



MEX/LA.

“MEXICAN” MODERNISM(S)
IN LOS ANGELES, 1930–1985

HATJE
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Mexla Mexican Modernisms In Los Angeles 1930 1985

Uriel Jose Sandoval



Mexla Mexican Modernisms In Los Angeles 1930 1985:

Mex/L.A. Selene Preciado, Museum of Latin American Art, Rubén Ortiz Torres, 2011 The years from 1945 to 1985 are often identified as the moment in which Los Angeles established itself as a leading cultural center in America However this conception of its history entirely excludes the very controversial presence of the Mexican muralists as well as the work of other artists who were influenced by them and responded to their ideas It is likewise often thought that Los Angeles Mexican culture arrived full formed from outside it when in fact that culture originated within the city it was in Los Angeles and Southern California that Jos Vasconcelos Ricardo Flores Mag n Octavio Paz and other intellectuals developed the iconography of modern Mexico while Anglos and Chicanos were developing their own David Alfaro Siqueiros Clemente Orozco Alfredo Ramos Mart nez and Jean Charlot made some of their earliest murals in Los Angeles influencing the Mexican Mexican American and Chicano artists of the 1970s and 80s MEX LA Mexican Modernism s in Los Angeles 1930 1985 focuses on the construction of different notions of Mexicanidad within modernist and contemporary art created in Los Angeles From the Olvera Street mural by Siqueiros to the Golden Age of Mexican cinema and the Disney silver screen productions to the revitalization of the street mural up to the performance art of Guillermo G mez Pe a MEX LA explores the bi national and hybrid forms of artistic practices popular culture and mass media arts that have so uniquely shaped Los Angeles cultural panorama **Paint the Revolution** Matthew Affron, Mark A. Castro, Dafne Cruz Porchini, Renato González Mello, 2016

Viva la Vida Lara Strongman, Gregory O'Brien, 2000 *Mexican Modern Art, 1900-1950* Luis-Martín Lozano, Mayo Graham, National Gallery of Canada, 1999 **Mexico and American Modernism** Ellen G. Landau, 2013 In the years between the two world wars the enormous vogue of things Mexican reached its peak Along with the popular appeal of its folkloric and pictorialist traditions Mexican culture played a significant role in the formation of modernism in the United States Mexico and American Modernism analyzes the complex social intellectual and artistic ramifications of interactions between avant garde American artists and Mexico during this critical period In this insightful book Ellen G Landau looks beyond the well known European influences on modernism Instead she probes the lesser known yet powerful connections to Mexico and Mexican art that can be seen in the work of four acclaimed mid century American artists Philip Guston 1913 1980 Robert Motherwell 1915 1991 Isamu Noguchi 1904 1988 and Jackson Pollock 1912 1956 Landau details how these artists relationships with the Mexican muralists expatriate Surrealists and leftist political activists of the 1930s and 1940s affected the direction of their art Her analysis of this aesthetic cross fertilization provides an important new framework for understanding the emergence of Abstract Expressionism and the New York School as a whole Publisher s description

Mexican Modern David Craven, Luis-Martín Lozano, 2006 Photographs of girls and boys from fifty ranching families representing diverse cultural backgrounds *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

The Mexican Muralists in the United States Laurance P. Hurlburt, 1989 A study of the work of the great Mexican muralists Orozco Rivera and Siqueiros in the 1930s their influence upon US artists the decline in interest in their work after WWII and the resurrection of the 60s and 70s Some 240 plates of fair to good quality only 16 in color Annotation copyrighted by Book News Inc Portland OR *Risking the Abstract* Diana C. Du Pont, Cuauhtémoc Medina, Gunther Gerzso, 2003 The man Octavio Paz called a glacial spark was a painter for whom intuition always had the last word But Gunther Gerzso's work has in recent years lacked the in depth attention it deserves a situation meant to be righted by *Risking the Abstract* Originally conceived in collaboration with the artist and finished with the help of his widow and sons this volume and exhibition provide a better understanding of the artist's essential role in shaping an alternative approach to Modernism in Mexico one that bears an important relationship to Abstract Expressionism in the United States and art informel in Europe

Modern Mexican Artists Carlos Mérida, 1937 [Mexican Masterpieces from the Bernard and Edith Lewin Collection](#) Los Angeles County Museum of Art, 1997 **Olga Costa** Melanie Roumiguère, Stefan

