

Diego Rivera New York Mural

Desmond Rochfort

Diego Rivera Leah Dickerman, Diego Rivera, Anna Indych-López, Museum of Modern Art (New York, N.Y.), 2011 In 1931, Diego Rivera was the subject of The Museum of Modern Art's second monographic exhibition, which set attendance records in its five-week run. The Museum brought Rivera to New York six weeks before the opening and provided him a studio space in the building. There he produced five 'portable murals' - large blocks of frescoed plaster, slaked lime and wood that feature bold images drawn from Mexican subject matter and address themes of revolution and class inequity. After the opening, to great publicity, Rivera added three more murals, taking on New York subjects through monumental images of the urban working class. Published in conjunction with an exhibition that brings together key works from Rivera's 1931 show and related material, this vividly illustrated catalogue casts the artist as a highly cosmopolitan figure who moved between Russia, Mexico and the United States and examines the intersection of art-making and radical politics in the 1930s.

Man at the Crossroads Susana Pliego Quijano, Javier Aranda Luna, Pablo Ortiz Monasterio, 2013 This is the history of Rivera's ill-fated mural at the Rockefeller Center in New York and the minute restoration of the sketches housed in the collections of the Museo Anahuacalli, complemented by a vast number of letters, photos and other documents, many of which are published here for the first time.

Diego Rivera Pete Hamill, 1999-09 Hamill (a political journalist, author, and editor) narrates the life and explores the art of Diego Rivera, the prodigiously productive artist, polemicist and political activist, Mexican nationalist, and lover of many women. Acknowledging the cost of Rivera's didactic communism, he provides historical insights and focuses on what is enduring in the artist's work. The 107 illustrations (including 59 in color) show the full range of his art (murals, paintings, drawings, and illustrations) as well as documentary photographs. Oversize: 10x10. Annotation copyrighted by Book News, Inc., Portland, OR

Diego Rivera Laura Baskes Litwin, Diego Rivera, 2005 Profiles the Mexican muralist who inspired a revival of fresco painting in Latin America and the United States, and discusses his turbulent marriage to Frida Kahlo.

Diego Rivera Mariana Medina, Laura Baskes Litwin, 2015-07-15 Diego Rivera is famous for painting murals of everyday life in Mexico. But he was also known for his work in literature, cinematography, and his marriage to another artist, Frida Kahlo. Discover the world of Diego Rivera, from the Mexican Revolution to the Museum of Modern Art in New York City,

learn all about this talented artist and his creative life.

The Murals of Diego Rivera Desmond Rochfort, 1987 At the time Diego Rivera began painting these murals he was an internationally known artist with his works reproduced in magazines worldwide.

Diego Rivera Museum of Modern Art (New York, N.Y.), Frances Flynn Paine, 1972

Diego Rivera's America James Oles, 2022-07-19 Diego Rivera's America revisits a historical moment when the famed muralist and painter, more than any other artist of his time, helped forge Mexican national identity in visual terms and imagined a shared American future in which unity, rather than division, was paramount. This volume accompanies a major exhibition highlighting Diego Rivera's work in Mexico and the United States from the early 1920s through the mid-1940s. During this time in his prolific career, Rivera created a new vision for the Americas, on both national and continental levels, informed by his time in both countries. Rivera's murals in Mexico and the U.S. serve as points of departure for a critical and contemporary understanding of one of the most aesthetically, socially, and politically ambitious artists of the twentieth century. Works featured include the greatest number of paintings and drawings from this period reunited since the artist's lifetime, presented alongside fresco panels and mural sketches. This catalogue serves as a guide to two crucial decades in Rivera's career, illuminating his most important themes, from traditional markets to modern industry, and devoting attention to iconic paintings as well as works that will be new even to scholars—revealing fresh insights into his artistic process. Published by the San Francisco Museum of Modern Art in association with University of California Press Exhibition dates: San Francisco Museum of Modern Art: July 16, 2022—January 1, 2023 Crystal Bridges Museum of American Art, Bentonville, Arkansas: March 11—July 31, 2023

At the Crossroads Catha Paquette, 2017-01-24 Collaborations during the Great Depression between the Mexican artist and Communist activist Diego Rivera and institutions in the United States and Mexico were fraught with risk, as the artist occasionally deviated from course, serving and then subverting his patrons. Catha Paquette investigates controversies surrounding Rivera's retrospective at the Museum of Modern Art in New York City, his Rockefeller Center mural *Man at the Crossroads*, and the Mexican government's commissioning of its reconstruction at the Palace of Fine Arts in Mexico City. She proposes that both the artist and his patrons were using art for extraordinary purposes, leveraging clarity and ambiguity to weigh in on debates concerning labor policies and speech rights; relations between the United States, Mexico, and the Soviet Union; and the viability of capitalism, communism, and socialism. Rivera and his patrons' shared interest in images of labor--a targeted audience--made cooperative ventures possible. In recounting Rivera's shifts in strategy from collaboration/exploitation to antagonism/conflict, Paquette highlights the extent to which the artist was responding to politico-economic developments and facilitating alignment/realignment among leftist groups for and against Stalin. Although the artwork that resulted from these instances of patronage had the potential to serve conflicting purposes, Rivera's images

and the protests that followed the destruction of the Rockefeller Center mural were integral to a surge in oppositional expression that effected significant policy changes in the United States and Mexico.

