

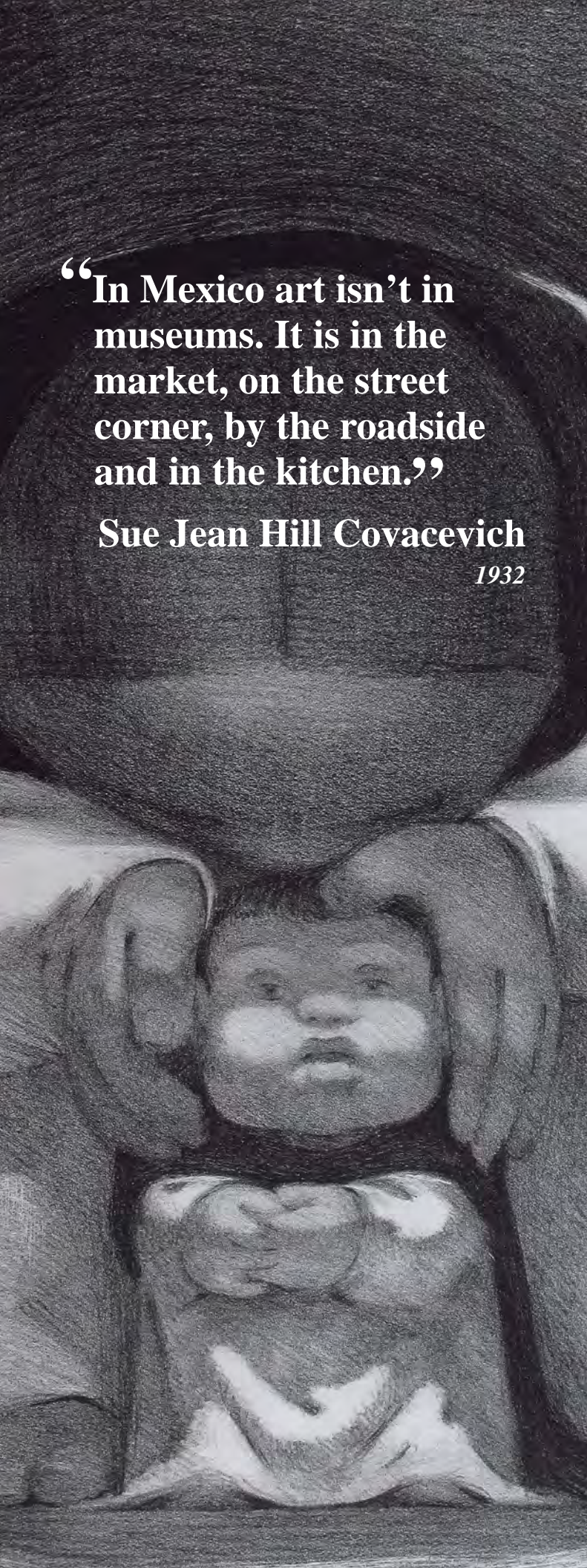
# POWER <sup>TO</sup> THE PEOPLE:

## Mexican Prints from the Great War to the Cold War



from the Moffett Collection





“In Mexico art isn’t in museums. It is in the market, on the street corner, by the roadside and in the kitchen.”

Sue Jean Hill Covacevich

1932

# POWER TO THE PEOPLE:

Mexican Prints  
from the Great War  
to the Cold War

## ALBRECHT-KEMPER MUSEUM OF ART

*St. Joseph, Missouri*

June 12 - September 20, 2020

## BIRGER SANDZÉN MEMORIAL GALLERY

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## LENDERS TO THE EXHIBITION:

James and Virginia Moffett

Curators: Cori Sherman North and Bill North

Publisher: James and Virginia Moffett, 2020

Photographer: Clif Hall





## INTRODUCTION

Drawing on work from the James and Virginia Moffett Collection of Kansas City, *Power to the People: Mexican Prints from the Great War to the Cold War* explores the political and social conditions in Mexico between World War One (1914-18) and the onset of the Cold War in the late 1940s. This period of great social upheaval and revolution witnessed an explosion of extraordinary creative production by Mexican graphic artists, a development that had significant and far-reaching implications for the history of twentieth-century printmaking and American art.

The exhibition begins with the work of José Guadalupe Posada (1852-1913), who was known as “the printmaker to the Mexican people” and an important artistic and ideological forebear of Mexico’s twentieth-century printmakers. Highly accessible and widely circulated throughout Mexico, Posada’s political cartoons and illustrations of current events from contemporary Mexican life appeared in popular newspapers and broadsides, providing critical commentary on Mexico’s political, social, and cultural life. His eminently democratic imagery provided a powerful precedent for the use of graphic art in the service of social and revolutionary causes.

Chief among the artists inspired by Posada’s example and included in this exhibition are Jean Charlot (1898-1979), José Clemente Orozco (1883-1949), Diego María Rivera (1886-1957), and David Alfaro Siqueiros (1896-1974), the leading figures of the twentieth-century Mexican mural movement. These artists’ socially and politically-charged imagery exerted significant influence on their American counterparts, most notably the Missouri-born Thomas Hart Benton (1889-1975). Diego Rivera’s 1932 lithograph *Zapata*, a depiction of the Mexican revolutionary leader Emiliano Zapata Salazar (1879-1919) leading a group of armed peasants, is among the highlights of the exhibition and is widely regarded as a landmark of twentieth-century modernist printmaking, Mexican or otherwise.

Also featured in the exhibition is *Mexican People*, the 1947 portfolio of lithographs by Mexican printmakers associated with the Taller de Gráfica and published by the Associated American Artists (AAA) of New York.

## JOSÉ GUADALUPE POSADA

José Guadalupe Posada Aguilar, one of the most prolific graphic artists in the history of art, produced some fifteen hundred images over the course of his four-decades-long career. Born in Aguascalientes, a Mexican state situated in the country's north-central region, Posada is among the most consequential Mexican artists of the late-nineteenth and early-twentieth centuries. Jean Charlot, Posada's most ardent champion, called him "the printmaker to the Mexican people." His prodigious output, including advertising imagery, religious imagery, broadsheets, political cartoons, and illustrations of contemporary events, cast enormous influence on the modernist Mexican printmakers of the first half of the twentieth century.

In 1868 the teen-aged Posada began an apprenticeship in the workshop of José Trinidad Pedroza, a graphic artist, printer, and publisher in Aguascalientes City. From Pedroza, Posada learned the fundamentals of lithography, a medium at which he soon excelled, producing political cartoons lampooning local political figures for *El Jicote* [*The Hornet*], a newspaper in Aguascalientes City. In 1872 Pedroza and Posada fled Aguascalientes City, relocating to León, a city in the central Mexican state of Guanajuato, purportedly after a local politician took offense to one of Posada's satirical images. Eventually, Posada established his own lithographic workshop in León, where he remained from 1875 until 1888, when he moved to Mexico City.

