

Feliciano Bejar

Magiscopes

24 February – 20 March 1970

PRICED.

Catalogue Nos. 12, 14 and 15

Grosvenor Gallery

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FELICIANO BEJAR was born in 1920 in Jiquilpan in the state of Michoacan, Mexico. He began to paint at the age of eight while paralysed by polio, learning his basic knowledge of artists' materials from an Indian woman of the village, Maria Cervantes who taught him to mix colours, prepare canvas, make cut-paper designs, ceramics, papier-maché and other folk arts. Partially recovered from his paralysis, he went for a short time to the Salesian College in Guadalajara until the government's religious policy closed the school, thus terminating Bejar's brief formal education.

Apart from Maria Cervantes, the only artist Bejar knew when young was Jose Clemente Orozco who was working on his murals in the Gabino Ortiz Library of Jiquilpan. The rest of his artistic education came from his personal experimenting with a multitude of materials and his observations of painting, sculpture and architecture during his extensive journeys in the Americas and Europe. Since his first one-man exhibition (New York 1948), Feliciano Bejar has had sixty-nine exhibitions of painting and sculpture in Mexico, United States, France, England, Norway, Poland, Austria, and Belgium. He has also participated in more than one hundred major collective exhibitions.

RECENT ONE-MAN SHOWS

331 Gallery, New Orleans, USA (1970, 1968, 1966)
Galeria Arvil, Mexico City (1969)
Adele Bednarz Galleries and Heritage Gallery, Los Angeles, USA (1969)
Palais de Beaux Arts, Rouen, France (1969)
Palais de Beaux Arts, Brussels, Belgium (1968)
Bertha Schaefer Gallery, New York, USA (1968, 1966)
Castle Museum, Norwich, England (1968)
Tiffany & Co, New York, USA (1968, 1967)
Museum fur Volkerkunde, Vienna, Austria (1968)
Neusteters Gallery of Fine Arts, Denver, USA (1968)
Museum of the Palace of Culture, Wroclaw, Poland (1968)
Galeria Merkup, Mexico City (1968, 1966)
Salon de la Plastica Mexicana, Mexico City (1967)
Oslo Kunstforening, Oslo, Norway (1967)
City Museum and Art Gallery, Stoke on Trent (1967)
Fine Arts Center, Rock Springs, USA (1967)
Museum and Art Gallery, Birmingham, England (1967)
Manor House Museum and Art Gallery, Ilkley, England (1966)
Derby Museum and Art Gallery, Derby, England (1966)
Mappin Art Gallery, Sheffield, England (1966)
Museum of the Palace of Fine Arts, Mexico City (1966)

PUBLIC COLLECTIONS

John Herron Museum of Art, Indianapolis, USA
The Montreal Museum of Fine Arts, Montreal, Canada
Museum and Art Gallery, Birmingham, England
Fine Arts Center, Rock Springs, USA
Museum of Modern Art, Mexico City
National Institute of Fine Arts, Mexico City
Mexican American Institute, Mexico City
Ministry of Foreign Affairs, Mexico City
Roussell Company, Mexico City
J. Walter Thompson Company, New York, USA

FUTURE EXHIBITION

In March 1970 the Museum of Modern Art, Mexico City will present a large one-man show of Bejar's Magiscopes.

MAGISCOPES: THEIR EVOLUTION

Feliciano Bejar made his first visit to Europe in 1949 and 1950 with a UNESCO scholarship to travel and paint. During his travels he spent some time working in the glass factories of Murano, Italy. Later, in 1958, he began experimenting with the production of stained glass windows (without lead dividers) for the buildings on the small Mexico City estate he has constructed. Concurrently he was working on sculptures of soldered metals. In 1962 he began to combine these techniques and incorporated glass into his metal sculptures. Finally in 1964 he began to experiment with the use of lenses among the metal and glass. The first satisfactory piece, produced early in 1965, was *The Universe*. In this first Magiscope Bejar used bought lenses. Since then he has learnt techniques and evolved others of his own for grinding and annealing lenses in crystal and plastic.

On the occasion of their first presentation (March 1966 in the Museum of the Palace of Fine Arts, Mexico City) Feliciano Bejar said: "I aim at producing structures of strong forceful lines to capture and house a world of visions and poetry. My Magiscopes have the quality of optical instruments, both fantastic like kaleidoscopes and scientific like telescopes. Some distort, others define, but always they give a new vision. As their generic name implies, they are "viewers of magic", viewers of the magic and poetry that is all around us in everyday life but that our lazy eyes do not want to see."

OTHER ACTIVITIES

SCENE DESIGNING

Feliciano Bejar began designing in 1962 for a production of Dylan Thomas's 'Under Milk Wood' in his own theatre. This won the Mexican critics' annual award for experimental theatre. Since then he has designed for other Mexican theatres and for the Ballet Folklorico de Mexico.

