

**PLASTIC SPECULATIONS**

**AROUND MEXICAN MOTIFS**




**JULIO DE DIEGO**

**MAY 13 1940 MAY 31**

**BONESTELL GALLERY**

**106 EAST 57 STREET NEW YORK**



De Diego's Spanish ancestry eased the transition to a colonial Mexico of baroque architectures, but he received the full impact of Indian achievement ● He chose to love especially this humbler strain of Aztec art, disdained by museums, untapped by artists, but still closest to the people: folk sculpture wrought of a volcanic stone pock-marked with air bubbles and weathered, daubed once with strident reds and blues, so much a part of the racial heritage that even the Saints of the Church had to borrow such naive garbs to receive the Indian homage: Tepozton, god of copper, Terozomoc, who dwells in caves; Tinonantzin, 'little mother.' In his pictures, the "criada" who serves for so few pesos a month, the "marchanta" whose daily market sales amount to a few herbs for a few split cents, regain perennial dignity, chum anew with ancient godlings that nestle in their lap, at ease within the stately folds of the reboso. ● The quixotic flame like Spanish elongation, the squatty Mexican proportions stolid as earthenware, battle and blend in those pictures, a true plastic equivalent of this mestizo race.

**Jean Charlot**

## Oils


- 1 Mother and Child
- 2 Heavenly Phenomena
- 3 Chatting
- 4 Chalchiuatlicue
- 5 Advices and Memories
- 6 The Dance of the Death and the Corn
- 7 Two Musicos and One Good Maid
- 8 The Recounting of Myths
- 9 Caballero Tigre, Caballero Aguila
- 10 Elements for a Mexican Landscape
- 11 The Dilemma of a Double Belief  
(loaned by Abbott Laboratories, Chicago)
- 12 High Sierras, Low Earth
- 13 Tlaloc and the Tiger



- 14 Past Glories, Present Plastics
- 15 Bather over Acapulco
- 16 Two Ladies Mysteriously Wrapped
- 17 Rococo Offering
- 18 Peasant in Red
- 19 Maiden Looking into Space
- 20 Road Improvement
- 21 Flying Kite
- 22 Construction without Purpose
- 23 Mesas, No. 1
- 24 Mesas, No. 2

## Temperas

- 25 Rural Politeness
- 26 Domestic Dialogue
- 27 In the Name of God, Amen.
- 28 Slave and Four Wives
- 29 False Gods



Julio De Diego was born in Madrid, Spain, May 9, 1900. His formal attachment to painting began at the age of nineteen when he entered a Madrid studio as an apprentice in scenery painting. Then followed a period of study and travel through Europe. ● In 1924 he came to this country. His work has been exhibited widely over the United States. In 1935 he was awarded the Martin B. Cahn Prize and an Honorable Mention; in 1936 the Gold Medal of the Chicago Society of Artists and in 1940 the Mrs. Jules F. Brower Prize. His work is represented in the Art Institute of Chicago, the Allerton Collection, and in several other American institutions and private collections.