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## Interesting fact about diego rivera

Diego Rivera was one of latin America’s greatest murals of the 20th century. His work influenced hundreds of artists and there remained a mention throughout the artistic channels of our time. In addition, he was a symbolic figure surrounded by mystery, no one can explain the impact that has been applied to the women who surrounded him or his poisoning in the face of political issues. Many books have been written about his biography, his old home is now one of mexico city’s most visited museums, and his relatives continue to surprise us with anecdotes, while his fans can continue to enjoy his work in many corners of the world. We were very curious about his life, things we don’t all know, but that represent his strange personality. Here we leave you: 1. His real name was Diego Maria de la Concepción Juan Nepomusno Estanislao de la Rivera y Brinθος Acosta y Rodríguez, according to the priest who baptized him, though in the civil registry he appears only as Diego Maria Rivera. 2. He was born on December 8, 1886, in Guanhuato, Mexico. 3. He drinks coffee in Paris with artists such as Alfonso Reyes Ochoa, Pablo Picasso, Ramón Maria del Valle-Ikalan and Paul Cézanne, making way for an influx of cubism. 4. His first son was born in Paris in 1916 by Russian painter Angelina Petrovna in Luba. He died a year later. 5. He lives in Mexico, Ecuador, Bolivia, Argentina, France, Italy and Spain. 6. He was married to a green-eyed friend named Guadalupe Marin with whom he had two daughters, Guadalupe and Ruth. 7. In his life she did 10, 058 jobs, he had 4 wives and 50 lovers, registered. 8. He stirred controversy in New York by including Lenin’s portrait in the mural he painted for Rockefeller Center. Mr. Rockefeller saw it as a personal insult, since the idea was that it was a job that transcended capitalism and ordered its destruction. Diego returned to Mexico and drew a replica at the Palasio de Blas Arts. 9. He died in the arms of his daughter Guadalupe Rivera Marin, at the home of his last wife, Emma Hartado. 10. He is buried in the rotunda of the illustrious people, although in many cases he expressed his discomfort with the idea. A Mexican mural of the same name in Spanish, the first or paternal surname is Rivera y Barinθος and the second or maternal surname is Acosta y Rodríguez. Diego Riverdigo Rivera, 1910Borndigo Maria de la Concepción Juan Nepomusno Estanislau de la Rivera y Brintus Acosta y Rodriguez (1886-12-08)December 8, 1886Guana Juanhueto City, MexicoDejanov 24, 1957(1957-11-24) (aged 70)Mexico City, MexicoLeumiaHanicaSan Carlos AcademyKnown forPainting, Murals Kirimbur, Visit the Universe, History of Mexico, Detroit, Murals of the Detroit IndustrySamraxia Painting of MexicoSpong(s)Angelina Bluff (1911-1921)Guadalupe Marin Kahlo (1929-1939 and 1940-1954; Her death)Emma Hartado (1955-1957; his death) Diego Maria de la Concepcion Juan Nepomusno Estanislau de la Rivera y Brinθος Acosta y Rodríguez, known as Diego Rivera (Spanish pronunciation: [ˈdjeɣo riˈβeɾa]; 8 December 1886 – 24 November 1957) was a Mexican painter. His large murals helped establish the mural movement in Mexican and international art. From 1922 to 1953, Rivera painted murals, among others, in Mexico City, Chapingo and Cauarnbeke, Mexico; And San Francisco, Detroit, and New York, United States. In 1931, a retrospective exhibition of his works was held at the Museum of Modern Art in New York; That was before he completed his series of 27 murals known as Detroit Industry Murals. Rivera had many marriages and children, including at least one natural daughter. His first son and only son died at the age of two. His fourth wife was Mexican artist Frida Kahlo, with whom he had a volatile relationship that lasted until her death. He was married for the fifth time to his agent. Personal Life Diego Rivera, from Trinidad, Angelina y El Niño Diego (Mothers, Angelina and Diego Child), C. August 1916, Oil on Canvas, 134.5 x 88.5 cm, Arte Carrillo Gill Museum. This work forms part of Rivera’s Cobby period. Rivera was born as one of the twins in Guanahuetu, Mexico, to María del Pilar Binetos and Diego Rivera Acosta, an Amor couple. His twin brother Carlos died two years after they were born. [2] They are said to have a Converso dynasty (Spanish ancestors who were forced to convert from Judaism to The Jewishs to The 15th and 16th