

SIQUEIROS Y LOS ARTISTAS AMERICANOS

Casos de estudio

[Siqueiros and the american artists. Case studies]

02 AUG 24

24 NOV 24



MACG 50 ANNIVERSARY

THE MEXICAN AESTHETIC VANGUARD OF THE BEGINNING OF THE LAST CENTURY

radiated its influences towards several latitudes of America. The political postulates bequeathed by the Mexican Revolution guided muralism: land and freedom, nationalization of natural resources, fight against oppression, racism and exploitation, independence in the construction of the nation and identity, reevaluation of the ancestral past and confidence in the sovereign future.

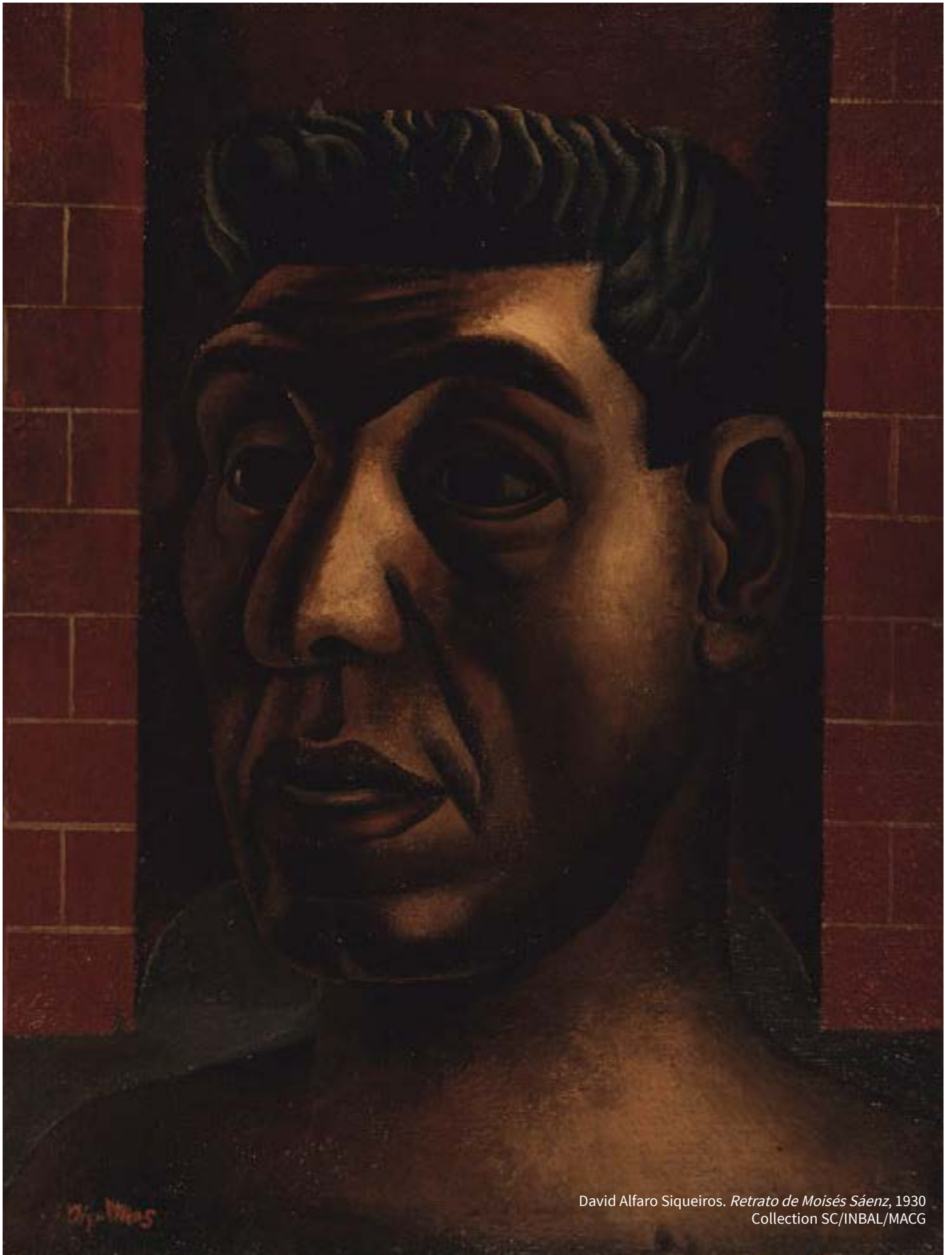
These ideals were not exclusive to this territory but were shared by different American nations where similar revolutionary struggles were taking place. In those places, Mexican muralism was a vigorous influence that fostered aesthetic similarities and political closeness.

This exhibition celebrates the 50th anniversary of the founding of the Museo de Arte Carrillo Gil—which holds one of the main collections of the driving forces behind Mexican muralism—and one of the artists widely represented in its collection: David Alfaro Siqueiros, who, synchronically, is being honored for the 50th anniversary of his death.

This exhibition displays five case studies in which David Alfaro Siqueiros participated, blending his pictorial work with an intense political activity that confirms his convictions about the social functions of art. For him, art had the clear mission of opposing every type of oppression, informing people about their rights, and serving as a guide for their liberation.

His participation in the Communist Party, as well as in multiple union groups and labor movements, led him to prison on more than one occasion and to embark on several exile trips throughout the continent. As a result, he met cultural agents from different American countries, forming groups of artists committed to political and social issues. These encounters materialized in the creation of several murals, the ground-breaking use of materials and the strengthening of friendships that lasted over time.

The exhibition tackles some of these relations, organized chronologically: Lima (1923), Los Angeles (1932), Buenos Aires (1933), New York (1936), Chillán (1940) and La Paz (1953). Through artworks, letters, photographs, magazine articles and other archival materials, the show makes visible the labor and affective networks that the muralist built during his life, and, in parallel with Siqueiros' mode of creative collaboration, it is sustained by the support of researchers and colleagues in different latitudes.



David Alfaro Siqueiros. *Retrato de Moisés Sáenz*, 1930
Collection SC/INBAL/MACG

PERÚ

Within the network of exchanges that David Alfaro Siqueiros kept throughout the continent, the case of Peru possesses a certain particularity. This is due to the fact that the Mexican muralist did not spend a specific period in that country, as was the case of his relations with territories such as Los Angeles, Buenos Aires, Chillán, among others. Instead, there were several interactions scattered over time, mainly between the 1920s and 1940s, which show a deep cultural bond between Peru and Mexico. This connection was characterized by a strong political commitment to the representation of indigenous heritages, as well as the implementation of elements and techniques of “popular” artistic practices.

As a starting point, this nucleus shows the trip that the Peruvian painter José Sabogal made to Mexico between 1922 and 1923, at the height of the Mexican muralist movement. This experience led Sabogal to stress the importance of an art paradigm that was at once modern, local, and political.

Two central figures of the Peruvian artistic avant-garde are also shown here. On the one hand, the painter and muralist from the city of Cajamarca, Camilo Blas, who was also an outstanding student of José Sabogal. On the other hand, the Peruvian artist Julia Codesido, of whom Siqueiros said in 1935, during the painter’s exhibition at the Palace of Fine Arts, “She is the best example of South American painting that has come to us and a vigorous connection with our movement at the moment of its greatest rectifications.”

In the same vein, the exhibition addresses the vital role of the publishing media within this context of international exchanges. Mainly, it explores how the Peruvian magazine *Amauta*, directed by the Marxist intellectual José Carlos Mariátegui, was configured as one of the main communication platforms for the Latin American intelligentsia in matters of literature, social sciences, and visual arts.

Thus, besides showing the ties that Siqueiros kept with Peruvian artists and intellectuals over the years, this nucleus also contextualizes such interactions within certain political and cultural conditions, highlighting, for example, the diplomatic role of Mexican politician Moisés Sáenz in Peru.

Julia Pérez Schjetnan

OBRAS

JULIA CODESIDO

Rincón urbano [Urban Corner], 1940

Oil on canvas

59 x 68.5 cm

Museum of Art of Lima, Donation Manuel Cisneros Sánchez and Teresa Blondet de Cisneros

The work of Julia Codesido (1883 - 1979), an influential Lima painter, contributed significantly to the development of the indigenous cultural and artistic movement. Alongside colleagues such as Elena Izcue, Teresa Carvallo, and Carmen Saco, Codesido was part of the first generation of Peruvian women artists to study at the Escuela Nacional de Bellas Artes de Perú [National School of Fine Arts in Perú], where she was also a professor under the direction of José Sabogal.

Codesido and Siqueiros shared a professional relationship characterized by their commitment to social and political art. The Mexican muralist considered Julia Codesido to be the voice of a second generation of Peruvian artists, following José Sabogal, who would strengthen the revolutionary concerns towards an art actively committed to the working class.

JOSÉ SABOGAL

Paisaje de Cayma [Cayma Landscape], 1940

Oil on canvas

65.5 x 66 cm

Museum of Art of Lima, Donation Bernardo Moravski

José Sabogal (1888 - 1956) was a prominent Peruvian artist and one of the main exponents of indigenism in Latin American art. This movement emerged as a reaction against European cultural and aesthetic dominance, promoting a local identity that both recognized and celebrated the indigenous roots of American countries.

After studying at the Escuela Nacional de Bellas Artes de Perú (ENBA) [National School of Fine Arts in Perú], Sabogal furthered his education in Europe, where he was influenced by various artistic trends. However, it was not until he encountered the Mexican aesthetic avant-garde that his artistic and political concerns found resonance.

Among his numerous contributions to Peru's cultural scene, Sabogal was an influential teacher at ENBA, where he also served as director from 1932 to 1943. In his final year as director, he hosted David Alfaro Siqueiros, who gave a lecture expressing his commitment to the cause allied with artists and intellectuals from various Latin American cities.

DAVID ALFARO SIQUEIROS

Retrato de Moisés Sáenz [Portrait of Moisés Sáenz], 1930

Oil on jute

144 x 114.5 cm

SC/INBAL/MACG Collection

Moisés Sáenz (1888-1941) was a prominent Mexican educator and diplomat whose role as a cultural mediator between Mexico and Peru greatly influenced Siqueiros' interaction with the Andean country. Through his travels, contacts, and exchanges, Sáenz sought to promote a project of continental indigenism that, though not fully realized, left a significant mark on the way of thinking about popular art and national integration in Mexico, Peru and other Latin American countries.

Siqueiros painted this portrait of Sáenz during a period the artist spent in the city of Taxco, on probation after participating in the May 1st parade of 1930. During this time, Siqueiros returned to easel painting, experimenting with thick jute canvases that he shaved and sealed, creating distinctive textures. The portrait of Moisés Sáenz, characterized by bold and firm features and framed by an architectural structure resembling a religious niche, reveals the importance of Sáenz's figure for Siqueiros.

CAMILO BLAS

Boceto para el mural 'La hecatombe de Cajamarca' [Sketch for the mural 'The Massacre of Cajamarca'], 1955*

Charcoal on paper

224 x 262 cm

Museum of Art of Lima, Donation Petrus and Verónica Fernandini Collection

Camilo Blas (1903 - 1985) studied at the Escuela Nacional de Bellas Artes de Perú (ENBA) [National School of Fine Arts in Perú], in the early 1920s. Later, the artist from Cajamarca accompanied his then teacher José Sabogal on his journey through Cuzco, a crucial trip in the development of Peruvian pictorial indigenism. This trend was part of a broader societal movement in Peru, closely related to the Mexican case, which attempted to redefine national identity by highlighting autochthonous elements.

Camilo Blas managed to develop with greater consistency and effectiveness the venture initiated by José Sabogal and inspired by Mexican muralism, to bring Incan themes and techniques to mural painting. *La hecatombe de Cajamarca* [The hecatomb of Cajamarca] demonstrates this; in this sketch, he depicts the brutal massacre occurred on November 16, 1532, in the current Plaza de Armas of Cajamarca (Blas's native city), when Francisco Pizarro's troops captured Atahualpa (future Incan ruler) and caused the death of around 5,000 people.

UNIDENTIFIED AUTHOR

José Sabogal en Mexico, [José Sabogal in Mexico] ca. 1922-1923

Silver gelatin print

8.2 x 11.1 cm

Museum of Art of Lima, Peruvian Art Archive, José Sabogal Diéguez Archive

In November 1922, José Sabogal married the Lima writer María Wiese. The day after the wedding, the young couple left for Mexico. Sabogal and Wiese's extensive journey through Mexican territory included stops in Mérida, Veracruz, Mexico City, Querétaro, Guadalajara, and Manzanillo. During their stay, Sabogal integrated himself into country's vibrant artistic environment and came into contact with prominent figures of Mexican muralism such as Diego Rivera, José Clemente Orozco, Jean Charlot, Fernando Leal, and David Alfaro Siqueiros.

The trip to Mexico was instrumental in the consolidation of Sabogal's artistic vision. Upon returning to Peru, he emphasized the importance that popular art held among Mexican muralists. As a result, although he did not have enough opportunities to paint murals, Sabogal expanded his reflections on the ties between pre-Hispanic and indigenous arts with mural techniques.

JOSÉ SABOGAL

Mural Painting Techniques Notebooks. Lima, 1935-1956

Exhibition Copy, 2024

28.8 x 18.8 cm

Museum of Art of Lima, Peruvian Art Archive, José Sabogal Diéguez Archive

Juan de Ega, *De regreso a México, Sabogal cuenta...*[Back to Mexico, Sabogal tells...], *Mundial: illustrated weekly magazine*, Lima, Peru, vol. 4, June 1, 1923.

Exhibition Copy, 2024

21.0 x 29.7 cm

Digital Archive obtained from the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston

UNIDENTIFIED AUTHOR

Photographic reproduction of the oil painting *Procesión del Señor de los Milagros* [Procession of the Lord of Miracles] by José Sabogal from 1923, n.d.

Silver gelatin reproduction

10.9 x 14.6 cm

José Carlos Mariátegui Archive, Lima

Catalog of the *Muestra de 14 pintores mexicanos* [Exhibition of 14 Mexican painters] from the collection of Moisés Sáenz in Lima, Peru, Instituto Bach, 1937

Text by David Alfaro Siqueiros

Original and exhibition copy

19 x 12.5 cm

Museum of Art of Lima, Peruvian Art Archive, José Sabogal Diéguez Archive

"Moisés Saénz" in *Quipus*, Lima, Peru, I, n.3, December 1931
32.5 x 23 cm

Manuel Solari Swayne Library, Museum of Art of Lima

David Alfaro Siqueiros, Angélica Arenal and Adrianita Siqueiros with a group of people at Limatambo airport, Panagra airline sign behind them, Peru, 1943

Silver gelatin

11.6 x 17.3 cm

SC/INBAL/SAPS-LT Collection

In 1943, during World War II, Siqueiros arrived in Lima as part of a journey aimed at engaging artists and intellectuals from various Latin American cities with the allied cause. During his visit, he gave a lecture at the Escuela Nacional de Bellas Artes de Perú [National School of Fine Arts of Peru], where Sabogal was acting as director. In his speech, Siqueiros explains how the Mexican School of painting arose from the union between artistic renewal and political commitment, highlighting muralism as its main medium of expression.

