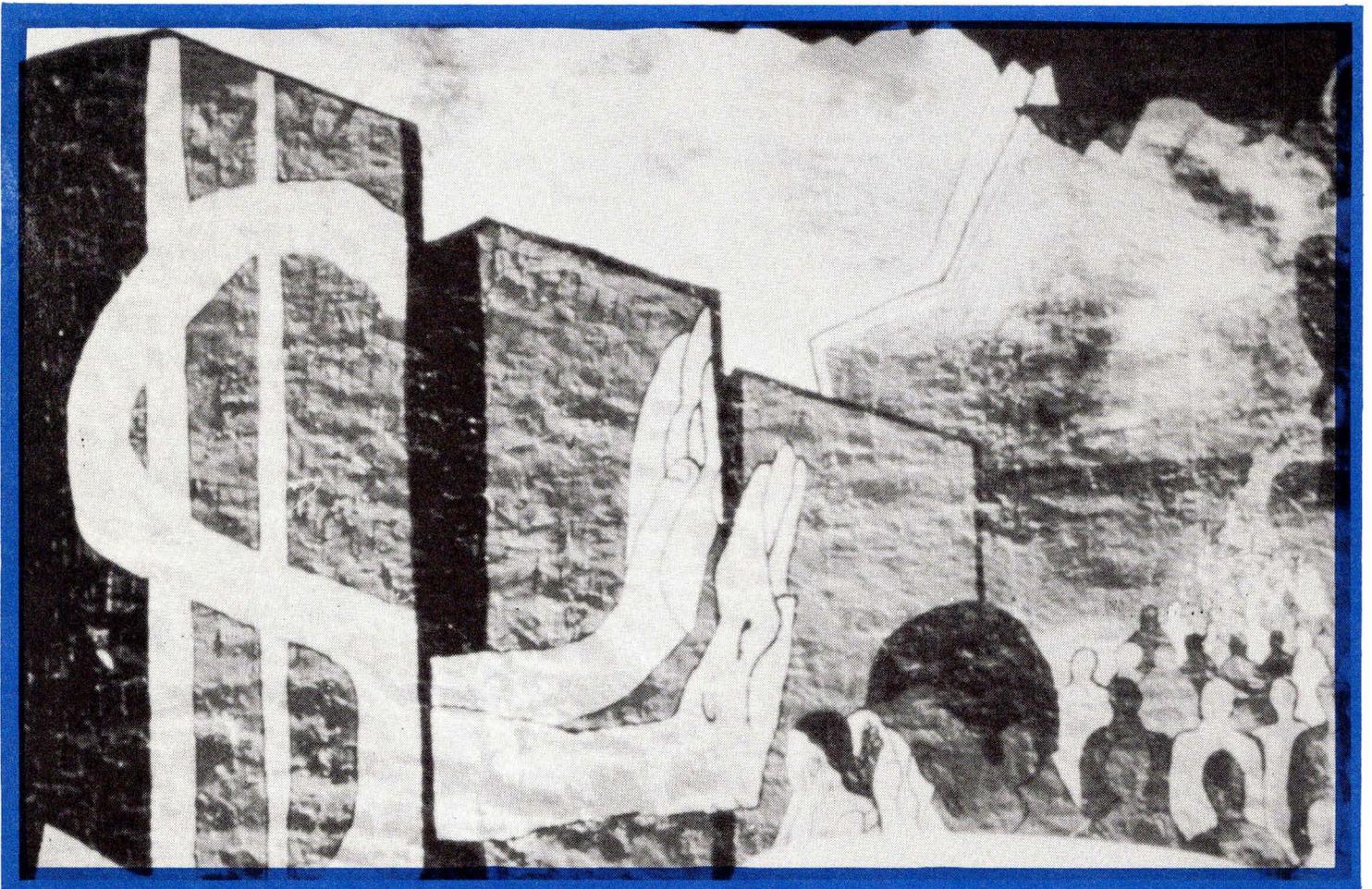




COMMUNITY MURALISTS

M A G A Z I N E



SPRING 1981

About the Cover

In 1974 Cityarts Workshop in New York organized and painted a bold visual response to the federal budget cuts announced in the spring of that year. Within a few weeks after the cuts were announced, the mural depicted on our cover was up for the people of the Lower East Side to see as they went about their daily lives. Within two years, the mural had been painted out, but we revive it in 1981 as a reminder that the recent attacks on the poor and working people of the United States by our government are not new, and that muralists have responded in the past by using their art to challenge the government and inform and organize their communities.

Name Change

The name has changed, but the subject and perspective remain the same. In keeping with the new format, the **Murals Newsletter** has changed its name to **Community Muralists' Magazine**. We hope that both the new name and the new format reflect the improved quality of community murals and of the community art movement in general throughout the world. By whatever name, with this issue **CMM** enters its fourth year of publication as a function of the National Community Muralists' Network and on behalf of workers everywhere who as the Network's principles state, "are committed to building a community based public art movement. In the communities where we live and/or work, we seek to create an art of high quality which is freely accessible to the people in their movement against racial, sexual, and economic oppression."

With your continued support in the form of newspaper clippings, letters, photographs (black & white are best), articles, and certainly money, we shall continue to publish this magazine as part of our participation in the movement for people's art.

labor donated

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Conference?

It is possible that there will be a mural conference in Los Angeles sometime next year (1982). Nothing is certain yet except the need of community muralists throughout the country to gather to share in person their experiences, to discuss their work, successes and problems. Any such meeting will be announced in these pages, or by special mailings to all names on the mailing list.

In the meantime, send us information for publication — who knows how long it will be before the funding for a conference can be gathered?

Next Issue

The deadline for the next issue of **Community Muralists' Magazine** is September 18, 1981 (a Friday). Since we must have any information in our hands by then, be sure to mail yours by Monday, September 14.

The next issue requests whatever information you have on murals in your area painted since 1979 i.e., murals painted this year and last. Our goal is to present as extensive a survey as we can of recent community murals. If you have been mulling an article discussing some aspect of mural painting, or have recently discovered something that will be of interest to muralists, don't hesitate to send that, too.

We try to print anything that helps record, promote or discuss community murals. If you have information that fits this description, send it in so others may benefit from it.

We Need Money

Several individuals have sent us contributions of \$10-\$20 since the last issue of **CMM**, and this increased support makes it possible for us to continue publishing and possible to change into a full magazine format. But we need and will continue to need this sort of support from you to enable us to publish further issues. **Community Murals** will not be affected by Reagan's arts funding cutbacks because we haven't gotten any bread from them in the first place. Not surprisingly, arts institutions have not contributed anything to our publication either. Much as we'd like some financial help, and believe we deserve it from the state, our sole obligation is to community muralists, and we will not impeach our integrity in order to secure funds. This leaves it all up to you. If some of you, even in these grim times, can send \$50 or \$100 it would help a lot, but even \$5 and \$10 checks are supportive. Most important is that you send information — and keep painting!

In the last issue we neglected to credit Rose Green with sending us the article on "Women Street Painters" in England. This sort of interest (and willingness to mail us information) is what makes the **Muralists' Magazine** keep going.



A mural painted by William Walker in 1980 at the Dorothy Gautreaux School at 132nd and Ellis in Chicago. Approx. 10' x 35'.

Editorial

This issue of **Community Muralists' Magazine** contains information about murals from Australia, England, France, and Wales as well as the United States. One kind of mural, one type of involvement that all these countries share is the youth mural. They are painted mostly in schools, but also in summer programs (often designed to 'keep kids off the streets'), youth groups, clubs, programs, and as part of other mural activities, i.e., many mural projects have a significant contribution from community youth even when the murals are not primarily an expression of the concerns of young people.

We think the articles and photographs on youth murals are inspirational. They show us that today's young people, from kindergarten through their teens, are involved in creative production of large-scale paintings about their lives, their hopes and problems. These works also show us that there is much to be gained from muralists involvement with young people. Note the strengths of these images, learn from their experiences, benefit from your new knowledge of their efforts, and improve future work with youth and for them, for, after all, they are the inheritors of our struggles today.

We note in this issue the emergence of new techniques of mural expression. In Chicago and in England significant murals recently have been done in concrete — some molded and poured, some in a rediscovery of

the graffiti method. We also learn from Chicago and Australia of new works being done in mosaic. Certainly murals have been done in these media before, (New York's Grant's tomb mosaic benches come to mind) but so much production in media other than paint perhaps indicates a new trend. Whether it does or not, we think the desire for experimentation represents one of the most vital aspects of community muralism — the constant search for the most appropriate means of using one's artistic skills to benefit one's community.

Community Murals is also reprinting an article from a San Francisco Neighborhood newspaper, *El Tecolote*, about graffiti. Some think it is a form of vandalism, while others consider it an expression of an oppressed culture. Perhaps it has elements of both when put over a community mural. It might be that "indiscriminate" slogans, initials, and logos on local surfaces indicates a failure to distinguish between "friends and enemies," that such blanket application ignores the possibility of conscious selection of locations or "targets" for *placas*. Certainly in some communities it is more of a problem than in others, just as among some groups it is a more acceptable means of expression than some others. The issue deserves careful attention, and we hereby solicit your ideas about graffiti.

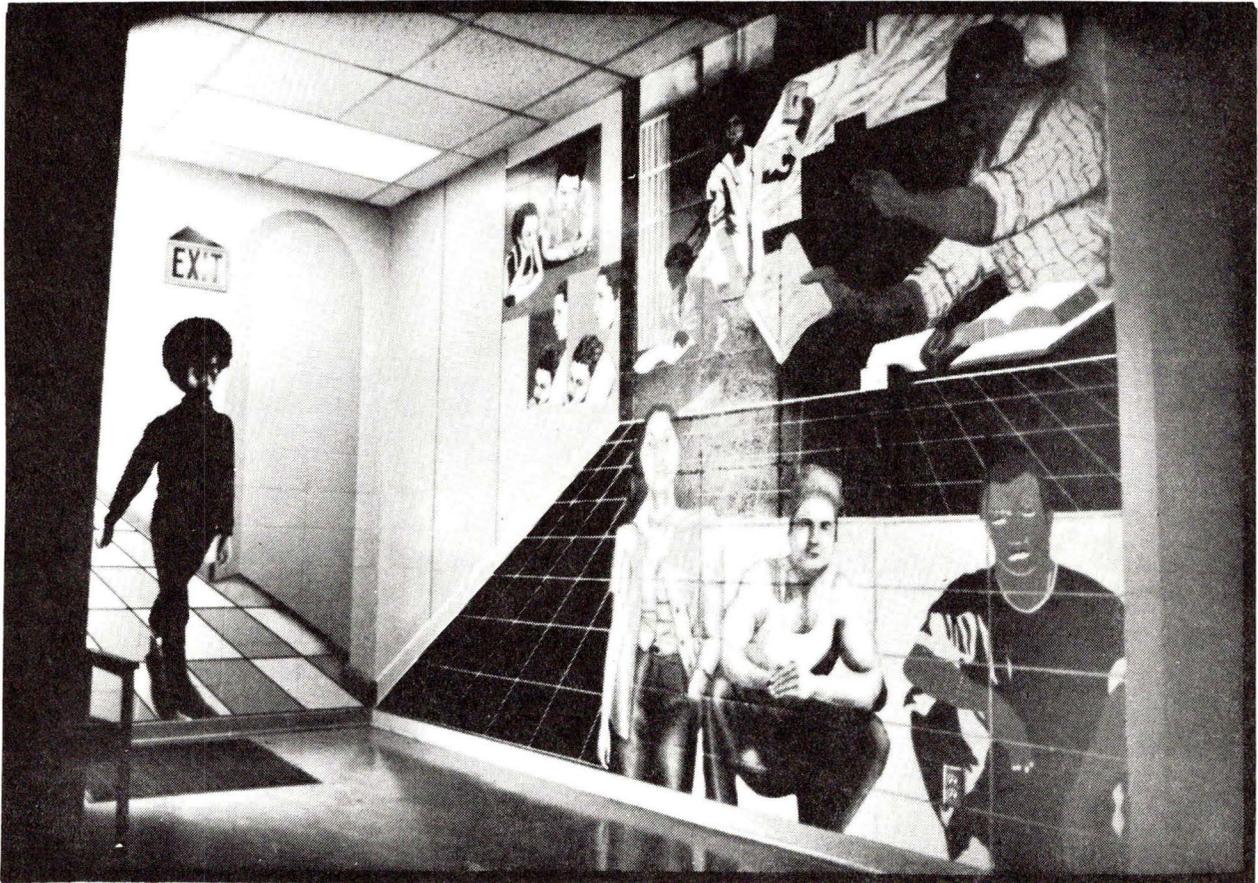
Note also the article in this issue about the Reagan administration cuts in NEA arts funding. By now his

"Robin Hood in Reverse" attitude is completely clear to everyone — take from the poor and give to the rich (through defense contracts, continued support for elite arts and less or none for popular, Third World, or non-elite forms, etc.). The atmosphere established by the curious victory of Reagan in November (26% of the voters elected him — the rest either voted for someone else or bypassed the voting altogether), affects *our* work in two more ways besides funding cuts in heretofore supportive agencies.

First is the stoking of the fires of a new cold war fear throughout the land. This seemingly mixed metaphor captures the reality: the effort to create an atmosphere of fear in the population is "cold" only because it is not an outright declaration of another invasion, the beginning of another shooting war. But some observers have said that what begins as a cold war in Washington in the winter will be hot in our country's ghettos by summer. Most prominent in Reagan's (and Haig's and Weinburger's and Bush's and . . .) program, of course, is the support of repressive regimes in the Americas, and especially in El Salvador. The United States' support of the government which has killed over ten thousand of its people over the past year in order to preserve the privileges of its few ruling families is appalling to everyone (except the very wealthy, whose privileges are similar). One way we can respond to these outrages is on the walls of our communities — in our schools, in our union halls, on our streets. The govern-

ment's control of the means of mass communication can be challenged by our utilizing to their fullest those means of informing, discussing, and moving to action which belong to working and poor people — our walls.

But there was a move to the right before Reagan was elected, a move which helped him get elected. Its most visible proponents are groups like the Moral Majority — neither moral nor a majority — but also increasing in numbers and danger are the classic expression of the most repressive, vicious, and violent social elements: the Ku Klux Klan and the Nazis. Racist defacement of murals now takes on, in some locations, an organizational tone, as is the case with the recent vandalism of the Chicano Park murals in San Diego described in this issue. We believe that the only way to defeat such groups is to challenge them at every turn. There is ample historical proof that ignoring them only allows them to grow. One way to inform our communities about the realities of these dangers is through our organizing against them, which includes the painting of bold murals. In the last issue we reported on a wall painted collectively last summer in Chicago (another photo of which appears in this issue). By next September, we hope to publish more such warnings that the rights of people to secure, humane, creative lives will destroy the powers of repressive reaction.



Robert Cruz, Director, and artists of la Brocha del Valle, *Untitled*, 1979, entrance of Wakefield School (juvenile hall), Fresno. Photo: Alan Barnett.

Children's Murals in Brussels

To give a precise and objective idea of children's murals in Belgium is no easy matter. In the first place this movement is fairly recent, which means that we have very little information about it. Nevertheless, I have attempted to make an overview, deliberately limiting myself to Brussels in view of the lack of information.

The first murals in Belgium date from the thirties but take-off point was not reached until 1940. The "new wave" of Belgian mural painting became active at the beginning of the seventies. This type of artistic experiment has developed particularly in Brussels during these recent years. An increasing number of enthusiasts are to be found in this city of a million inhabitants. It is not possible to talk in terms of a genuine collective movement as is often the case in the United States. The fact that we have a time-honoured individual — not to say individualistic — pictorial tradition certainly has something to do with this.

The first aim of these mural projects is essentially to cover up ugly blank walls, to beautify construction fencing and thus to try to brighten up the city. This is also the first observation to be made concerning children's murals which are what I am talking about.

Besides trying to revivify the hideous scars left by property developers and to change the architectural anonymity and often ugliness of buildings by superimposing something completely invented, children's murals have as an overriding element the drawing together of art and play which is making them more and more successful. Children have found here a completely new kind of spectacle to put on display. Surrounded by inhuman tower blocks and guided by one or more leaders, they exhibit their natural generosity, an obvious sense of modelling, fertile imagination. They make their walls speak while responding to them in a far less monumental manner than their grown-up brothers and sisters. But they nevertheless exhibit a fine range of exuberant murals through which the same, unique current flows; a natural and profound desire for forms and colours, in a word for life. For children there is no arid abstraction but concrete objects; flowers, suns, animals, houses such as only children can imagine, simple in conception and highly coloured. And all surrounded by greenery as if to hold up a mirror in the faces of the city dwellers. What is marvellous in the work of child muralists is that they have nothing to do with our nostalgia. For them what counts above all is the joy of inventing forms.

Among the many works appearing in Brussels I can point to a large open space in the Impasse des Escargots in the Marolles, a working-class quarter. It is given over to play and to murals which breathe spontaneity and among the colours of which drawing and graffiti are happily mingled.

The city administration, schools and associations have originated a few other praiseworthy projects. A newly opened playground in the Annessens quarter. Apart from a slide, some tree-trunks and other play elements, one can also see a number of murals done by the local kids inscribed with a clear, affirmative slogan that can also be found in other parts of the town — "We want a playground". In this case the wish has been granted. Many wishes remain to be fulfilled.

As everywhere else, Belgium celebrated the Year of the Child in 1979. On this occasion there were many pro-

jects that called on children's imaginations. Thus the Ixelles League of Families (Brussels 5) invited two hundred young people to take part in the decoration of huge panels which were later mounted on the facade of the building occupied by the League.

For the past three years, on the initiative of the deputy-mayor for culture and the fine arts of Uccle (Brussels 18), introductory courses have been organized during the summer holidays. The Year of the Child was also the thousandth anniversary of Brussels. Around Thirty children painted a huge mural of which the theme combined the two events. It is perhaps a pity that the artist organizer provided the outline himself.

I will stop here this short account of children's murals since my aim is in no way to make an inventory but to show that a movement is underway, that something is happening. What one might perhaps hold against the organizers who lead these young, enthusiastic artists is that they are satisfied to reduce the experiments to a simple decorative game. This is not in itself negative — far from it — but criticism in depth, discussions or analyses organized in advance with the children, the results of which would then be translated into the project, would without a doubt put a new face on "children's art", without at the same time taking away its freshness. But it is true that some organizers do attempt an alternative approach and are not always encouraged in this direction.

There is another danger that official and other authorities, by permitting an increasing number of murals in the streets, use these works created with the warmth and truth of childhood and virtually for nothing as an alibi. But this last reflexion applies even more to other muralists; the "grown-ups".

To conclude on an optimistic note, I would like to say that children's murals, so closely linked with the movement in Belgium, can no longer be ignored. To do so would hinder their growing up.