centuries). [3] Rivera wrote in 1935: My Judaism is the dominant element of my life. Rivera began painting at the age of three, a year after his twin brother died. When he was caught painting on the walls of the house, his parents installed chalkboards and cloth on the walls to cheer him up. Marriage and families After moving to Paris, Rivera met Angelina Bluff, an artist from the pre-revolutionary Russian Empire. They married in 1911 and had a son, Diego (1916-1918), who died young. During this time, Rivera also had a relationship with painter Maria Vorobieff-Stebelska, who gave birth to a daughter named Marika Rivera in 1918 or 1919. [5] [Required page] Rivera divorced Bluff and married Guadalupe Marin as his second wife in June 1922, after returning to Mexico. They had two daughters: Ruth and Guadeloupe. He was still married when he met art student Frida Kahlo in Mexico. They began a passionate affair, and after divorcing Marin, Rivera married Leklo on August 21, 1929. He was 42 and she was 22. Their mutual betrayal and violent pour caused divorce in 1939, but they remarried on December 8, 1940, in San Francisco, California. A year after Kahlo’s death, on July 29, Rivera married Emma Hartado, an agency since 1946. Frida Kahlo and Diego Rivera in 1932, Photo: Carl Van Vechten Personal Beliefs Rivera was an atheist. His mural Dreams of Sunday in Alameda depicted Ignacio Ramirez holding a sign that read: God doesn’t exist. This work caused a furor, but Rivera refused to remove the address. The painting was not exhibited for nine years – until Rivera agreed to remove the dedication. He declared: To confirm ‘God does not exist’, I do not need to hide behind Don Ignacio Ramirez; I’m an atheist and I consider religions a form of collective neurosis. [6] Art education and a circle from the age of ten studied art at the San Carlos Academy in Mexico City. He was funded to continue studying in Europe by Theodoro A. Dahsa Mendez, governor of Veracruz state. After arriving in Europe in 1907, Rivera first went to Madrid, Spain to study with Eduardo Chicharo. From there he travelled to Paris, France, a destination for young European and American artists and writers, who settled in cheap apartments in Montparnasse. His circle visited La Roche, where his Italian friend Edeo Modigliani painted his portrait in 1914. His circle of close friends included Ian Arnburg, Haim Soutine, Modigliani and his wife Jean Abutrana, Max Jacob, gallery owner Leopold Zborowski and Moises Kiessling. Rivera’s former lover, Marie Worobiff-Stavleska (Marvena), graced the circle with a tribute painting to friends from Montparnasse (1962). In those years, several prominent young painters conducted experiments in the form of art later known as Covism, a movement led by Pablo Picasso, Georges Barak and Juan Gris. From 1913 to 1917, Rivera enthusiastically embraced this new art style. [9] Around 1917, inspired by Paul Cézanne’s paintings, Rivera moved toward post-impressionism, using simple shapes and large patches of vibrant colors. His paintings began to attract attention, and he was able to display them in a number of exhibitions. Rivera claimed in his autobiography that while he was in Mexico, in 1904, he dealt with cannibalism, and particularly enjoyed the brain. [10] [11] This claim was considered factually suspicious.[12] or complex lies. He wrote in his autobiography: I believe that when man develops a culture higher than the mechanized but still primitive civilization he now has, eating human flesh will be approved. Because then man will remove all his superstitions and irrational taboos. [Editing] external links in his later years lived in rivera in the United



States and Mexico. He died on November 24, 1957. [14] Career in the mural of Mexico's Diego Rivera History of Mexico at the National Palace in Mexico City Amedeo Modigliani, portrait of Diego Rivera, 1914 in 1920, pushed Alberto J. Penny, Mexico's ambassador to France, Rivera left France and traveled through Italy Her art, including Renaissance murals. After Josse Vasconcelos was appointed Minister of Education, Rivera returned to Mexico in 1921 to become involved in the government-sponsored Mexican mural program designed by Vasconcelos. [15] See also Mexican murals. The program included Mexican artists such as José Clemente Orozco, David Alpro Siceros and Rufino Tamayo, and French artist Jean Charlotte. In January 1922, he experimentally painted his first