

Pandora



FIDENCIO LUCANO NAVA

(1869-1938)

Fidencio Lucano Nava was born in Xalapa, Veracruz, Mexico, he entered the National School of Fine Arts (Academia de San Carlos) in 1890.

He was part of a selected group of Mexican sculptors that were supported by the Porfirio Díaz's Government to study in Paris (ca. 1897), where they were influenced by the Modernism of the French Romantic sculptors, especially by Auguste Rodin and also by Aristides Maillol. The sculptors belonging to this group were Jesús F. Contreras, Gabriel Guerra, Arnulfo Domínguez Bello, Agustín Ocampo and Enrique Guerra.

Nava participated in what would be the last of the exhibitions that, during the middle of the Nineteenth century, were based on the old San Carlos Academy, with artists such as Enrique Guerra, Jesús F. Contreras, Germán Gedovius and Julio Ruelas.

In 1908 Fidencio Nava studied and sculpted in Paris, he absorbed the influences of the art and the finisecular ideology of The European, during that year he creates the bronze sculpture Pandora.

On his return from Paris in 1910 he taught modeling in several official schools in Mexico.

Two of his works are located in relevant sites of Mexico City; *Après l'Orgie* (After the orgy) is at the main hall of the National Museum of Art (MUNAL) and *Abandoned Ariadna*, whose clay version is at MUNAL with a bronze found reproduction in Av. Juárez.

He died in 1938 leaving behind a legacy of pieces of great historical and cultural significance for Mexico City.

RELEVANT WORKS OF THE SCULPTOR

Ariadna Abandonada

1898

Cast

Collection Museo Nacional de Arte
(MUNAL) - INBA. México.



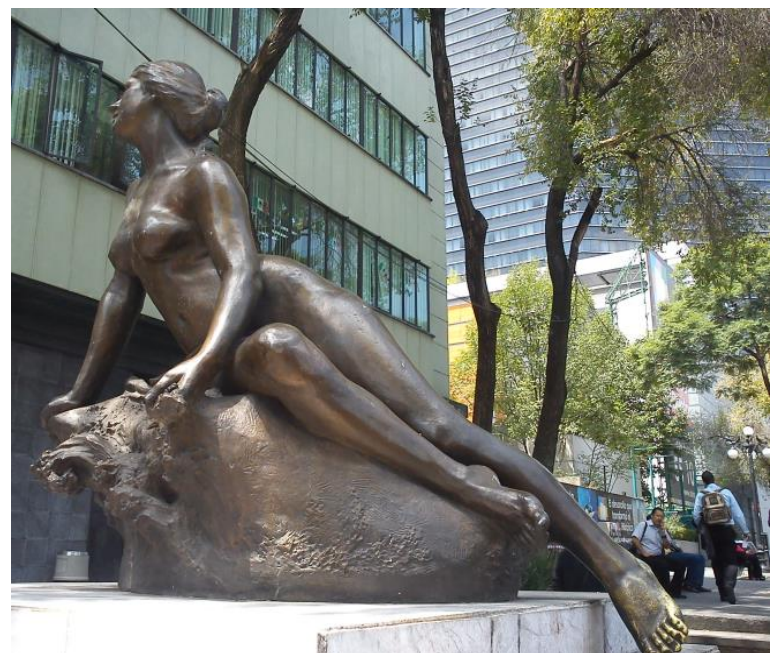
Ariadna Abandonada

1901

Bronze

Av. Juárez, Mexico City

Photography: Terranova



FEDENCIO L. NAVA
Après l'Orgie
1909
Marble
Lobby of MUNAL
Collection Museo Nacional de Arte
(MUNAL) - INBA. México.



PANDORA

FIDENCIO LUCANO NAVA



Pandora
Bronze (crystal box)
1908
173 x 90 cm
Foundry: Andro Fondeur, Paris.

