

America Tropical Mural In The Interpretive Center

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Introduction

David Siqueiros's mural Tropical America holds great significance in American history, as it was a direct criticism of American imperialism. The mural captures the imperialistic picture of unfair American culture by portraying Mexican labourers as an Indigenous community suffering from the repercussions of inequality. The semiotic analysis of the mural depicts the relevance of Siqueiros's mural with Mexican iconography. The pyramid and the temple created in the mural reflect the relevance of Aztec and Mayan art styles. The urban analysis of the mural illustrates how the environment of Los Angeles influenced the creation and preservation of the historical artwork. Tropical America played a crucial role in the Mexican Muralist Movement, aiming to highlight issues of the Mexican community. The aesthetic analysis of the mural depicts that Tropical America was an attempt to transmit a socio-political message that later set the stage for the new artists and promoted the ideology of freedom.

Semiotic Analysis

The nation was revolted by civil war from 1910 to 1920 against the dictator Porfirio Diaz. The idea behind the revolution was to attain equality and promote the belief that the land belonged to the labourer who worked in it. The majority of citizens united and demanded agrarian reform that signalled a new age in Mexico. Society was concerned about public rights, which was reflected in their demands for education, health, and civil liberties. The expulsion of the dictator from Mexico in 1932 resulted in political militancy (LATimes). The arrival of David Alfaro Siqueiros resulted in the creation of three murals during the period of six months. He created his first mural, 'Street Meeting,' at Chouinard School of Art, where he was teaching fresco painting style to the students of Art. His second mural, 'Tropical America,' remains one of his most significant paintings as it revealed a powerful political statement. The mural left a long-lasting impression due to its execution on the exterior of Olvera Street's Italian Hall. It was in the same location as the Plaza Art Center. His third mural was the 'Portrait of Present-Day Mexico', still available at home in Pacific Palisade (Barco).

Art and history recognize the mural of Tropical America as one of the most astonishing pieces of art. The director of the Plaza Art Center, S.K. Ferenz, suggested the title for this unique mural. Commercial companies were also involved in supporting the construction of the mural as they provided grants for the materials, including cement, paint, mechanical equipment and wood for the scaffold (William and

Greg). The project involved twenty artists assisting Siqueiros, who was known as Block of Mural Painters. Siqueiros's intentions to experiment with new industrial tools motivated him to create an eagle. His affiliations with the Mexican communist party were another factor encouraging him towards the painting. He was devoted towards the struggles of the Mexican people and also remained in jail for his political activities. His central concern behind the creation of the eagle was to portray the struggles of the working class. His idea was against the traditional art that focused on the individual. During his exile in the US, he painted the mural on the wall above the Italian Hall's roof. His creation of Tropical America was an attack on US imperialism (KINZER).

Mexican iconography was apparent in Siqueiros's painting of the eagle as it symbolized the problems encountered by the Mexican peasants in society. The radical technique and composition tried to demonstrate political ideology informing about revolutionary Marxist ideology. Avant-garde style painting of the eagle was the perfect illustration of traditional Mexican iconography and local history. Mexican iconography is visible in bringing together elements of Avant-garde painting and traditional art representing historical symbolism and folk art. The cross closely resembles the Christ cross. The mural displayed a Mexican peasant strung up on a cross, while wrists tied to an upper crossbar and legs to the bottom cross-bar. Siqueiros used the rope around the neck of the peasant with a lifeless head dropping towards the right shoulder. American eagle appears on top of the cross while the wings are partly spread. To add more realism, the artist presented a reminiscent building behind the scene of the crucifixion. The existence of Mayan sites such as Tulum and Uxmal portrays how vulnerable poor peasants are to their power. It also conveys the idea about the Myan site's intentions of ruining vegetation encroaches of poor farmers. The head of the eagle is pointed to the left, surrounded by two figures (YouTube). The Campesino is red against the peasant, and both are prepared to defend themselves. The Campesino points a gun at the eagle. The eagle was a perfect depiction of the peasant-imperialism relationship as Siqueiros attempted to emphasize the rights of labourers and the working class (KINZER).

The creation of the eagle is closely related to the Mayan and Aztec painting styles. The Maya and Aztec paintings emphasized religious aspects and beliefs. The representation of Christ's cross in Siqueiros's painting conveys the same belief. Maya and Aztec paintings also reflected interests in region and cultivation as substantial artwork highlights the aspects of cultivation and agriculture. The use of ceramics and mythological art also remains part of Maya and Aztec paintings. Siqueiros used the same technique to represent the Mexican mythology. Human sacrifices are another feature of the Aztec and Maya art that becomes more discernable in the eagle as it transmits the theme of sacrifice (Economist).

The mural portrays an indigenous Mexican peasant lashed to a double cross, representing American imperialism. The image of the peasant symbolizes inequality and the miserable state of the working class. Mexican iconography is visible as the peasants and poor farmers remained prominent features of art (Barco). The indigenous peasant is of African descent, depicting the racial inequalities. The creation of the peasant reveals the relationship of Americans with indigenous people who, irrespective of their lands, face threats from powerful whites. The Mexican peasant was a perfect

figure displaying the social inequalities such as poverty, rebellion, and torture. The elements used in the mural were an accurate reflection of the native Mexican history. The indigenous peasant in the mural shows the three generations of poor Mexicans fighting for their rights. The Mexican labourers were not happy. That was against the idea of Otis Chandler, who wanted to show them a satisfied state. The unhappy labourer depicts Mexican iconography, trying to convince the audience about the hardships of the poor Mexicans and their sub-standard living. The Mexican iconography is visible as the peasant conveys the theme of agony and suffering. He appears to cherish the old pagan religion and is ready to make a sacrifice. The indigenous person on the cross symbolizes the Christian cross, uncovering the same theme of sacrifice and crucifixion (Everts). The indianism apparent in the peasant's exhibition is the folk art connecting the mural to Mexican iconography (Goldman).

The shooters in the Siqueiros mural represent Mexican iconography, as they are government-hired provocateurs. The shooters hold substantial power, permitting them to inflict pain upon the peasants. The artistic history of Mexico is visible in the political revolution, as illustrated in the conception of shooters. The painting shows two shooters aiming at the eagle, unveiling the controversial aspects of the mural. The shooters depict relevance with the Maya painting technique as the artist used Indian figures. Maya and Aztec paintings focus on the lives of Indians. The crucified Indian figure also resembles the Maya ruins. The portrait depicts that the shooters are about to kill the poor Indian man, representing the concept of imperialism. The shooters symbolize the state's officials capable of taking the lives of poor people. He used the Aztec and Mayan art in religious ceremonies to try to create the same concept of sacrifices made by Indians (Everts). Shooters in the mural are the Americans taking the role of authoritative entities. The mural was the explanation of the native Mexican history where Americans inflicted terror and disregarded them on their lands. The men shooting at the poor Mexican also reveals the government's harassment and imperialism aiming to exploit labourers (Economist).

The jungle was created against the idea of tropical paradise, reflecting the aspects of Mexican iconography. The impression of darkness and brutality remains discernable in the mural. The pictorial techniques used in the creation of Tropical America are a perfect symbol of Mexican iconography, representing the picture of struggles and pain encountered by the Mexican peasants and indigenous community. The iconography is synonymous with capturing the realities of Mexican immigrants leaving their countries for work. The mural highlights repressive laws and vigilance, crushing the dreams of the Mexican people. The jungle represents the perfect picture of the native Mexican history, where bidders exploited the poor labourer. The jungle in the mural exhibits monumental forms as it affirms folklorism and picturesqueness (Zamora). Tropical America also reflects Mexican iconography as it conveys the concept of protest against the powerful and inhumanity. The mural recalls how the Indigenous people of Mexico and unemployed labourers suffered brutality and injustices due to the unfair role of the American government (Goldman).