Postcard from Blanca Luz Brum and David Alfaro Siqueiros to José Carlos Mariátegui, ca.1929

Exhibition Copy, 2024

20 x 29 cm

José Carlos Mariátegui Archive, Lima

Blanca Luz Brum (1906 - 1985) was a renowned Uruguayan Marxist poet and activist who was briefly married to the Peruvian poet Juan Parra del Riego. The two had a close relationship with José Carlos Mariátegui and the *Amauta* magazine. After Parra del Riego's death, shortly after the birth of their son, Brum temporarily resided in Peru and later in Valparaíso and Buenos Aires. Throughout her life, she maintained constant correspondence with Mariátegui.

Brum and Siqueiros attended the 1st Latin American Communist Conference in Buenos Aires. After falling in love during the event, they decided to return together to Mexico, however, upon arrival, they faced hostility due to adverse political climate. The situation worsened as a result of the intensified persecution of communists after the failed assassination attempt against President Pascual Ortiz Rubio in February 1930. Both Blanca Luz and Siqueiros faced arrests. Additionally, Siqueiros was expelled from the Mexican Communist Party due to suspicions about his partner's closeness to Augusto César Sandino, a Nicaraguan leader who broke ties with the Mexican Communist Party due to ideological differences.

Blanca Luz Brum, Letter to José Carlos Mariátegui, Mexico, November, 1929

27 x 19.2 cm

José Carlos Mariátegui Archive, Lima

DAVID ALFARO SIQUEIROS

“José Carlos Mariátegui” in el *Grito* (Organ of the Pro-Worker and Peasant Student Union), Mexico City, April 3, 1932

Woodcut

32.5 x 45.3 cm

José Carlos Mariátegui Archive, Lima

Antonio Berni, “Four Modern Peruvian Painters.” *La Prensa* (Buenos Aires, Argentina), September 25, 1942

Exhibition Copy, 2024

21.0x29.7 cm

Digital archive obtained from the International Center for the Arts of the Americas at the Museum of Fine Art, Houston

Banquet in Lima Held for David Alfaro Siqueiros, ca. 1943

Silver gelatin print

10.5 x 16.4 cm

SC/INBAL/SAPS-LT Collection

“Mexico Comments on Julia Codesido’s Resounding Success in the United States”, *La Crónica*, Lima, Peru, March 22, 1936

Exhibition Copy, 2024

21.0 x 29.7 cm

Digital archive obtained from the International Center for the Arts of the Americas at the Museum of Fine Art, Houston

In 1935, Peruvian painter Julia Codesido presented an exhibition at the Palacio de Bellas Artes in Mexico. The show was enthusiastically received, especially for Codesido’s ability to capture the essence of Peru through a modern perspective committed to Latin American identity.

David Alfaro Siqueiros, besides supporting the exhibition, wrote the preface for the catalog. In his text, Siqueiros praises Codesido’s work and entrusts her with the task of advancing in the creation of a functional revolutionary art.

At the end of the exhibit, following the advice of Mexican muralist José Clemente Orozco, Julia Codesido hand an exhibition at the Delphic Studios in New York City, a show that would later also be presented at the San Francisco Museum of Modern Art.

“Julia Codesido’s Exhibition” in *El Comercio*, Lima, Peru, November 20, 1938

Exhibition Copy, 2024

21.0 x 29.7 cm

Digital archive obtained from the International Center for the Arts of the Americas at the Museum of Fine Art, Houston

Catalog of the “*Exhibition of Oils by Julia Codesido*” at the Gallery of the Palacio de Bellas Artes, April 8, 1935

Original and exhibition copy

19 x 12,5 cm

Museum of Art of Lima

Letter from David Alfaro Siqueiros to Peruvian painters José Sabogal and Julia Codesido, Santiago de Chile, May 18, 1942

Typed document

28.3 x 21.5 cm

SC/INBAL/SAPS-LT Collection

JULIA CODESIDO

Cover Design for *Siete ensayos de interpretación de la realidad peruana* [Seven Interpretive Essays on Peruvian Reality], by José Carlos Mariátegui, ca. 1950-1960

Pencil, gouache, and ink on cardboard

30.6 x 22.8 cm

Museum of Art of Lima. Donation of the Widow of Mariátegui and Children S.A.

In 1928, José Carlos Mariátegui published *Siete ensayos de interpretación de la realidad peruana* [Seven Interpretive Essays on Peruvian Reality], considered a milestone in the history of Latin American thinking, where the author deeply and originally analyzes the social, economic, and cultural reality of Peru. With a critical and committed perspective, Mariátegui proposes a transformative vision seeking to eradicate the injustices of the imperialist and capitalist world.

For the original publication, artist Julia Codesido designed a gouache cover that would eventually be lost. However, by the 1960s, at the request of the Mariátegui family, Codesido recreated the original design, which is the one presented here.

This collaboration is a testimony to the profound connection between pictorial, graphic, editorial, and literary media in the Peruvian context of the mid-20th century.

DAVID ALFARO SIQUEIROS

José Carlos Mariátegui, 1959

Acrylic on paper adhered to rigid support

107 x 83 cm

Museum of Art of Lima. Donation of the Mariátegui Family

José Carlos Mariátegui (1894-1930) was an influential Peruvian writer, journalist, essayist, and Marxist thinker whose work and thought profoundly influenced Latin American politics and culture.

Despite dying at the age of 35, victim of an illness, Mariátegui left an extensive legacy, including the founding of the Peruvian Socialist Party and the creation of the influential magazine *Amauta*. In both projects, he advocated for a social and cultural revolution that overcame the injustices and inequalities of the capitalist and imperialist system.

Mariátegui and Siqueiros connected through the Mexican muralist’s second wife, Uruguayan poet and activist Blanca Luz Brum. The friendship and political affinity between Mariátegui and Brum, extended to Siqueiros, resulted in multiple collaborations reflecting the ideals of the Latin American left.

*Amauta Magazine, 1926 -1930**

Monthly magazine with 32 editions, printed on "Snov" paper (cover and interiors) and art sections on couché paper

Amauta was a cultural avant-garde magazine founded and edited by José Carlos Mariátegui, with the artistic direction of José Sabogal, who designed several covers for different issues. *Amauta* acted as an unprecedented platform for Latin American intellectualism, as it exposed and built revolutionary and anti-imperialist ideas that emerged as a response to the social reality of the 1930s.

The magazine played a key role in establishing a connection between the Mexican historical, political and artistic reality and the Peruvian public. Examples include contributions such as "Mexican Cinematography" by Doctor Atl in issue three and essays by José Vasconcelos with reflections on Latin American nationalism. Ultimately, the magazine functioned as a way to introduce Mexican muralism to Peru, mainly through the work of Diego Rivera, who made the cover for issue number 24 and whose autobiography was published in issue number 4 of *Amauta*.

Although Siqueiros did not participate directly in *Amauta*, the magazine mentioned and discussed both his work as part of the Mexican muralist movement and his political activity. The latter can be seen in the 30th issue of the magazine, which mentions Siqueiros' involvement in a hunger strike in response to the persecutions against the workers' and peasants' movement following the assassination attempt on then-President of Mexico, Pascual Ortiz Rubio.

Amauta No. 8. April 1927. Cover "India Ccolla" by José Sabogal
33.8 x 24.5 cm

Amauta No. 9. May 1927. Cover "Cholita Cusqueña" by José Sabogal
33.8 x 24.5 cm

Amauta No. 13. March 1928. Cover by Julia Codesido
33.8 x 24.5 cm

Luis Cardoza Aragón, "Carlos Mérida. Essay on the art of tropic" in *Amauta* No. 14. April 1928
33.8 x 24.5 cm

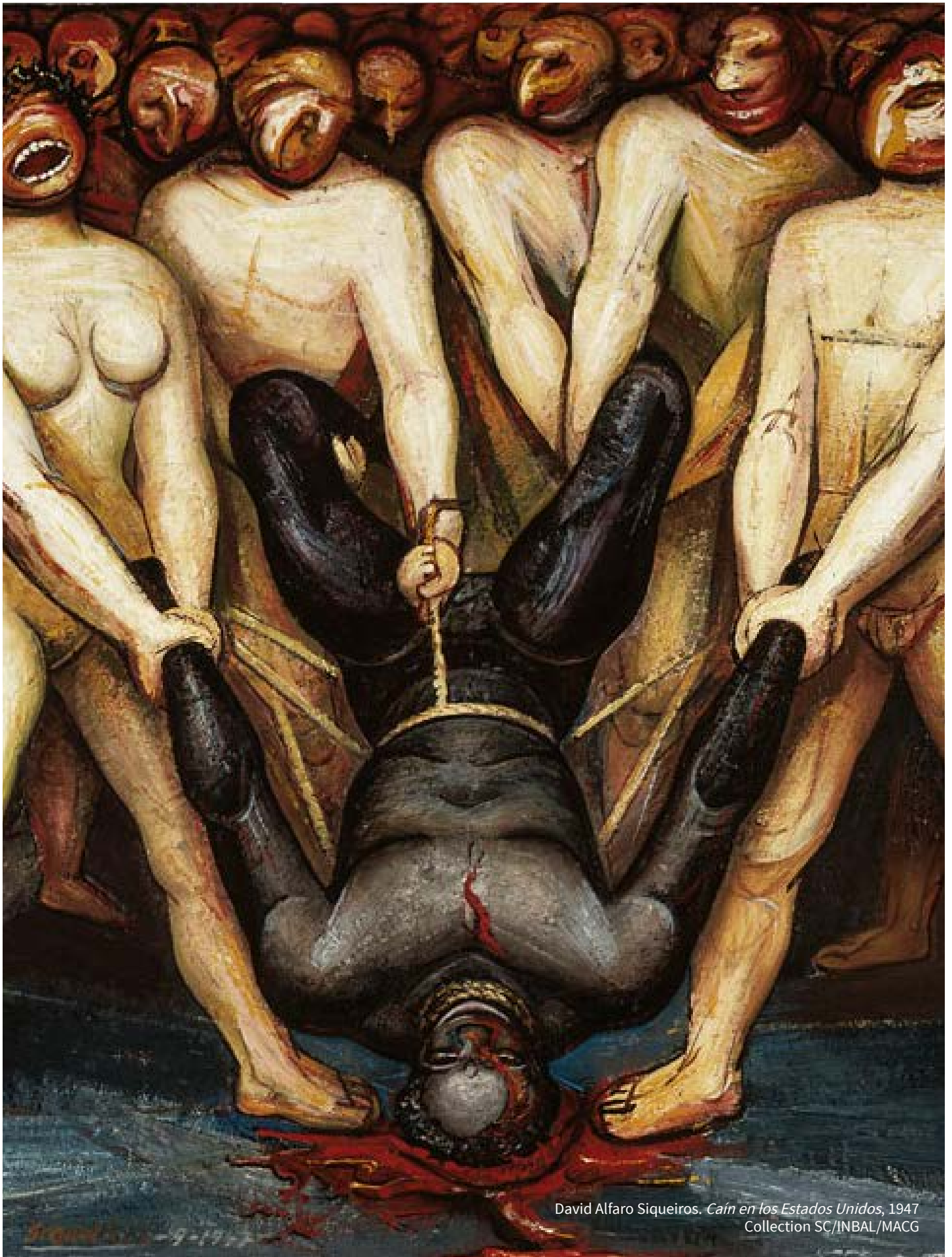
Amauta No. 18. October 1928. Cover by Julia Codesido
16.9 x 23.1 cm

Amauta No. 24. June 1929. Cover by Diego Rivera
16.9 x 23.1 cm

Amauta No. 26. May 1929. Cover mate design chosen by José Sabogal
16.9 x 23.1 cm

"Solidarity with Mexican Militants on Hunger Strike!" in *Amauta* No. 30. May 1930, p. 98

José Carlos Mariátegui Archive, Lima
16.9 x 23.1 cm



David Alfaro Siqueiros. *Cain en los Estados Unidos*, 1947
Collection SC/INBAL/MACG

LOS ÁNGELES

After breaking the judicial arrest that kept him in Taxco and appearing at the closing of his exhibition at the Spanish Casino in Mexico City, Siqueiros arrives in Los Angeles in May 1932 as a political refugee. He found a population affected by the economic, political, and social problems of the Great Depression. During his stay, he painted three murals in different places of the city, guided by a desire to occupy walls in public spaces and to incite a direct contact with its citizens.

The first, *Mitin obrero* (Workers' Rally), was painted at the Chouinard School of Art, with a group of students nicknamed "Block of Mural Painters," in which artists such as Harold Lehman, Phil Guston and Reuben Kadish took part. As it was a concrete building, he felt that it required a matching technique to contemporary architecture and life. At that time, he introduced the use of the airbrush to his practice. In accordance with his thinking and in response to the situation that American society was going through, Siqueiros depicts a scene in which workers unite regardless of racial differences, suspending their work to listen closely to the speech of an agitator. The controversy over the subject matter caused the school owner to whitewash the wall in an act of censorship.

He later produced the largest and most famous one, *América tropical* (Tropical America), commissioned by Dean Cornwell for the second floor of a building on Olvera Street. Its content was so controversial to the U.S. government that between 1932 and 1934 it was covered with white paint. Instead of depicting that "tropical America" as an exoticized paradise, full of flora and fauna, the muralist, together with the Block of Mural Painters, painted a crucified man and a bald eagle, the U.S. national symbol, resting on the cross. This straightforward criticism of imperialism was further fueled by the massive deportations of Mexican citizens and the terrible working conditions faced by migrants.

The last one, *Retrato actual de México* (Portrait of Mexico Today), was painted at the home of film director Dudley Murphy in Santa Monica. This is the only mural still preserved today, under the custody of the Santa Barbara Museum, in which he continues the social criticisms made in the previous ones. Another outstanding aspect of the time Siqueiros spent in Los Angeles was his proximity to the important and powerful local film industry. It is from this moment on that he integrated into his practice the projection of images on the wall and the search for the characteristic movement of cinema, which he kept and developed throughout the rest of his career.

Isabel Sonderéguer

DAVID ALFARO SIQUEIROS

Cain en los Estados Unidos [Cain in the United States], 1947
Pyroxylin on compressed wood
91.6 x 108.6 cm
SC/INBAL/MACG Collection

The condemnations that David Alfaro Siqueiros expressed on the walls during his short but prolific stay in Los Angeles in 1932, as well as the controversies in which he was immersed during this period, continued to resonate throughout his career.

In *Cain en los Estados Unidos*, [Cain in the United States] a 1947 work, he depicts the massive lynching of a black man by at the hands of a mob of white beings with fowl-like features that suggest their bestiality. Inspired by the biblical story of Cain and Abel, the painting reinterprets this tale, using Cain as a symbol of violence among humans, in this case materialized in the intense racism of American society.

