Carmen Consuelo Marta Herrera y Nieto is born on May 30 in Havana, Cuba.

Herrera’s parents, Antonio Herrera y López de la Torre (1874–1917) and Carmela Nieto de Herrera (1875–1963), are both members of Havana’s intellectual circle. Antonio had served as a captain in the Cuban army during the war for independence from Spain (1895–98), suffering permanent injury from bullet wounds to his left arm. After the war, he became executive editor of El Mundo (founded 1901), Cuba’s first post-independence newspaper. Carmela was a pioneering journalist and respected author whose books included Las Aventuras de Buchón and Victoria. She was also a recognized philanthropist and feminist. In 1900 Carmela had married the American financier John Stewart Durland, with whom she had five children: Rosa Teresa, John, Addison, Mariano, and Archibald Durland y Nieto. After a divorce of mutual accord from Durland, she married Antonio in 1913, with whom she had Antonio Herrera y Nieto and Carmen—or Carmencita, as she is known to family and friends—who is the youngest child. All seven siblings are raised together.

1915

On July 16, Antonio, Herrera’s father, dies. As the daughter of a revolutionary fighter, Herrera would receive an annual pension of 750 pesos from the Cuban government for part of her youth.

1917

Herrera begins her education at a Montessori school, then attends Colegio Sepulveda in Havana. Raised in a liberal Roman Catholic family, she is exposed from an early age to high culture. Her brother Addison, who was in New York as the representative of the Cuban National Tourist Commission, often invites friends from his circle there, including well-known figures such as Langston Hughes, to visit the family in Cuba. Her family’s art collection includes works by Spanish Old Masters like Francisco Pacheco (1564–1644) and the School of Velázquez, as well as contemporary Cuban artists such as Fidelio Ponce de León (1894–1949).

1920s

Herrera begins her education at a Montessori school, then attends Colegio Sepulveda in Havana. Raised in a liberal Roman Catholic family, she is exposed from an early age to high culture. Her brother Addison, who was in New York as the representative of the Cuban National Tourist Commission, often invites friends from his circle there, including well-known figures such as Langston Hughes, to visit the family in Cuba. Her family’s art collection includes works by Spanish Old Masters like Francisco Pacheco (1564–1644) and the School of Velázquez, as well as contemporary Cuban artists such as Fidelio Ponce de León (1894–1949).

1925

Gerardo Machado y Morales takes office as Cuba’s president in May, instituting vigorous measures that advance tourism, mining, agriculture, and public works. His first term, which will end in 1928, will be remembered as a period of prosperity.

1925–28

Herrera’s brother Addison, a talented painter, instills in her an appreciation for art. Together they take drawing and painting lessons with Federico Edelmann y Pinto (1869–1931), a language professor and painter who founded the Asociación de Pintores y Escultores de Cuba and established the annual Salon de Bellas Artes in 1916. Herrera also takes harp lessons.

1928

Herrera finishes elementary school with honors at Colegio Sepulveda.

1929

Herrera moves to Paris to study at the Marymount School, a boarding school in Neuilly-sur-Seine; she attends a concert by Josephine Baker and recalls the exodus of many of her American peers after the stock market crash on October 24.

The Great Depression that follows severely impacts Cuba, bringing precipitous drops in sugar prices that lead to widespread political unrest and violent suppression by Machado’s government.

Mónica Espinol

Chronology

FIG. 1

Herrera (center) and her siblings, from left: Archibald, Rosa Teresa, John, Antonio, Mariano, and Addison, c. 1917–18

Herrera in Chapultepec Park, Mexico City, 1939
In early July two of Herrera’s brothers searched for evidence. On September 12 her sister, Rosa Teresa, and their mother from Cuba. Herrera completes the school year at Marymount, she travels with her brothers to Havana. Herrera’s education, she attends high school at the Lyceum, a position as secretary to Cespedes’s wife, Carmen de Villageliú at the Lyceum (later called the Lyceum y Lawn Círculo de Bellas Artes, Havana, titled Exposición de Auto-retratos (1935–36), among others. Herrera participates in the first exhibition devoted to modern art in Cuba, Primera Exposición de Arte Moderno, Pintura y Escultura, held at the Salón del Centro de Dependientes in Havana (March 23–April 8). Herrera presents sculptures—most notably a polyglot who speaks German, Yiddish, Spanish, French, and Italian, as well as some Arabic. (He also reads Latin and would later teach himself ancient Greek.) A one-time Broadway actor and Objectivist poet, Lowenthal teaches Herrera about the summer. Loewenthal, who has traveled to Europe, asks her to help him look into the possibility of teaching English literature at the Universidad de La Habana.
In early July two of Herrera’s brothers are released along with eighty-two other political prisoners, mostly students, being instructed by her brothers to remove dynamite from their home in case it was set off by authorities. Herrera had recently returned from a sojourn in Paris (1927–33), as an early inspiration of the head of Christ posed atop a swastika of letters (in English, with snippets of French and Spanish) ensues. Herrera meets the Cuban artist Amelia Peláez (1896–1968), probably in July, and appoints Ramón Grau San Martín as president for a few months. Herrera is among the twenty-five fine artists selected to represent Cuba in the Exposición del Arte Cubano Actual at the Palacio de Bellas Artes in Mexico City (February 1–15). In June Herrera exhibits in the second Exposición Nacional de Pintura y Escultura, held at Castillo de la Fuerza in Havana, and begins working as a temporary clerk at the Ministry of Justice. On August 9 Herrera graduates from the Instituto de la Habana. Lowenthal visits that summer, and their relationship intensifies. He asks her to help him look into the possibility of teaching English literature at the Universidad de La Habana.

Herrera in January participates in the eighteenth Salón de Bellas Artes at the Circulo de Bellas Artes, which includes work by Amelia Peláez (1896–1968), Carlos Enriquez (1890–1957), and René Portocarrero (1912–1985), among others. Herrera is awarded a studentship to the Instituto de Bellas Artes in Havana, though Herrera’s education, she attends high school at the prestigious Instituto de la Habana. She is also instructed in sculpture lessons with Isabel Chappotín’s students and studies painting with María Teresa Ginerés at the Lyceum, a progressive school in Paris (1927–33), by an early inspiration. She recalls seeing the diminutive Peláez atop a scaffold while painting a commissioned mural for the José Miguel Gomez School in 1937. Herrera meets Jesse Lowenthal (1902–2000), among others. Lowenthal leaves Havana in early August with the promise to return in December. Unfortunately, finances prevent Lowenthal from returning for the holidays, so an intense exchange of letters (in English, with snippets of French and Spanish) ensues.

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Political turmoil disrupts the
OPPOSITE
Portrait of Herrera by Victor Laredo inscribed
‘For Carmen and Jesse’, 1949

FIG. 6
Jesús Bolívar, Loewenthal, and Herrera in Paris, 1949

in Havana. As she is Roman Catholic and
abandons sculpture in favor of painting
due to the difficulty of finding mahogany.

