

## ***A Promenade Trough the Visual Arts in Carlos Monsivais Collection***

So many books have been written, all over the world and throughout all ages about collecting, and every time one has access to a collection, all the alarms go off and emotions rise up, a new and different emotion this time. And if one is granted access to it, the pleasure has no comparison: with every work one starts to understand the collector's interests, their train of thought, their affections and their tastes.

When that collector is Carlos Monsiváis, who collected a little bit of everything (that is not right, actually it was a lot of everything), and thanks to work done over the years by the Museo del Estanquillo, we are now very aware of what he was interested in terms of visual art in the 20th Century (specially in painting, illustration, engraving, photography).

It is only natural that some of the pieces here —not many— have been seen elsewhere, in other exhibitions, when they were part of the main theme; this time, however, it is a different setting: we are just taking a stroll... cruising around to appreciate their artistic qualities, with no specific theme. This days it is unusual, given that we are so used to looking for an overarching “theme” in every exhibition. It is not the case here. Here we are invited to partake, along with Carlos, in the pleasures of color, texture, styles and artistic schools. We'll find landscapes, portraits, dance scenes, streetscapes, playful scenes. All executed in the most diverse techniques and styles by the foremost mexican artist of the 20th Century, and some of the 21st as well. Carlos Monsiváis' cheif concern was not whether this work was done in such and such style or technique; my conclusion is that he said to himself: “it is so beautiful, its strokes, its lights and shadows, its colors are so stunning”, and that was it.

There will be many surprises, since here are pieces never seen by the public before; they are bein exhibited for the first time, not only in this museum, but since Carlos acquired them.

That is the idea behind this project that is now open for all the Museo del Estanquillo's visitors: to present prime artistic works collected by Carlos throughout his life. Some artists will be better represented than others. We can only imagine why it was that way. Likewise, it was impossible to show everything we found in the collection, since it is enormous; probably another exhibition like this might come in the future.

The exhibition also includes books and catalogues because Carlos Monsiváis, apart from being a notable collector, was also keenly interested in sharing his observations and musings about visual art in Mexico.

# Julio Ruelas

(Zacatecas, Mexico, 1870 - Paris, France, 1907)

“In Ruelas’ drawings and engravings he is as powerful and vehement as the best poets of his generation, and that is why he is not only the most mind-bending figure among artists who combine self-destruction with ambitious new expressive avenues, but also someone who was far ahead in the “evolution of the states of mind”, who was far ahead in “thinking the unthinkable”, far ahead of thematic and formal taboos.”

“[...] his visions of paradise and hell are just history; however, they are not anachronistic because they hold intrigue, they unsettle and dazzle”.

“Ruelas is passionate about biblical themes, quotes, people and parables; hermits as solitude in flames; crucified Christ who is always hounded by night-terrors’ ambassadors; unshakeable and shaken angels; fabulous creatures who if they leave the child’s imagination alone is just to avoid being contaminated with its innocence.”

-Carlos Monsiváis, “La entrada de Julio Ruelas al modernismo” in  
*El viajero lúgubre, Julio Ruelas Modernista 1870-1907*

# Guillermo Kahlo

(Pforzheim, German Empire, 1872 – Mexico City, 1941)

“[...] arrived in Mexico in 1891 and focuses on architectural landmarks, spaces of veneration (baroque ones specially) [...] His technique is exceptional and his results are magnificent.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

## **Gerardo Murillo, *Dr. Atl***

(Guadalajara, Jalisco, 1875 – Mexico City, 1964)

“An amateur volcanologist, he does a great number of oils and engravings on the subject, culminating with his series on the Paricutín volcano”.

“In 1921, Jorge Enciso y Roberto Montenegro staged an “exhibition of retrospective popular art”, and Gerardo Murillo, Dr. Atl, prepares the corresponding monograph. The exhibition tries to showcase native peoples’ creativity and (specially) secure them jobs”.

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Hugo Brehme

(Eisenach, Saxony-Weimar-Eisenach, 1882 – Mexico City, 1954)

“He avoided offering “national entrails” in his photographs, instead he wanted to identify the human groups that a particular technique, epoch or revolution make visible.”

-Carlos Monsiváis, Maravillas que son, sombras que fueron. La fotografía en México.

