

COMMUNITY MURALS

SPRING 1985
VOLUME 10, NO.2



EDITORIAL

CMM: Who We Are, What We Do

The Editorial Group of *CMM* is comprised of roughly a dozen community visual arts activists from the San Francisco Bay Area. At the 1978 Chicago National Murals Conference we accepted the responsibility for producing the Newsletter of the National Community Muralists' Network, a loose group of muralists from around the country who attended the conference. None of us expected we would still be publishing seven years later, and although there has been some turnover in the Group, we and the Magazine have remained dedicated to the principles of the Network,

to building a community based public art movement. In the communities where we live and/or work, we seek to create an art of high quality which is freely accessible to the people in their movement against racial, sexual and economic oppression.

We have always produced the publication on schedule, both as a Newsletter and, since 1981, as a Magazine. All work is done by volunteers except for the basic hired services of typesetting and printing. Copies go almost entirely to artists, with nearly 200 being airmailed overseas, an indication of the breadth of the movement.

Now that we must be a self-sustaining-through-subscriptions publication, we are cutting back the number of copies printed, but basic set up costs, typesetting, photowork, printing change little, regardless of the number of copies printed. We have always relied on readers/artists for information, photographs, articles, and we gave the

Magazine away freely to anyone who asked for seven years. We feel there is strong support for our work because of the letters we receive, conversations we have with folks around the world, and the continued submission of articles and information to us. But now we need something more.

With Reaganism rampant, now is a more important time than ever to share our work with each other, to show support for ourselves and our Project, not to let the cut-back crunch defeat socially engaged artists.

We support no business office, have no paid staff. The costs are rock bottom. We think *CMM* is important to all of our work. It needs your support in the form of one (or more, give them for presents) subscription, donations, subscriptions from your local libraries, schools, centers, etc.

We need more subscriptions if the Magazine is to continue. If it is important to you, help us out.

TABLE OF CONTENTS

Muralists' Legal Rights.....	4
INTERNATIONAL	
Activist Art in Mexico	
Interview—Jose Hernandez Delgadillo.....	6
Interview—Arnold Belkin.....	7
Sidewalk Mural by Jorge Correa.....	10
Report From Managua.....	11
NATIONAL	
Hawaiian Mural.....	13
Chicano Museum Opens.....	14
New San Francisco Mural.....	14
Fish Mural.....	15
Noah's Ark Mural, Ann Arbor.....	15
Cityarts Workshop—Recent Murals	
Senior Citizen Community Center.....	16
Hollis Neighborhood Mural.....	17
St. Albans Community Mural.....	18
LA Olympic Murals.....	19
OFF THE WALL	
Scenic Drowning.....	20
Domingo Ulloa.....	21

Cover photo: Domingo Ulloa, *Working Man's Solidarity*, 1974. (Detail)

Correction: The photographer for *Tools for Peace*, *CMM* Winter 1985, p. 20, is Joseph Branchcomb.

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Send Us Information About Projects

CMM relies on readers to send us information about community visual arts projects in their area. Send us photographs (black & white glossy and/or slides are fine) and captions identifying recent creations you know about. Send us news clippings, interviews, letters, scraps of paper, anything. One of the goals of *CMM* is to help us share our work with each other, and that depends on you!

Next deadline is July 25, Thursday—the date by which we must have the material in our hands.

Have there been special shows or artistic efforts against apartheid? Pro-central America? What about the spring "crop" of murals? There is certainly something we should know about, and telling us is a good way to inform other community artists of your projects. Send something today.

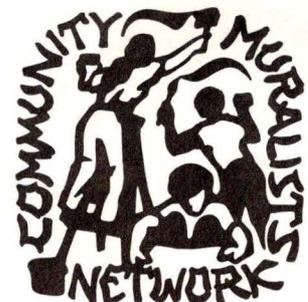
Deadlines

Materials for future issues must reach us by the following dates:

Summer 1985 by Thursday, July 25, 1985
Fall 1985 by Thursday, October 3, 1985

Editorial Group

Juana Alicia
Miranda Bergman
Kathie Cinnater
Dewey Crumpler
Lincoln Cushing
Tim Drescher
Nancy Hom
Odilia Rodriguez
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RESOURCES

International Shadow Project

c/o PAND
P.O. Box 40223
Portland, OR 97240
(503) 248-9725

The Shadow Project commemorates the bombing of Hiroshima on August 6, 1945 by coordinating the production of human silhouettes in public spaces the eve of the anniversary. Reminiscent of the actual shadows left after the atomic blast, the organizers hope that the images will force passers-by to acknowledge the reality of the nuclear threat and encourage them to work towards disarmament.

The first Shadow Project took place in New York City in 1982, followed by a similar event in Portland, Oregon the next year. The project is actively encouraging participants all over the world to join in this year. They are providing publicity materials and a handbook which describes the methods and materials needed for the event.

Talkin' Union

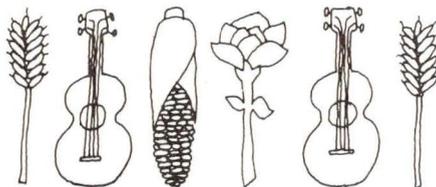
Box 5349
Takoma Park, MD 20912
Monthly: \$6.50/year, individuals; \$12, institutions. Back issues: \$2

An energetic source of labor culture. Although the main emphasis is on music, other cultural workers and visual artists will find much of value within its pages. Recent issues have included articles on Labor Murals in Chicago, Workers' Culture in South Africa, and more labor cartoons than you can shake a stick at.

Paper Tiger

165 W. 91 St.
New York, N.Y. 10024

Paper Tiger is a series of half-hour videotapes that analyze the communications industry. In each tape, a publication is examined for its social and political role in shaping our consciousness. The format is very casual and engaging, and may include interviews, humorous backdrops and "anti-commercials". Write for rental or purchase information.



Cultural Industries and Cultural Policy in London

Riverside Studios
Crisp Road Hammersmith
W6 7483354
England

There are several cultural policy papers available which were the result of a two-day conference held December 12-13, 1984. The focus of discussion was the manner in which resources and practices are unequally produced, distributed and consumed in terms of class, race, sex and age. Specific papers are available on a variety of topics; a list is available from the above address.

Opinions of Working People Concerning the Arts

by Don Celender, 1975; 150 pp.
available from Printed Matter
7 Lispenard St., New York, N.Y. 10013
\$7.50 includes U.S. postage

This is a compilation of a survey undertaken by students at Macalester college in the Minneapolis/St. Paul area. Four hundred people were included in the full survey, which included both verbal and written responses to a series of questions. *Opinions* presents one respondent per page, including a photo of the individual, their name, age and occupation, and their answers. The result is a fascinating documentation of popular attitudes and tastes about art. The questions include "Who is your favorite artist or architect?", "Should tax money be spent to assist artists in producing their works of art?", and "Would you pay as much for an object of art as you would for 1. your car, 2. your T.V., 3. a dress or suit?"

Labor's Joke Book

edited by Paul Buhle, 1985; 64 pp.
Workers' Democracy Press, St. Louis, MO; \$3.95 at progressive bookstores near you

An educational and enjoyable journey through humor as an expression of working peoples' culture. Buhle traces the evolution of both style and content in jokes, cartoons, and poetry. His annotations help us to understand the origins and faded subtleties of this unique cultural form.

Continuing Plea for Subscriptions and Donations

Although response to our announcement that *CMM* is now a donation-only publication has been quite good, we sense that a number of potential subscribers are putting off sending in their \$12. Do not hesitate. Send in your subscription today!

We gave *CMM* away for seven years, and the interest generated in terms of letters, information, photographs, and articles indicates that readers believe, as we do, that it is an important source of information about community visual arts. We still rely on readers for information about projects but we now must rely on you for financial support through subscriptions. Send in yours at once!

United States individual subscriptions \$12
United States institutional subscriptions \$20

Foreign individual subscriptions \$20
Foreign institutional subscriptions \$30

Great Britain individual subscriptions L20
Great Britain institutional subscriptions L30

- * All foreign subscriptions are sent airmail.
- * Subscriptions in Great Britain may be sent to:
Community Murals Magazine
84a St. Stephens Ave.
London, W12, England
- * Back issues are \$3 each, when available.
- * All payments must be in \$U.S., except for Great Britain mailed to the St. Stephens address, which may be in pounds.

Up Against the Wall Muralists— Know Your Rights

The Fall issue of *Community Murals* reproduces a map of San Francisco showing the location of 38 original murals in the City. The life expectancy of these art works and hundreds of others in California is of major concern to the artists who created them and to the communities in which they are situated.

Historically, art on walls has been at risk whenever the property changes ownership or tenancy. This was vividly demonstrated in the Autumn 1983 whitewashing of Haight Ashbury's "Evolutionary Rainbow" mural, and the earlier loss of San Francisco's Holly Court murals (see *Art Beat*, Dec. 1980). As was the case in the Haight, community people became polarized when property rights are pitted against popular support for an inspired artist's public rendering. A great deal of creative energy and neighborhood identity is squandered with the loss of a mural. Neighbors, tenants, the artists themselves and sponsors will often suffer great frustration over their apparent inability to save a work.

Muralists, however, are not powerless and can take legal steps to protect their murals. Additionally, the artist's rights to a particular image can be protected even if their ownership rights to the original mural are lost. Protection is available under both Federal copyright law and California statute. This article will focus on muralist's rights under California Civil Code §987, commonly known as the Art Preservation Act. Judi Oser's accompanying article focuses on copyright protection for murals.

Initially, muralists should enter into negotiations regarding a potential project with eyes open and with a mind toward preserving the work product, if that is their wish. Some protection is guaranteed by statute, but affirmative steps are necessary to get absolute and lasting protection for a mural.

California's Art Preservation Act, Civil Code §987 specifically addresses the artist's rights to protect the future of a mural which is painted on a building. The Act states that there is a public interest in preserving the integrity of cultural and artistic creations. It confirms that a mural may be safeguarded against removal if and when an artist induces the property owner to sign a document which reserves the right of preservation to the artist. When the artist files this document, the building owner or his/her successors in interest are bound to preserve the mural. Failure to record

such an instrument is deemed a waiver of the right of preservation under this Act. A future property holder will be required to retain the mural if they have prior notice of the artist's reservation of rights. By law the recordation will ensure this prior notice. Furthermore, §987 will protect the work from mutilation or alteration by establishing the artist's legal right to sue for damages.

Section 987 goes on to describe the responsibilities of an owner of a building to the artist/author of a mural defined as "removeable" in the event that the work must be moved for one reason or another. In the case of a "removeable" mural (detachable panels, etc.) all the legal remedies under the Act—injunctive relief, actual damages, punitive damages and attorneys fees—are available for harm to the mural unless the owner attempted to notify the artist in writing of his/her intended action affecting the artwork. If the artist is dead, the notice must go to their heirs or legatees. If the artist or his/her representative fails to remove the work or pay for its removal within 90 days of such a notice, then the Act deems that title to the work passes to the building owner.

Works in public buildings under the San Francisco Art Enrichment Program which stipulates a percentage of City construction budgets for public art, are nominally protected by §987. The San Francisco Art Commission cites the Art Preservation Act in its materials on the "Percent for Art" program, however, the City in fact retains absolute control of the fate of its commissions.

Under the California Art and Buildings statute (Government Code §15813, et seq.), it is the State Architect's duty to insure that: the artist is consulted regarding placement of a mural; the work is properly maintained free from alterations unless permitted by the artist; and the artist is allowed to purchase the work

back if sale is contemplated to a third party.

When negotiating a contract, muralists should keep in mind that unless the mural is designated a "work for hire", exclusive derivative rights to the image can be protected by copyright. (See Oser Article.) This allows the artist the right to reproduce posters or cards of the mural after having sold the original work. If a mural project is undertaken as a "work for hire", California Labor law indicates the artist is then entitled to worker's compensation and unemployment insurance. Pointing this requirement out to a contracting party who initially insists on full ownership rights under "work for hire" status often can promote a change of heart leaving the artist with copyright interest.

Obtaining Federal copyright protection is as easy as "© artist's name and year" and should be a regular practice for all artists. If such copyrights are to be transferred with the original work, the artist should adjust the contract price upward accordingly.

Both San Francisco's Art Enrichment mural contracts and those of the State program provide that the artists shall retain the copyright interests in their murals. However, San Francisco does ask for a perpetual license to reproduce the mural on a limited basis for non-commercial purposes.

A sample Reservation of Rights in blank accompanies this article to assist muralists in getting full preservation protection in California. A similar reservation should be effected in any state under usual easement law recordation procedures. Contact an attorney to insure full protection.

M.J. Bogatin is a BALA panelist and National Lawyers' Guild member who is an associate with the San Francisco law firm of Willdorf & Stevens.