PANDORA

- *Pandora* by Fidencio Nava is a historical landmark that speaks of a specific time in world sculpture history, but he is a not much studied author. There is no exhaustive record of the works of Nava, so Pandora is a historical piece of incalculable relevance.
- "By 1909 Nava continued producing in Paris and sending works to Mexico; from his last works featured Pandora's bronze casting, the graceful undulating silhouette of a young woman standing who, unlike the tormented erotic nudes, she manifests a mysterious joy, wrapped in a garment that resembles the empire style for the allegories of the French Republic. The piece integrates additional components that make it unique, such as the alabaster open box from which a gargoyle tries to escape."¹
- In end of the Nineteenth century, like in all times of changes, transgressions and adjustments, the mythical personage of Pandora was adopted to talk about the misfortunes that were gestating at the time that precedes the First World War.
- The history of Pandora is still current and Art has been in charge of reviving it constantly.



1. Rodríguez Range, Víctor T. "Realismo poético y erotismo. La escultura modernista", Gliptoteca. Escultura en el Museo Nacional de Arte, Agosto 2016, Ciudad de México, P. 59.

THE MYTH OF PANDORA

Pandora is the personification of betrayal of disguised as a lover and approaches the repeated presence of the Femme Fatal among symbolists, since cruelty and beauty is one of the paradoxical binomials continuously used in the finisecular iconography.

At a time when the arts were deeply impregnated by literature, there were numerous versions of conventional iconographies of the universal mythical legacy. The myth of Pandora is a clear example.

This myth comes from the ancient Greek mythology and represents the first woman made by Zeus to introduce evil in the lives of men. Humanity had lived harmoniously until curious Pandora opened the box from which all the misfortunes go out and fall on the humans.

This myth has been continually taken up by societies and cultures to explain the evils and disasters that are experienced in every age.







HISTORICAL CONTEXT

- Like every turn of a century, the one in which Fidencio Lucano Nava lived, came along with a big political and social preoccupation.
- People had recently seen the beginning of the French Revolution, the end of the Austro- Hungarian Empire and the collapse of the Soviet Union.
- In Mexico, the ideas of the Revolution being conceived and a break of the values established by Porfirian society start to crumble.
- In the arts, the Porfiriato developed a government program for artists to study in Europe in order to establish links between the European sensibilities of the end-of- siecle and the recently emerged Mexican nationalism.
- In order to promote foreign investment, new policies, such as exhibitions in other countries of Mexican artists, were promoted to magnify image of Mexico.



