

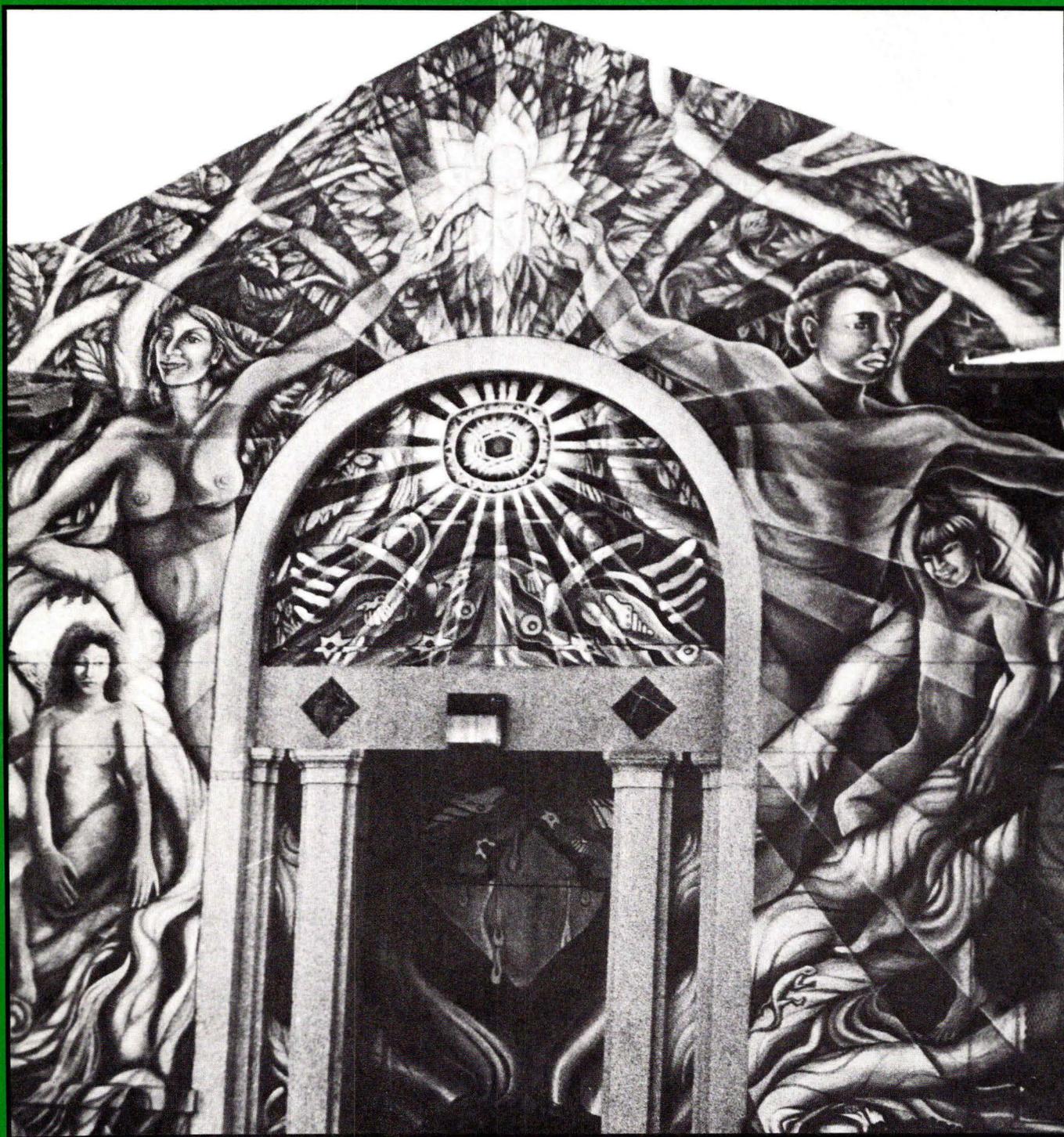
# COMMUNITY MURALS

®

AN INTERNATIONAL VISUAL ARTS MAGAZINE

WINTER 1987

Vol. 12, No. 4



# EDITORIAL

## Mosaic, Not Melting Pot

For decades, citizens of the United States have been taught that the country was a great melting pot, where people from cultures all over the world cast off their cultural traditions and embraced the single, dominant Anglo-European, WASP, capitalist culture of the United States. By the 1960's it was clear for everyone to see what Third World people had understood all along: the idea of a melting pot is a metaphor for total domination of everyone by the cultural traditions of the most elite (and male) members of our society.

Such an outlook does not require a theory of conspiracy. It is enough that we all be fed (and digest) the idea that "everyone is in this together, like a big bowl of cultural soup." Or, in other words, "freedom and equality for all," which means in effect that anyone of us has an equal right to broadcast our views just like multi-billion dollar CBS or Time, Inc., etc.

Exactly this idealist notion of equality is a basis of Reaganism, for instance. But Democrats subscribe to it as well. For over a decade, the official U.S. position in the United Nations Forum on Communications is that the airwaves of every country, including the smallest, most impoverished,

should be freely open to anyone, i.e., major U.S. corporations, or the U.S. government via the U.S.I.A. should be able to bombard people's minds however corporations or the government choose.

But the cultural expressions embodied in our work as community based artists challenge this elitest view. We seek to replace the phony idealist metaphor of "melting pot" with a celebration of the reality confronting us everyday: a mosaic. We experience different cultures on a daily basis, each trying to continue its own valuable traditions while *not* rejecting others'. Like a mosaic, each individual tile (culture) presents itself in its fullest, brightest state, but also co-exists with other cultures, non-antagonistically. Taken together and from a distance, the overall pattern is intriguing and much more complex than any single part, but it is made up of many individual parts without the diminishment of any of them.

Our art works to this end if we respect tradition and oppose social and economic pressures which would encourage us to weaken it, usually are used to make a sale of some sort. Galleries and museums and

foundations and arts agencies that would encourage an "internationalist" aesthetic are in fact supporting the limiting narrowness of *their* perspective, and by directing their support that way are making it more difficult than ever to retain cultural integrity for other groups. Community arts, by their existence, challenge this attack by proclaiming their role as part of a mosaic of cultures.

A piece of mosaic is independent (on one level), clearly itself, unique, combines with others in a large pattern (another level) without dilution of its own power. While mainstream arts today complain constantly (and accurately) of being stale, community arts are a course of great vitality because of their sense of urgency, their energy, and their clear sense of self based on collective as well as individual need.

It is a wonderful movement to be a part of, for all of us. It is what art should be: strong, creative, unique and collective; responsible to self and community; proclaiming a basis for both, opposing, growing, inventing, asserting, creating.

## CONTENTS

### RESOURCES

Major National Cultural Conference .....	4
Current Progressive Art Publications .....	5
Warlukurlangu Artists .....	6

### INTERNATIONAL

Arnold Belkin's New Mural in Nicaragua .....	7
Mud Mime Mural—Australia .....	8
International Mural in Diriamba, Nicaragua .....	9
Montoya—Tijuana .....	10

### NATIONAL

San Antonio Murals .....	11
New El Paso Murals .....	16
Mexican Artist Donates Mural to San Jose .....	17
Recent Juana Alicia Murals .....	18
Envisioning the Creative Fire—Ccopacatty .....	20
Recent Oliva Gude Murals .....	21

### MIXED MEDIA

Gargoyles to Scare Developers .....	22
Galleries Open Doors to Chicano, Latino Art .....	22
Graffiti Book Survey .....	23

### Editorial Group

Kim Anno  
Miranda Bergman  
Kathie Cinnater  
Lincoln Cushing  
Jim Dong



Tim Drescher  
Nancy Horn  
Yolanda Lopez  
Jane Norling  
Odilia Rodriguez  
Arch Williams

Copyright ©1987 International Community Muralists' Network.  
ISSN 0886-2044

Cover photo: Detail of *New Tree of Life*; Juana Alicia, Susan Cervantes, Raul Martinez, San Francisco, 1987. See story page 19. Photo: Susan Cervantes.

Back cover photo: Detail of *Los Prometos*; Arnold Belkin, Managua, Nicaragua, 1987. See story page 7. Photo: Arnold Belkin.

**Special Thanks** to those who have volunteered their expertise and energy over the years to work as editors of *CMM*: Juana Alicia, Dewey Crumpler, Rupert Garcia, Claire Josephson, Lisa Kokin, Dan Macchiarini, Emmanuel Montoya, Mike Mosher, Osha Neumann, Ray Patlán, Patricia Rodriguez, David Shaw, Fran Valesco, Bill Young. And to those who offered special help over the years: David Avalos, Judy Baca, Eva Cockcroft, Jo Drescher, Galeria de la Raza, Shifra Goldman, Jo Keroes, La Raza Graphics, in memory of Ralph Maradiaga, Victor Ochoa, Maria Pinedo, Jim Prigoff, Marcia Rautenstrauch, John Pitman Weber, René Yañez, Inkworks Printshop.

# This Is It, Folks. . . !

Unless something completely unforeseen occurs, this is the last issue of *Community Murals Magazine*. The reasons are:

▶ The Editorial Group decided that *CMM* is no longer the best use of our resources. We feel we can reach more people through other publications, and that the small number *CMM* is reaching directly now simply does not justify the hours of labor in the magazine's production.

▶ When we began, we thought we would do a few newsletters for a couple of years, then pass it on. We never imagined developing into a quarterly magazine and publishing on time for an entire decade. We are proud of what we accomplished.

Now we have more responsibilities. Unlike 1978, when we took over the *Community Muralists' Newsletter*, we are parents of, and support, nine children.

▶ We are all producing artists, and we are all involved with other political projects which demand attention, time and energy.

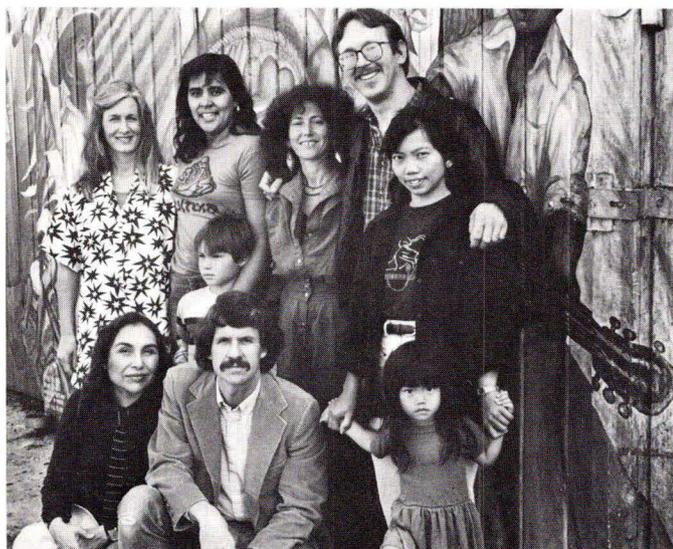
▶ Raising the money necessary to support the magazine continued to be a major task, and, finally, we realized that we have done all we are able to do. It wasn't quite enough. Our projections are that in two years we *could* be self-sustaining, *if* we received \$5,000-\$6,000 to get us through those two years, and *if* we received large enough grants early enough in that period to pay for a large mass mailing to bring in two hundred or more new subscriptions. In the short run, we cannot see a way for us to pay for the next two issues. It is all too uncertain; and more than we can do.

▶ Thank you for your support, for the subscriptions, for the donations, for the letters to the NEA, and most of all for the material you have sent in about community arts projects and for the projects themselves.