Metallic Avau
Publisher of *Aerosol*

Murals and the Art of Double-Talk

The December issue of *Aerosol*, published by Metallic Avau at Rue Washington 3/1050, Bruxelles, Belgium, is devoted to Street Arts, and contains an important article by Roger Somville, which is a bitter denunciation of the official encouragement which is given in Belgium, in the name of "spontaneity" and "freedom of expression," to artists who want to paint murals on old buildings in the slums. Such artists, though not actually paid for their work, are given free paint, brushes and equipment. Since, on the other hand, there is a law prohibiting murals on any modern public building, Somville sees the encouragement of individual murals as an example of the deception and manipulation practised by the authorities.

Not only do the murals serve to camouflage the state of the slums, they also demean the role of the artist in society and, far from being "revolutionary" as is commonly thought, actually protect the status quo. Somville ends by calling for a truly "public" mural art, such as can be seen in Mexican murals: a collective effort, representative of the aspirations of the people, and fully integrated into urban planning.

Roger Somville
Translation and summary by Joan Halperin



Children are Meant to be Happy

1979, Exterior

Location: Sloane Children's Center
6th Street between Aves. A & B

Project Director: Susan Ortega
62' x 8'

The International Year of the Child provided a theme for CHILDREN ARE MEANT TO BE HAPPY, a mural in the rear courtyard playground of the Sloan Children's Center, a health-care facility. Children of different races and ages are shown linking hands in a game. A rainbow links the United Nations Declaration on the rights of the Child to the rest of the mural. Susan Ortega was assisted by three Jobs for Youth artists apprentices. The Children's Aid Society dedicated the mural with a festival in early October.



The Future Springs from the Past

1979, Exterior

Location: 102-09 Northern Blvd.
Corona, Queens

Project Director: Kinrod Johnson
Assistant Director: Susan Ortega
39' x 12'

Is an artist designed mural, painted with the participation of community volunteers (10) and two Jobs for Youth artist apprentices. It faces an empty lot behind the Langston Hughes Library which is being developed into an Art Park. The staff of the Library provided the theme for the mural — the presence of Africans in Pre-Hispanic America — a theory developed in Ivan Van Sertima's *They Came Before Columbus*, a book featured in the mural. The mural's stress on historical ties between Africa and Latin America is meant to build closer ties between the Black and Hispanic communities living in Corona.

On the right side of the mural is a portrait of Langston Hughes who gazes towards the past represented by the African continent and the figure of Abubakari II, a historical Mali King, believed to have sailed to the west. Indian and African basketry and textile patterns link the African continent to the New World, where the American continents form a background for Pre-Columbian sculptures with African features and other material evidence of early contact.

Youth Complete Passages

We usually look to summer as a time to do all the things we haven't had a chance to do over the school year, whether it be cleaning our closets or relaxing on the beach with friends. To us summer is the time to be "creative" while having fun. It was during these past summer months that we found ourselves drawn together with fourteen other students all from the local high schools with the same motivation to do something productive . . . become muralists.

Having no previous experience as muralists seemed only to strengthen us so that we were able to look on the project as a challenge. With various abilities and ideas our main obstacle was to obtain mutual cooperation with everyone involved. Eventually we were able to look on ourselves as "one".

In the beginning Tim Drescher showed us slides of murals painted around the country. Murals (as proven by the slide show) often reflect the feelings of the people in the community that they are painted in, whether those feelings are political, social or both. Communities do have a hidden influence on the image presented by a mural.

In our case the community is San Anselmo, California, a small town 20 miles north across the Golden Gate bridge from San Francisco. San Anselmo is located in the heart of Ross Valley bordered on both sides by rolling hills and mountains with a beautiful view of Mt. Tamalpais.

The mural is painted on a large 16 ft. by 34 ft. wall, located at a old school which is now used as a community center. Beyond the mural wall are the offices of the Switching Yard — a youth program. Susan Dubin-McNeil, the Assistant Director of the Switching Yard, supervised this project.

The prospect of meeting kids with a similar interest in art was exciting. Not only did we get a chance to meet other student artists, but we had the opportunity to learn just how a mural is made. In time it was only one of the many ties that made us into a family. It was the drive to do something different for Marin County that was overwhelming. We began to see ourselves as models to other young adults. As teenagers we had the chance to express ourselves and say "we care" to our community. What intrigued us most was the response of the community. While actually preparing and painting the wall, people, from local store owners to tennis players from the neighboring court, stopped to comment and take a genuine interest in what we were doing. Even a couple of kids from a day care center, located within the community center, helped paint once we started.

Of course before anyone begins to paint a mural one must come up with a theme. In our case any kind of a decision had to be arrived at by the whole group. This made it that much more complicated because for an individual to come with a theme and a final sketch is one thing, but for a group to do it is definitely another. Because when a group is working together on this type of project, everyone should agree and have some input.

A group of planning meetings were arranged so that we could discuss our individual ideas. This process resulted in getting us nowhere. So we figured that since the community was going to be looking at our finished product everyday we might as well go out and ask people not involved what they'd like to see. We got

everything from jungles to cows to marijuana. Well, we didn't make much progress there; but we kept trying. Finally we narrowed our choices to this: the environment, metamorphosis and growth and change. We decided to use the idea of growth and change.

The theme of "Growth and Change" simply expresses what life means to us. Growth and Change is something that is always happening, not only in nature, but with people too. Yet do we really know what it's all about? It may be a sign of growing up or becoming more mature in one way or another, and that's basically what our mural expresses.

All the muralists agreed on the theme of growth and change because we, as well as the public, could relate to it quite easily. It is something that everyone can identify with, we've all experienced growth and change in our lives. Eventually, we came to name the mural *Passages* for the mural makes the viewers stop and think about their own lives and look back at the past and see all the changes that have gone on. It is a way of helping our community grow.

Once completed, we dedicated the mural to San Anselmo. At the ceremony itself, the general feeling expressed by the public was one of gratitude. "The people of San Anselmo enjoy seeing something new and different in their community. We like the idea of students working together on a summer art project" commented one person. This mural brings life to the community and its a pleasant sight to see."

Written by: Holly Butler, Gail Dodaro, Dee Dee Kramer,
September 2, 1980



Guillermo Aranda, *Quetzalcoatl, Kiva*, Red Wind Foundation, California 1978. Photo: Alan Barnett.

Lynn Takata

I have worked as a muralist with children and teenagers for 5 years and love it. Although I do not draw or paint I feel an investment in my work and consider myself a choreographer of children's talents. Often people are puzzled how I continue to feel satisfied in this medium. It is because children teach me as much or more than I give them.

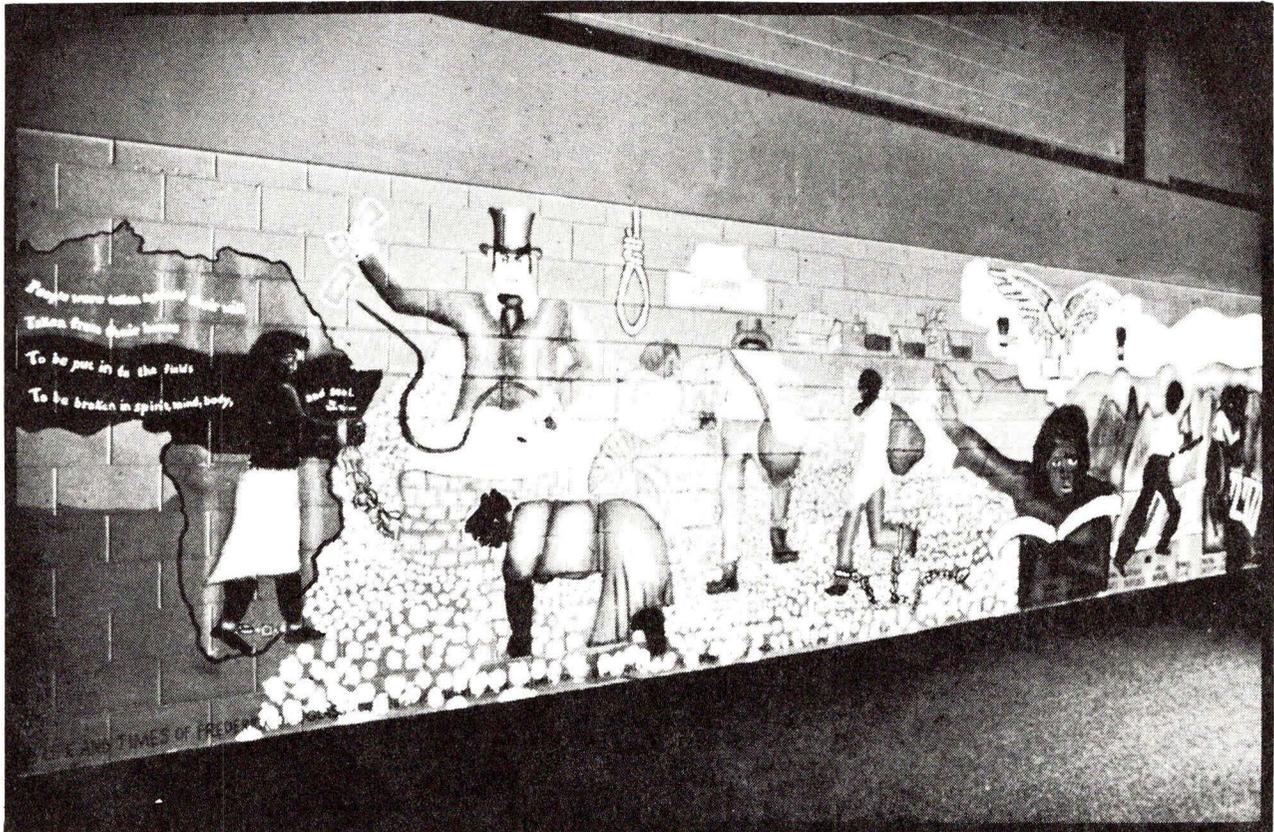
The basic importance of working with children is to set high expectations and communicate clearly my acceptance of their ideas. Often I feel I fight to counteract influences of other adult's expectations. If children can be made aware of their world, both inner and outer, with support, good results can be shown.

Often younger children's enthusiasm can be momentarily quieted so they can see spacial relationships, while children over nine need increasing push and approval. Most six and seven year olds like art and if we judged less and accepted more, I believe older children's involvement with art would continue. Often they are afraid of peer's reactions. A strong leader can set up an environment where "naive" and "primitive" styles can continue to develop along their own path. A muralist can do this by first teaching something he or she can teach well to a group. Children will test you anyway. Remind them they are working with an artist so they can learn. I believe strongly that art should be voluntary.

Collective creativity fosters listening skills, decision making, problem solving. I use lots of visual aids with children: books, magazines, and picture files from libraries.

Working in schools can be like juggling. Engineers, teachers, administrators, parents, children and artists all have different concerns and temperaments. Ignore a teacher's helpful advice on which students are good or bad. Often I am able to reach students because I have time and flexibility a regular teacher does not have. I stress cooperation and self respect with students. I also work with whole classrooms because I don't like to differentiate students' abilities.

I work with 3 to 10 children at a time. The artwork is unplanned and develops on the wall. Sometimes the work is collective and sometimes the art progresses more like a mosaic, each person adding their interpretation to what has been created.





Francisco LaFebre, *Untitled* 1978, Albuquerque High School, New Mexico. Photo: Alan Barnett.



The Life and Times of Frederick Douglass, a mural by Lynn Takata with school youth from 11 to 13 years old, Chicago, 1979.

Some Mural Developments in Melbourne

The mid-1960's in Australia, as in many other industrialised countries, saw the beginning of a new questioning of the conservative social attitudes imposed on society in the post-war period. The most important single source of discontent was the Government's active involvement in the Indo-China War. Conscription for overseas service was the order of the day for many young people, who saw the war as at best unjust, and at worst criminal expansionism by U.S. imperialism.

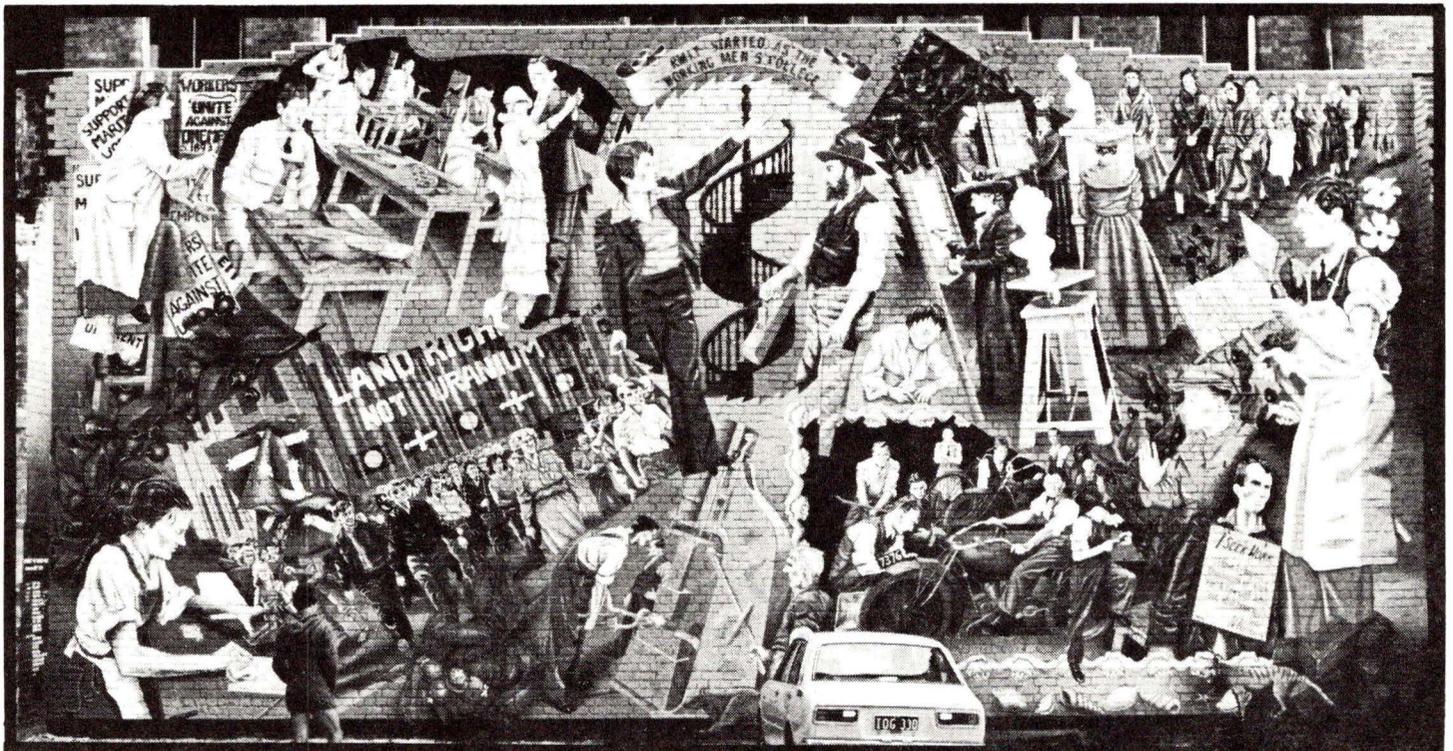
This was the climate in which a number of art students and young artists in Melbourne looked towards making their work more relevant. The usual forms of painting and drawing for an annual exhibition seemed quite inadequate as an answer to new problems. Normal media channels were, of course, blocked, but over a period of time a parallel information system was established. It was through this that people began to work in areas like poster-making, pamphlet design, illustration and graphic work for anti-war material, publications, and large street paintings in the form of banners — the last were, for a number of us, a mobile substitute for the multi-storeyed wall paintings soon to be produced. At this time we were quite ignorant of any similar developments in the U.S.A., and our mural commitment started in Melbourne as a quite independent development. Although work on the murals did not develop until the seventies, we made many plans and produced portable work on a large scale in the sixties, and particularly in the period 1970-1971.

Naturally, the first murals produced would reflect the foundations they came from. The immediate origin was in a period of strong conflict and rapid change. Ac-

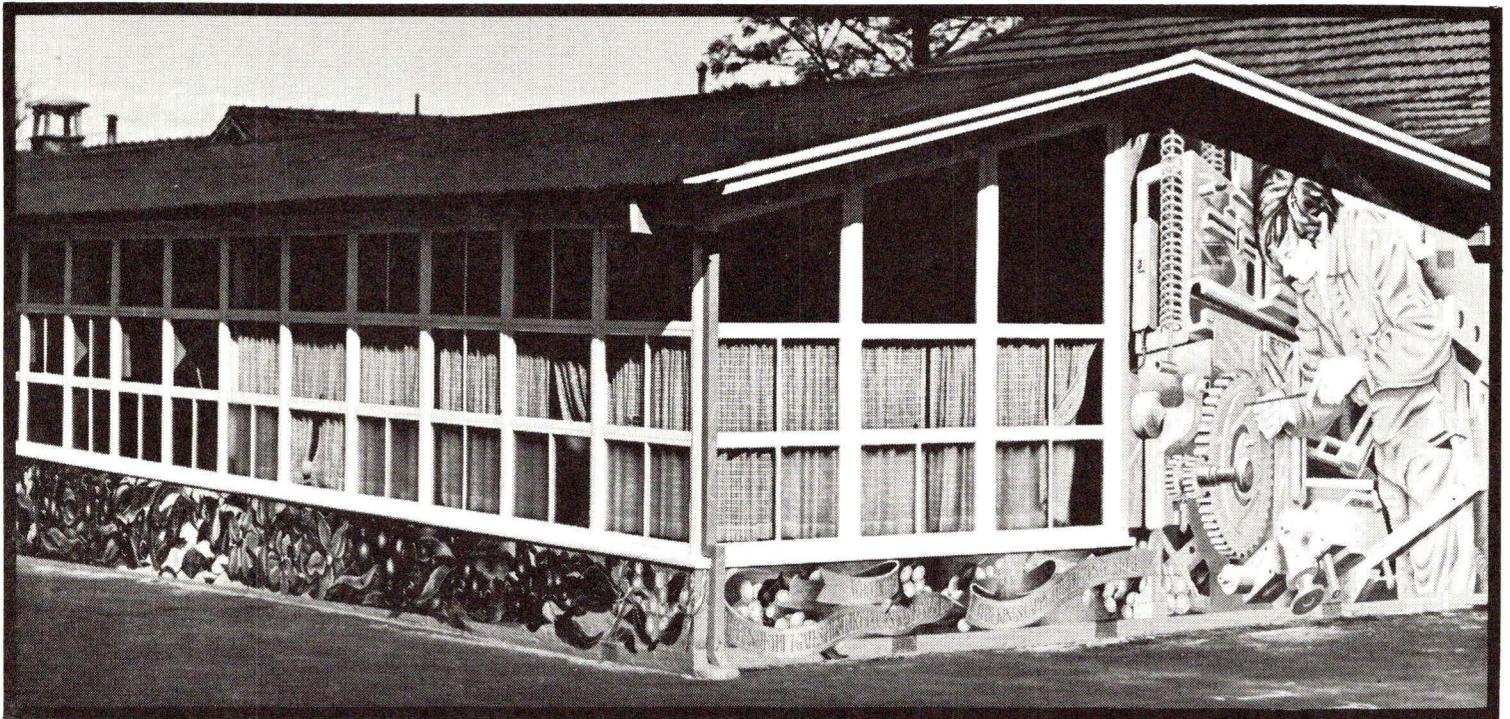
tivity, cultural or otherwise, had a certain life or death feel about it. One tried to produce images of clarity for an immediate response. This mode of expression flowed over into our early murals, and, second only to their public form, this is seen, for good or ill, as their chief characteristic.

