

8. Diego Rivera - murals



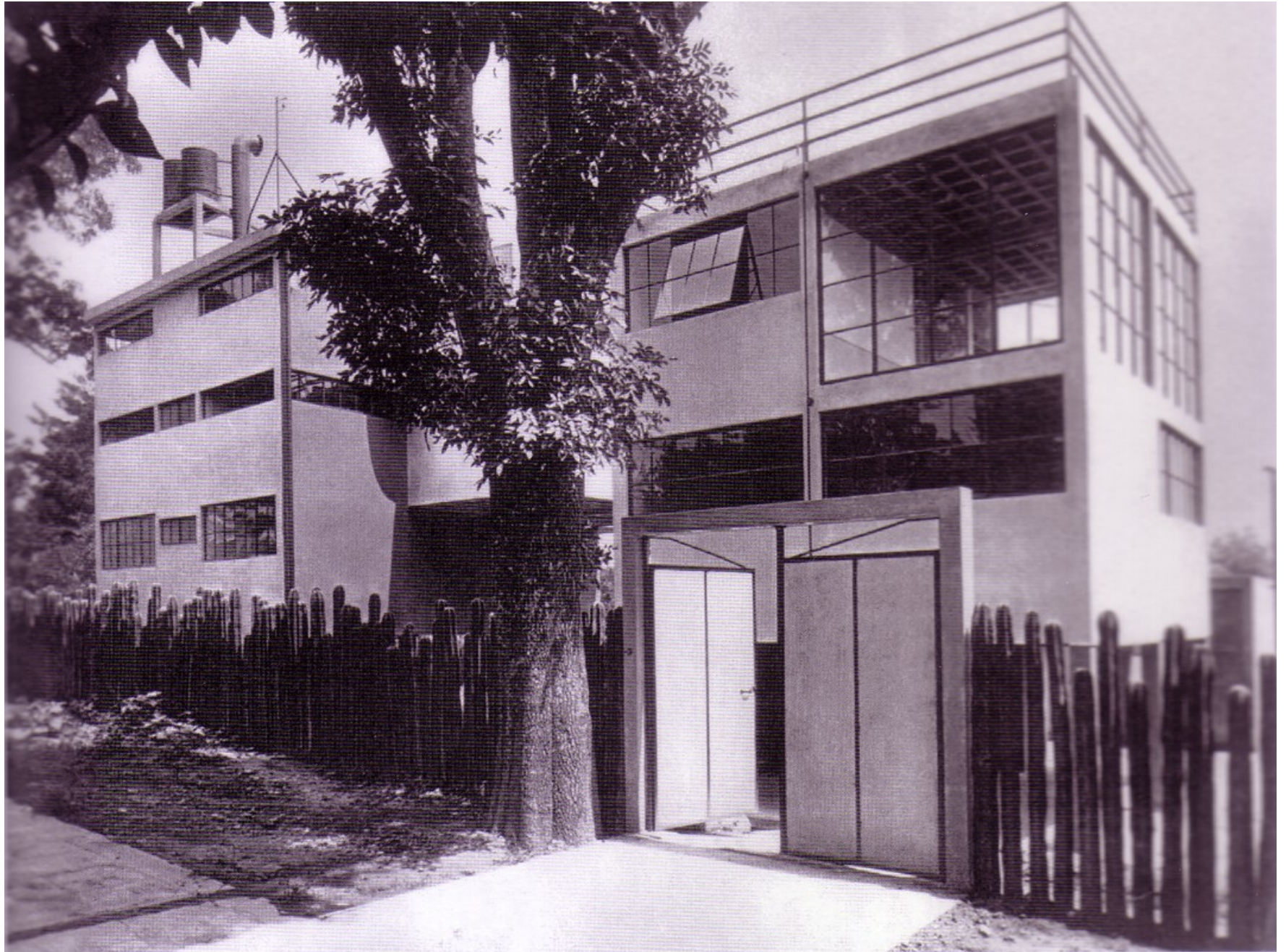
Kenneth G. Hay

Professor Emeritus of Contemporary
Art Practice, The University of Leeds,
UK



“Self Portrait”, (1949). Tempera on linen, 31.4 x 25.1 cm (Coll. Burt B. Holmes)

Aged 63, he made four self-portraits - one in chalk, two watercolours and one tempera painting. The tempera painting is the result of severe self-scrutiny: the artist's face is lined with wrinkles and the heavy-lidded eyes have a sad expression.



