

LAST201: Popular Culture in Latin America

week six: February 14, 2017

Mexican Muralism

- post-revolutionary Mexico
- Frida Kahlo
- murals as art form
- “los tres grandes”
- later muralists

Post-Revolutionary Mexico

- Mexican revolution: 1910-1920
- against dictatorship of Porfirio Díaz
- messy, no one leading group
- its heroes also its victims
- context of intense modernization
- PRI: Institutional Revolutionary Party

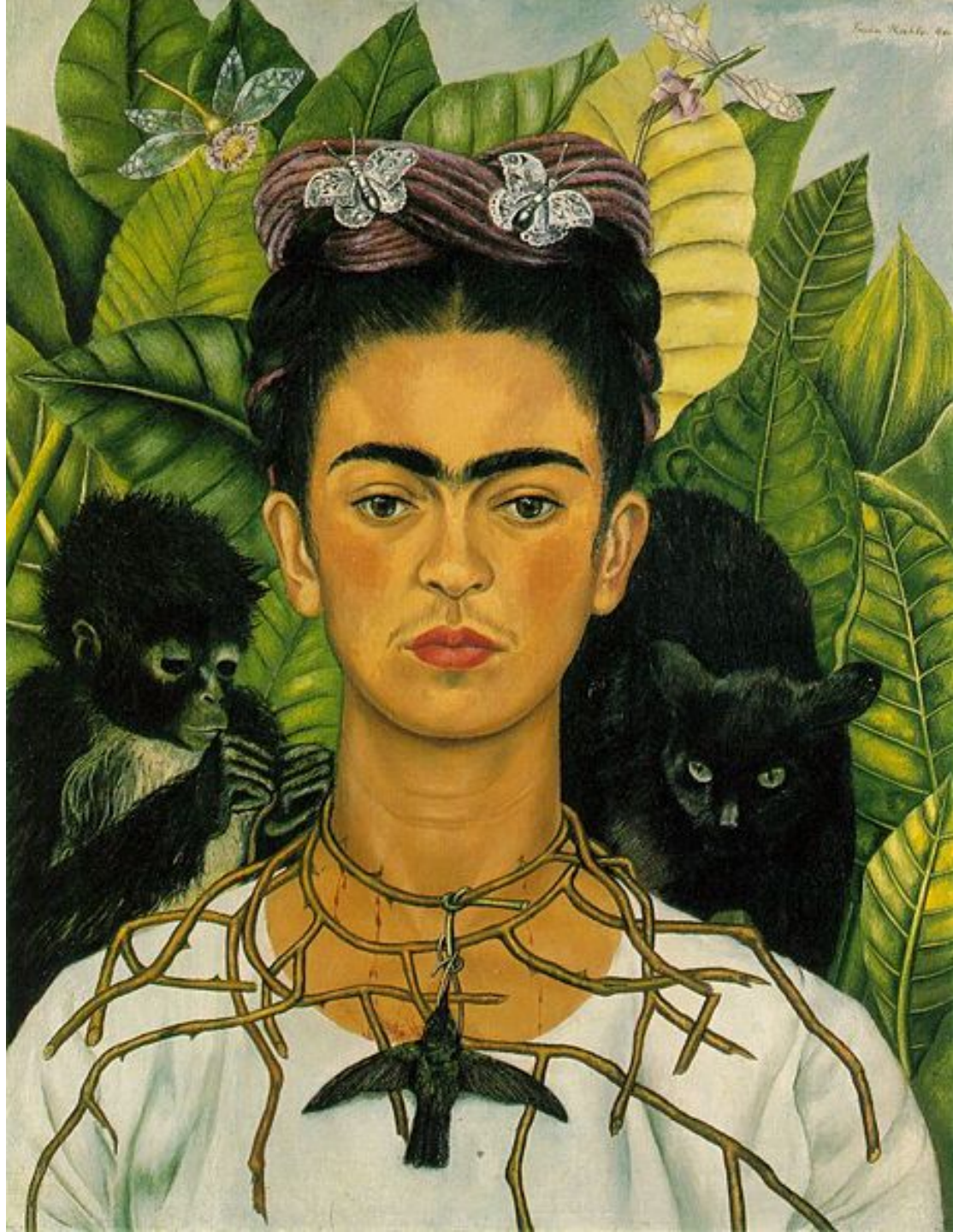
Post-Revolutionary Mexico

- cultural and aesthetic modernization
- interest from (e.g.) Trotsky, Eisenstein, Breton, Dos Passos, Lowry
- key figures: Dr Atl, Frida Kahlo
- muralists: Diego Rivera, José Clemente Orozco, David Siqueiros