## BUT,

▶ *CMM* is committed to continuing as a networking center, and we will continue to answer mail and inform people of relevant projects, meetings, etc.

▶ We will also continue to offer our materials as a resource to interested people, so please keep sending clippings, slides, letters about projects. We will file them and make them available. Especially slides.



Some of us who have brought *CMM* to you: Top, left to right—Jane Norling, Kim Anno, Rio Norling Chavez, Miranda Bergman, Lincoln Cushing, Nancy Hom. Bottom row—Yolanda Lopez, Tim Drescher, Nicole Hsiang. Not pictured—Arch Williams, Kathie Cinnater, Jim Dong, Odilia Rodriguez.

Along these lines, back issues are available, but in limited supply, so look over the list in this issue, and order now!

▶ The magazine is passing on, but the Editorial Group intends to remain together and to continue the vision of the International Community Muralists' Network: to encourage discussion among community artist and to "create an art of high quality in the communities where we live and/or work, which is freely accessible to people in their movement against racial, sexual and economic oppression." We are currently exploring other publications for which we might offer a regular column. Let us know of any ideas you might have about this idea.

▶ We will support other publications with similar aims, as noted in the resource section of this issue.

▶ Subscriptions will be honored with previous issues. See the listing in this issue, and let us know by the end of January 1988 which issues you would like us to send you. We will substitute issues once availability is exhausted.

A complete set, including copies of the out-of-print issues, costs \$71 plus postage. Please include \$12 (\$.60 per issue) for mailing in the U.S. For foreign, please include \$35 U.S. (\$1.75 U.S. airmail per issue).

Some back issues are in very short supply. We will make substitutions where a requested issue is not available, so hurry up and send for these soon-to-be collector's items right away!

## Back Issues

Vol. 6	1981	Spring	\$4
		Fall	Out of print. Available in Xerox copy only for \$4.
Vol. 7	1982	Spring	4
		Fall	4
Vol. 8	1983	Spring	4
		Fall	4
Vol. 9	1984	Winter #1	3
		Spring #2	3
		Summer #3	3
		Fall #4	3
Vol. 10	1985	Winter #1	3
		Spring #2	Out of print. Available in Xerox copy only for \$2.
		Summer -	
		Fall #3	3
		Winter #4	3
Vol. 11	1986	Spring #1	3
		Summer #2	3
		Fall #3	3
		Winter #4	3
Vol. 12	1987	Spring #1	3
		Summer #2	3
		Fall #3	3
		Winter #4	3

# RESOURCES



57/150

Nancy Hom '87

## CMM SILKSCREEN BENEFIT

Editor and well-known Bay Area poster artist Nancy Hom has produced a limited edition of the original silkscreen illustrated here. The background color is deep turquoise, the dancer's skirt a deep pink. The poster measures 15x20". We are selling them for \$25 each to help pay for this last issue of *Community Murals Magazine*. Think of friends and family, birthdays, anniversaries; the holidays are here. Buy several. Along with this issue of *CMM*, this poster is the last publication of *Community Murals Magazine*. Each print is signed and numbered by the artist. Thank you for your support.

## Major National Cultural Conference Set for Mid-February

The Alliance for Cultural Democracy (ACD) is sponsoring a national conference titled "Imagination III: Cultural Vision and Struggle in the 80's" to be held February 19, 20 and 21, 1988 in San Francisco.

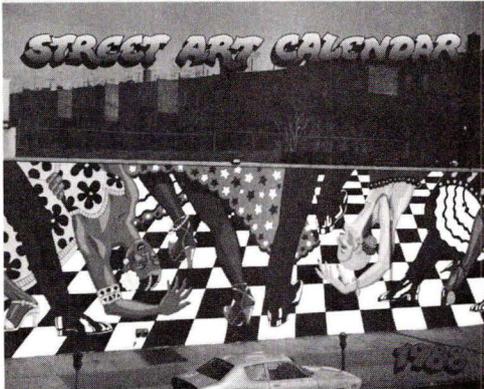
ACD is a national organization for community-based arts programs and activist artists, including theater workers, musicians, writers, media artists, muralists, arts administrators and others involved in community and cultural work in urban, suburban and rural settings. ACD supports community participation, encourages respect for cultural diversity, and emphasizes the relevance of the arts to an economic and political democracy.

This year's conference will feature approximately equal participation from local (Bay Area and "west") and national (including international) cultural workers. Attendance is projected to be about 250 people. Besides plenaries and evening performances, there will be sessions of approximately eight different two-hour workshops. Some topics have already been identified as being essential to this conference, including:

- multicultural/racial work
- cultural rights
- labor and culture
- "cultural apartheid" (dominance of high culture)
- gender culture/culture of sexual preference
- internationalism and solidarity work
- class and culture
- rural culture
- old and new forms
- cultural administration

For more information about registration and events, contact the organizing committee, P.O. Box 9750, Berkeley, CA 94709, or call Lincoln Cushing at (415) 845-7111 days or 658-9523 eves.

Produced in collaboration with (partial listing) Lincoln Cushing (ACD), Lynn Damme (ACD), Tim Drescher (*Community Murals*), Nancy Hom (Kearny St. Workshop), Angela Johnson (Everybody's Creative Arts Center), Carrie Koeturius (Redwood Records Cultural & Educational Fund), Joe Lambert (Life on the Water), Maria Pinedo (Galeria de la Raza), Mimi Poinsett (S.F. Women's Building), David Pontecorvo (La Peña Cultural Center), Arnold Schraer (ACD), Eleanor Walden (Freedom Song Network).



## 1988 Street Art Calendar

Available from *CMM*

Send \$8 to 1019 Shattuck Avenue, and receive the *1988 Street Art Calendar*, with large color photographs of murals in San Francisco, New York, Cambridge, MA, Brooklyn, Los Angeles, Blue Island, IL, Oakland. Limited number available, so act now!

## Current Progressive Art Publications

There are now no activist U.S. visual arts magazines which come out quarterly or more often; *all* of these publications are occasional, and include content which comes from a progressive perspective. We encourage *CMM* readers to subscribe.

### Heresies

P.O. Box 1306  
Canal St. Station  
New York, N.Y. 10013  
4 issues/\$15

*Heresies* provides a feminist perspective on a wide range of art issues, including racism, community arts, and women artists around the world.

### Left Curve

P.O. Box 472,  
Oakland, CA, 94604  
3 issues/\$12

*Left Curve* covers a wide range of topics, including art and labor, cultural work by artists in revolutionary and postrevolutionary situations, solidarity work, and interviews with North American artists.

### UPFRONT

c/o PADD, 339 Lafayette St.  
New York, N.Y. 10012  
2 issues/\$8

## THE LOS ANGELES MURAL CONSERVANCY

### QUESTIONS AND ANSWERS:

#### • What is the L.A. Mural Conservancy?

A coalition of professional arts groups, the public, and local government created to help preserve and maintain the recognized public murals of Los Angeles. The conservancy will provide administrative interface among professionals, volunteers and the government.

#### • What is its purpose?

To document, routinely inspect, and maintain & restore public murals in Los Angeles. All registered murals will be regularly and periodically inspected for signs of normal wear or of damage. Routine maintenance or restoration needs will be reported, with actual work being carried out by an appropriate agency or qualified private concern.

#### • How will this be paid for?

The work of the Conservancy will be supported by tax-deductible contributions sought from members of the public, private cultural funding foundations, and government agencies. Donation checks must be made out to: "Visual Artists Guild-L.A. Mural Conservancy"

#### • Who will do the work?

A combination of professional administrative staff, unpaid volunteers, private contractors and government employees. In some cases, the artists themselves may become involved, however the mission of the Conservancy is to maintain public artworks well beyond the life of the artist, and therefore without necessitating the actual presence of an artist to effect proper maintenance or restoration.

For further information call or write:  
Visual Artists Guild--L.A. Mural Conservancy  
PO Box 876078, Los Angeles, CA 90087-1178  
(213) 620-0201

PADD is a progressive artists' resource and networking organization which is committed to documenting and encouraging artwork which has an organized political relationship with society. Past issues have included articles on Art Against Apartheid, Artists and Gentrification, Artists Call Against Intervention in Central America, and more. Very sharp graphics and engaging content.

### Cultural Correspondence

505 West End Ave. #15C.  
New York, N.Y., 10024  
4 issues/\$10

*Cultural Correspondence* comes out in many different formats, from standard magazine to broadsheet to comic book. Recent issues have included "The Art of Demonstration," radical humor, and historical perspective on left culture.

There are other publications which are less oriented towards public community visual art, but are similarly progressive in content and provide invaluable perspective on contemporary activist culture. These include:

## Ghetto Art

*Ghetto Art*, subtitled "Los Angeles' Only Graffiti Magazine" began publishing in August with a four page, coated sheet premier issue. It includes several photographs of graffiti from several locations, not just Los Angeles, and sells for \$2. For subscriptions or to send material, write to *Ghetto Art Magazine*, P.O. Box 1865, Sun Valley, CA 91353.

## Hiroshima and Nagasaki Murals

Toshi Maruki and Iri Maruki, who experienced the devastation wrought on Hiroshima by the atomic bombing in 1945, subsequently created a series of murals about the experience. The murals are located near Tokyo, but they have been documented in a book and in a videotape recently broadcast on public television stations throughout the United States. For information on the hour-long tape, call 212 243-0600. The book may be found in bookstores, or by calling 212 207-7050.

## FUSE

183 Bathurst St., 1st floor  
Toronto, Ontario, Canada M5T 2R7  
5 issues/\$15

An excellent source for perspectives on progressive Canadian culture. *FUSE* also analyzes official arts policies and their effects on disenfranchised communities, interviews cultural workers from all over the world, and reviews current works.

## Jump-Cut

P.O. Box 865  
Berkeley, CA 94701  
4 issues/\$6

Radical review of contemporary cinema.

## Working Classics

298 Ninth Ave.  
San Francisco CA 94118  
4 issues/\$10

Working poetry and culture.

## Cultural Democracy

c/o Alliance for Cultural Democracy  
3625 Bryant Ave. S #1  
Minneapolis, MN 55409  
2 issues/\$15

The main publication of ACD, *CD* carries articles on a wide range of activist art and cultural organizing. A good way to find out what is happening across all disciplines around the country.

Also check out the weekly newspapers, including *In These Times*, *The Guardian*, *Frontline*, and *People's Daily World*, all of which have cultural editors.

## 'Yuendumu Doors-Kurruwarri' Warlukurlangu Artists, 1987

Australian Institute of Aboriginal Studies,  
GPO Box 553,  
Canberra ACT 2601, Australia  
Recommended retail price Aust. \$22.95  
Soft cover/colour photographs

The new publication *Yuendumu Doors—Kurruwarri* by the Australian Aboriginal Warlukurlangu Artists leads the reader through an opening at the edge of a sacred area of Aboriginal culture. The knowledge shared in this beautifully produced book leaves the door open, for white readers particularly, to begin to learn, understand and heed the essential Aboriginal link between life and land.

