

# SEN FUEGO

## MURALISMO MULTISENSORIAL



In the aftermath of the Mexican Revolution, the country was immersed in a series of economical, political, and social transformations. As part of the nationalist project of the Secretariat of Public Education, under the leadership of José Vasconcelos, alphabetization strategies called *educational crusades* were proposed; their purpose was to transmit nationalist ideas through the power of images displayed in murals. Mexican muralism is relevant not only for its aesthetics or its technical development, but also for its interest in weaving a historical perspective through which artists could propose an ideological transformation.

In between the 20s and 30s, the period in which Mexican muralism developed, there was a complicated international and national landscape. The Cristero War as well as many labour movements raised the tension within the country, while abroad the Spanish Civil War erupted and Nazism grew in power. Before this historical landscape, Orozco developed a critical approach through his work with the intent of warning people of the dangers of becoming fanatic masses without a voice of their own.

When asked to paint the *Capilla Mayor* at *Hospicio Cabañas*, José Clemente Orozco decided to leave a message for the orphan children that inhabited it and draw a common past for all them, those who ignored their own history and origins. The artist created fifty seven murals with the *fresco* technique and an expressionist style that would represent different historical moments for Mexico and the world: the Mexica empire, as well as other pre columbian images; the Spanish Conquest and the horrors of colonization; *mestizaje* and the cultural clash; industrialization and labour movements.

AB  
CD

