



Mexican Portraits

Deborah Caplow



Mexican Portraits:

Mexican Portraits Dorothy Hoobler, Thomas Hoobler, 1993 Presents biographical sketches of Nezahualcoyotl Moctezume II Malinche Juan Diego Diego de la Cruz Juana Ines de la Cruz Father Miguel Hidalgo Benito Juarez Pancho Villa Emiliano Zapata Diego Rivera Frida Kahlo and Amalia Hernandez

Painting a New World Donna Pierce, Rogelio Ruiz Gomar, Clara Bargellini, Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art, 2004-05-01 The little known story of viceregal Mexico is told by an international team of scholars whose work was previously available only piecemeal or not at all in English Much of their research was undertaken especially for this volume

BOOK JACKET

María Izquierdo and Frida Kahlo Nancy Deffebach, 2015-08-15 María Izquierdo 1902 1955 and Frida Kahlo 1907 1954 were the first two Mexican women artists to achieve international recognition During the height of the Mexican muralist movement they established successful careers as easel painters and created work that has become an integral part of Mexican modernism Although the iconic Kahlo is now more famous the two artists had comparable reputations during their lives Both were regularly included in major exhibitions of Mexican art and they were invariably the only women chosen for the most important professional activities and honors In a deeply informed study that prioritizes critical analysis over biographical interpretation Nancy Deffebach places Kahlo's and Izquierdo's oeuvres in their cultural context examining the ways in which the artists participated in the national and artistic discourses of postrevolutionary Mexico Through iconographic analysis of paintings and themes within each artist's oeuvre Deffebach discusses how the artists engaged intellectually with the issues and ideas of their era especially Mexican national identity and the role of women in society In a time when Mexican artistic and national discourses associated the nation with masculinity Izquierdo and Kahlo created images of women that deconstructed gender roles critiqued the status quo and presented more empowering alternatives for women Deffebach demonstrates that paradoxically Kahlo and Izquierdo became the most successful Mexican women artists of the modernist period while most directly challenging the prevailing ideas about gender and what constitutes important art

Mexican Portraits Vesta Monica Herreras, 2013 In the history of photography in Mexico portraiture is an important established tradition transcending styles subjects and decades Mexican Portraits includes more than 350 portraits from more than 80 well known Mexican photographers including Romualdo Garc a Agust n V Casasola Manuel lvarez Bravo Enrique Metinides and Graciela Iturbide among numerous others Including both contemporary and classic works mostly created in the years from the 1970s to the present this diverse group of images has been selected by photographer and editor Pablo Ortiz Monsasterio in conjunction with curator Vesta Monica Herreras and presents an idiosyncratic and personal perspective on this particular genre Mexican Portrait explores the frontiers of portraiture from very different perspectives and associations At the center of his wide ranging selection are two distinct notions embedded in the history of the portrait mask and metamorphosis Organized into nine chapters this beautifully illustrated book is a reflection on Mexican portraiture and identity both individual and

collective Among the photographers represented here are Manuel lvarez Bravo Graciela Iturbide Pedro Meyer Agust n V Casasola I aki Bonillas Maya Goded Fernando Montiel Klimt Gerardo Montiel Klimt Guillermo Kahlo Rodrigo Moya Dr Lakra Carla Vereas Stefan Ruiz Melquiades Herrera Ana Casas Daniela Rosell Francis Als Carlos Somonte Miguel Calder n Adolfo Pati o Juan Guzm n and Eunice Adorno Romualdo Garc a and Enrique Metinides an astonishing roll call that itself articulates Mexican photographers special relationship to portraiture

Essays on Mexican Art Octavio Paz, 1993 Octavio Paz probes the mystery of pre Columbian art its otherness its unique concept of time and connects it to the ideas of Baudelaire and Nietzsche He tells the story of Hermenegildo Bustos a self taught painter in a remote Mexican village and compares his work to the sarcophagi portraits of the Egyptian Fayum He demonstrates how the Mexican muralists Rivera Siqueiros Orozco were influenced by European Cubism Fauvism Expressionism and how they in turn influenced American painters Gorky Rothko Pollock The abstract art of Tamayo evokes for him the music of Bela Bart k and the canvases of Mar a Izquierdo suggest the poetry of Apollinaire In these fourteen wide ranging essays Paz makes art philosophy religion and the history of the world converge as he celebrates the richness of Mexico Publisher s description p 2 of dust jacket

OUT OF THE VOLCANO PB PEDEN MARGARET SAYER, 1991-11-17 Offers interviews with Mexican playwrights sculptors poets novelists photographers critics choreographers architects and weavers