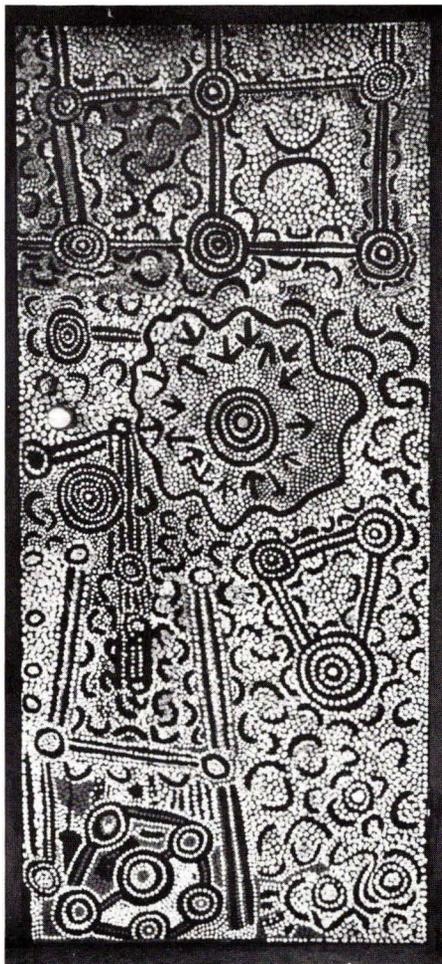
The thirty murals, illustrated by colour photographs (by Gerry Orkin) with explanatory diagrams, are 'Dreaming' stories related to sacred places in the Yuendumu area, north-west of Alice Springs in the Northern Territory. Comprehensive maps of the area's Dreaming sites, the community and the school help place the stories and the door murals geographically. The sacred places and their heritage belong to the Warlpiri people. The introductory text 'The people and their home' by Tess Napaljarri Ross introduces the Warlpiri.

The murals were painted quickly in school acrylics by some of the older Warlpiri men: Paddy Japaljarri Simms, Paddy Japaljarri Stewart, Larry Jungarrayi Spencer, Paddy Jupurrula Nelson and Roy Jupurrula Curtis, helped by the children. Paddy Japaljarri Stewart explains, 'We painted these Dreamings on the school doors because the children should learn about our Law. The children do not know them and they might become like white people, which we don't want to happen. We are relating to these true stories of the Dreamtime. We show them to the children and explain them so that the children will know them. We want our children to learn about and know our Law, our Dreamings. That is why we painted these Dreamtime stories.'

The illustrations of these bold and complex works are accompanied by the Dreaming stories in both Warlpiri language and English. Although the meanings are not completely revealed the telling of these stories on the doors and in the book makes elements of ancient and sacred knowledge public. The designs use a traditional, symbolic language and are passed on from old to young as a part of their introduction to important aspects of Warlpiri culture. The designs are usually ephemeral as they are traditionally applied in ceremonial groundpaintings, body and tool decoration.

In the Afterword, Eric Michaels—School of Humanities, Griffith University, Brisbane, states that,

'The Yuendumu doors stand midway between canvases exported to European audiences and their sources which are in ceremonial groundpaintings oriented to specific geographical sites... they make a direct and authentic statement about art (contemporary and ancient), and its place in society.' He goes on to discuss the difficulties of making simple, cryptographic explanations of such meaningful and complex works.



*Honey Ant Dreaming and Duck Dreaming*, Paddy Japaljarri Stewart, Yuendumu, Northern Territory, Australia. Photo: Gerry Orkin. Courtesy Australian Institute of Aboriginal Studies.

Michaels also touches on the issue of viewing and assessing Aboriginal painting from a Western perspective relating to craftsmanship and monetary value. At the launching of the book in Canberra, James Mollison—Director of the Australian National Gallery, suggested that he would like to see the work of these artists on canvas in the market place. Hopefully, readers of the book will primarily appreciate these murals for their significance as important, instructional paintings on doors in an Aboriginal community school in the Australian desert.

Partially, the Artists' motive in supporting the publication of the book and possi-

bly the transferring the designs onto canvas has been financial. The aim of making money from making the art relates back to the source of the designs. Michaels says,

'The ultimate price... would be two Toyotas.'

'This exchange value, paintings for Toyotas, is not arbitrary. The paintings depict, in terms of a religious iconography, geographical sites for which the painters have some special responsibility. Several Warlpiri terms describe this responsibility, and are variously glossed by English translators. The closest term, for our purposes, is a verbal form meaning 'to care.' The men who paint these pictures are, by that very act, describing their responsibility to 'care for' these places. Long ago (but within the lifetime of these painters), this caring would have included travelling to these sites to perform recurrent ritual and other actions to assure the continuity of the land and its Dreamings. When the Warlpiri were relocated to Yuendumu, they were cut off from many of these lands, which are as far as 400 kilometres distant, and which are not necessarily accessible by road. Only Toyotas can get you there. And this is precisely what land rights had meant to traditionally oriented Aborigines—access to their sites so they can resume caring for their land.'

At this point the book has led us through another portal, into the important issue of Aboriginal Land Rights—necessitating from the overwhelming issue of effects of white settlement.

Michaels also cleverly discusses the morality of Western influence (arts advisors/teachers/writers/galleries) on contemporary Aboriginal painting and of the application of Western aesthetics in its appreciation and assessment. In his conclusion he leaves the door ajar for the reader to decide whether to enter this argument or not.

Like the groundpaintings and body decoration the door murals are also ephemeral. Although not stated in the book they are disappearing through wear and vandalism. The paintings were viewed by their community as part of the scene/daily life/passing time.

*Yuendumu Doors—Kurruwarri* is successful in its straightforward presentation of the actual murals. The informative introduction written by a member of the Warlpiri community and the analytical Afterword provide different but complimentary approaches to view the works. The murals and this publication have an important place in the contemporary mural movement and are well worth investigating.

Anne Morris  
30 August 1987

# INTERNATIONAL



Photos: Arnold Belkin

## “...He who is capable of foresight...” Arnold Belkin's New Mural in Nicaragua

“*Los Prometeos*,” Arnold Belkin's latest mural, is an inter-cultural gift from the government of Mexico to the people of Nicaragua. The 42 sq. meter mural, located in the front hall of the old National Palace building in Managua (now known as the “Palace of the Heroes and Martyrs of the Revolution”), was inaugurated on July 18, 1987, marking the eighth anniversary of the triumph of the Sandinista Revolution and the 75th anniversary of the Mexican Revolution of 1910.

In April 1985, Belkin had the opportunity to meet with Nicaragua's ambassador to Mexico, Dr. Edmund Jarquin, and together with the acclaimed Mexican/Russian painter Vlady, they presented the diplomat with a unique “guided tour” of some of their own murals in Mexico City, as well as those of their famous predecessors, “The Great 3”: Siqueiros, Rivera and Orozco. With such inspiration, Jarquin, who was about to sign a bilateral accord for cultural and educational exchange, proceeded to solicit Mexico's cooperative participation in Nicaragua. The ambassador specified the two distinguished muralists as part of the three year pact, with the coordination of Mexico's Secretariat of Foreign Relations and the Sandinista Cultural Workers Association (ASTC). [As of Fall 1987, Vlady is proceeding with his 30 sq. meter fresco in the National Palace, (on the wall facing Belkin's work), with its formal presentation expected for 1988.]

In Belkin's inaugural speech (before an audience which included President Daniel

Ortega, Foreign Minister Miguel D'Escoto, Minister of Culture Ernesto Cardenal, and the Mexican Ambassador José Luis Lamadrid), he noted that, despite the governmental nature and support of this undertaking, the meaning of his mural “does not represent any official stand or attitude—and as such, verifies the liberty of expression which prevails in our two countries.” In addition to the recognition of Belkin as the first international artist to

donate a work of art to the nascent people's government of Nicaragua (in 1979, immediately following the Revolution's victory), his current work, with its insightful figures of Emiliano Zapata (“the Mexican Prometheus”) and Augusto Cesar Sandino (“the Nicaraguan Prometheus”), is also “a means of expressing the solidarity between the first revolution of this century and the most recent....”

Also speaking at this event on the eve of



the 8th anniversary was Rosario Murillo, in her role as the Secretary-General of the ASTC (in addition to Nicaragua's "First Lady" and reputable poet). She pointed out that "the skillful hands of Arnold Belkin...had painted on a historic wall, a structure which was witness" to one of the most spectacular actions of the struggle against the Somoza dictatorship. It forms the entrance to what was the Congressional Assembly Hall (popularly known in those days as "La Chancera": "The Pig Sty"), which was taken over on August 22, 1978 by the Sandinista National Liberation Front (FSLN), thereby securing the release of political prisoners and also achieving the momentous publication of an anti-Somoza proclamation in the nationwide media. Murillo added that through Belkin's mural, "...the wall has acquired new life...filled with strokes and features which bear witness to a new day...and to the vitality of the future..." As Belkin remarked to the Mexican critic Armando Ponce in a recent interview, "... This revolution, besieged from the start, is very new and fragile, and must be protected, because otherwise Nicaragua could revert back to being a 'Coca-Colonial' culture..."

From August 10-17, 1985, Belkin and Vlady made an exploratory trip to Nicaragua, surveying possible sites for the 2 murals. In March 1986, the artists returned to Managua to choose, measure and photograph the specific walls and their environs. The necessary preparations of the walls (with ground marble and cement) were also arranged at that time, so as to provide for a sufficient interval in which to complete any structural modifications before the muralists' return.

Belkin completed the present work in 5 weeks, generally putting in 12-hour days,

accompanied by his two Mexican apprentices plus auxiliary helpers from the ranks of the students and teachers of the National School of Fine Arts and the new Monumental Art/Muralism School. Fortunately, even though "the materials followed their own schedule," the mural was finished in time to be celebrated as one of the three main events in the anniversary observances, along with the official commemoration ceremony in Matagalpa and the First International Book Fair in Managua.

The space which the painting encompasses (14.35 meters in length, 4 meters high) lent itself to the triptych style, as it is divided into 3 sections by its architectural format. As the central wall of the mural is the first which the viewer encounters upon entering the building, it was there that Belkin focused his theme of the Prometheus (whose name signifies "he who is capable of foresight"). The prostrate figure is imprisoned in chains, but his primal attitude of defiance leads to the upper section where we see the carrier of fire "liberated, and as liberator of human kind," through his progressive vision of the future and the benevolent transformation of nature's powerful forces. In the right part of this same section is a couple, as Belkin describes, "...man and woman who embody what Ernesto Cardenal has called 'the birth of the New Man'..."

Proceeding to "read the mural," in the left section is the representation of the Mexican Revolution, presided over by "Coatlicue," the Nahuatl goddess of Life and Death, "symbol of the enduring pre-Hispanic presence in our American mythological traditions." To the left, in front of a photographic image of the Zapatista campesino army, are depicted "a subjugated man, victim of oppression and

exploitation, ...perhaps another Prometheus Bound..., and a fallen statue, the downfall of the old order." In the foreground, personifying the original spirit of that revolution, Emiliano Zapata, his flayed figure revealing "...the contradiction between conflict and order..."

The mural culminates on the right wall with the Nicaraguan Revolution, and the well-known graphic illustration of the triumphal entrance of the Sandinista combatants into Managua. In the foresection, we see the classic image of General Sandino, here shown with his Staff, and holding in one hand the rifle of the modern-day army, and in the other, the U.S. flag he captured from a Marine ("which he later sent to the 1933 World Peace Congress in Frankfurt"). These symbols speak against dominance and imperialism, and their challenging conversion to a model of political independence..." As Carlos Powell noted in his June '87 article, one of the mural's striking aspects is that of the "abstract decomposition of the human forms...of Zapata and Sandino..." He quotes Belkin's candid explanation that "...Revolutions and nationalism often tend to glorify martyrs; this is my way of saying that men of this stature were like you and me—human beings of flesh and blood..."

