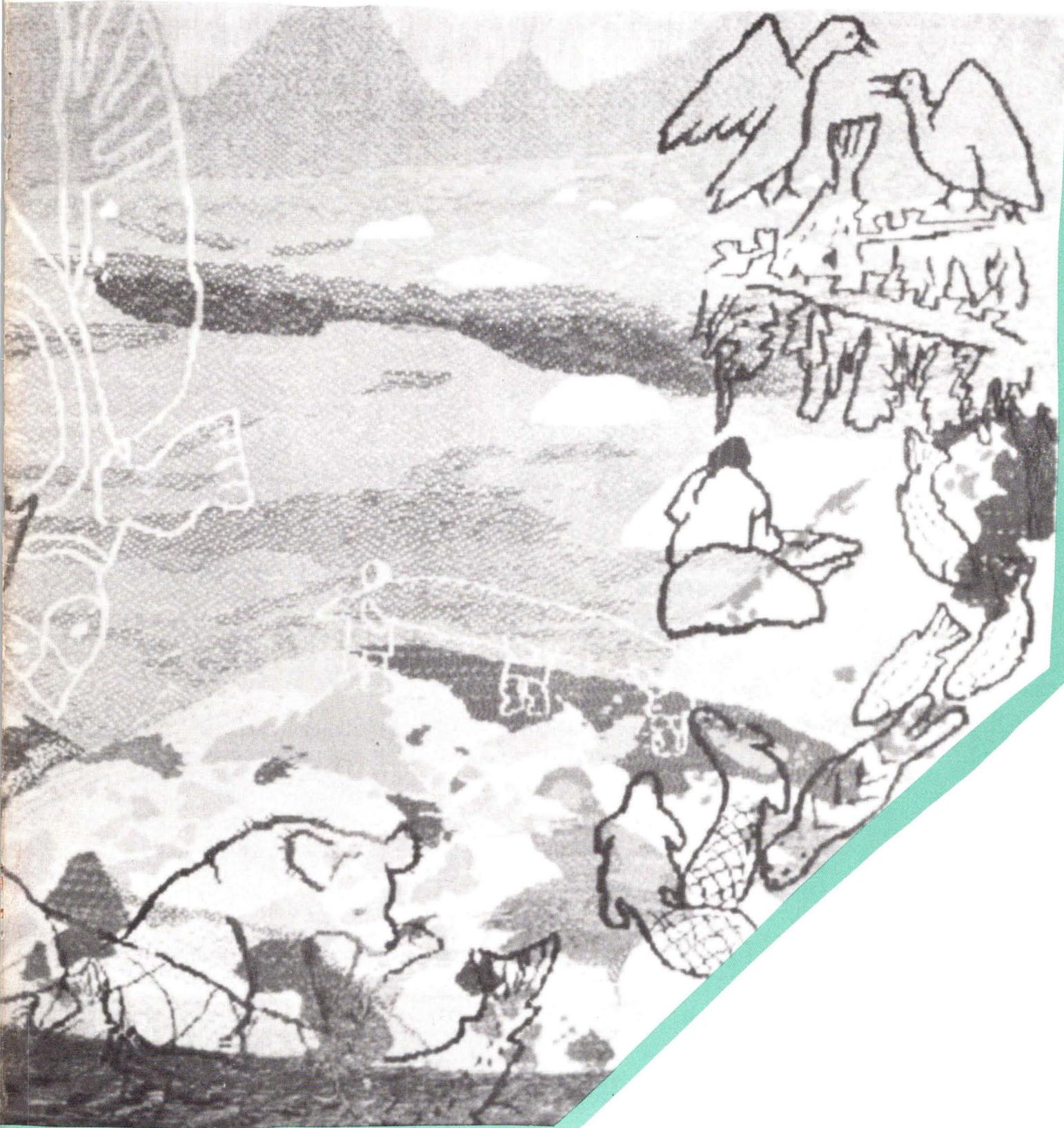


COMMUNITY MURALS

WINTER 1986

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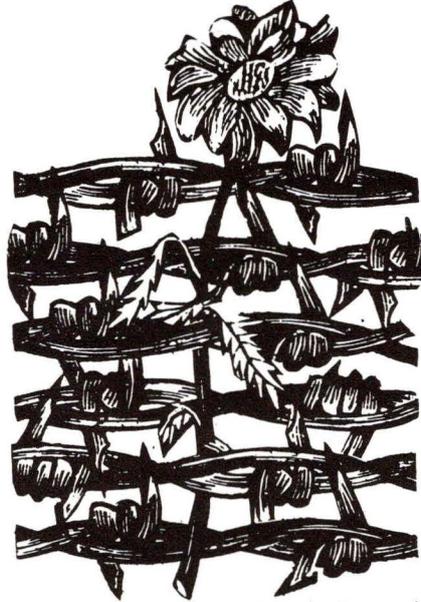
EDITORIAL

Cultural Freedom of Expression—On Trial

In March of 1986, noted feminist and American-born writer and photographer Margaret Randall underwent a hearing before an Immigration and Naturalization Service, (INS) judge in El Paso, Texas to determine whether or not she is deportable under various sections of the McCarthy era McCarran-Walter Act, whose ideological exclusion clause severely limits freedom of expression. This provision has been used to keep out such writers as Pablo Neruda, Gabriel Garcia Marquez, and Farley Mowat. In 1984, after spending 23 years in Latin America, Margaret Randall came home to Albuquerque, New Mexico. When she applied for permanent residency—she had given up her U.S. citizenship in 1966—the INS reviewed her books to determine if on the basis of her political beliefs, work and associations she was excludable. This past August, Margaret Randall received word that INS judge, Martin Spiegel had upheld the original INS decision to deny her permanent residence in the U.S. This decision was based solely on the content of her writings, which in the Judges' opinion, "advocates world communism." This because Margaret Randall, in her book *Cuban Woman Now* said that she believed women to be better off in pre-

sent day Cuba than under Batista and because in her book *Spirit of the People*, she criticized U.S. policy in Viet Nam.

In the over forty books which Margaret Randall has written, books such as *Sandino's Daughters*, *Christians in the Nicaraguan Revolution*, *Cuban Woman*



Antonio Frasconi

Now and Risking a Somersault in the Air, she has given voices to people, primarily women, of various countries. Voices that, if not for Margaret Randall, we may not have heard.

As Cultural Workers and Americans we have not only the right but also the responsibility to ensure that our freedom to hear and to express differing opinions than those of the government is left intact.

Many of us by the very nature of our commitment to Art for the expression and teaching of all people, especially those who have been historically disenfranchised from the mainstream, may someday soon be viewed as a threat or too critical of those in power. Margaret Randall's struggle to stay in this country is our struggle as well because if she is "excluded" now for her ideas and opinions, so too in the future may we be.

For further information or for the number of a support committee in your area, please contact the Center for Constitutional Rights at (212) 614-6464 or write to them at 666 Broadway, 7th floor, New York, New York 10012. In California, contact Northern California Friends of Margaret Randall at (415) 845-1504 or write them at P.O. Box 65, Berkeley, CA 94701.

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cover— "Unguvalput/Our Lives: Annie Blue Does the Squirrel Dance," by Judy Branfman, 1986. 5½'x10½'; linen, wool, cotton, and mixed fibers. Dillingham High School, Alaska.

Editorial Group

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

Spring 1987 by Thursday, January 22, 1987

Summer, 1987 by Thursday, April 23, 1987

We must have possession of any materials to be included by these dates. Please send us information, with black and white glossy photos (and slides, if possible) about projects in your part of the world.

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RESOURCES

Content: Contemporary Issues

c/o Jan Rindfleisch
Euphrat Gallery
De Anza College
Cupertino, CA 95014
\$5.00 plus \$2.00 postage
(408) 996-4836

Content is the catalog from a recent exhibit on art with a message. Over 30 artists are represented, covering a wide range of media and issues. Artists statements and profuse illustrations drive home the point that there *is* a flourishing genre of socially-relevant art being produced.



Morton Thiokol is the largest salt company in the world. It is also one of the top 50 companies involved in the production of nuclear and conventional weapons.

Contact Nuclear Free America, 325 East 25th St., Baltimore, MD 21218, (301) 235-3575. Design by Tom Chalkey.

The Berkshire Forum

Rd 1, Box 124
Stephentown, New York 12168
(518) 733-5497

The Forum is a rustic retreat in upstate New York which features workshops and forums on a wide range of progressive topics. Recent offerings have included programs on the Rainbow Coalition, the Left in Western Europe, U.S. expatriates in Cuba, and Class Consciousness in the U.S. The Forum is also available for rental by outside groups. Write for their current catalog.

ARTE CHICANO: A Comprehensive Annotated Bibliography of Chicano Art, 1965-1981

Compiled by Shifra M. Goldman and Tomas Ybarra-Frausto

At last! Over 2500 citations document many heretofore ephemeral sources (flyers for an exhibition, posters, murals, etc.) or point researchers to established journals and newspapers for information. Arranged by detailed subject matter, this bibliography is easy to use. The compilers' direct and descriptive annotations will save the user many hours of fruitless search.

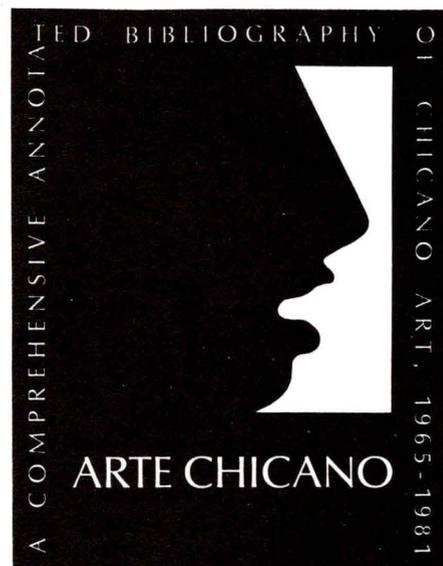
Representing a blend of two traditional-reference-book approaches, *Arte Chicano* is both a classified bibliography and a subject index. This dual approach provides the best of both. On the average, each of the 2500 citations has been assigned four distinct subject headings. The citation and corresponding annotations are then repeated in their entirety under each heading. This eliminates the frustration of typical subject index entries which refer the user to numerous references to another part of the book. As a result, it is possible to scan the bibliography under an appropriate heading and find in one place complete listings and annotations for all items in the bibliography related to that heading.

The subject section provides information about specific topics, issues, trends, forms of art, groups, and individuals. Under the specific heading (whether a topic or personal name) appears a list of complete citations which contain information about that particular heading. Each citation provides complete bibliographic data and a brief descriptive annotation. Supplementing the coverage of the main subject section are separate author/artist and title indexes. A list of Chicano artists is included in the appendix.

Every reviewer who has seen the book's introduction, "Revelando la Imagen," written by the compilers of the bibliography, proposes a theoretical framework for the study of Chicano art and is nearly a book-length manuscript in itself. The essay is a "first," destined to be the standard work in the study of Chicano art. One reviewer, Yvonne Yarbo-Bejarano of the University of Washington says, "Truly a ground-breaking social history of Chicano art. An indispensable study which, by documenting and analyzing the art in a historical context, helps us understand the present state of Chicano art and possible future directions." Because of the importance of the introduction to the field of Chicano art history, an index to the essay is included.

The striking cover for *Arte Chicano* was designed by Rupert Garcia. Trim size 8-1/2x11 inches. 778 pages. C.I.P. \$35.00 for paper edition.

Institutional purchase orders are gladly accepted. Individual orders must be prepaid and include \$1.50 for handling. Each book is mailed in a fitted corrugated box. Make checks to "U C Regents." Order from: Chicano Studies Library Publications Unit, 3404 Dwinelle Hall, University of California, Berkeley, Berkeley, CA 94720. Telephone orders with P.O. numbers: (415) 642-3859.



Heresies

P.O. Box 1306
Canal Street Station
New York, N.Y. 10013
(212) 227-2108

Heresies, a feminist publication of art and politics, is devoting its next issue (#22) to Community Arts. They are looking for material on relevant projects such as murals, street theater, demonstrations, neighborhood art, and similar work. "Art is part of the environment when it moves into the streets and other public places. Community art grows out of and affects the lives of the people who live there. In the spirit of cultural democracy, we welcome a variety of material." Deadline is Dec. 1, 1986.

Muralists Conference

Brockman Productions will host a statewide muralist conference at Self Help Graphics in East Los Angeles on April 24, 25, 26, 1987.

This conference will invite artists statewide to participate in dialogue and show and tell. Topics will include community murals, professional murals, support for muralism through funding and private sources.

No Pasaran! Photographs and Posters of the Spanish Civil War

This book commemorates the 50th anniversary of the outbreak of the Spanish Civil War in 1936, and is the catalogue of an exhibition originating at the Arnolfini Gallery in Bristol in 1986 and scheduled to travel throughout Great Britain in 1986 and 1987. The reproductions are excellent, some in color, and the text and maps combine to provide the best overview of the Spanish Civil War short of major scholarly studies. A superb source of visual material for artists.