That June, Adams leaves his post at
NBC after being appointed the Latin
American department at the United States
Information Agency in Hollywood. He moves from
New York to California shortly thereafter.

Around this time Herrera studies under the
painter Samuel Brecher (1897–1982) at his
studio on Twenty-Third Street. In search of
unsatisfied. Two paintings from this period
are known to survive,

Herrera and Loewenthal move to Havana;
on August 15, she obtains a green card at the
U.S. Consulate there.

In December Carmela sells “La Casona,”
where they live for one year.

In September Herrera enrolls at the
Universidad de La Habana. She registers as
literature and philosophy as well. There she
meets a close-knit group of friends that includes Addison; the
dancer and jazz critic Roger Pryor Dodge; and his wife, Ann, the painter Barnett
Newman (1905–1970), a college friend of
Herrera’s, and his wife, Anna Lee Newman (1905–1978) and her
sister, Celia Thaew (1913–1993), Montilla, and José Miyares (1921–2004).

In April Addison leaves his post at
NBC, after being appointed the Latín American
cultural attaché in London. One of the first
female career diplomats in the world, she
founds the Salon des Réalités Nouvelles in
1944

Modern Cuban Painters, organized by
Alfred H. Barr Jr., with the counsel of
Cuban art critic José Gómez Sierra, is held at
the Museum of Modern Art (March 7–May 7). All Cuban artists included are based
in Havana. Peloai is the only woman,
slaughtered when government and artists, including Delaunay, Van Doesburg,
Gómez Sicre (1899–1975). They pay homage to abstract
art, and instead hold a solo show simultaneously at the Pierre Matisse Gallery at 43 East
Fifty-Seventh Street. Gómez Sierra and the
artist Maria Casado (1913–1999) travel to
New York for the opening, which Herrera
also attends.

Herrera and Loewenthal travel to Havana,
where she paints small landscapes and plein air;
the current locations of which are unknown.
On this trip or soon after, she meets the
artist Wifredo Lam (1902–1982), who also
has returned to Cuba from Europe due to the
outbreak of World War II. Herrera and Lam
form a close friendship throughout the
1940s and 1950s, meeting often in New York,
Havana, and Paris.

1943
Herrera takes printmaking classes at the
Brooklyn Museum Art School for a year and exhibits her prints in a group show at the
museum. Preparatory drawings and four
extant etchings made to illustrate a poetry
book that was never published reveal a fluid
hand-painting silk ties made from parachute
scraps. Here she meets Flora Ohana de
Roublev of Gibraltar, a well-known singer of
Sephardic ballads, who holds a salon at her
home on Friday evenings and will become
eight of diplomatic service, Herrera coterie, Rosa Terrazas, is appointed the
Cuban attaché in London. One of the first
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New York for the opening, which Herrera
also attends.

Herrera works part-time at a factory,
hand-painting silk ties made from parachute
scraps. Here she meets Flora Ohana de
Roublev of Gibraltar, a well-known singer of
Sephardic ballads, who holds a salon at her
home on Friday evenings and will become
one of Herrera’s closest friends. The job is
short lived, as the factory is destroyed by fire
a few months later.

Bata’s first term as Cuba’s president comes
to an end. He is succeeded by Ramón Grau
San Martín.

1945
Herrera and Loewenthal move to
55 King Street in the West Village. Over the
next decade Loewenthal will often photograph
Herrera at this address, posing with
Queen Victoria, actresses, artists, and others. She is also photographed by her friend

1946
Art dealer and collector Freda Solis
founds the Salon des Réalités Nouvelles in
Paris with Jean-Arp (1888–1966), Sonia
Delaunay (1885–1979), Jean Destravée
(1891–1990), and Willy van Dongen
(1895–1979). They pay homage to abstract
artists, including Delaunay, Van Dongen,
Otto Freundlich (1876–1943), Vasili
Kandinsky (1866–1944), Franz Koka
(1871–1957), Kees van Dongen (1873–
1935), Piet Mondrian (1872–1944), and
Sophie Taeuber-Arp (1889–1943). They
In September Herrera enrols at the Universidad de La Habana. She registers as an architecture major and takes courses in literature and philosophy as well. There she meets her lifelong friend Emily del Zucco, who will go on to become a successful architect. In November a student revolt led by the Federación Estudiantil Universitaria at the university provokes Herrera from attending classes. She keeps busy working on her sculpture at the laymen and spending time with fellow artists Armenteros, Bermúdez, Alfredo Lozano (1913–1997), Mantilla, and José Mijares (1921–2004).

Herrera visits Herrera over the Christmas and New Year’s holidays.

1939——Political turmoil disrupts the academic calendar, and Herrera withdraws from the university despite having passed her exams with honors.

On July 10 Herrera and Loewenthal marry in Havana. As he is Roman Catholic and she is Jewish, they hold a civil ceremony performed by a notary public and celebrate at Herrera’s home in Vedado, surrounded by a close-knit group of friends and family. Soon after, they travel to Mexico for their honeymoon, taking road trips between Mexico City, Acapulco, and Monterrey. While in Mexico City they visit Chapultepec and the Museo Nacional de Antropología and meet up in Koehnlen with the American painter Hope Manchester (1897–1976), who is also visiting.

Herrera and Loewenthal move to New York to his apartment on 348 East Nineteenth Street, where they live for one year.

In April Addison leaves his post at NBC after being appointed the Latin American specialist of the Production Code Administration in Hollywood. He moves from New York to California shortly thereafter.

Around this time Herrera studies under the painter Samsul Brecher (1897–1982) at his studio on Twenty-Third Street. In search of her vision as an artist, Herrera makes many paintings, drawings, and prints that she is unsatisfied with. Two paintings from this period are known to survive, Early Female Figure (1939, private collection) and Early Male Figure (1941, private collection). Despite the titles and subject matter, Herrera’s use of flat background begin to signal her shift away from figuration and toward abstraction.

Herrera and Loewenthal travel to Havana, where she paints small landscapes every slain at the Museum of Modern Art [March 17–May 7]. All Havana artists included are based in Havana, Pérez is the only woman. Returning from a trip to Havana, Herrera brings Poncés’s drawing Self-Portrait (1941) to the British Red Cross and expresses her anger at the war ahead.

Loewenthal and Herrera visit Carmela and spend eight years of diplomatic service, Herrera creates, Ros Swenson, is appointed the Cuban attaché in London. One of the first female career diplomats in the world, she brings Ponce’s drawing Self-Portrait (1941) to the British Red Cross. Herrera and Loewenthal move to an apartment at 115 West Eleventh Street, where they live and exhibit.

