Gunther Gerzso: Chronology; Bibliography; Exhibitions; Filmography; and Scenography

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RISKING THE ABSTRACT: MEXICAN MODERNISM AND THE ART OF GUNTHER GERZSO
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THE ART OF GUNTHER GERZSO

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WITH CONTRIBUTIONS BY
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1915 Gunther Gerzso is born in Mexico City, on June 17, five years after the start of the Mexican Revolution. His father, Oscar Gerzso, of Jewish origin, moved from Budapest, Hungary, to Mexico City in the 1890s, during a period of active emigration from Europe. He became successful as an import-export merchant. Gerzso’s mother, Dore Wendland, a singer and pianist from Berlin, immigrated to Mexico in 1906.

Gerzso’s parents met during one of Oscar Gerzso’s annual business trips to Europe. On his return voyage, Oscar was introduced to Dore and the two soon married. Of Dore’s eight siblings, two sisters become artists and one older brother will be an art historian and an art collector-dealer; the older brother will later play a fundamental role in Gerzso’s artistic education.

1916 Oscar Gerzso dies prematurely of a cerebral hemorrhage in Mexico City. Gunther Gerzso is six months old.

1917 Dore Gerzso marries another German businessman, Ludwig Diener, who with his brother owns a jewelry store in Mexico City. Located in La Perla (The Pearl) building, at the corner of Calle Madero and Motolinia. Ludwig’s store is renowned in its day. The family lives above the shop, in an apartment on the fourth floor. Gerzso’s half-sister, Dore Diener, is born.

The family soon moves to the fashionable Condesa district of Mexico City where they live in the European-styled Edificio Condesa. Gerzso’s mother hosts extravagant parties on Sundays for Ludwig Diener’s extended family and his business associates. Among Ludwig’s friends is the photographer Guillermo Kahlo, the father of Mexican modernist painter Frida Kahlo.

Gerzso’s nanny, Estefana, an indigenous woman from Texcoco, has a critical impact on his upbringing. She becomes his primary caregiver and often takes him on outings to the then rustic Chapultepec Park.

1922–24 Ludwig, Dore, and the children spend two years in Europe. Gerzso is seven years old at the start of this first European sojourn.

By the time Gerzso and his family return to Mexico, the muralist movement is well underway. The post-Revolutionary Mexican government of Álvaro Obregón initiates and sponsors the painting of murals in churches, schools, libraries, and public buildings.

1927 Dore ends her marriage with Ludwig, who suffers from alcoholism. As a result of his mother and stepfather’s divorce, Gerzso is sent to southern Switzerland at age twelve to live with his uncle, Dr. Hans Wendland, and his wife who offer to direct Gerzso’s education and make him their heir. An extremely influential presence for much of Gerzso’s life, Dr. Wendland serves as a father figure, mentor, and educator. An art historian, art dealer, and art collector, he was a pupil of Heinrich Wolfflin, the famous Swiss art historian, and like him became a specialist in Northern Renaissance art.

1927–31 Gerzso lives with his uncle near Lugano on a large estate with extensive vineyards, a Renaissance monastery, and a monk’s cemetery. During this period, Gerzso receives his only formal artistic training, living for five years surrounded by outstanding works of art ranging from the ancient to the modern periods, with a particular emphasis on Old Master paintings. Dr. Wendland is especially fond of works by fifteenth- and sixteenth-century Northern European artists, including Konrad Witz, Martin Schongauer, and Jan and Hubert van Eyck. Intent on teaching Gerzso connoisseurship, Dr. Wendland often demands opinions from his pupil on the many Old Master paintings in his home.

Gerzso later described this house as "a veritable art museum."

Gerzso attends excellent schools, taught in German-Swiss and Italian-Swiss, and is pressed to behave like an adult. Discouraged from developing friendships with children his own age, he rebels. He cuts classes and plays with the children of laborers working near his uncle’s estate, or he slips away to the movies. As a last resort, Gerzso’s aunt and uncle hire a German tutor to assist their nephew in his studies. This also proves unsatisfactory, so they eventually send him to a French-Swiss school in Lausanne, where, at last, he reports being happy with friends his own age.

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A year later, he writes to the painter-architect but receives no answer. Nonetheless, Gerzso is profoundly influenced by Le Corbusier and his architectural theory and practice. He is especially intrigued by Le Corbusier's application of the Golden Section, which later uses in his own paintings.

Gerzso attends many social functions in his uncle's home and is introduced to important art historians, authors, and artists, among them Paul Klee. He also meets Fernando "Nando" Tamberlani, an Italian stage designer who creates sets for La Scala, in Milan. Tamberlani is a friend of Dr. Wendland and spends time at the Wendland estate drawing set designs for opera productions such as Aida. Tamberlani encourages Gerzso to become a set designer.

Museum directors from all over Europe, especially those from Holland, Germany, and Switzerland, also attend the Wendland parties and consult Wendland's extensive art library. Gerzso is introduced to the art of Wassily Kandinsky during this period, as well as the work of the German novelist Hermann Hesse, a neighbor.

This comfortable era of Gerzso's life ends in 1930 when, because of the Depression, Dr. Wendland is forced to sell his estate and art collection. Gerzso lives with his mother and sister and attends the German School—Colegio Alemán—in Mexico City, a prestigious school at the time, from which he graduates with the degree of Abitur.

The Colegio Alemán is not insulated from political events in Europe; its faculty includes several members of the Nazi party, and the school textbooks, especially those in biology, are influenced by Nazi ideology. Tragically, one of Gerzso's literature teachers is abducted from Mexico and sent to a concentration camp in Germany.

During this period, Gerzso, who is self-taught in art, focuses his interest on drawings for theater sets and costumes.

To earn money during the difficult Depression years, Gerzso's mother opens a hostel in Mexico City. 1934–35 Gerzso meets Fernando Wagner, a German actor, producer, and director at the Teatro Orienteación de la Secretaría de Educación Pública in Mexico City. Wagner uses Gerzso's designs for his productions of works by Molière, Lope de Vega, Shakespeare, and other playwrights.

United States scenographer Arch Lauterer, former set designer for the Cleveland Play House in Ohio and professor of drama at Bennington College, visits Mexico City, where he stays in the hostel run by Gerzso's mother. She arranges a meeting to show Lauterer Gerzso's sketches for theater sets and costumes. Lauterer recognizes Gerzso's talent for design and recommends that he develop his skill further at the Cleveland Play House.

