

BRIEF PROJECT SUMMARY

Paradigm Productions is seeking postproduction funds for ***OROZCO: Man of Fire***, a one-hour biographical documentary exploring the life and art of Jose Clemente Orozco (1883-1949), a prolific member of the Mexican mural renaissance and one of the greatest artists of the 20th century.

One of the great untold stories of modern art, the life of Jose Clemente Orozco is filled with drama, adversity and remarkable achievement. He survived the loss of his left hand and the destruction of his early work by U.S. border agents. He witnessed the carnage of the Mexican Revolution and turmoil of the Great Depression. A gifted easel painter, Orozco was first and foremost a public artist whose greatest achievements were murals created not for individual patrons but for the whole society. He brought his own unique style to muralism, infusing it with a powerful moral vision and dark expressionist sensibility.

Orozco's story is played out against the backdrop of the Mexican Revolution, the Great Depression and both World Wars. It captures the vibrant New York arts scene between the world wars, and explores the rich cultural ties that link Mexico and the United States. Orozco's travels back and forth across the U.S.-Mexico border are emblematic of the experiences of millions of migrants and immigrants during the twentieth century. His strong personal convictions, artistic integrity and sheer tenacity in the face of seemingly insurmountable obstacles make him a compelling figure with universal appeal.

OROZCO: Man of Fire will weave a rich tapestry of images and sound, evoking Orozco's artistic style, while opening a window onto the artist's inner life, passions and convictions.

FUNDRAISING STRATEGY

OROZCO, Man of Fire is supported by major grants from the National Endowment for the Arts, National Endowment for the Humanities, and the Latino Public Broadcasting Project. Given the level of public foundation support, the project is in a strong position to seek partnerships in the private funding world. Our strategy is multi-pronged, including the following elements:

Private Foundations: We are seeking grants from a number of private foundations, including the Marcus Foundation, Ford Foundation, Herb Alpert Foundation and Mex-Am Foundation. Our Co-Producer station, KERA Dallas recently received a grant for the project from the Brown Foundation and has a request pending with the Marcus Foundation in Texas.

Major Gifts: We plan to request support from individuals who have been involved in Latino arts, culture and education including Carlos Slim, entrepreneur and owner of Telmex and CompUSA, and individual art collectors in the United States.

European and Mexican Pre-sales: We have submitted the project to the IFP for September 2004, and will also submit the project directly to ARTE, Channel Four in

Britain, Multicanal and Produce+in Spain, and Canal 11 and Canal 22, Mexico.

Corporations: Public Television National Productions is currently seeking corporate underwriting for postproduction, broadcast promotion and educational outreach. In addition, Paradigm Productions has approached Mexican corporations with substantial interests in the U.S. market, including Grupo Jumex, Grupo Modelo, and Omnilife.

PROJECT STATUS AND TIMELINE

Preliminary work on *OROZCO, Man of Fire* got under way in 2001 with a planning grant from the National Endowment for the Humanities. This enabled the project to travel to Los Angeles, New York, New Hampshire, Guadalajara and Mexico City in order to consult with scholars, review archival resources, conduct pre-interviews, and secure the cooperation of the Orozco estate as well as institutions in Mexico and the United States with major Orozco holdings. These include the Instituto Nacional de Bellas Artes, Instituto Cultural Cabanas, Museo Carrillo Gil, Fundacion Jose Clemente Orozco, the Hood Museum of Art, the Pomona College Museum of Art, and the New School University. In 2002, Paradigm Productions completed research, scripting and pre-production for *OROZCO, Man of Fire* with a second grant from the National Endowment for the Humanities and a R&D grant from the National Endowment for the Arts.

In 2003, *OROZCO, Man of Fire* received major production funding from the Latino Public Broadcasting Project, the National Endowment for the Arts, and the National Endowment for the Humanities. We commenced principal photography in spring 2003 with interview shoots, and in summer 2003 with mural shoots in major public buildings in Mexico City and Guadalajara. In spring 2004 we did further interviews back east, and identified and acquired archival materials from Mexican collections.