Belkin described the mural's conclusion in his July 18th testimonial: "...The figures (in the forefront) represent agriculture, development and culture..." and in his "song of praise" to humanity's progress towards a world of peace, "...the figures grow larger in scale and their coloring becomes more brilliant...the envisioning of a new future, the 'new man,' and the perfect world we hope to attain..."

Lauri Rose Tanner  
Mexico, October 1, 1987

## Mud Mime Mural—Australia

This mural was organized by Nigel Harrison, and painted with the youth in "Boystown" Engandine, New South Wales, Australia, a residential school for emotionally disturbed boys. Peter Day writes that "it is a crystalization of their ideas of conflict and peace, and one of the processes they use to 'self-actualize.' The process is a Mud Mime, and I thought wonderful... One of the most effective processes of community art I've ever seen."

Mural directed by Peter Day in Australia. Working with a primary school of 1035 pupils, the design process took five months, with dialogue among students articulated through drawings and words. The mural is titled *About Us* and everyone of the students had a part in the design and painting process. Several transformational, yoga, relaxational and industrial design methods were used during the design stage.



Photo: Peter Day



Photo: Rikki Asher

## International Mural in Diriamba, Nicaragua

I spent the month of July 1985 as a guest of the CPC, (Center for Popular Culture) in Nicaragua. I was part of a cultural brigade of artists, musicians and dancers from the Boston and New York areas. I spent most of the time in Diriamba where I gave drawing classes to children and adults for the C.P.C. and did a mural in collaboration with Angela Mathews (from Mass.), and two Nicaraguan artists.

The mural was painted on two outside panels of the CPC in Diriamba, a small town in Carazo, south of Managua. The theme, a regional cultural and regional production montage, and the site were chosen by the Nicaraguan artists and two members of the local FSLN headquarters. The team included Marvin Campos and Roberto Cruz Traña. Marvin is an experienced muralist, a painter and teacher who has taught in the USSR and East Germany as well as in the ASTC (Sandinista Cultural Workers Association) and the CPC's in Jinotepe, Managua and Diriamba. Marvin has had his paintings exhibited in Nicaragua, and in an exhibition in New York last year at the "Taller Latino Americano" exhibition of art featuring Internationalista and Nicaraguan artists. Roberto teaches graphic arts at the CPC in Granada and has assisted with public art projects. During the painting, we were joined by Leticia Ruiz Noguén, the director of the CPC in Diriamba, dancers Marcia Aguilar and Douglas Oranja, and two poets Salvio Ambrogi and Sylvia Zuniga.

As the mural progressed, the community expressed their approval of the imagery by gathering around the scaffold daily with supportive comments and thoughtful questions. The "Toro Guachoes" were an important part of the theme and were repeated on both sides of the mural. Toro Guachoes are traditionally male dancers from the region of Diriamba, who perform in colorful costumes, some carry shakers others an accordion-type instrument. One dancer wears a horse mask on his face and a bouquet of flowers on his head. The dancers represent the success of the harvest. Angela and I were invited to the CPC in Granada to see a performance of the Toro Guachoes. We used the gestures of the dancers in the design. The portrait of "Dirianjen" was designed based on photographs and a local sculpture of the Nicaraguan Indian chief, who was the town's namesake. The Nicaraguan artists designed the costumes for the dancers and the architectural renditions of the local Church of St. Sebastian, a watchtower and houses. We visited a plastic factory and based our design on the drawings we did there.

I experienced a community of artists working together despite the war and the effects of that war. There were food shortages and material shortages, but there was no shortage of enthusiasm and openness in working together.

We brought paints and brushes, paper and equipment with us. Art materials are

prohibitively expensive or unavailable in Nicaragua. These materials were purchased with funds raised by the members of *Arts for a New Nicaragua*. 100% of the money donated went towards materials for the CPC to further their work. It was an honor to work with these Nicaraguan artists and an inspiration to continue to oppose US intervention.

Rikki Asher





Photo: Malquiás Montoya

## Montoya — Tijuana

A new mural was painted by Oakland artist Malquiás Montoya in Tijuana, Mexico, in 1986. It was commissioned by *El Colegio de la Frontera* in the summer of 1986 for the Third Annual Festival de la Raza, on October 12. The inauguration of the mural opened the festival in 1986. Its theme, the festival's theme, is *El barrio: el primer espacio de la identidad cultural* (The barrio: first location of cultural identity).

Montoya spent several days at various times in Tijuana researching material for the mural. This was mainly walking and talking with folks in different barrios. *El Colegio de la Frontera* has done a great deal of research on the *barrios* and *cholos* of Tijuana. The city has been described as a place where no one ever unpacks—it's residents were either on their way from Mexico to the U.S. or U.S. tourists, or people being deported who used it to wait for the time to return to the U.S. or to leave for the interior of Mexico. For one or another reason, many stayed. Things are never completed there, because people never really intended to stay, even people who have been there for twenty five or thirty years.

Prior to 1920, Tijuana was made up of several big ranchos. In the 1920s the Wetsted Act (Prohibition) was passed in the U.S., and people from the movie industry and the wealthy needed a place to raise hell, and went to Tijuana and built casinos and race tracks and bars. Ex-Zapatistas looking for a place to hide came from Mexico's interior, and they looked at the bars, etc. as possible sources of employment.

But the people from the U.S. brought their own drivers and servants, and gener-

ally did not produce jobs for local residents. This gave rise to a couple of organizations formed by unemployed workers in Tijuana, *La Confederación Regional de Obreros Mexicanos* (CROM) which is on the mural's banners; and another was *La Liga Nacionalista*, which also appears. These organizations were effective and got employment for the Mexicanos in Tijuana. This appears in the center of the mural.

The bottom of the mural, which is black and white, was left that way to be more graphic, like a newspaper, showing the Hollywood roaring 20s, visitors with the American flag draped over their shoulders protecting them from the laws in Mexico, a protective shield. Above this section you see the two banners with the names of the two organizations helping locals.

Montoya comments that, "One of the things that struck me in the *barrios* was the graffiti, the images of the Virgin de Guadalupe and Jesus Christ. Also, the role women played, which was an incredible secondary role for the cholos (their men). So, knowing this, I wanted to depict the cholos in sort of a different way, so in the upper left you see a cholo and a chola, and the chola is placed in front of the male. The central image can be interpreted as a religious crucifixion, derived from the graffiti from the barrio walls, but a different type—strong, powerful, active—holding up the crucified *obrero* (worker) who is suspended on the barbed wire that separates the U.S. and Tijuana. Not passive, but a strong and powerful woman. In her hand she holds the American flag, tattered; she has ripped it because here is a symbol, a passport, that gives Americans

from the United States the right to travel anywhere and do whatever they wish. The woman here is tearing at this.

At the bottom left and right are Zapata and Villa, leaders from the Mexican revolution which had just finished at that time. Many ex-revolutionaries were there in Tijuana in the 1920s. At the right bottom are two figures somewhat controversial in Tijuana, the Magon brothers, because during that period they played an important role to try to unite with Mexico. The negative image was constructed by the Hearst newspapers, which portrayed these men as bandits and outlaws creating problems. But there are people in Tijuana who were with the Magons and they paint a completely different picture. History will prove they were in fact trying to help.

At the right side is a narrator, an image of someone with a guitar. He is singing the story of why Jesus died, talking about the central image, taken from a poem by Manuel Andrade, from Columbia. On the left you see people carrying a banner using a quotation from Frederick Douglass "The limits of tyrants are proscribed by the endurance of those whom they oppress." Montoya notes that "The idea here is to bring the idea of people coming together into the mural and into the lives of the residents of Tijuana."

Montoya continues, "Tijuana is an exciting place because there is an undercurrent, a heartbeat. You wait for it to explode, and that is where this image came from. There is a lot of anger there, a heartbeat we don't see on the surface."

# NATIONAL



## The Community Cultural Arts Organization and San Antonio Murals

*Chicano Culture*, first mural of the Community Cultural Arts Organization, San Antonio, Texas, summer 1978.

San Antonio, Texas, is the location of over one hundred community murals. The vast majority have been painted in local housing projects under the auspices of the Community Cultural Arts Organization (CCAO). This group was chartered as a non profit organization in March of 1979, with a purpose of stimulating cultural involvement for the community as a whole in the beautification of the environment and in the depiction of Mexican American historical and cultural events. CCAO is sponsored by a five member Board of Directors comprised of area community leaders.

The Community Cultural Arts Organization has received funding from the City of San Antonio and grants from corporations and other groups involving community youth from several public housing developments: Casiano, Alazan, Veramendi, San Juan, Mirasol, and Menchaca Homes. Always the focus is on mural projects, because they involve the largest number of residents, and best incorporate the purposes of CCAO.

CCAO's mural activities are not limited to the housing projects. It has participated with the Department of Parks and Recreation in painting murals in city parks. It has also been involved with elementary, middle, and high schools throughout the city in creating and painting their own murals.

CCAO's records show over 110 murals having been painted in San Antonio. 95 have been painted at Cassiano Homes, which are documented in this article. These all involved the help of local youth at every stage. The murals are usually painted on walls of buildings which have been sites of graffiti, but the murals not only function to beautify the area, give youth a worthwhile, positive project with a tangible result of which they can be proud,

but as well they operate to prevent continued graffiti of the spaces.

Within the public housing developments, graffiti have a negative impact on how people view their communities. The communities become associated with the "eyesore" of graffiti tags, and this reinforces the idea that youth from these housing developments are irresponsible and destructive without any regard for property rights. For this reason, the Community Cultural Arts Organization is attempting to address both the physical and personal needs of the community by obtaining the support and involvement of the art clubs from Lanier High School, Rhodes Middle School, and local elementary schools. Residents, community leaders, and visiting scholars have participated in dedication ceremonies for various murals, indicating their respect for the mural projects. At these dedications the young muralists receive official recognition for their efforts to improve the image of the community. At these same functions, community residents are also recognized for their contributions to the mural such as landscaping and upkeep of the walls. The youth have come to respect the murals and repeatedly point to them with pride. They have been successful in getting other youth who were not involved to also respect and be proud of the murals.

The adult community is working together with the youth as a team, instead of being on different sides. Both are learning to plan together and combine their energies into positive and cohesive efforts designed to make their own neighborhood more attractive to the surrounding community. This is why CCAO developed an Advisory Committee that is made up of residents (adults & youth) and local business people to help in the planning process with the:

- Selection of walls to be painted
- Recruitment of youth to participate
- Development of themes for the murals
- Approval of proposed mural sketches
- Development of other community based activities designed to enhance the murals, i.e., Garden Clubs, Dedications, Lighting, etc.

The Community Cultural Arts remains strongly convinced that its efforts have been instrumental in motivating the public housing residents as well as the surrounding area residents to develop a renewed sense of Community pride through the utilization of their most important resource — the youth of the community.

It is also CCAO's feeling that the positive image resulting from the murals and community pride will reduce the reluctance of local merchants to expand or renovate their own place of business, as well as promote public art.

These are poor communities, but the support of their murals indicates the spirit and attitude of the residents. Of the dozens of walls with murals, one can see an amazing variety of images. Some celebrate Raza history, real and mythical. Some honor residents who fought in wars, WWII, Korea, Vietnam, sometimes located on the walls of the very buildings where the veterans live. Some have religious images, which are, of course, also social symbols in the largely Catholic community. Some talk against drugs and crime, some celebrate positive aspects of the cultures of residents. But taken as a whole, the murals of San Antonio offer a complex, varied, and rich depiction of the vitality of the cultural life of the area.