The Covarrubias Circle Peter Mears, 2004 New York in the 1920s and 1930s was a modernist mecca that drew artists writers and other creators of culture from around the globe Two such expatriates were Mexican artist and Renaissance man Miguel Covarrubias and Hungarian photographer Nickolas Muray Their lifelong friendship gave Muray an entrance into Covarrubias s circle of fellow Mexican artists Frida Kahlo Rufino Tamayo Juan Soriano Fernando Castillo Guillermo Meza Roberto Montenegro and Rafael Navarro whose works Muray collected This outstanding body of Mexican modernist art now owned by the Harry Ransom Humanities Research Center HRC at the University of Texas at Austin forms the subject of this beautifully illustrated volume Produced in conjunction with the Ransom Center s exhibition Miguel Covarrubias A Certain Clairvoyance this volume contains color plates of virtually all the items in Nickolas Muray s collection of twentieth century Mexican art The majority of the works are by Covarrubias while the excellent works by the other artists reflect the range of aesthetic shifts and modernist influences of the period in Mexico Accompanying the plates are five original essays that establish Covarrubias s importance as a modernist impresario as influential in his sphere as Ezra Pound T S Eliot and Jean Cocteau were in theirs Likewise the essays reestablish the significance of Nickolas Muray whose success as a master of color photography portraiture advertising imagery and commercial illustration has made him difficult to place within the history of photography as a fine art As a whole this publication of the Nickolas Muray Collection vividly illustrates the transgression of generic boundaries and the cross fertilization among artists working in different media from painting and photography to dance and ethnography that gave modernism its freshness and energy It also demonstrates that American modernism was thoroughly infused with a fervor for

all things Mexican of which Covarrubias was a principal proponent and that Mexican modernists no less than their American and European counterparts answered Pound's call to make it new *A Guide to Mexican Art* Justino Fernández, 1969-08-15

A Guide to Mexican Art a survey of more than twenty centuries of art has a double purpose It provides an ample version of one of the great national arts by a leading art historian and it serves simultaneously as a practical guide to the art's outstanding masterpieces The Guide will thus be of value to specialists and students of Latin American art and to sightseers as an introduction and guide to the art and architecture of Mexico To facilitate its use for the latter purpose Professor Fernández has based his exposition on the sensitive analysis of works to be found almost exclusively in museums and public buildings accessible to the tourist The book was originally published in Spanish in 1958 and revised in 1961 This English translation from the second edition has been brought up to date by the author and translator *Mexican Costumbrismo* Mey-Yen Moriuchi, 2018-04-03

The years following Mexican independence in 1821 were critical to the development of social racial and national identities The visual arts played a decisive role in this process of self definition Mexican Costumbrismo reorients current understanding of this key period in the history of Mexican art by focusing on a distinctive genre of painting that emerged between 1821 and 1890 costumbrismo In contrast to the neoclassical work favored by the Mexican academy costumbrista artists portrayed the quotidian lives of the lower to middle classes their clothes food dwellings and occupations Based on observations of similitude and difference costumbrista imagery constructed stereotypes of behavioral and biological traits associated with distinct racial and social classes In doing so Mey Yen Moriuchi argues these works engaged with notions of universality and difference contributed to the documentation and reification of social and racial types and transformed the way Mexicans saw themselves as well as how other nations saw them during a time of rapid change for all aspects of national identity Carefully researched and featuring more than thirty full color exemplary reproductions of period work Moriuchi's study is a provocative art historical examination of costumbrismo's lasting impact on Mexican identity and history E book editions have been made possible through support of the Art History Publication Initiative AHPI a collaborative grant from the Andrew W Mellon Foundation *Modern Mexican Art* Laurence Eli Schmeckebier, 1939 Full scale study of the Mexican muralists **Frida Kahlo, Diego Rivera Y Arte Mexicano Del Siglo Veinte** Pierre Schneider, 2000 Workbook to help children learn about portrait painting by observing and answering questions about portraits of Jacques and Natasha Gelman the owners of the paintings in the exhibition *Mexican Art and the Academy of San Carlos, 1785-1915* Jean Charlot, 2014-07-03

