

# THE 100 YEARS SHOW

FROM THE DIRECTOR OF **AI WEIWEI: NEVER SORRY**



starring  
Carmen Herrera



It's never too late.

# PRESS NOTES

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## *THE 100 YEARS SHOW*

### LOGLINE

“Carmen Herrera is very possibly the oldest contemporary artist working today. What is extraordinary about Herrera is that ‘commercial success’ did not come until the early 2000s — after seven decades as an artist...”

— Christie’s, 2014

### SYNOPSIS

Carmen Herrera sketches by the window of her New York City apartment every morning. She is coming up on her 100th birthday and is bound to a wheelchair, but she still vibrates with the energy of a much younger woman. At midday most days she treats herself to a scotch. Then she returns to her work. Her canvases are radiant and disciplined, straight lines and shapes in just two colors.

She has been painting since her youth in Cuba, but it was only in the last few years that she found recognition. In the last decade, major institutions from MoMA to Tate Modern have acquired her paintings. London’s The Observer called Carmen the “discovery of the decade,” and her work is now acknowledged as a precursor to many modernist styles—minimalism, geometric and modernist abstraction, and concrete painting. Central to Carmen’s work is a drive for formal simplicity and a striking sense of color.

Although the market ignored her for decades, she was always supported by a steadfast love, her husband of 61 years Jesse Loewenthal. Jesse was an English teacher at Stuyvesant High School, and was described by author Frank McCourt, a colleague, as an old-world scholar in an “elegant, three piece suit, the gold watch chain looping across his waistcoat front.” Carmen’s only regret is that he didn’t live to see her success.

From architecture studies in Cuba to New York’s Art Students League to Le Salon des Réalités Nouvelles in Paris, Carmen’s life has spanned continents and art movements, and demonstrates a persistent devotion to her work. She was a pioneer and a peer of many male artists who received great recognition in their time. Her story is just one example of the many great artists whose accomplishments were overlooked because of their gender, ethnicity or nationality. *THE 100 YEARS SHOW* demonstrates the power of artistic vision to sustain itself.

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## DIRECTOR'S STATEMENT

When I first heard about Carmen from some folks at Lisson Gallery in fall 2013, I immediately made plans to visit her in New York. Lisson Gallery represents her as well as the subject of my previous film, Ai Weiwei. After just completing a film with a strong male protagonist who played a lot with the limelight I was especially intrigued to focus on the story of a woman artist who dedicated herself to art for decades almost entirely without recognition.

When I first met Carmen I thought she had a lot of wisdom to impart and a fascinating life story to accompany a stunning body of work. I really wanted to understand how she found the drive to continue her same artistic practice for decades without external validation in her field – something that I realized there may not be a simple answer to. I also wanted to explore what inspired her minimalist style, her relationship to Cuba and America, why she was overlooked and how gender played a role in that, as well as the personal story of her life. I spent so many mornings with her and my camera, all in an effort to let her words and her daily routine populate the film. Eventually I widened the focus by interviewing curators, gallerists and longtime friends who could help put her work in context, which I believe enhances the audience's connection to her story.

The final shot of Carmen that pops up just before the credits role is of her enjoying a midday Scotch. Most days she could drink more than me. Carmen is a joy to know, and hard to keep up with.

— Alison Klayman





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## DIRECTOR'S BIOGRAPHY

New York Times chief film critics A.O. Scott and Manohla Dargis named Alison one of their 20 Directors to Watch on a list of rising international filmmaking talents under 40. Her debut feature documentary, *AI WEIWEI: NEVER SORRY*, was shortlisted for an Academy Award, nominated for two Emmys, and earned Alison a Director's Guild of America nomination. It premiered at the 2012 Sundance Film Festival where it won a Special Jury Prize, and was picked up by IFC Films. *NEVER SORRY* has now been translated into over 26 languages and released theatrically around the world. It was also one of the highest grossing films of 2012 directed by a woman.

Although Alison can trace her directing roots back to elementary school, when she would mount Mother's Day plays with her brother Matthew and the Berger sisters, the story of how she came to make her first feature really began in the fall of 2006 when, fresh out of college, Alison went to China on a trip meant to last five months. She hoped to find adventure, learn a new language and uncover storytelling opportunities to hone her skills as a radio journalist and documentary filmmaker.

