

In her article *Mexican Muralism in the United States in the Early 1930's: The Social, the Real, and the Modern*, Anna Indych-Lopez discusses the works and experiences of Diego Rivera, Jose Clemente Orozco and David Alfaro Siqueiros. These three artists were Mexican muralists who created pieces in response to the decade long civil war in Mexico. They displayed "representations of laboring campesinos and ark-skinned mestizos in their effort to incorporate the underclasses...into the modern nation." The murals were made for the public to be seen. However when these artists began to make their work in the United States they installed murals for "private, corporate, and academic settings." When Mexican art made its way to the United States it was initially met with negative responses.

Overall, I really enjoyed reading this article and found it very interesting. One thing that stuck out to me was a quote on page 340 that said ""There is room indeed for good art in what we call propaganda" and that "in good propaganda there is no room for bad art."

My questions for the class are "is it possible to create successful propaganda with "bad" art or is good art the only reason for the success of propaganda?" Also, "the article talks about murals being used as inter-war dialogue, How could murals be used to create an inter-war dialogue and have we seen these tactics used before and why have artists tended to create sort of alliances during certain moments in history?"