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## Fresque detroit diego rivera

Series of frescoes by Diego Rivera
Detroit Industry MuralsArtistDiego Rivera Year1933MediumfrescoDesignationNational Register of Historic Places listed place, National Historic Landmark LocationDetroit Institute of Arts, Detroit, United States Accession No.33.10 [edit on Wikidata]
Detroit Industry, South Wall, 1932–33. Detroit Institute of Arts. The Detroit Industry Murals (1932–1933) are a series of frescoes by the Mexican artist Diego Rivera, consisting of twenty-seven panels depicting industry at the Ford Motor Company and in Detroit. Together they surround the interior Rivera Court in the Detroit Institute of Arts. Painted between 1932 and 1933, they were considered by Rivera to be his most successful work.[1] On April 23, 2014, the Detroit Industry Murals were designated by the Department of Interior as a National Historic Landmark.[2] The two main panels on the North and South walls depict laborers working at Ford Motor Company's River Rouge Plant. Other panels depict advances made in various scientific fields, such as medicine and new technology. The series of murals, taken as a whole, expresses the idea that all actions and ideas are one. In 1932, Wilhelm Valentiner, director of the Detroit Institute of Arts, commissioned Mexican artist Diego Rivera to paint 27 fresco murals depicting the industries of Detroit in the interior courtyard of the museum.[3] Rivera was chosen for the project because he had just completed a mural at the California School of Fine Arts (now the San Francisco Art Institute) that displayed his painterly ability as well as his interest in the modern industrial culture of the United States. As outlined in the terms of the commission, the DIA agreed to pay all expenses toward materials, while Rivera would pay his assistants from his artist's fee.[3] Edsel Ford contributed \$20,000 to make the commission possible. Excerpt from commission proposal to Rivera from Valentiner: "... to help us beautify the museum and give fame to its hall through your great work ... The arts commission will be very glad to have your suggestions of the motifs, which could be selected after you are here. They would be pleased if you could possibly find something out of the industry of the town; but at the end they decided to leave it entirely to you, what you think best to do.[3]–Wilhelm Valentiner
Rivera started the project by researching the facilities at the Ford River Rouge Complex. He spent three months touring all of the plants, preparing hundreds of sketches and concepts for the mural.[3] The official Rouge plant photographer, W. J. Stettler, aided Rivera's search for visual reference material.[3] Rivera was truly amazed by the technology and modernity of Detroit's plants. Although intrigued with the auto industry and its related elements, he also expressed an interest in the pharmaceutical industry. He spent some time at the Parke-Davis pharmaceutical plant in Detroit to conduct research for his commission at the DIA. Rivera completed the commission in eight months, a relatively short amount of time for such a large and complex work. To do so, Rivera and his assistants had an exhausting work schedule, routinely working fifteen-hour days without breaks between. Rivera lost 100 lbs over the course of the project because of the rigorous work.[4] He had a reputation for paying his assistants poorly, and at one point they protested for higher pay during the project. Rivera started working on the mural in 1932, during the Great Depression. In Detroit one out of four laborers were unemployed, and workers at the Ford Motor Company were agitating for improvements to pay and conditions. 6,000 workers went on strike, but their effort was sabotaged. Five men died in violence and other workers were wounded. Rivera was likely inspired by the charged atmosphere of protest against one of the world's most powerful industries.[citation needed] During this period, Detroit had an advanced industrial economy, and it was the site of the largest manufacturing industry of the world.[3] In 1927, the Ford Motor Company was introducing advanced technological improvements for their assembly line, one of which was the revolutionary automated car assembly line. The Detroit automotive industry was vertically integrated, with the capacity to manufacture every component for their motor cars, something considered an industrial marvel at the time. In addition, Detroit had factories that produced diverse goods and commodities ranging from steel, electric power, and cement. Although well known for the mass production of motor cars, Detroit also manufactured ships, tractors, and airplanes. This impressive integrated industrial manufacturing center is what Rivera sought to capture in his work at the Detroit Institute of Art; the series was later known as the Detroit Industry Murals. The two largest murals of the 27 completed by Rivera are located on the north and south walls of the interior court, now known as the Rivera Court. The murals depict the workers at the Ford River Rouge Complex in Dearborn, Michigan. The two largest murals, on the north and south walls of the court, are considered the climax to the narrative that Rivera depicted in the total of 27 panels. The north wall puts the worker at center and depicts the manufacturing process of Ford's famous 1932 V8 engine.