

Project art essay examples

[Art & Culture](#), [Artists](#)



Mexican mural paintings represented a combination of artistic aesthetics as well as public ideals as elements of the formal public sphere. Through the analysis of three images from the Mexican Muralist Movement, this paper will explore the Mexican Muralist Movement as an avenue for direct participation by the artists in the publicity and dialogue (Campbell 55). The paper will also show the murals as avenues through which visual dialogs in the images are integrated into the various communicative practices that define official publicity (Campbell 71). The paper will also argue that the murals served as the visual registers of the themes generated by the public over the happenings at the time (Campbell 71).

The Mexican Muralist Movement served as an avenue for direct participation by the artists in the publicity and dialogue (Campbell 55). Race and the national culture were an integral part of public discourse during the revolution in Mexico. However, the debate regarding national cultures and racial mixtures did not just happen in Mexico. It also happened in Brazil (Skidmore 408). The image above is a visual commentary expressing the views of the painter on the issue of race. The mural shows a combination of both European and Brazilian features. The clothes that the girls wear expression European fashion. However, the girls still maintain their native features such as their brown skins, curvy bodies and full lips (Mazzino 1). Cavalcanti accepts and denies that European influences still affect the national culture in Brazil. Using these murals, Cavalcanti participates in the public discourse on race. Using his creative abilities, Cavalcanti uses the mural to communicate his take on the issue of race and how it affects the national culture (Mazzino 1). The fact that this mural is seen by other people

sparks an exchange of ideas and counterarguments. Through the murals, artists are able to take part in public discourse.

The murals served as the visual registers of the themes generated by the public over the happenings at the time (Campbell 71). Orozco was a revered painter in Mexico. In his mural, 'The Destruction of the Old Order,' the artist offers a visual record of some of the predominant themes during the revolution. The mural features two men dressed in rural garbs. One of them is a soldier who took part in the revolution while the other is a worker (Farhat 1). The two men halt their forward motion to look at the rubble of buildings that were once tall and erect. From the mural, one can make that the buildings housed ruling institutions. The obliteration of the buildings represents the annihilation of the European influence in Mexico (Farhat 1). Through this mural, Orozco not only records the prevalent themes at the time but also registers his predisposition regarding the Mexican Revolution and its effect on the cultural landscape. The message conveyed in the mural transcends time. This is because the murals serve as the visual registers through which the themes at the time can be stored for posterity.

The murals also served as avenues through which visual dialogs in the images are integrated into the various communicative practices that define official publicity (Campbell 71). Orozco painted another mural, 'Maternity.' The concept explored in the mural is unrefined and inappropriate when considered in the backdrop of the political life in Mexico after the revolution. Even though the participants of the revolution were highly motivated, there was widespread opposition. This was evidenced by several assassinations that were politically motivated. This environment brought sobriety to the

artists. This is because the prevailing political environment at the time influenced the direction that modern art was taking. Using the mural, Orozco communicated his perspectives in the prevailing circumstances through the use of visual dialog. The maternity symbolizes the birth of a new direction for modern art because of the influence of the political environment. Through these murals, artists were able to integrate the visual dialogs that are decoded in the images into the communicative practices that defined the public discourse of the day.

The Mexican muralist movement ushered a period where artists not only communicated using their art but also recorded the predominant themes in the society in enduring visual images. The movement elevated the place of art in the society. Art was seen as a medium through which communication could be propagated as well as recorded. Murals enabled the artists to participate in the public discourse. This was by communicating the perspectives of the painters as well as those of other society members. Murals also enabled artists to integrate the dialogs that were contained in the visual images into the public discourse. Murals also served as registers of history by recording and storing the national debates at the time for posterity. Through this way, themes of those years are understood in the contemporary society. Through these murals, the artists represented a combination of artistic aesthetics as well as public ideals as elements of the formal public sphere.

Works Cited

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