Herrera and Loewenthal travel to Havana, where she paints small landscapes every slain in the current locations of who are unknown. On this trip or one soon after, she meets the artist Wilfredo Lam (1902–1982), who has returned to Cuba from Europe due to the outbreak of World War II. Herrera and Lam forge a close friendship throughout the 1940s and 1950s, exhibiting together in New York, Havana, and Paris.

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They spend two months at a house in Montparnasse, the home of their friend Robert-Jean Longuet, a left-leaning journalist and activist and great-grandson of Karl Marx, who is away on vacation. They eventually find an apartment nearby at 3 rue Campagne-Première, that also functions as Herrera’s studio. The street is lively, and they befriend their neighbors, artists Maria Raymond (1908–1988) and Fred Klein (1898–1990), parents of Yves Klein (1928–1962), who are also active in the literary and experimental theater scenes through their friendships with critics Jean Robin and Bernard Frchtman, a prolific translator who brought works by Albert Camus, Louis-Ferdinand Céline, Simone de Beauvoir, Jean Genet, Ionesco, and Jean-Paul Sartre to English-language readers. Herrera and Loewenthal regularly attend concerts, plays, and readings. While Herrera paints, Loewenthal writes for books and authors, a review of modern literature, and writes a letter to her great-grandson, describing her creative process:

**FIG. 9**

*Herrera’s studio in Paris, c. 1953*

As one of Cuba’s first exhibitions of abstract art, it creates an uproar in the artistic community. In Rosalba Oliva’s review for El Mundo, Herrera is quoted as saying, “I began painting by adhering to academic standards, but I have felt the aesthetic need to express something unknown. It has been a slow process.”

**FIG. 10**

*FIG. 9 of Herrera’s membership card to the Salon des Réalités Nouvelles in Paris, 1952*

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**FIG. 11**

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**FIG. 12**

*Herrera’s studio in Paris, c. 1953*

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**FIG. 13**

*Herrera’s studio in Paris, c. 1953*
As one of Cuba’s first exhibitions of abstract work, it creates an uproar in the artistic community. In José Oliver’s review for El Mambí, Herrera is quoted as saying, “I began painting by adhering to academic standards, but I have felt the aesthetic need to represent something unknown. It has been a slow process.”

1995 Herrera travels back to Paris in late January. She exhibits in Art Cuban Contemporain at the Musée National d’Art Moderne in Paris (February 28–March 24). Organized by the artist Ollivier, “Cubism” (February 15–March 31) features the work of thirty-two abstract artists, including many paintings, Madame.” Initially pleased, she later realizes it is a subtle way of suggesting that she simplify her compositions. Herrera and Loewenthal travel to Bornoux, a town near Lake Saint-Aignan in Bourgogne, with Frechtman and dancers Anita Avila and Joel Niles.

1996 Loewenthal twice extends his sabbatical, allowing the couple to stay in Europe until 1994. Herrera participates in Dessins pour Textiles at Librairie Paul Morihien (July 25–August 25). At the same time, she is preparing a major event at the Musée d’Art Moderne de la Ville de Paris (July 22–August 30), and will do so each year until 1995. Through the Salon she meets many international artists, including Yaacov Agam (1928–2010), Ben Nicholson (1894–1982), and Poliakoff.

1997 In the fall, the fourth exhibition of the Salon des Réalités Nouvelles at the Musée d’Art Moderne de la Ville de Paris (June 10–July 15) is held. Herrera begins the Habana Series, painted between 1995 and 1997. In her survey of her work, Herrera reveals a comment by Salas about one of her canvases: “In that painting there are many paintings, Madame.” Initially pleased, she later realizes it is a subtle way of suggesting that she simplify her compositions. Herrera and Loewenthal travel to Bornoux, a town near Lake Saint-Aignan in Bourgogne, with Frechtman and dancers Anita Avila and Joel Niles.

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2000 First exhibition, at the Palais des Beaux-Arts (July 19–August 18), includes eighty-four international artists. Herrera visits Caracas in Havana in May. Acting on the couple’s shared desire to live in France, Loewenthal requests a sabbatical, and in late June he and Herrera move to Paris, where her brother John is the Consul General for Cuba. Facing difficulties in finding housing, they spend two months at 5 rue Cassini in Montparnasse, the home of their friend Robert-Jean Longuet, a left-leaning journalist and art critic and great-grandson of Karl Marx, who is away on vacation. They eventually find an apartment nearby at 6 rue Camagne-Preemier, that also functions as Herrera’s studio. The street is lively, and they befriend their neighbors, artists Marie Raymond (1908–1988) and Fred Klein (1898–1995), parents of Vernon Klein (1928–1962), and Rafa Redjeb (1956–1988), an abstract painter from Algeria.


2002 Inspired by André Utrillo’s call in the left-wing Paris newspaper Comité (1948) for artists to acquire and restore abandoned homes in Alba-la-Romaine, a countryside town in Auvergne dating back to Roman Empire. Loewenthal and Herrera around this time acquire a “dreamlike” route “manor house” where they will spend the next few summers. Despite precarious conditions, they enjoy Alba, befriending locals and socializing with artists who also settle there—most notably, Hope Manchester and her husband, American painter Theodore Appleday (1933–1990), Spanish sculptor Narcis Garcia Condoy (1900–1953), Colombian painter Alejandro Ospina (1900–1993) and his wife, dancer Diana Ospina (1938–2011), and British painter and printmaker Stanley William Hayter (1901–1988) and his wife, American sculptor Helen Phillips (1913–1995). Herrera’s canvases she would later state, “For me black and white are colors. . . . These paintings are about rigor, about setting up a challenge for myself as a painter.”


2004 Herrera’s work is included in the seventh Salon des Réalités Nouvelles exhibition at the Musée d’Art Moderne de la Ville de Paris (July 18–August 17). Herrera begins a long-running series of black-and-white paintings, including Verticalets and Unithés (pl. 21). Of this series of canvases she would later state, “For me black and white are colors. . . . These paintings are about rigor, about setting up a challenge for myself as a painter.”

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2009 Herrera’s work is included in the seventh Salon des Réalités Nouvelles exhibition at the Musée d’Art Moderne de la Ville de Paris (July 18–August 17). Herrera begins a long-running series of black-and-white paintings, including Verticalets and Unithés (pl. 21). Of this series of canvases she would later state, “For me black and white are colors. . . . These paintings are about rigor, about setting up a challenge for myself as a painter.”
Herrera and Loewenthal attend the first staging of Making for Gorby by Seusek Beckett at Théâtre de Babylone.

Herrera is included in Quelques Femmes Pérez at Galeria Olga Bogroff, the eighth Salon des Réalistes Nouvelles at the Musée d’Art Moderne de la Ville (July 10–August 9), and shows at the Galería Variaciones Plásticas.

In early July, Herrera and Loewenthal travel to London to visit Herrera’s sister, Rosa Teresa, for a few days. They return to Paris, go to Allias, and spend August in Spain, visiting Alba, and spend August in Spain, visiting San Sebastián, Seville, and Madrid.