CALENDAR 1987

NEW YORK STREET ART

Enjoy fifteen of the best in contemporary & temporary murals and graffiti from the streets of New York City.

9 x 12, saddle stitched, four color,
13 months, (large grid for daily notes)

Calendars must be ordered through
Community Murals magazine, \$7.95



"Tribute to Michael Stewart" © 1985

Painted by Chico, La Plaza Cultural
Located between 8th & 9th Streets at Avenue C, Lower East Side, Manhattan. Sponsored by Artmakers and Charas, Inc.
Photograph by Askell Worlin

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.

Back Issues of CMM Still Available

Back issues of *CMM* are available at a cost of \$3 each, with the exception of Fall 1981 at \$5 and Spring 1985, which is unavailable. An entire back set, less Spring 1985, costs \$55.

Spring 1981 Australia, anti-nuclear murals in England and Chicago, use of Cement in murals.

Fall 1981 Brigada Orlando Letelier, Debate on The Murals of Aztlan, Pro-Graffiti, Silkscreening as a Tool for Social Change, Anti-Graffiti Sealers

Spring 1982 Arnold Belkin, Australia, Review of French murals

Fall 1982 Chicano Nationalism, Psychological Aspects of Community Murals, German murals

Spring 1983 Responses to "Questions About the Women's Movement", Women in the Mural Movement, Nicaraguan Murals, "A Billboard Without Graffiti is Something Quite Outrageous."

Fall 1983 Anti-Fascist Murals in London, Scotland, New Zealand, France, Billboard Alterations

Winter 1984 Billboard Corrections, Bay Area Update

Spring 1984 Keim Paints, London's Peace Murals, Caminemos Juntos, Mural Bibliography

Summer 1984 Murals in Argentina, Murals in Grenada, Billboard Debate

Fall 1984 Balmy Alley foldout, Art and Working Life in Australia

Spring 1985 Copyright of Murals, Muralism in Mexico Today

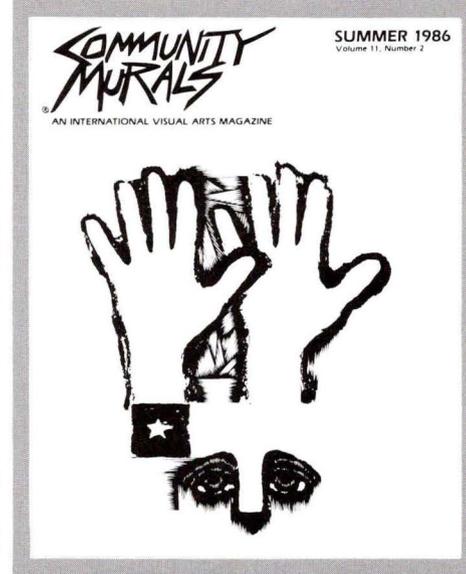
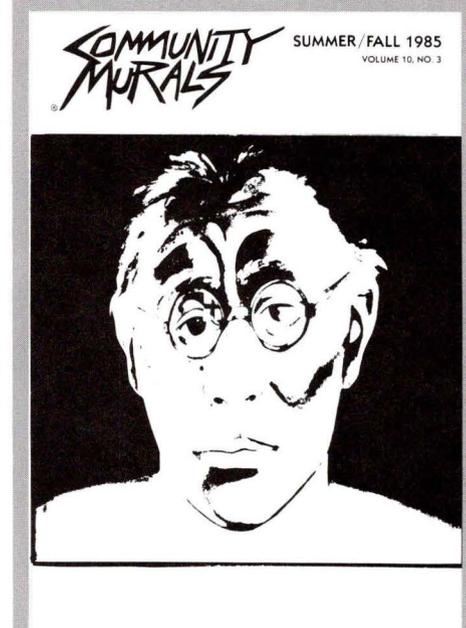
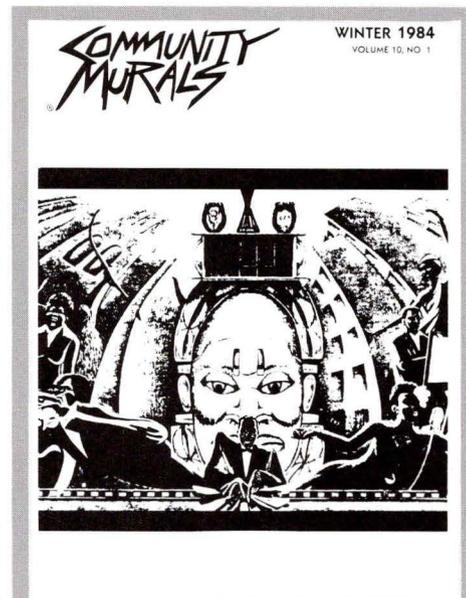
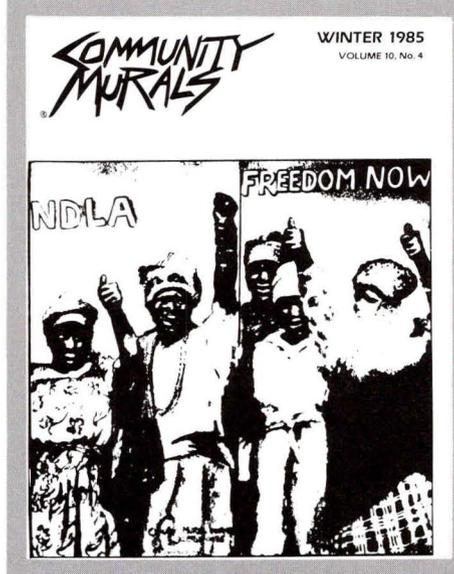
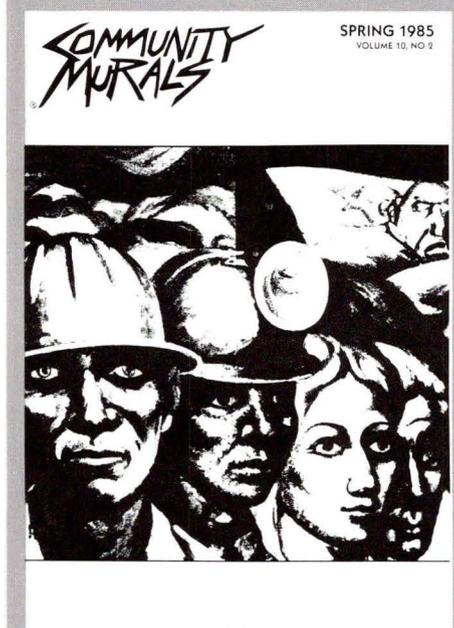
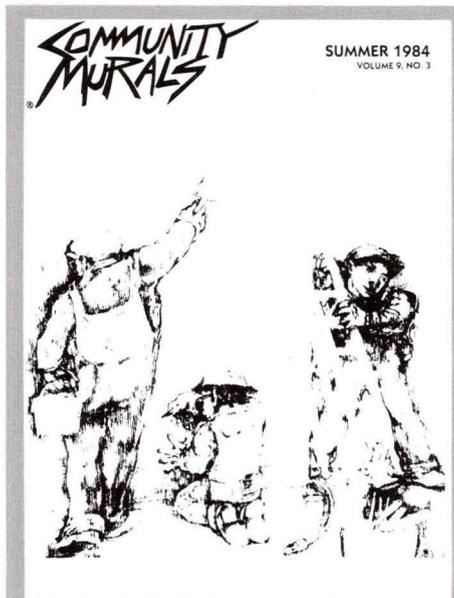
Summer 1985 Painting the Stones of Law, more on Keim Paints

Fall 1985 La Lucha murals foldout, Meridian Conference

Winter 1985 Letters from Ireland and from Pete Seeger, New techniques

Spring 1986 London El Salvador Solidarity mural, Chilean Cultural Exchange Project

Summer 1986 Technical info on Paint Fundamentals, Painting Murals in U.S.S.R., Billboard Corrections



What's Inside the Bottle? Resins and Binders Used in Artists' Colors

Part One: Introduction, The Formation of Paint Films

We indicated in our first article that the vehicle or binder part of the paint was one of the three basic ingredients in the bottle or tube. We said that, in simplest terms, the binder is the "glue" which attaches the pigment to the surface. This indicates that the vehicle must have an affinity or attraction to the substrate being painted. In this way, we say a binder or resins wets the surface.

Binders also wet the surface of the color pigments and thus incorporate them into the liquid form necessary for application. Thus, binders act both as the adhesive and the means of producing a flowable liquid from a dry color pigment. Because the paint must convert from a liquid to solid state, or form a film, we also call binders film formers. This section will deal primarily with how the film forms and the nature of that film. Part Two will discuss the different classes of binders and their properties with the emphasis on the most modern binders for mural colors.

Generally, we call film formers or binders, resins. This is a very general term which covers a great variety of natural and synthetic materials. In the past, most were of natural origin. Lac, the residue from certain insect bodies, is the basis of shellac. Egg yolk used in egg tempera was also natural—the same is true of egg albumin or egg white. Natural fossilized resins like congo gum or kauri were used as well as oils derived from plant seeds or trees like linseed and china wood oils. Now, of course, there are a great variety of complex man-made synthetic resins including acrylics, vinyls, urethanes and epoxies. In fact almost all resins used in the industry are synthetic.

Film formation is the process by which liquid materials are converted to the solid state. The ideal paint is one which exhibits the correct level of fluidity based upon a specific method of application—brush, spatula, etc.

There is a time of transition between the flowing and solid states. This time interval is important because the paint may cease to flow before it covers the surface or it may flow excessively and not stay on the surface. The intermediate time between liquid

and solid states is controlled by the evaporation rate of the solvents used and various additives. Finally, the film is fixed, it reaches a solid state. However, in most resins, changes continue to take place even over months or years. Ultimately, the film reaches a stable state where it can carry out its function over the life of the painting or mural. This longer term process is called the cure of the film.

There are three main ways film formers convert from the liquid to solid state:

1. Evaporation of solvent
2. Oxidation
3. Chemical reaction.

The first method of forming a film by solvent evaporation is illustrated by how a shellac or lacquer dries. When the solvent evaporates, the dry film is left. No chemical change has taken place. The resin is the same after drying as before and the paint will always be soluble in the solvent in which it was organically dissolved. In terms of murals, all the original plaster paints were of this type—acrylic or vinyl resins dissolved in a solvent like xylene or toluene.

A related and similar method occurs with latex resins as used in Liquitex and Polytec colors. Here the film former is tiny, high molecular-weight spheres of the polymerized monomers, whether it be styrene, vinyl, acrylic or a combination. These tiny balls of latex are floating free in the water medium kept apart by chemicals (surfactants), which impart an electrical charge on the particles, and the barrier created by thickeners such as methyl cellulose or others. When the latex color is applied, the solvent, in this case water, begins to evaporate. As it does so, the small latex resin spheres begin to approach one another. When they touch they tend to stick together. When all the spheres have come together, the film has formed or coalesced. It is not a continuous film like shellac, lacquer or linseed oil because there are voids between the spheres. This leads to a very desirable property of latex paints. These films are discontinuous. They "breathe" and thus permit the passage of moisture, preventing blistering and loss of adhesion.

The second method of film formation is by oxygen conversion or oxidation. Such resins as natural oils and synthetic alkyds

cure in this way. The drying of linseed oil (the traditional binder for artist colors) is the best example of film formers which cure by oxidation. Oxygen, from the atmosphere, reacts with the molecular structure of the oil causing it to polymerize or increase in molecular size. When the oil polymers get to a certain size, a structure or network is formed. The film is now a gel or set to touch. The conversion continues until the surface of the film is all solid material. However, the interior film is still uncured. Slowly the process continues until the film becomes thoroughly dry. The process continues for months or even years after the color is on the canvas. The film becomes harder and higher in molecular weight. Usually, it becomes brittle and will crack as all old oil paintings show. This is the main difference between the old oil color and the latex based type of product. With the acrylic plastic latex colors, once the solvent (water) base has evaporated, it is permanently cured. There will be no further changes. Thus, such films are always flexible and durable.

The third type of paint film cures by chemical reaction. This type of resin must be combined with a second material with which it is reactive. The result is a chemical linking of the resins and polymerization with the creation of larger molecular units. A dense network is formed of extraordinary durability. The most common paint of this type is two package epoxy. The two parts are mixed, usually 1 to 1, and the paint can then be applied. It takes several days for the reaction to be complete and no more cure takes place. Another example is two package polyester to acrylic urethanes usually cross-linked with the highly dangerous isocyanate chemical. Such a paint was used for the mural on Mission Street in San Francisco commemorating the Longshoremen's and Warehousemen's struggles in the area.

Part Two will discuss, in more detail, the characteristics of the various classes of binders.

