



Past
Exhibition

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HOGAR

Puerto Rico in Print

The Posters of Lorenzo Homar

March 13–September 7, 2025

Lorenzo Homar was a pioneering printmaker, poster designer, calligrapher, painter, illustrator, caricaturist, and designer of costumes, jewelry, and theater sets. Active from the 1950s through the 1990s, his impact and influence as a teacher of poster design and printmaking in Latin America is equaled by few. In the wake of the first democratic elections in Puerto Rico, Homar worked within various cultural institutions overseen by the government to promote local theater, literature, athletic events, music, dance, and art. This work reflects the complex history of the island, encompassing elements of Taíno, Spanish, and African cultures as well as the rising tensions between tradition and modernity. His influence is so extensive that today he is known as the father of the Puerto Rican poster.

Puerto Rico had been a Spanish colony since the late 15th century. While there were several attempts to achieve national independence over the subsequent centuries, it was not until the late 1880s that serious discussions began with the Spanish parliament over the idea of an autonomous government for the island. Although the 1898 election of delegate Luis Muñoz Rivera led to the establishment of a Puerto Rican parliament, the simultaneous eruption of the Spanish-American war put further efforts toward independence on hold. On December 10 of that year, Spain was forced to grant independence to Cuba and cede Puerto Rico and Guam to the United States, making them both unincorporated U.S. territories.

The United States had little understanding of Puerto Rican culture, history, or values, and attempted to Americanize the island through a number of oppressive measures, including making English the official language. In response to these efforts and in a bid for independence, several nationalist groups formed and, in 1922, founded the official Nationalist Party. The 1930s was a period of turmoil and rebellion against the U.S. occupation of the island, and witnessed the largest of many sugarcane workers' strikes in 1934, the murder of four nationalists at the Rio Piedras Massacre the following year, and the political assassination of Chief of Police Francis E. Riggs in 1936. Leading nationalists such as Pedro Albizu Campos, poets Clemente Soto Vélez and Juan Antonio Corretjer, and other prominent figures, were arrested and convicted of sedition. This complex political situation only became more divided in 1938, when Luis Muñoz Marín formed the Popular Democratic Party (PPD) that openly favored reform within the colonialist system. Muñoz Marín would become the first democratically elected governor of Puerto Rico in 1948.

Inspired by the New Deal policies introduced by President Roosevelt in the United States during the 1930s, Muñoz Marín implemented Operation Bootstrap in 1947, a series of economic and social reforms meant to transform Puerto Rico from an agrarian society into an industrial one. The Muñoz Marín government brought about tremendous political, economic, and social reform while simultaneously suppressing efforts to achieve independence. On October 30, 1950, nationalist uprisings took place in the towns of San Juan, Ponce, Mayagüez, Arecibo, Naranjito, Jayuya, and Utuado that were immediately crushed by the U.S.

military, the Puerto Rican National Guard, and the island's police. In 1952, these government reforms expanded to include Operation Serenity that emphasized bringing international cultural opportunities to the island as well as celebrating the artistic accomplishments of Puerto Rico. This atmosphere of tension, potential social and cultural change, and a call for independence were among the factors that enticed Homar to move back to Puerto Rico from the United States in 1950. The majority of his subsequent posters were created for government initiatives, acting as a mirror of contemporary Puerto Rican politics while establishing him as one of the most influential poster designers of the era.

All posters and maquettes are part of the Poster House Permanent Collection and come from the estate of Lorenzo Homar.

Whenever feasible, Poster House reuses materials from previous shows to drive sustainable practice.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts (NYSCA).



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Puerto Rico in Print Exhibition Poster

Government, Culture, & the People's Puerto Rico

The liberal efforts of the Muñoz Marín government would come to define Puerto Rico in the 1950s. Of the many organizations that were formed to promote education and the arts in the name of social reform, the División de Educación de la Comunidad (Division of Community Education, DIVEDCO) and the Instituto de Cultura Puertorriqueña (Institute of Puerto Rican Culture, ICP) stand out for their importance to the graphic arts and, ultimately, to Homar. These institutions uplifted the cultural fabric of the nation while also creating tensions with pro-independence and nationalist activist movements.

The posters and covers (designed for DIVEDCO) needed to be understood by our people in the countryside.

Los carteles y las portadas (diseñadas para DIVEDCO) tenían que ser entendidos por nuestra gente en el campo.

—Lorenzo Homar

Founded in 1949, DIVEDCO hired and trained visual artists, writers, photographers, and filmmakers to produce work that dealt with social issues and promoted programs and solutions to improve the lives of Puerto Ricans, specifically those in rural areas. Within DIVEDCO, the Graphic Arts Workshop focused on printed material and was run by the American designer Irene Delano. She favored silkscreen printing and established it as a main production method within the space—an unusual but not surprising choice given that while silkscreen was typically reserved for commercial rather than fine art, it also allowed for large print runs of two to three thousand copies and required a relatively rudimentary setup. In 1951, Homar was hired by the Graphic Arts Workshop, replacing Delano as director the following year. Along with José Antonio Torres Martino, Rafael Tufiño, and Félix Rodríguez Báez, Homar had already helped establish the Centro de Arte Puertorriqueño (Center of Puerto Rican Art) in 1950, a workshop that hosted exhibitions, classes, and discussions on both art and politics. Under his guidance, other leading poster designers and printmakers would join DIVEDCO, including Tufiño and Carlos Raquel Rivera.

Despite Homar's pro-independence views, he believed in DIVEDCO's populist programs and interdisciplinary methods as they encouraged artists to work collectively. While he was not initially in favor of the silkscreen process, he grew to appreciate its myriad possibilities, especially relating to the use of strong colors and impactful compositions. He became so enamored of this technique that it would become his principal method for printing posters. From 1951 to 1957, Homar designed 30 posters at DIVEDCO, 11 of which were for the agency while the rest were collaborative efforts for other cultural institutions.

The Instituto de Cultura Puertorriqueña (ICP) was founded in 1955 by anthropologist Ricardo Alegría with the explicit purpose of "studying, conserving, promoting and enriching...national culture." The organization became the leading artistic body on the island, setting up regional cultural centers while also hosting exhibitions, drama and music festivals, and craft fairs as well as publishing books, periodicals, and music records. The essential mission of the ICP was to retain and encourage the traditional culture of the island in the face of the onslaught of American mass media. In 1957, Homar set up the Taller de Artes Gráficas (Graphic Arts Workshop) within the ICP to print posters and other materials to promote its many programs. Combined with his work for the ICP, Homar's earlier time at DIVEDCO allowed him to become one of the most influential teachers and practitioners of poster design on the island.



Los Peloteros (The Baseball Players), 1951

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This is the first poster that Homar designed at DIVEDCO, created in collaboration with Irene Delano, with typography by Luis Padial (later, Homar would handle the typography on all his posters himself). Printed in four colors, it advertises the Puerto Rican film *Los Peloteros* (The Baseball Players) and draws heavily on the realist style of Ben Shahn, an American artist admired by both Homar and Delano.
- Directed by Ukrainian photographer and designer Jack Delano, the movie tells the story of how a group of underprivileged boys devise a plan to obtain uniforms for their baseball team, stressing the theme of community action. The director had previously worked as a documentary photographer for the WPA but permanently settled in Puerto Rico in 1946. His wife Irene worked for DIVEDCO, and often hired her husband to compose scores for films produced by the organization.
- Seven thousand copies of this poster were printed. The long, narrow format made it easy to attach to trees and utility poles as well as to walls. In the yellow band in the lower register of the poster, blank spaces follow the words “véala” (see it), “día” (day), and “hora” (time) to allow local theaters to insert their particular information. Similar arrangements can be seen on other film posters in this exhibition.
- In rural neighborhoods, entertainment options were limited and therefore entire communities would turn out to see a single film when it arrived in their area. The government leveraged this demand by touring movies like this one that reflected its values.



Pueblito de Santiago (The Forgotten Village), 1951

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster advertises a screening of the 1941 Mexican film known in English as *The Forgotten Village*. The movie highlights the reaction of a community to a series of deaths among local children, contrasting superstition and long-held beliefs with a more contemporary, scientific understanding of disease. The climax involves a local medicine woman attempting to sabotage government efforts to save the villagers due to her fear of losing tradition and control.
- Both the film's screening in Puerto Rico and the production of this poster were funded by the División de Educación de la Comunidad (Office of Community Education), a branch of the Muñoz Marín government that aimed to educate citizens on literacy, public health, and civic engagement. As part of that plan, screenings of this film across the island were free (as noted in the lower right of this poster), and seven thousand copies of the poster were printed.
- During every screening, a booklet titled "Science Against Superstition" was distributed to viewers, encouraging them to visit doctors and accept science as part of their lives. Homar's socialist and rationalist views aligned with such efforts.

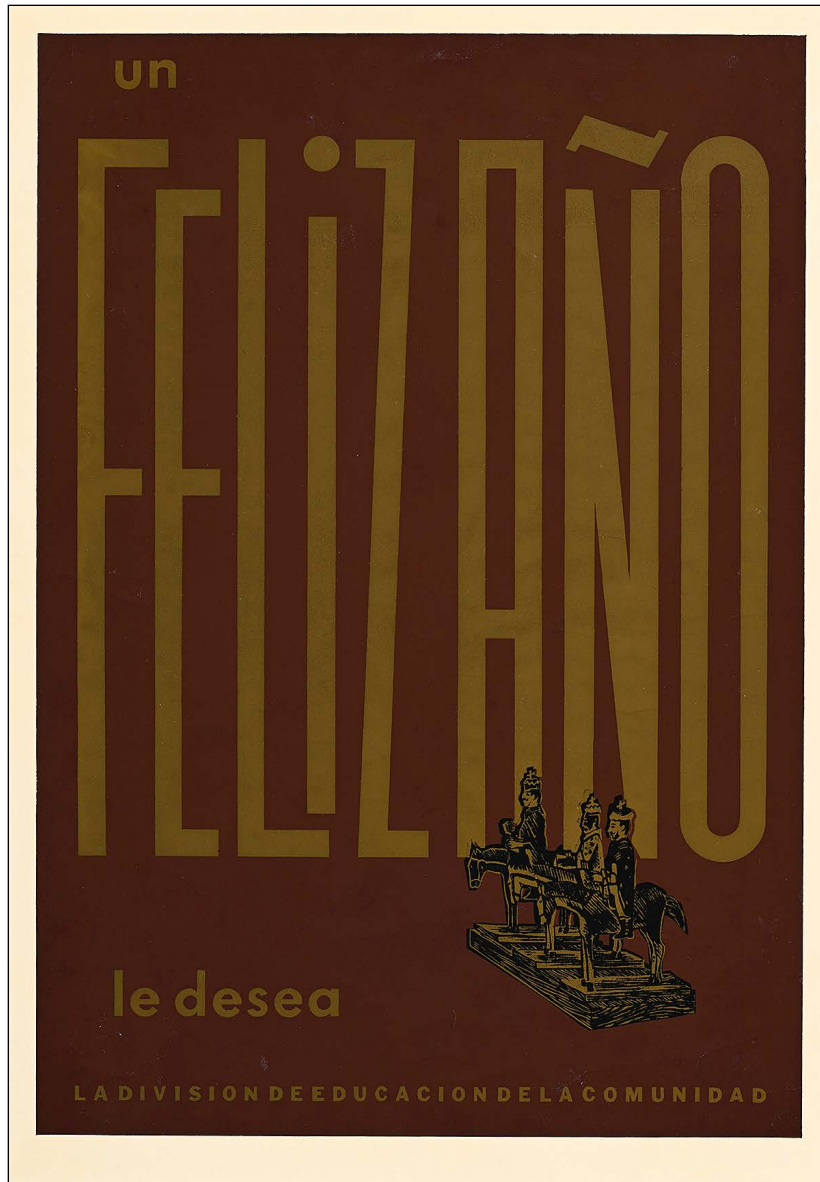


Modesta, 1956

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Loosely based on the Greek play *Lysistrata*, *Modesta* follows the rebellion of the titular peasant woman against her selfish and demanding husband as well as against the overall culture of machismo within Puerto Rican society. As Modesta stands up for her rights and a better quality of life, she inspires other women in the community to do the same, and together they achieve greater equality in their marriages.
- Shot in the Sonadora neighborhood in Puerto Rico, the film received first prize in its category at the Venice Film Festival. It was also screened at festivals in Edinburgh and Melbourne.
- The composition focuses on a strong, linear image of the protagonist in profile, with a small window on the left showing a working-class man. The precise description of both figures demonstrates Homar's skill in cutting the drawing into the silkscreen.

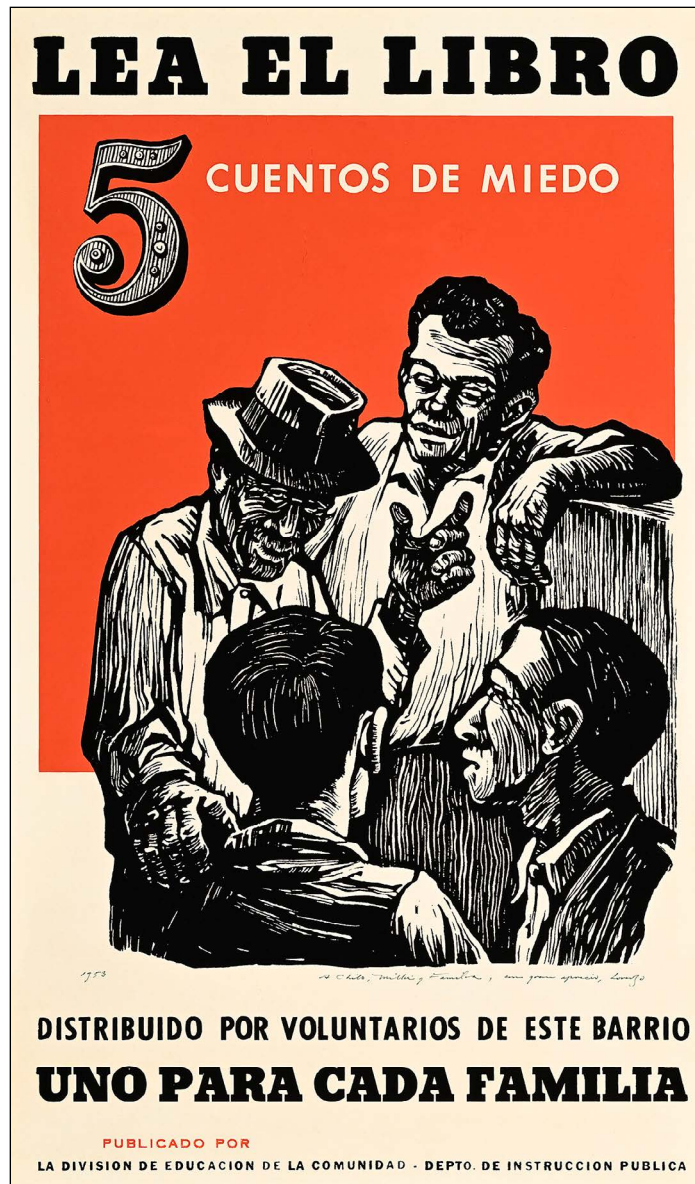


Un Feliz Año (A Happy New Year), 1951

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- DIVEDCO produced both visual and written materials as well as public programs for the general education of Puerto Rican citizens. It focused primarily on issues of literacy, health care, civic engagement, and democracy.
- The agency frequently produced Christmas and Happy New Year posters, often reusing the designs for corresponding greeting cards. The graphic motifs and themes in these images generally reflected the dominant Catholic culture of Puerto Rico. The posters were hung throughout the island, while the greeting cards were mailed to community activists, administrators, educators, and politicians.
- In this New Year's poster, Homar features a small image of a *santos* (folk art sculpture) of the Three Kings alongside the words "feliz" (happy) and "año" (year). According to Roman Catholic tradition, the Three Kings brought gifts of myrrh, incense, and gold to the infant Jesus, and frequently appear in images of the nativity. They are also typically shown as representing people of African, Asian, and European ethnicities. Their feast day of January 6 is when children usually receive gifts in Spanish-speaking countries.

