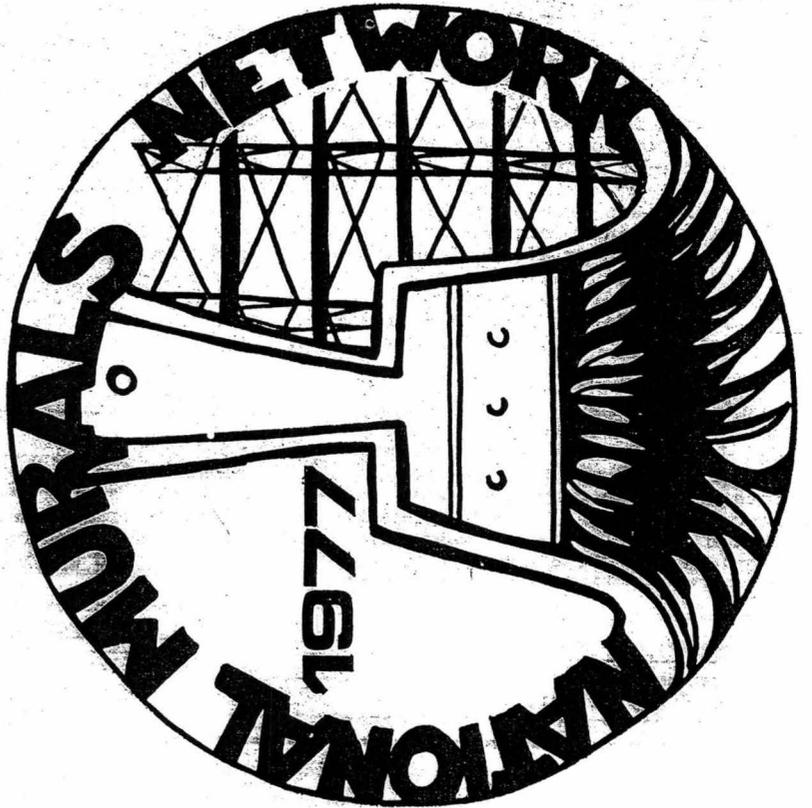


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# NATIONAL MURALS NETWORK NEWSLETTER



*151*  
*World Bank*  
*1977*



# AIMS

We are artists committed to the growth of public art, and with-in that, community murals. Murals that not only can be seen by many, but that demonstrate their deep commitment and involvement with their community. We, as mural painters, have a responsibility to the people who will view and be inspired by our work; to involve them, find the ignored and undiscovered young and old artists, and build a truly community-based monumental public art movement in the U.S.

The U.S. mural movement is at a crucial moment. As a result of the economic crunch, we, like many other Americans, find ourselves consistently unemployed, and searching for funds. Is it not logical that the mural movement also be hit by the economic crisis; a movement that has joined the fight for social change; exposing inhumanity and injustice; speaking the truth about our culture and history and voicing protest against racism, sexism and imperialism.

As evidenced by this conference, the murals movement has grown tremendously in the past few years. As muralists from all over the country, we feel the time is right to unite and form a national organization of muralists, that will give voice and expression to the movement for community public art.

The following is a breakdown of goals for the National Murals Network:

1. **MUTUAL SUPPORT:** The Network will be a vehicle through which we can become aware of the national picture -- as well as support each other in our local struggles; share resources and begin to set up national exchange projects.

2. **PUBLIC INFORMATION:** We must acquaint the American public with the mural movement; its history, impact, potential and

contribution to the creation of a people's culture in the U.S. The people, with their tremendous talent, experience and resources who attended this conference left with the intention of maintaining communication. How can we gain knowledge of each other and the activities of muralists nationally? The unanimous decision was: A NEWSLETTER, -- that would reflect regional activities and concerns, open up a dialogue and exchange of technical knowhow -- and act as a vehicle for mutual support, public information and communication between muralists.

3. **COMMUNICATION:** A national mailing list was compiled as a tool to aid communication on a regional and national level. In line with this, the network was broken into regions and a steering committee composed of representatives from each major geographic region was selected. It was proposed that a 2nd national murals conference be held in Chicago, mid-point between the East and West coasts, in 1977.

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# NATIONAL M

On May Day weekend, (April May 1-2nd), over 150 muralists across the country met in New York City for a National Murals Conference, sponsored by Cityarts Workshop. For many of us, it was a historic event -- the first national gathering of muralists dedicated to the creation of community based public art. It was also a social occasion; an opportunity to meet other muralists and share experiences; and a time to give official recognition to the murals movement -- a people's art movement that had national impact. Muralists from Illinois, California, New York, New Jersey, Connecticut, Rhode Island, and Wisconsin participated in a marathon of sessions that dealt with a broad range of issues -- the day-to-day experiences of artists who paint in the community, as well as long range questions of funding, future direction and goals.

Muralists shared techniques and approaches to their work in a "Murals in Schools" workshop, a "Permanent Murals" workshop, a "Collective Method" workshop. These sessions presented alternatives and innovative methods to the audience, as well as helpful advice to those already involved in similar endeavors. A "Pair Mural" workshop devoted to outdoor paints and scaffolding, answered technical questions. Legal matters -- copywriting works of art, contracts and censorship were discussed with a panel of lawyers. Media presentations provided an overview of murals around the country, and distinctions between "environmental" and community muralists were drawn in an open session on "The Public's Art" of the most informative sessions.

# NATIONAL MURALS CONFERENCE

# THE FIRST

On May Day weekend, (April 30, May 1-2nd), over 150 muralists from across the country met in New York City for a National Murals Conference, sponsored by Cityarts Workshop. For many of us, it was an historic event -- the first national gathering of muralists dedicated to the creation of community based public art. It was also a social occasion; an opportunity to meet other muralists and share experiences; and a time to give official recognition to the murals movement; -- a people's art movement that has had national impact. Muralists from Illinois, California, New York, New Jersey, Connecticut, Rhode Island, and Wisconsin participated in a marathon of sessions that dealt with a broad range of issues -- the day-to-day experiences of artists who paint in the community, as well as long range questions of funding, future direction and goals.

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the Political Murals Panel and a panel which focused on the different aspects of documentation, entitled, "The Documentors", have been summarized and included in this newsletter

The most important accomplishment of the conference proved to be the formation of a National Murals Network; a coalition of over 50 mural groups and independent muralists involved with community based public art. The Network was created to insure communication among ourselves and the communities with which we paint and to provide a structure through which we could exchange information and mutual support. The first activity of the National Murals Network is the printing of this newsletter. For a strong network of muralists to exist, however, several things have yet to happen:

1) We need to spread the word. Many fine muralists from Boston, Southern California and the Southwest were unable to attend. We must make an effort to reach out to these artists and involve them.

2) We need to provide a direction for the movement and ourselves. Ongoing dialogue around the issues raised in the conference is still necessary.

3) We need everyone's involvement! It was the collective effort -- and enthusiasm of all those who took part in this first National Murals Conference that helped to make it a success. Those of us who organized the conference feel strongly, however, that the "success" of a conference of this kind should also be measured in

terms of the interest and commitment generated around future work together. In addition to the National Network and Newsletter, many exciting suggestions for follow-up were raised. We would like to see the Network grow, and activities on a national level develop, but we know that this depends largely on the many mural groups and independent muralists who make up the national murals movement; their solidarity and their desire to keep the idea of a national coalition alive.

A highlight of the conference and our network building efforts was a statement sent to us by Anton Refregier, a muralist active during the WPA era of the 30's. The statement provided a necessary link between the conference and past efforts of the socially conscious artists of the 30's, especially the Mexican muralists with their great tradition of public art. (We have included Refregier's statement in this issue). Reading this statement reinforced our belief that we are indeed a "movement" of artists, which is growing stronger daily. The newsletter is the first step. Join us. Send us your name and information about your group. Help us organize the next National Mural Conference in 1977!