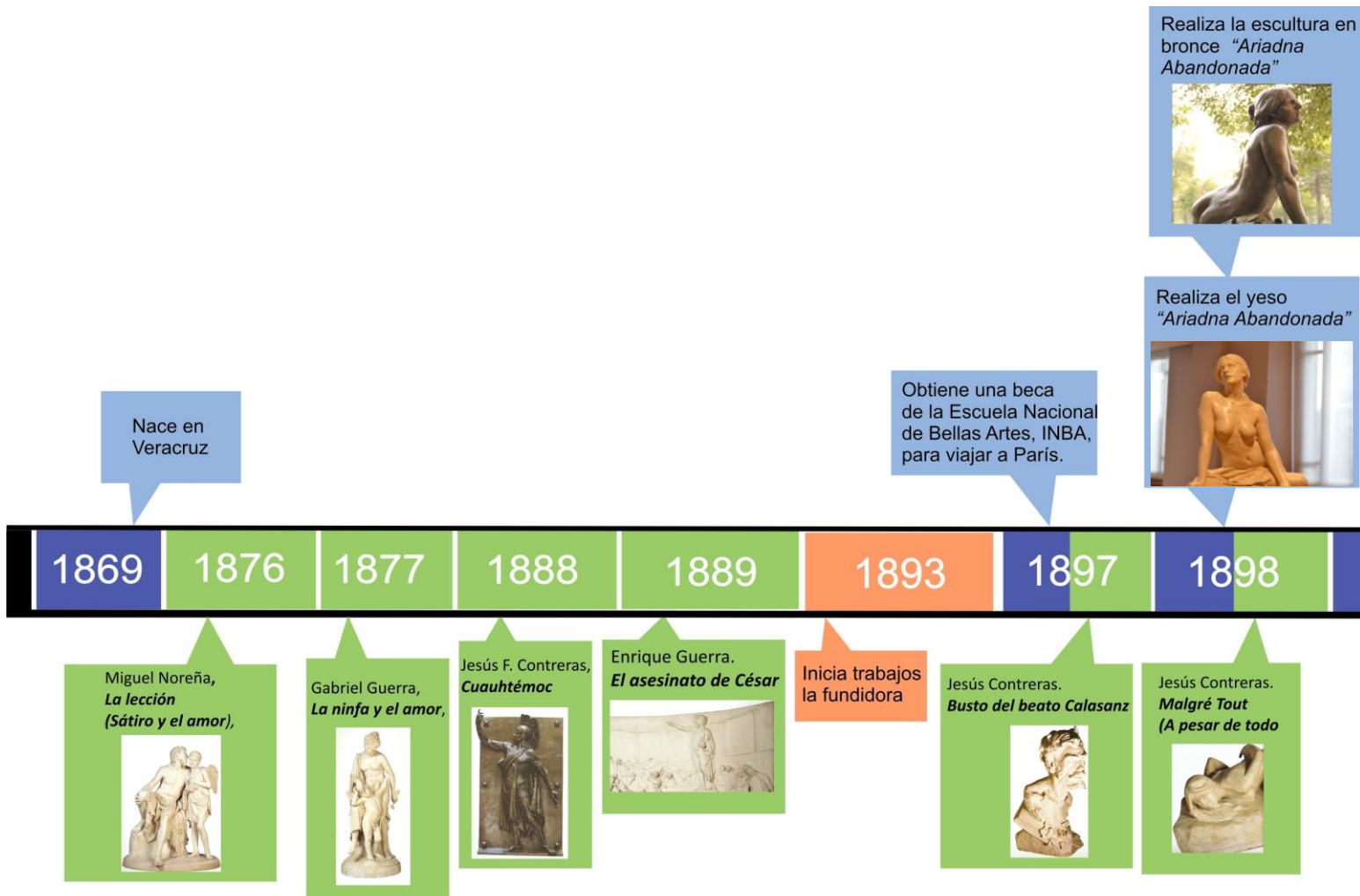


ARTISTIC CONTEXT

- Fidencio Nava belonged to a group of sculptors that were in Paris in a time when the nouveau spirit and a decadent atmosphere characterized the artistic expressions.
- The symbolist artists were not united by a particular style, but by a conviction:
- The supremacy of art above all other expressions or knowledges.
- The kind of beauty of the classicist art was replaced by passions, tragedies, bohemia, boredom and hedonism. The feelings and their exteriorization permeated the art with elegant and refined forms.
- The human body became a vehicle of expression to suggest deep and complex moods centrated in sensuality, freedom and the finisecular questions.