William D. Meadows

INTERNATIONAL

Mexican Muralist Uses Group Experience to Organize After 1985 Earthquake

[Ed: In the following interview, Mexican artist Felipe Ehrenberg describes how mural painting was used, among other methods, as a means of gathering people together and teaching them how to accomplish for themselves things the government could not or would not provide after the great earthquake of 1985. The interview was conducted by CMM editor Yolanda Lopez in June, 1986.]

CMM: How did you begin to organize in Tepito, people who have been organized in other manners in their everyday lives, but not necessarily on how to deal with local and federal governments?

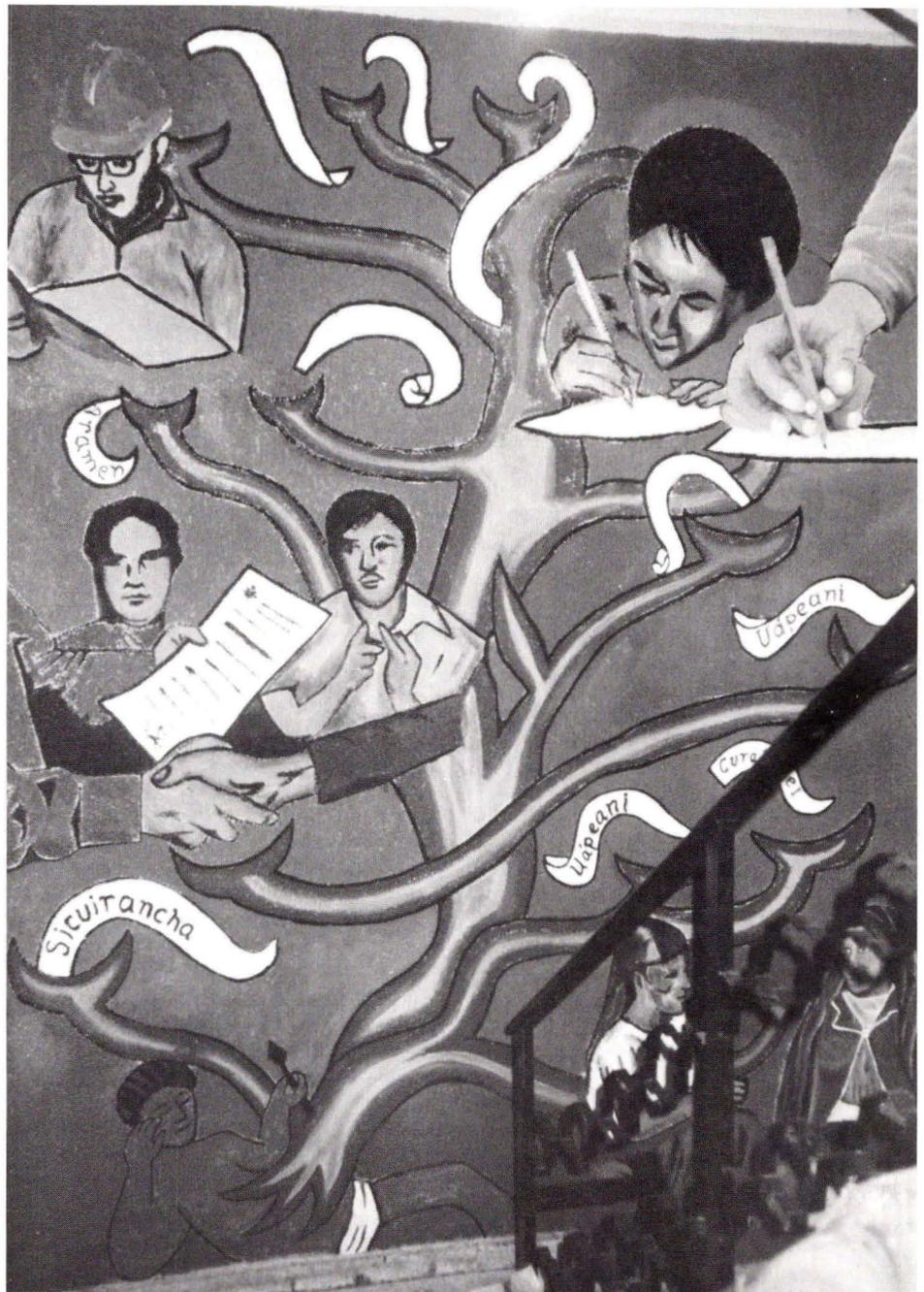
FE: The basic point is to understand that whether it is an emergency or not, we have to organize for many different things... to create a school, protect a block... or to meet an emergency. In Mexico, organizational capacities have been eroded for many reasons, one of which is the control of the people by the government. So we have been despoiled of our capacity to organize. Centralized government, mass media, all these things conspire in a sense to fragment people by filling the voids in their lives for them. They do things for you.

As an artist, I've been able to conceive of art as a product made and sold, as a service, where you translate your knowledge into offering services to your immediate community. These two ways are not antagonistic. You provide services either way, but what are your intentions as an artist? Do you want to "make it in the mainstream world," or do you want to live out your life decently? The point is, not to allow one thing to obliterate the other. There are those who have art distributed only by mainstream art dealers, etc. There are those who see art as one with life, serving the community, but it is a feedback situation, not one way.

CMM: How did you do this in Tepito?

FE: What we did was to respond to a direct emergency—had to lay down the brushes and bring food. You learn about these things—what is necessary. As soon as we had this infrastructure set up, which can meet anything, an earthquake, a revolution—anything—it can be applied beyond the immediate emergency.

CMM: Go into detail about what the infrastructure was—did you work with other organizers?



FE: At first, we brought food in two vans, and there must have been maybe a thousand people there. So we unloaded, put up a rope to make a line, and formed children's brigades with kids, gave them

armbands, made them officials, and they went out and found other volunteers. We used our common sense to help them organize the practical necessities, "Let's separate the medicine from the food, etc."

Someone, often an older person, would say, "I know what to do with that stuff," so you would answer, "OK, take over."

So you work with residents, about 90 people, of the immediate area. As an outsider all I did was get it together, what had not been done for a day and a half. This crystallized into an organization. We called them all coordinators. All from the neighborhood. But somebody has to get all this to function properly (a skill partially gained from leading community mural projects).

Then art came. Artists said, "What can we do to help?" We started on Sundays doing cultural things, then Saturdays and Sundays, then Fridays, Saturdays, and Sundays. Audience oriented things. To get people together, at first little kids.

Before that we had a group of *Haltos 2 Ornos*, for 8 years, 25 people, men and women, some scientists, mostly artists. We had been going throughout the country offering our knowledge as a service to different governments or unions or whatever—we are not very expensive—to found small presses and found mural workshops—not to paint murals, but to establish the workshops, because that implies the concept of a group and an extension beyond a single project. It involves working on every level, and with that experience under my belt I was able to apply that knowledge to Tepito, which led to being able to organize beyond murals—why not organize a living cooperative if you can do a mural?

We have instructors, the artists, minimizing the star system approach. What you have to do is show people how to tap themselves, how to reach consensus, how to get the necessary materials, walls, how to charge if possible, and how to go on to the next, and the next and . . .

CMM: How do the residents themselves interpret the work?

FE: Tepito is just a beginning. The point is not to be like anyone else. We discussed only methods. The content is up to the groups. An optimistic instructor will favor a more positive view of life, a more pessimistic one, more negative. We don't want neutrality, but not negativity, either.

CMM: Here, (in the U.S.) once the mural is completed, the groups have a tendency to disintegrate once the artist-instructor leaves.

FE: Oh? Maybe. I have never experienced a mural in the United States. But if you have a vertical concept of how people can interact, a boss and helpers, when the boss leaves the task is finished. This is at the heart of cooperativism, where it is people horizontally, reaching consensus, which is a key word in all collective work, of course, in all struggles for autonomy, and self rule. Otherwise you have leadership by one or

two people, and if the leader isn't there, nothing can get done, because you have an elemental weakness.

CMM: We have many muralists who seek the goal you are talking about as an ideal goal, but it does not happen much. It might have to do with the lack of really rooted feeling in neighborhoods in the United States.

FE: Not only that, but as far as mural work is concerned, Mexican mural tradition has had a very important influence on the U.S. movement. But the Mexican artists were really only three or four people, a star system, and that influence is tempered and added onto, and its function changes when it reaches this historic soil. We have taken from both examples, the strength and



power of the Mexican solutions, formally, and from the drive and dynamics of Chicano muralism and their function in the community, and we are adding a third element. Art is cumulative, and it may take many years for something to evolve.

Perhaps the young writers are now feeling that they can free themselves from the constraints of traditional elitist models because of the model of the Chicanos in the United States. They, the young poets, may be looking toward the Chicano voices in the U.S. Because rather than just seeking traditional formal recognition, Chicano poets are distributing their own work to their community, and we are impressed by that. Such serious work will inevitably have an impact, not only on the Chicano community, and Anglo, but on the world, and on Mexico, of course.

CMM: When working with the residents, how do you translate the organizational skills of mural painting?

FE: When two instructors arrive at a *vecindad* of thirty eight families, they let people know there is a mural to be painted, and gather first the kids. The first mural is a children's mural. Then you say that they can do a mural anytime they want, and we'll come back and help, but why not get older kids? And as soon as that mural workshop finishes, others say why not us? And you say you can come back and finally everyone begins to attend, and then the press comes. The next step is organizing a cooperative.

The press is important because it gives you a presence. It legitimizes what you are doing, gives a psychological boost. And there you are.



SAVE THE MEXICAN MURALS AND MONUMENTS

A Preservation Campaign for Mexico City

The tragic September 1985 earthquakes, which claimed tens of thousands of lives in Mexico City, did great damage to the city's rich artistic heritage and to the architectural monuments of the Colonial period. This destruction was much understated by the press.

Mexican heritage is now in a state of crisis. Many of the modern murals that grace the city's public buildings are badly cracked and deteriorating. Important Colonial monuments have been gravely weakened, and would not withstand another tremor. The damage to cultural landmarks of the city is now estimated at nearly twenty million dollars—a fraction of the \$400 million needed to reconstruct the city, but a significant amount nevertheless since there are no public funds available for the preservation of landmarks.

Possessing the leading conservation training and laboratory resources in Latin America, Mexico has been self-reliant in administering a well-managed preservation program. But the magnitude of Mexico's crisis exceeds the country's ability to respond. Outside help is urgently needed.

A group of prominent individuals in Mexico and the United States has established the Save the Mexican Murals and Monuments Fund, dedicated to sponsorship of the most urgently needed restoration. The World Monuments Fund, a preservation organization who's worldwide program includes U.S. sponsorship of the rescue of Venice and many other important campaigns for the world's most treasured monuments and sites, is coordinating and administering the program.

Murals of the Mexican Renaissance

The most urgent conservation problem resulting from the earthquake concerns great modern mural programs for many churches, public places and government buildings during the 1920s and 1930s. More than 60 of these important works were damaged when the walls cracked on which they were painted. They must be repaired, restored, or transposed to new surfaces to prevent further deterioration.

Four cycles of outstanding importance have been chosen by the Save the Mural Fund whose restoration is the first goal of its restoration campaign.

Universidad Autonoma de Chapingo

\$450,000 needed

Diego Rivera's greatest work is a fresco cycle in the chapel of a seventeenth-century hacienda at the University of Chapingo, located near Texcoco, about 40 minutes' drive from Mexico City. This beautiful colonial building has suffered structural damage. Its murals have been

cracked and are deteriorating as a result. Stabilization of the building and restoration of the frescoes are needed to save this famous cycle.

Secretaria de Education Publica

\$70,000 needed

A colonial building decorated with more than 80 mural paintings by Diego Rivera, this is a primary landmark of Mexican modern art. Six of the murals are on surfaces that are now so irregular that they must be transposed to new supports. The Mexican government will be responsible for the restoration of the building. Funds are needed to transpose five murals by Diego Rivera and one by Jean Charlot.

Iglesia Jesus Nazareno

\$20,000 needed

Jose Clemente Orozco's highly original and experimental murals in the church of the Nazareth are among the most powerful works of 20th-century Mexico. Already damaged by fine cracks, the murals have deteriorated visibly, and some pictorial areas have suffered extensive losses of

paint. Overall cleaning and consolidation are necessary.

Biblioteca Central de Ciudad Universitaria

\$120,000 needed

Juan O'Gorman's monumental mosaic decorations of the facade of the library of the university in Mexico City were destabilized by the earthquake. Mexican conservators estimate that thousands of tiny stones and tiles used to execute the work could collapse at any time. The facade suffers from extreme changes of temperature, and its stabilization is an urgent priority. Two years will be needed to collect materials—including tiny stones from all parts of Mexico—necessary for the restoration.

Total goal \$660,000

Colonial Architecture

Mexican authorities estimate that \$17.5 million in foreign assistance will be needed to restore public monuments of primary importance, including some of the most beautiful Colonial edifices of the Americas. The Save the Mexican Murals and Monuments Fund hopes to participate in the recovery of Mexico City's architectural heritage by contributing to the restoration costs of structures that can be saved through public-private partnership.

