

Aurora Reyes: The Wall's First Woman





Everyone knows Rivera and Orozco.
But Mexican muralism had another pioneer.
A woman whose art and politics were one.



Her name was Aurora Reyes Flores.
Born in 1908, she grew up during a revolution.
Mexico was changing all around her.



Political upheaval touched her
family.

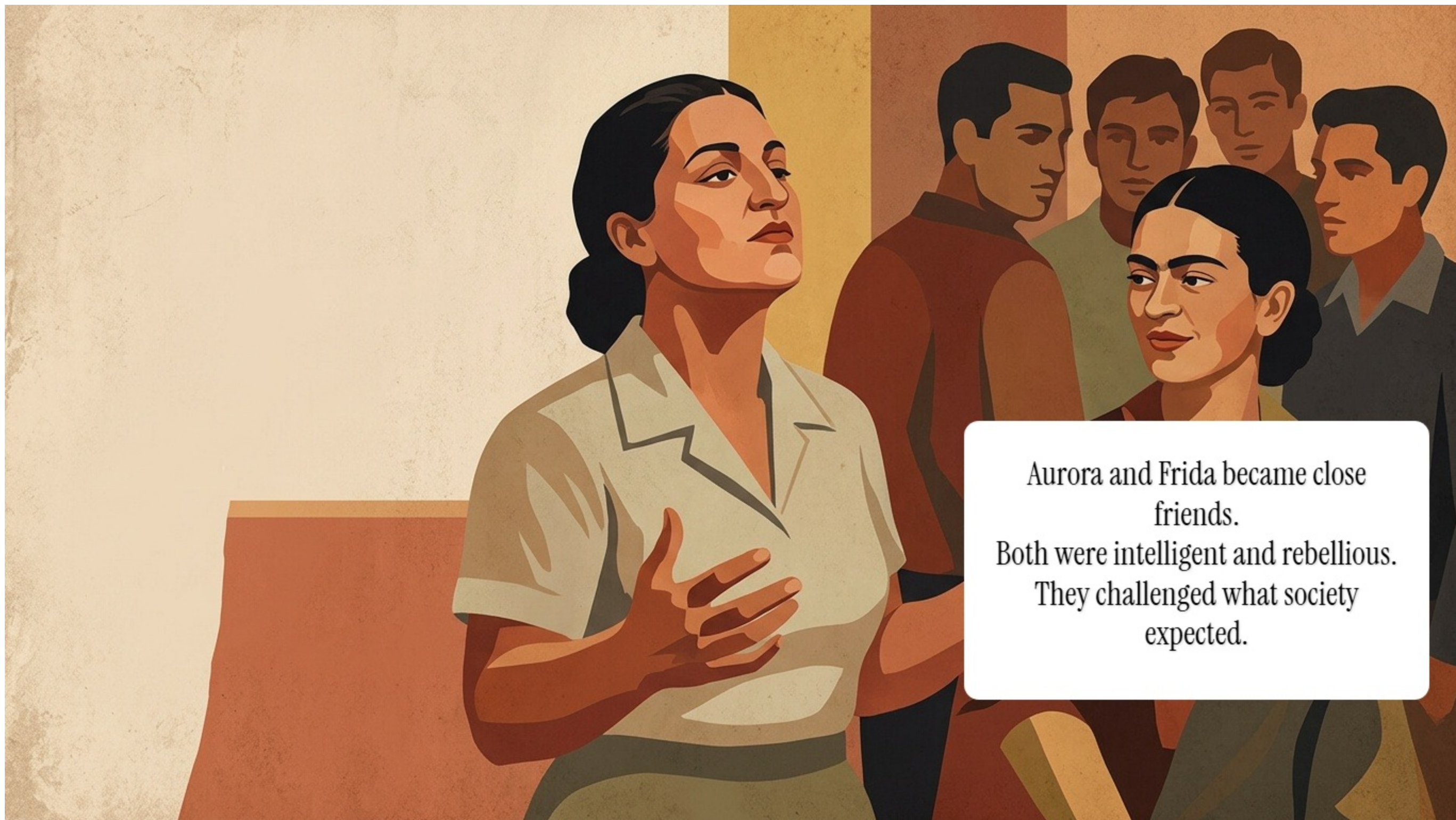
Aurora came to Mexico City.
The city buzzed with new ideas.

The capital became a cultural
center.
Artists asked: What should Mexican
art be?
Aurora listened and observed.