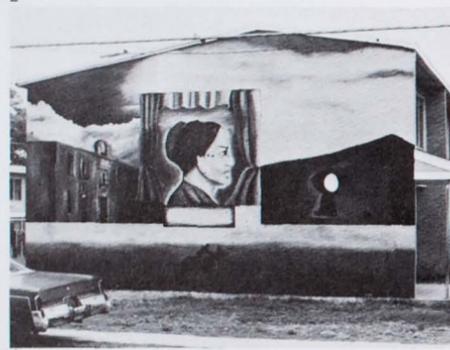
All Photos: Tim Drescher



1. Benito Juárez, July 1979. Zapotec Indian, revered Mexican president from 1860 to 1872.

2. Jose Maria Morelos y Pavon, 1765-1815, February 1980. Mexican patriot who inaugurated the first National Congress in 1812, declaring the nation an independent republic.

3. Emiliano Zapata, February 1980. Beloved fighter for freedom and land in the Mexican Revolution of 1910, leader of the Liberator Army of the South.



4. Dona Josefa Ortiz de Domiguez, March 1980. Heroine devoted to Mexican independence, early 1800's.

5. Cesar Chavez, May 1980. Organizer of agricultural workers into the United Farmworkers, leader of effective boycotts guaranteeing farmworkers better working conditions.

6. Henry B. Gonzalez, May 1980. First citizen of Mexican descent to U.S. Senate, 1956. Congressperson from 20th District of Texas.



7. Cleto Rodriguez, September 1980. Recipient of U.S. Medal of Honor, Manila, 1945.

8. Most Reverend Patricio Fernandez Flores, March 1981. First Mexican American Archbishop to serve the San Antonio diocese.

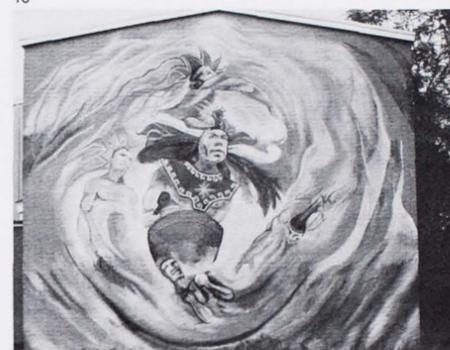
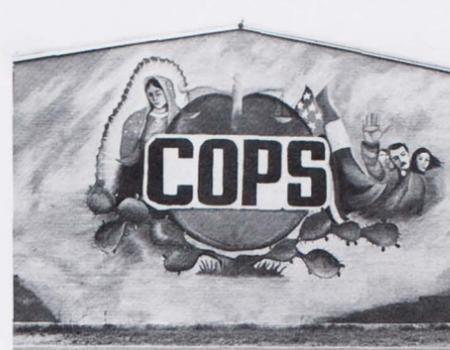
9. Drug Abuse, August 1981.



10. Communities Organized for Public Service (COPS), February 1982. COPS is a non-profit, broad-based community organization founded in 1973.

11. Low Rider Mural, April 1982. Center theme of five walls relating to barrio community concerns.

12. Aztec's Dream of a Great God, May 1982.



13. Paseo de Marzo, March 1984. A community parade, organized in 1972, dedicated to the Latino/Mexican American who has fought and died in defense of his country.

14. Iwo Jima, February 1985.

15. Popular Music, May 1985.

16. Vitruvian Man, July 1985. Vitruvius, Roman architect and engineer, B.C.

17. Sports in America, August 1986. Mural outside the CCAO office.

18. Mixtec Culture, October 1985. Xipe Totec, principle figure of pre-Catholic religion in Mexico.

19. Mixtec Legend, November 1985. Mexican peoples of the Fifteenth Century.

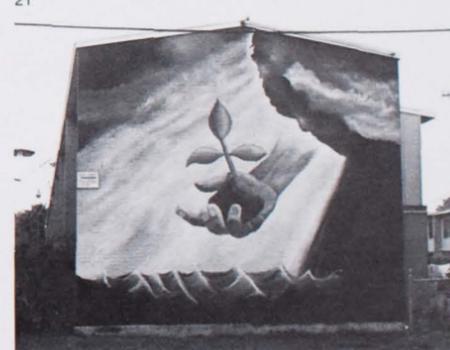
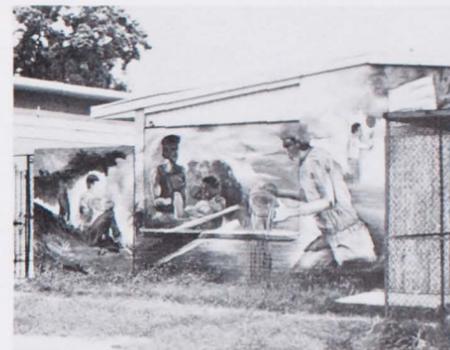
20. The Maya Conquest, February 1986. Tribute to the Mayan people; memory of their conquest by the Spanish by the Spanish in 1500's.

21. The Eagle, February 1986.

22. Space Shuttle 'Challenger', March 1986. Mirasol Homes. In tribute to the seven astronauts killed in the exploded spacecraft, youths from San Juan and Mirasol Housing Developments joined energies to paint a mural as contribution to Texas Sesquicentennial.

23. Mural of Cassiano Homes (no title or date).

24. Mural of Cassiano Homes (no title or date). The couple pictured on the wall lives in the building on which the mural is painted.



## New El Paso Murals



Security Savings Building, corner of North Stanton and Missouri Avenues, 1987. Photo: Carlos Callejo

### Building's Walls a Canvas for El Paso, Juarez Artists

To some, the wildly decorated building at Stanton Street and Missouri Avenue may appear to have been attacked by vandals.

To others, it is art.

The building, owned by Surety Savings, is a canvas for El Paso and Juarez street artists, explains Al Harris, director of The Bridge Gallery.

Harris's gallery asked area artists to create murals on three sides of the building. Surety Savings approved and donated paint. Harris's vision sees the murals continue to evolve, changing in tone and message as other "street artists" add to them.

So far, he says no one has wanted to mess with anyone else's work.

Facing Stanton Street is a mural depicting an immigration theme, painted by Manuel Anzaldo, Carlos Callejo and Mike Juarez of Juarez, and Evanaria Kutscheid of El Paso.

Facing south, is an anti-war manifesto designed by Morgan Pennypacker, with assistance from Lee Byrd, Vicky Hill and Julie Zimet.

Facing Missouri Avenue are satirical, surrealistic religious images parodying Mexican *retablos*—ritualistic paintings commissioned when one petitions God for a favor. These, by Amy Dalzell, have a twist. A female Jesus hangs on the cross.

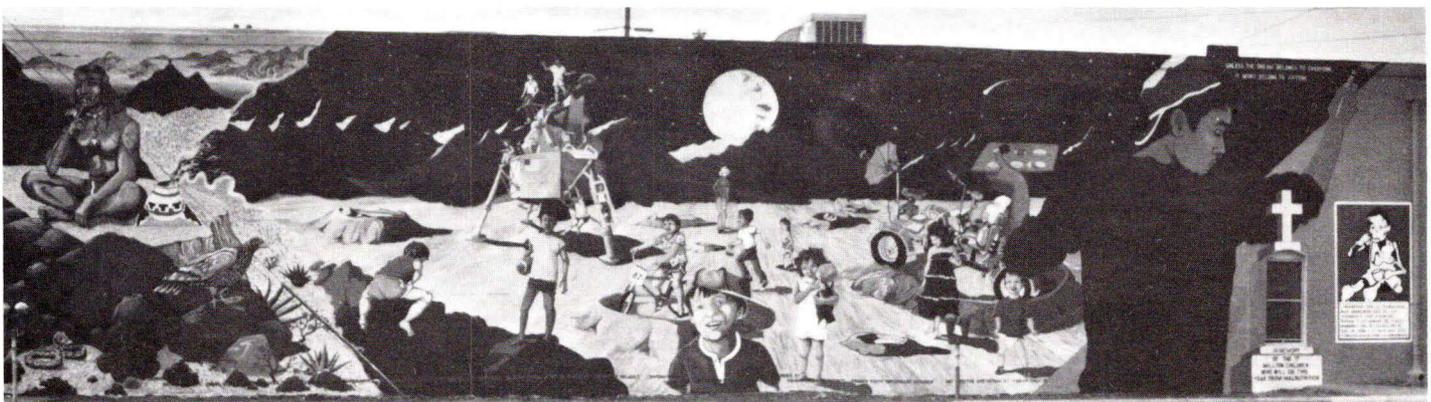
Winston Caine

*El Paso Herald-Post*, July 10, 1987



I have become involved with two art organizations—N.A.C.A. (National Association of Chicano Artists) and C.A.U.S.A. (Coalition of Artists United for Social Action). N.A.C.A. is the major art organization in the West Texas area, sponsoring many local, national and international art exhibits. C.A.U.S.A. sponsored a May exhibit which donated all proceeds to the West Texas AIDS Foundation, and is currently organizing an immigration art show.

Carlos Callejo



South El Paso mural, 700 S. Santa Fe, 1987; Carlos Callejo and students. Photo: Carlos Callejo

### Student's Art, Parks Offer Hope to Barrio

There is hope—even for the poor children of South El Paso.

That's the message 11 South Side teenagers are trying to convey to people living in the barrio.

Through the summer, the students enrolled at the Southside Educational

Center have transformed alleys into parks and have painted murals throughout the neighborhood near Sacred Heart Catholic Church.

One mural, at 700 S. Santa Fe, is their pride. The mural has children from all races and colors playing on the moon.

"We wanted something that would let the children in the area realize they can dream too," said Carlos Callejo, the artist

who helped the 11 students with the drawing.

"When people see this we want them to see hope," Callejo said, "This mural symbolizes all the work and everything we've been trying to do to make the neighborhood safer and more pleasant."

Ramon Bracamontes

*El Paso Times*, August 22, 1987



Photo: Janie Velasquez

## Mexican Artist Donates Mural to San Jose

Arrayed in bright yellow and red on the tremendous wall of a Story Road shoe store, the painting designed by Mexican artist Jose Meza Velasquez offers something for every mural lover.

And it is Velasquez's gift to San Jose.

A dedication ceremony was held Nov. 1, followed by a party to celebrate the second anniversary of Eastside Youth Center just down the street.

Velasquez started the project in mid-July with the help of students in the Summer Youth Project operated by the youth center. Adult friends of the center and people from the neighborhood picked up brushes, but Velasquez did the bulk of the work, said youth center director Janie Perez.

The artist, who studied with famed muralists Diego Rivera, Jose Clemente Orozco and David Alfaro Siqueiros, has been in California for the past three years. From a base in Oakland, he has painted murals in Los Angeles, San Francisco, Oakland, Berkeley and Alameda.

Perez said Velasquez donated about \$25,000 in time and materials to the mural.

Called the "Mural de La Raza," the painting shows historical and contemporary figures. Emiliano Zapata and Pancho Villa share the wall with Martin Luther King and United Farm Workers Cesar Chavez and Dolores Huerta.

Dennis Banks, Malcolm X and Che Guevara are on the wall. So are the J.T. Domino puppets, a local entertainment

group.

