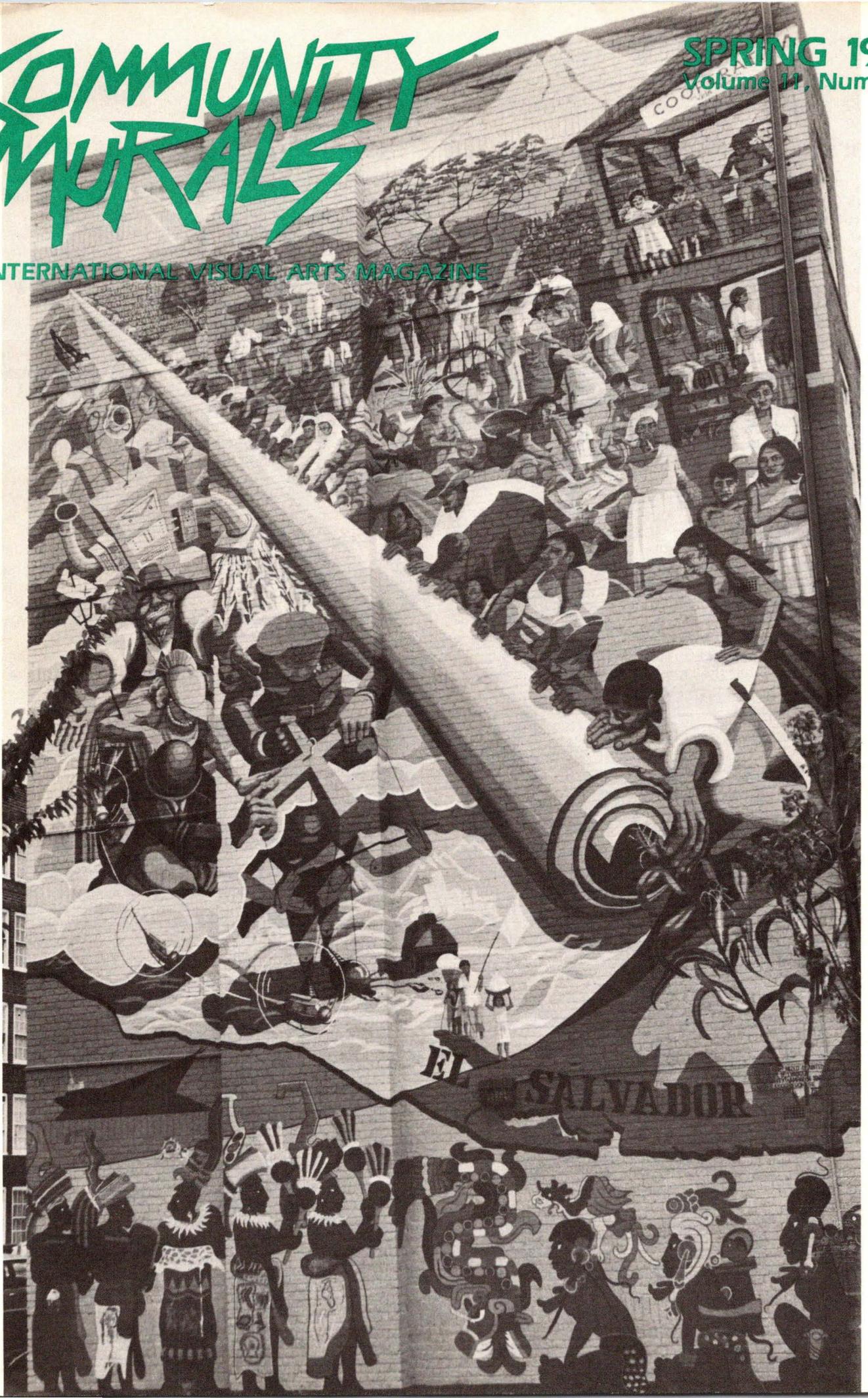


COMMUNITY MURALS

SPRING 1986
Volume 11, Number 1

AN INTERNATIONAL VISUAL ARTS MAGAZINE



EDITORIAL

Sharing What We've Got—The Power of Cultural Exchange

This magazine is dedicated to the exchange of ideas and information which help to advance the movement for community and progressive art. Resource listings, presentation of new works, interviews with artists and discussion of techniques are all helpful to most cultural workers. In this issue alone note the articles on the cultural exchange project in Chile, a London solidarity with El Salvador mural, a mural image about Guatamala painted in San Francisco, etc. Yet there is another level of cultural exchange which perhaps offers the most tangible benefits for cultural movements operating under conditions of poverty and political repression—direct material and technical aid.

In many underdeveloped countries where the struggles are sharpest, lack of basic art materials or skills can seriously hamper cultural work. When resources are scarce, art supplies tend to become lower priorities than farm implements or medical care. Even if some artists are skilled, they are often too busy with daily production to afford the time to teach what they know or to learn new techniques which may make

their work more productive. This is the case in many countries, such as Nicaragua, El Salvador, Chile, the Phillipines, South Africa and Mexico. By working through established solidarity groups, it is usually possible to send appropriate supplies directly to organizations which can best use them. It is also possible to go and

teach skills considered necessary in the host country, which could be anything from screenprinting to book design. Such commitments are no small undertaking; they usually involve personal financial expense, physical hardship and emotional anxiety. Yet the rewards, both to the participating artist and the host country, can be tremendous.

Generally, the best way to help in direct aid is through existing solidarity organizations. Most major cities have one for every country in struggle; Friends of Nicaraguan Culture in San Francisco and Arts for a New Nicaragua in Boston are two examples. These groups can help artists to connect with tours or brigades, identify contacts with foreign cultural organizations, arrange for shipping art materials, producing posters, banners and assisting in local cultural support projects at home. Many of us on the editorial group have participated in some form of cultural exchange and recommend it as an essential part of any North American's art education. We have a lot to offer and a lot to learn in the process.



Falls Road, Belfast, Northern Ireland. Painted by the Sinn Fein Youth Movement. "Solidarity between women in armed struggle."

TABLE OF CONTENTS

INTERNATIONAL

Mexican Murals Rescued	4
German-French Murals	5
Irish Murals	6
El Salvador Solidarity in London	7

NATIONAL

Leo Tanguma's "Beyond the Cross"	8
Bernard Zakheim dies	9
California/French Mural Project	10
New Native American Mural	11
Chicano Mural at Stanford University	12
Community Art in LA Park	13
Recent Bay Area Murals	15

MIXED MEDIA

The Chilean Cultural Exchange Project	18
---	----

Editorial Group

Juana Alicia
Miranda Bergman
Kathie Cinnater
Lincoln Cushing
Jim Dong
Tim Drescher



Nancy Hom
Yolanda Lopez
Jane Norling
Odilia Rodriguez
Arch Williams

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

Summer 1986 by Thursday, April 24, 1986
Fall 1986 by Thursday, July 24, 1986

Cover photo: *Changing the Picture* mural in solidarity with the people of El Salvador. Creek Road and Horseferry Place, London SE10 (story on page 7). Photo by Chris Hudson.

Back cover photo: *Te Oimos, Guatemala* (*We Hear You, Guatemala*) by Juana Alicia, painted with politec.

This mural is an expression of solidarity with the Guatemalan people. It is part of the Balmy Alley Mural Environment by the PLACA Mural Collective, in San Francisco. The alley glows with more than thirty murals by more than 35 artists, all expressing their solidarity with the people of Central America, and protesting the intervention of the United States government in Central America.

The inspiration for this mural was a scene from the film, "When the Mountains Tremble", in which a massacre of campesinos had taken place. "Contras" had wiped out most of the young male population of an entire village, while the men were at work in the fields, the grief-stricken women of the pueblito gathered in its zócalo (town center) to protest, to summon one common blood-chilling cry of horror. I was so moved by this reality that I could hear the cry days later, trembling and echoing through the streets of San Francisco. The retablo-style ribbon is painted with the rooftops of our barrio, La Misión, because we can hear the cry of the Guatemalan people here, as well. This mural is an expression of solidarity with them.

Copyright © 1986 International Community Muralists' Network. Partially funded by a grant from the National Endowment for the Arts and the Galeria de la Raza/Studio 24.

Correction: The correct date on the last issue, Vol. 10 No. 4, is Winter 1986.

ISSN 0886-2044



RESOURCES

International Exhibit on Political Prisoners

Contact:

Agrupacion de Plasticos Jovenes
Almirante Simpson #7
Santiago, Chile

Artists in Chile have a lot of first hand experience with the phenomenon of political prisoners; the APJ is soliciting two-dimensional works on the theme for an ongoing exhibit. The APJ has painted over 8,000 square meters of murals and trains about 250 young artists a year.



Impact Visuals

P.O. Box 404830
Brooklyn, N.Y. 11240-4830
or call Michael Kaufman,
(718) 855-2140

Impact is a newly-formed progressive media outlet which hopes to produce monthly packets of photos and graphics for alternative publications. They are currently seeking appropriate work; if you are a political photographer or graphic artist who would like to see something like the old Liberation News Service again, please contact the project at the above address.

Cultures in Contention

Douglas Kahn and
Diane Neumaier, Editors
Real Comet Press, 1985;
287 pp., \$19.95

An anthology of 24 articles covering a broad range of socially-relevant cultural work. Through sheer volume of material it offers something for everyone. Just about all media are covered, including video, performance art, murals, posters, theater, billboards, and music, and the range of national representation includes eight countries besides the U.S. Some of the pieces are very current and useful, including "The Changing Picture of Docklands" (about a community billboard project in a working-class neighborhood in London), Fred Lonidier's "Working with Unions: Photo-Text Analyses", "Committee Against Fort Apache" (the Bronx mobilizes against a film with racist stereotypes), and "The Art of Billboard Utilizing", by Australia's BUGA-UP. One unfortunate omission is the lack of magazine addresses, either for publications from which the articles were originally printed (including *FUSE* and *Theaterwork*) or others which would help the reader keep up with the many facets of contemporary political artwork.

Radius

P.O. Box 1547
Mendocino, CA 95460
(707) 937-4494
Free; donation appreciated

Radius is a bimonthly arts newspaper published by Rural Arts Services. Full of useful information, it contains resource listings, reports of grants and conferences, articles on community art programs, and opinion pieces. An excellent publication for artists and administrators.

Friends of Elizam Escobar

c/o Editorial El Coqui
1671 N. Claremont
Chicago, IL 60647 (312) 342-8023

Elizam Escobar is an artist currently serving a prison sentence in Wisconsin for his participation in Puerto Rican liberation activities. An accomplished painter and printmaker, Escobar has exhibited in Puerto Rico, New York and in the Chicago Artists' Call Exhibit of 1985. The "Friends Of" group is currently organizing a touring exhibit of his work which is expected to travel to New York, Chicago, San Francisco, San Juan and possibly Boston.