Juan O'Gorman, "Frida Kahlo House, Mexico"



“La Era” (1904), oil on canvas 100 x 114.6 cm, Guanajuato, Museo Diego Rivera



“Spanish Landscape: Toledo” (1913), oil on Canvas, 89 x110 cm. Coll. Guadalupe Rivera dew Iturbe



“Zapatista Landscape - The Guerrilla”
(1915), oil on canvas, 144 x 123 cm.
Mexico City, Museo Nacional de Arte

Painted in Paris in the summer of 1915 during the bloodiest battles of the Revolution in Mexico. Emiliano Zapata is represented in a contemporary Cubist idiom, in front of a landscape of the valley of Mexico.



Anfiteatro Bolívar, Mexico City, "Creation" (1922-3). Encaustic and gold leaf
Escuela Nacional Preparatoria



Secretaría de Educación Pública, Mexico City, "Embrace & Peasants" (March-July 1923),



"Distributing Arms" (c Nov. 1928), Secretaría de Educación Pública, Mexico City, Court of Fiestas



Chapel, Universidad Autónoma de Chapingo, "The Liberated Earth with Natural Forces controlled by Man (1926-27) (end Wall)



Universidad Autónoma de Chapingo, Administration Building, “Good Government” (detail) (1924)



Chapel, Universidad Autónoma de Chapingo, "Formation of Revolutionary Leadership" (1926-27)



Chapel, Universidad Autónoma de Chapingo, "Subterranean Forces" (1926-27)



Palacio Nacional, Mexico City, "History of Mexico: From the Conquest to the Future 1929-30, South & West Walls.



Palacio Nacional, Mexico City, "History of Mexico: From the Conquest to the Future 1929-30, West(left) & North Walls.



“Disembarkation of the Spanish at Veracruz” (1951), Mexico City Palacio Nacional, Patio Corridor



A gift to the people of Cuernavaca and the State of Morelos from the late Dwight Morrow, conceived during the last term of Morrow's term as US Ambassador in Mexico (Sept 1927-1930). The Ambassador wished to celebrate his liking of the people and his attachment to Cuernavaca, his home in Mexico. He died shortly after its completion. Morrow's careful diplomacy won the confidence of Mexican President Plutarco Elias Calles and was successful in resolving tense US/Mexican relations after the Revolution as well as heal the divide between Mexico and the Vatican. The fee of \$12,000 was the largest by far that Rivera had received.

Palacio de Cortés, Cuernavaca: "The Battle of the Aztecs and the Spaniards, (1930) West and North Walls



“Allegory of California”, (1931) Pacific Stock Exchange, Luncheon Club, San Francisco, stairway, 10-11th floor.

(43.82 square m.)

Rivera met Californian sculptor, **Ralph Stackpole** in Paris in in the 1920s and again in Mexico in 1926. Stackpole returned to California excited by Rivera’s murals at Chapingo, and, after five years of negotiations, secured the commission for this mural and the **San Francisco Art Institute**.

It depicts the bountiful human and natural resources of California, brought to fruition by North American inventiveness, industry and adventurism. California is represented by a mature woman (Tennis star Helen Wills Moody), whose hands gather up the fruits of the earth, surrounded by symbols of , husbandry, enterprise, technological invention, entrepreneurship, harvesting forests and minerals before the Pacific horizon.



San Francisco Art Institute

The Making of a Fresco Showing the Building of a City, Fresco, 5.68 x 9.91m (April-June 1931)

The coordinated activities of planner and builders, both above and below ground are seen through the scaffold that supports a fresco painter (Rivera himself) and his assistants. Behind, towers a monumental figure of an engineer-worker, symbol of the new economy. The triangular pediment recalled Italian Renaissance panels such as Cimabue and Giotto's Enthroned Madonnas in the Uffizzi which he saw in 1920-21. The wall is conceived as a triptych, further subdivided into 8 parts, as with the murals of Masaccio and Masolino in the Brancacci Chapel, Florence. A further Renaissance quotation is the floor level vanishing point (echoing Masaccio's Trinity Madonna in Sta Maria Novella, Florence). The inclusion of Donor portraits as well as those of himself and his assistants also echoes Renaissance paintings such as Botticelli's "Adoration" with the Medici family members. Revolutionary elements are sotto voce: a tiny hammer and sickle on the Worker's hat and the pressure gauge next to the piston pump, just approaching red, warning of imminent revolution..