Part abstract, part realistic, the 15.5-by-86.8-foot painting on the wall of the Payless Shoesource, 2048 Story Road, Aztec shows figures and feathered bird-gods, football heroes and political heroes. Joaquin Murieta. Skeletons dancing the hat dance. Abraham Lincoln. John F. Kennedy. A yellow-haired girl. Zoot Suit author Luis Valdez. Zoot Suit actor (and now Emmy winner) James Edward Olmos, a youth center favorite.

"People are really awed by it," said Perez, who is in the mural along with a self-portrait of the artist.

Leland Joachim  
*San Juan Mercury News*  
 November 13, 1985



*The Border*, Eva Cockcroft and Joe Stephenson, La Lucha Political Art Park, New York, 1986. Photo: Eva Cockcroft



Photos: Juana Alicia

## Earth Book — Skyline Mural Project

"*Earth Book*", the title of the new mural at the entrance to the library at Skyline College, refers to the interdependence of the environment and the learning process. The book that forms the centerpiece of the design has the geography of the San Bruno mountain range running across its pages. The hands that emerge from the natural environment surrounding the book, are engaged in a variety of activities representative of some of the educational pursuits explored at Skyline College. Two large hands are forming a ceramic sculpture from earth strata, another set of hands connect a multi-colored telecommunications wire, another pair plays a piano's keys (emerging from the San Bruno foothills), still more hands contain endangered species of plants and animals found in the area, and two final pairs of hands sign the title in the visual language of the deaf. The hands themselves represent the ethnic rainbow of people who attend Skyline College: Asian, Black, Anglo, Latino and Native American. *Earth Book* is an expression of the artist's appreciation for what we can learn from our beautiful world, and, through education, what we can give back to it.

*Earth Book* was designed and painted by Juana Alicia with student artists Barry McGee and Sia Yang.

Juana Alicia





## Mujeres de Fuego

The following is an explanation of the student mural project at Stanford University completed in June of 1987, under the direction of Juana Alicia. The description was posted at the mural site, the Stanford Chicano residence, Casa Zapata, during the execution of the project.

The mural class met twice a week. In these meetings, discussions concerning different murals occurred. The catalyst for these discussions were readings we did on different muralists, murals, philosophies, and opinions. In addition, Juana Alicia helped us think visually, by supplying us with multitudes of slides of murals and with trip to the city to see some of them "in the flesh." The discussion of the class then focused on the art and murals done by Chicanas. This led to our discussion of the mural and its statement. Because we saw the stereotyping of Chicanas as a very destructive force of society, the mural evolved into a picture that would convey a truer, if not *the* true, image of Chicanas.

To do this, we finally decided on a picture of Chicanas breaking out of a stereotypical image. Images of Chicanas breaking out of la Virgen Maria, Chicanas erupting from volcanoes, Chicanas tearing through the wall, were a few that arose.

From these ideas, we eventually chose to have the Chicanas tearing through an ad. The ad that we agreed on was the "Black Velvet" ad. This ad typically displays a woman in a black velvet dress next to the whiskey bottle the ad is trying to sell. *Why this ad?* This ad, in particular, stereotypes more than one ethnic group of women. Depending on either the readers

of a magazine, or the ethnic density of a given area, there will be either a Black, Latina, White, etc. woman in the "Black Velvet" ad. Because we chose to focus on Chicanas, we found the "Black Velvet" ad that contained Ms. Latina Black Velvet.

This was incorporated into the mural as the stereotype that the four Chicanas are defying. These Chicanas are revolutionaries, artists, and workers (specifically, from left to right, a cotton picker, Yolanda Lopez—contemporary artist, Frida Kahlo—a foremother of Chicana artists, and a guerrillera-revolutionary). The ad is in black and white, symbolizing its lack of depth and realism. Also, the ad is on fire, symbolic of the anger of Chicanas, who must constantly work against stereotypes that are constantly placed around them. In contrast, the Chicanas/Mexicanas are in color with a new horizon in the background. They are realistic Chicanas, who do not need the title of "Ms. Black Velvet" to display their heritage and pride; they are the true Chicanas who are not displayed in the media.

The faces of these Chicanas portray their own expression of defiance. From the cotton picker to the revolutionary, their faces are countenances of women who will not conform to the stereotypes that surround them. These are the *caras* that are normally hidden from the media, the *caras* that Zapata and the *clase de muralismo*—*enfoque femenino* have chosen to unveil.

## New Tree of Life

Our recently completed mural, *New Tree of Life*, on the facade of the Mission Pool Building is a product of four years of planning, community activism, and collaboration. Located at 19th and Linda Streets, it is the second mural painted in a two phase project.

The vision of a new world family/landscape evolved as we completed the designs for the first wall on the Linda Street facade in 1985. The Linda Street design depicted the intense, complex life of the street and surrounding park, the people of the neighborhood, and the lively urban scene of the Mission District in San Francisco. In painting this first mural, we trained nine youth and involved local artists in our process.

As a complement to the first mural, the second wraps around the corner, becoming more a pastoral and spiritual vision of the diverse family of humanity, of which the neighborhood is a microcosm. We wanted to express the unity of all races, a harmony with our natural environment, and a hopefulness for the future through the integration of these elements.

We also discovered that the process of designing and painting this work was analogous to its content: that three individual muralists, Juana Alicia, Susan Cervantes, and Raul Martinez, with distinct visions and styles, desired to work harmoniously and as a unified group.

The universal symbols of birth, regeneration, tree, water, and heart draw upon Meso-American and Euro-Asian mythology, from the birth mandala at the tree top to the rain and Tlaloc pouring forth water above the doorway, to the Aztec heart symbol in the center of the tree.

Photo: Susan Cervantes

Juana Alicia

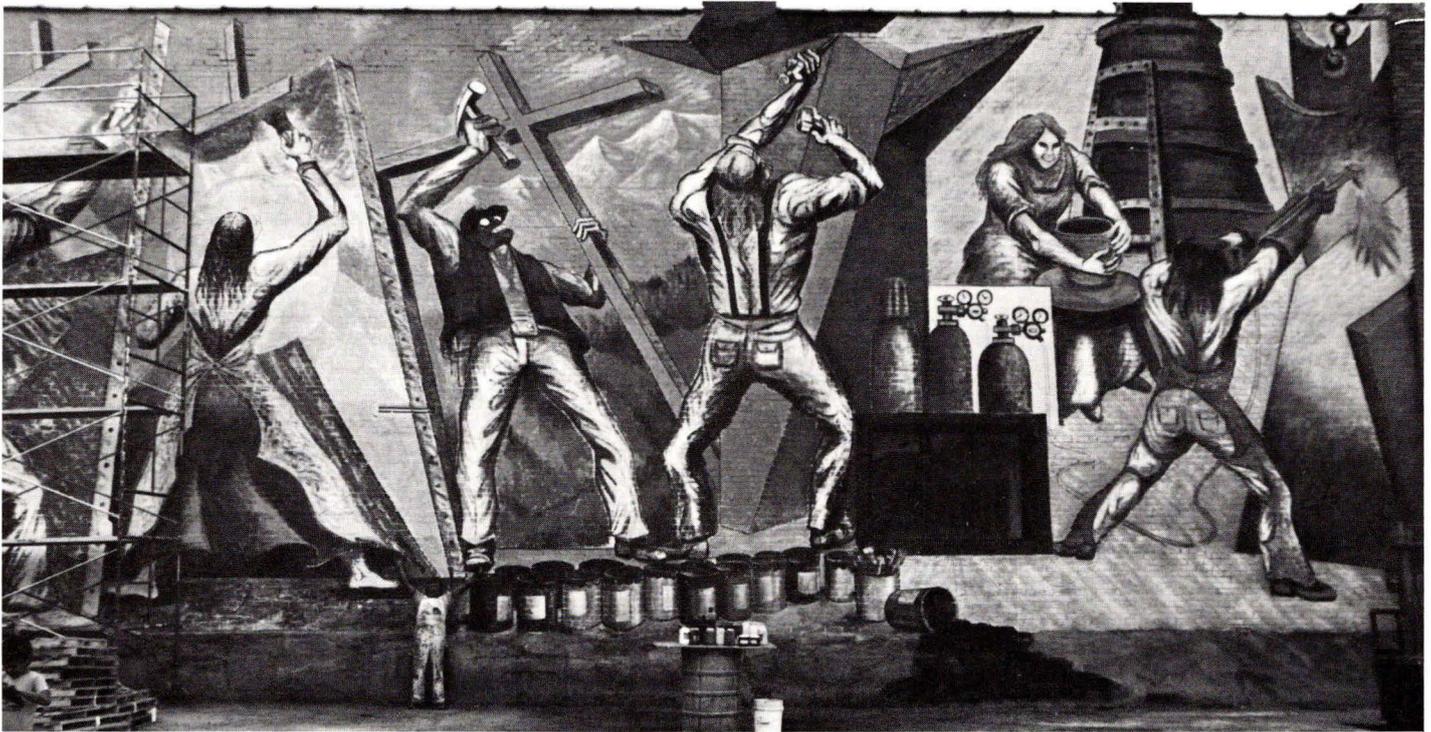


Photo: Gerald W. Silver

## Envisioning the Creative Fire

PerukoCcopacatty's mural painting was scarcely finished when Art Space director Stephen Goldsmith received a letter from a citizen who regularly passes the studio/residential center, located on Pierpont Avenue between 200 and 300 South.

"I go past every working day, watching the painting as it takes shape. It looks great! Better than advertisements!"

The colorful mural covering the end wall of the newly established arts complex, where Salt Lake sculptors, glassworkers, craftsmen, painters and ceramists are carrying on their activities identifies a community where artists may be readily seen and appreciated.

"It was a timely response," Goldsmith said, "I was just pondering the effect the mural was going to have on the public. We felt that it is a boost in efforts to communicate our activities to the community at large."

The work projects with a vigor that is usually identified with muralesque production. "Mural painting is not wall painting," the director reminds, pointing out that such requires an expanded vocabulary of visual representation. Scale is very important. The artist must translate a point of view from the creator's position to a lengthened viewing point. Physical limitations at the site prevent the artist from running back and viewing the work as it progressed.

The work accomplishes its purpose with a perfunctory sense of relationship to the site. It naturally draws considerable attention, a prepossessing aim that must com-

pete with architectural shapes and sky and street and just, out-of-doorsness in general.

The work essentially announces an envisioning of the creative fire, or pressure under which an artist works. A ceramic kiln glows with the durable heat of physical fusion. Inflaming heat from a blowtorch softens rigid metal blocks with sheer edges and firm masses.

The creative process is conceived as one of struggle, but also of enduring energy, progression and vision.

Figures in the panel strive upward, toward resolute goals. The reaching movement serves to deepen the vertical space, becoming less complicated as it rises. Goldsmith notes that the diminishing complexity helps accommodate the ease of viewing the mural—another distinction between a mural and a painting.

Three figures seen from the back focus attention on the activity of each. Their position also directs a continuing interest in the building itself.

Only two figures face the viewer, maintaining a satisfying balance of depth in the panel. In an intense, painterly manner of applying pigment, the artist combines quiet, painterly statements with hard edges and contrasting color.

Certain figures seem to spring from the wall. A flat chimney takes leeway and the viewer may be moved to a close scrutiny to resolve apparent physical changes in the wall.

The contrasting emphases between

sculpture and painting establishes an understanding of the dimensions of both arts.

A restive compounding of pigments—alternate spaces of light and dark paint—directs the eye. Such energy continues with viewing distance. Fresh and lively management is consistent throughout.