In early May, Herrera travels to Havana alone to help her aging mother, who has undergone surgery for her failing eyesight. In a letter to Herrera, Loewenthal celebrates the U.S. Supreme Court’s May 17 decision in Brown v. Board of Education of Topeka, which overturned school segregation on the basis of race. Herrera remains in Havana through June, painting small-scale works, none of which are known to have survived.

In November Herrera exhibits in Twelvew Culture at the Rubal de Avila Gallery in New York, alongside Mario Carreño, Hugo Carvajal (1929–2003), Bud Holman (1914–1994), Feikes, and others.

Herrera travels to Havana between July 9 and 14.

Her second solo show at the Eglinton Gallery in Toronto (September 17–October 12), includes twenty-seven mixed-media paintings made with enamel, plaster, sand, and oil paint. The gallery is run by the artist Karl May (1901–1978), son of the famous German author, the same name, and is the only Toronto gallery exhibiting contemporary art. May also mounts shows by Anna Bella Geiger (born 1933), Roger Larivière (1917–2006), William Beaty (1926–1998), and Anrion Weingein (1899–1986) around that same time.

In March, Herrera travels to 232 East Fifth-Street, where they will live for three years.

Herrera’s first New York solo exhibition takes place at Galería Sudamericana (January 30–February 18). The exhibit is favorably reviewed by Emily Genauer in the New York Herald Tribune.

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Herrera is included in Modern Cuban Painting at Galería Sudamericana (January 28–February 16).

Herrera and Loewenthal visit Havana in July.

Herrera is troubled by the reception of her work in New York compared to Paris; she will not exhibit between 1958 and 1962, likely due to her mother’s deteriorating health and the political unrest in Cuba, which destabilizes her entire family emotionally and economically. Nonetheless, they are pivotal years for her production as she creates some of her most iconic works, including Green and Orange (1958), Blanca y Verde (1959), and Red with White Triangle (1961).
Having run out of sabbatical
1954
Herrera and Loewenthal attend the
1953
Photographers
by Ralph Llerena, George Perruc Staff
Portrait of Herrera, c. 1961. Photograph
March 5, 1961
Letter from Herrera to the New York Times,
at Galería
Art of the Americas
ESPINEL
Chronology
FIG. 11
FIG. 12
Salon des Réalités Nouvelles
August 9, and shows at the Galerie
the “varied styles that make the complete
extensions and facing financial concerns,
Loewenthal and Herrera are compelled to
return to New York in March and settle
in Toronto [September 17–October 12],
which now includes twenty-seven mixed-media paintings made with enamel, plaster, sand, and oil paint. The gallery is run by the artist Karl May (1901–1978), son of the famous German
author, by the same name, and is the only
Toronto gallery exhibiting contemporary art. May also mounts shows by Anna Bella Geiger (born 1933), Roger Laneville (1917–2006), William Rosell (1926–1998), and Arnd Weininger (1899–1986) around that same time.
In early May, Herrera travels to Havana alone
to help her aging mother, who has under-
gone surgery for her failing eyesight. In a
letter to Herrera, Loewenthal celebrates the
U.S. Supreme Court’s May 17 decision in Brown v. Board of Education of Topeka, which overturned school segregation on the basis of race. Herrera remains in Havana through June painting small-scale works, none of which are known to have survived.
1955
Herrera travels to Havana between
July 9 and 14.
Her second solo show at the Eglington Gallery in Toronto [September 17–October 12],
which now includes twenty-seven mixed-media paintings made with enamel, plaster, sand, and oil paint. The gallery is run by the artist Karl May (1901–1978), son of the famous German
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1956
Herrera and Loewenthal move to
232 East Fifteenth Street, where they will live for three years.
Herrera’s first New York solo exhibition takes place
gala at Galería Sudamericana (January 30–February 18). The exhibit is favorably reviewed by Emily Gersten in the New York Herald Tribune.
In November Herrera exhibits in Twelve
Culture at the Roland de Aenlle Gallery in New York, alongside Mario Carreño, Hugo Consuegra (1929–2003), Raúl Milián (1922–1995), Peláez, and others.
1957
Herrera is included in Modern
Cuban Painting at Galería Sudamericana
(January 28–February 16).
Herrera and Loewenthal visit Havana in July.
Herrera is troubled by the reception of her work in New York compared to Paris. She will not exhibit between 1956 and 1962, likely due to her mother’s deteriorating health and the political unrest in Cuba, which destabilizes her entire family emotionally and economically. Nonetheless, these are pivotal years for her production as she creates some of her most iconic works, including Green and Orange (1958), Blanco y Verde (1959), and Red with White Triangle (1961).
On June 27, Herrera embarks on Oriente, a steamship headed to Havana, which arrives
on July 1. Loewenthal meets her in Havana and they travel together to Sagua La Grande. Loewenthal remains supportive of Herrera’s artistic endeavors and helps her pay no heed to the lack of exhibition opportunities.
Fidel Castro’s guerillas sabotage the elections in November and defeat Batista’s forces, forcing Batista to flee the country on February 18. The revolution takes a Communist turn in May, when Castro
launches a program of agrarian reform including land reform, nationalizing U.S. assets, and expropriating property without compensation.
In June Herrera visits Camagüey in Havana.
In October President Dwight D. Eisenhower
approves a program proposed by the U.S. Department of State, in agreement with the
CIA to plan a covert invasion of Cuba. In October President Dwight D. Eisenhower
approves a program proposed by the U.S. Department of State, in agreement with the
CIA, to plan an covert invasion of Cuba. Subtly and instrumentally, bombing missions begin throughout different regions in Cuba and last through February, destroying refineries, sugar plantations, and some urban areas.
1959
The United States recognizes Castro’s
government and he is sworn in as prime
minister on February 14. The revolution
takes a Communist turn in May, when Castro
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approves a program proposed by the U.S.
Department of State, in agreement with the
CIA to plan a covert invasion of Cuba.
In January the United States severs all diplomatic ties with Cuba. On March 9 the New York Times publishes a letter from Herrera aimed at raising public awareness about the lack of civil liberties and anti-American rhetoric and his ties to the Cold War to new heights, causing fear of U.S. nuclear missiles in Turkey and the promise not to invade Cuba in the future. Herrera and Loewenthal move to Madrid on October 1. With the help of her uncle Cardinal Angel Herrera Oria of Málaga and Admiral Pedro Nieto Antúnez, minister of the Spanish navy, who intercede on the family’s behalf, Carmen succeeds in securing the release of Antonio from prison. In mid-November he flies from Havana to Madrid. Although Herrera and Loewenthal had planned to settle permanently in Madrid, they change their minds and return to New York, owned by longtime friend Angelo Lanza di Trabia (1906–1977). Herrera participates in a solo exhibition at Cisneros Gallery in New York [September 7–20]. Herrera presents twelve large-scale works in a solo exhibition at Cisneros Gallery [November 23–December 11]. Herrera exhibits in three group shows [January], [May 17–June 4], and [September 7–24]. Latin American Artists at Work in New York State Fair in Syracuse [August 26–September 1]. Herrera wins a fellowship granted by the CINTAS Foundation, the maximum number of awards they give to a single artist. She uses the money to hire a carpenter and begin her series Estructuras, consisting of wooden sculptures based on her drawings. In appreciation she offers to give one of them to the CINTAS Foundation collection in New York. Herrera is granted a second fellowship by the CINTAS Foundation, the maximum number of awards they give to a single artist. She uses the money to hire a carpenter and begin her series Estructuras, consisting of wooden sculptures based on her drawings. In appreciation she offers to give one of them to the CINTAS Foundation collection in New York.
In January the United States severs diplomatic ties with Cuba. On March 31 the New York Times publishes a letter from Herrera aimed at raising public awareness about the lack of civil liberties in Cuba and the fate of political prisoners condemned by military tribunals.

