

BOWERS
MUSEUM

FOR IMMEDIATE RELEASE

MEDIA CONTACT:

KELLY BISHOP

ASSOCIATE DIRECTOR OF BRANDING & COMMUNICATION

KBISHOP@BOWERS.ORG OR 714-567-3628

**BOWERS MUSEUM TO SHOWCASE THE ICONIC WORK OF
TWO EXTRAORDINARY MODERN MASTERS**



Rufino Tamayo, "Galaxia," 1977 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY



Arthur Beaumont, *USS Glacier and USS Arneb, Antarctica*, 1973, watercolor 18 x 23 ¾ in. Courtesy of the Los Angeles Maritime Museum

August 8, 2019 (Santa Ana, California) – Coming to the Bowers Museum this fall 2019, two monumental exhibitions *Dimensions of Form: Tamayo and Mixografia* and *Arthur Beaumont: Art of the Sea* feature the pivotal works of modern artists who differ greatly in medium but are bound by the same fearless approach.

Dimensions of Form: Tamayo and Mixografia September 21, 2019 - January 19, 2020

Dimensions of Form: Tamayo and Mixografia features the artistic legacy of Mexican-born artist Rufino Tamayo. Fifty prints on loan from Mixografia® in Los Angeles will showcase the enormous depth and range of this pivotal artist's work, from silhouetted figures to celestial bodies and the feathered serpent-god Quetzalcoatl, this exhibition illustrates the "fourth great one's" last collaborative expedition to add form to a typically flat medium.

The fruit of this venture is Mixografía, a studio and a medium whose perfect marriage of artistry and technology allowed Tamayo to transcend the confines of the second dimension. A lithographic stone plate, used for one of his largest printworks and with remnants of the original ink still on it, serves as a significant point of interest for the exhibition. This exhibition reflects both the immense legacy left behind by Tamayo and how an aging visionary and a family of immensely talented mechanical engineers were able to combine their talents to breathe true dimensionality into paper. *Dimensions of Form: Tamayo and Mixografía* is organized by the Bowers Museum in conjunction with Mixografía.

A bilingual digital guide providing details about the works on display will be available in Spanish and English beginning September 19, 2019. To access the guide, visit guide.bowers.org.

Public programming in conjunction with *Dimensions of Form: Tamayo and Mixografía* is sponsored by the Latin American Arts Council, an affiliate council of the Bowers Museum. Visit bowers.org/Tamayo for a full list of programs.

Closing day lecture for *Dimensions of Form: Tamayo and Mixografía* is sponsored by the Collectors Council, an affiliate council of the Bowers Museum.



Arthur Beaumont: Art of the Sea October 26, 2019—February 2, 2020

Arthur Beaumont: Art of the Sea features a stunning array of watercolors capturing the grandeur of the sea and vessels that sail on it.

As a war artist during WWII, Beaumont learned the raw and unfiltered realities of naval battle firsthand and captured these monumental vessels in locked combat in his paintings. Throughout his career, Beaumont sought to create an artistic record of the accomplishments of the U.S. Navy, from launching the USS Constitution to atomic bomb tests and expeditions to the North Pole. His artwork was published in *National Geographic Magazine* and, in 1958, he was named artist laureate of the U.S. Fleet.

His body of work includes numerous portraits of specific vessels, including mighty aircraft carriers and destroyers as well as personal yachts of presidents and celebrities. Beaumont aimed to portray not only admirals but also common sailors and soldiers in their most vulnerable and heroic moments.

Arthur Beaumont: Art of the Sea is curated by James Irvine Swinden and includes works in The Irvine Museum Collection at the University of California, Irvine.

Image credit: *Death of an Ignoble Enemy*, 1946; Arthur Edwaine Beaumont (English-born American, 1890-1978); Watercolor and tempera on paper; 24 1/2 x 28 1/2 in.; 98.58.1; Gift of John E. Seabern

About the Bowers Museum

The **Bowers Museum** has earned an international reputation through its world-class exhibitions, including *Guo Pei: Couture Beyond*; *A Quest for Beauty: Van Cleef & Arpels*; *Warriors, Tombs and Temples: China's Enduring Legacy*; *Terra Cotta Warriors: Guardians of China's First Emperor*; and *Mummies—Death and the Afterlife: Treasures from the British Museum*, as well as its own extensive art collections from the Americas and the South Pacific. Enjoy a leisurely luncheon at our award-winning Patina restaurant, **Tangata**. Browse the rare and exotic at the **Bowers Museum Gallery Store**. It's more than just a shopping trip—it's a cultural experience. Visit bowers.org for information and tickets.

