

RISKING THE ABSTRACT: MEXICAN
MODERNISM AND THE ART OF

GUNTHER GERZSO



Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover

**Oklahoma City Museum of Art, Museo
de Arte Carrillo Gil**



Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover:

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 *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 **El riesgo de lo abstracto** Diana C. Du Pont, Luis-Martín Lozano, Cuauhtémoc

Medina, Eduardo de la Vega Alfaro, Gunther Gerzso, 2003 Frida Kahlo, Diego Rivera, and Mexican Modernism James Oles, 1996 Covarrubias Miguel Gerzso Gunther Izquierdo Maria Kahlo Frida Lazo Agustin M rida Carlos Orozco Jos Clemente Romero Carlos Orozco Rivera Diego Romo Jos Luis Siqueiros David Alfaro Soriano Juan Tamayo Rufino Toledo Francisco Z rraga ngel **Paint the Revolution** Matthew Affron, Mark A. Castro, Dafne Cruz Porchini, Renato González Mello, 2016

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 *Mex/L.A.*, 2011 **Master of Mexican**

Modernism: The Life and Art of Diego Rivera Pasquale De Marco, 2025-05-08 Master of Mexican Modernism The Life and Art of Diego Rivera offers a comprehensive exploration of the life and art of Diego Rivera one of the most renowned Mexican

artists of the 20th century Through Rivera s powerful murals and paintings readers will gain a deeper understanding of the history and culture of Mexico as well as the life and times of one of its most iconic artists Rivera s art was deeply influenced by his Marxist beliefs and his commitment to social justice His murals which adorned the walls of public buildings and institutions depicted the struggles and triumphs of the Mexican people Rivera s work was not only aesthetically stunning but also politically charged reflecting the social and political realities of his time In this book readers will explore Rivera s early life and influences his artistic development and his major works They will also learn about his personal life his marriages and his political activism Through Rivera s art and life readers will gain a deeper understanding of the complex and tumultuous history of Mexico in the 20th century Master of Mexican Modernism The Life and Art of Diego Rivera is a must read for anyone interested in Mexican art history or culture It is also a valuable resource for students scholars and anyone who wants to learn more about one of the most important artists of the 20th century Rivera s legacy continues to inspire and influence artists and activists around the world His art is a testament to the power of art to educate inspire and change the world If you like this book write a review on google books Mexican Masters Oklahoma City Museum of Art,Museo de Arte Carrillo Gil,2005 The book measures 9x12 to showcase works displayed full page by Diego Rivera Jose Clemente Orozco and David Alfaro Siqueiros as well as two artists who are not mentioned in the title Gunther Gerzso and Luis Nishizawa It is published in conjunction with a 2005 2006 exhibition organized by the Oklahoma City Museum of Art in collaboration with the Museo de Arte Contemporaneo Alvar y Carmen T de Carrillo Gil Editor and curator George is affiliated with the Oklahoma City Museum of Art three other art historians all based in Mexico have contributed interpretive text A photo of each artist and quotes from each one round out the book along with an exhibition checklist and a bibliography **The Effects of the Nation** Carl Good,John V. Waldron,2009 What is the effect of a nation In this age of globalization is it dead dying or only dormant The essays in this groundbreaking volume use the arts in Mexico to move beyond the national and the global to look at the activity of a community continually re creating itself within and beyond its own borders Mexico is a particularly apt focus partly because of the vitality of its culture partly because of its changing political identity and partly because of the impact of borders and borderlessness on its national character The ten essays collected here look at a wide range of aesthetic productions especially literature and the visual arts that give context to how art and society interact Steering a careful course between the nostalgia of nationalism and the insensitivity of globalism these essays examine modernism and postmodernism in the Mexican setting Individually they explore the incorporation of historical icons of vanguardism and of international influence From Diego Rivera to Elena Garro from the Tlateloco massacre to the Chiapas rebellion from mass market fiction to the film Aliens the contributors view the many sides of Mexican life as relevant to the creation of a constantly shifting national culture Taken together the essays look both backward and forward at the evolving effect of the Mexican nation **María Izquierdo and Frida Kahlo** Nancy Deffebach,2015-08-15 Mar a 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

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

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 Bartók and the canvases of María 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

