Woman

Pyroxilene, private collection, Mexico.

AUSTRALIAN LEFT REVIEW April - May, 1967
TOP: *For a Total Security for all Mexicans*

BOTTOM: *Cuauhtemoc Revived*
ON RETURNING HOME to Mexico from Paris in 1922, Siqueiros took the road of public art, the art of vast walls and public places. It soon became apparent, however, that his revolutionary visions demanded dynamic rather than static sculptural solutions. He was attracted irresistibly to concepts of design fired by intense internal movement and energy, concepts which related him to the baroque stream within West European humanism.
IN SOME MURALS Siqueiros has used curved wallboard to
do away with the division between ceiling and walls. This innova­
tion enables him to fuse the two and carry the violent movement
of his excessively foreshortened figures across both, giving him
far greater play with pictorial space for fantastic effect.

All French concepts of the dominance of the surface or picture
plane are violated by these products of the restless Mexican’s
imagination.

His vast mural on the external west wall of the Rectory of the
National University of Mexico (above) executed in mosaic with
sculptural and polychromed elements was designed according to
the artist himself “to be seen by motorists travelling at sixty
miles an hour.”

Siqueiros has consistently proclaimed that modern art demands
modern methods. The artist must be innovator and courageously
expand the technology of art in an age when the industrial chemist
has revolutionised the paint and building industries.