“He was a landscape specialist, distributing his colorized postcards, but he also portrayed rural groups, native families, revolutionaries and patrons at the cantina without condescension.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

## **José Clemente Orozco**

(Ciudad Guzmán, Jalisco, 1883 – Mexico City, 1949)

“The most isolated or less politically active of all the muralists, he was a radical, an anarchist who paints bishops, the bourgeoisie and the military with no mercy. He is a magnificent engraver and easel painter who explores complex and unsettling forms and themes, the precinct of allegory”.

“Without Rivera or Siqueiros’ veneration of the masses, Orozco multiplies symbols and, perhaps without wanting to, treats peasants, revolutionaries, prostitutes and the social sector most reviled by the social minority as portentous beings”.

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Roberto Montenegro

(Guadalajara, Jalisco, 1887 – Mexico City, 1968)

“Throughout his life, Montenegro lives in a “bewilderment of intentions”, and he moves between a love for all things classic and unstoppable appeal for modernity, and this oscillation, or hesitation, pictorially speaking, are part of why his oeuvre was so unjustly criticized”

-Carlos Monsiváis, *Imágenes de la tradición viva*.

# Carlos Mérida

(Quetzaltenango, Guatemala, 1891 – Mexico City, 1984)

“In Mérida’s work, his obsession with America is the key to understanding his pictorial universe. In the space where creation compliments the formation of ideas (and vice versa), he makes no distinction between considering his origins or his artistic process. When he came back from Europe, once all doubts about his formation are dissipated, he recreates the native tradition where he feels totally modern or comfortably ancient. His love of native ritual and apparel leads him to postulate between 1915 and 1917, along with sculptor Rafael Yela Gunther, a native artistic and ethnological movement.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Germán Cueto

(Mexico City, 1893 - 1975)

“The poets in this movement are to be expected, but artists however —Germán Cueto (1893 - 1975), Ramón Alva de la Canal (1892 - 1985), Fermín Revueltas (1902 - 1935) y Leopoldo Méndez (1902 - 1969)– take the renovations far beyond provocation. Among them, Cueto is the only radical one, an amazing sculptor that has not been truly appreciated.”

-Carlos Monsiváis, *Imágenes de la tradición viva*.

# Alfonso Michel

(Colima, Mexico, 1897- Mexico City, 1957)

“[...] particularly eccentric in terms of art and apparel, possessor of a discontinuous oeuvre given his fits of temperament, he is fond of Expressionism and Neo Baroque movements, and chooses his own particular path: he moves from reminiscences to awful predictions.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Agustín Jiménez

(Mexico City, 1901 - 1974)

“An important photographer, who was not understood as being avant-garde in a milieu that disdained photography and was practically overlooked in all of the publications he collaborated in. He is great at portraiture, and his experiments with objects and repetition are exceptional.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

## Fermín Revueltas

(Santiago Papiasquiari, Durango, 1901 – Mexico City, 1935)

“Fermín Revueltas is not keen on artistic breakup theories; however, he is thrilled by experimenting with oils, watercolors, illustration and engravings.”

“Fermín does make the connection between a “new color syntax” and the desire to adding new forms and colors to the spaces where the exploits of the proletariat and the organizing will of revolutionaries use the visions and revisions of geometry and volume.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Manuel Álvarez Bravo

(Mexico City, 1902 – Mexico City, 2002)

“Before calling him a poet (Diego Rivera would call his oeuvre *photopoetry*), Álvarez Bravo is a believer in the autonomous powers of photography, and that is why the way in which light uncovers or places or makes the theme manifest itself is perhaps the most evident trait in his work; it is the method through which the landscape incorporates the figures; it is the impulse that both the silver and salts’ subtlety bestow upon the characters.”

“[...] Álvarez Bravo insists on isolation, on the stillness of statues, on the plural silence of the objects he focuses on to suggest –the verb refers to the humility and skill of great artist– that what is most interesting is not comparative distraction but visual concentration.”

-Carlos Monsiváis, *Maravillas que son, sombras que fueron. La fotografía en México.*

# Leopoldo Méndez

(Mexico City, 1902 - 1969)

“Méndez, one of the most notable engravers of the 20th Century, describes his work: “I merge my work with social struggle. But since my main weapon in this fight is this work of mine, I take it very seriously and do everything I can to ennoble it.”

