



RINA LAZO

EXPOSITION

THE FERTILE LEGACY
A YEAR AFTER HER DEPARTURE

Continúa en esta obra, casi como un llamado, un momento en el que la naturaleza se revela en su esplendor. Cada hoja, cada árbol, son auténticos, es casi un estudio sobre la vegetación y el comportamiento humano con ella. Rina Lazo, la pintora, afirmó en esta obra: "Centrándose así pues, con Rina Lazo, el cuadro es casi una evocación, cuarto más justos"

Título: Título sin título de Guatemala
Autora: Rina Lazo

Dimensiones: 40 cm x 30 cm
Técnica: Fresco

Procedencia: Colección
del Museo de Arte



THE FERTILE LEGACY OF RINA LAZO

A reference in Guatemalan art of the 20th century is Rina Lazo (1923 - 2019) an artist in all senses of the word. She was a painter, engraver and muralist, belonged to the 40's generation. She was the only exponent within her genre who made a fresco mural, named Fertile Earth, signed in 1954, a year she closed a glorious revolutionary cycle. This piece of art is one of the greatest legacies the artist left in her country of origin, a mural that carries a tragic and restored history, which nowadays is preserved in the Museum of University de San Carlos de Guatemala (MUSAC).

In homage to the first mournful year, MUSAC has the honor of presenting the first Rina Lazo virtual exhibition. The fertile legacy. A year after her departure, in which we take a tour of her artistic career in Guatemala and Mexico. We hope you enjoy this tour through our exhibition rooms.

Fatima Anzueto V.



THE FERTILE LEGACY OF RINA LAZO



RINA LAZO AND HER BROTHER HAND IN HAND WITH THEIR NANNY MARÍA TERESA CHIQUÍN, COBÁN, CA.1931

Rina Lazo was born in Guatemala City in 1923. Due to her father's work reasons, the Lazo Wasem family moved to Cobán for two years. From those years, Rina kept various memories of her childhood, such as her family walks, the landscapes of Las Verapaces, her nannies and her first artistic inclinations, since, in the afternoons she took private classes in drawing.

*Image taken from Abel Santiago's book *Sabiduría de manos*.

THE FERTILE LEGACY OF RINA LAZO



STILL LIFE WITH XIPE, 1946

Still Life with Xipe, was the winning work of the government contest to obtain the scholarship to Mexico. This piece was painted by Rina Lazo in Julio Urruela's workshop in the National Palace.

*Image taken from Abel Santiago's book *Sabiduría de manos*.



THE FERTILE LEGACY OF RINA LAZO

“The tropics on fire and fruity embers, the contrasts of ingenuity and grace, the simple, the direct, the lucid, give character to Rina Lazo’s painting”

Miguel Ángel Asturias



THE FERTILE LEGACY OF RINA LAZO



LANDSCAPE ON A PALETTE PAINTED BY RINA LAZO'S GRANDFATHER

Rina Lazo's artistic lineage came from her grandfather - her mother said -. She still kept that landscape on a palette painted by her grandfather, she still kept it in her studio in Coyoacán, her mother had given it to her when she decided to enter the National Institute of Fine Arts in 1944.

*Image Fatima Anzueto V.

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THE FERTILE LEGACY OF RINA LAZO



RINA LAZO WITH THE YOUTH OF APEBA

At an APEBA party (1941) we see Ruth Rose Berndt (we think) - making the fight sign, go ahead with optimism: behind her, partially covered, Enrique De León Cabrera; Ovid Rhodes Corzo; Fantina Rodríguez (daughter of teacher Rafael Rodríguez Padilla); Ricardo Lara (sculptor); his face covered by a friendly fist, Roberto González Goyri; Rina Lazo; Carmen Neutze and Leonel Vásquez Castañeda.

In adolescence, her artistic inclinations were greater. On the recommendation of her friend, Carmen Neutze, also a painter, Rina entered Julio Urruela's workshop at the National Palace to have painting classes, also, by Urruela's recommendation, she entered the Academy.

It should be noted that during academic studying years she formed part of the Association of Teachers and Students of Fine Arts (APEBA).

