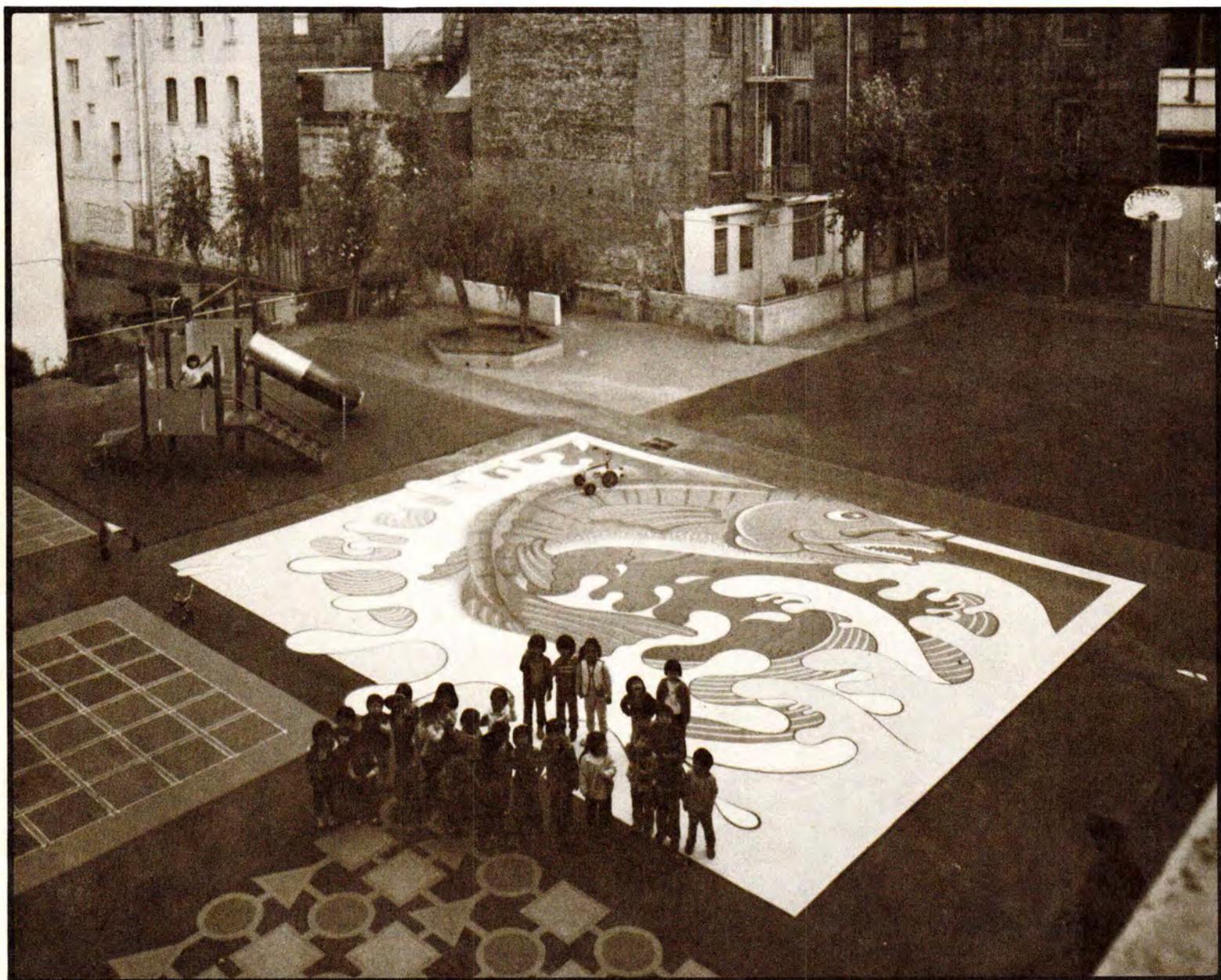


COMMUNITY MURALS

WINTER
1984



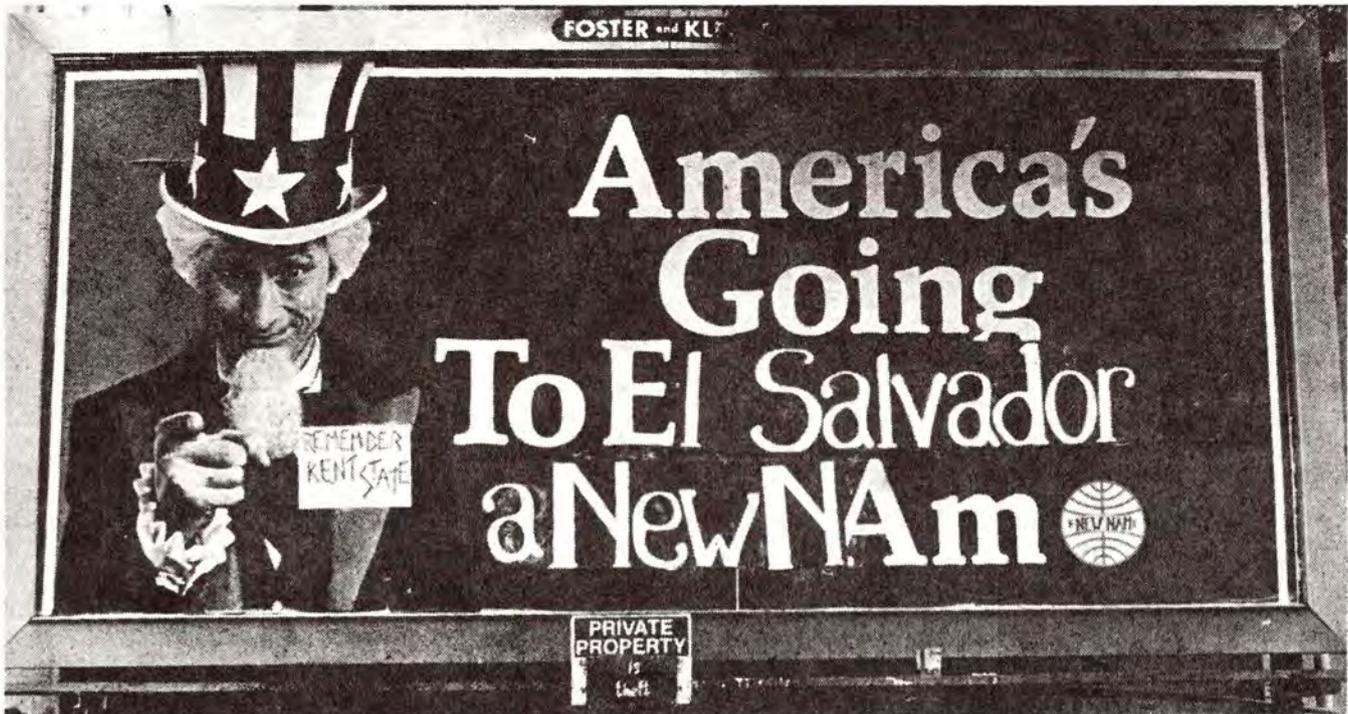


photo by Rachel Johnson

Deadline for Next Issue

Any material for our next issue, Spring 1984, must be in our hot little hands before Tuesday, April 24, 1984. Especially effective are good black and white glossy photos showing the artwork (not hero/heroine shots), with extensive captions. Tell us about your experiences as a community visual artist, how your images have changed over the past several years. Write to us.

Leftovers

Lito Lopez should be credited with the photograph of the Coit Tower muralists in our last issue, p. 9.

Carlos Alaca should be credited with the photographs of the Bernal Library Mural in our last issue, p. 10.

Terry Brackenbury, the artist who was seriously injured in a fall in Chicago, is recovering nicely, and will soon be back painting. He sends warm thanks to everyone who offered their support (v. *Fall 1983 CMM*, p.5).

Editorial Group		
Miranda Bergman		
Kathie Cinnater		
Dewey Crumpler		
Lincoln Cushing		
Jim Dong		
Jo Drescher		
Tim Drescher		
Nancy Hom	Mike Mosher	
Lisa Kokin	Jane Norling	Odilia Rodriguez
Emmanuel Montoya	Ray Patlan	Arch Williams



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Special thanks to John Pitman Weber
 Labor donated
 Copyright © 1984 International Community Muralists' Network Partially funded by a grant from the National Endowment for the Arts and the Galeria de la Raza/Studio 24.

Cover: *The Ping Yuen Chinatown Housing Project Playground Mural*, Jim Dong, 1983. Fish struggling upstream; symbolic of future abundance fighting against the elements holding it back. Photo: Chris Huie.

COMMUNITY MURALS

WINTER
1984

EDITORIAL

While the hypocrisy of the Reagan administration reaches stratospheric heights, opposition also grows throughout the country. Two recent developments are of special relevance to community artists: the recent Personnel Security Program, P-732 of the National Endowment for the Arts (NEA), and the nationwide Artists' Call Against U.S. Intervention in Central America.

According to articles in *The Nation* (Dec. 31-1983-Jan. 7, 1984) and the *Voice* (Dec. 27, 1983), the new restrictions call for the NEA to employ "... only persons whose employment is found to be clearly consistent with national security interests." These preclude those in "critical-sensitive" positions from "... establishing or continuing sympathetic association with an ... anarchist, or revolutionist or with ... [a] representative of a foreign nation whose interests may be inimical to the interests of United States" "In another 'security standards' guideline the NEA will collect information on current or prospective employees regarding 'habitual use of intoxicants to excess, or drug addiction, or sexual perversion, or any illness, including any mental condition.'" These last qualifications, of course, are the traditional codewords for gay people. What such rules might have to do with national security, much less the arts, is exactly zero. What the guidelines have to do with the right wing imposing its narrow and privileged view onto the NEA and through it community arts in general, is everything.

As *The Nation* put it, "the Reagan Right long ago recognized that the arts provide access for the humanizing, liberating and democratizing forces in American society—the very ones which threaten the Administration's ideological command and control." Now, under the guise of "protecting national security," the government has established guidelines preventing NEA employees from associating with many Third World solidarity groups, which includes virtually anyone dealing with art or artists of color in the United States ... or

Africa, or Central America, or ... etc. The *Nation* says that "It's a clever way for the Endowment to delegitimize many black and Hispanic [sic] arts projects."

Concern with such things as "sexual perversion ... [and] mental illness" is not only putting into place weapons to attack gays and occasional marijuana smokers, but it is also an assertion that vaguely defined personal characteristics are somehow pertinent to national security interests. Not only, the government is saying, is the personal political, but so is the aesthetic. Those of us personally committed to making art and society better are of course doubly vulnerable.

Nevertheless, throughout the fall of 1983 thousands of artists have worked hard and publically against U.S. intervention policies in Central America. By January 1984 the Artists' Call had sponsored events in some two dozen U.S. cities, from poetry readings to lectures to shows of art in mainstream commercial galleries, community centers, and colleges. In Chicago, for example, over 400 people participated in some three dozen events. Some created original artworks around these of non-intervention, others donated works for relief benefits. Organizing was completely volunteer, and feminist participation at every stage was crucial to the events' success.

Early in the fall the Artists' Call in New York issued a statement to which many groups elsewhere subscribed and upon which they based their local efforts. It says in part that

the arts are used by our government as evidence of creative freedom and the lack of censorship in a democracy. At the same time, the Reagan administration denies the people of Central America the rights to self-determination and independence.

It is of the utmost importance that the people of North America express now our deep concern for peace

and freedom in Central America, where the situation becomes more critical each day.

Great enthusiasm was demonstrated in city after city across our country. Overall, the Artists Call events show radicals that even "mainstream" artists often want to express their opposition to Reagan's brutal foreign policy if only an opportunity can be provided. The Call is a success in showing the enormous opposition to Reagan's policies and it also demonstrates that when activists can grasp such opportunities to connect with "non-political" artists, everyone can benefit.

In San Francisco, a mural project is underway for spring and summer in which nearly three dozen muralists will work on several murals in a local alley around twin themes of non-intervention in and support of Central American cultures.

The lessons here are clear enough. We are encouraged to see that even though the consequences of taking progressive, decent political action are greater, more and more artists are voicing opposition to our government's inhuman policies. We hope the spirit of oppositional culture continues to grow, and that all of us will continue to strive for artworks of the highest quality in the service of people's struggles against racial, economic and sexual oppression.

ARTISTS CALL

(212) 242-3900
AGAINST U.S. INTERVENTION IN CENTRAL AMERICA
339 LAFAYETTE STREET, NEW YORK, NEW YORK 10012



GENERAL STATEMENT:

November, 1983

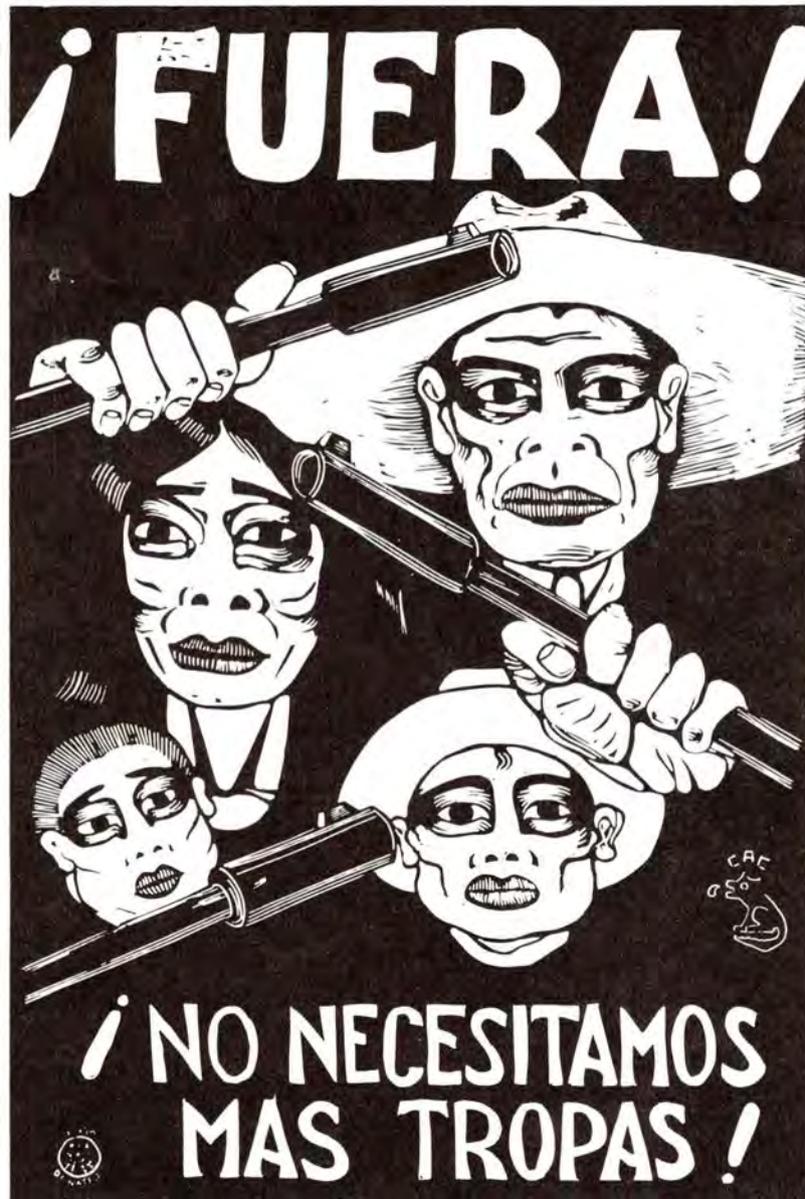
IF WE CAN SIMPLY WITNESS THE DESTRUCTION OF ANOTHER CULTURE, WE ARE SACRIFICING OUR OWN RIGHT TO MAKE CULTURE. ANYONE WHO HAS EVER PROTESTED REPRESSION ANYWHERE SHOULD CONSIDER THE RESPONSIBILITY TO DEFEND THE CULTURE AND RIGHTS OF THE CENTRAL AMERICAN PEOPLE.