RESERVATION OF RIGHTS AND MAINTENANCE AGREEMENT PURSUANT TO CALIFORNIA CIVIL CODE §987

This agreement is made between _____ (building owner)
at _____ (address), and _____ (artist)
at _____ (address), _____ (building owner) is
the owner of that real estate described as:

(LEGAL DESCRIPTION OF THE PROPERTY)

_____ (artist) is the artist and copyright owner of a _____ by
_____ foot mural on the _____ Street side of said property which is
commonly known as the "_____ Mural". The artist reserves to
himself/herself, his/her heirs or assigns for 50 years after his/her death the rights of
preservation of said mural under Civil Code §987, including the right to restore said
artwork in the event of defacement or deterioration.

Executed at _____, California on _____.

(Artist)

(Building Owner)

Rights of Muralists— Copyright of Murals

Among the legal rights that muralists have are those of copyright. Copyright is a cluster of rights. When one of the visual arts is to be copyrighted, the subject-matter that this cluster of rights can attach itself to is defined (by the Copyright law itself) as including a graphic, sculptural, or pictorial work. This description should include most murals.

Copyright, when it applies, (as it does in this instance) usually comes into being by itself at the moment of a work's creation in a tangible form (creation by imagination isn't enough for that to happen) and it is shown by ©, name of copyright holder (usually the artist), year (of publication), written somewhere on or near the work. This notice should be affixed, or else the protection that already exists can be lost.

Copyright is a right personal to the artist—that is, it is owned by the artist, no matter who comes to own the copyrighted work, either then or later—unless the artist, and only the artist, as copyright owner, does something about it.

If you, as artist, allow someone to use one or more than one of your rights under the copyright, it is called *granting the person a license*. When you grant someone a license to use one of your rights, you should require them to display your copyright mark on whatever they do—©, your name, and the date of publication of the original mural. It is good practice to have all grants of license to use any of your rights under the copyright, in writing. You should say just what you require that they should do, (like display your copyright notice) and exactly what right they are acquiring of yours, and for how long. Can they make 4 copies during April? Make sure they know that they cannot make 400 copies during the next three years. And make sure everyone knows the original is yours, not theirs.

There are somewhat different rules when artwork is created as a work for hire (see accompanying Bogatin article), but a commissioned work is specifically exempted from being in that category—unless both parties to the commissioning specifically agree to include it in that category, in which case there are other things the owner must do. Really, it's an expensive way for him to get control of the copyright. He'd do much better to leave it to you, and license it from you—and if he (or she or they) make any noise about it, telling them so should help.

But in the ordinary course of events, the rights to a commissioned work stay with the artist, and if the commissioning party wants them, the artist must license him/her/etc. to have them—either one right or many, for any or all time.

This cluster of legal rights includes reproduction in the same or any other medium, distribution or dissemination, performance or display, copying by another person in that or any other medium, and the right to derive some-

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thing that is the same specific idea but in another form or medium. Derivative works include such as the videotape of a play, or a re-hash of the same work, as a new edition of a text-book, etc. The protection of this wide galaxy of rights involves registration of the copyright that already exists in the work, with the Copyright Office in Washington D.C.—\$10 plus form VA.

But there is a further requirement in the case of a decorated wall. Not only must it be a graphic, sculptural or pictorial work, to be copyrighted at all, but it must also be physically separable from the underlying architecture. Otherwise, since it can't be moved, the Copyright People consider the mural to part of the wall, and walls can't be copyrighted. They're architecture.

And some mural processes, like fresco, *do* become part of the wall they live on.

Can unremoveable murals then be copyrighted, like any other mural can be? We have seen that the copyright on a mural also protects what comes next, as a derivative work. Then it would follow that if an image or drawing *preceding* the mural were to be copyrighted, that copyright would also cover the mural as a derivative work, even in those cases where the mural itself could not be copyrighted alone. (If something covered by copyright gets used as a "useful article" that could not be by itself a subject of copyright, the original copyright covers the "useful article" even though it could not be copyrighted. And after that,

the copyright goes on to protect whatever else the item gets used as).

So, if the drawings for a mural are copyrighted, the resultant copyright will cover the mural and any uses to which the image of that particular mural might be put (reproduction, etc.) This will be true EVEN in those cases where the mural might be classed as architecture and uncopyrightable by itself.

Copyrighting the drawing instead for ALL murals avoids the necessity of making the distinction between those murals that are and those that are not eligible for copyright by themselves. Since that distinction will not be drawn by muralists, but by bureaucrats, we can be sure that it will be done wrong at times. In fact, it is clearly to the advantage of all of us to keep the bureaucrats as far away from making that sort of decision as possible.

The solution of copyrighting the drawing keeps the bureaucracy so far out of the decision as not to make it at all, and gets the muralist the result he/she wants (the mural covered by copyright protection, as a derivative use of the drawing).

This also avoids another possible pitfall for the muralist—the deposit requirements. The statute says only "two representative examples..." and leaves the specific regulations to be set up by the Copyright Office—which is not that conversant with problems of the visual arts, being part of the Library of Congress and a bit more conversant with literary concerns. In fact, the new proposals seem more concerned with "un-



suitability", presumably for library storage, than with much else of interest.

It's pretty much understood now that a drawing can be represented by a photograph of it—but a mural? They might think they need a pair of painted bricks (and then complain about storage). A drawing (and photograph of it) is safer. It avoids the possibility of a bureaucrat deciding that what isn't done in a library shouldn't be done.

© Judi Oser 1985

Judi Oser is an artist (watercolors), a BALA panelist, and a lawyer whose office is across the Bay from San Francisco—Albany, CA.

BALA is the Bay Area Lawyers for the Arts

INTERVIEWS

Jose Hernandez Delgadillo: The Social Compromise of the Artist

In an interview with Luis de la Torre of *Plural*, Jose Hernandez Delgadillo, one of Mexico's most active social artists, discusses the often precarious balancing act required of the artist committed to social change.

Although his work has always been nationalistic in tone, Delgadillo cites the student movement of 1968 as the turning point in his career.

"In my work as in my life and—I am bold enough to say—in the life of all Mexico, the repression of Tlatelolco created a fundamental change in class consciousness. . . The impact of the massacre forced me to define my true revolutionary position. From that moment my vision of my own class, the proletariat, became more clear. During the entire student movement I acted with absolute zeal."

His father a Zapatista revolutionary in the field of battle, his mother from the middle class, Delgadillo calls his origins "basically humble."

"Perhaps because of the fury or deprivation of childhood—or for some other inexplicable reason, from an early age I was attracted by everything popular, particularly in artistic matters. Similarly, I felt a complete identification with the monumental art of our pre-Cuauhtemic past and, by extension, with the pictorial art of our muralists."

He insists, however, that during his early years as a painter, his preoccupations were limited by the act of painting itself. Only after Tlatelolco did his concerns grow to embrace the widest sectors of society. "Now I am far more interested in what my painting can say to the workers, the students, the farm workers."

Asked about the treatment he has received from critics, Delgadillo is basically contemptuous—particularly of that type of criticism "...which attempts to discredit certain revolutionary art by equating it with pamphleteering or demagoguery." What matters to him, he says, is how art historians will view contemporary art within the context of the social transformation of his country.

Much of Delgadillo's output as a socially committed urban artist has appeared in books, magazines, newspapers, posters and movies. While he works within a small format in engravings and lithography, he feels that he expresses himself most completely through the mural.

"(If) even my sketches have the dimensions of murals, so much the better! But this doesn't mean that my work can only be realized on a wall—and certainly not if that wall is closed to the public! . . . There are certain small terracotta figures from the West which seem enormous sculptures when we view their photographs without knowing their actual size. What's at play here is a particular artistic concept, a definite style. . ."

During his youth, Delgadillo witnessed the birth and growth of Mexican mural art. Having perceived the dimensions of that art—"not only in terms of physical space," he says—he directed his apprenticeship, his academic training and his

daily practice as a painter toward development as a muralist.

But, as the interviewer aptly points out, a muralist can't buy a wall to paint as he would buy paint and paper. Of necessity, his work depends upon official or private support. How, having completed nearly 150 murals throughout the country, has Delgadillo managed to maintain a revolutionary position while dealing with the bureaucracy?

"Fortunately, I have experienced the satisfaction of being invited to complete murals in very important places as well as in places which I, personally, have chosen: in universities, normal schools, syndicates and country communities. Of these, I know that 35 have been destroyed. After the brutality of 1968, I retired from all governmental acts and meetings and declared that I would undertake no commission from the State while the latter engaged in repression of workers, students or peasants. Furthermore, I refused to accept any assignment unless given complete freedom of expression."



Madre Doliente (india ink on paper)

With time, Delgadillo says, his demands have become even more stringent. Now, as a condition for accepting a public commission, he demands the input of a group of colleagues so that any work in which he participates will result from a decision of the guild. The honesty and class solidarity of the great Mexican muralists of the past, Delgadillo feels, have not survived into the present generation. His own work, he says, "...very modestly attempts to inscribe itself within the archetype of a new culture which is anti-imperialistic, nationalistic, democratic and revolutionary."

Of course, Delgadillo's demands and position have limited his output. He claims to feel no resentment, however.

"...One must accept the consequences of the path he chooses. The usual honors and pedestals seem small compared to the many great satisfactions I have gained from working with the people. I believe art best fulfills its role when united with movements working toward the revolutionary transformation of society and overcoming the greatest technical, political and artistic difficulties."

While deploring the State's reduction of financial support for public art, Delgadillo does not believe that the muralist should rely upon public or private subsidy of his work. Rather, he is working toward a new form of "...monumental public art which can develop amidst crisis—an art whose form is catalyzed by that crisis and thereby demonstrates the solidarity of the artist with his people."

Such an art could be realized collectively during any situation, he feels, with the help of many. Yet popular support of art will not be forthcoming, he warns, unless "...we return to our roots and seek to restore and redefine the most vital elements of our artistic life."

Delgadillo's philosophy is perhaps best exemplified by his reaction to the deterioration—both through public neglect and malicious intent—of two of his large sculptures in the Soldominio housing complex of Colonia Doctores.

"Many times in order to paint murals or to produce sculpture of this type I have had to work without asking permission. Now I plan to restore my work without advising anyone. This sculpture belongs to the people, and that is enough."

From an article in *PLURAL*, the critical review of *EXCELSIOR*, November 1984.

Translation and article by Marcia Rautenstrauch

Muralism in Mexico Today

The following is edited from an interview with Arnold Belkin, a well-known contemporary mural painter in Mexico: (See CMM Winter 1985)

Introduction: In 1950, Arnold Belkin was assistant to David Alfaro Siqueiros. From 1956-1960 he was professor of mural techniques at the University of the Americas. At the beginning of the sixties he co-authored the manifesto "Nueva Presencia" ("The New Presence") with Francisco Icaza and formed part of the Interiorist School together with Francisco Corzas, Jose Luis Cuevas, Gongora, Rafael Coronel, and others. Later, he worked for periods of time in New York, where together with other Latin American artists, he formed the Museo Latinoamericano. His body of visual art was shown extensively throughout Mexico and the United States. This included murals with social and historical themes, paintings, sculpture, printmaking, and set and costume design. From 1982 to 1983 he was named director of the University of El Chopo. This interview took place in the Chopo Museum in Mexico City in September, 1984.

Guillermo Gomez-Pena (G.G.P.): In your opinion, what is the current state of muralism in Mexico?

Arnold Belkin (A.B.): The situation in the city is different than that in the provinces (outlying areas). I am not completely familiar with the situation all over Mexico; unfortunately, those of us involved in muralism don't have a means of staying in touch. We would appreciate a specialized magazine. I am under the impression that there is a lot more muralism going on in general than we hear about. Mexico is a very large city, very extensive, very dense, with a lot of activity. Almost everything arrives at the capital. Here there is surely more activity than we can be aware of. When artists have a certain trajectory and name, and are dedicated to painting murals, then there is a general awareness—well, there's more diffusion between those in the discipline and the press itself.

In Mexico we actually have an enormous number of artists working; of all ages. From people like Alvaro del la Canal, who's ninety by now and still working. Alfredo Salce, who at seventy-some years is as active as ever, doing murals in Morelia to very young artists with a lot of talent.

G.G.P.: What, in your opinion, accounts for this artistic vitality?

A.B.: Here, in the city, we have almost 19 million inhabitants, and a great number of visual artists in proportion to other cities. Why? There is an ancient tradition for the plastic arts in Mexico. And the muralism that appeared in this century got its enrichment from that tradition. In addition, it is a consequence of that tradition, as much a part of the prehispanic cultures as the hispanic. Both civilizations had a great tradition in painting. This tradition makes Mexican muralism a part of a cultural heritage, infused and present in all painters, even if they are not specifically dedicated to the mural form. There are painters of the new generation that don't practice conventional muralism "that of the painted wall", but nevertheless carry many effects of muralism as part of their cultural baggage. The Neografica (New Graphics), for example mimeograph, xerox, manipulate hand-altered xerox, typography, stencils, etc, as compared to manifestations of formalist art. The influence of Rufino Tamayo, for example, which can now be seen among many young artists, around 30, 35 years old.