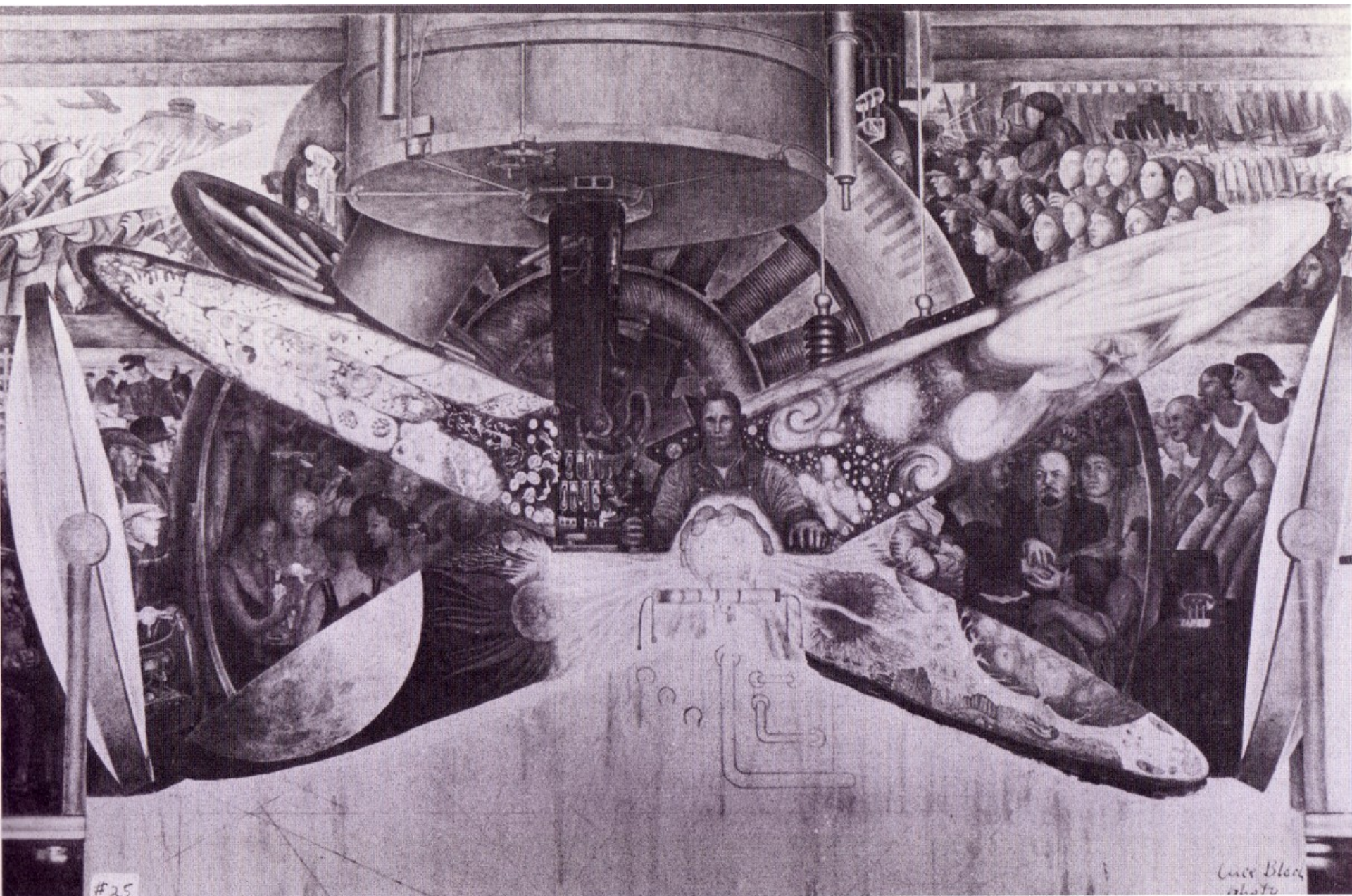
Detroit Institute of Arts, Garden Court, North Wall (May 1932-March 1933) Fresco



“Detroit Industry”, South Wall, Detroit Institute of Arts, May 1932-March 1933, Fresco



“Detroit Industry”, West Wall, Detroit Institute of Arts, May 1932-March 1933, Fresco



RCA Building mural, NY, , just before work was stopped in May 1933



New Workers School. New York. "Modern Industry" (1933) and "Mussolini" (1933), private collection



“Man, Controller of the Universe”, (1934), Mexico City, Museo de Bellas Artes, fresco 4.85 x11.45