In April the CIA-backed Bay of Pigs invasion, led by a group of Cuban exiles against Castro, is a failure, strengthening the dictator’s anti-American rhetoric and his ties to the Soviet Union.

During the next few years, Herrera and Loewenthal will be deeply involved in helping refugees leave Cuba. They work with the International Rescue Committee, inform friends and relatives about how to leave the country legally, secure visa waivers for them from Cuba in return for the withdrawal of U.S. nuclear missiles in Turkey and the promise not to invade Cuba in the future. In October the Cuban Missile Crisis brings the Cold War to new heights, causing fear of a full-scale nuclear war. The crisis is resolved when the USSR agrees to remove its missiles from Cuba in return for the withdrawal of U.S. nuclear missiles in Turkey and the promise not to invade Cuba in the future.

In January, Herrera and Loewenthal begin making plans to move to Spain when he retires at the end of the school year. Herrera receives news that Carmen is gravely ill. Despite the risks of traveling to Cuba in the current political environment, she requests a special permit through the Mexican embassy in Washington, D.C., and travels to Havana on April 13. Although still in captivity, Antonio is allowed a visit to Carmen, escorted by non-uniformed guards. On April 15 Carmen dies at age eighty-eight. Herrera leaves Havana on May 17 for the last time.

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1961 In January the United States severs diplomatic ties with Cuba.

1962 Herrera is invited by her friend, Cuban architect Emilio del Junco, to participate in Geometric Painting: Classic and Romantic at Jerrid Morris International Gallery in Toronto (March 23–April 7). The other artists are Tadaaki Kuwayama (born 1932) and his wife, Rakuko Naito (born 1935), and George Terasaki (1931–2010). Although no works are sold, the exhibition is well received by the press.

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Loewenthal has a colleague, with his elegant three-piece suit, the gold watch chain, and his gold-rimmed spectacles, his Old World teacher in the department, with his elegant three-piece suit, the gold watch chain, and his gold-rimmed spectacles, his Old World teacher in the department, with his elegant three-piece suit, the gold watch chain, and his gold-rimmed spectacles, his Old World teacher in the department, with his elegant three-piece suit, the gold watch chain, and his gold-rimmed spectacles, his Old World teacher in the department.

1971 Herrera becomes a naturalized citizen of the United States.

1972 While including her work in Contemporary Latino-American Art Exhibit, a group show at the Contemporary Arts Gallery at the Losch Student Center of New York University, September 18–October 5, she meets Tony Bechara (born 1942), an artist from Puerto Rico and a neighbor, who will become one of her closest friends. The show, curated by Willa Rubbo, also includes Arnold Belkin (1930–1992), Herman Braun (born 1933), Leland Garagiola (1930–1979), Miguel Ocampo (1922–2015), Eduardo Ramírez Villamizar (1922–2004), and Freddy Rodriguez (born 1945).

1973 Herrera’s work is included in Women Choose Women, a groundbreaking exhibition organized by the Women’s Art Foundation at the New York Cultural Center, January 12–February 18. It is the first museum survey selected by a jury of female artists, curators, and critics and devoted exclusively to art by women. Its ambitious scale (109 artists) and Lucy Lippard’s catalogue essay provide important momentum to the women artists’ movement.

1974 León Polk Smith introduces Herrera to Robert Baecker, who invites her to participate in a show in New York, 1952–1963: Black and White, an exhibition at his gallery, Baecker and Harpsichords (November 2–December 28), that includes work by Smith, Lily Evans (1905–1984), Ramírez Villamizar, and others. The show moves Herrera to create two seminal black-and-white paintings, Aida inspired by Francisco de Zurbarán’s Las Virgen de las Cavales (The Virgin of the Caves) and 1655, Nuestro Día, Amor, Veneno and the letters of St. Teresa of Ávila, and Escorial, Herrera’s take on the narrative architecture of the monastery of San Lorenzo del Escorial, begun by architect Juan Bautista de Toledo and finished by his pupil, Juan de Herrera (no relation to Carmen). Herrera exhibits in 6 Cuban Painters Working in New York at the Center for Inter-American Relations, New York, 1975.

1975 Herrera exhibits in six Cuban Painters Working in New York at the Center for Inter-American Relations, January 15–February 23, alongside Hugo Consuegra (1929–2003), Osmel de Cardoza, Juan González (1942–1993), Oscar Magnan (born 1937), and Daniel Sierra-Badul. Herrera’s work, which organizes the show as chairman of the college’s art department, Sierra-Badul, receives an expanded version of the exhibition at St. Peter’s College Gallery in Jersey City, New Jersey, titled 9 Cuban Artists, April 3–30, adding work by John Lescro (born 1944), Juan Nolbfeld (1925–2001), and Roberto Polo (born 1951).

1976 Herrera participates in exhibits organized by the Bureau of Inter-American Affairs in Washington, DC.

1977 In October Herrera wins a Creative Public Service Award (CAPS) from the New York State Council on the Arts. In gratitude she donates a painting to the permanent collection of the Rockefeller Institute, New York University Medical Center. A grand cocktail reception is held in her honor.

1979 Herrera and Loewenthal travel to Paris in the fall.

1980 Herrera donates paintings from the late 1970s to a charity auction held at Bacardi Art Gallery in Miami (August 11–16) to raise funds for the International Rescue Committee, which helps Cuban exiles settle elsewhere in the United States.

1981 Herrera exhibits in The Big Picture: Major Paintings, a group show at Baecker and Harpsichords (January 3–February 21).