1935–40 Gerzso moves to 2040 East 86th Street, Cleveland, Ohio, and serves as a student assistant to the director of stage design for the theater program. During this period, the Cleveland Play House is a major venue for drama in the United States and is financed by General Electric and John D. Rockefeller. With two theaters and a permanent company, it is the ideal setting for the budding scenographer. Assisted by the technical director of the Play House, Sol Cronberg, Gerzso makes rapid progress, moving from student assistant to staff set designer in a year. In spite of his relative inexperience, he designs sets for approximately fifty-six plays in four years and even acts in one production.

Gerzso befriends Cleveland painter Bernard Pfriem, whom he meets at a local delicatessen. Pfriem, who fixes lunch for Gerzso every day, encourages him to become a painter and gives him a set of drawing pencils and pigments. This initiates a productive period of drawing and painting that comprises Gerzso's earliest artistic efforts. Part of a process of teaching himself the practice of art, this work reflects a wide range of both European modernist and Mexican School influences.

1937 In January 1937, Leon Trotsky arrives in Mexico, where he is granted political asylum, in part through the intervention of Diego Rivera.

1938 On the eve of World War II, Gerzso travels to Berlin to visit his grandmother. The anti-Semitism of prewar Germany horrifies him.

Poet André Breton and his wife Jacqueline Lamba visit Mexico in April for the first time to interview Leon Trotsky. Breton, Diego Rivera, and Trotsky publish their manifesto, "Toward an Independent Revolutionary Art," in the Partisan Review.

1939 World War II begins with Germany's invasion of Poland. During the war, Dr. Hans Wendland serves as the art advisor for Hermann Goering and other Nazis, procuring and selling works by such celebrated artists as Gustave Courbet, Edgar Degas, and Jean-Baptiste-Camille Corot.

At the Cleveland Play House, Gerzso meets Gene Rilla Cady, a music student from Susanville, California. A graduate of the Conservatory of the College of the Pacific in 1934, Gene Cady studied music and acting at Juilliard in New York before transferring to the Cleveland Play House, where she and Gerzso begin their relationship.
While in Cleveland, Gerzso often visits the Cleveland Museum of Art. He participates in the museum’s Annual Exhibition, colloquially called “The May Show,” and wins third prize in the freehand drawing category for his Salome, 1940 (Pl. 4).

During summers, the off-season for the Cleveland Play House, Gerzso returns home to Mexico, where he continues to be involved with the local theater. The Pan-American Theatre under the direction of Fernando Wagner at the Palacio de Bellas Artes, Mexico City, presents the play Bury the Dead, featuring Gerzso’s set design.

Gerzso’s mother dies while Gerzso is in Cleveland.

1940 Gerzso paints Dos mujeres (Two women) (Pl. 20), which he considers his first “true” painting. This work is influenced by the painting style of Mexican modernist Carlos Orozco Romero, whom Gerzso knows personally, having met him and collected his works on his summer vacations to Mexico. Gerzso also begins collecting work by Mexican painters and fellow set designers Manuel Rodriguez Lozano and Julio Castellanos, whose style he finds equally fascinating.

The Exposición Internacional del Surrealismo (International Exhibition of Surrealism), organized by André Breton, Wolfgang Paalen, and César Moro, opens at the Galería de Arte Mexicano.

Leon Trotsky is assassinated in Mexico City. Gerzso draws a post-mortem portrait of the revolutionary (Pl. 18).

On September 19, Gerzso marries Gene Rilla Cady in Cleveland, Ohio. Present are friends and colleagues from the Cleveland Play House, Tom Ireland, actor, and Sol Cronberg, technical director. Deciding to try painting as a full time career, Gerzso makes preparations to return to Mexico City. He and Gene Gerzso travel to Mexico via San Francisco, California, arriving in Mexico City in January 1941. They live first in the Juárez district and then move to San Ángel, just south of the city, where they live on Calle de Reina.

1941 Gerzso for the first time devotes himself fully to painting. However, after a financially troubled year, he decides to return to the United States to pursue the more lucrative career of set design. Shortly before his projected departure, the Mexican film producer Francisco de P. Cabrera, who had heard of Gerzso’s talents, offers him the opportunity to design sets for the film version of the Mexican novel Santa, working with the North American director Norman Foster. Gerzso accepts this offer and, upon the release of Santa, receives immediate accolades for his set designs. Encouraged, Gerzso continues his career in film set design and by 1950 he is one of the most respected set designers in Mexico.

Between the years 1941 and 1963, during the Golden Age of Mexican cinema, Gerzso also designs or assists in the design of over 150 film sets for Churubusco Studios. He designs sets for other Mexican as well as French and United States film companies during the 1940s, 1950s, and 1960s. He works for many directors, including Norman Foster, Alejandro Galindo, Roberto Gavaldón, Miguel Delgado, Luis Buñuel, John Ford, Yves Allégret, among others. Gerzso also works extensively with the highly successful film producer Jacques Gelman, who later becomes a close friend and the most important collector of his art. Gerzso travels extensively throughout Mexico while filmmaking. The beauty and variety of the Mexican landscape and its ancient architecture inspire him. He begins a lifelong fascination with Pre-Columbian architecture, becoming especially interested in Pre-Columbian architecture.

During this period of full time work as a set designer, Gerzso spends his evenings and weekends painting. He concentrates on painting techniques,
learning from books and from several artist friends. Especially helpful are the painters Julio Castellanos and Otto Butterlin, who, as a chemist, is particularly knowledgeable about the technical aspects of painting. The art restorer Robert Preux also helps Gerzso develop his painterly skills.

Gerzso is spurred to show his pieces to Inés Amor, the owner of the Galería de Arte Mexicano, a pioneering venue for modernist Mexican art. In turn, Gerzso's friend and fellow painter Otto Butterlin rallies Inés Amor to exhibit Gerzso's paintings. Amor appreciates Gerzso's work and actively encourages him to continue painting.

During the late 1930s and early 1940s, European Surrealists seek asylum in Mexico. Austrian-born Surrealist Wolfgang Paalen and his wife, the French artist and poet Alice Rahon, settle in Mexico in the fall of 1939. During the summer of 1941, the British painter Gordon Onslow Ford arrives with Jacqueline Johnson, a writer whom he had met in New York. Prevented from entering the United States because of his participation in the Spanish Civil War and the October Revolution, the Surrealist poet and political activist Benjamin Péret relocates to Mexico in 1941, along with his companion, the Spanish-born artist Remedios Varo. During 1942, the Spaniard Esteban Frances makes his way to Erongarcíuaro, a remote Tarascan village in Michoacán where he is Onslow Ford's long-term houseguest. That same year, after a difficult escape from France, the British-born Surrealist Leonora Carrington lands in New York and eventually Mexico.

Art critic Paul Westheim immigrates to Mexico, settling in Mexico City in 1941 and remaining there until shortly before his death in 1963.