Weppelmann, 2023-02-19 Rediscovering an important contemporary of Frida Kahlo An important female voice in Mexico's modernist art community Olga Costa 1913-93 painted the women and landscapes of her adopted home country Largely self taught she was inspired by daily life the colorful clothes and flora of her surroundings and an underappreciated dialogue

between artistic communities in Mexico and in Europe where she was born This book situates her work between Mexican and European modernism tracing her life from her birthplace in Germany to her career in Mexico Costa emigrated from Leipzig when she was twelve years old and spent her teenage years in Mexico City She and her husband Jos Ch vez Morado were both painters who actively promoted the work of other artists playing an integral role in Mexico s vibrant art scene In a community of mostly men Costa s examination of questions of cultural identity and feminism distinguished her work making her one of the most important women artists in the circle surrounding Frida Kahlo

Mexican Muralism Alejandro Anreus, Leonard Folgarait, Robin Adle Greeley, 2012-09-08 In this comprehensive collection of essays three generations of international scholars examine Mexican muralism in its broad artistic and historical contexts from its iconic figures Diego Rivera Jos Clemente Orozco and David Alfaro Siquieros to their successors in Mexico the United States and across Latin America These muralists conceived of their art as a political weapon in popular struggles over revolution and resistance state modernization and civic participation artistic freedom and cultural imperialism The contributors to this volume show how these artists murals transcended borders to engage major issues raised by the many different forms of modernity that emerged throughout the Americas during the twentieth century

Phantom Sightings Rita González, Howard N. Fox, Chon A. Noriega, 2008 A comprehensive examination of Chicano art in the early twentieth century exploring the current tendency of experimentation and how the movement has shifted away from painting and political statements and toward conceptual art performance film photography and media based art includes artist portfolios and a chronology of significant moments in Chicano history

Risking the Abstract Diana C. Du Pont, Cuauhtémoc Medina, Gunther Gerzso, 2003 The man Octavio Paz called a glacial spark was a painter for whom intuition always had the last word But Gunther Gerzso s work has in recent years lacked the in depth attention it deserves a situation meant to be righted by *Risking the Abstract* Originally conceived in collaboration with the artist and finished with the help of his widow and sons this volume and exhibition provide a better understanding of the artist s essential role in shaping an alternative approach to Modernism in Mexico one that bears an important relationship to Abstract Expressionism in the United States and art informel in Europe

Viva la Vida, 2000

The Mexican Front Elizabeth Christine López, 2002 *Mexican Modern Painting*, 2011 Presents eighty fundamental Works by more than forty outstanding Mexican artists active in the first half of the twentieth Century This period was one of great creativity intense experimentation and cultural development and the artists and patrons of the Works in this Collection were intensely driven by the need to create an aesthetic identity that would represent Mexico as a nation state

The Evolution of Chicano, Latino, and Mexican-American Murals in Los Angeles Uriel Jose Sandoval, 2024 Murals in Los Angeles express the socio political experiences of the communities they choose to depict Mexican Muralism alongside Mesoamerican art forms influenced Chicano murals of Los Angeles which characterized the influential nature of various cultural sources The convergence of such influences was synthesized to create new visual iconographies resembling new

pictorial aesthetic forms First the mural s evolutionary aspects will be a starting point in demonstrating the evolutionary methods and styles of mural aesthetics Second I will thoroughly analyze the influential sources that have characterized the pictorial forms of Chicano murals while also stating their socio histories Chicano murals demonstrate the cultural socio political and transnational influences that have characterized its synthesis Examination will also determine whether Chicano murals have taken artistic inspiration contents and techniques from 20th century Mexican Muralism and Mesoamerican art through an analysis of their pictorial forms

Mexican Muralists Desmond Rochfort,1994 The Mexican Mural movement lasted from the 1920s until the early 1970s and represented one of the most powerful and significant achievements for public art this century This book follows the careers of the three most prominent artists of the movement los tres Grandes Jose Clemente Orozco Diego Rivera and David Alfaro Siqueiros Dr Rochfort traces their lives from childhood in a rural feudal society through the bloody years of the revolution and the first commissions from the new state and on to the years of their artistic maturity and their greatest works The first study to offer comprehensive color illustrations of all the major murals both those sited in Mexico and in the United States where all three artists worked in the 1930s it also looks at the paintings in the context of their cultural background and assesses the artists achievements within the political framework of their country The story is an extraordinary and moving one telling of the forging of a national identity through an unprecedented marriage between politics and art Dr Rochfort has written a lively accessible text which presents a complex period of art history clearly and well while the illustrations ensure that the sheer scale of the works is never forgotten

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