Outdoor Murals in Pinellas County, Florida

by Malcolm Johnson
6580 Seminole Blvd., #104
Seminole, FL 33542
\$4.25 includes postage

The thirty-one page guide says that "The murals in Pinellas County are roughly divided into three zones: St. Petersburg, Clearwater, and Tarpon Springs," and a sample itinerary is given "in a selected pattern of proximity, traffic flow, etc....[to] help you plan your own mural tour."



The 8-story Spyglass Motel at Clearwater Beach, Florida, has a hot air balloon mural on the back side of the building. The artist, Roger Bansemer, is also an avid hot air balloonist.

Subscriptions

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.

Rescuing Murals Hit By Quake

N.Y. Times, Nov. 16, 1985

By WILLIAM STOCKTON

Special to The New York Times

MEXICO CITY, Nov. 15— Deep inside a hospital so seriously damaged by the September earthquakes that the building is in danger of collapse, a team of four men, experts in the restoration of art works, is working against time to remove a mural by the Mexican artist Luis Nishisawa from the walls of a stairway.

Using the Italian "strappo" method, which calls for special adhesives, they are literally peeling the mural, titled "Air Is Life," from the stairway walls, leaving behind bare plaster or cement, and occasional hints of the mural paints themselves.

Throughout Mexico City, during the two months since the earthquakes that heavily damaged the center of the city, art restoration experts employed by Mexico's National Institute of Fine Arts have been working to restore and in some cases salvage parts of the country's substantial artistic heritage, most of which is in public buildings.

95 of 550 Murals Damaged

A census of the city's murals, performed in the first days after the earthquakes, found 95 out of 550 with damages of some type, mostly small cracks that can be easily repaired. A few had larger cracks or fragments that fell from the wall.

A much smaller group, no more than a dozen at the most, had more extensive damages or were in buildings that remained standing but must be torn down. Art restoration experts have been working steadily to salvage them before engineers begin demolition.

So far, the only work of major importance that has been totally lost was a series of mural ornamentations by Carlos Mérida, the Guatemalan artist who died last year. Titled "Mexican Legends," the work was an

integral part of the concrete walls of the stairways of the multifamily Juárez apartment complex.

The buildings were destroyed but left standing by the earthquakes. Recently, they were among the first buildings to be dynamited, rather than being taken down piece by piece.

Tomás Zurian, head of Mexico's National Center for the Conservation of Works of Art, described his conferences with engineers in which he proposed ways to rescue the Mérida works. Chiseling them from the walls was deemed too dangerous.

Tearing the buildings down, but leaving the stairways standing as monuments was also proposed. But the stairways lacked sufficient foundations to support themselves, Mr. Zurian was told. "Lamentably, the buildings were blown up and the works of Mérida were lost," he said.

Mexico's National Medical Center, a campus of numerous hospitals, sustained major damage in the earthquakes and many of the buildings will be torn down. The Nishisawa mural, painted in 1958, is on the ground floor of building housing the Institute of Cardiology and Pulmonary Disease. To remove each section, a layer of adhesive film is applied, followed by two layers of cloth and chemicals.

The mural is then peeled from the wall, a section at a time. Sometimes the workers must use spatulas, or special knives, to cut the mural loose from the underlying plaster. Their knuckles and fingers are covered with white adhesive tape to protect their skin from abrasions against the rough plaster.

After a section is peeled off, two more layers of cloth are applied to its backside to further stabilize it. Eventually, solvents are applied, the cloth is removed and a fiberglass and epoxy backing is affixed, along with a frame of aluminum poles. The mural can thus be moved and perhaps eventually hung somewhere.

"Most people thought this work was lost, but we are salvaging it," said Eliseo Mijangos, who is supervising the work. He began his career in the arts as a painter, but for the past 22 years has been working to restore Mexican art works.

"We know this is dangerous work," he said, gesturing at the ruptured concrete support beams overhead and cracks in nearby major columns that support the building. "After a

time we tend to forget about the danger. We want to save this mural."

On the roof of the same building, an aluminum relief that concealed an elevator machine room is also being salvaged. Also titled "Air Is Life," it was designed by Alberto Beltrán, an artist and engraver, and sculpted by disciples of Francisco Zúñiga.

Mr. Zurian and his colleagues have decided to cut the relief into sections and lift each one down, using a tall crane.

The cancer building at the medical center was also seriously damaged, but a soaring mural by David Alfaro Siqueiros, titled "Depiction of the Future Victory of Medical Science over Cancer" and painted in 1958 with acrylics on plywood, has been successfully removed. The mural was painted in sections and hung on the wall, a technique that permitted the successful removal. The other site of major damage was the Ministry of Communications and Transportation building. A T-shaped structure whose upper floors collapsed, leaving the lower five floors standing, the building's exterior walls were decorated with mosaic murals created in 1954 by Juan O'Gorman, an architect and artist, and José Chávez Morado, a muralist.

The mosaics, which depicted communications and transportation themes, were created in one-yard square concrete grids, which were then attached to the building's walls.

Where portions of the upper floors completely collapsed, the mosaic murals were destroyed. Those that remained on the damaged but intact upper floor walls have been removed by workmen with cranes.

Restoration Aid Suggested

So far, the salvage and restoration of the damaged art works have been carried out solely with Mexican resources. The country had the necessary expertise and equipment on hand for the most urgent work.

After the earthquakes, there was talk in American art circles of organizing an artistic salvage mission, similar to that organized in Venice after floods in 1972. But Mexican officials said they had sufficient staff to retrieve the most threatened works.

What they do need, Mr. Zurian said, is tools and supplies for future work on the murals. "We would not refuse money, but tools and equipment are what we need most," he said.

German-French Mural Painting in Lons-Le-Saunier 1984

The art group RATGEB spent two months as guests in Jura, in 1984, partly because members felt that the mural painting in Berlin has become established and the saturation of works has begun to raise questions concerning quality. With the change of French government in 1981 and perhaps partly because of a stack of attractive mural books on projects in the United States, Mexico, Sardinia, England and West Germany, muralists began to look to France for possibilities. The left-union in France raised the cultural budget through decentralizing the promotion of projects, and since then, the development of ideas, projects, and cultural activities in France has extended beyond Paris.

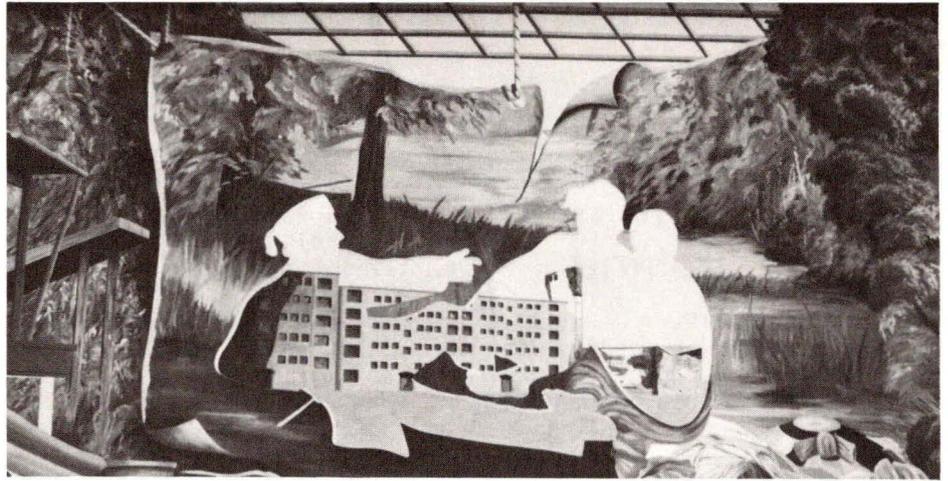
The characteristic of community mural painting which encourages participation of large numbers of people without a pretense of an "eternal" product has now become widely accepted. Not only are more projects being realized, but there is a remarkable effort to encourage exchange with foreign artists as well.

In the summer of 1984, two projects took place in France that evoked interest in press and public. The Mexican art group "Tepito Arte Aca" stayed in Lyon for an exchange visit, and Ratgeb, from West Germany, stayed in Lons-Le-Saunier, an average, middle-sized town in Jura. This visit was also part of an exchange visit program after French artists took part in a conference on mural painting in Berlin in October 1983 at the Institut Francais de Berlin and the stadcultur international.

The plan was for a project of two months with a central theme of a joint production of an enormous mural. The selected site, however, was not just a wall, but a complex building from the heating works for the surrounding housing complex built in the 1950s. This was comprised of about a 20 foot high pavilion about 24x45 feet, plus a high tower.

An important point was to include the local people in the discussions and development of the design for the mural, thus guaranteeing that the artists could not be too abstract or impose their aesthetic on the project. It seemed important to the German artists to work in France because it offered the possibility of contacting directly those who over the years, since the German occupation, had developed hostility to all Germans.

Brueghel's painting, *The Killing of the Children in Bethlehem*, located in the local museum, was the basis of the



theme "Occupation." The inscription in the town "1939-45—never again!" was also kept in mind. Because of the divided nature of the spaces, a large number of themes could be executed, and a variety of processes, also.

Before work began, information and desires were collected from all homes in the area, for example, the wish to keep alive the memories of the town's specific history and to document for the people the meanings of individual districts. Also important was the surrounding countryside, because the people of Lons feel a strong bond with nature, and have serious fears of its destruction. The mural thus shows the strength of nature, and trees, fruits, and waterfalls break through the walls of houses.

Through extensive publicity, the French partners in the project created the basis for further cooperation with the townspeople and the German artists. In different schools, children had made their own models of the building and had developed their own designs.

When the mural was finished, an exhibition of designs from the children was shown for comparison with the final product. The work with the children, as well as the advice and help of their teachers helped a great deal. Local newspapers ran articles reflecting on the murals' meanings and the reasons for their being painted at all.

Compared with the small attention given murals in Berlin, the response in Jura seems exaggerated, but it must be kept in mind that this was a new experience for the small French town. The project was even more of a success because it transcended the problems which arose during its execution. Without the international character of the team, such a success would not have been possible. The mural itself will hopefully continue to cause fruitful discussions.

Johann Bernhardt
translated by Marilyn Green,
edited by Tim Drescher



Wall Murals in Northern Ireland

Wall murals in Northern Ireland are one of the main tools by which youth can clearly express their political views, and at times, their frustrations. The following wall murals were photographed in the summer of 1985, and they clearly reflect the divided and war-torn nature of the area.

By now 3 or 4 generations have grown up in this discriminatory environment. What we see in these wall murals is the result of a community which is in a total state of rebellion against the British government and its representatives, the British Army and police force. Many of the murals refer to some type of repression that the Nationalists suffer from. Some of the murals have no political content, other than the desire for this community to be viewed as Irish and not British. However, the bulk of the murals refer to the on-going struggle for freedom and independence. Through the murals we see that these people clearly view the volunteers of the Irish Republican Army (IRA) as their national heroes, and the IRA's political wing, Sinn Fein, as their own political representatives.