The Fabulous Life of Diego Rivera Bertram David Wolfe,1968

The Coit Tower Murals Robert W. Cherny,2024-11-12 Created in 1934, the Coit Tower murals were sponsored by the Public Works of Art Project (PWAP), the first of the New Deal art programs. Twenty-five master artists and their assistants worked there, most of them in buon fresco. Nearly all of them drew upon the palette and style of Diego Rivera. The project boosted the careers of Victor Arnautoff, Lucien Labaudt, Bernard Zakheim, and others, but Communist symbols in a few murals sparked the first of many national controversies over New Deal art. Sixty full-color photographs illustrate Robert Cherny's history of the murals from their conception and completion through their evolution into a beloved San Francisco landmark. Cherny traces and critiques the treatment of the murals by art critics and historians. He also probes the legacies of Coit Tower and the PWAP before surveying San Francisco's recent controversies over New Deal murals. An engaging account of an artistic landmark, *The Coit Tower Murals* tells the full story behind a public art masterpiece.

Vida Americana - Mexican Muralists Remake American Art, 1925-1945 Barbara Haskell,Mark A. Castro,2020-01-01 An in-depth look at the transformative influence of Mexican artists on their U.S. counterparts during a period of social change. The first half of the 20th century saw prolific cultural exchange between the United States and Mexico, as artists and intellectuals traversed the countries' shared border in both directions. For U.S. artists, Mexico's monumental public murals portraying social and political subject matter offered an alternative aesthetic at a time when artists were seeking to connect with a public deeply affected by the Great Depression. The Mexican influence grew as the artists José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros traveled to the United States to exhibit, sell their work, and make large-scale murals, working side-by-side with local artists, who often served as their assistants, and teaching them the fresco technique. *Vida Americana* examines the impact of their work on more than 70 artists, including Marion Greenwood, Philip Guston, Isamu Noguchi, Jackson Pollock, and Charles White. It provides a new understanding of art history, one that acknowledges the wide-ranging and profound influence the Mexican muralists had on the style, subject matter, and ideology of art in the United States between 1925 and 1945.

Muralism Without Walls Anna Indych-López,2009 Examines the introduction of Mexican muralism to the United States in the 1930s, and the challenges faced by the artists, their medium, and the political overtones of their work in a new society.

Forging Latin America Russell Crandall,2023-08-29 A sweeping yet intimate exploration of Latin America's political history, *Forging Latin America* profiles fifty-two of the region's most influential figures who, for better or worse, have shaped its character and destiny from the Spanish Conquest to the present day. This polyphonic gathering of dictators, reformers, revolutionaries, artists, writers, priests, and activists not only foregrounds the major political developments since 1492 but

also spotlights lesser-known stories of hope, change, and resistance from the ground up. Along the way, the book shows how ideas can bring down a government or build one, how power corrodes ideology until the perpetuation of power becomes an ideology in and of itself, and how the intellectual heritage of Latin America has been used, disputed, and reinvented over five astonishing centuries.

New York Magazine, 1987-02-02 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

The Murals of Diego Rivera Desmond Rochfort, 1987 At the time Diego Rivera began painting these murals he was an internationally known artist with his works reproduced in magazines worldwide.

Wall-to-wall America Karal Ann Marling, 1982 From the back cover of the book, quoted in part: The America Karal Ann Marling (the author) refers to is small-town America during the depression era; in particular those communities that were portrayed in the 1000-odd murals that appeared in post offices around the country under the auspices of the Treasury Department Section of Fine Arts. She goes far beyond an investigation of the murals as art, and 'Wall to Wall America' becomes an intelligent, often irreverent, discussion of popular taste and culture during the depression decade.

Mexican Muralism Alejandro Anreus, Leonard Folgarait, Robin Adèle 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, José Clemente Orozco, and David Alfaro Siqueiros—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.

Behemoth: A History of the Factory and the Making of the Modern World Joshua B. Freeman, 2018-02-27 Freeman's rich and ambitious Behemoth depicts a world in retreat that still looms large in the national imagination.... More than an economic history, or a chronicle of architectural feats and labor movements. —Jennifer Szalai, New York Times In an accessible and timely work of scholarship, celebrated historian Joshua B. Freeman tells the story of the factory and examines how it has reflected both our dreams and our nightmares of industrialization and social change. He whisks readers from the early textile mills that powered the Industrial Revolution to the factory towns of New England to today's behemoths making sneakers, toys, and cellphones in China and Vietnam. Behemoth offers a piercing perspective on how factories have shaped

our societies and the challenges we face now.

Cosmopolitanism in Mexican Visual Culture María Fernández, 2014-01-06 Since the colonial era, Mexican art has emerged from an ongoing process of negotiation between the local and the global, which frequently involves invention, synthesis, and transformation of diverse discursive and artistic traditions. In this pathfinding book, María Fernández uses the concept of cosmopolitanism to explore this important aspect of Mexican art, in which visual culture and power relations unite the local and the global, the national and the international, the universal and the particular. She argues that in Mexico, as in other colonized regions, colonization constructed power dynamics and forms of violence that persisted in the independent nation-state. Accordingly, Fernández presents not only the visual qualities of objects, but also the discourses, ideas, desires, and practices that are fundamental to the very existence of visual objects. Fernández organizes episodes in the history of Mexican art and architecture, ranging from the seventeenth century to the end of the twentieth century, around the consistent but unacknowledged historical theme of cosmopolitanism, allowing readers to discern relationships among various historical periods and works that are new and yet simultaneously dependent on their predecessors. She uses case studies of art and architecture produced in response to government commissions to demonstrate that established visual forms and meanings in Mexican art reflect and inform desires, expectations, memories, and ways of being in the world—in short, that visual culture and cosmopolitanism are fundamental to processes of subjectification and identity.

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