[3] The mural also explores the relationship between man and the machine. In an age of mechanical production, the boundary between man and the machine was a commonly explored theme. While machines were made to imitate the abilities of man, and men had to respond to machines, workers and leaders were concerned about ethical rights for the working-class majority. Rivera also incorporated such elements as images of blasting furnaces that made iron ore, foundries making molds for parts, conveyor belts carrying the cast parts, machining operations, and inspections. Rivera depicted the entire manufacturing process on the large north side mural. On the right and left side he portrayed the chemical industry: juxtaposing scientists producing poison gas for warfare and scientists who are producing vaccines for medical purposes. Statue of Coatlicue displayed in National Anthropology Museum in Mexico City. On the opposite side of the north wall, Rivera depicts the manufacturing process of the exterior automobile parts, focusing on technology as an important quality of the future. He allegorizes this concept through one of the huge parts-pressing machines depicted in the mural. The machine is meant to symbolize the creation story of the Aztec goddess Coatlicue.[5] In Aztec mythology indigenous to Mexico, Coatlicue was the mother of the gods. She gave birth to the moon, stars, and Huitzilopochtli, the god of the sun and war. The story of Coatlicue was important to the Aztecs and summarized the complexity of their culture and religious beliefs. Critics have suggested that Rivera contrasted the Aztec story with the role and place of modern technology. It had become so important culturally that at times it was supported and defended as passionately as a new religion promising a better future to mankind.[5] Rivera was a controversial choice for this art project, as he was known to follow Marxist philosophy. The Depression had disrupted American faith in industrial and economic progress. Some critics viewed the murals as Marxist propaganda. When the murals were completed, the Detroit Institute for the Arts invited various clergymen to comment. Catholic and Episcopalian clergy condemned the murals as blasphemous. The Detroit News protested that they were "vulgar" and "un-American". As a result of the controversy, 10,000 people visited the museum on a single Sunday, and the city increased its budget. One panel on the North wall features a Christ-like child figure with golden hair reminiscent of a halo. Flanking it on the right is a horse (rather than the donkey of Christian tradition); on the left is an ox. Directly below are several sheep, an animal included in traditional Nativity scenes. It also represents Christ as Agnus Dei (Lamb of God). A doctor fills the role of Joseph and a nurse that of Mary; together they are administering a vaccination to the child. In the background three scientists, like biblical Magi, are engaged in what appears to be a research experiment. This part of the fresco is clearly a modern take on traditional images of the Holy Family, but some critics interpret it as parody rather than homage.[6] Some art historians have suggested that Rivera's patron Edsel Ford stoked the controversy to generate publicity about the artwork. An exhibit at DIA in 2015 explored this theory.[6] The disclaimer sign erected in the 1950s adjacent to the Rivera murals at its unveiling, this panel so offended some members of Detroit's religious community that they demanded it be destroyed, but commissioner Edsel Ford and DIA Director Wilhelm Valentiner held firm. It remains in place today.