The Arts are used by our government as evidence of creative freedom, and the lack of censorship in a democracy. At the same time, the Reagan administration denies the people of Central America the rights to self-determination and independence.

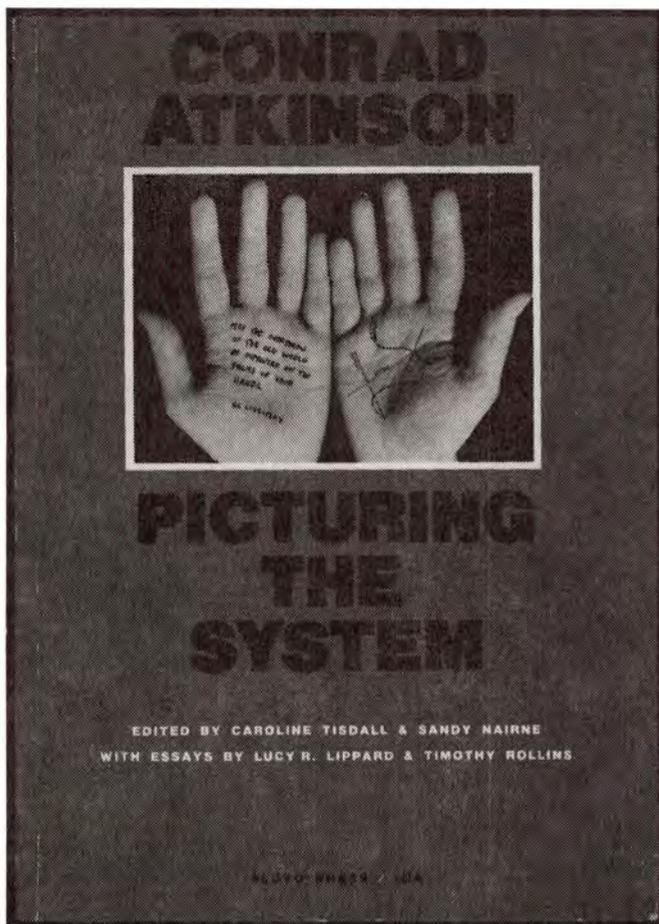
It is of the utmost importance that the people of North America express now our deep concern for peace and freedom in Central America, where the situation becomes more critical each day.

The U.S. government continues to amplify its military presence in the region, and in the case of Nicaragua, to impose unjust economic sanctions that make life even harder for its inhabitants. Honduras has been transformed into a gigantic military base, the ongoing genocide of Guatemalan indians is ignored, and an undeclared overt war is being waged against Nicaragua. Extensive military assistance is given to a government in El Salvador that violates internationally recognized human rights by subjecting prisoners to inhumane punishment, by closing the National University and by tolerating political assassinations by right-wing death squads.

According to a report submitted by Amnesty International to the Committee of Foreign Affairs of the U.S. Congress on July 25, 1983, teachers and academics in particular have been targeted for repression because, as potential community leaders, they focus opposition to the authorities. Artists, writers, poets, musicians, journalists, workers, union members and medical personnel are also among the 35,000 victims of murder and torture by the U.S. backed forces in El Salvador in the last three years. Over 1000 people, many of them innocent civilians, have been killed by the U.S.-backed counter-revolutionaries in Nicaragua in the last year.



RESOURCES



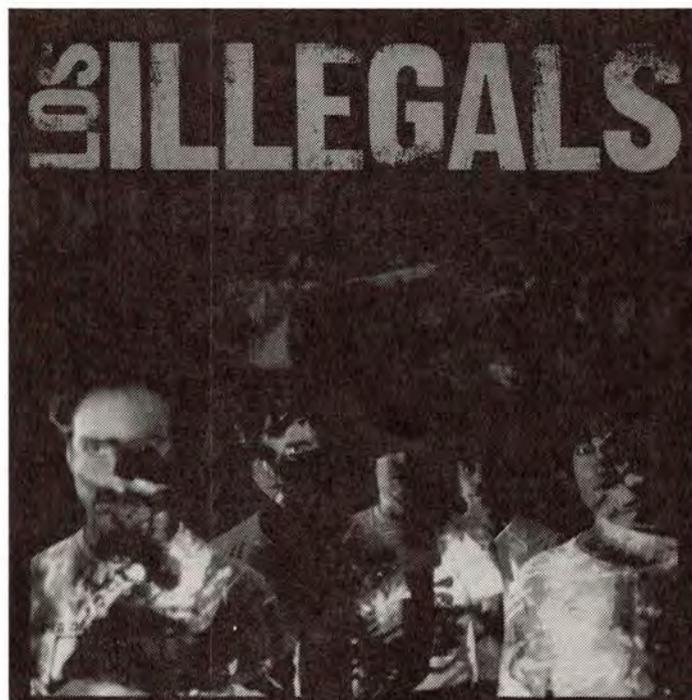
Picturing the System

Edited by Caroline Tisdall & Sandy Nairne
Pluto Press/ICA 1981
\$7.95

Picturing the System exposes us to the art of Conrad Atkinson, a highly active British political artist. Atkinson, born of working class parents in an industrial region of England, paid his dues in the formal fine arts academies before striking out on a path of socially relevant work. Far from being dogmatic or simplistic, Atkinson has struggled with issues of form, content and process and has emerged with many things to offer.

Picturing describes his work between 1970 and 1981, including artpieces on occupational health, multinational corporate irresponsibility, the conflict in Northern Ireland, wage slavery, and labor culture. The works themselves are always more than images in an exhibit; often they are used as organizing devices or fundraisers. His work has been censored, both overtly and covertly. His work is powerful enough to be a threat to the system; what he has to say about picturing it is worth listening to.

One thing I needed to research was that sickening sense, I've mentioned before, of being out on a limb, of having no tradition on which to build, that there is nobody of radical visual art practice in this country from which one could get proper bearings at this particular time; whether this is because it doesn't exist, or because it is hidden, or because what does exist has been so structured that we can't make use of it.

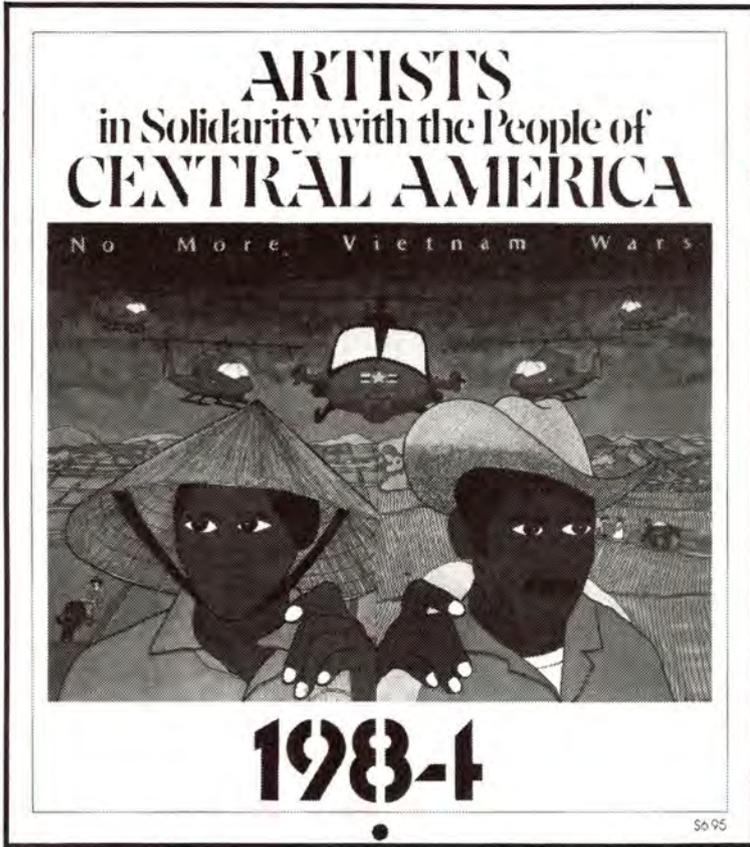


Internal Exile

Internal Exile by Los Illegals (A&M Records) is the first album by this Chicano rock band from Los Angeles that appeared in Agnes Varda's film *Murs Murs* about that city's murals and the culture(s) that spawned them. Muralist Willie Herron has written and sings most of the lyrics on this album dedicated to "the undocumented worker, the political refugee, and the victims of socio-economic and religious oppression" whose struggles provide the songs' rich imagery in both English and Spanish. Carrying on the too-often-overlooked tradition of Latino Rock n' Roll (Richie Valens, Question Mark & the Mysterians, Thee Flurtations, Sam the Sham and King Carasco), Los Illegals turn their focus to Immigration Agents, Police, the working day and shopping malls in the City of "El Lay." Willie Herron's murals (with his collaborator Gronk, who helped write "El Lay") sometimes juxtapose painting traditional images from the Latin American community, symbols of modern political control, and high-energy urban (and urbane) flash and style; now he and his friends have provided the musical soundtrack.

Mike Mosher

But the more people who see something doesn't intrinsically make it more democratic. There is no medium which is intrinsically more democratic than any other, and there were a lot of mistaken ideas in the 70s about the dematerialisation of art, about whether it was more democratic to make films or do performances or take photographs than to paint. Similarly, it's wrong to assume that because one painting hangs on the inside of a wall and another is presented externally as a mural, that one is more democratic, more progressive, or more socialist than the other.



Cover art: Lincoln Cushing

Artists in Solidarity with the People of Central America

\$6.95 at your local progressive bookstore, \$7.95 by mail includes postage & handling

This calendar is one of the results of a nationwide call for artwork opposing U.S. intervention in Central America sponsored by several solidarity organizations in New York. The 13 full-color reproductions represent a wide range of approaches to political artwork. Proceeds go to the sponsoring organizations, including NY CISPES, Casa Nicaragua, the Puerto Rican Solidarity Committee, and People of Guatemala. Order from them at 19 West 21st St., 2nd floor, New York, NY 10010.

For a book on the effect of the Vietnam war on the visual arts, information is sought from the following areas: general pacifist, Anti-Vietnam War and counter culture sources, military art and propaganda, art therapy, film and the performing arts, and general popular sources. Any international references will be appreciated. Contact Joan Seaman Robinson, 3416A Yoakum Blvd., Houston, Tx. 77006.

LA RAZA BOOKSTORE in Sacramento is looking for books and magazines for, by and about Chicanos/Latinos. They want to increase their stock of such books. If you would like to have your books, magazines and other titles sold at La Raza Bookstore you can contact them at: 1228 F Street, Sacramento, CA 95814.



Mural: *Oakland's Portrait*; Daniel Galvez, Juan Cannon-Karlos, Keith Sklar

Mural Art

\$7 plus 6½% tax for California residents; \$1.50 postage & handling

Produced by the Oakland City Office of Community Development, this 1984 calendar features the work of 13 local muralists reproduced in full color. Proceeds from sales will go towards supplementing federal community block grants which have been cut in recent years; between 5 and 10 percent will go towards future mural projects. They can be ordered from the Office of Community Development, 1417 Clay St., third floor, Oakland, CA 94612.

Twin Cities Cultural Worker

P.O. Box 8848
Minneapolis, MN 55408

Subscriptions - 4 issues/\$4

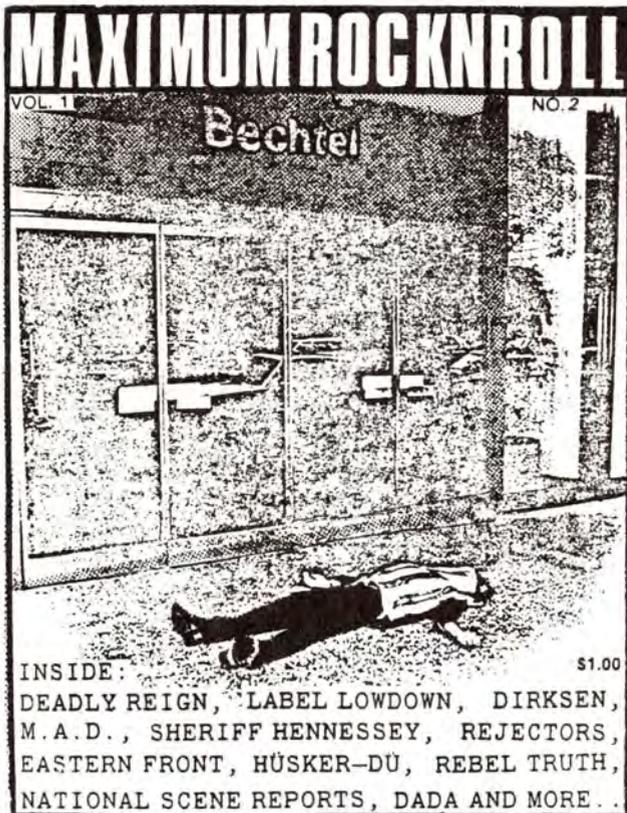
A new publication about progressive cultural work produced by an association of writers, educators and performing and visual artists. The first issue, an 8 page tabloid, includes articles on cultural developments in Latin America, Work Writing, resource listings, and poetry.