significant mural in the Bolívar Auditorium of the National Preparatory Program in Mexico City, guarding himself with a gun against right-wing students. In the autumn of 1928, in the autumn of 1922, Rivera participated in the mobilization of the Revolutionary Union of Technical Workers, Painters and Sculptors, and later that year joined the Mexican Communist Party [18] (including its Central Committee). His frescoes, subsequently painted with murals only, dealt with Mexican society and reflected the country's 1910 revolution. Rivera developed his own original style based on large, abstract figures and vivid colors with Aztec influence clearly present in murals at the Public Education Secretariat in Mexico City[19] which began in September 1922, and was intended to include a hundred and twenty-four murals, ending 2028. [16] The recreation of man at the intersection (the person renamed, the controller of the universe), was originally created in 1934 (detail) Rivera's work of art, in a similar way to mayan slaots, tells stories. The mural En el Arsenal (at Arsenal)[20] shows on the right Tina Modotti holding a belt of ammunition in front of Julio Antonio Mella, in a bright hat, Vittorio Vidali behind in a black hat. However, the En el Arsenal information displayed does not include the right side described or any of the three people mentioned; Instead he shows the left side with Frida Kahlo handing out ammunition. Leon Trotsky lived with Rivera and Khloe for several months while exiled in Mexico. Some of Rivera's most famous murals appear at the National School of Agriculture (Chapingo Autonomous University of Agriculture) in Chapingo near Texacoco (1925-27), cortes palace in Korenbeka (1929-1930) and the National Palace in Mexico City (1929-1935). [22] [23] [24] Rivera painted murals in the main hall and hallway at Chapingo Autonomous University of Agriculture (UACH). He also painted a fresco mural called Tierra Fecundada in the university chapel from 1923 to 1927. Fertile Land describes the revolutionary struggles of mexico's peasants (farmers) and working class (industry) in part through a depiction of a hammer and sickle joined by a star in the chapel's soffit. In the mural, a propaganda point to another hammer and a sickle. The mural features a woman with an ear of corn in Yad, which art critic Antonio Rodríguez describes as evoking the Aztec corn god in his book Canto a la Tierra: Los Morales de Diego Rivera en la Capilla de Chapingo. The bodies of revolutionary heroes Emiliano Zapata and Otilio Montano are displayed in tombs, their bodies violating the cornfield above. Sunflowers at the center of the scene glorify those who died for an ideal and are reborn, a seamstress, into the nation's fertile cornfield, Rodríguez writes. The mural also depicts Rivera's wife Guadalupe Marin as a prolific nude god and their daughter Guadalupe Rivera y Marin as a cabbage. The mural was somewhat damaged in an earthquake, but has since been repaired and touched, and character remains purely. [26] Portrait of Diego Rivera, March 19, 1932. Photo: Carl Van Wooten Detroit, The North Wall, 1932-1933. Detroit Institute of The Arts Detroit Industry, South Wall, 1932-33. DETROIT The Tomb Arts Institute of Diego Rivera's rotunda of illustrious people inside the Panteón de Dolores in the fall of 1927, Rivera traveled to Moscow, Soviet Union, after receiving a government invitation to take part in the October Revolution's 10th anniversary celebrations. A year later, while still in the Soviet Union, he met American Alfred H. Barr Jr., who would soon become Rivera's friend and patron. Barr was the founder of the Museum of Modern Art in New York. [27] Despite being invited to paint a mural for the Red Army Club in Moscow, in 1928 Rivera was ordered by the authorities to leave the country due to alleged involvement in anti-Soviet politics, when he returned to Mexico. In 1929, following the assassination of former President Alvaro Obregon last year, the government suppressed the Mexican Communist Party. That same year Rivera was kicked out of the party because of his suspected trotskyic sympathies. In addition, observers noted that his 1928 mural at Arsenal includes the likes of communists Tina Modotti, Cuban Julio Antonio Mella, and Italian Vittorio Vidali. After Mella was assassinated in January 1929, allegedly by the Stalinist assassin Vidali, Rivera was accused of knowing in advance of a planned attack. After