cloth, thus establishing contradictions which are those of the Latin American peoples and that reflect his view of our reality.

In 1968, he was author of the first and only "happening" in Ecuador at the City Exhibit (Salón de la Ciudad), originating in the controversies that took place and the First Biennial Art Exhibition in Quito, in which he participated.

In 1959, he lived in Spain where he presented several exhibits and kept in contact with the pictorial and intellectual currents of that period. His work has become internationally known and he has been invited to participate in exhibitions and competitions both in Ecuador and abroad.

He executed a stone mosaic mural, 84 m<sup>2</sup> in size, for the Central Bank building in Ambato on which he worked together with the sculptor Jaime Andrade.

In 1978, he travelled to the United States and Paris, France where he participated in the famous "May Exhibition".

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