DIMENSIONS OF FORM:

TAMAYO

& MIXOGRAFIA

COMING SOON



09.21.19 - 01.19.20

BUY TICKETS NOW

Dimensions of Form: Tamayo and Mixografía is organized by the Bowers Museum in conjunction with Mixografía®.

About Rufino Tamayo

Rufino Tamayo (Mexican, 1899-1991) was a painter, muralist, sculptor and graphic artist who was recognized as a key figure in Mexican post-revolutionary art from the 1920s onward, with a distinctive style that set him apart from the more politically explicit work of contemporaries like Diego Rivera. Tamayo's continuous experimentation with new materials and techniques led his work to maintain relevance to the artistic scene of the latter half of the twentieth century.

Timeline

- 1899 Born in Oaxaca, Mexico on August 26.
- 1911 Mother passes away. Moves to Mexico City to live with an aunt.
- 1915 Begins to study drawing but leaves two years later to focus on his art.
- 1921 Is appointed head of the Department of Ethnographic Drawing at the Museo Nacional de Arqueología, Mexico City.
- 1925 Creates his first prints, a series of woodcuts.
- 1926 Exhibits work in the United States for the first time.
- 1932 First mural commission is given to him by the Escuela Nacional de Música in Mexico City.
- 1936 Moves to New York where he eventually teaches at the Dalton School.
- 1958 Executes a mural for the UNESCO Building in Paris
- 1964 Returns to Mexico City and makes it his permanent home.
- 1973 Meets Luis Remba and challenges him to create a new 3-dimensional printing process. Luis names the process Mixografía®.
- 1981 Completes work with Luis Remba on the largest conventional lithograph ever made.
- 1990 Wraps printing on his final Mixografía print.
- 1991 Dies in Mexico City on June 24.

Influences

Tamayo was a complex individual that drew upon the entirety of his experience when he created graphic works. As a Mexican artist of partial Zapotecan Indian descent, critics and scholars were quick to emphasize Tamayo's indigenous heritage. The artist, however, recognized both his Zapotec and European roots in his prints. Much of the homage he paid to his ancestry took the very tangible form of icons used by his ancestors--most comprehensively encountered by Tamayo while working at the National Museum of Archaeology in Mexico City--but individual works also speak to race being at the forefront of Tamayo's thought process. He had great admiration for modern artists including Pablo Picasso, Georges Braque, and Henri Matisse, but maintained a synthetic style that was uniquely his own. Shying away from the political overtones found in much of the work of Mexican muralists such as Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco; Rufino focused on form and symbolism, combining Mexican styles with Cubism and Surrealism.

Tamayo used celestial bodies, saturated colors, and lines of force to express metaphysical and existential reflections in his work long before the moon landing in 1969, but these elements seem to gain intensity after Neil Armstrong took "one small step for man." The fundamental forms of the moon and sun, whether depicted as circles or adorned with human faces as in Mexico's traditional lotto game, suggest a range of possibilities in our complex relationship with the cosmos.

Quotes



Rufino Tamayo sitting with his dog on his lap, photograph taken by Shaye Remba and provided courtesy of Mixografia®

"What interests me most of all is man and the way he faces the problems that surround him. Art must belong to its time: it should not be concerned with memories but with what is happening now. And the artist is an antenna." - **Rufino Tamayo**

"There was a source for my work, our tradition, I tried then to forget what I had learned at the fine arts school, I even 'hardened my grip' in order to begin again. I began to deform things, thinking always of pre-Hispanic art." - **Rufino Tamayo**

"Some have said that I am Zapotec, others that I am Mayan, but my parents were, as they would say, 'half and half,' that is, mestizos; therefore, I am also mestizo." - **Rufino Tamayo**

"The sun is in all his pictures, whether we see it or not; night itself is for Tamayo simply the sun carbonized." - **Octavio Paz, Mexican poet and diplomat, Nobel Prize Winner**

Credit: Excerpts from "Rufino Tamayo" -Artsy website, <https://www.artsy.net/artist/rufino-tamayo>;
"Rufino Tamayo" – Guggenheim website, www.guggenheim.org/artwork/artist/Rufino-Tamayo

BOWERS MUSEUM

About Mixografía®

The Mixografía® printmaking technique is a unique fine art printing process that allows for the production of three-dimensional prints with elements of relief, texture and very fine surface detail. Since its inception, the Mixografía process has been utilized by many contemporary artists including John Baldessari, Ed Ruscha, Analia Saban, Jonas Wood, Alex Israel, and more. Rufino Tamayo's prints are still on view in the Mixografía studio and revered as the foundational work of a master artist. Several of these works were featured in *Pacific Standard Time: Los Angeles / Latin America — or PST: LA/LA, 2017*. The studio will soon be celebrating fifty years of printmaking, from Mexico City to Los Angeles.