*Image taken from the Magazine of the National School of Plastic Arts

THE FERTILE LEGACY OF RINA LAZO



RINA LAZO RECEIVING AN AWARD FROM PRESIDENT JUAN JOSÉ ARÉVALO, 1946

Rina Lazo receives the third prize in her early artistic career in Guatemala after participating in the call launched by the Guatemalan Ministry of Education on November 20th, 1945. The prize was a one-year scholarship to study painting in Mexico.

*Image taken from Abel Santiago's book *Sabiduría de manos*.

THE FERTILE LEGACY OF RINA LAZO



RINA LAZO AS DIEGO RIVERA'S ASSISTANT 1947

She entered the National School of Painting, Sculpture and Printmaking 'La Esmeralda.' Three months after her arrival, her professor of materials and techniques, Andrés Sánchez Flores, selects her to be Diego Rivera's assistant.

She assists Diego Rivera in the mural Dream of a Sunday Afternoon in Alameda Park at the Del Prado Hotel, Mexico City.

*Personal file image of the artist.

THE FERTILE LEGACY OF RINA LAZO



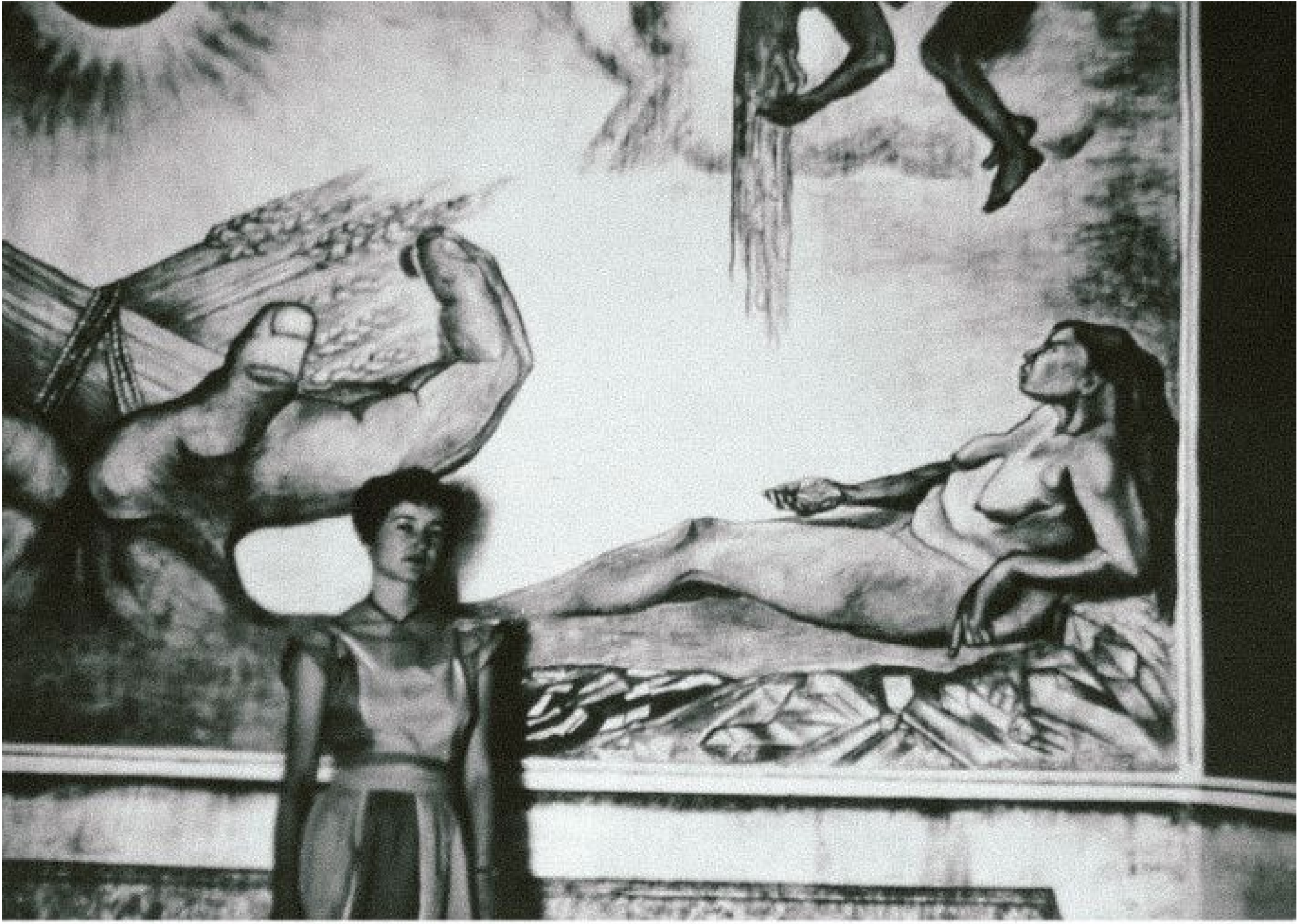
RINA LAZO AND DIEGO RIVERA

She has been Diego Rivera's assistant for ten years, until his death.

"His beloved friend, his right hand and the best of his assistants."

*Personal file image of the artist.

THE FERTILE LEGACY OF RINA LAZO



RINA LAZO POSING IN HER FIRST MURAL. THE FOUR ELEMENTS (1949)

In 1949 she painted the first mural of her *The Four Elements* for the Grand Lodge Valle de Mexico. There are few photographic records of this work since the mural was destroyed in the building remodeling. However, it received favorable reviews, such as David Alfaro Siqueiros.'

*Image taken from Abel Santiago's book *Sabiduría de manos*.

THE FERTILE LEGACY OF RINA LAZO



RINA LAZO PAINTING FERTILE EARTH MURAL AT CLUB ITALIANO

The first and only mural that Rina Lazo paints in Guatemala is Fertile Earth, the only fresco painting that exists in the country.

