

**Major Exhibition Exploring 50 Years of Mexican Modern Art
To Make First and Only Stop in U.S. at Dallas Museum of Art in March 2017
Following its Successful Presentation at the Grand Palais, Paris**

**Organized in Collaboration with the Secretaría de Cultura de México,
México 1900–1950: Diego Rivera, Frida Kahlo, José Clemente Orozco, and the Avant-Garde
Highlights New Narratives in Mexico’s Modern Art History and
Marks First Exhibition at DMA Organized by Agustín Arteaga**



Dallas, TX—January 13, 2017—This March, the Dallas Museum of Art, in collaboration with the Mexican Secretariat of Culture, will open the exclusive U.S. presentation of *México 1900–1950: Diego Rivera, Frida Kahlo, José Clemente Orozco, and the Avant-Garde*, a sweeping survey featuring almost 200 works of painting, sculpture, photography, drawings, and films that document the country’s artistic Renaissance during the first half of the 20th century. Curated by Agustín Arteaga, the DMA’s new Eugene McDermott Director, and the result of a combined cultural endeavor between Mexico and France, this major traveling exhibition showcases the work of titans of Mexican Modernism alongside that of lesser-known pioneers, including a number of rarely seen works by female artists, to reveal the history and development of modern Mexico and its cultural identity.

On view from March 12 through July 16, 2017, *México 1900–1950* will be enhanced in Dallas by the inclusion of key works from the Museum’s own exquisite collection of Mexican art, encompassing over 1,000 works that span across three millennia. The exhibition, which premiered in October 2016 at the Grand Palais in Paris to both popular and critical acclaim, is organized by the Secretaría de Cultura/Instituto Nacional de Bellas Artes/Museo Nacional de Arte, México (MUNAL) and the Réunion des musées nationaux – Grand Palais (Rmn-GP) of France.

“The DMA has a rich history of collecting and presenting Mexican art, and this exhibition offers our visitors the opportunity to explore in-depth the diverse and vibrant voices that distinguish Mexican art during the first half of the 20th century,” said Arteaga. “*México 1900–1950* showcases not only the greats of Mexican art but also those who may have been eclipsed on the international level by names

like Rivera and Kahlo. The exhibition helps broaden our understanding of what modern Mexican art means, and diversify the artistic narratives attributed to the country.”

Organized thematically and presented in both English and Spanish, *México 1900–1950* reveals how Mexican 20th-century art is both directly linked to the international avant-garde and distinguished by an incredible singularity, forged in part by the upheaval and transformation caused by the Mexican Revolution in the early 1900s. The exhibition begins with an introduction to the 19th-century imagery and traditions that pre-dated and, in turn, inspired Mexican Modernism, and includes work produced by Mexican artists living and working in Paris at the turn of the century. It then examines how the Revolution helped cement both a new national identity and a visual culture in Mexico, as embodied most famously by the murals of Rivera, Orozco and David Alfaro Siqueiros.

At the same time, *México 1900–1950* goes beyond these mythic artists to reveal alternative narratives in Mexican art, including a significant emphasis on the work of female artists, who were supported by patrons like Dolores Olmedo and María Izquierdo. The thematic section “Strong Women” includes work by Frida Kahlo and her lesser-known but equally distinguished compatriots, including artists like Nahui Olin, photographer Tina Modotti, multidisciplinary artist Rosa Rolanda, and photographer Lola Álvarez Bravo, among others. Representing the response of Mexican artists to art movements from around the world with a cosmopolitan vision, the exhibition also features the artwork of abstract sculptor German Cueto, Manuel Rodríguez Lozano, Abraham Ángel, Roberto Montenegro and Rufino Tamayo. A final section reveals the cross-pollination specifically between American and Mexican artists and the resulting profound effect this had on art production in both countries.

The Dallas presentation, in partnership with the Latino Center for Leadership Development and with support from Patrón Tequila, gathers perhaps for the first time in decades mural-sized works by Diego Rivera, José Clemente Orozco, Rufino Tamayo, Saturnino Herrán, Miguel Covarrubias, and Roberto Montenegro. Other exhibition highlights include:

- ***La futbolista (The Footballer) (1926) by Ángel Zárraga***
- ***Las soldaderas (1926) by José Clemente Orozco***
- ***Autorretrato (el Coronelazo) (Self-Portrait (el Coronelazo)) (1945) by David Alfaro Siqueiros***
- ***La vendedora de frutas (The Fruit Vendor) (1951) by Olga Costa***
- ***Río Juchitán (Juchitán River) (1953–1955) by Diego Rivera***
- ***Guitarra, canana y boz (Guitar, bandolier, and sickle) (1929) by Tina Modotti***
- ***Las dos Fridas (The Two Fridas) (1939) by Frida Kahlo***
- ***La pasarela (The Walkway) (n.d.) by Gabriel Fernández Ledesma***
- ***La Dame ovale (Green Tea) (1942) by Leonora Carrington***
- ***El Sueño de la Malinche (The Dream of La Malinche) (1939) by Antonio Ruiz***

As part of the exhibition, highlights from the DMA collection include, among others:

- ***Perro Itzcuintli conmigo (Itzcuintli Dog with Me) (1933) by Frida Kahlo***, an oil-on-canvas self-portrait of the artist with a hairless dog, a long-term loan to the Museum, was likely

painted at the artist's home in Mexico City and completed immediately before her solo debut in New York;

- ***Adam y Eve Mexicanos (Mexican Adam & Eve)*** by **Alfredo Ramos Martinez**, the 1933 painting by the acknowledged "Father of Mexican Modernism" combines Ramos Martinez's nationalist technical ability with an active response to a folkloric vision of Mexico shared by Mexican artists living in Southern California;
- ***El Hombre (Man)*** by **Rufino Tamayo**, a portable mural of a man reaching toward a shooting star that was commissioned by the DMA in 1953 reflects the Museum's early interest in and dedication to expanding its collection of Latin American paintings; and
- ***Génesis, el Don de la Vida (Genesis, the Gift of Life)***, the iconic 60-foot-long glass mosaic mural by **Miguel Covarrubias** on permanent view at the DMA; originally created for another building in Dallas in 1954, the work is based on an ancient Mexican myth that four worlds preceded the world we currently live in, and incorporates imagery from numerous historic cultures in Central and North America.

