Read translated documents about Tamayo that were digitized through the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston Documents of Latin American and Latino Art.

In 1978, Tamayo conducted an interview that is now stored in the Smithsonian’s Archives of American Art.

Rufino Tamayo: Myth and Magic was a major retrospective held at the Guggenheim in 1979. Listen to a conversation between the artist and Thomas M. Messer from the time of the exhibition’s planning.

Read an extensive review of Rufino Tamayo: 70 años de creacion, which was on display at the Palacio de Arte Internacional Rufino Tamayo in 1987.

In 1990, the New York Times published a profile, “From Exile to Idol: Rufino Tamayo at 91.” The newspaper published his obituary six months later.

Tamayo: A Solitary Mexican Modernist was on display at the National Gallery of Canada in 2016. Read an article about the exhibition by Sheila Singhal in the National Gallery’s Magazine.

The Smithsonian American Art Museum launched Tamayo: The New York Years in 2017. It was “the first exhibition to explore the influences between this major Mexican modernist and the American art world.” Read an article in Smithsonian Magazine by Roger Catlin, “A Mexican Painter Changed by the City, Changes Art.”

Rufino Tamayo was at the Figge Art Museum in 2018, showcasing seven prints from the museum’s collection.

In 2019-2020, the Bowers Museum installed Dimensions of Form: Tamayo and Mixografía, showing 50 prints and an 1,800-pound lithographic stone plate. Read a review of the exhibition in the LA Times.

Rufino Tamayo: Innovation and Experimentation was on display at LACMA in 2019-2020. Read a review in Apollo Magazine and watch a zoom conversation about the exhibition with Mixografía director Shaye Remba, who was zooming in from Tamayo’s gallery workshop.
Rufino Tamayo (Mexican, 1899–1991)

*Mujer temblorosa (Trembling Woman)*, 1949

Oil on canvas

Private Collection, Los Angeles; L2023:80.1

Rufino Tamayo began exploring the intersections of European Modernism, pre-Columbian art, and his Zapotec heritage in the early 20th century. He often split his time between New York and Mexico City, fusing inspiration from Cubism, Surrealism, and Mexican culture. In the 1940s, Tamayo worked on a series of paintings focused on personifications of fear. *Mujer temblorosa (Trembling Woman)* is an evocative depiction of this theme. A woman moves through a claustrophobic, candlelit hallway, her jagged limbs suggesting trembling movement. The bruise-like colors and unsettling scene implies an anxious dream or a subconscious reflection of intense fear. As Tamayo once said: “I always thought that painting must be born of untiring exploration and be in open communication with all that affects other human activities and reality.”

*On view August 23 – November 26, 2023*