This age-old technique, used by the artist, as well as by many muralists of her painting time, consists of applying pigments dissolved in water on a damp wall which has been prepared with a lime-based coating. The fresco technique has allowed the murals to be preserved today despite the climatic conditions of the enclosures that protect the fresco murals.

*Image taken from Abel Santiago's book *Sabiduría de manos*.

THE FERTILE LEGACY OF RINA LAZO



RINA LAZO PAINTING FERTILE EARTH MURAL AT CLUB ITALIANO

In 1954 Arch. Armando Braun Valle invited the artist to create a fresco mural to decorate the dining room of the Club Italiano. Nowadays, the Fertile Earth mural is safeguarded at the Museum of University de San Carlos de Guatemala (MUSAC) since the building where it was originally located was remodeled and the mural was covered on white paint.

*Image taken from Abel Santiago's book *Sabiduría de manos*.

THE FERTILE LEGACY OF RINA LAZO



FERTILE EARTH, 1954, FRESCO MURAL, MUSEUM OF THE UNIVERSITY DE SAN CARLOS DE GUATEMALA.

In Fertile Earth, the central theme is Guatemala, the vegetation and exuberance of the greenery, the forests and traditional crops harvested by the peasant and their union with the earth that gives them food, also coincides with Lazo's childhood memories. One of the aspects to highlight in the mural is the role women represents, the representation of a naked body and the sensuality representing the fertility of earth and vegetation that surrounds them.

*Image Museum of the University de San Carlos de Guatemala.

THE FERTILE LEGACY OF RINA LAZO



FERTILE EARTH WALL RESCUE. FIRST STAGE

Professor Alejandro Rojas, a Mexican expert, advised the process; a mirror and curtains that covered it were removed; it was divided into four equal segments with a scalpel and X-act knife because of the large area. Previously, a gauze and kraft paper veil was made with wood glue. Also, a support was made to give consistency to the structure with Styrofoam squares and a plaster mixture with polystyrene beads and plywood sheets which were identified with letters for each of the fragments; the pictorial layer is adhered to the veil and with a saw, from which the teeth of the saw were removed, so it comes off.