It is important to realize that it isn't easy for these youth to paint the murals because of the presence of the British Army on the streets. Usually the younger children keep the look-out while the older ones do the painting. Then once the mural is painted, it is a constant job to keep it up. The British Army use paint bombs, which they aim at the murals, as they drive by in their armored cars, in an attempt to destroy the murals.

One of the murals in particular deals with one of the most tragic events in recent Irish history. This was the hunger strike, led by Bobby Sands, in the summer of 1981. This hunger strike was a valiant attempt by the prisoners to draw world attention to their plight and to gain recognition as political prisoners. However, the British government insisted the prisoners were "common criminals" and would not accept their demands. Thus, in all, 10 young men died on the hunger strike before the prisoners finally gave up their protest.

Northern Ireland is now a separate state from the Republic of Ireland, (due to Britain dividing the country in 1922) and is ruled directly, politically and militarily, by Britain. The impoverishment of the area is seen in all aspects of life: an overall unemployment rate of 22% which has led to some of the worst housing conditions in all of Europe.

Violence is also a distinct reality of the region. There is hardly a family that has not been touched by death or injury. Since 1969 over 2400 people have been killed and over 40,000 maimed or wounded. This is a colossal proportion of casualties for such a small area, and is equivalent in proportionate terms to the killing of approximately 325,000 people in the United States.

The population of Northern Ireland is divided into two groups: 1) The Loyalists, who wish to remain a part of Britain, and 2) the Nationalists, who wish a new united Ireland, without British domination.

The Nationalist community of Northern Ireland live under a direct police state. The British Army is present everywhere on their streets, and this community is discriminated against in every way possible, that is, politically, socially, economically, and culturally.

In order to understand why the Nationalist community is discriminated

against and denied political power, we must understand the history of Northern Ireland. Though a majority of the Nationalists are Catholic, they aren't discriminated against for any religious or theological reasons, but rather because this section of the population regard themselves as Irish, and *not* British. Because of this they are viewed as disloyal to Britain, and therefore the policy has been to deny them any power or say in their own country.

Since political representation in most democratic countries is gained through the ballot box, the British government had to make arrangements to counter this possibility. The British gave votes only to those who were tenants of houses. This forced landlords to deny Catholics tenancies, which led to discrimination in housing. Thus the Nationalist community suffers from the worst housing conditions in Europe. Another area of systematic discrimination is that of employment, or the lack thereof. We see unemployment rates in Catholic working class areas of 70-90%, compared to 20% in Loyalist areas.

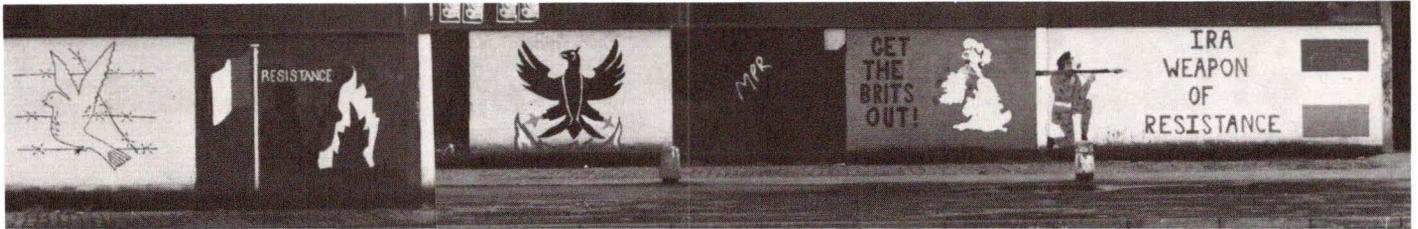
—Chris Reed

At a recent commemoration at the gravesite of Bobby Sands, Gerry Adams, the president of Sinn Fein, and elected member of the British Parliament, summed up the situation:



Falls Road, Belfast, Northern Ireland

Recently Sinn Fein began to contest election and has had a high success rate. This mural shows the major areas around which they base their campaigns: youth, culture, housing, jobs, and a British withdrawal from their country.

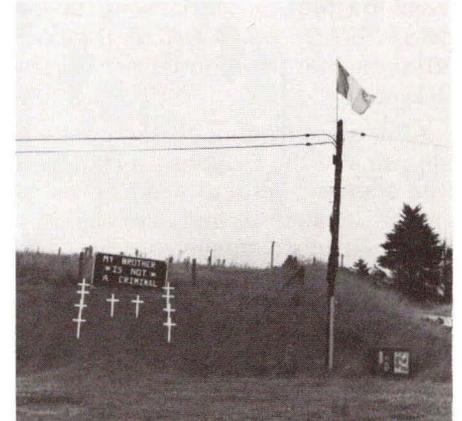


"As we buried our hunger strikers Thatcher arrogantly declared that the IRA was playing its last card. How little she knew...they are not dealing with an isolated group of gunmen or gun-women. Robust security forces...internments, banning of Sinn Fein, attacks on demonstrations, bigger prisons... will not resolve this struggle. Because it is not a security problem. It is a problem of colonialism. And because it is

not a security problem there is no military solution for the British. The only solution to a colonial problem is the process of decolonialism.

This generation of Irish republicans has the strength, the ingenuity, and the strategies for the successful conclusion of this struggle; and as surely as night follows day we will build this struggle into an unstoppable thrust forward to freedom and independence."

Bogside, Derry City, Northern Ireland. On the far left of this strip of murals is the Role of Honor, i.e., the names of those members of the IRA who have been killed while on active service.



Crossmaglen, South Armagh, Northern Ireland

This memorial stands along the side of a road, two miles from where Northern Ireland borders the Republic of Ireland. There are 10 crosses, one for each of the men who died during the 1981 hunger strike. It is important to note that it is illegal to fly the Irish flag in Northern Ireland. The British Army has tried several times to remove and destroy this memorial, but each time the local people resurrect it. It has now been there for several years.



Bogside, Derry City, Northern Ireland

This mural shows volunteers of the Irish Republican Army (known by locals as "Provos") surrounded by a Phoenix.

This mural was painted in preparation for a youth festival in the community.

COVER MURAL

El Salvador: A Solidarity Mural in London

Saturday 5th October saw the inauguration of a mural painting in solidarity with the people of El Salvador. The dedication included music by Happy End and contributions by representatives of the local Council and the Salvadorean community in London. The mural is on the Meridian Estate, Greenwich, at the corner of Creek Road and Horseferry Place, SE10.

Actress Julie Christie attended the dedication to add the final touches to the painting, along with a local councillor who lives in the area where the mural is located.

Four artists were involved: Jane Gifford, Sergio Navarro, Rosie Skaife D'Ingerthorpe and Nick Cattermote.

Funded by the GLC (Greater London Council) Community Arts Committee, the Project was organized by the El

Salvador Solidarity Campaign, which aims to support the Salvadorean people in their fight against U.S. backed forces of repression. The mural is an attractive and imaginative way of bringing events in Central America to the attention of a wider public. The Campaign sees the project as making a link between the struggles in El Salvador and the fight for democracy in Britain—the British Government is the Reagan Administration's staunchest ally in Europe. Trade unions, particularly teacher's unions, are under pressure in both countries, and messages of solidarity were received by British miners during their recent strike. The difference is that in El Salvador, to resist is to risk death.

Painted on a wall 45' (five storeys) high and 30' wide, the mural took a team of four artists nine weeks to com-

plete, with the help of volunteers including local children. The theme of the mural is "changing the picture" and attempts to show what ordinary people are doing to improve their lives. On the left of the picture (the "Bad News") warmongers (Reagan, Thatcher, the Military, Big Business) pull the strings of a puppet soldier who causes death and suffering in El Salvador. On the right (the "Good News") people living in parts of the country under popular control collaborate to "roll up" the Bad News picture. Through co-ops, rebuilding, literacy training, etc., they are working to overcome the outside forces which control their lives.

Issued by the Cultural Commission of the El Salvador Solidarity Campaign. September 1985. Contact Chris Hudson 01-607 7534.

NATIONAL

Mural questions U.S. role in Latin America

By MARY MEADOWS
4 de diciembre, 1985, LA VOZ

Near freezing temperatures did not keep people away from the first public viewing of Leo Tanguma's mural *DESPUES DE ESTA CRUZ* (Beyond This Cross) on Nov. 30, at the Montview Boulevard Presbyterian Church, 1980 Dahlia.

After a program of music, poetry and dance, the movable walls of the Fellowship Hall were opened to reveal a free-standing structural mural in the form of a jagged cross. Because of the size - 33' in height and 45' at the base - it was displayed in four sections. Once a site has been found, it will be assembled and the second side will be completed.

This powerful work portrays the struggles of the people of Central America for human rights and self-determination. It raises the question of why the United States support government forces in El Salvador and Guatemala and why it subsidizes the contras in Nicaragua.

"The form of the mural symbolizes the crucifixion of the people of Central America on the cross of American imperialism," Tanguma said. The entire cross is engulfed in raging flames. "Its jagged shape, also, refers the historical pain of the vast majority oppressed by a privileged minority."



(detail) Photo by Mary Meadows



photos-Jean Tanguma

Tanguma pointed to a banner inscribed with the expression, frequently heard in that part of the world, "*Entre Cristianismo y revolución no hay contradicción*," (Between Christianity and revolution there is no contradiction). These words serve as the theme of the mural and has been transformed into forceful pictorial images in strong and bold colors. Christian imagery and symbolism have been incorporated into scenes of people struggling against oppressive forces.

Tanguma said the central image on the base of the cross is a vulture representing the oligarchies and their "now defunct" systems protected by the eagle of American imperialism. The vulture hovers over the skulls and the bleeding body of its victims. On either side of this terrifying vision are the forces who are protesting and fighting against it — on the left, the people of North America and on the right, the people of Central America.

On the Central American half of the base, *campesinos* are carrying a cross which has been taken from a safe altar and is used to fight imperialism and its supporters. It is wrapped in the red flag of revolution which, also, stands for the blood of Christian martyrs.

Above the eagle, on the arm of the cross, are the bodies of people crucified on their own flags. Their bodies rise toward the figure of Christ above them.

To the left of these figures is a beautiful Mayan Holy Family posed against Pre-Columbian ruins. The peasant father holds a *machete*, suggesting that he has the right to defend his family from the destructive forces — machine guns, planes, tanks and ships — surrounding them. To their right a woman is being killed by a couple of mercenaries. Members of the media are photographing and recording these scenes, but all that is seen on the television screen is a hammer and sickle.

Surrounding the head of a *mestizo* Christ, at the top of the cross, are the martyrs who died for the ideals of liberation — both North Americans and Central Americans in the past and contemporary struggles. Flying amidst all these faces is a *quetzal*, a bird who cannot live in captivity.

