

Mexico, splendors of thirty centuries



Two female figures, probably from Teotihuacan (ceramic, mid 2nd-4th century).

Images are frequently very beautiful and do not need to be accompanied by text. *Voices of Mexico* has therefore decided to offer only the most relevant information regarding this important exhibition, allowing our readers to enjoy these works of art, so characteristic of Mexican splendor.



Pendant bell with eagle warrior, provenance unknown (gold, about 1500).

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◀ Plaque (possibly a mirror back), provenance unknown (slate, 7th-10th century).

Coatlícué, Mexica (1325-1521).

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Vessels with glyphs, Atzompa (grayware ceramic, 4th-5th century).

Palma with cloaked figure, Coatepec (basalt, 10th-12th century).



Feathered serpent heads, Chichén Itzá (limestone, 9th-13th century).



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Sacristy wardrobe, Michoacán (carved gilded and painted wood, 18th century).



St. Francis with three spheres, Puebla or Tlaxcala (gilded and polychromed wood, about 1700).



Table, Puebla (carved, gilded and painted wood, circa 1760).

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Choirs stalls (walnut, 1700), hall of the "Generalito", San Ildefonso College.

Background

The Metropolitan Museum of Art in New York was designated to host the exhibition, consisting of approximately 400 pieces, which were loaned by museums, public and private institutions, churches and private collectors from Mexico, the United States, Canada, France, Spain, Britain, the Soviet Union (as it still was at that time), Holland and the Vatican.

The exhibition was originally planned for one year and to be staged exclusively in the United States. However, during its tour through other cities, 18 percent of the original exhibition was modified, since some works held by overseas collectors, were lent exclusively to the New York Metropolitan Art Museum.

Museography

The importance of the exhibition was based on the fact that it presented an overall panorama of Mexican culture in one place. The exhibition offered a highly representative selection of Mexican art, ranging from examples produced by the very first settlements up to the present day. It was divided into four historical periods: pre-Colombian (from 1,000 B.C., until the beginning of the 16th century), the viceregal period (17th and 18th centuries), the 19th century and the 20th century. La Venta, Izapa, Teotihuacan, Monte Alban, Palenque, El Tajin, Chichen Itza and Tenochtitlan were selected for the exhibition of pre-Colombian art. The viceregal section was characterized by religious art. Among the works of art from the 19th century, portraits, folkloric and landscape works were particularly outstanding. The internationally renowned Mexican muralism developed during the 20th century. The exhibition also included easel paintings by the great muralists and outstanding painters from the first half of the present century.



Juan de Miranda, Sor Juana Inés de la Cruz (oil on canvas, 1695).



Virgin of Guadalupe (oil, gilding and mother-of-pearl on wood, 17th century).



San Felipe de Jesús (gilded and polychromed wood, 17th century).

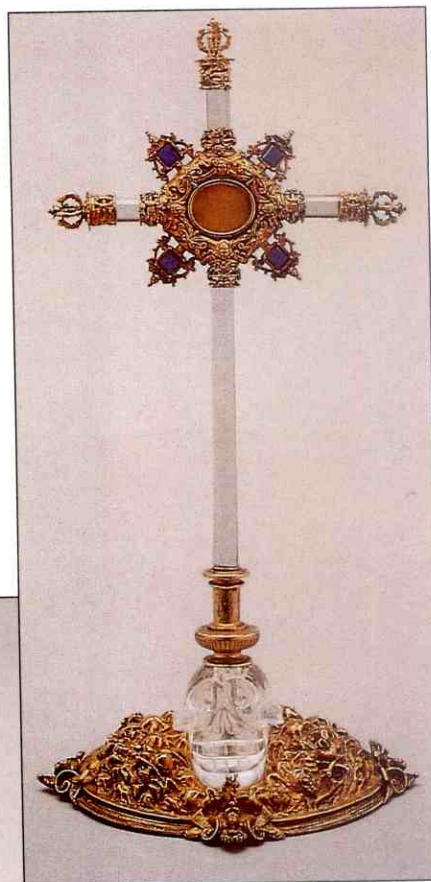
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Baroque wardrobe, Querétaro (carved wood, 18th century).



Shawl (rebozo), Santa María del Río (silk fabric, and silk, gold and silver thread, about 1790).



Cross reliquary (silver gilt, rock crystal, blue stones and wax seal, 1575-78).



Christ with a rope around his neck (polychromed wood, hair and rope, 18th century).



Chasuble (embroidered Chinese silk, about 1795).



Manuel Tolsá, Model for the baldachin of the Cathedral of Puebla (1798).

Agustín Arrieta, Dining room with parrot, candlestick, flowers and watermelon (oil on canvas, 19th century).



Juan Cordero, Doña Dolores Tosta de Santa Anna (oil on canvas, 1855).



Agustín Arrieta, El Chinaco y la China (oil on canvas, 19th century).



José Guadalupe Posada, Francisco I. Madero (hand bill, 19th century).



Antonio Becerra Díaz, Los hacendados de Bocas (oil on canvas, 1896).



Pelegrín Clavé, Architect Lorenzo de la Hidalga (oil on canvas, 19th century).