After those first few months in China, she canceled her ticket home, and moved to Beijing. There she answered a slew of online job ads and worked as: an English coach on the set of a Jackie Chan/Jet Li film; a bartender in a members-only wine club; a writer covering basketball for the official 2008 Olympic website; a voiceover artist for a cartoon pilot; and a special effects assistant making silicone dummies.

By 2008, she became an accredited journalist and went on to produce radio and television feature stories for PBS Frontline, NPR's "All Things Considered" and other media outlets. She also began shooting *NEVER SORRY*, following Ai Weiwei for three years and gaining unprecedented access to his life and work.

Alison has made many media appearances to speak about her documentary work, including on The Colbert Report. She is a frequent contributor to the New York Times' Emmy-nominated Op-Doc Series, and a grant recipient of the Ford Foundation, Sundance Institute, Henry Luce Foundation, Jerome Foundation, Chicken and Egg Pictures and Britdoc. She was a Sundance Creative Producing Fellow and one of Filmmaker Magazine's "25 New Faces of Independent Film," as well as a selected participant in both IFP's Emerging Storytellers program and at Berlinale Talents. She is a regular guest speaker at major art museums and universities around the world. She graduated from Brown University in 2006 with an honors B.A. in History.



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## CARMEN HERRERA - ARTIST

Born May 30, 1915, in Havana, Cuba, Carmen Herrera was educated in Havana and Paris, studying art, art history, and architecture. In 1939 she married an American, Jesse Loewenthal, and moved to New York City, where she attended classes at the Art Students League and was a frequent visitor to the Whitney Museum of American Art. From 1948 to 1953, Herrera and Loewenthal lived in Paris, where she became associated with an international group of artists, the Salon des Réalités Nouvelles. Herrera exhibited her work with them regularly and developed a distilled, geometric style of abstraction, reducing her palette to three colors for each composition, then further to two. Herrera's hard-edged canvases emerged at the same time that Ellsworth Kelly, whose time in France overlapped with Herrera's, began producing his own abstractions and around the same time that Frank Stella began producing his famous black paintings.

Herrera's ascetic compositions, which prefigured the development of Minimalism by almost a decade, did not find a warm reception when she returned to New York in 1954, a time when Abstract Expressionism still reigned supreme. As both a woman and an immigrant, Herrera faced significant discrimination in the art world; yet she persisted, and continued to paint for the next six decades, only rarely exhibiting her work publicly. Today, at the age of 101, Herrera continues to work almost every day in her studio, and her oeuvre demonstrates a disciplined but highly sophisticated exploration of color and form. As she once stated, "I believe that I will always be in awe of the straight line, its beauty is what keeps me painting." Since the late 1990s Herrera has garnered increasing attention for her work, selling her first painting in 2004. The last significant museum presentation of Herrera's work in this country was a 2005 show at Miami Art Central, which was preceded only by a 1998 show of her black and white paintings at El Museo del Barrio and a 1985 show at The Alternative Museum, both in New York. Her first monographic presentation in Europe was held at the Ikon Gallery in Birmingham, England, in 2009, which then traveled to Museum Pfalzgalerie, Kaiserslautern, Germany. In the last decade, the Museum of Modern Art, Walker Art Center, Hirshhorn Museum and Sculpture Garden, Boston Museum of Fine Arts, and Tate Modern have all acquired works by the artist. At the age of 101, the Whitney Museum of Modern Art in New York City mounted a solo exhibit of her works from years 1948-1978. "Carmen Herrera: Lines of Sight" opened to a positive critical reception on September 16th, 2016.



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## TIMELINE

**1915** Carmen is born in Havana, Cuba.

**1928** Travels to New York and Europe with her family, sees Édith Piaf, Carlos Gardel and Josephine Baker in Paris.

**1937-38** Returns to Havana to study architecture at the Universidadde La Habana, Havana, Cuba.

**1937** Participates in the open-air Parque El Real Exhibition in Havana, Cuba. Submits a sculpture titled “The Last Cry of Christ” with the image of a crying Christ nailed on a swastika made of black wood protesting the atrocities of Nazi oppression.

**1939** Marries Jesse Lowenthal, honeymoon in Acapulco and moves to New York City during World War II.

**1943-1945** Attends the Art Students League, starts experimenting with figurative work and showing paintings to Alfred Barr.

