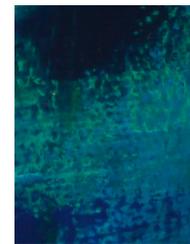
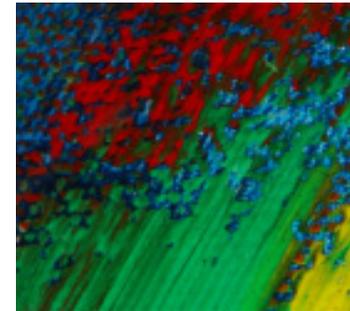


Museo CJV

10 year anniversary

Jewellery Project



Ana Jiménez Palomar

Investigation

The Museum CJV is an online museum of a private Collection.

This virtual museum was founded in the year 2001 by Ines Palomar de Jiménez, the Works displayed in this museum belong to the Jimenez Palomar family and were all acquired by Claudio Jimenez Vizcarra, the collection emphasizes mainly on artists from Jalisco or artist who worked in Jalisco.

In this virtual museum information is updated every day with the most relevant events related to the artist who conform the collection.

Artists from Jalisco have always been outstanding within the history of Mexican art. Gerardo Murillo “Dr. Atl”, Jose Clemente Orozco, María Izquierdo, Raul Anguiano, Jesus Guerrero Galván, y Juan Soriano, amongst others, are notorious figures of Mexican muralism and the Mexican school of painting. They are key pieces of a new generation of artists who emerged in the second half of the XX century and started questioning the aesthetics of the nationalist way of painting in order to innovate in the plastic languages, which would define the aesthetics of present ways of painting in Jalisco.

To evidence how diversity is the common characteristic that defines the production of these pieces, here the different paths taken by the authors in the last 50 years are shown. The personality of each artist is manifested in their formal ways, combining the richness of the old schools to obtain a new language adequate to the new needs of expression. This mentioned before, offers the visitor a historical revision of the chapters of plastic art in the state of Jalisco, the purpose being to open new lines of investigation that will go deeper into knowing of a representative period of art and Mexican culture.

THE NINTIES

During the nineties one of the main purposes of painting was to make a conceptual reflection. The exploration of the psychological archeology of the individual, the metaphorical interpretation of a postindustrial society, the social sarcasm or the use of poetry of space were just a few of the scaffolds of a kind of painting that sustains a critical questioning of the traditional genres that came before.

THE EIGHTIES

Continuing with the lecture on the past, we find ourselves in the decade of the eighties, during which Javier Campos Cabello, Martha Pacheco, Salvador Rodríguez, Irma Naranjo, Miguel Ángel López and Jesús Rodríguez, graduated from the School of Plastic Arts, formed the Visual Investigation Collective, with the purpose of experimenting different pictorial proposals which would vintuate their work as painter with current social movements, sacrificing individuality in order to form a collective expressive art. By then painting in Jalisco was characterized by an exploration of diversity in non written languages and figuration, either to try and take back their roots in painting and the possibility of drawing in its purest form or to construct single figurative proposals that would oppose to the tendencies of abstract painting which dominated the decade before.

THE SEVENTIES

Towards the end of the decade, as a response to the tendencies at the Centro de arte moderno de Jalisco, which rejected all forms of figurative influence in painting, the group of the “Vitalistas” was born, formed by Jose Alzaga, Alejandro Colunga, Gregorio González, Ramiro Torreblanca, José Hernández Laos and Luis Valsoto, who’s ideas were to regain a sustained figurative within the traditional myths of culture making it the element of communication in their plastic language. As an influence to this movement, the artists started developing works that would show their oneiric visions, the grotesque portraits of popular legends or stamps of everyday life.