From beginning to completion, the project poses some rather satisfactory guidelines for management of public works of this nature. Goldsmith, who is also chairman of the Visual Arts Committee of the Salt Lake City Arts Council, credits John Williams, member of the board of trustees of Art Space with suggesting the project. A call for entries circulated throughout the Western region brought response from some 70 applicants, many of them experienced mural artists.

Jurors Frank Sanguinetti, Bonnie Phillips, John Williams and Gibbs Smith selected three finalists for final submissions.

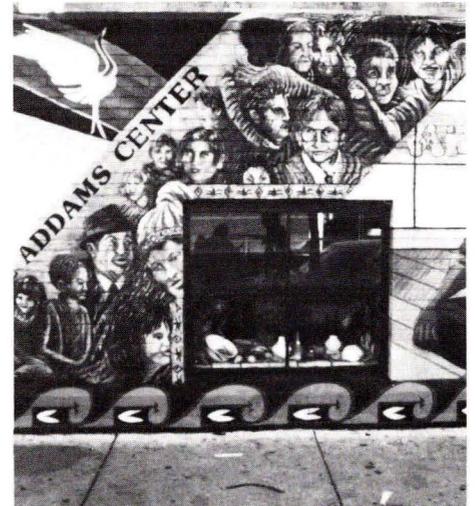
Ccopacatty received the award, completing the painting in approximately 30 days. Finalists were provided with site drawings and descriptions. Materials, housing and good community support were accorded the native-born Peruvian artist, who worked under uncomfortable temperatures to complete the project.

George Dribble  
*Salt Lake Tribune*,  
July 20, 1986

## Recent Olivia Gude Murals



*Mifflin Cooperative Mural*, Olivia Gude and Jon Pounds; Madison, Wisconsin, 1987.



Photos: Olivia Gude

*Jane Addams Center Mural*, Olivia Gude and Cynthia Weiss; Jane Addams Center, Chicago, Illinois. The diagonal band of faces was taken from archival photographs in the Jane Addams Center, and includes portraits of many immigrants who have used the Center's services over the last 100 years.

# MIXED MEDIA

## Gargoyles to Scare Developers

Ten ceramic "Gargoyles to Scare Developers" and more than twenty other "urban artifacts"—all destined for installation on the walls of low-income buildings in N.Y.C.—will be on display at the Urban Home-steading Assistance Board (UHAB) at 40 Prince Street from October 1—December 1.

The exhibition is the work of Dina Bursztyn, an Argentinian-born artist who has spent the last twelve years living in New York City, and who has shown in galleries in New York and Latin America. She saw the project as a way to articulate a New York mythology, combining social awareness, lyricism and humor.

The "gargoyles" are face mask sculptures with urban landscapes. Many of them are composed of two superimposed images—a face with a gargoylish expression, and a group of faces gazing from windows, fire-escapes and towers. According to Ms. Bursztyn, the gargoyles grew out of a melding of the idea of Medieval gargoyles with the "NOT FOR SALE" signs of Loaisida.

The other "artifacts" include shrines drawing from AfroCaribbean religion, but adapted to the New York reality, such as "Blessing of the Light Before Entering the Subway," and "Altar to Lure the Stars Back to New York;" as well as technological objects such as "Telepathic Telephone," and "Machine to End All Alienated



Work." In these pieces the artist creates objects our technology has not been able to deliver. Other artifacts are "folkloric" such as "The Art and Craft of Sitting Down," and "The Science of Cooking Beans." These pieces complete the series with a timeless note.

The project is rich in visual metaphors and connects different social and artistic issues usually separated. Herself a victim of gentrification, Ms. Bursztyn conceived her project as a way to denounce gentrification while at the same time expanding the concept of decent housing to include cultural richness.

The exhibition marks the second stage of the project. Already ten of the pieces—8 gargoyles and 2 shrines—have been installed at Charas/El Bohio, a community arts center at 605 East 9th Street. Photos of those pieces, cemented to the facade of the building, will also be on display at the exhibit.

The exhibition is being sponsored by UHAB—a non-profit organization dedicated to the development and improvement of low income housing. According to UHAB's Cindy Colter, "There's no reason for art and community housing to be separate. We see this as a new and meaningful form of community art that will contribute to humanizing buildings."

---

## Galleries open doors to Chicano, Latino art

SANTA BARBARA—After years of indifference from the art establishment, Chicano and Latino urban iconography is commanding more space on mainstream gallery walls, as well as gaining more widespread recognition in the halls of academe.

The University of California, Santa Barbara will be the repository of the archives of the nation's leading Chicano art collectives, "Self-Help Graphics and Art," and "La Galeria de la Raza." In addition, the personal collections of the late artist Ralph Maradiaga, co-founder and director of La Galeria de la Raza, and artist Richard Duardo, will be housed at the campus.

"Until now there has been no systematic effort to collect and preserve urban iconography that

grew out of the Chicano art movement of the early 1970s," according to Sal Guarena, librarian of UC Santa Barbara's Coleccion Tloque Nahuque, the Chicano studies unit of the University Library, of which the archives will become a part. "The collections are of inestimable value in documenting Chicano heritage."

Although universities with Chicano and Latino collections typically pursue acquisitions of books and periodicals, UCSB is the first to broaden the scope of its collection to include the visual arts, he noted.

"This is a significant development towards the acceptance of Chicano art by the mainstream art community and by the general public."

Ramon Favela, UCSB Chicano

art historian, described the recent acquisitions as "superior." "There is no comparable collection that documents the Chicano art movement in the U.S."

For almost a generation Self-Help Graphics and Art and La Galeria de la Raza have provided a focus for aspiring Chicano artists in the heart of Los Angeles's Eastside barrio and the Mission District of San Francisco, nurturing their artistic development and providing exhibition space.

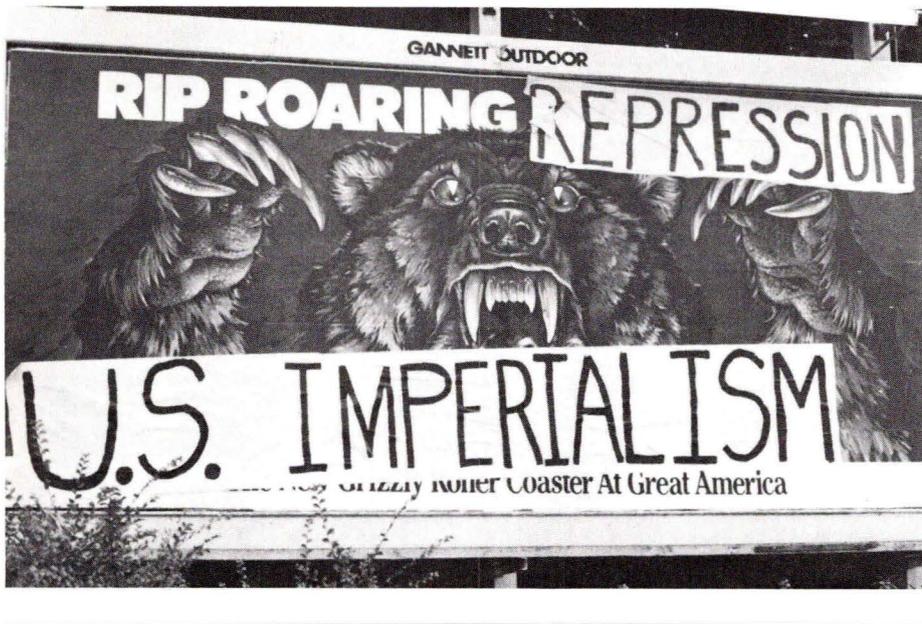
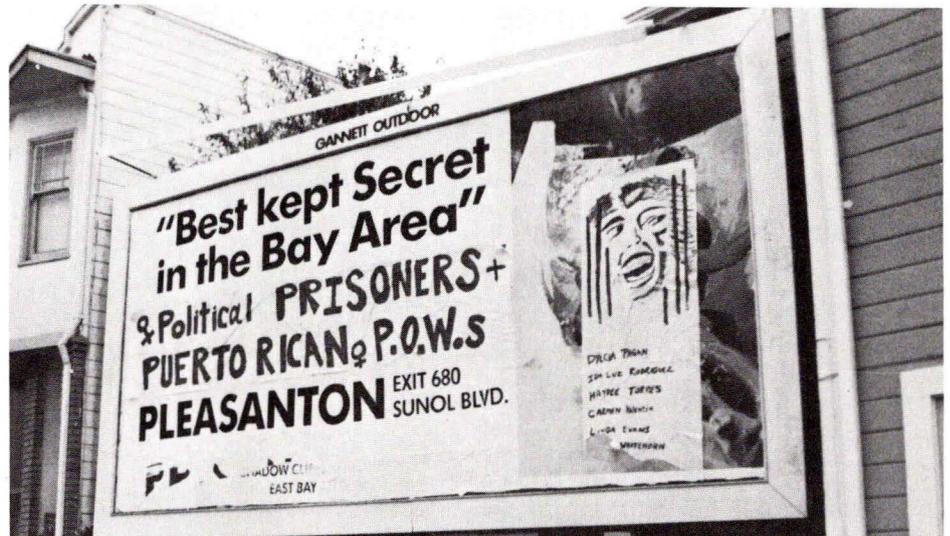
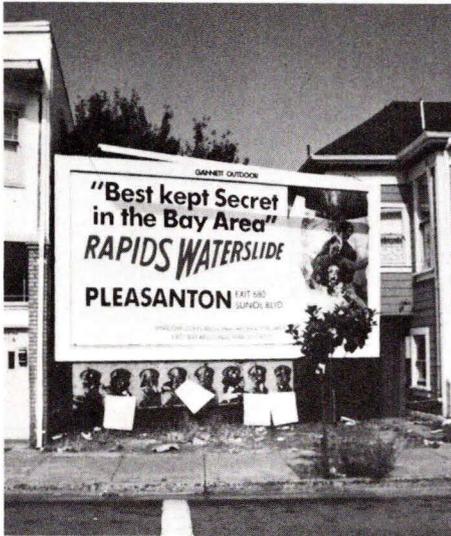
Established in 1969, Self-Help Graphics and Art is one of the most active and prolific Chicano silk-screen poster collectives in the country. Its annual Atelier, a five-year-old silk-screen workshop, has afforded dozens of artists the opportunity to work with a master

printer to reproduce prints of their works for exhibition or sale.

The recent gift to UCSB consists of several hundred signed and numbered silk-screen prints representing a diversity of styles and themes, over 1,000 slides and photographs and the records of the non-profit organization.

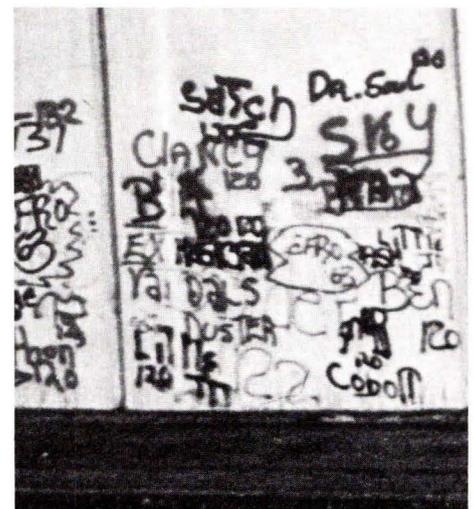
Established in 1971, the Coleccion Tloque Nahuque is widely regarded as one of the top three collections in the U.S. specializing in multi-disciplinary studies that make up the field of Chicano studies, University Librarian Joseph Boisse said. Santa Barbara is the only campus in the UC system with both an academic department and a research center for Chicano studies.