During the first year of the program a survey will be conducted to identify projects for future support. In the second and third years, WMF will attempt to attract donors for joint-support restoration in Mexico City's historic center.

Several of the most important edifices have already been surveyed, and estimates have been prepared concerning their restoration. Restoration projects begun before the earthquakes have been stopped, and funding for these projects was diverted by Mexican authorities to provide for more urgent needs. Private funds are needed now to complete the work that has been suspended due to the emergency.

National Library (San Augustin)

\$850,000 needed

An important part of the University's patrimony is the ex church of St. Augustine, now the national library, which plays a prominent part in Mexican cultural life. Dating to 1541, the edifice is one of the oldest and finest in Mexico City. Its dome has been destabilized by the earthquake, and funds for restoration are lacking.

Museo de San Carlos

\$400,000 needed

For two centuries the training ground for Mexico's greatest artists, the Academy of San Carlos has played a central role in Mexican cultural life since its establishment in 1778. The Academy now houses impor-

Budget Summary

Mexican Murals Renaissance	
Sponsorship of five campaigns to preserve the modernist mural programs in public buildings	
GOAL	\$660,000
Colonial Architecture	
Sponsorship of four important architectural restorations that will allow public buildings damaged in the earthquakes to be used and renovated	
GOAL	\$1.5 million
Preservation of the Historic District	
Participation in urban planning and subsequent sponsorship of adaptive reuse projects to restore architectural landmarks suitable for housing.	
GOAL	\$150,000
OVERALL FUNDING GOAL	\$2.4 million

tant artistic collection, and is Mexico City's only museum of European art. Already badly in need of renovation before the earthquakes, the neo-classical building has suffered even more. Restoration is needed to secure it physically. Renovation is also needed, but not foreseen within the scope of the present project.

Museo de Culturas
\$200,000 needed

Situated next to the National Palace, the Museo de Culturas is a handsome Colonial edifice decorated on the interior with murals by Rufino Tamayo. The Mexican government had begun renovations before the earthquake, which damaged the building. The Tamayo murals are threatened by the general structural deterioration.

**Iglesia de La Santa Veracruz,
Alameda Park**
\$50,000 needed

Another important colonial church under restoration at the time of the earthquakes, the seventeenth-century church of the Holy Cross has an active parish. Funds are needed to complete the restoration, which was stopped when funds were reallocated for emergency use.

Total goal: \$1.5 million

Preservation of the Historic Center

The historic center of Mexico City contains many fine colonial buildings, and is one of the richest concentrations in the Americas of architecture from all periods—from the prehispanic era to the present decade. In the central zone alone, 1425 edifices are registered Historic Monuments. Many of these buildings serve as low-income housing and have deteriorated greatly, or are derelict today.

The Mexican government's highest domestic priority in the earthquake reconstruction is to provide habitations for the estimated 40,000 families that lost their homes in the earthquakes. 200 of the city's historic buildings have been expropriated and figure into the government's reconstruction plan. Other monuments are affected, because they are contiguous to areas where new construction will be done.

The World Monuments Fund has been encouraged to participate in preservation planning for areas that contain architectural heritage, in order to preserve the quality of existing architecture, to encourage quality in the construction of new housing that is to be built adjacent to monuments, and

to restore the tissue of urban life and architectural consistency in the affected areas. Save the Mexican Murals and Monuments will participate by coordinating private fundraising, sponsoring an overall preservation plan, and restoring facades and public areas.

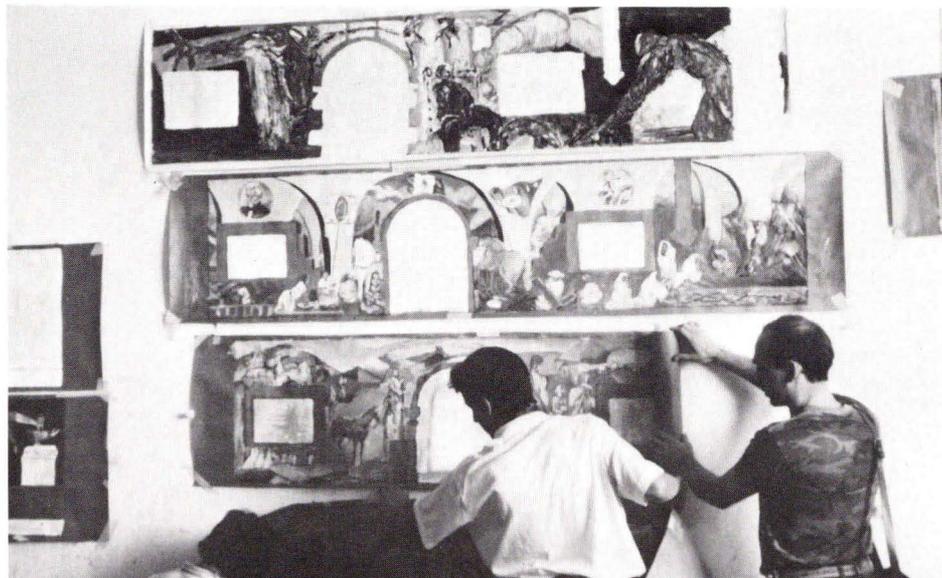
A small but architecturally rich area has been chosen for a pilot project in which three Mexican government agencies and two private groups will participate. The area centers around the churches of Santa Veracruz and San Juan de Dios on the Alameda Park. The small area contains two important churches, a seventeenth-century hospital presently under renovation, which will contain the important Franz Meyer Collection, two expropriated historic buildings, numerous damaged houses, and a large area of land cleared for new housing development. Save the Mexican Murals and Monuments Fund intends to provide funds for restoration of the Church of Santa Veracruz (see monuments list), the public plaza, and the facades of the historic buildings.

Needed: \$150,000 for preservation planning a pilot project centered around the churches of Santa Veracruz and San Juan de Dios.

Report: Mexican Mural Movement Alive and Well in San Miguel de Allende

The first Mural Painting Course, sponsored by the National Fine Arts Institute (INBA) of Mexico, took place from July 1st through August 31st, 1986, in the "El Nigromante" Cultural Center in the town of San Miguel de Allende, state of Guanajuato. The workshop was conceived by the Center's director, Sra. Carmen Masip, as a means of opening a creative space for all artists interested both in continuing and revitalizing the mural movement in Mexico. The young Spanish muralist Enrique Linaza directed the course with the intention to make a modest contribution towards the study and promotion of mural painting. The consensus among the various 25 participants, as well as the Cultural Center staff and community members, was that these goals were successfully reached; and additionally, all felt that an important seed has been planted in the renaissance of Mexican muralism and public art.

The site of San Miguel de Allende gave the workshop some honorable precedents, as painting, fresco and muralism classes were given in the 1940's in the Cultural Center building by the great artist/teachers Pablo O'Higgins, David Alfaro Siqueiros, Jose Chavez Morado, Rufino Tamayo and David Barajas, among others. The excep-



tional colonial beauty and fascinating history of this town, located 300 kilometers north of Mexico City, provided a very attractive setting for the course. This city was founded in 1542 by the Spanish monk Juan de San Miguel, and has been the birthplace and home to several great personalities in Mexican history, including the town's other

namesake, General Ignacio Allende, who was a famous leader in the War of Independence.

The building which today houses the Fine Arts Center was originally the "Royal Convent of the Conception", authorized by decree of King Ferdinand VI in 1754 and inaugurated in 1775. During the 19th Cen-

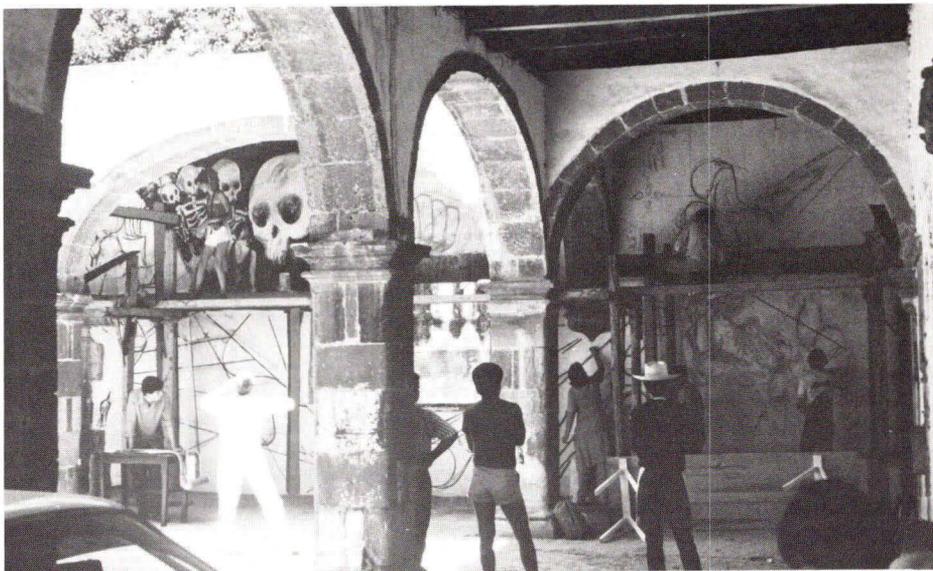
ture it became a girl's school directed by Spanish nuns. Years later it came under the control of the Ministry of National Properties of Fine Arts. The building currently conserves part of the 18th Century paintings which were used to decorate colonial religious buildings, as well as three fresco murals painted by the Monterrey artist Pedro Martinez in the early 1900's. At present the Center runs a comprehensive art school, and it is also the site of the annual International Chamber Music Festival, which took place this year in the first two weeks of August, as the second half of the mural workshop was underway.

Giving particular inspiration to the course participants was the presence in the building of an unfinished mural started by David Siqueiros and a collective of his mural workshop students from 1949. The unique opportunity to study firsthand the intermediate stages of a master work by Siqueiros was especially stimulating and helpful in understanding his complicated theories of muralism. This work was amply documented by Siqueiros in his book "How to Paint a Mural." Another interesting point was that both the current workshop and Siqueiros' class worked with the basic theme of "General Ignacio Allende". With this vibrant piece of Mexican art history as a backdrop, the 1986 mural course truly spoke to the point that, despite great debate to the contrary, the Mexican muralism movement continues to grow, in spite of the 1974 death of Siqueiros, the last of the "Big Three" masters (Orozco, Rivera, and Siqueiros); and hopefully will thrive as well, as more attention is being paid here in Latin America, and internationally, to the nurturing of public and mural art movements.

Mural Theory

Because the nine-week course was being given this year for the first time, its initial nature was experimental and flexible. After his 2½ years of independent graduate study with the muralists Arnold Belkin and other muralists in Mexico City, the course director Enrique Linaza wanted to provide the participants with theoretical information on the history of mural painting, particularly that of the Mexican movement since its initiation in 1921. This was achieved in daily talks and slideshows given each morning for the group before beginning to paint; as well as with weekend visits Linaza organized during the two months to see different murals around the country, and to meet with the masters Jose Chavez Morado in Guanajuato, Alfredo Zalce in Morelia, and Arnold Belkin in Mexico City.

In addition to the in-depth study of muralism theory, Linaza's other goal was to create a true format for learning, through hands-on practice; this took place through the elaboration of a mural 20 meters long by 5 meters high, located on a wall of an



annex building of the Bellas Artes Center. This old building once housed a Mexican Army Cuartel, and is still under control of those authorities. They provided the course with the use of the wall, and also suggested the theme of "General Ignacio Allende". This annex building was actually part of the original 18th century convent which currently houses the Fine Arts Center, and in the future this annex may become a formal part of the Cultural Center.

During all or parts of the course, 28 artists of all ages participated in the process of design, development and painting of the mural. There were 20 Mexicans from various origins (12 men and 8 women), plus several foreigners: a Peruvian, a woman from England, the course teacher from Spain and a woman from Spain's Canary Islands, 2 painters from Poland and Ireland, and 3 North Americans (2 women and a Chicano artist). One of the few problems that occurred in the course concerned the misconception that a few of the English-speaking students arrived with: that of their belief, because the course brochure was printed in English and Spanish, that somehow the workshop would be given in both languages. Unfortunately this was not the case; and even though the instructor and various participants spoke sufficient English to translate for them, the course was carried out with all discussions, conferences, etc. in the native Spanish language. In reference to future courses, this detail will obviously need to be clearly specified.

The first two weeks in July were given to the development of mural design proposals painted on Kraft paper on a scale of 1:10, by each of the 26 participants who started the course. It was Maestro Linaza's intention that there be no proposals from artists outside of the course used for the mural's ultimate design. The group pro-

ceeded to democratically vote on a design choice upon which to base the mural. One of the more interesting overall aspects of the workshop was the learning that took place inherently within the collective process. This process found its most dynamic manifestations in the continual development of modifications of the original design, as the group participants presented and selected variations and new images on an



almost daily basis. (Some of these changes, as well as the final outcome, may be seen in the photos which accompany this article.)

