

Labels list for Object Package: AAA -- G261a Jimenez

Object Number2011.76.1 **Label Type** *Wall Label Extended* **Label Color:** *Tan*

Luis Jimenez

American, 1940 - 2006

Printed by Michael Sims

Assyrian Lion, 2004

Roswell Artist-in-Residence Foundation, Roswell, N.M.

Color lithograph; Edition of 50, plus 10 AP. 2 PP, 2 Pub. proofs, 2 CTP

The Richard Lewis Hillstrom Fund 2011.76.1

Jimenez deeply resented war and its devastating effects on human lives and cultures. In *Assyrian Lion*, Jimenez presents a harsh critique of the United States' military invasion of Iraq. The iconic Babylonian lion, a symbol of the Middle East's rich heritage, slowly dies of her wounds from American missiles. In the background, a ziggurat, perhaps the legendary Tower of Babel, topples into the bloody inferno. Similar to José Clemente Orozco's prints of the Mexican Revolution - examples of which are on view in this gallery - Jimenez depicts the bitter, lasting wounds of war, rather than its heroic moments or romanticized justifications. While Jimenez typically focused on issues of oppression in the US, his concern for human rights, dignity, and for the preservation of cultural heritage was universal.

Object Number2011.76.2a,b **Label Type** *Wall Label Extended* **Label Color:** *Tan*

Luis Jimenez

American, 1940 - 2006

Printed by Michael Sims

El Borracho (The Drunkard) I, II, 1992

Lawrence Lithography Workshop, Lawrence, Kansas

Lithographs on Okawara paper, diptych; Edition of 54, plus 6 AP, 1 RTP, 3 Pub. proofs, 2 PP, 2 TP

The Richard Lewis Hillstrom Fund 2011.76.2a,b

Familiar with vibrant street culture as well as the seamier elements of city life in his hometown of El Paso, Texas, Jimenez infused his work with urban spectacles like graffiti, low riders, drunks, and prostitutes. *El Borracho* playfully narrates a drunkard's graceless flirtation with death, who is masquerading as a prostitute. Her ghoulish figure resembles the macabre prostitutes in Orozco's work. But while Orozco's prostitutes symbolize his frustrations with modernity, the one in Jimenez's print is more of a lighthearted satire. Like the whimsical *calaveras* (skeletons) made famous by Mexican cartoonist Jose Guadalupe Posada (1852-1913), she mocks the somberness of life and death. *El Borracho* is at once a spirited homage to Mexican icons and a self-conscious reflection on the negative stereotypes-like the "drunken Mexican"-that sometimes haunt the Mexican-American community.

Object Number2011.76.3 **Label Type** *Wall Label Extended* **Label Color:** *Tan*

Luis Jimenez

American, 1940 - 2006

Printed by Michael Sims

Tan Lejos de Dios; Tan Cerca de los Estados Unidos, 2001

Western Michigan University, Kalamazoo, Michigan

Lithograph on Okawara paper; Edition of 50, plus 1 AP, 1 PP, 1 RTP

The Richard Lewis Hillstrom Fund 2011.76.3

So Far from God humanizes the contentious political issue of border crossing, capturing the desperation, determination, and resilience of these hopeful immigrants. Jimenez's expressive figures and montage-like narrative reflect his affinity for early twentieth century Mexican murals by Orozco, Rivera, and Siquieros, while the jagged edges from his broken lithography stone echo the rugged quality of Jose Guadalupe Posada's late nineteenth century political cartoons. The title refers to a quote by Mexican president Porfirio Díaz (1876-1911). Regarding Mexico's depressed economy, Díaz remarked, "¡Pobre México! ¡Tan lejos de Dios y tan cerca de los Estados Unidos!" (*Poor Mexico! So far from God and so close to the United States!*) Forever suspended in a torturous purgatory, Jimenez's immigrants are so close to paradise, yet so far from salvation.

Labels list for Object Package: AAA -- G261a Jimenez

Object NumberP.11,647

Label Type Wall **Label Extended** **Label Color:** Tan

José Clemente Orozco

Mexican, 1883 - 1949

Printed by George C. Miller

The Flag Bearer, 1928

La bandera

From the "Mexico in Revolution" series of drawings, prints, and paintings

Lithograph; Edition of 100

Gift of Mrs. Charles C. Bovey P.11,647

Orozco published these prints as a series, "Mexico in Revolution" to supplement his income while living in New York. Both prints were originally part of a series entitled "Horrores de la Revolución" (<I>Horrors of the Revolution</I>). However, he chose to rename the suite and select less violent images for his New York audience.

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Both <I>El Requiem</I> and <I>The Flag</I> illustrate Orozco's contempt for war. Instead of romanticizing the Mexican Revolution's glorious moments, he dwells on its devastating emotional and psychological impact. Orozco's Mexico is not a triumphant, unified nation; rather it is a land of people struggling to survive in the shadow of violence and oppression. In both prints, Orozco depicts anonymous, timeless figures burdened by crippling grief. His roughly sketched lines and heavy shading reinforce the universal feelings of isolation and agony. While his subject is the Mexican Revolution, Orozco's depictions of human suffering transcend national, political, and temporal boundaries.

Object NumberP.12,603

Label Type Wall **Label Extended** **Label Color:** Tan

José Clemente Orozco

Mexican, 1883 - 1949

Printed by George C. Miller

Requiem, 1928

El requiem

From the "Mexico in Revolution" series of drawings, prints, and paintings

The Weyhe Gallery, New York

Lithograph; Edition of 100

Gift of the Estate of George W. Morgan, 1958 P.12,603

Orozco published these prints as a series, "Mexico in Revolution" to supplement his income while living in New York. Both prints were originally part of a series entitled "Horrores de la Revolución" (<I>Horrors of the Revolution</I>). However, he chose to rename the suite and select less violent images for his New York audience.

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