The mural shows close relevance to Mayan and Aztec art as the concept of the jungle conveys the same theme of the succession of internecine war. The jungle carries the same tradition as the Aztec and Mayan paintings. Capering skeletons and the vanquishing demons of the Maya twins also have a close resemblance with the mural and also remain the inspiration behind Tropical America. Mayan

artists painted pyramids, which represent a long history of art. Maya murals depicted the ruling elites, battles, and religious themes. In Maya art, painted pyramids portrayed the burial in the Mexican jungle. The same theme appears in Siqueiros's mural, which is a constructed jungle with pyramids to transmit the idea of American imperialism. The interior perspective of the pyramid comprises inclines on both sides, creating two planes that enhance the plasticity of the lower pyramid. The purpose of using the pyramid is to revive the Maya artistic style, highlighting the burial of the indigenous Mexicans in the jungle. Temple pyramids were also common in Aztec art and used to convey religious themes (Goldman).

Urban Analysis

The original setting of the mural 'Tropical America' used an outdoor setting. The mural was originally created to showcase the abundance of tropical America. The version created by Siqueiros was highly politicized, targeting to highlight the themes of inequality and class discrimination. The original settings revealed the deeper theme of American imperialism and its adverse impacts on the poor Mexicans. The mural portrayed a Native American Indian in crucified form emerging in the centre of the artwork. A menacing eagle was used to symbolize America and its exploitative role. The Mayan temple appears behind the scene of the crucifixion, while the tropical trees represent America. The Mexican and the Peruvian created at the top right are shown more defensively. They are both attempting to save their land from the powerful Americans. The original settings display the inevitable success of American capitalism as they manage to deteriorate the lands and cultures of Mexicans. In the original theme, the artist tried to promote the socio-political viewpoint that was a direct attack on American imperialism (Piqué, Derrick, and Parker).

The original mural was five meters high and 24 meters long. It was created on the exterior side of the south wall over the Italian Hall building on Olvera Street. The experimental fresco technique was adopted for the creation of the mural. Siqueiros used an airbrush to paint on fresh cement. However, after the execution of the mural, it was covered with white paint to conceal the elements of American imperialism. The Bloc of Mural Painters involved twenty artists working with Siqueiros to use his new techniques in Tropical America. Siqueiros used cement instead of traditional plaster and was completed in October 1932 (Zamora). The Indian peon in the original setting represents American imperialism. The allegoric depiction of the mural conveys the idea of peasants' protest or resistance against American imperialism. The image does not show a tranquil Mexican village sufficient to highlight the adversities and sufferings of the poor peasants. The original mural survived for less than a year due to environmental and political factors (Piqué, Derrick, and Parker).

The mural holds significance in art and history because it was the first mural created outdoors. Designing a mural on black walls on the exterior was a relatively new concept. However, the urban environment of Los Angeles did not support the mural, resulting in its deterioration. The sun and harsh weather were sufficient to cause damage to Tropical America. The experimental equipment used by the artist in the creation of the mural included spray guns, concrete, and paint. The tools

were adopted by artists of the modern centuries. He used his artistic skills amazingly to capture the theme of American hypocrisy (Chandler).

In the 1960s, the mural was rediscovered, and various changes and transitions took place. The original mural was lost long ago. The transition was most visible due to the harsh environment and airbrush technique. The transition phase occurred in the 1980s when the Getty Conservation Institute (GCI) attempted to conserve the project and preserve the surviving public mural in the United States. The transition phase of the mural involved its conservation, focusing on extensive treatment. Before GCI's involvement in the conservation of the mural, the rise of Chicanos in the 1960s also attempted to renew the mural. However, the GCI was practically involved in the transition phase, as reflected by the strategy of saving the mural. The transition phase involved a thorough cleaning, and the plaster from the missing areas was reattached. The conservation project involved a team of experts and scientists. The scientists utilized their knowledge of non-damaging techniques to determine materials originally used by Siqueiros in the creation of the original mural. The team faced challenges due to the missing information on the use of materials and the complex nature of the work (Sebeok and Danesi).

The transition phase involved managing complex techniques and aspects of the conservation. The conservation project engaged to protect the mural from the harsh environment and sun of LA. The transition phase is comprised of four main phases. The initial phase focused on documenting the mural, including details about the original materials used in the construction. The team faced difficulties, as Siqueiros never documented the materials to create something unique and amazing. The second phase involved a scientific study focused on uncovering the techniques used by Siqueiros in the creation of the original artwork. The team managed to produce conventional graphical documentation in photographic forms that mapped the conditions. The facts revealed the techniques of execution, historical interventions, and conservation. Execution techniques revealed the physical evidence of the contents involved in the creation of the original mural. Previous interventions highlighted the earlier conservation work adopted for retrofitting the Italian Hall. The conservation state revealed the cracks, voids in surfaces, damages, and conditions of the remaining paints. The conditions documented served as the baseline conditions for future work and monitoring. The phase also produced the work in a digital form that could be used in future for long-term conservation and treatment (Sebeok and Danesi).

The third phase involved the building of a protective shelter that could keep the mural safe from the external environment and harsh conditions such as the sun. The construction of a public viewing platform was another step in enhancing the protection and conservation of the mural in the long term. The treatment adopted by GCI concentrated on stabilizing the mural, reattaching the lost plaster, cleaning, and consolidating the surface. The phase determined the need for permanent shelter and a viewing platform, erecting the protection and display of the mural. The mural suffered damage in 1994 due to the earthquake affecting the work of the building. In the same year, the research team worked on creating digital images of the mural using the Leaf system and digital techniques. The phase of documentation provided information about financial constraints and time

duration. The document was used for conservational purposes, such as revealing the causal relationship of deterioration processes (Pulido, Cheng, and Barraclough). Digital imaging helped conservators to keep accurate records of the conditions. The next phase involved designing and installing an interpretive centre to facilitate public access. Funding for the project constitutes \$8.95 million from public-private investments. Heritage organizations also supported the conservation project through funding and financial assistance. The temporary protection in front was installed in 2002. GCI managed to complete the entire conservation project in 2012 with the completion of a protective canopy shelter, interpretive centre, and platform for public viewing. Post-treatment monitoring was also part of the transition phase, which helped GCI conduct an in-depth review of the mural. The monitoring involved a comprehensive review of the environment and other factors that could threaten the stability of the mural (Rainer, Buzzanca, and Palumbo).

The mural represents the history of Los Angeles, while the original version on Olvera Street was whitewashed. The whitewash peeled off later and again revealed the imagery that was visible to the people of Olvera Street. The mural was restored entirely in 2012 after conservational work. The Conservation of America Tropical is located at El Pablo de Los Angeles. The mural exists in the downtown of Los Angeles, still at its original location. The facts depict that Tropical America is the only one among three murals that exist at the location where Siqueiros actually created it. The current location of the mural is the same due to the efforts of Chicanos in the 1960s and GCI to restore Tropical America (Pulido, Cheng, and Barraclough).