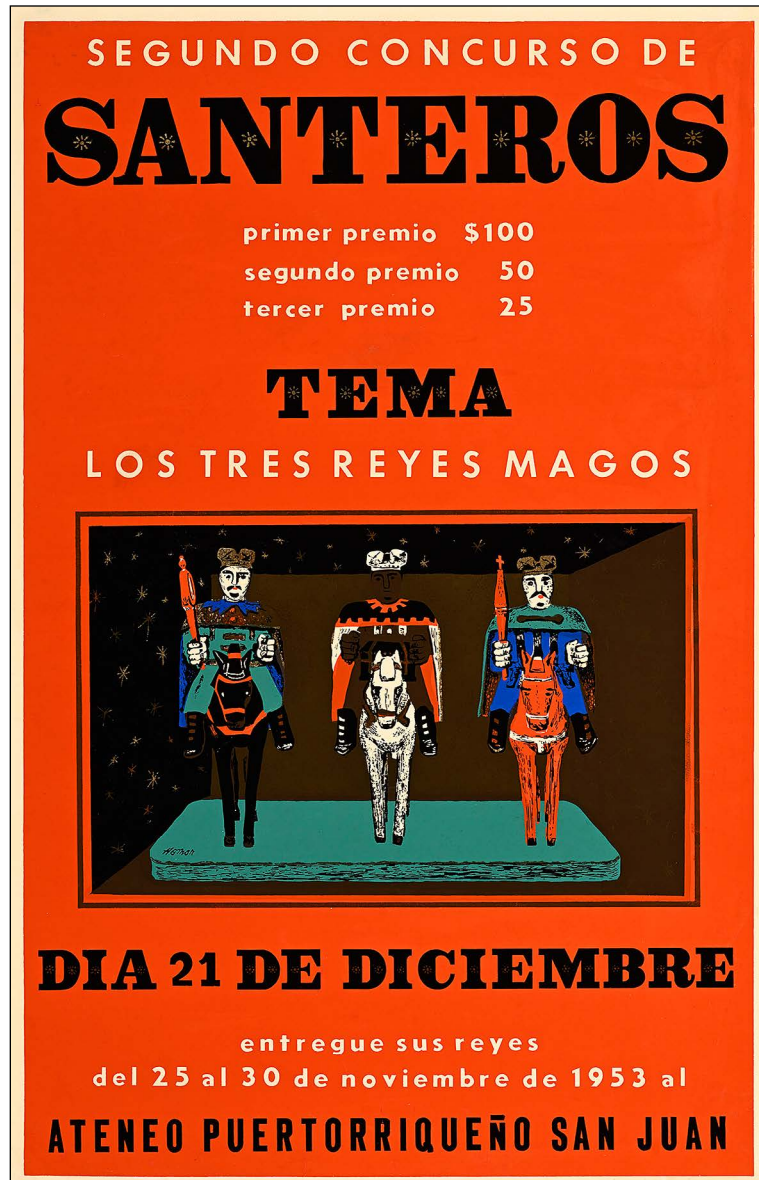


Lea El Libro/5 Cuentos de Miedo (Read the Book/5 Frightening Stories), 1953

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Using a linocut image of three men listening to a fourth tell a story, this poster advertises a book of five frightening tales distributed for free by “volunteers from this neighborhood.” To ensure that everyone has access to the volume, the poster also notes that only one copy per family is allowed.
- To make a linocut, an artist carves a design into a soft linoleum block, creating the raised lines of the image that will be printed. Once complete, ink is applied to the image and it is “stamped” onto the paper, creating a reverse pressing of the original composition.
- This composition promotes literacy while connecting with the oral traditions of Puerto Rico. While many societies have oral traditions, they are particularly rich within Spanish-speaking countries. In Puerto Rico especially, they reflect the shared, multilayered heritage of indigenous people, Spanish descendants, and African cultures, all of which are strongly represented on the island.

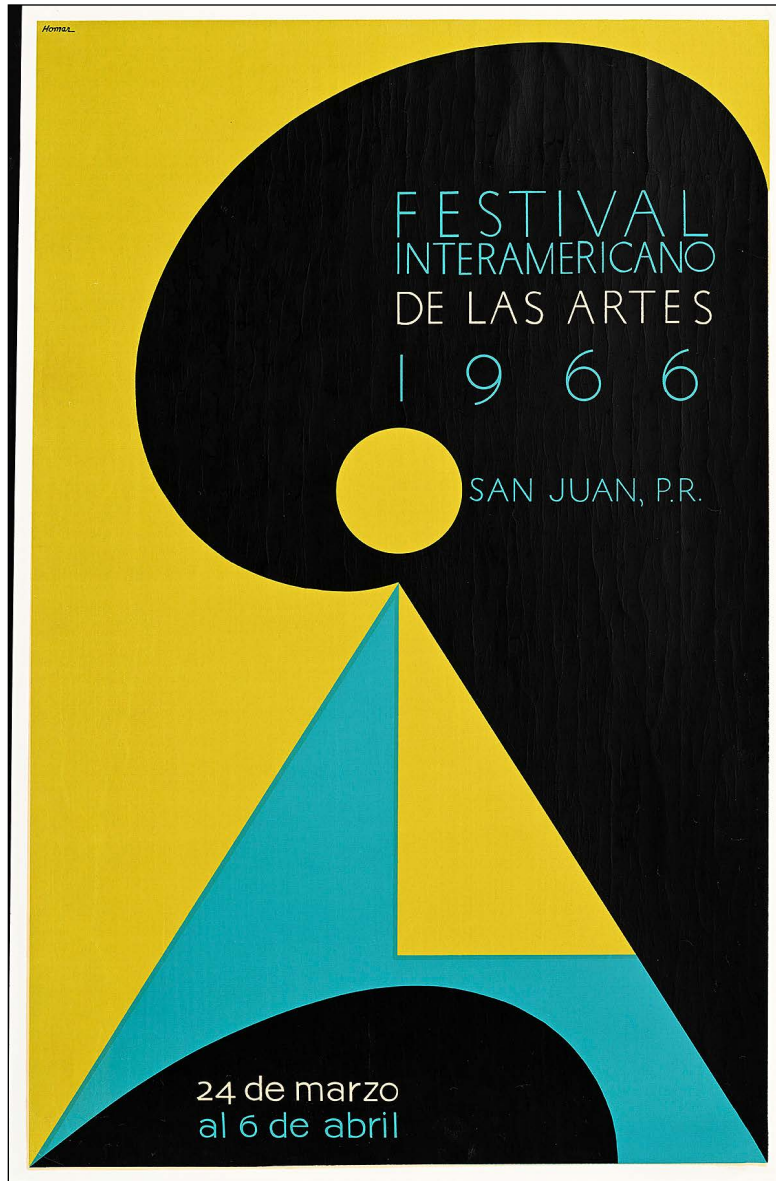


Segundo Concurso de Santeros (Second Contest of Santeros), 1953

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Featuring another image of the Three Kings, this poster advertises a *santos* carving competition held in collaboration with the Ateneo Puertorriqueño (Puerto Rican Atheneum) to maintain and promote this important folk tradition. There is a list of prizes in the upper register of the poster, while the lower register provides instructions to viewers about when and where they can submit their *santos*.
- The practice of carving *santos* has existed in Puerto Rico since the 16th century. These sculptures were originally created for home altars in rural areas where there were few churches. In the 20th century, connoisseurs of folk art began collecting *santos* and many were produced and sold to tourists and foreign collectors.
- In the 1950s, Homar designed four posters for the annual *santeros* contest. He recycled the images of the saints in the posters in his Christmas cards for DIVEDCO.

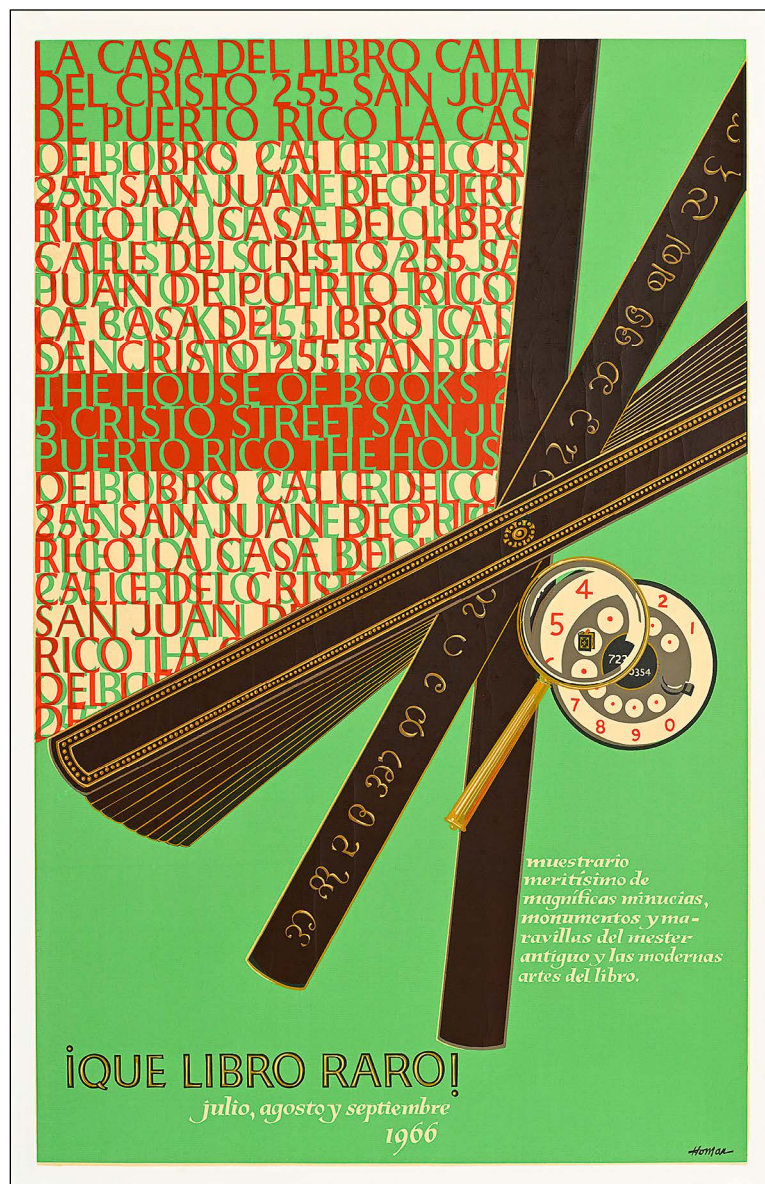


**Festival Interamericano de las Artes
(Inter-American Festival of the Arts), 1966**

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster advertises a two-week-long festival honoring the visual and performing arts throughout the Americas, sponsored by Esso Standard Oil. Among the participating nations were Mexico, Colombia, Venezuela, the United States, and Puerto Rico. Since 1966, the festival has rotated throughout the Americas on an irregular schedule.
- This is one of the few posters created by Homar that was printed via photo-offset lithography rather than silkscreen. He chose this method because it allowed a faster printing process. The original design was painted in gouache on illustration board and then submitted to the printer, who made it into a photomechanical reproduction before printing it as the finished poster.
- Homar's form of abstraction combined geometric and organic shapes, organized in arrangements that are both symmetrical and asymmetrical. This is one of the finest examples of his technique.

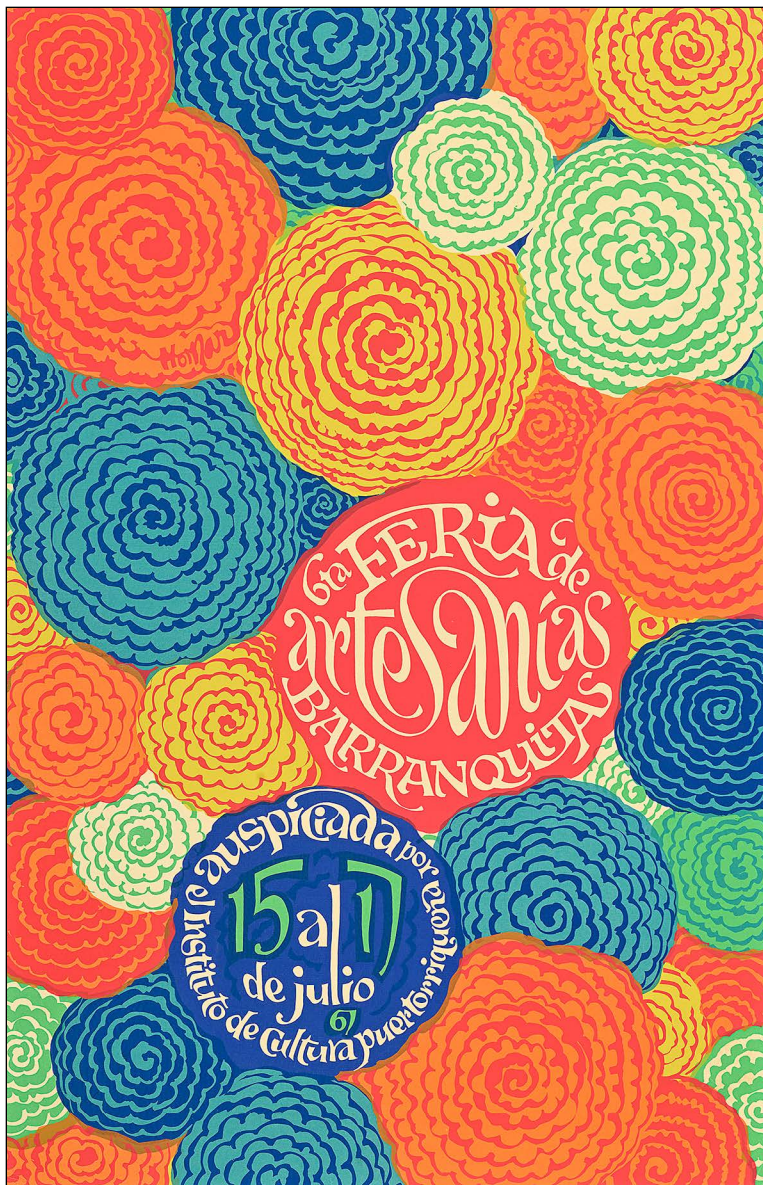


¡Que Libro Raro! (What a Rare Book!), 1966

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster advertises an exhibition of rare books at La Casa del Libro (The House of Books). This was one of many organizations and programs introduced by the government under Operation Serenity. Other efforts included the creation of the Casals Music Festival, the restoration of historic buildings, and the general promotion of Puerto Rican culture through folklore, art, music, and literature.
- Homar highlights typography and tools in this composition, with a layered, bilingual printing of the name of the institution and its location alongside a ruler, a bookbinding, and a magnifying glass.
- La Casa del Libro was one of the ICP's partner organizations. It held the largest collection of rare books in the Caribbean and hosted exhibitions on books and book design as well as promoting the appreciation of the printed word in general.
- Under the directorship of Elmer Adler, La Casa del Libro became a center where people could see and learn to appreciate fine printing and excellent book illustrations. When it opened in 1958, it had a collection of four thousand rare books, some of which were on display during the exhibition announced in this poster.