1983 Herrera and Loewenthal travel to Spain for two weeks.


1986 Lubomir Radovnik invites Herrera to exhibit at his gallery in the East Village. Herrera is recommended by her friend Félix González-Torres (1957–1996), one of the gallery’s artists, and Radovnik had seen her work in the CAPS artist-side-registry Two Mondoens Four Decades Apart. Carmen Herrera—Elizabeth Powers is on view at the Radovnik Gallery from October 22 to November 16. She will show with Radovnik until 1990.


Herrera’s life and work are made in honor of two friends she lost to AIDS.

Herrera is included in Outside Cuba: Contemporary Cuban Visual Artists/Fuera de Cuba: Artistas Cubanos contemporáneos, a large exhibition of contemporary Cuban artists of the diaspora (March 22–May 26). The show opens at the Jane Voorhees Zimmerli Art Museum of Rutgers University in New Brunswick, New Jersey, and travels to five more venues between 1987 and 1989.

In the New York Times William Zimmer singles out Herrera’s work, stating: “Carmen Herrera’s abstractions ‘Sunday’ and ‘Thursday’ in oil on canvas—red and black and yellow and black—are a refreshing surprise.”
In November Herrera files a declaration of intent to become a U.S. citizen.

Loewenthal moves to New York early in the 1970s. In letters to her former teacher, Loewenthal’s students vividly recall his four decades of teaching at Stuyvesant. In his memoir Teachers and Writings, his scholarship, he did not want to retire, but, when he did, planned to spend his days strolling Greek and Dutch into the food with Herrera on his lips.

Herrera applies for a Guggenheim scholars fellowship but is declined.


Painters Working in New York at the Center for

6 Cuban participants in the exhibition including

Clipping from The Big Picture: Major Paintings, a group show at Buecker and Harpsichords [January 3–February 21].

In gratitude she donates a painting to the monastery of San Lorenzo del Escorial,begun by architect Juan Bautista de Toledo and finished by his pupil, Juan de Herrera (no relation to Carmen).

Herrera’s work on the austere architecture of the monastery of San Lorenzo del Escorial, begun by architect Juan Bautista de Toledo and finished by his pupil, Juan de Herrera (no relation to Carmen).

Herrera participates in exhibitions organized by the Bureau of Inter-American Affairs at the New York Cultural Center. A grand cocktail reception is held to exhibit at his gallery in the East Village.

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In 1970, Loewenthal in the part of his and Herrera’s New York apartment dedicated to her studio.

Sometimes in the 1970s, Herrera and Loewenthal meet sculptor Wallace French (born 1946) and his wife, Pat, as well as photographer John Gregory, who will document much of Herrera’s work. Along with Tony Bechara, they all live on Ninew Hatch Street. Through the late 1980s they will often dine together at the nearby Il Cardinale Ristorante.

Herrera donates paintings from the late 1950s to a charity auction held at Bacardi Art Gallery in Miami (August 11–16) to raise funds for the International Rescue Committee, which helps Cuban exiles settle elsewhere in the United States.

Herrera exhibits in the Big Picture: Major Paintings, a group show at Buecker and Harpsichords [January 3–February 21].

In 1983 Herrera and Loewenthal travel to Spain for two weeks.


Herrera participates in a group show at Rastovski Gallery with Laura Becher, Suzanne Bocanegra (born 1957), Joseph Zito (born 1957), and others [June 24–July 19]. She presents a solo show also at Rastovski Gallery [November 6–29].

She creates Il Favo and Yesterday, black paintings with a single white zigzag line that fragments the composition. The works are made in honor of two friends she lost to AIDS.

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1988 Herrera participates in a group show at Rastovich Gallery along with González-Torres, Project Infruite, Salazar, Denzi Solo (born 1952), and Young K. (June 24–July 16).

1989 Herrera has a solo exhibition at Rastovich Gallery (October 6–29). The show is reviewed by Stephen Westphall in Art in America, who describes her work as "a particularly wise sort of geometric symmetry." Herrera participates in Centro Fellaux Revolució: A Decade After the Metro-Dade Cultural Center in Miami (October 1–January 15, 1989).

She is included in El espíritu latinoamericano: Arte y artistas en los Estados Unidos, 1920–1990, at the Metro-Dade Cultural Center, Miami, and is reviewed by Stephen Westphall in Art in America, who describes her work as "a particularly wise sort of geometric symmetry." Herrera participates in Centro Fellaux Revolució: A Decade After the Metro-Dade Cultural Center in Miami (October 1–January 15, 1989).

1990 Lujosimo Rastovich writes the Rastovich Gallery Manifesto, a twenty-three-page document that expresses "the ideal and cultural position that constitute the program of the gallery...that is committed to promoting the fine art of constructive qualities." Herrera is included in the group show (January 13–February 24) that accompanies the launch of the manifesto, along with Young K., John Keifer (born 1952), J. S. Riker, and St. John. She applies for a Guggenheim Foundation fellowship and again is declined.


1993 Tony Bechara, Carmen Herrera, Tom Moran, Mac Wells: Abstract Paintings, Masks, and Performance is mounted at Artists Space in New York (June 3–July 10). Valdés invites Herrera to be included in the second volume of Cuban Artists Collection, a portfolio of screenprints published by Victor Gomex (born 1941), director of the Miami Print Workshop. In her first venture into printmaking since the 1940s, she makes Río y Negro (1993) for the portfolio and later Verde y Negro (1995), also with Gomex.


1995 Herrera contributes work to Silent Auction of Works by Contemporary Artists to Benefit Fine Art Services at Jadite Galleries (May 25–31).

Bechua throws an eightieth-birthday bash for Herrera at his studio. Friends in attendance include architect Werner James, Peruvian journalist Sonia Goldenberg, painter and writer Russell Connor, and Isabella Lipton.


Loewenthal’s health begins to deteriorate. Herrera stops painting and devotes her time to caring for him.


She is the subject of the documentary Artist in Exile: Carmen Herrera, directed by Ray Blancos and broadcast by PBS.

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1998 Herrera participates in a group show at the Bronx Museum of the Arts (September 29–October 22, 1995), also with Gomez.

Herrera enters a difficult period of mourning. Herrera enters a difficult period of mourning.

2000 Jesse Loewenthal dies on December 11, at the age of ninety-eight. Herrera enters a difficult period of mourning.

2001 Herrera has not exhibited in Cuba since 1951. She is included in two group shows in Havana, Tono a Tono: exposición de arte abstracto at the Salón de la Solidaridad in Hotel Habana Libre Tryp, where she presents the screenprint Rojo y Negro (1953), and Cuban American Art 2000 at the Official Residence of the Principal Officer of the Residence of the Principal Officer of the United Nations for All Ages, World Artists at the Millennium, presented in celebration of the International Year of Older Persons at the United Nations in New York (September 11–October 18).

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1990 Ljubomir Rastovski writes the catalogue essay for Herrera’s solo exhibition at Rastovski Gallery with Mario Eiro (born 1951), Claudia Matías (born 1956), Bonnie Rychlak (born 1951), Michael St. John (born 1955), Salaverti, Young K., and others (June 22–July 15).