It has become a symbol of freedom for the people of Central America.

These are only a few of the many details from a vast panoramic-universe of life and death. Tanguma not only shows what is going on in a strife-ridden world but visualizes the reasons why these things happen.

"*Despues de esta Cruz*" is intended to serve as a spring-board for a continuing public dialogue until the tragedy of Central America comes to a rational and humanistic resolution.

Leo Tanguma, the son of migrant farmworkers, grew up in Beeville, Texas. He majored in art at Texas Southern University where he studied under Dr. John Biggers, nationally recognized as a top muralist. In 1972 in Mexico City, Tanguma met David Aflaro Siqueiros who significantly influenced his work. He advised Tanguma to take his themes from American life and to avoid strictly folkloric material.

Since the early '70s, Tanguma has completed many murals in the tradition of the great Mexican muralists Rivera, Orozco, and Siqueiros in painting about oppressed people's struggles. Perhaps his best known work is "Rebirth of Our Nationality" (1973) on the exterior wall of the Continental Can Company building in Houston. This mural portrays the awakening of the Mexican-American's self-awareness.

Over ten years ago, Tanguma developed the concept of structural murals after many of them on walls had been defaced or painted over. The structural mural combines the disciplines of sculpture and mural art into an integrated piece of art work. Sculptural murals are portable and can be transported to different sites for display.

The key element found in all of Tanguma's work is people's struggle for dignity, justice, self-determination, and human rights.

A mural support committee has been formed to help complete this project. If interested, call 722-8041.

Bernard Zakheim, Sebastopol artist, dies at 89 in SF

Bernard Baruch Zakheim, a renowned Polish-born painter, sculptor, master furniture-maker and writer driven by conscience and stalked by controversy, died Thanksgiving morning in San Francisco. The former longtime resident of Sebastopol was 89.

The prolific and energetic Zakheim, best known for a mural at Coit Tower and a fresco at the University of California Medical Center at San Francisco that depicts the history of medicine, was still painting two weeks before his death.

His death came at the Jewish Home for the Aged in San Francisco, where he moved from Sebastopol about 18 months ago. Zakheim moved to

Sebastopol in 1941, living most of the time in a studio in an apple orchard.

He was born of wealthy parents in Warsaw on April 4, 1896. His sense of justice was inflamed by the misery he witnessed in the Warsaw Ghetto, and by the atrocities he saw performed by the Germans in World War I.

He fought the Germans and was imprisoned for nine months. He emigrated following the war to the U.S., settling in San Francisco in 1920.

He became established in San Francisco as a master upholsterer and maker of custom furniture. But the urge to express himself through paint-

ing drove him to Mexico in 1930, where he studied with Diego Rivera.

He worked independently in Paris in 1931, then returned to San Francisco. In 1932 he won a competition to paint the city's first fresco at the Jewish Center.

Following that project he completed one mural among a group at Coit Tower, as well as one at the Alemany Health Center.

He painted the well-known murals at the University of California's medical school in the late 1930s. Among the stark, impressionistic scenes were depictions of Sir Frances Drake watching an autopsy being performed on his brother, and a wounded mountain man amputating his own leg.

Critics complained that the murals distracted medical students, and in

1948 they were covered over with wallpaper.

"All of the sudden nobody had a job for a controversial painter," Zakheim was quoted as saying. He found it necessary to return for a short while to the furniture making.

The 10 murals at the medical center remained concealed for 14 years, when, in 1962, the wallpaper was removed. Zakheim, upon being commissioned to restore the works, was enraged when he saw the damage that had been done by the papering.

"People who view the murals will be seeing a Humpty Dumpty patchwork," he complained. "I call it a criminal act of vandalism."

Zakheim moved to the orchard outside Sebastopol in 1941. He immersed himself in wood sculpting, perhaps his single most impressive piece being a huge monument to Jews who perished after a valiant battle against the Nazis in the Warsaw Ghetto Uprising.

The piece, featuring six figures hewn of redwood and positioned in the niches of a wall, is on permanent display at Mount Sinai Memorial Park in Los Angeles.

Much of Zakheim's family fell victim to Hitler's genocide. Compelled by his rage at the injustice, Zakheim carved many pieces of protest and passion, among them "Anne Frank's Ark," a monument to a boatload of young Jews torpedoed by the Nazis after being denied entry to any nation.

"I'm full of love, and full of hate," he said in a 1976 interview. "Some people say it's because I'm an Aries. I don't know about that stuff."

His daughter said his works included about 350 paintings in addition to the many murals and sculptures.

"He felt that his art should be a political message," she said.

Many of Zakheim's works, "Genocide," "The Marshall Plan," "Christ the Jew," won awards. Two of his paintings were purchased by the San Francisco Museum of Art, one by Brandeis University and two by the Jewish Historical Institute in Warsaw.

Zakheim, always embroiled in controversy, once was fired from a job teaching adults upholstery in Monte Rio because he refused to sign a state loyalty oath. He said he considered the requirement un-American.

"When I became a naturalized American citizen...I swore allegiance to the United States, for it represented justice, liberty and freedom for all," he said. "And my oath is good for my whole life."

By Chris Smith
The Press Democrat
November 30, 1985

Murals Painted in Venice, CA, and Marseilles, France

An article by Joy Asbury in the Senior High Schools Division News, May-June 1985, reports on a mural at Venice High School, CA, directed by Ms. Carrabbio with assistance from French muralist Marco Elliott.

Venice High School's Principal, Sheila Hirshberg, requested Ms. Carrabbio, Commercial Art Teacher to design a mural for the student cafeteria. Carrabbio felt that since the cafeteria is used as a place to eat, vegetables from a growing garden might be appropriate. She proceeded to create a garden image with carrots, peas, tomatoes, flowers, birds, insects, etc. As she started planning this garden party it became more elaborate and soon became a "fantasy garden." Her students became excited and contributed beautiful gigantic exotic birds, colorful blooming flowers, and deliciously tantalizing vegetables. The garden became a true fantasy and was referred to by Carrabbio as "La La Land" where everything is wonderful and beautiful and filled with color, animation, and energy.

Carrabbio was aided on this project by French Muralist Marco Elliott, a specialist in "La La Land" themes.

The final production was painted by Carrabbio, Marco Elliott, and these very gifted art students: Exequiel Rosch, Monti Leeka, Alicia Hernandez, Mario Fabro, Patricia Lucio, Hugh Pritchard, Cuon Chau. Other students who contributed are: Pia Albrecht, Steven Brewster, Martin Rosch, Juan Burgueno, Tracy Downes, Jeff Jefferson, Doug Kier, Al Morinaka, Kirk Suga, Vivian Romero, Jason Thomas, Ana Cruz, Edward Amido, Matthew Wagoner, and Lisa Yorshis.

The beautifully plumed birds, the brilliant blooming flowers, the delicate graceful butterflies and insects, the

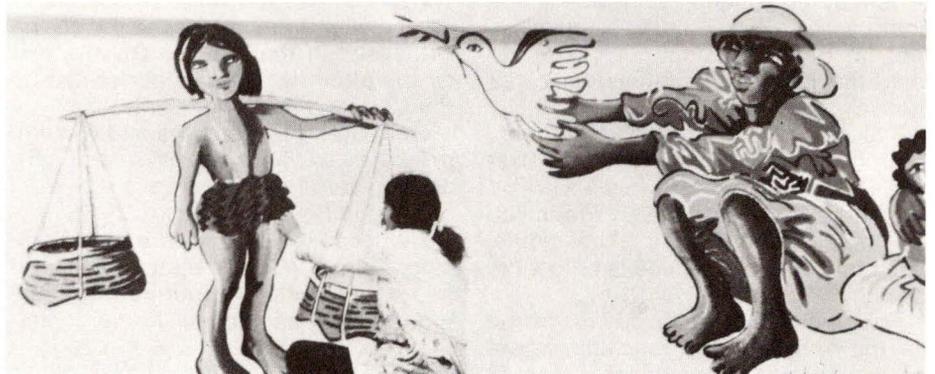
luscious vegetables, the sparkling lakes and ponds make the final image a view to be enjoyed by all.

Elliott has also done murals in Bishop, California, and Marseilles, France. He says of his experiences over the years he has learned that "being implicated within the school system is a truly uplifting experience...The school system is somewhat of a paradox for it seems that the hidden motivation of the structure is to take free, light-hearted, inquisitive minds and to mold them into conformity and submissive, self-righteous consumers...The humblest mural project can become a firecracker in the bland nursery where Yuppies are fabricated. Because Yuppization of children is a long process, the mere intrusion of a clown face in the orderly setting of the campus can whip up a storm of resistance and dissent."

In June 1984 Elliott and Leonel Cerrato, from Nicaragua, painted a project in Marseilles on a consciousness-raising theme around Third World issues. The mural was organized by the Collectif Regional Tiers Monde (a grouping of a dozen Third World organizations). Money came from the Ministere de la Cooperation in Paris, the Conseil Regional, and the City of Marseilles. The mural was part of a week long Festival Tiers Monde.



Leonel Cerrero (Marco Elliott) Montpellier.



Marco Elliot, Marseille, France Photo by M. Queralt

Mural marks past, present

Thousands of years ago, art drawn on cliffs and rocks was practiced by ancestors of present day American Indians. Serving not only as an art form, these drawings also served as a means of preserving and transmitting culture and a means of communication. Today these rock art forms are called petroglyphs.

The modern version of this petrographic art can be found in a 10 - by - 30 foot mural documenting the history of the Paiute-Maidu people of the Susanville area.

The mural was recently unveiled in a special ceremony at the Lassen County Fair in Susanville. Mural Director Jean LaMarr, a Paiute-Pit River Indian woman and nationally recognized artist, started the mural project in October of 1984. Explaining that the process began with art and drawing classes, LaMarr said she eventually began working with a group of students ranging in age from 6 to 20 years of age on the mural.

LaMarr pointed out that the reason the mural took almost a year to complete was the amount of time it took gathering the history and cultural ideas exhibited in the mural.

Twila Snipes, a Maidu-Pit River, was one of the elders who contributed the rich oral history that eventually was displayed in the mural. Laughingly explaining that "LaMarr and a crew of kids just showed up" at her house one day, she said that she just began by sitting around talking and telling stories and legends she knew. Snipes' mother also told

LaMarr and the kids stories that would eventually show up in the mural. These stories were learned through her grandmother Roxy Recomon who died at the age of 108. These stories included Coyote, his cousin, the Fox, Deer girls, Bear girls "to name a few," said Snipes.

When Snipes saw the final result at the unveiling she said "I felt like crying."

"It was so beautiful," Snipes said, "to see the mural finally done. It tells so much, just looking at it."