1942 Painter Wolfgang Paalen launches his art magazine Dyn (The Possible), a work of art which contains his now famous essay, "Farewell au Surrealisme" (Farewell to Surrealism). A consistent theme in Dyn is the affinity between Pre-Columbian and Amerindian art and contemporary art. The Surrealists are drawn to indigenous artistic traditions, which they value for their qualities of the marvelous and the occult. Contributors to Dyn include the artists, writers, and intellectuals Alice Rahon, Eva Sulzer, Robert Motherwell, César Moro, Gustav Regler, and Benjamin Péret.

Gerzso begins experimenting with Surrealism, in particular the illusionistic, figurative style represented by Yves Tanguy, whom Gerzso later cites as a principal influence.

1944 Gerzso, still busily working for the film industry, continues to devote himself to painting on weekends. His wife Gene Gerzso works for the Press Office at the British Embassy in Mexico City. Through her embassy contacts and their good friend Juan O'Gorman, Gerzso meets Benjamin Péret and Remedios Varo, both artist exiles living on Gabino Barreda Street in the San Rafael district. Among the refugees that Gerzso also encounters are their Gabino Barreda home is the British painter Leonora Carrington, the Spanish painter Esteban Frances, the British collector Edward James, and the Hungarian-born photographers Chiqui Weiss and Kati Horna. Gerzso joins this circle of Surrealist exiles, socializing and participating in the Surrealist parlor game l'esquisite corps. Gerzso paints Los días de la calle Gabino Barreda (The Days of Gabino Barreda Street), (Pl. 25) in homage to his Surrealist friends.

Gerzso also meets Wolfgang Paalen who lives in his San Ángel neighborhood. He participates in Paalen's Sunday Salons and discusses the production of Dyn with Paalen.

Gerzso experiments increasingly with Surrealism's abstract biomorphic style. Each interested in the European Old Masters, Gerzso, Varo, and Carrington share notes on historical painting techniques.

Through his work in film, Gerzso meets the Surrealist photographer Manuel Alvarez Bravo, who is employed as a still photographer on film sets.

One of Gerzso's Surrealist paintings, El descuartizado (The Quartered) (Fig. 49), appears in the fourth issue of André Breton's Surrealist magazine VVV.

1945 Inspired by the Surrealist interest in volcanism, Gerzso paints Paricatín (Pl. 26), titled after the site of the eruption of the Mexican volcano in 1943.

World War II ends. The circle of Surrealist exiles in Mexico begins to disband when Péret returns to Paris in 1948. Paalen also leaves Mexico in 1948, moving to San Francisco where he and Onslow Ford establish the Dynaton movement.

1946 Gerzso and Gene Gerzso's first son, Michael Gerzso, is born. Michael later becomes an architect and now specializes in computer programming in Denver, Colorado.

The notable Mexican writer, painter, and anthropologist Miguel Covarrubias teaches Gerzso about Pre-Columbian art and folklore and gives him a small figurine. Gerzso begins to collect Pre-Columbian art.

Gerzso paints Tiburón (Fig. 63), a painting he considers pivotal and the source of all his future paintings.

1947 Gunther and Gene Gerzso move to Calle Fresnos 21 in San Ángel Inn, where Gerzso lives and works for the rest of his life. Andrew Gerzso, Gunther and Gene's second son, is born. Andrew later becomes a musician—a flautist—and at present is assistant to Pierre Boulez at IRCAM (Institut de Recherche et de Coordination Acoustique/Musique), Paris.

1948 Gerzso paints La ciudad perdida (The Lost City), (Pl. 33) a work influenced by the details of Pre-Columbian forms. This painting is one of an extended series in the late 1940s and early 1950s that thematically address lost civilizations.

1949 Gerzso participates in the exhibition La ciudad de México interpretada por sus pintores (Mexico City as Seen by Its Painters), sponsored by the newspaper Excélsior. In this same year Gerzso paints...
El Señor del Viento (The Wind God) (Pl. 38), a reference to Quetzalcoatl, one of the great gods of Mesoamerica. As a serpent-bird Quetzalcoatl is the life-giving aspect of the wind. Gerzso later states that this work, for its attention to form, detail, and line, is one of the best canvases he ever painted.

Mexican Muralist José Clemente Orozco dies in Mexico City.

1950 Gerzso debuts his first solo exhibition at Inés Amor’s Galería de Arte Mexicano in Mexico City, where he exhibits his first early mature works—his abstract Surreal landscapes that reveal the influence of Analytic Cubism and the artist’s increasing fascination with architecture. Gerzso sells his first two works, for $950 each, to a collector from the United States.

Art critic Roberto Furia: “Undoubtedly, the exhibition that will open at the splendid gallery of Inés Amor is of true quality... The painter is not very well-known in Mexico as of yet... His name is Gunther Gerzso and he is what is called an ‘abstract painter’... You will be able to admire this man’s highly refined palette, his dominion, sometimes smooth and other times harsh, of handling forms, and all the mystery and poetry that his paintings exude, thrilling mystery that resides in his experience of Mayan ruins and other great autochthonous structural survivors” (Excelsior, May 7).

El laberinto de solitud (The Labyrinth of Solitude) by Octavio Paz is published.

1952 Gerzso participates in the exhibition Contemporary American Painting at the University of Illinois, Urbana-Champaign, and the Pittsburgh International Exhibition of Contemporary Painting at the Carnegie Institute, Pittsburgh, Pennsylvania.

1953 While filming La duda (The Doubt), Gerzso travels to the Yucatán with director Alejandro Galindo, where they visit the Pre-Columbian site of Chicén Itzá. This is Gerzso’s first trip to the Yucatán. He later cites this moment as his first meaningful exposure to Pre-Columbian architecture, one that greatly affects his increasingly abstract works.

1954 Gerzso’s second one-person exhibition opens at the Galería de Arte Mexicano, Mexico City.

Art critic Margarita Nelken: “Because of the quality and richness of its material, this exhibition of the painter Gunther Gerzso immediately impresses us as one of the most serious and distinguished that we have had the privilege of seeing in Mexico. Apart from the meaning captured by the painter or from what the spectator may be able to discern in works that are voluntarily distant from all ordinary figurative representation, the quality and richness achieve a sensation that at times becomes hallucinatory” (Excelsior, June).

1955 Gerzso participates in the Third International Art Exhibition held at the Tokyo Metropolitan Art Museum, Tokyo, Japan.