divorcing his third wife, Guadalupe (Lupe) Marin, Rivera married much younger Frida Kahlo in August 1929. They met when she was a student, and she was 22 when they got married; Rivera was 42. Also published in New York in 1929 was a book by American journalist Ernestine Evans, murals by Diego Rivera; It was the first English-language book on the artist. In December, Rivera received a commission from the U.S. ambassador to Mexico to paint murals at Cortes Palace in Korenbka, where Larahav had a consulate. In September 1930, Rivera received a commission from architect Timothy L. Plougher for two works. For his design projects in San Francisco. Rivera and Clo left for the city in November. Rivera painted a mural for the City Club of the San Francisco Stock Exchange for \$2,500. He also completed a fresco for the California School of Art, an action that was later transferred to what is now the Diego Rivera Gallery at the San Francisco Institute of Art. During this time, Rivera and Clo worked and lived in the studio of Ralph Stackpole, who recommended Rivera to Flugger. Rivera met Helen Wells Moody, a prominent American tennis player, who modeled his mural at the City Club. In November 1931, the Museum of Modern Art in New York organized a retrospective exhibition of Rivera's work; Kahlo attended with him. From 1932 to 1933, Rivera completed a large committee: 27 fresco panels, titled The Detroit Industry, on the walls of an internal court at the Detroit Institute of the Arts. During the McCarthyism of the 1950s, a large sign was placed in the courtyard defending the artistic merit of the murals while attacking its politics as despicable. His crossroads mural, originally three panelists, began as a commission for John D. Rockefeller Jr. in 1933 for Rockefeller Center in New York, and was later removed. Because it included a portrait of Vladimir Lenin, the former soviet leader and Marxist pro-worker content, Rockefeller's son, the press and some of the public protested. Anti-communism was high in some American circles, though many others during this time of the Great Depression were drawn to the movement as offering hope for work. When Diego refused to remove Lenin from the painting, he was ordered to leave the U.S. One of Diego's helper managed to take some pictures of the work so Diego could recreate it later. The American poet Archibald McLeish wrote six ironic poems about the mural. The New Yorker magazine published his light poem. B of A, I draw what I see: a ballad of artistic integrity, even in response to a dispute with the number of sponsors falling out of it. As a result of the negative publicity, officials in Chicago canceled their commission for Rivera to paint a mural for the Chicago World's Fair. Rivera issued a press release saying he would use the remaining money from his rockefeller center commission to repaint the same mural, repeatedly, wherever he was asked, until the money ran out. He was paid in full even though the mural was reportedly destroyed. There were rumors that the mural was covered and not removed and destroyed, but that has not been confirmed. Rivera returned to Mexico in December 1933. He retransplained the man at an intersection in 1934 at the Palacio de Blas Arc in Mexico City, and named this version Mann, Visit Universe. On June 5, 1940, commissioned again by Flugler, Rivera returned to the United States for the last time to paint a ten-panel mural for the Golden Gate International Exhibition in San Francisco. His work Pan American Unity was completed on November 29, 1940. Rivera painted in front of the exhibit participants, which had already opened. He got \$1,000 a month and \$1,000 for travel expenses. The mural includes representations of two of Flugler's architectural works, and portraits of Rivera's wife, Frida Kahlo, wood-carved Dudley Carter and actress Paulette Goddard. She is shown clutching Rivera's hand as they plant a white tree together. Rivera's assistants on the mural included Thelma Johnson Striat, a pioneering African-American artist, dancer and textile designer. His mural and archives are now held by City College of San Francisco. [34] In 1926, Rivera was a member of AMORC, the ancient Mystical Order of Rosa Crosis, an occult organization founded by the American death of Harvey Spencer Lewis. In 1926, Rivera was one of the founders of AMORC's Mexico City Hostel, named Quetzalcoatl after an ancient indigenous god. He painted a