Cris Crume, who will be a student at U.C., Berkley, this fall, not only took part in the painting, but helped build the panels upon which the mural was eventually painted.

The painting is on a series of portable canvas panels that can be moved. Crume said the ideas of

the mural helped him in learning about the tribal legends, an opportunity he said he probably wouldn't have gotten any other way.

LaMarr felt the mural had many purposes. Besides being a work of art it served the purpose of getting the kids involved in learning their own culture by "actually getting out and talking to elders about the legends and the stories." LaMarr also hopes that the mural will serve as an incentive to non-Indians to begin eliminating the stereotypes that exist in the local area.

The mural not only has ancient legends and stories of Indian culture of the local area, but has views of contemporary Indian life. In the middle of the mural is a modern day parade scene being overlooked by an Indian grandmother. "It is the type of painting you could look at for hours," commented a first-time viewer.

The mural has gotten the attention of the local school district, which is borrowing it for one month to be shown in each school in the district. LaMarr said her group will be going along with the mural to each school to present and explain the rich history and culture in the mural.



photo Jean Lamarr

Mural Displayed at Zapata Rally

More than 150 people attended the unveiling of a new mural at Casa Zapata that criticizes what its artists perceive as the right-wing political stance of the Hoover Institution and the alleged complicity of the University in Hoover activities.

The unveiling of the mural, entitled, "Spirit of Hoover," also included a rally and unity march from Hoover Tower. The event was organized by the Movimiento Estudiantil Chicano de Azatlan (MEChA).

The mural, set against an eclipsed sun, depicts a skeleton tied to the Hoover Institution and pulling it in half as small figures of students also struggle to topple it.

Shown in relation to this are scenes such as guerrillas marching through the jungles of Central America and white policemen standing over South African blacks with whips, as coins fall into a piggy bank with the Stanford insignia on it.

As Michael Arguello, one of seven undergraduates who painted the mural said, "Most of us are outraged at the

current state of affairs; we are angered at Stanford's role as an accomplice. Through this mural, we are proclaiming our rage and anger and challenging others to join our cause."

But in a letter published in *The Stanford Daily*, Hoover Institution Executive Editor Walter Lammi expressed concern over the mural.

"Those of us who believe that a university should encourage respectful debate among differing viewpoints—however widely they differ—can only respond to this sort of political thinking with dismay," Lammi said in the letter.

The mural is the product of the SWOPSI course "Murals as Social Conscience Art" taught by Zapata Resident Fellow Jose Antonio Burciaga. The seven Stanford undergraduates who painted it are Arguello, Emilio Rodriguez, Jr., Martin Bernal, Alonso Duenas, Enrique Lopez, Alex Mojica and John Sobraske.

A reception was held before the unveiling with speeches by students from organizations such as MEChA,

the Black Student Union (BSU), Stanford American Indian Organization, Asian-American Student Association (AASA), Stanford Out of South Africa, Stanford Central American Action Network (SCAAN) and the Third World Women's Caucus.

The speakers addressed a variety of issues, but all stressed the need for unity among the various groups present.

Some of the recurring topics were anger at Hoover Senior Research Fellow John Bunzel's report on theme houses at Stanford; the "underrepresentation" of minorities and women among University faculty; a perceived bias of the Western Culture program; and complaints about the treatment of minority students by Stanford police officers.

David Romo of MEChA stated the feeling at the University appears to be that Chicano culture is for Chicanos, native American culture is for native Americans, but white culture is for everyone.

By Karla Tinklenberg
The Stanford Daily
Vol. 188; No. 60



Edward Souza photo

MacArthur Park— Art As Catalyst for Community

John Terui, maintenance supervisor for MacArthur Park, paused in the middle of a conversation about graffiti. Nearly every bench and wall he could see at the downtown park was filled with it, as if he hadn't been painting it out just the day before.

But there was one area that remained graffiti-free, Terui said, pointing at the park's bandstand. A giant mural in bright red, blue and hot pink covered the back, a melange of faces, words, dragons, palm trees and even an RTD bus.

"Since they put that up," he said, "the people that used to graffiti that wall all the time, they don't."

The mural was placed there last summer by a multi-ethnic group of local teenagers, some of them painting only with spray cans. It is part of a project started a year ago by Otis Art Institute of Parsons School of Design, which borders the park, to reverse the area's decline—through art.

Rallying Point, Catalyst

Instead of simply beautifying the park, however, the program is putting this art to an unusual use, and its sponsors believe it may well be the first of its kind. The art is designed to be a rallying point to revive interest and caring about the park, and as a catalyst for improving the surrounding community, too.

That the mural has remained graffiti-free is perhaps a small signal that the idea may work, said Art Nodal, exhibitions director at Otis/Parsons and head of the MacArthur Park public art program.

Besides the mural, only two of the eventual 10 art works have been placed in the 32-acre park over the last year. But the program already seems to have sparked other community activities, most importantly the formation early this year of a community council composed of merchants, civic groups, residents and government representatives.

"There's never been any true organization before in that community," said Tom Lobange, deputy to City Councilman John Ferraro, who represents the area.

The community council's activities have in turn led to an adopt-a-trash-can program among local businessmen to fight littering, the formation of neighborhood watch programs to fight

crime and even a "first Annual MacArthur Park Three-Kilometer Run," which was held in the park three weeks ago.

Art Deco Archways

The start and finish points for the run were two new Art-Deco-style pedestrian archways created by an Otis/Parsons artist and set up a month ago.

According to council Chairman Gene Baur, owner of the ornate 60-year-old Park Plaza Hotel, which borders the park, "The art in the park has been like an anchor...to reverse the negative image."

"This is by no means a cure-all," Ferraro said, "but it's a start."

"Nothing by itself means anything," said Frank Patchett, captain of the Los Angeles Police Department's Rampart Division, which patrols the area. "You put it all together, it has meaning."

Two miles from City Hall, the park is at the center of Westlake, a formerly middle-class neighborhood that has taken a slide. Almost 30% of the residents under 55 live in poverty, 70% call themselves "Hispanic"—many newly arrived from Central America—and the mean household income

is below that of South Central Los Angeles, the poorest city area by that same measurement.

As downtown has increasingly been redeveloped, a number of homeless or unemployed people have migrated westward into the neighborhood. By the early 1980s, the once-elegant park—reclaimed from marshland a century ago and known for its statues, green lawns and scenic lake—had earned a reputation for violence, and particularly as a nighttime domain for drug peddlers.

Grim Statistics

In the last 3½ years, according to police statistics, the immediate park area has been the site of 385 street robberies, 297 assaults, 41 rapes and 11 murders.

Many community people simply stopped going there.

"I used to walk it every morning and look at the birds," Rita Patens, a 66-year-old retired accountant, said recently, adding, "I don't anymore."

Rene Brizuela, executive director at the YMCA bordering the park, said, "I used to run in the park, but I stopped around 1981."

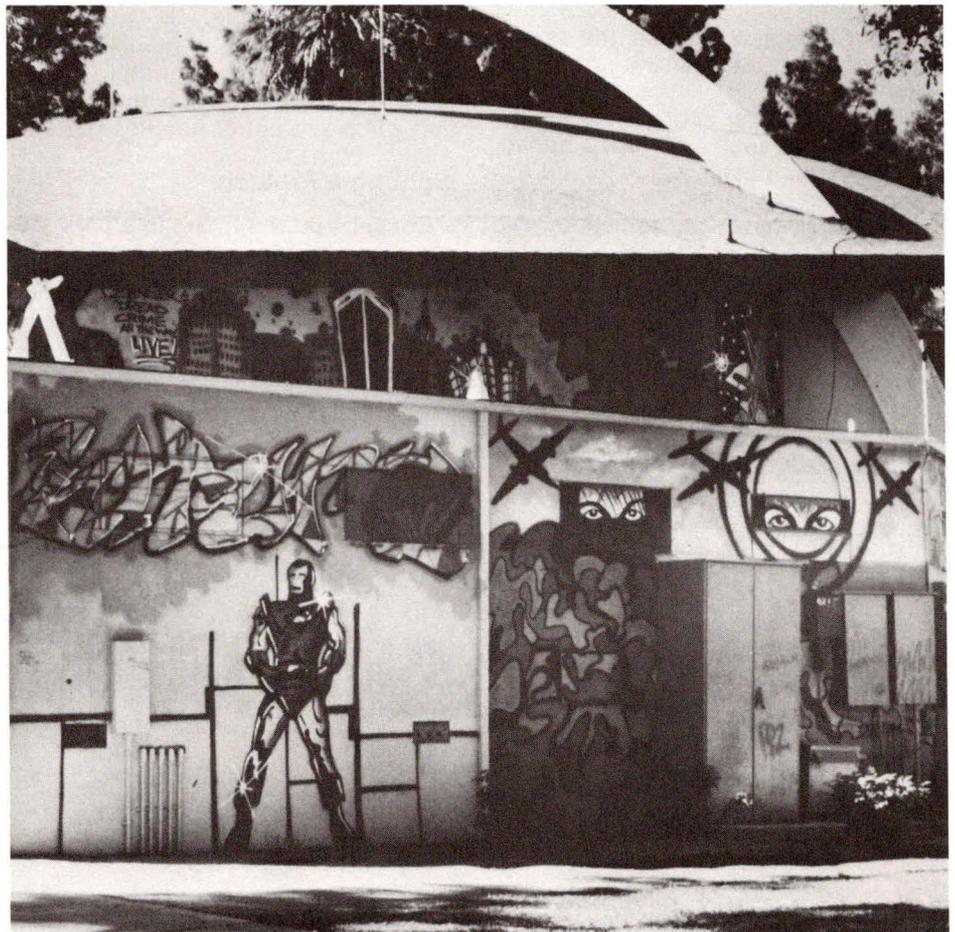


Photo by Shifra Goldman

His Vision Described

Nodal, originally an artist himself who directed the Project for the Arts in Washington, came to Otis/Parsons in 1983. His previous job had given him experience in placing art in public places, he said.

"I was hired to run the gallery," he said, "but I took the job because of the park."

One recent afternoon, Nodal, 35, walked through the park, energetically describing his vision, which occupies almost all of his waking hours.

"I saw the beauty of it, and the potential between that kind of a setting, that kind of urban amenity and our institution. It was a wonderful combination."

Nodal felt the key to the program's success would be community involvement.

"We realized we had to get the community involved," he said. "If not, it wouldn't work."

Before launching the project, which has attracted \$187,000 through federal and city grants and corporate donations, Nodal met with local businessmen such as Baur, Ferraro and representatives of the city Recreation and Parks Department.

No One Had Done This

"We were very excited about their ideas," Sheldon N. Jensen, the department's assistant general manager, said.

No one had ever approached the department with such an idea, he added.