Posada's relocation to the Mexican capital marked the beginning of the artist's association with Antonio Vanegas Arroyo, the publisher of broadsides and chapbooks responsible for disseminating his imagery throughout Mexico. Soon after becoming established in Mexico City, Posada abandoned lithography in favor of relief printmaking. During the first decade of his association with Arroyo, Posada worked primarily in a relief technique akin to wood engraving on metal. From 1900 to the end of his life, the artist worked almost exclusively in relief etching, a technique the English poet and artist William Blake (1757-1827) developed in the late eighteenth century. Essentially, relief etching involves drawing on a metal plate with an acid-resistant medium, so that the design will stand in relief after the plate is exposed to the acid. The immediacy of relief etching was particularly well suited to Posada's graphic sensibility, enabling him to capture the urgency of subjects taken from contemporary Mexican life during one of the most turbulent and dynamic periods in the country's history.

### José Guadalupe Posada Aguilar (Feb. 2, 1852 Aguascalientes, Mexico – Jan. 20, 1913 Mexico City)

*La despedida del revolucionario* [*The Revolutionary's Farewell*], ca. 1911, relief etching

Between 1877 and 1911, José de la Cruz Porfirio Díaz Mori served seven terms as Mexico's president. During this period, now known as the Porfiriato, Mexico underwent considerable modernization and economic development under Díaz's technocratic rule of "order and progress." Díaz's regime came to an end after the 1910 presidential election between Díaz and Francisco Madero was rigged in the former's favor, giving rise to the Mexican Revolution of 1910-20. Posada's uncharacteristically tender image depicts two lovers sharing a goodbye kiss before the young man departs to join the revolution.

*La Calavera Catrina* [*The Skeleton Catrina*], 1913, zinc relief etching

Among Posada's most beloved images are his *calaveras* [skeleton] prints, of which *La Calavera Catrina* is the best-known example. In these prints, animated skeletons often cavort in scenes that critique the social ills of contemporary Mexican life. In this image the vain Catrina, a personification of



the Mexican holiday *Día de Muertos* [Day of the Dead], is outfitted as a female dandy. As an homage to Posada, Diego Rivera included the figure of Catrina flanked by Posada as an adult and himself as a young boy in his 1948 mural in Mexico City's Hotel del Prado.

*Drama sangriento en la Plazuela de Tarasquillo* [*Bloody Drama in the Small Square at Tarasquillo*], ca. 1897, 1943 printing, metal relief

This depiction of a contemporary incident depicts La Chiquita (María Villa) as she shoots La Malagueña (Esperanza Gutiérrez) following a masked ball on March 8, 1897.



*Jesús Bruno Martínez en las bartolinas de Belén* [*Jesús Bruno Martínez in Belén Prison*], 1892, 1943 printing, metal relief

In this image, Posada depicts the notorious Mexican criminal Jesús Bruno Martínez as he laments his fate after escaping from prison on learning the Mexican Supreme Court upheld his death sentence, only to be immediately recaptured.

*100 Woodcuts*, 1947, book, forward by Jean Charlot

*Separación del cuerpo y del alma* [*Separation of Body and Soul*], 1943 impression, metal relief

## “LOS TRES GRANDES” AND JEAN CHARLOT

Art changed dramatically in Mexico following the Mexican Revolution of 1910-20. The newly-installed government of President Álvaro Obregón commissioned monumental public murals in an effort to define a national identity and promote unity of purpose. While the administration did not dictate subject matter, the majority of wall frescoes created emphasized indigenous peoples and pre-Hispanic culture or the heroism of revolutionary struggle. There was also a dramatic escalation in printmaking by Mexican artists after the war, utilizing the democratic art of multiples to communicate social ideals and political messages including support for workers' rights and condemning corruption. The radical, leftist Mexican painters and printmakers inspired politically-conscious artists the world over, particularly in the United States. An American mural tradition was begun, with the paintings of Boardman Robinson (1876-1952) in 1929 and Thomas Hart Benton (1889-1975) in 1931, and then Mexico's government-sponsored public murals became the model for President Franklin Roosevelt's New Deal programs including the Public Works of Art Project (PWAP, 1933-34), the Treasury Section of Painting and Sculpture (1934-43), and the Federal Art Project (FAP, 1935-43).

Chief among the Mexican artists who were called to lead the new mural movement were “*Los Tres Grandes*,” the “Three Greats” consisting of José Clemente Orozco, Diego María Rivera, and David Alfaro Siqueiros, plus the French-born Jean Charlot. The Secretaría de Educación Pública [Ministry of Public Education], organized in order to remedy illiteracy and promote the ideals of the revolution, summoned Diego Rivera home to Mexico City from Paris to begin work on the three-floor education building, a former Jesuit college. Collaborating with many assistants over the years 1923-28, Rivera completed 125 mural panels within the grounds. Some of the murals were highlighted in Rivera's first exploration of lithography in 1932, a successful endeavor that brought international recognition to the artist and his work. Over his international career, Jean Charlot completed hundreds of paintings, prints, and ceramics along with his public murals. One of the last murals the artist completed was the *Trinity and Episodes of Benedictine Life* (1959), a 21 x 29 foot painting in the Monastic Chapel of St. Benedict's Abbey in Atchison, Kansas.

José Clemente Orozco had moved to the United States in 1917, but when the postwar administration in Mexico City offered a mural commission for his alma mater, the Escuela Preparatoria Nacional [National Preparatory School], the artist returned and completed a mural series on the school's walls over 1923-24. Orozco went on to paint murals for several sites in the United States. His Prometheus wall fresco of 1930 for Pomona College, in the Claremont system in California was particularly inspiring to Jackson Pollock (1904-1956) who declared the mural “the best painting in contemporary art.” Young Pollock had the chance to see more of Orozco's work, when Benton invited the Mexican artist to show work at the Art Students League in 1930, right before Benton and Orozco began working on murals in the New School for Social Research. The president of the New School suggested each mural artist paint what they considered the “most powerful living movement of our time.” Benton chose to paint *America Today*, full of industry, labor, and pop culture, while Orozco painted *A Call for Revolution and Universal Brotherhood*.

After Benton moved to Missouri in 1935 to continue mural commissions and teach at the Kansas City Art Institute, Pollock joined David Alfaro Siqueiros (born José de Jesús Alfaro Siqueiros) in the Mexican artist's new studio in New York City, the Siqueiros Experimental Workshop, where unconventional techniques were encouraged. Although Siqueiros painted important murals during his career—from the National Preparatory School in 1923 in Mexico City, to the 1932 mural *Tropical America: Oppressed and Destroyed by Imperialism* in Los Angeles, and finally the largest mural in the world, his 1971 *March of Humanity* in Mexico City—the passionate artist spent much of his effort in political activism. Jailed twice for Communist activities, Siqueiros used his art to protest injustice and inequity.

**Louis Henri Jean Charlot** (Feb. 8, 1898 Paris, France - Mar. 20, 1979 Honolulu, Hawaii)

*Chichén Itzá*, 1928, watercolor

In 1926 Charlot obtained a position with the Carnegie Institute drafting views of the archeological excavation at Chichén Itzá, a 12th-century Mayan Temple in the Yucatán, marks a change in style in the artist's work. When he traveled to New York for the first time in 1928 with proofs of the excavation report, Charlot explored the city, meeting artists and finding employment. By 1929 he had begun working with lithographic printer George Miller on prints of Mayan and Mexican subjects, on the leading edge of an American demand for Mexican art. Collaborating through 1931, Charlot and Miller produced 27 lithograph editions.