**1948** Moves to Paris with Jesse and participates in a post-war global re-emergence of abstraction with contemporaries like Ellsworth Kelley, Leon Polk Smith and Josef Albers.

Participates in the Paris Salon des Réalités Nouvelles exhibitions in ‘48, ‘49, ‘51 and ‘53, which was an association of abstract art painters in Paris.

**1953** Moves back to New York in what is now the Flatiron District, begins process of reduction or “deuration” in her work. Continues refining her artistic aesthetic.

**1966-68** Receives a Cintas Foundation Fellowship, executes free-standing, three-dimensional pieces and continues further explorations of form into space.

**1975** Carmen meets neighbor, artist and lifelong friend Tony Bechara

**2004** Carmen’s participation in the Concrete Realities show at the Frederico Sève Gallery, New York, is a critical success. Recognition for Carmen’s work in geometric abstraction begins to pick up momentum.

**2005** Hirshorn Museum acquires Herrera’s “Untitled” 1965 tondo.

**2012** Carmen has her first major show, a retrospective at the IKON Gallery in Birmingham, UK at the age of 84.

**2015** Carmen turns 100 years old on May, 31.

**2016** In June, an exhibition of recent paintings by Carmen Herrera inaugurated the Lisson Gallery’s first permanent exhibition space in New York City.

**2016** “Carmen Herrera: Lines of Sight” opens at the Whitney Museum of Modern Art in New York City from September 16th through January 2nd, 2017.

## SELECT FESTIVALS AND AWARDS

### 2015

Hot Docs International Film Festival, Toronto, Canada  
DOCAVIV International Documentary Film Festival, Tel Aviv, Israel  
Guanajuato International Film Festival, Guanajuato, Mexico  
Melbourne International Film Festival, Melbourne, Australia  
**Best Documentary Short** Heartland Film Festival, Indianapolis, Indiana  
Milano Design Film Festival, Milan, Italy  
Austin Film Festival, Austin, Texas  
Frieze Masters, Lisson Gallery, New York, New York  
International Festival of New Latin American Cinema, Havana, Cuba  
DOC NYC, New York, New York

### 2016

Athena Film Festival, New York, New York  
Miami International Film Festival, Miami, Florida  
**Best Documentary Short** Ozark Foothills Film Festival, Batesville, Arkansas  
Full Frame Documentary Film Festival, Durham, North Carolina  
Frontline Club, London, United Kingdom  
**Best Documentary Short** Ashland Independent Film Festival, Ashland, Oregon  
**Best Documentary Short** River Run International Film Festival, Winston-Salem, North Carolina  
Florida Film Festival, Orlando, Florida  
DocuWest International Film Festival, Denver, Colorado  
Park City International Film Festival, Park City, Utah  
**Best Documentary Short**  
**Best Director**  
**Best Editing** DOCUTAH Film Festival, St. George, Utah  
The Walker Art Center, Minneapolis, Minnesota  
Sarasota Museum of Art, Ringling College of Art & Design, Sarasota, Florida  
The Whitney Museum of Modern Art, New York, New York  
**Best Documentary Short** Indigo Moon Film Festival, Fayetteville, North Carolina





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## FEATURED IN THE FILM



**Tony Bechara** | Abstract Painter, Neighbor

Tony Bechara is a geometric abstract painter living and working in New York City. He met Carmen in the mid 70's at an exhibition for Latin American artists at New York University. He has produced a large and significant body of abstract work based on principles of color usage, organization and randomness. His paintings tackle phenomenological questions that explore historical problems associated with representation, the visual, and ultimately visibility itself.



**Manuel Belduma** | Art Assistant, Caretaker

Dubbed “one of Matisse’s nuns” by Tony Bechara, Manuel helps facilitate the execution of Carmen’s paintings and also assists Tony Bechara from time to time.



**Dana Miller** | Curator, Whitney Museum

Dana Miller is a curator of the permanent collection at the Whitney Museum of American Art. She helped acquire Carmen’s 1959 piece “Blanco y Verde” for the Whitney to secure Carmen’s place in the art historical canon.



**Olga Viso** | Executive Director, Walker Art Center

Olga Viso is the Executive Director of the Walker Art Center in Minneapolis, MN, a multi-disciplinary center devoted to presenting art and artists of our time. She came across Carmen’s work in the early 2000’s while looking at private collections and helped the Smithsonian’s Hirshorn Museum acquire one of Carmen’s 1965 “Untitled” tondos in 2005.