The artist-to-people communication is the kind of relationship that would place the artist and his/her art in a position of respect, pride and dignity, all of which the artist should have. These views are founded on the grounds of knowing from experience, of talking with people in a community during the time that the art project is in progress, of discussing the conditions of their problems and the world, and of realizing how art can become more relevant to the people of the world.

—William Walker

Culture is not neutral politically, and it is as impossible for it to be so as it is impossible for any other product of human labour to be detached from its conditions of production and reception. All culture serves someone's interest.

—Meredith Tax



Maximum Rocknroll

Box 288
Berkeley, CA 94701

Is Punk Political? That's the debate raging through recent issues of *Maximum Rocknroll* magazine. Besides the musical efforts of many muralists (Willie Herron's "Los Illegals," Johanna Poethig's performances or Mike Rios' salsa band "Alma del Barrio"), there are similarities between many rockers and community painters: collective participation, direct communication and equality between artists and their audience, and the frequent donation of time and efforts—playing a benefit, designing a graphic—to political and community causes. The editors of *Maximum Rocknroll* intelligently analyze the Punk scene, fight sexism and racism, and take pride in how the proliferation of bands in it, fanzines, small record labels and cassette networks have pretty much resisted the commoditization process. The magazine publishes its finances to establish a precedent of financial accountability, to fight charges of "having sold out." Best of all is the magazine's format—somewhat like *Community Murals*—with correspondents from all over the U.S. including Nevada, Idaho, Maine, Canada, U.K., as well as Brazil, Finland, Spain, Netherlands, Italy and Denmark, reporting on the music and, sometimes, its repression. For the latest issue, send one dollar.

Mike Mosher



Social Concern and Urban Realism: American Painting of the 1930's

Boston University Art Gallery
School for the Arts
855 Commonwealth Ave.
Boston, MA 02215
\$11.50 (including U.S. postage)

This catalog presents the work of the 41 painters who contributed significantly to the social realist art of the 1930's. The exhibit was curated by Patricia Hills and included sponsorship by the Bread and Roses cultural project of District 1199 United Hospital Workers. The reproductions, as well as the artist's biographies and supporting essays, offer a compact and provocative perspective on one of the United States' most vibrant creative periods. Artists represented include Phillip Evergood, William Gropper, George Grosz, Alice Neel, Anton Refregier, Ben Shahn, and Raphael Soyer.

"The years I worked on the WPA Art Project were the most meaningful and the happiest of my professional life. I felt a sense of purpose, a closeness to the people with whom we shared our economic plight, a feeling of being needed by them. . . . There was a close comradeship among the artists, a respect for each other regardless of the direction each of us chose—the Realist painter along with the Abstract and Surrealists felt a common bond. Recognizing our obligations as citizens, we participated in all major social and economic struggles of the day. We were not degraded by personal opportunism, we were not manipulated by art entrepreneurs, critics nor museums. Our projects were administered by fellow artists taking turns away from their work and by sympathetic people in Washington. We jealously guarded our freedom of expression recognizing at the same time the necessary disciplines and obligations that go with freedom. Together, with writers, musicians, actors, dancers and poets, we were creating a people's art."

Anton Refregier

New Poster Distribution Project

This letter is to let you know about a new poster distribution project sponsored by the Northland Poster Collective. Our collective, which has existed since 1979, produces radical silkscreened and offset posters and cards and distributes them via direct sales, retail outlets and mail order.

Socially committed artists have a hard time getting our work out to a wide public. Commercial poster distributors are not very interested in art which contains clear political and cultural messages. Distributors of progressive books and periodicals are reluctant to take on handling much printed art because of shipping hassles, (you can't box a poster with a book shipment,) and unreliable supply. Individual artist and groups must rely on their own resources to get their work out.

We believe that by pooling our efforts, we who create radical art can have a greater impact on our peoples' consciousness and increase the income that sustains our work. Imagine a national distribution network that can promote the work of the many collectives, workshops and individuals now working in isolation!

In order to help bring this about we've decided to expand our mail order distribution brochure, begun four years ago, into a larger catalog which can encompass the work of other artists from across the U.S. and, hopefully, beyond. The way it will work is as follows:

- The NPC will decide which posters submitted to us we will include in the catalog. We'll consider submissions of posters, cards, postcards and other printed artwork which can be shipped via envelope or mailing tube. We will accept posters on the basis of their consistency with our statement of principles, technical quality and content, (to ensure a wide range.) We'll also make judgements concerning the effectiveness and impact of the posters. We will explain our reasons for not accepting any posters submitted.

- In the case of all prints that are accepted for the catalog, the artist will provide 200 copies (or more) to the collective. (The NPC will not take responsibility to produce other people's posters.) We will photograph the art, produce, mail and advertise the catalog and fill all orders.

Northland Poster Collective
1519 East Franklin Avenue
Minneapolis, Minnesota 55404

June 23-30, 1984

NICARAGUA

A tour for artists, writers and culture workers
in cooperation with the
Sandinista Association of Culture Workers.

- ▶ VISIT NICARAGUAN CULTURE WORKERS
- ▶ MEET REPRESENTATIVES OF THE MINISTRY OF CULTURE AND VARIOUS ORGANIZATIONS
- ▶ SEE THE WORK BEING DONE IN ART, LITERATURE AND POPULAR CULTURE IN REVOLUTIONARY NICARAGUA

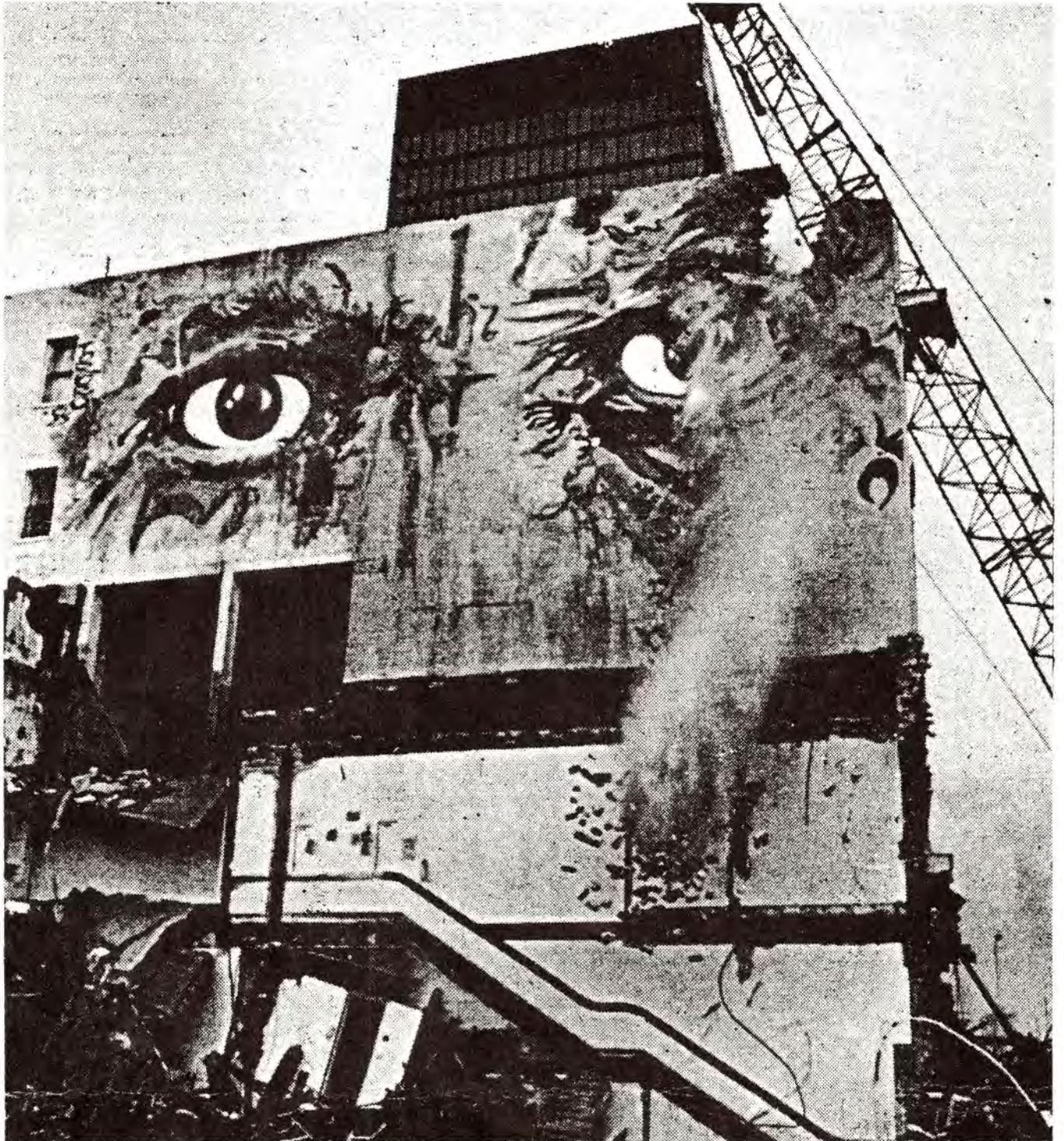
Space is limited — the group will consist of a maximum of 21 persons. Total costs, including round-trip air fare from Miami, will be \$625. A deposit of \$300 is necessary to hold your place in the group. For more information and application forms, please write to: "Culture Workers' Tour," c/o Steve Cagan, 1751 Radnor Road, Cleveland Heights, OH 44118, USA or call (216) 932-2753.



South Venice Billboard Correction Committee, Venice, CA, 1983

UNITED STATES

WEST COAST



The San Diego Union, Sept. 26, 1982

VINCE COMPAGNONE / Los Angeles Times

Brick tears—Debris falls from Picasso's eye on 72-year-old Knights of Pythias building in downtown San Diego. It

was demolished Saturday to clear the way for Horton Plaza project. Mario Torero painted the mural in 1978.

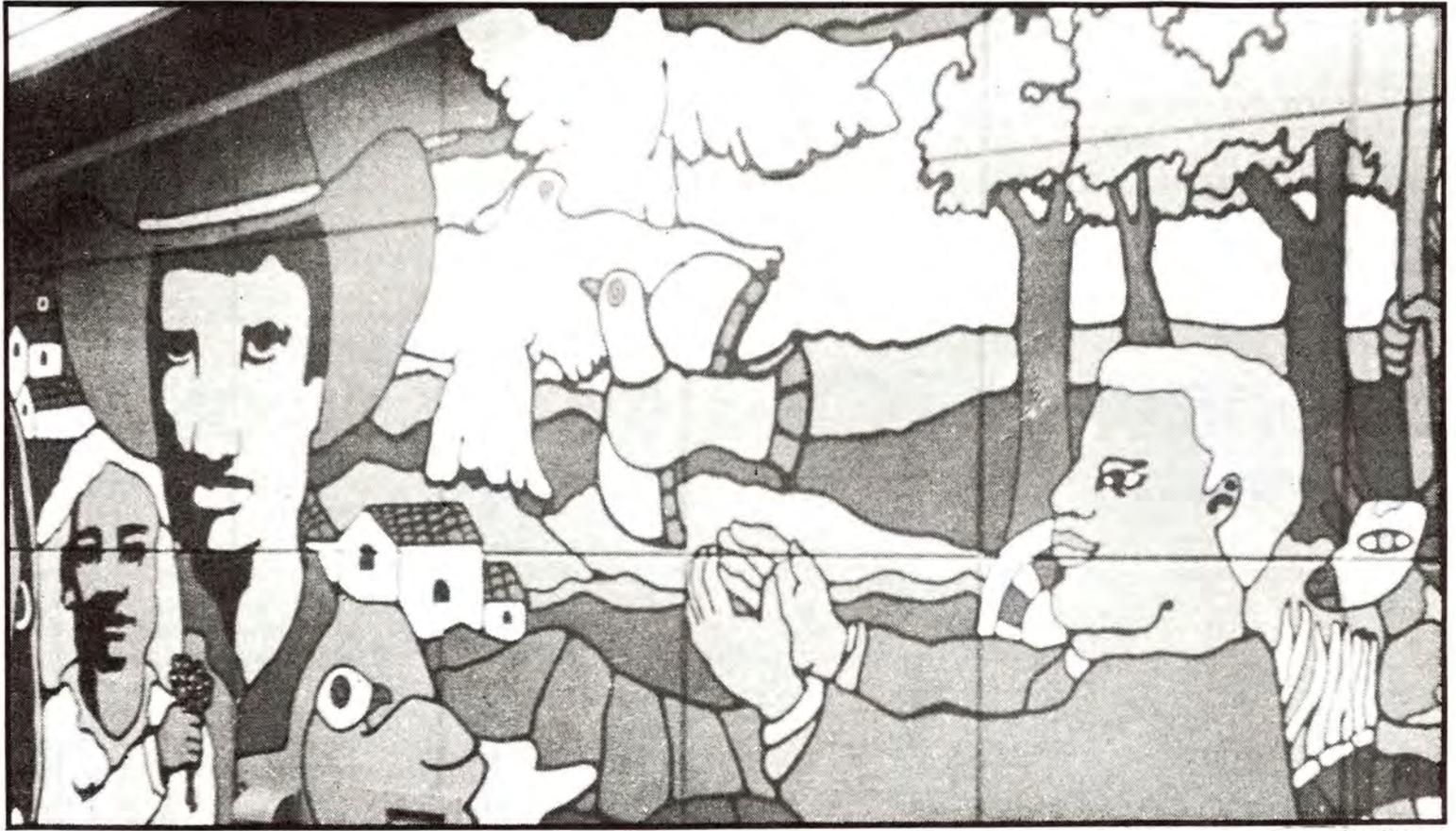


Photo by Glen Gibbons



Photo by Glen Gibbons

La Galeria Presents Two Artists

Lane County residents have become double beneficiaries of the recent presence of two remarkable artists at the Eugene Council for Human Rights in Latin America.