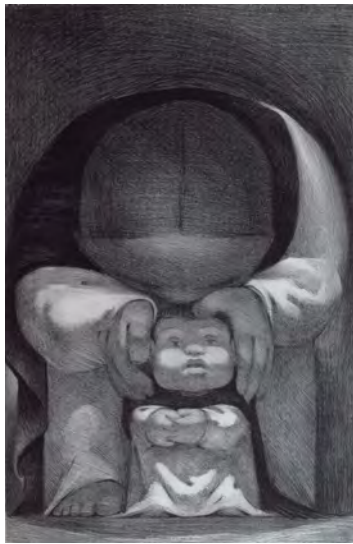
*Self Portrait*, 1930, oil on canvas

Jean Charlot was important to the development of printmaking in Mexico, encouraging artists to take up the democratic art and appreciate their own history. After moving to Mexico City in 1921, the artist researched the work of José Guadalupe Posada and wrote an article in 1925 about the influential printmaker that brought international attention. Later, Charlot drew on his first-hand experiences working with Diego Rivera, José Clemente Orozco, and David Siqueiros to write *The Mexican Mural Renaissance, 1920-1925*, which was published in 1963. In 1974, letters from Orozco to Charlot were collected into a book, documenting years of artistic struggle but also highlighting the deep friendship between the two artists. Jean Charlot spent his last days in Hawaii, moving there in 1949 to teach at the university. His last project was a lithograph portfolio, *Kei Viti* (1978), depicting Hawaiian culture.



**First Steps**, 1936, lithograph, printer Lynton Kistler, Los Angeles, published by Carl Zigrosser for the American Artists Group, New York

Charlot is known for his charming images of intimate moments of common people, revealing his socialist sympathies and principles of art for all. The artist's body of work carries a thread of maternal themes, from his Christian scenes of the Nativity and Mary with Child that peopled his early printmaking to the tortilla-making lessons conducted in Mexican kitchens. Charlot often revisited subjects, creating different compositions on the same topic. After this *First Steps* of 1936, the artist drew another *First Steps* version published by the Associated American Artists (AAA) in 1946.



**Hammocks**, 1937, lithograph, one edition of 32 in 2 states, printed by Lynton Kistler, Los Angeles

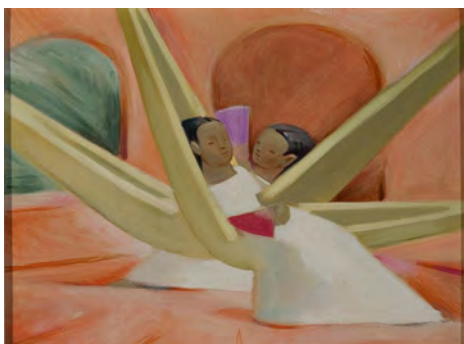


This small edition of 32 impressions was printed in black ink with some done in Nile Green, a yellowish green shade. The geometric composition of diagonals and overlapping space presents a calm depiction of two Mexican

girls taking their ease in the heat of the day. An August 1972 article in *Christian Science Monitor* dubbed Charlot a “champion of the everyday,” and the artist quoted his earned title often, proclaiming “I like that very much!”

**Hammocks Yucatán**, ca. 1937, oil on canvas

Considering his 1937 lithograph *Hammocks* in later years, Charlot recalled “There is a painting, which Edward Weston owned in Carmel, but I think it was done after the lithograph.” It is not known whether this oil is that same noted painting, but the composition is remarkably similar to the



print. By 1930, photographer Weston (1886-1958) had taken portrait photos of Charlot, Diego Rivera, and José Clemente Orozco, which were exhibited widely in America during the 1930s. Weston had traveled to Mexico first in 1923, and had paid extended visits through 1927, creating work and holding exhibitions with other artists.

**Tortillera with Child** (aka *Rest and Work*), 1941, color lithograph, printer Albert Carman

Growing up in Paris, Charlot often bought inexpensive, naive 19th-century color woodcuts known



as “*Images d'Épinal*” at local flea markets. He went on to study at the École des Beaux-Arts and there carved his first woodblocks of religious subjects in 1915. After the revolution, in 1921 the artist moved to Mexico where he experimented with drypoint and lithograph techniques and worked with Diego Rivera, David Siqueiros, and José Clemente Orozco on fresco murals in Mexico City. Indigenous culture had a profound influence on the artist, and images of Mexican people populated his prints and paintings for decades after.

Charlot moved to New York in 1928 and taught at the Art Students League and lectured at Columbia University, while continuing to take trips back to Mexico. In 1934 he was teaching at the Florence Cane School in New York City where he initiated a printmaking program and bought a Multilith Offset press. With faculty colleague Albert Carman, Charlot developed a new technique of offset printing from hand-drawn plates (rather than photo-mechanically produced), which eventually earned a patent for the innovative process.

**Tortilla Lesson**, 1947, lithograph, edition 100, printer Linton Kistler

This lithograph design was originally created for the Associated American Artists (AAA), but turned out to be too delicate and complex an image to produce economically enough for the AAA's practice of charging only \$5 per print. Charlot published seven lithographs with the New York-based AAA over the years 1946 through 1952, three of which were printed by lithographer Lawrence Barrett (1897-1973) at the Colorado Springs Fine Arts Center (CSFAC). Charlot accepted the position of head of the art school at the CSFAC in 1947, taking over from muralist Boardman Robinson and mentoring Eric Bransby (b. 1916) through an MFA at Colorado College with a campus dome mural as Bransby's thesis work.

**José Clemente Orozco** (Nov. 23, 1883 Ciudad Guzmán, Mexico – Sep. 7, 1949 Mexico City)

*Hombres y mujeres caminando* [Men and Women on the Road, aka Rear Guard], 1929, lithograph, edition of 100, printer George Miller



The Orozco family lived near the center of Mexico City, just steps away from the open-air studio of printmaker José Guadalupe Posada, who made a lasting impression on the young José

Clemente. When old enough, he insisted his parents enroll him at the San Carlos Academy of Fine Arts for lessons, but ultimately they sent him to the National School of Agriculture where Orozco learned technical drafting, animal anatomy, and land surveying. While there, he also gained a deep understanding of rural life and its hardships.

Orozco finished his education back in Mexico City at the National Preparatory School to study architecture and mathematics, and earned high honors upon graduating in 1903. However, after an accident resulted in the loss of his left hand, Orozco dedicated himself fully to painting and exploring the possibilities of wall painting. The Mexican Revolution's outbreak in November 1910 upended all plans and projects, changing lives irrevocably as it continued for the next decade. When Orozco moved to New York in 1927, he brought drawings done during wartime which he then used to create lithographs that expressed the history and the horrors of revolution. This print depicting the chaos of displaced, armed men followed by their families is based on a drawing entitled *Life along the March 1*.