The urban environment of Los Angeles displayed conditions of air pollution, sprawl, smog and sun. The scorching heat of the sun, smog, and sprawl are the harsh environmental conditions that resulted in the deterioration of the mural. The relationship of LA with the land evolved over time; however, it is still known for its sun. Sunshine influenced the transition phase, motivating conservators to build a shelter that protects the mural from direct contact with the sun (William and Greg). The urban culture of LA supported mural painting as the artists used the walls to paint politics and social aspects. LA environment mobilized communities and expressed frustrations through mural art. The murals influenced physical perceptions and the quality of neighbourhoods. During the 1930s, the government promoted the creation of mural art on the walls for educational and social purposes. The city of LA is closely related to the mural of Tropical America as it conveys a socio-political message (Piqué, Derrick, and Parker). The interpretive centre works to preserve the mural in historical and artistic contexts. The construction of the viewing platform allowed the people and visitors to view the mural. The construction of the protective shelters saved the mural from damage. The interpretive centre works to provide all information regarding the mural to the community. The GCI also engaged in active monitoring of the mural to ensure its stability for the next ten years. The mural represents great significance for the city of Los Angeles as Siqueiros created it on the city's exterior wall. The mural was created during his stay in LA, allowing him to imprint the social-political realities of American imperialism. The artist transformed Olvera Street into a Mexican city, portraying the story of indigenous people and poor peasants. The mural also holds significance for the city as Siqueiros designed it during his stay in LA (Pulido, Cheng, and Barraclough).

Aesthetic Analysis

The mural of Tropical America created by Siqueiros was an attempt to spread a socio-political message, thus becoming part of a muralist movement. The movement was sprawled to promote the concept of nationalism and revolution. Mexican Muralist Movement was focused on using art to transmit a deeper message that would provoke people towards revolution. The emergence of the rich visual language in public spaces made art accessible to all people. The movement had a significant role in educating and informing the public about the political and social conditions of the country. Cultural identity, resistance, oppression, and progress remain important aspects of the movement (Sebeok and Danesi). The independent movement provided a free platform for artists to use their skills to portray deeper realities of the world. It rejected the external pressures or influences of the government, allowing painters to use the free platform to express their viewpoints. It worked as a valid tool for communication outside the boundaries of galleries and museums (Stahi).

The central idea behind the Mexican Muralist Movement was to educate the illiterate people and inform them about the realities. Art, for the first time, brought to light new possibilities, including the cohesiveness of communities and people. The messages emphasized the promotion of cultural identities, traditions, and political agendas. The most important artist of the Mexican Muralist Movement was Diego Rivera, who was inclined towards favouring socialism. Early muralists, along with Rivera, concentrated on portraying the Industrial Revolution and its progression due to technology and capitalism. They wanted to convey the theme that realities were unavoidable and that denying the rights of common people was not possible. The murals captured the events occurring under the umbrella of the Industrial Revolution and capitalism. Mexican murals remain heavy predecessors of public art and are still recognized for their unique artwork. The concept of mural art and illustration of various artistic concepts on the walls emerged with the movement. The movement plays a substantial role in the liberation of art and the belief that art is free for all and that everyone who represents their ideas or beliefs can use it. Governments during the 1920s commissioned muralists to show the positive side of the nation and mostly support a political ideology. The creation of murals always involved controversies, whether they were for social or political causes. Graffiti and street art also developed under the influences of muralist art (Rainer, Buzzanca, and Palumbo).

Diego Rivera and Jose Clemente Orozco played a dominant role in the creation of the Mexican Muralist Movement. Diego Rivera's mural painting 'The Creation' (1922) remains one of the most historical pieces of the movement. Rivera's creation was actually commissioned by the government and paved the way for many new muralist artists. The revolution occurred in 1910 before the creation of Rivera's mural. The mural conveyed the message that the entire of Mexico is rising and becoming part of the post-revolution. It was more of an Indigenous ideal containing the assimilation of modern ideas. Jose Clemente Orozco was another famous muralist associated with the muralist movement. His artwork 'The Banquet of the Rich' (1923-1924) represents a revolutionary idea. The mural was created against the orders of the government, revealing his bravery and strength to challenge the traditional settings. The mural created by Orozco represented a political message as he portrayed the working class at

the bottom of the social order. He used his artistic skills to showcase them in a state of fighting. The picture clearly depicts that the working class is involved in disputes among themselves, providing more power to the wealthy. Due to their negligence, the wealthy enjoy the luxurious banquet. Goldman explains the mural as “in the hope of liberating your race from the degradation and misery of centuries. Siqueiros had always considered his art a political tool and a vehicle of revolutionary thought, with concepts inseparable from aesthetics” (Goldman 322). The artist displays artistic sense as he represents the self-destruction of the poor due to their own ignorance. They are busy attacking each other while the powerful enjoy their wealth. The mural directly addressed the illiterate working class who remained unaware of their actions (Piqué, Derrick, and Parker).

David Alfaro Siqueiros was also a prominent figure of the muralist movement, commonly known as a Mexican realist painter. He worked to convey his political ideology and used his radical technique to interact with the illiterate working class. He used traditional Mexican iconography to transmit the theme of Mexican immigrants and peasants against American imperialism. His mural targeted the Mexican and working class, provoking them to demand revolution and an end to the imperialist regime. Murals have close relevance to his political and social agendas as he convinced the masses to demand freedom and justice. His revolutionary public art disenfranchised the public by promoting the idea of revolution. The art was revolutionary in the sense that he allowed many newcomers to break the traditional art of European influence and promote their native tradition (Economist). His meeting with Diego Rivera encouraged the artists of the movement to focus on their revolutionary ideas. With his collaboration, Siqueiros managed to create a union of technical workers, sculptors, and painters, thus allowing him to stand against the governments. During his artistic journey, he focused on educating the workers and promoting their knowledge regarding Marxist ideology. Siqueiros’s three murals created in America were part of the muralist movement. He created three murals at different locations in LA with the goal of addressing the masses, specifically the working class. Tropical America remains the largest of the three murals created to showcase the miserable conditions of the Mexican working class. The murals contributed to the movement as they convinced poor labourer to recognize their conditions. Tropical America revealed the exploitative nature of the American state and its owners. The powerful managed to enlarge their profits while the indigenous people and immigrants of Mexico failed to gain peace or happiness. Class gap and social inequality remained the common theme of the three murals, motivating the working class to demand change (LATimes).

The three artists cultivated a style that adopted Mexican iconography to reveal the indigenous culture, which helped them promote Mexican identity. The non-European heroes tried to create their native identities and use Mexican iconography that allowed Mexican people to craft the nation’s history. The common themes in the murals included Aztec warriors fighting against the Spanish, the working class suffering in poverty and the powerful enjoying their statuses. The creation of epic murals on public buildings, walls, and open spaces was enough to promote rebellion among the working class. Siqueiros murals anticipated the historical event and new order, while other Mexican artists also encouraged the masses to stand against repression (YouTube). Mayan aesthetic was apparent in the murals of three artists who used the common Orozco painting in 1942 and criticized the role of technology by highlighting negative aspects of disorganization, prostitution, inequality, and

materialism. Innovative iconography introduced in the Mexican muralist movement played a substantial role in the revolution. Muralists had prominent roles in the reorientation of histories, recovering lost stories and drafting new narratives that later inspired the Chicano artists (GCI).

The role of Diego Rivera remains prominent in the muralist movement, as in the early years of cubism, he tried to associate his art with Picasso's work and brought modernism to Mexico. Mexican muralists such as Rivera and Siqueiros reflected their interest in cubism. Picasso remained one of the prominent artists of the Cubist movement, using art to promote abstract art. Through the ideology of non-representational art, they emphasized unity by depicting scenes and events on the canvas. The public message was also a common element of cubists, such as Picasso's *Avignon* (1907) captured nude women. The muralist movement also shows close relevance to the expressionism movement, allowing artists to portray the anxieties existing in the world during the 1920s (Zamora).

