

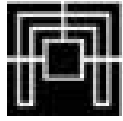
J D
I E
M R
É E
N D
E I
Z A

J D
I E
M R
É E
N D
E I
Z A

THE LANGUAGE OF SCULPTURE

SEPTEMBER 10 - NOVEMBER 9, 2003

BOCA RATON MUSEUM OF ART



BOCA RATON MUSEUM OF ART

ISBN 0-936859-53-9
Copyright 2003

501 Plaza Real, Mizner Park, Boca Raton, Florida 33432
Tel: 561.392.2500 - Fax: 561.391.6410
www.bocamuseum.org
Email: info@bocamuseum.org

All rights reserved. no part of this publication may be reproduced, stored in any retrieval system, or transmitted in any form or by no electronic, mechanical photocopying, recording or otherwise, without the prior permission of the Boca Raton Museum of Art.

Editorial Coordination & Graphic Layout
Alessandro Paladini

Photographs of Artwork by Tommy Malfanti, Carrara, Italy
Photographs on pages: 8-10, 14, 15, 22, 23, 30-33, 58, 59, 76, 77; by Foto America, Foggia, Italy

Translations by
Margherita Durando, Rome, Italy

Printed by
Bancetti & Vivaldi, Pontedera (Pisa)

Scanning and Color Separation
Screen Service, Comeana (Firenze)

BOCA RATON MUSEUM OF ART BOARD OF TRUSTEES 2003-2004

OFFICERS

President, Phyllis Rubin
Executive Vice President, Isadore Friedman
Vice President, Joseph Borrow
Vice President, Marlene Pomeranz
Treasurer, William Wolgin, M.D.
Assistant Treasurer, Sidney Wolgin
Secretary, Jerome S. Reinert
Assistant Secretary, Stuart Flaum

BOARD OF TRUSTEES

M. Adam Bankier
Jay Braus
Michael Budd
Richard H. Davimos
Kenneth Feigl
Maurice Fulton
June Gelb
Norman Geller
Michael H. Gora
Leonard Greenberg
Vivian Hernandez, M.D.
Minette Hoffheimer
Olive Johnson
Robert A. Kast, M.D.
Sara Jo Kobacker
Margery Lee
Jerome H. Levy
Beatrice Cummings Mayer
Rhoda Mayerson
Harold Perper
Mary Jane Pollack
Gary H. Rabiner
Walter H. Rubin
Maurice Schwarz
Emanuel Shemin
Julie Shide
Deborah B. Sokol
Dani Sonnenblick
Jean Spence
Harry Sugarman

EX OFFICIO BOARD TRUSTEES

President, Friends Ann Conte
President, BLAG Patricia Grillo
Chairperson, Collectors Forum Marlene Levin

Honorary Trustee, Norman Codo
Honorary Trustee, David Colker
Honorary Trustee, Henry Deppe
Honorary Trustee, Henrietta Countess de Hoernle

State Senator, Jeffrey H. Atwater
State Representative, Adam Hasner
Palm Beach County Commissioner, Mary McCarty
Mayor of Boca Raton, Steven L. Abrams

Executive Director, Dr. George S. Bolge



Table of Contents

- 7 Acknowledgments
Dr. George S. Bolge
Executive Director, Boca Raton Museum of Art
- 12 The sphere, emblem of being beyond nothingness
Critical notes by Pierre Restany
- 17 Enduring Reality: Sculpture by Jorge Jiménez Deredia
Dr. George S. Bolge
Executive Director, Boca Raton Museum of Art
- 24 Works
- 88 Exhibition List, Public spaces

ACKNOWLEDGMENTS

Momentary trends may be rigged, but the long flow of the tradition is established by artists, who also declare what it is through their choice of what they admire, of what nourishes them, and of what influences them. This acceptance and confirmation is then passed on in their work. I question the idea of art as process or performance, especially when it is a wonton effusion masquerading as "automatic." Jorge Jiménez Deredia's art is not somnambulism. I respect a temperament which can endure control.

The artist has been generous with his time and energy in the course of preparing for both the Museum exhibition of his work, as well as the siting of his monumental pieces in Mizner Park. I am indebted to and grateful for his support and commitment to this project.

As organizer of this exhibit, I would like to recognize Luciano Paladini who was most helpful in assisting the curatorial staff with the myriad of logistical details inherent in preparing such a project.

The following businesses merit special thanks for their support of this show, and their continuous underwriting of this year's remaining exhibition schedule: Citigroup Private Bank; Sun-Sentinel; Autohaus Pompano; Tiffany & Co.; UBS Financial Services. Inc.; Virgin Atlantic Airways; Hodgson Russ LLP; Wachovia N.A.; American Express Company; Publix Super Markets; Charles Schwab Corporation Foundation; Creative Television Communications; Premier Estate Properties; ResidenSea; Sara Lee Foundation; U.S. Trust Company of Florida; WLRN Public Radio; WPTV - News Channel 5; Target; The Rodney and Cynthia Janes Trust; Bloomingdale's; Burdines; Palm Beach Media Group; and Salomon Smith Barney - Citigroup Foundation.

Additional funding for programming is provided by grants from the Florida Department of State, Division of Cultural Affairs; the Florida Arts Council; the Palm Beach County Tourist Development Cultural Activities Fund; and the Palm Beach County Cultural Council.

I would like to acknowledge our institution's Board of Trustees, led by Phyllis Rubin, President, for enabling the Museum to realize its ambitious, diverse, and internationally recognized exhibition program.

Finally, I would like to applaud the unfailing support of my staff whose daily contributions are a constant source of encouragement.

Dr. George S. Bolge
Executive Director
Boca Raton Museum of Art





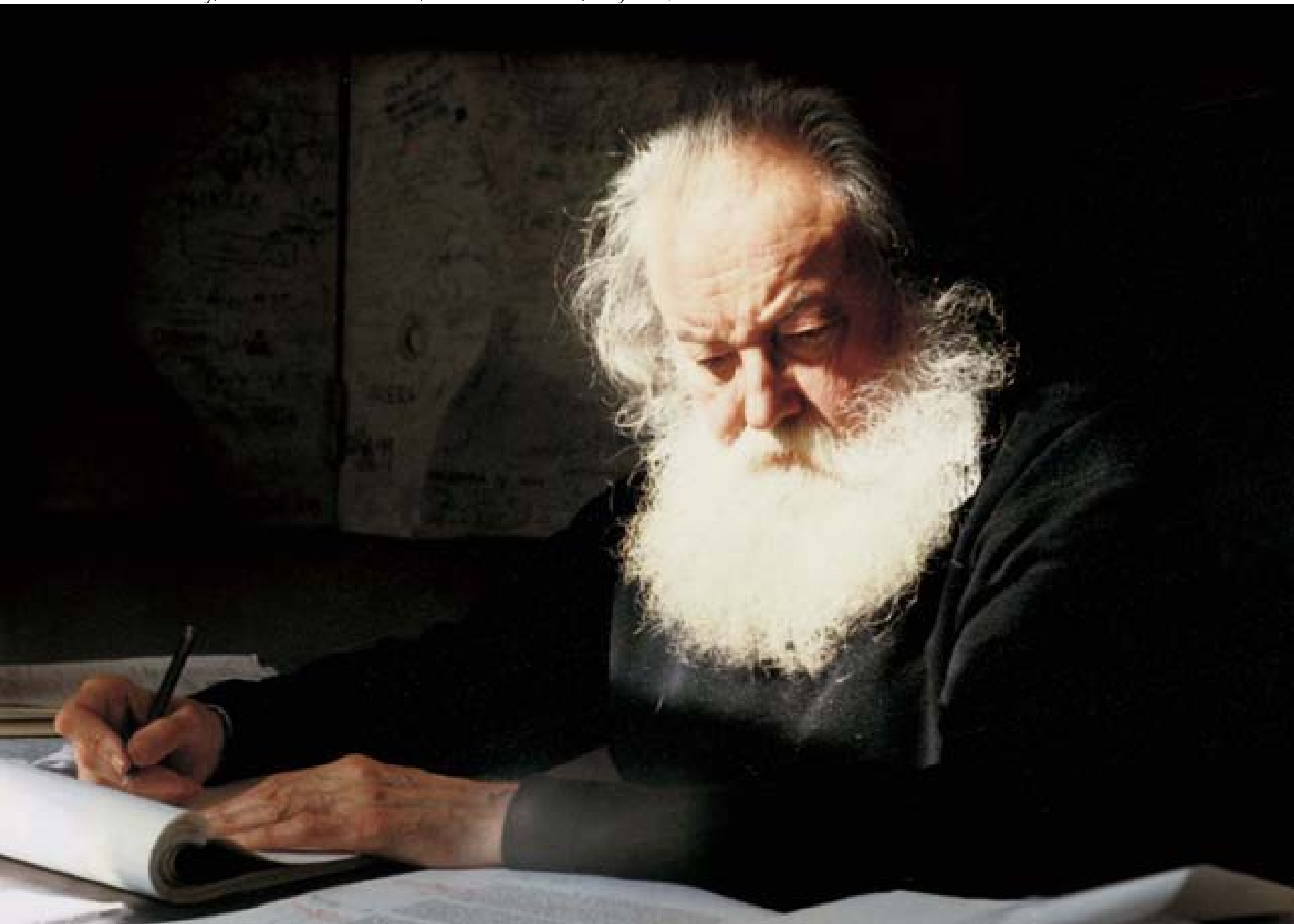
THE SPHERE, EMBLEM of being beyond NOTHINGNESS