Chilean Pancho Letelier and Nicaraguan Alejandro Canales, both of whom led separate mural-painting projects at the Council, have also collaborated on an exhibit of their art here. From Nov. 4 to 19, several dozen recent works will be displayed in La Galeria at the ECHRLA auditorium, 1236 Kincaid St. Hours will be from 9 a.m. to 6 p.m., Monday through Friday. No admission fee is required, although donations to defray the expenses of the exhibit would be appreciated.

The 38-year-old Canales, who has exhibited at many international expositions in recent years, will display a series of colorful tempura paintings at La Galeria. For nine years a student at

Nicaragua's National School of Fine Arts, Canales has won numerous prizes for his painting and drawing. He participated in the program called "Rearguard," organized by the Ministry of Culture in support of the recent Nicaraguan Literacy Campaign. His large mural, "We Want Peace," has been completed and can also be seen at La Galeria.

Letelier, the son of the former Chilean Ambassador to the United States Orlando Letelier, has made available etchings and intaglio and serigraph pieces for the ECHRLA exhibit. A leader of the Brigada Orlando Letelier muralists, the younger Letelier has also taught and exhibited widely. Permanent Brigada murals have been completed in 12 cities in the United States and Nicaragua.

Works by both artists will be available for purchase.

Women's Roles Provide Theme of Canales Mural

(The following commentary was written by noted Nicaraguan artist Alejandro Canales, who assisted in painting an exterior mural at the Council and designing and painting another.)

The main reason I accepted the invitation to come to this beautiful city was to get to know its people and to exchange human and cultural experiences. I also have come here to present the reality of my country, Nicaragua, and finally to paint a mural which would reflect the friendship between the two countries. In preparing for this mural, I started to draw sketches and search for colors and forms that would reflect this encounter of two different societies. I expected this meeting would be an exciting and stimulating experience. Painting a mural in my country and painting one in the United States is very different because the two countries are very different. In a few days, I finished the drawings and presented them to Council staff members who liked them very much because of the designs and merry colors and because it reflected my country's desire for peace which is essential for my country's progress.

As you can see, my theme is the universal figure of womanhood because women play a fundamental role in every society, especially in a revolutionary process such as the one in Nicaragua. Women are playing a fundamental role in Nicaragua's literacy campaign, in production and defense and in helping determine the direction my country will take.

In this city of such natural beauty, I have felt comfortable. The people of Eugene have been friendly and open to me. They have shown they are concerned about the situation in Latin America, especially in Nicaragua. As a Nicaraguan citizen, I appreciate this very much in my heart. I would like to take advantage of this opportunity to show my personal appreciation and that of the Sandinista Association of Cultural Workers which I represent to The Eugene Council for Human Rights in Latin America for having made all the necessary preparations to make this trip and mural possible. I hope that other Nicaraguan brothers and sisters may be able to make this trip to further develop the cultural connections between this country and mine.

Eugene Council for Human Rights in Latin America
NEWSLETTER

1236 Kincaid Eugene, Oregon 97401

Susanville's New Mural

Standing out boldly on the wall of an uptown Susanville building are vestiges of Lassen County's past, its people and the beautiful, diverse landscapes that have attracted many residents to the area.

The mural recently completed by Westwood artist Jacquie Danilovs stands out as the newest, and certainly the brightest uptown landmark. It is also the most visible reminder of projects undertaken by the Lassen Performing Arts Council, which sponsored the \$6,000 painting in cooperation with the California Arts Council.

As with any work of art, interpretations of the panels can differ from viewer to viewer, Danilovs told a crowd as a recent dedication of the project. But, she said, each panel is specifically designed to reflect the people and influences that have shaped the county.

As a backdrop to all the scenes are county landscapes, ranging from the serenity of Eagle Lake to the fields in the Big Valley area.

Panel number one generally represents the present and the mural moves back through history as the viewer follows the scenes from left to right. But

what about the characters themselves? Who are they meant to represent and what part in Lassen's history do they portray?

Danilovs provided the answers to those questions recently in an outline of each of the drawings on her gigantic painting.

Representation of the seasons was an intention as the panel and the story unfolds. Winter is represented in the first three panels, fall in panels 4, 5 and 6, summer in half of panel 6, and in 7 and 8, while spring is shown in panels 9 and 10 at the northern end of the painting.

"The landscape, flora and fauna refer to the areas within Lassen

County...mainly as a backdrop to the people who moved here in response to their love of the land, its beauty and challenges," Danilovs explained.

"Logging and lumber, recreation, crop farming, cattle and sheep ranching are Lassen County's main resources. We, the people, developed these resources," Danilovs' outline noted.

By panel, Danilovs intended her drawings to depict the following scenes:

Panels 1, 2 and 3

A Canadian honker soars over Goodrich Meadows, with Keddie Ridge serving as a backdrop. Within the Keddie Range near Westwood are three lakes: Deerheart, Hidden and



History of Susanville, Panels 5 through 8. Photo: Jacquie Danilov

Homer (the latter is a sacred medicine lake to the Maidu Indians), and all are represented in the panels.

In the foreground of panel one are loggers, one a buckler, the other a faller. The tree, in the motion of falling through the three panels, changes from the upright yellow pine, to a cedar, then to a lodgepole pine and finally to a snag. The tree species are among Lassen's primary sources for logging and wood heating in homes, Danilovs stated.

In the second panel, a snowgoose flies between snow-capped Diamond Mountain and Eagle Lake, the pristine water body that ranks as the second largest natural lake in the state.

An Osprey with its catch flies across the third panel as an angler joins the bird of prey by reeling in an Eagle Lake trout. The angler represents the attraction of recreation in Lassen

County's unspoiled surroundings.

Panels 4 and 5

Mallard ducks fly between Eagle Lake and the Nubieber area of the northcounty, as trucks carrying logs and firewood move down a mountain road. They contrast with the lumberjack preparing to limb a snag, a practice common during the earlier part of the century.

In panel 5, a financier checks out progress on railroad construction, commenting on the fine work by a forman and his crew. Meanwhile, a horse-drawn stage, operated by George B. Long, is on a run between Susanville and Bieber. Both events represented the early development of transportation across Lassen's vast expanses.

Panels 6 and 7

Farming is a main industry in the Bieber and

Nubieber areas shown as the backdrop for the characters. The woman and her children represent the core of settlement of the county. In the lower left corner of panel 6 is a miner. While the industry was more prevalent in the late 1800s and early part of this century, mining is making a resurgence today. Work at Hayden Hill is the most recent example.

A redtail hawk soars across the sky in panel 7, with a backdrop of Spanish Mountain in the Ravendale area. As the hawk hunts, three Basque men reflect on the stray calves that have wandered into their sheep herd.

These men were taken from a photograph used in Donald Garate's book "From Red Rock to Ravendale," Danilovs explained.

Panels 8 and 9

Cattle ranching has long been a prevalent industry in

Lassen County, and the landscape and ranches take the viewer through the transition from the high desert of the Ravendale area to the Honey Lake Valley.

The attempts to win peace between the white and Indian races in the county are documented in the ninth panel. The man on the left represents Captain William Weatherlow, an 1850's pioneer explorer who came to Lassen County with Susanville's founder Isaac Roop. On the right is the great Paiute Chief Winnemucca, a man who earned the respect of all.

Panel 10

The Honey Lake Valley is the backdrop as a Maidu Indian gathers roots. The Maidus and Paiutes were the primary Indian tribes to inhabit early day Lassen County, and are the primary tribes in the area today.

**The Lassen Advocate
November 18, 1983**



Watsonville High School Mural Project Students were involved in both the conception and the design of the Watsonville High School Mural. Fermín Sanchez, a high school senior of significant talent, was the main collaborator in rendering the design with teacher Juana Alicia. Los estudiantes se involucraron en la concepción y diseño del mural de la escuela secundaria de Watsonville. Fermín Sanchez, un "senior" de gran talento, fue el mayor colaborador en dibujar el diseño con la maestra Juana Alicia. Photo: Tim Drescher

Pajaro Valley Migrant Summer School Arts Program

During the summer of 1983, my junior high and high school students from the Pajaro Valley Migrant Summer School Arts Program painted the mural, *A View of United States History in the Twentieth Century*. The design was a collaboration between myself and one of the students, Fermín Sanchez. The concept for the theme was the result of much student discussion.

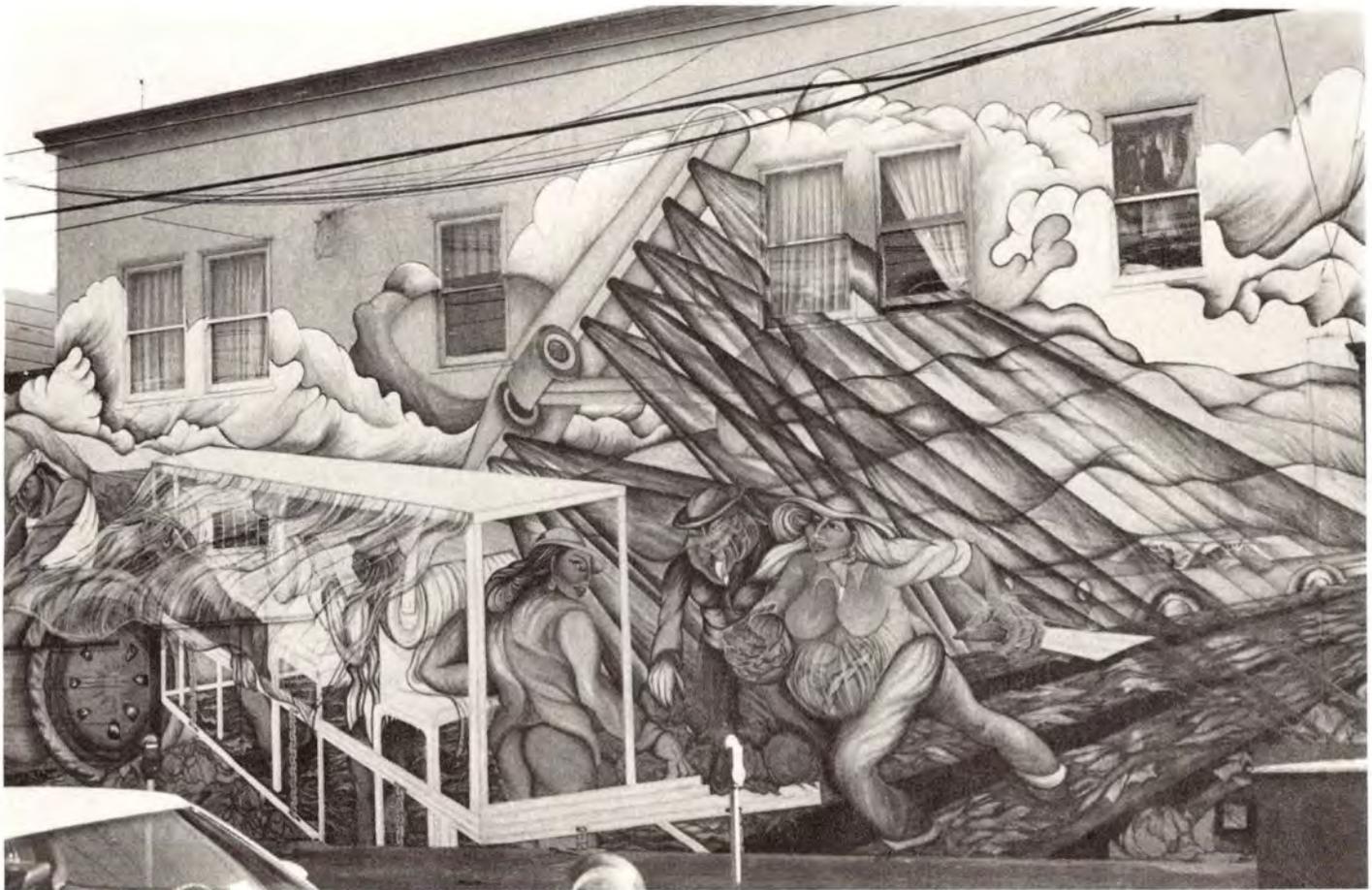
Measuring 60' by 7', the interior Politec mural was commissioned by the Watsonville High School Social Studies Department, with the desire that the work be historical and multicultural. The multi-cultural emphasis was maintained with sensitivity toward and interest in representing moments of pride in the histories of a variety of groups: Women, Japanese, Afro-Americans, Mexicanos/Chicanos, and Anglos. We attempted to represent a mixture of people in a chronological order. Certainly there are many groups that we could not represent because of the restraints of time (the program lasts for six weeks), space, and money. We hope that we have begun a new tradition in Watsonville: that of bringing to light the wide historical and cultural experience of the rich ethnic mixture of peoples living here. We know that the creation of this mural was a profound, educational experience for the migrant students who participated.

Juana Alicia F Z

Durante el verano de 1983, mis estudiantes del Programa de Arte de la Escuela Secundaria Migratoria del Valle Pajaro pintaron el mural *Una Vista de la Historia Norteamericana del Siglo XX*. El diseño fue una colaboración entre yo y un estudiante, Fermín Sanchez. El concepto del tema fue producto de larga discusión estudiantil.

Midiendo 60' por 7', el mural Politec interior fue comisionado por el departamento de Estudios Sociales de la Escuela Secundaria de Watsonville con el deseo de que fuera una obra histórica y multicultural. El énfasis multicultural se mantuvo con una sensibilidad y interés en representar momentos orgullosos en las historias de una variedad de grupos: la mujer, japonés, el afroamericano, el mexicano/chicano, y el anglo. Tratemos de representar una mezcla de gente en una orden cronológica. Claro que hay muchos grupos que no pudimos representar, con las restricciones de tiempo (el programa dura seis semanas), espacio y dinero, pero esperamos que hemos comenzado una nueva tradición en el pueblo de Watsonville: de dar luz a la amplia experiencia histórica y cultural de la rica mezcla que se encuentra aquí. Sabemos que fue una gran experiencia educativa para los estudiantes migratorias que participaron.