Expressionism was a revolutionary form of art emphasizing the introduction of new standards of judgment and creation. Through painting, the artists managed to capture the anxieties and emotional state of the people. The use of bold colours represented social criticism by touching on the topics of injustices and inequalities. Edvard Munch's painting *'The Scream'* (1893) remains one of the most striking contributions of the expressionism movement. The painting represents deaths and agony and depicts the darker side of the world. The purpose of the movement was to respond to the adversities resulting from the technological progress of the twentieth century (Pulido, Cheng, and Barraclough). The movements provoked the three muralists and remain one of the primary reasons behind the muralist movement as they adopted the same techniques and ideas. They adopted a kind of informed choice that makes the aspects of expressionism and cubism visible in their street art. The notion of street art remains more prominent in the muralist movement as Siqueiros, along with the other artists, made their art on walls and in the most crowded places of LA. The purpose was to target the common people passing by streets, which also influenced an entire generation of Mexican artists (Barco).

City And Humanities Analysis

The socio-cultural assessment of the most significant mural of Siqueiros *'Tropical America'* depicts its significance in all eras. Latino artists and their culture are an integral part of the city's artistic heritage. Muralist culture influenced not only the people of LA, where *Tropical America* was created but also affected the neighbouring cities. The mural had a dominant impact on the culture and society of LA as it promoted the theme of revolution. The mural influenced the working class, highlighting the theme of oppression. The image of the crucified native American was a protest against the officials of the United States. The immediate impacts of the mural involved the development of self-consciousness regarding inequality and American imperialism in the Indigenous community. The artists who came after the period adopted the muralist ideology of Siqueiros, which is apparent in street art and *Portrait of the Bourgeois* (1939). The cable street mural also represents the great influence of *Tropical America*. Siqueiros's mural maintained longevity and remained imprinted on the works of artists of all eras. The creation of the mural at Olvera Street criticized the unfair role of the

state. The image clearly highlighted the immigrants falling prey to the hypocrisy of the government visible in the American dream. Murals have also been used as a tool to address state injustices and were also adopted by artists during neo-Nazi movements (Pulido, Cheng, and Barraclough). The muralist movement of Siqueiros focused on Marxist ideology, explaining the gap between two classes: the rich and the poor. The interpretation of Tropical America also reveals the same differences between the two classes, depicting the oppression of indigenous communities. The mural was a clear message that continued to educate upcoming generations about the concept of social injustices and inequalities. The mural was also an attempt for Siqueiros to acclaim cultural identity and encourage Mexicans to keep their identities with them. American imperialism was an attack on native identities, cultures, and statuses. The mural preserved the history of American imperialism and remained an area of interest for the new artists (Rainer, Buzzanca, and Palumbo).

The experimental workshop of Siqueiros encouraged many new artists to address social issues and use their artistic skills to highlight the harsh realities of the world.

The artists in the twenty-first century still use muralist philosophy to protest against the hypocrisy of the American government. Siqueiros and Jackson Pollock adopted similar styles to fight against Fascism. The art used by Siqueiros was linked to the traditional art adopted by religious practitioners of the thirteenth century. The purpose of art in the past was to promote religious beliefs and enhance humanity. The techniques adopted by Siqueiros in capturing the realistic issues of American society had a close resemblance to Mexican culture. The artist wanted to ensure that he remained connected to his native culture and was convinced to use Mexican iconography in his murals. The creation of an indigenous Indian in the mural reflects his concerns about the poor. The creation of the pyramid represents the connection of the mural with the Mayan art style. Pyramids and temples were common features of the Mayan art used by the artists of ancient times to represent religious beliefs (Goldman). The soldiers in the mural display the powerful Americans who control the lives of the Mexican labourers. The purpose of the mural was to circulate a public message and to address the uneducated people belonging to the working class. The message was prominent and strong as it reflected the miserable conditions of the Mexicans who came to the country of dreams to fulfil their desires. The Americans exploited the workers and managed to keep the biggest shares. The mural also intrigued the working class and made them think about the reasons for their deprived state. The mural was used to educate and inform common people to reject the imperialist rule and demand equal rights. The mural influenced not only the city of LA but also the working class in other areas of the US. The impacts and role of 'tropical' America became more visible in the Civil War when the working class rose to demand equality and the elimination of injustices. The mural influenced the Mexican immigrants to learn how American imperialism caused devastation to their fields and crops. The only beneficiaries of their labour remain the powerful white Americans while they, irrespective of their struggles, earn no reward or entitlements (Sebeok and Danesi).

The mural revealed the most astonishing realities by creating the shooters and showing their intentions of attacking the Indigenous man. The creation of the artist influenced other Mexican artists and became one of the prominent causes of the Mexican Revolution. The creation of the jungle also

transmitted the theme of oppression as the repressive laws caused complications for the working class. Power and inhumanity were common attributes of American imperialism, giving sufficient power to the whites. The mural promoted the belief that the unfair role of the state resulted in the miserable lives of the indigenous communities in America (Economist). The reason for choosing outdoor settings for the mural was to address the wider public. The direct encounter of the labourers with street art allowed them to rethink the role of imperialism and also motivated them to stand against the inequalities (GCI).

The city of Los Angeles reflects significance in the creation of the mural, as it was during Siqueiros's exile in LA that he visualized the Mexican realities in an American world. The creation of the mural influenced the culture of the US, which also resulted in controversies. The government whitewashed the mural and tried to repress Siqueiros's attempts to promote emotions of rebellion (Goldman). The harsh environment of LA also caused damage to the mural after the flaking of whitewash due to the hot sun. The mural was then restored by the Chicano movement during the 1960s. Chicano artists were influenced by Siqueiros as they tried to convey the same socio-political message of power versus oppression. The artists in the Chicano art movement focused on using the same Mexican iconography adopted by Siqueiros in his creation of murals. The recreation of murals and wall art depicts the impacts of Tropical America on the modern artists of the twentieth century. Chicano artists focused on promoting social activism with the aim of eliminating unjust rules and promoting the concepts of equality. The art movement focused on bringing social change by provoking people of the working class to demand rights. The touch of Aztec art in the Chicano art movement also reflects the influences of Siqueiros Tropical America (LATimes).

The mural influenced the new artists by providing them with the freedom to express their thoughts and share them with people throughout the world. Chicano's movement during the 1960s and 1970s also reflected the profound impacts of Tropical America. The revolutionists in the movement attempted to revive the history of the mural. The 'great Walls of Los Angeles was also created under the influence of the Siqueiros mural. The mural encouraged the new artists to follow the same techniques of muralist art and use them to convey socio-political messages. The Chicano artists repaired the mural during the 1960s with their focus on reinventing the artistic movement. Siqueiros mentioned, "I painted a man crucified on a double cross, which had, proudly perched on the top, the eagle of North American coins" (Goldman 324). The anti-imperialist message never faded from the culture of America, which also became visible in the attempts of the Getty Institute to save and recover the lost mural. Whitewashing the mural did not remove the art of Siqueiros as it kept on provoking modern artists (Rainer, Buzzanca, and Palumbo).

The use of murals in the twenty-first century depicts the profound impacts of the Siqueiros mural and the Mexican Muralist Movement. The trend of using muralist art for social messages did not vanish with the end of Tropical America. The murals and the philosophy still fascinate modern artists, who use their art as an expression of freedom and convey their viewpoints without fear or hesitation. Siqueiros's mural Tropical America provided direction to the new artists by promoting elements of expressionism and freedom. The traditional and historical symbolism of folk art still influences modern

artists to cover different socio-political aspects of human life. Mural also provided a model of activism for subsequent artists trying to promote political agendas. The artists of the twenty-first century used the materials of Siqueiros and felt encouraged to adopt new approaches to show distinct concepts of society. Tropical America still inspires artists who are trying to capture deeper realities of the world. Spray painting and graffiti emerged under the influence of the Siqueiros mural. In 2012, the Museum of Latin American Art revived the same theme of Siqueiros and presented Siqueiros in LA: Censorship Defied. The museum is still trying to unite artists and generate new murals with an expansion of Siqueiros's ideas and themes. The mural will continue to influence new artists to use art for public and political agendas.