CHRONOLOGY

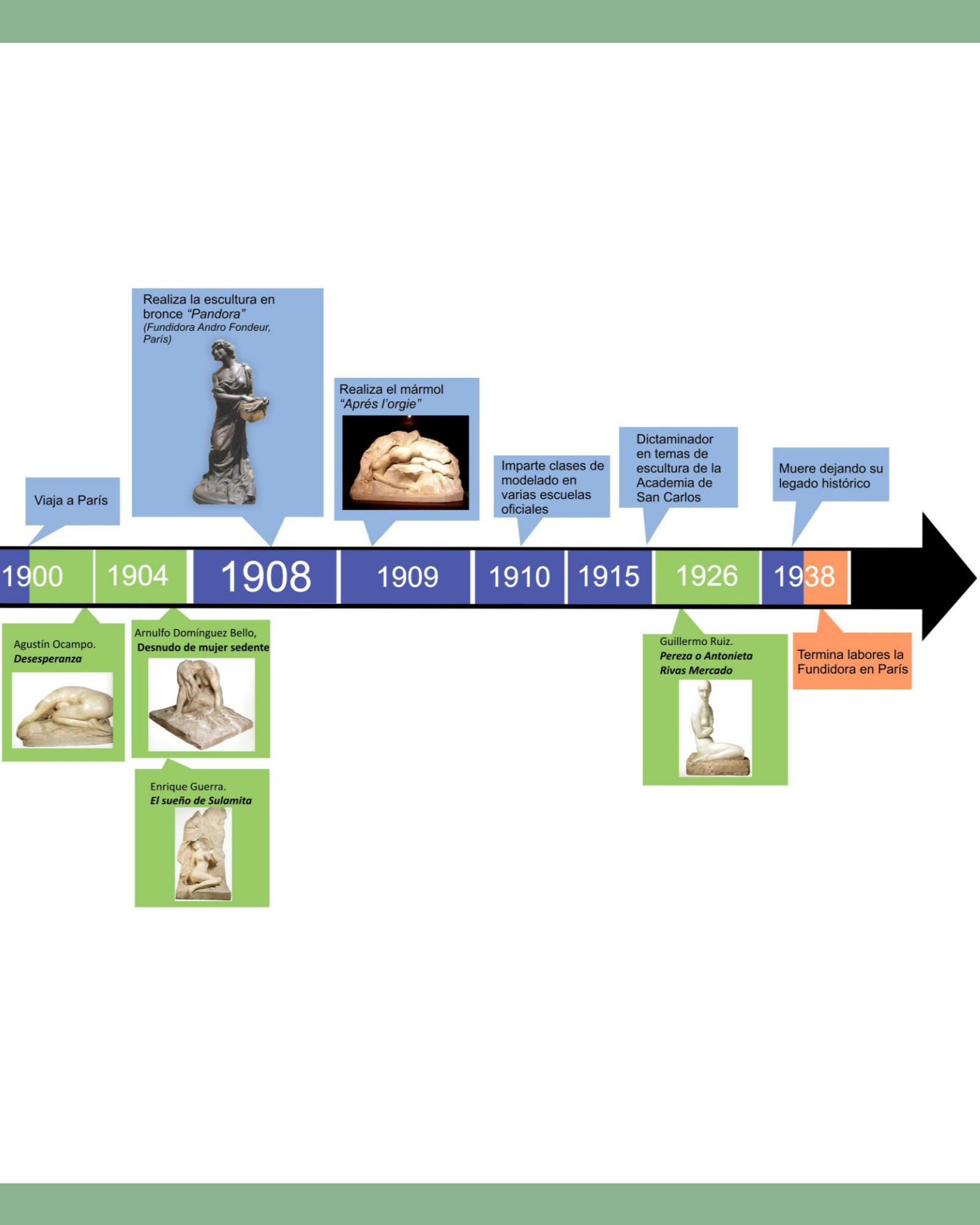
FIDENCIO LUCANO NAVA AND PANDORA IN THEIR TIME



Escultor - Fidencio Nava

Fundidora Andro Fondeur, París

Obras relevantes de la época

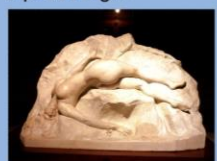


Viaja a París

Realiza la escultura en bronce "Pandora"
(Fundidora Andro Fondeur, Paris)



Realiza el mármol "Après l'orgie"



