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Figure in Ochre (Figura en Ocre)
The figure has lost its identity lacking facial features. A T-shaped sign links head and torso. The figure becomes a pre-Columbian glyph. The ribs appear x-rayed.

Head in Yellow (Cabeza en Amarillo)
The head and torso have a mask like quality, a return to the pre-Columbian iconography.

Character with Two Trees (Personaje con dos Arboles)
The figure dwarfs the trees with a mythological impact. The squared head suggests pre-Columbian carvings. Tamayo has enclosed the figure in a partial rondo of land and sky.

Two Figures (Dos Figuras)
The figures are enclosed in space. The Yellow background has a universal feeling. The figures have been distorted to resemble mythological pre-Columbian forms resting on an altar.

Seated Character (Personaje Sentado)
Perspective has been abstracted. The background presents a strong horizontal against the vertical figure. The facial features have been flattened and textured.

Head in Violet (Cabeza en Violeta)
This monochromatic head has mask like features of pre-Columbian art.

Man in Grey (Hombre en Gris)
Tamayo has varied this figure with texture in the head, on the shoulders, and torso. The background "shadow" is a negative white space. The figure has no identity.

Blue Woman (Mujer Azul)
The monochromatic picture has a balance of form. Depth is achieved through color. The X form in the left is repeated on the woman's torso.

White Character (Personaje Blanco)
Tamayo has balanced his character in white in a field of red, white and green background. The character has great mystery and dignity and power of the frontal pose.
White Tower (Torre Blanca)

Subtlety of shading gives the tower a mystery and monumentality. Tamayo divides up the picture asymmetrically leaving an arresting blue negative shape in the background.
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207 RUFINO TAMAYO; A PAINTER FROM MEXICO

207 A Still Life with Blue Glass.
This still life combines the volume and form of a modern classical
still life and the atmosphere of a surreal scene where the table
and objects float.

207 B Still life with Watermelons and a Clock.
This still life is modern classical in its approach to volume.
The Watermelon motif became Tamayo’s signature.

207 C Still Life.
The bowls and fruit are painted from a frontal view giving them a
monumentality. The strong horizontals are balanced by vertical
lines in the background.

207 D Artist in his Studio.
Tamayo has flattened the picture plane blending the fruits of the
foreground, artist at his easel and the scene from the window onto
one plane. The curtains and elliptical composition unify the
various objects.

207 E Still life with Sundae.
The picture plane has been flattened. Tamayo frames the picture
with curtain like devices. The plates and compote on the table
have been reduced to simple shapes. Red accents brighten the
earthy tones of the background.

207 F Detail of Still Life with Sundae.

207 G Nude in White.
The figure is in a bold frontal position. Parts seem to be
x-rayed. There is a mirrored figure in the background.

207 H Corinthian Mother. (Madre Corintia) oil 1950
The analogous colors of the background sear the retina of the
viewer. The figure looms monumental. Deep blues at the base of the
picture weight down the vertical composition.

207 I Bird Attacking Woman. Oil 1947
This scene depicts a myth where time past, present and future are
simultaneous. The diagonals of the woman's tilted figure and
the attacking bird's wings give the picture a dramatic movement.
207 J Two Faces. Oil 1953
These heads are set in a surreal space. The cubistic style
gives the heads a universal feel as they vocalize a primal
scream of rage and pain.
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SET 206  RUFINO TAMAYO, A PAINTER FROM MEXICO

206 A  Trembling Woman (Mujer Tremblorosa) oil 1949  39" X 32"
The emotional quality of Tamayo's color is a marked feature of his
work. Rhythms are abrupt and broken space is achieved with linear
planes.

206 B  Detail of Trembling Woman.

206 C  Two Figures.
The colors are muted and nocturnal. The light radiates on the canvas
like moonlight. The setting is sparse and mysterious.

206 D  Homage to the Race. (Homenaje a la Raza) oil 1952
Tropical colors bounce off this canvas to sear the retina. The
human figure is distorted.

206 E  Woman with Pineapple. oil 1941  40" X 30"
Tamayo brightens up the figure and integrates the background by
accents of red and blue. Although the woman has been painted in a
cubistic manner, she maintains the strength and dignity of a
tropical native.

206 F  Olga.
This expressive portrait of his wife, Olga, is depicted in a modern
classical form with expressive use of color. The watermelon motif
has been added in the background.

206 G  Watermelons.
Watermelons became a motif that caused the term "Tamayo pink" to
be coined. Tamayo's wife even got presents - aprons, pillow cases,
and napkins with watermelons on them! These watermelons were painted
using a thin paint surface.

206 H  Variation of the watermelon theme.

The influence of antique Mexican sculpture is reflected in the
painting of dogs.

206 J  Two Figures. Oil 1970
Tamayo has reduced the facial features to a blank oval. Parts of
the figure appear x-rayed. Color is applied in a cubistic fashion
with the reds and oranges moving across the picture unifying it.