*La familia* [The Family, aka Three Generations], 1929, lithograph, edition of 100, printer George Miller

Orozco attended the Escuela Nacional Preparatoria [National Preparatory School] in Mexico City in 1897 before enrolling in the School of Agriculture at San Jacinto for engineering and architecture.

Once deciding on an art career, he trained at the Academy of San Carlos in Mexico City 1906-14, and worked at drawing for newspapers



during the Mexican Revolution years. Although Orozco moved to the United States in 1917, the postwar administration offered him a mural commission for his alma mater, the National Preparatory School, so the artist returned in 1922 to begin work. This lithograph's scene is taken from a larger family group painted in a fresco mural on the second floor of the building.

*Cerros y figuras* [Hills and Figures, aka Paisaje Mexicana [Mexican Landscape], 1930, lithograph, edition 48/100, printer George Miller

Orozco relocated to the United States for the second time in 1927, settling in New York City for the next seven years. While there, the mural artist made his first print, *Vaudeville in Harlem*, a lithograph completed in 1928 and sold through the Weyhe Gallery. Orozco's work was well received and he next did a lithograph series based on mural drawings, also distributed through the Weyhe Gallery. However, in 1929 the artist joined forces with Alma Reed to found Delphic Studios, a commercial art gallery in direct competition. Orozco moved back to Mexico in 1934, where he continued to make prints and try different techniques. In 1944 he set up a studio and acquired an etching press, working up to his death in 1949.

*Negros colgados* [Hanged Black Men], 1933-34, lithograph, edition of 100 or 300, printer George Miller, Published by New York Contemporary Print Group

In his autobiography Orozco proclaims, "The whole world is shaken and bloodied by racial hate." His strong feelings on the injustice of social inequalities led the National Association for the Advancement of Colored People (NAACP) to request Orozco create a print as a contribution to their anti-lynching campaign.

**Diego María de la Concepción Juan Nepomuceno Estanislao de la Rivera y Barrientos Acosta y Rodríguez** (Dec. 8, 1886 Guanajuato, Mexico – Nov. 24, 1957 Mexico City)

*Self Portrait*, 1930, lithograph

Diego Rivera created at least twenty self portraits in a variety of mediums over the span of his career. The artist's skill at drawing and expression shows in this lithograph in which he captured an unapologetic likeness of his own heavy features. Rivera took up printmaking primarily as a commercial endeavor, selling attractive images through the Weyhe Gallery of New York City, but in 1932 he spent the year working on several lithograph editions that were more personal and creative. This self portrait was the last completed that year, and the artist used the stone in further experimentation to put together what he called "lithomontages," reusing passages from several previous works.

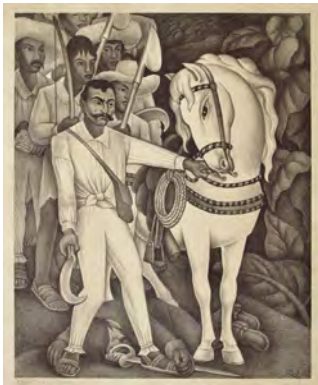


**Open Air School**, 1932, lithograph, edition of 100, printer George Miller, published by the Weyhe Gallery, New York City

Diego Rivera created only 14 prints during his career, most being lithographs made in the United States and only one linoleum cut done in Mexico City in 1938. Carl Zigrosser of the Weyhe Gallery encouraged Rivera to try printmaking when the Mexican artist was in New York working on his 1931 retrospective exhibition at the Museum of Modern Art. *Open Air School* was part of the mural detail set of lithographs issued in 1932, showing a scene from Rivera's 1926 mural panel *Fruit of the Tree of Life* painted in the Ministry of Education building in Mexico City. Open air schools were instituted by the government after the Mexican Revolution, designed to provide an inclusive education for all.



**Zapata**, 1932, lithograph, edition 57/100, printer George Miller, published by the Weyhe Gallery, New York City



Emiliano Zapata was one of the heroes of the Mexican revolution and is memorialized in many artists' work. Rivera painted Zapata in a mural at the 16th-century Palace of Cortés in Cuernavaca, south of Mexico City, and it was that portrait that is highlighted in this 1932 lithograph published by the Weyhe Gallery in a set of Rivera mural details. The radiant

horseman is shown carrying a machete and leading his army of *campesinos* [peasants] to overcome the forces of tyranny.

**El niño del taco** [Boy with Taco], 1932, lithograph, edition of 100, printer George Miller, published by the Weyhe Gallery, New York City

This scene of a boy eating a rolled tortilla is a detail from Rivera's fresco mural *The Rains* in the Ministry of Education building in Mexico City. The artist was commissioned to paint three floors of the former convent, in which he completed 125 panels over the years 1923-1928, all with the underlying theme that education and healthcare would uplift the nation. This lithograph was commissioned by the Weyhe Gallery as part of a set of five prints of Rivera mural details, which were appealing to an American audience just as artists Boardman Robinson (1876-1952) and Thomas Hart Benton (1889-1975) were establishing a mural practice in the United States.

**The Fruits of Labor**, 1932, lithograph, edition of 100, printer George Miller, published by the Weyhe Gallery, New York City

*The Fruits of Labor* is part of the five lithograph set of mural details commissioned by the Weyhe Gallery in 1932. The scene comes from the panel *The Rural School* painted by Rivera in Mexico City's Ministry of Education building.

**Two wood blocks** used to print illustrations for the 18-page booklet published with the portfolio of (25) plates, *Acuarelas (1935-1945): Colección Frieda Kahlo [Watercolors (1935-1945): Frieda Kahlo Collection]*, 1948.

**Trial proofs from the wood blocks**

**“David” José de Jesús Alfaro Siqueiros** (Dec. 29, 1896 Mexico City – Jan. 6, 1974 Cuernavaca, Mexico)

**Autorretrato** [Self Portrait], 1968-9, color lithograph from portfolio of 10

David Siqueiros is remembered as one of “*Los Tres Grandes*,” the “Three Greats” in Mexican mural painting who rose to prominence after the Mexican Revolution creating large public works. Siqueiros spent much of his effort in political activism, protesting an unjust and inequitable capitalist society by agitating with labor unions and the Communist Party. The artist moved to New York in 1935 and opened up a studio, the Siqueiros Experimental Workshop, which attracted many interested American artists including the young Jackson Pollock (1912-1956). Siqueiros advocated for the use of new technologies and bold experimentation in creating completely new art for the fast-moving times. In 1973, the artist published his philosophies in the book *Art and Revolution*, remaining true to his socialist principles to the end.

**La penitenciaría** [Penitentiary], 1930, woodcut, edition 264/300

Siqueiros was jailed in Lecumberri Prison the first time in 1930 for six months after participating in a May Day rally for the Mexican Communist Party. While waiting out his term the artist carved thirteen blocks from scrap wood that were printed after his release and self published. His subjects ranged from prostitution, workers' strikes, and class differences, to weddings and maternity. The artist settled in Taxco, southwest of Mexico City, in 1931, and while there, printed his prison blocks onto orange paper and bound into a portfolio, *13 Grabados en madera por*





*Siqueiros [13 Woodcuts by Siqueiros]*, adding a new woodcut design for the cover. William Spratling, a go-between for the Weyhe Gallery in New York, wrote an introduction and arranged for distribution.