[7] During the 1950s, the DIA erected a sign above the entrance to the Rivera Court that read: Rivera's politics and his publicity seeking are detestable. But let's get the record straight on what he did here. He came from Mexico to Detroit, thought our mass production industries and our technology wonderful and very exciting, painted them as one of the great achievements of the twentieth century. This came after the debunking twentyes when our artists and writers found nothing worthwhile in America and worst of all in America was the Middle West. Rivera saw and painted the significance of Detroit as a world city. If we are proud of this city's achievements, we should be proud of these paintings and not lose our heads over what Rivera is doing in Mexico today. [8] List of works by Diego Rivera List of National Historic Landmarks in Michigan National Register of Historic Places listings in Wayne County, Michigan Man at the Crossroads (1934) Henry Ford Hospital, 1932 painting by Frida Kahlo Diego Rivera ^ "Industry and technology as the indigenous culture of Detroit". The Detroit Institute of Arts. Archived from the original on May 1, 2013. Retrieved September 5, 2022. The Detroit Industry fresco cycle ... is considered the finest example of Mexican mural art in the United States, and the artist thought it the best work of his career. ^ "Iconic Diego Rivera murals at DIA named National Historic Landmark". Detroit Free Press. Archived from the original on September 24, 2015. Retrieved September 5, 2022. ^ a b c d e f g Rochfort, Desmond (1993). Mexican Muralists. Chronicle Books. pp. 126–127. ISBN 0-8118-1928-0. ^ Litwin, Laura Baskes; Rivera, Diego (2005). Diego Rivera: legendary Mexican painter. Latino biography library (1st ed.). Berkeley Heights, NJ: Enslow Publishers. ISBN 978-0-7660-2486-1. ^ a b Labastida, Jaime (1993). Encuentros Con Diego Rivera. El Colegio Nacional. pp. 260–261. ^ a b Davis, Ben (March 16, 2015). "The Striking Absence in the Detroit Institute of Arts's Diego Rivera and Frida Kahlo Blockbuster". artnet News. Retrieved September 5, 2022. ^ Bermejo, Tania; Williams, Steven. "An Analysis of Diego Rivera's Exhibitions in the United States". University of Michigan. Retrieved September 5, 2022. ^ Smith, Terry (1994). Making the Modern: Industry, Art, and Design in America. Wikimedia Commons has media related to Detroit Industry by Diego Rivera. A high resolution panoramic view of the murals can be seen at Rivera Court by Synthescape. Detroit Industry Murals – Introduction Detroit Industry: The Murals of Diego Rivera, Don Gonyea, NPR, April 22, 2009, includes audio, text, slideshow, and video of Rivera painting the murals. "Symbolism in Diego Rivera's Detroit Industry Murals" Archived May 30, 2013, at the Wayback Machine Meet America's Newest Historic Landmarks, PBS Newshour, April 27, 2014. Mutual Admiration, Mutual Exploitation: Rivera, Ford and the Detroit Industry Murals Detroit Industry Murals - National Park Service Retrieved from " Diego Rivera often worked big, but even after seeing Man At the Crossroads in Mexico City and Pan American Unity in San Francisco, I was unprepared for his colossal Detroit Industry, consisting of 27 panels painted over 11 months during 1932-33. As with other Rivera works, the Detroit Industry frescoes have, at one time or another been denounced as secular, pro-communist and overly pessimistic. On this last point, it was probably difficult to be optimistic in 1932. The majority of the panels show factory work at Ford's River Rouge plant, some with rather sinister looking supervisors. Visitors taking a tour of the plant "Treat this engine right or it will just walk away." Also represented are Detroit's aviation and pharmaceutical industries. One panel depicts vaccination. There are also nude fertility symbols. In short, there is something to offend almost everyone. A theme that runs through the paintings is the positive and negative effects of technology. Suffice to say that any student of the machine age must make a pilgrimage to the Detroit Institute of Arts to see the Diego Rivera courtyard. For a detailed description of each fresco, see the excellent pages at Bluffton University. This is user-generated content and does not reflect the views of The Henry Ford. Diego Rivera 1933Mexican ArtDIA, 5200 Woodward Ave, Detroit, MI 48202, United StatesDetroit Industry" is a series of murals painted by Diego Rivera in 1933, located in the Detroit Institute of Arts (DIA). The south wall, one of the most prominent sections, depicts the assembly line and industrial processes in Detroit's automobile factories, symbolizing the power and complexity of modern industry. Rivera's murals blend a celebration of industrial achievement with a critical view of the social and labor conditions of the time. The detailed, almost cinematic composition highlights the machinery, workers, and the interdependence of labor and technology. Rivera, known for his strong social and political themes, masterfully integrates Mexican muralist traditions with American industrialism, creating a powerful visual narrative of 20th-century manufacturing. Between 1932 and 1933, artist Diego Rivera, a premier leader in the 1920s Mexican Mural Movement, executed one of the country's finest, modern monumental artworks devoted to industry. Often considered to be the most complex artworks devoted to American Industry, the Detroit Industry mural cycle depicts the city's manufacturing base