DAVID ALFARO SIQUEIROS

América tropical, 1932
Photomural reproduction, 2024
Inkjet on self-adhesive vinyl
240 x 60 cm
SC/INBAL/SAPS-LT Collection

Motivated by the publicity that the Chouinard School of Art mural received, the director of the Plaza Art Center on Olvera Street, F.K. Ferenz, commissioned a new mural for Siqueiros to paint on the façade of one of the center's buildings. For this project, the artist worked again with the "Mural Block Painters" to create *América tropical*, a mural 30 meters long and 12 meters high. Although the owner expected an idyllic representation of Latin America, Siqueiros painted a crucified indigenous person under an imperialist eagle.

The work posed a scathing critique of exploitation and violence in Latin America. It depicted not only colonial oppression but also the resistance of native, Afro-descendant, and mestizo peoples against imperialist intervention and exploitation.

The mural immediately generated controversy, leading to its partial covering shortly after its completion and its eventual complete cover-up two years later. After this, Siqueiros's visa was not renewed, and he was forced to leave the United States in November 1932.

GUILLERMO ZAMORA

David Alfaro Siqueiros, apunte para el mural *América tropical* [David Alfaro Siqueiros, sketch for the mural *América Tropical*], 1932
Silver gelatin print
21.4 x 27.9 cm
SC/INBAL/SAPS-LT Collection

UNIDENTIFIED AUTHOR

Street meeting, mural by David Alfaro Siqueiros and the Mural Block Painters, Chouinard School of Arts, Los Angeles, California, 1932
Silver gelatin print
27.8 x 21.6 cm
SC/INBAL/SAPS-LT Collection

UNIDENTIFIED AUTHOR

Members of the Mural Block Painters during the execution process of the mural *Street meeting* at Chouinard School of Art, Los Angeles, California, 1932
Silver gelatin print, sepia-glazed
19.6 x 14 cm
SC/INBAL/SAPS-LT Collection

UNIDENTIFIED AUTHOR

David Alfaro Siqueiros with members of the Mural Block Painters during the execution process of his mural *Street meeting*, Chouinard School of Art, Los Angeles, California, 1932
Silver gelatin print
25.3 x 19.9 cm
SC/INBAL/SAPS-LT Collection

Blanca Luz Brum, "David Alfaro Siqueiros Paints Immense Frescoes in Los Angeles with an Airbrush", *El Universal*, Mexico, August 17, 1932
Newspaper clipping
42 x 21.2 cm
SC/INBAL/SAPS-LT Collection

Blanca Luz Brum, "David Alfaro Siqueiros Marks a New Era, with Brushstrokes", *La Opinión*, Los Angeles, California, May 15, 1932
Newspaper clippings on bond paper
32.8 x 23.3 cm
SC/INBAL/SAPS-LT Collection

"New Mural Movement Launched at Plaza", *Los Angeles Times*, California, August 24, 1932
Newspaper clipping
28.5 x 21.4 cm c/u
SC/INBAL/SAPS-LT Collection

"Group of artists working on David Alfaro Siqueiros's great fresco at Plaza Art Center on Olvera street", *Los Angeles Times*, California, August 1932
Newspaper clipping
33.9 x 21.3 cm
SC/INBAL/SAPS-LT Collection

"Fresco painting resurrected. Art, centuries dormant, revived by Mexican genius", *Los Angeles Times*, California, June 16, 1932
Newspaper clipping
33.9 x 21.3 cm
SC/INBAL/SAPS-LT Collection

UNIDENTIFIED AUTHOR

Portrait of Mexico Today, detail of mural by David Alfaro Siqueiros, 1932, in the country house of American film director Dudley Murphy, Pacific Palisades, California, ca. 1950
Silver gelatin print
19.9 x 25.7 cm
SC/INBAL/SAPS-LT Collection

UNIDENTIFIED AUTHOR

Portrait of Mexico Today, detail of mural by David Alfaro Siqueiros, 1932, in the country house of American film director Dudley Murphy, Pacific Palisades, California, ca. 1950
Silver gelatin print
18.4x23cm
SC/INBAL/SAPS-LT Collection

NANCY KAYE

Photographic records of the restoration work by the Getty Institute on the 1932 mural *América Tropical* by David Alfaro Siqueiros, 1990
5 photographs
Exhibition copies, 2024
10 x 15 cm
Courtesy of the artist © Nancy Kaye Photography

After decades of neglect, with the rise of the Chicano muralist movement and the impetus of other local advocates, interest in *América Tropical* resurfaced during the 1960s. This sparked efforts to conserve and protect it.

In 1988, the Getty Conservation Institute formed a partnership with El Pueblo de Los Angeles Historical Monument to recover the mural and present it to the public. Initial stabilization took place in 1990. In 1993, digital documentation was conducted. By 1997, the Institute conducted a comprehensive study of the mural's condition, and in 2002, a temporary protective barrier was installed with the help of the J. Paul Getty Museum. Finally, in 2012, a protective area was completed, including an observation platform and an interpretive center open to the public.

UNIDENTIFIED AUTHOR

América Tropical, mural by David Alfaro Siqueiros and the Mural Block Painters, Olvera Street, Los Angeles, California, 1932
Silver gelatin print
6.4 x 26.5 cm
SC/INBAL/SAPS-LT Collection

UNIDENTIFIED AUTHOR

Crucified Indian, detail of the central figure from the mural *América Tropical* by David Alfaro Siqueiros, 1932
Silver gelatin print
23.8 x 18.8 cm
SC/INBAL/SAPS-LT Collection

UNIDENTIFIED AUTHOR

David Alfaro Siqueiros with members of the Mural Block Painters during the execution process of the mural *América Tropical*, 1932
Two reprographs
10 x 12.5 cm
10 x 12.6 cm
SC/INBAL/SAPS-LT Collection

UNIDENTIFIED AUTHOR

Painter Roberto Guarda Berdecio in front of the mural *América Tropical*, 1932
Silver gelatin print
20.1 x 25.7 cm
SC/INBAL/SAPS-LT Collection

Alejandro Núñez Alonso, *Pintura Gratuita: David Alfaro Siqueiros y Carlos Chávez* [Free Painting: David Alfaro Siqueiros and Carlos Chávez], *El Ilustrado: Un semanario mexicano con espíritu*, Mexico City, 16, no. 2, December 1932
Exhibition copy, 2024
28.7 x 21.4 cm
Digital archive obtained from the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston

UNIDENTIFIED AUTHOR

Two photographs of *América Tropical*
Silver gelatin print and color photograph
12.3 x 17.2 cm
8.8 x 12.7 cm
SC/INBAL/SAPS-LT Collection

DAVID ALFARO SIQUEIROS

Portrait of Mexico Today, 1932
Photomural reproduction, 2024
Inkjet on self-adhesive vinyl
240 x 190 cm
Courtesy of Santa Barbara Museum of Art, California

During his stay in Los Angeles, Siqueiros executed a third, lesser-known, mural that did not enjoy the public character of *Street meeting* and *América tropical*. At the country house of film director Dudley Murphy, Siqueiros painted *Portrait of Mexico Today*, a mural depicting a contemporary view of Mexico at the time, reflecting the country's social struggles and identity.

In addition to this commission, Murphy hosted Siqueiros and provided him with support to sell his easel paintings. The collaboration with Murphy allowed Siqueiros to experiment and develop new techniques in a private setting, which later influenced his public works. Contact with motion pictures in Los Angeles led Siqueiros to experiment with audiovisual techniques and tools such as the use of the projector.

In 2001, *Portrait of Mexico Today* was transported to the front steps of the Santa Barbara Museum of Art.

JESUS TREVIÑO

América Tropical, 1971

Documentary video

30 minutes

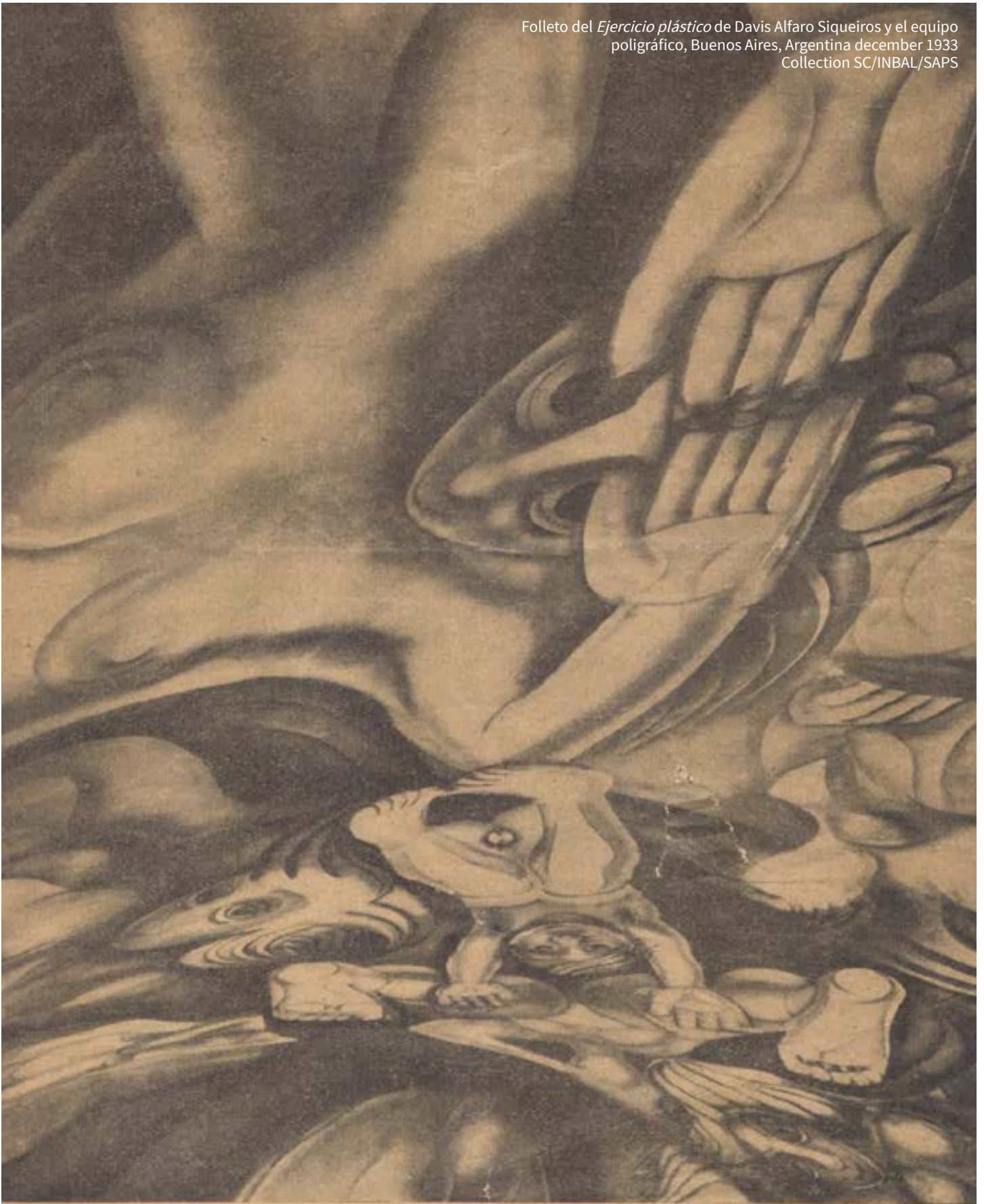
Courtesy of Jesse Lerner

In 1968, art historian Shifra Goldman and then film student Jesus Treviño (1946) met during a protest of the Chicano movement in the 1960s. Goldman introduced Treviño to the *América Tropical* mural and suggested to the young producer making a documentary to help publicize its existence and thus garner the support needed for its preservation.

Nearly three years later, Treviño, just 23 years old, managed to convince the director of the production company KCT Media to make the documentary. And so began the revival of *América Tropical*. Treviño's wit enabled him to secure enough funding for two Mexican conservators experts on Siqueiros' work being invited for an assessment of the mural, and even travel to Mexico to personally interview David Alfaro Siqueiros

América Tropical's documentary not only reconstructs the history of the mural but also highlights the marginalization of Mexican-American history in Los Angeles. Like the crucified Indian, Chicano history remained whitewashed, so alongside the revival of the mural's history in the 1970s, the Chicano movement also gained tremendous strength.

Folleto del *Ejercicio plástico* de Davis Alfaro Siqueiros y el equipo
poligráfico, Buenos Aires, Argentina december 1933
Collection SC/INBAL/SAPS



EJERCICIO PLASTICO

ARGENTINA. PLASTIC EXERCISE

Siqueiros's arrival in Buenos Aires in 1933 caused a domino effect in the Argentine artistic and intellectual circles, focusing various cultural encounters around him and having an effect that exceeded his stay in that country.

His public presentations at the Friends of Art Association triggered reflections on the inclusion of political themes in art, the tasks of agitation and propaganda, technical and material experimentation, and the need to unionize artists. These conferences produced an immense controversy within Argentine society of the time. As a result, the last of the three public conversations that he was supposed to have was canceled and he came into conflict with the government of Agustín P. Justo. Due to the marked right-wing tendency of the authorities, the muralist was denied access to intervene on public walls, since communist militancy was illegal and punished.

However, Siqueiros had a strong participation in cultural printed media of the time, such as *Crítica, Contra and Actualidad*, where intense debates opened about his political-plastic proposals. Amid these discussions, the director and founder of the newspaper *Crítica*, Natalio Botana, invited the painter to make his only mural in Argentina, in the basement of his Los Granados villa. Both the newspaper and the Botana family homes were spaces of employment and community for the communist Argentine intellectuals of the time. This is how Siqueiros begins the *Ejercicio plástico* (Plastic Exercise), in collaboration with the Argentine painters Lino Eneas Spilimbergo, Antonio Berni, Juan Carlos Castagnino and the Uruguayan Enrique Lázaro, as well as the photographer Antonio Quintana and the filmmaker León Klimosky. Especially with Berni, he developed a working and emotional bond that was maintained over the years, accompanied by intense exchanges and conceptual and technical influences.

In *Ejercicio plástico* (Plastic Exercise), the muralist went on experimenting with the materials he used in Los Angeles: the airbrush, film and photographic cameras, the film projector and industrial paints. In this way, he continued with the inclusion of certain kinetic features to his plastic production, which led him to device concave and convex shapes as generators of movement and successfully began the integration of spaces.

In December 1933, Siqueiros was momentarily imprisoned for his participation in a rally of the Furniture Industry Union and he was ultimately expelled from the country.

Isabel Sonderéguer

UNIDENTIFIED AUTHOR

Details of the figures in the mural *Ejercicio Plástico* [Plastic Exercise] by David Alfaro Siqueiros and the Equipo Poligráfico, Finca Los Granados, Don Torcuato, Argentina, 1933

Silver gelatin print

17.5 x 5.2 cm

SC/INBAL/SAPS-LT Collection

During his stay in Buenos Aires, Siqueiros was unable to obtain the necessary permits to intervene walls in public spaces of the city, which would have allowed him to continue developing his idea of outdoor art, at the masses' service. This situation was due to the right-wing government then in power in Argentina, who opposed all communist propaganda.

In this context, the muralist gained popularity and recognition among leftist intellectual and artistic circles, and thus Natalio Botana, director of the newspaper *Crítica* [Critic], commissioned him to create a private mural in the basement of the Los Granados country house. This is how *Ejercicio Plástico* [Plastic Exercise] came to be, beginning work on July 10, 1933.