The Museum will celebrate *México 1900–1950: Diego Rivera, Frida Kahlo, José Clemente Orozco, and the Avant-Garde* during the week of spring break, March 13–17 and during the May Late Night on Friday, May 19. Additional programs, including gallery talks, lectures, films and programming for families, teens and teachers will be scheduled throughout the run of the exhibition. For dates, prices and details, visit DMA.org.

México 1900–1950: Diego Rivera, Frida Kahlo, José Clemente Orozco, and the Avant-Garde is organized by the Dallas Museum of Art and the Secretaría de Cultura/Instituto Nacional de Bellas Artes/Museo Nacional de Arte, México (MUNAL), in partnership with the Latino Center for Leadership Development. The exclusive US presentation is made possible with support from Patrón Tequila.

"Mexico is our home, and where our skilled artisans handcraft Patrón Tequila, so we're delighted to partner with the Dallas Museum of Art to make possible this historic exhibition of Mexican artists," said Lee Applbaum, Global Chief Marketing Officer at Patrón Spirits International.

Leadership support is provided by Jennifer and John Eagle, the Eugene McDermott Foundation, Nancy C. and Richard R. Rogers, Beverly and Don Freeman, Interceramic, Allen and Kelli Questrom, Peggy and Carl Sewell/Sewell Automotive, Gayle and Paul Stoffel, and Vitro. Marketing support is provided by the Dallas Tourism Public Improvement District. Additional support provided by the Graham Williford Foundation for American Art, Mary Noel and Bill Lamont, Cristina and Harry Lynch, Claire Dewar, Dr. and Mrs. Mark L. Lemmon, Linda Marcus, Nancy M. O'Boyle, Nancy Shutt, Arlene and John Dayton, Amy A. Faulconer, Melissa and Trevor Fetter, Nancy and Jeremy Halbreich, Elisabeth and Panos Karpidas, Locke Lord LLP, Adriana and Guillermo Perales, Margot and Ross Perot, Deedie Rose, Alfredo Duarte, Rusty and Bill Duvall, Carolyn and Karl Rathjen, and Laura Sanchez.

DMA Family Days for *México 1900–1950* are underwritten by Bank of America, Gardere Wynne Sewell LLP, the Heart of Neiman Marcus Foundation, The Horchow Family, George and Natalie (“Schatzie”) Lee, The M.O.B. Family Foundation, Texas Christian University, and the World Affairs Council of Dallas/Fort Worth. Univision is the exclusive Spanish-language broadcast media partner for *México 1900–1950*. Accommodations are provided by the OMNI Dallas Hotel, the exclusive hotel partner for the exhibition. Additional in-kind support is provided by AIM Media Texas & Digital AIM Media, the Mexican Agency for International Development Cooperation (AMEXCID), the Mexico Ministry of Foreign Affairs, and Williams Chicken. Support for the local presentation was also made possible by donors to the Destination Dallas crowdfunding campaign.

Exhibition Catalogue

The exhibition will be accompanied by an illustrated catalogue, coordinated by the DMA and the Secretaría de Cultura/Instituto Nacional de Bellas Artes. It is edited by Agustín Arteaga and available in both English and Spanish, a nod to the language of *México 1900–1950* and a continuation of Dr. Arteaga’s initiatives to include multilingual materials across a variety of formats in DMA exhibitions. The book, translated from the original French and distributed by Yale University Press in English and by Ediciones El Viso in Spanish, will be for sale in the DMA Store and online.

[Images: Diego Rivera, *Juchitán River (Río Juchitán)*, 1953-1955, oil on canvas on wood, Mexico, INBA, Museo Nacional de Arte © 2017 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York; Frida Kahlo, *The Two Fridas (Las dos Fridas)*, 1939, oil on canvas, Mexico, INBA, collection Museo de Arte Moderno © 2017 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York; José Clemente Orozco, *The “Soldaderas” (Las soldaderas)*, 1926, oil on canvas, Mexico, INBA, collection Museo de Arte Moderno © 2017 Artists Rights Society (ARS), New York / SOMAAP, Mexico City]

About the Dallas Museum of Art

Established in 1903, the Dallas Museum of Art (DMA) is among the 10 largest art museums in the country and is distinguished by its commitment to research, innovation and public engagement. At the heart of the Museum and its programs is its global collection, which encompasses more than 23,000 works and spans 5,000 years of history, representing a full range of world cultures. Located in the nation’s largest arts district, the Museum acts as a catalyst for community creativity, engaging people of all ages and backgrounds with a diverse spectrum of programming, from exhibitions and lectures to concerts, literary events, and dramatic and dance presentations. Since the Museum’s return to free general admission in 2013, the DMA has welcomed more than two and a half million visitors. For more information, visit DMA.org.

The Dallas Museum of Art is supported, in part, by the generosity of DMA Members and donors, the citizens of Dallas through the City of Dallas Office of Cultural Affairs, and the Texas Commission on the Arts.

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