We will complete production in summer 2004, shooting murals located in the United States, creative b-roll and pickup interviews. We begin editing in September 2004. Funds requested from LPB would be used during postproduction for acquisition of music rights, recording of actors and narrator voice overs, on-line editing, sound design and mix, errors and omissions policy and closed captioning—all crucial elements leading up to delivery of the program to PBS by February 2005.

TARGET AUDIENCE

OROZCO: Man of Fire presents the human drama of one artist's struggle for recognition. It is also a story of cultural exchange between two peoples in which Orozco and his fellow muralists were trailblazers. Orozco's impact on modern art, combined with his complex character and dramatic life story, will create a compelling story for general audiences, challenging stereotypical impressions of Mexican art and culture.

In spite of Orozco's exceptional qualities, his experiences are representative of the broader challenges that have faced immigrants to the United States. By emphasizing these commonalities in our promotion and distribution strategies, we hope to make the program attractive to anyone interested in American culture, Mexican history, modern

art, and the history of immigration.

Today, trade, migration and artistic exchange between the United States and Mexico are at an all time high. Films like *Frida* and the *Amores Perros* have done well at the box office, while Mexican actors make high profile appearances at the Academy Awards, and directors like Alejandro González Iñárritu have crossed over to direct features in the United States. The recent critical acclaim and commercial success of Salma Hayek's feature *Frida* indicate that audiences have a heightened interest in Mexican art and artists. The time is right to share the colorful and compelling story of Orozco and the mural movement that transformed art in America.

LATINO NEEDS AND INTERESTS

Americans of Latin American descent have increased their demographic profile dramatically, yet public television has lagged behind in addressing the needs of these audiences. ***OROZCO, Man of Fire*** will provide relevant programming about a major figure of Mexican culture and modern art whose legacy has been overlooked by the general public, and even the Latino art-going public. Few people know that Jose Clemente Orozco was the first artist to paint a fresco in the United States (Pomona College 1931). Orozco made major contributions to American art, from the socially conscious public arts movement of the 1930s-40s, to the abstract expressionists in postwar America, to the community mural movement of the 1960s-70s, and contemporary conceptual artists on both sides of the border. While he was deeply proud of his heritage, he continually pushed the envelope, confronting North Americans about their preconceptions and prejudices regarding Mexican art and artists as folkloric, exotic and revolutionary. Orozco insisted that his work find a place on the world stage of modern art, and he serves as a role model to Latino youth striving to redefine and broaden what we mean by Latino art.

At the same time, the program will encourage all Americans to explore their immigrant roots and their public arts resources, including hundreds of murals throughout the U.S. The educational and local public arts resource materials and interactive website will further the learning process with activities that can be undertaken in the classroom or the community.

PUBLIC TELEVISION AUDIENCES

Given the acceptance of our previous work by public television stations, we are confident that ***Orozco, Man of Fire*** will be accepted for national broadcast by PBS and air in major markets, reaching a national audience of two to four million people. Both ***Rivera in American*** and ***Jasper Johns: Ideas in Paint*** received national primetime broadcasts on the PBS series AMERICAN MASTERS. ***The Fight in the Fields, Cesar Chavez and the Farmworkers Struggle***, and ***The Good War and Those Who Refused to Fight It*** have been stand-alone specials on the PBS primetime schedule. ***The Fight in the Fields*** attracted the largest Latino household audience of any program on PBS during the last five years.

Paradigm Productions has a long-standing commitment to expanding the traditional public television audience by creating a strong grass-roots outreach campaign. We created a companion book published by Harcourt Brace, a teacher's guide and an interactive web site for ***The Fight in the Fields***. With the support of private funders and ITVS, Paradigm launched an extensive web

site for *The Good War and Those Who Refused to Fight It*. Since the national broadcast on Martin Luther King's birthday 2002, the site's viewer response page has received many hits and sold hundreds of home videos. The program also made available a viewer's guide for dozens of community screenings that happened around the country in the week prior to broadcast.