History of Mixografía, Studio and Process



TGM opening, Mexico City

In 1973, Tamayo was invited to create a series of prints by Taller de Gráfica Mexicana, a print shop founded by the Remba family, whose in Mexico City reaches back to the 1930s. Tamayo was eager to incorporate aspects of texture and dimensionality into his artwork and agreed to collaborate under the condition that the studio develop a technique that would allow him to produce his prints in relief. The shop rose to the challenge by inventing a process that not only allowed Tamayo to create prints in relief, but also registered the artwork's texture and very fine surface detail. Unable to use commercial

paper for this new kind of printing, the Remba family designed and built special papermaking machinery to use in the studio. The name of the print shop was changed to reflect the name of the medium for which it had become known: Mixografía.

Mixografía went on to publish over 80 editions with Tamayo, including the 1983 paper mural *Dos Personajes Atacados Por Perros*, which was printed using the largest conventional lithographic stone in the world, measuring 103 x 63 inches. This stone, on which the artist's original drawing is still visible, is on permanent view in the Mixografía gallery.

In 1980, the Rembas were approached by Robert Grey, the then dean of the College of Fine Arts at the University of California, Los Angeles (UCLA). Grey wanted to organize an exhibition of Mixografía's prints at UCLA's Wright Art Gallery. With the success of the exhibition, Grey suggested that the Rembas open a studio in Los Angeles. This space would allow for artists visiting and teaching at UCLA a chance to collaborate with Mixografía and a chance for Mixografía to broaden its reach. So, in 1984 Luis and Lea moved to Los

Angeles to open a second location. Soon after, Shaye joined his family in California, and Mixografía began operating out of the newly established printmaking facility in Downtown LA. Mixografía still operates out of this location today and has attracted major names in 20th and 21st century art. As artists continued to approach the studio with increasingly creative and diverse ideas for Mixografía prints, Shaye built new machinery and developed techniques to fit the needs of each project.

Today the workshop, directed by Shaye Remba, continues to attract major national and international artists. Through its dedication, perseverance and desire to set new standards of graphic art, Mixografía has enriched the Los Angeles artistic community and reached audiences all over the world.

Mixografía has produced over 600 unique editions by 89 artists and has exhibited pieces at institutions around the world including Staatliche Kunsthalle, Berlin; Instituto de Arte Contemporáneo, Lima; Los Angeles County Museum of Art, Los Angeles; Centro de Arte Reina Sofía, Madrid; Museo de Arte Moderno, Mexico City; Georgia Museum of Art, Athens; Museum of Modern Art, New York; Musée d'Art Moderne, Paris; National Museum of Contemporary Art, Seoul; National Museum of Art, Tokyo; Graphische Sammlung Albertina, Vienna; and, the National Gallery of Art, Washington, D.C.



*Inking a printing plate from John Baldessari's
'Concrete Couples' series*

Credit: Excerpts from "History" – *Mixografía website, www.mixografia.com/about*

BOWERS MUSEUM

Exhibition Highlights

Dimensions of Form: Tamayo and Mixografía looks at how the collaborative efforts of an artist and an engineer gave birth to an entirely new graphic medium. It explores the ways in which this body of work puts into play its distinctive possibilities of textural and technical experimentation and Tamayo's concise visual vocabulary to address aspects such as gesture and humor, race and Mexican identity, unrest and existentialism.

- 1) *Dos personajes atacados por perros* (Two Personages Attacked by Dogs): image #10 on PR Artwork Images Sheet

Rufino Tamayo, "Dos Personajes Atacados Por Perros," 1983

© 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY

In 1980 Tamayo proposed the creation of the world's largest print. Eager to undertake the task, Luis began the slow process of sourcing the four-ton lithographic stone required and redesigning the Mixografía equipment to accommodate its record-breaking dimensions. The finished print, *Two Personages Attacked by Dogs*, represents the peak of the collaboration between Mixografía and Tamayo.