—Eileen Conrad  
(805) 961-3091



if it exists at all, and, besides, graffiti pieces (short for masterpieces) are more and more often called "murals." In many ways in today's inner urban cityscape, pieces and murals are both plainly examples of public, if not community art.

Not only are the alley walls filling up with graffiti, but so are the bookshelves. Since 1974 at least seven books have been published on graffiti, almost one a year in the 80s. The following brief survey is both to let readers know what is available, and to place Chalfant and Prigoff's excellent work against its proper background.



### The Faith of Graffiti

Documented by Mervyn Kurlansky and Jon Naar

Text by Norman Mailer  
Praeger Publishers, 1974

The thing about Mailer's text, of course, is that it is as much about Mailer as anything else, including graffiti. Still, it offers a thoughtful response, and includes in its few short pages quite a bit of

## Graffiti Book Survey

The September publication of *Spray Can Art* by Henry Chalfant and James Prigoff has been accompanied by a flurry of newspaper and magazine articles in the San Francisco Bay area and in other cities, too. What does this mean? This may be an effort to keep other stories, such as the atrocities committed in Central America paid for by U.S. taxpayers' money, out of the media; regular news sources certainly are not about to make any connections between oppression of Third World youth in barrios and ghettos across the United States with oppression of Third World people in their countries. Still, the connections exist. In brief, both stem from the same interests, i.e., the need for the dominant economic group to fortify its domination by every means available, and we all know that it is much cheaper and more efficient control people's minds than to

have to hire soldiers to control them through brute force (which is only resorted to when other means have failed).

But our cities are filled with examples of a challenge to this oppression in the form of urban graffiti. Often it consists of simply the name of the writer or of a group, sometimes a more socially aware expression, most often just a quick "tag" or "hit" of initials or a *nom de mur* pseudonym used only for such purposes. But whatever form the graffiti takes, it is always an attack on private property, always an assertion of a self or selves in a society loaded against such expression by those who engage in the illegal expression.

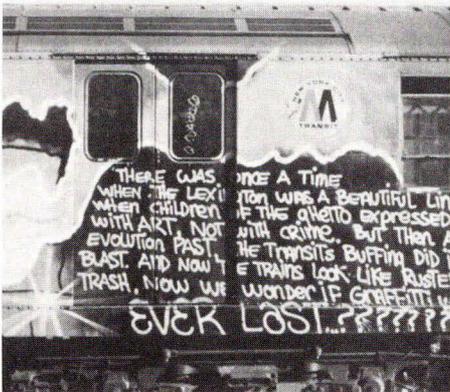
Graffiti is a part of our communities, and the images have found their way into fine arts galleries, newspapers, advertisements, magazines, TV and movies. But officials still cannot understand it. The line between a wild style graffiti piece and a more traditional mural image is a fine one



Detail, *Subway Art*

information. Mailer considers some of the basic relationships when he notes that "The city would finally tolerate drugs, graft, insanities of traffic, mugging, every petty crime of the street, and every major pollution, but it could not accept a towering rain forest of graffiti on all the forty-story walls." This in the course of explaining how the advent of graffiti cost John Lindsay a chance at the Presidency.

*Faith* is concerned with the early 1970s, when tagging in one form or another was what was happening. Mailer sees it as collective, "for the kids work together. . . One rushes in to prevent the drip of another . . ." etc. But the photographs, which are perhaps too large in the oversized format of the book, show us an aestheticized collection of tags. The names are now legend, Cay 161, Taki 183. They are called "hits." Mailer gives himself one, A-I, for aesthetic investigator, but notes that it also looks like a meat sauce. At the end, he compares graffiti with the avant garde work in the elite gallery scene. In the whole collection, only one train car, one Star III about three feet high. The development of wild style came after the *Faith*.



Detail, *Getting Up*

### Getting Up: Subway Graffiti in New York

Craig Castleman  
M.I.T. 1982. 191 ppg.

Castleman takes graffiti seriously, at least as a study presented in somewhat sociological terms. His book has a wealth of information, as suggested by the chapter headings: Interview With Lee of the Fabulous Five, Writing, A Brief History of

Writing, Writers, Gangs and Groups, Organizations, The Politics of Graffiti, The MTA, The Police, A Final Note. There is also good photographic documentation, but alas, it is all in black and white. Luckily, this lack is rectified in the following publications.

Potentially the most powerful chapter in the book, on graffiti's politics, stays mainly with a discussion of how the official forces of New York responded to graffiti via police and MTA acid baths. While this is still the best book about graffiti in terms of the information offered, and is a very good book indeed, it misses an opportunity hinted at by Mailer as quoted above, i.e., Castleman does not pursue the larger implication of the graffiti phenomenon out of the immediately documentable actions and reactions of groups in New York.

This is not a fault solely his. No one yet has constructed an extended essay on the larger implication of official responses. *CMM*, in an article in the Fall 1981 issue, p. 47, discussed some of these possible points, such as the term "anti-graffiti" operating very much like a code allowing police to beat up Third World youth. We also noted the hypocrisy of city officials complaining about graffiti as an attack on private property without complaining about developers who destroy whole neighborhoods. The sum total of information and interviews in all these books about graffiti gives plenty of material for such a discussion, but in their emphasis on impression (Mailer), information (Castleman), or photographs (Cooper, Chalfant, Prigoff), none does.



Detail, *Subway Art*

### Subway Art

Martha Cooper and Henry Chalfant  
Holt, Rinehart and Winston, 1984.  
104 ppg.

This book captures what many consider the peak of the graffiti movement up to the present time: the painting of New York's subway trains. For the first time in this work, we get a clear distinction between tagging and writing, between quick "hits" and full-blown graffiti masterpieces covering first part of a subway car, then the entire car and then, the absolute pinnacle of achievement, creativity and daring—entire trains! The color photographs are superlative; more so when you realize what it takes to get perfect color photographs of a subway train car that is out running all day and likely to be "erased" when it comes into the yards that night. Photographically alone, the authors' achievement is magnificent.

But there is an involvement here that a more "objective" work such as Castleman's is not able to indulge (neither is "better" than the other; just different). The chapters here are: Introduction, History, Train Lines, Vocabulary [which helps to decipher the language styles, and was largely included in *Getting Up*, as well], Techniques, Writers and Crews, Kings, Style, Characters, Dedications, Opposition. The book is a classic, an absolute "must" for anyone interested in graffiti.



### Paris Graffiti

Joerg Huber  
Text by Jean-Christophe Bailly  
Thames and Hudson. 1986. 70 ppg.

This small book offers color photographs of Parisian stencilled graffiti, for which Bailly makes the following claim: "Stencilled graffiti differ from all other graffiti in at least two ways. First, they can, by definition, be reproduced. . . ; second, their intentionally iconic character turns them into authentic images of urban culture (p.8)." In a short introductory essay, Bailly continues in a distinctively French vein, linking the stencil graffiti with an invisible midnight network, seen only in the daylight. It is a document of another moment in the growing, complex variety of graffiti styles.

## Illusions & Allusions: Photographs of the Berlin Wall

Leland Rice.

San Francisco Museum of Modern Art  
A catalogue accompanying the exhibition  
by the same name

With Rice's photographs we have another of several recent efforts to "capture" for the fine arts world something of the street world of graffiti. In this case, the photographer, with technologically expert execution of his medium, has also turned to a location dripping with instantaneous cachet, the Berlin Wall. Whatever their value as fine arts photographs, the wrenching of the details out of their architectural (not to mention social and political and historical) context commits an unforgivable violence on whatever community the graffiti may have had and by aestheticizing it denudes it of power. Whatever impact is here stems from the photographic details, and has little or nothing to do with graffiti in the same way we are commonly encouraged by the fine arts world to appreciate form, deny content.

### Spray It Loud

Jill Posener

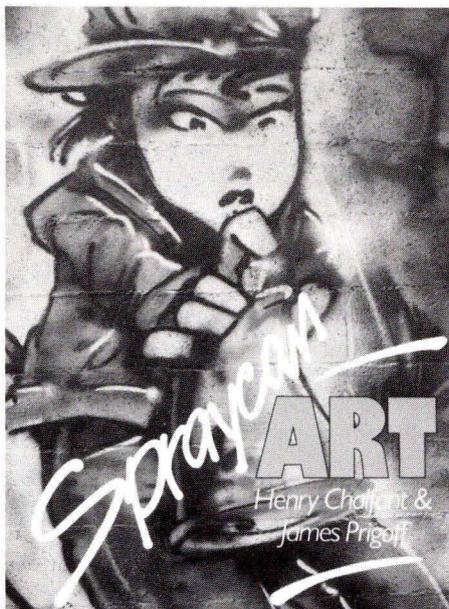
Routledge & Kegan Paul, 1982. 96 ppg.

### Louder Than Words

Jill Posener

Pandora 1986. 86 ppg.

These two books have recently been reviewed here and elsewhere, but deserve mention again for their documentation (b&w only) of political graffiti in England in the 1980s. Much of it is feminist oriented, and attains a special incisiveness from that, as the alternation of billboard images especially turns the advertisements back on themselves and simultaneously exposes the profit-above-all-else bias of corporate ads and much of the rest of society besides.



### Spraycan Art

Henry Chalfant and James Prigoff

Thames and Hudson

1987. 96 ppg.

This is the sequel to *Subway Art* in many ways, but brings up to date wild style graffiti writing from Europe, New Zealand, and Australia as well as several cities in the United States. The all color photographs are excellent, and the format of a geographical organization including images of selected pieces and quotations from the writers themselves gives a wonderful insight into the motivations, strengths and limitations of what has now become a worldwide phenomenon. If read in conjunction with the above graffiti books, the works presented here so stylishly are clearly at the very forefront of the current movement, and can be understood in their several contexts as part of a historical development that shows no sign of lessening.

The book itself, in its text, makes no effort to provide a definitive discussion of graffiti, but the quotations of the writers continue to offer insights. It should be noted that every graffiti book published, with the exception of Huber's book on Parisian stencils, gains enormously from quotations/interviews with writers themselves. For example, Chalfant and Prigoff quote 3D responding to the oft-voiced complaint the graffiti is an imposition because they have no choice whether to see it or not. 3D points out that in the city residents have no choice anyway. "You get some architect that does crappy glass buildings or gray buildings. No one comes up and says, 'We're building this, do you like it?'. . . So why should I have to explain what I do? . . . Maybe in the eyes of this town I'm not so important, because I don't have all that high a status, as in class and job, but I live here so I should have as much say as anyone else. . ."

To be sure, the images here support the individualist character of most graffiti, even major pieces done with crews, but there is a difference, too, and that lies in the internationalism of the movement, clearly perceived as such by its practitioners, and in what seems to be a skewed selection of images printed toward those expressing social concerns. The point is, I think, that whether any individual piece express it overtly or not, the phenomenon of graffiti writing has become an international symbol of resistance to dominant cultural mores. At the same time, the movement and its artworks are also monuments to the creativity of youth, to their challenge of a system that officially deplores their artworks, and pervasively demands its shrieks against the system that struggles, with notable lack of success, to contain it.



Detail, *Spraycan Art*



Detail, *Spraycan Art*

CMM  
1019 Shattuck Avenue  
Berkeley, CA 94707

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