We plan to develop a similar push-out for *Orozco, Man of Fire* with materials specifically designed for classroom use, including art activities, wall posters and a teachers guide, with vocabulary, resources, and an analysis of how the program can be integrated into the classroom at various grade levels. We will contact and work with a wide range of community organizations, libraries, teachers groups, and individuals. Special outreach materials will be created and distributed that will help organizations and individuals discuss and explore issues raised in the film, and offer further resources. Paradigm will create a section on its web site (www.paradigmproductions.org) devoted to this project, making many of these same resources download-able and providing a chat rooms that allows students, artists and viewers to respond to the program. This website will link to webpages launched by PBS and/or American Masters for the broadcast.

We are actively seeking broadcast and distribution partners in both Europe and Latin America. A Spanish language version is being discussed with Mexico's public TV station Canal 11, and the Mexican government's culture and arts TV station Canal 22.

PROJECT DESCRIPTION

Introduction

In the 1970s as art students, and later as documentary filmmakers, we visited the great murals of Mexico—a pilgrimage undertaken by countless American artists, writers and intellectuals. In the post 1960s cultural climate, we were drawn to Mexican muralism as an art form that was communal and political. We wondered what had given rise to this flowering of public art, and what inspiration it might have for those of us trying to create work that was innovative in form as well as subject matter.

During that first visit and throughout the subsequent ones, it was the murals of Jose Clemente Orozco that drew us back again and again. There was something different and daring about his compositions, dark in their meanings, risky in their style. His work evoked the sublime El Greco; inhabited the moral universe of Goya and Daumier; resonated with its contemporary across the Atlantic, German Expressionism. Orozco bridged a chasm between the socially conscious revolutionary art of the 1930s, the abstract expressionism of the Cold War, and the conceptual formalism of the post 60s artists.

In 2001, our first planning grant from the National Endowment for the Humanities financed a research trip to Mexico City, where we scoured bookstores for sources about Jose Clemente Orozco. The results were revealing if disheartening: the average art section carried a good five titles about Siqueiros, ten on Rivera, and even more about the recently idolized Frida Kahlo (who also had the largest selection of memorabilia,

including clay Frida figurines complete with surgical spines). As for books about Orozco, we usually found none at all.

Who is Orozco the artist, who was Orozco the man? How are we to explain the virtual disappearance from the public eye of an artist considered to be the preeminent muralist of his generation at the time of his death in 1949 --an artist called by his archrival Rivera "the greatest painter Mexico has produced." Orozco the man has been called an enigma, a solitary one-handed figure who spent years alone on scaffolds creating works that challenged the art establishment and the authorities who determined whether he would work, and therefore, whether he would eat. Complex, self-mocking, a taciturn workaholic known for his mordant humor, Orozco defied attempts to label his politics or his art, writing, "I subscribe to the absolute liberty of thought. I am not an anarchist, nor dogmatic...I believe in criticism as the most penetrating mission of the spirit, and in its expressive power in art."

Biography

Jose Clemente Orozco (1883-1949) was born in a provincial town in Mexico, but grew up in the hurly-burly world of downtown Mexico City at the turn of the century. He studied at a classical art academy and learned as well from the printmaker Jose Guadalupe Posada's vivid art of the street. As a young boy Orozco displayed remarkable talent, but only after he lost his left hand in a tragic accident was he able to devote himself to his true vocation as a painter.

He came of age during the Mexican Revolution in which one million lost their lives. Due to his handicap, he escaped conscription and became a cartoonist, drawing biting social satires for opposition newspapers. Orozco's first solo exhibition was attacked by the critics, and like many other Mexicans, he fled north seeking better opportunities. At the U.S. border, most of his paintings were seized and destroyed by customs agents who considered them immoral. Orozco persevered, but was forced to make a living painting cinema posters and plastic dolls.