1956 The solo exhibition Gunther Gerzso is held at the Galería de Antonio Souza, Mexico City, one of the several pioneering galleries of contemporary art that opened in Mexico City during the intense period of urbanization following World War II. Gerzso also participates in the group show Gulf-Caribbean Art Exhibition, at the Museum of Fine Arts, Houston, Texas. He is one of eighteen Mexican artists represented in the show.

1957 Gerzso paints Mal de ojo (Evil Eye) (Pl. 45), the title of which may be a reference to the Surrealists, who had an abiding interest in the ‘evil eye.’

Mexican Muralist Diego Rivera passes away in Mexico City.

1958 Gerzso participates in a group exhibition at the Galería de Antonio Souza, Mexico City.

“The Cactus Curtain” by José Luis Cuevas is published.

Benjamin Péret passes away in Paris.

1959 Gerzso’s uncle Dr. Hans Wendland invites him to travel to Athens. Fritz Frankenhauser, Wendland’s longtime business associate, joins them. Gerzso develops a keen interest in Greek architecture and mythology.

Upon his return to Mexico, he paints Recuerdo de Grecia (Memory of Greece) (Pl. 50), the first of thirty-six paintings from his Greek Period.

Wolfgang Paalen commits suicide in Taxco.

1959-61 These are the years of Gerzso’s Greek Period, which serves as a bridge between the artist’s early and fully mature style of abstraction. In part influenced by Informalismo and the painting of Antoni Tàpies, Gerzso becomes increasingly interested in open space, loose form, expressive textural effects, and saturated, earthen colors. These characteristics mark his transition from European Surrealism to international abstraction of the post–World War II period.

Gerzso paints Avila negra (Black Avila) (Pl. 54) as part of his Greek Period series. While he does
not generally use his abstraction as a form of political comment, this work may reference President Ávila Camacho, whose presidency between the years 1940–46 actively reversed the cultural policies of his predecessors and, for many, effectively put an end to the Revolutionary period in Mexico. 1960–61 Gerzso designs cover illustrations for the Mexico City art magazine Cuadernos de Bellas Artes. Over the course of the 1960s he will produce dozens of these covers.

Gerzso suffers from personal and professional conflict and is unable to leave his house. He enters into psychoanalysis and expands his reading of Sigmund Freud and Carl Jung begun during his earlier Surrealist period. He also reads the writings of Jacques Lacan and Erich Fromm, initiating an intellectual as well as emotional engagement with psychoanalysis.

Gerzso exhibits in the inaugural group show of the Galería Juan Martín, Mexico City, a major venue for a new generation of artists associated with La Ruptura (The Rupture) who look to Gerzso with respect as a pioneer of the independent path they are pursuing.

1962 This is a relatively quiet period in Gerzso's artistic career. With the waning of the Golden Age of Mexican cinema—the film industry suffered from high production costs and static retail prices—Gerzso decides to retire from film set design and devote himself full time to painting. He builds on the momentum generated by his Greek Period work and proceeds, over the next decade, to create his fully mature style of expressive abstraction.

1963 In August and September, the Instituto Nacional de Bellas Artes y Literatura (INBA) in Mexico City holds Gerzso's first retrospective exhibition, covering the years 1942–63. Eighty-five paintings are presented in the exhibition and addressed by the poet, essayist, and art critic Luis Cardoza y Aragón. He writes the preface, establishing himself as the first important champion and chronicler of Gerzso's painting. This major event provides Gerzso with new stimulus and encouragement to work.

United States art critic Hilton Kramer: "In preparation for many months, the retrospective exhibition of Gunther Gerzso was opened to the public.... Heard on all sides were exclamations of enthusiasm for the manifest high quality and imagination of the artist's work which, though included in collections of discrimination in many parts of the world, is not as well known as it should be to the larger segments of the art-conscious public here" (The News, August 30, 9A).

Remedios Varo passes away in Mexico City. Contemporary art critic and Pre-Columbian art scholar Paul Westheim passes away in Berlin.

1963–70 Gerzso works slowly but continues to steadily produce a large body of abstract paintings and drawings. He makes occasional trips to the United States and Europe for recreation, but otherwise lives very quietly.

In 1964 Luis Cardoza y Aragón writes México: Pintura de hoy, which includes a discussion of six of Gerzso's paintings. Cardoza y Aragón is the first writer to discuss Gerzso's work within an art historical context. His poetic prose in this volume is characteristic of his later writing on the artist, helping establish a strong connection between Gerzso's painting and modern poetry.

In December of 1964, the Phoenix Art Museum in Arizona mounts the exhibition Contemporary Mexican Artists, which includes several of Gerzso's works.

1965 The Instituto Nacional de Bellas Artes y Literatura (INBA) sponsors Gerzso as a representative of Mexico in the Eighth Bienal de São Paulo, Brazil. Gerzso's friend and most important collector, Jacques Gelman, heads the Mexican delegation to the Bienal. Gelman attends the Bienal and writes Gerzso from São Paulo saying: "I've just gotten back from the Bienal and I'm very displeased that the prize for the best painter [was awarded] to Sugai...I'll tell you the details in person!! We lost, but you're still the best!! Don't get discouraged!!"

In the mid–1960s, Gerzso begins using the Golden Section in composing his paintings.

1966 In June, Inés Amor publishes her list of the ten most important living artists in Connaissance des Arts, a Parisian publication: Pablo Picasso, Joan Miró, Marc Chagall, David Alfaro Siqueiros, Rufino Tamayo, Willem de Kooning, Carlos Mérida, Marcel Duchamp, Oskar Kokoschka, and Gunther Gerzso. Michael, Gerzso's architect son, introduces his father to an architectural drafting machine, made by the United States company Keuffel and Esser (K&E), leading Gerzso to begin drawing in a new way.

1967 The Mexican-Israeli Cultural Institute sponsors Exposición 15 obras de Gunther Gerzso, an exhibition of fifteen of Gerzso's oil paintings. This formal connection with the Jewish community in Mexico City takes other forms as Gerzso's career develops.

From December 1967 through January 1968, Gerzso's work is included in Tendencias del arte abstracto en México, sponsored by UNAM and presented at Museo Universitario de Ciencias y Arte. The accompanying catalogue text by Luis Cardoza y Aragón situates Gerzso's painting and the earlier painting of Carlos Mérida, which first paved the way, as important precedents for contemporary abstraction in Mexico.

1968 The Mexican government represes the student movement at Tlatelolco Plaza, Mexico City.
Manuel Klatchky, owner of the new Aristos Hotel in Mexico City, commissions Gerzso to design an enormous stained-glass window, 16 x 4 meters (52 1/2 x 13 ft.), for the dining room of his hotel. Related to the building programs initiated on the occasion of the 19th Olympics held in Mexico City, this commission offers Gerzso an ideal medium in which to display his interest in colorism.

