"The essence of Revolution is not the struggle for bread, it is the struggle for human dignity."
Mission Muralists: Art Statements of the Mission

Twenty-four year old Mike Rios was born in Oakland, California. He is the painter and creator of the 23rd and Folsom Street Mural. Mike, a very soft-spoken man, lives in a small old house in the Mission District, where last week he held an interview with El Tecolote. Mike, with long hair and outmoded clothing, appeared very gentle and full of ideas, as I was interviewing him.

Mike grew up in Oakland, where he attended Fremont High School. He also attended the U. of California at Berkeley and the Art Institute. His parents, Mike and Jenny Rios are also from Oakland. Mike has been in San Francisco since 1968 and lives with his wife Mary and their four-year old son. Mike was into commercial art as an illustrator, but he quit and is now just doing what he really wants to do. He is a very intense artist and musician.

Murals, as many people know are commonly seen in Latin America. Yet, here in the U.S. they are a new thing developing very fast. In Latin-American countries they are used to express peoples ideas — mainly their political views.

The following is the interview with Mike:

EL TECOLOTE: How long have you been working on this mural?
MIKE: I've been working on it for about eight weeks I guess.

EL TECOLOTE: What was your idea behind the mural?
MIKE: I had a lot of ideas, but I guess the most important thing was just to get color out into the street with some human interest. My biggest concern is getting art out into the streets.

EL TECOLOTE: Who is sponsoring the painting of the mural?
MIKE: We are getting support from Model Cities, Mission Coalition Organization and neighborhood Arts.

EL TECOLOTE: Are you getting paid for painting?
MIKE: No. They just pay for the paints and the other material used.

EL TECOLOTE: Did they know you when you started to do the mural? How did the idea of a mural come about?
MIKE: We are getting support from Model Cities, Mission Coalition Organization and neighborhood Arts.

EL TECOLOTE: Are you planning any new ones?
MIKE: Well, there is another one I have to start thinking about as soon as I finish this one.

EL TECOLOTE: Do you know of any new murals being done or planned?
MIKE: There are some going-up in Chinatown, Fillmore District, and I'm not sure, but there may be some in Hunters Point, and also in the Mission.

EL TECOLOTE: What would you say the general reaction has been towards the mural?
MIKE: I'd say it's been mostly positive because of this mural they want to see more.

EL TECOLOTE: Has this been your first mural?
MIKE: Yes.

EL TECOLOTE: Are you planning any new ones?
MIC: Yes, my own feelings. There are just too many pigs in the Mission, too many people are getting busted for nothing. There are too many people being harassed by the police.

EL TECOLOTE: What has been the reaction from the police?
MIKE: Some pigs don't like it. Other cops go by and look at it and get a kick out of it. We're not putting down the San Francisco police.

EL TECOLOTE: About how much longer do you think you'll be working on it?
MIKE: Oh, I've got just a couple of more days on it.

EL TECOLOTE: How long have you been painting?
MIKE: All my life.

EL TECOLOTE: What else do you do besides painting?
MIKE: We have a band called Graza. With this band we've only been together for one month, but I've had a band for about one year. We are mostly a Mission band. We've done gigs for Model Cities and RAP, and we just play mostly locally. I use to teach a drawing class on 23rd and Folsom, but it was a while back.

-Carmen Castro-
A historical look at Raza murals and muralists

MURALES DE LA RAZA

In the history of Mexican mural painting four "styles" which reflect four different historical periods can be recognized: 1) ancient Mexico, several centuries before Christ to the Spanish conquest, early 16th century, 2) colonial Mexico, 16th century to around the 18th century, 3) "the popular" period, 18th century into the 20th century, and 4) murals of the Revolution, 1920's to around 1950.

I will briefly describe the first three periods and will later explore a little further the murals of the Revolution. In analyzing the murals of the Revolution I will historically connect (in form, content, attitude, and the historical forces of oppression and change) the murals being done today in San Francisco's Mission District, San Jose, Sacramento, Oakland, San Diego, Santa Fe, New Mexico, and Denver. Many more murals exist throughout the U.S. and the U.S.A. A book is needed to sufficiently analyze this very significant area of contemporary mass culture.