LA ESFERA, EMBLEMA del SER MÁS ALLÁ del VACÍO

Critical NOTES by PIERRE RESTANY

NOTAS CRÍTICAS de PIERRE RESTANY

Pierre Restany, Born in Amelie-les-Bains, 1930 - died in Paris, May 29th, 2003.



Conceived starting from the cosmic principle of the sphere, the alignment of the forms of the Genesis flows into the fullness of the human figure. The sculpture 'Genesis' by Jiménez Deredia - which illustrates the permanent process of transubstantiation, in the course of which being finds its identity in the universal dynamic of that very process- constitutes a call to order, without ambiguity and without compromises.

Jiménez Deredia has come from Costa Rica to reveal to us the evidence of this phenomenon: the inexorable passage of the cosmic symbol into a human figure. The interpretation of this monument to life is a reply to the problem that being poses about its own existence. It is a fundamental problem for the existential justification of being, and is an optimistic reply to the great temptation towards nothingness that afflicts our moribund society.

The extreme topicality of this metaphor is so much the more fascinating by virtue of the fact that it harks back to the culture of a people hitherto forgotten and specific to pre-Columbian Costa Rica.

Whereas the dominant peoples practiced the bloody cruelty of a polytheism dedicated to the power of natural forces, the Borucas took up the problem of being and existence: a justification that testifies to an uncommon rational sensitivity. This thought, current today, was already being cultivated by the Borucas 2500 years ago, through the alignment of those granite spheres that testify to their sensitivity to this cosmic vision.

Starting from this reference, which is revolutionizing the pre-Columbian identity of his country, Deredia gives form to a language of fusion between space and time that provides a glimpse of a more directly poetic awareness of reality, one that leaves aside all the abuses of global communication.

Number 4 plays an important role, in the same way

Concebida a partir del principio cósmico de la esfera, la alineación de las formas de la Génesis desemboca en la plenitud de la figura humana. La escultura Génesis de Jiménez Deredia - que ilustra el proceso permanente de la transmutación, en el curso del cual el ser halla su identidad en la dinámica universal del proceso en sí -, es un llamamiento al orden, sin ambigüedad ni compromisos.

Jiménez Deredia vino de Costa Rica para revelarnos la evidencia de este fenómeno: la inexorable senda desde el símbolo cósmico hasta la figura humana. La lectura de este monumento a la vida es una respuesta al problema que el ser distingue en relación a su existencia. Es un problema fundamental para la justificación existencial del ser y una respuesta optimista a la gran tentación del vacío que angustia a nuestra moribunda sociedad. La extrema actualidad de esta metáfora es aún más fascinadora en cuanto se refiere a la cultura de una etnia hasta hoy sumida en el olvido, que era una realidad específica de la época precolombina de Costa Rica.

Mientras que las etnias dominantes practicaban la crueldad sangrienta de un politeísmo elegido a imagen de la potencia de las fuerzas naturales, los Borucas consideraban el problema del ser y de la existencia: una justificación que atestigua una sensibilidad racional fuera de lo común. Este concepto, hoy en día corriente, era cultivado por los Borucas 2500 años atrás, a través de la alineación de sus esferas de granito que dan fe de su sensibilidad hacia esta visión cósmica.

A partir de esta referencia, que está revolucionando la identidad precolombina de su país, Deredia plasma un lenguaje de fusión entre el tiempo y el espacio que deja percibir una toma de conciencia más directamente poética de la realidad, mas allá

as the sphere, in the perspective the artist adopts of a return to a full and total dimension of living creativity. We are in the presence of a work that finds its full justification in the natural proselytizing that it incarnates. Deredia is not afraid of the universal breadth of a thought or a vision, of a doing or of an action. No fracture, no perplexity, is tolerated in the flaming energy of the system of forms.

If the reach of his thought is boundless, the sensuality of his works testifies to their universal dynamic. Deredia gives to his vision life, luminous and illuminated, the sense of an actuality that goes beyond the modes of consumption and technology. His talent and his power of carnal evocation lead us to meditate on the human depth of our human relationships, in an action that admits no compromise, liberated from the little complexes of affirmation or of identification that are the fruit of the advance of the void, to an image of its author that admits no doubt.

His sculptures are images of love and of positive energy. They show us, in full light and in full sensitivity, the truth of being, made naked by the discovery of belonging to the a-temporal dynamic of the universe. Finally, to give a more human meaning to the permanence of his vision, Jiménez Deredia, the Costa Rican, reminds us that more than two thousand years ago, in global contrast with the animist mythology of a distant era, the Borucas people were already living to the rhythm of being and nothingness.

Pierre Restany
Paris, April 10, 2003

de los abusos de la comunicación global.

El numero 4 juega un importante papel, al igual que la esfera, en la perspectiva asumida por el artista de un retorno a la dimensión plena y total de la creatividad vital. Nos encontramos en presencia de una obra que halla su plena justificación en el proselitismo natural que encarna. Deredia no teme la amplitud universal de un pensamiento y de una visión, de un actuar y de un hacer. Ninguna fractura, ninguna perplejidad se ve tolerada en la flamante energía del sistema formal.

Si el alcance del pensamiento no tiene límites, la sensualidad de sus obras atestigua su dinámica universal. Deredia le brinda a su visión de la vida, luminosa e iluminada, el sentido de una actualidad que va más allá de los modos de la tecnología o del consumismo. Su talento y su poder de evocación carnal nos llevan a meditar sobre la profundidad humana de nuestras relaciones humanas, en una acción que no admite el compromiso, liberada de los pequeños complejos de afirmación o de identificación, frutos del avance del vacío, a imagen de su autor que no admite dudas.

Sus esculturas son mensajes de amor y energía positiva. Nos muestran, en plena luz, así como en plena sensualidad, la verdad del ser, expuesto por el descubrimiento de su pertenencia orgánica a la dinámica atemporal del universo y, en fin, para darle mayor significado humano a la permanencia de su visión, Jiménez Deredia, costarricense, nos recuerda que hace más de dos mil años, en contraste global con la mitología animista de una época lejana, la etnia Boruca ya vivía con el ritmo del ser y del vacío.