Through working in a community setting, experiencing people's reactions, working together on projects, etc., new appearances and patterns of work began to appear — modes better suited to the development of public art in a new situation. The Builders Laborers' Mural was, to an extent, a new phase in our mural making. Rather than simply projecting direct statements about society, we looked towards the particularities of an industry with the idea of developing a multi-sided project, producing image combinations of greater complexity than those established in earlier work. In planning the mural, we held meetings of rank and file building workers to discuss the main area of concern. These were, first, the mural must have a documentary quality showing the various trade and work areas involved in the industry; secondly, it must put a view of society, both present and future, which people felt reflected their interests; and thirdly, the mural must be accessible through an artistic form appropriate to the subject matter and physical demands of the wall. In the weeks to follow, the project drawing was produced in close consultation with workers in the industry. Subsequently, the 5,000 sq.ft. mural was painted on the side of a warehouse facing a twenty-four hour car-park. The entire project took nine months to complete.

In the next project at Royal Melbourne Institute of Technology, new images were introduced and greater attention was paid to achieving appearances of a particularly Australian character. This work covered the history of the Institution in a context of its city of origin.



Mural at Royal Melbourne Institute of Technology, directed by Geoff Hogg. Photo: Colin Boggars.



Mural at Turana Youth Training Centre, directed by Geoff Hogg. Photo: Colin Boggars.

The mural explored the College's beginning in the late nineteenth century as "The Working Men's College" — a Chartist-inspired experiment in democratic education.

The next project was completed at Turana Youth Training Centre. This mural showed considerable technical advance over previous work. We attempted to deepen the integration of Australian imagery, paying particular attention to natural plant and animal forms. These forms were used as linking elements in the work that looked at people's experience of the Institution. A considerable number of boys at Turana were involved in the work; some boys worked full time as part of a work experience program, and others worked on a part time basis. The reaction from outside and within the Institute has been strongly positive, and we are now engaged in a new project at Turana.

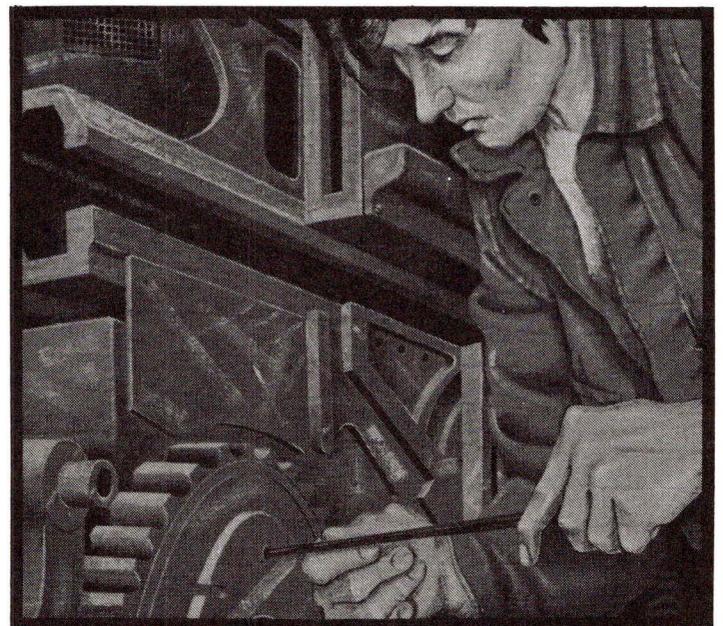
This new work of some 8,000 sq.ft., looks at the surrounding suburb of Brunswick, focusing on the lives of the people in the area, both now and in the past. As well as conveying general information the mural will try to show personal experiences and to look at the lives of particular people together with various individual reactions to life in the area. Industrial life, domestic experience, recreation, and general social life are the material for building the project. Particular attention will be paid to the role of ethnic groups, pre-European history and the large number of women who were employed in local industries. As a part of the project, Sue Slamen from the Australian Broadcasting Commission is making an oral history of Brunswick.

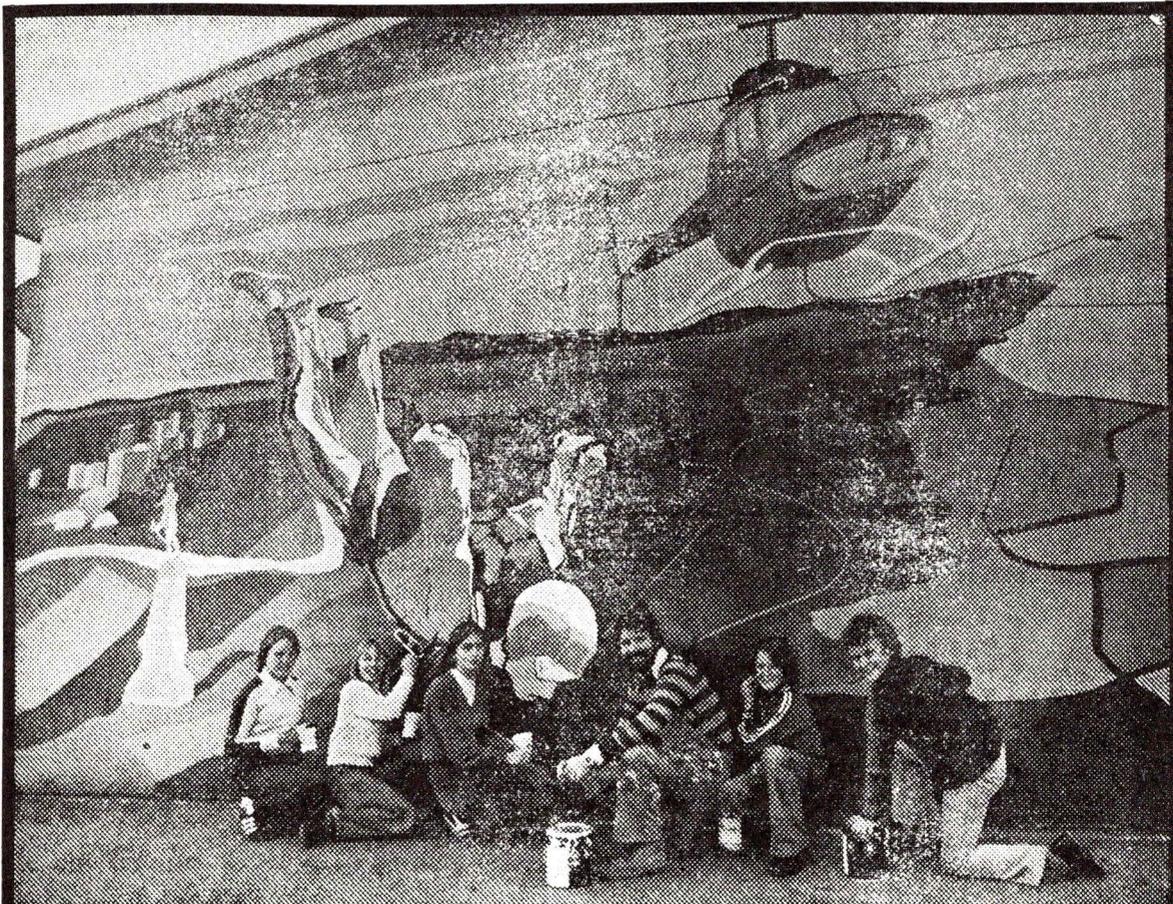
This, combined with a free-standing photographic display of the mural, will be installed in the foyer of the local town Hall or Mechanics Institute, and will also be available for travel and for showing at work places or in local communities. The oral history project as developed by Sue adds a new dimension to the mural concept. The challenge is to work with people in the process of gaining confidence in their own images, to produce work out of peoples' genuine experience as a

means of adding strength and depth to daily life and a particular Australian experience. Only by placing our lives in a general context can we make sense of present circumstances, and only on a base of knowledge can we project lasting influence over our own circumstances.

Geoff Hogg

The entire mural project at Turana will be documented on videotape. This aspect of the project has been undertaken by Open Channel — a Melbourne based Community Video Group. As well as preserving the processes involved in making the mural, the videotape will examine certain areas of content, pursuing these and enlarging on them through its own media qualities.





Artist Greg Smith with his helpers, year seven students (from left) Maria McAuley, Marie Hall, Ruthe Miller, Robert Schaska and Stephen Davies

Hardly a Picasso, but to the kids at Elizabeth Park Primary School, this mural is every bit a masterpiece.

It's the school's pride and joy and with the help of Seacliff Park artist, Greg Smith, it took the children 12 weeks to complete.

As you can see, Greg, 24, doesn't believe in doing things on a small scale.

Through his efforts, he hopes to convince the Education Department to consider the worth of having professional artists working with children in schools.

"Victoria already has successfully run such a program and I'm pushing hard to see that this State follows suit," said Greg.

Masterpiece in murals

By Astra Dadzis

"The children were involved right from the word go.

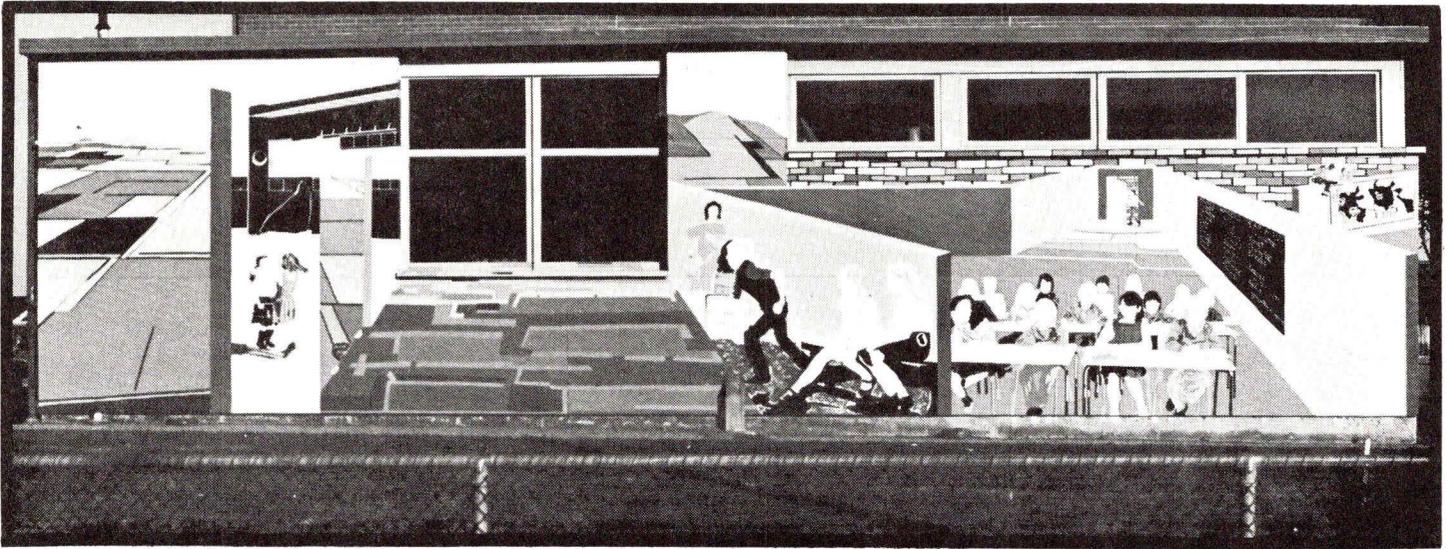
"We discussed ideas for the design which is essentially based on the past and present of Elizabeth.

"I love working with children. They have a

great deal of freshness and energy."

Greg, feels that even large canvasses don't provide him with enough challenge and is always looking for a new wall to paint.

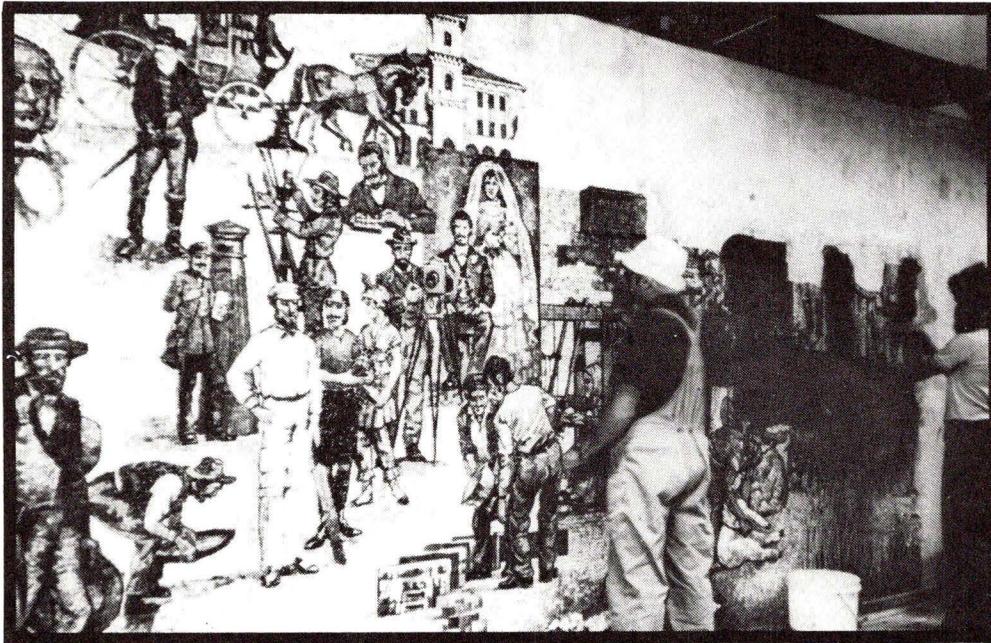
"I've always felt daunted by the scale of large walls and I feel it's an exciting experience for the children as well."



Gregory Ross Smith writes from Australia about his work with school children: "My challenge is to see an 'Artists in Schools' program introduced into Australian schools as a permanent part of the curriculum. The idea has been touched upon in a small way here, but suffers the misfortune of being inadequately funded. This is predictable I suppose in an economic climate which at present seems somewhat unfavorable. Hence new projects are looked upon with some reluctance.

"Nonetheless my experience in schools have been a mighty success. There is a sense of pride shared among the groups I work with when producing murals and that pride extends itself into the community. Feedback has been tremendous and support from paint companies and scaffold distributors has been great.

"The future! Well, your guess is probably as good as mine. I see my work as an important step in the rally towards bettering the mind in children's education, and look forward to the day that an 'Artists in Schools' program will be looked upon as a creative and permanent energy input for kids."



November 1980 saw the dedication of the most recent mosaic mural executed by State artist Harold Freedman, who is perhaps best known in Australia for his "aircraft mural" at the National War Memorial. More recently he has done a history of Australian transportation in the main concourse of the Spencer Street Railway Station in Melbourne, and most recently a history of Geelong. Freedman is helped by David Jack (who recently visited the U.S.), Joe Attard and Adam Howard.

An article in the Melbourne Fire Brigade Magazine of February 1980 says that "to produce the mosaic Harold first sketches and paints a cartoon of the exact size and in the colors to be used in the mosaic. The mosaic is comprised of thousands of pieces of special Venetian glass, some intricately cut to size. The pieces of glass are pasted onto paper (in mirror image) and the ultimate result is after the mosaic is fixed in concrete to the facade and the paper backing is removed."

Reclaim the Night South Australia

The Women's Art Movement in Adelaide, Australia, recently completed an anti-rape mural titled *Reclaim the Night*. The original motivation was "to paint a large mural on a prominent site with the theme of "Reclaim the Night," an anti-rape theme because this was an issue being abused by the public media and a problem which needed a positive and more educative non-aggressive statement by women.

"A group of four women formed to plan the mural. They were Pam Harris, Trish McLaine, Helen Sheriff and Ann Newmarch. Liaison with the Rape Crisis Centre, information collected from newspapers, magazines, and our own experience helped us in many discussions to arrive at a positive statement about the situation. It was agreed that the mural needed to be positive and educative, non-aggressive toward men generally and an exposition of the aspects of our society that encourage detrimental attitudes toward women, e.g., sexist advertising."

Owners of a wall had originally expressed support, but withdrew at the last minute. The Adelaide City Council approved painting of the mural as a project of the Festival of the Arts providing it was removed at the end of the Festival. "Initially the offer was rejected as it would have meant painting out of the mural as soon as it was completed. We were encouraged to accept their offer, however, and attempt to alter their decision on removal once the mural was completed. Petitions were prepared by the Women's Art Movement and many hundred signatures were collected, but . . . it was not necessary to use them.

"The mural took six days to complete. This was very solid work and many people, women, and men, came to participate. It stood finished one week after the Festival. The Adelaide City Council was then approached by both W.A.M. and Ian North of the Art Gallery and they decided to leave the mural indefinitely.

Ann Newmarch



Reclaim the Night

Tho' Eve was made from Adam's rib,
Nine months he lay within her crib;
How can a man of woman born
Thereafter use her sex with scorn?
For tho' we bear the human race,
To us is given second place;
And some men place us lower still
By using us against our will.

Chorus after every second verse.

Reclaim the night and win the day.
We want the right that should be our own.
A freedom women have seldom known.
The right to live,
The right to walk alone, without fear.

If we choose to walk alone,
For us there is no safety zone.
If we're attacked, we bear the blame.
They say that we began the game.
And though we prove our injury,
The judge may set the rapist free.
Therefore the victim is to blame;
Call it nature, but rape's the name.

A husband has his lawful rights,
Can take his wife when'er he likes.
And men uphold time after time,
That rape in marriage is no crime.
The choice is hers, and hers alone;
Submit, or lose your kids and home.
When love becomes a legal claim,
Call it duty, but rape's the name.

And if a man should rape a child,
It's not because his spirit's wild.
Our system gives the prize to all
Who trample on the weak and small.
When fathers rape, they surely know
Their kids have knowwhere else to go.
Try to forget, don't ask us to forgive them —
They know what they do.