Returning to the question, there are not a great number of murals as compared to the number of artists here, but one can constantly find a mural being completed. We can't really say that this constitutes a movement. It is simply a form that is practiced, and we are many artists. I just finished a 110 sq. meter mural that took me a year to complete, and at the same site (The Autonomous Metropolitan University of Iztapalapa) I am designing another mural that I will begin at the end of this month (September), and will take me four or five months. This mural is being painted because officials at the Metropolitan University decided that muralism is something they wanted to promote.

G.G.P.: Then can we say that the present situation is definitely favorable toward the creation of murals?

A.B.: We can say that today most artists are not up on their scaffoldings as was the case immediately after the revolution, because we have slipped away from a centralized cultural politic, with regard to muralism, and there no longer exists that post-revolutionary effervescence that obeyed a specific necessity to communicate. There was no T.V. and most people didn't know how to read. This is no longer the case, but mural painting has become so assimilated into our culture, that a mural's purpose does not require much rationalization or explanation in order for it to be accomplished. One example: In 1970-72, as instructor at the New School in N.Y., I made them a very specific proposal for a community mural, and they rejected it. They simply would not go for

it. In contrast, I arrive in Mexico, and in a 3 minute conversation with the director of postgraduate studies at San Carlos, I propose the same idea and it is immediately accepted. Why? Because here, when you talk about murals, it does not require a long explanation to communicate what is intended. Perhaps, in other cultures that lack this tradition, the mural might represent something subservice and marginal. Here, because we have this long tradition, we don't need to "sell" the idea to those in charge. What it does require is their willingness vis-a-vis the type of mural proposed.

G.G.P: What gave rise to your most recent mural project?

A.B: My recent work at the Autonomous Metropolitan University came about in exactly the same way, as it were, in a conversation with the rector. The university authorities had acquired various sculpture—nine, developed from maquettes proposed by the sculptors. I was to do a sculpture for the grounds at

Iztapalapa. At a dinner with the rector, I told him that the project's politics, in terms of acquisitions, were very interesting—the idea has always interested me that the artist can be employed by society—but that this in itself was not adequate. Then he asked me what else would I do. I answered him, as a muralist I would do a mural with student participation—set up a workshop. I would be the artist in residence. Well, he said, how much would it cost? The year's salary for a professor, the materials, and that's how it was done. Along with the students, many artists from other countries came. It was very successful. The mural will be inaugurated at the end of the month. As you can see, as far as my own work as an artist, I've had more work this year than ever.

G.G.P: And what can you tell me about other muralists of your generation?

A.B: I don't know what Vlady is doing right now, but Vlady was painting one mural for 10 years, and he finished it two years ago. Mario Orozco Rivera is out

there painting murals. We're not always in contact. Gerardo Cantu just inaugurated a mural he painted for Monterrey. He was exhibiting it at the Museum of Popular Culture. And so forth... I couldn't enumerate all that's going on in terms of mural activity. I repeat, in this city of 14 million people, I don't think that muralism is the dominant cultural form; however, it is by no means dead.

G.G.P: What factors are involved in getting a mural commission?

A.B: The practice of muralism depends largely upon the individual. Upon how much this individual can make contacts in order to be given a mural commission, or upon the degree to which governmental officials desire to have it done. It isn't that artists are ceasing to paint murals. I would bet you that any artist that you name, from the young to the not-so-young, although they may have never painted a mural, and a commission is given to them, I am sure that this artist would make a splendid mural.

G.G.P: Besides mural activity, what

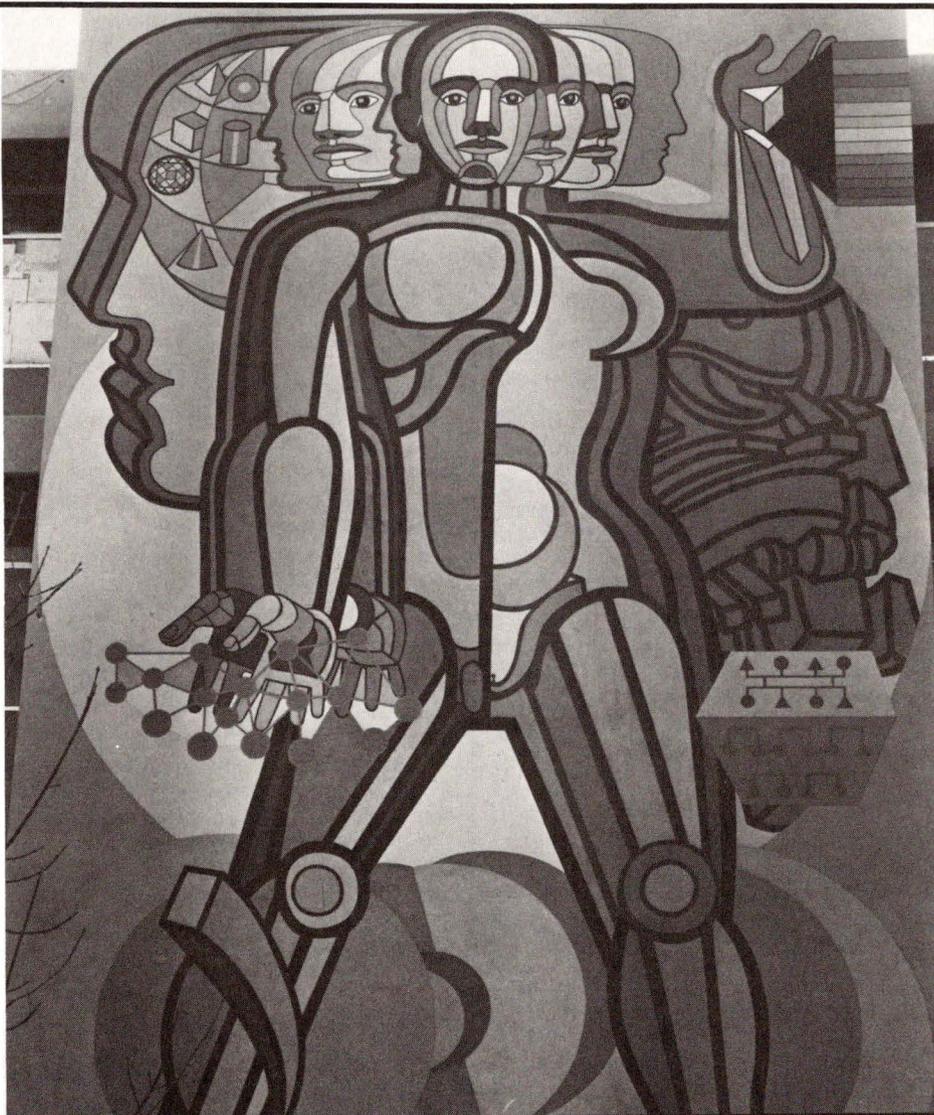
Belkin Completes "Omniciencia"

Arnold Belkin dedicated a new mural, *Omniciencia* in February 1985 at the Autonomous Metropolitan University of Iztapalapa, Mexico City. It is 96 square meters, and painted with Luzitron, an acrylic made by Politec International of Mexico. It is painted on concrete after a special preparation of the wall.

The mural is "simple and direct," says its brochure, and almost abstract in its emblematic presentation of synthetic and symbolic themes. It is conceived as a homage to Jose Clemente Orozco and contains several references to his work and thought, such as the title, which is the same as an Orozco mural painted in 1925, and the major figure, which is a reference to the Christ militant painted at Dartmouth College in 1930.

The major figure is half man, half woman, looking in two directions and holding in its arm symbols of several aspects of science. Other elements show geometric figures of traditional mathematics, engineering, colors of the solar spectrum, physics, primitive and popular sciences, anthropological signs, etc.

Belkin was assisted in the project by Hector Hugo Hernandez, Patricia Torres, Enrique Linaza, Mario Diaz, Leonora Gonzalez, Rosaura Sotelo Salas, Roldan West, Victor Salomon, Eduardo Romo and Suichiro Banno.



other kinds of public art is happening in Mexico City?

A.B.: There have been several groups, but I don't know if they continue to have the same impact as they did 10 years ago. One of them was Grupo SUMA. They revived the idea of public art, doing art in the streets and public places with a perspective of social criticism. Another group is TEPITO ARTE-ACA, which is a movement almost exclusively community oriented. Another group is called Solid-Arte, which dedicates itself to "arte-correo" (mail-art) and won special mention at the Bi-ennial in Havana. This group takes a markedly political direction. Felipe Ehrenberg has established a series of workshops on mimeograph, from which come the current Neografica, which has a pretty large circulation, and can be considered "public art". Right now there's not much work being patronized/funded "from above". The public art I mention, its manifestations have been independent, even though the institutions (museums and universities) give it a certain degree of support. For me, muralism continues to be the purest and most logical form of public art, and as Jose Clemente Orozco said, although it doesn't necessarily have to be painted on a wall.

G.G.P.: What do you think of Chicano muralism?

A.B.: I think that Chicano muralism has a freshness and an intentionality, the type that we have lost a bit here. Or, it might be that this freshness, this combativeness, and this affirmation of cultural identity—or racial identity—because they (Chicanos) are always talking about "La Raza"—is one of the aspects that we have lacked here. But this is quite understandable as a mural functions most effectively when it has a marked goal and a definite usefulness. This usefulness is to bring about consciousness, affirm identity and present ideas in a highly accessible form to those who don't have access to such information by other means. (T.V., radio, movies). Chicano muralism has served this function. It has been an instrument in a social struggle the likes of which we haven't had here. Here, the muralists are not involved in a revolutionary struggle. . . well, this is true in my own case. My recent murals deal with a series of situations and social conflicts in Central America, as well as issues of marginality here in the city.

I see the Chicano mural movement as part of the community murals movement in the United States. This movement began with the Blacks and extended little by little to different ethnic groups that were beginning to deal with their situation as minorities, and found in the mural a logical manifestation for doing such. If

Blacks paint murals, then Chicanos even more logically, because its part of their cultural baggage in nexus with Mexico.

Mexican muralism, in some manner, influences muralism all over the world, because, of course, it was here that muralism blossomed in the 20th Century. Chicano murals have their echoes of Mexican murals, but with a renewed attitude. Why? Because Chicanos find themselves in a social and political situation at this very moment, and the mural serves to affirm their position.

I don't know what's happening in the 80's, but I suppose that those same Chicano muralists are today perfecting their techniques, and in this sense are beginning to lose some of their combative freshness, in order to obtain more possibilities for creating murals.

G.G.P.: What do you think of the "underground (clandestine) mural", in relation to the "institutionalized mural"?

A.B.: Not all murals that are painted secretly are guerrilla actions. The mural can be institutionalized very easily, and I think that this is not such a great tragedy. These are things that obey a historical moment, and I have had problems in this respect. At the beginning, the students at Autonomous Metropolitan University were not in agreement with my project. Their attitude was that those murals did not seize, instead, they were "taken", and as I had been commissioned, and was not performing a guerrilla act, they didn't believe I could produce a combative mural. And perhaps they were right, because there was no need to effect a guerrilla action. If I am a well-known painter, and am called to paint a mural, there is no reason for me to arrive secretly with my crew and materials to paint by night, although this work would probably reflect a certain combative freshness. However. . . as one develops and acquires more knowledge, one becomes more interested that the mural be aesthetically good. In the end there is a conflict, because I myself feel more affinity with the type of mural that is combative, that is clandestine.

G.G.P.: What are your politics of art as director of the Chopo Museum?

A.B.: For me, it's a very pleasant experience. It's the first time in my life that I've had a job. I think that many artists are in some way or another organizers or cultural activists. Neither is it strange or out of the ordinary that a painter be a museum director. There are many precedents for this. The director of the Museum of Modern Art is a sculptor (Helen Escobedo). Diego Rivera, Miguel Covarrubias, and many others have been directors of cultural institutions.

As you know, the Chopo Museum has been here many years. It was founded at the beginning of the century to be the

Crystal Palace, and later to be the Japanese Pavillion for the centennial celebrations of the Independence. After that it was for many years the Museum of Natural History, where all of Mexico's children were brought to see the dinosaur bones. Finally it was remodeled and the University turned it into a cultural center. A year ago they named me as director. I think that activity relating to the Plastic Arts (Visual Arts) at U.N.A.M. (which, along with Bellas Artes, one of the two largest cultural institutions in the country) had been less relevant than activity in other disciplines. Literature, music, dance, & theater all had seen great development while attention to the plastic arts had decayed considerably. This was one of the reasons that the university authorities named a painter to the directorship of Chopo.