Frida Kahlo

- 1907-1954
- injured in tram accident as teenager
- marries Diego Rivera
- lover of Leon Trotsky









Murals as art form

- What are the characteristics of a mural
- What are the consequences of those characteristics?
- public
- outside
- large
- colorful
- unframed

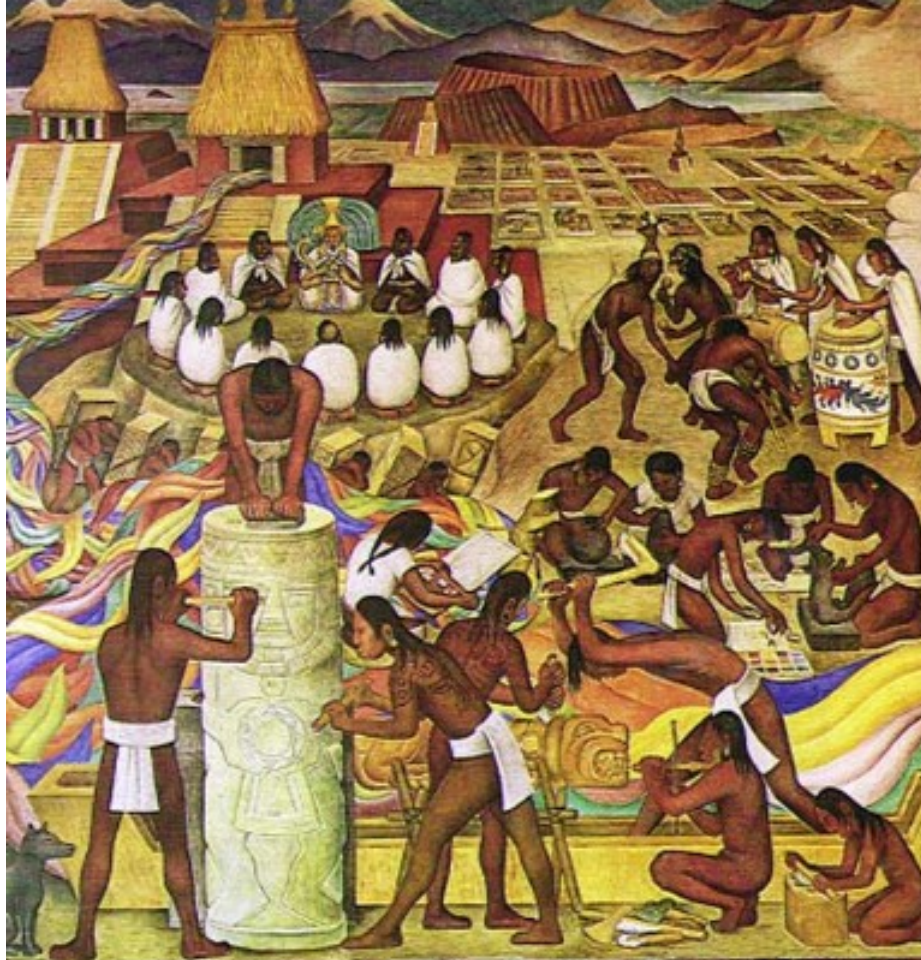
Murals as art form

- part of urban infrastructure
- popular vs public?
- different conceptions of the “popular”
- the people as a national project
- the popular as resistance from below
- mimicking/paralleling the market
- (once again) a site of struggle

“Los Tres Grandes”

- Diego Rivera, 1886-1957
 - interest in folk culture and indigenous heritage; political work censored in USA
- José Clemente Orozco, 1883-1949
 - more abstract, interest in “universal” themes
- David Siquieros, 1896-1974
 - most politically radical, interest in technology