*Pierre Restany
Paris, 10 de abril de 2003*





LA REALIDAD PERSISTENTE *La escultura de Jorge Martínez Domedia*



ENCUENTRO REALIDAD *Sculpture by Jorge Martínez Domedia*

Jorge Jiménez Deredia's oeuvre is the result of a concentrated, controlled, and disciplined effort. From the outset, his art proceeds on the narrow road of precision and uncompromising exactness. In terms of language, he is given neither to verbiage nor to outcry. By making deliberate use of a restricted vocabulary of forms - partly inspired, partly self-imposed - he has achieved his position in the spectrum of contemporary sculpture.

Deredia's style and aesthetic derive their force from the primary shock of discovery of an incomparably malleable medium favoring a conception of space as a positive formal component and the use of the void as a constituent element. This notion was, of course, also successfully adopted by sculptors such as Moore and Pevsner. For Deredia, however, the central issue involved an extension of the Cubist aesthetic. His efforts are postulated on "the union of matter and space."

The primitive in his art makes a straightforward statement. Its primary concern is with the elemental, and comes from direct and strong feeling, which is a different thing from that fashionable simplicity simplicity-for-its-own-sake, which is emptiness. He realizes that like beauty, true simplicity is an unselfconscious virtue; it comes along the way and can never be an end in itself. It is something attained by an artist with a direct and immediate response to life. Sculpture for Deredia is not an activity of calculation or academism, but a channel for expressing powerful beliefs, hopes, and fears. In his figures, detail gives way to monumentality and strength. Features are made simple and subordinate. They are grand without dictatorial swagger. His pieces combine deliberation with an indwelling immensity of life. That life, that innate, immense life, is

La obra de Jorge Jiménez Deredia es el resultado de un esfuerzo concentrado, controlado y disciplinado. Desde el principio, su arte procede en la estrecha senda de la precisión y de la exactitud inexorable. En términos de lenguaje él no es propenso ni a la verbosidad ni al estruendo. Al servirse deliberadamente de un vocabulario restringido de formas - en parte inspirado, en parte auto-impuesto - él ha alcanzado su posición en el espectro de la escultura contemporánea.

El estilo y la estética derediana derivan su vigor del choque primario del descubrimiento de un medio incomparablemente maleable, que favorece una concepción del espacio cual componente formal positivo y el uso del vacío como elemento constituyente. Naturalmente, esta noción fue adoptada con éxito aun por escultores como Moore y Pevsner. Para Deredia, sin embargo, la cuestión central comportaba una extensión de la estética cubista. Sus esfuerzos se hallan postulados en "la unión de la materia y del espacio."

En su arte lo primitivo se afirma con franqueza. Su inquietud primaria se manifiesta en lo elemental y su espontaneidad proviene del sentimiento directo y vigoroso, distinto de aquella simplicidad en boga de por sí, que es la vaciedad. Él advierte que, como la belleza, la verdadera simplicidad es una virtud no cohibida: nos acompaña en el camino y no puede constituir jamás un fin en sí misma; el artista la consigue con una respuesta directa e inmediata hacia la vida. La escultura, para Deredia, no es una actividad de cálculo o academicismo, sino un canal para expresar potentes creencias, esperanzas y temores. En sus figuras, el detalle cede el paso a la grandiosidad y al vigor. Los rasgos son sencillos y subordinados, son imponentes sin jactancia

Jiménez Deredia over Sentinela.



Deredia's interest. He is interested in the rounded, solid shapes into which life transforms itself.

Coexisting in these sculptural creations are two currents that we could compare with the basic human tendencies to possess and be possessed. These sculptures reveal both the monumental and the intimate meaning of things. Some are refuges that enclose and shelter, awakening, through the dominant magnitude of their forms, echoes of a dormant uterine emotion. Others present the object's circumscribed charm and attract to its surface an enveloping reverie of the senses. Their pre-existent reality is slowly annulled, plane and line fusing in the construction of a differentiated concept. They no longer represent only a linear idea of rhythm, but rather the apparition of a separate space that takes on its own character within the volume of the real mass that delimits it.

It takes time to acquire the ability to think in the round and to organize volumes and planes in a composition which will make use of the light that falls on them, so as to produce a different balance between masses, lights, and shades at every point from which we envisage it. His shapes never seem to capitulate to an interest in producing likenesses of visual experiences.

The organic Gestalt of his round masses, evolving according to the rhythms of systole and diastole, present us with the direct problem of an object contained within the exact boundary of a heavy volume. In Deredia's "form-consciousness" this is the part that can be considered most traditional, as deriving from a concrete, pre-existing object animated by a highly suggestive theme: the "anvil," so to speak, where he forges his dreams. These fantasies may very well be exact replicas of his

dictatorial. Sus piezas combinan la deliberación con una intrínseca inmensidad de vida. Esa vida, innata, inmensa, es la inquietud de Deredia. Él se interesa por las formas redondeadas y sólidas en las que la vida se transforma.

En estas creaciones esculturales hay dos corrientes que coexisten y que podríamos comparar con las tendencias humanas básicas de poseer y ser poseídos. Estas esculturas revelan el significado monumental e íntimo de las cosas. Algunas son refugios que encierran y cobijan, suscitando, a través de la dominante magnitud de sus formas, ecos de una emoción uterina latente. Otras presentan el encanto circunscrito del objeto y atraen hacia su superficie una arrolladora contemplación de los sentidos. Su preexistente realidad se anula lentamente, el plano y la línea se esfuman en la construcción de un concepto diferenciado; éstos ya no representan tan sólo una idea lineal de ritmo, sino más bien la aparición de un espacio separado, que cobra su propio carácter en el volumen de la masa real que lo delimita.

Toma tiempo adquirir la habilidad de pensar en redondo y organizar volúmenes y planos en una composición que capte la luz derramada sobre éstos para crear un equilibrio diferente entre masa, luz y sombra, percibido desde cualquier ángulo. Sus figuras no parecen capitular nunca ante el interés de producir semejanza de experiencias visuales.

La Gestalt o forma orgánica de sus masas redondas, evolucionando según el ritmo de sístole y diástole, nos presentan el problema explícito de un objeto contenido dentro del confin exacto de un volumen macizo. En la "conciencia de la forma" de Deredia, es ésta la parte que puede considerarse más tradicional, como si fuere derivada de un objeto

reality.

Although animated by spiritual forces, this artist's work is to be experienced almost wholly in terms of its forms. That is to say that the forms are, in the fullest sense of the word, adequate to their content. They use the figure - or figuration - as a kind of equator, a base of formal reference. The cogency of the forms is such, however, that they are released into an autonomy of their own.

What allows us today to abandon ourselves to our most subterranean instincts - for example, being incited simply by the cadences of barbaric music - is the same thing that persuades Deredia to identify himself more with the tactile sense than with any other kind of Apollonian definition. Although this tactile quality could scarcely be stronger in his work, Deredia never abuses or compromises it by attempting to create illusions. What one touches is essentially metal or stone. He is always willing to share the credit for his work with his material.

The artist showcased in this exhibition is not a constructor of statues but a sculptor of images. He does not persist in modeling with the smoke of eternity, but he models with the dust of each instant; he is intrigued by the gesture, the momentary, and the fugitive instant of each being who does not want to give anything up to the law of possible exemplar. He is not interested in archetypes but in types; he is not concerned with the unshakable Olympian silence of the gods, but with the inevitable gesture that individualizes each man.

Deredia's art contains both abstract and surrealist elements just as it contains both order and surprise, intellect and imagination, the conscious and the unconscious. Each side of the artist's personality plays its part. The aim of this artist is to represent his

concreto preexistente, animado por un tema sumamente sugestivo: el "yunque", por decirlo así, donde él forja sus sueños. Estas fantasías pueden muy bien ser réplicas exactas de su realidad.