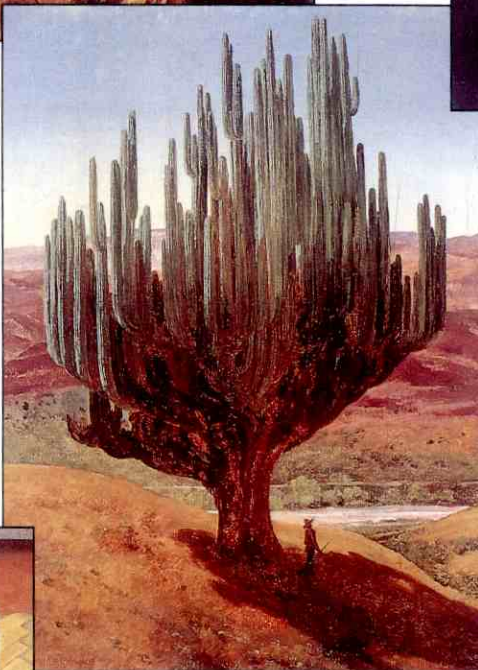
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Eugenio Landesio, *The hacienda of Colón* (oil on canvas, 1857-58).



José María Estrada, *The dead poet* (oil on canvas, 1846).



José María Velasco, *The candelabrum of Oaxaca* (oil on canvas, 1887).

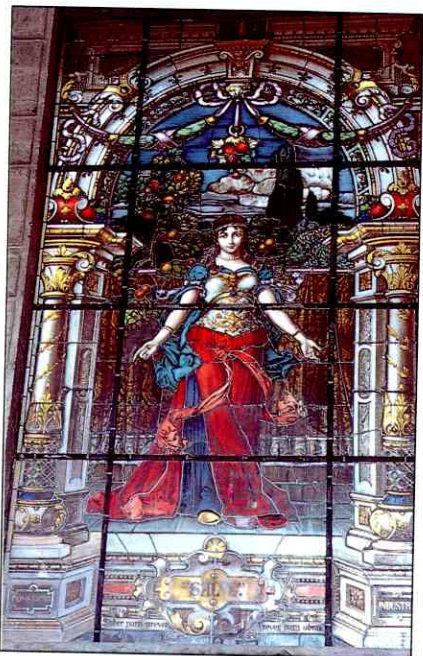
Frida Kahlo, *The deceased Dimas* (oil on masonite, 1937).



G. Morales, *The master* (oil on canvas, 19th century).



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Love, order and progress (stained-glass window), San Ildefonso College.

The exhibition in Mexico City

In Mexico City, Mexico, splendors of thirty centuries was held in a magnificent building that had formerly been the San Ildefonso College. The exhibition was therefore enriched by murals by Rivera, Siqueiros, Orozco, Fermin Revueltas, Ramon Alva de la Canal and Jean Charlot.



David Alfaro Siqueiros, Ethnography (enamel on composition board, 1939).

San Ildefonso's third patio with Orozco's mural painting.



Dr. Atl, The cloud (Atlcolor on canvas, 1931).



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The San Ildefonso College was founded by the Jesuits in 1577. However, the building we now know was built between 1712 and 1740, while the annex looking onto Justo Sierra Street was built at the end of the 19th century.

Atrial cross (stone, before 1556).



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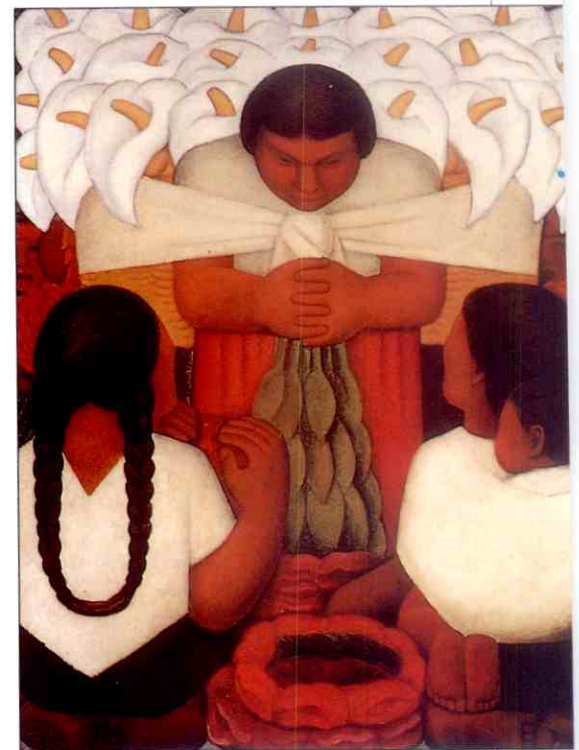
Antonio M. Ruiz, The lottery ticket (oil on canvas, 1932).



Antonio M. Ruiz, The soprano (oil on wood, 1949).



Antonio M. Ruiz, Schoolchildren on parade (oil on canvas, 1936).



Diego Rivera, Flower day (oil on canvas, 1925).



Frida Kahlo, Frida and Diego Rivera (oil on canvas, 1931).

Itinerary

City	Date	Visitors (approx.)
New York	Oct. 1990 - Jan. 1991	650,000
San Antonio	Apr. 1991 - Aug. 1991	300,000
Los Angeles	Oct. 1991 - Dec. 1991	560,000
Monterrey	Apr. 1992 - Aug. 1992	200,000
Mexico City	Nov. 1992 - Mar. 1993*	580,000

* Due to its success, the exhibition has been prolonged.