When exploitation is the norm,
Rape is found in many forms;
Lower wages, meaner tasks;
Poorer schooling, second class.
We serve our own, and like the men,
We serve employers. It follows then
That body's rape is nothing new
But just a servant's final due.

We've raised our voices in the past
And this time will not be the last.
Our body's gift is ours to give.
Not payment for the right to live.
Since we've outgrown the status quo,
We claim the right to answer NO.
If without consent, he stake a claim,
Call it rape, for rape's the name.

Prospect Mural Group

The Prospect Mural Group was formed in November, 1978 by nine residents of Prospect who shared a desire to paint murals within the Prospect area as an expression of the community's growing vitality. At this time there was an upsurge of Community awareness and co-operative activity within the suburb. This was, in part, due to the formation of the 'Community Association of Prospect' early in 1977, which became a springboard for a number of independent offshoot groups and projects of community orientation.

In November 1978, a Silk Screen Workshop was held by Annie Newmarch for interested members of the Community Association. Initially, this was intended as a fundraiser, and in fact a substantial amount was raised by the sale of Christmas cards and a C.A.P. Calendar poster. The Prospect Poster Collective was formed, and over the past two years, members have handled much local publicity material, as well as consolidating their own skills in printmaking.

A slide evening of posters and murals was held prior to the Silk Screen Workshop, and was well attended by members of the Poster Collective and others. From the slides, we discovered the possibilities of murals, as well as poster designs. The Prospect Mural Group was formed shortly after, independent both from the Poster Collective and from the Community Association. Meetings from this point have been held regularly, to discuss acquisition of walls, mural content and design, practicalities, funding possibilities and long term ideals.

Since the first slide evening, two further slide shows have been held, as more visual information has been gained about murals in Australia and other countries, especially America and Britain. One member,

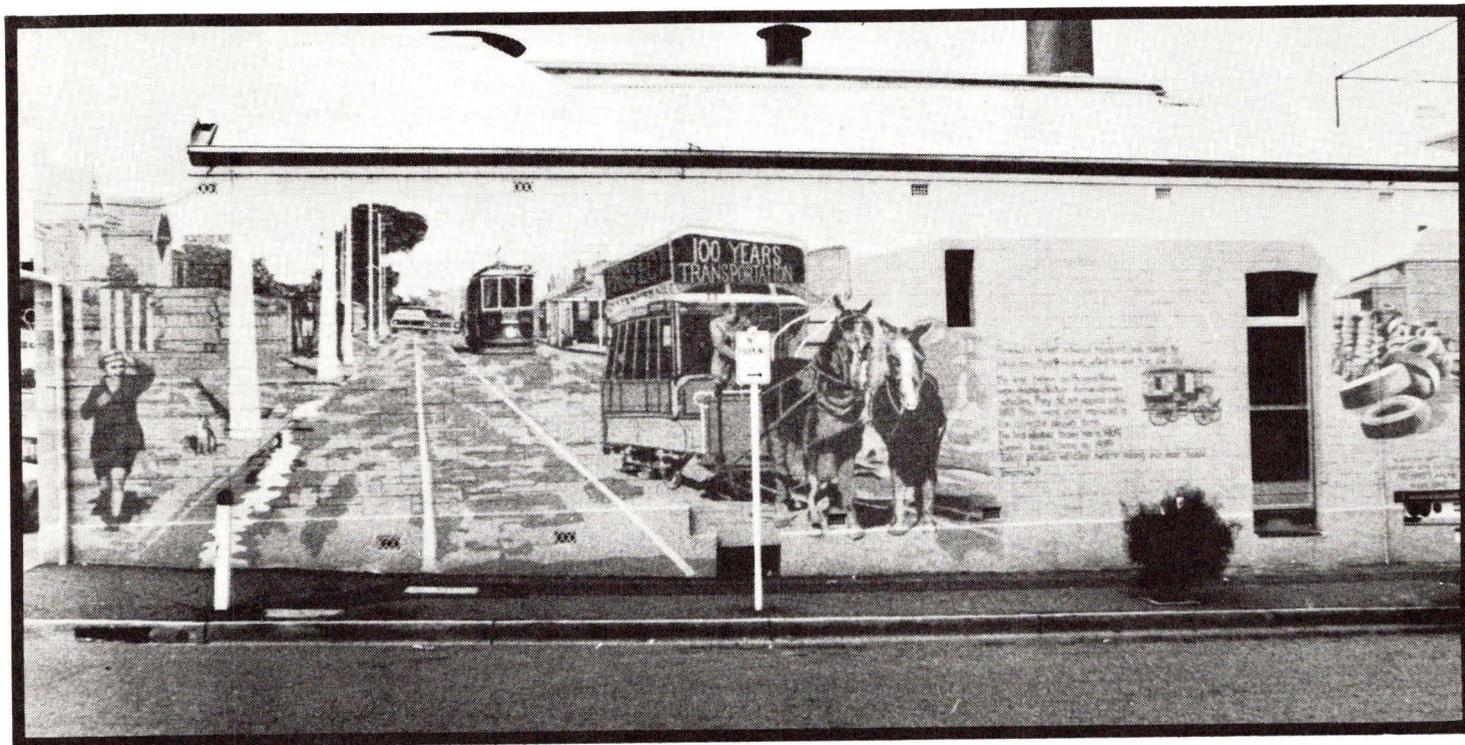
Anne Newmarch, has recently returned from a study trip overseas, during which time she saw and photographed a great many murals. We aim to increase our involvement with the International Murals Network.

Being a Community Group, membership is diverse. At the beginning some people were skilled in "The Arts"; others had little or no experience. However, we shared enthusiasm and group vitality, as well as a common aim to counteract the visual atrocities of our suburb with pleasing murals which are more in keeping with the style and aspirations of our own community.

Our ideas as a group largely comprise a long-term effort to involve our community in participation and appreciation of Public Art, as a vehicle for broad statements made with a common voice. We wish to conquer the 'precious' notion of art which clouds artists with mystique, and allows ugly commercial images to overwhelm our environment by default.

As a group, we work democratically at all times, with individuals offering whatever resources and energy they are able to. Over the past two years we have built up an excellent working relationship together, and also established good relations with various groups, organizations and commercial firms within the area. Community involvement has been a very positive element, and is growing rapidly, as may be seen by the future projects we have in hand, working closely with other local groups who have sought our collaboration. Comments by and discussions with passers-by while we are painting have indicated wide community support for our ventures. Many people have come to help us paint and are now looking forward to working with us on future projects.

A statement of the Mural Group's ideals and philosophy was drawn up early in the life of the group, and is a reflection of our collective nature as a group, and of our basic beliefs:



Prospect Mural Group: *Prospect Road: 100 Years of Transportation*. 1979.

The group is founded on the following principles:

We believe that art should be produced for the mass of working people, instead of for the pleasure of a sophisticated minority and the profit of dealers. Hence, we prefer to see paintings on the streets rather than in galleries.

We believe that people can and should participate directly in determining their own environment. We believe that painting is not a mystery which can only be penetrated by very special people. It is a craft. Like other crafts it is hard to master. It demands practice. Beginners need encouragement to build their confidence and advice to curb their errors. Yet given these things almost anyone can learn to use paint effectively. For these reasons we encourage other residents to join in and paint with us. We welcome to the group as members any people who accept our principles and are prepared to work regularly.

When we say that painting is a craft we do not deny that it can be used to express important ideas. It can be so used. We do deny that important ideas can only be expressed by very special people: this implies that the general mass of people have nothing important to say. We believe that what they have to say about their own lives and aspirations is of the greatest possible importance.

We believe that individualism has been over-emphasised in Western societies and that this has often led artists into trivial gimmickry. For this reason, we take all our decisions as a group: in particular, our works are designed and executed collectively.

We believe that the images and structures of commercialism have turned our cities and suburbs into visual nightmares. It is necessary to oppose them with images that arise from better motives than greed.

Summary of Completed Walls

Community Swimming Pool Change Sheds

January/February 1979

This was a pilot project in which the group consolidated skills, teamwork, and confidence in mural painting. The design is of eucalyptus foliage, and the image was projected directly on to the wall, using one colour slide, shifted and reversed to form a pleasing pattern. The leaves were 'traced' up, then areas painted in with flat colours.

South Australian Flora

March/June 1979

This brightly coloured montage of South Australian flowers on a blue/green background was our first public street mural. The content is decorative, but has a wider intention, to foster pride in our Australian heritage, and to encourage the growing of native plants. Individual group members chose one or two flowers to study. Images were drawn onto clear acetate, and the design was achieved by arranging the flowers on a scale drawing of the wall. We practised drawing up on small panels, using the grid method, and from this black and white image, a photograph was taken and photostats made for

use in drawing up on the wall itself. Each flower was completed by the member who had studied it, and botanical and colour accuracy was maintained as far as possible.

Prospect Road: 100 yrs of Transportation

July/November 1979

A photograph of Prospect Road in 1920 had been found in Prospect Council Archives. At the same time, the issue of traffic plans was being debated by residents of Prospect. We wanted to make a statement about traffic, and also to offer a nostalgic reference point to the elderly people of Prospect. Within the street scene we have included four types of vehicles to span 100 years of transport along Prospect Road. The modern car can be seen swooping up to disturb the tranquility of the street. There is also a written passage, giving information about transport over the 100 years. A symbolic image of a house surrounded by car tyres forms a fitting conclusion to the mural.

The design is worked mainly from photographs, and this was suitable for a tone drop-out approach, which maintains an element of photographic nostalgia. The colour scheme gives the image a sepia look.

A Public Dedication Party was held after the completion of this mural, and community response was entirely positive.

Tree Planting

March/April 1980

This mural is painted on two small panels adjacent to a large wall for which a 'History of Australia' mural is projected. The content will link in with the conclusion of the History. The first panel is an image of a woman planting native trees, helped by two children, thus portraying the regeneration process possible within a positive act. The second panel shows the fruition of labour, with indigenous gum blossoms and foliage growing abundantly and obscuring the barren earth, iron fence and factory silhouette of the background.

The grid method was again used for this mural, working directly from a small colour sketch, and mixing colours on site.

Cylindrical Indoor Mural for Prospect Community Library

February 1980

The Mural Group was approached by the Librarian to design an internal mural for the Grand Opening of the new Prospect Library. He suggested a free standing cylinder. The Library is housed in the original Nailsworth Primary School, a bluestone building with a great deal of charm. On a cylinder made from tri-board scored at 1 ft. intervals, we painted two sides of the library building, maintaining accuracy of dimension and bluestone effect as far as possible. Underneath these were colored open books which were then decorated by children from the Primary School next door. At the Library Opening we took polaroid photographs of people attending, and these were pasted on to some of the book covers, so as to further involve the community with the mural project.



A recent visit to the United States by Alan Warburton, a young artist currently working in Wales (the country making up the western portion of the island of England) brought to our attention the beginnings of mural painting in Wales. Pictured here is a mural dedicated in person by Prince Charles on July 28, 1976 at the public lavatory in Rhonda. The project, led by Warburton, was painted by Michael Higgins, Barry Hopkins, Peter Stanley, David Staples, and Robert McCarthy.

Warburton has done at least two other "loos", as the public urinals are called, and occasionally refers to them jokingly as "murinals." Whatever they are called, the murals not only brighten up the dreariness of the dominant brick walls of the area, but also sent images of local significance such as the Welsh national flower, the daffodil, or as in this case, the portrait of a miner (the area is primarily a mining economy).



A QUARTER-MILE MURAL — which is said to be the longest in the United States — adorns this once-drab corridor at California's Soledad Prison. The mural took six months for artist Dick Crispo and inmate volunteers to paint.

Advocate News Section THE LASSEN ADVOCATE Susanville, California Wednesday, July 30, 1980

Nuclear Dawn dedicated in Brixton, England

Brian Barnes writes that the mural, described below, also protests the government spending 5 million on the Trident nuclear submarine when 3 million people in Britain are unemployed and suffering massive cuts in health services and other public spending. (sound familiar?)

The artists hope that "the mural will be seen as an attempt to link British and U.S. muralists in the fight against war preparations."

The mural, on the corner of Coldharbour land and Somerleyton Road, London S.W.9, is 50 ft. high and 30 ft. wide and has been painted by Brian Barnes and Dale McCrea with help from 15 local people.

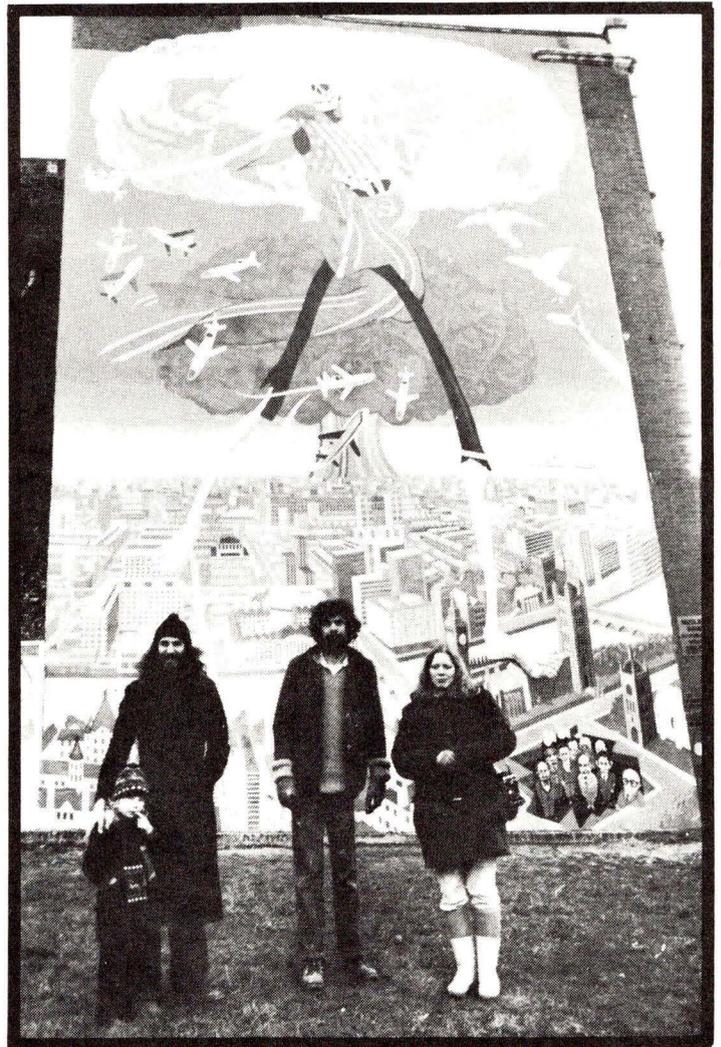
The main image of the design is a 40 ft. high skeletal figure sowing seeds of death and destruction in the form of Cruise Missiles. (As they are broadcast and fall the engines fire and the missiles swoop off to their targets). The nuclear explosions behind the figure of Death contain images of the World map to show that the entire planet is threatened, and also of screaming children, the future generations who will be affected either with their immediate destruction in war, or from long term radiation.

The figure strides across South London, one foot on the houses of Parliament and the other on the Shell office complex at Waterloo, to show that a war will come about through governments and capitalism wishing to control oil supplies.

Beneath the House of Commons those people responsible for the siting of American missiles in this country and their inevitable use are safe in a bunker. (The rest of the population are feverishly constructing indoor shelters in Tower blocks from instructions in the H.M.G. publication 'Protest and Survive'.

To counterpose this dire scene and to show some hope for a future free from nuclear war, a hand releases a white dove, symbol of peace, which transforms in stages to the C.N.D. symbol as it strikes the head of Death.

Only mass protest can halt the proliferation of nuclear weapons and C.N.D. are the catalyst of that protest.

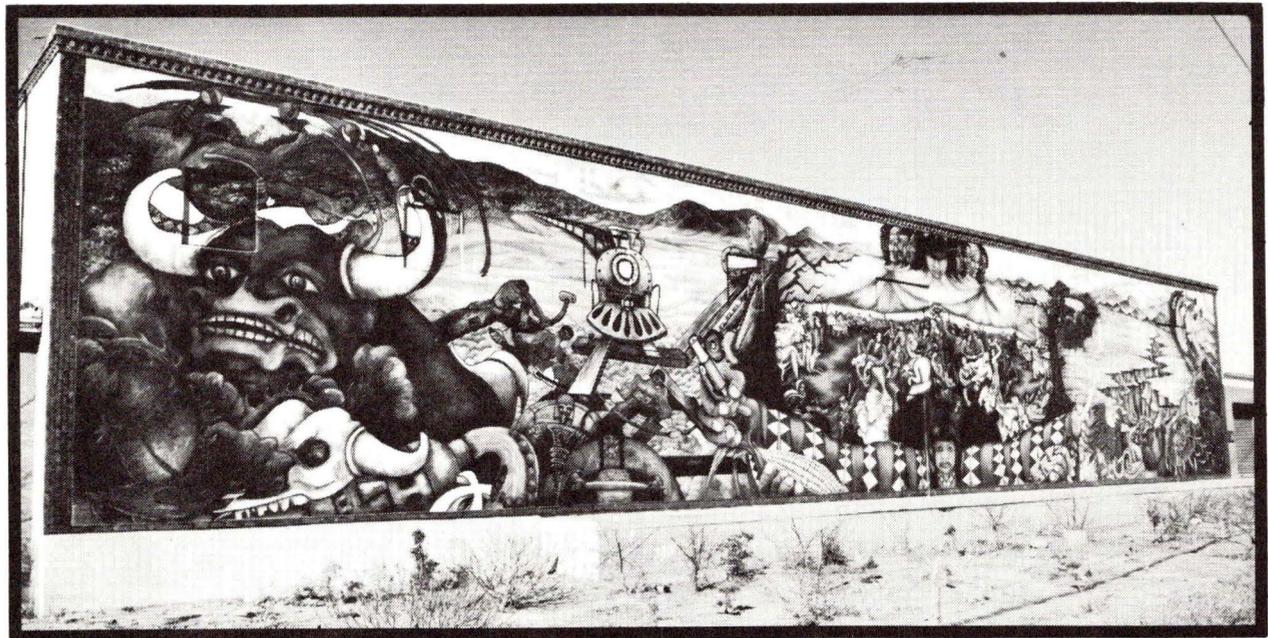


Mural Completed by Seniors at Department of Aging in Maryland, led by Monique Goss. Shown here is Fred Jones, one of several seniors who worked on the project for the Towson Resource Center. Photo by Diane Caplan, from *Senior Digest*.



Another detail of Chicago's 1980 Anti-War mural, this time showing a top section painted by Marcos Raya. The increasingly belligerent moves of the Reagan administration are not only efforts to create a "warmed-up" cold war atmosphere in the U.S., but also directly threaten countries throughout Central and South America — especially where local peoples have begun to organize against rule by a tiny number of wealthy families, most of whom have close ties with multinational corporations and their rulers in the U.S.