THE MURALS OF ANCIENT MEXICO

As in most of the art of this period, the murals deal mainly with magic or religious subjects. Everything seemed to reflect the ancient Mexican's scared creative belief or fear of the gods.

THE COLONIAL PERIOD

These murals reflect the imperialistic inquisition by Spain of Mexico. The Spanish had the business to "save" the "savages" of ancient Mexico from the "devil." In doing so, the Christian image and ideology was imposed on the Mexican's existence. Thus, the murals of this period reflect this Euro-Christian exploitation.

THE MURALS OF POPULAR PAINTING

This art was/is done by self-taught artists, artisans, or anonymous painters, in the interior of the country, in small country churches built and supervised by "natives" is used here to refer to those who are indigenous to an area or those who are not of the middle class. My emphasis, Rupert Garcia, ) In taverns, dairies, haciendas, mines private houses and little chapels seen by the roadside," (From A History of Mexican Mural Painting, Antonio Rodriguez)

Another very important aspect of popular mural paintings are the "regatillos," described as Votive Offerings, and portraits. These paintings were of everyday miracles such as when one is almost hit by a car.

THE MURALS OF THE REVOLUTION

The launching the murals of this period had their start in 1921 with the encaustic mural of Diego Rivera's "Creation" on the walls of the "Escuela Nacional Preparatoria."

The artist presents a vision of contemporary society, 1929. Endless machines which seem to have been created to crush man instead of serving him; men stabbing each other; men going off; sahes filled with millions of human victims transformed into gold; and symbolising a venial society painted prostitutes lying with lust spread and repellent grins on their faces. The whole composition expresses the contrary of peace and harmony. Everything in it, the movement of the masses surging against one another in the imetus of battle, the violent colours in which reds and acid greens predominate, the brutal play of contrasts, and the stirrity of the "waves" meeting in conflicts, everything calls to action, rebellion, to conflict.

Another significant development in the direction of art for the people was expressed by Jose C. Orozco. In 1929, Orozco stated his ideas on mural painting which can be said to have been embraced by virtually all other muralists. I quote from The Modern Culture of Latin America, Jean Franco and A History of Mexican Mural Painting, A. Rodriguez:

The highest, most logical, purest and most powerful type of painting is mural painting. It is also the most disinterested, as it cannot be converted into an object of personal gain nor can it be concealed for the benefit of a few privileged people. It is for the people, it is for everybody.

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more about murals

The historical factors which affected the Mexican people of the Revolutionary period also influenced the artist. We of Aztlan have been directly and indirectly affected by the liberation struggles of Mexico. The economic, cultural, social, and political oppression of the Indio, the mulatto, Pocho and Zambo (African/Indio), and the Mestizo by the Spaniards has been exercised on us since 1810 by the racist, capitalist anglo. After the signing of the Treaty of Guadalupe-Hidalgo, we of Aztlan have been in a state of neo-colonialism. We, "la raza," being the neo-colonized and the anglo racist, capitalist and others this kind have been the neo-colonizers.

As with the socio-politico-cultural upsurge of Mexico following the 1910 Revolution, la raza of Aztlan (since the 1960's, following the movements of the farmworkers, the land-grant movement of New Mexico, Crusade for Justice of Denver, and the Chicano Student movement) have become concretely aware not only of the oppressive social conditions but of the ways to combat these conditions. We also learned and are learning from other oppressed brothers and sisters of this country and from the liberation struggles around the world.

In this rise of raza consciousness Mexican heritage and which criticized the need to understand our historical development as a people whose roots go back to the coming of human kind on the American soil to the present, our art forms are being uncovered by us to appreciate, understand, and use. Among the various forms brought to light has been the mural. The mural of Mike Rios, as well as the other murals in the Mission and other cities and states, carry on the traditional mural form of the four periods mentioned earlier—the ancient, the colonial, the popular, and that of the Revolution.

The use of mural painting is not the only historical relationship that exists between the contemporary raza artists and those of Mexican Revolution. As was mentioned earlier there is a definite parallel of the social conditions of oppression of Aztlan since 1810 and that of Mexico since the conquest.