Technically, the wall was prepared with a cement and sand mixture, and the mural executed with POLITEC "Gamma 100" acrylic paints. "Politec" is an excellent paint which was developed here in Mexico in the 1950's by Professor Jose L. Gutierrez specifically for use in mural painting.

(Siqueiros mentions it in several of his writings...) The paints and other course materials were funded through INBA and through inscription fees (although several full and partial scholarships were awarded to various students.)

Weekly Conferences

In addition to the regular morning presentations, weekly conferences, open to the public, were held each Friday evening in the Cultural Center, and included talks by the following mural artists and theorists:

On July 4th, artist/teacher James Pinto, one of the collaborators in Siqueiros' San Miguel workshop, shared his experiences from that period. (Mr. Pinto also graciously visited the recent mural site several times in the course of the summer, offering his ever-valuable critiques and support.) The maestra Teresa del Conde, Sub-director of Plastic Arts of the INBA, spoke on July 11th about the current situation of mural paint-

ing in Mexico. On July 18th, Maestro Tomas Zurian, Chief of Restoration of INBA, talked about the murals damaged in the September 1985 earthquake, and the efforts of his program to restore them.

The 25th of July saw the initiation of the group of conferences given in honor of the centennial of the birth of Diego Rivera. That evening the maestra Alicia Azuela, Investigator at the National Arts Research Institute, spoke on the theme of Rivera's murals in Detroit, Michigan. Also as part of this set of talks honoring "Don Diego" were the presentations given by the maestras Ida Rodriguez Prampolini, on the 15th of August, and Elizabeth Fuentes on August 22nd. Sra. Rodriguez, eminent professor and researcher at the National University, gave a talk and slideshow on Rivera's murals in the National Palace in Mexico City, as well as other works in the capital area. Sra. Fuentes, curator/investigator at the Academy of San Carlos, shared her findings from her University of California

Master's thesis, whose theme was three rarely-discussed Rivera murals painted in California.

Other August conferences included a presentation on August 1st by Arnold Belkin, the Canadian-Mexican painter, on his body of work as a muralist, as well as his commentary on the public art movement. The following day, the director of the National Fine Arts Institute, Javier Barros Valero, and the maestro Victor Sandoval, INBA General Sub-director of National Promotion, visited the mural in progress and viewed with the participants their original proposals and designs. On August 8th, the Mexican painter Enrique Estrada gave a slideshow and talk about the murals of Vlady, Federico Silva, and his own recent work in the state capitol of Hermosillo, Sonora. Joining in the discussion after Estrada's presentation was his partner Teresa Moran, also well-known in contemporary Mexican art and mural painting.

The workshop this year in San Miguel was an important addition to the current scene in muralism education in Mexico. Unfortunately, there exist at this time only two opportunities for studying mural painting or fresco technique, and both are on the undergraduate level, offered as workshops in the 2 national art schools in Mexico City. The graduate-level San Carlos Academy of the National Autonomous University (UNAM) has yet to include mural painting as a formal course offering in either its Master's Painting or Urban Art programs. (At this point, in order to study muralism on an advanced level in Latin America, one must turn to the newly-opened Monumental Public Art School in Managua, Nicaragua.)

We look forward to future creation of not only a comprehensive school of muralism in Mexico, but also a National Center which conceivably would house all the archives and research on Mexican mural art for past, present and future. Through the INBA's support of courses and symposia such as the one in San Miguel de Allende, we come closer to the realization of this dream. Hopefully the authorities will give the mural workshop a chance to take place again in the summer of 1987; and thus continue their promotion of the advancement of this part of Mexico's unparalleled cultural heritage, and its unique role in the international muralism movement.

Further information on future San Miguel workshops:

Sr. Carmen Masip, Director
"El Nigromante" Cultural Center
Calle Dr. Hernandez Macias No. 75
San Miguel de Allende
37700 Guanajuato
MEXICO
(Tel. 465-20289)

Lauri Rose Tanner



Australia-China Mural Exchange

In 1985 I became involved in an Australia-China Mural Exchange Project which started in Melbourne. Muralist, Geoff Hogg, had visited China two years earlier as part of an Australian cultural delegation. Motivated by his interest in China, the 'peasant painting' form and his commitment to 'people's art' he instigated the project as a member of the Australia-China Council. It was then administered by Multicultural Arts Victoria.

Luo Zhijian, a Huxian 'peasant painter', and Shang Dezhou, a professional artist from Xi'an who adopts the 'peasant painting' style, spent two months in Australia. Together we painted a mural at the Queen Victoria Market in Melbourne.

The Chinese 'peasant painting' style originated in Huxian County, Shaanxi Province in the late 1950's. Painting became an integral part of many farmers' lives as they visually recorded their activities and achievements, and encouraged ideals such as co-operation and greater productivity. The women and men who painted were sometimes assisted by visiting professional artists and their work played an important part in political and social change. Recently the style has changed. The work, like that of Luo Zhijian and Shang Dezhou, is less instructional and there is greater reference to other folk art forms such as papercuts and embroidery.

The two months we worked together were very intense. We have different social and political backgrounds, our art experiences are diverse, our daily lives have little in common. And in a short period of time we were to produce a mural that expressed a meeting of our two cultures.

Melbourne, Australia 1985

The design developed mainly from our discussions about the Chinese artists' observations and immediate response to being in Australia. We all wanted to capture the multicultural nature of Melbourne and the active, colourful character of the market where the mural was to be painted.

In the mural portraits of people from many different origins are arranged in a circular format symbolizing the world and expressing unity and international friendship. The surrounding design is a brightly coloured, decorative border, painted in 'peasant' style and incorporates motifs of birds, animals, flowers and fish from China and Australia. There are traditional 'peasant' symbols such as peaches meaning best wishes for a long life; fish = plenty; magpie = good luck to newly weds; dove = peace. The kangaroo and pandas were included as well known and popular native symbols. The fat, happy pig and sheep with long fleece refer to market produce and successful agriculture. The baby

animals contained within the kangaroo and sheep are a 'peasant painting' feature meaning fertility. Entwining these are Australian wildflowers and bamboo. The centre of the mural is also in 'peasant' style and illustrates some of the fruit, vegetables and fish available at the market stalls.

A Visit to China

Many Australian community visual artists have been philosophically influenced by 'peasant painting' and its direct relationship to the lives of the artists and their community. Adelaide artist, Annie Newmarch, who also has a strong influence in the politics and art of China since Liberation joined me for the second stage of the project this year. We visited China for two months. Two months of fascinating, and often perplexing, insights into contemporary China.

It would be impossible to make any general statements about China, its people or its art as we spent such a short amount of time in a relatively small area of that vast country.

In Beijing, Datong, Taiyuan, Ruicheng, Xi'an and Hangzhou we visited the sites of many ancient murals, relief carvings and sculptures, museums, temples and archaeological 'digs'. We also gave slide talks about our own work and other contemporary Australian art, met with artists, saw exhibitions and toured art schools. Everywhere people were keen to hear about western art and were impressed by current community art activism. We viewed recent murals in Beijing, Datong and Xi'an. These

were mainly painted or constructed of ceramic tiles, mosaic, lacquer or plaster relief (although we did see two very large murals painted on rice paper and sealed in plastic) and were displayed in public facilities such as train stations, air terminals, hotels, etc. These are 'Artists' Murals' and seen as building decoration rather than community expression, although the artists aim at appealing to popular taste. Mural art is being taught in art schools, and lecturers said that a more accessible form such as community murals will be an aim for the future. The 'propaganda' style of public art made during the Great Leap Forward and the Cultural Revolution (which had such an impact on the development of our ideas here) are regarded, by the artists I spoke to, as interesting historically but are rejected artistically. I saw this as part of a general reaction against that political period.

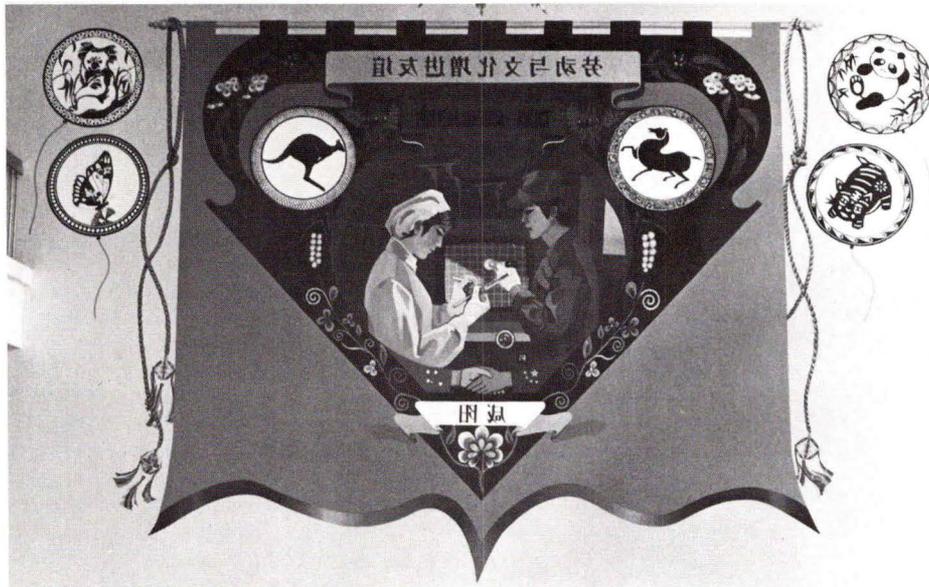
Xianyang, China 1986

Five weeks of our visit were spent in Xianyang, an industrial city near Xi'an, in Shaanxi Province. On returning from his trip to Australia, Shang Dezhou had captured the interest of the Xianyang Colour Picture Tube (CPT) Plant and Trade Unions in our Cultural Exchange Project. We designed and painted two murals—one in the foyer of the CPT Plant's cultural centre and the other on a panel for the Xianyang People's Cultural Palace (run by the Trade Unions for local working people)—with three local artists and Shang Dezhou.

The local artists came from various ar-



Xianyang People's Cultural Palace Panel Mural, Shaanxi Province, China 1986. By Anne Morris, Ann Newmarch, Wen Jun, Chen Shao Zhen, Xu Quang Yao and Shang Dezhou.



Shaanxi Plant Theatre Foyer Mural, Xianyang, China 1986. By Ann Newmarch, Anne Morris, Xu Guang Yao, Chen Shao Zhen, Wen Jun and Shang Deahou



Luo Zhijian working on the Australian-China mural at Queen Victoria Market, Melbourne, Australia 1985. By Luo Zhijian, Shang Dezhou and Anne Morris

tistic backgrounds. Wen Jun paints Spring Festival posters for publication and works as an artist and teacher at the People's Cultural Palace. Xu Guang Yao is employed as an artist at the CPT Plant. Before that he painted billboards and posters for film advertising. Chen Shao Zhen is a calligrapher and traditional painter of birds and flowers. He is one of two artists employed by the district's Trade Unions to organize propaganda and arts activities such as competitions and exhibitions for workers' art in factories, shops, hospitals and schools etc. Other people who also participated in the painting of the murals were a postgraduate student from the Xi'an Art Institute, two workers from the CPT Plant and a student of Wen's who works at a cotton mill.

The murals share a theme expressed through the words 'Friendship Through Work and Culture' written in Chinese characters and by two hands linked in a traditional handshake with the Red Star flag and blue Southern Cross on the shirt cuffs. They also refer to Australian and Chinese working people, nature and cultural history.

The CPT Plant mural (approximately 7m x 9m) is based on the format of an Australian Trade Union banner, with a central image of two CPT Plant workers. Decorating the banner are Australian flora and Chinese folk embroidery. Circles enclose motifs of a horse from the Qin dynasty, panda, papercut tiger, kangaroo, koala and Australian butterfly and are edged with decorative patterns which reflect ancient China and Australian aboriginal culture.

The panel mural for the People's Cultural Palace (approximately 3m x 5m) contains two large portraits of a Chinese cotton mill woman worker and an Australian industrial woman worker. These are flanked by typical Chinese and Australian birds—a fantasy phoenix and peonies (in the style of Spring Festival posters) and a cockatoo perched on a bough of eucalyptus leaves and blossom. Other natural and cultural symbols, such as a design from a neolithic ceramic pot and a possum, are contained in the side borders and separated by bands of the Australian aboriginal colours of black, yellow and red.

We were disappointed not to be working with the Huxian 'peasant painters' but realized that the essential funds for the project were covered by the CPT Plant and Trade Unions. Luckily we were able to visit the 'peasant painting' centre and exhibition hall in nearby Huxian and the home of Luo Zhijian in Zhennan Village.