The muralists that attended the final conference session, drew up these statements of unity, recognizing that they were by no means a body that represented the entire nation, and that many muralists across the nation could not attend or were unknown to the group. We therefore welcome all muralists and mural groups to contact the network representatives in their regions and join the network.

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## REFLECTIONS

The following is a statement written by Norman Messiah, director of Harlem Murals, a community youth program dedicated to the cultural enlightenment of the Harlem community. Harlem Murals is located at 144 Hamilton Place, New York, N.Y. 10031.

"One of the cultural issues was Political Murals. I cannot recall verbatim what questions were asked by those in attendance or what explanations were offered in support of individual concepts, but I do recall what I had to say on this subject: I think Political Murals should relate to the truth of the social struggle. A political mural should also relate to the community. By offering the community a concept it can feast on and grow on, it can be a gift that keeps on giving.

I know I speak for the majority of us, when I say we suffer all sorts of cultural abuses, in the form of wide spread cultural neglect, underpayment, disillusionment and total cultural disregard; all due to a society that breeds cultural complications and denial. A dedicated muralist must overcome all these obstacles if he is to survive.

I believe the conference focused on and gave me a sincere feeling of belonging and being in on a serious New Artistic Cultural Movement; one that I am proud to be associated with. I hope that in the future, energies and vibes will continue to generate from this noble beginning and blossom into perhaps an International Mural Movement, recognized by world governments as a sincere and serious form of communication of people's minds. Food for thought? Isn't that what art is all about?

# A PIONEER SPEAKS

Public Art is the antithesis of the private, subjective, art fostered today by society and its art operators. There is no room on the city wall for clowns and artists on ego trips. The street mural demands that it carry a message meaningful and vital to people oppressed by racism; by the inhumanity of our city existence. Street murals should speak of Brotherhood and Peace.

The vitality and energy of the recently emerged public art throughout the United States is but another evidence of the energy and basic humanism so typical of progressive America. And in a way, it is also a continuation, even if unplanned and unconscious, of the spirit of public commitment to the artist of the Depression Era of the Thirties.

In its militant aspects, in murals against racism, against war, it is a continuation of other periods where the artist and intellectual fought against the values and programs of the establishment of their time, as it was during the period of the First World War; the Depression years and the Vietnamese War. Artists have made use of whatever channels were available to them, be it in graphics, the press, or on the walls of the streets of our cities. Historically, we can admire and learn from the experience of Mexico; their powerful and meaningful wall paintings of the late Twenties and Thirties

and the work of their graphic workshops which pasted the streets with urgent messages.

I am aware that today, mural painting is practiced in diverse ways -- some making use of the wall as a focal point for urgent messages; some concerned with pure design; some embellish the walls with ornamentation, giving the people a sense of pleasure, and joy; some contributing to the environment.

I think most artists have the capacity and the interest in both a search for profound statement of concern and meaning to the people and a lighter gesture of pleasant sensation and a sense of play. And both these areas are needed by the people. (Only the artist, I feel, has the responsibility not to camouflage the ugly, even if indirectly in the interest of the real estate operators).

I have been a mural painter for most of my professional life and I firmly believe that with integrity and a firm belief in the capacity of the people for appreciation and understanding, one can paint or produce an art form in any area -- limited only by such possible commissions as the KKK or the super-patriots. With this belief I have created tapestries for a bank, producing art forms that in no way glorify the profit system. I think they could easily be taken out of the bank and successfully installed in a school auditorium.

On the other hand, in my mos-



aic at 1199 (Martin Luther King Memorial Center of the Hospital Workers Union) I deal specifically with the building of the union. It was designed to function both as an identifying symbol and as an environment for the entrance and as it is an outdoor mural, I had a responsibility to the surrounding cityscape.

The Agit Prop (agitation propaganda) phase of public art has reason and the need to continue in its obvious simple and direct statement. But at the same time, I believe the movement should enter the permanent phase of monumental art. In schools, hospitals and universities, and with this, attention should be given to the disciplines of composition, the various forms developed by the Greeks and used in the Renaissance and the recent rediscovery by the Cubists and by Cezanne. It was indispensable to Rivera, Siquieros and Orozco.

I have a few proposals for your attention. First, we have to know the history of monumental art. We need to know what is happening in the area of the so called "professional" mural painter. For instance -- the huge mural in the lobby of the American Federation

## LET OUR PEOPLE GROW

# A LETTER FROM REFREGIER

of Labor in Washington is a banal academic performance completely void of any reference to the struggle in building a trade union. It could just as well, without any alteration, be placed in the lobby of the Chamber of Commerce. This is an example of an artist conforming to the needs of the establishment.

It is not enough to make use of street walls. Go inside. Demand space in all public buildings. Tell Washington that the people of America deserve all the cultural richness that our economy can provide. Demand permanent enactment of a percentage for each Federal, State and Municipal building for art forms. See to it that large Federal, State and Municipal funds are available; that a sympathetic administration be in charge. And this brings the artist into the political area, the elections of sympathetic progressive people into the various areas of government. Learn the lessons of the WPA -- and what is more important to us now -- the Section of Fine Arts. Demand that the Public Service Administration, (which still hands out fat commissions to a few top name artists for art in new Federal construction) returns to the former practice of open national and regional competitions, which gave the young, unknown artist an equal chance with the established artist, to win a mural competition. A practice which brought fresh talent and vitality to the American

community.

Raise the question, to the Art Departments in universities, to include the study of monumental art. Demand that the art press pages give attention to public art. See that the State Department makes use of photographs of the best public art in its international exhibits.

Always be ready for the struggle to maintain professional integrity. Struggle against censorship.

We need to promote educational programs around mural production, utilizing the mass communications media. People have to be educated to appreciate works of art. This was known during the WPA days. And to this end, an educational program was established.

Today, we are rich with past experiences. At the time of the liquidation of the government art projects, at the beginning of the last war, the younger generation of American mural painters were on the verge of creating a movement of world significance. Now the public art movement is picking up the threads connecting us to the rich past.

There is a big talent in our country. There is a skill that must be fully utilized to continue after the long interruption -- the movement of a people's art.

-- Anton Refregier, 1976

The struggle for a new Junior High School 65, on New York's Lower East Side, has been going on for over 7 years. Deteriorating conditions and overcrowding in the school led to the formation of the Committee for a New J.H.S. 65 (IS-131); a group composed of parents, teachers, and community residents. They have developed plans for a new school, which would reflect the input and needs of the community.

This past summer, the New School Committee, in cooperation with Cityarts Workshop, painted a mural on the facade of J.H.S. 65. The mural project was initiated by the New School Committee as part of an effort to bring together community and school programs. Supplies and salaries for two project directors, Arlan Huang and Heriverto Alicea, were provided by Cityarts Workshop. The mural project, entitled, "Let Our People Grow", involved students from the school. The following are some of their impressions:

"The summer of '76 has passed and I had a great time, because I learned a lot about painting a mural. My friends and I sketched out the designs on the different things that happen in the community. We then started drawing the designs on the wall. The designs were then painted with the help of community residents and workers. I myself painted some of the designs on the wall, which I'm very proud. It took us just about the whole summer to finish the mural, but I enjoyed it very much. Next summer I would like to paint another mural."