Murals like the one above help show local residents in U.S. communities a side of these struggles which is rarely depicted in newspapers or on television. They are educative as well as encouraging to the aspirations of working people to take control of their own lives so they may be lived for their own benefits and not those of a few members of a ruling class.



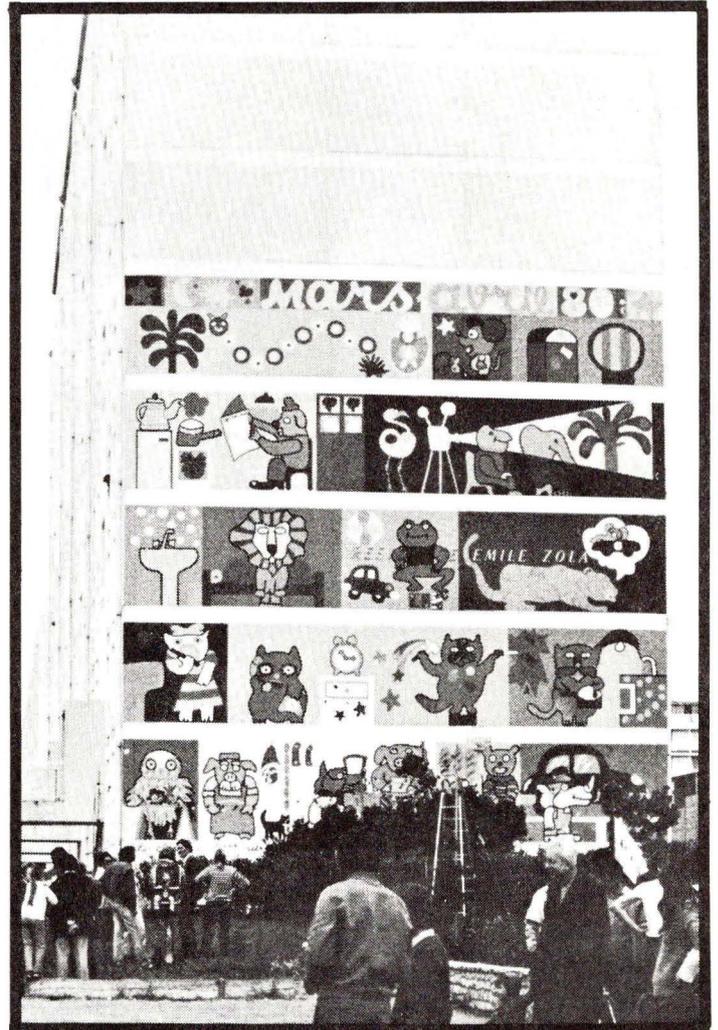
Gilberto Guzman and Zara Kriegstein, designers, painted with the assistance of Rosemary Stearns, Cassandra Hains, John Sandford, David Bradley, Frederico Vigil, and Linda Lomahoftewa, *Multicultural Mural*, 1980, New Mexico State Records Center. Photo: Alan Barnett.

Community Mural Painting Projects Begin at La Rochelle

Two mural projects were begun during the winter of 1979-1980 in the neighborhood of Mireuil at La Rochelle. They were done by school children directed by a local painter, Rene Claude Girault.

The first project was proposed in June 1979 by the municipal government of La Rochelle. Its concept was to give to the elementary school children of Mireuil the decoration of 40 wooden panels. Each panel measured one meter by one meter fifty, and they were installed on the central square of a shopping center where they served as protective barriers at the entrance to an underground parking lot. They were to be removed for painting and then replaced at the original site. A local painter, Rene Claude Girault, took over the direction of the project. He obtained the agreement of the principal and of a few teachers at an elementary school to allow the work to be done inside the school and during class time. Forty children, 10 and 11 years old, were invited to participate. They had decided that each of them would execute an individual panel. With the painter, two or three adults, including a teacher, formed the team which assisted the children during the project. The work was purposely quite structured to avoid any risk of failure or discouragement given the large number of participating children and the length of the project, more than two months. During the early stages, the children were asked to write a story of either life experience or a dream; then each child told his story to the group, which discussed it in order to translate each story into images. The stories, written and told over by the children, mainly concerned daily life, bicycle riding, pets, family and parents, but also included dreams with social implications, for example, the transformation of the town. After this preliminary work, the children drew their images, which they then enlarged using paper cutouts and pasted on a maquette. Finally, the panels were painted by the students inside the school.

The second project was initiated by Rene Claude Girault. He hoped to extend the first experience by organizing a mural painting project with young adolescents. This time the aim was to decorate a certain number of walls in a local housing project. He had already chosen a large blank wall on a nine-story building located next to a highway and facing an athletic field. He made contact with a school in the area and proposed the theme "Animal Life." The project was offered to students of 12, 13 and 14 years in an art class with the cooperation of the teacher. The neighborhood cultural center promised support for materials, and most of the financing came from the government through the funds set aside for the International Year of the Child. A group of 25 students became interested in the project. Later on, the group was cut to a dozen equal numbers of boys and girls. This group met several times a week in the neighborhood cultural center and followed a precise plan of work. Part of each work session was devoted to observation. The team visited the Natural History Museum to do drawings. The rest of the time was spent drawing from imagination. From the first drawings, three types of ideas emerged: the jungle, a comic strip with animal characters, and the circus. Gradually, the orientation of the work shifted toward a representation of people's daily life. The students sought to establish a link between the given theme and



their own lives. Thus, the images represented on the wall were born. However, the structure of the support led them to choose a sequence of images respecting the horizontal bands of the wall which corresponded to the stories of the building. The painter also emphasized the search for color relationships between the different images. The actual painting on the wall was entirely executed by an adult team. The conditions of work and the large dimensions of the wall did not allow the young students to directly participate in execution. The adult artist team was also directed by Rene Claude Girault. It was executed in stages up to a height of 12 meters or close to 40 feet. The painters had to limit their work to this height because of a lack of funds. The effect of cutting off the work at that height is somewhat unfortunate. Girault nonetheless feels that the project reached its objective: A dialogue has been started between artists and local residents. At the beginning, he says, "Because this work of mural painting was unfamiliar to the people here, the local population didn't trust the painters. The residents of the building wanted to know why we'd chosen to paint at that spot, but because we had our workshop here and were working

every day, we were able to talk it over with them. We were able to explain our work, the craft of painting, and to discuss with them the whole subject of children's education. I don't mean to say the project was a total success. There were some misunderstandings and some resentments on the part of adolescents who were not able to participate. After all, it is a public work, and it is good that people discuss it. We hope to go on to work directly with resident adults on mural painting projects. We're going to work toward that with some artists who live in the neighborhood. This mural painting was the beginning of a new experience in the neighborhood and in La Rochelle. There are good prospects for its future development, since the municipal authorities are encouraging artists to work with the local population."

Herve Bechy

Translated by John Pitman Weber

La Rochelle is a city on the Atlantic coast in the southwest of France.

Mural Painting by Ernest Pignon-Ernest Ernest on new Central Union Building of Grenoble

The decision of the municipal government of Grenoble in the fall of 1978 to confide in Ernest Pignon-Ernest the mural painting project for the new Bourse de Travail (the Central Union Building) followed an earlier project by the artist in Grenoble. Invited on the occasion of the Mayakovski Exhibition of 1977, Ernest Pignon-Ernest proposed, with the support of the Maison de la Culture, a silkscreen project to be done with the collective participation of local workers. The project resulted in the production of silkscreen images on the theme of "Workplace Accidents in Grenoble." Ties were formed at that time between Ernest Pignon-Ernest and local workers' organizations. The project was a success, and the unions felt that the images had functioned well. The unions have since used the same images over again in a variety of different circumstances. Ernest Pignon-Ernest had gained at the same time the confidence of cultural leaders of the town who later were to offer him the mural painting project planned for the new union building.

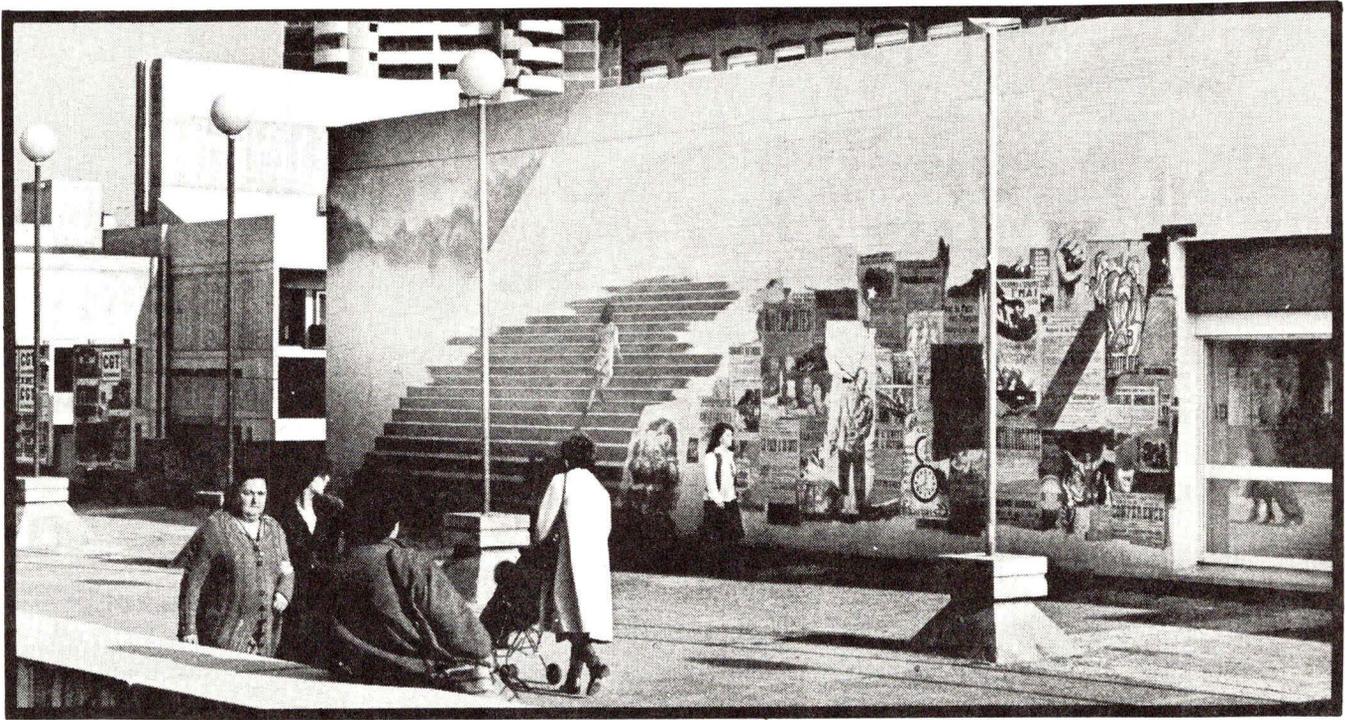
Because the work of Ernest Pignon-Ernest cannot be conceived in the form of a maquette that the artist would develop alone in the studio but presupposes an encounter with his audience, the municipal government gave him the freedom to carry out his work as he wished. Thus, a special budget was allocated for multiple trips to Grenoble and for transportation in the region of Grenoble, and no final date was fixed for the completion of the project.

The work of Ernest Pignon-Ernest is a result of a complex play of dialogue with his audience. This approach seems natural when one realizes that for Pignon-Ernest the audience is not only the public but also in a sense his raw material, the object of his creation. In the same way that an artist might spend many hours studying landscape in order to paint it, Ernest



Pignon-Ernest needs to observe and to understand the social reality which he seeks to express. To grasp it demands numerous encounters. Such an enterprise cannot be improvised and necessarily implies the development of a whole structure of work (the organization of meetings, on-site visits, etc.). In this way, and perhaps more than any other, the process of Ernest Pignon-Ernest's work depends on a certain number of communication links. It is often important that social and cultural organizations that are close to local grass roots accept this role. Such an effort needs not only a dedicated work by the artist but also a clear understanding of his goals by his accomplices. In this project, Ernest Pignon-Ernest was actively supported by the cultural center of Grenoble.

"Of course I met the main users of the Bourse de Travail, the unions, but also the residents of the neighborhood; and I visited nearby schools. The neighborhood is an enormous working class area where almost all the people who live there are workers in the Grenoble region. The Bourse de Travail houses their unions. On each of my trips I met these people. I held public meetings and visited workplaces, especially factories." Such solicitation of the audience on the part of a painter at times leads to misunderstandings by those who do not immediately grasp the sense underlying this method. Often he is called upon to justify his presence and explain his role. "In brief, I told them that I was going to do a painting on the union building and that I didn't know much about working life and union strug-



gles in Isere (the area around Grenoble.) Of course, I'm simplifying, but it was a bit like that. One time, in a meeting, the union leader introduced me to the audience saying, 'Our comrade has come to see us because he doesn't have ideas. We must give him some ideas.' That was a little clumsy, but it illustrates clearly the difficulty at times in explaining one's role. Some people, of course, thought that I was asking for plastic solutions — what should I paint on the wall? I answered, 'I'm not here because of any lack of ideas, but because I'm going to do the painting on the union building, I need to understand the social reality in which I am intervening.' I asked them not to think about the painting; the person who was going to do that work was me. What I needed from them was that they speak of their life, of their concerns, of their hopes. I am not looking to abdicate my artistic responsibilities. The one who would create the image was myself."

How did you get the idea for the posters that you represented on the wall? "Actually, it wasn't a single idea, but rather several elements that determined the choice of posters. First, there's the architectural aspect of the building. In considering the building from a purely physical point of view, I realized that I could not fight with the surrounding space. On all sides are buildings 150 feet tall and in the distance gigantic mountains. This facade, which I had to paint, measured in all about 120 square meters, six meters by 20 meters. That seems very small in comparison in this universe of Ville-Nouvelle. There was no way to endow the image with strength simply by blowing it up enormously. A foot even painted three meters high would seem ridiculously small, so I decided not to struggle against the immediate architectural surroundings, but to accept completely the dimensions of the wall. On one hand, this painting, which is situated on a raised esplanade, can only be seen by pedestrians, which presupposes already a certain kind of seeing: the image can be read from close up by a pedestrian. For all these reasons, I was convinced from the beginning that I had to make this painting in one to one (life-size) scale.

"On the other hand, there were also discussions with the immediate audience, especially the people who work in the union building. I was struck especially by two or three reflections which gave me clues and started me thinking along a certain path. Certain unionists told me, 'This new Bourse de Travail has no soul!' They preferred the old one where they had lived and struggled in the past. I thought, then, that the dramatic theme of the painting, its poetic dimension, could be precisely the interior content: in memory and remembrance.

"Along the same order of ideas, I often heard people say, 'This union building — you musn't think it's a gift; if we have it, it's because unions have been struggling here for a century.' This idea seems pretty important. Behind this building, so new and modern, completely antiseptic, was hidden a whole history of workers' struggle — a history which was often dramatic made up of arrests, imprisonments, deaths."

In utilizing posters as evidence of lived social and organizational experience, Ernest Pignon-Ernest has chosen to evoke the past of workers' struggles in Grenoble and in the region. He has brought to the surface certain other principal events of that past, for example, the poster produced clandestinely at night by metal workers of Isere during the Nazi occupation, which calls for a general strike. It was the 11th of November, 1943, and there were 350 people arrested, subsequently deported to camps from which they never returned. Many people at Grenoble still remember because they knew someone who was arrested that day. There is also the appeal to the population of Grenoble to help save Sacco and Vanzetti. It's a large red poster, one meter forty by ninety centimeters, or roughly three by five feet, on which is written in large black letters, "A Crime is About to be Done," a moving example, as Ernest points out, of that solidarity in struggle that crosses frontiers. Better-known posters also appear on the wall: the famous poster of the Popular Front in 1936, five feet tall, on which one sees a crowd of raised arms holding up a large red flag. Then, also, come more recent posters —



from May, 1968, especially — along with many others, including the silkscreened poster on work accidents done in 1977 at Grenoble by Ernest Pignon-Ernest with workers of the town.

In all, some 60 posters are juxtaposed and overlaid on the wall. Some are completely readable, others only partially. Among themselves they form an artfully composed checkerboard imitating the layers of torn paper superimposed over time. The posters are copied from authentic documents that Ernest found in the municipal archives and the union archives. They are all in the same format and the same colors as the original documents. The painter has pushed this verisimilitude to the smallest details. He didn't hesitate to directly silkscreen onto the wall most of the texts of the posters. This experimental procedure posed several practical problems. "The difficulty was in screening vertically and that we had no reference on the wall except the creases of the paper. At the beginning, it was a bit of guesswork, but we found with the thick preparation that we had put on the wall and the acrylic paint we were using, that that functioned relatively well." These posters cover only a part of the mural space. On the other part, to the left, Ernest Pignon-Ernest has represented a vast stairway in perspective that seems to plunge through the facade of the building. The first step of the stairway is real, and it served as a base to create the stairway. The succeeding steps are painted and then only suggested by the blue lines created with a mason's chalk line. This part balances the section of the posters on the right. "I didn't want to only be looking toward the past. One time, therefore, I questioned the trade unionists about their work and the future of struggles. I was surprised to find that nobody spoke of long-

term perspectives. In the past, they would have spoken of the Soviet Union and China, of a society with the working class in power. Today, whatever the political sympathies on one side or the other, there is really no one who has a clear vision of an alternative society. No one said something like 'the red tractor and the rising sun,' the equivalent of Soviet or Chinese paintings. To my mind, it is perhaps better like that, having to reinvent everything rather than being able to look to existing models. I think that little by little we will realize that it is for the best, although right now it's a little rough.

"As if to respond to this uncertainty, a worker told me, 'You should leave a large white piece for the future.' I felt that was a beautiful idea. This stairway, which is unfinished, just sketched out in the upper part, I imagined it a bit from that point of view. However, to lessen the empty, cold aspect of this cement architecture, I painted a little girl of five or six years old, who is running up the stairs." To harmonize the whole composition, Ernest Pignon-Ernest based it on the lines formed by the posters and by the steps of the stairs. The articulation of the two parts is accomplished by the image "The Fallen of the Commune," which was pasted on the steps of the metro station Charonne in Paris in 1971. This image makes the plastic transition between the two parts. It belongs at once to the plane of the stairway, which it illusionistically affirms and simultaneously belongs to the group of posters and is inscribed in the same framework.

Herve Bechy
July 20, 1980

Translation by John Pitman Weber
September 1980



The Chase
by Angela

I was walking through a dark and gloomy place. I heard someone following me. I saw an ugly old woman. She was laughing at me. She came after me. I fell. She almost had me. I gasped. I woke up and realized I'd had a dream.