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David Siqueiros's mural Tropical America holds great significance in American history, as it was a direct criticism of American imperialism. The mural captures the imperialistic picture of unfair American culture by portraying Mexican labourers as an Indigenous community suffering from the repercussions of inequality. The semiotic analysis of the mural depicts the relevance of Siqueiros's mural with Mexican iconography. The pyramid and the temple created in the mural reflect the relevance of Aztec and Mayan art styles. The urban analysis of the mural illustrates how the environment of Los Angeles influenced the creation and preservation of the historical artwork. Tropical America played a crucial role in the Mexican Muralist Movement, aiming to highlight issues of the Mexican community. The aesthetic analysis of the mural depicts that Tropical America was an attempt to transmit a socio-political message that later set the stage for the new artists and promoted the ideology of freedom.

Semiotic Analysis

The nation was revolted by civil war from 1910 to 1920 against the dictator Porfirio Diaz. The idea behind the revolution was to attain equality and promote the belief that the land belonged to the labourer who worked in it. The majority of citizens united and demanded agrarian reform that signalled a new age in Mexico. Society was concerned about public rights, which was reflected in their demands for education, health, and civil liberties. The expulsion of the dictator from Mexico in 1932 resulted in political militancy (LATimes). The arrival of David Alfaro Siqueiros resulted in the creation of three murals during the period of six months. He created his first mural, 'Street Meeting,' at Chouinard School of Art, where he was teaching fresco painting style to the students of Art. His

second mural, 'Tropical America,' remains one of his most significant paintings as it revealed a powerful political statement. The mural left a long-lasting impression due to its execution on the exterior of Olvera Street's Italian Hall. It was in the same location as the Plaza Art Center. His third mural was the 'Portrait of Present-Day Mexico', still available at home in Pacific Palisade (Barco).

Art and history recognize the mural of Tropical America as one of the most astonishing pieces of art. The director of the Plaza Art Center, S.K. Ferenz, suggested the title for this unique mural. Commercial companies were also involved in supporting the construction of the mural as they provided grants for the materials, including cement, paint, mechanical equipment and wood for the scaffold (William and Greg). The project involved twenty artists assisting Siqueiros, who was known as Block of Mural Painters. Siqueiros's intentions to experiment with new industrial tools motivated him to create an eagle. His affiliations with the Mexican communist party were another factor encouraging him towards the painting. He was devoted towards the struggles of the Mexican people and also remained in jail for his political activities. His central concern behind the creation of the eagle was to portray the struggles of the working class. His idea was against the traditional art that focused on the individual. During his exile in the US, he painted the mural on the wall above the Italian Hall's roof. His creation of Tropical America was an attack on US imperialism (KINZER).

Mexican iconography was apparent in Siqueiros's painting of the eagle as it symbolized the problems encountered by the Mexican peasants in society. The radical technique and composition tried to demonstrate political ideology informing about revolutionary Marxist ideology. Avant-garde style painting of the eagle was the perfect illustration of traditional Mexican iconography and local history. Mexican iconography is visible in bringing together elements of Avant-garde painting and traditional art representing historical symbolism and folk art. The cross closely resembles the Christ cross. The mural displayed a Mexican peasant strung up on a cross, while wrists tied to an upper crossbar and legs to the bottom cross-bar. Siqueiros used the rope around the neck of the peasant with a lifeless head dropping towards the right shoulder. American eagle appears on top of the cross while the wings are partly spread. To add more realism, the artist presented a reminiscent building behind the scene of the crucifixion. The existence of Mayan sites such as Tulum and Uxmal portrays how vulnerable poor peasants are to their power. It also conveys the idea about the Myan site's intentions of ruining vegetation encroaches of poor farmers. The head of the eagle is pointed to the left, surrounded by two figures (YouTube). The Campesino is red against the peasant, and both are prepared to defend themselves. The Campesino points a gun at the eagle. The eagle was a perfect depiction of the peasant-imperialism relationship as Siqueiros attempted to emphasize the rights of labourers and the working class (KINZER).

The creation of the eagle is closely related to the Mayan and Aztec painting styles. The Maya and Aztec paintings emphasized religious aspects and beliefs. The representation of Christ's cross in Siqueiros's painting conveys the same belief. Maya and Aztec paintings also reflected interests in region and cultivation as substantial artwork highlights the aspects of cultivation and agriculture. The use of ceramics and mythological art also remains part of Maya and Aztec paintings. Siqueiros used the same technique to represent the Mexican mythology. Human sacrifices are another feature of the

Aztec and Maya art that becomes more discernable in the eagle as it transmits the theme of sacrifice (Economist).

The mural portrays an indigenous Mexican peasant lashed to a double cross, representing American imperialism. The image of the peasant symbolizes inequality and the miserable state of the working class. Mexican iconography is visible as the peasants and poor farmers remained prominent features of art (Barco). The indigenous peasant is of African descent, depicting the racial inequalities. The creation of the peasant reveals the relationship of Americans with indigenous people who, irrespective of their lands, face threats from powerful whites. The Mexican peasant was a perfect figure displaying the social inequalities such as poverty, rebellion, and torture. The elements used in the mural were an accurate reflection of the native Mexican history. The indigenous peasant in the mural shows the three generations of poor Mexicans fighting for their rights. The Mexican labourers were not happy. That was against the idea of Otis Chandler, who wanted to show them a satisfied state. The unhappy labourer depicts Mexican iconography, trying to convince the audience about the hardships of the poor Mexicans and their sub-standard living. The Mexican iconography is visible as the peasant conveys the theme of agony and suffering. He appears to cherish the old pagan religion and is ready to make a sacrifice. The indigenous person on the cross symbolizes the Christian cross, uncovering the same theme of sacrifice and crucifixion (Everts). The indianism apparent in the peasant's exhibition is the folk art connecting the mural to Mexican iconography (Goldman).

The shooters in the Siqueiros mural represent Mexican iconography, as they are government-hired provocateurs. The shooters hold substantial power, permitting them to inflict pain upon the peasants. The artistic history of Mexico is visible in the political revolution, as illustrated in the conception of shooters. The painting shows two shooters aiming at the eagle, unveiling the controversial aspects of the mural. The shooters depict relevance with the Maya painting technique as the artist used Indian figures. Maya and Aztec paintings focus on the lives of Indians. The crucified Indian figure also resembles the Maya ruins. The portrait depicts that the shooters are about to kill the poor Indian man, representing the concept of imperialism. The shooters symbolize the state's officials capable of taking the lives of poor people. He used the Aztec and Mayan art in religious ceremonies to try to create the same concept of sacrifices made by Indians (Everts). Shooters in the mural are the Americans taking the role of authoritative entities. The mural was the explanation of the native Mexican history where Americans inflicted terror and disregarded them on their lands. The men shooting at the poor Mexican also reveals the government's harassment and imperialism aiming to exploit labourers (Economist).

The jungle was created against the idea of tropical paradise, reflecting the aspects of Mexican iconography. The impression of darkness and brutality remains discernable in the mural. The pictorial techniques used in the creation of Tropical America are a perfect symbol of Mexican iconography, representing the picture of struggles and pain encountered by the Mexican peasants and indigenous community. The iconography is synonymous with capturing the realities of Mexican immigrants leaving their countries for work. The mural highlights repressive laws and vigilance, crushing the dreams of the Mexican people. The jungle represents the perfect picture of the native Mexican history, where bidders exploited the poor labourer. The jungle in the mural exhibits monumental

forms as it affirms folklorism and picturesqueness (Zamora). Tropical America also reflects Mexican iconography as it conveys the concept of protest against the powerful and inhumanity. The mural recalls how the Indigenous people of Mexico and unemployed labourers suffered brutality and injustices due to the unfair role of the American government (Goldman).