-- KAM HUNG MAK (15 Yrs. Old)  
J.H.S. 65 Student

"The mural that I worked on last summer with a group of students from J.H.S.65 and workers from Cityarts Workshop and the New School Committee, was one of the greatest things I ever worked on. This mural is basically about education. The mural shows people that the school is short of equipment and teachers. An axe is shown chopping the old school, indicating budget cuts.-- Thousands of teachers are being layed off and there are not enough teachers to go through every class. It also shows people meeting to build a new school. In my opinion, all of these things are asking the people to build up our communities, which really can be done. The main thing is to achieve a goal. The goal is to have better housing, education, school equipment and more teachers to build up their communities. This mural is telling everyone that we want to give all the children a good education with better understanding and happy life."

-- HO GEM HUI (15 yrs. old)  
J.H.S. 65 Student

# THE GREAT

## LOS ANGELES

The Citywide Mural Project fought a hard campaign this past spring and regained its funding for another year. Many people and organizations helped us in this fight; the City Council and the Mayor's Office were inundated with letters of support from the individual artists and street people -- and the California Arts Council, the Inter-Art Alliance, the Artists for Economic Action, the L.A. Times Editorial staff, Mujeres Muralistas, Cityarts and many community groups, schools and kids.

Meanwhile, the Social and Public Art Resource Center was formed as an auxiliary support group to the Citywide Mural Project. S.P.A.R.C., a non-profit tax-exempt organization, can receive grants which, if received by the Citywide Mural Project, would be channelled into the City's general fund. S.P.A.R.C. received its first grant for \$30,000 this summer, from Project HEAVY, San Fernando (a federally funded gang diversion agency) for the painting of a 900' mural in the Tajunga Wash in North Hollywood. With the cooperation of the Army Corps of Engineers, the L.A. County Flood Control District, S.P.A.R.C. and local community agencies, 70 multi-ethnic and problem youth, under the supervision of 10 multi-ethnic artists (Black, Chicano, Asian American



and Native American) painted the history of California from pre-history through World War I, from the point of view of each minority's contribution to the history of the State.

The mural was dedicated on September 7, 1976.

This year, the Citywide Mural Project plans to expand into new projects, new forms of public art, extending the limits of the mural into public sculpture, weaving, macrame, wall reliefs, an animated mural, and a clock run by water.

Other news: Willie Herron is starting a new mural on the corner of Brooklyn and Soto in East L.A. He is actually painting over an old spray paint mural of Los Four, which was fading badly. This mural, in 3 panels, shows the worker of today and the future.

Las Chicanas, a group of Chicana artists, exhibited at the Women's Building in September. This was the first show in Los Angeles devoted entirely to the work of Chicanas. The show explored the roots and manifestations of the Chicana and her changing identity.

Mechicano Art Center was refunded!

News Flash: On February 26th, in Barnsdall Park, Los Angeles, there will be a conference on The Role of Business and Government in the Support of Public Art. There will be a dignitaries luncheon at Hollyhock House. We are extending an invitation to all interested parties who can attend. Sponsored by S.P.A.R.C. in cooperation with the California Council for the Humanities.

Submitted by the Citywide Mural Project Staff, 3970 South Menlo, Los Angeles, California.

## SAN FRANCISCO

The Haight Ashbury Muralists have finished a new mural, about 8' x 20', which was initially exhibited at a People's Murals show at the San Francisco Museum of Modern Art, and has since mounted outdoors at the corner of Masonic and Haight Streets. It is called, "200 Years of Struggle" and shows a group of people beginning to challenge symbols of multinational corporations. Ironically, the mural is located next to a billboard advertising these same corporations' products.

The Haight Ashbury Muralists have also been spending some time repairing some of their old murals and planning new ones, hopefully for the early spring.

Michael Rios has been busy too. He worked on a wall on a housing project at 26th and Haight Streets in the Bernal Dwellings, with Graciella Carillo, Skeio Fuapopo and Frances Vale. Rios also worked with Fuapopo on an exciting mural in the entrance foyer to a theatre in the Japan Trade Center, depicting some of the history of the Pacific Ocean Peoples.

Across from the Bernal Dwellings wall is a wall nearing completion by Domingo Rivera. His design combines pre-conquest motifs with a mystical center. It is on the side of a public swimming pool building.

Susan Cervantes, given sporadic help by numerous local artists, has been working on a large two-part mural titled, "Family Life and the Spirit of Mankind", on the side of the LeConte Elementary School and facing Precita Park.

# GREAT WALL

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The Mujeres Muralistas, Patricia Rodriguez, Irene Perez, Graciella Carillo, are planning a new mural for the Mission District. Negotiations for the wall are incompleted so far, but positive.

Dewey Crumpler has been putting up an exciting, flame-filled mural in the Hunter's Point-Bayview neighborhood on the outside end wall of the Joseph Lee Recreation Center. The wall depicts the aesthetic, educational and spiritual aspects of Black people's lives in the area, with frequent symbolic reference to African traditions as well as the U.S. contexts.

Across the Bay, in Berkeley, a "People's History of Telegraph Avenue", was painted on the corner of Haste and Telegraph, depicting the struggles and changes along the famous street since the Free Speech Movement in 1964, and including the anti-war fights, the struggle for People's Park (in which the police murdered James Rector) and the current, much quieter phase. It was led by Osha Neumann, with Janet Kranzberg. Numerous other people helped in varying degrees.

A new group of primarily Raza artists, has been formed in the east Bay, called Arte Popular. Its focus is on community involvement, and it held a raffle-party prior to opening a storefront exhibition space in Oakland, which will show work of the artists and hold performances on weekends.

Submitted by T. Drescher

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Part of a unique art tradition in Houston was under the hammer of a wrecking crew this week at Texas Southern University. Murals done over a quarter of a century by art students -- in one of the few such university programs in the United States -- were given ing way to make windows and an elevator into a new computer center in TSU's Hannah Hall.

What was removed were "windows" of another kind: monumental wall paintings, a social and esthetic record in one of the oldest art traditions known. To date, four large scale works going back to 1957 have been destroyed, about 6 others are in danger.

The issue raises a good look at the unusual art program and what it has accomplished.

At TSU, the main purpose of the mural painting program has been to keep alive a humanistic tradition of artistic expression, in whatever form it takes, said art department chairman Dr. John Biggers.

The murals have not been well treated. John Biggers explained, "We simply knew nothing of the smashing up of that work until they were totally or partially gone. gone." One large mural has been totally opened up -- space where a glass will be placed to reveal a computer. Others have been covered with bulletin boards or damaged by water. Some are in excellent condition.

"The murals represent the tradition and culture of Black people," said one student, "The art is inspirational and a visual reference to our history. This is what is being torn down."



## MASSACHUSETTS

Young image-makers, under the direction of Nelson Stevens, Prof. of Art and Afro-American Studies at the University of Massachusetts at Amherst, were glorifying the walls of Springfield with murals of music, love and life, once again.

They were participating in Prof. Steven's Summer Arts Program, which was funded by the University of Massachusetts "University Year for Action" Program, a program designed to help students gain practical experience in the area they choose to study during undergraduate school.

Professor Nelson Stevens and his associate artists; Margarite Vargas, Pamela Friday, Jimmie Pickett, Bernice Robinson, Franklin Thornton, Carl Yates and John Kendrick executed a variety of exciting and thought-provoking murals. In the summer of 1975, Prof. Stevens and 8 more students spent the summer painting 20 large murals in Springfield, Mass. During 1976, the Summer Arts participants created murals on Plainfield Street, at the outdoor swimming pool, on the exterior walls of the Girls' Club, on Acorn Street and on the exterior walls of the Winchester Square Health Center on State Street.