Another connection is that of the attitude of social responsibility. Both the muralists of Mexico and that of the raza muralists of Aztlan share an intense concern for the people and our struggle for liberation. This concern is reflected not only in the use of the mural form but also in what is painted. For example, Orozco's mural "Catharsis" depicts people in conflict and rebellion against the decadent society of 1910. The murals of Aztlan portray images reviving our Mexican heritage and which criticize the oppressive social and political environment.

Jean Franco concisely expresses the relationship between the artist and society. The following quote refers to Latin America but is also applicable to Aztlan.

An intense social concern has been the characteristic of Latin American art for the last hundred and fifty years. Literature and even painting and music have played a social role, with the artist acting as guide, teacher and conscience of his country. The Latin American has generally viewed art as an expression of the artist's whole self; which is living in a society and which therefore has a collective as well as an individual concern. Conversely, the idea of the moral neutrality or purity of art has had relatively little impact. (From the Modern Culture of Latin America, Jean Franco.)

The muralists of Rivera, Orozco, and Siqueiros of Mexico and of Aztlan are both very much interested in using their art for educational, political, and cultural reasons to bring people together. In other words, the muralists are not interested in alienation. The muralists of Aztlan are painting visual "weapons" that are helping...
La visita de Echevarría a los EE.UU. tenía como principales objetivos, según la publicidad que se le dio en la prensa, tratar algunos de los problemas que afectan negativamente la economía de México.

1.- La salinidad artificial del Río Colorado y la agricultura del Valle imperial y el Valle Méxicali. La limitación a la importación de los EE.UU. de los productos agrícolas mexicanos y de artículos semielaborados.

2.- En que pasa en México? Porque se reprime a todos los que manifiestan opiniones contrarias al gobierno? En cuanto al primer punto, el viejo general no se realizan encuestas de opinión. Algunas veces apenas de distingas por que se pubien en los diarios cartas que el público envia.

3.- Se simplifico una manifestación de protesta de estudiantes porque hace mas de 1 año que mas como prometió resolver el caso de la matanza de estudiantes (10 de junio de 1971) por un grupo de vagos identificados anteriormente con el gobierno de Días Ordas siendo Echevarría secretario de Gobernación. Este grupo reapareció ahora que Echevarría es presidente y ni la policía ni el ejército ha obstaculizado sus acciones asesinas.

4.- Grupos de campesinos de Puebla y Veracruz fueron interceptados por el ejército cuando se dirigian a pie a la Ciudad de México para protestar contra los acrordos agrarios que sólo tienen en los EE.UU., no se vuelven a interesar por la realización efectiva.

5.- Se puede concluir que el viejo pelón se quiso desquitar en parte de lo que se le obliga que no le invitaran para otra gira. Sin embargo, muchos reconocieron que era una falta de cortesía hablar así cuando no se le invitó para eso. Sin embargo, muchos reconocieron que era mejor hablar con toda franqueza.

6.- Que fue lo último que mencionaste? En México difícilmente se conoce el sentir de la gente pues lo general no se realizan encuestas de opinión. Algunas veces apenas de distingas por que se publican en los diarios cartas que el público envia.

7.- Que pasa en México? Porque se reprime a todos los que manifiestan opiniones contrarias al gobierno?

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Ricardo Chavez Ortiz

Tell the judge I will work 15 hours a day, one meal a day, one pack of cigarettes a week and that I shall be a prisoner here all the time that they want me to — 20 or 30, 40 or 50 years. That is where all my life if possible, but in exchange for justice for my people. That's all I want. Then, they tell me, inevitably the judges don't deal that way. They're going to make it hard and all one can do is wait. As we can hope is that they have a heart and consider your circumstances. I told them that I didn't want anyone to get me out. I want to stay here. I would rather spend the rest of my life here that to feel the same disgrace again.

The other day we were talking with Arthur Sanchez, the reporter, and a man from my country. He was with his son, very proud, he is also working for these associations. In the course of the conversation I said it was time for us to unite. That many men would go to find out what problems you have. We knew it already, these are my problems. Look we're going to combine them. Many more people it is not, that the old people — if you need blood you give blood. He need people to kill. We're going to take your tortillas. It is a commonplace, because the struggle is to fight with each other and them against the blacks, and the government. Our destruction isn't too far away... 