Back in Mexico in the early 1920s, he was one of the first to paint public murals sponsored by the new revolutionary government. His early murals were vandalized by an angry mob, but he went on to explore the upheaval of the times in a daring series of frescos. He later returned to the United States, where he lived through the great economic "Crash" and painted murals in California, New York and New Hampshire. During his years in the United States, Orozco faced other episodes of censorship, but transcended cultural and language barriers to become a pioneer of the public arts movement of the 1930s-40s.

When Orozco returned to Mexico, he was a mature artist of international renown. He went on to decorate many of Mexico's most important public buildings, including Guadalajara's *Man of Fire* fresco, considered the Sistine Chapel of the Americas.

STYLE AND STRUCTURE

The challenge with any film about a visual artist is to create a cinematic form that evokes

the artist's style and the viewer's sensual experience of the work of art, while offering a window onto the artist's inner life, passions and convictions. Fortunately in the case of Orozco, a rich palette of elements—narrative, aural, and visual—is available.

OROZCO, Man of Fire follows the story arc of Orozco's life—a Proustian narrative that conflates Mexican *churros* with French *madeleines*, recording the telling visual details of Orozco's childhood neighborhood in the ancient downtown quarter of Mexico City...suggesting the accident in which he lost his hand...the seizure and destruction of his paintings at the U.S. border, and other critical scenes in his life.

We weave these original visual elements with a wide range of archival materials to provide a layered experience of the turbulent times in which Orozco lived and the intensity of his vision, including rare photographs of him at work, early newsreels of the Mexican Revolution, Orozco's set designs, his brushes and paint jars, handwritten notes to friends, and other important memorabilia from the Orozco family collection.

We evolve an overall storytelling style that builds on the relationship of Orozco's social context to his painting, and again between his painting and his emotional life. For example, a lithograph from his series *Mexico in Revolution* is juxtaposed with a similar scene by the photographer Agustin Casasola...Orozco's hilarious cartoons of rich society matrons dissolves to the satirical skeletons of Jose Guadalupe Posada's popular engravings...a misty black and white sequence of images from New York City in the 1920s evokes Orozco's loneliness and despair...Spanish Civil War aerial bombardment footage is intercut with Orozco's moveable mural for the Museum of Modern Art, *Dive Bomber*.

To capture the three dimensional architectural quality of Orozco's frescos, we utilize a moving camera, cranes and dolly shots to envelope the viewer in the world of the murals. The camera style is slow, expansive, and architectonic. In contrast, recreating a sensation or memory from Orozco's life, we adopt an alternate style that is dreamy, intimate, saturated with color.

The sound design and music score echo the aesthetics, popular culture, and technologies contemporaneous to Orozco, from the street hawkers of Mexico City's open air markets, to Mexican revolutionary ballads, Enrico Caruso arias, Carlos Chavez symphonies, Harlem dance hall and juke joint recordings that influenced his years in the United States.

In later years, Orozco was asked to give a lecture at the prestigious Colegio de Mexico. He protested, "Yo no hablo, yo pinto!" (I don't talk, I paint) Nevertheless, Orozco was an eloquent and perceptive writer. We will draw extensively from his correspondence with family and friends and his Autobiography, which is a brilliant chronicle of his times, a picaresque tale and a provocative artistic declaration. Casting Orozco's voice is a significant aspect of the production, and we plan to consult with people who knew him as well as conducting an extensive search for the right professional actor.

The incisive words of Orozco's colleagues and contemporaries are layered throughout the

narrative, including artists Thomas Hart Benton, Jean Charlot, Diego Rivera, critic Lewis Mumford, architect Frank Lloyd Wright, poet Khalil Gibran, and journalists Anita Brenner and Alma Reed.

In addition, we have shot selective on-camera interviews with people who knew Orozco personally and provide the anecdotal testimony so critical to breathing life into biography. These people include Orozco's children, his nephew Rogelio, New York printmaker Will Barnet, mural assistant Gobin Stair, African American expatriate artist Elizabeth Catlett, and Mexican muralist and printmaker Arturo Garcia Bustos. Thoughtful commentary from contemporary scholars, artists and writers will add another layer to the mix, including Carlos Fuentes and John Wilson, providing context and commentary about Orozco's lasting influence.

