Interesting Display Of Mexican Art Now At Michael's
Siqueiros, Orozco and Rivera Paintings Comprise Exhibition

By JEAN CHARLOT

The exhibition of Mexican art now current at Michael Bros., is a group show of the work of three painters, David Alfaro Siqueiros, Clemente Orozco and Diego Rivera, whose names are better known on this side of the Rio Grande than those of their companions.

They are part of a movement known as the Mexican Renaissance, that started circa 1920 as a new social order began to take shape out of the turmoil and anarchy of the military stage of the revolution.

Both Orozco and Siqueiros took an active part in it before putting what they had seen and felt into paint. The subject matter of their pictures, that seems strange, violent or forbidding to Athenians, is very close to the Mexico torn by civil war that they had known.

In his "Ethnography" Siqueiros mixes together the body of a modern Indian peasant and the head of an Aztec mask, illustrating the way in which the ancestral instincts of the Indian rose to the surface, as stark and fierce as in pre-Spanish days, to become one of the guiding forces of modern Mexico. In his "Peace" Orozco represents the aftermath of the revolt, groups of people still exhausted by the effort, too tired to (Continued on Page Three)
Interesting Display Of Mexican Art Now At Michael's
(Continued From Page One)
start the reconstruction, but per-
vided with the blessings of a new found possession.

Story of Rivera
The story of Rivera is some-
what an enigma. Born during the revolution raged, engrossed in technical researches with unknown painters. He rose to some emin-
ce as a member of the School of "Patria," his home land, urged him to return. His "Offering" rep-
resents children hidden in a jungle of trees, a childish picture ranging a toy altar with paper streamers and food offering, as then society "knew not if for God or for their-
ancestors." Underlying the naiveté, however, was the very geometric basis of the cubist dis-
pline perceived in the circu-
lar pattern and space, which describes an oval within the square of the picture.

At its best, the renaissance fea-
tures work rather than any individual artist, as had the guilds of painters of the Middle Ages that built the great Gothic cathedrals. It was an active protest against the Parisian academicism, which only admixed confused greatness with originality. This group worked from a desire that the sacred painting that has always been the natural outlet for collective effort, should start works again.

Public walls gave the artist the masses of men that had found in the revolution for his public, not the private channel for what he had to say, in easel pictures, that address the people and the mass.

Ancient Techniques
As the oil medium is not the best for loving preservation, the resurrected ancient techniques that best fitted their needs. One was the fresco painting in the favorite medium of Greek and Roman antiquity, where the pict-

ure is applied to the fresh, wet, wall, and solidi-

fies as it cools. The picture by Rivera in this show is done in this manner. The wall was first reviled by the Mexicans was that of fresco, with which Athenians are still acquainted, as fresco in front of the Fine Arts Building and others. As such medium, which is not easel pictures, none is included in this show, but many of the ex-

amples are full replicas of details of their large frescoes in Mexico City and

"Three Generations," three lithographs by Rivera, "Boy Eating," and "Woman with a Guitar" are examples of that work.

A thorough presentation of the works of these artists can be seen at Michael's in a listing of buildings such as the Escuelas Preparatorias, the Ministry of Ed-

ification, the National Palace, and the striking development of mural painting within these last years, if the art critic, who is an opinion admits that our own coun-

try owes much to Mexico in re-

gard to its mural development, not only for the fine that walls are being painted, but in regard to style as well.