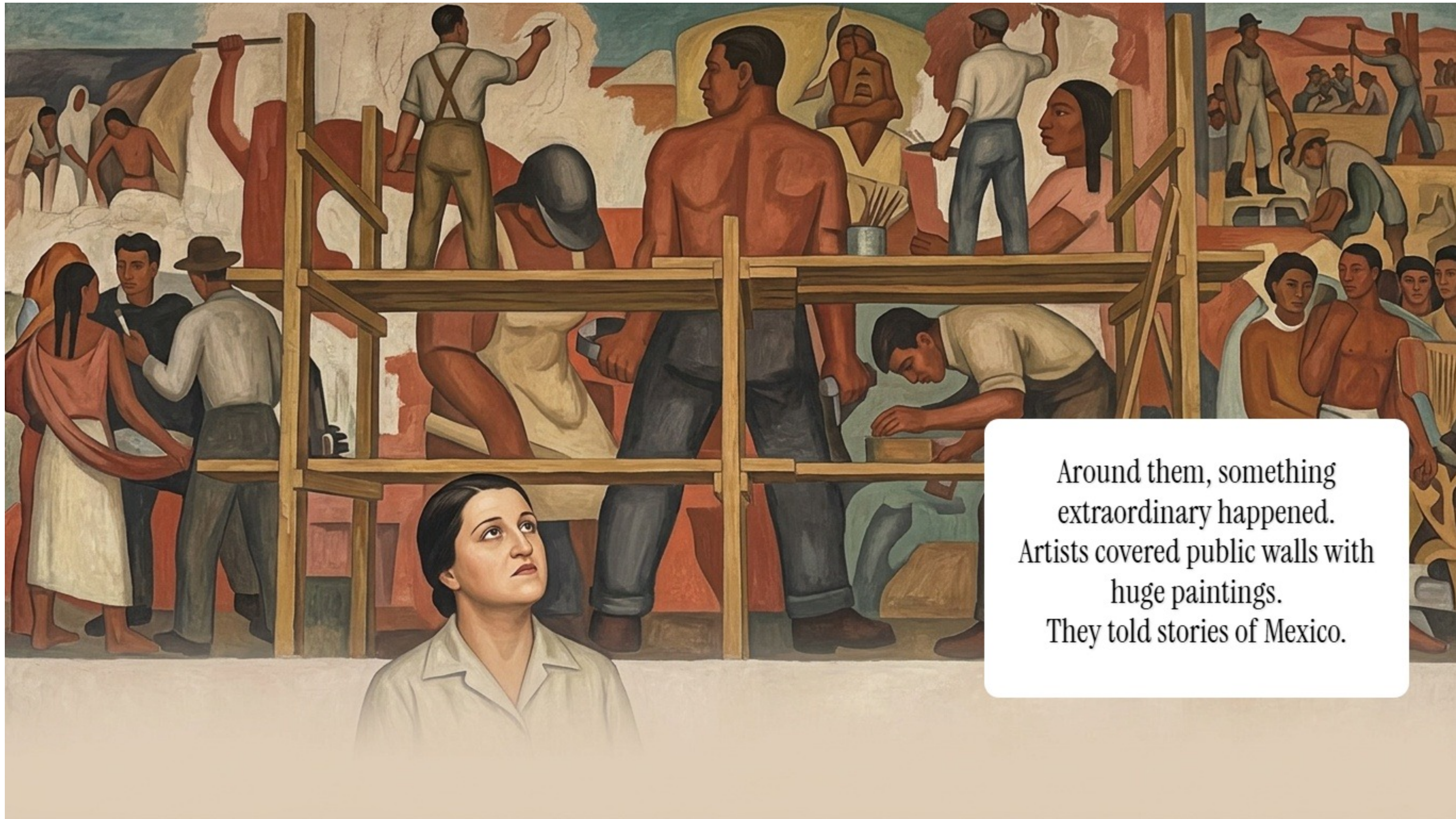


Aurora entered the Preparatory School.
There she met Frida Kahlo.
Two fiercely independent young women.