“He does what he can and much more. Among his skills one can count: an exceptional use of chiaroscuro, technical command, color contrasting, an emotional dimension based on his militant spirit, similar concentration both in fully artistic endeavors as well as in engravings on current affairs”.

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# **Pablo O'Higgins**

(Utah, United States, 1904 – Mexico City, 1983)

“Pablo O´ Higgins, an American, arrives in Mexico in 1924 and works as Diego Rivera’s assistant in the Chapingo murals. He is a muralist, painter and engraver, who insists thematically on workers’ dignity, and who attains formally a style of his own without pursuing originality.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Miguel Covarrubias

(Mexico City, 1904 - 1957)

“Miguel Covarrubias’ trades are many: cartoonist, painter (both easels and murals), self-taught (but not amateur) ethnologist and archeologist, movie director, first rate exhibition organizer, cartographer, stage designer, engraver (on occasions), promoter of modern dance, specialist and promoter of Mexico, Central America and Bali’s great native art, as well as an indefatigable promoter of Mexican culture. In each and every one of these disciplines, passions or callings, Covarrubias was truly exceptional”.

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Lola Álvarez Bravo

(Lagos de Moreno, Jalisco, 1907- Mexico City, 1993)

“Lola did not want to be imposing, there is no point in intimidating the spectator with ideological grandiloquence or nationalistic scenes; it is better to contemplate without pressure the forms, the faces, the landscapes. Almost imperceptibly, an important work, it is remade, and becomes essential in the midst of an indifferent recognition.”

-Carlos Monsiváis, *Maravillas que son, sombras que fueron. La fotografía en México.*

# **Gabriel Figueroa**

(Mexico City, 1907- Mexico City, 1997)

“The aesthetic passion of Gabriel takes him to landscapes like no one else had seen them before, with the popular physiognomy unexplored, with visages at the same time unique and exploitable.”

-Carlos Monsiváis, *Maravillas que son, sombras que fueron. La fotografía en México.*

# Frida Kahlo

(Mexico City, 1907 - 1954)

“Elevated to mythical status because of the nature of her work, her physical ailments, and her relationship with Diego Rivera, Frida in her (autobiographical) paintings, so in debt with votive offerings (exvotos) and the grateful dialogue with virgins and sayings, celebrates both the pain and the joy of being alive, all the tenderness and the torment.”

“Frida lacks the spirit of the demagogue. She wears her apparels as if they were a set design and invents the past to best preserve it; she genuinely celebrates the products of ancient refinement that had not been given enough attention.”

-Carlos Monsiváis, *Historia mínima. La cultura mexicana en el siglo XX.*

# **José Chávez Morado**

(Silao, Guanajuato, 1909 – Mexico City, 2002)

“José Chávez Morado belongs to the second generation of muralists and is a reference point of the continuity in the Escuela Mexicana de Pintura. His murals are irregular, although there are some that are extraordinary, in particular those in Ciudad Universitaria and in the Alhóndiga de Granaditas museum. In easel painting he alternates between success and common places. His etchings, in particular those of his first epoch, are magnificent.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Jesús Guerrero Galván

(Tonalá, Jalisco, 1910 – Cuernavaca, Morelos, 1973)

“Jesús Guerrero Galván is an excellent portrait artist of childhood and popular life. The absence of his oil paintings from museums has been a factor in their relative obscurity of his work.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Olga Costa

(Leipzig, Germany, 1913 - Guanajuato, Mexico, 1993)

“For seventy years, standing apart from the will and the pictorial project that tempt the artistic milieu, Olga Costa concentrated on her work, with the unavoidable highs and lows, and the guaranteed continuity. The energy depends on the nuances, the fineness is a function of serenity, and the temperament has been schooled in contention, in equating atmospheres and moods, and in a humor that is and is not a categorical judgement upon everything around her.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

## **Gunther Gerzso**

(Mexico City, 1915 - 2000)

“If Cubism helps Gerzso handle the connection between shapes and colors, highlighting the formal quality of color, Surrealism allows him to display cultural obsessions and emotional tensions. Gerzso accepts Pierre Reverdy’s aphorism: “Image is a pure creation of the spirit, and it considers the contributions of dreams and Freud’s thesis, the “right of saying hello to others”, and a break with the pictorial logic it was educated in.”