The Galería de Arte Mexicano mounts a group show of thirty-five of their artists to mark the Olympics in Mexico City, including works by Gerzso, as well as Ricardo Martínez, Carlos Mérida, Enrique Climent, Cordelia Urueta, Leonora Carrington, Pedro and Rafael Coronel, and Enrique Echeverría.

1969 Gerzso begins to increasingly make drawings with the K&E drafting machine. These works illustrate Gerzso’s innovative technical approach and the early stages of his hard-edge Color-Field painting. Some of these works are in black-and-white and are called Urbx to refer to the modern cityscape in Mexico. Others are in color with titles that refer only to colors, as is common in his later works. Rojo-azul-amarillo (Red-Blue-Yellow), for example, is Gerzso’s first ever painting made with the K&E drafting machine (PL 94).

1970 Two large Gerzso retrospective exhibitions take place: one at the Phoenix Art Museum with a presentation of forty-nine works; the other at the Museo de Arte Moderno in Mexico City, under the auspices of the Instituto Nacional de Bellas Artes y Literatura.

United States art critic Pam Stevenson: “Gunther Gerzso is a modern artist who cannot escape his cultural past. And the result is a strikingly powerful art form on exhibit at the Phoenix Museum of Art. The difficulty in viewing Gerzso is in finding the proper perspective. He’s a painter, yet he works in more dimensions than a sculptor, using light, color and particularly form to draw the viewer into the internal workings of his paintings” (Scottsdale Daily Progress, February 13, 13).

1971 Gerzso is active as a broker in selling artworks from the collections of his European relatives. He negotiates the sale to the Art Institute of Chicago of three watercolors by the United States painter John Marin owned by his half-sister, Dore Diener, now a resident of The Hague, the Netherlands.

Octavio Paz’s book of poetry, Configurations, features one of Gerzso’s images on its cover. This use of Gerzso’s art to illustrate poetry volumes will continue through the rest of his career.

María de la Mercedes Pasquel y Bircenas completes the first Ph.D. dissertation written about Gerzso at the Escuela de Historia del Arte of the Universidad Iberoamericana/Universidad Nacional Autónoma de México (UNAM) titled Gunther Gerzso: Entre el surrealismo y la abstracción (Gunther Gerzso: Between Surrealism and Abstraction), helping to secure Gerzso’s place within the canon of modern Mexican art. Pasquel y Bircenas addresses the question of how Gerzso’s artistic production should be categorized, establishing the applicability of “abstraction” as a valid description.

1972 Luis Cardoza y Aragón writes Gunther Gerzso, the first monograph devoted to Gerzso, which is published by the UNAM. In this book, Cardoza y Aragón describes Gerzso’s painting as “representing nothing but signifying something. The expressiveness is born solely from form.”

In October the Mexican government, under the auspices of the Instituto Nacional de Bellas Artes y Literatura (INBA), acquires an extensive collection of Mexican modernism from Dr. Álvar y Carmen T. Carrillo Gil. Among these 225 works are paintings by Gerzso, as well as works by Orozco, Rivera, Siqueiros, and Paalen. This collection serves as the foundation for the Museo de Arte Carrillo Gil. A friend and neighbor of Gerzso’s in San Ángel Inn, the pediatrician Dr. Carrillo Gil painted as an amateur but his works count among some of the earliest abstractions in Mexico. He was, alongside Jacques Gelman, an early collector of Gerzso’s painting.

1973 Gerzso receives a John Simon Guggenheim Memorial Fellowship, “awarded to men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts.”

Octavio Paz translates a volume of William Carlos Williams’s poetry, Veinte Poemas (Twenty Poems), and includes reproductions of Gerzso’s geometrical drawings at the beginning of the book.


1974 Gerzso is invited to work at the Tamarind Institute of the University of New Mexico in Albuquerque. Here he begins his work as a printmaker and produces his first lithographs, learning to apply his abstract designs to lithographic stones. This experience initiates Gerzso’s active involvement in printmaking as a vital artistic complement to his painting. Over the course of his printmaking career, Gerzso makes some one hundred prints. On September 2, an advertisement for one of his lithographs appears inside the front cover of Time Magazine.


1975 Marta Traba’s book, La zona del silencio: Ricardo Martínez, Gunther Gerzso, Luis García Guerrero, is published. Traba classifies Gerzso, Ricardo Martínez, and Luis García Guerrero as a new gen-

Sotheby Park Bernet in New York City auctions one of Gerzso's first Surrealist paintings, *Los dias de la calle Gabino Barreda* (The Days of Gabino Barreda Street, 1944) (Pl. 25), the first of many Gerzso paintings sold by the auction houses.

Gerzso's work is an integral part of *El geométrismo mexicano*, a publication issued by the Instituto de Investigaciones Estéticas, UNAM. Xavier Moyssén, in his "Los mayores: Mérida, Gerzso, Goeritz," presents Gerzso's paintings and the earlier work of Carlos Mérida as important precedents for contemporary geometric abstraction in Mexico.

1978 The Salón Nacional de Artes Plásticas sponsors the first "Annual Section of Selected Guest Artists: Gunther Gerzso, Carlos Mérida, and Rufino Tamayo" in Mexico City. These artists are identified as "Los Nuevos Tres Grandes" (New Three Great Ones) by the press.

Gerzso designs his first sculpture, entitled *Tatameh*, for "Arte-Objeto Tane," a collaborative project between artists and silversmiths sponsored by Tane, a modern Mexican jewelry and decorative arts firm.

In December, at a ceremony in the National Palace, Gerzso is one of five men awarded Mexico's most prestigious artistic/scientific award, the "Premio Nacional de Artes y Ciencias," by President López Portillo. "Incredible," says Gerzso, "I simply couldn't believe it. It's something very satisfying, the most important that an artist in Mexico can hope for" (*Unamunismo, December 7*).

1979 Continuing to experiment with new media, Gerzso begins to work in silkscreen, designing five for an album for the Olivetti Company, and another for Cartón y Papel de México (Container Corporation of America) printed by Ediciones Multiharte.

Gerzso paints *Tlacuiló*, titled after the Nahua word for "painter/write" (Pl. 165).

1980 Gerzso expands beyond printmaking to include sculpture among the artistic media he explores. He designs a projected monumental sculpture, thirty meters (98 1/2 ft.) high, for the Procesa Company of Monterrey, Nuevo León, Mexico. He also begins to work on limited edition bronze sculptures with Hank Hine of Limestone Press, San Francisco.

In July, the Musée Picasso d'Antibes sponsors *Mexique: Peintres contemporains*, an exhibition of contemporary Mexican art that features Gerzso's works.