Si bien animada por fuerzas espirituales, la obra de este artista debe apreciarse casi totalmente en términos de forma. Lo que quiero decir con esto es que las formas son, en el sentido pleno de la palabra, adecuadas para su contenido. Ellas usan la figura - o figuración - como un tipo de ecuador, cual base de referencia formal. La eficacia de las formas es tal, sin embargo, que éstas se libran en su propia autonomía.

Lo que hoy en día nos permite abandonarnos a nuestros instintos más insondables - como por ejemplo, al dejarnos incitar simplemente por las cadencias de la música barbárica - es lo mismo que persuade a Deredia a identificarse con el sentido táctil, más bien que con cualquier otra clase de definición apolínea. Aunque esta calidad táctil no podría probablemente ser más fuerte en su obra, Deredia nunca exagera ni la compromete intentando crear ilusiones, lo que se toca, esencialmente, es el metal o la piedra. Él siempre está dispuesto a compartir el mérito de su obra con su material.

El artista revelado en esta exposición no es un constructor de estatuas sino un escultor de imágenes. Él no persiste en modelar con el humo de la eternidad, mas moldea con el polvo de cada instante; él se halla atraído por el gesto, lo momentáneo y el instante fugitivo de cada ser que se niega a abandonarle nada a la ley del ejemplar posible. No le atañen los arquetipos sino los tipos; a él no le concierne el imperturbable silencio olímpico de los dioses, sino el inevitable gesto que

conception of the forms natural to the material he is working in. By intensive research he discovers these forms. His art consists in effecting a satisfying adjustment between them and the concepts of his imagination. Although his sculptures appear less representational, less an outward visual copy, some people will call them mere abstractions; but it is only in this way that he can present the human psychological context of his work with the greatest directness and intensity.

individualiza a cada ser humano.

El arte de Deredia contiene elementos tanto abstractos como surrealistas, precisamente como comprende tanto el orden como la sorpresa, el intelecto y la imaginación, lo consciente y lo inconsciente. Cada faceta de la personalidad del artista juega su papel. Lo que este artista se propone es la representación de su concepción de las formas, natural para el material con el que trabaja. Él descubre estas formas a través de intensa búsqueda y su arte consiste en lograr un ajuste satisfactorio entre éstas y los conceptos de su imaginación. Si bien sus esculturas aparezcan como menos representativas, menos copia visual externa, hay quien las denomina meras abstracciones; mas es sólo ésta la manera en que él puede presentar el contexto psicológico humano de su obra en el modo más directo y con mayor intensidad.

Dr. George S. Bolge
Executive Director
Boca Raton Museum of Art







page 24:
Imagen C3smica,
Bronze and Marble,
315 x 79 x 79 inches
Children's Museum
Collection.
San Jos3,
Costa Rica.



Imagen C3smica,
Bronze, Iron and Grey
Carrara Marble,
196 3/4 x 86 1/2 x 86 1/2
inches



pages 26,27: **Autorretrato**, Bronze and Iron, 188 x 110 1/4 x 55 1/8 inches





pages 28,29: **Génesis, estudio n.2**, Bronze, 236 1/4 x 43 1/4 x 39 1/4 inches







Génesis, Bronze, 236 1/4 x 39 1/4 x 39 1/4 inches







pages 34,35: **Sí mismo**, White Greek Marble, 23 1/2 x 13 5/8 x 13 5/8 inches

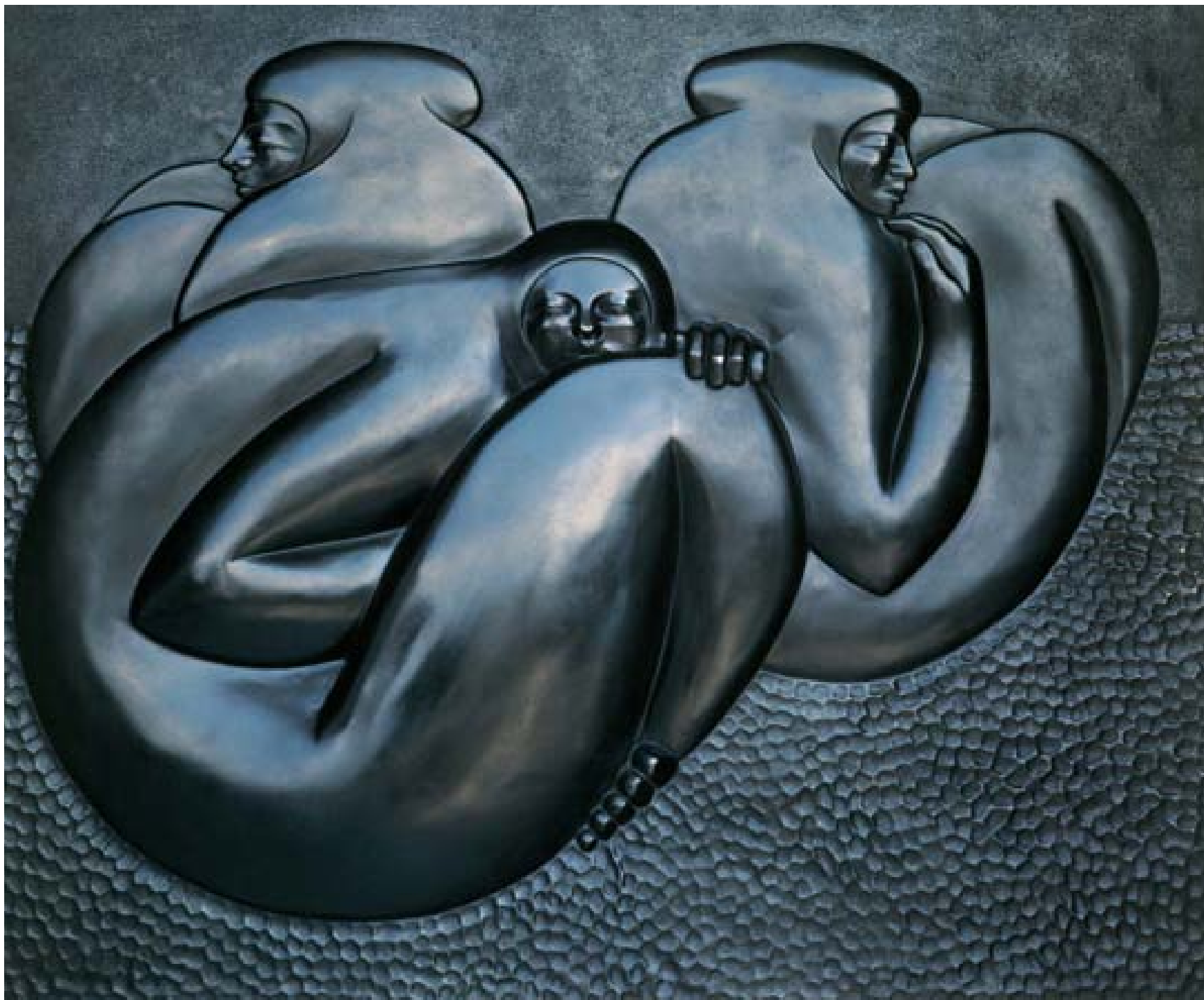




pages 36,37: **Germinación**, Grey Carrara Marble, 33 1/2 x 21 1/2 x 19 1/2 inches