For further information concerning the Univ. of Mass. at Amherst Summer Arts Program, please contact Professor Nelson Stevens at the W.E.B. Dubois Dept. of Afro-American Studies, New Africa House, Univ. of Mass., Amherst, 01003. (413) 545-2751

# THE GREAT

## CHICAGO

Chicago's mural season has been eventful and long. At this date, (Nov. 6), Carol Yasko and Lucyna Radycki are still casting cement and painting in below 50 degree weather, on W. 63rd Street. Strid Fuller is working to complete her mural on the history of social work, in the 57th St. Illinois Central Underpass. Earlier, Fuller's project appeared blocked by a controversy. The mural originally planned for 59th Street, was opposed by residents of two nearby condominiums. Objections to the mural -- including the claim that it was "slum art", could lower property values, attract criminal elements and dirty the sidewalk, -- were fully aired in the local press. At a climactic community meeting, the mural was supported by a majority. Nonetheless, Illinois Central requested that Fuller transfer the project to another location.

The 63rd Street cast-cement mural is a first in Chicago, and is in the Chicago Lawn area, not far from Marquette Park. The mural over 100' long, is being cast with advice from city engineers and materials from a major cement contractor. Numerous community residents have helped carve the molds from extruded polystyrene sheet. All materials were donated. The upper section of the wall continues the design in paint.

Elsewhere on the south side, Chicago Mural Group artists Justine Evon, Mitchell Caton and Calvin Jones collaborated on a mural at 1st and Drexel, which brilliantly combines photo-realist imagery of blues players and a Black family with African design-inspired elements.

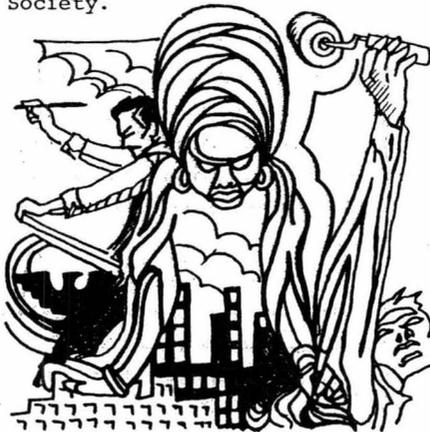
On the north side, the Chicago Mural Group executed

four large murals. Barry Bruner, Catherine Cohandia and Paula Gee, led a group of Black teens at the Old Hat Neighborhood Center on Clybourn. Esther Charbit led Lakeview teenagers in a large mural based on photos of community residents. This mural was also a center of controversy.

On North Avenue, in a heavily industrial area, Celia Radek, Jose Guerrero and Cynthia Weiss led a third group of teenagers in designing "Fruits of Our Labor," and on Fullerton Avenue, John Weber led a large project on "Together We Protect the Community".

Jose Guerrero is completing a mural at Casa Nuestra, a home for released prisoners.

Weber is planning panels on railroad history, with support from the Illinois Labor History Society.



A few projects had to be abandoned. Kathy Kozan quit a project in Edgewater due to lack of funds. Lynn Takat took over, but also suffered long delays. In an officially sponsored city project, selected CETA high school students painted numerous abstract panels to decorate Navy Pier. On the other hand, CMG has still not received its north side funds from NEA Visual Arts. The project ended October 31st -- funds are

still awaited and prospects of funding from Visual Arts for 1977 seem poor, due to changes in policy and in NEA staff.

NEWS FROM OTHER CHICAGO AND EX-CHICAGO MURALISTS: William Walker painted a powerful mural on the Tibbs frame-up case on one end of the Illinois Central Underpass.

Jim Yanagisawa, is cartooning in L.A. He completed a brilliant pair of panels on Asian American history before moving.

Santi Isrowathakul, feared arrested in the October 6 Thai coup, is apparently safe. In the meanwhile, MARCH and the CMG organized support from artists all over the country. Weber received a response from Santi -- apparently released along with other prominent Thai artists arrested earlier.

Beth Shadur is busy in Scotland, working with David Harding, Tom McGrath, etc. She recently completed, "The Wall of Neglect" with inmates in Scottish prison. She has given numerous slide talks and will speak at a major symposium on public art in London in December. She is considering settling permanently in Scotland.

Muralists and other socially oriented artists met twice this summer. The second meeting centered on two presentations by Holly Highfill, of her morouflage (canvas) murals for an uptown public school. Political cartoonists, filmmakers and muralists are to present work for discussion at future meetings, but it has not been possible to schedule any since July. The group hopes to meet again soon.

Submitted by John Weber, from the Chicago Mural Group, 2261 N. Lincoln Chicago, Illinois, 60614.

# WALL



## CHICAGO

LAKE STREET UNDERPASS MURALS: "Many people have helped to see this project developed. It's the first time so many people have been involved", said Mark Rogovin, about the Lake Street Underpass Murals. Public Art Workshop members Edgar Williamson and Lou Armstrong also helped supervise 30 CETA summer youth workers and neighborhood volunteers in the painting of these 3 underpass murals, which depict themes related to a nearby Austin Y, a public library and the need for daycare for the community. Participation in this project included the Neighborhood Housing Services, Third Unitarian Church, South Austin Development Corporation, Austin Public Library and Austin Town Assembly. -- Next year, P.A.W. plans to enlarge its scope and cover the Lake Street Underpass walls with murals eastward to Cicero. Williamson and Armstrong plan on supervising murals dealing with politics and business aspects of the community.

The Public Art Workshop has launched the project of trans-

lating and publishing David Alfaro Siqueiros' major book Como Se Pinta Un Mural (How to Paint a Mural).

This important book was published in 1951 in Mexico and has long been out of print. The translation, an introductory essay, text notes and bibliography will be done by Laurence P. Hurlburt, Ph.D., of PAW's Resource Center. In order to prepare the manuscript for publication, PAW needs everyone's help to raise the necessary \$3,000 budget. Checks should be made out to "Siqueiros Translation Project" and sent to the Public Art Workshop, 5623 West Madison, Chicago, Illinois, 60644. YOUR CONTRIBUTIONS ARE TAX DEDUCTIBLE.

PAW sees the translation of Como Se Pinta un Mural as a significant contribution to the study of 20th Century mural painting, and as an enormous practical aid to our contemporary mural movement. Please join them to make it possible

M.A.R.C.H. can be contacted at:  
P.O. Box 2890  
Chicago, Illinois 60690

## CHICAGO

Several mural projects involving MARCH (Movimiento Artistico Chicano) have been completed and 3 more are underway. One of the completed murals was designed by Aurelio Diaz, in which high school students were also involved in its execution. The theme of the mural was the unity of gangs

Another mural to be painted and designed by Aurelio is on the history of the United Farm Workers. The funds are being raised by the Union itself and CETA funds may be used to pay some of the young people.