My politics here at Chopo have been that this place have three identified projections: at the local level, because we find ourselves in two very traditional neighborhoods, that of colonia Santa Maria la Ribera and the colonia of San Rafael, which are working class neighborhoods. In this sense we are eminently a popular museum, with popular goals. But at the same time we have wanted the presence of another type of public, the type that visits museums, theatres, and galleries in the city. This is our second level. Then there is another level that projects internationally. These would be the three things that I proposed as our political orientation that the Chopo be equally interesting—as much for the visitor coming from outside to learn about the most recent manifestations in Mexican art, as for the inhabitants of the area, in order that they get to know their own artists.

My orientation in the plastic arts is that there be some familiarity with the most traditional Mexican artists, so we can fill the gap of "cultural amnesia" created by a lack of publications. And on the other hand, we can bring artists from other countries, artists whose work is relevant to ours. In this sense I wish to show the affinities between artists.

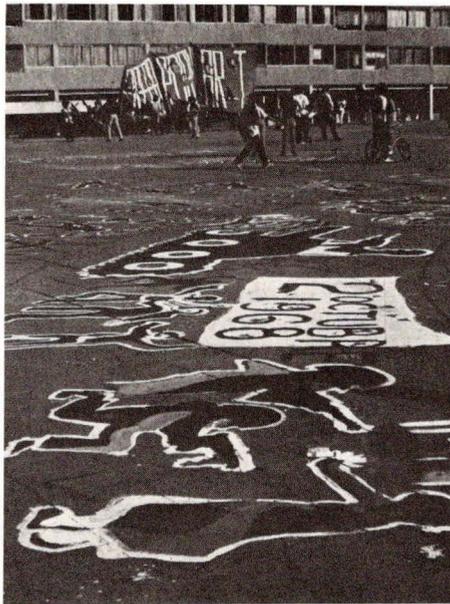
In the last 20 years, there has been much attention given to formalism, the "pretty" art of Tamayo. Today there exists an art that has had less exposure, an art that strives to be challenging against the grain, political. The line of this museum would conform with the latter, though certainly not exclusive of other directions. I am interested in showing artists who are a little more marginal, newer, and a little less known. . . or perhaps a bit forgotten.

By Guillermo Gomez-Pena
Translated by Juana Alicia
from article in *La Opinion*
Oct. 14, 1984

Genesis of the Sidewalk Mural of Tlatelolco: An Interview with Jorge Infante Correa

The significance of Mexico's 1968 student rebellions to the creative development of many of the country's painters—even to those who did not directly participate—is obvious in *Plural's* interview with Jorge Infante Correa. A self-taught painter now studying mural techniques with Jose Hernandez Delgadillo and engraving at the Popular Graphics Studio, Correa was the prime mover behind the 1983 painting of a large sidewalk mural ("mural pisable") in the Plaza de las Tres Culturas within the University complex in Mexico City. Here, on 2 October 1968, students and other demonstrators were murdered by government troops. His account of how this mural nearly didn't happen should inspire others with apparently impossible goals.

What he personally remembered of the 1968 atrocities was vague, Correa reports. Talking later with participants, however, as well as reading a book by Elena Poniatowska, he began a series of sketches and cartoons for a large mural memorializing the event. Several months prior to the October demonstration planned to commemorate the victims, Correa began discussing his idea with friends. Initially, they agreed that the



people—as well as artists—should be included in the mural's painting, which would occur on the actual site of the massacre. Hence, his choice of a street painting rather than the more usual wall mural.)

This initial conception was eventually displaced, however, by the wish for a more professional effort. To this end, he solicited help from students of Mexico's best-known schools of painting, San Carlos and La Esmeralda. While the students were somewhat interested, this joint effort failed to materialize. Discrepancies and discussions followed. Finally, for security reasons, the project was postponed.

With only ten days remaining before the already-scheduled demonstrations,

he met with and described his project to a group of poets and painters, including Jose Hernandez Delgadillo, Leopoldo Ayala, Benito Balam, Jose Tlatelpas, Enrique Gonzalez and Mercedes Rojas. Enthusiastic, this group agreed to participate in the effort.

"By ten in the morning of 3 October this enthusiasm had reached the students of La Esmeralda, who arrived with drawings, brushes, buckets of paint and a great desire to get to work."

Correa's working idea consisted in three circles, similar to the logo of the Olympic Games, within which would be painted scenes from the massacre. Other artists offered their sketches. Finally, that proposed by Hernandez Delgadillo was chosen: two concentric circles, the smaller depicting repression; the larger including scenes from the battles of workers, peasants and students.

*"At two in the afternoon we began tracing these circles in the plaza... Even before we had finished the tracing, friends had painted many of the adjacent figures. The act of painting seemed to inspire great leaps of creation: PRI** as a cadaver, war tanks, caricatures of Diaz Ordaz and Echeverria, bloody hands and dozens of the slain returning to crowd the sidewalk. Large forms up to ten meters high gave life to the soldiers and victims."*

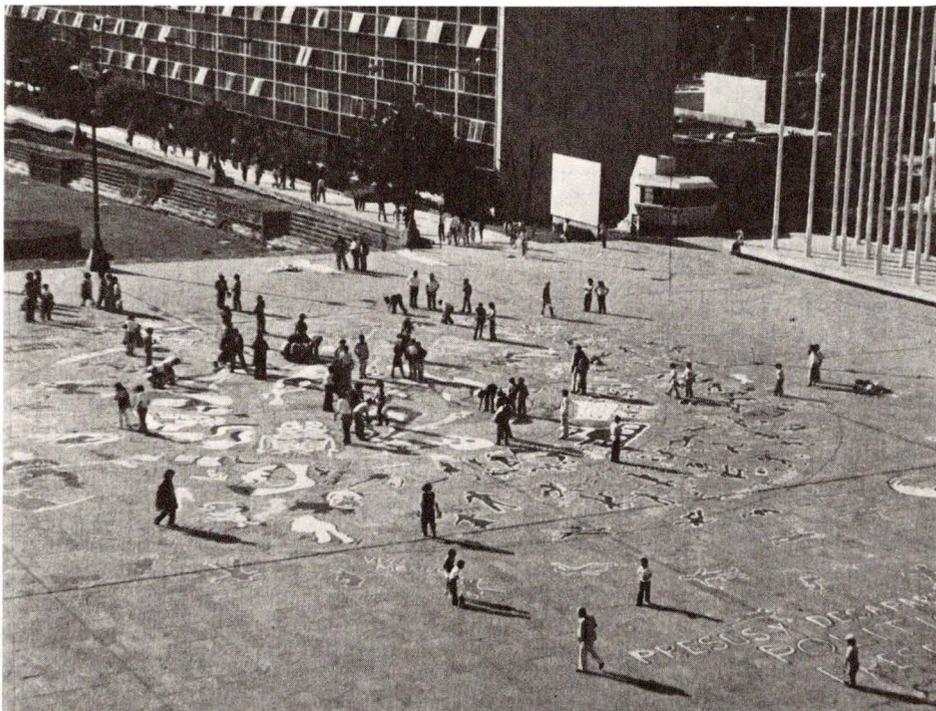
In order to unify the painting, the group had agreed to use only three colors: red, black and white. In practice, however,

"... other colors appeared. But no one protested or wished to direct a painting which had grown so spontaneously from the sidewalk. Within two hours the plaza of Tlatelolco was something else."

As the painters worked, poets and musicians performed memorial works for the occasion, while pedestrians stopped to contemplate and comment upon their activity. The paint had scarcely dried before demonstrators began their scheduled march to the Zocalo. Remaining behind, Correa climbed to the top of the Chihuahua Building and viewed the mural, which gave him the impression of a huge Aztec calendar. "I stayed there quite awhile, silently observing it."

"And what have we achieved? I don't know. This year we'll repaint it. Each year, by the second of October, we will repaint it. And so on—down the generations."

From an article in *PLURAL*, the cultural review of *EXCELSIOR*, November 1984. Translation and article by Marcia Rautenstrauch



photos by Blanca Santos

Report from Managua

I spent the month of January in Nicaragua as a guest of the ASTC, the Sandanista Cultural Workers Association, invited by the Union de Artes Plasticas (Visual Arts Union). I spent most of the time in Managua, where I did slide shows for the ASTC and for the Escuela de Artes Plasticas (the national visual arts school) and did a mural in collaboration with five Nicaraguan artists.

The artists worked as volunteers—one week designing and two more painting. We painted a fairly large wall—6mx15m outside a small market in the barrio of San Judas, a large working class neighborhood at the edge of Managua. The theme, agricultural production, and the site were chosen by the participating artists. The team included Leonel Cerrato, Juan Rivas, Boanerges Cerrato and Francisco Rueda. Leonel is an experi-

enced muralist, who has done public work in France as well as Nicaragua. The others have all assisted with public work. The two Cerratos and Rivas also teach at the national school. We were joined on the site by Dario Zamora, a "primitivist" painter, who, like Rueda, lives close by the market.

We had originally hoped to do the lower half in colored cement relief—a technique the Nicaraguans were eager to try—but had to abandon the plan because reinforcing mesh was completely unavailable. Reinforcing bars, incidentally, were available: they were widely used in construction, but like all metal, are imported and in short supply. After a delay of a few days, we changed the design and finished with paint.

I found Nicaraguan artists very concerned about permanence. At least one major mural painted shortly after the Triumph (the overthrow of Somoza, July 19, 1979) has been completely lost to peeling (perhaps due to the use of an impermeable varnish). Others done in 1980

(see *CMM* spring 1983, article and photos by Betty La Duke and fall 1981, Eva Cockcroft) have faded. Yellows and violets fade first in the brilliant sunlight, then reds. Even blues and greens fade. We avoided yellows, reds, violets, except for the red coffee berries.

We had hoped to address these concerns and the problem of importation costs with our experiment in colored concrete. Concrete is locally produced and the iron oxide pigments used in concrete are much cheaper than paints (and are also light stable). We hoped also to connect with a line of mural work in concrete relief developed before the Triumph with designs inspired by Nicaragua's abundant heritage of pre-conquest petroglyphs (Leoncio Saenz, prior to the earthquake of 1972, fragments still visible in the Ruins of the Grand Hotel, and Alejandro Arostegui, Orlando Sobalvarro, Roger Perez de la Rocha and Leoncio Saenz in shopping centers, 1974 and 1976.) These murals reflected the emergence of an active group of na-

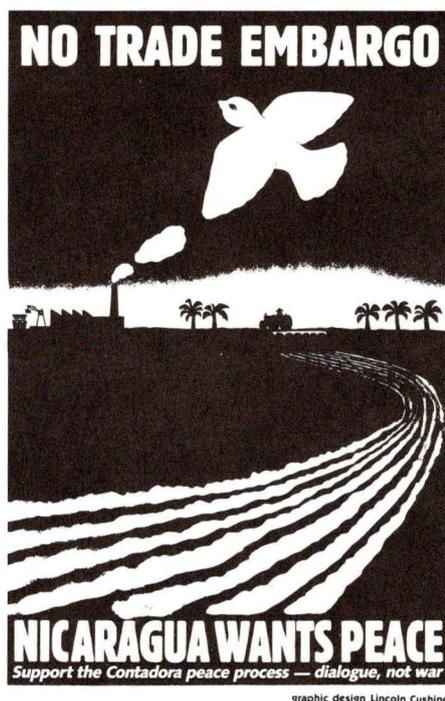


Levantando La Produccion Mercadito San Judas, Managua, Nicaragua. Photo: J.P. Weber.

tionalist painters during the 1960's-1970's, painters who actively opposed the Somoza dictatorship and who are active in the leadership of the ASTC Visual Arts Union today. The colors of these murals were, however, painted on the surface rather than mixed integrally in the concrete. Only those of Saenz are still in the original locations. So abandoning the concrete work was a major disappointment.

January is dry season, the beginning of Nicaraguan summer. Schools are on vacation. It is the middle of the coffee and cotton harvests and the beginning of the sugar cane "zafra." Hundreds of "internationalistic" volunteers were in Nicaragua to help with the harvests and thousands of young people from Managua, together with their teachers, had gone north for the harvest season. The shortage of hands to bring in the coffee, Nicaragua's main source of foreign exchange, was a constant theme in the news as were the attacks of the Contra, aimed at disrupting the harvest. Many young people are also tied up in the defense effort. So a section of the public, the most active portion of the population, was largely absent. Still, we gathered quite an audience by the end of the work, starting with the children. Just as in any Chicago neighborhood, adults were at first distant, some were skeptical of what they assumed to be a "waste" of funds. An article in *El Nuevo Diario* helped dispel that misconception and solidify our support.

As the mural took shape, the audience identified readily with the imagery—common elements of the coffee and plaitain farming familiar to everyone in



Managua. Our project was, however, a gift by the artists to the community, rather than an effort by the community itself.