- 2) *Mano Negra*: image #3 on PR Artwork Images Sheet

Rufino Tamayo, "Mano Negra," 1977

© 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY

Despite critics and scholars being quick to emphasize Tamayo's indigenous heritage, the artist recognized both his Zapotec and European roots. Much of the homage he paid to his ancestry took the very tangible form of icons used by his ancestors, but individual works also speak to race being at the forefront of Tamayo's thought process. Pairings like *White Hand* and *Black Hand* exist in opposition to one another: the white hand is lost deep within a hellish tempest, whereas the disembodied black hand is either being venerated on a pedestal or displayed as a disturbing trophy.

- 3) Lithographic stone for *Dos figuras*
1979

Rufino Tamayo (Mexican, 1899-1991) and Luis Remba (1932-)
Marble on steel frame

A lithographic stone used for one of the largest printworks ever made by Tamayo will be a featured piece in the exhibition. Traces of the original ink are still visible on its surface.

4) *Galaxia*: image #9 on PR Artwork Images Sheet

Rufino Tamayo, "Galaxia," 1977

© 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY

Tamayo used celestial bodies, saturated colors, and lines of force to express metaphysical and existential reflections in his work long before the moon landing in 1969, but these elements seem to gain intensity after Neil Armstrong took "one small step for man." The fundamental forms of the moon and sun, whether depicted as circles or adorned with human faces as in Mexico's traditional lotto game, suggest a range of possibilities in our complex relationship with the cosmos. Other prints grapple with a variety of philosophical subjects. In *Clock Without Time* Tamayo uses the imagery of an empty timepiece and a repeated infinity sign to meditate on the endless and unknowable qualities of time and space.

5) *Sandias*: image #7 on PR Artwork Images Sheet

Rufino Tamayo, "Sandias," 1980

© 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY

Tamayo's *Mixografías* include many of the traditionally Mexican icons he used throughout his career. True to his poetic nature, he explored the formal qualities of these images to capture their subtleties and invite multiple levels of their interpretation rather than presenting them as stereotypes. His abstractions of still life elements and animals recall the sensory and symbolic richness of Mexican flora and fauna and function as parts of rhythmic geometric compositions. *Sandias (Watermelons)* simultaneously references the fruit found in Mexican market stalls and his own paintings dating back to the 1920s but is also reminiscent of a Cheshire-cat-like grin. As evidenced by *Quetzalcoatl* and *Estela*, Tamayo used pre-Columbian subjects to create works with similarly suggestive qualities.

BOWERS MUSEUM

“Art is a means of expression that must be understood by everybody, everywhere. It grows out of the earth, the textures of our lives, and our experience. Do not set out to make Mexican art, or American, Chinese, or Russian art. Think in terms of universality.” – Rufino Tamayo

About Curatorial Consultant, Karen Cordero

Karen Cordero is an art historian, curator and writer. She was a full-time professor in the Art History Department of the Universidad Iberoamericana in Mexico City from May 1985 until her retirement in August 2017, in the fields of Modern and Contemporary Art, Theory and Historiography, and Museum Studies. She has also taught in the graduate program in Art History of the Universidad Nacional Autónoma de México (UNAM), and was a founding member of Curare, a Critical Space for the Arts, an independent research center in Mexico City.



She is the author of numerous publications in her areas of specialization: twentieth and twenty-first century Mexican art, the relationship between the so-called “fine arts” and the so-called “popular arts” in Mexico; the historiography of Mexican art; body, gender and sexual identity in Mexican art; and museological and curatorial discourses in Mexico. In addition she has had a continuous participation in museums as curator, advisor and researcher. Currently she works as an independent researcher and curator, as well as on personal creative projects that relate art, literature and history, and continues advising graduate theses at various universities.

Cordero curated the major exhibition “Construyendo Tamayo, 1922-1937/Constructing Tamayo, 1922-1937” at the Rufino Tamayo Museum in Mexico City in 2013, focusing on the artist’s early work in the context of the Mexican art movements of the time. Her publications on Tamayo include: “Construyendo Tamayo, 1922-1937/Constructing Tamayo, 1922-1937” in the catalogue of the aforementioned exhibition; “Appropriation, Invention, and Irony: Tamayo’s Early Period, 1920-1937” in the exhibition catalogue for Tamayo: A Modern Icon Reinterpreted (Santa Barbara Museum of Art, 2007); “Al grano: xilografías y grabados al linóleo de Rufino Tamayo 1925-1935” in Rufino Tamayo: Catalogue Raisonné. Gráfica 1925-1991 (Fundación Olga y Rufino Tamayo, CONACULTA, INBA, Turner, 2004); “En el homenaje a Tamayo: estilística e influencia” in Revista de la Escuela Nacional de Artes Plásticas, II:7, Dec. 1988/Feb.1989.