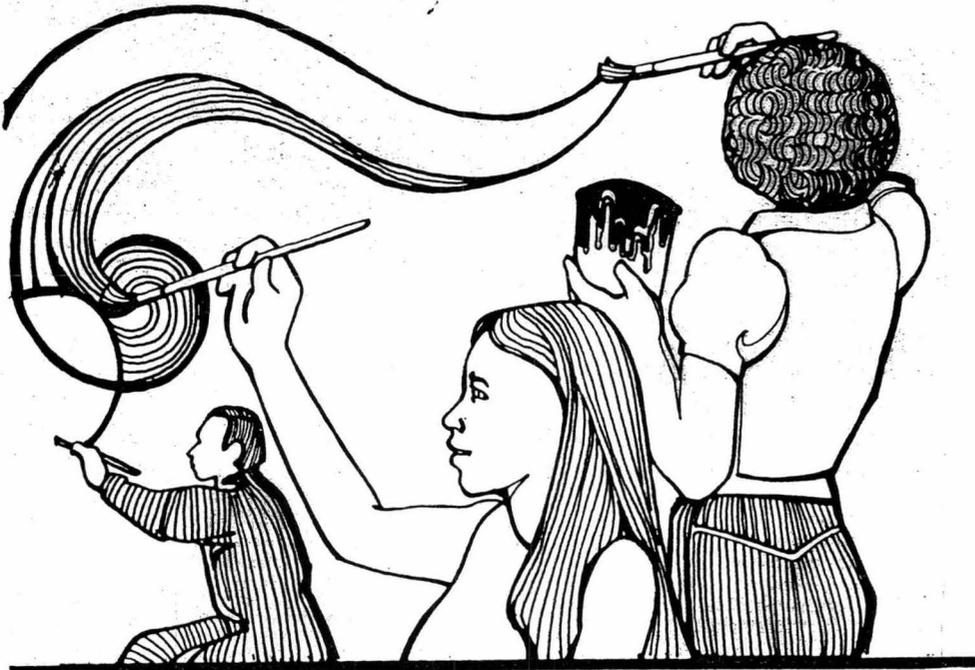
One mural that will be of great interest will be painted in a local park in the Pilsen area of Chicago. The entire theme is against the city of Chicago, showing various scenes of racism, police brutality and other injustices. Its designer, Salvador Vega and the funding, have been generated by the community people themselves.

The third mural was started in East Chicago, Indiana and is almost completed. It began with a series of meetings with members of UNO (United Neighborhood Organization) and people with an interest in the area. Jose G. Gonzalez, one of the founders of MARCH, designed the mural from the open discussions that were held. Its theme will be the migration of people to the Calumet Region; the injustices encountered, and their hopes for the future. The support of this mural will be sought from local merchants and a raffle.

On November 8-24th, MARCH sponsored "MEXPOSITION #2" at the University of Illinois at Chicago Circle. Along with a photo exhibition, "Images of the Revolution" there were revolutionary films, music and lectures on murals.



# THE GREAT



## WASHINGTON HEIGHTS

Millions of youths in cities and towns, big and small, are going back to school. In family after family sitting at the supper table, a parent will ask, "how does it feel to be back?" A boy or girl will answer, "They cut out art and music." If you had been in the auditorium of Inwood Jr. High School last June when the 2 panel mural, "And the Children Shall Lead," was dedicated, your understanding of what art means in a public school would have been deepened. Muralist Lucy Mahler directed the team of 24 students, ranging in age from 12 to 16; who designed and executed most of the painting. But every class made suggestions during the execution of the project. The title of the mural was the outcome of a school wide contest. The students' heroes; Martin Luther King Jr., Simon Bolivar and Lincoln are depicted in the mural, with symbols of the students' heritage and the flags of the countries of the U.N. Every face was drawn from life. As the school principal said at

the dedication ceremony; the mural "epitomizes the life of the school". The work of many, for many!

(by Adelaid Bean)

## HARLEM

New York artist, Valerie Maynard, has completed a ceramic mural for a welfare and daycare center in the Harlem community. Located on 127th Street and 3rd Avenue, the mural is entitled, "I See the Beauty in You" and is 19½' x 16½'. In her words; "The mural is an insight into the Black community of Harlem, representing all ages and phases of life common to Harlem. I decided to design my mural for ceramics as an attempt at permanence, It is a dance of life. One could grow up seeing it from age five to fifteen to fifty. I hoped to be able to instill some ongoing reflection which might be a spark to the creative abilities in the community." The mural was designed by the artist, who worked with Bennington Potters, in Vermont, to produce the ceramics.

## BROOKLYN

### YOUNG MURALISTS WORKSHOP:

In the winter of 1974, Wilfred Thomas organized the Young Muralists Workshop of Fort Greene. The following summer, a mural was painted on the side of a cleaner's located at the corner of Vanderbilt and DeKalb Avenues. The project involved some 15 youngsters between the ages of 14 and 17, who live in the Fort Greene-Clinnton Hill Section of Brooklyn and who attend a variety of special high schools in the NYC area. It represented some 2 months of daily work by Wilfred and the teenagers. The success of this first project led to a \$7,500 grant from the Exxon Corporation to do more mural in the Brooklyn area. Thomas hired 3 local artists to supervise 3 mural sites -- the promotion of these community artists was seen as an important aspect of the project. Three murals recently completed this summer are situated at the corners of 1) DeKalb and Clermont Avenues, supervised by Sam Sherrod; 2) Washington and Myrtle Avenues; supervised by Stephanie Richardson and 3) DeKalb and Cumberland Avenues, supervised by Les Waldron.

The Young Muralists Workshop can be reached at: 198 Washington Park, Brooklyn, New York

A mural by Hank Prussing is in progress at the Lafayette Avenue Presbyterian Church in Brooklyn, N.Y. Based on photographs of people walking the streets nearby the church, Prussing's mural is composed of 10 panels, with themes such as patience, curiosity and anxiety. Separated by Tiffany windows and an organ pipe case, these panels will eventually surround the church's sanctuary.

# WALL



## WARRENSBURG, N.Y.

WARRENSBURG, NEW YORK: As part of the Bicentennial Festivities, the Warrensburg Bicentennial Committee commissioned artist Eva Cockcroft and crew to paint a Bicentennial Mural on the side of the Odd Fellows Temple building, home of the Warrensburg Museum of Local History. The mural depicts the early history of Warrensburg from the time that the area was an Indian hunting ground, and also covers the town in the heyday of lumbering.

Ms. Cockcroft is also the co-author of "Towards a People's Art: The Contemporary Murals Movement, to be published in January, 1977.



### SUBWAY MURALS IN QUEENS:

An idea presented to Hillcrest art teacher Carol Siegal, by the JAM Public Art Committee last year has become a reality. JAM (Jamaica Art Mobilization) facilitated the project by bringing together the Greater Jamaica Development Corp., the MTA; the America the Beautiful Fund and the mural-oriented teacher.

The result of all this cooperation is twelve 4' x 4' murals painted in acrylic on masonite, mounted on railings and pillars at the west end of the Parsons Blvd. Station of the E and F lines in Queens. Each of the 12 panels was designed by a student.

For more information about J.A.M.'s mural activities, you can contact J.A.M. at: 161-04 Jamaica Avenue Jamaica, N.Y., 11432.

## NEW JERSEY

For ten weeks in the Spring of '76, Carole Byard undertook the task of directing 2 murals, painted by 220 students of a New Jersey Public School. As Artist in Residence for the N.J. State Council on the Arts, Ms. Byard worked with 2nd, 3rd, 4th, and 5th Grade students of the Martin Luther King School in Piscataway, N.J. During the initial interview, Ms. Byard asked how many students were to participate, and was told 25, not knowing at the time the director meant 25 every hour.)

As the project progressed, the 2nd graders were moved to a separate wall and painted a design 3' x 40'. The rest of the group painted a 46' x 6' mural on the opposite side of the room. The project began and endured under a somewhat hostile environment due to poor communication amongst the administration, faculty, Arts Council Director and the artist. However, in the midst of all this, beautiful murals came into being which soothed the hearts of all involved.

The problems of dealing with such a large number of people in such a short space of time were exhausting for the artist. The first 6 weeks were spent coordinating the mural ideas and designs of the participants -- many who never physically came together as one.

The mural begins with a time fantasy of prehistoric mammals and ends with the future out of space.

During this period, a 3rd mural was painted in the same room by 15 students hand-picked by the administration and led by Clement Roach.

The 3 murals have dramatically changed the atmosphere of this new school building and adds magic to what once was 3 huge stark white walls.