*Text by Carolina Castillo

*Image Archive MUSAC Restoration Workshop

THE FERTILE LEGACY OF RINA LAZO



FERTILE EARTH WALL RESCUE. SECOND STAGE

Incisions are made to separate the fragments, the detachment is carried out by the Estrapao method, at the end of removing the pictorial layer, the plaster with the artist's strokes was appreciated, Fester resin was placed by Professor Baltazar Trejo on the back, also, an aluminum support was built which was filled with a large plastic bath mixed with polystyrene beads and resin.

*Text by Carolina Castillo

*Image Archive MUSAC Restoration Workshop

THE FERTILE LEGACY OF RINA LAZO



FERTILE EARTH WALL RESCUE. THIRD STAGE

The wall was cleaned and transferred to the main general hall, a protection veil was applied to the pictorial layer, the support was removed, and a new support was made with resin, Styrofoam pearl and metallic frame.

*Text by Carolina Castillo

*Image Archive MUSAC Restoration Workshop

THE FERTILE LEGACY OF RINA LAZO



FERTILE EARTH WALL RESCUE. FOURTH STAGE

Begin to remove the veil of protection with tissue paper and gelatin, using warm water and a scalpel; Later, the white rubber paint that covered the mural is removed with neutralized xylene and rubbed gently with swabs.

*Text by Carolina Castillo

*Image Archive MUSAC Restoration Workshop

THE FERTILE LEGACY OF RINA LAZO



RINA LAZO RESTORING THE MURAL FERTILE EARTH AT THE MUSAC

After having completed the restoration work, Rina Lazo, based on the original decals, makes the finishing touches on the mural. In 1989 the restoration work was concluded, and the Fertile Earth mural was reopened in the facilities of what we know today as MUSAC.

THE FERTILE LEGACY OF RINA LAZO



RINA LAZO RESTORING THE MURAL FERTILE EARTH AT THE MUSAC

The Museum of the University de San Carlos "Rina Lazo's home in Guatemala" has the honor of safeguarding the only fresco mural made in Guatemala by a prominent talented artist who makes us proud to pay her this posthumous tribute.

THE FERTILE LEGACY OF RINA LAZO



TV USAC RINA LAZO'S ARTISTIC LIFE

To learn more about murals and Rina Lazo, we invite you to watch the documentary about Rina Lazo and her artistic life made by TV USAC.

THE FERTILE LEGACY OF RINA LAZO



EMERITISSIMUM DISTINCTION

On September 25th, 1992, the University de San Carlos de Guatemala awarded artist Rina Lazo the Emeritissimum distinction.

*Image Rina García Lazo

THE FERTILE LEGACY OF RINA LAZO



RINA LAZO WORKING ON THE DECALS OF THE BONAMPAK MURALS CA. 1964.

In 1964 a call was launched to reproduce the murals from Bonampak, Chiapas for the new National Museum of Anthropology in Mexico City. The architect Pedro Ramírez Vázquez sent Rina Lazo to compete along with two other artists. The response was favorable to Lazo, after winning the project she was entrusted the task of making a facsimile copy of the murals. For that purpose, she traveled to the Lacandon jungle together with her partner Arturo García Bustos.

*Image, screenshot from documentary Rina Lazo. Lesson at a glance from INAH Mexico.

THE FERTILE LEGACY OF RINA LAZO



RINA LAZO IN THE REPLICA OF THE BONAMPAK MURALS IN THE NATIONAL MUSEUM OF ANTHROPOLOGY CA. 1967.

In 1966 she finished the work on the facsimiles of the murals of Bonampak, Chiapas at the National Museum of Anthropology in Mexico City.

*Image from the personal archive of the artist.

THE FERTILE LEGACY OF RINA LAZO



FRAGMENT OF ROOM 3, FACSIMILE COPY OF BONAMPAK MURALS BY RINA LAZO NATIONAL MUSEUM OF ANTHROPOLOGY IN MEXICO CITY.

The dedication to her work that always characterized her led her to investigate the technique and pigments of Mayan painting, the study of drawing and line, the outline of the figures, to guarantee the most faithful copy possible of the murals of Bonampak.