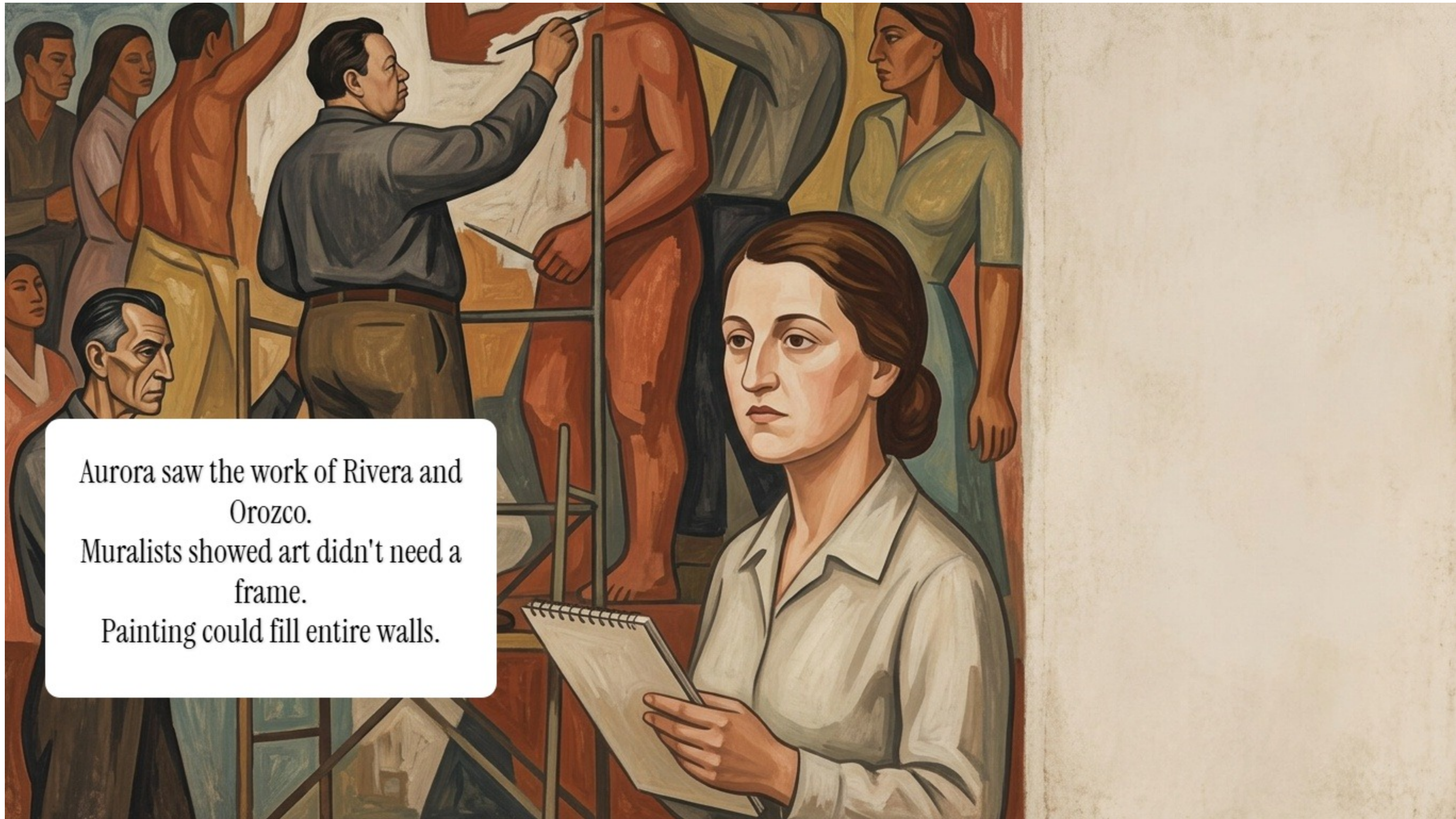




Aurora and Frida became close friends.
Both were intelligent and rebellious.
They challenged what society expected.

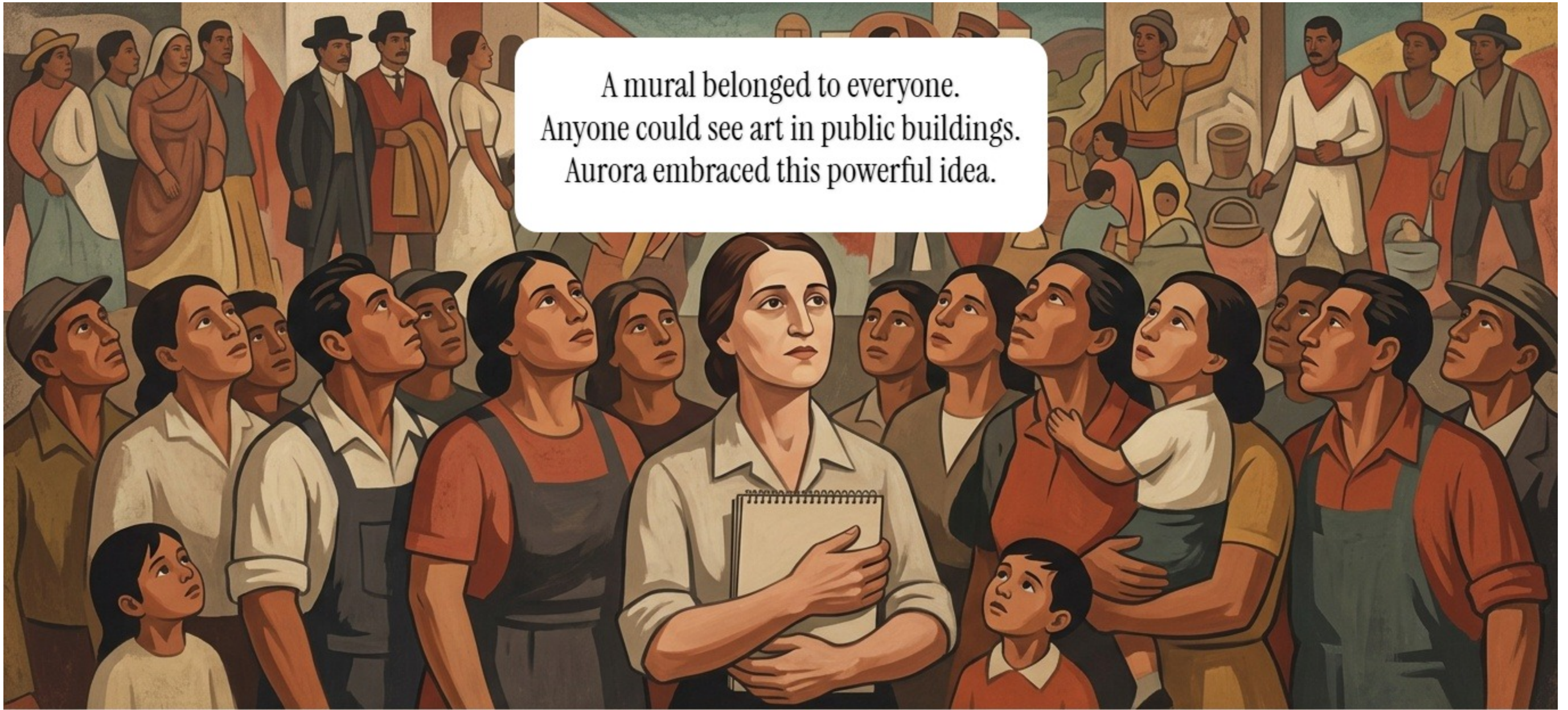


Around them, something extraordinary happened. Artists covered public walls with huge paintings. They told stories of Mexico.