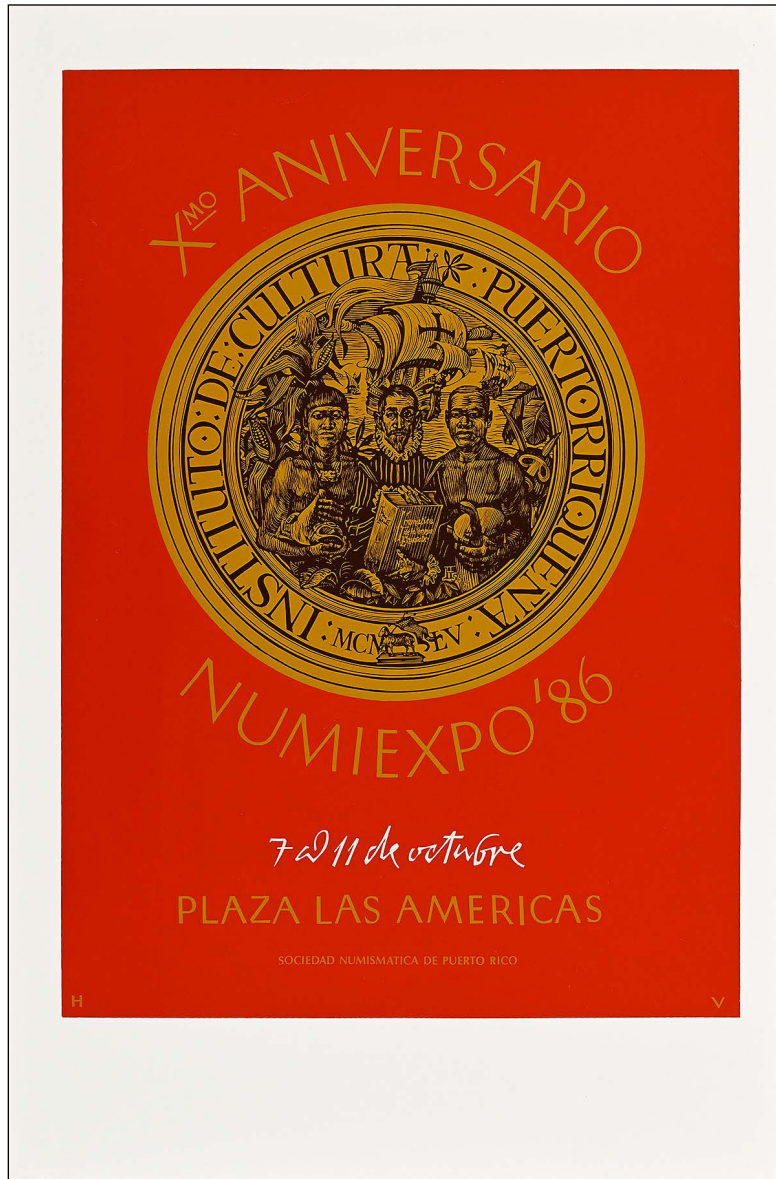


**6ta Feria de Artesanías de Barranquitas
(6th Barranquitas Crafts Fair), 1967**

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster promotes the annual Puerto Rican crafts fair that helped reinforce both local traditions and national identity. This was achieved by creating a viable market supported by the Institute of Puerto Rican Culture and through the teaching of these craft techniques from one generation to the next.
- Created by the layering of five colors through silkscreen, the composition features a field of paper flowers—a common heritage craft in Puerto Rico. The advertising text echoes the shape of the various petals, while in the upper left, Homar's signature is hidden within the folds of a flower.
- Silkscreen involves cutting a stencil on a fine mesh screen and then pushing ink or paint through it to produce an imprint of the design on a surface, typically paper. Each color requires a different stencil, all of which, when combined, line up to create the final image.



X Aniversario/Numiexpo '86 (X Anniversary/Numismatic Exhibition '86), 1986

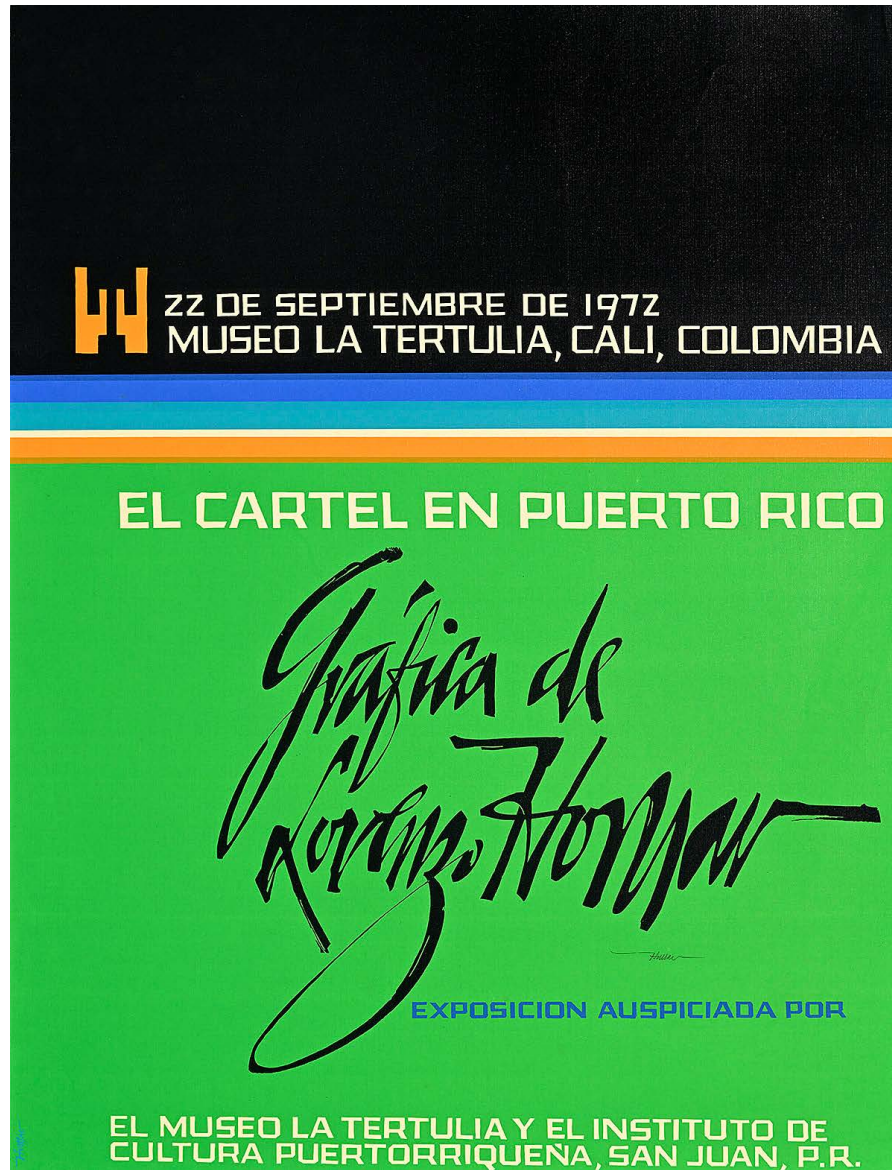
Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- In 1956, Homar designed the central image featured in this poster as the logo for the ICP. Based on a suggestion by Ricardo Alegría, the institution's founding director, it highlights the shared heritage of the Puerto Rican people by incorporating an indigenous, a Spanish, and an African figure surrounded by objects associated with their individual cultures.
- The precision and elaborate details of the letterforms and figures reflect Homar's training as a jewelry designer for Cartier in New York.
- Although Homar resigned as director of the Graphic Arts Workshop in 1972, he reused his original design as part of this poster celebrating the institution's 10th anniversary. The motif was created in collaboration with Angel Vega.
- In addition to a series of lectures, this 10th anniversary celebration included an exhibition of coins and medals.

Homar's Process

Homar was a lifelong student of the history and craft of the poster, creating almost three hundred unique images between 1951 and 1999. While a number of these posters were produced in collaboration with other artists, designers, and printers, most were entirely of his own making. He favored silkscreen, experimenting with a rich variety of colors and letterforms. This process would begin with an acrylic mock-up of a poster design on board, which he would then translate into a series of separate screens. This section highlights Homar's approach to the medium, featuring multiple versions of the same design, some without color or letterforms, as well as two preliminary studies next to finished posters. Each example brings to light aspects of the designer's process and his extraordinary craftsmanship.

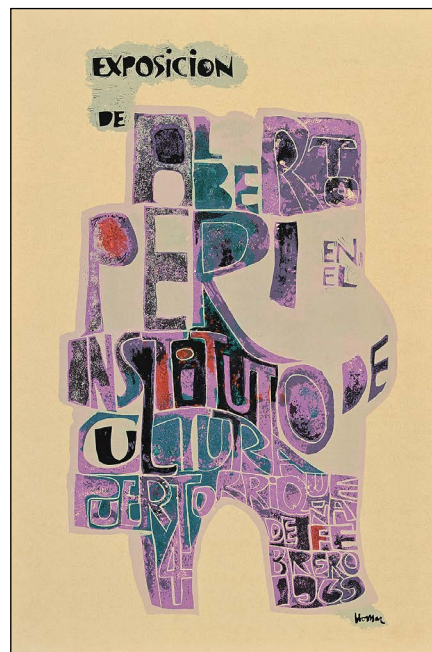
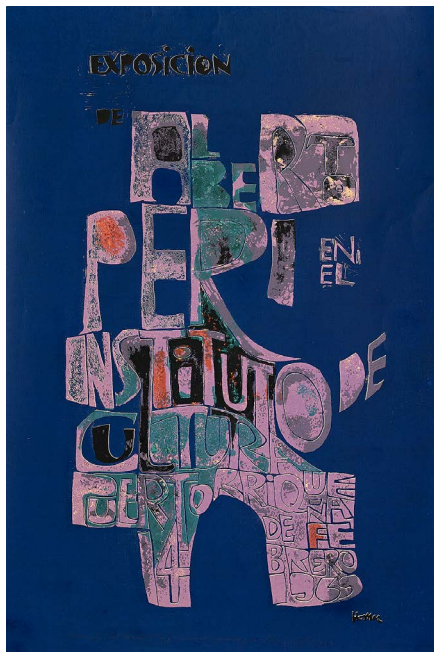


El cartel en Puerto Rico/Gráfica de Lorenzo Homar (The Poster in Puerto Rico/The Graphics of Lorenzo Homar), 1972

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Twenty-two years after his return to Puerto Rico from New York City, Homar was recognized in the Americas as an important and influential graphic designer. This poster announces an exhibition of his work at La Tertulia Museum in Cali, Colombia, cosponsored by the Institute of Puerto Rican Culture.
- Throughout the 1970s and 1980s, Homar's significance as a graphic artist continued to be acknowledged beyond Puerto Rico. As a founder of the San Juan Biennial of Latin American and Caribbean Printmaking, he helped define the island as a hub for the graphic arts while furthering his professional and personal relationships as a master of the medium. He also participated in symposia in Havana, Cuba, and exhibited 60 of his posters at the Princeton University Library.
- The title treatment within the poster exemplifies the expressive, calligraphic style of lettering that often appears in Homar's compositions.

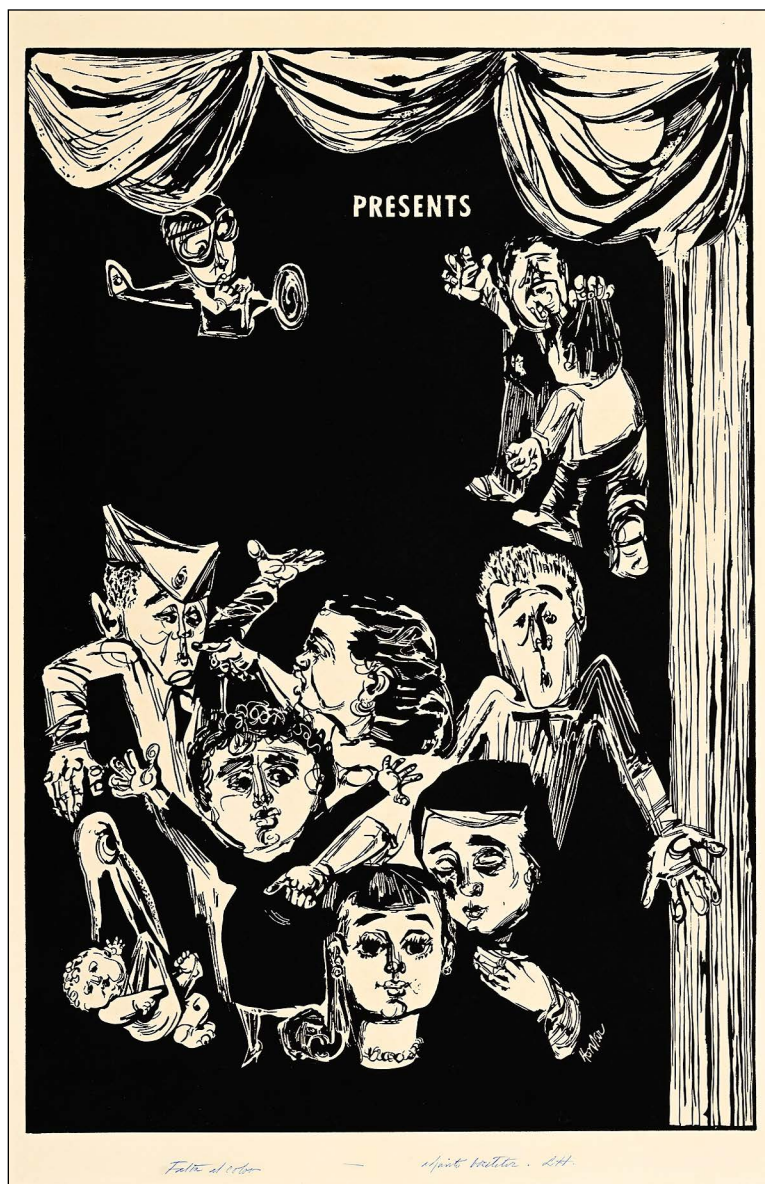


Exposición de Alberto Peri (Exhibition of Alberto Peri), 1969

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Homar often experimented with different color combinations through a single design, especially when he was granted a longer production time on a project. These are two of three variants of a poster announcing an exhibition of the work of the painter Alberto Peri in San Juan. The third, unshown design featured a black background.
- Using letterforms as a graphic element, Homar created a modern figure out of a combination of the artist's name and the location of the show.
- The exhibition was part of the Institute of Puerto Rican Culture's program of presenting the work of different generations from the island in order to emphasize its rich cultural heritage and its ongoing contribution to the art of the Caribbean and Latin America.

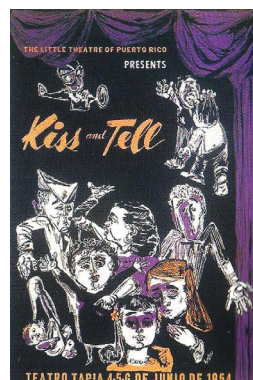


Kiss and Tell, 1954

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This printer's proof shows only the black layer of a poster promoting the 1943 play *Kiss and Tell* by F. Hugh Herbert. Black is always the final color printed on a poster, and, in this case, it would have overlapped other design elements in ochre and purple. The play's title, the name of the venue, and the performance dates are missing here.
- The play's plot concerns two teenage girls who become interested in boys, and the problems introduced to the situation by the girls' parents. In 1945, a film version was released with Shirley Temple in the starring role.
- This is one of the earliest posters in the exhibition, created by Homar during a time of growing pro-independence sentiment in Puerto Rico. The production of an English-language play like this one would have been evidence of the island's ongoing neo-colonial position and relationship with the United States.