and labor force on all four walls of the Detroit Institute of Arts Garden Court, since renamed the Diego Court. Rivera's technique for painting frescoes, his portrayal of American life on public buildings, and the 1920s Mexican Mural Movement itself directly led to and influenced the New Deal mural programs of the 1930s and 1940s. The Mexican Mural Movement came into being in 1920s at the end of the Mexican Revolution. Mexico's new president wanted to promote a Mexican culture. He appointed a new Minister of Education, Jose Vasconcelos, who envisioned a comprehensive program of popular education to teach Mexican peasants what it meant to be Mexican. Vasconcelos' plan was to adorn public buildings with murals to promote a national identity. One of the more prominent painters of this program was Diego Rivera. Rivera studied at the San Carlos Academy of Fine Arts. He won a scholarship to study art in Europe, where he learned about Italy's 13th and 14th century murals. This study helped him develop a philosophy of public art that would support the mural movement in post-revolutionary Mexico. Rivera returned to Mexico in 1923, ready to create what would be some of his most significant art. Between 1923 and 1924, Rivera covered the walls of a three-story courtyard at the Ministry of Public Education building with 124 frescoes. These made Rivera internationally famous and sparked the muralism movement. From those frescoes, the artform spread. Rivera's undisputed masterpiece marked a sudden turning point in the Mexican Art Movement. Rivera's art was political and its messages intensified as the decade progressed. When he returned to Mexico, Rivera became involved with the Mexican communist movement, which began to show in his works. In 1926, Rivera's allegiance to the Mexican Communist Party led him to oppose American holdings and expansion in Mexico. This was evident in his 1928 caricature of American industrialists in the Wall Street Banquet. This piece showed wealthy industrialists John D. Rockefeller, J.P. Morgan, Henry Ford, and their wives seated at a dinner table examining gold ticker-tape. In 1929, a new Mexican presidential administration outlawed the Communist Party. Rivera's fellow Communists wanted him to stop painting, as a form of protest, but he chose to continue painting. Because of this, he was kicked out of the Communist Party. Rivera traveled to the United States in 1930 when he was invited to paint in San Francisco. In California, most of Rivera's murals were inspired by America's industrial society. His major works here the Allegory of California and Making of a Fresco. These depict the labor that goes into creating a city and a mural, and the people who carry out that work. His art in San Francisco differed from his work in Mexico, in that he reined in his political beliefs. On May 26 1931, Rivera was commissioned to paint two large murals on the north and south walls of the Detroit Institute of Arts' Garden Court. The Institute's Arts Commission would pay \$10,000 dollars from the Edsel B. Ford Fund, plus cover the cost of materials and plastering. The murals' content would be left to Rivera with approval from the Arts Commission. The project was expanded to cover all four walls of the Garden Court with the budget increasing to \$20,899. The Ford Motor Company had a vested interest in Rivera's murals. The company wanted to improve its image after workers went on a hunger strike to improve working conditions. Between April and July of 1932, Rivera toured and sketched Ford's River Rouge plant and other industrial sites. He made thousands of preliminary drawings. While Rivera was sketching, the walls were being prepared. In order to prepare the walls for a mural, wet plaster had to be applied and while it was wet, water-based tempera paint applied over it. The plaster was pre-mixed with pure lime, which serves as a binder. As the plaster dries, thin paint is permanently bonded to the surface through a chemical process. Rivera could then affix his finished drawings to the wall. Rivera was painting in a city that was devastated by the Great Depression. Rather than portraying the Depression in his mural cycle, Rivera focused on the marvel of the modernistic and high-tech River Rouge complex and its impact on workers. He captures in the mural panels the technology of the Rouge, the brilliant condensation of the general flow of manufacture and transportation that governed the entire factory, and the tension on the determined faces of workers caused by performing the string of repetitive tasks at maximum speed. Before the murals were unveiled, negative press began to emerge. A front-page Detroit News editorial called the murals un-American and foolishly vulgar. The paper stated that the work bore no relation to the soul of the community, to the room, to the