THEMES

Our documentary portrait will restore Orozco's reputation as one of the primary artistic innovators of the twentieth century, introducing him to a new generation of Latino and north American viewers who may be unaware of the virtuosity of his images and power of his message. Through his remarkable life and art, we will examine broader themes such as: the artist as witness to history; the function of public art; the immigrant experience in America; the role of art in the on-going exchange between Mexico and the United States; finally, Orozco's lasting influence on art in the United States, from the WPA muralists, to modernists like Jacob Lawrence and Isamu Noguchi, abstract expressionists like Jackson Pollack, and community muralists after the 1960s.

SCRIPT SAMPLES

1) TEASE

A hand pulls a charcoal drawing off of a studio wall, stuffs it into a portfolio. We hear the wheels and engine of a train, and see faded images of an early U.S./Mexico border crossing station, as we hear the story of Orozco's first encounter with the United States:

In 1917, finding the atmosphere in Mexico unfavorable to art and wishing to know the United States, I resolved to go North. I made a bundle of whatever paintings were left in my studio, some hundred in all, and set out. In Laredo, Texas, I was detained in the Customs and my baggage was inspected. My pictures...were minutely examined by the Customs officers. After this, some sixty of them were set aside and destroyed... At first I was too dumbfounded to utter a word, but then when I did protest furiously it was to no avail, and I sadly continued on my way to San Francisco.

J.C. Orozco, *Autobiography*

Was there anything special about this unassuming man? One of thousands traveling north after nearly a decade of Revolution... neat clothes that reveal a middleclass background... not a farm worker certainly... thick glasses covering hawk-like eyes, an empty coat sleeve indicating an injury of some sort.

An economic migrant certainly, but more interesting, an aesthetic migrant as well...Did the customs agents realize that they were face to face with one of the great figures of 20th century art? That his monumental art, in Mexico and the United States, would define and explain both countries and inspire a generation of other artists?

2) BEGINNINGS

We trace Orozco's journey back to its origins in rural Mexico. In timelapse motion picture, a tempestuous sky unfolds over the sleepy whitewashed town of Zapotlan el Grande, Mexico. The clouds gather and roll like an immense stormy sea, casting an ever changing shadowy quilt over the patchwork of stucco structures, farm fields and church domes.

NARRATOR

November 1883 Jose Clemente Angel Orozco is born in the provincial town of Zapotlan el Grande, Mexico. He is first son of businessman Ireneo Orozco and Rosa Juliana Flores de Orozco. The eldest child Rosa is four when he arrives.

A montage of daguerrotype portraits of the Orozco family interweaves with 19th century hand tinted postcards... Grandparents, aunts and uncles, Ireneo and Rosa's wedding picture, sister in a wicker baby carriage...and finally the baby Clemente...drift into frame as a fine layer of ash falls softly onto the portraits, settling. A small finger traces a drawing in the ash.

NARRATOR

Family life is tranquil and stimulating. Ireneo owns an ink and dye factory and a printshop. He teaches his son to make his own toys. Dona Rosa, nicknamed 'Nightingale,' has a fine soprano voice and plays the piano. Her unmarried sisters shower attention on the small boy. By the age of two Clemente is drawing and at four he can read and write.

Rare 19th century movies pan across the main plaza of Zapotlan, with its men in full vaquero dress, carriages, market stands and vendors. A religious procession passes through the center of the town. A baroque and bloody crucifixion scene flickers in the candlelight of a church nave, dissolving into flames, then views of the Colima volcano spewing smoke...