Tiny Little Dancers
by Emily

I was walking down a road one day, fell in a hole, and became very tiny. Then I fell through another hole. There, creatures were dancing all over the place. One of them danced with me when I fell through another hole. In this one, they were turning into balls and rolling around. There was a balcony and decorations. One of them offered to dance with me. I accepted, but fell through another hole. Then I woke up, wishing I could do it once more.

by Eric

I dreamed I was far, far away at sea looking for a treasure. When all of a sudden a Viking ship came out of nowhere and captured me. They were looking for the same treasure I was. When I said, "I don't have it" they didn't believe me, and tied me to a post. They threw a spear at me. I woke up before it got to me.

by Jason

I dreamed I got a Yamaha 250, 30 horse power racing bike. I won 88 races and lost 10. I am the champion for five years in a row. I've broken almost everyone in my body. One time I broke a rib and punctured one of my lungs. I've totalled three bikes and seven had minor damages.

by Chad

I dreamed of flying. I flew higher and higher each minute. I flew over the parks, cities, lakes and countries. I was strong, so strong I could lift up the Empire State building. My name is Captain Hero.

Dream Mural Project Rural Virginia

During the summer of 1980, a week-long arts project was developed for artistically inclined students in the public elementary school system of Halifax County, Virginia. About 25 children, both black and white, low income and middle class, participated. They produced a mural, 100 feet by 3 feet, based on their dreams.

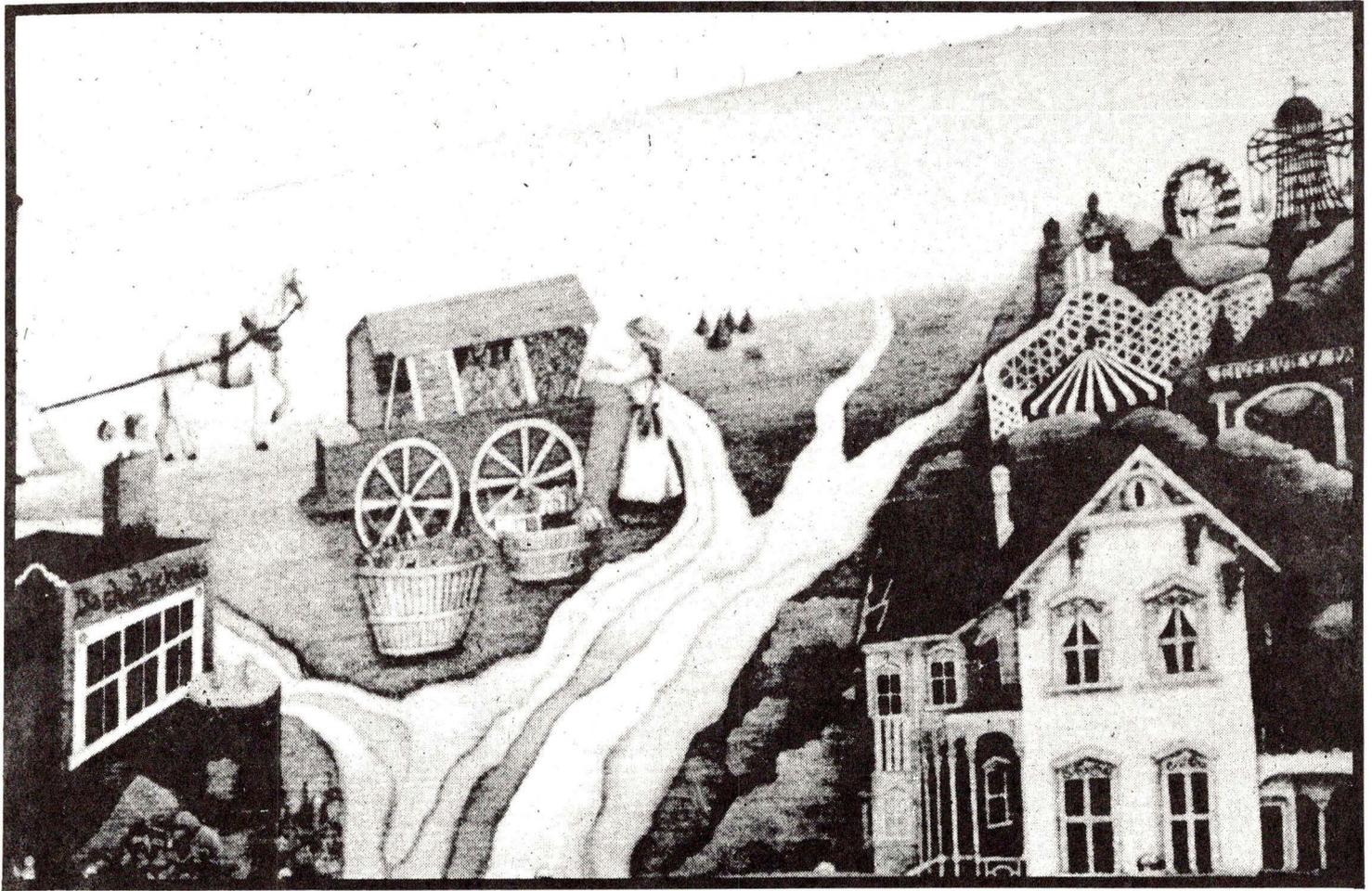
The children were asked to write their dreams first. The dreams were read aloud, to give the students an idea of the richness of images within the group. Each child then illustrated his or her dream. Many constructed sculptures. Others made 12" by 14" tempera paintings, figuring out on the study where they would put their written description of the dreams. Next, they transferred these images to a 3' x 3' area of a long roll of paper, using tempera and acrylic paint. They were asked to connect their painting to the person's on their left and right, using color and line, and to write their dream on the mural. A number of children expressed disbelief that they could enlarge their picture to fit into the allotted space or that they could translate a three-dimensional portrayal into a two-dimensional painting. However, each of them solved these problems.

The dream mural was coupled with another exercise which used a story in the newspaper or on TV news as the basis of a painting. The goal was to allow children to draw on both their internal experience and their perceptions of what's going on around them as artistic sources. A mural could easily be developed from news stories. The most prevalent images from the news were of battles — Russian tanks in Afghanistan, strife in Palestine, Vietnamese involvement in Cambodia.

An advantage of using dreams in mural making is that they contain fears, hopes and feelings that cut across class and racial lines. Sharing dreams is a bonding experience. At the same time, each person's dream material is unique. Putting dreams down on paper is an act of power which transforms the helplessness and strangeness of one's life so often expressed in dreams into a positive statement. It can also help children picture more clearly what they want in their life and the obstacles they face.

The above is a detail of the dream mural. The children who made this section are both white (Emily, Jason, Chad) and black (Angela and Eric). Jason said he has no future plans in art because he has to be a farmer. Angela was afraid to draw a person and developed her skill in portraying trees. Chad was the smallest child in the project.

Laurie Marshall



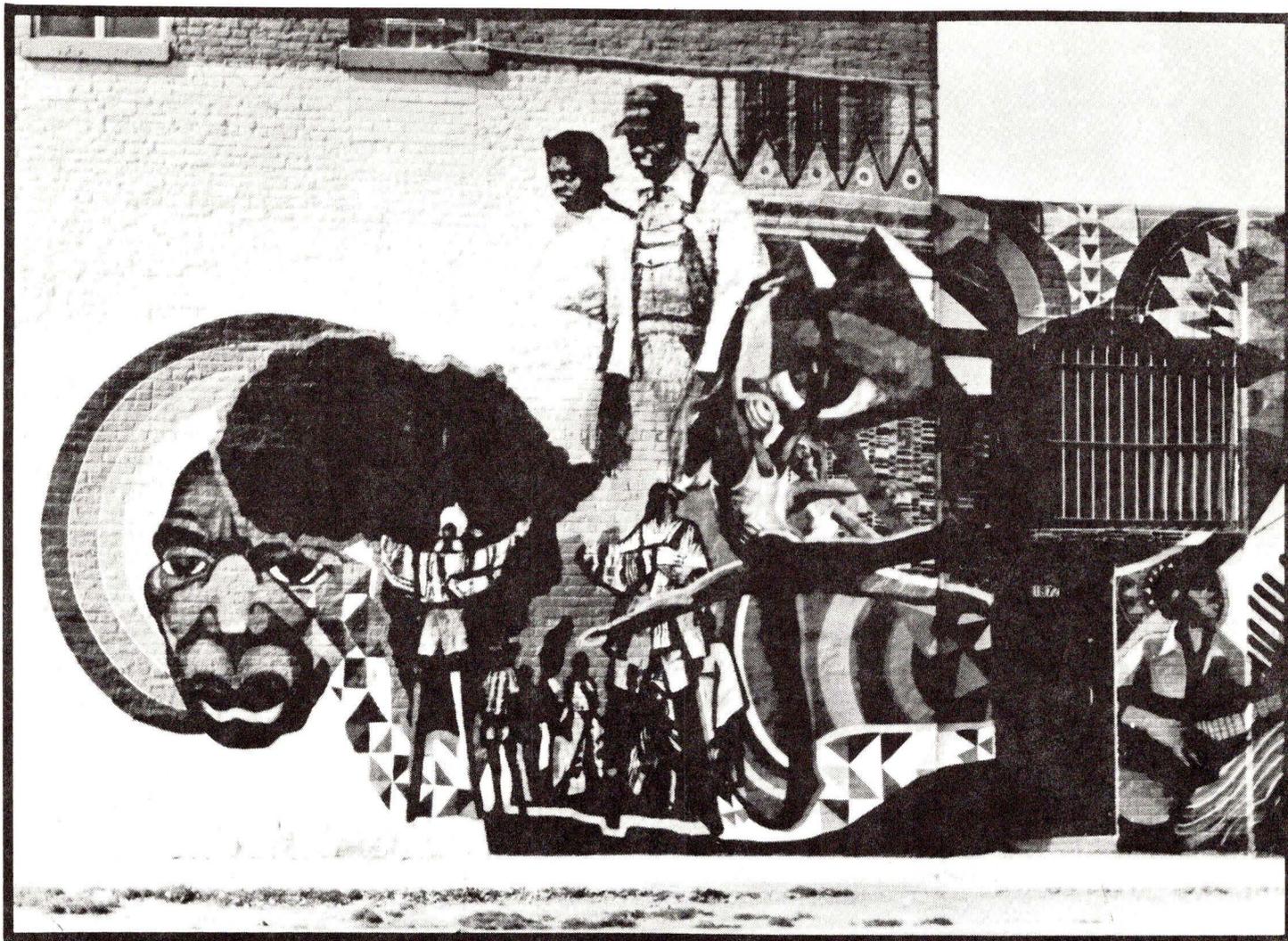
Last November 9 the Ravenswood community of Chicago celebrated the dedication of a new 30' x 90' mural painted by Beth Shadur. The mural, at 4662 N. Lincoln Avenue, was funded by the C.E.T.A. program and was administered locally by the Mayor's Office of Employment and Training. According to an article by Sandra Parlin in A Learner Newspaper, Week of Dec. 3, 1980, "Having the financing arranged was a real blessing . . .

"The artist was involved in every aspect of the design and execution of the mural . . . 'The physical properties of the wall can present all sorts of problems. The wall may crumble, moisture may seep through from behind, and various parts of the wall have different properties . . .'

'A mural is not just a painting on a wall,' said Shadur. 'You have a public responsibility when you do a mural. It must relate to its surroundings.'

"In keeping with her philosophy of community involvement, Shadur presented the design to the public in an article in a local publication, with a questionnaire asking for comments and suggestions. A few changes were made, removing any political overtones, and the revised design was approved.

"The mural itself is a reflection of life in Ravenswood. The left half shows Lincoln Avenue, with transportation and buildings of the area's past and present, moving back in time as they appear further back in the mural. There is a landmark Louis Sullivan building . . . The street itself goes back to Fort Dearborn . . . Near the center foreground is Lincoln Square, with its statue of Abraham Lincoln. To the right are a series of vignettes of Ravenswood history, separated by tributaries of the Chicago River . . ."



Ceremonies for Heritage Now, by Mitchell Caton and Calvin Jones at the Westside Association for Community Action in Chicago, 1980.

MIRA

The University of Texas at San Antonio is developing a Chicano Art History/Appreciation Course to be completed for 1982. Chicano Artists' works are being photographed for possible inclusion in different parts of the country. Chicano murals are to be an important documentation in the course.

José Gamaliel González, Founder of MARCH (Movimiento Artístico Chicano) and recent Founder of MIRA-MI Raza Arts Consortium/Gallery, is one of the persons commissioned to photograph murals and artists' works. José, who has been documenting murals for sometime throughout the country, will be concentrating primarily in the Midwest. The other areas of the country are also being documented by other photographers.

José, Art Teacher for Elmhurst College Special Hispanic Program is among those represented on the Advisory Board for the Chicano Curriculum Project. Others include, Tomas Y. Frausto, Rupert Garcia, Shifra Goldman, Roberto Esparza, Patricia Rodriguez, Rene Yañez, Victor Sorell, and Arnold Vento. The project,

which began with its first meeting in April of 1980 (S. Antonio) and its recent meeting in San Francisco in February of this year, is right on schedule with the intent to have a preliminary sample syllabus/reading list/course ready for the fall of 1981. Those wishing information as to when it will be available may write to: Jacinto Quirarte, Research Center for the Arts, University of Texas at San Antonio 78285, (512) 691-4358.

MIRA is working on a number of projects. Some of these are to be a traveling Chicano Exhibit initiated out of St. Louis, national networking with other Latino organizations in Denver of April, 1981, art services to the field, a quarterly newsletter, and some possible murals projects for the summer in conjunction with community groups. Information on MIRA . . . write MIRA, 567 W. 18th St. Chicago, Il. 60616 (312) 829-1620.

José Gamaliel González
March 13, 1981

Some Riveras in Detroit's Future

A 1983 exhibit is planned for the Detroit Institute of the Arts commemorating the 50th anniversary of Diego Rivera's murals located there. An article by Joy Colby tells us that "while the big Rivera cartoons for the murals, discovered last year in the museum's store-room, are being shown for the first time in the special exhibition galleries, Ms. Sharp (a curator of the graphic arts department) hopes to assemble a collection of 'the most exquisite drawings and watercolors available' for another show in the Schwartz Graphic Arts Galleries."

An Obvious Illusion

The Obvious Illusion is misleadingly subtitled "Murals from the Lower East Side," and includes photographs by Philip Pocock and an introduction by Gregory Battcock. It is short (21 pages of text followed by 36 color plates) and expensive (\$14.95 in paperback from George Braziller, New York in association with The Cooper Union for the Advancement of Science and Art, 1980). We say "misleadingly" subtitled because the book is more accurately viewed as a collection of photographs rather than of the mural images. Battcock's text is patronizing, while trying to be nice. Pocock is a romantic, and focuses on bits and pieces of the murals he records, divorcing them (once again, as seems always to happen in books written by people with an interest in "art" and a belief it can exist cut off from its communities) from their environmental contexts in the color plates, and titling them not with the murals' titles, but with his own. This is honest, and places the photos interest where it belongs, i.e., on the photographs and not really on the murals. Also included are interviews by Pocock with muralists in the area, a brief section which may be the most interesting one for community muralists.

Tim Drescher
John Pitman Weber



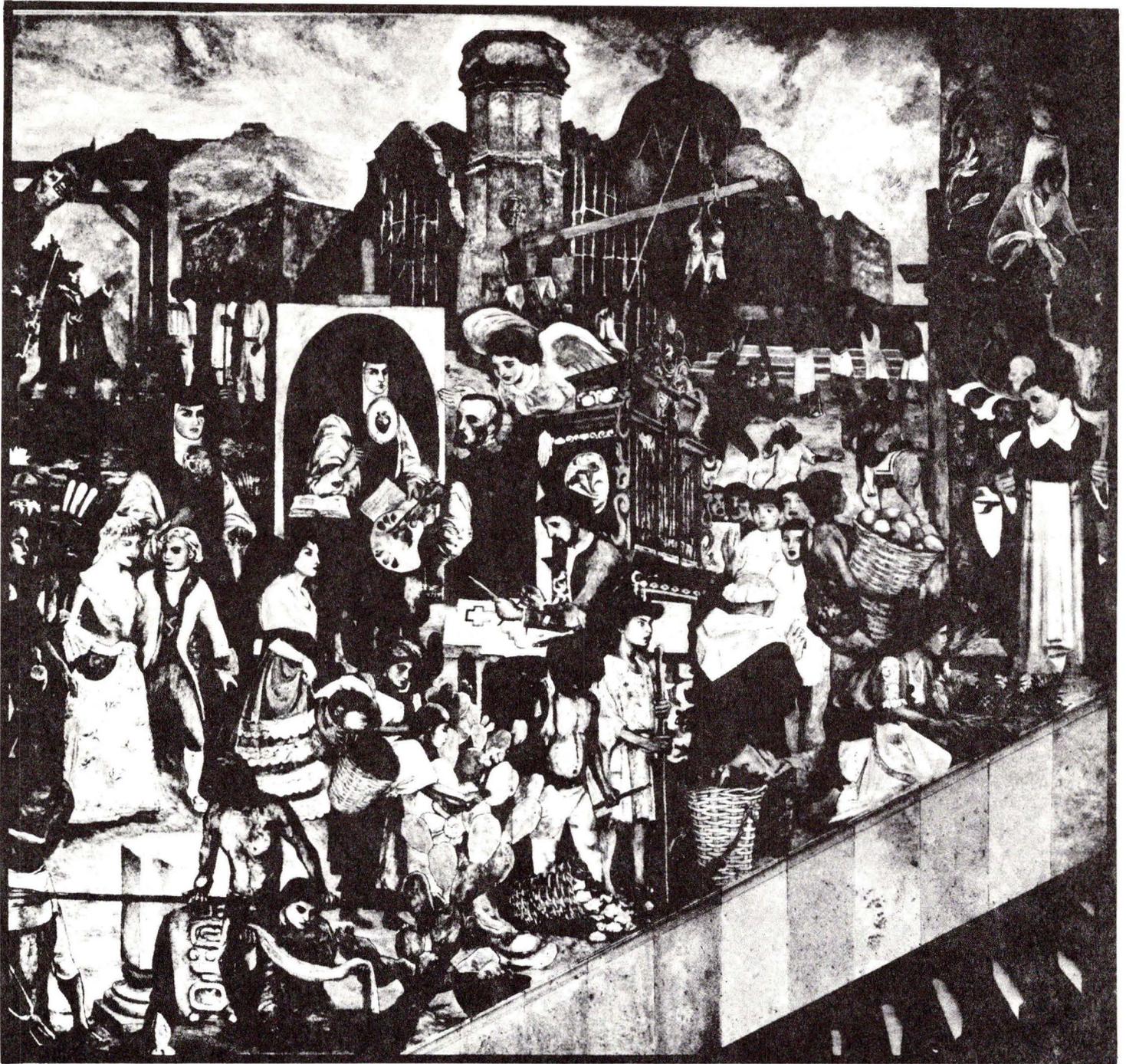
—UPI Photo

QUICK FLIGHT URGED FOR OFFENSIVE AIRPORT 'FLIERS'

An anti-pornography group, Citizens for True Freedom, has demanded that a painting of two flying nude figures be removed from the Salt Lake International

Airport because it could make people "so excited they would go out and kill or rape." Western Airlines, after several calls, also asked that it be removed.