“Gerzso never belonged to a group, but with all the years of learning and his conscience as a marginal artist, he grows close to the “spirit of the epoch” that included Juan Soriano (born in 1920), Olga Costa (born in 1913), Ricardo Martínez (born in 1918), Luis García Guerrero (1920-1990). Even if they differ in practically everything, they are united in their rejection of demagoguery, the practice of their trade and the rigor with which they abhor improvisation. In 1950, Gerzso has his first exhibit and the gallery is, almost inevitably, the Galería de Arte Mexicano, directed by the very intelligent Inés Amor, a self-taught gallerist who establishes the groundwork for the future of the trade.”

-Carlos Monsiváis, “Gunther Gerzso”, Letras Libres.

# Leonora Carrington

(Lancashire, England, 1917 – Mexico City, 2011)

“Leonora Carrington is the great cultivator of Surrealism, in particular the oneiric technique that stimulates her irony and her vigorous and playful internal logic. She justifies terms such as “surrealism/architecture or fantastic narrative/alternative reality” in a very original way. However, her work avoids being trapped by commonplaces; her paintings, etchings and sculptures are part of Carrington’s varied and fertile imagination, her evocative freedom is also anticipatory. She observes with a spirited severity the animals in an unlikely zoology and the Medieval figures, the transfigured rabbis, castles that fly and scenes where an alchemist turns into a painting everything on its work table.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Ricardo Martínez

(Mexico City, 1918 - 2009)

“Ricardo Martínez shows his enthusiasm for Prehispanic art figures, surrounded by a brightly colored haze; he is an “sculptural painter”.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

## **Vladimir Kibálchich Rusakov, Vlady**

(Petrograd, Russia, 1920 – Cuernavaca, Morelos, 2005)

“He is strictly European in his schooling and what interests him artistically is not dependent on nationalities. His interest is instead focused on the erotic, the passions of the body, the dramatization and refinement of expression. He does not believe in landscape. At least not in a Mexican sense.”

“When Vlady paints he is an artist. But when he talks about painting he becomes an ideologue. Of all the artists I’ve known, he is the most furiously committed to the world of ideas. One could say that today, he is the only one.”

-Carlos Monsiváis, Vlady el excéntrico, *Vlady: de la Revolución al Renacimiento*.

## Juan Soriano

(Guadalajara, Jalisco, 1920 – Mexico City, 2006)

“Soriano, he insists, trusts the separation between life and work, and rejects the idea of making a biography out of his paintings [...] However, portraits have such an important place in his oeuvre that, without trying to force an interpretation, an autobiographical weight is perceptible in those works.”

-Carlos Monsiváis, *Juan Soriano, sucesión de leyendas*.

“In his mature years as well as during his old age, Soriano remembers and forgets he is not bigger than his works, and still, like with Canetti’s aphorism, he is full of images that long to be rescued.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Luis García Guerrero

(Guanajuato, Guanajuato, 1921 – Mexico City, 1996)

“With supreme refinement, García Guerrero proclaims the significance of the Universe, from representations of ‘the insignificant’; he sees secret cosmogonies in the coupling of color; he highlights the feats of the senses that illuminate the glory that a tree or a rock were (and still are).”

Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

## **Ignacio López Bocanegra, *Nacho López***

(Tampico, Tamaulipas, 1923 – Mexico City, 1986)

“Even if Nacho López’s artistic quality is recognized from the beginning, adjectives belonging to a cultural ghetto are imposed on him: “Nacho López, an excellent popular photographer”. Undoubtedly the phrase is off, because [...] it only focuses only on a Mexico that emerges for a moment and then vanishes. And in his best (and many) photographs he includes and transcends the testimonial document”

“Society seems the same, but creators intuit and know that it is not, and in this sense, every Nacho López photograph is a farewell and a welcome; a summing up and a new beginning”.

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

“Nacho shot his first photograph in 1933, but as early as 1949 he is compiling his work. He goes through a stage of severe nationalistic influence –not the chauvinist proclamation, but one of very ample security: from Mexican daily life anyone who wishes can detach a radical aesthetic, where popular becomes unsung heroism, and in the social relegation one finds powerful expressions [...]”

