

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

No. 139

FOR RELEASE:

Tuesday, Nov. 22, 1961

PRESS PREVIEW:

Monday, Nov. 21, 1961

11 a.m. - 4 p.m.

Fifty-eight studies for José Clemente Orozco's murals at Dartmouth College will be shown for the first time at the Museum of Modern Art from November 22 through January 21 prior to a tour of museums throughout the United States. The drawings, in ink, pencil, gouache and crayon, were selected from the collection of the late artist's son, Clemente Orozco, by Elaine L. Johnson, Assistant Curator of Drawings and Prints.

The murals, commissioned by Dartmouth in 1932, cover 3,000 square feet of wall space in the college library. In two sections, one representing aboriginal culture, the other, the machine age, Orozco interpreted the forces which have molded American civilization. Although they aroused controversy when completed in 1934, the frescoes are considered one of the most outstanding examples of mural art in this country.

The exhibition contains studies for each of the 14 panels of the mural. They range from quick sketches to final working drawings actually traced on the wall itself. Included are progressive versions of many compositions, rejected versions, color sketches and, occasionally, drawings from life in which Orozco transformed Dartmouth athletes into ancient Aztec warriors. Photographs of the completed mural will be shown as well as photographic enlargements of several details.

The first half of the mural, called "The Coming of Quetzalcoatl," depicts the migration of ancient tribes seeking a promised land; their barbaric culture; the development of militarism; the arrival of the legendary messiah, Quetzalcoatl, who banished false gods and aroused people from intellectual, spiritual torpor; the golden age which followed; and the departure of the betrayed god, who prophesied his return 500 years later to destroy corrupt civilization.

The second half of the mural, ironically called "The Return of Quetzalcoatl," records the effect of the arrival of Cortez and his followers in America. Remarkably, they came at the exact time predicted for Quetzalcoatl's return. Many of the panels, such as "Modern Human Sacrifice," "Gods of the Modern World" and "Modern Migration of the Spirit," are variations on themes established in the first half. The mural ends with a protest against intellectual, political and spiritual bondage, and the prophecy of a future without violence or hatred.

Orozco was a leader in the renaissance of modern Mexican painting and, with Siqueiros and Rivera, was active in the revival of the ancient art of fresco. He helped forge this native artistic heritage into a vital humanistic idiom. As Orozco, himself, once wrote: "My one theme is humanity. My one tendency is emotion to a maximum."

more...

Born in Jalisco, Mexico, in 1883, Orozco grew up in Mexico City where he often watched the popular printmaker Posada at work. His admiration for the master satirist never diminished. He began his advanced education at the Agricultural School at San Jacinto. In 1908, after four or five years studying the classics and preparing for the study of architecture, he entered the Academy of San Carlos, where he spent six years. From that time, until his death in 1949, he was exclusively a painter and graphic artist.

Among his many major mural commissions in Mexico are frescoes at the Palace of Fine Arts (1934) and the National Normal School (1947-8) in Mexico City; The University, Government Palace and Orphanage at Guadalajara (1936-9) and the housing project of Mario Pani on which he was working at the time of his death.

He made three extensive visits to the United States where, in addition to the Dartmouth frescoes, he executed murals for Pomona College in Claremont, California (1930), and the New School for Social Research in New York (1931). In 1940 he painted six movable, exchangeable panels for the Museum of Modern Art.

After the New York showing, the exhibition will be sent around the country by the Museum's Department of Circulating Exhibitions with the aid of a grant from the CBS Foundation, Inc., the organization through which the Columbia Broadcasting System makes contributions to educational and cultural institutions.

Photographs and additional information available from Nancy Reed, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N.Y. CI 5-8900.

Checklist of drawings (63 drawings in 58 frame units)
offered as extended loan to The Museum of Modern Art which
will compose exhibition: OROZCO: STUDIES FOR THE DARTMOUTH
MURALS, in the Museum's Auditorium Gallery, November 1961 -
January 1962. Eight frame units will be deleted for circu-
lating exhibition to follow.

Note on catalog entries: Roman numeral and capitalized
title indicate panel to which drawing relates. In state-
ment of dimensions, height precedes width; sheet sizes
are cited unless otherwise stated.