The vegetation was designed by the Nicaraguans—I had never even seen coffee growing. I did go off picking coffee

for two days in the hills above Managua. About a thousand volunteers go every weekend. I worked with a brigade of garment workers. So I learned about coffee, a basic fact of Nicaraguan life. As I was leaving, virtually the entire membership of the ASTC, the entire Ministry of Culture staff, teachers, animators and the students of the various arts schools were also leaving town, to pick coffee for six weeks.

I saw a society that is functioning despite the attacks and economic blockade, despite the spotty shortages of imported goods and the serious chronic shortages of spare parts, a society which remains remarkably open, relaxed, and self-confident. I return convinced that we must do everything possible to oppose US intervention, to oppose the CIA's dirty war and to support our colleagues.

Like other "internationalista" visiting artists, I brought a quantity of paints and brushes with me (including concrete pigments). The mural would have been impossible otherwise since mural quality paints must be imported and foreign exchange is simply not available for mural supplies. The giant mural by Alejandro Canales (perhaps Nicaragua's finest muralist) on the Telcor (Tele Communications) building in downtown Managua has remained unfinished for lack of paint. The swing stage has been there for months. I think any individuals or brigades going to Nicaragua have to take that kind of situation into account. I am uncomfortable about the possibility of US artists bringing paint only for our own work, while experienced, dedicated and original Nicaraguan muralists are unable to complete their own designs for lack of supplies. The relatively large number of murals that have been painted by visiting artists (more than half of the professionally designed murals, by my count) may mask the fact that the work of Nicaraguan muralists is at a complete halt.

The Nicaraguans want our material aid, but they also want us to come to Nicaragua, firstly to bring our witness back with us to the US, where our battle is. Our visits help break the blockade of ideas. Our solidarity is highly valued. I would suggest, though, that we could focus our support more effectively by keeping in mind the supply needs of our Nicaraguan colleagues and the tasks they face: the need to develop work with local materials (assemblage, stone mosaic, concrete, wood, even adobe were discussed) and the need to develop local models for audience engagement.

Nicaragua has a varied and vibrant arts community. It was a privilege to participate for a month.

—John Pitman Weber



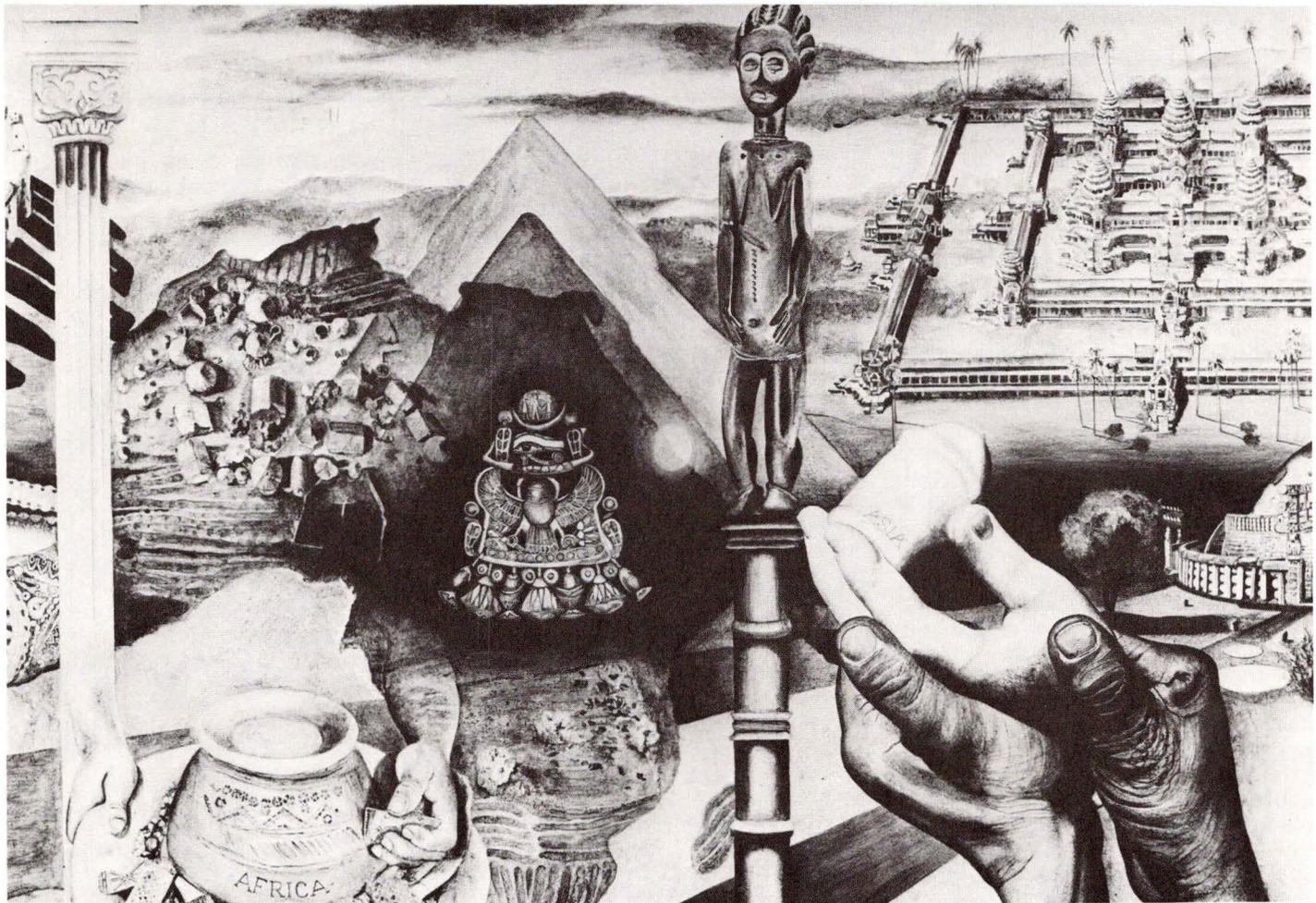
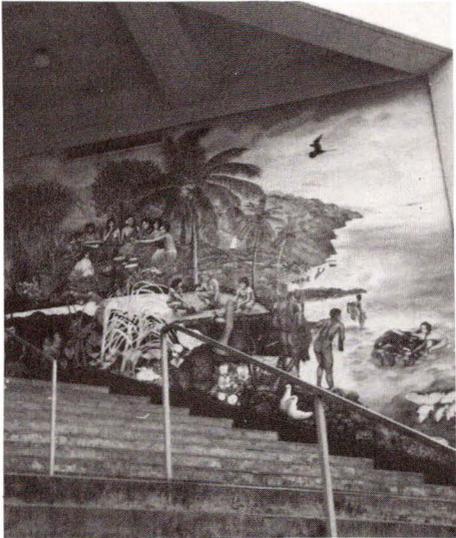
(left to right) Francisco Rueda, Leonel Cerrato, Boanerges Cerrato, Dario Zomora. Photo: J.P. Weber.

UNITED STATES

Hawaiian Mural Completed

Taking Their Proper Place in History, a mural on the craftspeople of Hawaii was completed in December 1984 by Calley O'Neill at the entrance to the Reef Hotel. Although only details are shown in the photographs here, the mural begins with tapa at the lower left hand corner, and moves in a Hawaiian section through carving, lei making, musical instrument making, feather work, quilting and plaiting. There is a large section in burnt umber on the origin of the work of art.

The mural was begun in March, 1983, when the concrete walls were stripped of paint with a power grinder, chemical stripper and "lots of sandpaper." The wall was then spackled and sanded three or four times, then sealed three times with Politec. The sealed wall was then given six coats, in alternating directions, of a special, very absorbent Politec primer. The painting was done in transparent glazes, and in places is forty layers thick. Finally, the wall was buffed with a teflon coat for protection from air pollution and weather.



Taking their Proper Place in History (Details)
COMMUNITY MURALS MAGAZINE/SPRING 1985

photos: Calley O'Neill

CHICANO MUSEUM

The decision to create a Chicano museum is not new. But perhaps such a museum has never been created as an actual institution. There is **The Mexican Museum of San Francisco** established by **Pedro Rodríguez**, which does display the works of contemporary Chicano art. But it probably did not begin with its major focus being Chicano oriented, both culturally and historically.

Also, years ago **David Tórréz** did conceive of establishing a Chicano museum in Michigan, but its completion as envisioned by this brilliant artist has not been fully realized. So the question is not whether this will be the first Chicano museum in the country but rather will it become a reality? There is no question that there is a need to begin creating our own institutions. When one looks across the nation there are probably only three *Raza* museums that began from a grassroots level. The

importance is that the seed has been planted by others, and it must be nourished.

The idea of a museum was one that **José G. González** has also had for more than ten years but only now has the decision been made towards that attempt. This idea did not just suddenly surface. It has been tossed around for all of these years waiting for the proper moment in history. If one looks at the number of museums in the city of Chicago with its large Latino population, one finds no art institutions of any sort focusing on Latin America.

Why a Chicano museum and not a Hispanic museum? The answer is twofold. In the first place, Hispanic is not accepted by many Latinos and Chicanos. Secondly, it would be literally impossible to create a museum that could house all of the many rich Latin American cultures unless it was one of the size of the **Field Museum** or the **Museum of Science and Industry**.

So the focus of the museum project will first be with the history of the Chicano people in the U.S. with its *raíces* stemming from Mexico. It will not limit itself, however, just to these two distinct cultures but will initiate and invite other exhibits/programs of Latin American origin.

The project is one that is beginning from ZERO. Only time will tell if it will succeed but a Standing Committee of the Museum Project has been formed that will look into this possibility. The members of the Standing Committee are: **Carlos Cortez**, **Lenny Domínguez**, **José G. González**, **Blanca Vargas-Magaña**, **Genovevo Muñoz**, **Santos Rivera**, and **Cleo Wilson**. An Advisory Committee also includes the following: **Adrián Lozano**, **Paul Klein**, **Bob Loescher**, **Nino Noriega** and **Victor A. Sorell**.

One, of course, realizes that this project will not be accomplished in the very near future, but long ranged plans are in the making towards that end. Also, meetings have been held with the **DuSable Museum**, the **Balzekas Museum**, and the **Peace Museum** to obtain some assistance in the necessary steps in its creation.

We welcome any comments from our readers and the public at large. We seek your support and whatever advice you can lend us in this — our most exciting project yet for **MIRA**. Do write us. And keep in touch!

José G. González

This article is reprinted from **MIRARTE**, published by **MIRA (Mi Raza Artes Consortium)**, Chicago

Sunflowers of Nature

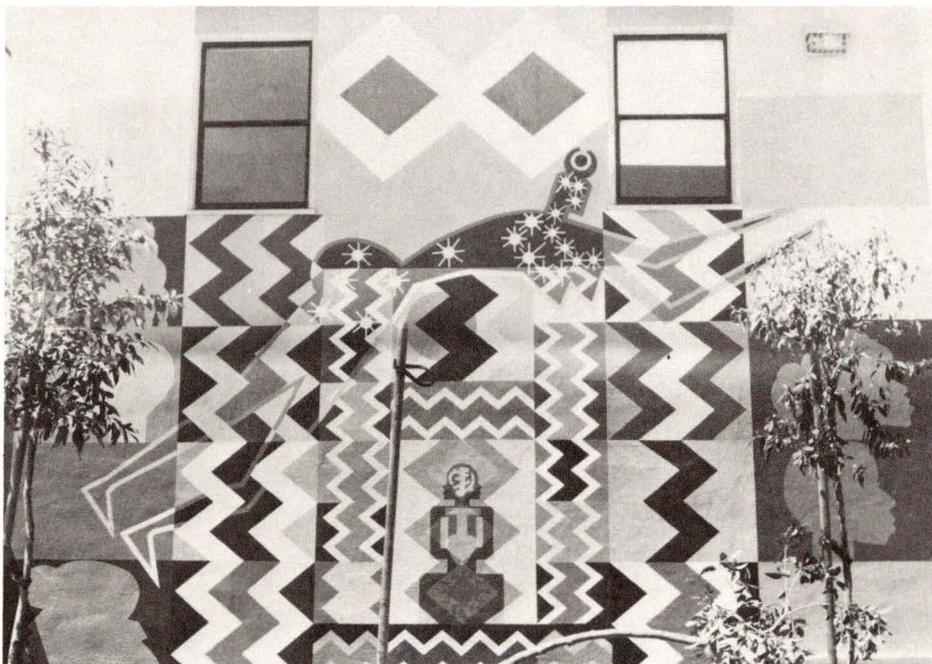
James Phillips recently completed *Sunflowers of Nature* in the Hunter's Point district of San Francisco. The mural measures approximately 23' x 23', and is painted on stucco with Utrecht Acrylics. Phillips was assisted by Sara Williams, and Todd Duncan gave technical assistance.