"We've had people come in and ask to put art in the parks. That happens a lot. But we've never had somebody say, 'I'd like to construct art works and want

the people to be involved,'" he said, adding that he wanted to avoid what he calls "plop art, where a piece of art gets plopped down with no relationship to its surrounding area."

Therefore, the 11 artists, seven of whom are locally based, were required to spend a two-week period walking through the park and meeting with community representatives before they decided what they would contribute.

The resulting work, Nodal said, "in a sense is functional art. It functions according to the issues of the neighborhood."

Artist Alexis Smith of Los Angeles, for example, noticed that the giant neon signs above the neighboring theaters and hotels had deteriorated, and undertook to renovate them. Nodal said the signs would be relit in December "as a Christmas present to the neighborhood."

Another Los Angeles artist, Judith Simonian, saw the large number of children who frequent the playground and decided on a sculpture that children could play with. The result was two mini-pyramids, child-sized and easy to climb. Set 30 yards apart, they are connected by a sound tube so that children on one can talk to their playmates on the other. They were installed two weeks ago.

Under construction in the park's northwest corner is a poetry garden, where two artists are putting up benches and chairs fitted with speakers that will play Central American verse.

Lighting a Problem

Because poor lighting is a park problem, some of the artworks will incor-

porate lighting, Nodal added. The bandshell mural was what he described as a spin-off because the council had expressed concern about the graffiti problem. If its graffiti-free facade is a positive result, so too was the 3-kilometer run, organized by Brizuela, whose staff had also stopped running there.

"We wanted to encourage people to go back in there, and to help Al's program," Brizuela said. Local merchants donated prizes, he added, and about 40 runners showed up.

One runner was Margaret Sturgeon, 77, a retired minister who has lived in the area most of her life.

"It was the first time I'd been in there in 10 years. I wondered about going. I sat in meditation about three nights before I decided it would be safe. I enjoyed the participation in it," she said, sounding surprised. "If they had it again I would do it. I wish they had more things."

Penelope McMillian
LA Times, Nov. 4, 1984

We Are the World/The Future, Summer 1985. Art Director: Patssi Valdez

Team: Francisco Antig, Eddie Arujo, Luis Arechiga, Mai Duong, Joey Estrada, Jorge Garces, Robert Greenwood, Jack Grodzien-ski, Chivay Ha, Thuy Huynh, Dung Huynh, Ging Lim, Jose Munoz, Nhut Phram, Phuong Pham, Gato, Crime, Jack, Prime, Zender, Vinsula Kara, Diane Gamboa, Tony Flores.

Support groups: Otis-Parsons School; MacArthur Park Public Art Program.

Special thanks to: Standard Brands Paint Co., Dept. of Recreation and Parks, L.A. Community Development Summer Youth Program, MacArthur Park Community Council.



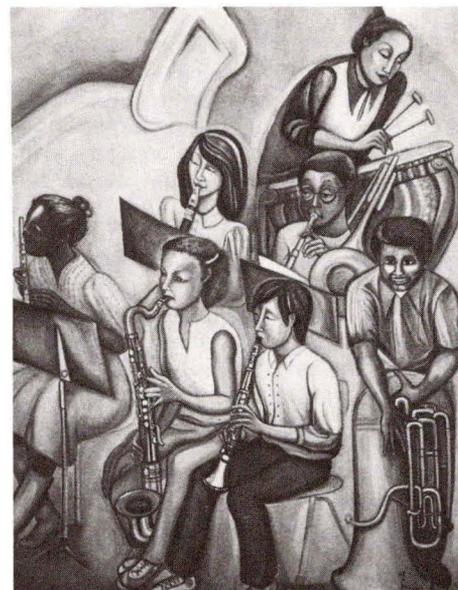
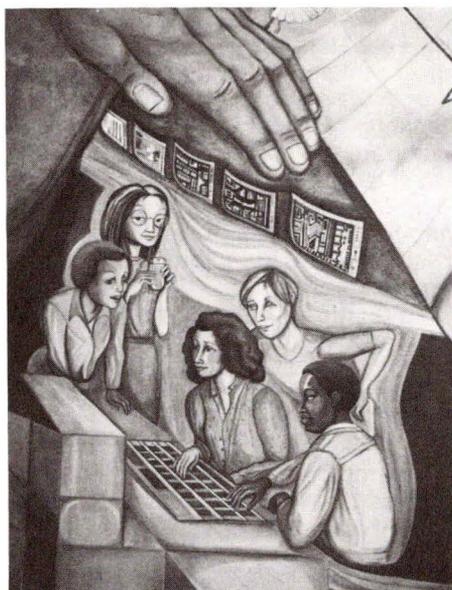
RECENT BAY AREA MURALS

Ben Franklin School

I might write about painting in the supersonic wind tunnel which is Geary Street. Or I might write about the Kafka-like dealings with two bureaucracies, the Art Commission and the Board of Education, plus the four different principals who were at the school while I was working on the mural project. But that's all over. What does come to mind is the experience of standing on the scaffolding over the schoolyard watching the children below; it was a really fascinating experience. Ben Franklin Middle School's population is roughly a third Black, a third Asian, and a third Spanish speaking, with a few white students. It also has a large program for mentally and physically disabled children. It isn't easy for them all to understand and communicate with each other. I wanted the mural to show them how beautiful they all are in their diversity—and to show them themselves playing and working together at the things they do really well. I used faces from the year book. They loved trying to guess who I was painting and seeing themselves on the wall. They also loved the three-dimensional spectacles, which made the mural very special to them. And it surely helps that barren schoolyard. Susan Glaser Church did the metal work. For myself the wall was a wonderfully textured concrete that was heaven to paint on. The mural was dedicated on November 14, 1985, at a ceremony attended by an assembly of the students; the school band played and we all had a wonderful time. So now I'm waiting for my next wall.

Selma Brown

Photos by Peter Church



Socialist Bookstore

by Susan Greene, with Pedro Olivari.
Socialist Bookstore, 3284 23rd St.
(at Mission), San Francisco, California.
Politec mural paint, 15' x 30'.

The mural features portraits of Maurice Bishop, Augusto Cesar Sandino, Leila Khalid, Rosa Luxemburg, Harriet Tubman, General Nguyen Thi Dinh, Tatanka Iyotake (Sitting Bull), Malcolm X, Nelson Mandela, and Che Guevara. Also in the mural are the flags of twenty-eight countries and liberation groups; including the new countries of Vanuatu (in the South Pacific) and Bukina Faso (was Upper Volta). The flags of the liberation groups Frente Revolucionaria Do Timor Leste Independente, from East Timor, Kanak Socialist Liberation Front from New Caledonia, the African National Congress from South Africa and the South West African People's Organization from Namibia are also represented.



photo L. Follick

"For the Roses/Para las Rosas"

This mural, painted with Politec, on the facade of the San Francisco Mime Troupe Building, at 855 Treat Street in the City, was completed in December, 1985. From its conception, in meetings between myself, the community and Mime Troupe members, the mural derived its theme of depicting the histories of the building itself (previously home to Fantasy Records), the history of the Mime Troupe (a progressive, politically active theater company for over 25 years) and a reflection of past and present neighborhood people.

The mural depicts five Mime Troupe plays being performed simultaneously on stage. These are (clockwise from centerstage) "False Promises"/Nos Enganaron, "Steeltown", "Last Tango in Huauhatenango", "The Dragon

Lady's Revenge", and "1985, an Election Year Nightmare". Fantasy recording stars Lenny Bruce (seated on the edge of the stage as Harlequin), Mongo Santamaria, Paul Desmond and Cal Tjader are honored as part of the 50's jazz legacy on Treat Street. On the door, Mime Troupe super hero Factwino flies out in his own spotlight. The artist is pictured in two corners of the mural, painting.

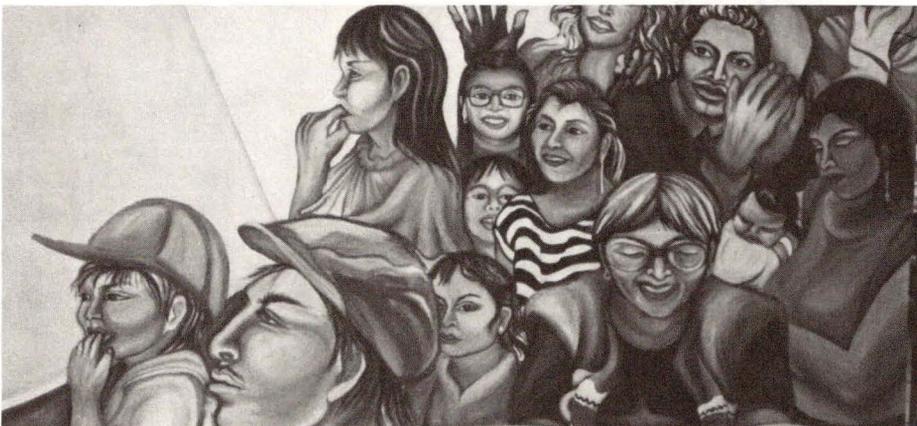
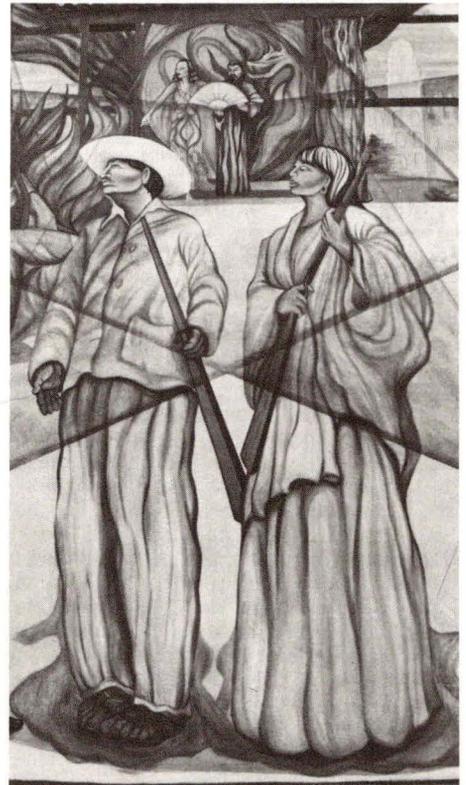
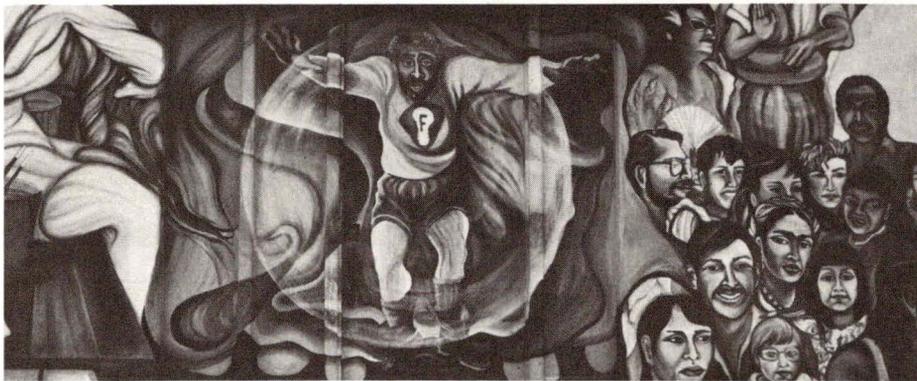
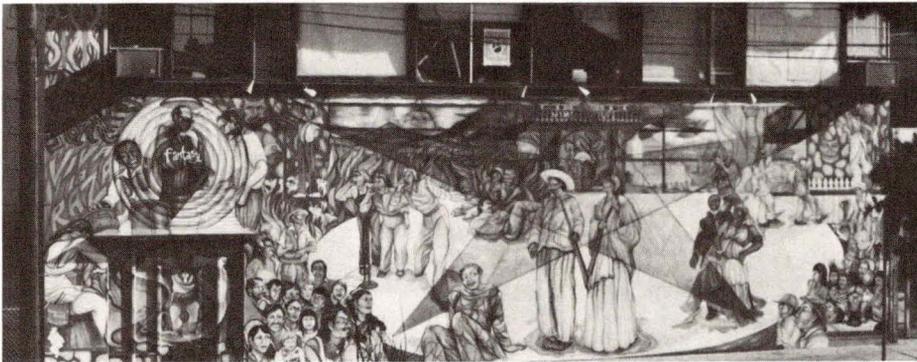
During the nine months I spent painting, I got to know many of the neighbors very well. Ultimately, they became part of the work—the audience which I had reserved for their portraits. We shared a symbiotic relationship. I painted and they maintained me with pupusas, tamales, menudo and all types of inspirations. The most curious