3) THE WAY TO SCHOOL

We capture intimate glimpses of Mexico's ancient downtown neighborhood: a tin *comal* where *huitlacoche* (a delicacy made from corn fungus) is cooked, women huddled in *rebozos* (shawls) on the rough hewn steps of the cathedral, immense Spanish doors with elaborate hinges, wooden toys dancing, piles of fruit, sausage, *churros* (fried bread), papier mache, piñatas beaten with sticks. The senses are assaulted by the sounds of wagon wheels, storytellers, and street vendors hawking wares and penny sheets.

A hand waves brightly colored flyers and we flip through sheet after sheet of satirical engravings. The headlines scream “Horrible Crime of the Most Horrible Son who killed his Horrible Mother,” “The Man Who Eats his Own Children,” “The Two-headed Stillborn,” “Lovers Go to Hell on Account of a Dog,” “Woman Gives Birth to Four Lizards and Three Boys.”

NARRATOR

Jose Guadalupe Posada, the most famous illustrator of the era, churns out thousands of tabloid broadsheets and posters. His readers are mostly the semi-literate poor and working people of Mexico City’s popular neighborhoods. The French-born Mexican artist, Jean Charlot, will be the first to draw attention to Posada’s major influence on 20th century Mexican art.

OROZCO VO

On my way to school and back...I would stop and spend a few enchanted minutes ...watching him... sometimes I even ventured to enter the shop and snatch up a bit of the metal shavings that fell from the coated metal plate as the master’s graver passed over it. This was the push that first set my imagination in motion and impelled me to cover paper with my earliest little figures; this was my awakening to the existence of the art of painting.

PROJECT PERSONNEL

Producer/Director Laurie Coyle has worked as a producer, writer, researcher on *Bill Moyer's Circle of Recovery*, WGBH's *Straight Talk*, Lourdes Portillo's *La Ofrenda - the Days of the Dead*, and the NEA-funded experimental comedy with Culture Clash, *Columbus on Trial*. Coyle teamed up with Tejada-Flores and Telles on *The Fight in the Fields*, *Cesar Chavez and the Farmworkers Struggle*, for which she was Chief Archival Researcher and Associate Producer. She served as Associate Producer for the PBS special *The Good War and Those Who Refused to Fight It* and the AMERICAN MASTERS special *Ralph Ellison: An American Journey*.

Producer/Director Rick Tejada-Flores has produced two films for the PBS series AMERICAN MASTERS, *Rivera in America* and *Jasper Johns: Ideas in Paint*. He also has co-produced and directed the PBS primetime specials, *The Fight in the Fields: Cesar Chavez and the Farmworkers' Struggle*, and *The Good War and Those Who Refused to Fight It*. *The Fight in the Fields* had the highest PBS viewer ratings ever among Latino households, and the companion book published by Harcourt Brace, website and curriculum continue to be used by thousands. *The Good War* aired nationally on PBS on Martin Luther King Jr's birthday in early 2002, creating broad-ranging debate about conscience and patriotism in time of national crisis. It went on to win the 2002 Eric Barnow Award from the Organization of American Historians and the 2002 John O'Connor Award for Distinguished Filmmaking from the Association of American Historians. Tejada-Flores has produced for the Smithsonian Institute and received the James Phelan Award for Filmmaking.

Director of Photography Vicente Franco was nominated in 2003 for an Oscar as well as an Emmy for Outstanding Achievement in Cinematography for his documentary, *Daughter from Danang*. Franco is winner of the Sundance Film Festival 2002 Grand Jury Prize Winner for *Daughter from Danang* and the Silver Apple/Latin American Studies Association Film Festival Award winner for *Cuba Va: the Challenge of the Next Generation*. In addition to producing and directing his own programs, he is an accomplished cinematographer of documentaries, drama, news and public affairs who won a Peabody for coverage of the 1985 Mexico City earthquake. His credits include the Academy Award nominated *Freedom on My Mind*, and the PBS series *In Search of Law and Order and Making Peace*. He has worked extensively with Tejada-Flores and Coyle, shooting *The Fight in the Fields-Cesar Chavez and the Farmworkers' Struggle*, as well as *The Good War and Those Who Refused to Fight It*.