THE SAN DIEGO UNION Friday, January 30, 1981



Oaxaca in the History of Mexico **Arturo García Bustos**

Occupying three walls of the stairway of the Palacio de los Poderes (Palace of the Powerful) in Oaxaca, this 200 square-meter mural was executed by Arturo García Bustos over a period of two years and was officially inaugurated on November 20, 1980. With the laborious technique of encaustic, Bustos has illustrated countless chapters and hundreds of actors in national history and legend, with special emphasis on "heroes" of the region. If reproductions from Mexico City's *Excelsior* are any indication, warm earth tones unify the mural's many subjects.

Discussing his approach to the work, Bustos said, "I feel that the man of this region has been more integrated with the vital forces of the universe, and, therefore, referring to the pre-historic legends, I have painted a cosmic night over the magic trees of Apoala, whose flowers are the source of life. In the hands of the first female child I have placed a spindle that I imagine spinning with the planets."

The poetic mythology of the left panel continues with a representation of the pre-hispanic Mixtecan and Zapotecan cultures, including figures of the ceramists, weavers, jade, gold and silver workers — the nation, in short, which created the monumental works of Mitla and Monte Albán. Nearby, the society's elders convey their wisdom to "tlacuilos," pictorial chroniclers who recorded social history and laws on pieces of maguey or tree bark.

In the right panel Bustos fills his portrayal of conquest and colonization with the full company of conquerors, colonizers and evangelists who gave form to Oaxaca's other face: exploiters of the Indian, soldiers, government agents and religious proselytizers. In the background Indian labourers raise the beams of a church more indigenous than Spanish in its architecture.

In an ironic commentary on the culture of New Spain, Bustos gives central importance to the figure of Oaxacan painter, Miguel Cabrera, caught in the process of painting a portrait of Sor Juana Inés de la Cruz. Not the austere nun, this Sor Juana, but for Bustos at any rate, a highly talented female poet of very human sensibility. In the foreground, unperturbed by the passage of the vice-royal couple, Indians gather cochineal to dye the robes of European royalty.

Floating over cloud-covered mountains, the heads of Benito Juárez and his wife, Doña Margarita Maza, occupy the place of honor in Bustos' central panel, which is devoted to Mexico's battle for liberty and reform. Beneath them the principal actors of the new Republic gather around their President, as Indian foot soldiers stand by. From the foreground Indian nobility rise from a mythic past.

While the quality of the mural is indisputable and Bustos has received accolade from the likes of David

Alfaro Siqueiros, various Mexican painters protested his commission by the Oaxacan government in 1978. (Editor's note: Why?)

In an interview with Eduardo Camacho S. in an unknown Mexican newspaper, 24 October 1980, Bustos called mural painting one of the most complete expressions of public art. Asked if he felt this is the prevailing sentiment today, he replied, "Certainly. The proof is that muralism still attracts its painters. I believe that its development will increase in proportion to the democratization of world and national political life and culture. Its route will depend upon the social awakening of the people."

To the charge that contemporary muralists accept only official commissions, Bustos countered, "I would like to point out that one of the greatest victories of democracy in Mexico has been that obtained by the workers' syndicates, a theme which could serve as a major source of inspiration for muralism. Certainly in the medium of engraving, I have worked a great deal with this theme. The moment any syndicate requires my services as a muralist, I will accept."

After completion of the Oaxacan mural Bustos planned to begin preparation for an exhibit of engravings, a series of interpretations of the Cuban Revolution.

Translation by Marcia Rautenstrauch



Pedro Romero, *Servicios de Salud Para Su Familia: Support the Pueblo Neighborhood Health Center*, 1979, Pueblo, Colorado. Photo: Alan Barnett.



Murals and Miners in Millvale

The scenes are many and varied. They conjure mental impressions that range from shocking to endearing, from intriguing to bewildering, irreverent to devoutly religious.

They are truly an historic and artistic treasure that Pittsburgh can call its own. They are the murals of St. Nicholas Roman Catholic Church in Millvale.

A sampling of these soon-to-be "rediscovered" paintings . . .

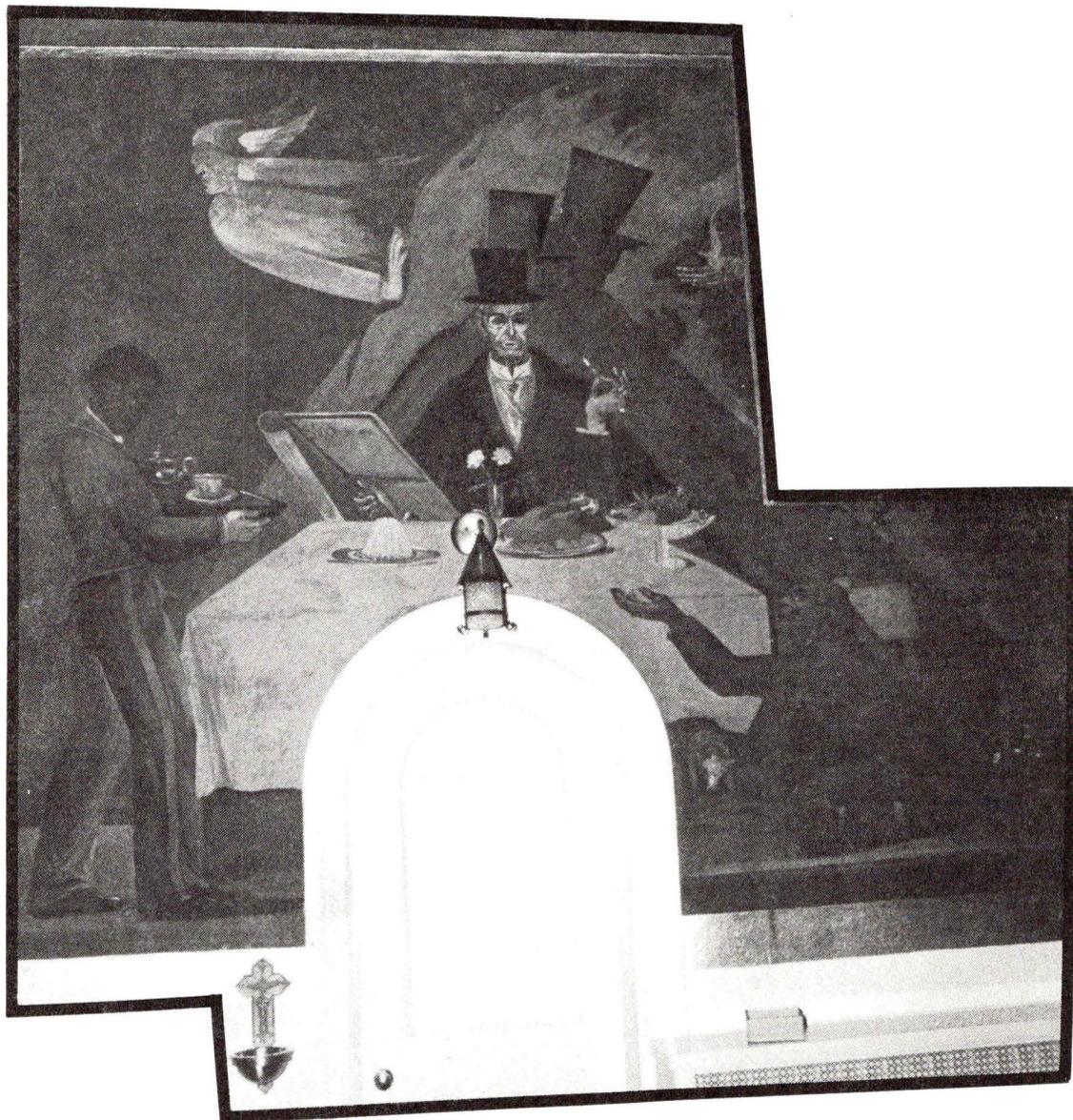
— An immigrant family is preparing their evening meal, solemnly looking over a meager amount of bread, cheese and a hot dish, barely enough for the wife, husband, aged grandmother and little girl. The setting behind them is vintage Western Pennsylvania: belching steel mills in the river valley and the clap-trap, frame homes on the hillside. Overlooking this daily ritual and unseen by the family is a spirit figure of the Christ, apparently blessing the people as they try to satisfy their earthly needs;

— On the opposite wall from the immigrant family scene, a mural of opposites is shown. A wealthy industrialist type, wearing formal cape and top hat, also

is seated for his evening meal — enough to feed four people. Between puffs on a cigarette from a golden holder and a review of a 1941 stock market report, he stares forward blankly with eyes dark and cavernous. He is attended by a uniformed black butler and he ignores the crippled immigrant beggar dragging himself up to the corner of the rich man's neatly set table. This central figure, too, is visited by spirits, but these spectres bring not blessings but condemnation, shunning and death.

— A World War I soldier, with the main icon of the Catholic Church, a crucifix, in the breast pocket of his uniform, lunges his bayonet in tremendous contradiction through the spiritual sacred heart of the crucified Christ, a figure whose terror-ridden and pain-filled eyes, seemingly ignoring his assailant, gaze down directly at the viewer with haunting, piercing fury;

— An imposing madonna holding the Christ child, the largest of the paintings, looks down from high above the main altar, her eyes so forlorn that even one who is totally unaware of the bleaker side of the American immigration experience must sense she is the focal point of the hopes and prayers of a down-trodden people. The inscription spanning the arched ceiling above her reads; "Holy Mary, Queen of Croatia, pray for us".



The Have and Have-Nots

These fascinating images are among some 30 murals that cover the walls and ceiling of St. Nicholas Croation Church. The artist behind them was Maximilian Vanka (1890-1963), known as Maxo, himself a Croatian immigrant to the U.S., commissioned to "decorate" the church in early 1937 by its former pastor, Father Albert Zagar.

The illegitimate son of Yugoslavian nobility, a pacifist who managed to avoid mandatory military service during World War I by working for the Red Cross and later a professor of art at the Royal Academy in Zagreb, Vanka was known as the finest portraitist in Yugoslavia in the late 20's and early 30's.

At the urging of his wife Margaret, the American-born daughter of a noted New York City doctor and his friend, author Louis Adamic, Vanka came to the United States in the fall of 1934. Two exhibitions of his paintings, including one in Pittsburgh arranged through the Yugoslav consul here, were not well received.

In the spring of 1935 Vanka and his family traveled across the U.S., spending a great deal of time in California. He is believed to have visited Mexico where he no doubt saw the work of some of the great Mexican

muralists, Diego Rivera, Jose Clemente Orozco and others, artists who were depicting the lives of the country peasants, of mill and factory workers. These Central American painters focused their subjects, as did Vanka, facing the plight of human injustice, suffering and the obscenity of war.

Vanka's style, as seen in the Millvale murals, seems to have been influenced by the Mexican muralists. Viewers have noticed similarities to the Central Americans' murals not only in his subject matter, and his perspective, but also in the almost Hispanic-looking skin tones and facial features of some of the Millvale characters.

Vanka completed the first portion of the Millvale murals, some 10 paintings in all, in an incredible eight week period from about April 10 to June 10, 1937.

He was commissioned by Father Zagar, who, it is presumed, saw Vanka's work when it was exhibited in Pittsburgh in 1934-35. His Millvale work received widespread news coverage and acclaim not only in Pittsburgh but through the national media as well. Time, Newsweek, a periodical called Survey Graphic and other publications all wrote glowingly of his work. The



Human Injustice

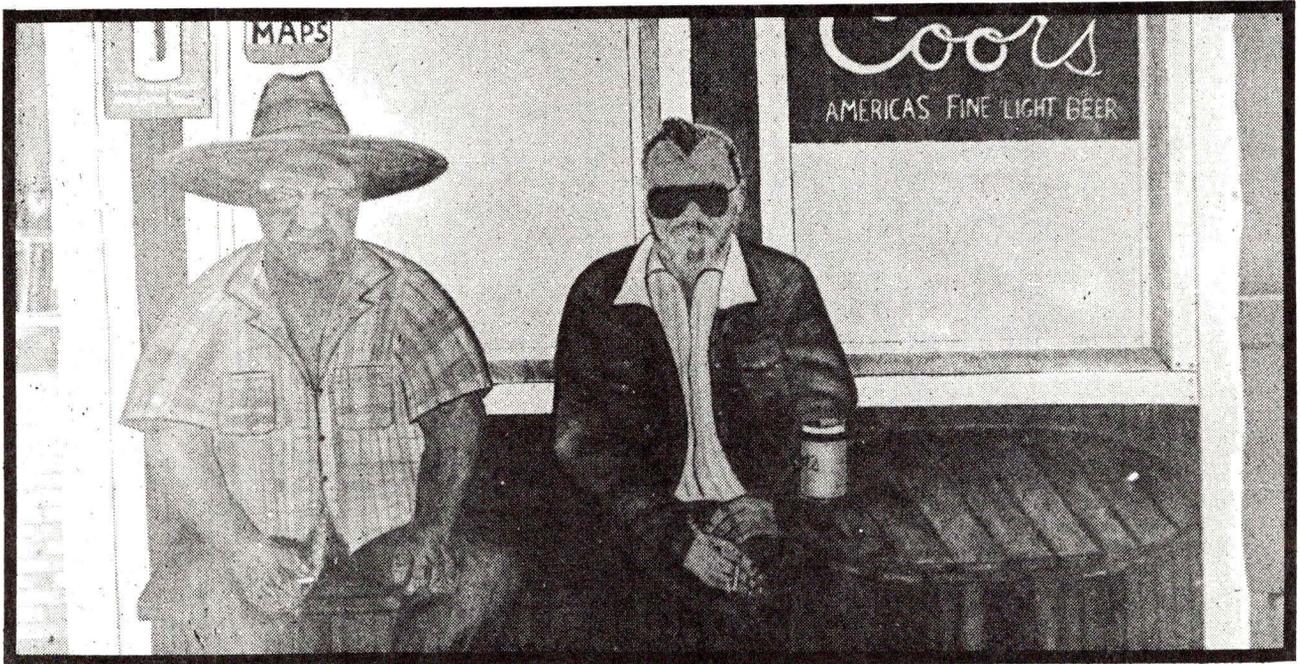
Time Magazine article of July 19, 1937 said his first phase effort "... had put the parish of St. Nicholas in a class by itself as harboring one of the few distinguished sets of church murals in the U.S."

And now, some forty years later, a grant from the National Endowment for the Arts through the Pennsylvania Humanities Council will allow these unique paintings and the remainder, completed in 1941, to be "rediscovered."

The Iron Clad Agreement, Pittsburgh's traveling repertory company specializing in local historic theater, will bring these murals to life through a six-performance engagement in St. Nicholas Church, scheduled for April. Written by Carnegie-Mellon University professor, David Demarest, the play will bring to life Father Zagar, writer Louis Adamic and some of the many characters depicted in the murals. The play is publically funded.

And most importantly, it will characterize Vanka the artist, a man of peace and gentleness who seemed to attract the underprivileged of the world, some said in an almost messianic way.

Mural photos and story by Randolph Harris,
from Spring 1981 *Mill Hunk Herald*



Oatman murals creating controversy in mine town

OATMAN—In this historic mining town and tourist attraction, citizens were unsure what to expect when Jim King, an embittered Vietnam veteran and amputee, decided to paint murals along Oatman's Main Street.

After all, they knew King as the one who, in 1978, painted a huge mural northeast of town of a chained Buddha, a jesting harlequin, a nightmarish arthropod, one-eyed gears, a crowded skyscraper scene, fire-breathing heads, a priestess, and a six-foot-high self-portrait.

So when King began clearing a lot to paint another set of murals downtown, the townspeople called a meeting at the Chamber of Commerce, with more than half the town's 100 residents attending.

That was nearly a year ago.

Today, those murals are almost finished, decorating the remaining walls of abandoned mine shaft.

And some of the scenes in the 1,600-square-foot mural are non-controversial, such as that of a miner in overalls, smoking a pipe and sluicing gold.

Several portraits are those of local residents, such as the two men shown sitting outside a downtown bar, drinking beer.

There is even a self-portrait of King, wearing a T-shirt.

But other faces in the mural are those of peoples virtually unknown to Oatman, such as blacks, Orientals, and Hispanics.

Another controversial portrait is that of a man with shoulder-length hair.

Even so, perhaps the most freakish character in the group is the figure that presides over the entire scene.

He is green-skinned and white-haired, dressed in a business suit. Some say he vaguely resembles a

prominent member of the Chamber of Commerce.

Strings are tied to his fingers and from them dangle \$100 bills.

There are those in town who view the murals with equanimity, but there are others who feel that King betrayed the town's integrity and distorted its character.

Ann Tipton, manager of the Oatman General Store and the fire chief's wife, is among those who seem unconcerned.

"They're not obscene, I don't see what they're hurting," she said as she looked out a storefront window to the murals catercorner across the street.

However, there is also Willa Surritte, secretary-treasurer of the Chamber of Commerce and owner of Glory Hole Antiques, located adjacent to the murals.

She hesitated when asked how she felt about them, pursed her lips a full 30 seconds before saying a word, then stated firmly, "No comment."

"She's opposed to that tremendously because it's in her backyard," explained Cleon Anderson, another local resident.

Ms. Surritte refused to speak and, instead, referred all questions to Mick Valen, a jewelry vendor across the street.

Valen castigates King for being deceitful, saying the murals were supposed to be a pictorial history of Oatman's gold-rush days and the miners that actually inhabited the town.

"I've been here 16 to 17 years and never in my life have I seen a long-haired miner. And never have I seen a miner with a T-shirt," Valen said.

"Did you ever see a miner of the olden times?," he continued. "He might have had a beard or a dirty, rugged face, but he didn't have no long hair..."

Valen, a retiree who comes to Oatman in the winters to enjoy its old-fashioned charm, explained why he objects so strenuously to the portrait of the

long-haired fellow.

"I'm against the so-called hippie organization that caused so much problems years ago, and that we're still paying for, and I don't think we need any pictures to remind us of the damn....," and he ends with a four-letter word.

Hippies, of course, are a living legacy of the protest that flowered during the midst of funeral rites for the 50,000 fallen American soldiers in Vietnam.

King, 31, another painful reminder of the war's consequences, said he once believed in the value of patriotism and fighting for this country's honor.

He entered the armed forces at age 18 and three years later underwent an amputation of his left leg at the thigh.

"I lost a leg in Nam, and basically when I got out it was....," and he, too, ends with four-letter words, but this time, to describe feelings towards America.