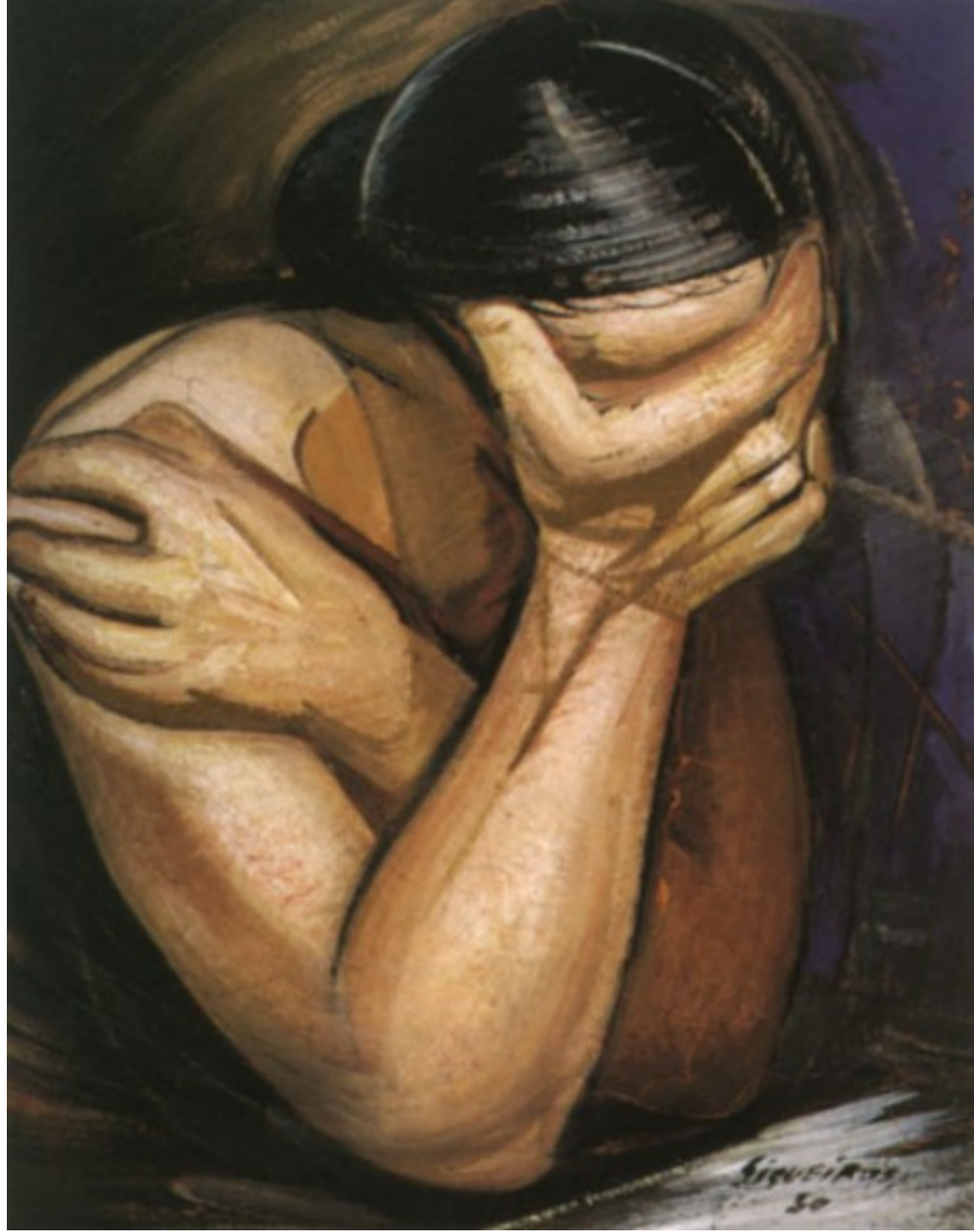




















Later Muralists

- challenging authority of state?
- overlap with market and opposition?
- transnational as well as national?
- billboard, poster, graffiti?
- the city as site of contestation?









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