## LOWER EAST SIDE

This summer, Cityarts Workshop sponsored 4 mural projects. Two of the murals, painted on school walls, were the largest Cityarts murals to date. "Let Our People Grow", painted on J.H.S. 65, involved students, teachers, and community residents and is over 100' long. The mural depicts the struggle the community has been waging for a new school and better education. Education was also the theme for "Por Los Ninos", painted on P.S. 97, on the Lower East Side. Designed and painted by community artists and art students from a nearby J.H.S., "Por Los Ninos" is over 5 stories high. Several blocks away, another community artists apprentice project was completed -- "Crear Una Sociedad Nueva". This mural expresses the need for people to unite, and act, in a militant way, to change the conditions they face. The "Douglass Street Mural" was painted in Brooklyn, a new area for Cityarts. Portraits of Malcolm X, Frederick Douglas, Lolita Lebron and others are used to depict the history of struggle of the Black, Haitian and Puerto Rican community around the wall. Both interior and exterior murals are planned for the coming year. PLEASE NOTE: CITYARTS HAS MOVED! Our new address is 525 E. 6th St., New York, N.Y. 10009.

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NEWSLETTER STAFF: EDITORS: Tomie Arai, Carole Byard, Lucy Mahler. Layout and graphics: Alfredo Hernandez, Mary Macy, Hank Prussin, Wilfred Thomas, and Valerie Ma

For further information contact: Cityarts Workshop, Inc. 525 East 6th Street, N.Y. N.Y. 10009.

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# PRISON WALLS

Our mural projects in the Adult Correctional Institutions of the state of Rhode Island were conceived of as a way to bridge the gap between incarcerated individuals and the outside community. Since the Fall of 1972, we have painted in the Men's maximum and minimum division, the Women's units and our current program is in the Boys Training School. The lack of meaningful activity that allows for spontaneity, creativity and vital awareness of imaginative powers is one of the kernel reasons for the boredom, frustration and concomitant rage that pervade penal institutions. Murals in prison have served the dual purpose of enlivening the external environment and providing individuals with the opportunity of realizing the potential richness of their interior world.

Fear and ignorance on the part of prison officials have supported censorship of murals and arbitrary whitewashing of walls painted by students, artists and the imprisoned. In the maximum security division of the A.C.I.

the warden gave orders that all murals be repainted or men who refused to do so would be locked up in solitary confinement. Fortunately, this information "leaked out" through the prison grapevine and I was able to contact concerned individuals and persuade them to pressure the prison to change their position. By informing the Rhode Island newspapers of this outrageous action on the part of the officials, we succeeded in saving the murals and making it possible for men who lived on the maximum wing to decide themselves whether or not they wanted the murals. Since that time, murals have been painted in maximum through the efforts of individuals, without our acting as a catalyst.

It is impossible to separate politics from art within penal institutions, unless one wishes to turn away from dehumanization and degradation of one's fellow creatures. After demonstrating at the R.I. State House against the extreme brutality exercised by state troopers against prison-

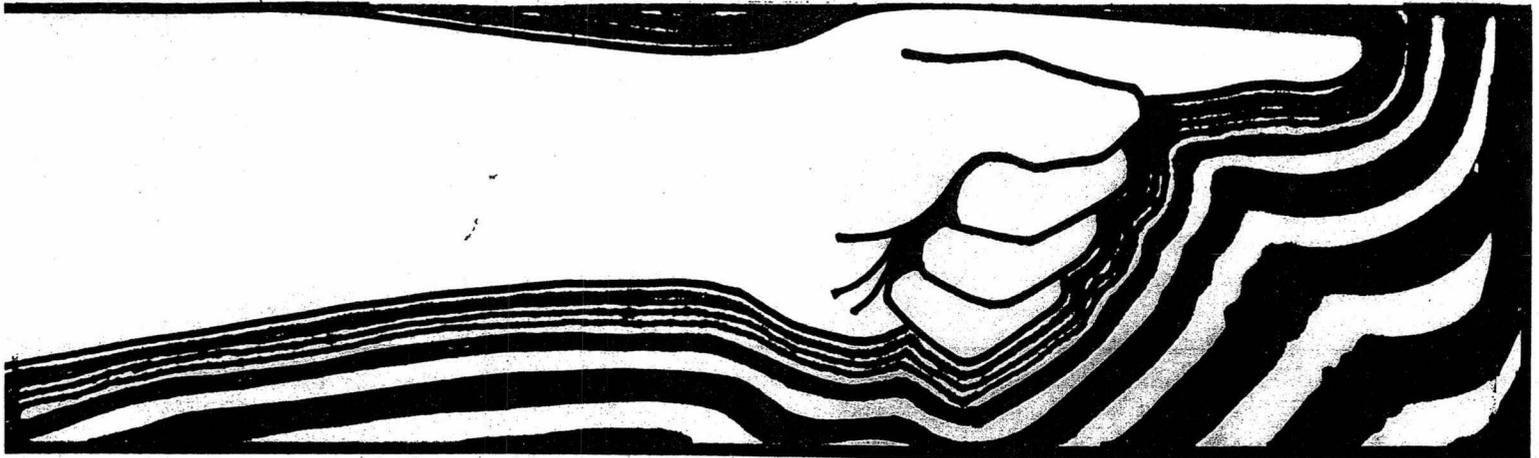
ers, my organization was banned from entering the Men's prison. As a result of this blacklisting we initiated mural programs in the Boys Training School. All of the murals painted in the Boys School were surreptitiously covered due to orders given by anonymous administrators, and since that episode, we have only been allowed to paint on dropcloth or brown paper tacked on the wall. No reasons were given for this official destruction of images or prohibitions against further painting directly on the wall.

Unless the outside community begins to take an active interest in what happens within a penal institution, these life-denying, debilitating, and embittering structures will continue to breed misery, apathy, anger and violence. The mural programs have been successful by creating an awareness of prisons through art, and they have also served to reduce tension to some degree by enabling the imprisoned to paint several hours a week in an open, friendly atmosphere.

Between 1972 and 1976, financial assistance was given for one year by the DJB Foundation in New York, and the Black Emergency Cultural Coalition in New York. No aid was offered by the Rhode Island Council on the Arts or other foundations within the state. Apart from student volunteers, the University of Rhode Island not only did not give aid, but actively refused to participate in the support of prison art programs.



Shelly Estrin Killen  
College Community Art Projects  
A-1 Faculty Apartments  
Kingston, Rhode Island 02881



## OUR HISTORY'S NO MYSTERY

Official Bicentennial Commissions are not the only groups looking at history this year. On May 19, hundreds of community residents and students at the John Adams Community College attended an afternoon dedication of an important new mural, titled, "Our History is No Mystery", painted by Haight Ashbury Muralists. It runs 320 feet long, and celebrates the history of San Francisco working people.

After three years of bureaucratic red tape and community struggle, \$10,000 of Federal Revenue Sharing Neighborhood Beautification money was won for three mural projects in Haight Ashbury, of which \$3,200 was marked for the Adams school site; barely enough to cover supplies and small salaries. The Haight Ashbury Muralists, (Miranda Bergman, Jane Worling, Vicky Hamlin, Peggy Tucker, Thomas Kunz and Arch Williams) five of whom live in the neighborhood, sounded out the community's ideas for content by circulating a questionnaire at the school. The response suggested a mural showing the progressive history of the "many races and cultural groups in San Francisco, each of which has contributed to the building of this city".

A selection board composed of neighborhood artists, business people, community residents and school board members selected the final design after an open competition late in the summer of 1975.

The result is a series of scenes and images from San Francisco working people's history. Though it sacrifices some of the visual impact which could be afforded by a more unified design it succeeds in portraying key aspects of a real people's history which in itself provides a powerful impact.