EJ/11-9-61

112

- 1) I, MIGRATION: Composition (early version). Ink, 15 1/8 x 15 3/4". 61.1771.2 (S-17.335)
- 2) I, MIGRATION: Composition (preliminary version). Gouache, 15 3/4 x 13 3/8" (comp.), 20 x 16 1/8" (sheet). 61.1771.13
- 3) I, MIGRATION: Composition (preliminary version). Gouache, 15 3/8 x 13 7/8" (comp.), 20 1/8 x 15 1/2" (sheet). 61.1771.15. (S-17.334)
- 4) I, MIGRATION: Composition (final version). Ink and gouache, 15 11/16 x 13 7/16" (comp.), 19 7/8 x 14 15/16" (sheet). 61.1771.16. (S-17.302)
- 5) I, MIGRATION: Study for back of Aztec migrant (far left). Gouache, 19 7/8 x 12 3/8". 61.1788.44 (S-17.301)
- 6) I, MIGRATION: Study for arm and torso of Aztec migrant (center). Crayon, 20 x 14 7/8". 61.1771.20
- 7) I, MIGRATION: Study for head of Aztec migrant. Gouache, 13 7/8 x 8 1/4". 61.1771.12 (S-17.333)
- 8) II, ANCIENT HUMAN SACRIFICE: Composition (preliminary version). Gouache, 15 3/4 x 13 3/8" (comp.), 20 1/16 x 14 3/4" (sheet). 61.1772.10 (S-17.281)
- 9) II, ANCIENT HUMAN SACRIFICE: Composition (final version). Gouache, 15 5/8 x 13 7/16" (comp.), 17 15/16 x 14 9/16" (sheet). 61.1772.8
- 10) II, ANCIENT HUMAN SACRIFICE: Head of Victim. Pencil, 15 3/4 x 13 3/4". 61.1772.7
- 11) II, ANCIENT HUMAN SACRIFICE: Study for chest and arms of Victim. Crayon, 11 3/8 x 13 2/16". 61.1772.11
- 12) II, ANCIENT HUMAN SACRIFICE: Study for upper legs, torso and upper arms of Victim. Crayon, 20 1/4 x 14 5/16". 61.1772.16
- 13) II, ANCIENT HUMAN SACRIFICE: Study for fist and forearm of Priest. Crayon, 20 13/16 x 14 1/8". 61.1772.14
- 14) III, AZTEC WARRIORS: Composition. Pencil, 9 3/4 x 7 1/8" (comp.), 20 1/16 x 8 1/8" (sheet). 61.1773.4
- 15) IV, COMING OF QUETZALCOATL: Composition (before revision). Pencil and ink, 15 5/8 x 25 1/8" (comp.), 17 7/8 x 28" (sheet). 61.1774.3 (S-17.287)
- 16) IV, COMING OF QUETZALCOATL: Direct working drawing for head and chest of reclining, sleeping man (lower left). Pencil, 18 7/8 x 23 3/4". 61.1774.4
- 17) IV, COMING OF QUETZALCOATL: Direct working drawing for seated, sleeping men a & b (lower left). Pencil, 19 x 24" and 19 x 23 7/8". 61.1774.15 (S-17.299) and 61.1774.16
- 18) IV, COMING OF QUETZALCOATL: Direct working drawing for head of Quetzalcoatl. Pencil, 29 7/8 x 20 3/8". 61.1774.18 (S-17.311)

- 19) IV, COMING OF QUETZALCOATL: Direct working drawing for head of God of War. Pencil, 18 1/8 x 23 1/8". 61.1774.1
- 20) IV, COMING OF QUETZALCOATL: Direct working drawing for head of God of Fire. Pencil, 18 1/2 x 23 3/16". 61.1774.24 (S-17.292)
- 21) V, THE GOLDEN AGE: Composition (before revision). Gouache, 15 5/8 x 22 5/8" (comp.), 17 x 24 3/8" (sheet). 61.1775.18 (S-17.278)
- 22) V, THE GOLDEN AGE: Studies for Knowledge (final version). Pencil, 17 1/4 x a & b 7 3/8" and 14 x 8 1/2". 61.1775.13 and 61.1775.23
- 23) V, THE GOLDEN AGE: Direct working drawing for head of Knowledge. Pencil, 23 1/4 x 18 1/2". 61.1775.15 (S-17.309).
- 24) V, THE GOLDEN AGE: Direct working drawing for hand of Knowledge. Pencil, 18 5/8 x 23 1/4". 61.1775.1
- 25) VI: THE DEPARTURE OF QUETZALCOATL: Composition, left half (preliminary version). Gouache, 15 5/8 x 9 3/4" (comp.), 19 1/8 x 9 3/4" (sheet). 61.1776.23
- 26) VI: THE DEPARTURE OF QUETZALCOATL: Composition, left half. Gouache, 15 1/2 x 9 1/2" (comp.), 19 3/4 x 14 7/8" (sheet). 61.1776.22 (S-17.283)
- 27) VI, THE DEPARTURE OF QUETZALCOATL: Composition, right half. Gouache, 15 3/4 x 15 3/4 (comp.), 17 3/4 x 17 3/4" (sheet). 61.1776.20 (S-17.282)
- 28) VI, THE DEPARTURE OF QUETZALCOATL: Direct working drawing for head of evil figure, top of pyramid (left). Pencil, 13 1/2 x 11 1/2". 61.1776.2 (S-17.290)
- 29) VI, THE DEPARTURE OF QUETZALCOATL: Direct working drawing for head of evil figure, next to top of pyramid (left). Pencil, 18 5/8 x 11 1/8". 61.1774.12
- 30) VI, THE DEPARTURE OF QUETZALCOATL: Direct working drawing for head and elbow of evil figure, center of pyramid (left). Pencil, 19 3/4 x 18 5/8". 61.1776.4
- 31) VI, THE DEPARTURE OF QUETZALCOATL: Head of Quetzalcoatl. Crayon, 32 3/16 x 24 1/16". 61.1776.19 (S-17.293)
- 32) VII, THE PROPHECY: Composition. Pencil, 19 7/8 x 8 3/16". 61.1771.1
- 33) VIII, CORTEZ AND THE CROSS: Composition (early version). Gouache, 15 1/2 x 17 3/4" (comp.), 17 5/8 x 17 3/4" (sheet). 61.1778.15 (S-17.275)
- 34) VIII, CORTEZ AND THE CROSS: Head of Cortez (reversed version). Pencil, 20 3/4 x 14 3/8". 61.1778.5
- 35) VIII, CORTEZ AND THE CROSS: Direct working drawing for head of Cortez. Pencil, 22 7/8 x 15 7/8". 61.1778.6 (S-17.300)
- 36) VIII, CORTEZ AND THE CROSS: Direct working drawing for feet of subjugated Indian (lower right). Pencil, 18 1/2 x 23 1/2". 61.1778.10