Aurora saw the work of Rivera and
Orozco.
Muralists showed art didn't need a
frame.
Painting could fill entire walls.

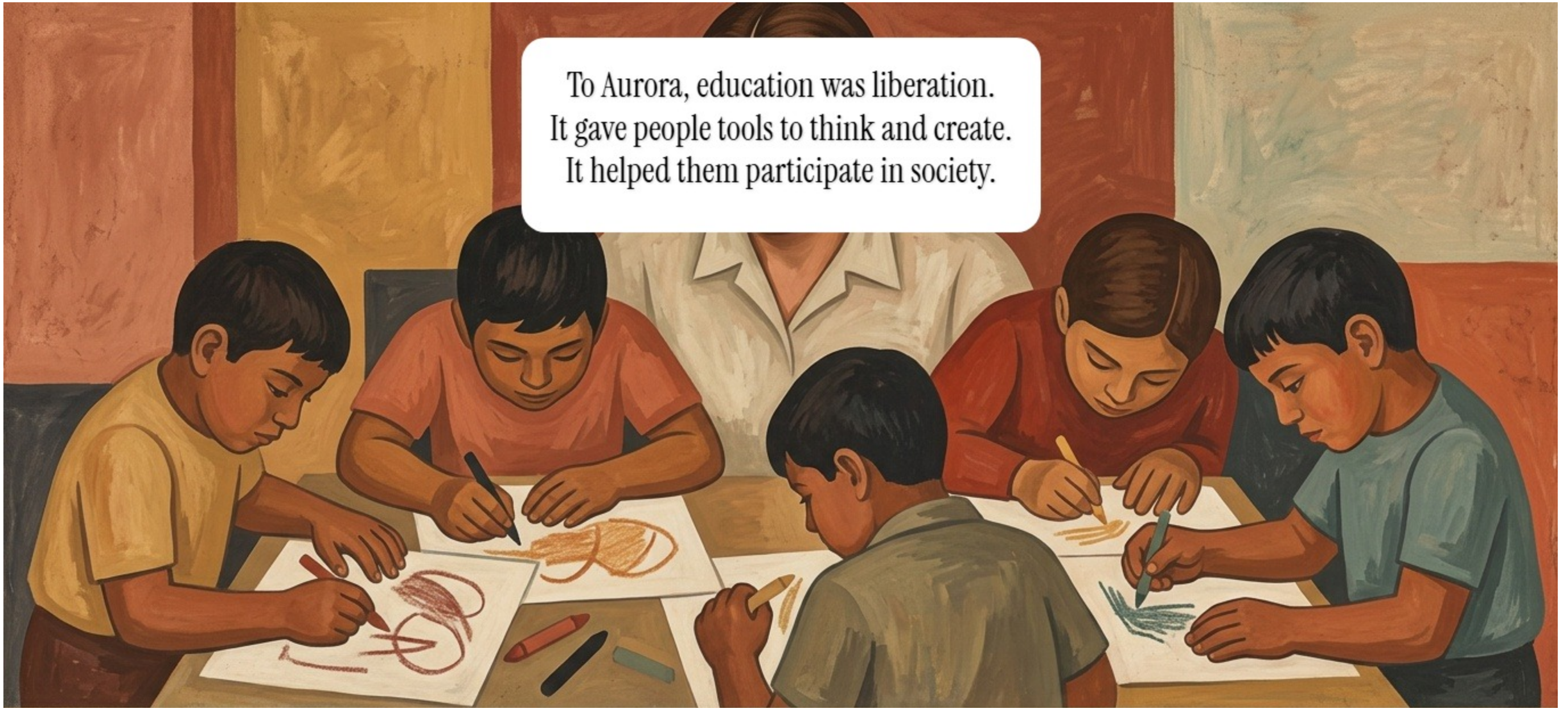
A mural belonged to everyone.
Anyone could see art in public buildings.
Aurora embraced this powerful idea.



Aurora did not only paint.
Teaching became central to her life.
She spent decades educating children.



To Aurora, education was liberation.
It gave people tools to think and create.
It helped them participate in society.





Her beliefs led her to politics.
She joined revolutionary groups.
And the Mexican Communist Party.