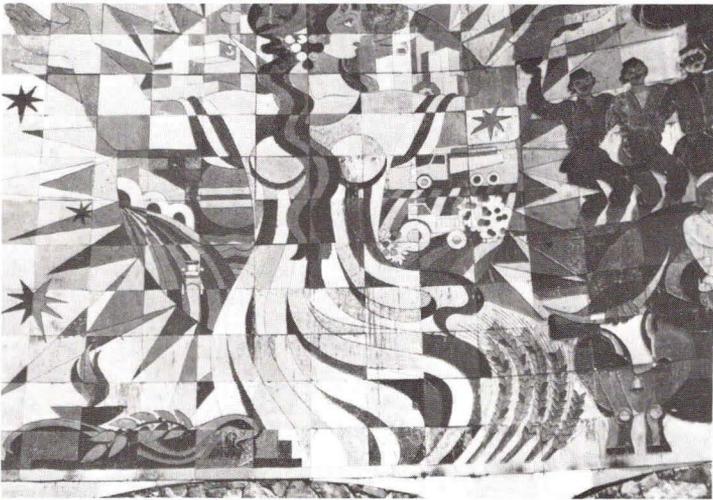
Living and working in China, with day to day interaction with local artists, provided a valuable opportunity for a true cultural exchange.

Anne Morris

U.S.-Soviet Cultural Exchange



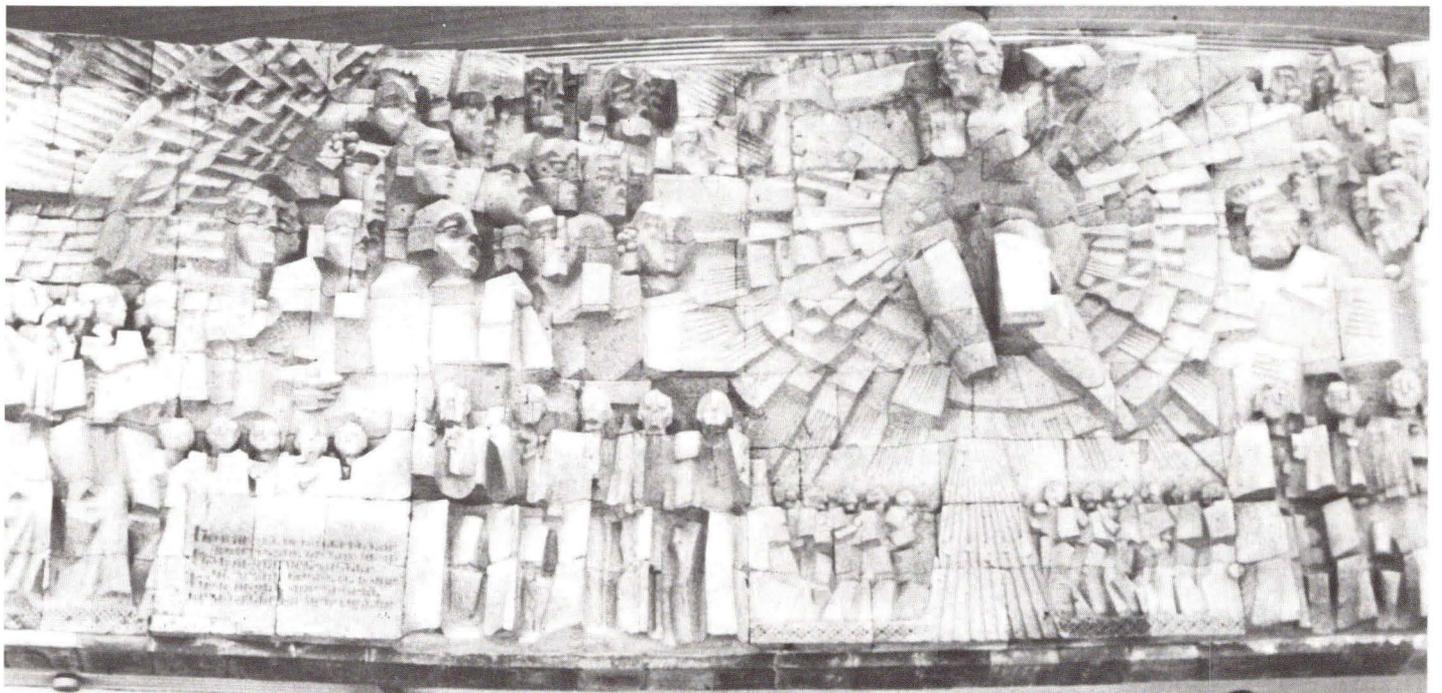
Yerevan, Armenia, World War II Memorial Mural.



Caucasus Mountains Mural (detail).



Caucasus Mountains (detail).



Yerevan, Armenia, Sports Complex mural: carved sandstone.

All photos by David Fichter

NATIONAL

Artist Files Suit Over a Wall Mural

In the first test of a little-publicized state law designed to protect artists' rights, a Boston man has sued a property management business, charging its owners with destruction of his Roxbury mural. Some members of the legal and artistic communities say the outcome of the case could have a significant impact on the ability of artists to protect their works from being altered or destroyed.

The art preservation law, enacted last year, makes it an offense to deface, change or destroy "fine art" and grants the artist a continued legal interest in the artwork even after it is sold or given away.

Painter and muralist Paul T. Goodnight this month filed a lawsuit in Suffolk Superior court against the owners of Sentry Property Management Corp. of Brookline, a year after his "Jazz History" mural was completely covered by two coats of paint.

"I was really irate. I really felt something here," he said, pointing to his chest. "It was painted over twice. It could never be recovered."

He said he was further insulted when the resulting blank red wall that once held his work was later marred by graffiti.

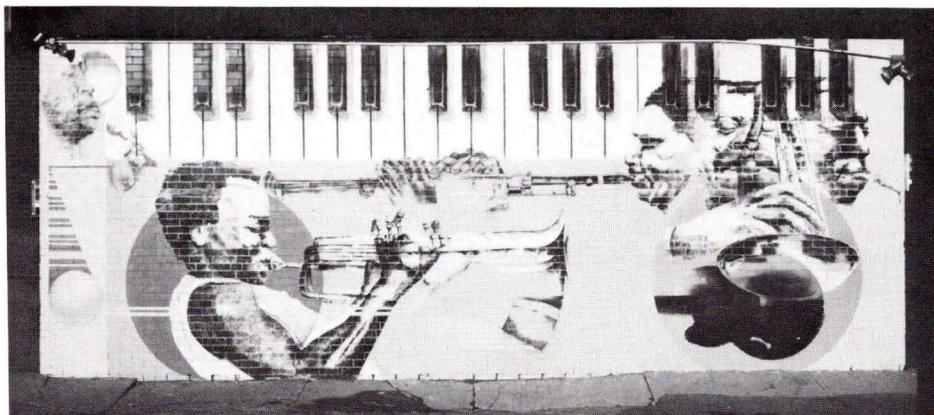
Goodnight, 39, created the mural, an interpretive depiction of legendary jazz performers, including images of Miles Davis, Sarah Vaughan and Johnny Hodges, five years ago on the outer wall of 981 Tremont St., a former jazz club.

Other paintings by Goodnight hang in a number of galleries in the United States and a reduced reproduction of the jazz mural was included in the 1985 calendar of Boston's street murals.

In the complaint, Goodnight asked the court to award him \$180,000 in damages and an additional \$35,000 to recreate the mural on another wall provided by the landlords.

Frederick Waldman, one of the owners of the building, said in a telephone interview that he had received a copy of the complaint but added, "It's probably best if I didn't comment."

Massachusetts is the third state to adopt an art preservation act, following California and New York. The statute here is broader than the others in that it covers visual works of all forms that are recognized as "fine art," including photographs and video tape. It also makes provisions for murals attached to buildings. Performing art is not covered by the law because to do so would bar any creative interpretations, according to art experts.



"Under the law you have to notify the artist before you do anything to the art when art is attached to a building," said Mark Fischer, Goodnight's attorney. "That didn't happen here."

The concept that artists possess a moral right to ensure the integrity of their work even if it is no longer in their possession is well established in Europe and Latin America but remains a foreign notion in the United States.

"In this country, we think of property rights," Fischer said. "If I buy a car, there is no law that can stop me from destroying it or doing anything I want to it."

With art, Fischer said, the idea of ownership and responsibility is different because "artwork is something special. Artists should be able to rely on the enduring existence of their work as it is the expression of the artist's personality." If it is changed, Fischer said, "a special kind of expression has been taken away from him."

Goodnight's complaint has piqued the interest of the art community, said Dorthea Boniello, a former director of the Artists Foundation, because of the potential impact of its outcome.

"In Paul's case, the work was not saved. But the most important thing for artists to know," she said, "is that there is a right to prevent destruction and a form of redress when destruction has occurred."

Kim Comark, director of governmental relations for the Massachusetts Council on the Arts and Humanities, explained the need for the law: "There had been examples that had come to the council's attention where American artists were reluctant to become involved in the growing public art movement. They had a sense that their work might be altered in some way."

The objective of preserving art has since attracted stronger support. Next month

Sen. Edward M. Kennedy plans to introduce a national art-preservation bill in the Senate for artists who have been "frustrated because there is no set of national standards" for public art, according to one of his aides.

The proposed legislation was designed to promote public art while protecting the rights of artists. It is based on the Massachusetts statute, the aide said, but with an important exception.

Kennedy's bill includes a proposed amendment to the copyright law, which will allow artists to continue to collect royalties after their works have been sold. Neither the New York or the California laws contain a provision about resale royalties.

Goodnight was commissioned to paint the jazz mural in 1981 by Walter Jo Bass, then proprietor of Walter Jo's club, formerly in leased space in the Tremont Street building.

Neither the artist nor Bass was warned beforehand that the mural was in jeopardy. Bass said he was told later that the building's owners directed a workman to remove all graffiti from the building.

"The person who was directed to do the work," Bass said, "couldn't speak English and apparently couldn't tell the difference between graffiti and a fine piece of art, a Goodnight original."

The removal of the mural, Bass said "was a terrible slap in the face and a disgrace to what we were trying to do in the community. It was a nice piece of art that even the neighborhood kids recognized."

"You get the sense you're in an insecure occupation," he said. "I realize I'm always going to be fighting, especially when you're in public art."

Joanne Bell
Boston Globe, Aug. 28, 1986

DAVID TINEO: Drawing People and Murals Together

Ask David Tineo about murals and he talks about people. And this belief informs his thinking about murals and the role of the Chicano muralist in the barrios of Tucson.

"The muralist is the eyes for the people," he says, "just as a musician is a voice for the people." As a result, Tineo's role as a public artist influences the way he designs a mural. He starts with an idea—deliberately general so that it can be "re-adjusted." As he outlines the idea on a wall, a process begins.

"It's like when you go out there and play some music," he explains. "People start gathering. When people know something's going on, they get curious—especially the kids. Then when they see me doing a mural painting, they ask what's going on. That's when I talk to them and ask them what they think should go up there."

The details of Tineo's murals are therefore often filled in by people whose interest he's stimulated. Usually these are teenagers who offer images reflecting their lifestyles, their hopes for the future, their pride. Sometimes one of Tineo's "kids" will go beyond minor suggestions by posing a question too deep for Tineo to "re-adjust." For instance, while he was collaborating with Danny Garza on a series of murals at El Pueblo Neighborhood Center in Tucson, a young girl wanted to know why there weren't women in the murals.

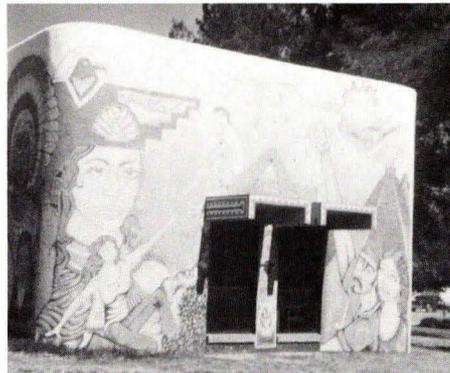
"It made us realize a deficiency," he recalls. So they reworked their designs and came up with the forceful east mural. Like all of his murals it exhibits Tineo's concern for balance—created here by a group of women representing the arts. They became the first of many statements to the community of the importance of *las chicanas*.

But his own growth as an artist is not his only concern. When he talks to the young people who come to watch him paint, he is even more concerned with getting them involved in the creative process. He wants them to do more than question and give him ideas. He wants them to become physically involved with the painting of the mural. This, he feels, is a way to get the children of the barrio to learn about themselves, to build themselves up, and to develop their confidence to work toward other goals.

"Painting is a form of discipline," he explains. "It's cleaning the brush, knowing how to combine colors, knowing how to chalk layouts. It's being able to sweat a little and have patience—patience to see that painting goes step by step."

So, if a child learns to take this same approach when he goes back to school or makes his way out into the world, he's gained from mural painting. It is an aspect of

his painting that Tineo frequently compares to his work as a counselor in the job training program at the SER office in South Tucson. "I might not ever make a name for myself as a muralist," he says. "But just maybe I might instill some confidence in



Aztlan 1979 El Rio Center Tucson



1984 Mural-Housing Projects, South Tucson



El Rio Center, Tucson
restoration of 1976 mural

some kids. If I can just touch one individual—give him the confidence to make something out of himself instead of getting stoned or hooked on drugs or winding up in the can—then to me it's worth it."