-Carlos Monsiváis, *Maravillas que son, sombras que fueron. La fotografía en México*.

# Mariana Yampolsky

(Chicago, 1925 – Mexico City, 2002)

“Mariana Yampolsky deserves to be known and celebrated for the variety and the perfection of her work [...] she was and, in her work, still is a radical artist convinced of public art’s relevance. Faced with the difficulties or the impossibilities of this tendency, she liberated herself from the illusions of solitude and superiority and faced her aesthetic dilemmas with an earnestness of someone who prefers an art for those who are convinced of simplicity and complexity, simultaneous expressions of the real.”

-Carlos Monsiváis, *Maravillas que son, sombras que fueron. La fotografía en México.*

# Vicente Rojo

(Barcelona, Spain, 1932)

“Vicente Rojo arrived in Mexico at 19 years of age, and since the beginning he showed a rigorous spirit in graphic design. In painting, Rojo schools and liberates his obsessions, as it is evident in his series *México bajo la lluvia*, *Geometrías*, *Mitos*, *Señales*, *Negaciones*, *Recuerdos*, *La letra T...* He is an intelligent and emotional artist, and from that duality organizes the rhythms, color sequences and the architecture of every work.”

“So far away both from secrecy and from full disclosure, Rojo fastens his work to symbols’ distance (for its literary dependency) and organizes the elimination of everything superfluous, contingent [...] Rojo’s ideal is expressing the totality through a simple line that fuses nihilism, the challenge, the destructive desire, lyricism and anguish.”

-Carlos Monsiváis, *Historia mínima. La cultura mexicana en el siglo XX*.

# José Luis Cuevas

(Mexico City, 1934 - 2017)

“Without any debts to Surrealism, José Luis Cuevas creates a world in which the emphasis is diluted by the fineness of the lines, a world that opens up to the erotic, to “monstrosity”, and to hallucination. Precocious, he begins his career drawing, learns from Orozco, becomes familiar with German Expressionism, and in him, the energy in every line comes from his imagination and from the images surrounded by humor that include scenes from comedy movies among a desolated landscape.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Rogelio Naranjo

(Morelia, Michoacán, 1937 – Mexico City, 2016)

“Here, technique is not gratuitous. Naranjo, an outstanding draftsman tells Elvira García: ‘My intention is to preserve a man’s poverty through the absence or the poverty of lines, so that, more than just laughs it causes pity. On the other hand, when presenting a rich man, a tycoon, I am more inclined towards a drawing that is more stylistically refined. By affirming my lines, I manage to make the character grotesque’.”

-Carlos Monsiváis, *Imágenes de la tradición viva*.

## **Francisco Toledo**

(Juchitán, Oaxaca, 1940)

“Criticism’s self-deception, so given to placing a painter once and for all, is made transparent by Toledo’s fabulizing decision, in his works where the artistic occurrence includes narrative facts frozen in an instant of stillness or exaltation.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Graciela Iturbide

(Ciudad de México, 1942)

“Graciela has thought of photography in a radical sense, and she knows that there is more in triviality, in what is seen with indifference, in what is segregated than is usually believed to be and admitted. That is why she does not organize things hierarchically, so that the images yet to be shot and processed have a chance.”

-Carlos Monsiváis, *Maravillas que son, sombras que fueron. La fotografía en México.*

# Rogelio Cuéllar

(Mexico City, 1950)

“Look at Cuéllar, the portrait artist who spies and stalks, afraid of rigid poses, of the innumerable lies of the pose, of the subject’s artifice of conscience when facing the object that will perpetuate their gestures, their mask and machinations.”

-Carlos Monsiváis, *Maravillas que son, sombras que fueron. La fotografía en México.*

## Yolanda Andrade

(Villahermosa, Tabasco, 1950)

“As it happens to every professional photographer, Yolanda Andrade had a tough time fashioning a point of view, and she knows that a point of view is not an infallible technique, it is just the perspective from which to accept or mistrust the available tradition. She does not repeat herself, she broadens her proposal and the themes (the situations) she has chosen [...]”