The actual painting began in January and took four and a half months to complete. The design and painting of the mural was done collectively by the muralists. In the planning stages, political and artistic criticisms were discussed and incorporated in the sketches. Color sketches were also worked out in the early stages, when everyone could view the entire sketch at once. The different artistic styles of the artists mesh smoothly in the final product not only because of overall design but mainly because the artists shared a common and unified sense of purpose and understanding of the issues being presented. Sometimes, details were changed on the wall itself to allow adjacent sections to run fluidly together. Also, as they painted, the muralists listened to comments of passersby and incorporated some of the suggestions into the design as they went.

On the night of May 8, the mural, almost completed, was defaced by an unknown person who covered large portions of the wall with paint, and systematically

sprayed out the faces of Third World people. But the neighborhood residents would not let their mural be ruined, and during the next several days, over three dozen people rallied to the mural with special solvents to remove the defacement. Others, often on short notice, spent whole nights guarding the wall from further attacks.

The muralists feel that the process brought them closer to many people in their neighborhood, and forced them to solve the problems of sustaining a collective working relationship over a long period of time. They learned the necessity of constantly struggling to continue the collective process especially when it seems most difficult. "It paid off", one of them said, "and what we learned will be applied in other projects".

As one muralist pointed out at the dedication, "the images and colors came through the damage in the same way that our true history will come through all the lies and attempts to distort it and hide it from us." Today, the mural stands as a wonderful artistic celebration of this history for all the working people of San Francisco.

-- Tim Drescher, 1976

Special thanks to "Common Sense" newspaper for letting us reprint this article.  
The Haight Ashbury Muralists can be contacted at: 265 Frederick St. San Francisco, Calif. 94117

# THE DOCUMENTORS: SOME GUIDELINES....

This is not an attempt to summarize the entire discussion, but only to suggest some of its main issues, and to stress the concrete guidelines which were suggested at the end.

The panel grew out of a need of muralists for (in their own words): 1) Recognition of the mural movement through responsible documentation. Such documentation is essential to the survival of the movement. It informs a public that is not familiar with the work and can help gain further support for the movement; 2) Documentation of the works which, because of their temporary nature are frequently destroyed within a relatively short period of time and 3) Accurate reporting, and thorough research.

The panel opened with a statement of the above needs, and then the following specific question was put to the panelists: What shall the new criteria be for judging the public art forms that have emerged with the mural movement? Some answers:

- \* The basic question is: How does it effect people's lives? Whose/what interests does the work support? How are different parts of the society affected?
- \* The new criteria should relate to the conditions under which the mural was painted; its purpose and its audience.
- \* Muralists themselves must provide the criteria.
- \* A work must be viewed in both its sociological and its aesthetic contexts.
- \* There is a tremendous prejudice against community murals in the art-critical establishment, which is geared toward sales -- art as a commodity. Thus different interests will work from different criteria.

At the conclusion of the session, the panel and audience set down guidelines for muralists and documentors working together. No discussion was held and no vote taken, so they represent suggestions rather than thoroughly worked out guidelines. (They have been edited. For a complete copy, please write to Cityarts Workshop)

1) Copyright should be used to stop commercial use of photos to avoid exploitation. A distinction should be made between commercial use and critical or publicity use.

2) Documentors must find out the intent of the artist(s).



3) Documentors whose values greatly differ from those of the muralists cannot write sympathetically or with understanding about the movement, e.g. documentors are often privileged, and white, but dealing with Third World artists in poor and working class communities.

4) Bilingual documentation is needed.

5) The documentor has the responsibility to be as thorough as possible in interpreting the wonderful complexity of design and sociological contexts of murals. -- The work should be presented in context; respect for place, scale and culture. A photograph should enable the viewer to understand the relationship a mural has to the surrounding area. Boycott arty photos that use murals only as a point of departure for photographic work.

6) This raises the political question of audience. The community mural program has reconnected art and audience; Documentation should further this. Documentors can help reconnect the artists, the artwork and the audience, as murals themselves do.

7) Murals should be signed so that documentors can follow up more responsibly. Basic information that is useful about a given mural includes: title, date, artist(s) group, size, description of the work's theme, its historical and sociological setting, location and sponsors.

8) Artists and documentors should be guided by:

- Respect for self.
- Respect for art.
- Respect for people.

-- Submitted by Tim Drescher, 1976

The following article is of the Political Murals discussion, held at the Murals Conference in May

The political mural was debate, emotion, aff discussion, probing into problems which are very mural artists. Coming a full days of sessions, a preliminaries had already dispensed with. People feel a need for defense past, no need to once again through the explanations tinctions with which the mural movement is separate the 'environmentalists', to speak to the art establishment. Rather, the emphasis was future. In the audience now familiar faces, mural other parts of the nation come to participate in the audience as well as a number muralists. The atmosphere packed room was one of participation between audience and panelists.

The evening began with slide presentations by the artists (Mark Rogovin, Public Workshop, Chicago; Ray Pe Berkeley; Jane Norling, I Ashbury Muralists, San Francisco; Dewey Crumpler, San Francisco; John Weber, Chicago Muralists; and Eva Cockcroft, moderator Peoples Painters, New Jersey) in addition to the geographical the panelists, while all to political wall painting presented different kinds of audience, types of organization (individual to collective) and types of funding, and relationship to community audience.

Certain dominant themes were discussed again and again in discussion. The first of these was the relationship between the message and aesthetic quality. In its simplest form, the su

# POLITICAL MURALS

The following article is a summary of the Political Murals panel discussion, held at the National Murals Conference in May, 1976.

The political murals session was debate, emotion, affirmation, discussion, probing into the problems which are very real for mural artists. Coming after two full days of sessions, a lot of preliminaries had already been dispensed with. People did not feel a need for defense of the past, no need to once again go through the explanations and distinctions with which the community mural movement is separated from the 'environmentalists', no need to speak to the art establishment. Rather, the emphasis was on the future. In the audience were many now familiar faces, muralists from other parts of the nation who had come to participate in the conference as well as a number of local muralists. The atmosphere in the packed room was one of mutual participation between audience and panelists.

The evening began with brief slide presentations by the panelists (Mark Rogovin, Public Art Workshop, Chicago; Ray Patlan, Berkeley; Jane Norling, Haight Ashbury Muralists, San Francisco; Dewey Crumpler, San Francisco; John Weber, Chicago Mural Group; and Eva Cockcroft, moderator, Peoples Painters, New Jersey). In addition to the geographical spread, the panelists, while all committed to political wall painting, represented different kinds of experience, types of organization (from individual to collective), levels and types of funding, and relationship to community audience.

Certain dominant themes recurred again and again in the discussion. The first of these was the relationship between political message and aesthetic quality. In its simplest form, the supposed

conflict between political message and artistic integrity was quickly resolved by a series of eloquent statements by panelists and audience. Later, specific discussion drew from and built upon this foundation. Audience and panel probed into the questions of 'subtlety' or specificity of imagery and degrees of clarity; types of images, reactive or future oriented, negative or positive, and the changes over time in the types of images demanded by communities; styles, the difference between style and content and whether political murals must be painted in a specific style, the need for constant experimentation and exploration of new techniques. The answers often touched directly on the two other major themes; relationship to community audience and funding.

Everyone agreed that muralists should take money from the government as long as it came without strings attached, however, one could not afford to rely on the government alone and it was necessary to keep alternatives in mind. Rogovin emphasized the necessity for muralists to organize into groups to prevent the arbitrary turning on and off of a 'mural movement' by mayors or funding agencies through giving or withholding money. Finally, several people both on the panel and from the audience expressed the need to rely on the people and reiterated their determination to continue painting political murals even if they had to work fulltime at other jobs to subsidize the walls.