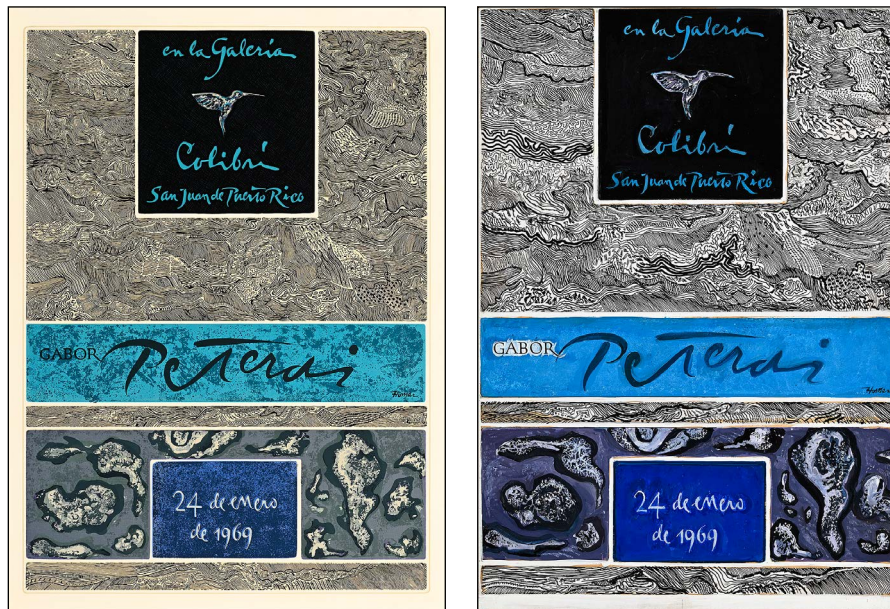


Homenaje póstumo a Bertrand Russell (Posthumous Tribute to Bertrand Russell), 1970

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Bertrand Russell was a prominent British philosopher, activist, and mathematician who wrote extensively on issues of logic, politics, and the anti-nuclear movement. Homar greatly admired him, making this tribute to Russell at the University of Puerto Rico shortly after his death an especially personal subject.
- While the upper half of the composition features a realistic portrait of Russell with expressionistic and caricatural elements, the lower half highlights the phrase “the unbearable pity for the suffering of mankind,” a quote by the philosopher that references one of the three passions that governed his life. By forming the words into a peace sign, Homar underscores Russell’s dedication to pacifism.
- Both the maquette and the finished poster demonstrate Homar’s ability to build up layers of ink, forming a subtle relief to the depth of the printing—a rarely seen silkscreen technique that sharply contrasts with the kind he used in his more delicate compositions. This painterly process also allowed him to create richly opaque color.



Gabor Peterdi, 1969

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster advertises an exhibition at the Galería Colibrí of the work of Gabor Peterdi, an important Hungarian-American printmaker and influential teacher who had taught Homar printmaking at the Brooklyn Museum Art School in New York.
- A comparison of Homar's maquette for the poster with the finished product reveals the extraordinary amount of detail he provided in his preliminary studies, and how he translated that precision into silkscreen—two skills that emerged from his solid art education at the Brooklyn Museum Art School and his experience as a jewelry designer at Cartier. The only notable difference between the two works is the intensity of the blue within the compositions.
- This design draws on elements in Peterdi's own prints, most notably the textured black-and-white waves in the background. Homar also uses the artist's actual signature as a central motif in the poster.

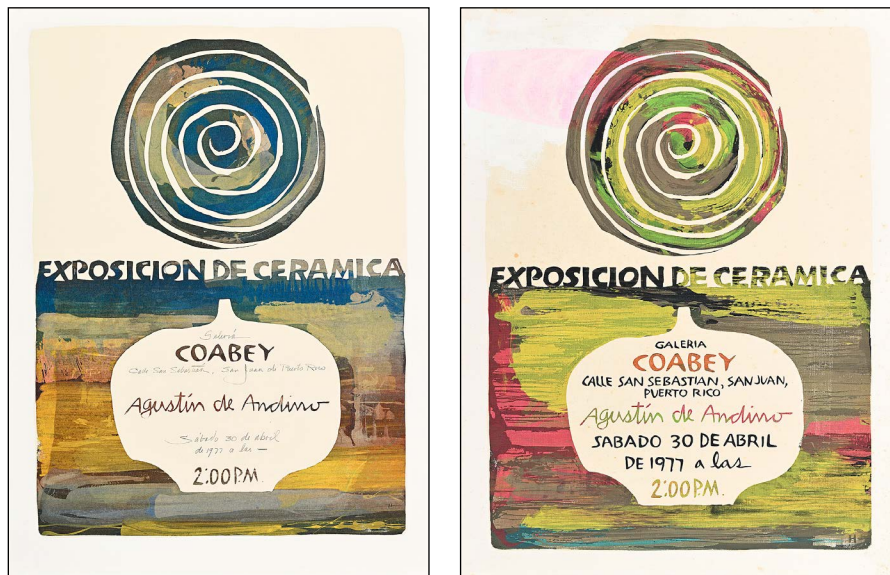


Experimentos Serigráficos (Serigraphy Experiments), 1966

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- In vibrant, overlapping colors reminiscent of Abstract Expressionist painting techniques, this poster announces an exhibition of experimental imagery made with silkscreen at the Graphic Workshop of the ICP. The show was held at the Galería Colibrí.
- Galería Colibrí was founded in 1962 by art dealer Luigi Marrozzini in close collaboration with the Institute of Puerto Rican Culture and the San Juan Latin American Print Biennial. The gallery focused on printmaking and drawing, exhibiting artists from Puerto Rico, Latin America, and the United States.
- One of Homar's formal contributions to the art of silkscreen printing was a method of incorporating various levels of transparency within the ink layering to create subtle nuances in tint and depth. This poster brilliantly reflects his wish for the viewer to linger on the technical details of the composition.



Exposición de cerámica/Agustín de Andino (Ceramic Exhibition/Agustín de Andino), 1977

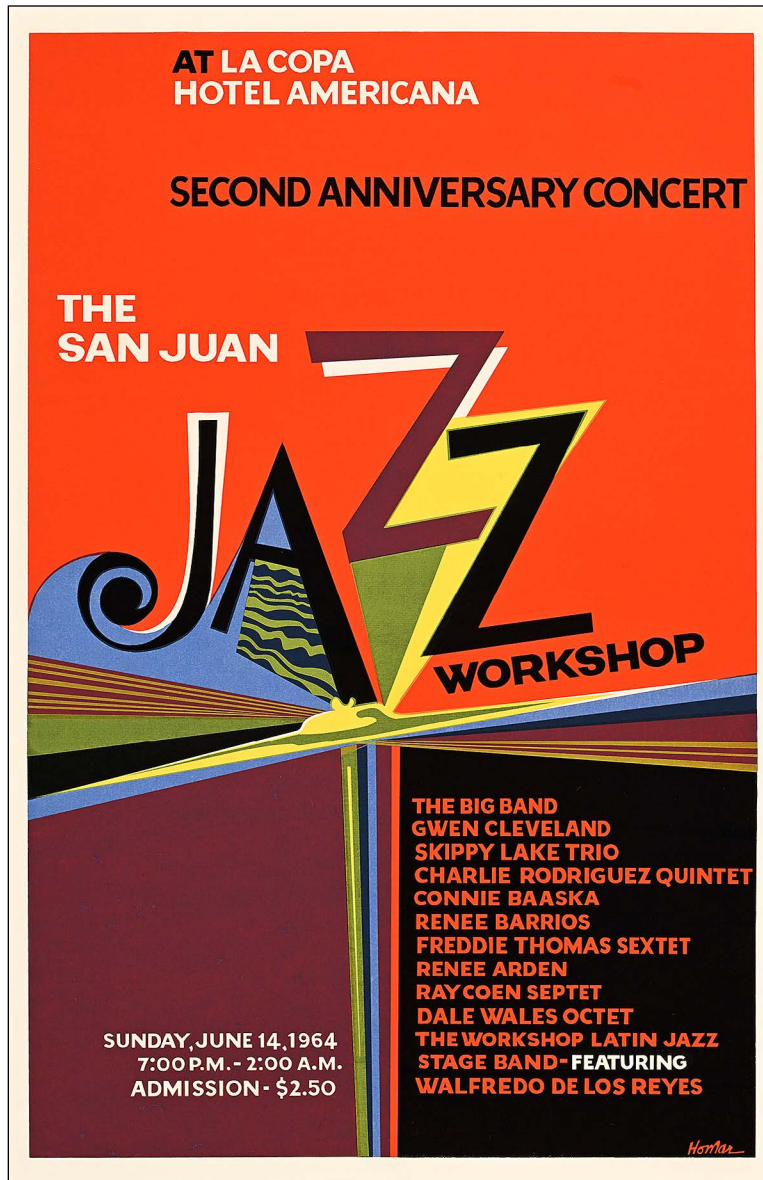
Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster announces an exhibition of the work of Agustín de Andino, a well-known Puerto Rican ceramicist and sculptor.
- These two printings demonstrate the progressive nature of Homar's design process. The blue iteration features a more restrained color palette while showing how the artist gradually incorporated the exhibition information into the layout, as the auxiliary text has been added in pencil. The final version is more vibrantly colored and includes more robust printed lettering. Together, they reflect Homar's interest in experimenting with variations in tone and texture.

The Performing Arts in Puerto Rico

A lifelong admirer of music, theater, and dance, Homar designed a substantial number of posters for the arts, all of which represent the cultural richness on the island and the patronage of programs by institutions, such as the Institute for Puerto Rican Culture, that were part of government initiatives. In many instances, he went beyond just designing posters, also creating costumes and scenery for the San Juan Ballet. This output represents not only Homar's diverse style but also the variety of cultural events held on the island, from jazz and classical music to ballet and theater.

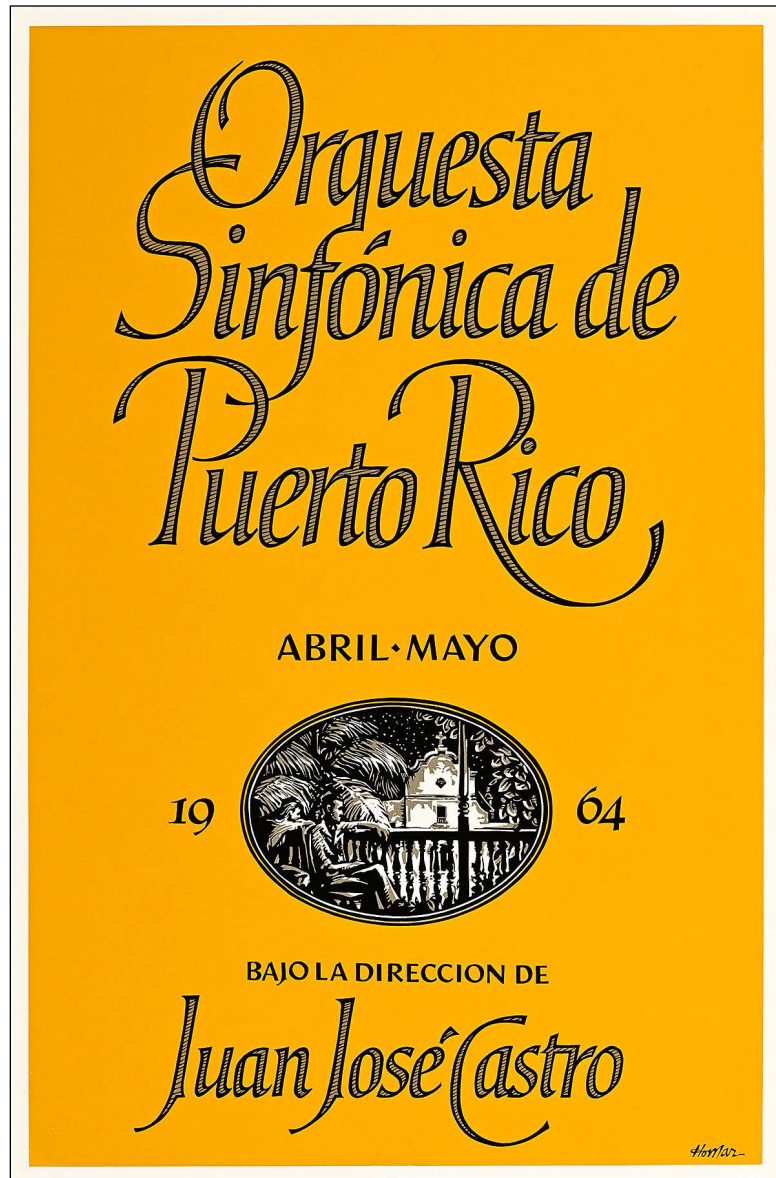


The San Juan Jazz Workshop, 1964

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster advertises the second anniversary concert of the San Juan Jazz Workshop, an event that helped introduce and promote jazz on the island. It featured several of the leading musicians of the time, including Gwen Cleveland, the Charlie Rodriguez Quintet, and the Freddie Thomas Sextet.
- In the 1960s, jazz was actively promoted by the government as well as by private entities on the island through radio broadcasts, live performances, and outdoor festivals.
- Homar was a lifelong devotee of jazz, and therefore had a deep love for the art form. This upbeat, geometrically abstract composition reflects this enthusiasm.



**Orquesta Sinfónica de Puerto Rico
(Puerto Rico Symphony Orchestra), 1964**

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- After the success of the Casals Festival, governor Muñoz Marín asked Casals to spearhead the creation of the Puerto Rico Symphony Orchestra. In 1958, it performed its first concert and it continues to be a vibrant part of the Caribbean classical-music scene to this day. The creation of the orchestra continued the goals of Operation Serenity.
- This poster announces a series of concerts directed by the Argentinian conductor Juan José Castro. From 1960 to 1964, he was also the director of the Conservatory of Music in Puerto Rico.
- Although the poster was produced by the silkscreen process, the image has been cut to resemble a linocut and the typography to look like that in a wood engraving.



Gran Baile Anual de la Federación de Músicos de Puerto Rico (Grand Annual Ball of the Federation of Musicians of Puerto Rico), 1964

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster announces a gathering of 10 orchestras in honor of the annual ball of the labor union of musicians of Puerto Rico, known as the Federation of Puerto Rico Musicians. The group had represented musicians on the island since the 1950s, and this event was its annual fundraiser.
- The Federation's membership included artists from all disciplines, including popular, jazz, and classical music.
- For the title treatment within this design, Homar incorporates bold, expressionistic lettering that closely resembles that often seen in hand-painted Puerto Rican street signs. It can also be understood as a visual representation of the high metallic rhythms of the trumpet.