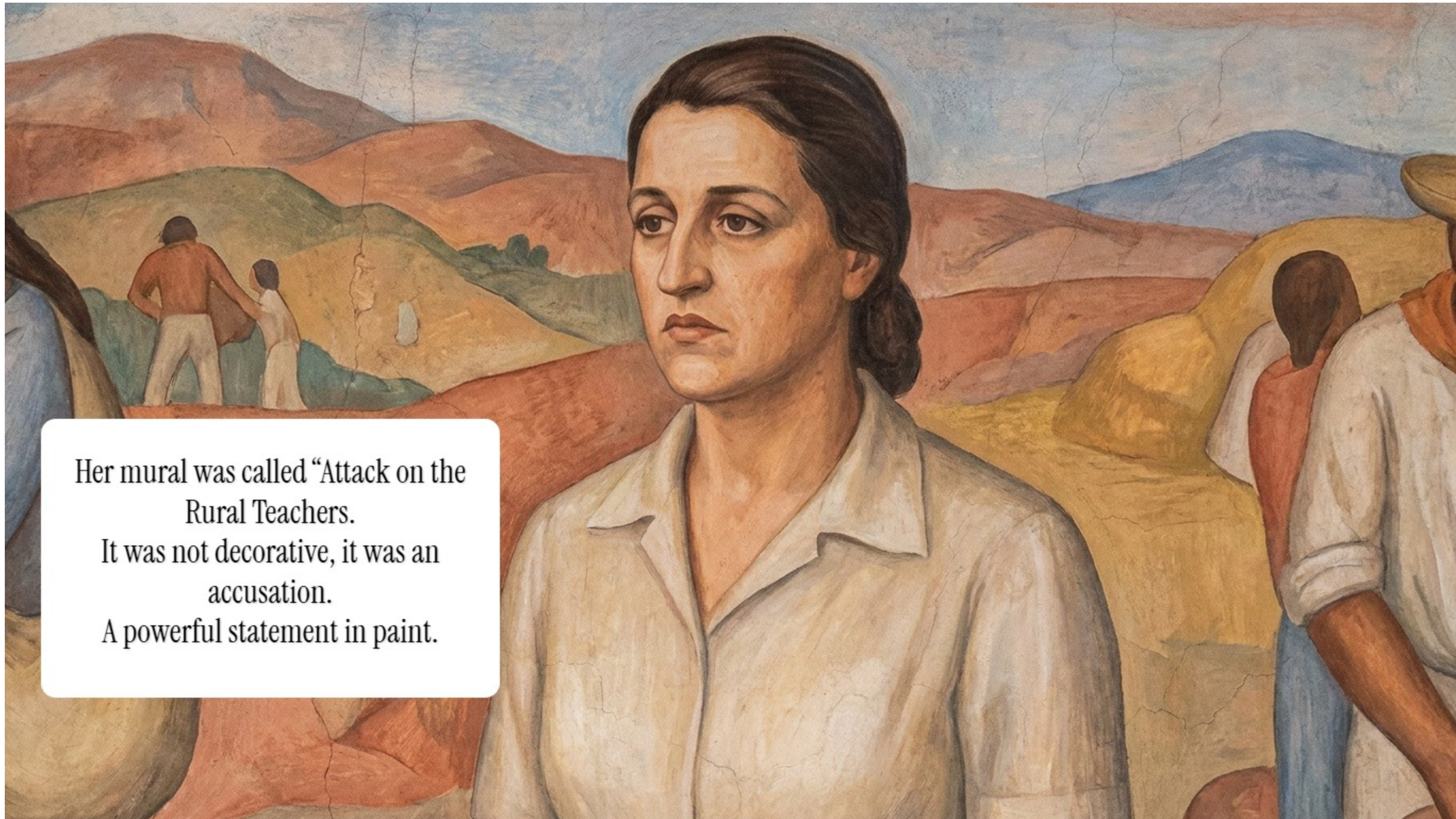
Some men wanted equality for
workers.
But not always for women.
Aurora challenged them directly.

She fought for women's rights.
For their votes and public office.
And for childcare for teachers.