1981 Gerzso designs an album of fourteen silkscreens entitled *Del Arbol Florido* (From the Blossoming Tree) based on Pre-Columbian poems. This album, printed by Ediciones Multiarte for Arvil Gráfica, receives the Juan Pablos National Prize for Printed Art. First exhibited in Mexico City in November 1981 at the Arvil Gráfica, it is also displayed elsewhere in Mexico, Europe, and the United States. Gerzso reaches "master/maestro" status, as described on the invitation to the opening of the Arbol Florido show.

The Museo de Monterrey, Mexico, produces a retrospective show covering forty-two years of Gerzso's artistic career. In this same year Gerzso also designs a projected bronze sculpture for the Alfa Company of Monterrey, Nuevo León, Mexico. 1982 The Sociedad de Ingenieros y Arquitectos of Mexico commissions Gerzso for a sculpture in silver. For this sculpture, Gerzso receives the annual award of this Society for the outstanding architect or engineer of the year.

Mary-Anne Martin/Fine Art, New York, the first United States gallery to feature Gerzso's work, and the Galería de Arte Mexicano, Mexico City, the first Mexican gallery to have presented Gerzso's work, jointly exhibit twenty-five pieces by the artist at the Foire Internationale d'Art Contemporain (FIAC) in Paris.

1983 Gerzso exhibits in a collective show entitled *Ten Mexican Artists* in the Mary-Anne...
One of Gerzso’s serigraphs, *Tal como es* (As It Is), is included in the *Contemporary Latin American Art* exhibition at the Kimbell Gallery of Art in Washington, D.C. Gerzso is also included in *Mexico nuevo*, an exhibition of lithographs by Mexican artists at the New Mexico Museum of Fine Arts. Funded by the Rockefeller Foundation and executed by the Tamarind Institute, the show acknowledges the nine artists who worked at the Tamarind Institute in Albuquerque.

1989 Gerzso and Paz collaborate on the limited edition portfolio *Palmas Grabadas* (Graven Words), published by Limestone Press, San Francisco. Ten etchings by the artist accompany ten poems by the writer, which he selected from his collection *Agua o Sol* (Eagle or Sun). Of this livre d’artiste, publisher Hank Hine notes, “Gerzso has developed etchings whose...complicated layering of colors...is exactly analogous to the layered world of myth and memory that the writing of Paz constructs.” A technical tour de force, the portfolio is presented at the Galería de Arte Mexicano together with a selection of sculptures and paintings by Gerzso.

1990 In honor of Octavio Paz, Gerzso contributes works to an exhibition devoted solely to Paz, *Los privilegios de la vista*, held at the Centro Cultural/Arte Contemporáneo, Mexico City.


Luis Cardoza y Aragón passes away in Mexico City.


1994 The monograph *Gunther Gerzso: El splendor de la muralla* by Rita Eder is published by Consejo Nacional para la Cultura y las Artes (CONACULTA). Based on months of systematic research, this monograph augments the earlier 1972 monograph by Luis Cardoza y Aragón.
Gerzso receives the Salvador Toscano medal in Mexico for his cinematographic contributions. The Cineteca Nacional in Mexico City, the preeminent cultural institution for film, names one of its galleries after Gerzso.

Benjamin Péret's book of poetry, *Pulpertia quiere un auto y otros cuentos*, contains drawings by Gerzso. The Presidential Palace acquires one of Gerzso's paintings, *Huizte* (1993); this painting is reproduced in the publication *Los Pinos Presidential Palace Painting Collection*. In the same year, an important Mexican publication on Edward Weston is published, *La mirada de la ruptura*, which includes the 1925 Edward Weston photograph of Gerzso with his mother and sister.


Latin American Masters, Beverly Hills, California, and Galería López Quiroga, Mexico City, jointly publish *Gunther Gerzso* with an essay by Dore Ashton.

On the occasion of the group exhibition *Libertad en bronce* (Liberty in Bronze), Gerzso begins working with publisher Isaac Masri on a series of small-scale bronze sculptures.

Gerzso speaks at the Santa Barbara Museum of Art in Santa Barbara, California, on the occasion of the exhibition *Point/Counter Point: Two Views of 20th Century Latin American Art*, which includes his paintings.


*Conversaciones con José Antonio Albrecht-Haas*, written by Gerzso, is published in Mexico by Ediciones de Samarcanda.


Octavio Paz passes away in Mexico City.

1999–2000 Actively painting on an almost daily basis, Gerzso creates his final two paintings, *Paisaje nocturno* (Nocturnal Landscape) and *Paisaje espejismo* (Illusory Landscape) (Pls. 121, 122).

Gerzso completes the designs for his last public commission, a set of bronze doors for the Mexico City synagogue Shaare Shalom.

2000 On April 21, Gunther Gerzso, 84, passes away in Mexico City from lung failure. At his funeral service, longtime friend René Solís, director of the Editorial Planeta, speaks of the gift of his friendship with Gerzso, moving participants to tears. Gerzso's remains are cremated at the Panteón Español in Mexico City.

Surrealist painter Leonora Carrington is one of the first to arrive at the Gerzso household to give her condolences. A younger generation of Mexican
artists, among them Jorge Robelo, Jorge Yáñez, and José González Veites cite maestro Gerzso as an influential figure and mentor in their own artistic search for formal solutions to both painting and sculpture.

On May 23, the Galería de Arte Contemporáneo de Xalapa, the Instituto Veracruzano de Cultura, and the Gerzso family organize a posthumous homage to the artist in the form of an exhibition entitled Gunther Gerzso. This exhibition displays thirty of Gerzso’s paintings, and features discussions by his gallerist, Ramón López Quiroga, and two of Gerzso’s disciples, painters Jorge Robelo and José González Veites.

On June 17, in honor of Gerzso’s 85th birthday, the Consejo Nacional para la Cultura y las Artes (Conaculta) organizes a colloquium at the Museo de Arte Carrillo Gil. Moderated by scholar Rita Eder, speakers include poet Alberto Blanco, art historian and critic Oliver Debroise, psychiatrist and art writer Dr. Salomón Grimberg, and art historian and critic Cuauhtémoc Medina, whose presentation is the basis for his written contribution in this publication.

The mayor of Mexico City also honors Gerzso by installing a monumental bronze sculpture by the artist on the overpass at the intersection of Barranca del Muerto and Periférico Sur. This large-scale public sculpture is based on one from the 1998 series produced by Isaac Masi.