**Frederico Sève** | New York City Gallerist

Frederico Sève is a New York Gallerist and was introduced to Carmen’s work by his friend Tony Bechara. Initially mistaking her work for that by Lygia Clark, he included her in what can be considered Carmen’s breakout show “Concrete Realities,” in 2004.



**Julian Wick** | Jesse’s Former Student, Friend

Julian Wick is a friend and former student of Jesse Lowenthal, Carmen Herrera’s husband.



**Nigel Prince** | Curator

Nigel Prince is currently the Executive Director at the Contemporary Art Gallery in Vancouver. He was formerly the curator at IKON Gallery in Birmingham, UK, which is when he first worked with Carmen for an exhibition of her first major show in 2009.



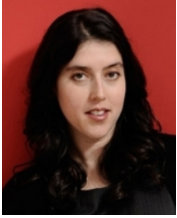
**Nicholas Logsdail** | Founder, Lisson Gallery

Nicholas Logsdail is the founder of the Lisson Gallery in London, UK, which represents Carmen in addition to a roster of other international contemporary artists such as Ai Weiwei and Anish Kapoor.



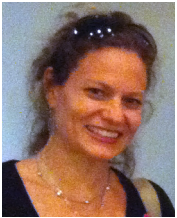
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## THE FILMMAKING TEAM



**Alison Klayman** | Director, Producer

Alison Klayman's debut feature documentary *AI WEIWEI: NEVER SORRY* won a Special Jury Prize at the 2012 Sundance Film Festival. The film went on to be released theatrically around the globe and shortlisted for an Academy Award, nominated for two Emmys and two Cinema Eye Honors, and earned Alison a Director's Guild of America nomination. She is a regular contributor to the New York Times' Op-Docs series, and was named one of the "20 Directors to Watch" on A.O. Scott and Manohla Dargis' list of international filmmakers under 40. Alison also filmed and co-edited *THE 100 YEARS SHOW*.



**Jen Fineran** | Editor

Jen Fineran is a NYC-based film editor whose eclectic work can be seen in theaters, at film festivals, and on television. Jen received an "Outstanding Editing" Emmy nomination for her work on Alison Klayman's feature documentary *AI WEIWEI: NEVER SORRY* (IFC Films) which won numerous awards including a Sundance Special Jury Prize. She recently edited Emily Kassie's award-winning featurette, *I MARRIED MY FAMILY'S KILLER*. Her other work includes *EVERY THREE SECONDS* (First Run Features), *ALL OF ME* (PBS Independent Lens), *A POWERFUL NOISE* (Tribeca) and the hilarious Australian road comedy, *WASTE*.



**Brett Ratner** | Producer

Brett Ratner has established himself as one of Hollywood's most successful director with eight feature films grossing over one and a half billion dollars worldwide in a short amount of time. Last year, Ratner shattered several box office records with the release of the third installment of the popular X-Men film series. *X-Men: The Last Stand* opened with a staggering \$123 million in just four days, the biggest Memorial Day weekend in history. Ratner produces documentary films through Ratpac Documentary Films.



**Julie Goldman** | Producer

Julie Goldman has produced a wide range of award winning documentaries, working with a line-up of talented and acclaimed filmmakers. Julie recently started a new company, Motto Pictures, that produces and executive produces high-end documentary films and non-fiction programming. Julie's combination of production and co-production expertise positions her to creatively develop projects as well as secure both funding and distribution.



**Ilan Isakov** | Composer

Ilan Isakov is a multi-instrumentalist, songwriter and composer living in Philadelphia. In addition to his solo works, he has recorded music for film, television, theatre and contemporary dance. His feature-length film score for *AI WEIWEI: NEVER SORRY* premiered at the Sundance Film Festival in January 2012. Ilan has played and composed at the piano since the age of six.



**Rob Slychuk** | Motion Graphics

Rob Slychuk is an award winning Director/Animator Working out of New York City. He Co-Founder of 39 Degrees North, a production and motion design studio based in Beijing, China. His work can be found throughout the film and advertising industry around the world.



**Ratpac Documentary Films** | Production Company

Ratpac Documentary Films is the documentary division of Ratpac Entertainment, which produces films and TV programs and finances film projects worldwide.