The mural shows close relevance to Mayan and Aztec art as the concept of the jungle conveys the same theme of the succession of internecine war. The jungle carries the same tradition as the Aztec and Mayan paintings. Capering skeletons and the vanquishing demons of the Maya twins also have a close resemblance with the mural and also remain the inspiration behind Tropical America. Mayan artists painted pyramids, which represent a long history of art. Maya murals depicted the ruling elites, battles, and religious themes. In Maya art, painted pyramids portrayed the burial in the Mexican jungle. The same theme appears in Siqueiros's mural, which is a constructed jungle with pyramids to transmit the idea of American imperialism. The interior perspective of the pyramid comprises inclines on both sides, creating two planes that enhance the plasticity of the lower pyramid. The purpose of using the pyramid is to revive the Maya artistic style, highlighting the burial of the indigenous Mexicans in the jungle. Temple pyramids were also common in Aztec art and used to convey religious themes (Goldman).

Urban Analysis

The original setting of the mural 'Tropical America' used an outdoor setting. The mural was originally created to showcase the abundance of tropical America. The version created by Siqueiros was highly politicized, targeting to highlight the themes of inequality and class discrimination. The original settings revealed the deeper theme of American imperialism and its adverse impacts on the poor Mexicans. The mural portrayed a Native American Indian in crucified form emerging in the centre of the artwork. A menacing eagle was used to symbolize America and its exploitative role. The Mayan temple appears behind the scene of the crucifixion, while the tropical trees represent America. The Mexican and the Peruvian created at the top right are shown more defensively. They are both attempting to save their land from the powerful Americans. The original settings display the inevitable success of American capitalism as they manage to deteriorate the lands and cultures of Mexicans. In the original theme, the artist tried to promote the socio-political viewpoint that was a direct attack on American imperialism (Piqué, Derrick, and Parker).

The original mural was five meters high and 24 meters long. It was created on the exterior side of the south wall over the Italian Hall building on Olvera Street. The experimental fresco technique was adopted for the creation of the mural. Siqueiros used an airbrush to paint on fresh cement. However, after the execution of the mural, it was covered with white paint to conceal the elements of American imperialism. The Bloc of Mural Painters involved twenty artists working with Siqueiros to use his new techniques in Tropical America. Siqueiros used cement instead of traditional plaster and was completed in October 1932 (Zamora). The Indian peon in the original setting represents American imperialism. The allegoric depiction of the mural conveys the idea of peasants' protest or resistance

against American imperialism. The image does not show a tranquil Mexican village sufficient to highlight the adversities and sufferings of the poor peasants. The original mural survived for less than a year due to environmental and political factors (Piqué, Derrick, and Parker).

The mural holds significance in art and history because it was the first mural created outdoors. Designing a mural on black walls on the exterior was a relatively new concept. However, the urban environment of Los Angeles did not support the mural, resulting in its deterioration. The sun and harsh weather were sufficient to cause damage to Tropical America. The experimental equipment used by the artist in the creation of the mural included spray guns, concrete, and paint. The tools were adopted by artists of the modern centuries. He used his artistic skills amazingly to capture the theme of American hypocrisy (Chandler).

In the 1960s, the mural was rediscovered, and various changes and transitions took place. The original mural was lost long ago. The transition was most visible due to the harsh environment and airbrush technique. The transition phase occurred in the 1980s when the Getty Conservation Institute (GCI) attempted to conserve the project and preserve the surviving public mural in the United States. The transition phase of the mural involved its conservation, focusing on extensive treatment. Before GCI's involvement in the conservation of the mural, the rise of Chicanos in the 1960s also attempted to renew the mural. However, the GCI was practically involved in the transition phase, as reflected by the strategy of saving the mural. The transition phase involved a thorough cleaning, and the plaster from the missing areas was reattached. The conservation project involved a team of experts and scientists. The scientists utilized their knowledge of non-damaging techniques to determine materials originally used by Siqueiros in the creation of the original mural. The team faced challenges due to the missing information on the use of materials and the complex nature of the work (Sebeok and Danesi).

The transition phase involved managing complex techniques and aspects of the conservation. The conservation project engaged to protect the mural from the harsh environment and sun of LA. The transition phase is comprised of four main phases. The initial phase focused on documenting the mural, including details about the original materials used in the construction. The team faced difficulties, as Siqueiros never documented the materials to create something unique and amazing. The second phase involved a scientific study focused on uncovering the techniques used by Siqueiros in the creation of the original artwork. The team managed to produce conventional graphical documentation in photographic forms that mapped the conditions. The facts revealed the techniques of execution, historical interventions, and conservation. Execution techniques revealed the physical evidence of the contents involved in the creation of the original mural. Previous interventions highlighted the earlier conservation work adopted for retrofitting the Italian Hall. The conservation state revealed the cracks, voids in surfaces, damages, and conditions of the remaining paints. The conditions documented served as the baseline conditions for future work and monitoring. The phase also produced the work in a digital form that could be used in future for long-term conservation and treatment (Sebeok and Danesi).

The third phase involved the building of a protective shelter that could keep the mural safe from the external environment and harsh conditions such as the sun. The construction of a public viewing platform was another step in enhancing the protection and conservation of the mural in the long term. The treatment adopted by GCI concentrated on stabilizing the mural, reattaching the lost plaster, cleaning, and consolidating the surface. The phase determined the need for permanent shelter and a viewing platform, erecting the protection and display of the mural. The mural suffered damage in 1994 due to the earthquake affecting the work of the building. In the same year, the research team worked on creating digital images of the mural using the Leaf system and digital techniques. The phase of documentation provided information about financial constraints and time duration. The document was used for conservational purposes, such as revealing the causal relationship of deterioration processes (Pulido, Cheng, and Barraclough). Digital imaging helped conservators to keep accurate records of the conditions. The next phase involved designing and installing an interpretive centre to facilitate public access. Funding for the project constitutes \$8.95 million from public-private investments. Heritage organizations also supported the conservation project through funding and financial assistance. The temporary protection in front was installed in 2002. GCI managed to complete the entire conservation project in 2012 with the completion of a protective canopy shelter, interpretive centre, and platform for public viewing. Post-treatment monitoring was also part of the transition phase, which helped GCI conduct an in-depth review of the mural. The monitoring involved a comprehensive review of the environment and other factors that could threaten the stability of the mural (Rainer, Buzzanca, and Palumbo).

The mural represents the history of Los Angeles, while the original version on Olvera Street was whitewashed. The whitewash peeled off later and again revealed the imagery that was visible to the people of Olvera Street. The mural was restored entirely in 2012 after conservational work. The Conservation of America Tropical is located at El Pablo de Los Angeles. The mural exists in the downtown of Los Angeles, still at its original location. The facts depict that Tropical America is the only one among three murals that exist at the location where Siqueiros actually created it. The current location of the mural is the same due to the efforts of Chicanos in the 1960s and GCI to restore Tropical America (Pulido, Cheng, and Barraclough).

The urban environment of Los Angeles displayed conditions of air pollution, sprawl, smog and sun. The scorching heat of the sun, smog, and sprawl are the harsh environmental conditions that resulted in the deterioration of the mural. The relationship of LA with the land evolved over time; however, it is still known for its sun. Sunshine influenced the transition phase, motivating conservators to build a shelter that protects the mural from direct contact with the sun (William and Greg). The urban culture of LA supported mural painting as the artists used the walls to paint politics and social aspects. LA environment mobilized communities and expressed frustrations through mural art. The murals influenced physical perceptions and the quality of neighbourhoods. During the 1930s, the government promoted the creation of mural art on the walls for educational and social purposes. The city of LA is closely related to the mural of Tropical America as it conveys a socio-political message (Piqué, Derrick, and Parker). The interpretive centre works to preserve the mural in historical and artistic contexts. The construction of the viewing platform allowed the people and visitors to view the mural.