*Image Fatima Anzueto V. / Alejandro Anzueto V.

THE FERTILE LEGACY OF RINA LAZO



FRAGMENT OF ROOM 3, FACSIMILE COPY OF BONAMPAK MURALS BY RINA LAZO NATIONAL MUSEUM OF ANTHROPOLOGY IN MEXICO CITY.

Observation had been one of Diego Rivera's teaching methods, although some difficulties arose due to the climatic conditions from Lacandon jungle, the work team made the decals with the greatest possible fidelity.

*Image, Alejandro Anzueto V.

THE FERTILE LEGACY OF RINA LAZO



MIGUEL ANGEL ASTURIAS AND RINA LAZO AT THE NATIONAL MUSEUM OF ANTHROPOLOGY IN MEXICO CITY. CA. 1967.

“Rina Lazo returns from the most authentic ages of our ancient world. Wisdom from those hands that learned to spell the earth colored, the bushes of blood and darkness, the crustaceans bring unspeakable words, to translate the heart of Peteneras jungles to the National Museum of Anthropology in Mexico City, a happy copy of the Bonampak frescoes ...”

Miguel Angel Asturias

*Image taken from the book by Abel Santiago Rina Lazo: *Sabiduría de Manos*

THE FERTILE LEGACY OF RINA LAZO



FRAGMENT OF VENERABLE GRANDFATHER CORN, 1995, TEMPERA PAINT ON LINEN, 2.70x19.00 m, MAYAN ROOM OF THE NATIONAL MUSEUM OF ANTHROPOLOGY IN MEXICO CITY.

Her sensitivity in drawing and the attachment to her Mesoamerican roots was noted in the mural Venerable Grandfather Corn in this piece Rina Lazo exalts the legacy of grandparents. The mural currently adorns the Mayan room of the National Museum of Anthropology in Mexico City.

*Image taken from the catalog of the inauguration of the mural on May 3rd, 1996.

THE FERTILE LEGACY OF RINA LAZO



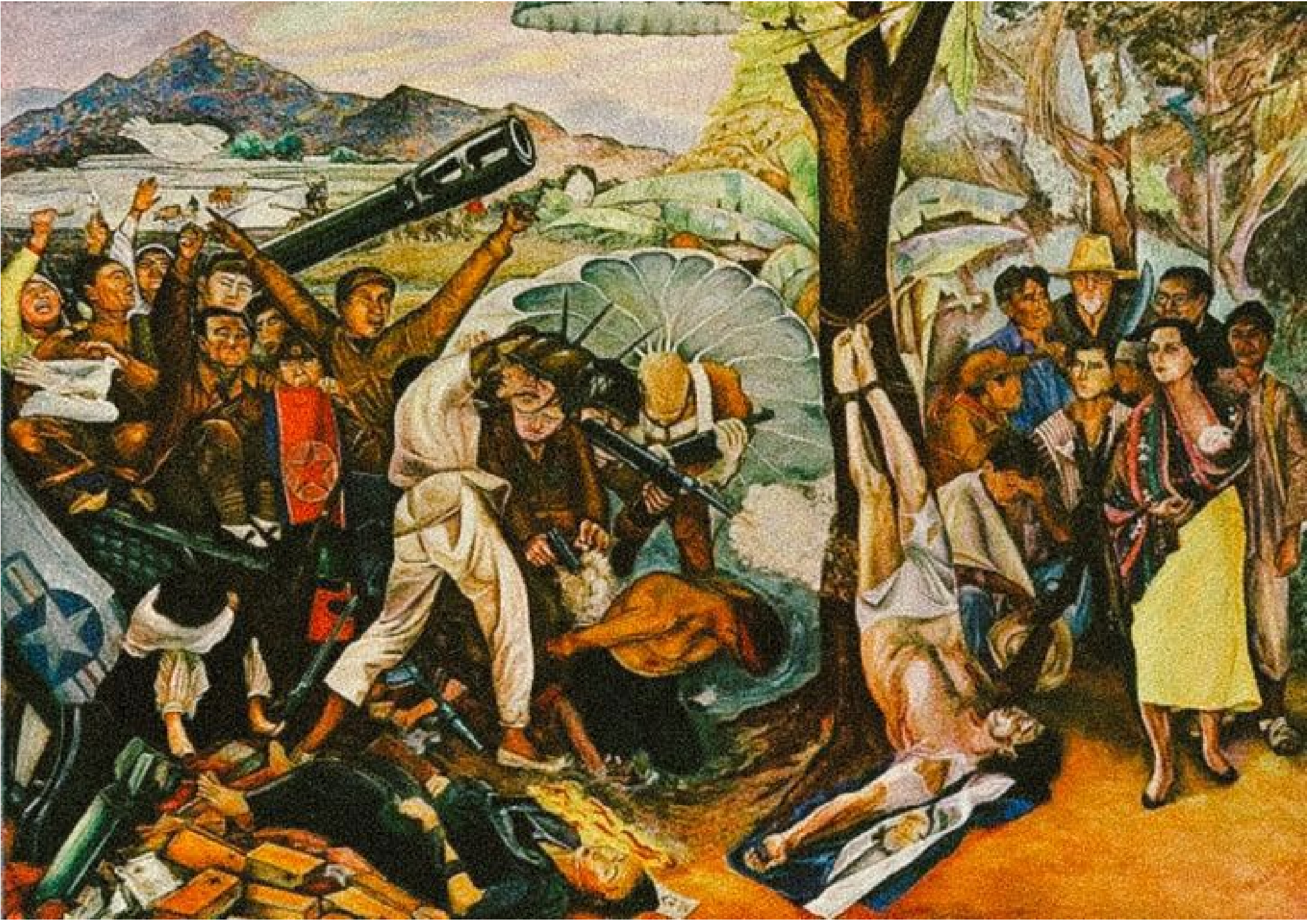
DIEGO RIVERA, GLORIOUS VICTORY.