It is noteworthy that this was the only mural work by Siqueiros without political content and was rather a display of female bodies in a maritime context, whose main model was Blanca Luz Brum. The painter insisted that its revolutionary character was to be found in the technical and material innovation, as well as in its collective signature by the Equipo Poligráfico.

The team's challenge was to create a "plastic box," meaning a space painted in its entirety in an articulated manner, playing with both architecture and the illusory capabilities of painting. It was an almost scenographic painting, completely different from what was usually produced in the local art scene.

To achieve the distortion of the female bodies, Brum was placed in different positions and photographs were taken of her, which were then projected onto the walls, floors and ceilings of the space. This, along with tools taken from the cinematographic field and the use of multiple perspectives, were vital in generating a sense of movement as well as the integration of space and viewer. It was necessary to move along with the images in order to appreciate the work in its entirety.

Pamphlet of *Ejercicio Plástico* [Plastic Exercise] by David Alfaro Siqueiros and the Equipo Poligráfico, Buenos Aires, Argentina, December 1933

26.6 x 17.8 cm, 26.6 x 35.9 cm

SC/INBAL/SAPS Collection

Pamphlet of *Ejercicio Plástico* [Plastic Exercise] by David Alfaro Siqueiros and the Equipo Poligráfico, Buenos Aires, Argentina, December 1933

Exhibition copy, 2024

21.0 x 21.7 cm

Digital archive obtained from the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston

ALDO SESSA

Detail of the mural *Ejercicio Plástico* [Plastic Exercise] created in 1933 by David Alfaro Siqueiros and the Equipo Poligráfico in the basement of Finca Los Granados in Buenos Aires, Argentina, 1939

Posthumous print, 1994

20.3 x 25.2 cm

SC/INBAL/SAPS-LT Collection

CONTRA. La revista de los franco-tiradores [AGAINST. The magazine of the snipers], n°3, July 1933, Dir. Raúl González Tuñón. Illustrations by David Alfaro Siqueiros

Exhibition copy, 2024

21.0 x 29.7 cm

CeDInCI digital archive

Siqueiros' recognition in Buenos Aires was evident not only through his lectures, the creation of *Ejercicio Plástico* [Plastic Exercise], and the controversies he had with the authorities, but also through his presence in local magazines and newspapers. His contributions to the *Revista Multicolor de los Sábados* [Multicolor Saturday Magazine], edited by Jorge Luis Borges and Ulyses Petit de Murat, are particularly important. The muralist illustrated the first cover of this cultural supplement of the newspaper *Crítica* [Critic], besides publishing some stories and poems in subsequent issues.

Moreover, the role of writer Raúl González Tuñón and his publication *Contra. La revista de los franco-tiradores* [AGAINST. The magazine of the snipers] was significant in boosting Siqueiros' popularity. The third issue was entirely dedicated to the painter: it featured a detail of Street meeting (1932) on the cover, and included a text written by the muralist, along with various critics' opinions on his artistic and political proposals. Additionally, the magazine published the results of a survey it conducted on the relationship between art and social issues.

David Alfaro Siqueiros, "Contra la Corriente [Against the Current], cover of *Revista multicolor de los sábados* [Multicolor Saturday Magazine], n°1, cultural supplement of the newspaper *Crítica* [Critic], Buenos Aires, August 1933

Exhibition copy, 2024

21.0 x 29.7 cm

Digital archive of the Archivo Histórico de Revistas Argentinas

David Alfaro Siqueiros, "El derrumbe del coraje" [Courage's collapse], *Revista multicolor de los sábados* [Multicolor Saturday Magazine], n° 8, cultural supplement of the newspaper *Crítica* [Critic], Buenos Aires, September 1933, p. 5

Exhibition copy, 2024

21.0 x 29.7 cm

Digital archive of the Archivo Histórico de Revistas Argentinas

David Alfaro Siqueiros, "Trópicos" [Tropics], *Revista multicolor de los sábados* [Multicolor Saturday Magazine], n°18, cultural supplement of the newspaper *Crítica* [Critic], Buenos Aires, December 1933, p. 6

Exhibition copy, 2024

21.0 x 29.7 cm

Digital archive of the Archivo Histórico de Revistas Argentinas

ANNEMARIE HEINRICH

Details of *Ejercicio Plástico* [Plastic exercise], mural by Si-queiros at Los Granados contry house, Buenos Aires province, 1939

5 photographs

Subsequent print, 2014

52 x 72 cm c/u

Embassy of the Argentine Republic in Mexico

LORENA MUÑOZ

Ejercicio Plástico: La creación [Plastic Exercise: making of], 2008

Second chapter of a documentary series on *Ejercicio Plástico* [Plastic Exercise] based on the research of Alberto Guidici 31'05"

Courtesy of Canal Encuentro

ALDO SESSA

Details of *Ejercicio Plástico* [Plastic exercise], mural by Si-queiros at Los Granados contry house, Buenos Aires province, 1939

6 photographs

Subsequent print, 2014

52 x 72 cm (horizontal)/ 72 x 52 cm (vertical)

Embassy of the Argentine Republic in Mexico

ANTONIO BERNI

Untitled, 1951

Aquatints

28 x 19 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled, 1951

Aquatints

28 x 19.5 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled, 1951

Aquatints

28 x 19 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled, 1951

Aquatints

27 x 19 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled, 1951

Aquatints

27 x 19 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled, 1951

Aquatints

28 x 19 cm

Courtesy of José Antonio Berni and MALBA

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Aquatints

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Aquatints

28 x 19 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled, 1951

Aquatints

28 x 19 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled, 1951

Aquatints

19 x 28 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled, 1951

Aquatints

19 x 28 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled, 1951

Aquatints

19 x 15 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled, 1951

Aquatints

38 x 28 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled, 1951

Aquatints

38 x 28 cm

Courtesy of José Antonio Berni and MALBA

ANTONIO BERNI

Untitled (exhibition copy), c. 1946
Original: graphite on paper, private collection
Photographed by Estudio Roth
20.9 x 12 cm
Embassy of the Argentine Republic in Mexico

ANTONIO BERNI

Untitled (exhibition copy), c. 1946
Original: graphite on paper, private collection
Photographed by Estudio Roth
34 x 41.8 cm
Embassy of the Argentine Republic in Mexico

JUAN CARLOS CASTAGNINO

Untitled (exhibition copy), c. 1946
Original: ink on paper, Álvaro Castagnino Collection
Photographed by Estudio Roth
20 x 25 cm
Embassy of the Argentine Republic in Mexico

JUAN CARLOS CASTAGNINO

Untitled (exhibition copy), c. 1946
Original: charcoal on paper, Álvaro Castagnino Collection
Photographed by Estudio Roth
119 x 164 cm
Embassy of the Argentine Republic in Mexico

LINO ENEA SPILIMBERGO

Untitled (exhibition copy), c. 1946
Original: graphite and pencil on paper, Spilimbergo Family Collection
Photographed by Estudio Roth
32.5 x 22.4 cm
Embassy of the Argentine Republic in Mexico

LINO ENEA SPILIMBERGO

Untitled (exhibition copy), c. 1946
Original: graphite on paper, Spilimbergo Family Collection
Photographed by Estudio Roth
37.4 x 60.2 cm
Embassy of the Argentine Republic in Mexico

Invitation from the Socialist Federation to give a lecture in the main hall of the Faculty of Humanities, Río de la Plata, June 23, 1933
Print on paper
31.7 x 21.2 cm
Collection SC/INBAL/SAPS

"First lecture by Siqueiros in Buenos Aires, Argentina", July 1933
Newspaper clipping
28 x 23.2 cm
Collection SC/INBAL/SAPS-LT

"Since yesterday, the painter David Alfaro Siqueiros is a guest in our city", *La Capital*, Buenos Aires, Argentina, July 2, 1933
Newspaper clipping
28 x 23.2 cm
Collection SC/INBAL/SAPS-LT

David Alfaro Siqueiros, "Un llamamiento a los plásticos argentinos" [A Call to Argentine Artists], *Voz de Crítica*, Buenos Aires, Argentina, June 2, 1933
Newspaper clipping
28 x 23.5 cm
Collection SC/INBAL/SAPS-LT

David Alfaro Siqueiros, "Plástica dialéctico-subversiva" [Dialectical-Subversive Art], *Contra*, Buenos Aires, Argentina, 1933
Newspaper clipping
26.9 x 17.3 cm
Collection SC/INBAL/SAPS-LT

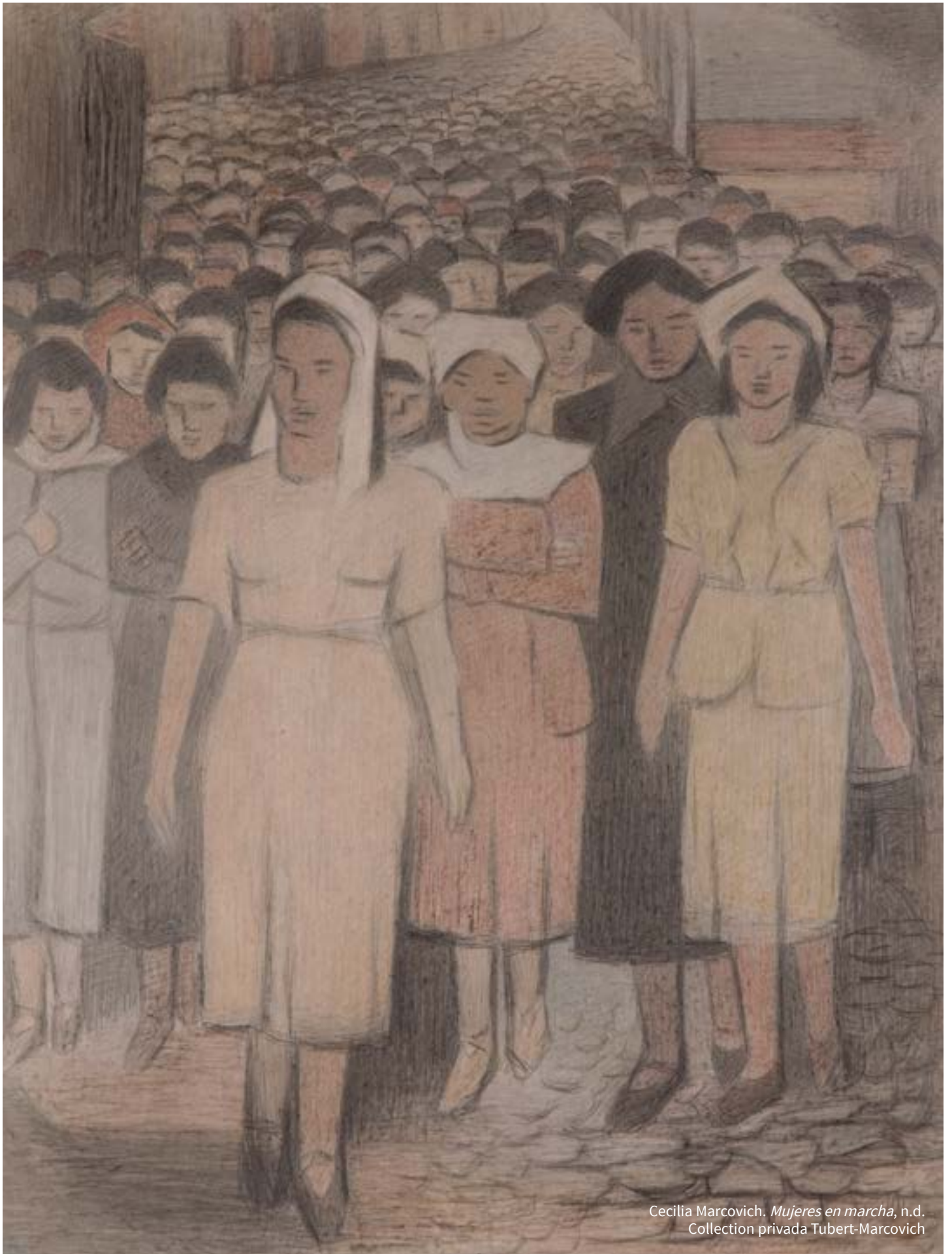
"The enemies of art have banned Professor Siqueiros' third lecture: this action will have the virtue of attracting ten times the audience to wherever it will take place", *Crítica*, Buenos Aires, June 15, 1933, no. 6880
Exhibition copy, 2024
21.0 x 29.7 cm
Digital archive obtained from the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston

David Alfaro Siqueiros, "The XXIII Salon as a Social Expression Exhibits Regrettable Passivity", *Crítica*, Buenos Aires, Argentina, September 1933
Newspaper clipping
31.3 x 16.6 cm
Collection SC/INBAL/SAPS-LT

Antonio Berni, "Siqueiros and Mass Art", *Nueva Revista*, Buenos Aires, Argentina, n.d., p.14
Newspaper clipping
31.3 x 16.6 cm
Collection SC/INBAL/SAPS-LT

Letter from Antonio Berni to David Alfaro Siqueiros, regarding the activities of the Pro-Siqueiros Freedom Committee in Argentina, Buenos Aires, August 17, 1961
Manuscript with signature
27.1 x 20.8 cm
Collection SC/INBAL/SAPS-LT

Letter from David Alfaro Siqueiros to Antonio Berni, Buenos Aires, December 5, 1933, in *Palabras de Siqueiros*, compiled by Raquel Tíbol, 1996
13.5 x 21 cm
537 pp.
Collection SC/INBAL/SAPS-LT



Cecilia Marcovich, *Mujeres en marcha*, n.d.
Collection privada Tubert-Marcovich

ARGENTINA. CECILIA MARCOVICH

In the early 1960s, Siqueiros was imprisoned in Lecumberri on charges of “social dissolution” due to his activities as president of the National Committee for the Freedom of Political Prisoners and the Defense of Constitutional Guarantees. At that time, his Argentine colleagues and friends, members of the Society of Visual Artists, advocated for the muralist’s freedom. Among the signatory artists was Cecilia Marcovich.

Marcovich was an Argentine artist who produced at the same time as the members of Equipo Poligráfico, with whom she shared spaces and ideas on more than one occasion due to her involvement in the Association of Intellectuals, Artists, Journalists and Writers. She shared with Siqueiros the vision of art committed to revolutionary struggles and their activism developed in parallel, with the notable difference that Marcovich made an outstanding effort in the search for equal rights for women.

Although there is no record of direct exchange between Siqueiros and Marcovich, the muralist’s presence in Argentina had an effect similar to that of a stone falling into water: a disturbance that generates expansive circular waves. Because of his relationship with Berni, Castagnino and Spilimbergo, as well as his vision of art and his political commitment, Marcovich became a clear example of the great influence that Mexican muralism had on the Argentine art scene of the time.

Isabel Sonderéguer

CECILIA MARCOVICH

Mujeres en marcha [Marching women], n.d.

Colored pencil on paper

65.3 x 50.3 cm

Private collection Tubert-Marcovich

Cecilia Marcovich's (1894 - 1976) artistic practice was always characterized by an intense activism for women's rights, as well as her educational tendencies and desire to educate the new generations. As often happens with women artists in art history, her career was overshadowed by the renown achieved by her male contemporaries.