The construction of the protective shelters saved the mural from damage. The interpretive centre works to provide all information regarding the mural to the community. The GCI also engaged in active monitoring of the mural to ensure its stability for the next ten years. The mural represents great significance for the city of Los Angeles as Siqueiros created it on the city's exterior wall. The mural was created during his stay in LA, allowing him to imprint the social-political realities of American imperialism. The artist transformed Olvera Street into a Mexican city, portraying the story of indigenous people and poor peasants. The mural also holds significance for the city as Siqueiros designed it during his stay in LA (Pulido, Cheng, and Barraclough).

Aesthetic Analysis

The mural of Tropical America created by Siqueiros was an attempt to spread a socio-political message thus becoming part of a muralist movement. The movement was sprawled to promote the concept of nationalism and revolution. Mexican Muralist Movement was focused on using art to transmit a deeper message that would provoke people towards revolution. The emergence of the rich visual language in the public spaces made art accessible to all people. The movement had a significant role in educating and informing the public about the political and social conditions of the country. Cultural identity, resistance, oppression, and progress remain important aspects of the movement (Sebeok and Danesi). The independent movement provided a free platform for artists to use their skills to portray deeper realities of the world. It rejected the external pressures or influences of the government, allowing painters to use the free platform to express their viewpoints. It worked as a valid tool for communication outside the boundaries of galleries and museums (Stahi).

The central idea behind the Mexican Muralist Movement was to educate the illiterate people and inform them about the realities. Art, for the first time, brought to light new possibilities, including the cohesiveness of communities and people. The messages emphasized the promotion of cultural identities, traditions, and political agendas. The most important artist of the Mexican Muralist Movement was Diego Rivera, who was inclined towards favouring socialism. Early muralists, along with Rivera, concentrated on portraying the Industrial Revolution and its progression due to technology and capitalism. They wanted to convey the theme that realities were unavoidable and that denying the rights of common people was not possible. The murals captured the events occurring under the umbrella of the Industrial Revolution and capitalism. Mexican murals remain heavy predecessors of public art and are still recognized for their unique artwork. The concept of mural art and illustration of various artistic concepts on the walls emerged with the movement. The movement plays a substantial role in the liberation of art and the belief that art is free for all and that everyone who represents their ideas or beliefs can use it. Governments during the 1920s commissioned muralists to show the positive side of the nation and mostly support a political ideology. The creation of murals always involved controversies, whether they were for social or political causes. Graffiti and street art also developed under the influences of muralist art (Rainer, Buzzanca, and Palumbo).

Diego Rivera and Jose Clemente Orozco played a dominant role in the creation of the Mexican Muralist

Movement. Diego Rivera's mural painting 'The Creation' (1922) remains one of the most historical pieces of the movement. Rivera's creation was actually commissioned by the government and paved the way for many new muralist artists. The revolution occurred in 1910 before the creation of Rivera's mural. The mural conveyed the message that the entire of Mexico is rising and becoming part of the post-revolution. It was more of an Indigenous ideal containing the assimilation of modern ideas. Jose Clemente Orozco was another famous muralist associated with the muralist movement. His artwork 'The Banquet of the Rich' (1923-1924) represents a revolutionary idea. The mural was created against the orders of the government, revealing his bravery and strength to challenge the traditional settings. The mural created by Orozco represented a political message as he portrayed the working class at the bottom of the social order. He used his artistic skills to showcase them in a state of fighting. The picture clearly depicts that the working class is involved in disputes among themselves, providing more power to the wealthy. Due to their negligence, the wealthy enjoy the luxurious banquet. Goldman explains the mural as "in the hope of liberating your race from the degradation and misery of centuries. Siqueiros had always considered his art a political tool and a vehicle of revolutionary thought, with concepts inseparable from aesthetics" (Goldman 322). The artist displays artistic sense as he represents the self-destruction of the poor due to their own ignorance. They are busy attacking each other while the powerful enjoy their wealth. The mural directly addressed the illiterate working class who remained unaware of their actions (Piqué, Derrick, and Parker).

David Alfaro Siqueiros was also a prominent figure of the muralist movement, much commonly known as a Mexican realist painter. He worked to convey his political ideology and used his radical technique to interact with the illiterate working class. He used traditional Mexican iconography to transmit the theme of Mexican immigrants and peasants against American imperialism. His mural targeted the Mexican and working class, provoking them to demand revolution and an end to the imperialist regime. Murals have close relevance to his political and social agendas as he convinced the masses about demanding freedom and justice. His revolutionary public art disenfranchised the public by promoting the idea of revolution. The art was revolutionary in the sense that he allowed many newcomers to break the traditional art of European influence and promote their native tradition (Economist). His meeting with Diego Rivera encouraged the artists of the movement to focus on their revolutionary ideas. With his collaboration, Siqueiros managed to create a union of technical workers, sculptors, and painters, thus allowing him to stand against the governments. During his artistic journey, he focused on educating the workers and promoting their knowledge regarding Marxist ideology. Siqueiros's three murals created in America were part of the muralist movement. He created three murals at different locations in LA with the goal of addressing the masses, specifically the working class. Tropical America remains the largest of the three murals created to showcase the miserable conditions of the Mexican working class. The murals contributed to the movement as they convinced poor labourer to recognize their conditions. Tropical America revealed the exploitative nature of the American state and its owners. The powerful managed to enlarge their profits while the indigenous people and immigrants of Mexico failed to gain peace or happiness. Class gap and social inequality remained the common theme of the three murals, motivating the working class to demand change (LATimes).

The three artists cultivated a style that adopted Mexican iconography to reveal the indigenous culture, which helped them promote Mexican identity. The non-European heroes tried to create their native identities and use Mexican iconography that allowed Mexican people to craft the nation's history. The common themes in the murals included Aztec warriors fighting against the Spanish, the working class suffering in poverty and the powerful enjoying their statuses. The creation of epic murals on public buildings, walls, and open spaces was enough to promote rebellion among the working class. Siqueiros murals anticipated the historical event and new order, while other Mexican artists also encouraged the masses to stand against repression (YouTube). Mayan aesthetic was apparent in the murals of three artists who used the common Orozco painting in 1942 and criticized the role of technology by highlighting negative aspects of disorganization, prostitution, inequality, and materialism. Innovative iconography introduced in the Mexican muralist movement played a substantial role in the revolution. Muralists had prominent roles in the reorientation of histories, recovering lost stories and drafting new narratives that later inspired the Chicano artists (GCI).

The role of Diego Rivera remains prominent in the muralist movement, as in the early years of cubism, he tried to associate his art with Picasso's work and brought modernism to Mexico. Mexican muralists such as Rivera and Siqueiros reflected their interest in cubism. Picasso remained one of the prominent artists of the Cubist movement, using art to promote abstract art. Through the ideology of non-representational art, they emphasized unity by depicting scenes and events on the canvas. The public message was also a common element of cubists, such as Picasso's *Avignon* (1907) captured nude women. The muralist movement also shows close relevance to the expressionism movement, allowing artists to portray the anxieties existing in the world during the 1920s (Zamora). Expressionism was a revolutionary form of art emphasizing the introduction of new standards of judgment and creation. Through painting, the artists managed to capture the anxieties and emotional state of the people. The use of bold colours represented social criticism by touching on the topics of injustices and inequalities. Edvard Munch's painting 'The Scream' (1893) remains one of the most striking contributions of the expressionism movement. The painting represents deaths and agony and depicts the darker side of the world. The purpose of the movement was to respond to the adversities resulting from the technological progress of the twentieth century (Pulido, Cheng, and Barraclough). The movements provoked the three muralists and remain one of the primary reasons behind the muralist movement as they adopted the same techniques and ideas. They adopted a kind of informed choice that makes the aspects of expressionism and cubism visible in their street art. The notion of street art remains more prominent in the muralist movement as Siqueiros, along with the other artists, made their art on walls and in the most crowded places of LA. The purpose was to target the common people passing by streets, which also influenced an entire generation of Mexican artists (Barco).