The main symbols of the painting are the arched woman, a symbol of the sky taken from Egyptian sources, from delta people who believe that the sky is a huge cow of which you see the underbelly and from the desert people who believe the sky is a woman giving birth in an old fashioned way to the sun. The seated figure with a Janus head looks two ways, into the past and into the future. Symbols in the figures are from Ghana (creator), Egypt (heart and lungs), Nigeria (god of iron, hunting, gathering, farming tools, and war).

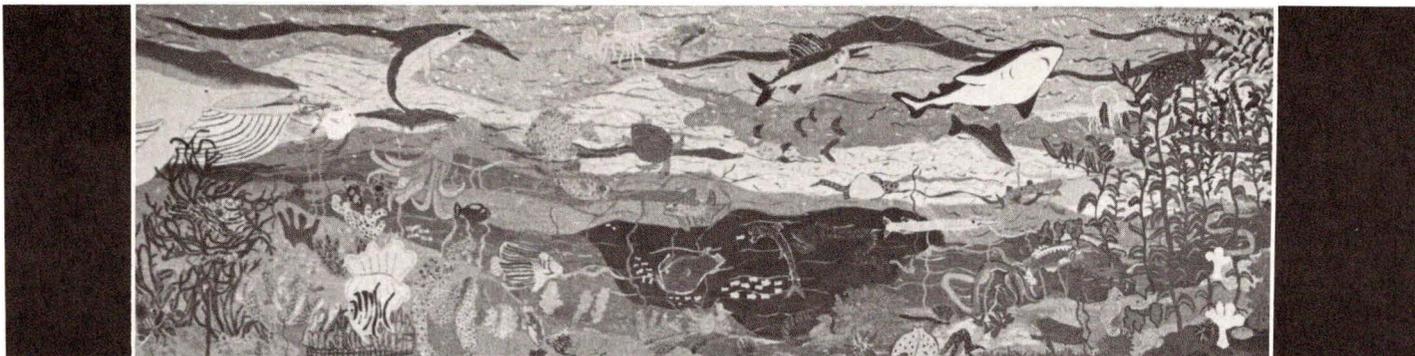
Into the relative symbolism noted above were placed profiles of local people to give an immediacy to the design. Phillips' motivation in painting it was a constant reminder of the children of South Africa, Atlanta, and Ethiopia.

Money for the project came from the Office of Community Development. Originally, the design was for a wall without windows, but the S.F. Housing

Authority, which owns the property, changed walls without notifying the artist.



Sunflowers of Nature Mural: James Phillips. Photo: Ted Pontiflet



Fish Mural. Photo: Paula Lombardi

Congressman Doug Bosco paid a visit to Healdsburg Elementary School in Sonoma County recently to dedicate the school's new "Fish Mural," designed by Santa Rosa artist Greer Upton and painted by students at HES.

At an assembly of the HES student body, Bosco admired the mural which has been painted on a huge, transportable canvas, and commented on the fish which inhabit local streams and rivers before pulling the ribbon tied across the mural for the "unveiling".

The recently completed mural is on display in the HHS multi-purpose room and was a project directed by Upton with the assis-

tance of a California Arts Council Grant, the National Endowment for the Arts and Healdsburg School District funds.

Besides painting fish in their habitat, the mural explored the fish community, including migrating whales, tropical fish and the deep sea lantern fish. Murals historically have been used for the visual education in many cultures, according to Upton, who adds that the fish mural can be used to instruct science, ecology and art.

Students began this project by viewing slides of fish from all over the world and making fish prints, collages and drawings. A visit from a guest artist who is also an avid

fisherman explained fish lifestyles and demonstrated fly tying and casting techniques.

The students viewed slides of murals from all over the world, especially Mexico and California, as well as local existing ones. The film, *Murals of Atzlan*, about five Los Angeles muralists, also gave the students inspiration.

Upton has been teaching art in Sonoma County schools for the past 10 years. Her own work is currently on display at the Santa Rosa City Hall. This summer she received an honorable mention at the California State Fair Art Show. Upton has shown extensively in California and throughout the country.

Mural Turns EMU Lobby Into Gallery

The *Ann Arbor News* of Sunday, June 17, 1984, in an article by Peggy Page published a full-color photograph of Charles McGee's recently completed mural in the lobby of Pierce Hall at Eastern Michigan University. McGee, 59, is an artist from Detroit and an associate professor of art at EMU. The mural is based on the theme of Noah's Ark, and shows every creature and culture coming together. One of McGee's techniques is to allow the techniques to become visible parts of the finished image. The chalk lines of early sketches remain, along with a bee who continually buzzed around him while he painted. "He kept telling me he wanted to be in the piece, so I put him in," McGee said. The bee is painted near the center of the mural.

A piece of rope that had been run over by automobiles became a perfect snake, and in addition to oil paints, the artist uses tile grout, sand, dirt, enamels, aluminum paint and outdoor sign paint. The differential drying rate of these materials causes the surface to crack in a texturally rich way.



Noah's Ark. Mural: Charles McGee. Photo: Colleen Fitzgerald

New Mural for Queens Senior Citizen Center

Cityarts Workshop, Inc. proudly announces the completion of a new mural, *The Tree of Life: Through Golden Years* designed and directed by artist Susan Ortega. Dedication ceremonies were Monday, November 14, 1984 at 11 A.M. at the Allen Community Senior Citizen Center, 166-01 Linden Boulevard, Jamaica, New York.

The mural spans two walls, each eight feet high by twenty feet long, in the lobby of the Allen Center. A large central Tree of Life is the unifying image in the mural. One wall depicts important events in the family life of the Seniors: a wedding, the birth of a first child, a family reunion. The second wall highlights the activities that

the Seniors are involved in now. The Tree is set in a park-like landscape which adds space and depth to the low ceilinged lobby. Its spreading branches unite both walls. Ms. Ortega used vibrant colors to stress the energy and vitality of today's Seniors.

Ms. Ortega's design was chosen in competition from ten submissions. She holds an MFA in painting from Hunter College (CUNY) and has previously painted public murals through the CETA Artists Project. She was assisted on this mural by artists Sana Musasama, an MFA candidate at City College, and Suzy Sureck, a Senior at Cooper Union. The Seniors of the Allen Center also helped to paint the mural and according to Ms. Ortega, "They were my best critics, constantly commenting and advising and challenging my own perceptions of how to portray people in their Senior Years."

The Tree of Life: Through Golden Years was sponsored by the New York City Department of Cultural Affairs with

funding from the New York City Department for the Aging and a generous paint donation from M. Grumbacher Inc.

Cityarts Workshop, Inc., the producer of the Mural, sponsored the design competition and facilitated the execution of the work. Cityarts is a 15 year old non-profit arts organization dedicated to the creation of community responsive works of public art, particularly murals. Cityarts is best known as the sponsor of numerous murals on Manhattan's Lower East Side and of the mosaic free-form Centennial Bench at Grant's Tomb.

Cityarts programs are supported with public funds from the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs. Additional support comes from: American Express Foundation, American Stock Exchange, Citibank, Con Edison, Equitable Life Assurance Society, Exxon Corporation, as well as private contributions and earned income.



The Tree of Life: Through Golden Years (Detail). Site: Allen Community Senior Citizen Center. 166-01 Linden Boulevard, Jamaica N.Y. Artist: Susan Ortega. Photo: Chuck Delaney.

New Mural Boosts Revitalization of Hollis Avenue

Home Sweet Hollis Home, a new 20 foot by 105 foot mural, was dedicated on Saturday, September 10 at 2 p.m., as part of the Hollis Day celebrations.

The mural, designed and directed by Sandra Bacon and Laurel Douglas, is located on Hollis Avenue at 199th Street. The mural's theme is "the return of a neighborhood"; its imagery, the architecture and people of Hollis.

Home Sweet Hollis Home was co-sponsored by Cityarts Workshop Inc., the Hollis Local Development Corporation, and the Queens County Overall Economic Development Corporation as

one of a series of projects designed to revitalize Hollis Avenue, a small business strip. The design was chosen from fifteen submissions.

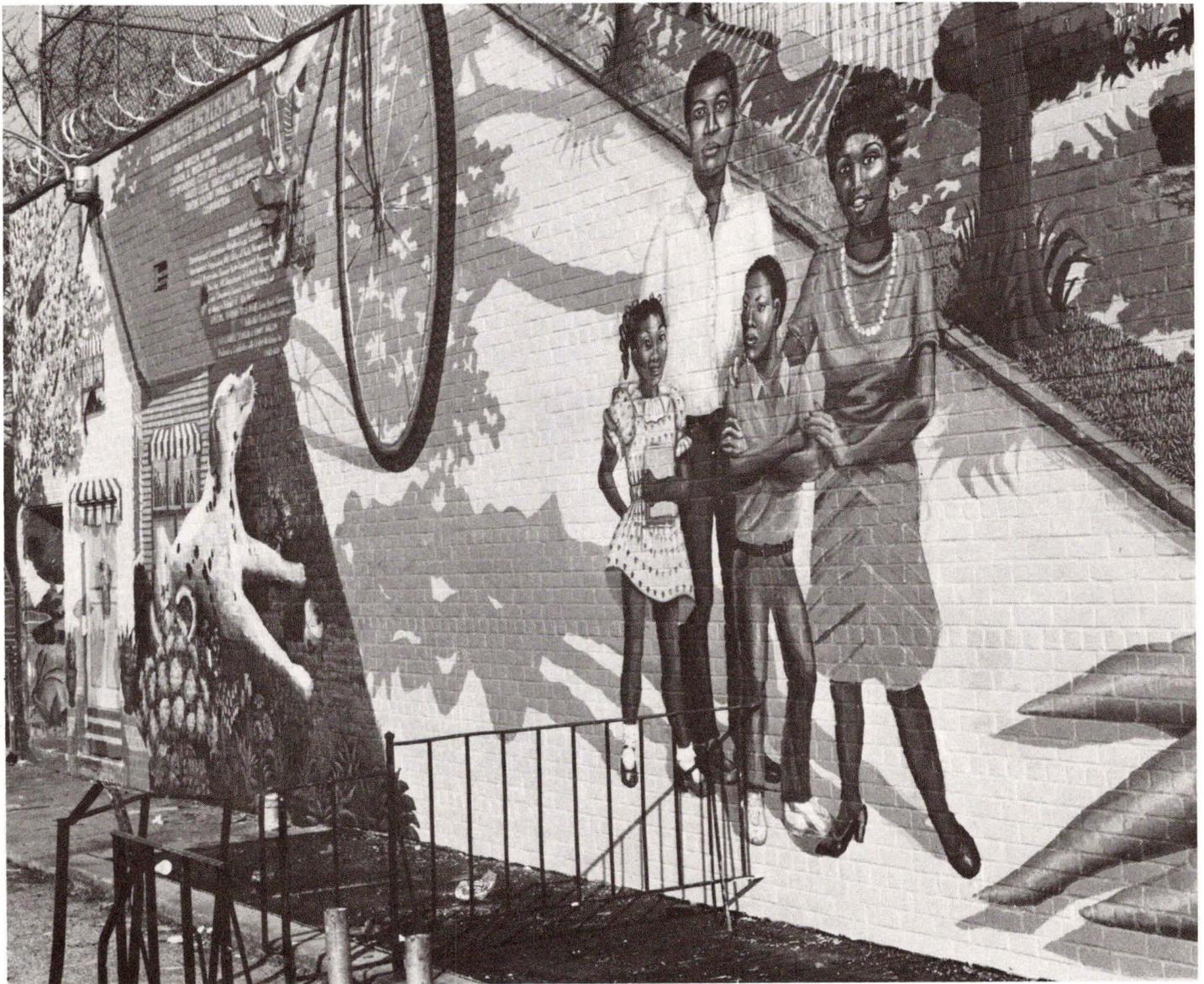
The artists were assisted by a crew of six young art students who spent the month of July cleaning the wall surface, priming and laying out a grid to transfer the mural design. In August, the mural's colors were actually painted in.

Sandra Bacon holds an MFA in painting from the Maryland Institute of Art and has most recently worked in New York City as an artist-in-the-schools. Laurel Douglas holds a BFA in painting from the Maryland Institute of Art and has extensive experience in theatre set painting and video production. Both artists have designed and painted murals in New York and other cities across the country.

Home Sweet Hollis Home was supported in part with public funds provided by the National Endowment for the Arts and the New York State Council on the Arts with a special grant from the New York State Office of Parks, Recreation and Historic Preservation and the New York City Public Development Corporation/Neighborhood and Economic Development Division.

Additional funding came from: American Express Foundation, American Stock Exchange, Citibank, Con Edison, Equitable Life Assurance Society, Exxon Corporation, and the Friends of Cityarts.

The mural crew was supported by the Exxon Community Summer Jobs Program and the Summer Youth Employment Program through the New York City Department of Cultural Affairs and Middle College High School.



Home Sweet Hollis Home (Detail). Site: Hollis Avenue at 199th Street. Queens, N.Y. Artists: Sandra Bacon and Laurel Douglas. Photo: Gene DeBartolo.