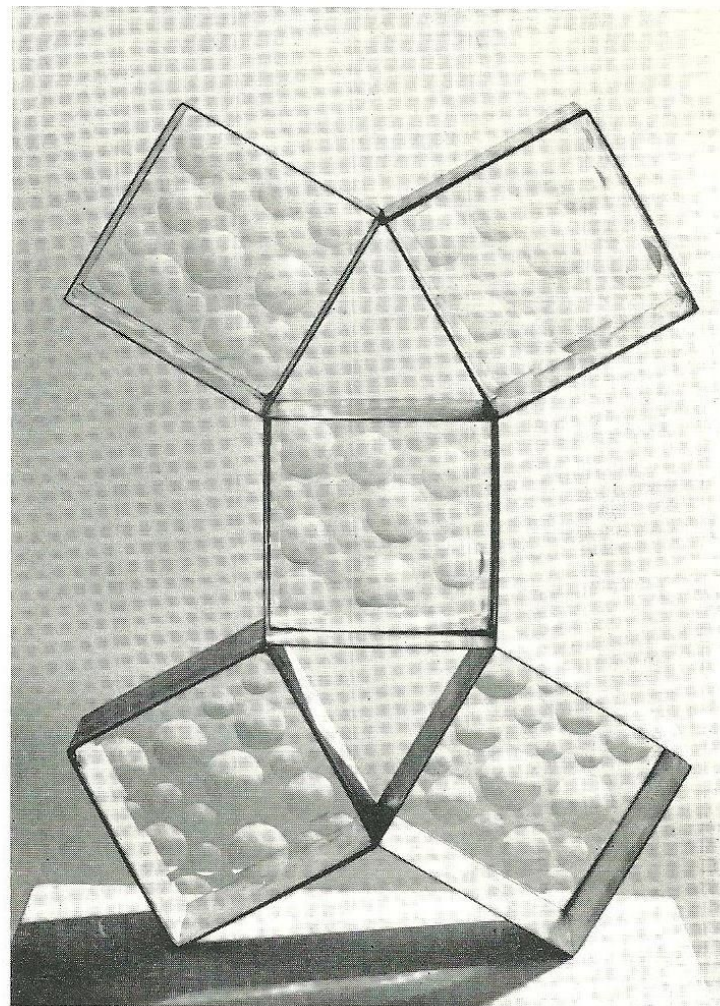
ARCHITECTURE

Since 1951 Feliciano Bejar has designed and personally built a small estate in the San Angel suburb of Mexico City. This consists of twelve houses, six studios, a gallery, a chapel and an open-air theatre seating 400, all set in a garden of two and a half acres also formed by Bejar. Both artistically and technically Bejar builds his houses as sculptural *assemblages*. It is impossible to say where, and if, one can separate the functional aspect from the artistic. As a result Feliciano Bejar who has a puckish sense of humour frequently indulges in disputes with the local rating and town planning authorities as to whether his constructions are houses or sculptures! His estate has been the subject of the UNESCO film 'The world of Feliciano Bejar' (1963) and is frequently visited by art tours such as the Contemporary Arts Society (1966), American Federation of Art (1967), International Association of Art Critics (1962).