and insistent children appeared. There are memorial portraits of two deceased relatives of several neighbors. And a portrait of Frida Kahlo, whose spiritual presence is strongly felt in our Mission barrio. The mural's title, "For the Rosas/Para las Rosas", refers to the two women named Rosa whose portraits appear in the audience, to the song by Joni Mitchell, "For the Roses," and to Bread and Roses.

Many people supported and inspired this work, and many thanks are due to Rick Terry and Yvette Mendez for their assistance in transferring the design to the wall, and to Judy Baca for her ideas about just how to approach doing that!

Juana Alicia

Photos © Juana Alicia 1985



Mitzvah: The Jewish Cultural Experience

This mural, located in Oakland, was painted by Keith Sklar with assistance from Brooke Fancher, Dan Fontes, and volunteer community artists. The Hebrew word *mitzvah* means the fulfillment of one's commandments; a good deed; the giving of a gift. Fifteen people contributed images and ideas used to create this mural.

The table scene depicts, among other things, a dreidle showing chai (Hebrew letter signifying life) and a scene from the Lower East Side of New York City. Harvey Milk has matzoh (unleavened bread) on a plate and a memorial candle instead of a wine goblet at his place setting. Michael Hutchinson (with clarinet) offers a plate containing the mural and a bagel with lox to the viewing public.

The bottom figures include an organizer of the Jewish Feminist Conference; the Golden Gate bridge, designed by Joseph Strauss; Rabbi Heschel, civil rights activist with Martin Luther King, Jr., Alice B. Toklas and Gertrude Stein.

The quotation, *Create for yourself a new heart, a new spirit*, comes from Prophet Ezekiel, Old Testament.

Photo by Keith Sklar



MIXED MEDIA

The Chilean Cultural Exchange Project

During the first two weeks of December 1985, I participated in a cultural exchange project with a community-based arts center in Santiago, Chile called Taller Sol. The goals of the project were to deliver art supplies, set up an exhibit of North American posters, construct a silkscreen printing workshop, teach a course in screenprinting, and return to the U.S. with documentation of current trends in progressive Chilean visual art.

The project was a collaborative effort by San Francisco Bay Area Casa Chile and Berkeley's La Pena Cultural Center, both of which have maintained a long-standing relationship with Taller Sol. The trip was originally scheduled to take place in November of 1984, with at least one additional artist participating, but plans were cancelled at the last minute when a State of Siege was declared. By Summer of 1985 we were informed that the situation was stable enough to make the trip worthwhile, and set a date for early December.

Costs of the Dictatorship

It has been more than 13 years since the coup, and conditions in Chile have changed dramatically over the past three years. The free-market economic theories of "The Chicago Boys" had been instituted with a vengeance: wages were frozen, tariffs and price controls eliminated, government subsidies to new industries ended, and social services cut to the bone. In mid-1981 *Forbes* magazine noted that the U.S. administration was "pointing to Chile as proof that the Reagan economic program is sound and will really work." As the Junta sold off previously nationalized industries, Chilean conglomerates (called "piranhas") bought them up with private loans. At one point, 60% of Chile's foreign debt was private. By 1982 everything was falling apart, the Junta had to intervene in nine key banks, and the "private" debt became public.

Today, Chile is faced with demands for \$22 billion, the largest per-capita

debt of any country in the world. This drain on the economy, coupled with an exorbitant military budget and unemployment of approximately 30%, has hurt so many levels of Chilean society that public opposition is overwhelming. The people have won many concessions through years of difficult work and suffering, and cultural workers have been central to that struggle.

Taller Sol and the Cultural Front

Taller Sol is a cultural center which was formed in 1978 by artists and musicians active in the resistance. It is located in a working-class neighborhood in Santiago adjacent to a *Pena*, a



Taller Sol postcard

traditional Chilean music club and coffeehouse. Taller Sol has a small shop in front that sells crafts and several meeting rooms that are used for classes in music, dance, poetry and other arts. The rooms are also rented to neighborhoods and political organizations for various functions.

The center supports a small staff of about six people. Since politically active cultural workers are specifically targeted with a job blacklist, and other

financial aids such as grants nonexistent, Taller Sol generates virtually all of its income through street sales of postcards and posters. This is not an easy task; postcards sell for about 20 cents U.S., and an "expensive" silkscreen poster costs \$2. No public function goes by without someone setting up a table or passing through a crowd hawking artwork.

Taller Sol is closely involved with CODEPU, the Committee for the Defense of the Rights of the People. CODEPU is the primary grassroots organization working aboveground which actively opposes the Junta's violations of human rights. Although it is not formally a coalition, it enjoys participation of every progressive church, labor and civic organization in the country. One of the main areas of work at Taller Sol is assisting CODEPU in its propaganda work, which includes such tasks as producing leaflets and painting stage backdrops for public programs.

Taller Sol is not alone in its mission. Several other organizations are involved with various aspects of cultural work. These include *La Bicicleta*, a literary and musical magazine which has been censored several times (and which has had to publish occasionally as a book in order to evade the more stringent magazine censorship laws); the Agrupacion de Plasticos Jovenes (APJ), which trains over 250 youth in visual arts and has produced over 8,000 square meters of murals; and the Centro Cultural Mapocho.

Generally these groups work under terrible material conditions. Basic supplies are expensive and difficult to get, training is hard to find, and facilities are makeshift. One of the more prolific silkscreen poster printing studios I visited was on the second floor of a building which had been damaged in an earthquake; it had a roof but no walls.

The Artists

During my stay I had the opportunity to talk with many artists. The silkscreen class I taught included a good cross-section; it included a woman from the Youth Commission of CODEPU, a representative from CODEM (the Committee for the Defense of the Rights of Women), artists from *La Bicicleta*, three muralist/printmakers from the APJ, a printmaker from the Centro Cultural Mapocho,

several artists from neighborhood organizations, and independent artists.

All these artists were very interested in art movements in the U.S., and were quite impressed with examples of posters I had brought as well as other artifacts such as the Syracuse Cultural Workers Calendar and *Community Murals* magazine. I also spoke of work such as the Shadow Project, the giant symbolic demonstration art by Bread and Puppet Theater, the poster distribution efforts of Northland Poster

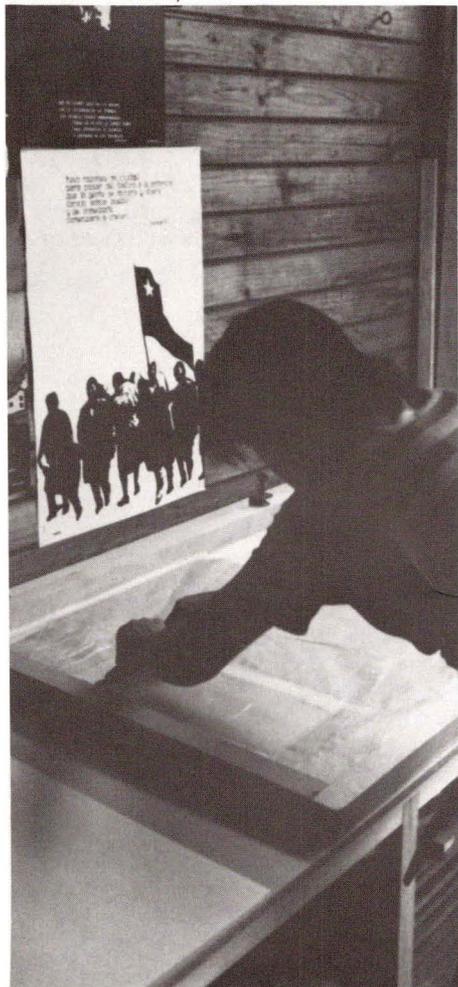
Collective, and the national organizing efforts of the Alliance for Cultural Democracy.

They in turn told me stories of surviving under the dictatorship. Almost every artist I met had some personal experience of repression, from having publications censored to being jailed and tortured. Between these extremes are tales of being beaten by police thugs after painting a mural to "relegation"—internal exile to a remote section of the country where exiles must

stay out of trouble and register twice daily at the local police station. This is a country where repression is such a constant that whole organizations exist for Families of the Disappeared, Families of Political Prisoners, and Families of Those in Internal Exile. It is clear that the dictatorship takes cultural work very seriously. I was moved by the enormous dedication and spirit of these artists, and touched by their appreciation of the Exchange Project.



