



Jose Clemente Orozco

José Clemente Orozco, Jon H. Hopkins

Jose Clemente Orozco:

José Clemente Orozco Clemente Orozco V., José Clemente Orozco, 2004-09-01 This fully illustrated volume documents Jose Clemente Orozco's finest work as a printmaker in lithography and intaglio

José Clemente Orozco Bárbara Cruz, 1998 This biography recounts the life and career of one of the world's greatest artists Orozco's work has been compared to that of the great painter Michelangelo Famous for their stark depictions of the human condition Orozco's controversial murals still convey a powerful message today

José Clemente Orozco Jose Clemente Orozco, 1962-01-01 The artistic eminence of Jos Clemente Orozco 1883 1949 is such that he has been called the greatest painter the Americas have produced In his Autobiography he also attains literary distinction He is a writer who recounts the history of his period from a personal point of view and yet scarcely mentions himself He is an observer who writes about the history of his country and of his country's art yet makes his own character implicit in the narrative The character that emerges is charming It is that of a man strong but retiring sharply critical of what he disapproves yet generous in praise of what he admires decided in his views but modest in his assumptions and given to understatement in describing his own activities averse to war and political struggle yet eager for conflict of ideas always dedicated to the welfare of humanity Through the details of day by day living he presents the panorama of the Mexican Revolution and of events in other parts of the world to which he traveled His is a personal story of the Revolution giving his reactions as those of any common man to the barbarities of war Insolent leaders inflamed with alcohol taking whatever they wanted at pistol point By night in dark streets the sound of gunplay followed by screams blasphemies and vile insults Breaking windows sharp blows cries of pain and shots again Orozco's ability as a painter to see the details and to sense the mood of a place is apparent in his word pictures of the places he visited After six in the evening Paris is an immense brothel London was like the seat of a noble family which had been exceedingly rich but had lost its fortune Old old Montmartre is a moldering cadaver Orozco also makes some penetrating observations on art itself Although he emphasizes individuality and freedom from tradition in art he abhors unschooled art especially such extremes as primitive Impressionism and other groups that lack instruction in the general principles of art in technique in theory of color in perspective He says ironically of the artistically uneducated Blessed are the ignorant and the imbecile for theirs is the supreme glory of art Blessed are the idiots and the cretins for masterpieces of painting shall issue from their hands Orozco believes in education not only for the artists but for their public Taste in art can come only through understanding of the purpose and the techniques of art through knowledge Without training public taste mostly likes sugar honey and candy Diabetic art The greater the amount of sugar the greater the commercial success

Jose Clemente Orozco José Clemente Orozco, Justino Fernández, 1944

Jose Clemente Orozco In The United States Gonzalez Renato Mello, 2002-04-30 The complete North American work of one of Mexico's greatest muralists Among the Mexican muralists working in this country during the 1920s and 1930s including the giants Diego Rivera and David Alfaro Siqueiros the paintings of Jos Clemente

Orozco are arguably the strongest and most politically charged. This important and profusely illustrated volume is proof. From his first commission Prometheus at Pomona College and his highly political work at the New School for Social Research in New York to what some feel is his masterpiece The Epic of American Civilization at Dartmouth College, Orozco's stinging characterizations of hypocrisy, greed, and oppression challenged conventional conservative views to such an extent that in certain instances demands were made for the destruction of his works. All of Orozco's North American work is presented here with discussions on his life and influences as well as his place among the other Mexican artists and his impact on the exuberant art of the 1960s and 1970s.

José Clemente Orozco in the United States, 1927-1934, 2002 *Orozco; a Catalogue of His Graphic Work* José Clemente Orozco, Jon H. Hopkins, 1967 *José Clemente Orozco. [Reproductions.] Introduction by Alma Reed. [With a Portrait.]* José Clemente OROZCO, 1932

Orozco in Gringoland Alejandro Anreus, 2001 The New York years represented a crossroads for Orozco as his revolutionary hope gave way to a pessimistic critique of modern society while at the same time he vastly expanded his artistic vision. These years were critical in Orozco's career as he found expression for his developing vision of a complex and turbulent world.

BOOK JACKET Drawings by Jose Clemente Orozco José Clemente Orozco, 1969 *New York by José Clemente Orozco* José Clemente Orozco, Downtown Gallery (New York, N.Y.), José Clemente Orozco José Clemente Orozco, Pomona College (Claremont, Calif.). Museum of Art, 2001 The fresco that Jose Clemente Orozco painted in 1930 at Pomona College in Claremont, California was both the artist's first work in the United States and the first Mexican mural in this country. As such, the Prometheus is a landmark in the history of the Mexican mural movement and of the art of the 20th century. The four essays in this volume, written over a period of 43 years, bear testimony to the undimmed power of the Prometheus to intrigue, provoke, and inspire. Celebrating the college's acquisition of 17 preparatory drawings for the mural from the artist's family, the book is illustrated with Orozco's work and that of his contemporaries.

Collection Relating to the Work of Jose Clemente Orozco, 1920 A collection of correspondence, articles, clippings, research materials, books, and academic papers surrounding the work of Mexican muralist Jose Clemente Orozco, 1883-1949. Much of the material relates to the frescoes at Dartmouth College, their commissioning, painting, and ongoing celebration, and research. Some of the collection was gathered by Churchill Lathrop, Dartmouth professor of Art from 1928 until his retirement in 1969, who was involved in bringing the painter to Dartmouth between 1932 and 1934 as a painter and teacher, and later was engaged in research for a biography of Orozco. The collection also includes audio recordings of lectures, events, and tour tapes relating to the murals at Dartmouth.

Jose Clemente Orozco Justino Fernández, 1944

Mexican Muralists Desmond Rochfort, 1993 Traces the lives of three painters of the Mexican mural movement from their childhood in a rural feudal society through the years of revolution and their first commissions from the new State to the years of their artistic maturity.

José Clemente Orozco and Diego Rivera José Clemente Orozco, Diego Rivera, Carlos Gutierrez-Solana, Queens Museum, 1979

José Clemente Orozco (1883-1949) Marysol Nieves, 1990

Autobiografía. José Clemente Orozco. An Autobiography. Translated by Robert C. Stephenson, Etc. With Reproductions, Including a Self Portrait. José Clemente OROZCO, Robert C. STEPHENSON, 1962 **Orozco!** José Clemente Orozco, David Elliott, 1980 José Clemente Orozco and Diego Rivera, 1979

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