Dimensions of Form: Tamayo and Mixografía Image Usage Guidelines

Contact Bowers' Associate Director of Branding and Communications, Kelly Bishop, at kbishop@bowers.org for access to high res copies of the images below. Images have been licensed through Artists Rights Society (ARS), on behalf of the Tamayo Heirs, exclusively for use by members of the media in timely news reporting and reviews of this exhibition. Permission to use images is contingent on below the guidelines:

1. Permission is for use in the context of interior uses (i.e. uses within a publication for the purpose of timely news reporting or exhibition reviews) only. No cover use is permitted without prior authorization being obtained from ARS.
2. Online images must have low resolution no greater than 72 dots per inch, with neither the length nor the height of the image being greater than 4 inches, for a total of 1,200 pixels per inch.
3. Permission is contingent upon the artwork not being cropped, detailed, overprinted or altered and the work being fully credited in the manner specified below.
4. The following exhibition credit line should be used on all promotional materials related to this exhibition:

Dimensions of Form: Tamayo and Mixografía is organized by the Bowers Museum in conjunction with Mixografía®.

5. The captions and copyright credit line listed below must be published in their entirety adjacent to the associated image. The copyright credit line may not be abridged or abbreviated.

| | | |
|---|---|---|
|  | 1 | Rufino Tamayo, "Cabeza Con Sombrero," 1977 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY |
|  | 2 | Rufino Tamayo, "Mano Blanca," 1977 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY |
|  | 3 | Rufino Tamayo, "Mano Negra," 1977 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY |

| | | |
|---|----|---|
|  | 4 | <p>Rufino Tamayo, "Dos Personajes," 1979 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY</p> |
|  | 5 | <p>Rufino Tamayo, "El Perro Mueve La Cola," 1974 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY</p> |
|  | 6 | <p>Rufino Tamayo, "Estela," 1977 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY</p> |
|  | 7 | <p>Rufino Tamayo, "Sandias," 1980 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY</p> |
|  | 8 | <p>Rufino Tamayo, "Frutero Con Manzanas," 1981 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY</p> |
|  | 9 | <p>Rufino Tamayo, "Galaxia," 1977 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY</p> |
|  | 10 | <p>Rufino Tamayo, "Dos Personajes Atacados Por Perros," 1983 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY</p> |
|  | 11 | <p>Rufino Tamayo, "Hombre Con Pipa," 1979 © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY</p> |



12

Rufino Tamayo, "Hombre Con Baston," 1980
© 2019 Tamayo Heirs / Mexico / Licensed by VAGA at
Artists Rights Society (ARS), NY




Dimensions of Form: Tamayo and Mixografia Credit Guidelines



Contact Bowers' Associate Director of Branding and Communications, Kelly Bishop, at kbishop@bowers.org for access to high res copies of the images below. Permission to use images is contingent on below the guidelines:

1. The following credit line should be used on all promotional materials related to this exhibition:

Dimensions of Form: Tamayo and Mixografia is organized by the Bowers Museum in conjunction with Mixografia®.

2. The captions and copyright credit line listed below must be published in their entirety adjacent to the associated image. The copyright credit line may not be abridged or abbreviated.

| | | |
|---|----|---|
|  | 2 | Luis Remba, Rufino Tamayo and Lea Remba (left to right) looking over a lithographic stone, photograph taken by Shaye Remba and provided courtesy of Mixografia® |
|  | 3 | Rufino Tamayo in the Mixografia studio, photograph taken by Shaye Remba and provided courtesy of Mixografia® |
|  | 11 | Lea Remba, Olga Tamayo and Rufino Tamayo (left to right), photograph taken by Shaye Remba and provided courtesy of Mixografia® |

| | | |
|---|----|--|
|  | 15 | Rufino Tamayo sitting with his dog on his lap, photograph taken by Shaye Remba and provided courtesy of Mixografia® |
|  | 17 | Lea Remba, Olga Tamayo, Rufino Tamayo and Luis Remba (left to right), photograph taken by Shaye Remba and provided courtesy of Mixografia® |