Silkscreen class, Taller Sol



All photos © 1986 Lincoln Cushing

Stage area — La Victoria, 12/12/84

The Art

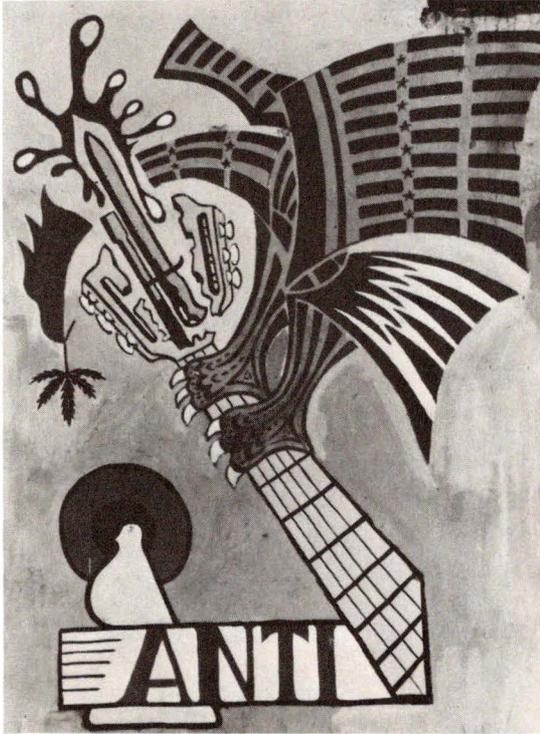
The diversity of artistic styles evident in current Chilean cultural work is striking. Posters and postcards presented images and poetry of predictable figures, such as Victor Jara and Pablo Neruda, but there were also popular images of Charlie Chaplin (the film "The Great Dictator" was a banned underground classic), John Lennon, and Geronimo. Murals have undergone

a metamorphosis over the past twelve years. Early murals under the dictatorship were of a style well suited to guerilla production—one trained artist would quickly sketch outlines for an image and a hardy crew would simply color in the spaces. Although some of these early murals are still visible, most murals that I saw were painted in "secure" areas where more attention could be spent on developing artistic forms. Although the streets of San-

tiago contain lots of graffiti, most murals are found inside churches and in militant working-class neighborhoods.

One "poblacion" I visited was La Victoria, about 20 minutes by bus on the outskirts of Santiago. La Victoria has a long history of popular resistance, and along the Avenida 30 Octubre I saw more than 15 murals depicting a wide range of issues and displaying a variety of styles. One series of three murals

Current murals — La Victoria community



The Dream of Freedom Joins Us with Our Roots



No, No, No — They Won't Wipe Us Out

tuvo razones mi ciudad
 para pasar del fósforo a la antorcha
 que la gente se mirara y dijera
 carajo, somos pueblo
 y de inmediato
 comenzara a crecer.

benedetti



Taller Sol postcard —
 "I told the police thugs that I was a poet -
 - and they didn't believe me."



Taller Sol postcard

was done in one day (October 27, 1984) by a crew of 50, coordinated by the APJ. Each depicted a different theme—the anniversary of La Victoria (this image was the second prize in a design competition—first prize was a poster), an Homage to Political Prisoners, and an Homage to the Fallen. This last one contains a portrait of Andre Jarlan, a French priest who was “accidentally” shot during a street demonstration in September 1984.

Although these murals are painted in a relatively protected area, the State still takes notice. It is not unusual for the police or their thugs to descend upon a mural site the following day and harass the shopkeepers who provided the walls or beat up the muralists and their helpers. A particularly disgusting brown paint is used to cover the murals, but often they are cleaned up and repainted by the community.

Several murals bore evidence of repeated murder and resurrection.

Many other media are used for public art. Elaborate stage backdrops are common; these can range from murals on portable panels to huge sheets of translucent plastic which are brightly painted with slogans and images and draped several layers deep on a stage. Stencil images are also popular for street art, often done in several colors and combining images and slogans.

La Victoria Murals — One Year's Evolution



Homage to the Fallen — 10/27/84 (APJ)



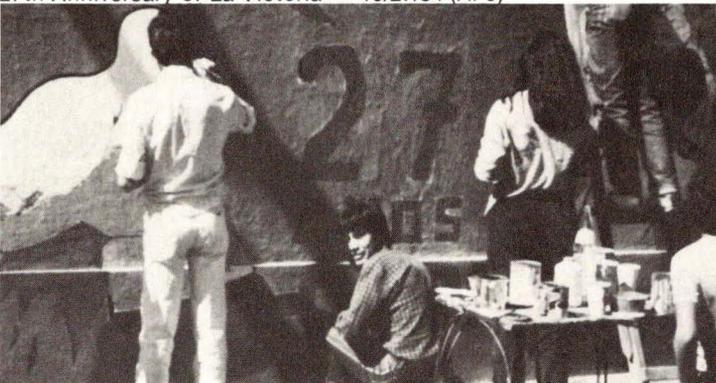
Homage to the Fallen — 12/12/85



27th Anniversary of La Victoria — 10/27/84 (APJ)



27th Anniversary of La Victoria — 12/12/85



Anniversary mural — in progress 10/27/84 (APJ)



The Task Ahead

Popular resistance in Chile has reached new levels, and the task of rebuilding an active U.S. solidarity movement is urgent. The U.S. government under Reagan has behaved atrociously. For example:

- A month after his inauguration, Reagan revoked a ban on U.S. government financing of exports to Chile through the Import-Export Bank.
- The U.S. is no longer assisting in the investigation and prosecution of those responsible in Orlando Letelier's assassination.
- The International Monetary Fund and the Inter-American Development Fund have lent Chile over a billion dollars.
- The U.S. has opposed every U.N. vote critical of human rights violations.
- Mrs. Reagan graciously received Mrs. Pinochet for tea at the White House while at the same time the State Department barred Hortensia de Allende from visiting the U.S.

Artists and cultural workers can help in many ways to reverse the harm done by our government. Chileans I met expressed a great need for material aid; art supplies can be sent directly to cultural groups which need them. There is also a tremendous need for basic professional communication; although there is a fair amount of travel between Chile and Europe, contact with the U.S. is much less frequent. Finally, many local Chilean solidarity organizations can benefit from cultural creativity. A nationwide boycott of Chilean goods is being organized, with other mass activities to follow.

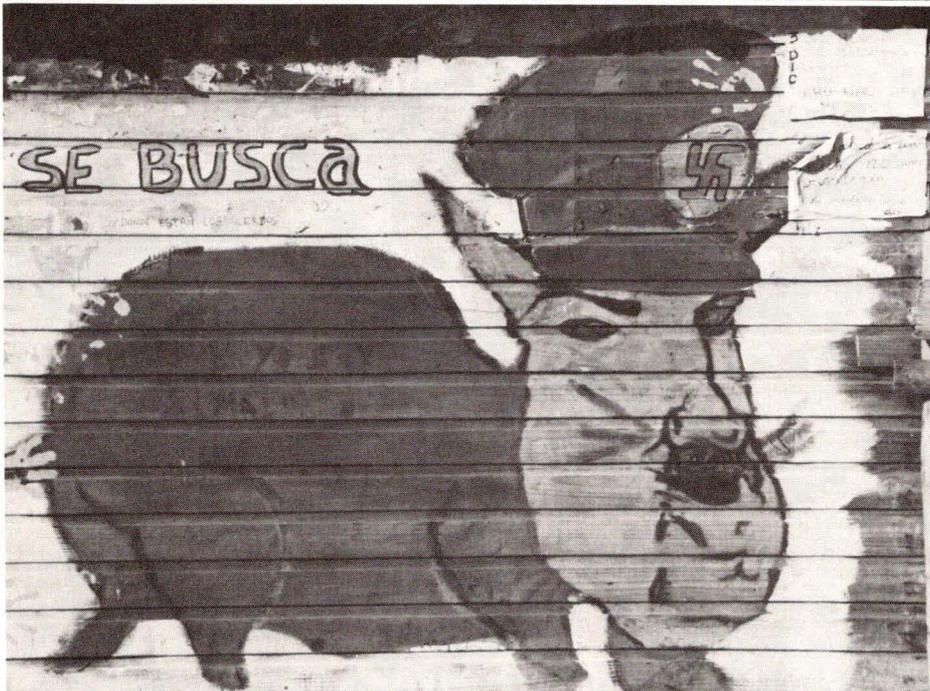
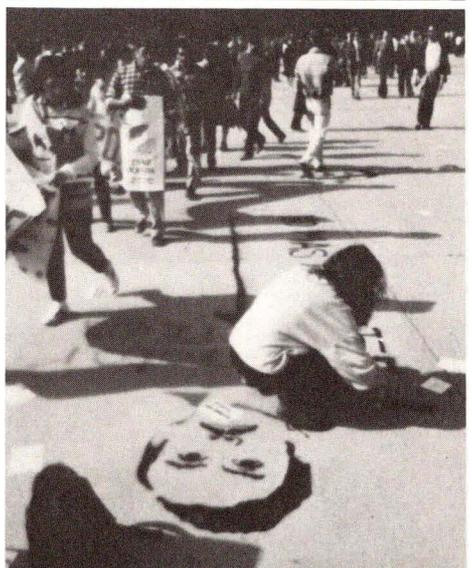
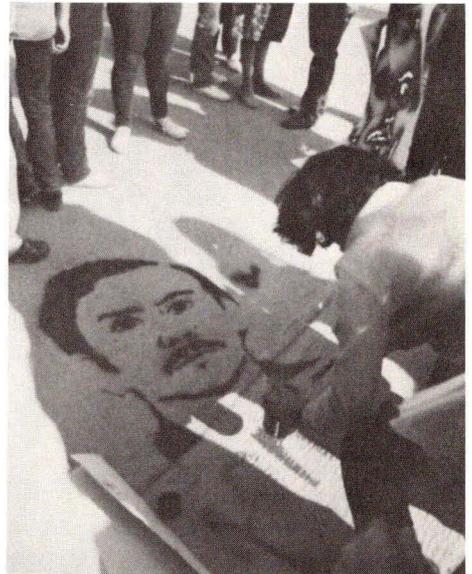
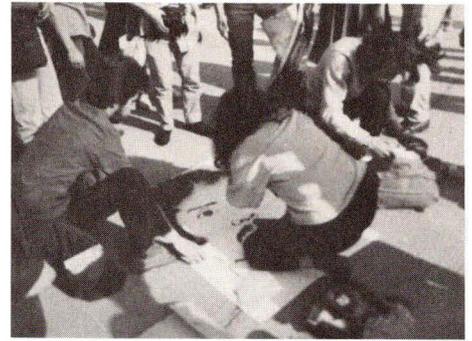
—Lincoln Cushing

Contacts

- Taller Sol, Casilla 5246, Correo 3, Santiago, Chile
- Agrupacion de Plasticos Jovenes, Almirante Simson 7, Santiago
- Chile Boycott Campaign, P.O. Box 3620, Berkeley, CA 94703

Reading

- *Storm Over Chile*, by Samuel Chavkin; Lawrence Hill & Co., 1985
- "Authoritarianism and Monetarism in Chile, 1973-1983", by Philip O'Brien, *Socialist Review* #77



Wanted (Pinochet)

Street stencils, large demonstration 11/21/85, Parque O'Higgins. Image of Victor Zuniga, labor leader recently assassinated by the Junta (APJ)

CMM
1019 Shattuck Ave.,
Berkeley, CA 94707

Non-Profit Org.
U.S. Postage Paid
San Francisco, CA
Permit No. 13688