“Yolanda Andrade, an exceptional photographer, believes both in photographic meaning and in the will of autonomy in the image. A woman in the crowd, an artist from the horde, Yolanda trusts in the coexistence of images and messages and has faith in the secret order (that will become public) of the new nature of accumulation and the creativity amidst the spoils.” (Pág. 194)

-Carlos Monsiváis, *Maravillas que son, sombras que fueron. La fotografía en México.*

## **Pedro Valtierra**

(Fresnillo, Zacatecas, 1955)

“In his tour of countries and movements, Valtierra has understood something basic: if one wants to find the perfect moment one needs not to look for it obsessively, let it come through relentless pursuit and repetition, it is important not to allow inertia to get a hold of point of view.”

-Carlos Monsiváis, *Maravillas que son, sombras que fueron. La fotografía en México.*

# Francisco Mata Rosas

(Mexico City, 1958)

“Mata documents the theological part, so to speak, of the subway, a part that has nothing to do with life beyond death, but with life closer to the body, to happiness and sadness.”

“Francisco Mata is a professional photographer, in other words it means that he is devoted to the discipline that creates a vision of an ensemble out of every image.”

-Carlos Monsiváis, *Maravillas que son, sombras que fueron. La fotografía en México.*

# Jesús Reyes Ferreira, Chucho Reyes

(Guadalajara, Jalisco, 1882 – Mexico City, 1977)

“As a precursor and without pretending to be an example, Jesús Reyes Ferreira distances himself from Great Intentions that are anxiously intending to add immortality to the present. He enjoys what he has done and distances himself from the “intimate satisfaction” of cultural recognition, and, that is why he is one the freest artists conceivable, by lacking any intention of seeking a reward, and by placing the assimilation of the past and the intensities of the present in the joy of creation. For that freedom Reyes Ferreira pays what most people would an intolerable price, not the lack of admirers, but the daily teaching of humility. Reyes Ferreira begins every day without taking for granted his great dominion over the form, without reflecting on his own maturity, without the sensation of advancing in a process.”

“Reyes’ thematic insistence –roosters, Christs, clowns, horses, girls– all end up in surprising solutions: there is the style, the undeniable presence of a unified point of view, and that is also the place where the richness and the variety of an artist lays.”

“[...] a creator extracts themes and forms, and a creator gives back forms and traditions. Chucho Reyes is called a ‘popular artist’ [...], that, however, does not diminish his strength, the other way around.”

“[...] Chucho Reyes obtains from “the popular” a heap of forms and colors that make him foreseeable, virtuoso, memorable.”

Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

## Antonio Ruiz, *El Corcito*

(Texcoco, Mexico State, 1892/95 – Mexico City, 1964)

“[...] In his work, fantasy (his most fertile streak) and surrealism mix; his dreams lack an “unconscious logic”. With a sense of humor, unheard of in his generation, brilliant, breaking from reality, he produces images that use paradox, the clash of opposites, a balance between reality and fantasy.”

“*El Corcito* can also be very sectarian and homophobic, but over time, when contexts fade away, his allusions to gay writers and female figures become fables, as it happens in some of his greatest paintings [...]”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.

# Emilio Luis Amero

(Ixtlahuaca, Mexico State, 1901- Mexico City, 1976)

“Emilio Amero exemplifies a vanguard that takes time to be appreciated. Modern and in an American sense, modernist, Amero coincides in several of his works with the Escuela Mexicana de Pintura. His Renaissance fervor is barely known. He is a painter, engraver, photographer and movie director, apart from a consummate lithographer who founded printing workshops that include artists like Mérida, Francisco Dosamantes, Alfredo Zalce, Chávez Morado, Jean Charlot, Carlos Orozco Romero and Francisco Díaz de León.”

“His experimental photography is absolutely contemporaneous.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX.*

# Julio Castellanos

(Mexico City, 1905 - 1947)

“[...] Castellanos, like Lazo, sharpens his sensibility through his interaction with writers from the Contemporáneos group. He paints women in daily chores, children, landscapes of every kind and is not averse to being an object of study [...].”

“A first-rate draftsman, a follower of Picasso, he maximizes his special attention in paintings of exceptional quality: Los ángeles robachicos, El diálogo y El bohío maya.”

-Carlos Monsiváis, *Historia mínima de la cultura mexicana en el siglo XX*.