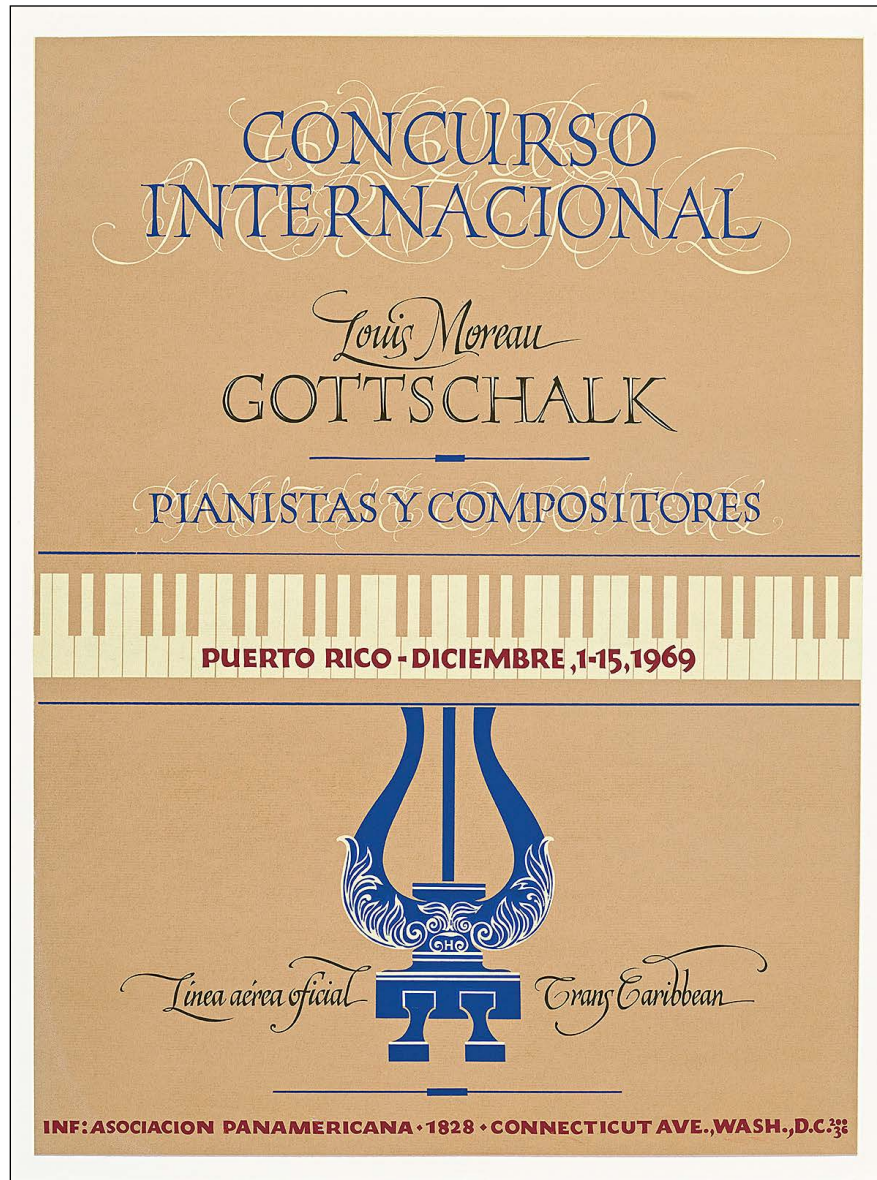


Festival Casals (Casals Festival), 1962

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Founded in 1956 by the Spanish cellist Pablo Casals, the Casals Festival remains one of the leading classical-music events in the Caribbean, bringing together internationally renowned musicians with local talent.
- The festival was originally part of governor Muñoz Marín's Operation Serenity program, in which exposure to the arts was meant to elevate the lives of Puerto Rican citizens. Casals himself ran the festival for 18 years until his death in 1973.
- Homar designed 10 posters for the festival, the last one printed in 1996. This image features stylized white birds and a trumpeting angel next to an enlarged, decorative letter "f"—much like historic religious imagery or an illuminated manuscript. The tightly drawn letterforms also evoke medieval script.

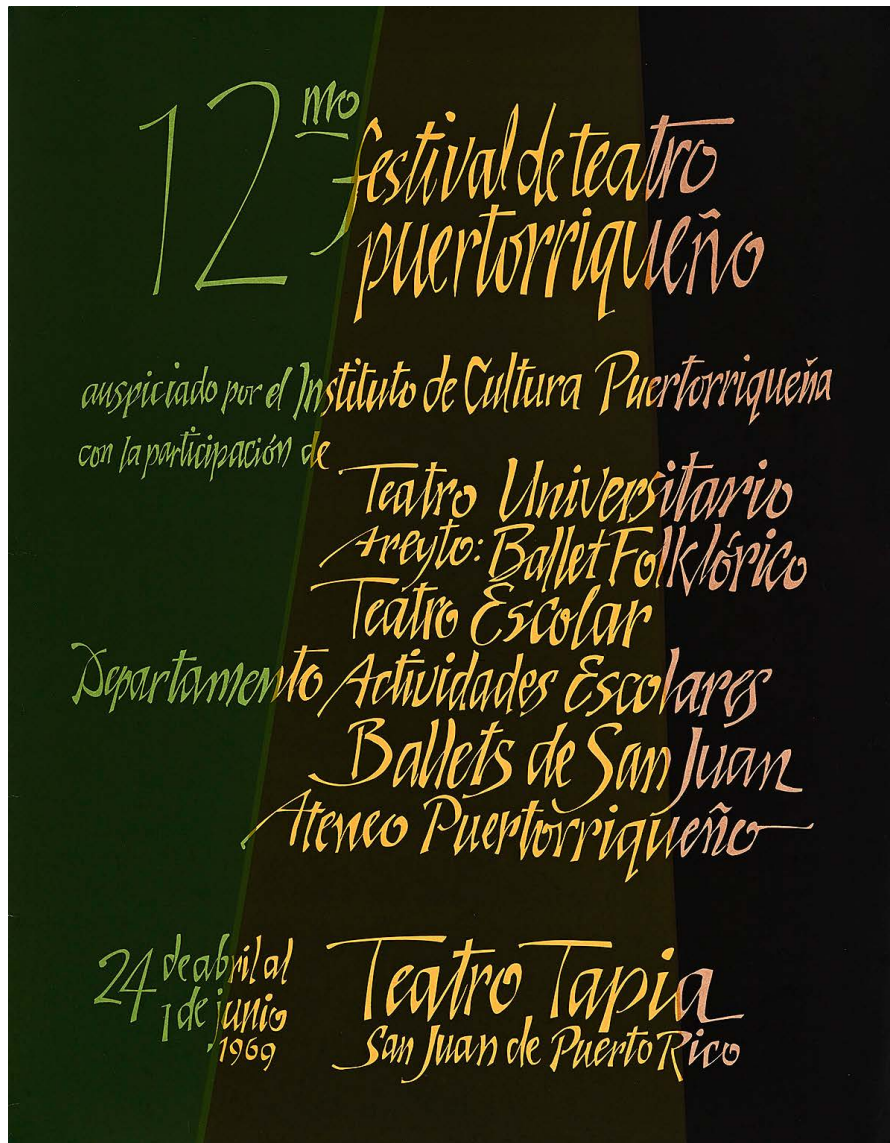


**Concurso Internacional Louis Moreau
Gottschalk (Louis Moreau Gottschalk
International Competition), 1969**

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Through Homar's simplified representation of a piano and its pedals, this poster advertises an international competition for both composers and pianists.
- The event was named in honor of the New Orleans-born musician Louis Moreau Gottschalk, who had toured throughout Central and South America in the mid-19th century. He especially enjoyed his time spent in both Cuba and Puerto Rico, and composed at least one work inspired by Puerto Rican folk music.
- As in many of Homar's posters, letterforms are the primary graphic element, blending classic script with more modern lettering. The artist's signature, in the form of an uppercase "H," can be seen on the base of the piano.

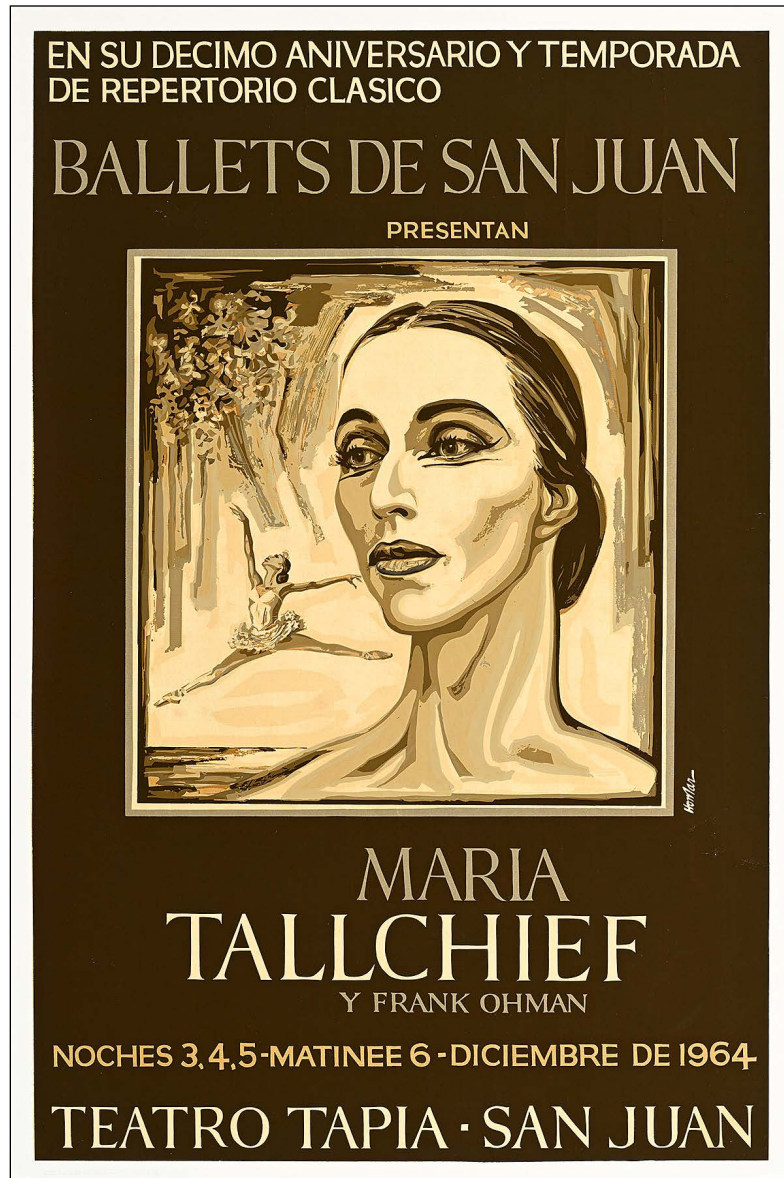


12mo Festival de Teatro Puertorriqueño (12th Puerto Rican Theater Festival), 1969

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Founded in 1950 as part of the ICP, the Puerto Rican Theater Festival exclusively presented Puerto Rican plays, folk dances, and ballets.
- In this design, the lettering serves as a graphic element—an approach to advertising that Homar frequently explored and that demonstrates his devotion to the art of calligraphy. This love for lettering was reinforced and nurtured by his strong relationship to La Casa del Libro.
- In the 1960s, Puerto Rico had a relatively high rate of literacy, making it less necessary for designers to use pictures to sell an idea, product, or event than in other countries.

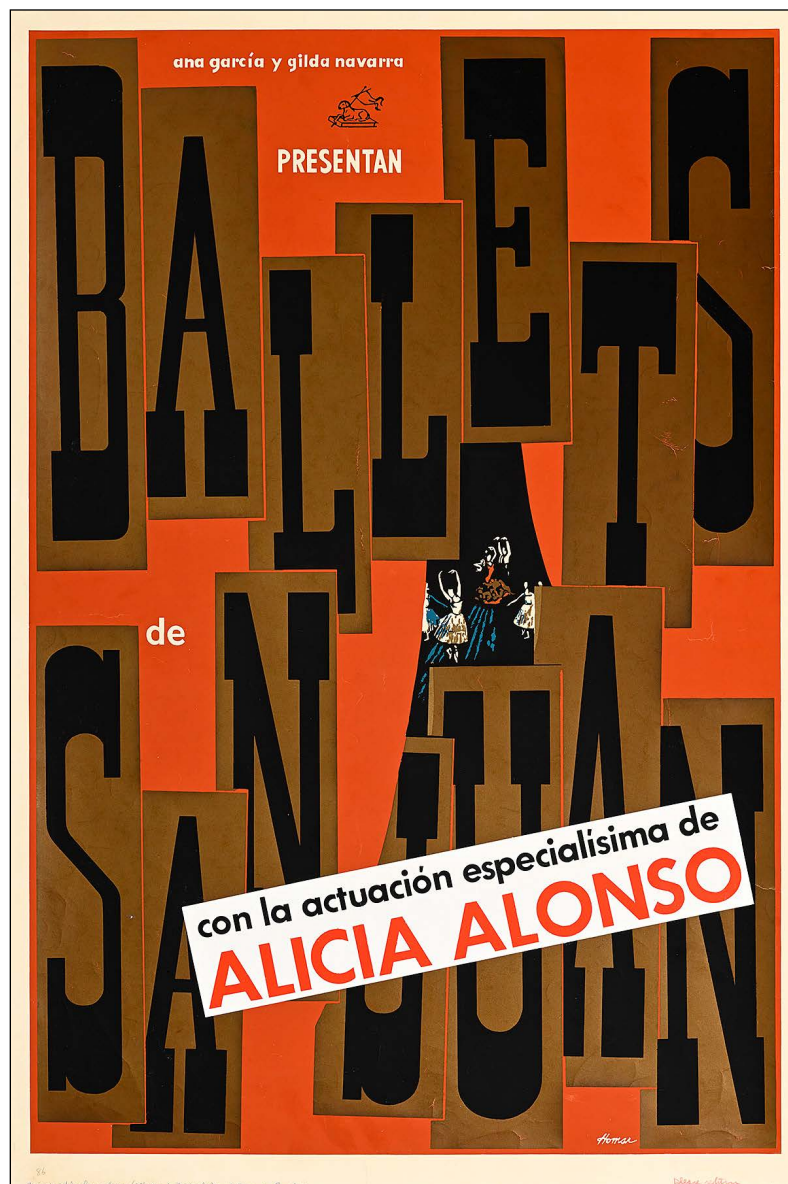


**Ballets de San Juan/Maria Tallchief
y Frank Ohman (San Juan Ballet/Maria
Tallchief & Frank Ohman), 1964**

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Homar created this poster for the 10th anniversary season of the San Juan Ballet. Founded in 1954, the company was formed to advance classical dance in Puerto Rico through the development and training of dancers, choreographers, and dance teachers. Its mission was well suited to governor Muñoz Marín's cultural agenda.
- The poster highlights the dancers Maria Tallchief and Frank Ohman. Tallchief is tenderly depicted by Homar in a delicate silkscreen design that imitates the appearance of a linocut.
- Born Elizabeth Marie Tallchief, the dancer is considered America's first major prima ballerina as well as the first Native American (Osage Nation) to achieve that rank. She was also the New York City Ballet's first star performer. Frank Ohman was a soloist with the New York City Ballet and performed with Tallchief on many occasions.



Ballets de San Juan (San Juan Ballet), 1954

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This is the first poster that Homar designed for the San Juan Ballet. A custom Barnum/Slab typeface dominates the page, with each letter arranged as if part of a collage. Meanwhile, the central keyhole between words provides a glimpse of a small group of dancers shown mid-performance.
- A tip-on (separate piece of paper) pasted across the lower register of the poster announces a special performance by the Cuban prima ballerina, Alicia Alonso. This type of addition to a design removed the need to create an additional poster for individual events, reducing costs.
- The small lamb with the flag at the top of the poster is the symbol of St. John the Baptist, the patron saint of Puerto Rico.



**La Comedia Puertorriqueña
(The Puerto Rican Comedy), 1970**

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster announces a performance of the 1945 comedy *Tú y yo somos tres* (You and Me Are Three) by the Spanish playwright Enrique Jardiel Poncela. In the story, a woman falls in love with a man as they exchange letters, ultimately entering into a long-distance marriage with him. When they finally meet, she is surprised to discover that he is a conjoined twin.
- The play was performed as part of the Sixth International Theater Festival of Puerto Rico. That year's event was dedicated to the memory of the Spanish painter Carlos Marichal, who had died the previous year in San Juan.
- In this poster, Homar uses typography as the central graphic motif, with the size of the lettering changing five times within the composition to add visual contrast and rhythm. Each color required a separate printing, making this a particularly ambitious design.