pages 38,39: **El inconciente**, Bronze Relief, 44 x 36 1/4 x 2 1/2 inches



pages 40,41: **Beso**, Bronze, 28 1/2 x 13 x 9 3/4 inches

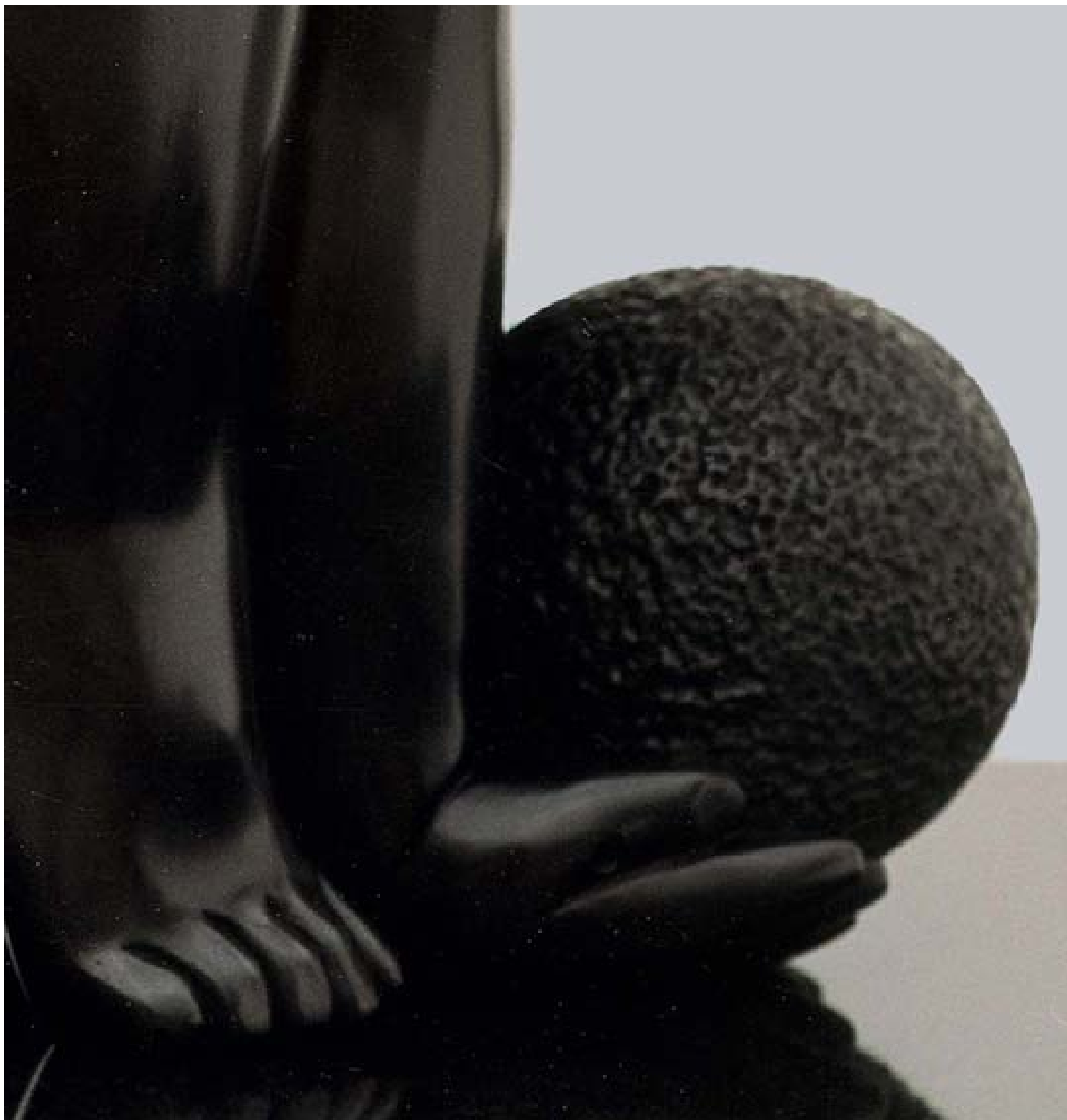




pages 42,43: **Nostalgia**, Bronze, 14 x 23 1/2 x 14 inches



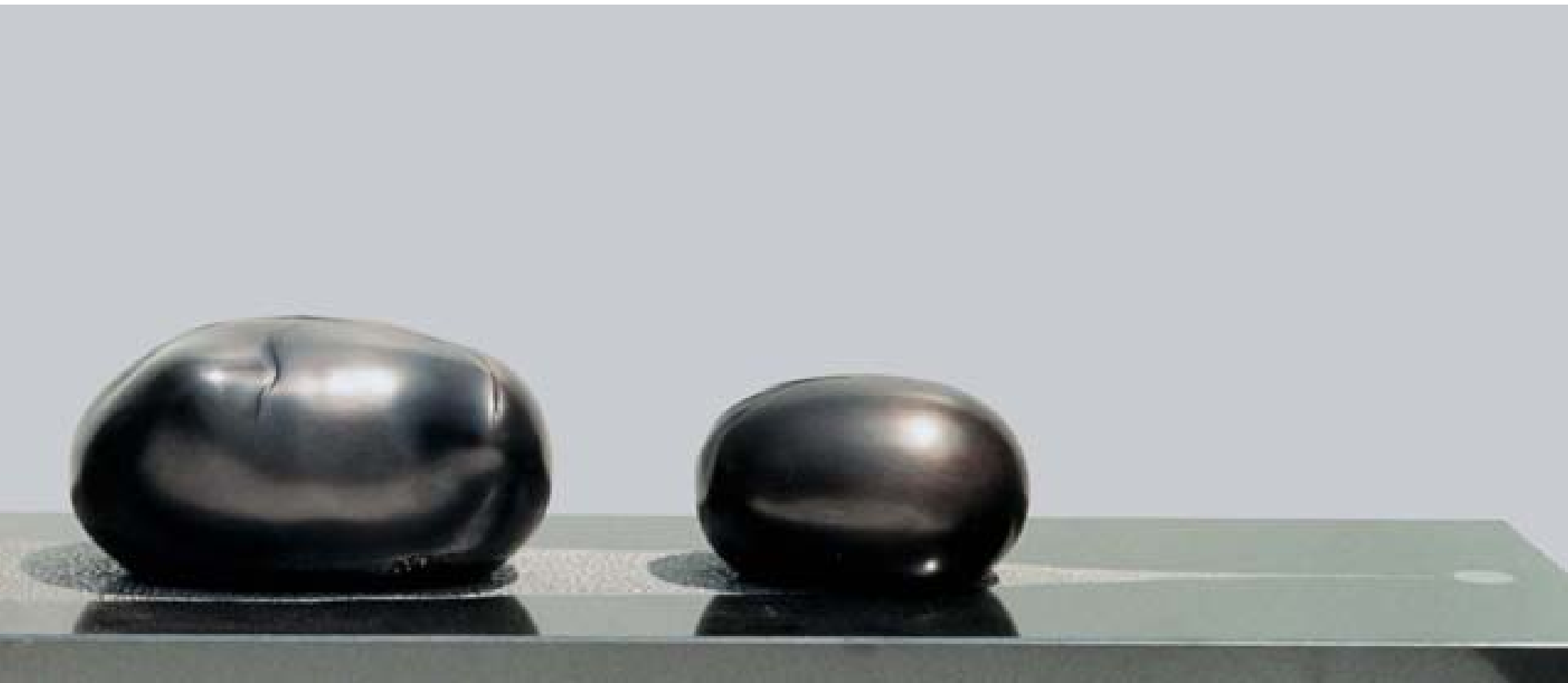




pages 44,45: **Mujer sobre esfera**, Bronze, 15 3/4 x 15 3/4 x 13 inches

pages 46-49: **Génesis - estudio n.2**, Bronze, 63 x 11 3/4 x 9 3/4 inches











Juego, Bronze, 15 x 11 3/4 x 11 3/4 inches



Germinación, Bronze, 19 1/2 x 13 3/4 x 13 inches



Reflejo, Bronze, 70 3/4 x 35 1/2 inches



Gemelos, Bronze, 23 1/2 x 11 3/4 x 11 3/4 inches



Génesis de Papagayo, Bronze, 65 x 11 3/4 x 7 3/4 inches





Génesis - primer estudio, Bronze, 32 1/2 x 7 3/4 x 6 1/2 inches









pages 60,61: **Sentinela**, Bronze, 51 1/4 x 63 x 59 inches





pages 62,63: **Sophia**, Bronze, 59 x 47 1/4 x 35 1/2 inches





Mujer esférica, Bronze, 15 3/4 x 15 3/4 x 14 inches



Sentinela, Bronze, 14 x 15 3/4 x 14 inches



Anima, Bronze, 29 1/2 x 19 1/2 x 21 1/2 inches



Detail of the childish figure seated at the feet of
Saint Marcellin Champagnat.
First study, Bronze, cm.





pages 68-75: **Génesis - estudio sobre el capullo**, White Greek Marble, 196 3/4 x 23 1/2 x 23 1/2 inches





















pages 78,79: **Imagen C3smica**, White Carrara Marble,
284 1/2 x 330 5/8 x 149 1/2 inches
Costarican Museum of Art, San Jos3.