...So this furniture I have here is mine, I packed and placed pieces of the trash. See these things over here in the receiving room. They're the things we have been les to our neighbors because they're people with good hearts. It breaks my heart, and that's why I'm in better condition if you compare it with other people. There are other places which you don't know about, because you don't have the time or you don't know where they are, but there are many people who are crying because they see the children crying and because they see their children, they don't have schools. And one says, my God, when is this going to end?

All the people — some say I'm a communist, but sincerely, I don't know what all that about communism is. It sounds familiar, but none of that matters to me, absolutely nothing. All that I can say is that I am the people, the people who suffer and who every day God Fisra, one wakes up for a better day.

Feel proud you do your duty for your people. That day it can be said, I am Mexican and I feel very proud because I fulfill my obligations.

We've arrived at a level where there are no more frontiers, at a level where the community can wait no longer. This doesn't mean we should go and start a revolution. That's absurd! There are more intelligent ways to gain a victory. That victory isn't far from our reach, it's closer that you might think — much closer that I can swear to you. Therefore, there's only one thing right? Myself in day work. I would say to my attorney, "Look, I don't want you to get out of here, I want you to leave me here, that to feel the rest of my life here that to feel the same disgrace again, the same disgrace again."

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Neighborhood Park Needed!

Cars line the crowded streets of our community where our children play. Many times there is no nearby playground or park to play in. There is just an empty lot or a patch of dirt that has yet to be developed...or made useful to the residents of our community.

Such is the case with a patch of land behind Cala Foods. Cala owns the property. It shows its respect to the people it does business with by creating a situation that is unhealthy and degrading to the community that it capitalizes upon.

Little children play on unsafe streets with practically no supervision. Cala can and should do something nice for the community. It should turn this foul and dirty garbage trap into a clean, recreational mini park.

¿que pasa raza?
Twenty-two santos, paintings, and sculptures of holy subjects, made by the Indian santeros of the Southwest, are included in "The Hand and the Spirit: Religious Art in America 1700-1900," which will be at the University Art Museum, in Berkeley, from June 28 through August 27.

The Spanish Speaking santeros represent the only group of Roman Catholic folk artists that has emerged in the United States. Working during the eighteenth century in what is now New Mexico, they produced paintings on wood (retablos) and wooden statues (bultos), which they assembled into altarpieces for towns and villages. The santos in the show include painted wood crucifixes and images of the Virgin, the Trinity, Archangels Michael and Raphael, and various saints—all done in a totally original style that combined European art with the santeros own deeply felt religious spirit.

"The Hand and the Spirit" is the first exhibition ever to document the religious theme in American art. It contains over 120 paintings and sculptures.

The Museum is open from 11 to 5, Wednesday through Sunday, and is closed on Monday and Tuesday. There is a 50¢ admission fee.

Hollywood rips-off the Mission

A PROGRAM ON VIETNAM, LATINO AMERICA Y LA COMUNIDAD will be held St. Peter's Hall, 1049 Alabama St., 2 PM, Sunday, August 13th.

Featured will be films, photo exhibit, educational entertainment, refreshments, speakers, and music. The event is being sponsored by the Comite de la Mission Contra la Guerra.

VENCER/KOS BRIGADE invites all people to celebrate the Cuban Revolution. On Sunday, July 30, 1972, at A.P.U. M.E.C. Hall, 3256 East 11th Street in Oakland. The Brigade, along with the Cuba-Vietnam Organisation will host a number of festivities honoring the occasion. They include:

2 - 5 p.m. Slide show on Cuba and displays on world liberation struggles
5 - 7 p.m. Free dinner
7 - 10 p.m. Cultural presentation and speakers: Elizabeth Martinez, author of Cuba: The Youngest Revolution, Nguyen Van Luy, observer of the Paris Peace Talks, Pat Sundi, and Robert Allen just returned from Cuba.

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July 26, 1953 — A date which is honored by all Cubans as the birthdate of the first military assault against the Batista dictatorship by the embryonic forces of the Cuban Revolution.
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DURANTE HASTA AL CUERPO DIPLOMÁTICO

Duarte y Señora

GRAFAS ANTORCHAS. A las dos y veinte minutos de la medianoche se alzaron los cuartos San Carlos y El Zapote.