Juana Alicia F Z



Las Lechugueras / The Women Lettuce Workers, Juana Alicia, 1983; 24th St. & York, San Francisco, 30'x50'; honoring the strength of farmworker women and protesting indiscriminate use of pesticides. Photo: Tim Drescher. "I am presently working on finding a wall and funding source(s) for an anti-nuclear mural design which focuses on the precarious world we have created for our children. Entitled *The Ride of the Century / El Paseo del Siglo*, I hope to begin work on this mural—for which I feel a certain urgency—in 1984."

Chicano Murals Making Definite Mark On Art Scene

SAN DIEGO (UPI) — "As far as I know, this is the only people's park left in the state," the artist atop the scaffold said, as he retouched a painting of the Virgin of Guadalupe on a pillar below a freeway ramp.

However accurate his observation about people's parks, Michael Schnorr is regarded as one of San Diego's top Chicano muralists.

"Flattering, since I'm half-Jewish and half-Italian," he laughed as he applied expert dabs.

This was Chicano Park, showcase for some of San Diego's angriest and most varied Chicano murals, an established art form which is beginning to transcend the barrios to penetrate the consciousness of California's "Anglo" communities.

"Historical Perspective On Chicano Murals," an exhibit closing at the San Diego Historical Society's Villa Montezuma, Oct. 30, has been so successful it will tour other cities with local Chicano mural traditions; and the Social and Public Arts Resource Center of Venice, Calif. has received a private grant to catalogue and make color slides of all 2,000 Chicano murals in the state.

Schnorr insists that he is only a curiosity on the Chicano mural scene, an art instructor at Southwest Community College.

A self-described "curator of the street galleries," Chicano muralist David Avalos, expounded upon the murals on the soaring pillars underpinning the ramps to the Coronado Bay Bridge.

"It began over there on the north off-ramp in 1973," he pointed to a heroic rendering of Quetzalcoatl, the plumed serpent of Aztec lore.

"This one was the 'let-it-all-out mural,'" Avalos said before a siding. "The feeling when this was painted was that the authorities would soon call a halt and sandblast the murals away."

Themes recur throughout the park's 75 murals: Aztec mythology and symbolism; the Olmec head; the black eagle of the United Farm Workers; the pantheon of Mexican heroes; late revolutionary Ernesto "Che" Guevara, honored mainly because he was a contemporary Latino hero; the Virgin of Guadalupe; a death head in an "SDPD" motorcycle helmet; the triple head, showing an anguished, mestizo face emerging from fusion of the Spanish and Indian races; low riders; pachuco zootsuits; attacks on Coors beer and Gallo wine, which were in disfavor with large segments of Mexican Americana in the mid-1970s; social protest; unfulfilled aspirations.



24th Street Minipark Mural Completed in November 1983, the mural is located on 24th Street between York and Bryant Streets in San Francisco's Mission District. The mural—executed over a period of 19 months—was designed and painted by Emmanuel Montoya, a muralist who lives three blocks from the park. He was assisted by Benjamin K. Morales Correa who specializes in graphic arts and portrait painting. Emmanuel wishes to give special thanks to Rick Rodrigues and Fred Berensmeier, art instructors at City College of San Francisco and to Paul Finnegan, art instructor at San Francisco State University. Emmanuel also deeply appreciates the donated time and energy of Kevin Troffer, Noel Santiago, and Dorothy Durcek. The project was funded by the Office of Community Development (what our tax monies should be spent on!!) through the San Francisco Arts Commission's Mural Resource Center. The artists also wish to give special thanks to the numerous park visitors who encouraged and supported this project. Photo: Tim Drescher

Avalos' patter is laced with names of the artists: Guillermo Aranda; Victor Ochoa; Mario Torrero; Jose Montoya; Michael Schnorr; Vidal Aguirre; Felipe Adame; Arturo Roman; Raul Jaquez; and many others. Chicano Park was born on April 22, 1970, when barrio activists, still revered as the "brown berets," seized wasteland under the ramps destined for a highway patrol station. Caltrans and the city eventually yielded to the park concept.

In 1978, Victor Ochoa, one of a handful of California's Chicano community artists, staged a "muralathon," which attracted Chicano artists from near and far to embellish pillars at the south end of the park.

Topical themes abound. "Barrio si, yonkes no," proclaims one mural protesting a proliferation of junkyards or "yonkes." "To attend school, we must surrender our language," complains another. "All the way to the bay," is theme of a recent mural. The park committee seeks to wrest a toehold on the bay from the port commission, which instead proposes a taxable shipyard.

Avalos and Ochoa will tell you that Chicano mural art flows from the ancient Mayan and Aztec traditions and is

strongly influenced by the three greats of Mexican muralism — Rivera, Siqueiros and Orozco —, but it is by no means elitist.

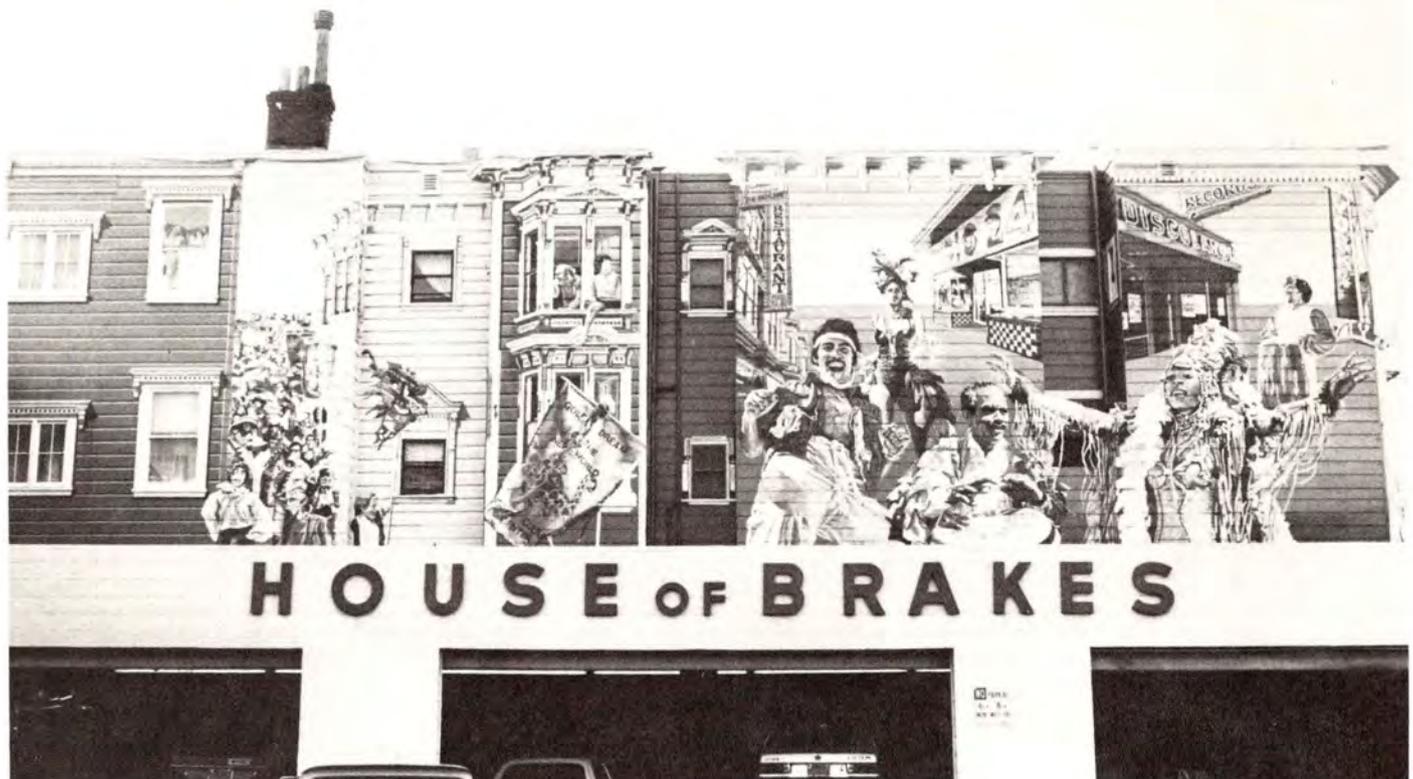
"There's some social defiance as in the street graffiti tradition, but mainly the mural is a device to circumvent the gatekeepers of culture, the galleries and museums, and go directly to the people for acceptance; to serve, to inspire, to inculcate Chicano pride. The history the murals depict is not taught to our children in school," Avalos said.

Ochoa sees murals as a vehicle for community action: "Painting a mural is a social event that entails group participation, discussion and critical thinking. It serves as a teaching aid for disciplines such as art, math, history, geography, a whole line of different things. It's something that will last in the community as long as the materials last, five to 10 years."

Los Angeles Times, late October 1983



The Carnival Mural Daniel Galvez has recently completed the "Carnival Mural" located at 24th St. and South Van Ness Avenue in San Francisco. The mural is painted on the side of an apartment building next to a brake shop in the predominantly Latino neighborhood of the Mission District. "My intent was to paint a mural reflective of the pride and spirit of the Latino community while integrating the mural's design into the building itself," said Galvez. The artist chose familiar buildings and businesses on 24th Street as the foundation for the mural while selecting the annual Carnival celebration as its theme. The right half of the 24'x76' mural depicts local participants at Carnival chosen from hundreds of slides by San Francisco photographer Lou Dematteis. The local buildings and businesses were photographed by the artist and then integrated with the celebrating participants. "An additional concern of mine was to incorporate the existing windows and light wells, so tromp l'oeil techniques along with plywood cutouts attached to the building were used to make the building appear as if it were several buildings," Galvez said. The left hand side of the mural depicts local buildings on the street with the Carnival parade, complete with banners, marching down the street between them. Galvez was assisted by local East Bay muralists Jamie Morgan, Keith Sklar and Dan Fontes. Assisting during the summer was Oregon artist and instructor from Pacific University Jan Shield. The mural was funded by the Office of Community Development and administered by the Mural Resource Center in San Francisco from December 1982 to its completion in November 1983. Actual painting took five months. Medium: Danacolors Bulletin Enamels. Sealer: Plastic Sheild with ultraviolet screen. Photos: Daniel Galvez.



Rainbow Mural Resurrected

It has been three months now since the Evolutionary Rainbow disappeared from the corner of Haight and Cole under a coat of "tasteful" gray paint, and the ensuing flare of neighborhood passions is still within recent memory. Although nobody who had a strong attachment to the mural was willing to give up the fight for restoration, many of us wondered if the merging colors and shapes would ever brighten the wall at that corner again. The debate between the parties concerned is long since over and now the mural shines again, more vividly than ever.

It took artist-heroine Joana Zegri a month (from October 15th to November 18th) to bring her work back to life. Building manager Ed Camp voluntarily stripped the wall with paint remover, which erased the covering oil-base layer without completely damaging the mottled rainbow underneath. However, in many areas stubborn splotches of gray refused to come off and over these Joana had to superimpose the basic sketch. Then, the whole wall had to be primed to insure the reliability of the surface. The only way to achieve this without completely obscuring the outlines of the myriad little forms was to apply gesso, and then paint each little shape at a time, a rather tedious process. Nonetheless, improvements were inherent in all the trouble taken. Both the original and the 1982 rejuvenation were done using conventional house-exterior latex paint without primer underneath. This time Politec water base acrylic supplied by Ron Wheeler of Masonic Art and Frame was used, and its superiority is quite evident in the heightened brilliance of the newly restored rainbow. This paint, specifically made for mural purposes, was formulated for and used by the well known Mexican artists in that genre. In 1962, around the time of the first signs of a budding local mural movement, Wheeler started importing it through his shop. Since 1974 Politec, his own operation, has produced the paint here in the Haight. Unfortunately, rental disruptions are forcing him to pack up and vacate the location he has occupied for so long.



Despierta Corazon Dormido/Wake Up Sleeping Heart A recent painting by Graciela Carrillo at Lexington and 20th Streets in San Francisco's Mission District teaches some important lessons about community art. Although the painting is neither large nor powerful, it still plays an important role in its location. In other words, community art does not have to be big or flashy to be effective. The painting, Romantic in style, has been described as an "oasis in a sea of graffiti," and comments by nearby residents indicate great esteem for the piece. They find it optimistic and appreciate its immediately accessible imagery. It was paid for by the owner of the *panderia* (bakery) on whose side it is mounted, and thus shows a healthy interaction between community and businesses (small) in the area. The painting also shows a willingness on Carrillo's part to put her art "out there" in front of an audience which is ignored when artists insist on showing only in formal galleries in order to protect their reputations. Carrillo has painted murals in San Francisco and New Mexico, and shows us all with this work that a painting (and artist) can make a community impact by other means as well.

Rene Yañez, Tim Drescher
Photo: Tim Drescher



Photo: Tim Drescher

Although the restoration was executed at a considerable sacrifice to Joana, she thoroughly enjoyed the task. While working at bringing the colorful shapes and patterns back to life, all manner of passersby greeted her with boisterous cheers and respectful compliments. "I really believe all the positive energy I received made it a stronger painting," she says.

In October, when agreement was reached that the Rainbow would once again grace the corner of Haight and Cole, estimated restoration costs were placed at \$2000, or, eight dollars per square foot. Under this sum was included cost of materials plus some recompensation for the trouble gone to by the artist. The Haight Ashbury Neighborhood Council has been channeling the donations towards this effort. An initial \$500 came in from Building owners William and Ellen Kennedy, and various local merchants and residents have followed suit. According to HANC treasurer Al Gordon, however, quite a ways is left before the fund collecting is completed.

An interesting portrayal of the story behind bringing Zegri's mural back to life is featured in a half-hour long video filmed by Artist's Embas-

sy International for the November 16th edition of its cable television series, **Understanding through the Arts**. Local resident Althya Clark Youngman, president and founder of Artist's Embassy, was approached by Joana's friend Ann Ruddar back in August, when things were looking gloomy for the Rainbow's survival. As it so happened, her organization's video crew had just begun working on an installment concerning Haight-Ashbury Murals. Happy to be of help, a considerable segment of the show was allotted to the Rainbow Mural, including footage of the main demonstration that followed in the wake of the painting-over and interviews with some of our esteemed local personalities. The end result is amusing and of surprisingly good quality. It can be viewed at a show sponsored by the Community Cultural Center of art in the Haight, scheduled for sometime this month.