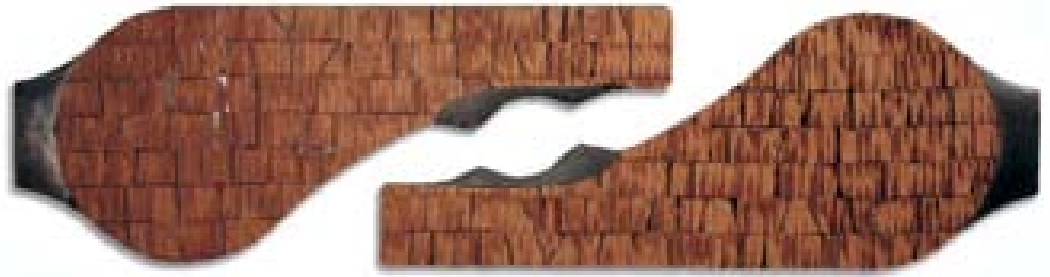
Jim3nez Deredia created this architectural project for the gardens of the
Museum of Art.



Sueño de ternura, Grey Carrara Marble, 31 1/2 x 15 5/8 x 13 5/8 inches

Sueño de ternura, Grey Carrara Marble, 31 1/4 x 26 5/8 x 19 1/2 inches





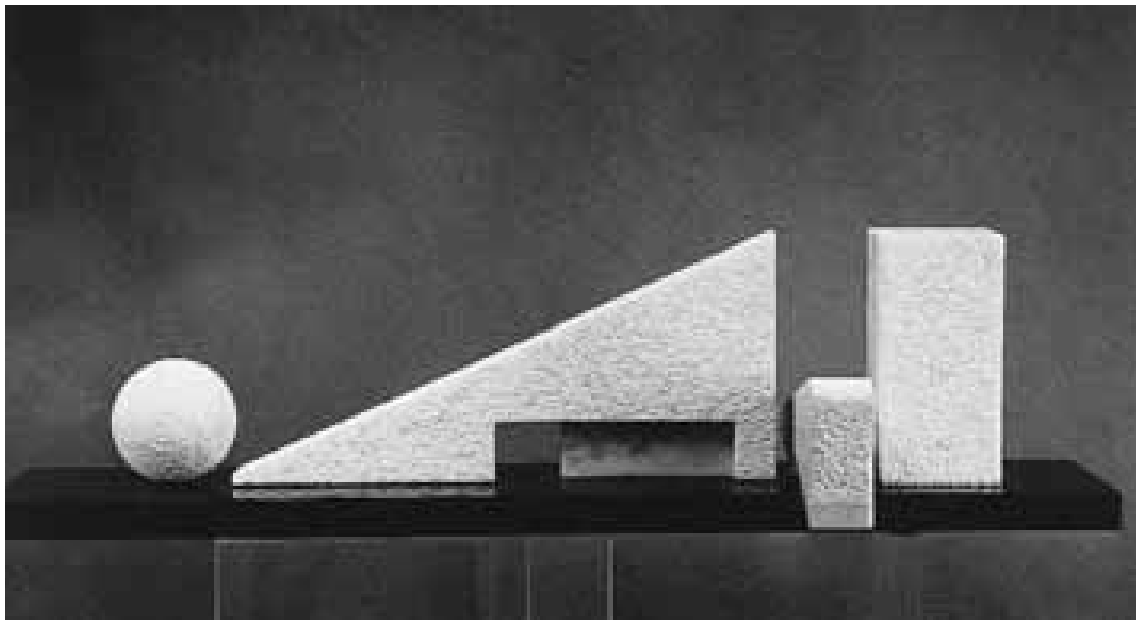
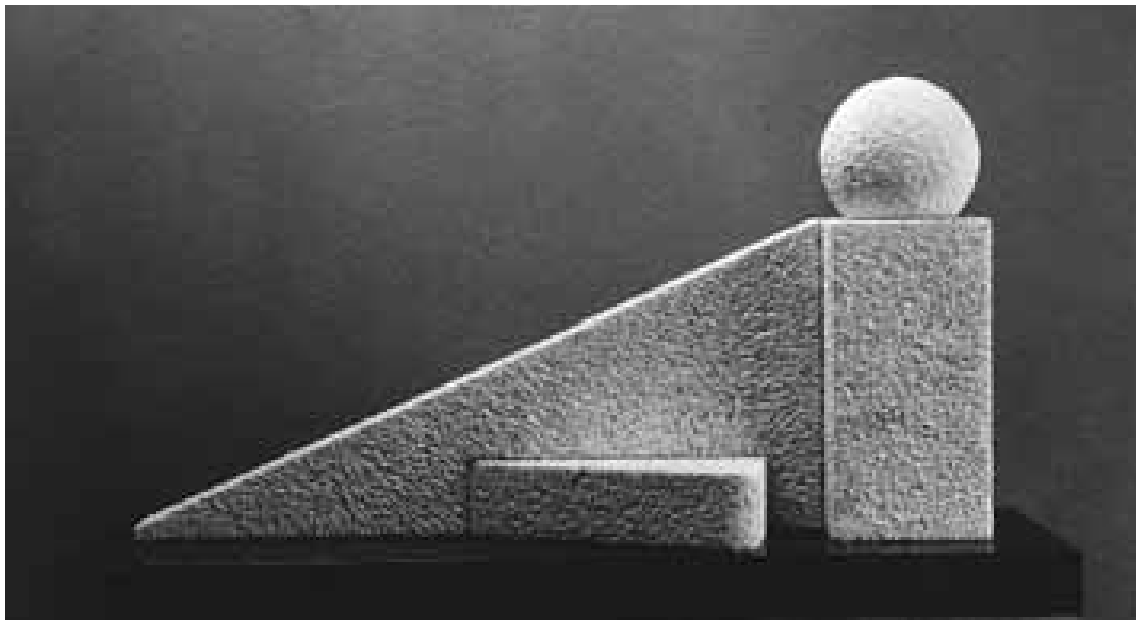
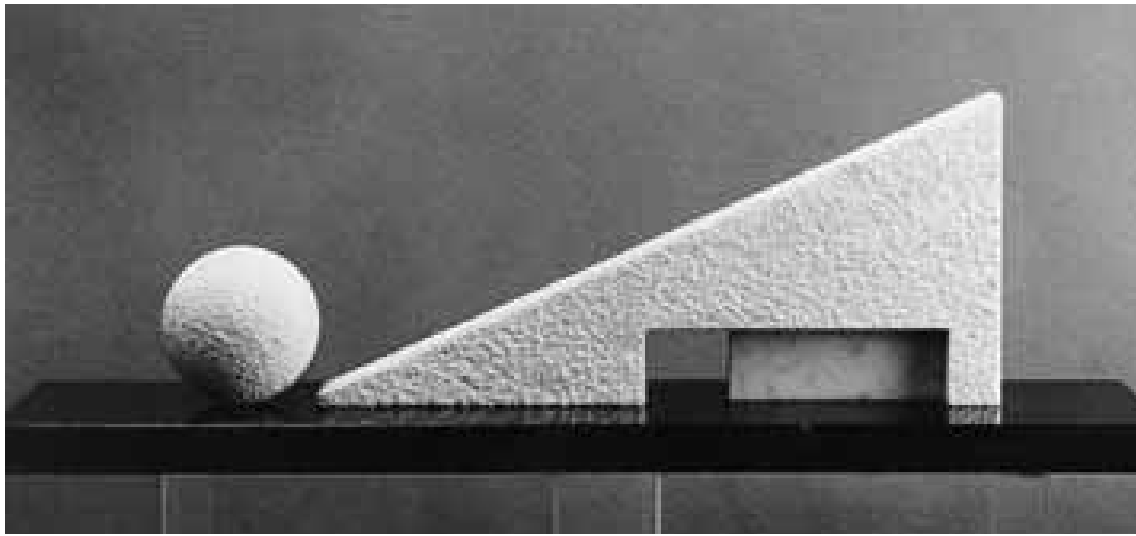
Diálogo - Second study, Bronze, Brick, Aluminium, 86 1/2 x 35 1/2 inches