Some of the most interesting and heated discussion dealt with the relationship to the community audience, the effects of murals, changes over time, defacements, and permanence and impermanence. Patlan, who worked for many years in the same community around Casa

Aztlán in Chicago, told about changes in murals there as the demands and needs of the community changed. He emphasized the need for followup in a community after the mural is done. Various functions of a mural were discussed. The distinction between consulting with the community and serving as a kind of Gallup poll of community opinion was drawn. In spite of defacements or controversy, the muralist's job was seen as more than the representation of consensus opinion. "Painting," one participant stated, "is an instrument of war against brutality and darkness." Another participant called it, "an educational political statement". Yet another emphasize the need "to investigate and develop ways to get to the truth and put that on walls." Weber described his experience with murals that deal with a controversial issue (like integration in a changing neighborhood), and serve as a symbolic focus for the struggle, helping community residents to deal with their anxieties. In one instance, what began as the minority opinion became that of the majority and the mural played some role in that change.

Long before people were ready to stop the discussion, time ran out, and we had to leave the hall. Hopefully, this newsletter can serve as a forum to discuss further some of the issues raised (but hardly answered) in the political murals session.

--Eva Cockcroft



# POLITICAL MURALS

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## RESOURCES! RESOURCES!

PUBLIC ART WORKSHOP, 5673 West Madison Street, Chicago, Illinois 60644 (312) 626-1713

In addition to its art production, the Public Art Workshop serves as a nationwide center for information on murals. Books on techniques, recent US murals, the New Deal (WPA) Period, and the Mexican Mural Movement, as well as reprints of periodical articles and news clippings can be purchased or located through the P.A.W. Write to the address above for listings. Also, muralists, art historians, teachers and students are invited to attend the center's slide talks, mural-making demonstrations, bus tours etc., and to send information about murals in their communities.

CITYARTS WORKSHOP, INC., RESOURCE CENTER ON PUBLIC ART, 525 East 6th Street, New York, N.Y. 10009 (212) 673-8670.

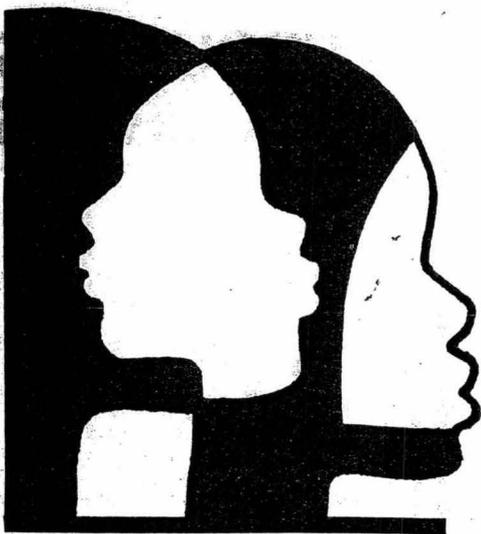
Also a mural production and information center, Cityarts offers publications for sale, slide shows for rent, consultation workshops, 4-session seminars, a Traveling Exhibition and literature on Cityarts' work and goals. Brochure available at address above.

MURAL MANUAL: HOW TO PAINT MURALS FOR THE CLASSROOM, COMMUNITY CENTER AND STREET CORNER. Mark Rogovin Marie Burton, Holly Highfill, edited by Tim Drescher, Beacon Press, 1975. \$5.95 soft cover, \$10.95 hardcover.

Including nearly 100 photos of mural projects in 9 cities, the MURAL MANUAL provides an overview of the nationwide renaissance in mural painting. Besides offering a solid review of the development of the movement, this book is designed to be useful to muralists (beginners as well as experienced artists) as a guide through every aspect of the mural process.

TOWARDS A PEOPLE'S ART: THE CONTEMPORARY MURAL MOVEMENT, E.P. Dutton & Co., New York, \$7.95. By Eva Cockcroft, John Weber and Jim Cockcroft.

This book presents a survey of mural activity around the country. There are chapters on the movement's historical and artistic context, the mural process with specific cases of the artworks' cultural impact, funding, aesthetics and perspective. More importantly, though, this book analyzes the mural movement by presenting the history and development of 4 different types of mural groups as described by founding members of each group (Distributors discount for 5 or



## SAN DIEGO

The Chicano mural movement in San Diego was born more than 4 years ago in Barrio Logan at the site of Chicano Park. Chicano Park itself came into being when residents of Barrio Logan refused to allow a highway patrol station to be placed smack in the middle of their community which had already been torn apart by the freeway and the Coronado Bridge. The creativity of the Barrio people gave birth to the now rapidly growing park under the bridge and then to the murals, painted on the freeway abutments and on the mammoth, concrete pillars of the bridge. At the same time, Chicano artists were also making clear the need for a cultural center and out of that need, was born the present Centro Cultural de la Raza, located in San Diego's world famous Balboa Park.

In Chicano Park, murals have been painted not only by local artists, but by visiting artists from Los Angeles, Santana and the Royal Chicano Airforce from Sacramento. The pillars, as well as the Centro Cultural are covered with murals depicting Chicano history, the struggles and joys of the present and cosmic dreams for the future. Simultaneously, murals have sprung up all over San Diego: on college campuses, in shopping centers and on private homes. In Barrio Logan, murals have been painted on storefronts and community centers to the delight of Barrio residents and artists alike.

At the Centro Cultural, one section of the circular outside mural has been the subject of a public dispute almost since the day it was painted. A small group of Chicano art-haters have been trying to whitewash Neto Paul's image of a giant skeleton, symbolizing the spiritual death and rebirth of Chicanos in the United States. Although the mural has been defaced many times, as have been a number of the murals in San Diego, it still stands bold as day, facing the Naval Hospital across the street.

In recent months, new murals have been in the works: At Chicano

Park, a mural by Coyote immortalizing the heart of the Farmworker; "For Hermandad Mexicana", a portable mural about Chicano laborers and the need for unity by Salvador Torres, Antonia Perez and Coyote; and under the sponsorship of the Centro Cultural de la Raza, a portable mural, created for the September 16th Celebration, by Neto Paul, Sammy Llamas, and visiting New York muralist, Lucy Mahler. At the Ken Cinema, a cosmic creation by the members of C.A.C.A. (Congress of Cosmic Artists); in Ocean Beach, plans for a revolutionary mural by residents of that community under the direction of Mario Torero of C.A.C.A.

Meanwhile, in the Los Angeles area which has over one hundred murals in Estrada Courts alone, new murals are appearing all over; on storefronts, solid fences, residences, in alleys, everywhere.

-- Submitted by Antonia Perez

For further information about these murals and groups, contact:

Mario Torero  
C.A.C.A.  
4212 Florida Street  
San Diego, Ca. 92103

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### ATTENTION ALL MURALISTS AND MURAL GROUP FUNDRAISERS !!

Those of you who have applied to the National Endowment for the Arts' Visual Arts Department for funds to support community mural projects, may be aware that there is now a new head of the Visual Arts program's Works of Art in Public Places funding category.

I am organizing a group of mural representatives to go down to Washington D.C. and introduce our program's goals, past work and future plans to the new Visual Arts head. I plan to request an appointment for January or February, 1977 and I feel that we can make a strong case for continued and increased support of the community mural movement if we all go down together with a unified strategy. -- If you would like to come and represent your group; if you have never applied before for funds but are considering doing so; if you can't come for any reason, but would like us to represent your group, then:

CONTACT SUSAN CARUSO-GREEN, DIR.  
CITYARTS WORKSHOP, INC.  
525 East 6th Street  
New York, N.Y. 10009  
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