Gunther Gerzso’s death prompts innumerable obituaries, which collectively convey the esteem and significance accorded to his work. Mexican painter Raul Anguiano: “I always admired [Gerzso] because within the terrain of abstract art he was very original. His expression, in a pre-Hispanic sense of plasticity, represents a great virtue in Mexican art” (Excélsior, April 25, 7).

Art historian and former director of the Museum of Modern Art in Mexico City, Teresa del Conde: “Gunther Gerzso was a great creator. He passed from surrealism to semi-figuratism; he never liked to be called an abstract painter. He was a man [who] was very passionate about pre-Hispanic architecture and this aspect should also be further studied” (Excélsior, April 25, 7).

Art historian and critic Cuauhtémoc Medina: “Gunther Gerzso was an extreme case of the complexity of the modernisms in Latin America and the history of the fragmentary intersections between cultures, periods and apparently incompatibilities of art of the region... It is no secret that for many generations of painters and the public, going to see the Gerzsos at the Carrillo Gil Museum is to take refuge with the best modern painting in Mexico” (Diario, April 20, “Opinión”).

Architect Fernando González Cortáz: “You have to follow the path of a man who was initiated into Surrealism and never really abandoned it. His work, up until the very end, possessed mystery and wisdom, although it lacked the same chromatic richness; that’s obvious and a disadvantage, but I think [his work] is outstanding. He was one of the artists who explored the space on a canvas with vitality and innovation. He was never a painter of planes, but of spaces. He was a creator who lent himself to a thousand reflections and a thousand admissions” (Proceso, April 30, 78).

Reporter Blanca González Rosas: “There are works that one should be aware of. Others, however, need to be seen, to be contemplated, unbound by interpretations. Such is the art of Gunther Gerzso. Critics and specialists agree about the difficulty of trying to define this painting that exceeds the limits of known order, be it European, Mexican, or Latin American” (Proceso, April 30, 79).

Art critic Irene Artigas Albarelli: “A tireless conversationalist, a teller of anecdotes, Gerzso always spoke of diverse themes, above all, painting. His opinions were never unwarranted, always very passionate, avoiding superficiality... At a more general level, we lost a painter who, despite his legacy of Surrealism, Cubism, pre-Hispanic architecture and sculpture, the architecture of Le Corbusier (in other words, a painter rooted in several powerful traditions), was extremely individual and independent. That is why Octavio Paz wrote that ‘Gerzso is simply Gerzso—unique’” (Arena, September 3, n. 63, 16).

ACKNOWLEDGEMENTS

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All photographs in the Chronology are from the Gerzso family archives unless otherwise noted.
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1975  
Pintores de San Ángel: Colección de invierno, Galería Kit, Mexico City.

1976  
El geometrismo mexicano: Una sensibilidad actual, Museo de Arte Moderno, INBA, Mexico City.*

1977  
Exposición de pintura contemporánea, Club Campestre de la Ciudad de México y la Asociación Mexicana de Galerías, Mexico City.

1978  
FIC 7R: Arte Contemporáneo, Grande Palais, Paris.*

1979  
Obra gráfica de 29 artistas, Museo de Bellas Artes de Caracas, Venezuela.*

1980  
Gunther Gerzso, Carlos Mérida, Rufino Tamayo, Club Campestre de la Ciudad de México, Las Pergolas, Mexico City.

1981  
Tiene Arte/Objeto, Exposición arte objeto, 20 esculturas en plata, Museo de Arte Moderno, Mexico City.*

1982  
Primera exposición de obra gráfica original, Galería de Arte Mexicano, Mexico City.*

1983  
Peintures contemporaines du Mexique, Musée Picasso, Antibes, France.*

1985  
20 pintores contemporáneos mexicanos, Casa de las Américas, Havana, Cuba.*

1986  
Actualidad gráfica—panorama artístico: Obra gráfica internacional 1971–1979, Carrón y Papel de México, Mexico City.*

1987  
Galería Proteus, Julio de 1981, Galería Proteus, Mexico City.*

1988  

1989  
Gráfica contemporánea de México, 1972–1982, 5 x 100, Banco Nacional de México, Mexico City.*

1990  
Julio Castellanos, 1905–1947, Banco Nacional de México; Pinacoteca Marqués de Jaral de Berrio, Mexico City.*
Mexican Image: Modern Art in Mexico from the Fifties to the Present, Russian Museum, St. Petersburg, Russia.*

1983

Pintado en México, Banco Exterior de España, Madrid and Barcelona. Modern Mexican Masters, Modern Mexican Masters, Mixografia Gallery, Los Angeles.

Ten Artists from the Galería de Arte Mexicano, Mary-Anne Martin/Fine Art, New York.*

Salón Nacional de Artes Plásticas, INBA, Mexico City.*

1984

Art Mexico: Pre-Columbian-20th Century/Mexico arte: Pre-colombino- siglo veinte, Hope College, Holland, Michigan.*

40 Artesos de las Americas: A Collection of Graphic Art from Latin America, the Caribbean, and the United States of America, International Development Bank Staff Association Art Gallery, Washington, D.C.*

1985

Galería de arte mexicano, Mexico City.

1986

Los surrealistas en México, INBA, Mexico City.*

1987

18 Contemporary Mexican Artists, Kimbell Gallery of Art, Washington, D.C.*

Trees artistos en San Ángel, Centro Cultural San Ángel, Mexico City.

1987–88

The Woman and Surrealism, Museo Nacional de Bellas Artes, Lausanne, Switzerland.

Imagen de México: La aparición de México al aire del siglo XX, Schirn Kunsthalle Frankfurt, Germany.*


1988

México museo: Litografías, New Mexico Museum of Fine Arts, Santa Fe; Museo de Arte Moderno, Mexico City.


Ruptura, 1952–1965, Museo de Arte Carrillo Gil, Mexico City.

Una panorámica del arte mexicano, Galería Manolo Rivero, Mérida, Mexico.

Contemporary Latin American Art, Kimbell Gallery of Art, Washington, D.C.*

1989

Museo de Arte Moderno, 25 Años 1964–1989, Museo de Arte Moderno, Mexico City.*

Pintura y obra en papel, Galería de Arte Contemporáneo, Mexico City.

Los amigos del maestro Fernando Gamboa, Museo del Palacio de Bellas Artes, Mexico City.

Seis pintores mexicanos, Galería Jorge Marín, Buenos Aires.

Autorretratos, Galería López Quiroga, Mexico City.

1990

Imágenes para los niños, Children's Museum of Manhattan, New York.


A New Antiquity of Form, Mary-Anne Martin/Fine Art, New York.

Paradisom, Centro Cultural/Arte Contemporáneo, Mexico City.

Twentieth-Century Mexican Art, Vespul Gallery, New York and San Francisco.