In the 1930s, upon returning from her formative trip to Europe, Marcovich joined the Junta de la Victoria, an organization of anti-fascist women that promoted democratic values and the inclusion of women in the Argentinian political scene. The artist's production prominently featured women as subjects, as she confronted conventional gender roles and the patriarchal gaze with the intent of building her professional career.

Evidence of this is *Mujeres en marcha* [Marching women], a mural project where Marcovich portrayed a demonstration of women demanding gender equality, similar to how her contemporaries depicted struggles for workers' and indigenous rights.

CECILIA MARCOVICH

Retrato mujer [Portrait of a Woman], n.d.

Humahuaca, Argentina

Chalk pastel on paper

49,5 x 35,4 cm

Private collection Tubert-Marcovich

During the 1940s and 1950s, it became popular among Argentinian artists and intellectuals to travel to various parts of the country, especially the north, to explore and depict the different realities of the region. This was the case for Lino Spilimbergo, Gertrudis Chale, Antonio Berni, Annemarie Heinrich, among others.

As part of this same impulse, Marcovich embarked on several trips to northern Argentina. She traveled through the provinces of Salta and Jujuy, crossing the border into Bolivia. During this phase of her life, the artist produced a large number of works, mainly in pencil and pastel. Among them, portraits of mestizo women stand out, as well as scenes of their daily life. Marcovich thus focused on the reality of these women, their roles in the work environment and through motherhood.

CECILIA MARCOVICH

Hombre trabajando [Man Working], n.d.

Humahuaca, Argentina

Chalk pastel on cardboard

48,3 x 35,7 cm

Private collection Tubert-Marcovich

CECILIA MARCOVICH

Retrato de mujer [Portrait of a Woman], n.d.

Humahuaca, Argentina

Chalk pastel on paper

60, 5 x 44,7 cm

Private collection Tubert-Marcovich

CECILIA MARCOVICH

Retrato hombre [Portrait of a Man], n.d.

Humahuaca, Argentina

Chalk pastel on paper

49,5 x 35,5 cm

Private collection Tubert-Marcovich

CECILIA MARCOVICH

Madre e hija [Mother and Daughter], n.d.

Humahuaca, Argentina

Chalk pastel on cardboard

50,5 x 36 cm

Private collection Tubert-Marcovich

CECILIA MARCOVICH

Retrato de mujer [Portrait of a Woman], n.d.

Humahuaca, Argentina

Chalk pastel on paper

60, 5 x 44,7

Private collection Tubert-Marcovich

Expresión magazine, Issue No. 7, June 1947, illustrated by Cecilia Marcovich

Personal Archive, Alberto Giudici, Buenos Aires, Argentina

23 x 16,2 x 1 cm

Courtesy of Talía Bermejo

CECILIA MARCOVICH

Illustration for *Expresión magazine*, article by the editorial team "Perfil del tiempo. Problemas del libro" [Profile of the Time. Problems of the Book], Issue No. 7, June 1947, p. 60

26,8 x 34 cm

Ink on cardboard

Illustration for *Expresión magazine*, section "Breve historia del existencialismo" [Brief History of Existentialism], Issue No. 7, June 1947, p. 84.

26,8 x 34 cm

Ink on cardboard

Illustration for *Expresión magazine*, article by Berta Perelstein "Psicología y planes de enseñanza" [Psychology and Teaching Plans], cover, June 1947, p. 35

26,8 x 34 cm

Ink on cardboard

Illustration for *Expresión magazine*, article by Juan Marinello "Libertad y destino: pintura de Gert Caden" [Freedom and Destiny: Gert Caden's Painting], Issue No. 7, June 1947, p. 5

26,8 x 34 cm

Ink on cardboard

Private collection Tubert-Marcovich

Brochure of the *Asociación Plástica Argentina* [Argentinian Plastic Association]
Personal Archive, Alberto Giudici, Buenos Aires
28 x 22 cm
Courtesy of Talía Bermejo

Throughout her career, Cecilia Marcovich undertook significant educational work. She began by directing the painting and sculpture workshop at the Asociación de Intelectuales, Artistas, Periodistas y Escritores (AIAPE) [Association of Intellectuals, Artists, Journalists, and Writers], and organizing the exhibition gallery alongside Lino Spilimbergo and Luis Falcini.

Later, in the 1940s, she founded her own school-workshop: the Asociación Plástica Argentina (APA) [Argentine Plastic Association]. There, she shared art and painting classes free of charge to hundreds of students for around thirty years. Among the many topics taught at APA, Mexican muralism and the teachings of Siqueiros were among the most important. She trained several generations of outstanding artists, including Demetrio Urruchúa and Rubén Fontana.

ISAAC KORNBLITT

Brochure of the Movement for Siqueiros' Freedom, *The Siqueiros Case*, Buenos Aires, 1963, with the endorsement of Cecilia Marcovich and other artists.
Personal Archive, Alberto Giudici, Buenos Aires
23 x 16 cm
Courtesy of Talía Bermejo

Letter from Donato Miranda Fonseca on behalf of the President of Mexico to Nino Fioravanti and Héctor Romero regarding the Siqueiros case*, National Palace, Mexico, November 25, 1960.
Personal Archive, Alberto Giudici, Buenos Aires
14.6 cm x 20.9 cm
Courtesy of Talía Bermejo

David Alfaro Siqueiros, "Open Letter to Art Critics Gathered in Mexico", *Hoy en la Cultura magazine*, Buenos Aires, 1963, p. 6.
Facsimile reproduction, 2024
21.0 x 29.7 cm
Center for Espigas Studies (UNSAM) - Espigas Foundation

CECILIA MARCOVICH

Hombres trabajando [Men Working], n.d.
3 drawings from the *Hornos de Zapla* [Zapla Furnaces] series
Pencil on paper
37.8 x 28 cm c/u
Private collection Tubert-Marcovich

During Marcovich's travels to the north in the 1940s and 1950s, one should also highlight her works that portrayed the reality of the workers of the state-owned company Altos Hornos de Zapla in Jujuy.

The discovery of the mining area of Zapla, and the construction of facilities for the extraction and processing of iron, marked the birth of the Argentinian steel industry, permanently changing the region's life. The demand for skilled labor was supplied by people from other provinces who settled in properties owned by the factory.

Marcovich depicted in her work the activities of the workers inside the plants, simultaneously capturing a historic event for the Argentine nation.

CECILIA MARCOVICH

Hombres trabajando [Men Working], n.d.
3 drawings from the *Hornos de Zapla* [Zapla Furnaces] series
Pencil on paper
37.8 x 28 cm c/u
Private collection Tubert-Marcovich

CECILIA MARCOVICH

Hombres trabajando [Men Working], n.d.
2 drawings from the *Hornos de Zapla* [Zapla Furnaces] series
Pencil on paper
37.8 x 28 cm
Private collection Tubert-Marcovich

Desfile del "May Day" (Día Internacional de los Trabajadores), Nueva York, 1936
Registro en video digital



NEW YORK

After a first visit in 1934, Siqueiros traveled again to New York in February 1936. He went as a delegate of the LEAR (League of Revolutionary Writers and Artists) to attend the American Artists Congress—an organization of artists that fought the spread of fascism—, along with Rufino Tamayo and José Clemente Orozco, among others. He decided to stay in the city and, two months after his arrival, he founded the Siqueiros Experimental Workshop, which marked a new step in his artistic production.

The workshop included Mexicans Antonio Pujol, Luis Arenal and Juan Bracho, Bolivian Roberto Berdecio and Americans George Cox, Sandi McCoy (former member of the Block of Mural Painters), Axel Horn, Harold Lehman, Clara Mohl and Jackson Pollock. The working method was based on the same principles as the LEAR Workshop-School: experimentation and collective work.

This exchange was particularly important for the muralist in a technical sense, since as a result of this experience he could consolidate his experimentation with synthetic materials and could include dripping and controlled accident in his creative repertoire. In addition, during this period he intensified the connection of his practice with photography and film, mounting the use of photographic and cinematographic cameras, as well as the projection of images on the wall. At the same time, he incorporated new tools to his production, especially those related to the means of mechanical reproduction, such as the wood and plate cutting machine or photomontage, ideal for art for propaganda purposes.

The latter was especially the result of Siqueiros and the members of the workshop developing a series of works whose purpose was social agitation and political propaganda. They made banners, posters and parade floats following the purpose of the previously painted outdoor murals: art as a public service, art for the majorities. In 1937, Siqueiros left for Spain to fight in the Civil War.

Isabel Sonderéguer

DAVID ALFARO SIQUEIROS

Nacimiento del fascismo (versión final) [Birth of Fascism (Final Version)], 1936
Pyroxylin on masonite
61 x 76 cm
Collection SC/INBAL/SAPS -LT

This work reflects Siqueiros' profound interest in exposing the contradictions inherent in the origins of fascism, which was rapidly rising in Europe during the 1930s. On the other hand, *Birth of Fascism* showcases the artist's intense plastic and technical experimentation, as well as his innovative use of materials such as pyroxylin applied with an airbrush, techniques that he would later employ in mural works.

Siqueiros painted the first version of *Birth of Fascism* in New York during the Experimental Workshop. This first version, the image of which is on the nearest wall, included the Statue of Liberty, emblem of capitalism and imperialism, plunging into the turbulent sea. The image was revealed from an exhaustive technical and iconographic study of this painting initiated in 2004 by academics and specialists from UNAM's Institute of Aesthetic Research and the conservation laboratory of the Museum of Modern Art in New York, a project headed by art historian Renato Gonzalez Mello.

The Mexican muralist continued working on the original version for almost ten years, until 1945, and the present work is the definitive result of this reworking process.

May Day Parade (International Workers' Day), New York, 1936
Digital video recording
11:03 min
Courtesy of Footage Farm

One of the first productions of Siqueiros' Experimental Workshop was a parade float for the May Day demonstrations in 1936. Through this and other productions intended for political events in New York, Siqueiros made direct contact with labor unions and other workers' organizations in the United States. The Experimental Workshop also participated in the convention of the Communist Party USA (CPUSA) and several anti-fascist rallies.

DAVID ALFARO SIQUEIROS

Accident No.1, 1969
Acrylic paint on acrylic
122 x 122 cm
Collection SC/INBAL/SAPS -LT

The experiments developed by Siqueiros in New York along with the members of the Experimental Workshop led him to create a working system he called "controlled accidents." With this working method, he sought to deliberately manipulate and direct unforeseen results to achieve unique and expressive visual effects in his works. Throughout his career, Siqueiros maintained these techniques of experimentation and exploration as part of his artistic repertoire.

Accident, *Accident 1*, and *14-Panel Screen* are examples of later exercises where Siqueiros worked with controlled accidents.

DAVID ALFARO SIQUEIROS

Accident, 1969
Acrylic paint on acrylic
122 x 122 cm
Collection SC/INBAL/SAPS -LT

DAVID ALFARO SIQUEIROS

14-Panel Screen, 1965
Acrylic paint on wood
20 x 230 cm
Collection SC/INBAL/SAPS -LT

JACKSON POLLOCK

Untitled (P12), ca. 1950 – 1951
Ink on paper, numbered
27.9 x 19.7 cm (unframed)
Private collection Pérez-Simón

At twenty-four years old, Jackson Pollock (1912-1956) was one of the core members of Siqueiros' Experimental Workshop. In this laboratory of artistic innovation, the young American artist had the opportunity to work with spray guns, nitrocellulose pigments, and techniques such as pouring pigments and other materials directly onto the support. It was in this experimental environment that Pollock began developing the visual language that would make him one of the leading figures of American abstract expressionism.

This work by Jackson Pollock, although created after his time in Siqueiros' workshop, exemplifies his preferred technique known as "dripping," which he began to develop during his participation in the workshop. Pollock's dripping involves pouring or dripping paint directly onto a canvas placed on the floor, allowing for partial control over the flow and impact of the paint.

Letter from David Alfaro Siqueiros to Blanca Luz Brum, New York, June 9, 1936
Typewritten document on letterhead from the Siqueiros Experimental Workshop,
Collection SC/INBAL/SAPS-LT

In this letter addressed to Blanca Luz, Siqueiros combines aspects of his professional, political, and personal life during a period of intense activity. On one hand, Siqueiros describes his tireless work at the Experimental Workshop. At the same time, he expresses affection and curiosity towards Blanca Luz and "Bebé," emphasizing his desire to maintain and deepen their relationship. The letter also reveals his future plans to continue expanding his artistic and political influence in New York and Europe.

UNIDENTIFIED AUTHOR

Parade float created by members of the Siqueiros Experimental Workshop for the May Day Parade, New York, 1936
Gelatin silver print
19.8 x 25.3 cm
Collection SC/INBAL/SAPS-LT

UNIDENTIFIED AUTHOR

Front view of the parade float created by members of the Siqueiros Experimental Workshop for the May Day Parade (detail of the hammer), New York, 1936

Gelatin silver print

27 x 21 cm

Collection SC/INBAL/SAPS-LT

UNIDENTIFIED AUTHOR

Side view of the parade float created by members of the Siqueiros Experimental Workshop for the May Day Parade (detail of the hammer), New York, 1936

Gelatin silver print

20 x 25.4 cm

Collection SC/INBAL/SAPS-LT

UNIDENTIFIED AUTHOR

Jackson Pollock (bottom right) and Sandford (bottom left) during the creation of the parade float for the May Day Parade, Siqueiros Experimental Workshop, New York, 1936

Gelatin silver print

25x 20 cm

Collection SC/INBAL/SAPS-LT

Letter from David Alfaro Siqueiros to Pollock, Sandy, Lehman, New York, December 1936

Typewritten document with signature at the bottom

27.7 x 23.5 cm

Collection SC/INBAL/SAPS-LT

Siqueiros writes to Jackson Pollock, Sande McCoy, and Harold Lehman to clarify a misunderstanding about the temporary closure of the "Experimental Workshop" and the pause in activities the Mexican artist was engaged in at that time. He mentions that in their last meeting, they agreed to close the workshop so Siqueiros could work on producing pieces for a solo exhibition, which he believed would help develop his artistic movement. Siqueiros states that he needs time to isolate himself and work on his ideas but promises that the workshop will reopen under better conditions before his departure from the United States. He asks for patience and understanding during this process.

