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Lecture "Propaganda Gráfica: Printmaking and the Radical Left in Mexico"  
By Kate Kilpatrick



*Eyes wide shut: Diego Rivera's The Communicating Vessels is an homage to surrealist Andre Breton.*

>>LECTURE

"Propaganda Gráfica: Printmaking and the Radical Left in Mexico"

Sun., Jan. 7, 1:30pm. Free, donations accepted. Philadelphia Museum of Art, 26th St. and the Pkwy.  
215.763.8100. [www.philamuseum.org](http://www.philamuseum.org)

After the Mexican Revolution, Mexico City's artists—many of them already involved in the country's famous public murals program—were psyched to learn new printmaking techniques: Art for the masses! ¡Viva la revolucion! The easily distributed fliers, posters and newspaper prints were perfect for continuing the struggle for social justice, and Mexico quickly became a center for activist printmaking. Many of the rare woodcuts, lithographs and stencil prints in the PMA show pair communist ideology with the communist aesthetic: Leopoldo Mendez's *The Vaccination* (1935) demystifies a public health project for illiterate rural people, while Alfredo Zalce's prints decry British ownership of Mexican oil fields and celebrate a protest march of shoeshine men. But more personal works are scattered about the collection, like Frida Kahlo's grief-ridden *The Miscarriage* (1932). The small lithograph shows her dissected naked body containing the dead fetus, with tears dripping from her eyes and womb. Before the show closes on Jan. 14, the PMA, Mural Arts Program and Philagrafika co-sponsor this lecture by art historian/curator Dr. James Wechsler, followed by a conversation with Diego Rivera's daughter Dr. Guadalupe Rivera Marín. Lucky for us it happens on a Sunday, when in the spirit of the radical left, admission is "pay what you wish."

- Kate Kilpatrick