**Motto Pictures** | Production Company

Motto Pictures specializes in producing and executive producing documentary features. Motto secures financing, builds distribution strategies and creatively develops films with an eye toward maximizing the position of each project in the domestic and international markets.

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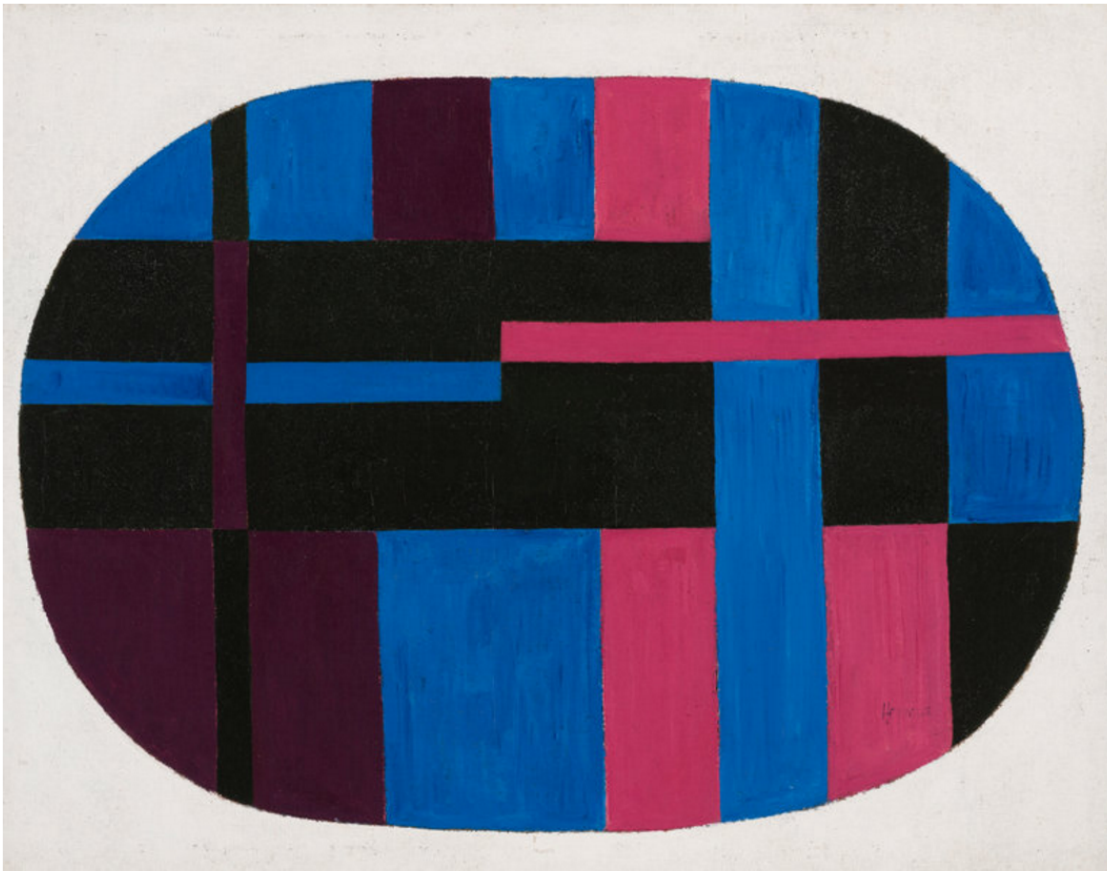
IN THE NEWS

# The New York Times

ART & DESIGN

## A 101-Year-Old Artist Finally Gets Her Due at the Whitney

By KAREN ROSENBERG SEPT. 15, 2016



The Carmen Herrera retrospective at the Whitney Museum of American Art includes signature paintings from 1948-78, like this untitled geometric abstraction. Carmen Herrera, Collection of Yolanda Santos Art

At 101, the artist Carmen Herrera is finally getting the show the art world should have given her 40 or 50 years ago: a solo exhibition at a major museum in New York, where she has been living and working since 1954. The show, [“Carmen Herrera: Lines of Sight,”](#) caps off several years of festivities, many of which have focused on the artist’s centenarian status, including a [documentary film](#), “The 100 Years Show, Starring Carmen Herrera”; a spring exhibition of recent paintings at the Lisson Gallery in Chelsea; and numerous profiles hailing Ms. Herrera as a living treasure and praising her acerbic wit.