LUCCIENE BLOCH

George Cox, David Alfaro Siqueiros, and Jackson Pollock in New York, May 1, 1936

Gelatin silver print

19.3 x 24 cm

Collection SC/INBAL/SAPS-LT

PETERA. JULEY

Siqueiros at the Experimental Workshop next to the portrait of William Hearst, New York, 1936

Gelatin silver print

19.7 x 21.5 cm

Collection SC/INBAL/SAPS-LT

PETERA. JULEY

David Alfaro Siqueiros with some of his students, including Jackson Pollock, at the Siqueiros Experimental Workshop, with photographic enlargements of works produced in the workshop in the background, New York, 1936

Gelatin silver print

19.3 x 24.3 cm

Collection SC/INBAL/SAPS-LT

UNIDENTIFIED AUTHOR

Birth of Fascism (First Version) by David Alfaro Siqueiros, 1936

Gelatin silver print

18.4 x 23cm

Collection SC/INBAL/SAPS-LT

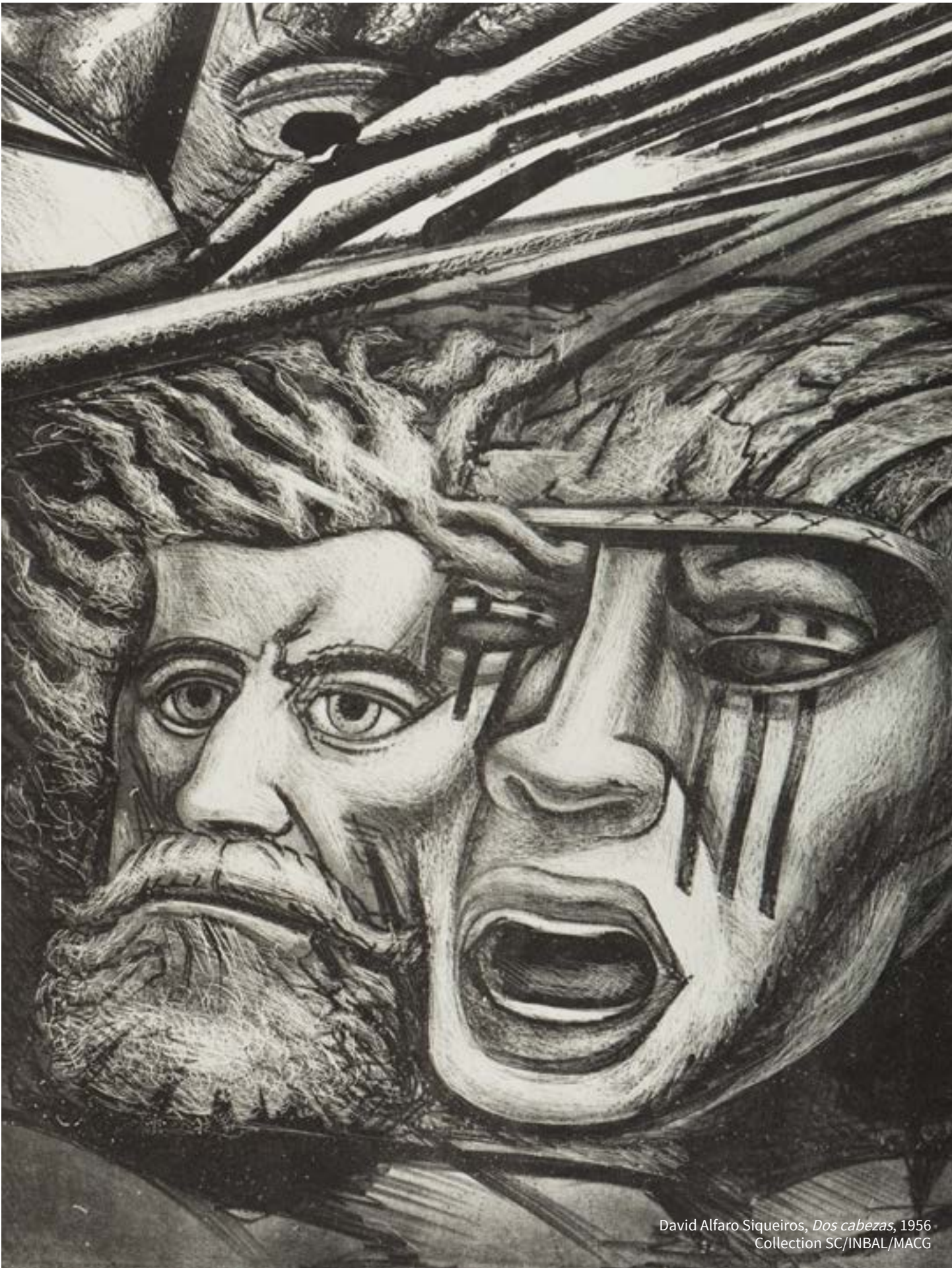
UNIDENTIFIED AUTHOR

Birth of Fascism (Second Version) by David Alfaro Siqueiros, 1936

Gelatin silver print

18.4 x 23cm

Collection SC/INBAL/SAPS-LT



David Alfaro Siqueiros, *Dos cabezas*, 1956
Collection SC/INBAL/MACG

CHILE

Siqueiros traveled to Chile in 1941. This was preceded by his participation in an attempt on Leon Trotsky's life and his imprisonment in Lecumberri. A leading figure in the Chilean experience was Pablo Neruda, who, as consul in Mexico, issued him a visa to travel to his country. With the support of Octavio Reyes Spíndola, Mexican ambassador to Chile, Siqueiros was commissioned—as also was Xavier Guerrero—to intervene the walls of the Mexico School in Chillán, built with Mexican funds as a gesture of solidarity in the face of the seismic catastrophe that had destroyed said town in 1939.

The mural, entitled *Muerte al invasor* (Death to the Invader), is made up of two walls joined by a ceiling that was also intervened. There, the artist sought to tell the history of both countries, their resistance and their popular struggles. The artistic team with which Siqueiros collaborated to paint the mural was made up by Luis Vargas Rosas, Laureano Guevara, Camilo Mori, Erwin Werner, Gregorio de la Fuente, Alipio Jaramillo and photographer Antonio Quintana.

As in other travel and exile experiences, Siqueiros did his best to have an impact on the cultural field of the country in question. Thus, in addition to painting a mural, the Mexican artist gave lectures, wrote manifestos and published articles, generally on editorial platforms circumscribed in a leftist culture.

This nucleus shows the way in which—after Siqueiros' ephemeral but productive stay in Chile—the bonds created with figures such as Venturelli, Quintana, Jaramillo and Neruda generated echoes on both a personal and artistic level. It is worth noting that an important ingredient of this aesthetic synergy is the notion of the committed artist, in this case immersed in the debates of the early postwar period, which would continue during the Cold War.

Oscar Acosta

DAVID ALFARO SIQUEIROS

Dos cabezas [Two Heads], 1956
Lithograph pencil tusche and scraper
90 x 66 cm
Collection SC/INBAL/MACG

ALPIO JARAMILLO

9 de abril [April 9], 1948
Oil on masonite
137,8 x 106,7 cm
Eduardo F. Costantini

Alipio Jaramillo (1913 - 1999) was a Colombian painter whose artistic training was enriched by his travels throughout the continent. He was influenced by Mexican muralism through his encounters with Diego Rivera in Mexico and his collaboration with David Alfaro Siqueiros in Chile. In 1940, Jaramillo participated as a disciple of the muralist in the realization of the murals at the Escuela de México in Chillán, alongside José Venturelli and Erwin Werner. This experience was fundamental in developing his artistic practice and fostering a commitment to political and social issues. The protagonists of his work then became the peasants in the sugarcane and coffee plantations of Colombia.

He became one of the most important names in the Colombian muralist movement, although little remains of his murals, as many of them were subject to censorship. An example would be the murals at the Facultad de Derecho [Faculty of Law] at the Universidad Nacional de Colombia [National University of Colombia], created in 1945, which were later removed by the dean for being appropriate to the “environment” of the university, as they depicted scenes of violence and exploitation in rural life.

9 de abril [April 9] addresses the events that took place in Bogotá on that same day in 1948, when the leader of the Liberal Party, Jorge Eliécer Gaitán, was assassinated by his opponents and citizens took to the streets to repudiate what had happened. The protest actions generated by popular discontent were cruelly repressed by the military forces.

DAVID ALFARO SIQUEIROS

Project for the mural *Muerte al invasor* [Death to the Invader], 1941
Pencil on paper
113 x 102 cm
Collection SC/INBAL/MAM

UNKNOWN AUTHOR

Untitled (Siqueiros and Venturelli), n.d.
Later print, 2024
10 x 15 cm
Venturelli Foundation

The fiftieth anniversary of the Museo de Arte Carrillo Gil (MACG) coincides with the 50th anniversary of the death of David Alfaro Siqueiros (1896-1974) and the centenary of the birth of Chilean painter José Venturelli (1924-1988). This commemorative coincidence is joined by other elements that unite these two figures of Latin American art. Their history of friendship and artistic complicity, germinated from the creative process of “Muerte al invasor” [Death to the Invader], enjoyed various encounters, influences, and correspondence over the next three decades.

For instance, after Venturelli, Erwin Werner, and Alipio Jaramillo painted the mural for the headquarters of the Alianza de Intelectuales de Chile [Alliance of Intellectuals of Chile] (1942), Siqueiros referred to it as “an artistically embryonic event of transcendental importance in Chile”; eight years later, Siqueiros invited Venturelli to Mexico; here he had a solo exhibition at the Galería de Arte Mexicano [Gallery of Mexican Art], the catalog text of which was written by the host himself. They were also united by their closeness to Pablo Neruda and Luis Enrique Delano, their ideological compatibility regarding the social content of art, and finally, the reproduction of specific pictorial topics and motifs.

UNKNOWN AUTHOR

Untitled, n.d. (Record of the mural *La lucha del pueblo por su libertad* [The People’s Struggle for Freedom] at the Santiago headquarters of the “Alianza de Intelectuales para la Defensa de la Cultura” [Alliance of Intellectuals for the Defense of Culture], created in 1942)
Later print, 2024
10 x 15 cm
Venturelli Foundation

The mural for the Headquarters of the Alianza de Intelectuales de Chile para la Defensa de la Cultura [Alliance of Intellectuals of Chile for the Defense of Culture] was created by José Venturelli, Alipio Jaramillo, and Erwin Werner in 1942. The historical moment, characterized by the violence of the war, determined what was portrayed in the mural. The work also sought to be consistent with the anti-fascist spirit housed in the Alliance’s headquarters, where figures from the Chilean cultural field met to confront the Axis forces from anti-war positions.

Stimulated by their recent collaboration on *Muerte al invasor* [Death to the Invader], the artists conceived the mural beyond the vertical wall and decided to intervene the architectural space from the notion of polyangularity. This integration allows for continuity in the visual narrative of the work and directly dialogues with Alfaro Siqueiros’ premises.

DAVID ALFARO SIQUEIROS

Untitled, November 28, 1972
Later print, 2024
10 x 15 cm
Venturelli Foundation

UNKNOWN AUTHOR

Untitled (Siqueiros and Venturelli), 1972

Later print, 2024

10 x 15 cm

Venturelli Foundation

UNKNOWN AUTHOR

Untitled (record of the mural *Muerte al invasor* [Death to the Invader] created at the Escuela de México in Chillán in 1940), n.d.

Later print, 2024

10 x 15 cm

Venturelli Foundation

UNKNOWN AUTHOR

Untitled (record of the mural *Muerte al invasor* [Death to the Invader] created at the Escuela de México in Chillán in 1940), n.d.

Later print, 2024

10 x 15 cm

Venturelli Foundation

“Jose Venturelli” Galería de Arte Mexicano, 1950

Text by Davis Alfaro Siqueiros

Catalog

23,5x16 cm

Venturelli Foundation

Venturelli's 1950 exhibition at the Galería de Arte Mexicano is a clear example of the support offered by Siqueiros to the Chilean artist. In this show, Venturelli exhibited a variety of watercolors, lithographs, engravings, and silkscreens, intended to illustrate Neruda's Canto General [

Siqueiros, in his role as host, wrote a few lines about Venturelli's work in a small and austere exhibition catalog. The technique of most of these works, which allows for multiple reproductions, did not go unnoticed by Siqueiros. In particular, silkscreen printing, as a novel printing method, was considered by Siqueiros as a form of public and democratic art, congruent with the evolution of the Mexican Renaissance.

“José Venturelli, Pablo Burchard y Sergio Castillo” Museo de

Arte Moderno, 1971

Catalog

21,5 x 22 cm

Venturelli Foundation

“José Venturelli” Instituto Nacional Bellas Artes, 1972

Catalog

22 x 22 cm

Venturelli Foundation

“José Venturelli” Galería de Arte, 1972

Catalog

25 x 16,5 cm

Venturelli Foundation

Letter from David Alfaro Siqueiros to Manuel Ávila Camacho, President of Mexico, from Havana, Cuba, informing him about his stay in Chillán, the creation of his mural *Muerte al invasor* [Death to the Invader], his tour in favor of “an American art in the service of the war of the united democratic nations,” and his legal situation to return to Mexico, May 14, 1943

Typed document

27.7 x 21.2 cm

Collection SC/INBAL/SAPS-LT

After completing *Muerte al invasor* [Death to the Invader], Siqueiros was invited to give a lecture on the history of Mexican painting in Santiago. Later, in early 1943, he traveled with his wife Angélica Arenal and daughter Adriana to Lima, Peru. During this trip, Siqueiros dedicated himself to fighting fascism through lectures, rallies, and other meetings with artists and intellectuals. He continued his tour through Ecuador, Colombia, and Panama, receiving support to spread his anti-fascist ideas as well as his technical knowledge in art at the service of democratic freedom.

In April, he arrived in Havana, Cuba, intending to move later to New York, but the United States denied him a visa. This forced him to stay in Havana, where, sponsored by the Ministry of National Defense, he gave lectures on the social destiny of art and created the mural *Alegoría de la igualdad y confraternidad de las razas blanca y negra* [Allegory of Equality and Fraternity of the White and Black Races]

In this document, Siqueiros informs the then President of Mexico, Manuel Ávila Camacho, about his stay in Chillán, the creation of *Muerte al invasor* [Death to the Invader], his tour in favor of “an American art in the service of the war of the united democratic nations,” and his legal situation to return to Mexico.