Political Posters

Homar's personal politics, favoring socialism and Puerto Rican independence, were tolerated, occasionally even admired, by the leaders of the institutions where he worked, such as DIVEDCO and ICP, even when they differed from the official positions of these organizations. His notable talent and international reputation protected him from losing his job for supporting such ideas and facilitated a working relationship without the compromises that were usually forced on other artists. His posters in this section encompass Puerto Rican patriotic identity, satirical takes on the political establishment, and calls for the island's independence. Some of this content would certainly have been controversial, especially under the government of the time.

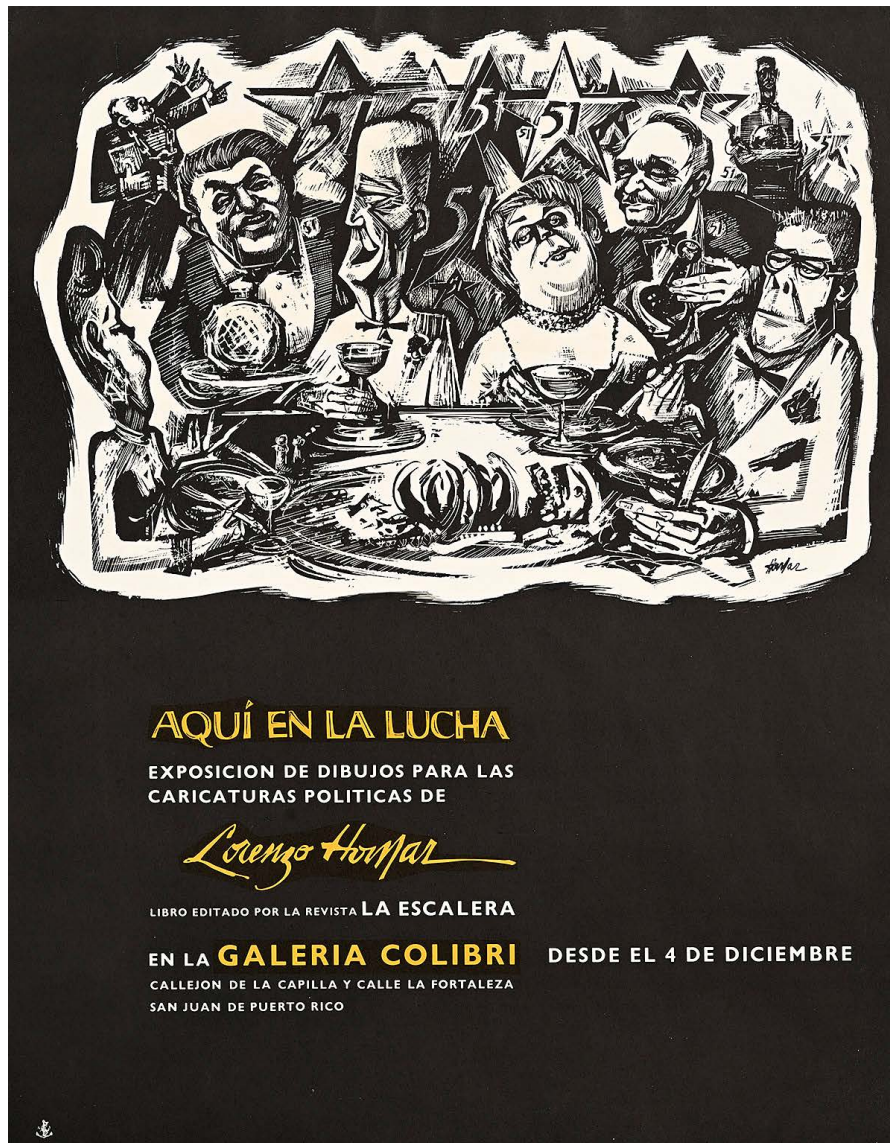


Sainetes Gráficos (Graphic Skits), 1971

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- *Sainetes Gráficos* was a magazine that published illustrations satirizing pro-statehood and pro-commonwealth politicians. They are usually depicted as subservient to U.S. presidents and to symbols like the American eagle. These drawings were also always created in black ink or tempera on white board, the high contrast providing a strong editorial punch.
- In this poster, Homar depicts the American president Richard Nixon and the pro-statehood Puerto Rican governor Luis Ferré praying to a sainted eagle as a dollar sign crashes and breaks on the ground.
- The *Sainete* was a popular theatrical genre dating back to the 18th century. It typically took the form of either a one-act comic opera or a dramatic vignette with music. This poster refers to the graphic equivalent of the *Sainete*, which ridiculed the pro-statehood position.

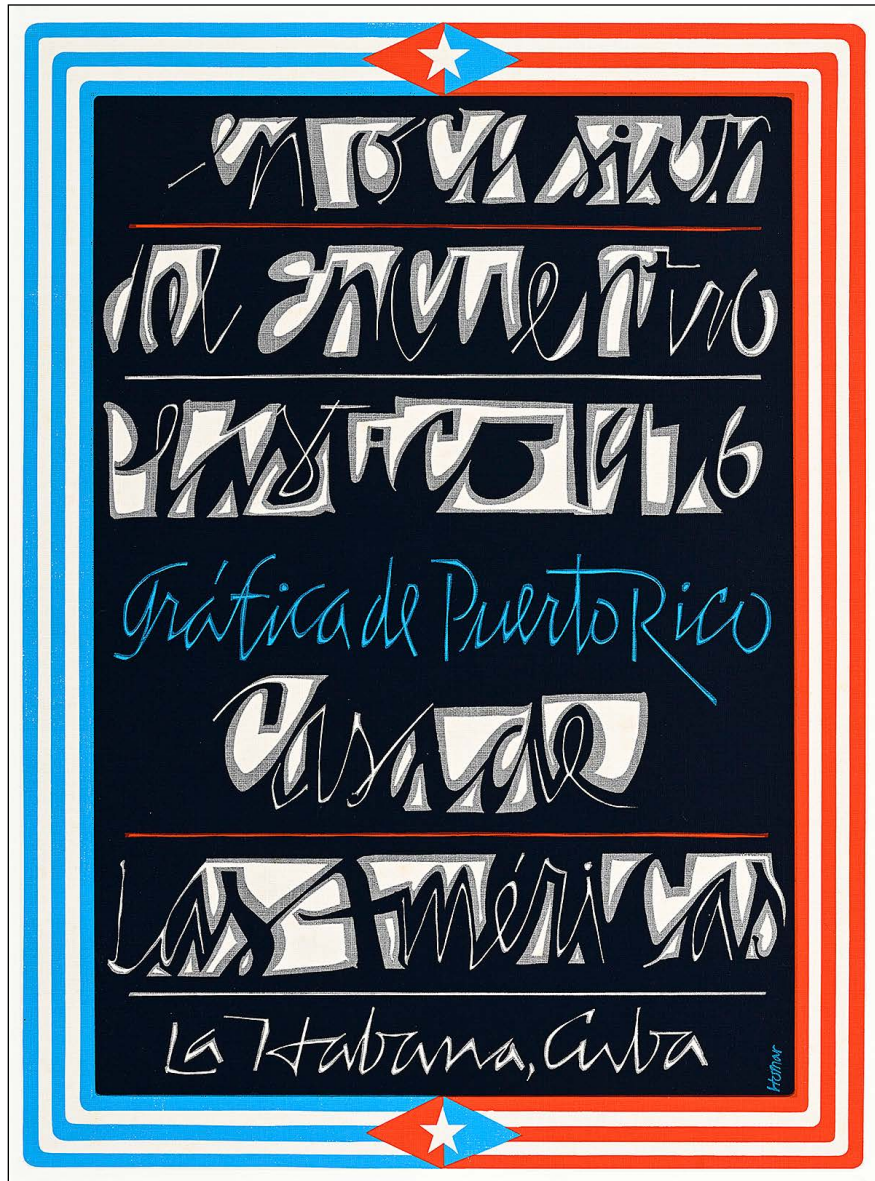


Aquí en la Lucha (Here In the Struggle), 1970

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster announces one of many exhibitions of Homar's political caricatures and drawings, and features his print *La fiesta del chivo* (Feast of a Goat), originally printed in 1959 in the newspaper *Claridad*.
- Homar's drawings were frequently published in pro-independence periodicals, including *Claridad* and the magazines *La Escalera* and *Sin Nombre*, the former of which also printed the catalog to the exhibition advertised here. His caricatures consistently satirized pro-commonwealth and pro-statehood politicians.
- The image was originally intended as a critique of a banquet held in honor of various North American business people. It features the politicians Luis Muñoz Marín and García Méndez on the left, politician Carlos Westerband on the right, and industrialist (and, later, governor) Luis Ferré serving wine.

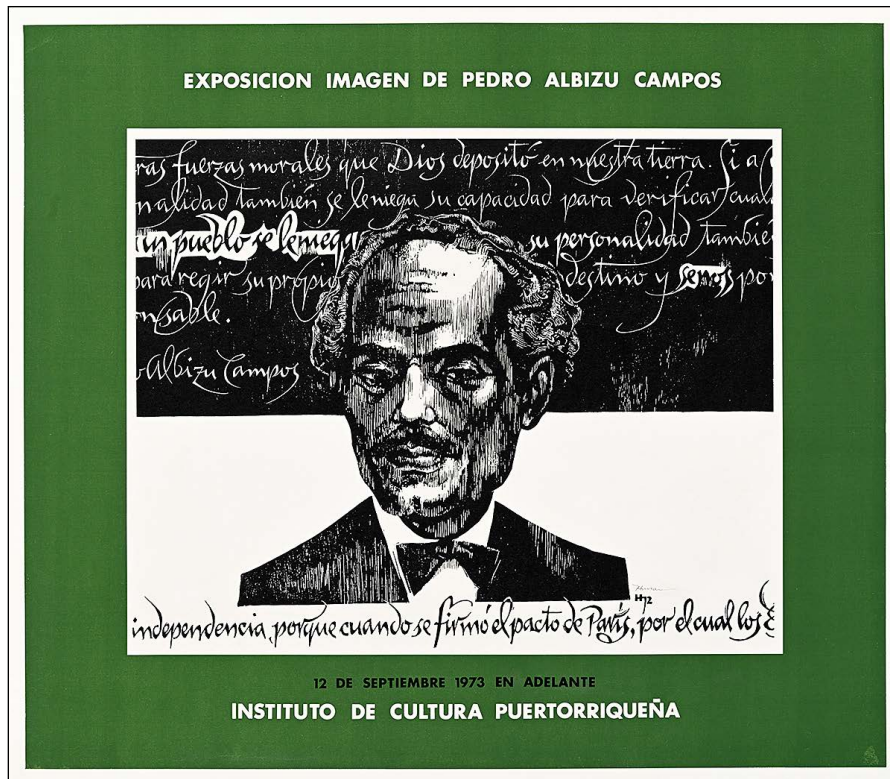


Gráfica de Puerto Rico (Puerto Rican Graphics), 1976

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster celebrates an exhibition of Puerto Rican graphics at the Casa de las Américas in Havana. The Casa is one of the leading cultural institutions in Cuba, created with the goal of expanding artistic and cultural connections among Latin American countries and the rest of the world.
- Homar was chosen to design this poster because he was not only the leading poster designer on the island but also a staunch supporter of Puerto Rican independence and of the Cuban Revolution. The poster was displayed in both Havana, Cuba and San Juan, Puerto Rico—this relationship is visually underscored by the blue-and-red triangles joined by a star located at the upper and lower centers of the poster, referencing elements of both countries' flags.
- Homar's international popularity meant that many of his posters were sent to Cuban cultural institutions and his bold use of color, typography, and graphics deeply influenced local designers. His impact is best seen in the posters designed for the Cuban Institute of Cinematic Art and Industry; the Organization in Solidarity with the People of Africa, Asia, and Latin America; and the Cuban National Union of Writers and Artists.



Exposición Imagen de Pedro Albizu Campos (Exhibition Image of Pedro Albizu Campos), 1973

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster announces an exhibition of portraits of Pedro Albizu Campos, a lawyer and activist for Puerto Rican independence who also led the Nationalist Party from 1930 until his death in 1965.
- Albizu Campos was imprisoned for his beliefs and activism on many occasions, first from 1936 to 1947, and then again from 1950 to 1962. He was allegedly tortured with radiation exposure while in federal prison, although accounts of this have never been corroborated by either the U.S. or Puerto Rican governments.
- For this design, Homar recycled his 1972 woodcut *El Maestro* (The Teacher, a nickname given to Albizu Campos due to the fact that he graduated top of his class at Harvard Law School as well as to his charismatic oratorical style and the depth of his knowledge on the history of human rights). Such imagery is frequently used within the work of Puerto Rican artists who favor independence, and underscores the popular and diverse nature of the exhibition advertised. Behind and below Albizu Campos's portrait appear parts of a speech he gave in 1930 stating the nationalist position on independence.

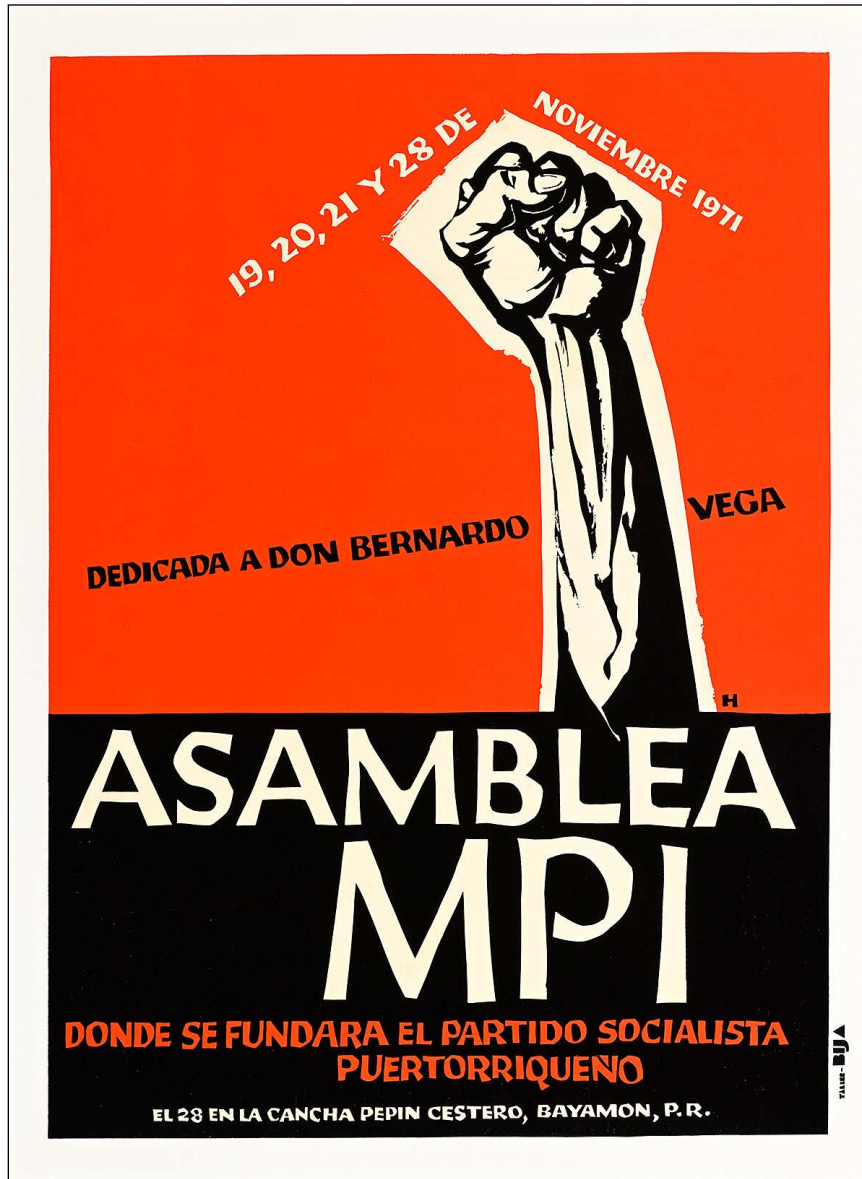


Centenario del Grito de Lares (Centennial of the Cry of Lares), 1968

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Depicting the 19th-century Puerto Rican patriot Ramón Emeterio Betances, this poster commemorates the centennial anniversary of the abortive insurrection against Spanish colonialism, led by Betances in the town of Lares on September 23, 1868. *Grito* means “cry” or “scream,” as in a protest, and the event has since come to be known as the “Cry of Lares.”
- The upper part of the poster shows the original revolutionary flag raised during the Grito de Lares. It is considered to be the first flag of Puerto Rico. Homar has incorporated the names of the principal organizers of the rebellion in three of its quadrants. Meanwhile, the lower half of the poster features a portrait of Betances alongside the names of the other participating patriots.
- Printed by the Institute of Puerto Rican Culture, this poster was displayed on the streets and in schools to remind citizens of their political history. While it does not directly call for independence (as that would go against the government’s official position), viewers could easily interpret such sentiments within the design.