Tineo's view of people accepts and even demands the possibility of change. That the belief itself does not sit passively in his mind is well illustrated by his continual efforts to force an interaction between people and murals. In fact, so fervent is his belief in change that it is the creative spirit of his art. It expresses itself mainly through images—images symbolizing human change, past and future.

The dominant image of change is Tineo's birth symbol. "It is my signature," he says. Its identifying element is fire, flames rising into the heavens. In his first mural ("El Libro y la Esperanza de la Raza," painted at El Rio Neighborhood Center) the flames are seen in the upper portion of the mural. They seem to float there as if they were the ethereal hope of *la raza*. In his next mural (the east mural at El Pueblo) the flames are held in the palm of an upraised hand. Painted several years later, it clearly shows an evolution in Tineo's thinking: The possibility of rebirth is no longer a transcendent hope but has become a reality existing within each person.

Tied closely to the birth symbol is the idea of *mestizaje*. It takes two forms. In its usual sense *mestizaje* refers to the formation of *la raza*, the blending together of the Indian and the Spaniard to create a new race (*el mestizo*) and a new culture. Tineo symbolizes this historical creation by a three-headed figure. But this symbol is always presented in a context where knowledge is seen as a powerful evolutionary force. This idea of the future evolution of *la raza* led Tineo to create what he calls "the faceless figure." Its earliest form was an abstract swirl in the flames of his first mural. In "Nuestra Raza" (an interior mural at the South Tucson Civic Center) the incipient swirl became a true faceless figure. Significantly, it grasps in its right hand a staff of flames.

David Tineo's murals are rich in images of change like these. But though they express his own beliefs, he has seen to it that they also reflect the inner life of the barrios.

The response of his kids to what they've put up on walls?

"They're proud of it," says Tineo. "They respect what's up there because it's part of themselves, part of their body. That's what community mural painting is all about."

Booth H. Perkins
Diversions Magazine,
Phoenix, April 1985

What Has Art Got To Do With Day Care?

"Arriba Con Nuestra Cultura: Sembremos Para Un Futuro Mejor" the production of "From Our Cultures: Sowing Seeds For A Better World" grew out of an "art" class I taught at the Center For English As A Second Language (CESL) in Willimantic, Ct., in 1984. A project of Quinebaug Valley Community College, this center also acts as a community center for the many students and their families who have attended the program over the past 6 years. The Director is a community organizer with a Freirian outlook and the "curriculum" includes community and issue oriented activities.

Although Willimantic looks like an average large New England mill town, its population is over 1/3 Latin (mostly Puerto Rican who originally came to work in the textile mills), which is not typical of New England mill towns. While successive waves of immigrants settled in Willimantic—French Canadians, Lithuanians, Ukrainians and most recently Greeks and Asians (many of whom we met or talked to about their cultures and art)—a huge gap between the Latin and Anglo communities exists. CESL students, who are mainly Latin, produced as part of the art class a greeting card that reflected their different cultures and communities. The mural grew out of this idea/project with the hope of creating a visual statement about the diversity of the community. The Director of Planned Parenthood in town helped us gain access to two walls in the entryway of the newly opened social service building on Main St. which houses Legal Services, the Hartford

courant, Windham regional Community Council, North East Action Council, New Perceptions (a counseling service related to substance abuse) and Legal Assistance To Medicare Patients, as well as Planned Parenthood. Services of all kinds are provided for youth, young mothers, elders, etc. The walls are visible from the street and the building is in constant use. After several building meetings all the providers and the landlord decided to chip in to match a grant from the Ct. Commission on the Arts.

3 or 4 CESL students worked on the design with ideas also coming from building occupants. The primary designer was Veneranda Fernandez working with myself. Veneranda's 4 children, although a fantastic group of individuals, didn't let us get much work done and our search began. By the end of the project day care had accounted for 1/5 of our tiny budget (day care was not originally a budget item) and that was only because helpful friends and neighbors received a very low wage.

As the mural progressed day care continued to be an issue. Over 25 people (non-artists mainly) painted (5 on a continuous basis)—CESL students, passerbys, artists and other friends, clients of building services, etc.—but many women who stopped now and then were prevented from staying or coming back by lack of daycare. Lack of public transportation—especially to/from areas many folks live in—was another problem. In general this is a largely unaddressed rural issue. The mural contains images along two themes: the cultural diversity of the community (represented by

flags, birds and various symbols); and the services provided in the building and other supporters (adult education center, CESL, Dial-a-Ride, the local college's well-known women's softball team, etc., etc.). We tried to present the images from the point of view of the majority of the people who might be viewing the mural.

The part of the mural that drew the most criticism/discussion was the representation of Planned Parenthood's educational work (which happens to include a chart of the reproductive system). Addressing this daily reality in a public way seemed to disturb men for the most part, although most women and men felt it was important to include. We learned that the whole building has had to participate in evacuation training (in the event of a bomb scare) because of constant harrassment of Planned Parenthood in Ct. and throughout the country by right wing organizations. The 2 local newspapers (plus the progressive Latin paper from Hartford) were used to show the history of the mills and related issues (such as what will happen now that the mills are closing—will they be used for housing or malls??). In spite of the great coverage of the project we got—we had a wonderful community opening for the mural with 60 plus people—these particular issues weren't addressed by the media. The response to the mural has been great, the entrance looks inviting, and best of all mural participants and contributors of all kinds are proud of the product and the way its represents so many of us.

Judy Branfman



ASU Mural International in Influence

Despite its local theme, Arizona State University's mural depicting a Hopi snake dance is international in flavor. The artist was Jean Charlot, a Frenchman who studied with the eminent Mexican muralists Jose Clemente Orozco and Diego Rivera during the early days of the Mexican Mural Renaissance of the 1920s.

The 900-square-foot mural, located on the south wall of ASU's Administration Building, is dramatically divided into triangles by a stairway rising to the second floor. Above the diagonal stairway Charlot has portrayed several episodes of the Hopi snake dance using one or two figures for each episode.

The title of the mural is written along the stairway—*Man's Wisdom Subdues the Aggressive Forces of Nature, Painted in True Fresco by Jean Charlot and Students—Summer 1951.*

The mural below the stairway shows magnified hands extracting venom from a rattlesnake to make serum. This portion of the mural relates it directly to ASU; in the 1950s the making of serum was a specialty of the university's biology department. The Hopi snake dance symbolizes humanity's spiritual power over nature while the lower mural symbolizes humanity's scientific dominance of nature.

As indicated by the title, the murals were painted in the true fresco technique, which means that the paint was applied on wet plaster (fresco means fresh in Italian) that became permanently affixed to the wall when dried. Most murals are simply painted on top of the wall.

The brilliant yellow background highlights the brown bodies of the dancers, who wear characteristic Hopi kilts and rose-colored moccasins. The upper portions of the men's faces are painted the ritual black.

Charlot was born in Paris in 1898. He fought with the French army during World War I and moved to Mexico with his mother at the end of the war. He painted several murals in Mexico City and worked as an archaeological artist with the Washington-based Carnegie Institute on its excavations at Chichen Itza in Yucatan. He moved to New York in 1928 and taught as an artist-in-residence at many universities in the continental United States before moving to Hawaii in 1949. He died in 1979.

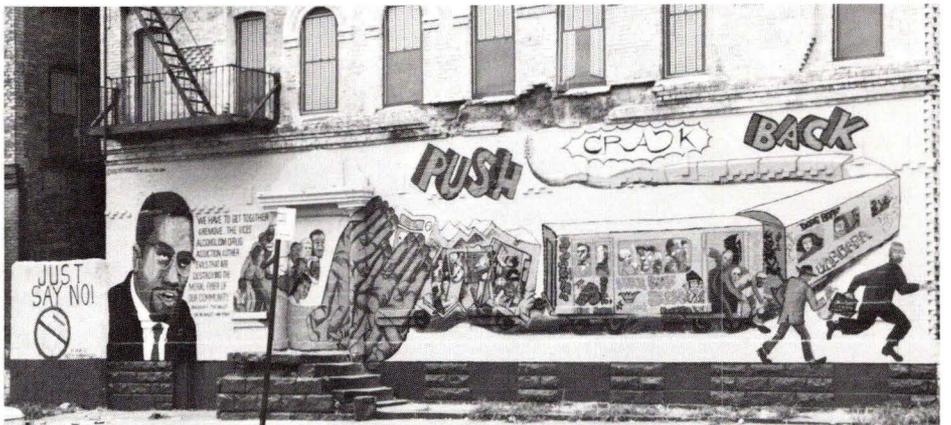
While teaching summer school at ASU in 1951, he and 26 of his students painted the mural in the newly built Administration Building. Besides painting more than 50 murals in Mexico and the United States, Charlot wrote several books.

Jan Sheridan
The Republic



Charlot—"Man's Wisdom Subdues the Forces of Nature" photo by Jan Sheridan

Collective Mural Takes a Shot At Crack



Over Labor Day weekend a group of artists made a visual statement to protest rampant crack dealing in the immediate community at West 142 Street between Amsterdam Avenue and Hamilton Place in New York City.

Below rows of artificial decal windows on an abandoned building a colossal portrait of Malcom X supports community resistance to drugs; a crowd merges into two massive hands to stop a "crack train" filled with casualties.

With permission from West Harlem Group Assistance, the 40' mural was planned, primed and painted in three days by Artmakers, Inc., a non-profit, multi-ethnic organization of professional public artists. Using paint and scaffolding from previous projects, the painters volunteered their time and ideas, enlisting the help of

"Push Crack Back" Artmakers collective mural 1986

neighborhood people including a team of graffiti artists.

Local residents expressed sincere appreciation of this visible support for their concern about the impact of crack on their lives.

Conceived by Artmakers founder, Eva Cockcroft, while painting a Greenthumb sponsored mural across the street, the "push crack back" project was painted by Keith Christensen, Cliff Joseph, Sarah Greer Kleeman, Camille Perrottet, Eric Stephenson, and Joe Stephenson. Assisted by Barbara G., Danny G., Jay, Zuri Joseph, Tessa Kleeman and Quimet-ta Perle, Eddy Stephenson and Olivier Stephenson.

Racist Message in Whitewashing Art

Minority communities need visibility in art centers, and not just in the neighborhoods.

On July 6, with no warning, two popular murals near the East Side Youth Center in San Jose were whitewashed.

One was a project of young people working with Jose Colchado from San Jose State University, the other was a graffiti-style warning against PCP.

As the director of a modern art gallery, I'm outraged by the destruction of this art born from the community—and by the racist implications. The track record for galleries and museums showing artists of ethnic diversity is abysmal.

I can't help but wonder what this does to the self-image of the community, or to kids' ability to have faith in the system.

These murals are irreplaceable. As team efforts, they can't be duplicated.

Colchado, an artist and art educator, has worked hard with the youth center to develop programs for high school students with difficulties.

"We knew if the program were just academic we'd lose them," he said.

This particular project involved summer day-camp youth and their teen supervisors. Everybody held hands against the wall. They outlined each other, then painted themselves in. Five teens from a Migrant Education Program program cleaned up all the splashes and painted in the words, "Youth Are Our Future" in Spanish and English. The mural became the high point of the summer for everyone; people riding by the artists would blow their horns in support.

One facilitator remembered the days of painting: "Mothers with babies would stop. Little kids would say, 'That's me!' (and they would continue to say it two years later). It was an incredible experience. The artists from Migrant Education were just learning to speak English."

Similarly, the PCP mural by 19-year old "Aladdin" had community appeal. The use of PCP is a major drug problem in San Jose. The boldly painted "KJ KILLS" (KJ is slang for PCP) and one unsolicited afterthought: "If KJ kills an elephant, imagine what it can do to you."

This is an example of teens talking to teens in a most effective way on heavily trafficked Story Road. It's something to remember for those who will be spending the \$20,000 recently approved by the city for an anti-PCP campaign.

Neither mural had been marred by graffiti, although there had been graffiti nearby. Both had credits on them. The community took pride in the work. The loss is

very upsetting to the East Side Youth Center Director Janie Perez and to the young artist and their families.

Only snapshots of the murals remain. It's an insult that paying for some more paint is even mentioned as a response to the myopic destruction.

Instead, the city and the art community as a whole need to rethink some attitudes and practices:



other mural defacements

✓ Mural-makers cannot survive on paint alone. Painters, designers, organizers and assistants in San Jose, like those in San Francisco and New York, need support like that accorded other art forms.

✓ The East Side Youth Center needs to be sufficiently funded. The center, squeezed into a 1,000-square-foot building, runs recreation, drop-in and out-reach programs on \$71,000 from the city. Its art programs, which receive no more than several hundred dollars each, are funded independently from foundations and the California Arts Council.

This well-conceived and well-managed art program has potential for growth, if the city's administrative problems could be overcome, by coordinating with the San Jose Museum of Art. The program has been praised by both parents and students, it confronts the social problems of gangs and the needs of latch-key children, and deserves support from the city and community.