UNKNOWN AUTHOR

The Chilean painter Fernando Marcos Miranda, in front of the figure of the fallen invader during the restoration process of the mural *Muerte al Invasor* [Death to the Invader], Chillán, Chile, 1957

Silver gelatin

8.7 x 12.5 cm

Collection SC/INBAL/SAPS-LT

UNKNOWN AUTHOR

On the left side, with his back to the camera, is painter Camilo Mori; in the center, lawyer Octavio Reyes Spíndola, Mexican Ambassador to Chile; and on the right, painter David Alfaro Siqueiros with other personalities at the Escuela México during the creation of the mural *Muerte al Invasor* [Death to the Invader], Chillán, Chile, 1942

Sepia-toned silver gelatin

11.3 x 7.8 cm

Collection SC/INBAL/SAPS-LT

Letter from José Venturelli to David Alfaro Siqueiros and Angélica Arenal de Siqueiros, Beijing, October 11, 1955
Handwritten document
Ink on paper
27.3 x 21.3 cm
Collection SC/INBAL/SAPS-LT

DAVID ALFARO SIQUEIROS

Opinion on the Chilean painter José Venturelli, Mexico City, September 25, n.y.
Typed document
27.7 x 21 cm c/u
Collection SC/INBAL/SAPS-LT

UNKNOWN AUTHOR

David Alfaro Siqueiros during the creation process of the mural *Muerte al Invasor* [Death to the Invader] Pedro Aguirre Cerda Library, Escuela México, Chillán, Chile, 1941
Silver gelatin
5.8 x 5.8 cm
Collection SC/INBAL/SAPS-LT

UNKNOWN AUTHOR

David Alfaro Siqueiros during the creation process of the figure of Benito Juárez on the north wall of the mural *Muerte al Invasor* [Death to the Invader], Chillán, Chile, 1941-1942
Silver gelatin
5.8 x 5.8 cm
Collection SC/INBAL/SAPS-LT

UNKNOWN AUTHOR

David Alfaro Siqueiros during the creation process of the figure of Benito Juárez on the north wall of the mural *Muerte al Invasor* [Death to the Invader], 1941
Silver gelatin
12.2 x 17.9 cm
Collection SC/INBAL/SAPS-LT

UNKNOWN AUTHOR

Muerte al Invasor [Death to the Invader], detail of the south wall, Pedro Aguirre Cerda Library, Chillán, Chile, 1942
Silver gelatin
25 x 20.3 cm
Collection SC/INBAL/SAPS-LT

UNKNOWN AUTHOR

Muerte al Invasor [Death to the Invader], detail of the north wall, Pedro Aguirre Cerda Library, Chillán, Chile, 1942
Silver gelatin
25 x 20.3 cm
Collection SC/INBAL/SAPS-LT

Poster with Pablo Neruda's poem *A Siqueiros al partir* [To Siqueiros Upon Departure], January 9, 1961
Printed poster
70 x 46.2
Collection SC/INBAL/SAPS-LT

The vision David Alfaro Siqueiros built about Latin America cannot be explained without considering his close friendship with Neftalí R. Reyes, better known as Pablo Neruda. Since 1933, when they met in Argentina, the poet and the painter forged a bond of camaraderie that resulted in a reciprocal influence regarding the Latin American reality, represented from their respective disciplines in epic form. Neruda's *Canto General* [General Song] and Siqueiros' *Muerte al Invasor* [Death to the Invader] suggest this.

Stories of prison and exile also accompany this bond. Noteworthy is Neruda's effort as General Consul in Mexico to help Siqueiros get out of prison and travel to Chile after participating in the ominous assassination attempt against Leon Trotsky in 1940. Twenty years later, without diplomatic power, Neruda dedicated this poem as a gesture of solidarity to the again imprisoned painter, this time accused of social sedition.

PABLO NERUDA

A Siqueiros al partir [To Siqueiros Upon Departure], Mexico City, January 9, 1961
Handwritten poem with annotations by Pablo Neruda
12 x 21.4 cm
Collection SC/INBAL/SAPS-LT

JOSÉ VENTURELLI

From series *28 de enero* [January 28], 1946
Lithograph
60 x 51 cm
Venturelli Foundation

JOSÉ VENTURELLI

El Vengador [The Avenger], series for Pablo Neruda's *Canto General* [General Song], 1950
Serigraphy
92 x 77 cm
Venturelli Foundation

JOSÉ VENTURELLI

El Fugitivo [The Fugitive], series for Pablo Neruda's *Canto General* [General Song], 1950
Woodcut
19x29,5 cm.
Venturelli Foundation

JOSÉ VENTURELLI

Alturas de Machu Picchu [Heights of Machu Picchu], series for Pablo Neruda's "Canto General" [General Song], 1950
Woodcut
39x27,5 cm
Venturelli Foundation

JOSÉ VENTURELLI

From series *28 de enero* [January 28], 1946

Lithograph

34 x 40 cm

Venturelli Foundation

JOSÉ VENTURELLI

Untitled, ca. 1942-50

Woodcut

51,9x37 cm

Venturelli Foundation

JOSÉ VENTURELLI

Las lágrimas para el camino [The Tears for the Road], from the series *Hoy es todavía* [Today is Still], 1949

Lithograph

53,4x36,7 cm

Venturelli Foundation

JOSÉ VENTURELLI

Es odio esta angustia [This Anguish is Hatred], from the series *Hoy es todavía* [Today is Still], 1949

Lithograph

53,4x36,7 cm

Venturelli Foundation

JOSÉ VENTURELLI

Solo nos queda lo que hemos dado [We Only Have What We Have Given], from the series *Hoy es todavía* [Today is Still], 1949

Lithograph

53,4x36,7 cm

Venturelli Foundation

JOSÉ VENTURELLI

Hoy es todavía [Today is Still], from the series *Hoy es todavía* [Today is Still], 1949

Lithograph

53,4 x 36,7 cm

Venturelli Foundation

JOSÉ VENTURELLI

Los mejores de los buenos [The Best of the Good], from the series *Hoy es todavía* [Today is Still], 1949

Lithograph

53,4x36,7 cm

Venturelli Foundation

JOSÉ VENTURELLI

Un grano de amor [A Grain of Love], from the series *Hoy es todavía* [Today is Still], 1949

Lithograph

53,4 x 36,7 cm

Venturelli Foundation

JOSÉ VENTURELLI

Portfolio from the series *Sin Paz* [No Peace], 1948

Serigraphs

53 x 37 cm

Venturelli Foundation

JOSÉ VENTURELLI

Portfolio from the series *Sin Paz* [No Peace], 1948

Serigraphs

53 x 37 cm

Venturelli Foundation

RODRIGO VERA MANRÍQUEZ

Huellas de Muerte al invasor: Siqueiros, Chillán y su obra posterior [Traces of Death to the Invader: Siqueiros, Chillán, and His Later Work], 2023-2024

10 photographs

Later print, 2024

10 x 15 cm c/u

Courtesy of the artist

The mural *Muerte al Invasor* [Death to the Invader] by David Alfaro Siqueiros, located at Escuela México in Chillán, Chile, is considered by various specialists as one of the most significant works by the Mexican artist. Inaugurated in March 1942, this mural not only marks a turning point in the practice of muralism in Chile but also in Siqueiros' subsequent work, initiating a period of spatial and material experimentation that he would carry out throughout his artistic career. This is evident when observing details that appear in the Chillán mural, which later relate to images Siqueiros created throughout his career. Chromatic interactions, iconography, ways of constructing figures, and other details connect the Chillán mural with the work Siqueiros developed in Mexico.

The Cross-sword-coffin (image 1) arranged in anamorphosis on the ceiling of the *Muerte al Invasor* [Death to the Invader] mural in Chillán is linked to the stake-like cross (image 2) that Siqueiros executed in the mural *Cuauhtémoc contra el mito* [Cuauhtémoc Against the Myth] (1944), the first work he created in Mexico upon returning from his South American journey. The treatment of the foreshortened body closing the composition in the lower sector of the mural is seen in the figure of a Spanish conqueror covered by his armor in the Chillán mural (image 3) and in the human figure of the triptych *Nueva democracia* [New Democracy] (1944-1945), which represents a German soldier with bloodied hands (image 4).

Siqueiros' good work in the resolution of organic figures can be seen in the representation of the larynx of Galvarino, a Mapuche chief whose hands were mutilated by the Spanish conquistadors (image 5), and the lower part of the hooves of the horse that appear in the same mural *Cuauhtémoc contra el mito* [Cuauhtémoc Against the Myth] (image 6). For the fire depiction, Siqueiros used in Chillán the undulation of the figures with a chromatic treatment that reminds us of Expressionism (image 7), a similar solution in terms of curves and color (image 8) is present in the mural *El tormento de Cuauhtémoc* [The Torment of Cuauhtémoc] (1950-1951), located in the Museum of the Palace of Fine Arts in Mexico City.

In the Chillán mural, the circles on the ceiling represent the sound waves of Galvarino's scream (image 9), while also serving as a visual resource to connect the spaces used on the walls. Concentric and intersecting circles are part of the mural that covers the Polyforum Cultural Siqueiros (image 10), demonstrating the use of geometric figures to compose a larger image. All these images that establish similarities between what Siqueiros developed in Chillán

and later in Mexico reinforce the value of the mural *Muerte al invasor* [Death to the Invader] as an unavoidable reference in the study of his work.

Dr. Rodrigo Vera Manríquez

RODRIGO VERA MANRÍQUEZ

Huellas de Muerte al invasor: Siqueiros, Chillán y su obra posterior [Traces of Death to the Invader: Siqueiros, Chillán, and His Later Work], 2023-2024

8 photographs

Later print, 2024

10 x 15 cm c/u

Courtesy of the artist

RODRIGO VERA MANRÍQUEZ

Video of the mural *Muerte al invasor* [Death to the Invader] (Chillán, Chile, 1942) by David Alfaro Siqueiros, 2024

3'11"

Original music by Derik Espinoza

Narval productions

Courtesy of the artist



Miguel Alandia Pantoja. *La educación en el interior del Monumento a la Revolución Nacional*, La Paz, Bolivia, 1963
Courtesy of Pedro Querejazu

BOLIVIA

Although Siqueiros never traveled to Bolivia, his work and that of the Mexican School of Painting exerted a strong influence in the Andean country. At the same time as the armed struggle undertaken by the Revolutionary Nationalist Movement (mnr) in 1952, two groups of social painters stood out, one in Chuquisaca (Grupo Anteo) and the other in La Paz (Grupo de La Paz), both inspired by the Mexicans and represented, respectively, by Walter Solón Romero and Miguel Alandia Pantoja.

This nucleus presents works by Miguel Alandia Pantoja, who fought in the Chaco War between 1932 and 1935, where he was captured. This experience marked his life and upon his return to Bolivia he began a political activism in favor of the working classes, specifically the mining union, where he would be inspired by Siqueiros himself, who since 1926, in Guadalajara, led the Jalisco Mining Confederation.

Eventually, Alandia Pantoja became a militant of the Revolutionary Workers Party (Partido Obrero Revolucionario) and leader of the Bolivian Mining Workers Union Federation (Federación Sindical de Trabajadores Mineros de Bolivia, fstmb). This subject and this cause also occupied his painting. In 1953 he painted the mural *Historia de la mina* (History of the Mine) in the Government Palace in La Paz, and a year later *Huelga y masacre* (strike and Massacre) at the Bolivian Mining Workers Union Federation—which would later be destroyed.

The murals made with the support of the State—emulating Vasconcelos conception—fostered an Indo-Mestizo revaluation, which through a wide symbolic production searched for an integrated nationality, characteristic of the identity formulation efforts of modernity.

The muralist movement had its greatest production after the armed uprising and the victory of the mnr that brought Víctor Paz Estenssoro to the presidency in 1952, whose government introduced universal suffrage, the nationalization of mines, agrarian reform, among other socialist policies.

Invited by the MNR, Diego Rivera traveled to La Paz in 1953, where he became aware of the work of Alandia Pantoja, which he praised, and whom he would invite to exhibit in Mexico in 1957.

During the revolutionary years, mural production intensified and in 1963 the most famous work of Bolivian muralism was created inside the Monument to the Revolution, which was intervened by Solon and Alandia Pantoja, each painting two murals.

After just over a decade of government, in 1964, a coup d'état put an end to the revolution, overthrowing the mnr. The new government attempted, and partially succeeded, in destroying the murals of both Alandia Pantoja and other painters. This destruction has encouraged, for years, the critical urgency of recovering the revolutionary heritage, to reconstruct other stories of a historical moment.

Mauricio Marcin Álvarez

MIGUEL ALANDIA PANTOJA

Untitled (Men Fighting), 1962

Pencil drawing

30 x 43 cm

Private collection of Miguel Alandia Viscarra, in the custody of Mariana Aurelia Alandia Navajas de Parrado

This group of drawings by Miguel Alandia Pantoja (1914 - 1975) summarizes the themes he dealt with and developed throughout his career: a fierce denunciation of racist and classist injustices and the violence they produce. His work is rooted in two native cultural traditions: Tiahuanaco and Inca, two roots from which Bolivian plurinational identity is nourished.

In his work we can observe critique of the colonial matrix of power, which he combated through symbolic images and constant labor-union activities that originated from his participation in the Chaco War and continued with his association with the Partido Obrero Revolucionario [Revolutionary Workers' Party] (ca. 1940).

These works by Alandia can be formally and thematically related to the series of inks and engravings in which José Clemente Orozco portrayed the vicissitudes of the Mexican revolutionary period. Alandia Pantoja used these exhibited drawings and other similar prints to generate income during the different periods of his life in which he had to go into exile, making them a means of subsistence for himself and his family.

MIGUEL ALANDIA PANTOJA

Untitled (Miners with Shotgun), 1967

Pencil drawing

38 x 30 cm

Private collection of Miguel Alandia Viscarra, in the custody of Mariana Aurelia Alandia Navajas de Parrado

MIGUEL ALANDIA PANTOJA

Untitled (Ministry of Peasant Affairs), n.d.

Pencil drawing

32 x 28 cm

Private collection of Miguel Alandia Viscarra, in the custody of Mariana Aurelia Alandia Navajas de Parrado

MIGUEL ALANDIA PANTOJA

Untitled (Fan of the Murdered), n.d.

Pencil drawing

28 x 32 cm

Private collection of Miguel Alandia Viscarra, in the custody of Mariana Aurelia Alandia Navajas de Parrado

MIGUEL ALANDIA PANTOJA

Untitled (Fallen Man), 1964

Pencil drawing

25 x 38 cm

Private collection of Miguel Alandia Viscarra, in the custody of Mariana Aurelia Alandia Navajas de Parrado

MIGUEL ALANDIA PANTOJA

Untitled (Stabbing), 1964

Pencil drawing

38 x 37 cm

Private collection of Miguel Alandia Viscarra, in the custody of Mariana Aurelia Alandia Navajas de Parrado

MIGUEL ALANDIA PANTOJA

Untitled (Indigenous Men with Shotgun), 1962

Pencil drawing

38 x 30 cm

Private collection of Miguel Alandia Viscarra, in the custody of Mariana Aurelia Alandia Navajas de Parrado

MIGUEL ALANDIA PANTOJA

Untitled (Man Holding a Body), 1962

Pencil drawing

26 x 34 cm

Private collection of Miguel Alandia Viscarra, in the custody of Mariana Aurelia Alandia Navajas de Parrado

MIGUEL ALANDIA PANTOJA

Untitled (Inhospitable Landscape with Two Human Figures), 1957

Pencil drawing

25 x 30 cm

Private collection of Miguel Alandia Viscarra, in the custody of Mariana Aurelia Alandia Navajas de Parrado

MIGUEL ALANDIA PANTOJA

Untitled (Fascist Monster), n.d.

Pencil drawing

30 x 60 cm

Private collection of Miguel Alandia Viscarra, in the custody of Mariana Aurelia Alandia Navajas de Parrado

MIGUEL ALANDIA PANTOJA

Untitled (Covered Body), 1957

Pencil drawing

32 x 27 cm

Private collection of Miguel Alandia Viscarra, in the custody of Mariana Aurelia Alandia Navajas de Parrado

Letter from Miguel Alandia Pantoja to Diego Rivera. La Paz, Bolivia, October 18, 1954
Facsimile reproduction
21.59 x 27.94 cm
Courtesy of the National Museum of Art of Bolivia

Invited by the Nationalist Revolutionary Movement, personally by President Víctor Paz Estenssoro, Diego Rivera traveled to La Paz in 1953 to receive a recognition as an Honorary Member of the Bolivian Society of Sociology, “for his eminent services in the field of painting and literature, to the sociological interpretation of the Indo-American Soul.”