Coloquio, Brick, Aluminium and Ceramic, 98 1/2 x 47 1/4 inches

Vida y Naturaleza, Brick, Aluminium and Ceramic, 90 1/2 x 47 1/4 x 47 1/4 inches





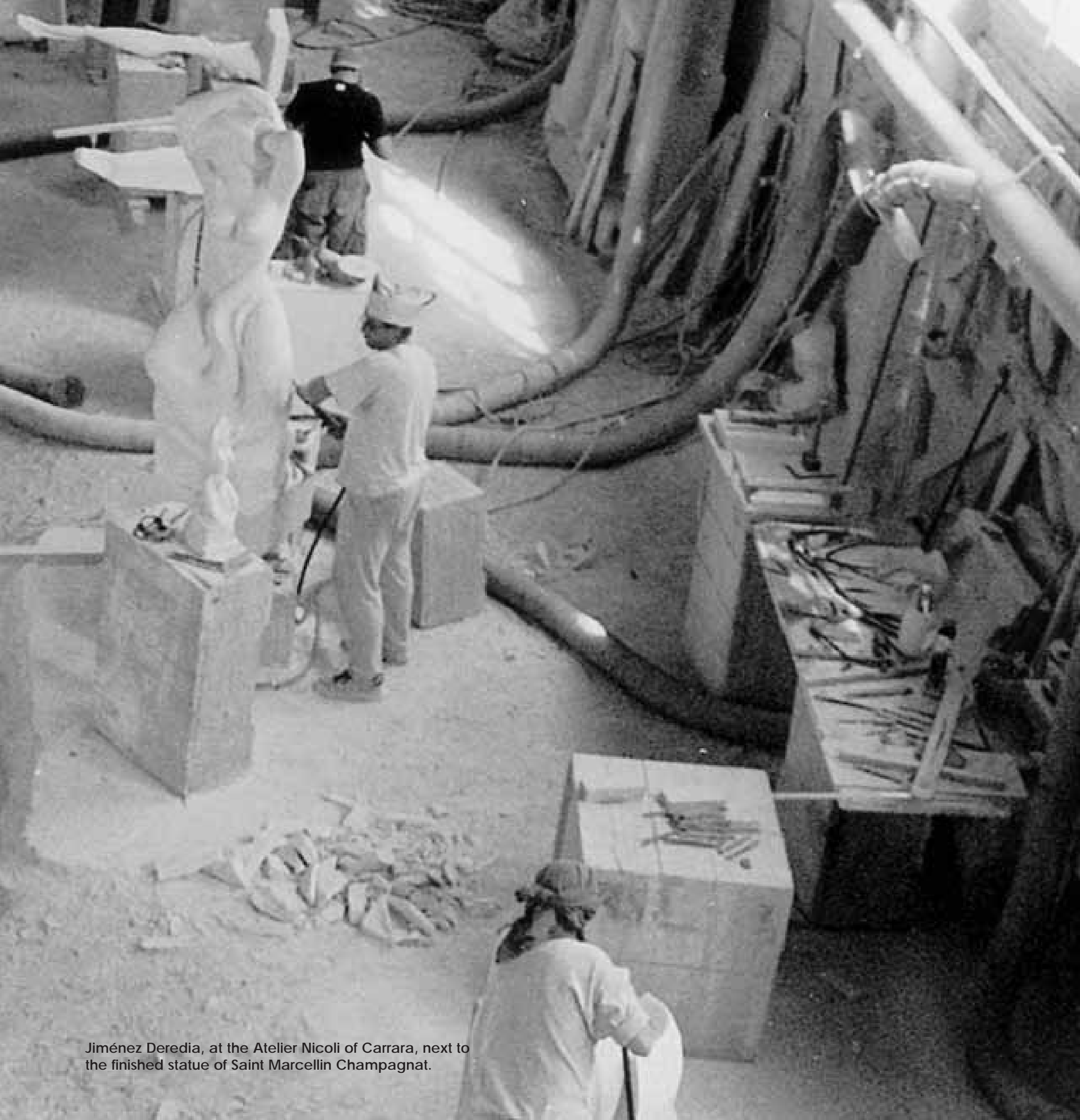


pages 82-85: **Poema Mitico**, White Carrara Marble, 137 3/4 x 11 x 23 1/2 inches









Jiménez Deredia, at the Atelier Nicoli of Carrara, next to the finished statue of Saint Marcellin Champagnat.



Individual Shows

- 2003 Panamá. Lecagy Fine Art gallery.
Perú. Lima. Lucia de la Puente gallery.
Florida. Boca Raton. Boca Raton Art museum.
- 2000 Italy. La Spezia. Amedeo Lia Museum. Ramiro
Ginocchio Square.
- 1999 Italy. Venice. XL.VIII Venice Biennial.
- 1998 Spain. Madrid. Arco Exposition (Fair). Quintana Gallery.
- 1997 Italy. Montecatini Terme. Parco del Tettuccio.
- 1996 Costa Rica. San José. National Theatre.
Costa Rica. San José. Valanti Gallery.
- 1994 Costa Rica. San José. Valanti Gallery.
- 1993 Italy. Venice. XLV Venice Biennial.
France. Paris. Gaymu Gallery. France.
France. Paris. Grand Palais (Decouvertes).
- 1992 Costa Rica. San José. Valanti Gallery
- 1990 United States. Washington D.C. Modern Art Museum of
Latin America.
France. Paris. Latin American House.
United States. Washington D.C. Le Marie Trainier Gallery.
- 1988 Italy. Venice. XLIII. Venice Biennial.
- 1987 Costa Rica. San José. Costarican Central Bank
Museums.
- 1985 Italy. La Spezia. Allende Center.
- 1984 Italy. Pistoia. Turelli Gallery.
- 1983 Germany. Bonn. Dresdner Bank.
- 1982 Germany. Frankfurt. Thermal of Bad Nauheim.
Germany. Munich. Dresdner Bank.

From top of the page.
First and second image. Ceiba Barrigona (silk-cotton tree), considered
as a sacred tree by the indigenous people for its capacity to absorb
water in winter and restore it in summer.
Jiménez Deredia observing a Pre-Columbian sphere.

- 1981 Italy. Milan. Cortina Gallery.
- 1979 Italy. Rome. Italian-Latin American Institute.
Italy. Montecatini Terme. Dino Scalabrino Museum.
- 1978 Italy. Pisa. Casciana Terme.
- 1977 Italy. Sarzana. Capitol Building.
- 1976 Costa Rica. San José. National Theatre.