THE SIXTIES

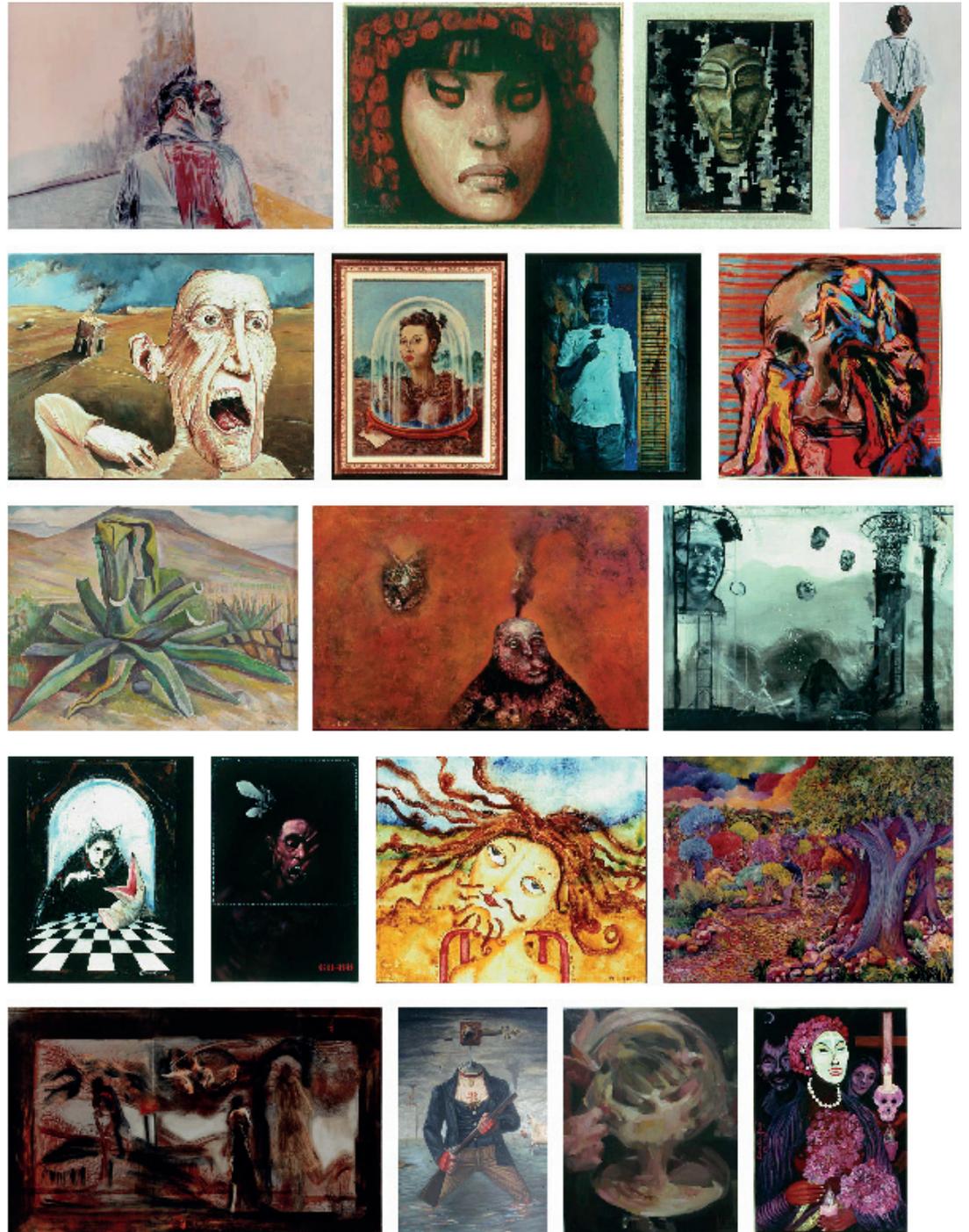
In the sixties, the production of Javier Arévalo, Héctor Navarro, Gustavo Aranguren and Ramiro Torreblanca, evidenced a kind of painting that without leaving its figurative side, it bordered into abstraction. The artists of this generation, inscribed within the atmosphere of the so called “rupture”, took care of combining space, color and matter to leave behind the common subjects of history, the heroes and national sceneries of the Mexican School of Painting. It was Torreblanca who in 1970 who took forward the creating of the Centro de arte Moderno de Jalisco, which members, conducted by Miguel Aldana Mijares, experimented with geometrics and lyrical abstraction where space and colors were the main formal principles that would characterize this stage of Jaliscos painting.

THE FIFTIES

The exhibition also focuses on the importance of foreign creators like Tomas Coffeen, Mathias Goeritz and Richard Lapan, who came to Guadalajara in the 1950s motivated by the pictorial expressions of the region, they introduced new proposals and aesthetic ideas of the Bauhaus and other European movements. These expressions were opposed by painters like Guillermo Chávez Vega and Gabriel Flores, founder of the Frente Artístico Neorrealista de Jalisco in 1951, a group that proposed a turn around on muralism and a rejection towards abstract painting, which they qualified as “foreign”.

This ends with the focus on the importance of the Escuela de Artes Plásticas, of the Universidad de Guadalajara, institution founded in 1953 by Jorge Martinez. The teachers incorporated to the teaching staff at this school belonged to the group of Pintores Jóvenes de Jalisco with Francisco Rodriguez as head of department. This group also included Maria de la O Fernández, Jorge Navarro, Raúl Anguiano, Alfonso Mario Medina, Jesús Guerrero Galván and Juan Soriano, painters that thanks to their peculiar style were in search of a language of their own with influence from Muralism and the Escuela Mexicana de Pintura.