*La trinidad de los sinvergüenzas [Trinity of Scoundrels]*, 1924, woodcut, printer Jean Charlot



Most of the Mexican muralists and printmakers of the 1920s and '30s held Marxist and Communist views. Artists including Siqueiros, Xavier Guerrero, Diego Rivera, and Jean Charlot founded their own professional union in December

1923, the Sindicato de Obreros Técnicos, Pintores y Escultores [Union of Technical Workers, Painters, and Sculptors]. Their journal, *El Machete*, published its first broadsheet issue in March 1924 to provide a forum for political issues under debate and for socially-relevant images. The June 1924 issue included the union's manifesto, which advocated "art armed for combat" to make the people aware of their civil rights, and addressed the popular trinity of farmers, soldiers, and workers. Siqueiros's trio of greedy capitalists and politicians out for personal gain, *Trinity of Scoundrels*, contrasts markedly to honest workers, and advises via the woodcut's banner text to kick them out of the world, as they are the traitors.

*Los tres somos víctimas, los tres somos hermanos [The Three are Victims, The Three are Brothers]*, 1924, woodcut

This image depicts the iconic "popular trinity" of Mexican workers, soldiers, and peasant farmers who personified the cause of revolutionary social justice for David Siqueiros. The woodcut was made for an April 1924 issue of *El Machete*, the revolutionary newspaper established by the recently established Union of Technical Workers, Painters, and Sculptors in Mexico City.

*Los tres somos víctimas, los tres somos hermanos [The Three are Victims, The Three are Brothers]*, April 1924, newspaper page proof

This proof of the newspaper broadside page of the April 1924 issue *El Machete* shows the woodcut image surrounded by text, which reads in English: "To the soldiers, to the workers and the peasants, A farce performed in various acts. The fall of the rich and the construction of a new social order. We are all three victims, we are all three brothers." *El Machete* was printed in single pages, designed to be pasted up on public walls rather than read privately at home. Graciela Amador,

Siqueiros's wife at the time, wrote the slogan for the paper's masthead: "The machete is used to reap cane, to clear a path through the underbrush, to kill snakes, end strife, and humble the pride of the impious rich."

*Zapata*, 1931, lithograph, edition of 35 or 60, printer George Miller, published Weyhe Gallery

Siqueiros's lithograph pays homage to General Emiliano Zapata, who organized armies of peasant farmers and agitated for agrarian reform during the Mexican Revolution. Zapata became a symbol of progressive politics and was a popular subject in art works for decades after his assassination in 1919. Siqueiros himself had enlisted in the army in 1914, at the age of 18, and his travel around Mexico with the troops seeing hardships suffered along with the violence of combat had a great impact on the course of the artist's life and work.



During Siqueiros's sojourn in Taxco in 1931, Carl Zigrosser of the Weyhe Gallery in New York City convinced him to try designing lithographs. Taxco neighbor William Spratling sent four drawings to the Gallery for master printer George Miller to complete 35 lithograph impressions of each. After those were sent back for the artist to sign and return, Spratling reported Siqueiros had kept 15 impressions of each of the four editions, and recommended Zigrosser should have 25 more printed by Miller as Siqueiros's prints were already selling rather well. Jean Charlot donated an impression of *Zapata* to the Metropolitan Museum of Art in 1931, "hot off the press," and Abby Aldrich Rockefeller gave a *Zapata* impression to the Museum of Modern Art in 1940, presumably from the family collection.

*Zapata*, 1930 or later, lithograph, Edição Especial

The history of Siqueiros's six known "E/E" (Edição Especial) lithograph editions remains a mystery. Print specialists Reba and Dave Williams believe the E/E prints (most, but not all reversed from documented editions) were done later than original prints, as the much darker versions are all smaller images. The Williamses believe this left-facing *Zapata* is a reversed copy of the 1931 Weyhe original, done by having a photograph taken, transferred to a plate, and printed by offset lithography, all overseen by the artist himself. In a similar case, in 1956 Siqueiros wrote to a collector to borrow an impression of his 1935/6 *Dama Negro [Black Lady]* in order to photograph the piece and reproduce, as the

lithographic stone for the print had been lost. There are dark, reversed, and smaller lithographs of *Dama Negro* extant with the “E/E” handwritten in the margins. As the artist was solely concerned with getting his work into the public view and encouraged reproduction when possible, it seems very likely this is also a circa 1956 version of the 1931 Weyhe Gallery

*Zapata*. The “1930” written below the artist’s signature could be a slip in memory of the Weyhe edition date. Siqueiros spent six months of 1930 in jail carving woodcuts, and did not try to create lithographs until 1931 when in Taxco with a New Yorker who supplied lithographic crayons and transfer paper, and facilitated sending drawings to America to be printed.

## ASSOCIATED AMERICAN ARTISTS & THE TALLER DE GRÁFICA POPULAR

In 1947, on the eve of the Cold War, Associated American Artists (AAA) published *Mexican People*, a portfolio of twelve lithographs by ten Mexican printmakers associated with the Taller de Gráfica Popular [The Peoples’ Graphics Workshop], an artists’ collective founded ten years earlier in Mexico City. Inspired by the example of Posada, the Taller de Gráfica Popular was committed to the advancement of revolutionary causes through their art.

Reeves Lewenthal, an enterprising young publicist with a passion for art, founded AAA in New York City in 1934. The organization is perhaps best known as the publisher of prints by the American Regionalists Thomas Hart Benton, John Steuart Curry (1897-1946), and Grant Wood (1891-1942). AAA was a blatantly commercial concern, growing from a mail order business offering original prints by American artists for five dollars each to a behemoth and pioneering contemporary art gallery before its demise in 2000.

This collaboration between a staunchly capitalist American enterprise and a group of Mexican radical leftist artists is best understood in the context of the vogue for Mexican art in the United States from the mid-1920s through the 1930s and beyond. The activities of Erhard Weyhe (1882-1972), a German-born bookseller who operated the Weyhe Gallery in New York, and Carl Zigrosser (1891-1975), the director of Weyhe’s art gallery, first whetted the American public’s appetite for Mexican art with an exhibition of prints by the Mexican artist Rufino Tamayo (1899-1991) in 1926. By 1940 the level of interest in Mexican art in the US moved the Museum of Modern Art in New York to organize a 2,000-year survey of Mexican art in partnership with the Mexican government. By the mid-1940s Lewenthal was keenly interested in expanding his roster of artists to include Mexican printmakers, commissioning Miguel Covarrubias (1904-1957), the first Mexican artist to make a print for AAA, in 1945. The following year Lewenthal established AAA’s department of Latin American Art, first headed by Mildred Constantine, a curator in the Museum of Modern Art’s department of Architecture and Design.