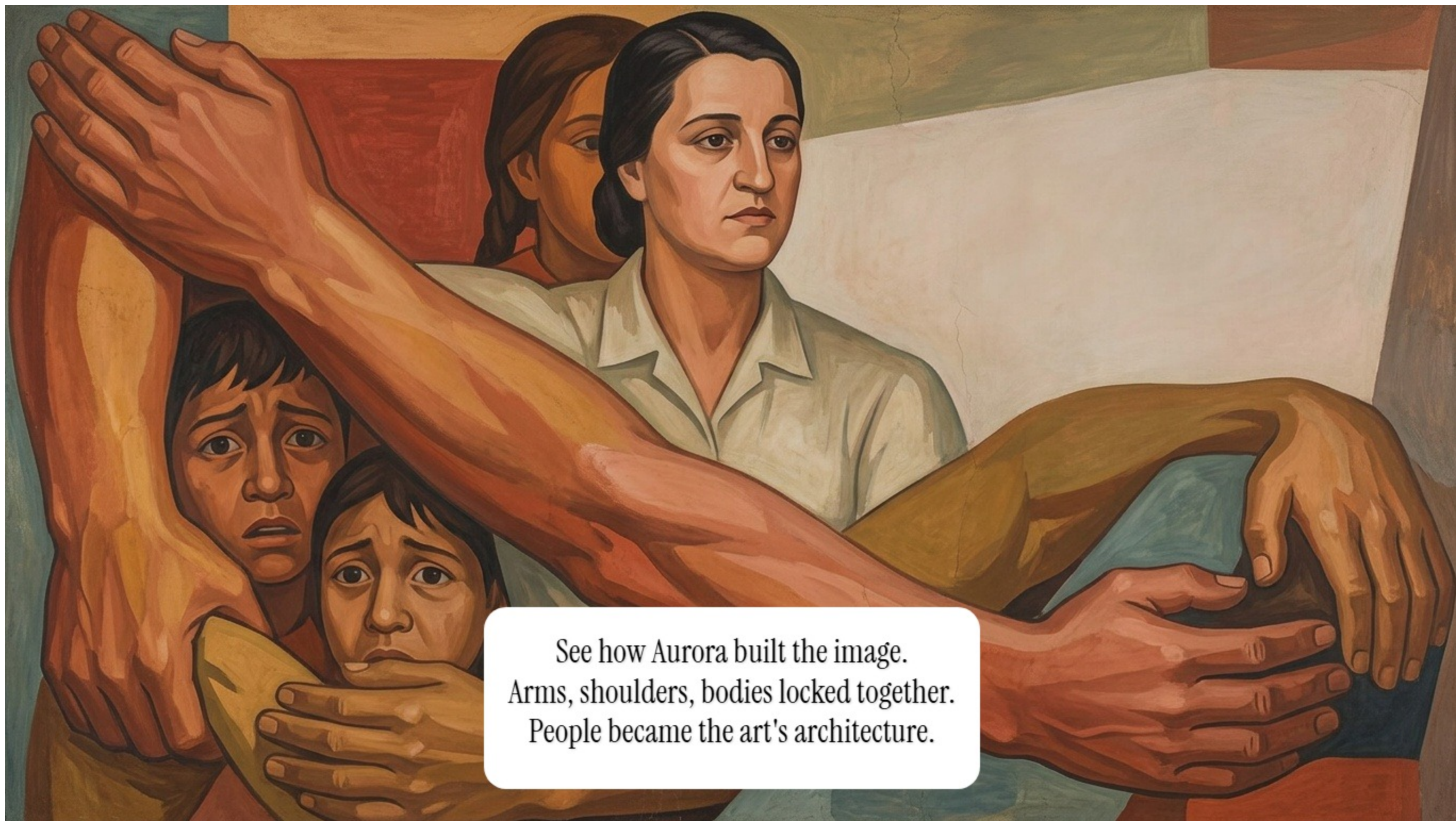


Then, in 1936, something new happened.
Aurora became the first Mexican woman.
She was recognized as a major muralist.





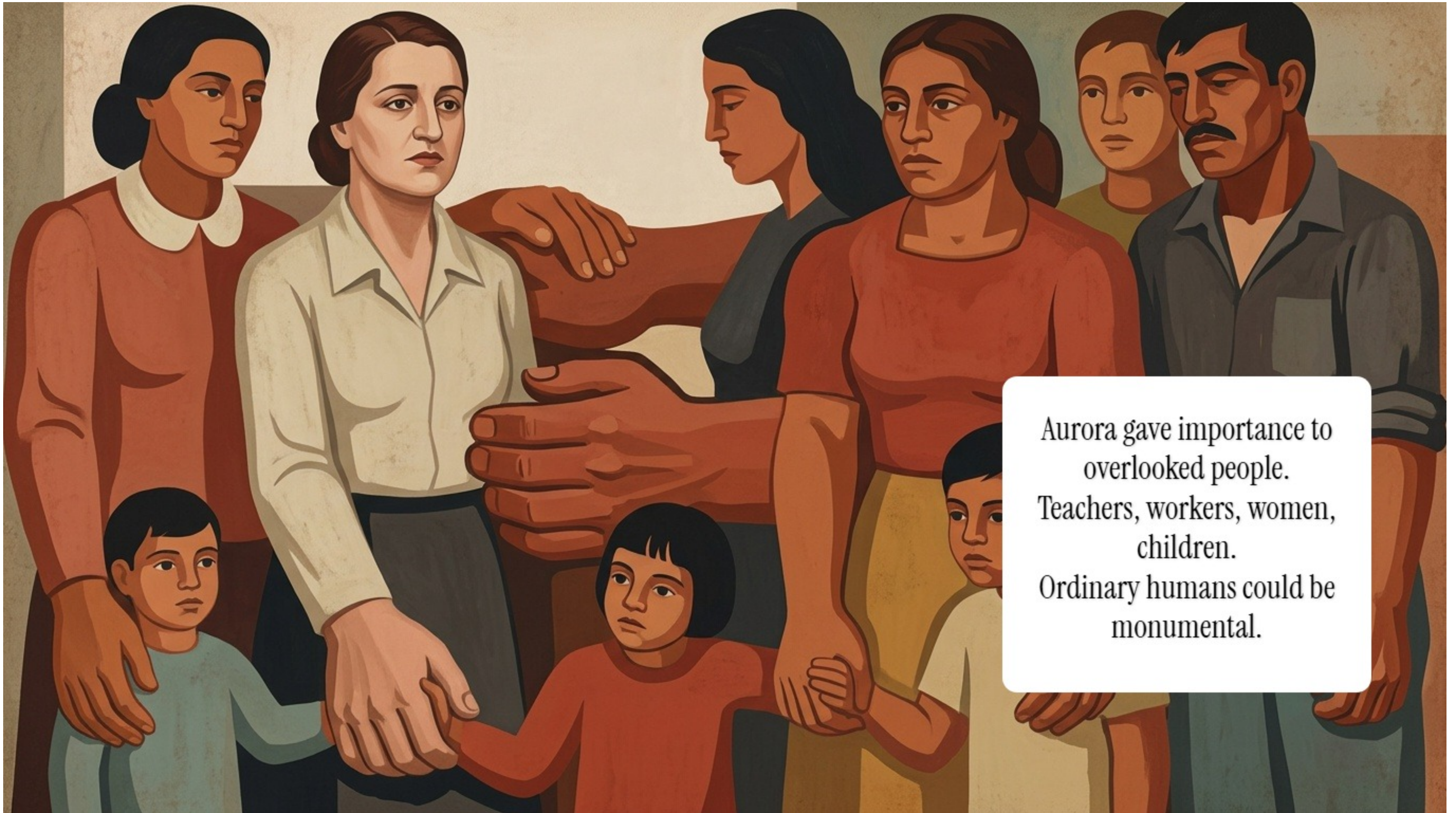
Her mural was called "Attack on the
Rural Teachers.
It was not decorative, it was an
accusation.
A powerful statement in paint.