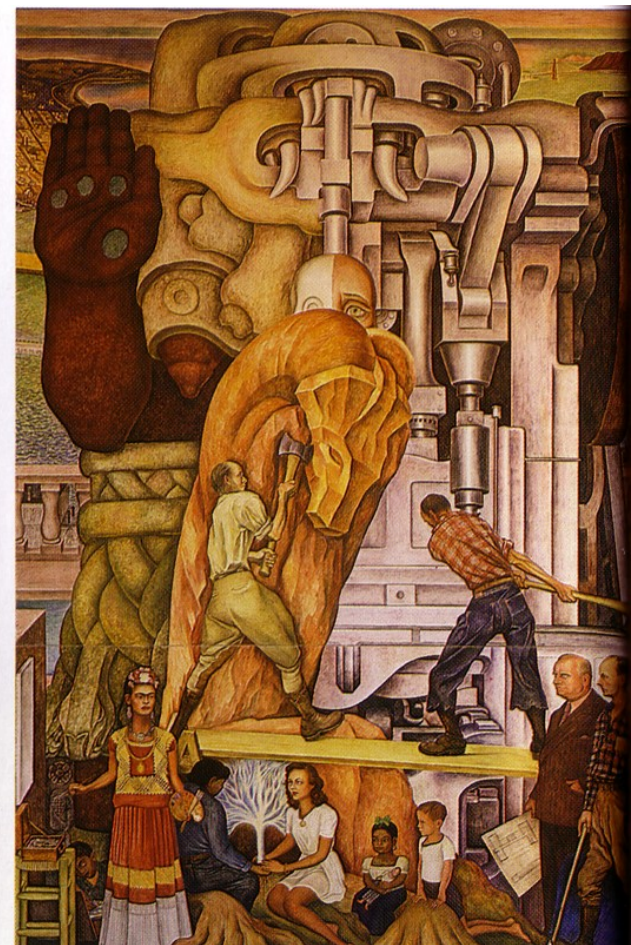
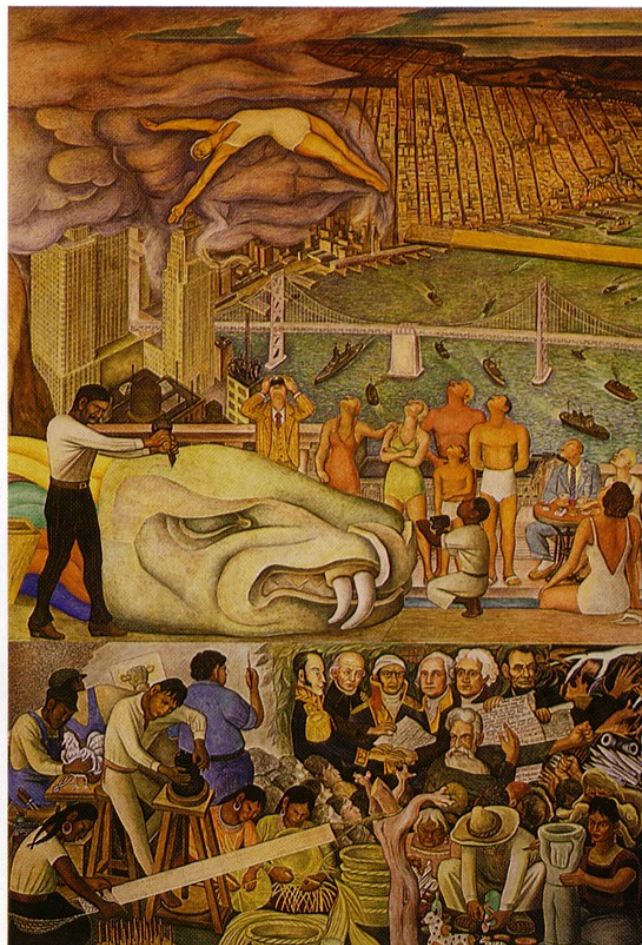


Hotel Reforma, Mexico City (Now Museo del Palacio de Bellas Artes), (1936) panels 1-3