building, or to the general purpose of Detroit's Institute of Arts. It also claimed that the murals were not a fair picture of the man who works short hours, must be quick in action, alert of mind, who works in a factory where there is plenty of movement. Some clergy were distraught over the vaccination panel. In response and for publicity, the museum set up a press conference with clergy and the media. It broke in the Detroit papers, and within 10 days was all over the world. Supporters of the murals struck back against the negative media coverage. In a surge of enthusiasm for the murals, organizations and others circulated and signed petitions. Beyond the City of Detroit, the controversy extended to the national art community. Despite the controversy, the Arts Commission unanimously voted to accept the murals. The Detroit Industry Murals consist of 27 panels spanning four walls. These panels depict industry and technology as the indigenous culture of Detroit. They emphasize a relationship between man and machine. Technology is portrayed in both its constructive and destructive uses, to illustrate the give-and-take relationships between North and South Americans, management and labor, and the cosmic and technological. The east and west walls depict the development of technology and the north and south walls show a representation of the four races, the automobile industry, and the secondary industries of Detroit-medicine, drugs, gas bomb production, and commercial chemicals. The Murals' east walls contain the themes of Detroit Industry with the origins of human life, raw materials, and technology represented. In the center panel, an infant is cradled in the bulb of a plant whose roots extend into the soil, where, in the lower corners, two steel moldboard plowshares appear. Plowshares are used to plow under weeds and debris from the previous crop to replenish the soil with nutrients. They symbolize the first form of technology - agriculture - and relate in substance and form to the automotive technology represented on the north and south walls. The theme of the technological development continues on the west wall, where the technologies of air, water, and energy are represented by the aviation industry, shipping and speedboats, and the interior of Power House #1. These images symbolize dualities in technology, nature and humanity, and in the relationship between labor and management. The wall shows both the constructive and destructive uses of aviation, the existence in nature of species who eat down the food chain as well as those who prey on their own kind, the interdependence of North and South America, and the interdependence of management and labor. This wall combines the religious symbolism of Christian theology with the ancient Indian belief in the coexistence and interdependence of life and death. The north and south walls represent the four races, the automobile industry, and the other industries that are secondary to the automobile industry. These walls illustrate a theme similar to the east and west walls. They combine ancient and Christian symbols in their patterns with monumental figures on top, the workers' everyday world of the factories in the center, and small monochrome predella panels showing a day in the life of a worker on the lower edge. The top of the north and south walls contains the "four races" panel. The four races of Diego's mural - representing African, European, Asian, and American Indian identities -- take the position of the deity. The interiors of the factories represent panels of a day in the life of a worker, take the place of the description of the event. Below the four races are panels representing geological strata showing iron ore under the red race, coal with fossils and diamonds under the black race, limestone under the white race, and sand and fossils under the yellow race. The corner panels of the north and south walls contain Detroit's other industries: Vaccination, Manufacture of Poisonous Gas Bombs, Pharmaceuticals, and Commercial Chemical Operations. These represent the themes of the unity of organic and inorganic life and the constructive and destructive uses of technology. The panels on the north and south walls show a common theme of depicting life being helped and harmed by technology. One panel shows a child being vaccinated while another panel shows life being threatened by poisonous gas bombs. All panels show some representation of life being sustained by the minerals represented in the geological strata. The largest Detroit Industry Murals panel on the north wall focuses on the construction of the engine and the transmission of an automobile. The panel combines the interior of five buildings at the Rouge: the blast furnace, open hearth furnace, production foundry, motor assembly plant, and steel rolling mills. The