Imparte clases de modelado en varias escuelas oficiales

Dictaminador en temas de escultura de la Academia de San Carlos

Muere dejando su legado histórico

1900 | 1904 | 1908 | 1909 | 1910 | 1915 | 1926 | 1938

Agustín Ocampo.
Desesperanza



Arnulfo Domínguez Bello,
Desnudo de mujer sedente



Enrique Guerra.
El sueño de Sulamita



Guillermo Ruíz.
Pereza o Antonieta Rivas Mercado



Termina labores la Fundidora en París

RESTAURATION



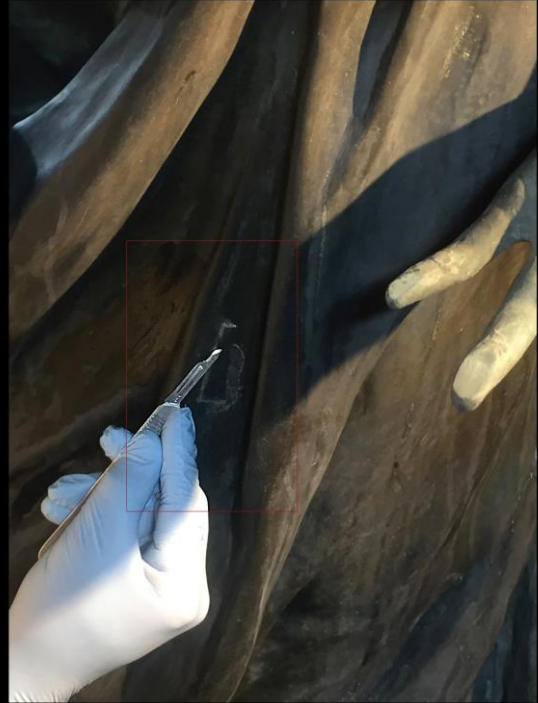
- Pandora was restored on September 4th, 2016 for the exhibition of the Gliptoteca of the National Museum of Art in Mexico City.
- The Museum took up the lead of the restoration process along with the Perpetua Restoration Company.
- The report declared that: "the piece is in good condition, all the present alterations considering that the piece was located outdoors during many years and the wear of its material and it's evolution in the environment situation in which it was found are normal".



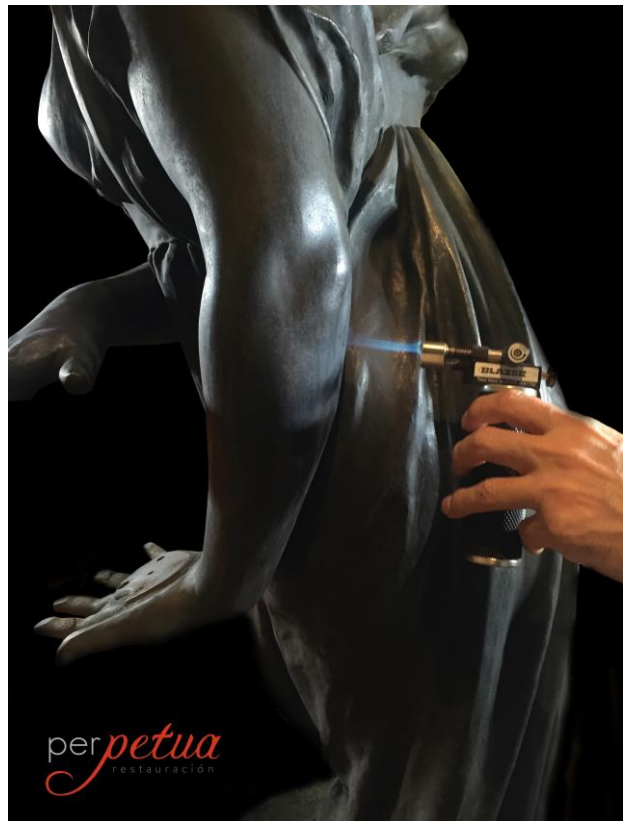
perpetua
restauración



perpetua
restauración



perpetua
restauración



perpetua
restauración

PANDORA IN THE MUSEO NACIONAL
DE ARTE, MUNAL, MÉXICO.



PANDORA IN THE MUSEO NACIONAL DE ARTE, MUNAL, MÉXICO.



Exhibition: *Gliptoteca, Realismo poético y erotismo. La escultura modernista. México.*

OTHER SCULPTURES OF THAT TIME

Selected group of Mexican Sculptors that, as Fidencio Lucano Nava, were supported by the Porfirio Díaz's Government to study in Paris(ca. 1890).



ARNULFO DOMÍNGUEZ BELLO
Sculpture for the sepulcher of Julio Ruelas
N/d
Marble
Cemetery of Montparnasse, Paris and Collection
Museo Nacional de Arte (MUNAL) - INBA. México



ENRIQUE GUERRA (1871-1943)
Sulamitha dans le rêve
1904
Cast
Collection Museo Nacional de Arte
(MUNAL) - INBA. México

JESÚS CONTRERAS (1866-1902)

Malgré Tout 1898

Marble

Collection Museo Nacional de Arte (MUNAL) - INBA.

México

Photography: Journal "El Universal"



AGUSTÍN OCAMPO

Désespoir

1900

Marble

Collection Museo Nacional de Arte (MUNAL) - INBA. México

Photography: Gliptoteca catalogue



GABRIEL GUERRA (1847 - 1893)

Venus and Cupid

1877

Cast

Collection Museo Nacional de Arte (MUNAL) - INBA. México



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