Editor Ken Schneider has edited numerous documentaries, including *Regret to Inform*, which was nominated for an Academy Award and an Emmy as well as winning the Peabody and Indie Spirit awards. Ken recently edited *Ralph Ellison: An American Journey* for the PBS series AMERICAN MASTERS. His other credits include Tejada-Flores' recent PBS special *The Good War and Those who Refused to Fight It*, as well as *Store Wars: When Wal-Mart Comes to Town*, and Frontline's *Columbia-Dupont-winning School Colors*.

Sylvia Komatsu is Senior Vice President/Content at KERA 13, the public television

station serving North Texas. She is an award-winning journalist with extensive credits as producer, writer and program executive, and now oversees a content unit that includes television production, program scheduling and acquisitions, and educational services. Among her many projects, she developed and executive produced the national Emmy Award-winning documentary series, *The U.S.-Mexican War (1846-1848)*. KERA productions have earned numerous honors from a wide range of presenters including the National Academy of Television Arts and Sciences, the National Educational Media Network, the International Film and Television Festival of New York, the National Association of Television Program Executives, and Women in Communications.

Rob Tranchin is a senior producer, writer and director of documentaries and outreach specials for KERA, where he also serves as executive producer of national production. Most recently, Tranchin wrote, produced and directed Roy Bedichek's *Vanishing Frontier*, a one-hour documentary about a Texas naturalist that aired nationally on PBS in April 2003. His other national productions for PBS include *Wildcatter* (for "The American Experience"), *Who Cares about Kids?* with poet and author Maya Angelou, *For a Deaf Son*, and *Peacemaker*. In 1999, Tranchin won a national Emmy Award as writer and co-producer of KERA's four-part nationally televised PBS series *The U.S.-Mexican War (1846-1848)*. In 2000, Tranchin was nominated for another national Emmy Award as writer and co-producer of *Matisse & Picasso*, a compelling portrait of two giants of 20th century art. His awards include Gold and Silver Awards from the Corporation for Public Broadcasting; Gold and Silver Apple Awards from the National Educational Television Association; the John R. Haney Award from the Southern Educational Communications Association; an Iris Award from the National Association of Television Program Executives; Griot and Maat Awards from the National Association of Black Journalists; and numerous awards from film and video festivals nationally.

CONSULTING SCHOLARS

The consulting scholars for *OROZCO: Man of Fire* are leading authorities on 20th century art, culture and social history.

Jacquelynn Baas, Director Emeritus of the University Art Museum of UC Berkeley, has written extensively on Orozco, including a seminal essay on Orozco's Epic of American Civilization at Dartmouth.

Susannah Joel Glusker is Associate Professor of History at the Universidad Ibero - America, Mexico City, where she teaches Mexican art history. She is also author of a biography of the Mexican writer Anita Brenner, who introduced Orozco to the U.S.

Renato Gonzalez Mello is Professor at the Instituto de Investigaciones Esteticas, Universidad Nacional Autonoma de Mexico, a leading Orozco scholar and co-curator of the recent exhibition, Jose Clemente Orozco in the United States, 1927-1934. He has written two books about the artist.

Ed McCaughan is Associate Professor of Sociology at Loyola University in New Orleans, and author of *Reinventing Revolution, and Beyond the Border, Mexico and the*

United States Today.

Diane Miliotes was co-curator and managing director of the traveling exhibition, Jose Clemente Orozco in the United States: 1927-1934. She currently teaches art history at the University of Chicago, and curates at the Smart Museum there.

Francis V. O'Connor is an independent scholar and specialist in the history of muralism in America, notably the New Deal Art Projects. He has written widely about expressionism as well, including the catalogue raisonnee of Jackson Pollock.

Victor Sorell is Professor of Art History and Associate Dean of the College of Arts and Sciences at Chicago State University. Sorell has written extensively about contemporary muralism and served as co-curator for the historic CARA (Chicano Art, Resistance and Affirmation) exhibition.