Asamblea MPI (MPI Assembly), 1971

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster announces a four-day gathering of the Movement for Independence (MPI) in November 1971. The event was dedicated to the memory of Bernardo Vega, an important writer and labor leader who chronicled the Puerto Rican experience in New York City.
- The MPI consisted of an alliance of left-wing nationalists, socialists, and Marxists. Most of its members joined the Puerto Rican Socialist Party that was founded during this event.
- This image, as well as many other explicitly pro-independence posters by Homar, was printed in the Taller Bija (Bija Workshop). The workshop was founded in 1970 by artist Rafael Rivera Rosa to produce politically activist, pro-independence graphics. Homar had strong political convictions, the deepest of which centered on Puerto Rican independence and democratic socialism.



We Are a Nation/Somos una Nación, 1980

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Created in collaboration with printer Luis Abraham Ortiz, this poster announces an exhibition of Puerto Rican prints and posters at the United Nations in New York City. The title is meant to assert the independent identity of the island of Puerto Rico as a nation separate from that of the United States.
- In 1952, Puerto Rico was granted local autonomy, while remaining a territory of the United States. Since then, the United Nations Special Committee on Decolonization has declared the island a colony of the United States that is entitled to independence.
- While the island has not yet achieved independence, non-binding referendums regarding its status were held in 1967, 1993, 1998, 2012, 2017, and 2020. The results of these actions have historically favored the continuation of its current status; however, in 2012, the majority of the Puerto Rican population expressed interest in obtaining statehood as part of the United States.

Art Exhibitions in Puerto Rico

In the 1960s and '70s, the Puerto Rican government actively supported exhibitions of both local and international artists through organizations like the ICP and the Galería Colibrí. Starting in 1970, the San Juan Biennial of Latin American and Caribbean Printmaking furthered this mission; it was created explicitly as a platform for connecting Puerto Rican and Latin American printmakers in order to emphasize Puerto Rico's position as a Latin American nation. On the larger world stage, Latin American artists were experiencing a renaissance, and often traveled to study abroad in Europe, Mexico, and the United States during this period. Such free-flowing creativity established a robust network of artists, who often encouraged their connections to exhibit in their home countries. As such, many well-known foreign artists exhibited their prints in Puerto Rico. These exhibitions emphasized the popularity and importance of the medium on the island.

Between 1952 and 1999, Homar designed 45 posters for exhibitions of work by individual artists, not including those he created for his own shows. His approach to those compositions varied; he sometimes reinterpreted or directly copied a work by the artist, either completely or in detail (always with the artist's permission), while at others he incorporated the artist's signature as a graphic element. Occasionally, he incorporated a portrait of the artist. In all these instances, the audience for the posters consisted of fellow artists, art students, and collectors rather than the general population.



Tufiño, 1956

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This dramatic poster announces an exhibition of the work of the painter and printmaker Rafael Tufiño. A cofounder of the Center of Puerto Rican Art and one of the graphic designers at DIVEDCO, he worked closely with Homar throughout his career.
- Known as the “Painter of the People,” Tufiño often focused on scenes from Puerto Rican daily life. Like Homar, he contributed posters and other forms of public art to help the government encourage general health and literacy.
- Rather than showing an image from one of Tufiño’s prints or his portrait, here Homar represents the artist by incorporating both Tufiño’s signature and two burins (engraving chisels that the artist would have used to create his work).
- Tufiño studied art in Mexico at the San Carlos Academy. While there, his work was influenced by prominent Mexican artists like Diego Rivera and José Clemente Orozco, and the printmakers of the Taller de Gráfica Popular (Popular Graphic Workshop, TGP). He also spent time in New York City (where he was born), encouraging local artists to explore their Puerto Rican identity while advocating for the creation of what would become El Museo del Barrio and El Taller Boricua in El Barrio.



Domingo García: 2 Exposiciones (Domingo García: 2 Exhibitions), 1964

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Homar designed four different posters for exhibitions of Domingo García's work, of which this is the first and the best known. It was one of Homar's favorites among his own posters.
- The composition focuses on a stylized depiction of García in profile, with information about the two exhibitions incorporated on his body. The portrait, like all those Homar made of García, presents the artist as charismatic and theatrical.
- García was part of a well-known group of Puerto Rican artists known as the "Generación de los Cincuentas" (Generation of the Fifties). He worked in a variety of media, including painting, printmaking, and sculpture, and his style fused expressionism and Pop art. His work was exhibited widely in Puerto Rico as well as in much of the Spanish-speaking world within his lifetime.



Pinturas Dibujos y Grabados de Myrna Báez (Paintings, Drawings, & Engravings by Myrna Báez), 1962

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster announces Myrna Báez's first exhibition at the ICP, and features an interpretation of a rooster from one of her prints. As in all instances when he reproduced another artist's work within his own designs, Homar first obtained Báez's permission.
- One of the most significant Puerto Rican artists of all time, Báez typically focused on the human figure and landscape in her prints and paintings. After graduating from the San Fernando Academy in Madrid, she studied printmaking with Lorenzo Homar at the Graphic Workshop of the ICP.



Gallo Pelon, 1958



Grabados de Myrna Báez (Prints by Myrna Báez), 1966

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster for an exhibition at the Galería Colibrí can also be considered a collaboration between Homar and the artist Myrna Báez, as he reproduced her 1963 woodcut-and-linoleum self-portrait in the poster with her permission.
- Homar's teaching style was unorthodox for the time. When Báez trained in silkscreen printmaking under him at the Graphic Workshop, rather than allowing her to create a print from one of her own drawings, he assigned her a complete poster, from initial concept to typography to final design. He believed that requiring his students to stick to a brief would give them a deeper understanding of the medium.





“La vida de Cristo”/Florencio Cabán (“The Life of Christ”/Florencio Cabán), 1967

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Florencio Cabán was a leading *santero* (carver of saints) in Puerto Rico as well as an accomplished musician. This poster promotes a posthumous exhibition of his work celebrating the life of Christ.
- The poster shows a carved representation of the second miraculous draught of fishes (John 21:1–14) during which a resurrected Jesus stood on the shore of the Sea of Galilee and instructed the Apostles to cast their net off the right side of the boat. After they did this, they suddenly caught 153 fish. This is a particularly popular Gospel story and is frequently referenced around the Easter holiday, which would have taken place a week after this exhibition.
- Two of Florencio’s brothers as well as his paternal grandfather and great-grandfather were also carvers of *santos*, indicating that this skill was often passed down from generation to generation in a single family.



José Clemente Orozco, 1970

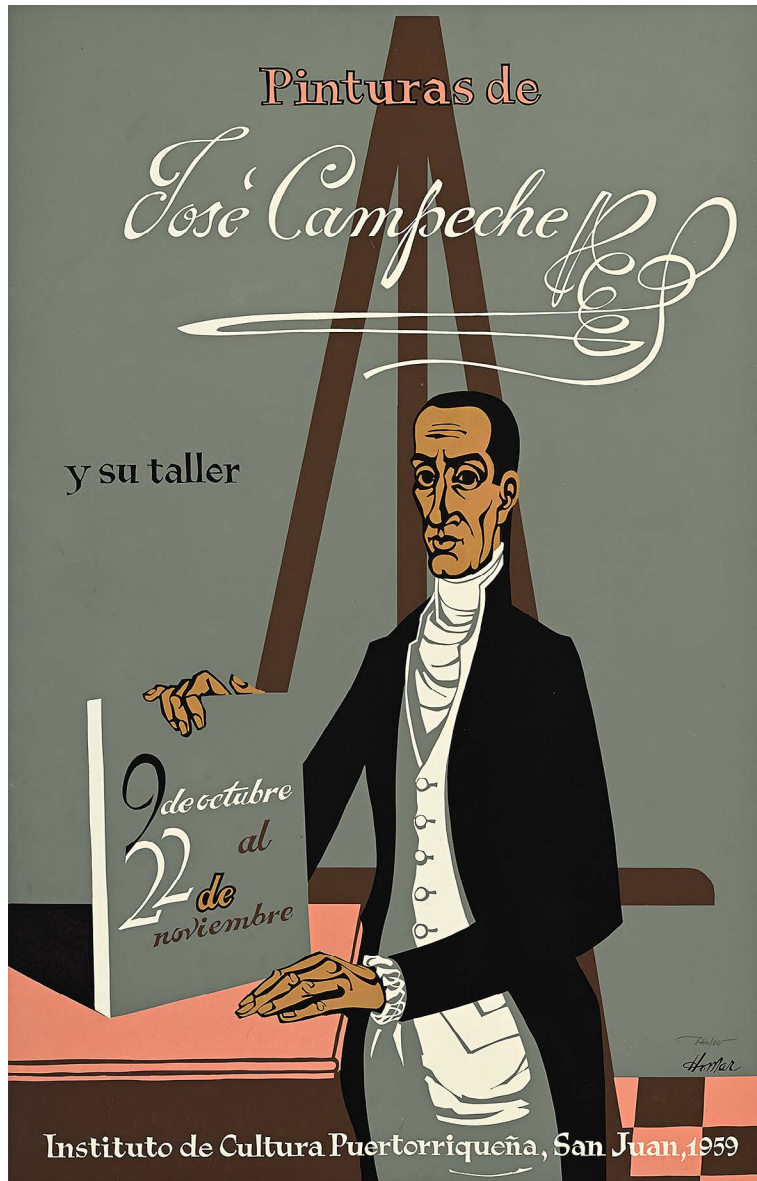
Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This poster announces an exhibition of “the complete graphic work” of the famed Mexican artist José Clemente Orozco. It was part of the first San Juan Biennial of Latin American and Caribbean Printmaking, which, from the beginning, always dedicated a solo exhibition to a Latin American printmaker.
- Known as one of “Los Tres Grandes” (The Big Three) of Mexican muralism, along with David Alfaro Siqueiros and Diego Rivera, Orozco also created 48 lithographic prints and etchings of considerable note. Here, Homar reinterprets Orozco’s *Manos* (Hands, 1930), a lithograph the muralist made while he was in New York City. The addition of color through the silkscreen process transforms the original design into an even more dynamic image.
- As in other designs for artists’ exhibitions, Homar reproduces Orozco’s signature as part of the title.



Hands (1930),
Jose Clemente Orozco



Pinturas de José Campeche y su taller (Paintings by José Campeche and His Workshop), 1959

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Homar designed two posters for exhibitions highlighting the work of José Campeche and his workshop dating to the late 18th and early 19th centuries. This is the first, while the second opened more than a decade later in 1970.
- Campeche is considered to be not only the first Afro-Puerto Rican artist but also one of the most important rococo-era artists in the Americas. His father, a gilder and restorer of religious statues, had formerly been enslaved, while his mother was originally from the Canary Islands. Campeche's work typically depicted both religious imagery as well as members of the ruling class of colonial Puerto Rico.
- Homar based the central image on a copy of a lost self-portrait by Campeche. He also reproduces Campeche's signature as part of the title—a stylistic choice he frequently made when promoting the work of other artists.



Copy of *Self-Portrait*
(19th-century), Ramon Atilas



Zachrisson: Obra Gráfica (Zachrisson: Graphic Work), 1970

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Julio Zachrisson was one of the most famous artists from Panama, specializing in various forms of printmaking. He was particularly inspired by the work of Francisco Goya and of the German Expressionists, as indicated by the fantastical, surreal, and grotesque qualities of his figures. He often also referenced Panamanian folklore in his images.
- In this poster promoting an exhibition of Zachrisson's graphic work, Homar reinterpreted an absurdist creature from one of the artist's etchings.
- Zachrisson was part of the generation of Latin American artists who dedicated themselves exclusively to drawing and printmaking starting in the 1960s. This was partly a reaction against the abstract art of the United States and also signified a commitment to forms of art that were more accessible to an emerging middle class, citizens who could not typically afford paintings.

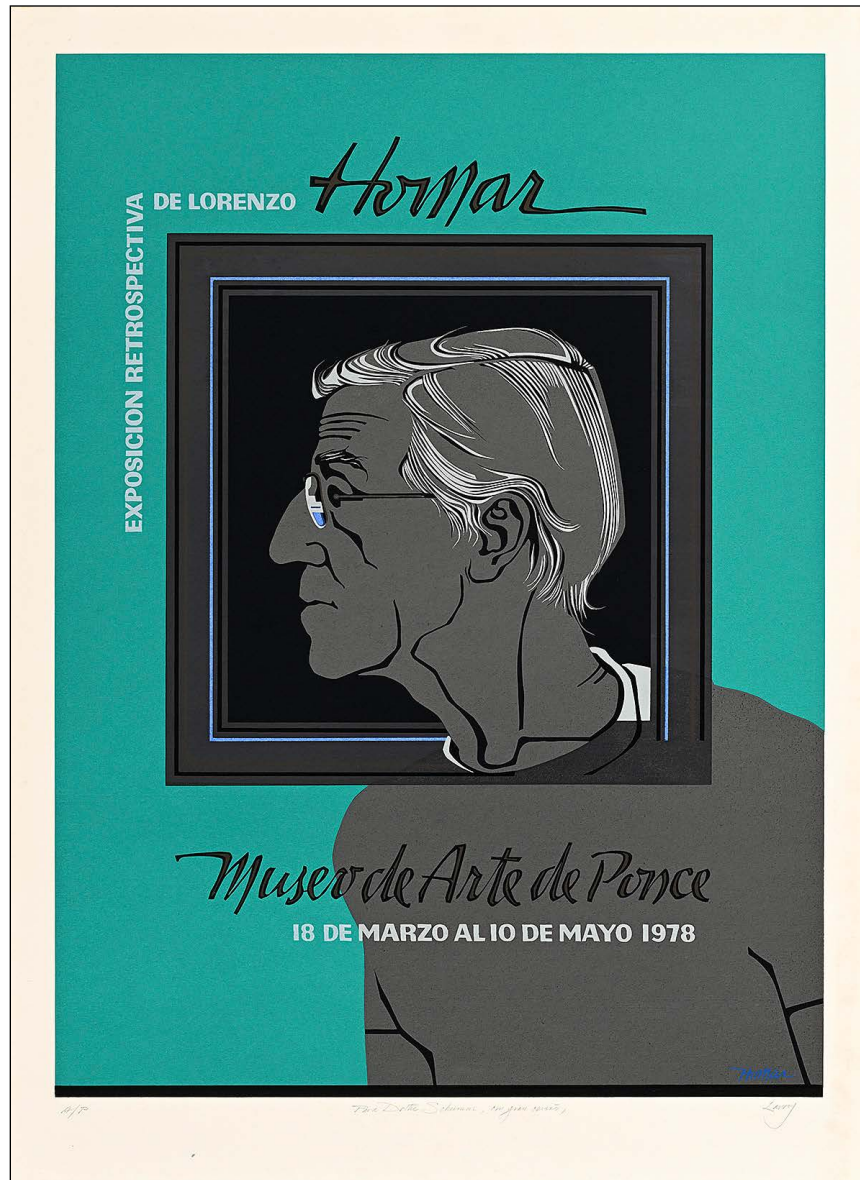


Pinturas de Rufino Silva (Paintings by Rufino Silva), 1967

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Rufino Silva was a Puerto Rican painter who studied in New York, Chicago, and Paris under the G.I. Bill, a U.S. government program that funded veteran education after service. He taught painting for more than 20 years at the Art Institute of Chicago until he retired in 1982.
- Silva was especially known for his paintings of sinister, powerful men juxtaposed by nude women in mysterious poses. Here, Homar has reinterpreted one of these paintings to promote an exhibition of Silva's work in San Juan. It is unclear if he has been inspired by a specific work or simply by the general imagery and mood of Silva's oeuvre.
- A political leftist, Silva shared Homar's engagement with socialism and his call for independence for Puerto Rico.