Was the Royal Academy of San Carlos founded in 1785 by the King of Spain beneficial or detrimental to the development of a valid living art in Mexico The answer lies in the archives of the school but nobody thought about constructing an aesthetic history from them until Jean Charlot accidentally discovered their extent and interest while searching for other material In this straightforward documented account he presents not merely opinions and criticism but evidence including curricula and contemporary drawings by students and teachers Since Pre Conquest art there

have been it is usually assumed two periods in Mexican art the Colonial and the Modern Between these peaks lies the dark Academy dominated hiatus called Neo Classicism an episode that this treatise makes the first attempt to understand The academic canons imported from Europe during this period were undeniably wrong for the indigenous people and especially wrong at a time when a revolutionary Mexico was struggling for its own identity But instead of throwing out this strange episode as foreign and imitative it now becomes possible to see it as a period of acculturation through which the Mexican spirit emerged Aside from its interest as aesthetic history this book makes an important contribution to the social history of Mexico Some provocative ideas emerge the interrelations between cultural and political attitudes the historical impact of events and personalities on ideology In the seesaw of political and financial fortunes the worst moments of confusion were often the most pregnant artistically with mexicanidad rising inevitably when official guidance weakened As social history this account constitutes an interesting parallel to similar cultural experiences in the United States and in other countries of the Americas Charlot presents this material without special pleading but not without appraisal He writes in the periods when the Academy was most strictly run along academic lines it helped the young by contrast to realize the meaning of freedom When the school was manned by men blind to the Mexican tradition and sensitive only to European values their stubborn stand became a most healthy invitation to artistic revolution *Mexican Art* Justino Fernández, 1968 Leopoldo Méndez Deborah Caplow, 2007-12-01 Monografie over leven en werk van de Mexicaanse prentkunstenaar 1902 1969 met de nadruk op de jaren dertig en veertig waarin hij politiek zeer actief was Ook de invloeden van en naar andere kunstenaars uit zijn tijd komen aan bod **Idols Behind Altars** Anita Brenner, 2002-12-09 Art critic historian and journalist Anita Brenner 1905 1974 is acknowledged to be one of the most important and perceptive writers on the art culture and political history of Mexico *Idols Behind Altars* is her influential historical and critical study of modern Mexican art and its roots It was one of the first books to afford Mexican art the same serious considerations as European and Asian art and remains indispensable for anyone interested in the subject The works of such major figures as Diego Rivera José Clemente Orozco David Alfaro Siqueiros Francisco Goitia and Jean Charlot are examined in the cultural context of pre Columbian times through the 19th century Brenner's astute analysis of Mexican history her keen insights into revolutionary politics and her passionate advocacy of Mexican art infuse this book with seminal importance 117 illustrations including some early photographs by Edward Weston enhance the text **Women in Mexican Folk Art** Eli Bartra, 2013-12-15 The aim of this book is to engender Mexican folk art and locate women at its centre by studying the processes of creation distribution and consumption as well as examining iconographic aspects and elements of class and ethnicity from the perspective of gender The author will demonstrate that the topic provides unique insights into Mexican culture and has enormous relevance within and without the country given the fact that much folk art is made for the United States and Europe either in terms of the tourists who buy it on coming to Mexico or that which is exported Mexican Art & Culture Elizabeth Lewis, 2004 How is the Day of the Dead

celebrated What effect did politics have on twentieth century painting How do you weave with a backstrap loom Arts and crafts offer a window into Mexican culture reflecting its history technology beliefs and every day life Every piece of Mexican art tells us something about the environment and the culture it was developed in so that we can see how and why people make their art

Frida Kahlo: The Paintings Hayden Herrera, 1993-09-03 In small stunningly rendered self portraits Mexican artist Frida Kahlo painted herself cracked open hemorrhaging during a miscarriage anesthetized on a hospital gurney and weeping beside her own extracted heart Her works are so incendiary in emotion and subject matter that one art critic suggested the walls of an exhibition be covered with asbestos In this beautiful book art historian Hayden Herrera brings together numerous paintings and sketches by the amazing Mexican artist documenting each with explanatory text that probes the influences in Kahlo's life and their meaning for her work Included among the illustrations are more than eighty full color paintings as well as dozens of black and white pictures and line illustrations Among the famous and little known works included in *Frida Kahlo The Paintings* are *The Two Fridas* *Self Portrait as a Tehuana* *Without Hope* *The Dream* *The Little Deer* *Diego and I* *Henry Ford Hospital* *My Birth and My Nurse and I* Here too are documentary photographs of Frida Kahlo and her world that help to illuminate the various stages of her life

Frida Kahlo Bárbara Cruz, 1996 The life and works of this famous Mexican artist are described from her mischievous childhood to her marriage to Diego Rivera who shared her political views as well as a love for painting through her eventful years as an art teacher painter and activist Kahlo who was always politically active continues to articulate her ideas to the world through her paintings

Distant Neighbors Alan Riding, 1989-10-23 A study of Mexico political social cultural economic by a journalist who was for the past 6 years the NYT bureau chief in Mexico City With portraits of Mexico's top leaders about a nation whose stability is vital to our national well being

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