

As I was trying to suggest in this text, the cultural value of mural production is political in the sense that it responds to interests and motives of the social world and intends to transform the space which it occupies. When doing so, such visual works orient itself toward the construction of its own public. The mural process that aspires to create mural art must therefore be multiple and combined. A similar thought has been pointed out by Bruce Campbell his book Mexican Murals in Times of Crisis: [Mural practice must be] making its commitments and negotiating compromises within the balance of social forces; attempting to fix in some manner the social context in which it takes place; hailing a more or less broad sector of the social milieu; and seeking out some meaningful figure with an eye toward symbolic consensus, or "no man's land" capable of negotiating through perspectival conflicts over the space of the work.,,161

Only by attention to the practical components of muralism does it become possible to recognize a contextual variety of mural work. In fact, these are nothing more than distinct modes of formal compromise between the production of the mural image and its public. An alternative delineation of contemporary muralism is thus at the same time a delineation of practical accomplishments distinguished by gaining the ground of particular spaces - concrete or social. Basic components of the mural work include, at least, the location of the mural within the varied context of mural production, the aesthetics through which the work defines itself formally, its distinct techniques and materials, and the types of public discourse that are mobilized around and through the production of its image.

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