### Raúl Anguiano Valadez (1915-2006)

*Hornos de cal* [*Lime Kilns in Tula*], 1946, lithograph, AAA portfolio *Mexican People*, 1947

Anguiano was one of the founding members of the Taller de Gráfica Popular—a painter, muralist, and sculptor who taught at the National School of Painting, Sculpture, and Printmaking (commonly known as La Esmeralda) in Mexico City, 1935-67. The artist enjoyed archaeology expeditions, and drawing the sites and artifacts found, and painting a mural for the National Museum of Anthropology.

Tula, in the state of Hidalgo, was a locus for limestone mining. Limestone would be burnt in kilns to produce the lime necessary for cement and concrete. In Mexico, lime was also used to whitewash adobe homes and to prepare maize for cooking. Anguiano captures the hot, smoky process of lime production in his lithograph showing people at work in Tula.

### Alberto Beltrán (1923-2002)

*El trapiche de azúcar* [*Grinding Sugar Cane, Puebla*], 1946, lithograph, AAA portfolio *Mexican People*, 1947

Beltrán worked in a graphic arts studio as he finished studying commercial art in the late 1930s. He did illustration

projects for the organization Alfabetización para Indígenas Monolingües [Literacy for Monolingual Indians], a national campaign to overcome illiteracy and earned a first prize design award for one of his posters. The artist was a printmaking member of the Taller de Gráfica Popular from 1944 to 1960, and earned the first prize for best graphic art in the country in 1953.

### Ángel Bracho (1911-2005)

*Las familias huicholas* [*Ritual of the Huichol Indian Tribe*], 1946, lithograph, AAA portfolio *Mexican People*, 1947

Before helping to found the Taller de Gráfica Popular workshop in 1937, Ángel Bracho worked on murals around Mexico City. He painted for the Abelardo Rodríguez Market in Mexico City in 1936, worked with Alfredo Zalce on the Normal School of Puebla, and many more in the area. Bracho worked for the Ministry of Public Education in cultural missions to Oaxaca, Nayarit, and other rural sites in the country. In 1940 the artist published an album of lithographs, *Ritual of the Huichol Indian Tribe*. The Huichol are native to the Sierra Madre Occidental mountain range in the central states of western Mexico.



## Fernando Castro Pacheco (1918-2013)

*Trabajando con ixtle* [Working with Ixtle, Mezquital Valley], 1946, lithograph, AAA portfolio *Mexican People*, 1947

Castro Pacheco entered the Mérida School of Fine Arts at the age of 15. While there, he honed skills in painting and printmaking, utilizing engraving, wood block, and linoleum cut techniques in his body of work. The artist is credited with co-founding La Escuela Libre de Las Artes Plásticas de Yucatán [Free School of Plastic Arts of the Yucatán] in 1941, and served as a teacher in the school. This institution moved the art classroom outdoors, allowing more freedom to work in nature and develop observational skills. The idea of outdoor schools of art was promoted by Alfredo Ramos Martínéz from 1911, in the early days of the Mexican Revolution.

Castro Pacheco's print image shows a woman working with the ixtle fiber, obtained from agave and yucca plants, which is spun into a yarn and used for nets, ropes, and carpet warp threads. Here, the spun fiber is being measured and prepared for wrapping into a tidy skein using the wheel seen at far left.

## Arturo García Bustos (1926-2017)

*Indigenos Tláhuac* [Peasants of Tláhuac], 1946, lithograph, AAA portfolio *Mexican People*, 1947

Known primarily as a printmaker, García Bustos began his career by studying with Frida Kahlo (1907-1954) at her home in the Coyoacán area of Mexico City, assisting her with mural painting. He then apprenticed with Diego Rivera on further mural projects, before working with Leopoldo Méndez at the Taller de Gráfica Popular creating engravings and lithographs. The artist founded another print cooperative, the Taller de Grabado, in the Casa del Lago cultural center of the Universidad Nacional Autónoma [National Autonomous University] of Mexico located in the Chapultepec Woods area of Mexico City.

## Leopoldo Méndez (1902-1969)

*El maíz* [Grinding Maize, Cuautla], 1946, lithograph, AAA portfolio *Mexican People*, 1947

Méndez attended the Academy of San Carlos in Mexico City to study art, and after three years left for the new Escuela de Pintura al Aire Libre [School of Outdoor Painting] established by Alfredo Ramos Martínéz in the Chimalista area of south of Mexico City. By 1931, Méndez had joined the Mexican Communist Party, founded the Lucha Intellectual Proletariat (Intellectual Proletariat Struggle), and traveled the U.S. giving presentations on communism. In 1937, Méndez was one of the three principle founders of the Taller de Gráfica Popular, with Pablo O'Higgins, Alfredo Zalce, Isidoro Ocampo and others, and won a Guggenheim Fellowship soon after. During this period, Méndez's work became militant, believing that

only art created to promote the interests of the working class had value. His own woodcuts echoed José Guadalupe Posada's satirical style and often employed the *calavera* (skeleton) in biting visual commentary on current political events. In the 1940s, the artist left the Communist Party to form his own People's Party [Partido Popular] and focused on world peace issues.

## Francisco Mora (1922-2002)

*El minero de plata* [Mine workers in Pachuca], 1946, lithograph, AAA portfolio *Mexican People*, 1947

Francisco Mora moved to Mexico City in 1941 to study with Diego Rivera at "La Esmeralda," the Escuela Nacional de Pintura, Escultura y Grabado [National School of Painting, Sculpture and Printmaking].

Later as an active member of the Taller de Gráfica Popular (TGP), the artist focused on social injustices he

saw rampant in Mexico. Before the AAA put together the *Mexican People* portfolio that involved ten TGP printmakers, its director Reeves Lewenthal commissioned Mora to do a series of lithographs on mining. The artist made this print for the *Mexican People* portfolio, but it is from Mora's earlier drawings taken from Pachuca area, a major silver mining center in the Mexican state of Hidalgo operating since the mid-16<sup>th</sup> century during Spanish colonial rule. The artist sketched miners at work from dawn to dusk, operating in low tunnels with poor ventilation and drainage, in back-breaking labor that often resulted in accidental deaths.



## Isidoro Ocampo (1910-1983)

*Alfarero* [Pottery Maker from Toluca], 1946, lithograph, AAA portfolio *Mexican People*, 1947

Rebelling against parental wishes to study business and commerce, Ocampo attended the Academy of San Carlos and specialized in printmaking. His skills were so advanced he was appointed to a teaching assistantship at the art school when he completed his study. Ocampo went on to illustrate many books for a state-run publisher and helped found the Taller de Gráfica Popular in 1937, but his main employment was teaching printmaking classes at various schools around Mexico City.

## Pablo O'Higgins (1904-1983)

*Los enladrilladores* [Bricklayers, Valley of Mexico], 1946, lithograph, AAA portfolio *Mexican People*, 1947

Pablo O'Higgins grew up in San Francisco, California, but moved to Mexico City in the 1920s to assist Diego Rivera on the 3-floor mural project at the Ministry of Public Education. In the 1930s, it was his turn to head the team of painters on murals for the Abelardo Rodríguez Market, also in Mexico City. As one of the founders of the Taller de Gráfica Popular, O'Higgins was a prolific printmaker. He continued with mural commissions at home in Mexico City as well as hired for other sites including the Longshoreman's Union in Seattle.