During the trip, he became acquainted with the work of Miguel Alandia Pantoja, particularly the mural he painted that year, *Historia de la Mina* [History of the Mine] in the entrance hall of the Government Palace of La Paz (a mural that the Bolivian Military Junta would destroy in May 1965).

This brief encounter between Rivera and Alandia laid the foundations for a friendship. In this letter, Alandia invites Diego Rivera to return to Bolivia to attend the First National Congress of Workers, organized by the *Federación de Artistas y Escritores Revolucionarios de Bolivia*. [Federation of Revolutionary Artists and Writers of Bolivia].

Letter from Miguel Alandia Pantoja to Luis Alberto Chevarria, Director of the Revista Mensual Económica y Cultural INTRIRAYMI [Monthly Economic and Cultural Magazine INTRIRAYMI] (Lima, Peru). Montevideo, Uruguay, July 1965
Facsimile reproduction of the original and English translation
21.59 cm x 27.94 cm
Courtesy of the National Museum of Art of Bolivia

Miguel Alandia Pantoja drafted this document as a strategy to stop the affront that the Military Junta of Government undertook against his mural paintings. Making use of mail and printed publications in different countries, he sent the same document reproduced mimeographically, personalized each time.

He carried out this tactic while exiled with his family in Montevideo, Uruguay, victim of the political persecution of the military regime of René Barrientos Ortuño.

Letter from Gil Coimbra from the Bolivian Embassy in Mexico to Miguel Alandia Pantoja. Mexico City, March 13, 1954
Facsimile reproduction
21.59 cm x 27.94 cm
Courtesy of the National Museum of Art of Bolivia

Gil Coimbra was a prominent Bolivian painter, writer, and politician. In 1946, he was appointed Bolivian ambassador in Mexico, which briefly connected him with key figures in the cultural scene before he was politically persecuted, seeking asylum in the Brazilian embassy in 1948.

Years later, he returned to Mexico, where he wrote to Alandia Pantoja, attempting to organize an exhibition of Bolivian art that never materialized.

“Diego lanza un mensaje lleno de angustia a la humanidad”
[Diego sends an anguished message to humanity]
Letter from Diego Rivera to José Pagés Llergo of Siempre! [Always!] magazine. Mexico City, June 27, 1957
Facsimile reproduction
21.59 cm x 27.94 cm
Courtesy of the National Museum of Art of Bolivia

This document lists Miguel Alandia Pantoja as part of the network of collaborators that Diego Rivera maintained to promote his pictorial and political ideals. Four years earlier, the first meeting between the two painters took place after Rivera’s trip to La Paz.

The letter to José Pagés Llergo was sent by Rivera five months before his death on November 24, 1957. In the letter, sent to dozens of intellectuals in various countries, Rivera wrote: “I address you [...] to demand, on behalf of all that in the world means culture, well-being, beauty, joy, and peace, the immediate suspension of thermonuclear atomic bomb tests, as their continuation can only lead to one sure end: general atomic war with the consequent mass human destruction.”

DIEGO RIVERA

Untitled (Self-Portrait), 1953
Facsimile reproduction
Private Collection
27 x 21 cm

Portrait that Diego Rivera created during his visit to La Paz in 1953 to receive a recognition as an Honorary Member of the Bolivian Society of Sociology.

Letter from Diego Rivera to Víctor M. Reyes, Head of the Department of Visual Arts of the National Institute of Fine Arts. San Ángel, Mexico City, May 15, 1957
Facsimile reproduction
21.59 cm x 27.94 cm
Courtesy of the National Museum of Art of Bolivia

As a result of Miguel Alandia Pantoja’s visit to Mexico, Diego Rivera wrote this letter to the head of the Fine Arts Department of the Instituto Nacional de Bellas Artes (INBA) [National Institute of Fine Arts], recommending organizing an exhibition of the easel works that the Bolivian painter brought with him to Mexico.

Only two months after Rivera’s letter, the INBA held the exhibition at the Palacio de Bellas Artes [Palace of Fine Arts], in the Museum’s International Friendship Hall, which opened on July 16, 1957. Diego Rivera and David Alfaro Siqueiros attended the opening, thus initiating a friendship with the latter that lasted almost two decades.

Raquel Tibol, *Miguel Alandía Pantoja, el pintor de la revolución boliviana* [Miguel Alandía Pantoja, the painter of the Bolivian revolution] originally published in the supplement *México en la cultura* [Mexico in Culture] of *Novedades* [Novelties] magazine
Facsimile reproduction
21.59 x 27.94 cm
Courtesy of the National Museum of Art of Bolivia

Historia de la Mina es el tema del Mural que desarrollará en el Palacio de Gobierno [History of the Mine is the theme of the Mural to be developed in the Government Palace]
Interview with Miguel Alandía Pantoja, April 1953
Facsimile reproduction of a press clipping
Courtesy of the National Museum of Art of Bolivia

Press clipping with a photograph of Miguel Alandía Pantoja and David Alfaro Siqueiros
Facsimile reproduction
21.59 cm x 27.94 cm
Courtesy of the National Museum of Art of Bolivia

Invitation to the exhibition *Miguel Alandía Pantoja. Obra Pictórica* [Miguel Alandía Pantoja. Pictorial Work] on July 29, 1970, in the International Hall of Galleries of the Palace of Fine Arts, INBAL, Mexico City
14 x 20 cm
Private collection of Miguel Alandía Viscarra in custody of Mariana Aurelia Alandía Navajas de Parrado

This was Alandía Pantoja's last exhibition in Mexico, in 1970. A decade earlier, in 1960, he participated in the Second Inter-American Biennial of Mexico, presented at the Palace of Fine Arts from September 5 to November 5. Bolivia was represented by Miguel Alandía Pantoja, Cecilio Guzmán de Rojas, Zoilo Linares Calle, Antonio Mariaca Arguedas, and Marina Núñez del Prado, who had a small individual exhibition in an honor hall.

Declaration by David Alfaro Siqueiros expressing his total solidarity with Miguel Alandía Pantoja in the defense of his mural work. Mexico City, July 14, 1970
Facsimile reproduction
21.59 cm x 27.94 cm
Courtesy of the National Museum of Art of Bolivia

David Alfaro Siqueiros promotes, through this letter, what would be the last exhibition that Miguel Alandía Pantoja held in Mexico in 1970, and urges the cultural community to defend the mural work of the Bolivian painter, subject to the incessant destruction by political regimes caused by a series of coups since 1969.

On display in this showcase is photographic documentation of different murals that Miguel Alandía Pantoja painted between 1943 and 1967, as well as some sketches of murals that he conceived but never completed.

His prolific muralist activity in the service of the interests of various labor-union movements led David Alfaro Siqueiros to refer to Alandía Pantoja as "the painter of the revolution", although years later,

Alandía and Siqueiros would distance themselves due to political differences, since the Bolivian was a faithful supporter of Trotskyism, even mentioning shortly before his death that he would like to be remembered, above all, "as a revolutionary, as a Trotskyist militant of the Partido Obrero Revolucionario" (Revolutionary Workers' Party).

Each of his murals is framed in the defense of the underprivileged classes due to the different imperialisms; Alandía paints the struggle of the people for liberation from colonial oppressions, in defense of democracy, land and political freedom, social self-determination and identity self-definition.

Historian Pedro Querejazu says about his mural work: "Alandía Pantoja developed a very personal, sober style, characterized by rhythm and movement in his drawing, by solid and concrete forms, by the constant use of intense chiaroscuro to emphasize the drama of the subjects [...]. He developed his own pictorial technique for mural painting, generally, but not always, using large panels of pressed cardboard or wood conglomerate, on a wooden structure attached to the walls, on which he painted with duco or acrylic paints, adding surface texture through the use of sawdust along with the paint. Sometimes he painted murals directly on the walls, whether they were made of adobe or brick plastered with stucco".

The mural collection that Alandía Pantoja bequeathed is a testimony of the historical process of struggle that took place in Bolivia during the second half of the last century, created under the premise that art should be at the service of the liberation of the people.

MIGUEL ALANDÍA PANTOJA

Proceso constructivo de Venezuela [Constructive Process of Venezuela] (mural project), 1959 Watercolor
34 x 60 cm
Private collection of Miguel Alandía Viscarra, in the custody of Mariana Aurelia Alandía Navajas de Parrado

MIGUEL ALANDÍA PANTOJA

Sin título [Untitled] (fragment of mural project), n.d.
Watercolor
30 x 30 cm
Private collection of Miguel Alandía Viscarra, in the custody of Mariana Aurelia Alandía Navajas de Parrado

MIGUEL ALANDÍA PANTOJA

Sin título [Untitled] (unfinished mural project), n.d.
Pencil and watercolor
34 x 40 cm
Private collection of Miguel Alandía Viscarra, in the custody of Mariana Aurelia Alandía Navajas de Parrado

Photograph of the mural work *Huelga* [Strike] (1954) by Miguel Alandía Pantoja
Inkjet on matte photographic paper, 2024
10 x 15 cm
Courtesy of Pedro Querejazu

Photograph of the mural work *Masacre* [Massacre] (1954) by Miguel Alandia Pantoja
Inkjet on matte photographic paper, 2024
10 x 15 cm
Courtesy of Pedro Querejazu

Photograph of the mural work *La medicina* [Medicine] (1957) by Miguel Alandia Pantoja
Inkjet on matte photographic paper, 2024
10 x 60 cm
Courtesy of Pedro Querejazu

Photograph of the mural work *Radiodifusión* [Broadcasting] (1964) by Miguel Alandia Pantoja
Inkjet on matte photographic paper, 2024
10 x 40 cm
Courtesy of Pedro Querejazu

La Revolución Nacional y La educación [The National Revolution and Education] inside the Monument to the National Revolution, La Paz, Bolivia, 1963
Reproduction, 2024
Inkjet on self-adhesive vinyl
Courtesy of Pedro Querejazu

The Bolivian Revolution of 1952, led by the miners, was celebrated by President Víctor Paz Estenssoro, with the creation of the Monument to the Revolution, inaugurated in 1956, the work of architect Hugo Almaraz who made a design inspired by the Tiahuanacota culture.

The interior of the mausoleum is covered on its four sides by two murals by Miguel Alandia Pantoja and two others by Walter Solon Romero, created until 1964, when they were added to the museum.

Alandia Pantoja painted in the interior the mural *Lucha del pueblo por su liberación, Reforma educacional y Voto universal*, which represents in 162 square meters the ideals of the 1952 revolution from a Marxist perspective.

On the “north” wall, the smallest wall of the complex, Alandia defends the concept of universal suffrage and direct democracy, as well as the ideals that the revolution promoted around the egalitarian and free education of the Bolivian people.

On the adjoining wall, Alandia symbolizes the worker-peasant alliance as a form of struggle, protected by the magnanimous condor (symbol of Andean culture) that perches on the golden eagle symbolizing the U.S. empire; the condor also crushes the white horse symbolizing the Spanish Republic.

The Monument to the Revolution, inaugurated with the murals in 1964, was closed a few months later, following the rise to power of René Barrientos in a coup d'état in November of that year, and remained closed for decades until 2003, when it was reopened with the restored murals.

MIGUEL ALANDIA PANTOJA
Mineros I [Miners I], 1955
Óleo sobre cartón prensado
100 x 60 cm
Colección Museo Nacional de Arte de Bolivia

MIGUEL ALANDIA PANTOJA
Mineros II [Miners II], 1955
Óleo sobre cartón prensado
100 x 60 cm
Colección Museo Nacional de Arte de Bolivia

Much less studied than his mural production is Miguel Alandia Pantoja's easel painting production, which is very prolific and made both on canvas and on pressed cardboard. As in his murals, Alandia added materials such as sawdust and earth to the pigments to give the works drama and texture.

In his abundant easel work appear the men and women of the land, the oppressed peasants, the banana workers, the workers and primarily the miners who represent the colonial and imperial extractivism to which Bolivia has been permanently subjected.

Pedro Querejazu observes that “his representations, within the realist figuration, always had a marked stylization, originated in indigenism, with formal references to cubism and with a grotesque and caricatured sense used especially to denigrate the military, landowners and capitalists. His paintings of the interior of the mines are particularly valuable for their dramatism.

In these two works (two of Alandia Pantoja's three easel works in a Bolivian public museum), Alandia portrays mining workers, whose faces cannot be seen, emphasizing the invisible condition of the exploited workers. The stylization of the human figures endows them with bodily strength, indicating the symbolism of resistance of the oppressed class.

Alandia Pantoja, as general secretary of the Partido Obrero Revolucionario, linked up with mining centers in La Paz, Oruro and Potosí to form the Central Obrera Nacional and was a leader of the Federación Sindical de Trabajadores Mineros de Bolivia.

DAVID ALFARO SIQUEIROS

Accidente en la mina [Accident in the Mine], 1931

Óleo sobre yute

139 x 224 cm

Colección SC/INBAL/MUNAL

Siqueiros painted this work during the brief period he spent in Taxco under house arrest for being implicated in an assassination attempt against President Pascual Ortiz Rubio. In this painting of mural dimensions he criticizes the exploitation of mining labor.

Since the previous decade, Siqueiros had channeled his efforts to union defense, which led him to become the leader of the Jalisco Mining Confederation, which brought together workers from La Mazata, Piedra Bola and Cinco Minas.

Accidente en la mina draws on his experiences in Jalisco as well as those he had in Taxco, a town that since the beginning of the viceroyal period in New Spain was exploited for its wealth in tin and silver.

This work was exhibited in 1932 in Siqueiros' first solo exhibition, organized by Anita Brenner at the Casino Español in Mexico City. In it he exhibited 70 works showing various forms of injustice and misfortune, exposing the modern slavery against which he fought during his life.

After his exhibition, the painting was bought by the director of the National School of Fine Arts, Vicente Lombardo Toledano, and since then it became part of the collection of that institution. This was the first work by Siqueiros to enter a public collection in Mexico, which would end up becoming part of the National Museum of Art's collection in 1982.

DAVID ALFARO SIQUEIROS

Accidente en la mina [Accident in the Mine], 1933

Acuarela, gouache y tinta sobre papel

20 x 29 cm

Colección SC/INBAL/MUNAL

This "sketch" is dated two years after the homonymous painting made by Siqueiros during his stay in Taxco, Guerrero, and does not correspond exactly to the final image of the same. Another sketch is known, exhaustively worked in pencil, which shows the compositional care that Siqueiros carried out for the realization of the work, belonging to the MALBA collection in Buenos Aires. This sketch is an example of the importance that photography and cinematography had for the Mexican painter, who during his stay in Taxco lived with the famous filmmaker Sergei Eisenstein, mutually influencing each other's work.

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Cover image

Unidentified author. David Alfaro Siqueiros during the creation of *Mitin obrero*, Los Angeles, California, 1932 Collection SC/INBAL/SAPS-LT

SIQUEIROS Y LOS ARTISTAS AMERICANOS

Casos de estudio

[Siqueiros and the american artists. Case studies]

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