Exposición retrospectiva de Lorenzo Homar (Lorenzo Homar Retrospective Exhibition), 1978

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- This design, featuring a self-portrait of Homar, announces a retrospective exhibition of the artist's work at the Ponce Art Museum in Puerto Rico. He created two other color variants of the poster, each corresponding to the other venues for the show (the gallery at El Centro and San Sebastián Gallery).
- The visual conceit in the composition is that Homar himself is on display within a frame. In 1997, he designed a similar self-portrait for a different poster promoting another exhibition of his work.

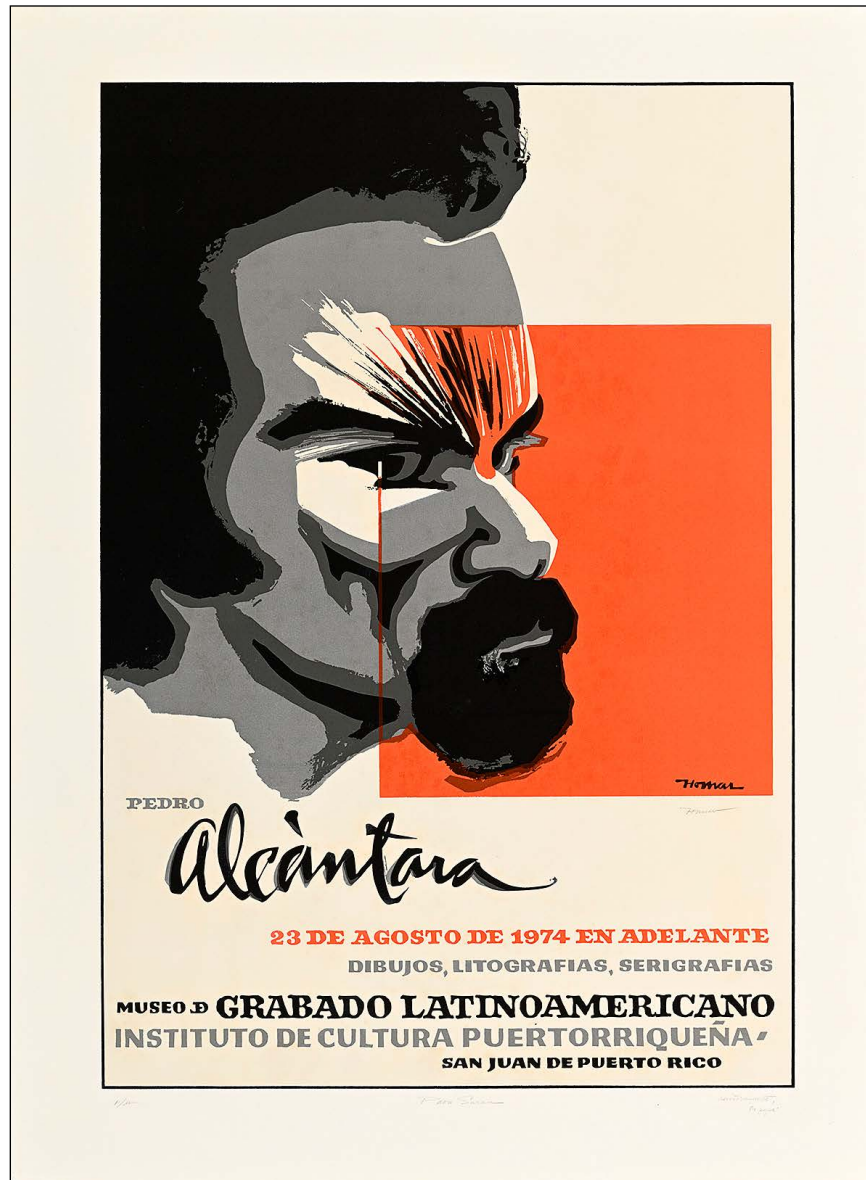


Grabados Mexicanos del Taller de Gráfica Popular (Mexican Prints from the People's Graphic Workshop), 1958

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- The Taller de Gráfica Popular (Popular Graphic Workshop, TGP) was a printmaking collective founded in Mexico City in 1937 by artists Leopoldo Méndez, Pablo O'Higgins, and Luis Arenal. Their aim was to use art to fight fascism and advance revolutionary social causes.
- In this poster, Homar uses the figure of the *calavera* (a skeletal representation of the human form, often associated with the Day of the Dead) from Mexican popular culture. The motif frequently appears in TGP prints.
- The TGP was very influential among printmakers like Homar, Carlos Raquel Rivera, and Rafael Tufiño, who were exposed to its work through exhibitions and reproductions. Black American artists, most notably the couple Charles White and Elizabeth Catlett, also went to work at the TGP in Mexico City in 1946.



Pedro Alcántara, 1974

Lorenzo Homar (1913–2004)

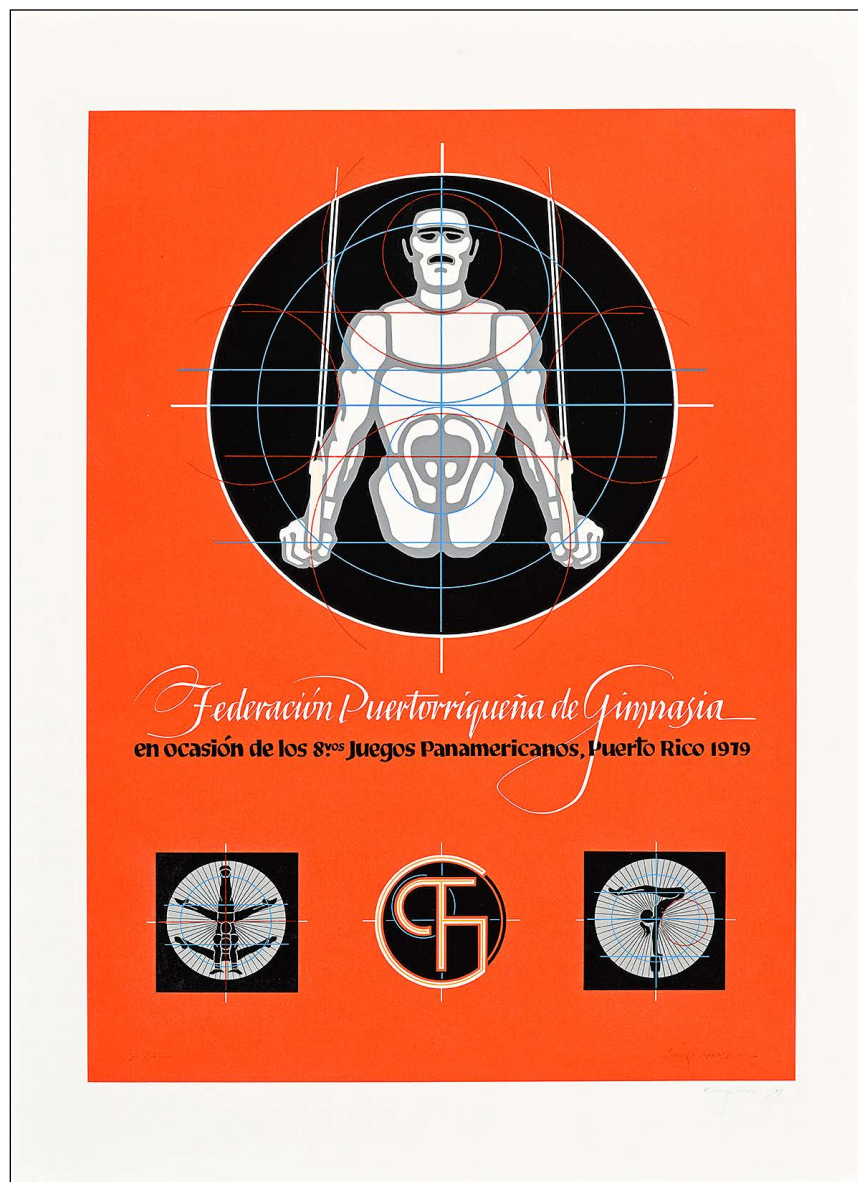
Poster House Permanent Collection

- Pedro Alcántara is a leading Colombian draftsman and printmaker as well as a political activist. This poster announces an exhibition of his work at the Museum of Latin American Printmaking in San Juan, part of the ICP.
- Well known and respected as a teacher and artist, Homar was invited to Cali, Colombia in 1976 to direct the printing of a portfolio of the work of six Colombian printmakers, including Alcántara. His strong relationship with printmakers in Colombia is further evidenced by the large representation of Colombian artists in the San Juan Biennial of Latin American and Caribbean Printmaking from the mid-1970s.
- This is one of five posters Homar created that feature portraits of artists in order to announce exhibitions of their work. Here, Pedro Alcántara's strong features dominate the left side of the poster, while a geometric wash of orange on the right illuminates parts of his face. The artist's face is defined by shapes that reflect both expressionist and cubist styles. As in other designs, Homar uses the artist's signature as part of the title.
- This copy of the poster is an artist's proof—a printing of the image that the designer was allowed to keep outside of the production run that would be used for advertising. This is indicated by the "P/A" in the lower left corner. In the lower right, Homar has dedicated the work to his eldest daughter, Susan.

Later Work & Legacy

Homar's later work is marked by a simplification of form and color that often incorporated the visual innovations of modernism. The posters in this section are examples of his work at its most minimal; bodies are reduced to schematic shapes and the color schemes are decidedly tertiary.

By the end of Homar's life and artistic practice, *el cartel* (the poster) in Puerto Rico had been established as its own art form—an eye-catching work of beauty that could also inform the public. At the time of his death in 2004, his legacy as a teacher and mentor had impacted generations of Puerto Rican designers and artists, many of whom still count him as a primary influence.

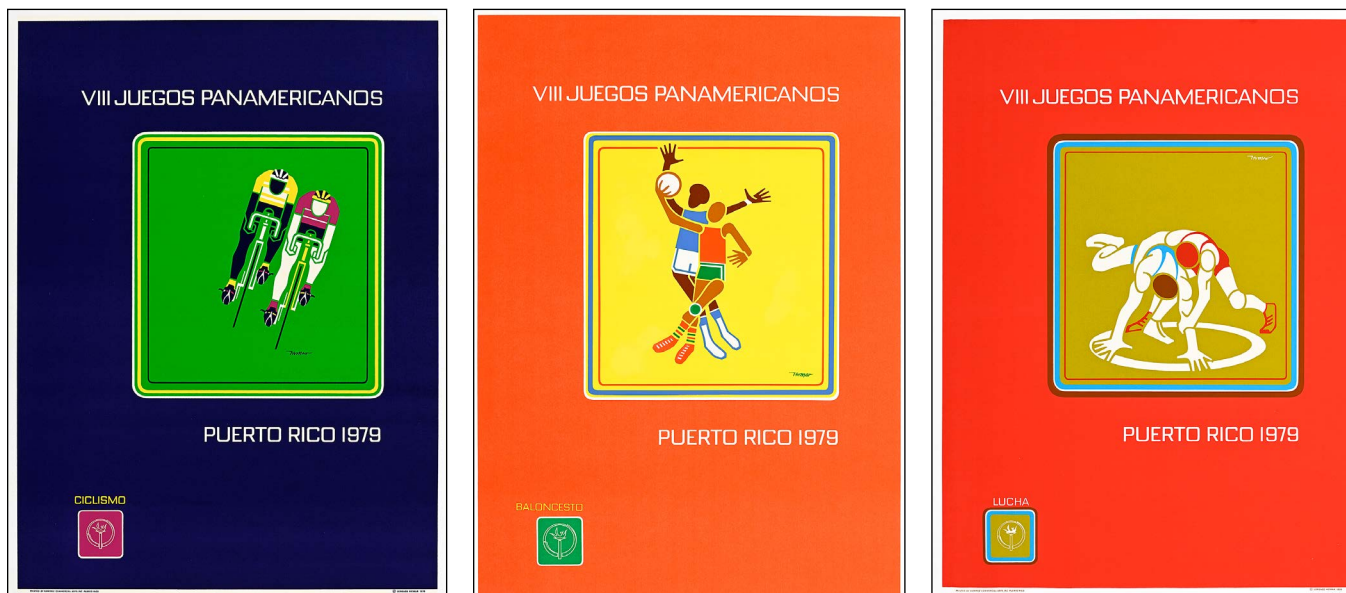


Federación Puertorriqueña de Gimnasia (Puerto Rican Gymnastics Federation), 1980

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- In the mid-1970s, Lorenzo Homar and fellow gymnasts José Velez and Heriberto Crespo founded the Puerto Rican Gymnastics Federation. Due to its professionalism and competitiveness, it was an early accredited member of the International Gymnastics Federation based in Moutier, Switzerland.
- Homar was an accomplished athlete: he boxed, rode horses, swam and dove, and practiced acrobatics throughout his life. He even worked as a vaudeville gymnast when he was living in New York City. This undoubtedly provided him with a deeper understanding of how to draw the human body in motion, as reflected in this and the subsequent posters.
- The subject of sports first appeared in Homar's poster work in 1976, when he was selected to design an image to celebrate Puerto Rican participation in the XXI Olympics in Montreal.



VIII Juegos Panamericanos/Ciclismo, Baloncesto, Lucha (VIII Pan American Games/Cycling, Basketball, Wrestling), 1979

Lorenzo Homar (1913–2004)

Poster House Permanent Collection

- Homar created a series of 15 posters for the 8th Pan American Games, each highlighting a different sport. They present a strong graphic identity, with each athletic event represented by a dynamic sporting schematic set against vibrant panels of color. Homar was also careful to represent a range of skin tones in the posters, reflecting the diversity of the participating athletes.
- Dating back to 1951, the Pan American Games differ from the Olympics in that (with one exception) they only involve summer sports and focus entirely on athletes from the Americas.
- This was the first and only year in which the Games were held in Puerto Rico. In addition to celebrating the island's star artist, the posters were also printed by the Talleres Ramírez Commercial Arts, one of the most lauded silkscreen studios in the region.





Press Reviews



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