panel represents all the important operations in the production of the automobile, specifically the engine and transmission housing of the 1932 Ford V-8. The panel shows the process of the how the engine is produced. Visitors to the Detroit Institute of Arts can walk through the Diego Court and see these remarkable, historic murals in person. The museum offers a multimedia tour of the murals, available in Spanish and English, and guided tours of the museum. Discover more history and culture by visiting the Detroit travel itinerary. Series of frescoes by Diego Rivera Detroit Industry MuralsArtistDiego Rivera Year1933MediumfrescoDesignationNational Register of Historic Places listed place, National Historic Landmark LocationDetroit Institute of Arts, Detroit, United States Accession No.33.10 [edit on Wikidata]
Detroit Industry, South Wall, 1932–33. Detroit Institute of Arts. The Detroit Industry Murals (1932–1933) are a series of frescoes by the Mexican artist Diego Rivera, consisting of twenty-seven panels depicting industry at the Ford Motor Company and in Detroit. Together they surround the interior Rivera Court in the Detroit Institute of Arts. Painted between 1932 and 1933, they were considered by Rivera to be his most successful work.[1] On April 23, 2014, the Detroit Industry Murals were designated by the Department of Interior as a National Historic Landmark.[2] The two main panels on the North and South walls depict laborers working at Ford Motor Company's River Rouge Plant. Other panels depict advances made in various scientific fields, such as medicine and new technology. The series of murals, taken as a whole, expresses the idea that all actions and ideas are one. In 1932, Wilhelm Valentiner, director of the Detroit Institute of Arts, commissioned Mexican artist Diego Rivera to paint 27 fresco murals depicting the industries of Detroit in the interior courtyard of the museum.[3] Rivera was chosen for the project because he had just completed a mural at the California School of Fine Arts (now the San Francisco Art Institute) that displayed his painterly ability as well as his interest in the modern industrial culture of the United States. As outlined in the terms of the commission, the DIA agreed to pay all expenses toward materials, while Rivera would pay his assistants from his artist's fee.[3] Edsel Ford contributed \$20,000 to make the commission possible. Excerpt from commission proposal to Rivera from Valentiner: "... to help us beautify the museum and give fame to its hall through your great work ... The arts commission will be very glad to have your suggestions of the motifs, which could be selected after you are here. They would be pleased if you could possibly find something out of the industry of the town; but at the end they decided to leave it entirely to you, what you think best to do.[3]–Wilhelm Valentiner
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On the right and left side he portrayed the chemical industry: juxtaposing scientists producing poison gas for warfare and scientists who are producing vaccines for medical purposes. Statue of Coatlicue displayed in National Anthropology Museum in Mexico City. On the opposite side of the north wall, Rivera depicts the manufacturing process of the exterior automobile parts, focusing on technology as an important quality of the future. He allegorizes this concept through one of the huge parts-pressing machines depicted in the mural. The machine is meant to symbolize the creation story of the Aztec goddess Coatlicue.[5] In Aztec mythology indigenous to Mexico, Coatlicue was the mother of the gods. She gave birth to the moon, stars, and Huitzilopochtli, the god of the sun and war. The story of Coatlicue was important to the Aztecs and summarized the complexity of their culture and religious beliefs. 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"The Striking Absence in the Detroit Institute of Arts's Diego Rivera and Frida Kahlo Blockbuster". artnet News. Retrieved September 5, 2022. ^ Smith, Terry (1994). Making the Modern: Industry, Art, and Design in America. Wikimedia Commons has media related to Detroit Industry by Diego Rivera. A high resolution panoramic view of the murals can be seen at Rivera Court by Synthescape. Detroit Industry Murals – Introduction Detroit Industry: The Murals of Diego Rivera, Don Gonyea, NPR, April 22, 2009, includes audio, text, slideshow, and video of Rivera painting the murals. "Symbolism in Diego Rivera's Detroit Industry Murals" Archived May 30, 2013, at the Wayback Machine Meet America's Newest Historic Landmarks, PBS Newshour, April 27, 2014. Mutual Admiration, Mutual Exploitation: Rivera, Ford and the Detroit Industry Murals Detroit Industry Murals - National Park Service Retrieved from "

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