GRAN FRUSTRACIÓN en LAS ELECCIONES PRESIDENCIALES DEL SALVADOR, C.A., y EL PÁJARO DE LIBERTAD en EL TECOLOTE.

Por: Domingo León Prado.

Desde el 10 de mayo del año en curso, en El Salvador, ciudad de San Salvador, se ha vivido una tristeza profunda, fomentada por el malentendido que mantienen algunos sectores de la población. La desilusión y la frustración son evidentes en todos los rincones de la capital.

En este contexto, es necesario recordar que el Partido Opositor Presidente Verde (POP) se ha comprometido a garantizar el triunfo democrático en las próximas elecciones. Con el objetivo de lograr este triunfo, se ha llevado a cabo una intensa campaña electoral que ha sido acompañada de actos de violencia y represión por parte del gobierno dictatorial.

El pueblo salvadoreño ha demostrado su resistencia y su determinación para lograr la paz y la democracia en su país. En este sentido, se ha organizado una serie de movimientos sociales y de protesta que han sido reprimidos violentamente por las fuerzas del order.

En medio de esta situación, es importante recordar que la República Dominicana es un país que ha demostrado su compromiso con la causa de la paz y la democracia en América Latina. En este contexto, es necesario que el pueblo salvadoreño se mantenga firmemente en su lucha por los derechos humanos y la justicia.

Es necesario recordar que la democracia y la paz no son alcanzables sin lucha y sacrificio. En este sentido, es importante que el pueblo salvadoreño se mantenga unido y determinado en su lucha por el futuro de su país.

En resumen, es necesario recordar que la República Dominicana es un aliado fiel del pueblo salvadoreño en su lucha por la democracia y la paz. En este contexto, es importante que el pueblo salvadoreño se mantenga firmemente en su lucha por el futuro de su país.
Al hablar para EL TECHO, Voz de S.F., el ingeniero Darte desmintió que ciertos de simpatizantes de la Unión Nacional Opositora, UNO, fueran capturados arbitrariamente, otros fueron heridos y muchos golpeados, en un delirio aberrado de sentir el terror para que no se atreviera a favor de los candidatos propuestos por la oposición.

Numerosos vigilantes destacados en diversas juntas receptoras de votos, afirmó el ingeniero Darte, fueron desalojados por la fuerza bruta, costeándose fraude a granel, de la forma más gruesa y descarada en Anapague, departamento de San Vicente, afirmó este dirigente que gran parte mayor de la población tuvo que huir desprotegida, ante las amenazas y la coerción de la guardia nacional, ejecutando cuerpos de seguridad, de la desigualdad organizadas COHEU y de vez en cuando del Partido de Conciliación Nacional, PCN.

El en la elección presidencial, se inventaron golpes, se alteraron datos, se añadieron votos a granel para el partido oficial, aseguró Darte, que situación decensada fue sufrida con creces y que no se guardó la mínima apariencia, ya que funcionan se aseo el fraude, ante la mirada atónita de los ciudadanos. La UNO pedirá la nulidad de elecciones en Varias Poblaciones del Tais. El ingeniero Darte afirmó que esta situación decensada fue sufrida con creces y que no se guardó la mínima apariencia, ya que funcionan se aseo el fraude, ante la mirada atónita de los ciudadanos. La UNO pedirá la nulidad de elecciones.

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MISSION STREET HEADTRIPS COMIX

WHAT ARE YOU DOING? LOOKING SO HAPPY? DON'T YOU UNDERSTAND? IT'S DOG EAT DOG.

DO-DO ART

SEñOR! THE ONLY THING I DON'T UNDERSTAND IS ENGLISH.

EAT BUT IS IT PART?

SOL

PITCH LINE PUNITIES

YOU GET A WOODEN INDIAN THAT THROWS UP BLOT!

NOW THAT MODEL CITIES COPPED-OFF, WHAT A COMIC DO WITH A DWARF ON YOUR LOWER LIP?

IF YORE "GOD" GIVE ME BACK MY ENCHILADA.