St. Albans' New Mural

St. Albans Local Development Corp. will formally dedicate a community mural entitled "Pride and Joy" at 1 p.m. tomorrow at the Long Island Rail Road trestle on Linden Blvd. and 180th St., St. Albans.

The mural was done by artists Joe Stephenson and Leslie Bender and was given financial support by the Queens

Overall Economic Development Corporation's Neighborhood Business Development Program and the Queens Consortium on the Arts. It also had technical assistance from Citi-Arts, Citi-as-School and Martin Van Buren High School.

The mural comes in two sections, with one side depicting the Everitt General Store at Farmers and Linden Blvds. in 1880, the LIRR station in 1885, old PS 36, the St. Albans Presbyterian Church in 1907, the local firehouse in 1929 and the VA hospital, which was

originally the St. Albans Naval Hospital and built during World War II.

The second section depicts some of the well-known athletes and musicians who either live or once lived in St. Albans. They include Tommy (Hurricane) Jackson, the fighter, baseball stars Roy Campanella and Jackie Robinson and jazz musicians Count Basie, Billie Holliday, Illinois Jacquet, Ella Fitzgerald, Lena Horne, Brook Benton, John Coltrane, Fats Waller and James Brown.

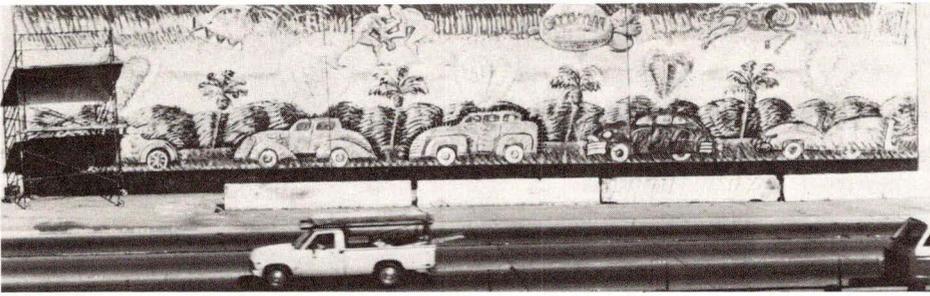
—Bernard Rabin
N.Y. Daily News



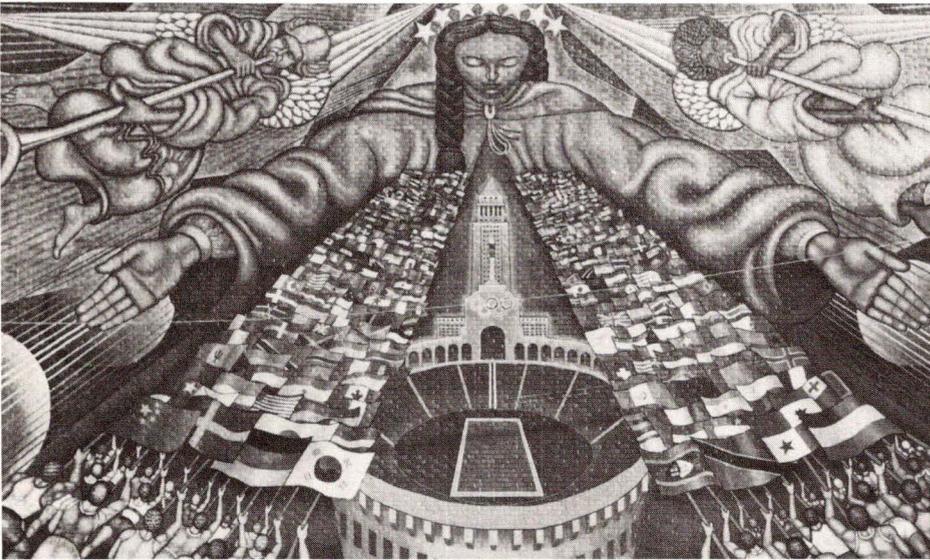
St. Alban's Greatest Hits (Detail). Site: Underpass, Linden Boulevard and Newberg street. St. Albans, N.Y. 1983. Artist: Joe Stephenson.

Los Angeles Olympics—1984

Photos: Jim Prigoff



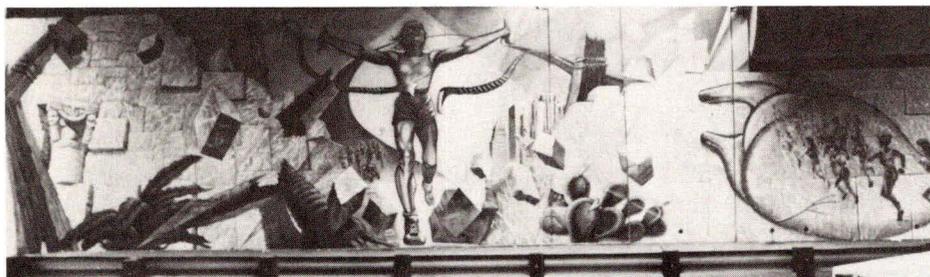
Carlos Almaraz



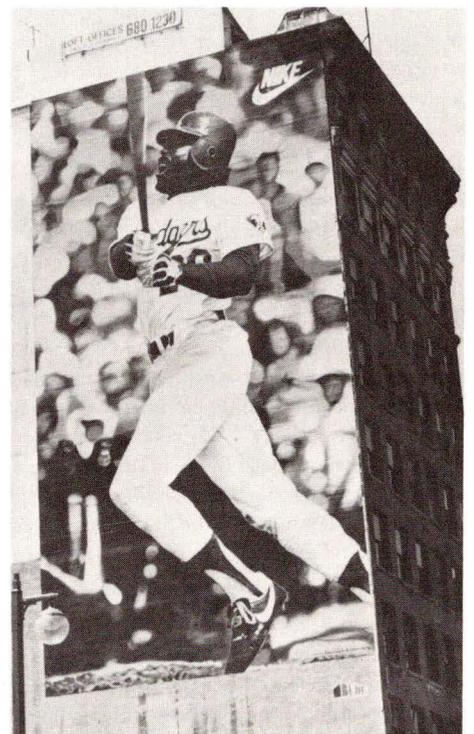
Frank Martinez and Goetz Gallery



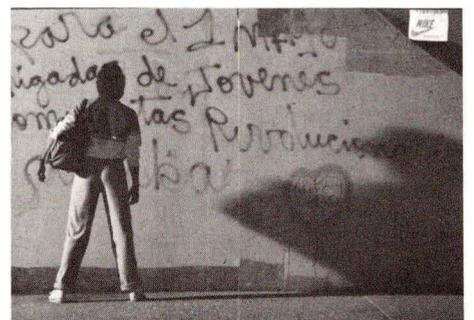
Roderick Sykes



Judy Baca



Mural Advertisement, LA 1984.



Ad in *People* magazine, 3/5/84—
graffiti in background
reads "For Mayday—Youth Brigade of
the Revolutionary Communist Party." —L.C.

OFF THE WALL

Scenic Drowning— Excerpts from a book by Robert and Barbara Sommer Grey Cats Press, Davis, California

Our involvement in the Stanislaus River is not easy to explain. We are neither river people nor political by temperament or practice. This book comes too late to influence the controversy over the New Melones Dam. The nine-mile stretch of rapids below Parrott's Ferry, so heavily used by whitewater rafters, now lies beneath 300 feet of water. It was the murals that first caught our interest. We have documented wall art across the country. As examples of guerilla art, the murals at Parrott's Ferry are noteworthy. Ostensibly painted to help the campaign to save the river, the wall art served instead as a memorial to the river and a lost cause.

The battle of the Stanislaus was but one more of the age-old struggles between individuals and the power of the government. The ancient art of native petroglyphs and the newer art of the murals merged into metaphors for that struggle. This book is about the connections between the old art and the new, whitewater river and lake, oil lamps and oil paints, petroglyphs and concrete, walls and weeds, and murals and graffiti.

PARROTT'S FERRY, 1980

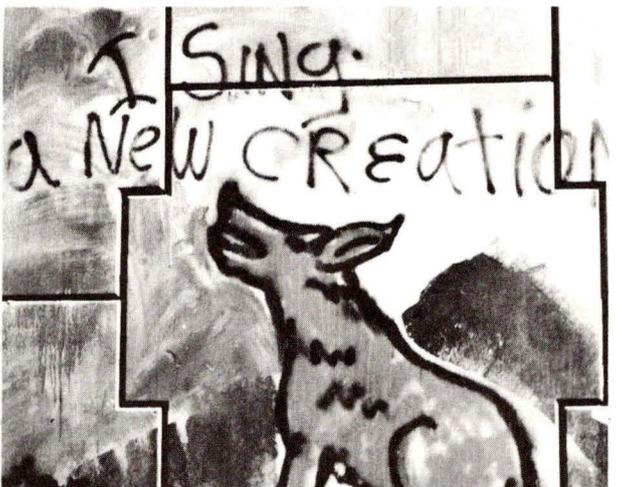
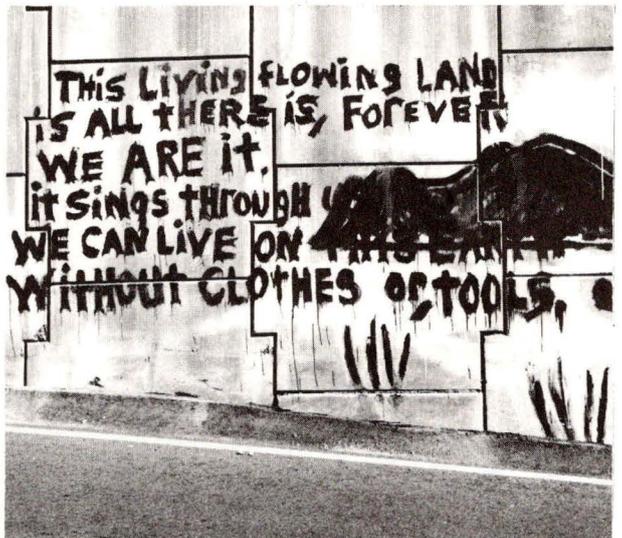
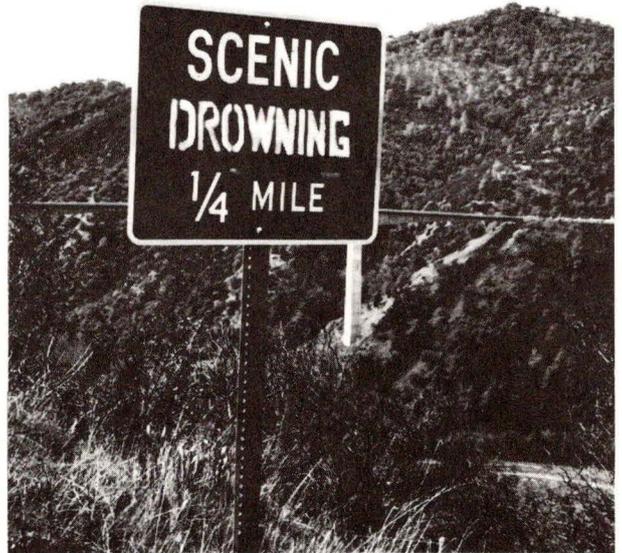
"Scenic Drowning ¼-mile ahead" announced the highway marker. The image was discordant, jarring, puzzling. We were on the Parrott's Ferry Road in Calaveras County, California, in the historic Gold Country. The road ran along the old Mark Twain-Bret Harte trail leading to a ferry crossing built in 1860 by Thomas H. Parrott. The trail connected the mining towns of Vallecitos and Tuttletown. Something unusual had occurred at the site of the bridge which has replaced Parrott's flat-bottomed boat propelled by heavy cables. A row of highway reflectors, painted in Burma-Shave style, read "DON'T FILL ABOVE PARROTT'S FERRY." The retaining wall along the roadway was emblazoned with a brightly-colored mural. The year was 1980 and we were at the scene of the several-year struggle by environmental groups and whitewater rafters to prevent the damming of the Stanislaus River at Melones. A dam had already been built, and the environmentalists and rafters, organized into Friends of the River, were trying to prevent the filling of the reservoir behind it.

We returned again and again to Parrott's Ferry recording the life of the mural. The paintings and names scribbled on the embankment became a record of river politics starting with the Indian Estanislau, who in 1827 led an escape of native peoples from Spanish subjugation, and ending with the graffiti autographs of local high school students. The wall tells the story of the controversy in a way that a litany of facts, figures, and political arguments cannot.

ART OF THE MIWOKS

The deep limestone canyons along the riverbank were honeycombed with caves used by Miwok Indians and their ancestors for thousands of years. The rocks were etched with their petroglyphs. These carvings were considered especially valuable artifacts since so little was known about the original people who were displaced during the Gold Rush and the subsequent mining activity. The petroglyphs had been studied by archaeologists who believed the designs to be connected to fishing rituals at the river.