1993 Tony Bechaker, Carmen Herrera, Tom Moran, Max Webb. Abstract Paintings, Marks, and Performance is mounted at Artists Space in New York (June 3–July 10). Valdés invites Herrera to be included in the second volume of Cuban Artists Collection, a portfolio of prints published by Víctor García (born 1941), director of the Miami Press Workshop. In her first venture into printmaking since the 1940s, she makes Jigó Negro (1993) for the portfolio and later Vida y Negro (1995), also with Garcia.


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This fortuitous event brings about Herrera’s participation in **Voices from Herrera** through 2010. The exhibition also features selections from the Ella Fontanals-Sachs Collection at CIFO Art Space in Miami. Herrera’s first traveling retrospective, and first solo show in Europe, is held at Ikon Gallery in Birmingham, England [July 29–September 13], and presents a solo show of recent works **Herrera exhibits in** Miami [November 30–January 20, 2010].

**2009**

**Herrera is included in The Line Is a Sign at Frederico Sève Gallery in New York (May 19–July 18).**

Herrera begins painting again after a ten-year hiatus. Without Lewittad to stretch her canvases, she tells her last assistant, Marcel Belczenie from Ecuador. Her first new work is titled **Aurora (Dawn)**, precursor of the changes that lie ahead.

**Herrera participates in Abstraction: Presence of Cuban Painter in New York at Lelio Boccia (June 1–July 31).**

Herrera presents a solo show in Germany [January 23–May 2, 2010]. The exhibition, curated by Nigel Prince, receives much critical praise, including a glowing review in the **Guardian** review in the **New York Times**.

**2008**

Herrera participates in *Latin American and Caribbean Art: Selected Highlights from the Collection of The Museum of Modern Art at the New York State Museum in Albany (May 17–October 13)*. Rendel (1961) is purchased by the High Museum and Sculpture Garden in Washington, DC, where it is exhibited alongside important geometric abstract works by Martha Bots (1925–2004), Jean Le Pacq-Roin (1938), and Jose Rafael Soto (1923–2005).

**Herrera is awarded the Medalla de Excepción Nacional Cubana by the Instituto de San Carlos in Key West, Florida.**

Herrera presents **Figurative**, a solo show of her wooden sculptural works, at Lelio Boccia (November 17–January 19, 2008). The show is reviewed in the **New York Times** and **Artforum**.

Herrera participates in **Alternative in Black and White** at Deitch Projects’ 20th anniversary show (that) picks up the thread of geometric abstraction in twentieth-century Latin American art, and follows in the work of three women who have made significant contributions. *Herrera’s* declaration, witty style has points of contact with Mondrian; Kelly and Op art but is most immediately connected to the vanguard Neoconcrete work of artists like Lygia Clark and Hélio Oiticica who flourished in Brazil after World War II.

Herrera’s work enters the permanent collection of the **Cisneros Fontanals Art Foundation** in Miami.

**Herrera is awarded the Visual Artist Lifetime Achievement Award from the CINFA Foundation.**

**Herrera participates in Geometric Illusion at Frederico Sève Gallery (March 25–April 17),** and presents a solo show of recent works **Herrera exhibits in** Miami [December 6–February 18, 2007], featuring selections from the Ella Fontanals-Sachs Collection at CIFO Art Space in Miami.

**2006**

**Herrera wins a Visual Artist Lifetime Achievement Award from the CINFA Foundation.**

**2005**

**Herrera is included in The Hundred Art & Culture Center of Hollywood, Florida [September 15–November 5] and The Sites of Latin American Abstraction featuring selections from the Elisa Fontanals-Cisneros Collection at CHG Art Space in Miami [December 6–February 18, 2007].** Through 2011, versions of the latter exhibition will travel to museums in Long Beach, California; Palma de Mallorca, Spain; Bonn, and Zurich.

This fortuitous event brings about Herrera’s participation in **Voices from Herrera**. Herrera participates in **Our Communities: Perspectives on a Decade** through 2010. The exhibition also features selections from the Ella Fontanals-Sachs Collection at CIFO Art Space in Miami. Herrera’s first traveling retrospective, and first solo show in Europe, is held at Ikon Gallery in Birmingham, England. Herrera participates in **Alternative in Black and White** at Deitch Projects’ 20th anniversary show (that) picks up the thread of geometric abstraction in twentieth-century Latin American art, and follows in the work of three women who have made significant contributions. *Herrera’s* declaration, witty style has points of contact with Mondrian; Kelly and Op art but is most immediately connected to the vanguard Neoconcrete work of artists like Lygia Clark and Hélio Oiticica who flourished in Brazil after World War II.

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This fortuitous event brings about Herrera’s Concrete Realities: Carmen Herrera, 2004 witty style has points of contact with American art, and follows it in the work of Our Communities: Perspectives on a Decade Suzan Frecon, who dropped out of the show. September 16.

Holland Cotter lauds the exhibit in the New York Times... (1974) on the cover. Juan Carlos Ledezma’s essay “Carmen Herrera’s Abstract Works, 1948–1987” marks the beginning of a friendship with Herrera’s first exhibit at Latincollector, where she will show through 2010. The exhibition also finds critical and commercial success, and Garcia-Guadalupe’s review for the New York Times has been described by Herrera as the most persuasive commentary about the architectural elements in her work.

In September The Forms of Silence: Carmen Herrera: Edging on Silence; Discourse, and Abstraction is published. Herrera’s creative life is captured in Carmen Herrera: Five Decades of Freedom, an award-winning documentary directed by Konstantina Kontaxis, which is shown in film festivals in Rome and Naples in 2006. Herrera’s Untitled (1952) enters the permanent collection of the Museum of Modern Art, New York, a gift of Tony Bechara and Agnes Gund.


Herrera is included in The Line Is a Sign at Frederico Stitz Gallery (March 25–April 17), and presents a solo show of recent works there (April 29–June 26). Herrera’s Untitled (1971), from her series Structures, and three related works on paper from 1966 are purchased by the Walker Art Center in Minneapolis. Herrera is included in Then and Now: Abstraction in Latin American Art from 1950 to Present at Deutsche Bank’s 60 Wall Street Gallery (May 24–September 3) and Grass Grows by the Road at Marlborough Chelsea (July 15–September 19), both in New York.


2009: Herrera presents FINIQUE, a solo show of her wooden structures, at Latincollector (January 17–March 20). The show is reviewed in the New York Press, and Artforum. Herrera presents Unretouched, a solo show of her abstract works, at Latincollector (February 20–April 18).