✓ On the art front, we need clear procedures to protect murals and given them the respect we give other art. Murals, the product of complex arrangements among property owners, artists, community members and often city personnel, need written agreements specifying lifespan and alteration and repair conditions.

Recognition of murals from city officials and cultural institutions would boost public respect for what are, indeed, the city's art treasures.

Artists choose materials that are available to them. Preferential treatment for certain art media—such as bronze or oil—can disguise race or class or sex or age prejudice.

Let's move beyond prejudices; let's look at the talent at hand and recognize that murals have the potential to be a great art form in San Jose.

✓ Minority communities need greater visibility in the established visual arts centers, and not just in the neighborhoods. Since minority races make up nearly half of California's population, established museums and galleries should not take on the aura of private clubs and relegate minority artists to "ethnic-only" shows, thereby refusing them validation and placement in a larger context.

Art is visual communication. Closing eyes and ears to half the population today and isolating art forms reinforces the communication blockage.

Art offers us a reflection of one's self and one's values. The destruction of the Story Road murals can have a positive outcome if it serves to provoke needed changes.

Jan Rindfleisch
San Jose Mercury News

Bringing Attention to the San Luis Valley Through Paintings

Art is springing from the fingertips of San Luis Valley residents, and the work is not being scrawled on tiny pieces of paper or crammed, Emily Dickinson-like, into the crowded desks of creative but unknown individuals.

Instead, artwork is appearing all over the San Luis Valley in unlikely places such as a silo near Romeo, post offices in Alamosa and Monte Vista, and the side of a building in Antonito.

Some artists have even taken their work outside of the San Luis Valley. One painter and some Valley high school students recently performed their artistry in front of state Senators and Representatives in the Colorado Capitol rotunda.

Fred "Lightning Heart" Haberlein, who took the students to the capitol, is one of the original perpetrators of this new method for decorating the Valley and displaying the talent of its residents. One of Haberlein's first murals in the Valley was the whooping crane painted on the side of the silo just west of Romeo.

Painted so it faces the town, the flying crane is so colorful and unique that it grabs the attention of anyone driving by.

Haberlein began his education at Colorado State University with the intent of becoming a commercial artist, but he soon went through a series of transformations that took him from commercial art into sculpture and then to printmaking. As a printmaker, he moved to Oracle, Ariz., where he began painting murals. He painted one on a cafe wall in Oracle.

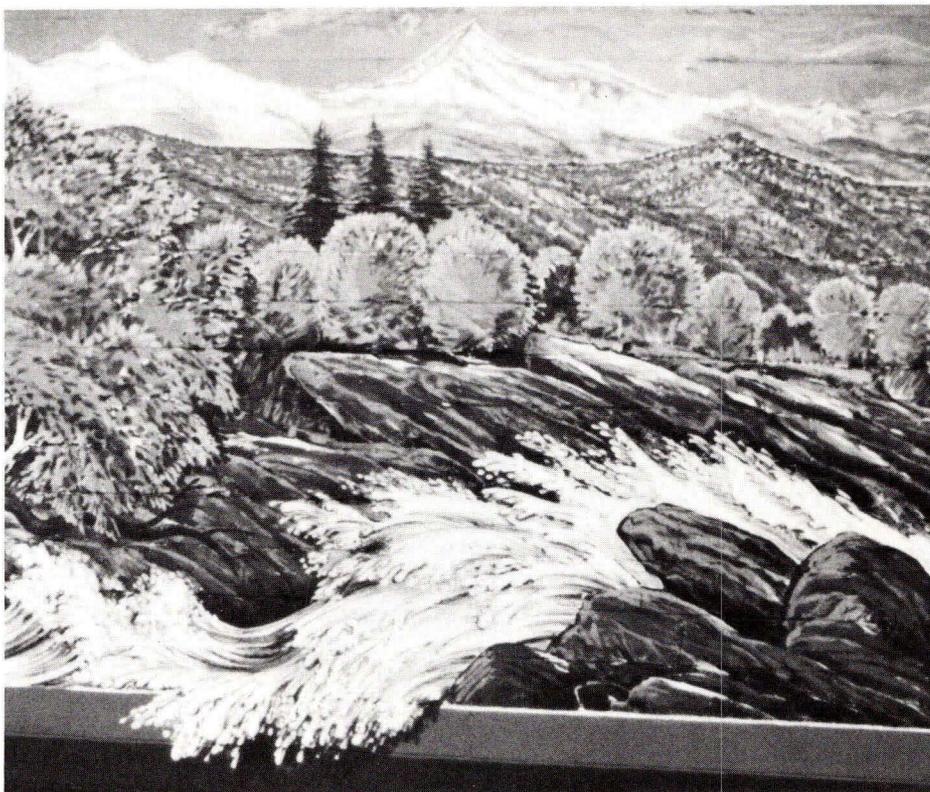
In the San Luis Valley, Haberlein's murals include the one on the side of a white Main Street building in Antonito. It shows at one end Ute Indians watching the growth and settlement of the southern part of the Valley. Near the Indians is the wild, unsettled Valley complete with wildlife. In the center of the mural is a train, and at the end of the mural are two modern hikers pointing back toward the Indians.

Haberlein also painted a mural of Jack Dempsey in Manassa and completed several landscape murals in Valley post offices. The mural in the Alamosa post office is a re-creation of the scene one would see by looking east from the post office toward the Sangre de Cristo mountain range, and it includes a dramatic swooping Eagle.

At the school in Moffat, as part of the Artists-in-Residency program sponsored by the Rio Grande Arts Center, Haberlein completed his 45th major mural.

The mural at Moffat led to the whole idea of painting at the state capitol, once again under the sponsorship of the arts center.

Haberlein and about five students left for Denver Thursday and made preparations for the painting. Friday they began paint-



Haberlein-detail, Colorado

ing, and at 11:30 a.m. Friday state dignitaries such as state Sen. Ted Strickland, R-Westminster, state Sen. Michael Callihan, D-Gunnison, and state Rep. Lewis Entz, R-Hooper, introduced Haberlein and the Moffat and Antonito students to the state legislature.

The group painted a mural called "Farmers of the Valley and their Contribution to the Nation." Obviously, Haberlein hoped that painting such a mural would show more of the San Luis Valley than just its painting prowess. Haberlein hoped the mural would contribute to the legislators' understanding of the Valley's economic contribution to the United States.

Local Artist Roger Williams, who also contributed to the mural trend with a painting on the wall in a local convenience store, accompanied the group to Denver and did a sketch of the group painting. The Courier temporarily has William's sketch in custody for use in the newspaper.

According to Rio Grande Arts Center President Peter Winter, the painting did attract the attention of the legislators, and when the group started shopping around for a permanent place to keep the mural, State Board of Education members were so impressed with it that they asked for the painting to go in their new building.

Meanwhile, over in Monte Vista, a new mural has been painted for the post office in honor of Monte Vista's Centennial celebration.

This mural was painted by local artist Tom Lockart and was dedicated in a formal ceremony at the Post Office on Friday.

The mural, which measures 10 feet by 6 feet, is done in oils and has four scenes from the past and present, with portraits and a saddle bronc rider rising in a three-dimensional effect from the center.

Lockhart, an award-winning artist, has been instrumental in training younger artists in the Valley. Demand for his art has increased to the point where he is able to spend most of his time painting.

With such talented Valley artists as Haberlein, Lockhart and Williams, more art surely will be in store for the Valley.

Haberlein already has plans for an extravaganza. He would like to put on a Hay Stack Sculpture Contest this summer to bring some more national attention to farmers in the Valley.

Haberlein hopes that farmers will enter the contest and will create large sculptures, primarily identifiable from the air with their hay stacks. Haberlein plans to offer prizes to the winning entries.

The blend of agriculture, history and art obvious in these paintings and contests cannot help but bring notoriety to the San Luis Valley.

—Scarffe
The Valley Courier

MIXED MEDIA

Hugo Gellert- People's Artist, 1892-1985

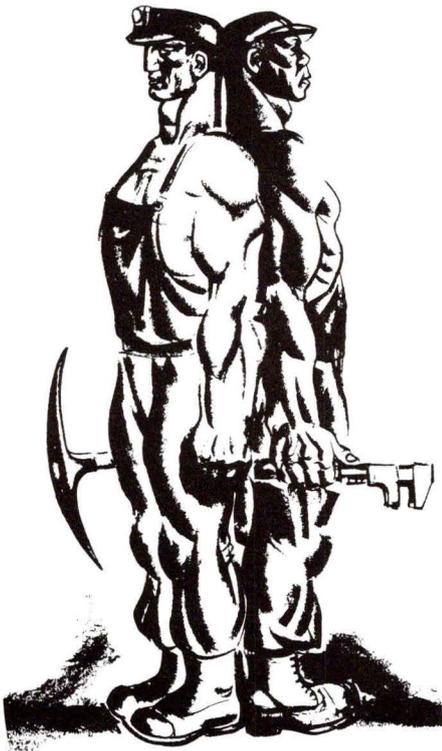
Available from:
Hugo Gellert Memorial Committee
130 East 16th St.
New York, N.Y. 10003
\$5.00 postpaid

This testimonial book, published soon after Gellert's death in December 1985, goes a long way towards honoring the tremendous talent and dedication of one of America's most prolific political artists.

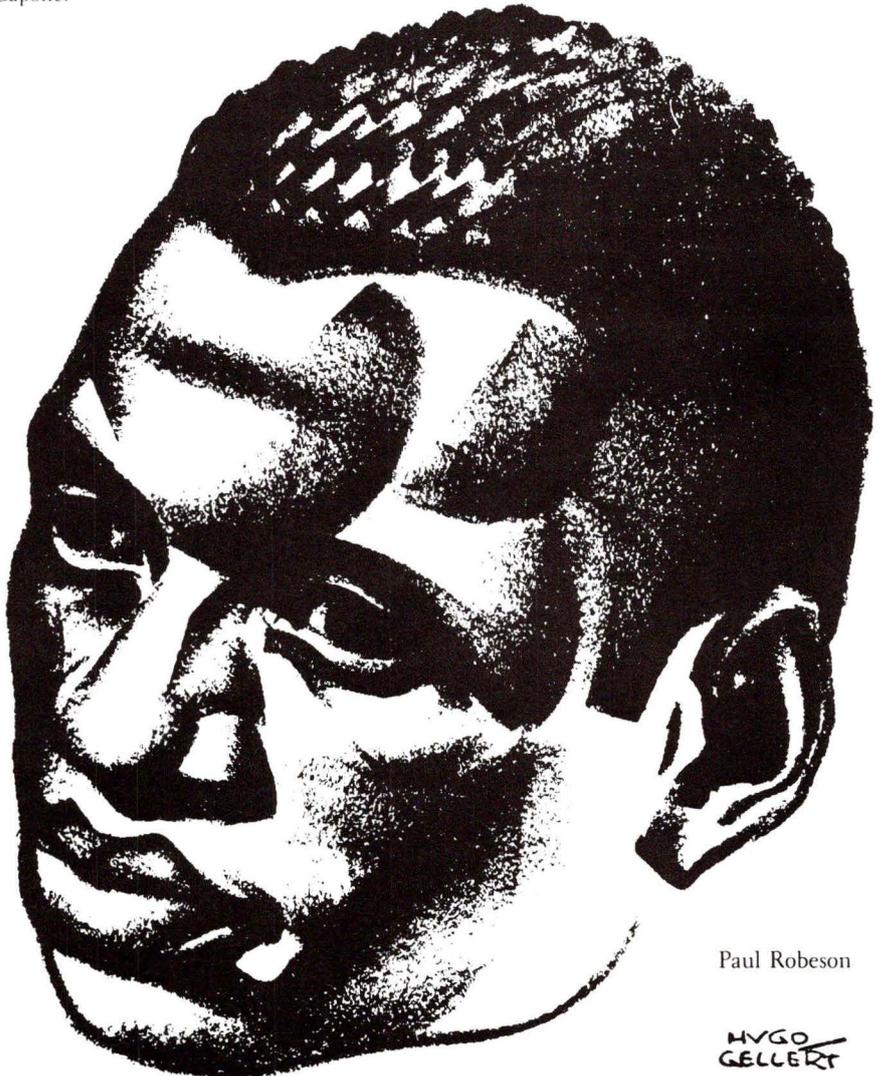
Raised in New York's Upper East Side, Gellert was an early contributor to publications such as *Liberator* and *New Masses* during the 20's. He later illustrated Marx's "Capital" in *Lithographs*, among other books, and was a central figure in organizing the First American Artist's Congress in 1936. He was also an accomplished muralist. Over 30 reproductions and several historical notes all contribute to a very worthy publication.



One of the most celebrated and controversial of Gellert's murals, created for the Museum of Modern Art, in 1932. The mural entitled, *Us Fellas Gotta Stick Together*, depicted J.P. Morgan, Henry Ford, John D. Rockefeller and President Herbert Hoover in the company of gangster, Al Capone.



Black and white, unite and fight!



Paul Robeson

HUGO
GELLERT

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