*El mercado* [Cuautia Market], 1946, lithograph, AAA portfolio *Mexican People*, 1947

The Taller de Gráfica Popular first issued this group of artists with a set of ten lithographs in the 1946 portfolio *Mexican Art: A Portfolio of People and Places*. When the Associated American Artists published the works from New York City in the 1947 in the portfolio *Mexican People*, they added two color prints, doubling O'Higgins and Alfredo Zalce's contributions. Although Pablo O'Higgins was born in the

United States, he was included in important contemporary exhibitions of Mexican Art, such as for the 1940 Museum of Modern Art's exhibition *Twenty Centuries of Mexican Art*. The artist officially became a Mexican citizen in 1961.

## Alfredo Zalce Torres (1908-2003)

*La fabrica de henequen* [Henequen Plant in Yucatán], 1946, lithograph, AAA portfolio *Mexican People*, 1947

Henequen is a tough fiber harvested from the leaves of the tropical agave plant, native to Yucatán, Mexico. The Henequen industry developed to mass-produce various weights of cord, twine, and rope, particularly essential to support farming and fishing, and constructing traditional hammocks. Zalce shows just a part of the production, transporting cut henequen via rail carts to the conveyor for processing.

*Los madereros* [Lumber Workers, Bay of Campeche], 1946, color lithograph, AAA portfolio *Mexican People*, 1947

This print depicts laborers in the Lacandon Jungle in Campeche, a southern Mexican state on the Yucatán Peninsula. The rainforest was difficult to access by modern means until the late 19<sup>th</sup> century, and this lithograph shows lumbermen cutting tropical hardwoods by traditional methods for shipping to far-off markets in Europe and the United States.



## REVOLUTION, LABOR, AND LIFE

The themes of revolution, labor, and life are inextricably enmeshed in Mexican graphic art of the first half of the twentieth century, a turbulent and violent period in Mexico's history. The bloody, decade-long Mexican Revolution (1910-20) that followed in the wake of the controversial 1910 presidential election that ended the three-decades-long rule of President Porfirio Díaz (1830-1915) and ultimately resulted in the violent death of over one million Mexican citizens. Social and political tumult persisted during the post-revolution period until 1940, when the country entered a period of relative stability. The cultural and political upheavals gripping Mexican society and the formal advances attendant with modernism's international ascent gave rise to thematically and visually radical imagery.

Images exploring the theme of social revolution include Diego Rivera's (1886-1957) lithograph *Zapata*, a print depicting a Christ-like, sandal-shod, and sickle-bearing Emiliano Zapata Salazar leading his horse and a group of similarly shod peasants, many of whom are armed with agricultural hand tools, as they triumphantly walk over the body and sword of a fallen agent of tyranny. David Siqueiros's *Zapata*, a lithograph of the same subject, presents the revolutionary leader as less idealized and more human, showing him on horseback and wearing a sombrero in an image devoid of the symbolism in Rivera's lithograph. Published by the Weyhe Gallery in New York City, both lithographs were intended for an audience of print collectors beyond Mexico's borders. A more direct expression of revolutionary spirit can be seen in Xavier Guerrero's *Despues de 12 anos de lucha la tierra debe ser de quien es la trabajan con sus manos* [After 12 Years of Struggle, the Land Must Belong to Those who Work it with Their Hands], a 1924 woodcut published in *El Machete*, the communist newspaper financed by Mexico's Union of Painters, Sculptors, and Technical Workers.



The work of Parisian-born Jean Charlot is testament to the sway European modernist developments had on many of the Mexican artists. Charlot created tender and poignant images of domestic life and labor in which he abstracts the human figure using his geometric language of curves, cubes, spheres, and cylinders, as, for example, in *Tortillera with Child*, which shows a mother making tortillas as her young child slumbers peacefully on her back. Other examples of images of domestic labor include Francisco Dosamantes's lithographs *Hanging Laundry* and *Mayan Women Weaving*. In both prints a duet of women are depicted performing their domestic tasks with balletic grace.

### Miguel Covarrubias (1904-1957)

*Tehuantepec River*, 1945, lithograph, edition of 200, published by Associated American Artists

At a very young age, Covarrubias joined the Movimiento Pro-Arte Mexicano [Mexican Pro-Art Movement], and had his watercolors used to illustrate a 1923 elementary school drawing manual published by Mexico City's Ministry of Public Education. The next year Covarrubias moved to New York City and was hired by *The New Yorker* magazine to draw weekly caricatures of celebrities. The artist returned to Mexico in the mid-1930s but stayed connected to the New York art world. Associated American Artists (AAA) was established in 1934, just as he was leaving, but commissioned him to do five prints over following years. This 1945 AAA lithograph depicts the Tehuantepec River in the Oaxaca region of southern Mexico.

### Francisco Dosamantes (1911-1986)

*Tendiendo la ropa* [*Hanging Laundry*], 1945, lithograph, edition 4/25

From the age of 14, Dosamantes studied painting and sculpture at the Academy of San Carlos in Mexico City, then specialized in printmaking under lithographer Emilio Amero (1901-1976). He regarded art as a vehicle for social change and in the 1930s enthusiastically helped found the Taller de Gráfica Popular (TGP) cooperative workshop, and spent much time in Mexico's rural regions in teaching art via cultural missions organized by the Ministry of Public Education. During the build up to World War II Dosamantes made anti-fascist prints protesting the violence sweeping through Europe.

By 1941 the artist had relocated to the state of Campeche, adjoining Yucatán on the southern peninsula, where he became director of the art school. While working on illustrations for literacy publications, Dosamantes focused on observing indigenous populations and preserving their heritage. *Hanging Laundry* (1945), as well *Mayan Woman Weaving* (1946) also in this exhibition, reveal the artist's interest in the everyday activities of the Maya of Campeche.

*Mayan Women Weaving*, 1946, lithograph, edition 4/46, published Associated American Artists, 1947

Dosamantes's best known work may be his series on the everyday lives of rural Mayan peoples in the Campeche region on the Yucatán peninsula. For thousands of years the Maya farmed, hunted, and fished, and were skilled weavers and

temple builders. This lithograph celebrates the weaving and textile traditions of the Maya, while subtly giving a nod to Mayan artistic heritage through the stylized figures' position in exaggerated profile.

*Women of Oaxaca*, aka *Three Women*, 1946, lithograph, edition 96/200, published Associated American Artists

Dosamantes created six prints for the Associated American Artists (AAA) in New York: this lithograph published in 1946, four in 1947 including *Mayan Women Weaving* also in this exhibition, and one in 1950. Mexican art was enjoying new appreciation in the United States, and the AAA shrewdly gauged popular demand in the American market as it commissioned a wide range of images of Mexico and its diverse populations.



Viewed from behind, the three young women portrayed are in traditional costume of the Indian women of Oaxaca, a state along the west coast of southern Mexico. The long braids are typical of Yaltecan women in a particular Oaxacan region, which Dosamantes depicted in several of his lithographs.