In 1954, after having completed the mural Fertile Earth in Guatemala, upon her return to Mexico she collaborated in a special way with Diego Rivera on her movable mural Glorious Victory in her studio in San Ángel.

In the mural, we can see in the upper right corner Rina Lazo appears portrayed, she wears a red blouse and is part of the Guatemalan resistance group.

*Image taken from the Internet

THE FERTILE LEGACY OF RINA LAZO



RINA LAZO, WE SHALL OVERCOME, 1959 MUSEUM OF FINE ARTS OF TOLUCA, MEXICO.

In her career as a muralist, it is worth mentioning her revolutionary facet that accompanied her work as artist. An example of this is the large format work *We Shall Overcome*.

This piece was exhibited in Guatemala in 2010 in the exhibition *Oh Revolution! 1944- 2010* multiple visions in the National Palace of Culture altogether with Diego Rivera's work *Glorious Victory*.

*Image taken from the Internet

THE FERTILE LEGACY OF RINA LAZO



**VENERABLE GRANDFATHER CORN,
1995, TEMPERA PAINT ON LINEN,
2.70 X 19.00 M, MAYAN ROOM
OF THE NATIONAL MUSEUM OF
ANTHROPOLOGY IN MEXICO CITY.**

*Image muralistamesoamericana.com

THE FERTILE LEGACY OF RINA LAZO



MAYAN UNDERWORLD, COYOACÁN 2020

After inquiring into the study of Mayan culture, Rina Lazo managed to conclude her lifecycle with the last large-format painting titled the *Mayan Underworld*. This work was acquired by the Mexic-Arte Museum, Texas, United States.

*Image Alejandro Anzueto V. February 2020

THE FERTILE LEGACY OF RINA LAZO



RINA LAZO IN HER STUDIO IN COYOACÁN.

*Image Alejandro Anzueto V. September 2019.

ACKNOWLEDGEMENTS

An eternal acknowledgement to Rina Lazo for her time and dedication, for her artistic legacy that she has left us.



CREDITS

This exhibition was conducted thanks to the

University de San Carlos de Guatemala

**Museum of the University de San Carlos de
Guatemala**

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