

Felix Berroa

Visual Artist

Education:

Born in San Pedro de Macoris, Dominican Republic.

1970-1972: "Wood Carving". Centro Nacional de Artesania, CENADARTE (Under Direction of sculptor Joaquin Priego), Santo Domingo, Dominican Republic.

1970-1972/1974-1978: "Fine Arts". National School of Fine Arts. (Escuela Nacional de Artes Plasticas). Teachers: Rosa Tavarez, Norberto Santana, Vicente Pimentel, Guillo Perez, Leopardo Perez (LEPE), Domingo Liz, Amable Sterling, Rotellini, Elsa Nunez, Angel Hache, Marianela Jimenez,...

1975-1978: "Fine Arts Education" (Profesorado en Artes Plasticas). Teachers: Norberto Santana, Amable Sterling, Pedro Mir, Rotellini, Cuquito Pena, and others. Universidad Autonoma de Santo Domingo, UASD, Santo Domingo, Dominican Republic.

1979-1980: "PRINTMAKER: Etching, Intaglio, Serigraphy (Silk Screen), Lithography, Collagraphy, and Experimental Drawing. Teachers: Jose Alicea, Antonio Navia, Mirna Baez, and Manuel Fonteboa. Escuela de Artes Plasticas (School of Fine Arts), Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico.

OTHER STUDIES:

2003-2004: "Computer Graphic Design" and "English as Second Language". Easter Suffolk VOCE, Long Island, New York.

1981: "Theory and Practice of the Foklore Investigation". Ditacted by Dr. Ralph S. Boggs and Edna Garrido de Boggs. Museo del Hombre dominicano (Museum of the Dominican Men), Santo Domingo, Dominican Republic.

1975: "First and Second Workshops of High School Professors Improvement". (Primero y Segundo Curso de Perfeccionamiento para Profesores de la Educacion Media). Secretaria de Educacion, Bellas Artes y Cultos, Santo Domingo, Dominican Republic.

Felix Berroa have more than a hundred solo and select group exhibitions in galleries, museums and outdoor shows..

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**"The subject in Art has to be found
in the happiness and in the sadness
in the well-being and in the pain
in the beauty and in the ugliness
in the maternal love and in the passionate
in the smile of a child or in the softness of an old man.
In short, the life, the dreams
and death of all human beings"**

Felix Berroa, 1881

Biography

"I began drawing and carving wood and common stones during my childhood in the 50s. From the beginning, it was faces, the human figure, self-portraits, or just a pretty girl who would catch my eye.

My later work had been realistic, but during the last stage of my studies at the Escuela Nacional de Bellas Artes, in the Dominican Republic, my work began to transform into what it is today.

My ability was forged by a team of some of the most recognized artists of the Dominican Republic and Puerto Rico.

In my art, "the lines" wish to be seen in order to more definitely mark the 'expressions' of our joy, dreams, and suffering. The idea of those 'small lines' was taken primarily from my work as an etcher. By observing the Old Masters of that discipline (Durer, Rembrandt, and others), I assimilated the sort of line that they used to achieve volume and shadow in their forms. I adapted to enhance the expressions, not only in the faces of my characters, but in their bodies.

My characters are mostly women and children because I dedicate my attention to those human beings considered in the society as "weakest". They are actually the most tender and beautiful, the givers and receivers of life.

Felix Berroa, 1993.

The New York Times

"Abroad Spectrum at Nassau Museum"

By Helen A. Harrison, The New York Times, February 19, 1989.

"The colorful canvases of Felix Berroa also express anxiety and struggle to transcend the earth, but in theatrical term. His characters includes circus performers, jesters and time travelers, all trapped in an endless journey toward fulfillment."

The New York Times

"Beyond the Conventional"

By Helen A. Harrison, The New York Times, Sunday, August 14, 1989.

"The figures populating the fantasy worlds of Felix Berroa are also generic in nature. His cast of characters includes puppets, dancers and clowns engaged in intricate tableaux based on themes of entrapment and longing for release." (Fragment of the complete review).