Herrera presents Untitled, a solo show of her abstract works, at Latincollector (May 27–July 19). Herrera presents A Series of Conversations with Carmen Herrera, a video directed by Carlos Motta, which includes interviews with Bechara, Julio Hernandez, and Sarah Herrero. Herrera’s creative life is captured in Carmen Herrera: Five Decades of Freedom, an award-winning documentary directed by Konstantina Kontaxis, which is shown in film festivals in Rome and Naples in 2006. Herrera’s Untitled (1952) enters the permanent collection of the Museum of Modern Art, New York, a gift of Tony Bechara and Agnes Gund.

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Herrera's first exhibition in Asia, at the Today Art Museum in Beijing [September 18–October 24], presents seven paintings, including three related pieces titled Friends (Past), Presente (Present), and Future (Future), all of which draw large areas of the canvas exposed, a compositional element she had not used since the late 1940s.

Herrera is celebrated as a pioneer of abstract art in Cuba La Oliva Redivida, Una Nación del Arte Abstracto Cubano, a group show held at the Museo Nacional de Bellas Artes in Havana [October 29–August 11, 2011].

Nicholas Logsdail invites Herrera to be represented by Lisson Gallery in London. Her first show there is held in conjunction with Peter Joseph (born 1929) [November 23–January 29, 2012].

2011 Herrera is one of 115 artists included in the exhibition A Selection of the Latest Acquisitions from the IDB Art Collection, 2008–2011, held at the IDB Cultural Center Gallery of the IDB of Washington, DC [August 1–September 28]; installed at the Museo de Arte Contemporáneo at the University of Nebraska-Lincoln [January 25–May 4]; and acquired by the Cuban American fashion designer and collector Celia Cruz, the musicians Bebo Valdés and Paquito D’Rivera, artist Cundo Bermúdez, and playwright Nilo Cruz [May 3–June 11].

Herrera’s untitled (1973) is exhibited in Art at the Center: 75 Years of Walker Collections, celebrating the Walker’s seventy-fifth anniversary, where it is installed in the company of works by Donald Judd (1928–1994), Ellsworth Kelly, Bridget Riley (born 1931), and Frank Stella (born 1936) [October 14, 2014–December 31, 2016].

Alison Klayman’s short documentary about Herrera, The 100 Years Show, is released. The film reveals the festival circuit, including screenings in Toronto, Tel Aviv, Austin, New York, and Havana, winning an award for best documentary short at the Heartland Film Festival in Indianapolis.

Blanco y Verde (1959) is on view in America Is Hard to See, the inaugural exhibition at the new building of the Whitney Museum of American Art, New York, designed by architect Renzo Piano [May 1–September 27].

Surrounded by friends and family, Herrera enjoys a luncheon and chamber concert organized by Zornoza and the Lisson Gallery to celebrate her 100th birthday. She participates in Art is an Act of Life at the Lisson Gallery [April 24–May 4].

2016 The College Art Association (CAA) grants Herrera the Distinguished Artist Award for Lifetime Achievement.

She is included in The Blow-Up at El Museo del Barrio [February 3–March 25] and Phoenix Rising: The Valley Collects at the Phoenix Art Museum [April 16–May 29].

Herrera continues to draw and paint at her home on East Nineteenth Street.
Herrera’s first exhibition in Asia, at the Today Art Museum in Beijing [September 18–October 24], presents seven paintings, including three related pieces titled Friends (Past), Present (Present), and Future (Future), all of which leave a sense of the canvases exposed, a compositional element she had not used since the late 1940s.


2012 Cuban-American fashion designer Narciso Rodriguez pays homage to Herrera’s work in his 2012 Resort Collection. Although it is not a direct collaboration, Herrera is pleased to be the inspiration for Rodriguez’s boldly colored graphic motifs and the structurally shaped garments.

A solo show of Herrera’s work is presented at Lisson Gallery in London [February 1–March 3].

2013 British artist and author David Batchelor interviews Herrera for Frieze magazine. Batchelor states that Herrera “has the relaxed dignity that comes from a lifetime’s work and the understanding that she has absolutely nothing left to prove.”


The Museum of Fine Arts Boston acquires Blanco y Verde (1962) with funds donated by Barbara L. and Theodore B. Altman through The Heritage Fund for a Diverse Collection. The work is exhibited at the Saadna B. and William H. Lane Gallery devoted to abstraction.

Herrera is included in Impact and Legacy: 50 Years of the CNAS Foundation at the Museum of Art & Design at Miami Dade College [April 25–July 12].

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She is included in The Illusive Eye at El Museo del Barrio [February 3–March 23] and Phoenix Rising: The Velázquez at the Phoenix Art Museum [April 16–May 29, 2015].

Alison Kay's short documentary about Herrera, The 100 Years Show, is released. The film travels the festival circuit, including screenings in Toronto, Tel Aviv, Austin, New York, and Havana, winning an award for best documentary short at the Heartland Film Festival in Indianapolis.

Blanco y Verde (1959) is on view in America Is Hard to See, the inaugural exhibition at the new building of the Whitney Museum of American Art, New York, designed by architect Renzo Piano [May 1–September 27, 2015].

Herrera is included in Libertad. Subject. Power at the Foundation De 11 Lijnen in Oudenburg, Belgium [October 12–January 24, 2015].


Herrera is included in Impact and Legacy: 50 Years of the CNAS Foundation at the Museum of Art & Design at Miami Dade College [April 25–July 12].

Herrera’s collaboration with Spanish jewelry designer Chus Bari is presented in Chus Bari: un dialogo entre l’art et l design at Galerie Marlborough in Monaco [March 20–May 24].

Herrera participates in A Private View presented by Blanca Stelling at AxelHav Contemporary Art in Berlin [June 7–June 21].

A portrait of Herrera is included in Cuba Out of Cuba, Through the Lens of Alex Rodriguez-Duarte at the Museum of Art & Design at Miami Dade College. The exhibition presents photographs of culturally prominent Cubans such as the singer Celia Cruz, the musicians Beto Valdes and Paquito D’Rivera, artist Cundo Bermúdez, fashion designers Natalia Toledo and Narciso Rodriguez, and playwright Nilo Cruz [September 19–August 30].

Herrera is included in Liberated Subjects: Power at the Foundation De 11 Lijnen in Oudenburg, Belgium [October 12–January 24, 2015].

Herrera’s Untitled (1972) is exhibited at Art at the Center: 75 Years of Walker Collections, celebrating the Walker’s seventy-fifth anniversary, where it is installed in the company of works by Donald Judd (1928–1994), Ellsworth Kelly, Bridget Riley (born 1931), and Frank Stella (born 1936) [October 14, 2014–December 31, 2016].

Herrera is included in The Illusive Eye at El Museo del Barrio [February 3–March 23] and Phoenix Rising: The Velázquez at the Phoenix Art Museum [April 16–May 29, 2015].

Lisson Gallery inaugurates its first permanent space in New York with a solo exhibition of recent works by Herrera [May 3–June 11].

Herrera continues to draw and paint at her home on East Nineteenth Street.