picture of Quetzalcotel for the local temple. In 1954, Rivera tried to re-enter the Mexican Communist Party. He was deported in part because of his support for Strotzky, who had been exiled and murdered years earlier in Mexico. Rivera was required to justify his AMORC activities. At the time, the Mexican Communist Party ruled out people involved in Freemasonry, treating AMORC as suspiciously similar to a Bomsonian. Rivera told his questionnaires that by joining AMORC, he wanted to infiltrate a typical Yankee organization called Communism. However, he also claimed that AMORC was essentially materialistic, insofar as it admits only different states of energy and matter, and is based on ancient Egyptian hidden knowledge from Amankhotep IV and Neferitií. [38] Representation in other media Diego Rivera was shown in several films. He is played by Ruben Blades in Cradle will rock (1999), by Alfred Molina in Frida (2002), and (in a brief appearance) by José Montini in Eisenstein in Guanajuato (2015). Barbara Kingsolver's novel, The Lacuna, portrays Rivera, Kahlo and Leon Trotsky as major characters. Self Portrait Gallery Paintings with Wide-Brimmed Hat, 1907, 84.5 × 61.5 cm. Dolores Olmedo Aveila Booker Museum (Ambbels Valley), 1908, 97 × 123 cm. Nacional de Arte Street Museum in Avila (Avila View), 1908, 1908 129 × 141 cm. Nacional de Arte El Picedor Museum, 1909, 177 × 113 cm. Dolores Museum Olmedo House on the Bridge, 1909, 147 × 121 cm. Nacional de Arte Museum after the storm (grounded ship), 1910, 120.7 × 146.7 cm. Nacional de Arte Museum 1911. Frida Kahlo Museum. Portrait of Adolfo Best of Ogard, 1913, 227.5 × 161.5 cm. Museo Nacional de Arte Admiration of the Virgin and Child, 1912-13, oil and anacostic on canvas, 150 x 120 cm, private collection of sun breaks through the mist, 1913, 83.5 × 59 cm. Dolores Olmedo The Woman Museum in Beer, 1913, 145 × 125 cm Museo 59 cm. , 1914. Frida Kahlo Museum Two Women (Made Mujeres, Portrait of Angelina Bluff and Maria Dolores Bastian), 1914, 197.5 x 161.3 cm. Arkansas Arts Center Portrait de Messieurs Kawashima et Foujita, 1914, oil and collage on canvas, 78.5 x 74 cm. Private Collection A young man with a fountain pen, 1914, 79.5 × 63.5 cm. Dolores Olmedo El Rastro Museum, 1915, 27.5 × 38.5 cm. Dolores Museum Olmedo Portrait Ramon Gomez de la Serena, 1915 109.6 x 90.2 cm. Museum of Latin American Art of Buenos Aires Zapata Landscape Style, 1915, 145 × 125 cm. Museum Of Nacional de Arte Portrait of Marevna, approx. 1915, 145.7 x 112.7 cm. Art Institute of Chicago Woman's Seat (Women with Guitar Body), 1915–16. Frida Kahlo Museum, Cityscape, 1916. Frida Kahlo Museum of Still Rings with Tulips (Naturaleza Muerta con Tulipanes), 1916, oil on canvas, 67.8 x 53.7 cm knife and fruit in front of the window, 1917, 91.8 × 92.4 cm. Museo Dolores Olmedo Still Life with Tools, 1917, 71 × 54 cm. Dolores Olmedo Mathematician Museum, 1919, 115.5 × 80.5 cm. The Dolores Museum was studying murals of a Mexico survivor by Spanish conquerors Palacio Nacional, Mexico City (1929-1945) Mural of the Aztec city of Tenuchtitlan, Palacio Nacional, Mexico City mural of the Aztec market of Tlatelolco, Palacio Nacional, Mexico City Mural showing Aztec production of gold, Palacio Nacional, Mexico City mural showing Totonaca celebrations and ceremonies, Palacio Nacional, Mexico City detail , Visit the universe, fresco at Palacio de las ares venom shows Leon Trotsky Friedrich Engels, And Karl Marx Detail's Man, Visit the Universe, fresco at Palacio de blas arca shows Vladimir Lenin mural Sueño de una Tarde Dominical en la Alameda Central in Mexico City, featuring Rivera and Frida Kahlo standing by La Calavera Katarina Mural in Palacio de Gobierno, Mexico City detailing Mexico's history showing a betrayed revolution in Palacio Nacional , Mexico City Sculptures Fountain Tlaloc in Cárcamo de Dolores, Mexico City (1951) 3D mural of Quetzalcóatl in Exekatlkalli (Casa de los Vientos) in Acapulco, Guerrero (1957) also saw Mexico biography portal visual art portal José Clemente Orozco and David Alpero Siqueiros, the other two members of Los Tres Grands Crystal Cubism Anahuacalli Museum Cárcamo de Dolores Gabriel Bracho, Venezuelan frescoes Elaine Hamilton-O'Neal Maria Izquierdo Mexican art references ^ Diego Rivera began painting as a toddler On October 13, 2010, on October 13, 2010, the Jewish Chronicle was held on October 13, 2010. 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