See how Aurora built the image.
Arms, shoulders, bodies locked together.
People became the art's architecture.



Her figures were monumental and
sculptural.
Space compressed, gestures
forceful.
Earthy colors gave them weight.



Aurora gave importance to
overlooked people.
Teachers, workers, women,
children.
Ordinary humans could be
monumental.

Painting was one of her languages.
She was also a poet and intellectual.
Words and images shared one conviction.



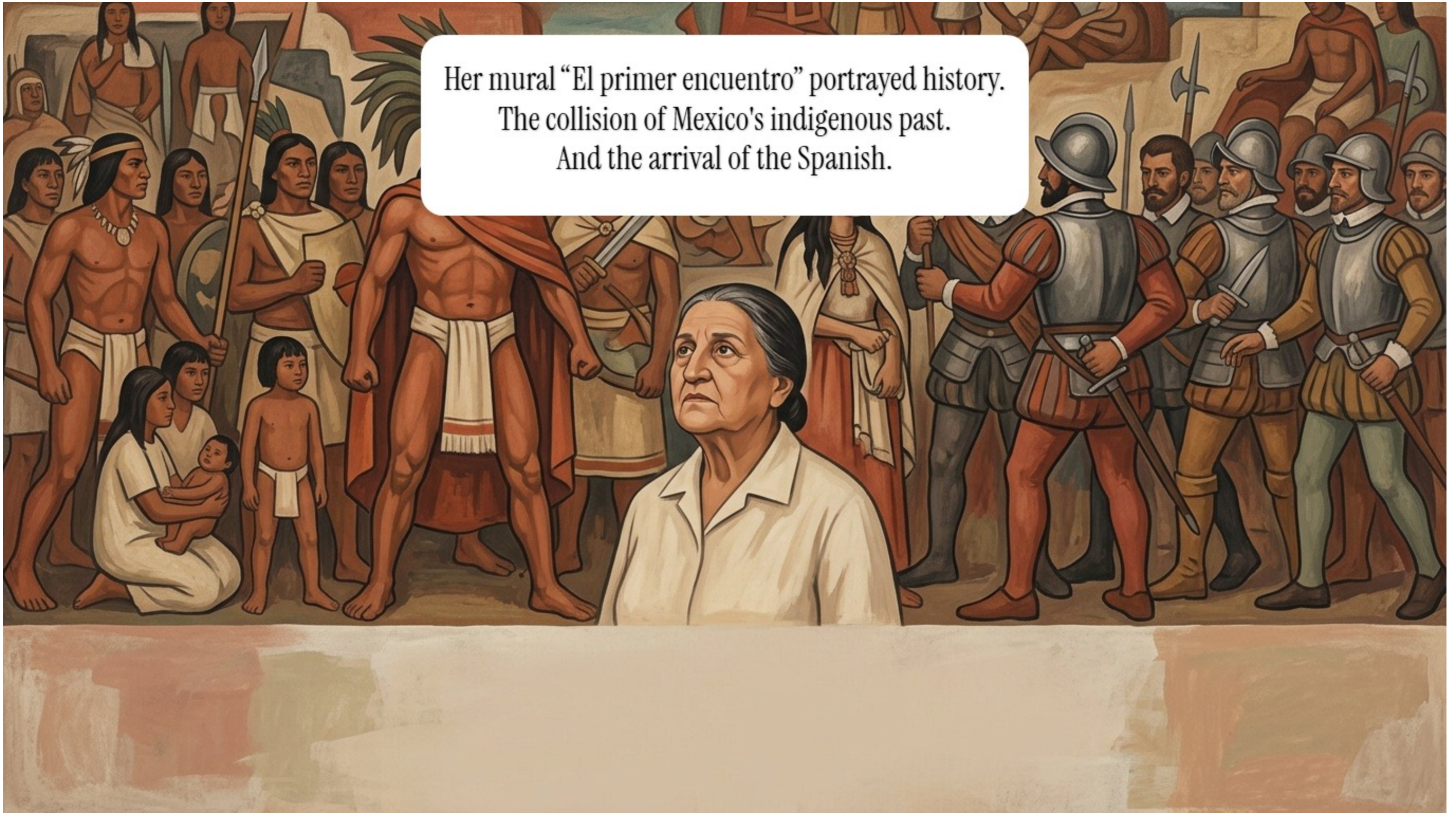
Aurora produced seven murals.
Along with drawings, paintings,
prints.
Quantity was not her measure.