Joana and her lawyer, M.J. Bogatin, are working to obtain protection for the Rainbow under the Art Preservation Act, which would guarantee the mural's existence for fifty years after the artist's death. In addition, landmark status is being sought.

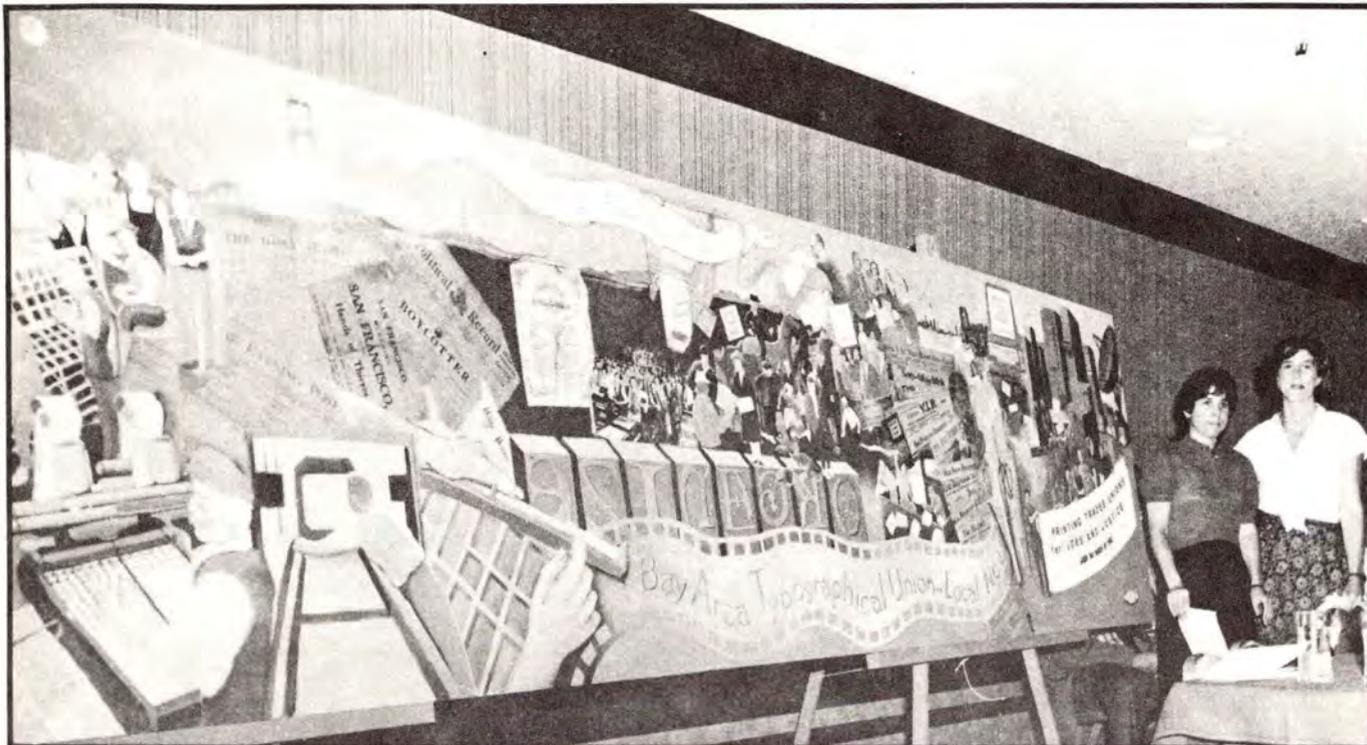
The mural committee of the CCC is now setting its eyes on the realization of an ambitious epic depicting the history of the Haight-Ashbury from 1800 up to the present. De Avila School is the projected site of this grandiose conception, however official permission is yet to be obtained. This work would be painted by local muralist Gary Graham.

By David Aceves

Haight Ashbury Newspaper, December 1983

Editors' note: Rumor on the street has it that the real reason the mural was finally restored was that the business owner learned that she would not be able to get further insurance for broken windows or merchandise.

relocated to basement of Natoma office



Evelyn Nitzberg and Lynette Neidhardt, members of Bay Area Typographical Union No. 21, spent a year and a half preparing a mural which was described by Organizer Jenny Hirst as being "a progression of technological changes which has impacted our industry as well as the fight of our members to constantly improve and upgrade working conditions for printers throughout the country." The mural will be on permanent display at the headquarters of Bay Area Typographical Union No. 21. Remarks of Organizer Hirst, Evelyn Nitzberg, and Lynette Neidhardt will be found beginning on Page 9c of the Convention Proceedings.

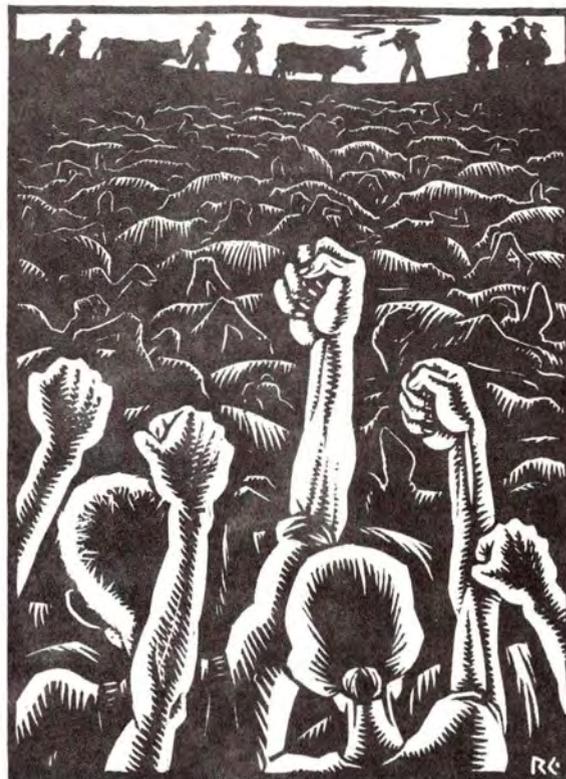


Senior Progressive Printmaker

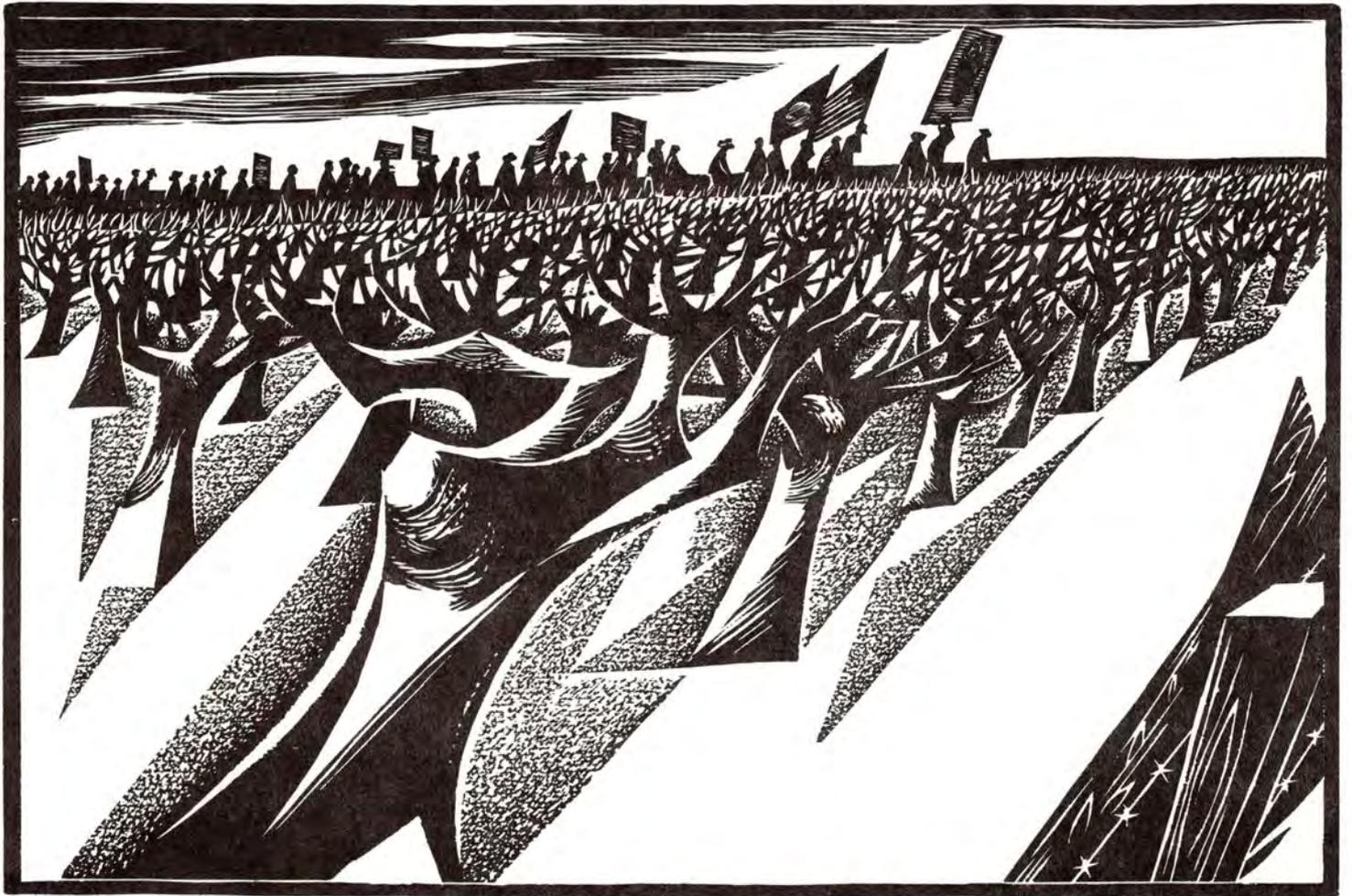
Dick Correll is one of San Francisco's senior progressive printmakers. For over fifty years he has produced block prints and painted signs for a wide range of labor and peace groups, inspiring many a young artist along the way.

Raised in rural Oregon, Correll would often pass the time by cutting out paper silhouettes of farm animals. As a child he learned much from art books in public libraries. He picked up the craft of working with wood from his father, a carpenter, and was soon attracted to the challenge of woodblock printing. The family followed a construction boom to Los Angeles where he attended high school; later, while he and his father ran a sign-painting business, he continued his art education in high school.

It wasn't until 1932, back in Oregon berry farming, that Dick began to use his skills for political ends. His uncle, an organizer for the United Farmer's League, persuaded Dick to submit linoleum block prints to the *New Masses*. Correll also became a staff artist for the Seattle-based *Voice of Action*, providing weekly cartoons which were run as block prints along with the rest of the publication on a letterpress.



"Slaughtering Cattle to Bolster the Price of Meat,"
New Masses, Sept. 1934



Vineyard March, 1970, woodcut



For Labor's Right to Organize, 1934

After a move to Seattle and more sign painting, this time as union Journeyman, Correll was elected for employment on the WPA/Federal Art Project in 1936. During this period he produced several murals, some of which still grace the walls of a high school in Arlington, Washington. He also worked on a series of woodcuts on Paul Bunyan, intrigued by the mythic character's role as a symbol of labor.

When the FAP collapsed, Dick chose to pursue a career as a commercial artist. After ten years in New York producing art for advertising and book publishing firms he moved to San Francisco. He immediately began working with the Graphic Arts Workshop, a new and energetic center for progressive artists. Along with other members he produced displays and portable mural panels for several unions and organizations, including the Marine Cooks and Stewards and the Negro Historical and Cultural Society. He also chaired the committee which produced the Workshop's popular yearly calendar.

At age 79, Dick Correll continues to use his skills where they are needed. He is active in several senior organizations and regularly produces artwork for community groups.

Lincoln Cushing

Billboard Corrections

Advertising is monopoly capital's highest form of art. It has to be to sustain a hyper-consumptionist market and do so in 30 seconds, the flip of a page or a quick glance up from a moving automobile. To accomplish this formidable task it is afforded all the personnel it requires from the intellectual pursuits: sociologists for marketing, litterateurs for writing copy, artists for design, etc. At the hub resides the so-called Creative Department, the generals who synthesize the diverse sociological, psychological and affective tactics into strategic interventions in the public and private psyche.

If this metaphor seems too militaristic, check out the industry's journals for violent reductions of human beings, the colonization of Third World countries into dependent states of American consumerism, or the (c)overt military exploits of the society advertising underpins. If it is not coincidental that the post-war age of permanent military mobilization and world policing is also the era of consolidation and extension of advertising.

The avant-garde originated with a military term. A purely military term since the 12th century, "avant-garde" was first used in relation to art by French Saint-Simonian utopian socialists in the 1820s. Throughout its history there were moments when the avant-garde truly occupied a lead position battling for a radical humanism. Now we find it, or its "post-modernist" residue, either safely entrenched in the foxholes of the market or totally out of range of the front lines.

Certain artists, however, have not abandoned the terrain to the occupying forces. In Seattle, for example, there are groups of individuals, with artists at their core, running night raids on billboards. Arriving at the scene fully prepared, within five to ten minutes they undermine the efforts of the Creative Department and frustrate the troops at Ackerley Communications, the company who has a local monopoly on "outdoor art."