- 37) IX, THE MACHINE: Composition. Gouache, 19 7/8 x 17 5/16". 61.1779.4 (S-17.277)
- 38) X, ANGLO-AMERICA: Composition (before revision). Pencil, 15 3/4 x 12 15/16" (comp.), 18 15/16 x 20 7/8" (sheet). 61.1780.17
- 39) XI, HISPANO-AMERICA: Compositions (left: preliminary version; right: revised a & b version). Pencil, 15 3/16 x 14 3/4" (comp.), 18 13/16 x 17 13/16" (sheet) and 15 5/8 x 14" (comp.), 19 15/16 x 14" (sheet). 61.1781.22 (S-17.286) and 61.1781.26
- 40) XI, HISPANO-AMERICA: Study for hand of Miser (lower left). Charcoal, 26 1/2 x 30 3/8". 61.1781.7 (S-17.295)
- 41) XI, HISPANO-AMERICA: Study for heap of coins. Pencil, 16 5/8 x 13 7/8". 61.1781.16
- 42) XI, HISPANO-AMERICA: Study for head of Mexican peasant (preliminary sketch). Pencil, 16 1/2 x 13 7/8". 61.1781.14
- 43) XI, HISPANO-AMERICA: Study for head of Mexican peasant (preliminary version with indication of sombrero). Pencil, 23 5/8 x 18 3/4". 61.1781.11
- 44) XI, HISPANO-AMERICA: Head of Mexican peasant (preliminary version). Pencil, 16 5/16 x 14 13/16". 61.1781.29 (S-17.332)
- 45) XI, HISPANO-AMERICA: Head of Mexican peasant (final version). Pencil, 13 7/8 x 14 3/8". 61.1781.30
- 46) XI, HISPANO-AMERICA: Direct working drawing for cartridge belt of Mexican peasant. Pencil, 9 3/8 x 18 1/2". 61.1781.4
- 47) XI, HISPANO-AMERICA: Study for General's hand with dagger (right). Pencil, 13 13/16 x 16 9/16". 61.1781.20
- 48) XII, GODS OF THE MODERN WORLD: Composition (preliminary version). Pencil, 15 5/8 x 21 5/8" (comp.), 18 7/16 x 25 1/16" (sheet). 61.1782.16 (S-17.336)
- 49) XII, GODS OF THE MODERN WORLD: Composition (final version). Gouache, 15 9/16 x 22 9/16" (comp.), 18 3/16 x 25 7/8" (sheet). 61.1782.11 (S-17.279)
- 50) XII, GODS OF THE MODERN WORLD: Three studies for skeletons of homunculi. Pencil, 8 3/4 x 6 3/4", 8 1/2 x 5", 8 1/2 x 5". 61.1782.17 (S-17.296), 61.1782.19, and 61.1782.20
- 51) XIII, MODERN HUMAN SACRIFICE: Composition (revised version). Pencil, 15 5/8 x 15 5/8" (comp.), 19 1/4 x 18 1/2" (sheet). 61.1783.9 (S-17.291)
- 52) XIV, MODERN MIGRATION OF THE SPIRIT: Composition (revised version). Pencil, 15 5/8 x 15 5/8" (comp.), 21 1/4 x 18 3/4" (sheet). 61.1784.13 (S-17.284)
- 53) XIV, MODERN MIGRATION OF THE SPIRIT: Study from life for body of Christ. Pencil, 15 1/2 x 15 5/8" (comp.), 21 1/4 x 18 3/4" (sheet). 61.1784.12

-
- 54) XIV, MODERN MIGRATION OF THE SPIRIT: Study for head of Christ. Pencil, 23 5/8 x 18 3/4". 61.1784.3
 - 55) XIV, MODERN MIGRATION OF THE SPIRIT: Direct working drawing for head of Christ. Pencil, 23 1/2 x 18 3/4". 61.1784.6 (S-17.288)
 - 56) Study from life of man's torso with arm stretched downward. Crayon, 61.1788.46
 - 57) Studies from life of man's torso with arm stretched outward. Crayon, 13 7/8 x 16 1/2". 61.1788.55
 - 58) Study from life of man's upper arm, chest, and neck. Crayon, 10 7/8 x 13 5/16". 61.1788.57

EJ/11-9-61

7

117