Her later murals explored history and culture.
She didn't just illustrate the past.
She asked: Who tells the story?

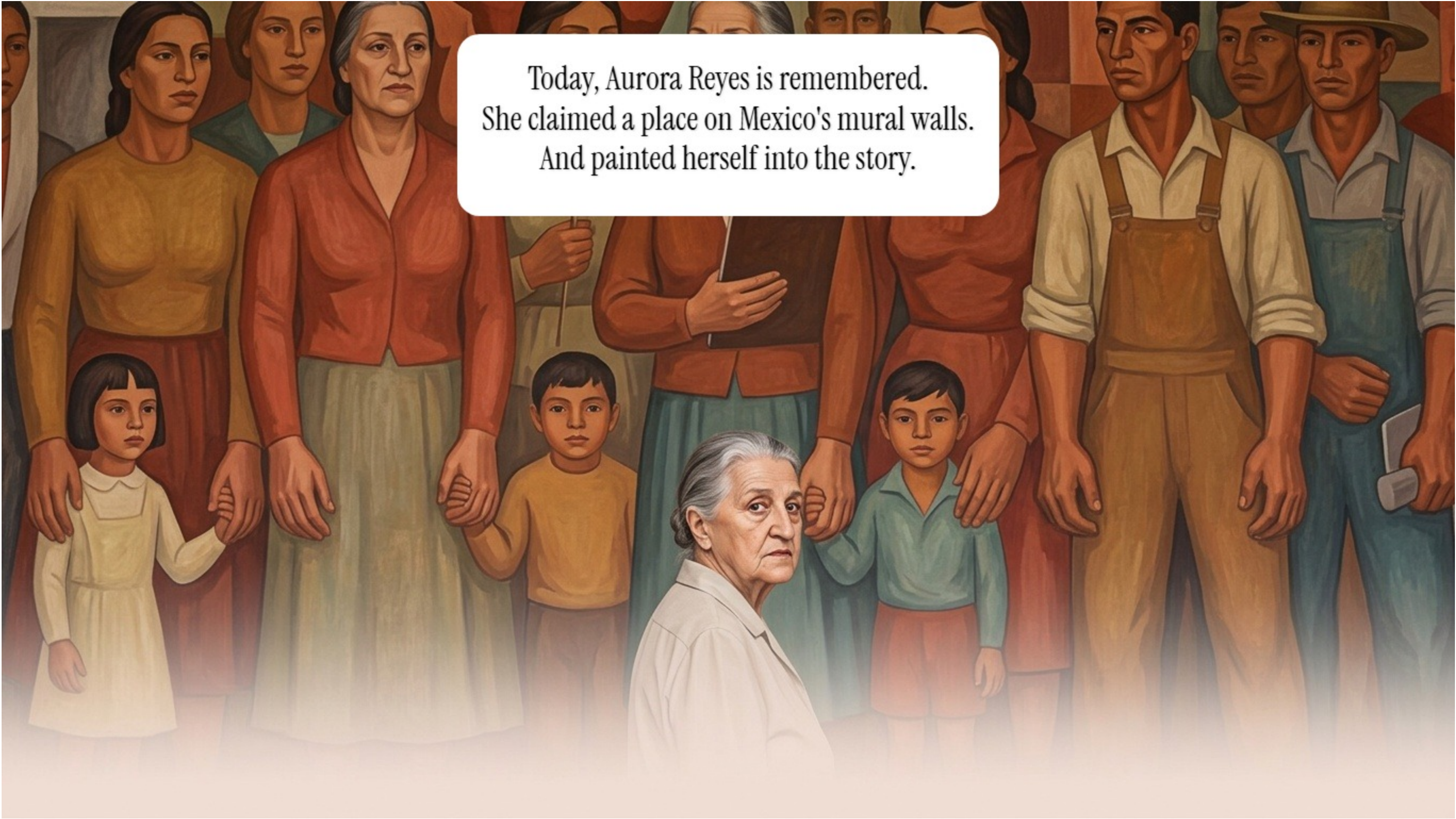


Her mural “El primer encuentro” portrayed history.
The collision of Mexico's indigenous past.
And the arrival of the Spanish.





Aurora Reyes died in 1985.
Her name was less known than the
men's.
For years, history quietly passed her
by.

A mural painting depicting a group of people, likely a family or community. In the foreground, an elderly woman with white hair and a light-colored shirt is looking towards the right. Behind her, a group of people stands in a line. From left to right: a young girl in a white dress, a woman in a yellow top and red skirt, a woman in a red top and green skirt, a young boy in a yellow shirt, a woman in a red top and green skirt, a young boy in a green shirt and red shorts, a man in a white shirt and brown overalls, and a man in a blue shirt and blue overalls. The background is a warm, reddish-brown color. A white text box is overlaid on the upper right portion of the image.

Today, Aurora Reyes is remembered.
She claimed a place on Mexico's mural walls.
And painted herself into the story.

Another Graphic Novel by ChezArte.com



ChezArté

ChezArte.com