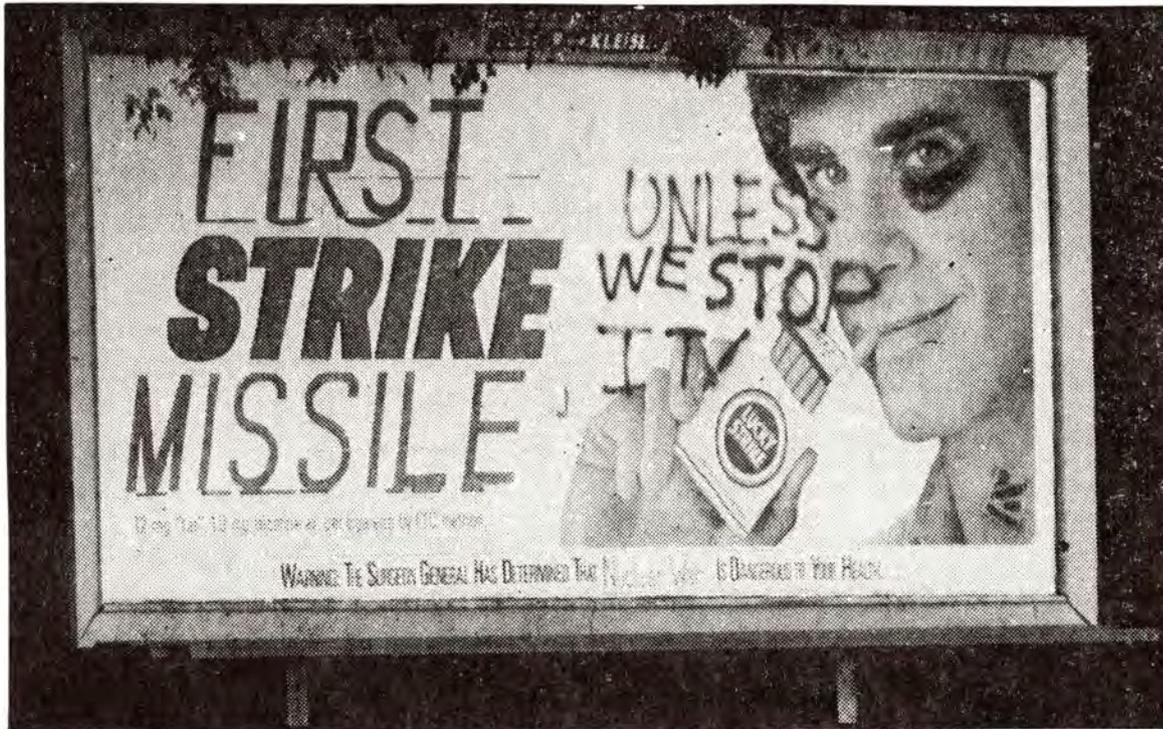
They display an audacity (only mythic to most of today's artists) necessary to avoid the legalisms guarding specious notions of private property ("private" when in fact billboards invade not only the public sphere through their monumentality but also psychological territory through their affective nuancing).



Santa Cruz, CA, December 1983



Its About Times, December-January 1983. Photo: Rachel Johnson



Len Lahman *San Jose Mercury News*, November 10, 1983

The artists among them display a graphic and copy-writing expertise commensurate with the well paid machinations emanating from the agencies. They use this expertise to mimic the original billboard setting up a perceptual process which first allows an access to the public not achieved by simple defacement.* From this point it performs a dual function of delivering commentary — Reagan sending the neutron bomb into production, military recruitment of electronic cannon fodder, the undeclared war in Central America, etc. — and of instilling an experiential media critique by promoting skepticism in the future viewing of billboards: are they Ackerley or "Accurately"?

Combined with recent wheatpasting campaigns, Seattle's burgeoning practice of billboard correction could assume unique politicized cultural proportions in the near future. In terms of the big battle, however, it can only be a defensive maneuver. But in combination with other pressures such activity can be integral to social change. Besides, defense is infinitely preferable to acquiescence (the end product of Seattle's famed "Repressive Mellowness").

It is not sufficient to applaud *in absentia* such efforts by these nameless artists. They have taken the initiative using the insight to politicize what they do best. It is attendant upon the rest of us to take the cue. If their (and other's) efforts are not validated by our own actions, we then simultaneously reduce their efforts to the same level of spectacle upon which the original billboards operate while reducing ourselves to spectators — both consumers of and consumed by acquiescence.

Douglas Kahn

*Historical precedent for mimicry can be found in resistance to literature during the early years of Hitler. See also the related concept of 'detournement' in the *Situationist International Anthology*.

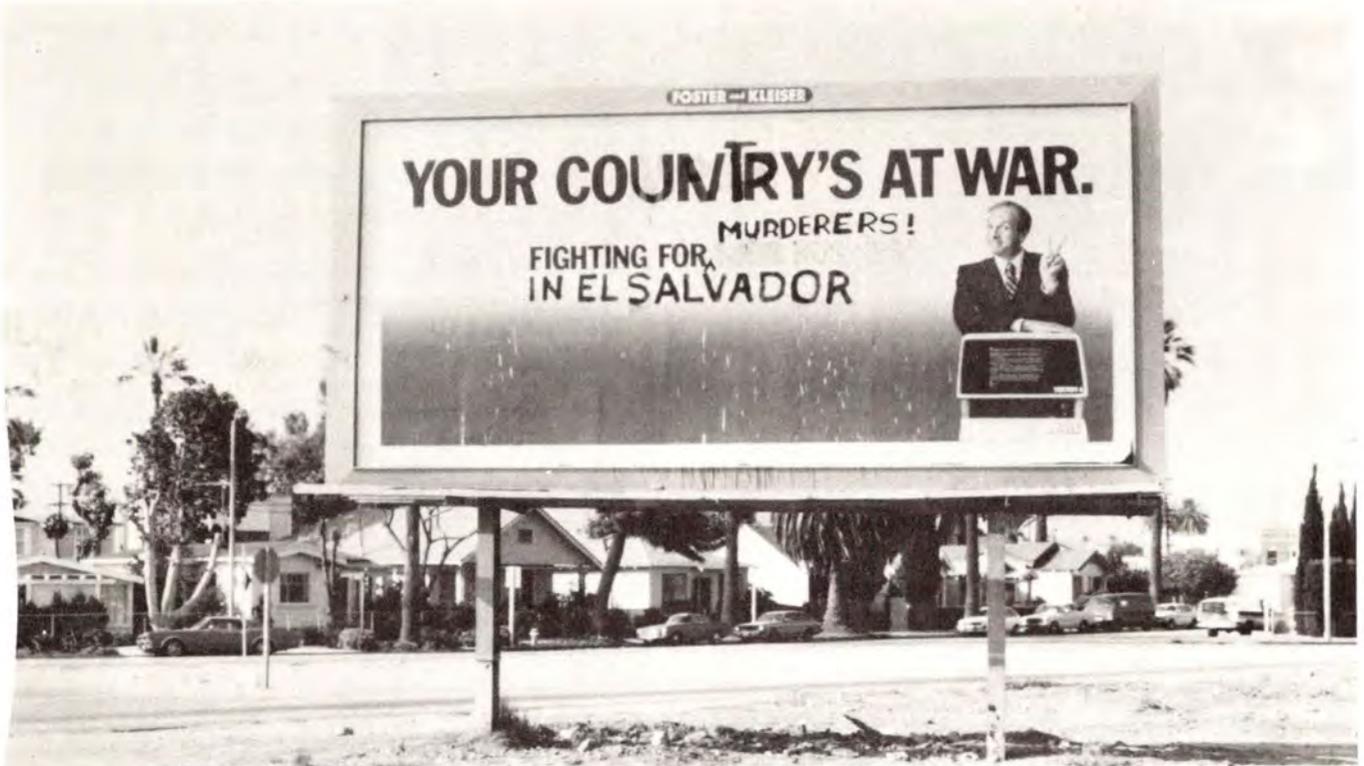
See *CoEvolution Quarterly*, Summer 1983, for how-to's of billboard correction from Santa Cruz.



Sidewalk graffiti in San Francisco

Its About Times, December-January 1983

Photo: Rachel Johnson



Its About Times, December-January 1983
Photo: Rachel Johnson

Guerilla Art In Venice

There exists an anonymous group in Venice known as the South Venice Billboard Correction Committee, members of which clearly and adamantly haven't abandoned the principles of the '60s. On July 1, SelecTV and the Playboy Channel put up a billboard on Venice Boulevard showing a scantily-clad woman draped over some TV monitors displaying the *Playboy* mag bunny logo. The billboard was immediately defaced with white paint; less than a week later someone or some ones spray painted "Have you been raped today?" over that. The billboard company recently put up a new poster, not defaced yet as we got to press. A couple of weeks ago the Correction Committee struck again, this time at a billboard put up by the Vector Corporation on Venice Boulevard announcing: "We're Fighting For Your Business." This has now been corrected to read as shown in the photo above.

L.A. WEEKLY August 19-25, 1983

MIDWEST

Chicago Mural Group Billboard Project

The Chicago Mural Group Billboard Project is the realization of the desire to see artists' billboards supported on a neighborhood level by a coalition of artists, concerned citizens, and community institutions. Three Chicago neighborhoods were targeted in the summer of 1983 to be the locations of these temporary painting surfaces. Conceived as being somewhat less problematic than permanent murals because costs could be kept down, permission more easily granted for temporary work, and content varied to present differing concerns and points of view as in a dialogue, the Billboard Project quickly became an extension of the struggle to raise the consciousness of us all. By its completion this fall, it has provided varying amounts of solid success, fragile success, and common frustration.

Initial contact was begun after a Spring 1983 CMG program by the Foster & Kleiser outdoor advertising company. Foster & Kleiser artists and agents demonstrated working techniques, materials, construction methods, and visualization/readability concerns that they have found suited to their needs.

Using the CMG model of building community based support, efforts were begun in neighborhoods identified by our artists as being receptive to advocacy art. The three neighborhoods selected were: Rogers Park, a working and middle class northside area with a growing Asian population; South Chicago, a working class neighborhood located on the southeast side of the city, integrated racially and suffering severe economic depression because of the shutdown of

steel mills in the area; and New City, a section of the southside, home to 30,000 housing project residents and to the genesis of the Chicago mural movement, the now lost *Wall of Respect*.

Because each site will need to be repainted 3 or 4 times a year, an on-going committee of area residents, artists, and business/institution people was formed to do fundraising, site selection, and artist selection. The make-up of these committees was to represent the community as a whole. The individuals serving had to have a strong commitment to the project as they would meet intermittently to carry on the project.

The low start-up costs of materials (CMG paid for construction, installation, and the first artists' labor at each site) was not easily met in the two most economically depressed neighborhoods. There was concern expressed about who would pay or how to pay for the labor of subsequent artists, though there was a willingness to supply materials. At a time when many are jobless, the artist is considered to be one who must labor without pay. CMG is planning to fund one artist each year at each site with the local committee providing for other charges.

One of the problems not foreseen was the fear that the subject matter of future paintings, though temporary, might be unsavory or controversial and so be a continuing burden on building owners and/or sponsors. We found this to be sadly ironic because we are assailed daily by destructive advertising images which offend us all.



South Chicago Unity, Roman Villareal; Chicago Mural Group Billboard Project, 1983. Photo: Lynn Takata

One of the problems for artists was to adapt their styles to a format stressing readability and simplicity. Because the images are temporary and small by outdoor standards (8' by 16') laboring over details may be counterproductive, or at best a labor of soon-to-be-lost love. By locating the boards in high traffic areas (two face public transportation train lines) dynamic simplicity is needed to convey the message.

Community involvement was both satisfying and frustrating. Receptive communities are not necessarily homogeneous, but more likely will have various active ethnic and special-interest groups and are not at a point of stasis.

Construction and installation of two billboards (one is stalled by insurance requirements) is identical. Because all involve metal angle iron lagbolted to masonry walls and 2x2" wood frames bolted to the metal and each other, the 4'x8' plywood panels may be unscrewed for repainting or exchanged with other sites.

The first CMG artists involved in this project include Lynn Takata in Rogers Park (1416 W. Lunt) working with children on themes of life and spring; Roman Villareal in South Chicago (90th and Commercial) on the need for unity within the community in the face of steel plant shutdowns; and Siddha Weber in New City (40th and Michigan) on an integration of education and theology to build a better world.

Jon Pounds
CMG Billboard Project Director

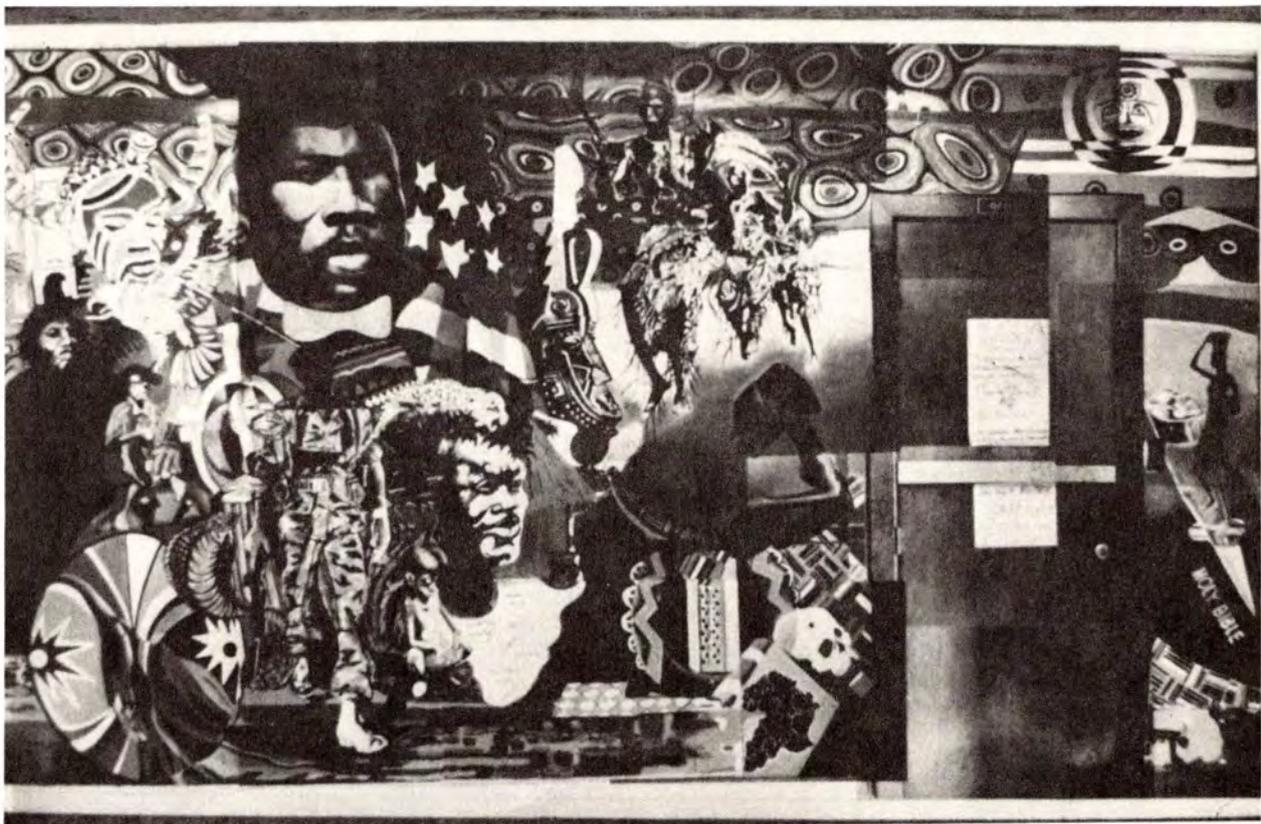


The Pictures That Came To Life, a temporary outdoor canvas displays by children from Gale School at the Heartland Cafe, Chicago. When insurance problems came up on our Billboard Project ("What if the boards fell and hit someone?"), I had to come up with a project before our grant period came up. Children painted and cut out animals, birds and people from canvas and stretched it between a fence and canopy. The wind does wonderful things, as the figures "come to life." The fishing line we used had to be replaced occasionally, the brightly-colored figures are a great contrast to the bitter weather we've been having. *Lynn Takata*. Photo: Lynn Takata