Greater American Camera Monica Bravo, 2021-01-01 An engaging investigation of how the relationships between four U.S. photographers and Mexican artists forged new developments in modernism. Photographers Edward Weston, Tina Modotti, Paul Strand and Helen Levitt were among the U.S. artists who traveled to Mexico during the interwar period seeking a community more receptive to the radical premises of modern art. Looking closely at the work produced by these four artists in Mexico, this book examines the vital role of exchanges between the expatriates and their Mexican contemporaries in forging a new photographic style. Monica Bravo offers fresh insights concerning Weston's friendship with Diego Rivera, Modotti's images of labor which she published alongside the writings of the Stridentists, Strand's engagement with folk themes and the work of composer Carlos Chávez and the influence of Manuel Álvarez Bravo on Levitt's contributions to a New World surrealism. Exploring how these dialogues resulted in a distinct kind of modernism characterized by inter-American interests, the book reveals the ways in which cross-border collaboration shaped a new greater American aesthetic

Gunther Gerzso Gunther Gerzso, 1972 *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

Art and Architecture in Mexico James Oles, 2013-09-10 A lucid at times even poetic summary of five hundred years of Mexican art. The illustrated works of art are well chosen and beautifully integrated into Oles's text. Indeed it feels as if his words emanate from the art itself. Donna Pierce, Denver Art Museum. This new interpretive history of Mexican art from the Spanish Conquest to the early decades of the twenty-first century is the most comprehensive introduction to the subject in fifty years. James Oles ranges widely across media and genres offering new readings of painting, sculpture, architecture, prints and photographs. He interprets major works by such famous artists as Diego Rivera and Frida Kahlo but also discusses less familiar figures in history and landscape painting, muralism and conceptual art. The story of Mexican art is set in its rich historical context by the book's treatment of political and social change. The author draws on recent scholarship

to examine crucial issues of race class and gender including the work of indigenous artists during the colonial period and of women artists in the nineteenth and twentieth centuries Throughout Oles shows how Mexican artists participated in local and international developments He considers both native and foreign born artists from Baroque architects to kinetic sculptors and highlights the important role played by Mexicans in the global art scene of the last five centuries *Mural Painting and Social Revolution in Mexico, 1920-1940* Leonard Folgarait,1998-06-28 Mural Painting and Social Revolution in Mexico 1920 1940 is the first full length account of this major movement in the history of Modernism Following the Revolution of 1910 Mexican society underwent a profound transformation in every sector of political and cultural life Mexican artists participated in this social revolution during a vital two decade period through public art programmes funded by the government and other institutions Applying a social historical methodology Leonard Folgarait examines this phenomenon and focuses on the mural paintings of Diego Rivera Jos Orozco and David Siqueiros produced during this period He provides an indepth analysis of the form and meaning of these mural cycles while documenting the system of patronage the critical connections between state policy and aesthetics and the visual strategies devised by patrons and artists in order to maximise the impact of these propagandistic images **Mexico's Revolutionary Avant-Gardes** Tatiana Flores,2013-01-01 A groundbreaking look at avant garde art and literature in the wake of the Mexican Revolution illustrating Mexico City s importance as a major center for the development of modernism Provided by publisher **Modern Mexican Art** Laurence Eli Schmeckebier,1939 Full scale study of the Mexican muralists

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Table of Contents Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover

1. Understanding the eBook Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - The Rise of Digital Reading Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - Advantages of eBooks Over Traditional Books
2. Identifying Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - User-Friendly Interface
4. Exploring eBook Recommendations from Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover

- Personalized Recommendations
 - Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover User Reviews and Ratings
 - Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover and Bestseller Lists
5. Accessing Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover Free and Paid eBooks
 - Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover Public Domain eBooks
 - Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover eBook Subscription Services
 - Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover Budget-Friendly Options
 6. Navigating Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover eBook Formats
 - ePub, PDF, MOBI, and More
 - Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover Compatibility with Devices
 - Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - Highlighting and Note-Taking Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - Interactive Elements Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 8. Staying Engaged with Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 9. Balancing eBooks and Physical Books Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain

- Minimizing Distractions
- Managing Screen Time
- 11. Cultivating a Reading Routine Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - Setting Reading Goals Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - Fact-Checking eBook Content of Risking The Abstract Mexican Modernism And The Art Of Gunther Gerzso Hardcover
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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