### Xavier Guerrero (1896-1974)

*Despues de 12 anos de lucha la tierra debe ser de quien es la trabajan con sus manos* [*After 12 Years of Struggle, the Land Must Belong to Those who Work it with Their Hands*], 1924, woodcut on tissue paper



Although best known for his role in launching the Mexican mural movement in 1919, Xavier Guerrero focused on political activism through the Mexican Communist Party. His mural work was primarily in collaboration with

other artists including Diego Rivera, José Clemente Orozco, and Miguel Covarrubias. With David Siqueiros, the artist embarked on a publishing project in 1924, *El Machete*, a hand-printed journal circulated for the Communist Party. This woodcut was reproduced on purple paper in an issue of *El Machete* and an impression is in the collection of the Metropolitan Museum of Art, donated by Jean Charlot who was one of Guerrero's closest friends.

### Ricardo Martínez de Hoyos (1918-2009)

*Agave with Nude*, 1948, watercolor

Of a younger generation, Martínez did not work with the great mural painters of revolutionary days. While in high school at the Escuela Nacional Preparatoria [National Preparatory School] in 1939, he founded an advocacy group dedicated to preserving the school's Orozco murals from vandalism, loss, and decay, called the 'Amigos de la Conservación de los Frescos de José Clemente Orozco.' The artist went on to exhibit widely at home and abroad, including a showing at the Colorado Springs Fine Arts Center in the academic year 1948-49.

### Carlos Orozco Romero (1898-1984)

*The Shadow*, 1939, color aquatint

Orozco Romero began his career as a caricaturist for Mexican national newspapers and illustrated magazines. In 1921 he won a scholarship to travel through France and Spain, a tour that finished with an exhibition of his work in Madrid. On his return to Mexico, the artist met Jean Charlot, who introduced him to printmaking. In a very short time, Orozco Romero had mastered techniques and begun teaching printmaking classes in 1923. He met with like-minded artists David Siqueiros and Xavier Guerrero, who were interested in the role of art in revolution rather than developing a mural tradition, but Orozco Romero went his own way exploring modern art styles. Orozco Romero is credited as the first Mexican artist to create color aquatints, which he used for surrealist and cubist inspired compositions.

### Everardo Ramírez (1906-1992)

*Corrupcion*, ca. 1945, linocut

Unlike many of the Mexican artists in this exhibition, Everardo Ramírez was born into a peasant family in the rural village of Coyoacán and stayed close to home most of his life. After attending the village's open air school, Ramírez studied at the Centro Popular de Pintura in 1930 where he learned printmaking. Working with Leopoldo Méndez and Pablo O'Higgins, in 1934 he helped to establish the LEAR, the Liga de Escritores y Artistas Revolucionarios [League of Revolutionary Artists and Writers], which included the graphic arts. He also was involved with the Taller de Gráfica Popular workshop founding in 1937 but stayed with the group only a few years. Ramírez is best known for his woodcuts, but worked often in linoleum cut to achieve similar effects in subjects of political satire and rural labor.



### Alfredo Ramos Martínez (1871-1946)

*Untitled (basket vendor)*, ca. 1938, conte crayon & tempera on newsprint

Alfredo Ramos Martínez was recognized for extraordinary artistic skills at an early age. At age nine years, his portrait of the governor of the family's home state of Nuevo León in northern Mexico was sent to an exhibition in San Antonio, Texas, and won first prize. The budding artist was awarded a scholarship when he was fourteen to attend the Academia Nacional de Bella Artes [National Academy of Fine Arts] in Mexico City, and the entire, 11-member family relocated to the small town of Coyoacán, just outside the capital. Visiting American Phoebe Hearst recognized Ramos Martínez's talent when visiting, and offered the chance of a lifetime — a fully sponsored study tour in Paris. The artist spent a decade in the French capital absorbing all the modern art innovations being made from his arrival in 1900. Participating in the





annual Salon d'Automne in Paris, he won a gold medal for the painting *Le Printemps* in 1906. It was during a stay in Brittany, France's northwestern-most peninsula, that he discovered an affinity for drawing and painting on newspapers, such as this view of a basket seller done long after his French sojourn.

Ramos Martínez returned to Mexico in early 1910, just as the turmoil of revolution was beginning. Art students at the National Academy called a strike to protest rigid teaching methods, demanding a "free academy" be instituted and that the distinguished alumnus Ramos Martínez should lead the new endeavor. He became the director of the new art academy, and spearheaded the Open Air Schools of Painting project for the nation, revolutionizing art education in Mexico.

### Rufino Tamayo (1899-1991)

*Mujeres al amanecer* [Women at Dawn], 1940, watercolor and gouache

Rufino Tamayo began art study in 1915 at the Academy of San Carlos in Mexico City. He went on to work directing the Department of Ethnographic Drawing at the National Museum of Archaeology in Mexico City, and discovered Pre-Columbian art which informed his figural work from that point onwards. The solid forms in this painting of woman show a focus on construction and color, as the artist generally avoided political commentary in his work. Differences of opinion on politics and the revolution caused Tamayo to fall out with other Mexican muralists. The artist moved to New York in 1930 remaining until 1949, although he did visit Mexico regularly. Through teaching and travel, the artist was exposed to many of the modern trends including fauvism, cubism, surrealism, and later, abstract expressionism.

*Torre blanca* [White Tower], 1976, mixografía on Guarro paper, edition 28/75

When Tamayo moved to new York in 1930, he had already established a reputation as a printmaker when the Weyhe Gallery gave him a solo exhibition in 1926. The artist found teaching jobs such as for the Dalton School and the Brooklyn Museum, and registered as an easel painter for the

WPA Federal Art Project. Tamayo produced prints of various medium throughout his career—woodcuts, lithographs, etchings—then invented an entirely new method, the "mixografía" that allowed a dimensional texture to be printed in editions.

In 1973 the printmaker was invited to collaborate on a suite of prints at the Taller de Gráfica Mexicana in Mexico City. As work progressed aiming for a 3-dimensional relief effect from plate and paper, Tamayo and staff experimented with paper pulp. Instead of pressing a design plate against a sheet of paper, the mixografía process utilizes a cotton-fiber pulp applied over an inked place. The plate with pulp is run through a press at a very high pressure, which results in richly-colored fibers being partially flattened and shaped by the lines in the plate.

### Alfredo Zalce (1908-2003)

*La hamaca* [The Hammock], 1947, engraving and etching, edition 91/100

Zalce studied painting at Mexico City's Academy of San Carlos in the mid-1920s, learning from Diego Rivera, among other teachers. The artist went back in 1931 to take up lithography, and then followed that up with experiments in woodcutting. Like Everardo Ramírez, Zalce was among those who founded LEAR, the Liga de Escritores y Artistas Revolucionarios [League of Revolutionary Artists and Writers] in 1934 and the Taller de Gráfica Popular workshop in 1937.

He also contributed in the cultural missions sent out by the government to disseminate revolutionary ideologies to rural communities. After traveling around with the missions and painting murals, the artist settled as director of an open air school and professor of drawing for primary schools in Mexico City. In 1944, he joined the University of Mexico faculty as Professor of Painting but continued to make prints such as the finely-detailed *La hamaca*.



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