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There's more to marvel at in the Whitney Museum of American Art's compact but ravishing exhibition of about 50 works, which focuses on the pivotal period of 1948-78 — years in which Ms. Herrera developed her signature geometric abstractions, pared-down paintings of just two colors but seemingly infinite spatial complications. Installed with appropriate precision on the Whitney's eighth floor, the show presents her as an artist of formidable discipline, consistency and clarity of purpose, and a key player in any history of postwar art.

There is so much to celebrate within the close-set parameters of “Lines of Sight,” in fact, that you have to wonder: Why didn't the Whitney give Ms. Herrera not just the show she ought to have received some decades ago, but also the show that she deserves today? Meaning a full retrospective on the big stage of the fifth floor, like those the museum bestowed on Frank Stella last fall, or even a slightly more focused look at her oeuvre from maturity on, as in the Stuart Davis survey that's now in its final weeks. Well-intentioned as it is, “Lines of Sight” gives us just a narrow slice of a career that's seven decades strong and still going.



A painting from Carmen Herrera's 12-year series “Blanco y Verde.” Carmen Herrera, Private Collection, New York

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Ms. Herrera's only museum retrospective, before this one, was in 1984 at the Alternative Museum, now defunct. More frequently, this Havana-born artist's work has been exhibited in a Cuban or Latin American context, at institutions like El Museo del Barrio and in group shows like "9 Cuban Artists," even though she has not lived in Cuba since the 1930s and has a complicated relationship with Latin American art. She has been compared to Brazilian artists of the Neo-Concrete movement, such as Lygia Clark and Hélio Oiticica, but she had little direct contact with those circles; the lines of influence run through 1940s Paris, and the international gathering of abstract-art enthusiasts known as the Salon des Réalités Nouvelles.

That is where the Whitney show begins, in postwar Paris in 1948, the same time and place that shaped Ellsworth Kelly's entree into abstraction. Ms. Herrera spent six years in this richly intellectual expatriate scene, where she encountered, for the first time, canonical works by Malevich, Mondrian and other artists of Suprematism and De Stijl.

The first gallery finds Ms. Herrera gradually simplifying and intensifying her compositions of flat, interlocking forms, almost as if she were zooming in on them. Some of the hallmarks of her mature work are already there: backgammon-like motifs of elongated triangles, in "A City" (1948), and a gravitation to shades of deep green, in "Green Garden" (1950).



"Blue and Yellow" (1965).  
Carmen Herrera, Hirshhorn  
Museum and Sculpture Garden,  
Smithsonian Institution,  
Washington



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Returning to New York in the mid-1950s, she spent a decade making bracing, rigidly geometric works in black and white and in straight-from-the-tube colors, some of them on shaped and multipanel canvases. Ms. Herrera had plenty of encouragement from friends like Barnett Newman and Leon Polk Smith, but little from galleries and the critics who frequented them. Deteriorating relations with Cuba had something to do with this tepid reception, but so did her gender; [Ms. Herrera recalls](#) that the dealer Rose Fried told her, you can paint circles around the male artists that I have, but I'm not going to give you a show because you're a woman.

She continued to paint circles around the men, even when she was painting squares (as in a black-and-white work from 1952 that anticipates Stella's 1959 "Black Paintings") and triangles, as in "Green and White" (1956), where four sharp white spikes induce vertigo as they direct our gaze from corners of an emerald green field to the center.

In 1959, working with those same colors and shapes, she embarked on her 12-year series "Blanco y Verde." The Whitney has assembled nine paintings from that group of 15, in an installation that forms the core of the show and is a powerful argument for viewing Ms. Herrera's work in serial form. It's a room that would not look out of place at Dia:Beacon or some other temple of Minimalism, although there are other entry points for its elegant, iterative integration of painting and architecture.



"Green and Orange" (1958).

Carmen Herrera, Collection of Paul and Trudy Cejas

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Ms. Herrera's studies in architecture at the Universidad de La Habana, where she said she learned "to think abstractly and draw like an architect," emerge forcefully in works from the late 1960s through the '70s, especially in a monochromatic series called "Estructuras," which moves from drawing to painting to sculpture. Some of these pieces take up a motif from a particular "Blanco y Verde" painting and turn its green triangles into negative space, creating a fault line between two L-shaped blocks: Picture two Tetris pieces that don't quite fit together.