The petroglyphs protected the flowing river for a time. Environmentalists and archaeologists obtained court orders preventing the filing of the canyon behind the New Melones dam until the native art could be examined and catalogued. The rock carvings shown here were found at a site near the old Robinson's Ferry on the Stanislaus River in Calaveras County. According to archaeologist, Michael Moratto, the designs are prehistoric, probably made by pre-Miwok peoples.



Domingo Ulloa— A People's Artist

Domingo Ulloa's paintings and prints have long held the respect of community artists in the southwest, but his work is virtually unknown in other quarters. With a style that ranges from caricature to sensitive realism, Ulloa presents us with a sobering view of American culture which includes detention camps, police brutality, corruption and bigotry. It is a view firmly based in his own experiences, and his art is intended to agitate rather than to simply be appreciated with aesthetic detachment. "Most of my paintings are inspired by the common people in their work, in their joy, and in their struggle."

Ulloa was born in California in 1919. Soon afterwards his family moved to Mexico, where he studied art under Government scholarships in Mexicali and in Mexico City. He returned to the U.S., and in 1942 was drafted into military service and saw action in Europe. "During this time my art work was limited. One drawing I did was a caricature of officers eating in the mess hall, while the soldiers were eating out in the rain. The officers made copies of the drawing and sent them as Christmas cards!"

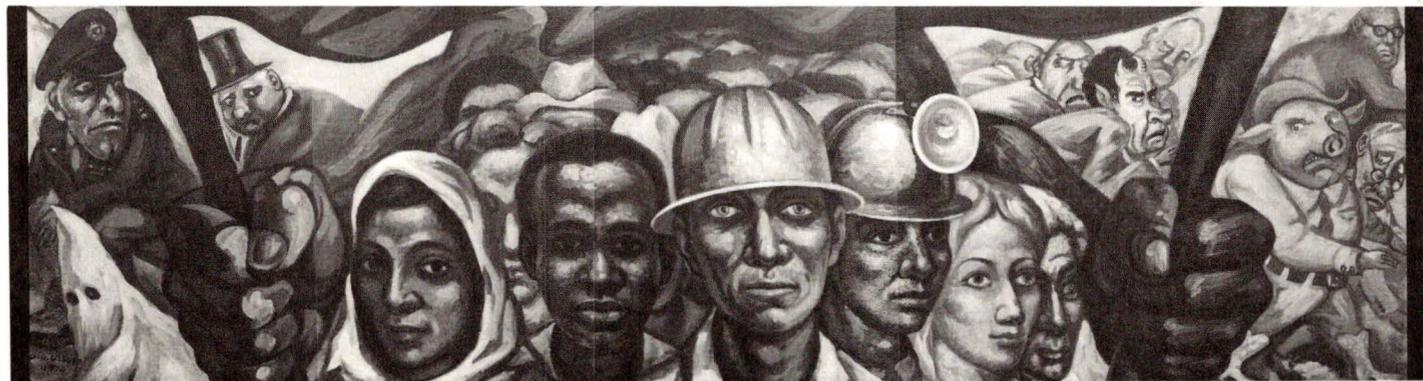
The G.I. Bill allowed him to study at the Jackson Art Institute for a year and a half, where his most productive formal art training took place. He married in 1947, and began work as a house painter. Membership in the Painter's Union was a major step in the development of his political consciousness about the labor movement, particularly during a seven-week strike.

He returned to California's Imperial Valley in 1949, and has been painting ever since.

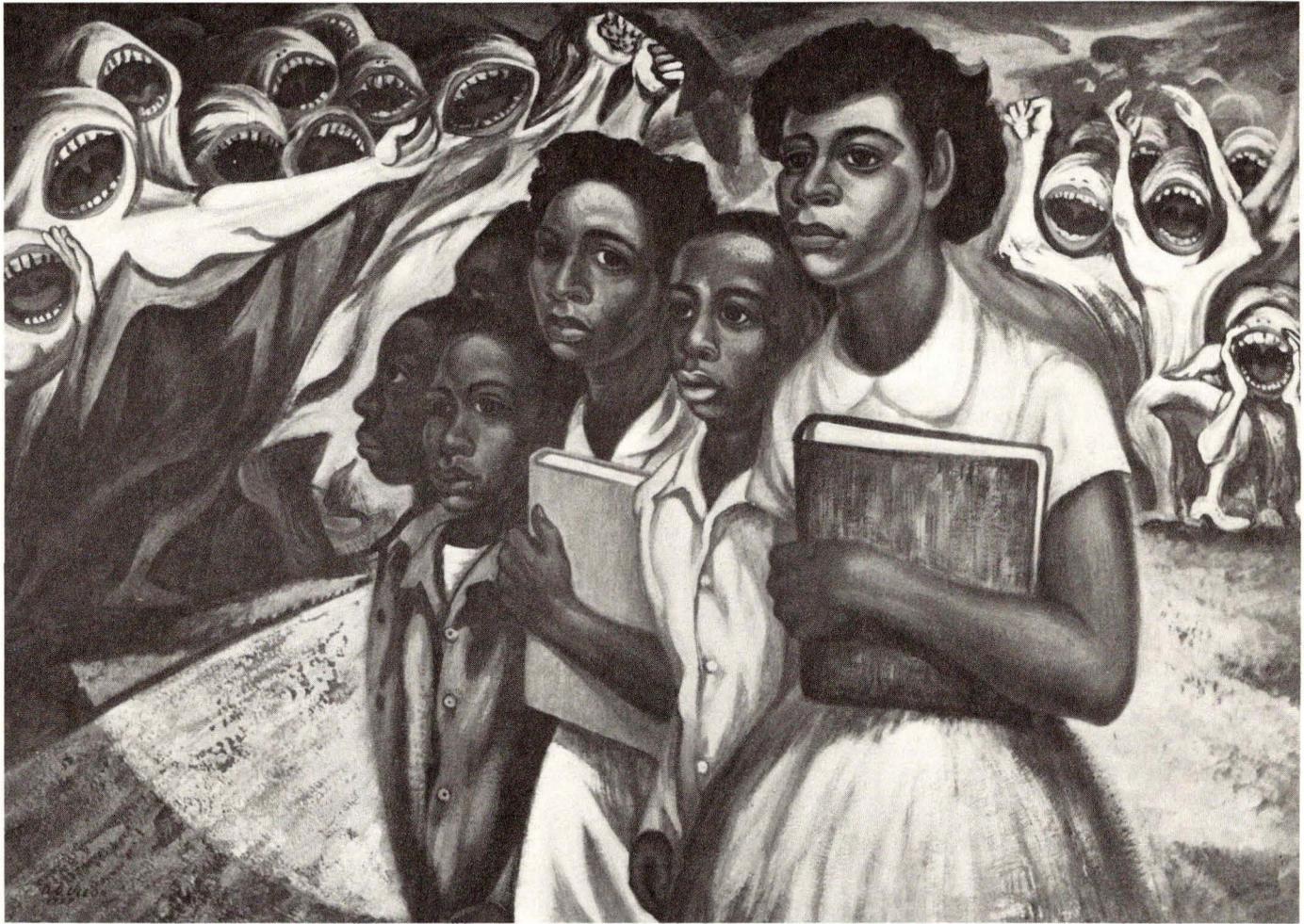
—Lincoln Cushing



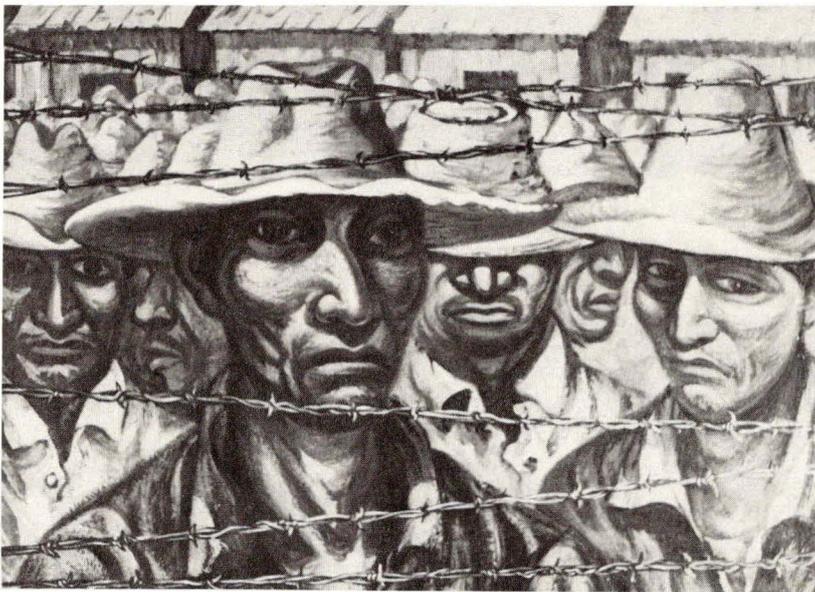
Short-Handled Hoe, 1975 (lithograph)—"Hand harvesting lettuce with a short hoe, which was later banned as a farm tool because of the strain it put on workers."



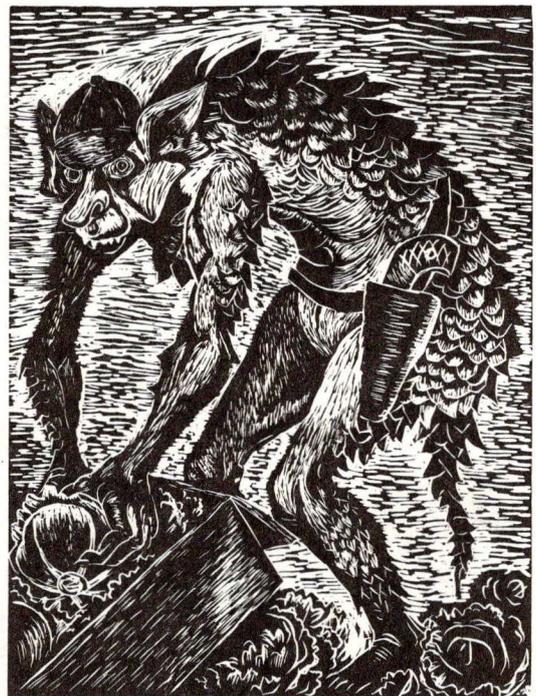
Working Man's Solidarity, 1974 (Oil paint on masonite, 2' x 5')



Racism, 1957 (Oil on canvas)—“Inspired by the court ordered desegregation of the Little Rock, Arkansas school”.



Braceros 1960 (Oil on canvas)—“Shows how the Immigration and Naturalization Service detained undocumented Mexican workers during the Bracero work program. They were detained in barbed wire corrals, living in little wooden shacks, and the temperature would hit 110 degrees.”



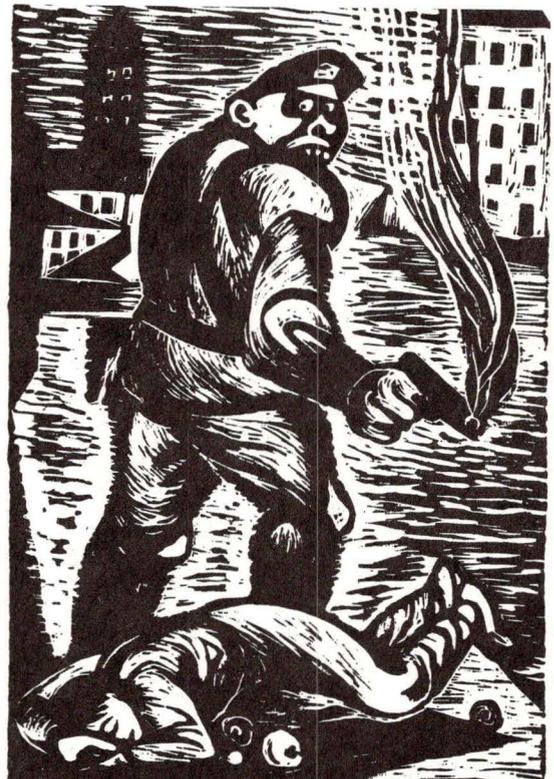
Armed Scabs, 1979 (linoleum print)—
“This shows an armed company strikebreaker picking lettuce during the strike in which United Farmworker’s member Rufino Contreras was killed.”



Painters on Strike, 1948 (linoleum print)—“Inspired by the seven-week strike in which I participated. It shows the company owner bringing in scabs.”



Wolf Packs, 1949 (linoleum print)—“Los Angeles Immigration officers rounding up kids—their mass arrests reminded me of wolf packs.”



Smoking Gun, 1953 (linoleum print)—“This shows an incident that occurred in Los Angeles in the 1940’s which received a lot of publicity. A policeman killed a young child for petty theft.”

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