El surrealismo entre Viejo y Nuevo Mundo, Fundación Cultural Mapfre Vida, Madrid.*

Un panorama del arte mexicano/A Panorama of Mexican Art, Instituto Cultural Mexicano/Mexican Cultural Institute, Washington, D.C.*

Mexican Painting/Pintura Mexicana, 1950–1980, INBA, Mexico City.*

Octavio Paz. Los privilegios de la vista, Centro Cultural/Arte Contemporáneo, Mexico City.*

1990–91


1991

Gran subasta de arte, Galería del Centro Asturiano de México, Mexico City.*


Obra maestras de la colección del Banco BCH, Banco BCH, Mexico City.*

Mexican Painting: The Contemporary Masters, Iturralde Gallery, Los Angeles.

Four Decades after the Muralists/40 décadas después del muralismo, Kimberly Art Gallery, Washington, D.C. and Los Angeles.*

Tercera gran subasta de arte, Casino Militar, Mexico City.*

Perspectives on the Present: Contemporary Painting of Latin America and the Caribbean, Nagoya City Art Museum, Japan.*

22 Pintores mexicanos salieron a Israel, Galería Alberto Misrachi, Mexico City.

Doce maestros latinoamericanos, Galería López Quiroga, Mexico City.*

La colección de pintura mexicana de Jacques y Natasha Gelman, Centro Cultural/Arte Contemporáneo, Mexico City.*

Arte iberoamericano contemporáneo, Festival Internacional de las Artes '92, Galería de Arte Moderno/Universidad de Guadalajara, Mexico.


Latinamerica und der Surrealismus, Museum Bochum, Germany.*

1993


Ruptura, 1952–1965, Museo de Arte Carrillo Gil, Mexico City.

Una panorámica del arte mexicano, Galería Manolo Rivero, Mérida, Mexico.

Contemporary Latin American Art, Kimbell Gallery of Art, Washington, D.C.*

1989

Museo de Arte Moderno, 25 Años 1964–1989, Museo de Arte Moderno, Mexico City.*

Pintura y obra en papel, Galería de Arte Contemporáneo, Mexico City.

Los amigos del maestro Fernando Gamboa, Museo del Palacio de Bellas Artes, Mexico City.

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A New Antiquity of Form, Mary-Anne Martin/Fine Art, New York.

Paradisom, Centro Cultural/Arte Contemporáneo, Mexico City.

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Mexican Painting/Pintura Mexicana, 1950–1980, INBA, Mexico City.*

Octavio Paz. Los privilegios de la vista, Centro Cultural/Arte Contemporáneo, Mexico City.*

1990–91


1991

Gran subasta de arte, Galería del Centro Asturiano de México, Mexico City.*
FILMOGRAPHY

1943 Santa, Norman Foster.
1945 Consecuencias de México, Roberto Gavaldón.
1946 El escondido, Alejandro Galindo.
1947 El caballero que quiere, Gilberto Martínez Solares.
1948 El superhéroe, Miguel M. Delgado.
1949 Confidencias de un rumbero, Alejandro Galindo.
1950 Un día de vida, Emilio Fernández.
1951 Una mujer sin amor, Luis Buñuel.
1952 El cardenal, Miguel M. Delgado.
1953 El último round, Alejandro Galindo.
1954 El río y la muerte, Luis Buñuel.
1955 El rey de México, Rafael Baledón.
1956 Películas y ladrones, Alejandro Galindo.
1957 Las cafeteras, Florencio Hernández.
1958
Sabrás que te quiero, Tito Davison.
Raffles, Alejandro Galindo.
La edad de la tentación, Alejandro Galindo.
Mi niño, mi caballo y yo, Miguel M. Delgado.
El hombre que me guía, Tulio Demicheli.
Misterios de ultratumba, Fernando Méndez.
Sube y baja, Miguel M. Delgado.
Los diablos del terror, Fernando Méndez.
El grito de la muerte, Fernando Méndez.
Sábado negro, Miguel M. Delgado.
México nunca duerme, Alejandro Galindo.

1959
Sonatas, Juan Antonio Bardem.
Ellas también son rebeldes, Alejandro Galindo.
Puño de roca, Rafael Baledón.
El Gato, Miguel M. Delgado.
Las resbalosos, Miguel M. Delgado.

1960
Cómics y canciones, Fernando Cortés.
Caprichitos y sus tres amigos, Roberto Rodríguez.
Pepe, George Sidney.
El Buena Suerte, Rogelio A. González.
Paloma bruja, Rogelio A. González.
Amor corto, Rogelio A. González.
El amador fruto, Fernando Cortés.
El bronce Reynosa, Miguel M. Delgado.
En cada feria un amor, Rogelio A. González.
El analfabeto, Miguel M. Delgado.
El jinete negro, Rogelio A. González.
La marca del vino, Fernando Cortés.

1961
Casi casados, Miguel M. Delgado.
Se alegra marido, Miguel M. Delgado.
Jóvenes y bellas, Fernando Cortés.
La faria del ring, Tito Davison.
Estoy casado ya... ya...Miguel Delgado.

1962
Los forjados, Fernando Cortés.
El extra, Miguel M. Delgado.

1983
Under the Volcano, John Huston.

Scenography

1935–36 Season: The Cleveland Play House (Ohio)
As You Like It
Within the Gates
Libell
Johnny Johnson
The Shining Hour
Her Master's Voice
The Tempest

1936 Teatro Independencia (Monterrey, Mexico)
Nuestra Natasha

1937–38 Season: The Cleveland Play House (Ohio)
The Devil's Moon
The Other Half Stone
Noah
The Green Bay Tree
Exursion
The Amazing Dr. Clitterhouse
Night of January 16th
George and Margaret
Judgement Day
The Children's Hour
French without Tears
Pennywise
The Comedy of Errors

1938–39 Season: The Cleveland Play House (Ohio)
The Star-Wagon
The Assembled Hearts
On the Rocks
My Darling Daughter
Volpone
Liliom
American Landscape
She Stoops to Conquer
Of Mice and Men
Stop Thief
Bachelor Bunn
The Taming of the Shrew

1939–40 Season: The Cleveland Play House (Ohio)
The Gentle People
Venus & Adolphus
Our Town
Eight O'Clock Tuesday
The Two Orphans
The Rivals
For Services Rendered
What a Life
Hooby Barbara
White Oaks
Twelfth Night
I Killed the Count

1940–41 Season: The Cleveland Play House (Ohio)
Margin for Error
The Ass and the Shadow
Middletown Mural
Tony Draws a Horse
Invitation to Murder

1950 Palacio de Bellas Artes (Mexico City)
The Little Foxes