

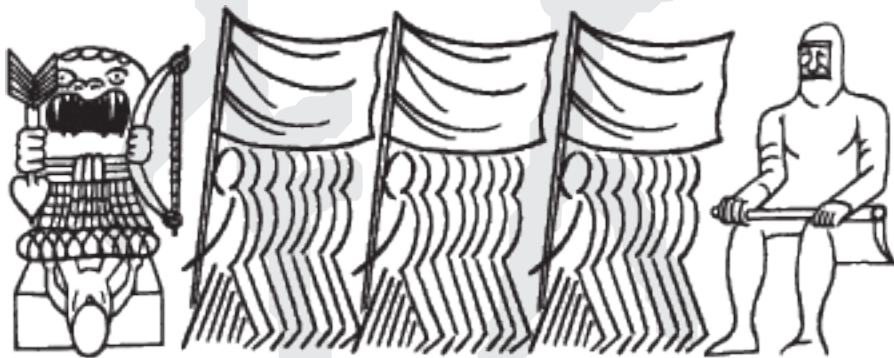
Phrase for the panel:

Within the Capilla Mayor of Museo Cabañas, Orozco painted various scenes that tell various stories.

His murals surround us and give us the illusion of being part of them.

With each work we can imagine the sounds, textures, odors, and flavors depicted.

If we could feel the materials, the objects, and the characters that Orozco paints, it would go something like this:



Argument:

The world is multisensory, and throughout our lives we form a sensory memory that affects how we live new experiences. That is why someone's perfume, their picture, or their letters will evoke their voice and gestures even when they aren't around. Art has the same effect: writings evoke pictures and sounds, paintings suggest movement and temperatures through their strokes and colors, just as we experience music through our bodies.

Orozco's murals at Museo Cabañas have the same effect since, while being a visual art, they can be experienced through different senses. Colors, brush strokes, objects, entities, and actions that are represented evoke textures, temperatures, aromas, sounds, and gestures. It isn't very hard to imagine how the two-headed horse would sound like, or which aromas were involved in pre-Columbian rites, or how the ground shook in depictions of La Conquista, industrialisation, or worker protests. We can feel them because we can connect them to sensory experiences that occurred before.

Orozco was aware of this, and as such he experimented with different themes, strokes, and a very particular color palette in order to generate a multisensory experience that is complemented by the architectonic disposition of each mural. The Man of Fire can't be experienced only with sight, but also with touch, by feeling the contrast between the chapel's temperature and the intensity of his strokes and colors; by hearing the acoustic immensity of this great space; through our bodies, as we rise our heads to admire his work, modifying our perspective to match the one represented in the artwork. The work in itself is multisensory due to its content, its aesthetic, and its display: to omit the entirety of such experience is to omit a great part of Orozco's complexity. That is why we invite you to activate such memory and engage with this mural as well as the others with all of your senses.