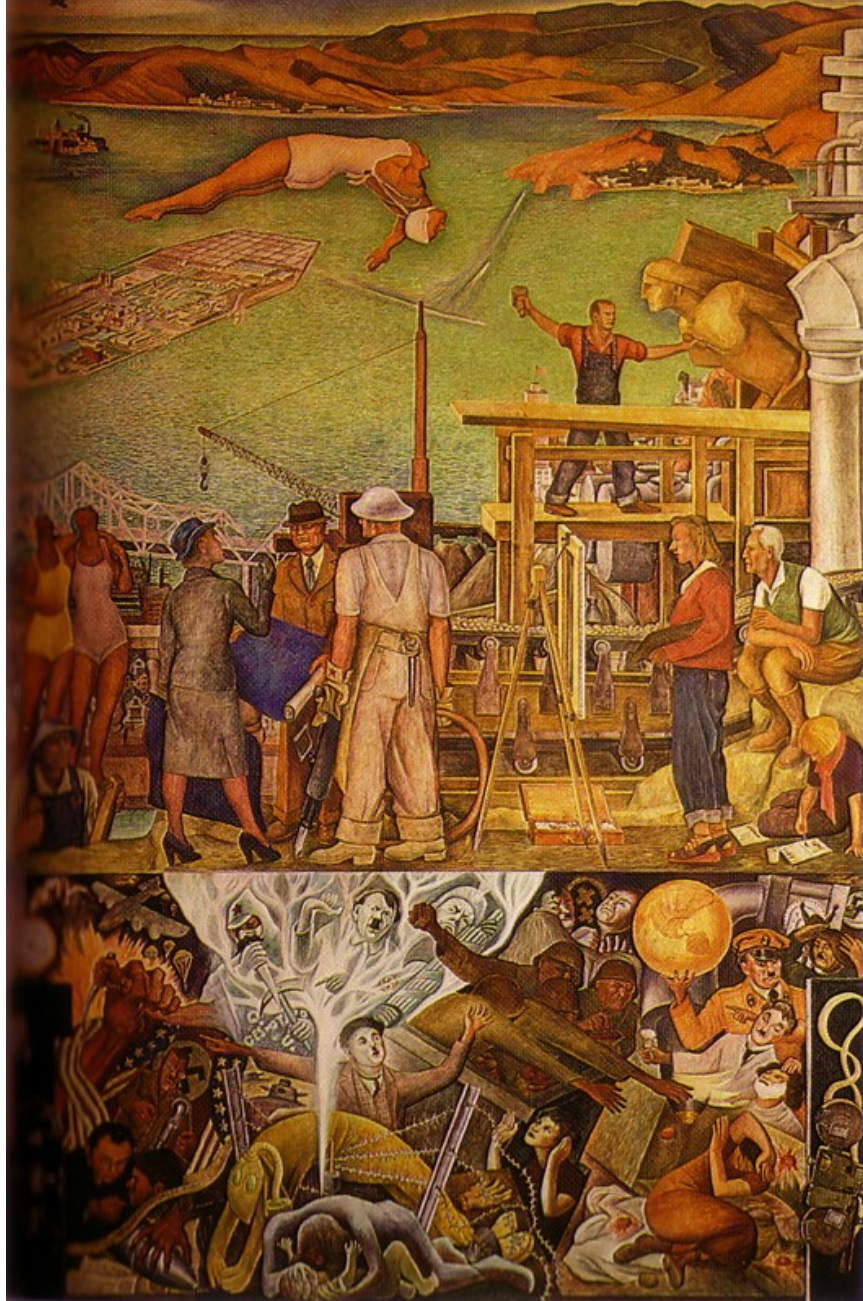


“A Burlesque of Mexican Folklore and Politics
(The Dictatorship, Dance of the Huichilobos,
Touristic and Folkloric Mexico and the
Festival of Huejotzingo” (1936) Panel 4.

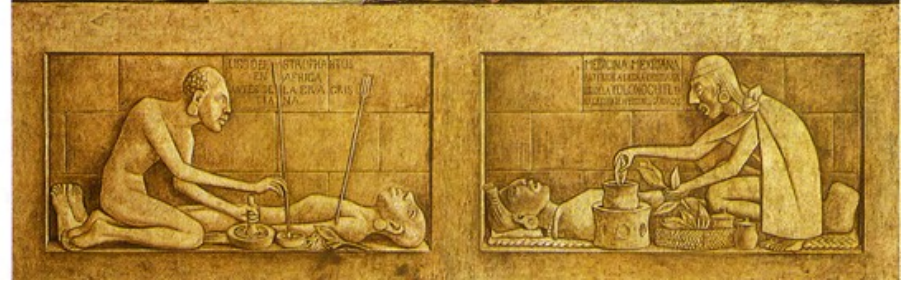
Mexico City, Museo del Palacio de Bellas
Artes; Fresco, 3.89 x 2.11 m



“Pan-American Unity”, City College of San Francisco, (1940), panels 1-3



“Pan-American Unity”, City College of San Francisco, (1940), panels 4-5



Instituto Nacional de Cardiología, Mexico City (1943-44)



Hotel Del Prado, Mexico City, (1947-48)

“Dream of a Sunday Afternoon in the Alameda”, 15m



Hospital de la Raza, Mexico City, (1953)