

Masterworks of Mexican Art: Modern

CLAIR WOLFE

The essence of modern Mexican art, as well as its handicap, is a preoccupation with history—art history, ancient history, Mexican history, and world history. The result is a blinding national pride that is as limiting to the contemporary Mexican artist as any didactic academy or political formalism. For ever since José Guadalupe Posada destroyed the neo-classicism of the 19th century, ever since Rivera, Siqueiros and Orozco scratched the cry of revolution on the walls of the "patria," succeeding artists have found themselves in the awkward position of being obligated to continue a creative tradition under the oppressive scepter of the past.

And, indeed, this ghost is formidable. The monumentality of the ancient cultures—thirty centuries of it—as well as the violent force of a revolution that destroyed ten million lives set the stage for an art that, at its very least, would have had a certain sensationality. Yet, if the contemporary artist should feel this burden, let him recall that aside from muralism there has not been one innovation, invention or original contribution interest in the art of the Republic. As a matter of fact many of the most important names deteriorate into second rate adaptations of cubism, decoration or absurdly unimportant experiments.

At the termination of the revolution, the liberal policies of Education Minister José Vasconcelos created an atmosphere of "manifestos" and federally promoted "renaissance" that paid every second-rate painter in town a daily wage based on the square footage of mural completed each day. Needless to say Europe saw an exodus of Mexicans, among them Rivera and Siqueiros. Like most institutions of this kind, the Syndicate of Painters and Sculptors degenerated into a club for political intrigue, and ironically José Clemente Orozco found himself without a wall.

The modern section of "Masterworks of Mexican Art" has two disadvantages that plagued another comprehensive exhibit, given at the Museum of Modern Art in 1960. Because of the sheer scope, the modern movement is allotted too small a space to provide any more than a sampling. The other, and more important disadvantage, rests in the fact that the finest Mexican art is mural rather than easel painting. Subtract the emotional charge of the revolution and the quaintness of Mexicans, main subject matter for the murals, and there is surprisingly little



Carlos Brocho, "Head of Indian Woman," green stone, 1944-1945, Los Angeles Museum, (Emma Garner de Brocho, Mexico.)

left.

The contemporary artist, then, finds himself revolutionary, somewhat causeless, without wall space for murals, yet obligated to produce important works. This may well account for his decades of floundering in a stagnant sea of formalism, imitation, and something ingeniously called vanguard academicism—a phony invention that may have temporarily rescued the national pride, but has done little for the national art.

The format of the exhibit creates an invisible yet definite dividing line between the neo-classical and modern sections. Yet the line is not a thin wedge that separates opposites, rather it is José Guadalupe Posada himself. Posada, along with José Clemente Orozco decades later, established the main tenets for the painting we call Mexican. The elements that bind them are paradoxical combinations of the traditional and the new, a love of caricature, quick baroque curves, and an uncompromising compassion for the peasant.

Although Orozco is unquestionably the most powerful figure of them all, it would be difficult to tell it from his easel painting. Occasionally lapsing into shocking laziness, poorly drafted and arbitrarily rendered canvases such as "Maguary Plant" painted in 1930, it is readily seen that the painter required the monumentality of the mural environment. "The Hand," rendered in Orosco a year before his death in 1949 experiments with a drip technique not unlike Jackson Pollock's. Although the catalog hints he may have influenced Pollock, it is more likely the opposite is true. Pollock's experiments antedate Orozco's by five years.

On Diego Rivera's return to Mexico in 1930 he threw himself into the revolution as though it were still going on. As a result he became one of the most profound influences in the mural movement. From 1911 to 1923 he had lived in Paris where his friends were Picasso, Braque and Juan Gris. Many of his canvases in the exhibit bear such a strong resemblance to Gris and Picasso, that it is barely possible to discern whether they may be imitations, copies, or studies. A 1915 painting entitled "Zapata Landscape"

is an interesting document to the new interest in collage. Before materials had been actually glued upon the canvas, they had been painted in a sort of pre-collage bronze-leaf, which is exactly what Rivera had done with this painting. But upon his return, he incorporated all that he had learned of Cubism, Fauvism and Cézanne into the Mexican environment with such relentless tenacity that they became an entirely unique expression. Very often, it was the catalyst of Mexico that made the work important, with a unique freshness that, coupled with his inherent love of his homeland, resulted in a sympathetic, gentle beauty in such works as "Seated Girl" and "Flower Sellers." In these and in the bitter caricatures of his murals, Rivera is at his best, yet without this impetus he was capable of falling into inconsequential banalities, silly fantasies as exemplified by "Night of the Radishes."

Of the important revolutionary muralists only David Siqueiros remains, and his imprisonment for the crime of "social dissolution" undoubtedly signed the death warrant for the mural movement.

Only one mural has been completed in recent years by Arnold Belkin, a friend of Siqueiros' who along with other members of the Nueva Presencia were not included in the exhibit. This group, lacking the violence of a revolution, has contented itself to rebel against "academicism, oppression, formalism and 'taste' in art." They could even be called second-generation revolutionaries, with a manifesto, skill, and profound intentions—but, unfortunately, no revolution. In essence Mexico is waiting for their new art. Movements come and go, manifestos are printed and forgotten, but a nation's art must rest upon its courageous individuals—their creativity, their candor, and their willingness to break from the past. What will come in the future remains to be seen, and in the meantime the astute Mexican critic is reduced to writing books about the grandeur of an art that hasn't happened yet. Like all things Mexican, it exaggerates the essence. ■

Clair Wolfe is the Art Editor of the Beverly Hills Times and has an extensive acquaintance with contemporary Mexican art.