Mitchell Caton painting mural for Timbuktu Bookstore, Chicago, 1983. Photo: Lynn Takata



Journey Into Indigo, Mitchell Caton © 1983; interior Pride Community Center, Chicago. Funded by Illinois Arts Council. Photo: Lynn Takata



Mural of Hope, Reynaldo Hernandez; Milwaukee, Wisconsin, Sept 1983, 14'x116'

EAST COAST



Sacred Heart Church, Judy Branfman and others; Hartford, Connecticut, 1983.
Photo: Judy Branfman

BOSTON MAYOR Raymond Flynn works with a shovel to clear snow from a sidewalk painting of Dr. Martin Luther King, Jr., in Boston's Copley Square Friday. After clearing the snow, Flynn requested that the painting be kept clear of more expected snow for the observance of King's birthday today and tomorrow. (AP)

Mexico City
THE NEWS

Sunday, January 15, 1984

INTERNATIONAL

Artists fuel cause celebre over 'Sprayer of Zurich'

ZURICH, Switzerland — Artists, writers and museum curators here and in West Germany are rallying to the defense of Harald Naegeli, who demonstrated his dislike for Zurich's glass and concrete architecture by spray-painting graffiti all over it.

Swiss justice wants him jailed; his defenders want him free to carry on as a pioneer of street art.

Naegeli, a 43-year-old psychologist, became known as "the sprayer of Zurich" in a year-long demonstration of his disgust for what he regards as the "destructive architecture" of this international financial center.

Out almost every night with his spray can, he produced nearly 1,500 works of graffiti, mostly of human and animal figures, on private and public buildings before police caught him in mid-1979.

Many people were amused. Property owners were not. About 200 of them filed criminal complaints charging Naegeli with property damage.

A Zurich court, turning aside pleas from art critics, sentenced him to a jail term of nine months and ordered him to pay 101,534 francs and 80 centimes (\$48,120.75) to cover cleaning costs.

Naegeli, scion of a wealthy Zurich family, failed to show up at his trial and subsequently surfaced in West Germany, where he said he found more understanding for his message.

Photographs of his graffiti were featured at exhibitions in several West German cities.

Books likened his work to prehistoric cave paintings.

Art reviewers sympathized with his "soft subversion" and efforts to "enrich an inhuman urban environment."

The mayor of Osnabrueck in West Germany invited him to liven up that town with his spray can. But Naegeli turned him down.

Joseph Beuys, an avant-garde artist, addressed a formal appeal to the European Human Rights Commission, urging that the Swiss court verdict be quashed.

"Legal or illegal production of works of art can never result in damage to society or the individual," Beuys wrote in his appeal. "But their willful destruction means suppression of information and of mind-forming possibilities."

Last August, West German police, acting on an International Police (Interpol) warrant, arrested Naegeli on the Danish border and Switzerland immediately requested his extradition.

Beuys denounced the Swiss proceedings as a "crime against humanity" and led a protest

campaign of more than 130 German and Swiss artists.

Meanwhile, the West Germans released Naegeli on bail, and he lectured 500 students at a Wiesbaden academy on "Optical Signals and Their Political Meaning."

But the debate continues, while the extradition case is pending in West German courts.

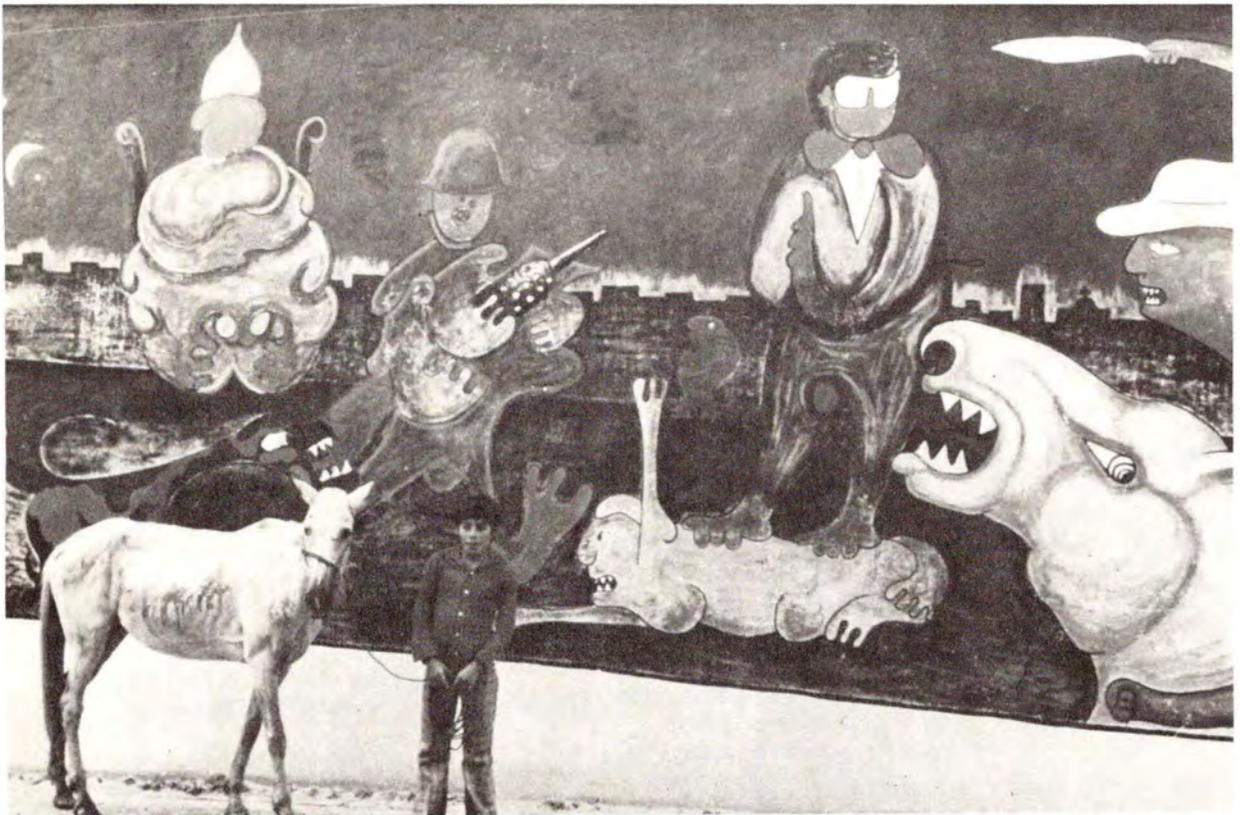
By Hanns Neuerbourg
The Associated Press



Grupo Awuyaka (Hernando Osorio, Eva Cockcroft and others), Bogota, Colombia



Los Niños Nicaraguenses Queremos La Paz, Judy Branfman and others, Managua, Nicaragua, 1983. Photo: Judy Branfman



Grupo Awuyaka (Hernando Osorio, Eva Cockcroft and others), Bogota, Colombia

GRENADA

Introduction . . .

Only infrequently do poets, artists and educators in North America willingly descend the marble staircase of their ivory tower and throw open the great wooden gate to confront the human world outside of their illusions in all its wonder and confusion, all its absurdity and pain. This is not so true beyond our continent; elsewhere those who love truth and beauty are actively involved in the affairs of the world: Pablo Neruda in Chile, Leopold Senghor in Senegal, Agostinho Neto in Angola.

Here, we who call ourselves intellectuals, writers and the like require tragedy and Senecan horror of demonic proportions before we are moved. And we have been shown just such a tableau during the latter part of October, 1983: Grenada, the soft, green gem of the Caribbean, lies today soaking in blood.

The bright side is now, of course, temporarily extinguished. But there was a bright side: Maurice Bishop and the New Jewel Movement in less than five years had accomplished wonders. Out of the mire of a post-colonial dictatorship rose a joyous social experiment dedicated to grass-roots democracy and to people working together for their own improvement and improvement of their nation. Everywhere I saw evidence of this: community meetings, self-help groups, mass organizations (the National Women's Organization, for example, had over 16,000 members), cooperatives government officials responsive to the needs of citizens, education promoted and illiteracy being eliminated ("Each one, teach one" was their slogan). And there was visible evidence, too: new roads, new hotels and houses, a fish processing plant, the airport, harbour dredging, jungle cleared for more farming. Grenada was decreasing its dependence on imports by eating what was grown on the island or caught in the ocean; the GNP was rising steadily; unemployment was down from fifty percent to fourteen; many homes had been rebuilt with new foundations; and in general the standard of living was up — for everyone. All this was achieved without barbed wire, prisons or police. In fact, people were free to do, dress, act or speak as they wished. As a result, Maurice Bishop was immensely popular, and the people were genuinely happy and proud of themselves and their accomplishments.

The recent bloodshed and violence in Grenada no doubt leaves many of us with that most profound of questions: When a proud nation is crushed, are its ideals of humanitarian cooperation and social justice crushed also?

I think not. And neither did Grenadians; if they had, they would not have bothered to paint on rocks and walls all over the island the symbol of the Revolution, a red and yellow rising sun, nor would they have erected signs and billboards proclaiming their favorite motto:

FORWARD EVER, BACKWARD NEVER!

Richard M. Collier
for the Editorial Board of Skylines,
with special assistance from
Dr. Eva A. Turley
December 1983
Calgary, Alberta, Canada

POOR GRENADA

Grenada was turning Crapo pool,
While Gairy sit down forming the fool.
But now it seems to be growing bigger,
With our new Revolutionary leader.

Grenada had arms but no army,
Plus them devils from Chile.
But now even the blind could see
That our army is for Liberty.

Them fellas up in Richmond Hill,
They sit down — they receiving meals,
Just put a cutlass in their hands,
And send them go and work the land.

To fight for me country is a must,
Until ah go down to the dust.
For now the whole world know we name,
Nobody have to cry out shame.

No blessing came upon this land,
From since the day that I was born.
But now I see some heavy rain,
To wash away all Gairy stain.

The 13th March will always be
A day of enjoyment for you and me.
Long live the people's Revolution,
Long live the place where I was born.

— Gillian Gordon

DE REVO

so much hurt
so much pain
life be hard
so de revo start

de mongoose gang
loot and shoot
de people fight back
so de revo start

de youth gather
de people's tears
your brother's pain
your sister's hurt
to load de guns
of a freedom song
so de revo start

two years now gone
de revo need time
de revo need love
de revo need you!

so de revo start

— Steve Moore

SONG OF THE REVOLUTIONARY

Listen Comrades, hear the trumpets blast,
The news is told, the battle's won at last;
Imperialism, behind you hill
Lies there in death; our elders wonder still.

A new dawn comes, a time when all must cope —
A time of toil, but times of peace and hope,
To God who sent a Leader for the throng
Lift up your hearts in praise and joyful sing.

Our destiny in life is what we sew;
United we shall march and forward go
So with great hearts of joy let voices sing
On that new day when bells of freedom ring.

Hail mothers, fathers, sisters, bright new dawn,
With sons and brothers, hand in hand, move on;
Let social justice be our one clear aim
And freedom be the legacy we claim.

Now to our duty bend — we start anew
To build a state of people just and true.
Assist the weaker brother on the way
Who for the victory marches on today.

Reach out, reach out, collectively we'll learn,
You are my friend, we one communion earn.
As we find the light and we show the narrow way,
The way gives light, then darkness fades away.

Listen Comrades, hear the trumpets blast,
The news is told, the battle's won at last;
Imperialism behind you hill
Lies there in death; our elders wonder still.

—E.V. George

Slogans on Cup Bring Prison Term

Krugersdorp, South Africa

A black mechanic was sentenced to 18 months in prison yesterday after he was convicted of engraving black-nationalist slogans on his teacup.

Magistrate W. Aucamp found Matthews Ntshiwa not guilty of the main charge of participating in the activities of the banned African National Congress, which is fighting to end white-minority rule.

But the magistrate convicted Ntshiwa of violating another law that makes it an offense to "advocate, advise, defend or encourage" any of the goals of the congress.

Ntshiwa, 23, has been in custody for four months since a white factory guard spotted him using the cup in the company lunchroom and reported it to security police. Ntshiwa claimed that another man had engraved the slogans on his mug, but the

judge rejected his testimony as false.

The defendant's lawyer argued that newspapers regularly published the same slogans, such as "We want our land back," or "Umkhonto We Sizwe," Zulu for "Spear of the Nation," the armed wing of the congress.

The lawyer noted that the latter slogan was misspelled, and argued that the teacup slogans did not urge anyone to join the congress or commit acts of violence.

Security laws make it illegal to possess most literature, posters or even T-shirts promoting black nationalism.

Earlier this year, security police confiscated a quilt from Winnie Mandela, wife of imprisoned congress leader Nelson Mandela, because it was in the yellow, green and black colors of the African National Congress flag. She was not charged.

Associated Press

San Francisco Chronicle, October 13, 1983

DONATIONS

We hope readers will be able to donate at least \$10 and institutions (libraries, museums, arts councils, etc.) at least \$20-\$30 to help support continued publication of Community Muralists' Magazine. Checks are made out to "Community Muralists' Magazine," and mailed to P.O. Box 40383, San Francisco, CA 94140.

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