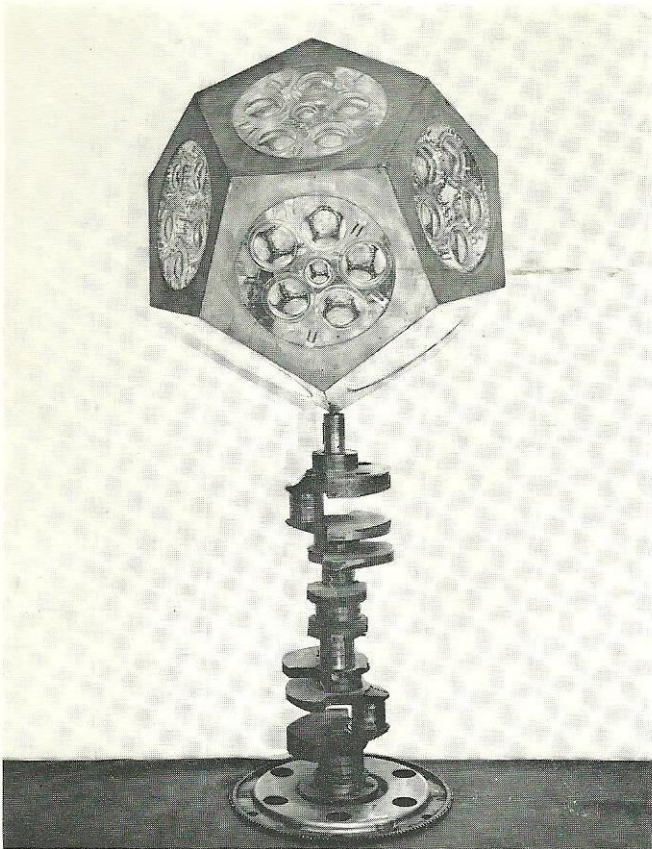
£	300	1	Beautiful Monster	1965	Steel, crystal and acrylic 40 × 10 × 8
	400	2	Crystalline Tunnels	1965	Steel, crystal and acrylic 21 × 13 × 12
	300	3	Vortex	1965	Steel, crystal and acrylic 30 × 7 × 7
	300	4	Spyglass	1965	Steel, crystal and acrylic 24 × 13 × 8
	1000	5	Poetic Geometry <i>Illustrated</i>	1966	Steel, crystal and acrylic 53 × 25 × 25
	300	6	Molecular Eyes	1966	Steel, crystal and plastic 26 × 13 × 13
	300	7	Red Train	1966	Steel, crystal and acrylic 23 × 7 × 7
	500	8	Forms and Colours	1967	Tumbaga metal, crystal and acrylic 21 × 23 × 9
	500	9	The Cupola	1967	Steel, crystal and acrylic 32 × 11 × 11
	175	10	Mechanical Ivy Box <i>Illustrated</i>	1968	Tumbaga metal, crystal and acrylic 6 × 6 × 6
	175	11	Mechanical Box	1968	Tumbaga metal, crystal and acrylic 6 × 6 × 6
	500	12	Broken Column <i>Illustrated</i>	1968	Stainless steel and crystal 20 × 8 × 6
	500	13	Steel Construction I <i>Illustrated</i>	1968	Stainless steel and crystal 24 × 16 × 6
	500	14	Spiral <i>Illustrated</i>	1968	Steel and crystal 30 × 18 × 4
	650	15	Steel Construction III <i>Illustrated</i>	1969	Stainless steel and crystal 24 × 16 × 16
	700	16	Viewing Box	1969	Stainless steel and crystal 12 × 12 × 12
	700	17	Janus Box XVII	1969	Stainless steel and crystal 12 × 12 × 12
	625	18	Striped Box Golden Silver Box	1969	Tumbaga metal and acrylic 12 × 12 × 12
	850	19	Transparent Box	1970	Stainless steel and crystal 14 × 14 × 14
	375	20	Janus Box XIX Spiral	1970	Stainless steel and crystal 14 × 14 × 14

All measurements are in inches

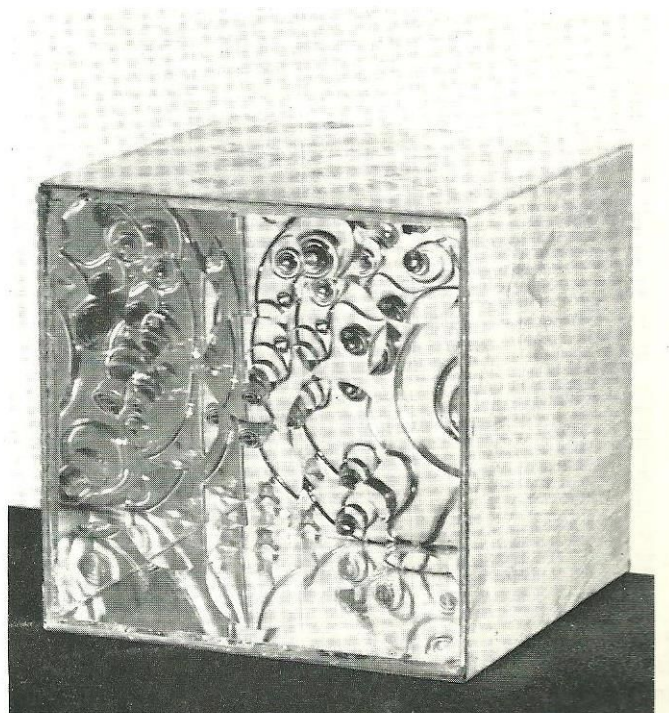
32. £650 "A Star" 1966



13	£275	21.	SPIRAL
	£200	22.	MAGISCOPE BOX
	£200	23.	" "
	£200	24.	" "
	£200.	S 25	MAGISCOPE BOX (JANUS) ¹⁹⁶⁹
	£200.	26.	MAGISCOPE BOX 1969
	£200	27.	MAGISCOPE BOX (JANUS) ¹⁹⁶⁹
GOODMAN	£85	S 28	MAGISCOPE BOX (JANUS) 1969
GOODMAN	£85	S 29	MAGISCOPE BOX
	£550	30.	LENS BOX 1970
	£550	31.	DODECAR (DRAM I) 1970



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