Masterworks Of Mexican Art

**Mari Carmen Ramirez, Tomas Ybarra-
Frausto, Hector Olea, Melina
Kervandjian**

Masterworks Of Mexican Art:

Masterworks of Mexican Art from Pre-Columbian Times to the Present Los Angeles County Museum, 1963

LIFE, 1963-11-01 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest most amazing collection of professional photography on the internet. Users can browse, search, and view photos of today's people and events. They have free access to share print and post images for personal use. [Frida Kahlo](#) Roxana Velásquez, 2022-03-29 A rich overview of the fascinating life and career of internationally renowned Mexican artist Frida Kahlo, 1907-1954. This volume features the artist's complex and diverse paintings, a series of thoughtful essays about her and her oeuvre, and a detailed illustrated chronology. As a woman artist who confronted many taboo subjects and herself head-on, Kahlo produced groundbreaking work that shifted the terrain of the art world. In these pages, new high-resolution photographs present the most accurate reproductions ever of her visionary artworks, including many ravishing details. That astounding fidelity and the detailed analysis of the artist's life and process combine to make this a must-have book for Kahlo's legions of fans worldwide. Readable and illuminating, *Frida Kahlo* is illustrated with rarely seen paintings from private collections alongside iconic favorites, including many of Kahlo's striking self-portraits and her sensual still lifes. Archival and personal photographs, insightful descriptions of her works, and numerous excerpts from her intimate diaries and letters provide context and imbue Kahlo's work with additional meaning. Authors Hector Tajonar and Roxana Velásquez, the world's foremost authorities on Frida Kahlo, deftly untangle the many threads of Kahlo's complex persona. Kahlo was a charismatic force. Fiercely political and proud of her Mexican heritage, she maintained a dense network of romantic and platonic relationships, including two marriages to fellow artist Diego Rivera. But her childhood illness and the tragic accident she suffered as a teenager left her physically vulnerable. Understanding that duality is key to fully appreciating Kahlo's extraordinary work. With this deeply researched, stunningly designed volume in hand, readers can do just that. *Chicana/o Remix* Karen Mary Davalos, 2017-07-25 Rewrites our understanding of the last 50 years of Chicana/o cultural production. *Chicana/o Remix* casts new light not only on artists such as Sandra de la Loza, Judy Baca, and David Botello, among others, but on the exhibitions that feature their work and the collectors, curators, critics, and advocates who engage it. Combining feminist theory, critical ethnic studies, art historical analysis, and extensive archival and field research, Karen Mary Davalos argues that narrow notions of identity, politics, and aesthetics limit our ability to understand the full capacities of Chicana/o art. She employs fresh vernacular concepts such as the errata exhibit or the staging of exhibits that critically question mainstream art museums and the remix or the act of bringing new narratives and forgotten histories from the background and into the foreground. These concepts, which emerge out of art practice itself, drive her analysis and reinforce the rejection of familiar narratives that evaluate Chicana/o art in simplistic traditional terms such as political versus commercial or realist versus conceptual. Throughout *Chicana/o Remix*, Davalos explores undocumented or previously ignored information about artists.

their cultural production and the exhibitions and collections that feature their work Each chapter exposes and challenges conventions in art history and Chicana o studies documenting how Chicana artists were the first to critically challenge exhibitions of Chicana o art tracing the origins of the first Chicano arts organizations and highlighting the influence of Europe and Asia on Chicana o artists who traveled abroad As a leading scholar in the study of Chicana o artists art spaces and exhibition practices Davalos presents her most ambitious project to date in this re examination of fifty years of Chicana o art production *Master Works of Mexican Art from Pre-columbian Times to the Present* Fernando Gamboa,1963

Resisting Categories: Latin American And/or Latino? Mari Carmen Ramirez,Tomas Ybarra-Frausto,Hector Olea,Melina Kervandjian,2012-01-01 This anthology of more than 165 seminal writings by influential twentieth and twenty first century artists and critics who explore and challenge complex definitions of what it means to be Latin American or Latino is designed to be an indispensable tool for the study of Latin American and Latino art *Master Works of Mexican Art from Pre-colombian Times to the Present Los Angeles County Museum of Art, October 1963-January 1964* Richard E. Brown,Fernando Bamboa,Los Angeles county museum of art,1963 *Master Works of Mexican Art* Los Angeles County Museum of Art,1963 **Mexican Americans; Resources to Build Cultural Understanding** Lois B. Jordan,1973

Master Works of Mexican Art from Pre-columbian Times to the Present ,1963 **Arts Magazine** ,1978 *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 Fern ndez has based his exposition on the sensitive analysis of works to be found almost exclusive 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 **Master Works of Mexican Art** Los Angeles County Museum of Art,Fernando Gamboa,1963

Abstracts College Art Association of America. Conference,2004 **Art Index Retrospective** Alice Maria Dougan,Margaret Furlong,1966 *Art Books* ,1979 Including an international directory of museum permanent collection catalogs **Catalogues of Sales** Parke-Bernet Galleries,1969 *Arts and Activities* ,1969 *Latin American Indian Literatures* ,1983 National 1970 Drawing Exhibition San Francisco Museum of Art,1970

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In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Masterworks Of Mexican Art** a literary masterpiece penned by way of a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those that partake in its reading experience.

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