City And Humanities Analysis

The socio-cultural assessment of the most significant mural of Siqueiros 'Tropical America' depicts its significance in all erLatinoinos artists, and their cultures are an integral part of the city's artistic

heritage. Muralist culture influenced not only the people of LA where Tropical America was created but it also affected the neighboring cities. The mural had dominant impacts on the culture and society of LA as it promoted the theme of revolution. The mural influenced the working class, highlighting the theme of oppression. The image of the crucified native American was a protest against the officials of United States. The immediate impacts of mural involved the development of self-consciousness in the indigenous community regarding inequality and American imperialism. The artists who came after the period adopted the muralist ideology of Siqueiros, which is apparent in street art and Portrait of the Bourgeois (1939). The cable street mural also represents the great influence of Tropical America. Siqueiros mural maintained longevity and remained imprinted on the artists of all eras. The creation of the mural at Olvera Street criticized the unfair role of the state. The image clearly highlighted the immigrants falling prey to the hypocrisy of the government visible in the American dream. Murals have also used a tool to address state's injustices and also adopted by the artists during neo-Nazi movements (Pulido, Cheng, and Barraclough). The muralist movement of Siqueiros focused on Marxist ideology explaining the gap between two classes; rich and the poor. The interpretation of Tropical America also reveals the same differences between two classes depicting the oppression of indigenous community. The mural was a clear message that continued to educate upcoming generations about the concept of social injustices and inequalities. The mural was also an attempt for Siqueiros to acclaim cultural identity and encourage Mexicans to keep their identities with them. American imperialism was an attack on native identities, cultures, and statuses. The mural preserved the history of American imperialism and remained an area of interest for the new artists (Rainer, Buzzanca, and Palumbo).

The experimental workshop of Siqueiros encouraged many new artists to address social issues and use their artistic skills to highlight the harsh realities of the world.

The artists in the twenty-first century still use muralist philosophy to protest against the hypocrisy of the American government. Siqueiros and Jackson Pollock adopted similar styles to fight against the Fascism. The art used by Siqueiros was linked to the traditional art adopted by religious practitioners of the thirteenth century. The purpose of art in past was to promote religious beliefs and enhance humanity. The techniques adopted by Siqueiros in capturing the realistic issues of American society had a close resemblance to Mexican culture. The artist wanted to assure that he remains connected to his native culture and convinced to use Mexican iconography in his murals. The creation of an indigenous Indian in the mural reflects his concerns about the poor. The creation of the pyramid represents the connection of the mural with the Mayan art style. Pyramids and temples were common features of Mayan art used by the art of ancient times to represent religious beliefs (Goldman). The soldiers in the mural display the powerful American's who controls the lives of the Mexican laborer. The purpose of the mural was to circulate a public message and to address the uneducated people belonging to the working class. The message was prominent and strong as it reflected the miserable conditions of the Mexicans who came to the country of dreams for fulfilling their desires. The Americans exploited the workers and managed to keep the biggest shares. The mural also intrigued the working class to think about the reasons for their deprived state. The mural was used to educate and inform common people to reject the imperialist rule and demand equal rights. The mural

influenced not only the city of LA but also the working class in other areas of US. The impacts and role of 'tropical 'America become more visible in the civil war when the working class rose to demand equality and elimination of injustices. The mural influenced the Mexican immigrants to learn how American imperialism caused devastation to their fields and crops. The only beneficiaries of their labour remain the powerful white Americans while they, irrespective of their struggles, earn no reward or entitlements (Sebeok and Danesi).

The mural revealed the most astonishing realities by creating the shooters and showing their intentions of attacking the Indigenous man. The creation of the artist influenced other Mexican artists and became one of the prominent causes of the Mexican Revolution. The creation of jungle also transmitted the theme of oppression as the repressive laws caused complications for the working class. Power and inhumanity were common attributes of the American imperial, which gave sufficient power to the whites. The mural promoted the belief that the unfair role of the state resulted in the miserable lives of the indigenous communities in America (Economist). The reason for choosing outdoor settings for the mural was to address the wider public. The direct encounter of the labourer with the street art allowed them to rethink the role of imperialism and also motivated them to stand against the inequalities (GCI).

The city of Los Angeles reflects significance in the creation of the mural, as it was during Siqueiros's exile in LA that he visualized the Mexican realities in an American world. The creation of the mural influenced the culture of the US, which also resulted in controversies. The government whitewashed the mural and tried to repress Siqueiros's attempts to promote emotions of rebellion (Goldman). The harsh environment of LA also damaged the mural after flaking the whitewash due to the hot sun. The mural was then restored by the Chicano movement during the 1960s. Chicano artists represented influenced by Siqueiros as they tried to convey the same socio-political message of power versus oppression. The artists in the Chicano art movement focused on using the same Mexican iconography adopted by Siqueiros in his creation of murals. The recreation of murals and wall art depicts the impacts of Tropical America on the modern artists of the twentieth century. Chicano artists focused on promoting social activism with the aim of eliminating unjust rules and promoting the concepts of equality. The art movement focused on bringing social change by provoking people of the working class to demand rights. The touch of Aztec art in the Chicano art movement also reflects the influences of Siqueiros Tropical America (LATimes).

The mural influenced the new artists by providing them with the freedom to express their thoughts and share them with people throughout the world. Chicano's movement during the 1960s and 1970s also reflected the profound impacts of Tropical America. The revolutionists in the movement attempted to revive the history of the mural. The 'great Walls of Los Angeles was also created under the influence of the Siqueiros mural. The mural encouraged the new artists to follow the same techniques of muralist art and use them to convey socio-political messages. The Chicano artists repaired the mural during the 1960s with their focus on reinventing the artistic movement. Siqueiros mentioned, "I painted a man crucified on a double cross, which had, proudly perched on the top, the eagle of North American coins" (Goldman 324). The anti-imperialist message never faded from the

culture of America, which also became visible in the attempts of the Getty Institute to save and recover the lost mural. Whitewashing the mural did not remove the art of Siqueiros as it kept on provoking modern artists (Rainer, Buzzanca, and Palumbo).

The use of murals in the twenty-first century depicts the profound impacts of the Siqueiros mural and the Mexican Muralist Movement. The trend of using muralist art for social messages did not vanish with the end of Tropical America. The murals and the philosophy still fascinate modern art, which uses art as an expression of freedom and conveys viewpoints without fear or hesitation. Siqueiros's mural Tropical America provided direction to the new artists by promoting elements of expressionism and freedom. The traditional and historical symbolism of folk art still influences modern artists to cover different socio-political aspects of human life. Mural also provided a model of activism for subsequent artists trying to promote political agendas. The artists of the twenty-first century used the materials of Siqueiros and felt encouraged to adopt new approaches to show distinct concepts of society. Tropical America still inspires artists trying to capture deeper realities of the world. Spray painting and graffiti emerged under the influence of the Siqueiros mural. In 2012, the Museum of Latin American Art revived the same theme of Siqueiros and presented Siqueiros in LA: Censorship Defied. The museum is still trying to unite artists and generate new murals with an expansion of Siqueiros's ideas and themes. The mural will continue to influence new artists to use art for public and political agendas.

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