And in two assertively architectonic black-and-white paintings from 1974, Ms. Herrera alludes to Spanish cultural masterpieces: in "Escorial," to the royal monastery near Madrid, and in "Ávila," to a historic site (the hometown of St. Teresa) and to a butterflyed composition seen in paintings by Francisco de Zurbarán, the 17th-century Spanish painter whom Ms. Herrera has described as a "minimalist."

The Whitney pointedly paired one of Ms. Herrera's "Blanco y Verde" paintings with a sculpture by Ellsworth Kelly in the inaugural exhibition for its new building. And the comparison comes up again and again in "Lines of Sight" and its catalog, organized by Dana Miller (a former director of the Whitney collection). It's indicative of what the Whitney is trying to do, here and in rehanging of the permanent collection: to pry open the canon and make space for marginalized artists.

That strategy may be one explanation for the emphasis on just a portion of Ms. Herrera's oeuvre, the part that corresponds to a particularly well-trodden stretch of art history, from Abstract Expressionism to Minimalism. MoMA and the Whitney each own just one canvas by Ms. Herrera, but after visiting "Lines of Sight," you will not be able to walk through either museum's painting galleries without seeing her work in your head, if not on the wall.

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## COMPLETE CREDITS

### **Starring**

Carmen Herrera

### **Directed, Produced and Filmed by**

Alison Klayman

### **Producers**

Julie Goldman  
Brett Ratner

### **Executive Producers**

James Packer  
Marie Therese Guirgis

### **Edited by**

Jen Fineran  
Alison Klayman

### **Music by**

Ilan Isakov  
Edgar González

### **Motion Graphics by**

Rob Slychuk

### **Additional Cinematography**

Julia C. Liu  
Ryan Scafuro

### **Co-Executive Producers**

Chris Clements  
Carolyn Hepburn

### **Research and Editorial Assistant**

Rena Rong

### **Archival Research and Clearances**

Kate Coe

### **Outreach Manager**

Erin Chaney

### **For Ratpac Documentary Films • Executive In Charge Of Production**

Adam Bardach

### **Production Counsel**

Gray Krauss Stratford Sandler Des Rochers LLP  
Jonathan Gray, Esq.

### **Clearance Counsel**

Donaldson + Callif  
Lisa Callif, Esq.

### **Translations by**

Katherine Cummings

### **Production Assistants**

Erin Chaney  
Katherine Cummings  
Rena Rong  
Xueli Wang

### **Colorist**

Martin Zeichner

### **DI Producer**

Wade Rudolph

### **Digital Conform**

Samantha Uber

### **Sound Mixer**

Jake Camitta

### **Head of Production**

Nick Monton

### **Color Assistant**

Alex Durie

### **Account Executive**

David Feldman

### **Musicians**

Eric Coyne  
Jonathan Davenport  
Adam Flicker  
Ilan Isakov  
Russell Kotcher

### **Music Engineered and Mixed by**

Peter Tramo  
at Lorelei Studios, Philadelphia, PA

Additional Music Recorded in Havana, Cuba

Digital Intermediate provided by Deluxe NY

“Prayer Meeting”

Composer / Publisher: Andrew Barker, Phantom Ear  
Music, BMI

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## CREDITS CONTINUED

“Cuban Love Song”

Written by Jimmy McHugh, Dorothy Fields, Herbert Stothart

Performed by Ruth Etting

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Elle

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The New York Times

Lisson Gallery

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CriticalPast

Lygia Clark

Buyout Footage

Frank Stella

Frederico Seve Gallery

The Observer

The Miami Herald

The Museum of Modern Art/Licensed by SCALA/ Art Resource, NY

Walker Art Center

### **Thank you**

All of Carmen's friends and caretakers

Sarah Bejerano

Manuel Belduma

Michelangelo Bendandi

Angela Brazda

Anita S. Chang

Kristin Gladney

Rachel Gogel

Colin Jones

James Langdon

Alex Logsdail

The Whitney Museum

Nicholas Logsdail

Dana Miller

Kasia Nabialczyk

Roman Nesis

Nigel Prince

Frederico Seve

Olga Viso

Julian Wick

Walker Art Center

### **Artwork and Archival Images Courtesy**

Carmen Herrera

### **Very Special Thanks**

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Tony Bechara

Stacy Dutton

Lisson Gallery

Stanley T. Stairs

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