Group Shows

- 2002/3 Italy. Enel Production. Magnetismi delle Forme.
Sculture in centrale.
- 2002 Italy. Pietrasanta. Sculptures and sculpture.
- 2000 United States. Miami. Boca Raton Museum of Art.
United States. Art Miami.
El Salvador. San Salvador. Espacio Gallery.
Italy. International Sculpture Exposition "Arte&Cittá".
- 1999 Italy. Lido of Venice. International Sculpture Exposition.
"Open 99".
- 1998 Italy. Pietrasanta. Chostro di St. Agostino.
Italy. Bologna. St. Giovanni in Persicetto "Arte&Cittá".
- 1995 Sweden. Stockholm. First Art Exposition (Fair).
United States. Miami. Art Miami 95.
- 1994 France. Paris. S.A.G.A
United States. Miami. Art Miami 94.

From top of the page.
Pre-Columbian sphere groups. 0-1500 A.C. Boruca culture. Farm #4. Palmar Sur. Costa Rica.



- 1993 Hong Kong. The Foreign Club.
China. Art Expo '93.
France. Paris. Fiac '93.
- 1992 France. Bourg-En-Bress. Contemporary Art hall
England. London. The Hannah Pescchar Gallery.
United States. Miami. Art Miami '92.
- 1991 Italy. Bologna. Art Exposition (Fair) '91.
Italy. Spello. Fidelia Villa.
- 1990 Spain. Barcelona. Second International Contemporary
Art Exposition.
United States. Washington. Museum of the American
States Organization.
France. Paris. La Defense. First Contemporary Art
Exposition.
Belgium. Sent. Inert International Contemporary Art
Exposition.
- 1989 Italy. Verona. Contemporary Sculpture Languages.
- 1988 Italy. Roma. Italian- Latin-American Institute.
- 1986 Germany. Bonn. Renano Museum.



From top of the page.
Ms Gloria Bejarano de Calderón explains the educational importance of the Museum to the sculptor. Children's Museum. San José. Costa Rica.
His Holiness Pope John Paul II meets the sculptor Jiménez Deredia. 20 September 2000. Santa Marta Square. The Vatican.
Jiménez Deredia created this architectural project for the gardens of the Museum of Art. Costarican Museum of Art, San José, Costa Rica.



Public Spaces

Vatican City.
Basilica of Saint Peter in the Vatican.

United States.
Miami. Boca Raton Museum of Art.
Washington. Museum of the Americas (Museo de las Américas.)
Houston. Texas. Latin American Medical Surgical Clinic.
Elkart. Indianapolis. GDS Diagnostic Division of GDS Tecnology.
New York. Goldman Group.

France.
Paris. Latin American Gardens. Porte de Champerret.
Cristian Dior. Armand de Ponthaud Collection.

England.
London. A. Saran Group. Spain. Murcia.

Spain.
Murcia.

Italy.
Rome. Foreign Minister of International Affaires.
Verona. Grand Hotel. Italy. Isemia. D'Aloisio Family.
Foggia. Palazzo della Provincia di Foggia

El Salvador.
San Salvador. Roble group.

Costa Rica.
San José. Gardens of the Presidential House.
San José. The Children's Museum.
San José. National Theatre Gardens.
San José. Costarican Central Bank Museums.
San José. Costarican Art Museum.
San José. National Bank of Costa Rica.
San José. Bank of San José.
San José. Caja Costarricense del Seguro Social.
Coronado. Caja Costarricense del Seguro Social Clinic.
San José. Banex Bank.
Cartago. Stein Laboratories.
Alajuela. Jardines del Recuerdo (Memory Gardens).
Limón. Limon's Cathedral.
San José. Sculptures' garden. Costarican Art Museum.



From top of the page.
Pre-Columbian spheres. Boruca culture. 0 - 1500 d. C. Children's
Museum. San José. Costa Rica.
Statue of Saint Marcellin Champagnat. White Carrara marble, cm 535 x
200 x 150cm. St. Peter's Basilica. The Vatican.

List of Artwork Exhibited at the Show

Page 25

Imagen Cómica, Bronze, Iron and Grey Carrara Marble,
196 3/4 x 86 1/2 x 86 1/2 inches

Pages 26,27

Autorretrato, Bronze and Iron, 188 x 110 1/4 x 55 1/8 inches

Pages 28,29

Génesis, estudio n.2, Bronze, 236 1/4 x 43 1/4 x 39 1/4 inches

Pages 38,39

El inconciente, Bronze Relief, 44 x 36 1/4 x 2 1/2 inches

Pages 40,41

Beso, Bronze, 28 1/2 x 13 x 9 3/4 inches

Pages 42,43

Nostalgia, Bronze, 14 x 23 1/2 x 14 inches

Pages 44,45

Mujer sobre esfera, Bronze, 15 3/4 x 15 3/4 x 13 inches

Pages 46-49

Génesis - estudio n.2, Bronze, 63 x 11 3/4 x 9 3/4 inches

Page 50

Juego, Bronze, 15 x 11 3/4 x 11 3/4 inches

Page 51

Germinación, Bronze, 19 1/2 x 13 3/4 x 13 inches

Page 52

Reflejo, Bronze, 70 3/4 x 35 1/2 inches

Page 53

Gemelos, Bronze, 23 1/2 x 11 3/4 x 11 3/4 inches

Pages 54, 55

Génesis de Papagayo, Bronze, 65 x 11 3/4 x 7 3/4 inches

Pages 56, 57

Génesis - primer estudio, Bronze, 32 1/2 x 7 3/4 x 6 1/2 inches

Pages 60,61

Sentinela, Bronze, 51 1/4 x 63 x 59 inches

Pages 62,63

Sophia, Bronze, 59 x 47 1/4 x 35 1/2 inches

Page 64

Mujer esférica, Bronze, 15 3/4 x 15 3/4 x 14 inches

Page 65

Sentinela, Bronze, 14 x 15 3/4 x 14 inches

Page 66

Anima, Bronze, 29 1/2 x 19 1/2 x 21 1/2 inches

Page 67

Detail of the childish figure seated at the feet of Saint
Marcellin Champagnat.

First study, Bronze, cm

Pages 68-75

Génesis - estudio sobre el capullo, White Greek Marble,
196 3/4 x 23 1/2 x 23 1/2 inches

Pages 82-85

Poema Mítico, White Carrara Marble,
137 3/4 x 11 x 23 1/2 inches

Artwork Exhibited at the Show but not listed in this catalog

Génesis - estudio n.1, Bronze, 55 x 47 1/2 x 35 3/8 inches

Génesis - estudio n.1, Bronze, 61 x 11 3/4 x 7 3/4 inches

Sí mismo, Bronze, 23 1/2 x 13 5/8 x 13 5/8 inches

Naturaleza muerta, Marble, 15 5/8 x 17 5/8 x 12 1/2 inches

Naturaleza viva, Bronze, Brick, Aluminium, 98 1/2 x 63 inches

Imágenes del inconciente, Drawings

Artwork not Exhibited at the Show but listed in this catalog

Pages 32, 33

Génesis, Bronze, 236 1/4 x 39 1/4 x 39 1/4 inches

Pages 34,35

Sí mismo, White Greek Marble, 23 1/2 x 13 5/8 x 13 5/8 inches

Pages 36,37

Germinación, Grey Carrara Marble, 33 1/2 x 21 1/2 x 19 1/2 inches

Page 80

Sueño de ternura, Grey Carrara Marble, 31 1/2 x 15 5/8 x 13 5/8 inches

Sueño de ternura, Grey Carrara Marble, 31 1/4 x 26 5/8 x 19 1/2 inches

Page 81

Diálogo - Second study, Bronze, Brick, Aluminium, 86 1/2 x 35 1/2 inches

Coloquio, Brick, Aluminium and Ceramic, 98 1/2 x 47 1/4 inches

Vida y Naturaleza, Brick, Aluminium and Ceramic, 90 1/2 x 47 1/4 x 47 1/4 inches

Deruda

1/6