Examples of works



Conclusions to the investigacion

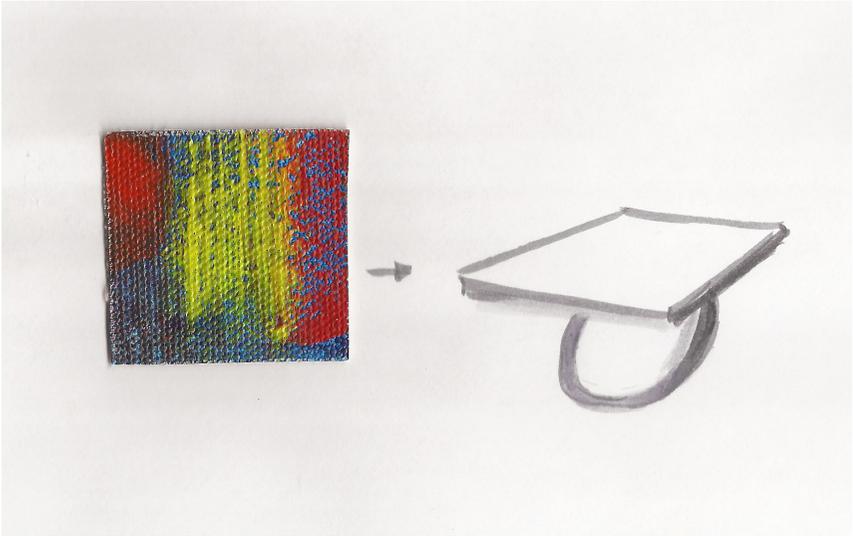
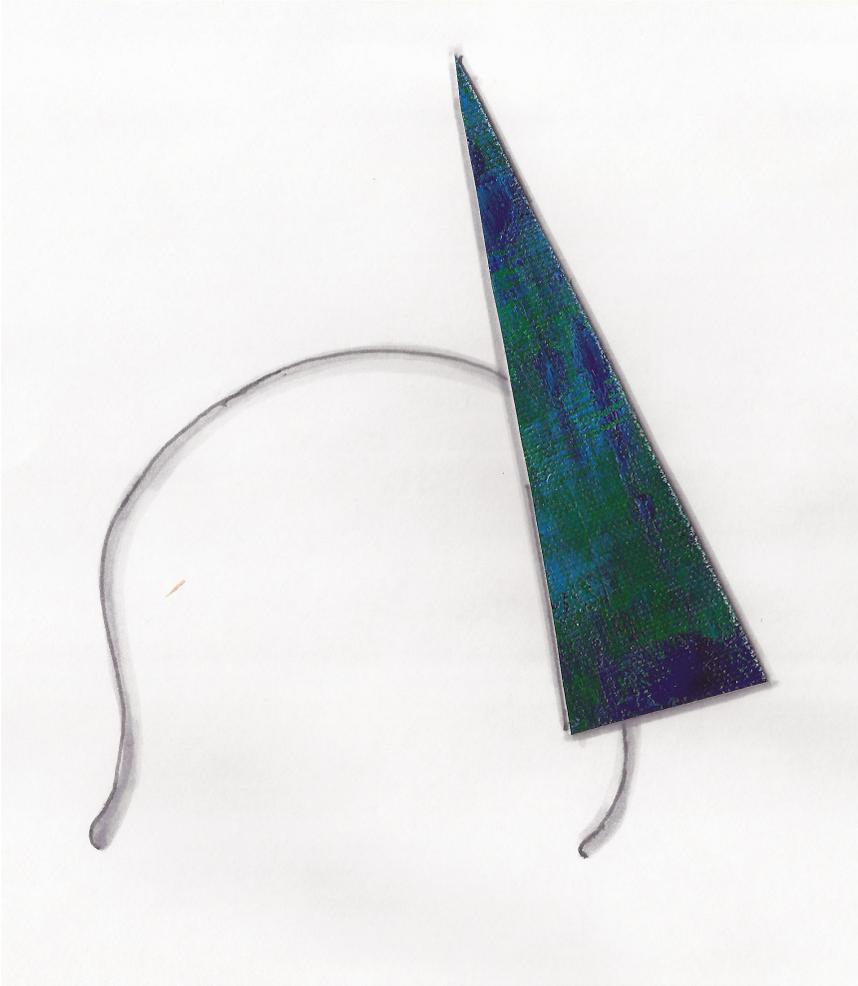
The majority of the pieces in the museum are painted in a canvas, so the canvas should be a part of the design in the pieces

The artist needs three things to paint, his heart, his mind and his hand. With this in mind, the three pieces of jewellery must be placed in these three areas, the hear, the head and the hand.

Concept

A collection of three pieces of jewellery will be designed and developed. Two of them must be for runway, meaning they have to be bigger, these two pieces will be a pendant and the hair piece. The pendant, will be warm colored circle, placed near the heart, symbolizing it. The hair piece will be a cool colored triangle, placed near in the head, symbolizing it. The ring will be a multicolored square, placed in the hand to symbolize it. The jewells will be painted on a canvas with oils, then mounted into silver and finished off with a thin layer of resin in order to encapsulate the canvas.

Sketches



Process



Canvas



Final pieces



ring

headband



pendant