After spending a year in a San Francisco hospital, he became accustomed to using an artificial limb.

After that, he traveled the country. But when it came to settling down, he refused to return to Orange County, Calif., where he was born and raised.

Instead, he came to Oatman. The year was 1974, and at that time the town seemed to hold out prospects for the serious artist. Life there seemed more lucid than elsewhere.

Within two years, King began to paint, encouraged by the town's other bohemians. Three years later, inspired by Roy Purcell's murals at Chloride, King undertook the mural behind Oatman that eventually led townspeople to believe he might paint a similar apocalypse on Main Street.

"It never even occurred to me—that's how naive I am—that when I started the project down there that I would get any flak," he said.

That realization came as King began clearing the lot next door to Ms. Surritte's store, after someone spray-painted signs he made pointing the way to the murals behind town.

King's anxiety intensified; more damage seemed likely.

"It was all you ever read about the Soviet Union," King recalled. "I was scared to go to bed at night. There were some nights when Carol and I couldn't get to sleep, thinking these people just might come up and torch the whole place. It has happened in this area."

In addition, there was considerable protest from the Chamber of Commerce that he might defile the downtown district, even though, according to King, there were no objections from the Phoenix family that owns the lot where he was about to paint.

Frank Grimble, assistant fire chief and vice-chairman of the chamber, explained the concern: "The chamber has the authority to maintain the mining authenticity of the town."

So when it came time to face the chamber in an open meeting, King rounded up supporters, gathered petitions, and put together a portfolio of snapshots showing mining scenes that seemed suitable for the proposed mural.

"The Chamber of Commerce officially turned into a little Gestapo and, in a roundabout way, asked me to show them pictures of what I intended to do," King recalled.

Those intentions neared realization only after much reflection.

"I had to do a great deal of thinking about what I was going to do," he said. "People downtown were afraid of what I would paint. I was accused that

aesthetically I would ruin the town. But I wouldn't come down on Main Street and paint something that wouldn't fit in—it's a public place."

But there was still the chamber to face in an open meeting.

"Essentially, it was a town meeting," Grimble recalled. "Technically, it should never have been held under the auspices of the chamber."

King remembers saying nothing during the meeting. "I knew if I said a word I'd blow it."

Instead, King's wife, Carol Stetser, a published photographer, spoke up.

In the audience were many of the businesses that sell trinkets and souvenirs to tourists. Absent, but in mind, were the tourists who drive to Oatman to see its wild West ways, and who gawk at the wild burros strolling through its streets.

And King's wife was enraged, he recalls.

"Carol said, 'You were the people taking burro (droppings), dipping them in paint and selling them to tourists, and you're talking to me about aesthetics?'"

She presented snapshots suggestive of the scenes that King intended to portray. The themes seemed to center on the resurgence of mining in Oatman.

Grimble, an art major in college, was among those who voiced support for the project.

"To my recollection, it was pretty well unanimous that he should be allowed to do the murals," Grimble remembered. "The man obviously said it was going to be a mining scene and the townspeople, including myself, because I'm a townsperson, trusted him."

But not all the business community shared in that vote of confidence.

Ms. Surritte, for instance, stayed away from the meeting. "My attorney advised me not to go," she explained. "I felt that a slander suit was pending."

Both sides in the conflict felt values were compromised.

"I wouldn't call myself a surrealist, but I really don't get off on what I'm doing down there," King said. "To be honest with you, it's really not my style of work."

Across the street, Valen said, "I don't know what he's trying to depict there."

But there are others who view King's downtown mural with compassion and admiration.

"Jim, in his own inimitable way, is trying to tell a story," explained Anderson, the local water operator. "The likenesses are remarkable. Some of those are local residents—if you're acquainted with them, there's no doubt who they are."

King remains bitter, however, and strikes out at the lack of appreciation for art in Oatman. But he is chagrined that he ever painted the violent, twisted, foolish, mechanical, and holy figures behind town.

"I get half-embarrassed looking at those anymore because I can do a lot better than that." He paused a moment. "There's a lot of bitterness out there."

For the present, he works on completing the murals downtown, on which he spent an estimated \$2,000 for paint, plaster, scaffolding, and hired help for the plastering.

Townspeople and tourists donated an estimated \$300 to the project and King, whose income consists of a full disability pension, feels somewhat fortunate.

"I don't kid myself. I'm not the most talented artist," he says. "My ace in the hole is that I don't have to sell it."

"But for some reasons, I think people in this area don't know how to relate to art, period."

Cement and Murals

- A) Cement in Bonding
- B) Cement in Bas Relief Modelling
- C) Cement in Casting
- D) Cement in Etching
- E) Cement in Colour

A) Cement in Bonding

Although there have been many new plastic cements and adhesives developed for mosaics there is no doubt that cement mortar (1) is still one of the best and cheapest. Its superior qualities are in its ability to provide a bed for the mosaic, its feel and proven durability. A good thickness of bed is especially necessary where the tesserae (2) are of varying thicknesses. It is ideal for in-situ mosaic work but tends to be heavy for pre-fabricated work. Ordinary Portland (3) cement is used with clean fine sand in a ratio of four parts cement to three of sand by dry volume. Add a specified amount of plasticizer (4) to obtain an even more plastic mixture, easier and more agreeable to work with. It also slows down the hardening process and reduces shrinkage. The mortar can be strengthened by adding a little 'Unibond' or 'Polybond'. Most mosaic mortars should be dark so that the individual piece of tessera is framed thus increasing the brilliance of the colour.

The surface of the wall or prepared base must be firm, clean and all loose grit brushed off. For vertical surfaces it will facilitate the adhesion if expanded metal is attached to the wall. This is best done with a nail-gun (5).

Always soak the area which is to take the mortar with water and apply with a trowel no more than 300mm x 300mm. Make this layer as smooth and even as possible. Any absorbent mosaic pieces must be soaked in water before applying. Be as accurate in your placing of each individual piece as possible. Although cement mortar allows for a fair amount of flexibility nevertheless a lot of moving about and adjustment will weaken the bond. When you have completed the area scrape away all the mortar around it with your trowel so that a fresh batch of mortar will take the next amount of mosaic. After 3 or 4 hours you can gently brush away any excess mortar between the mosaic pieces. After 24 hours you should be able to scrub down the surface with clean water. If after that you find there are residue butts of set mortar and/or 'cement bloom' on your mosaic then use a solution of hydrochloric acid to clean the area. Use a wire brush and finally wash down with clean water. Keep the work damp for several days to cure the mortar. If you are working in a public space you will need to take some trouble to protect the mosaic until it has finally set. Nail a protective covering over the work every time you leave it unattended.

In prefabricating a mosaic a concrete base has to be prepared. Because of weight problems I would recommend that the size of sections should be no more than 600 mm x 600 mm. The formwork should

consist of a plywood base and 75mm wooden frame nailed to it. All areas coming in contact with the concrete should be greased or oiled. The concrete mixture is made up of one part cement, two parts sand and three parts aggregate (6). The aggregate in this case need not be larger than 9 mm. The ingredients must be thoroughly mixed when dry and the water added slowly until the mixture attains a dough consistency.

Too much water weakens concrete. The mixture should be placed in the formwork taking care to press it well into the corners and vibrating (7) the whole up to a thickness of 12mm to 25mm. Place 75mm reinforcing mesh which has been cut 50mm less all round than the formwork on the concrete. Place a second layer of concrete over the mesh again vibrating the whole. After a few hours the concrete will begin to set. You should at this point score crossed lines all over the surface to create a key for the setting bed of mortar which you will apply to set your mosaic pieces. Concrete must cure gradually or else it will crack due to excessive shrinkage and not be strong. Keep it moist with a sprinkling of water and wet sacks for at least a few days. When it is removed from the formwork it is ready for the mosaic. Always clean your formwork immediately after use and your tools as cured concrete is difficult to remove. Never pour concrete in very cold weather (ie under 10°C) as the concrete will not set properly.

B) Cement in Bas Relief Modelling

In general terms cement is not particularly suitable for direct surface modelling since it lacks the necessary degree of plasticity. Nor does it lend itself to carving. Large relief work can be done if the shapes are built up in 12mm wire mesh before applying the cement mortar. Low relief modelling of a more detailed nature can be done with a dry mix similar to that for bedding mosaic (see above). However a cement based material called 'Faircrete' can be used. It has a highly increased plasticity and takes quite detailed modelling even on a vertical surface. Another method used can be called 'Sgraffite'. This involves using two differently coloured layers of mortar. The first layer is allowed to dry, though not completely. Then the second different coloured layer is applied. When this has begun to take its first set you can cut through, scratch or scrape away the top surface to expose the first coat. (See E) on colours.)

C) Cement in Casting

Cement mortar differs from concrete only in so far as the mixture differs in the ratio of the ingredients and in the introduction of the aggregate. Casting in concrete brings the material very much into its own. One has only to look at the man-made world around us to see its widespread use in cast forms. Unfortunately it has most often been used insensitively, ignoring its qualities and this has given rise to the pejorative term 'the concrete jungle'. One cannot but agree that this insensitive use of the material has contributed greatly to the

dismal and drab post-war urban developments with which we now have to live. Its use has been limited to meet the needs of 'modern' building forms that of blocks, cubes, rectangles, etc.

In its wet state concrete is a plastic material and it can be cast into almost any building shape that may be desired. Its surface can be textured and modelled in the process but unfortunately it is most often left in what is described as a 'fair faced finish'. This is the smooth flat finish. It is not long before this has become wholly unsightly due to bad detailing and weathering stains and streaking. On the other hand a textured or modelled surface will distribute water and weathering over the wall surface or can be used to emphasise the weathering streaks. A finish to a concrete wall other than a smooth one is regarded as an extra and special. I would argue that concrete most often demands a modelled finish and that it should in no way be regarded as an extra. The casting of a structural wall will always involve a construction company having civil engineering or architectural advice if only to make the wall stand up. The formwork or shuttering can be of wood, steel or a combination of both. Your moulds (linings in the trade) are attached to the inside of the formwork. There are a number of complications here which can only be resolved in consultation with the contractor and this should be done at an early stage of the preparations. You will have to know whether the wall is to be of mass concrete or reinforced concrete. With the former there is ample opportunity for greater depths of relief using no concrete extra to a 'normal' wall. You can climb into the formwork to attach your moulds. With the latter you cannot go to any great depth because of the reinforcing steel in the wall which needs a minimum of 40mm concrete cover to prevent water seeping through to the steel causing those tell tale rust marks so often seen on concrete walls. Your moulds in this case have to be attached to the formwork while it is flat on the ground and then the whole is lifted into place. You must agree with the contractor how the wall is to be poured since this *will* affect your design. I would insist that the whole vertical height of the wall is poured in one go otherwise you will have an ugly join mark that is impossible to eradicate afterwards. One pour means that the job starts and pouring the concrete does not stop until the formwork is filled. A mass concrete wall can be poured from the top of the formwork because you can work and vibrate the concrete inside it. A reinforced concrete wall is best poured from the back at the base if this is at all possible. The method for this is that the formwork is built up in lifts of 1m as the concrete rises. The reason for this is that there is so much reinforcing steel that it is difficult to work and vibrate the concrete thoroughly.

Vibrating concrete is essential, and is done by inserting large vibrating pokers into the concrete until it levels off and the 'fat' just begins to appear on the top surface of the 'lift'. Experienced site workers will know what to do. There are no rules except that you can vibrate *too much* as well as *too little*.

It is essential to start pouring concrete early in the day. Too often I have seen pouring after lunch. Snags have arisen with the result that the squad begins to hurry to finish the job, darkness comes down and you often get a really bad finish.

Moulds

There are a variety of materials suitable for moulds. Plaster of Paris can be used though it is heavy to handle and needs careful treatment of the mould surface to provide good release and prevent plaster bloom forming on the surface of the concrete. It is necessary to apply three coats of shellac, three coats of wax and one coat of oil. The mould should be dampened just before casting. Along with Plaster of Paris another material normally used as a waste mould is expanded polystyrene. It is light, easy to work and to handle on site.

Though in many ways it has a limited range of expression, experience in using it opens up a fair amount of scope. Polyester resin, plastic and rubber based moulds are also used. Although these can be expensive they offer the opportunity of repeated casting. You must treat all mould surfaces with a releasing agent. There are a variety of these available but I have found emulsified natural oils the best. Petroleum based oils can attack some mould surfaces.

Mixes

Understandably this is a very difficult area. As with cement mortar everyone has their own ideas about concrete mixes. I recommend that you insist that your contractor supplies a 'fatty' mix. Basically this is a mix which contains more cement and fine sand than is usual plus a plasticizer. You should insist on a site test for the concrete with every batch. This is called a slump test and you should insist on a slump of between 35mm to 50mm. This is a low slump but because of the extra 'fat' this concrete will have high workability. Contractors will often add more water to get high workability but this is very risky as this will cause blow holes, water marks and weaken the concrete. Your slogan should be low slump and high workability.

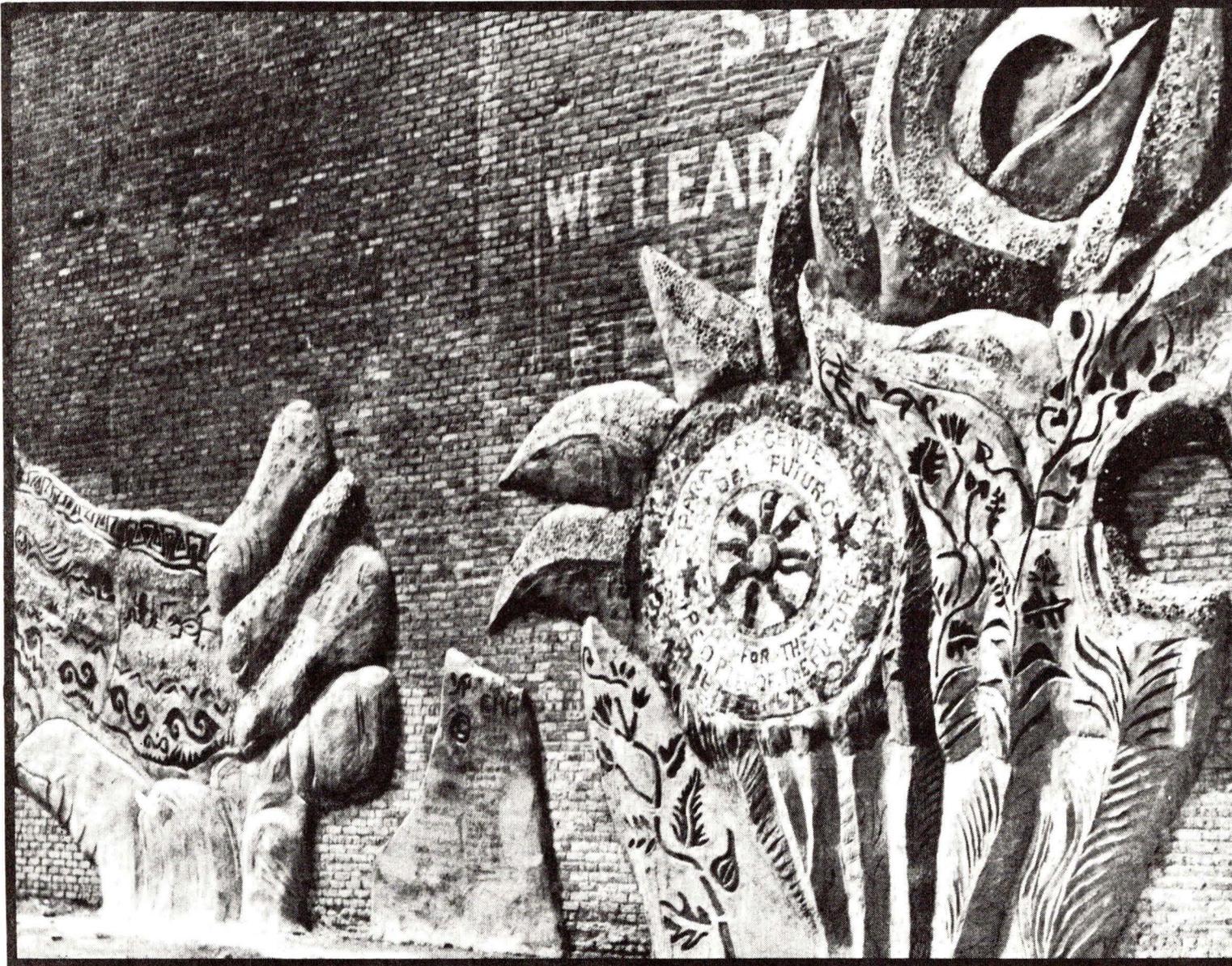
Curing and Stripping

Concrete gains in strength the longer it is allowed to cure in a damp atmosphere. For delicate work the longer the shutter is kept on the better. If there is no need to strip a wall then leave it for a week. Often, however, the contractor will need the formwork for the next part of the wall or elsewhere and will want to strip as soon as possible. This can be done after two or three days or even, as I have done, with a mass concrete wall, after fifteen hours, because I wanted to work on the surface before it had set completely. (See D)

D) Cement in Etching

After a concrete wall has been cast the surface can be etched by gritblasting (8). This process can be used to clean off waste mould particles, in particular expanded polystyrene, when the surface is hard or when the surface is soft if the aggregate is to be exposed. By exposing the aggregate one of the other qualities of concrete can be emphasised that is the stone. By careful selection of the stone and by using a mix ratio to achieve what is known as gap-graded or colloidal concrete a uniform

distribution of the selected stone aggregate is achieved. Norwegian group has developed a special technique to achieve this finish. They call it Naturbetong. The surface of the formwork or mould should be treated with a retarder (9) to slow up the setting of the concrete at the surface. The formwork should be stripped as soon as possible and gritblasted. By using stencils you can achieve patterns or you can use the gun to etch linear patterns as in sgraffito.



A Colorful cement relief on the southwest corner of Springfield and North Avenue was dedicated on September 28, 1980 after being completed by a team of artists led by Chicago muralists John Pitman Weber, Lynn Takata, and Jose Guerrero. The mural of hand-built cement features large areas of graffito, an ancient technique little known in the U.S. which is created by layering different colors of cement, one over another, then cutting through top layers to reveal the colors underneath. The artists used shades of black, green brown, bronze and tan concrete. The designs were inspired by pre-Columbian art and Eastern European folk art, and divide into two sections: 1) a giant hand holding a waving tapestry covered with symbolic forms and handset mosaic; 2) an enormous flowering plant with an 8 ft. tondo (medallion) of brightly colored tile and glass mosaic.

All materials were donated by Chicago area merchants, and the title of the mural, *For the People of the Future* is inscribed in English and Spanish in the mosaic. It was sponsored by Youth Service Project, Inc. on a grant from the Department of Human Services, Chicago, and the Community Mural Project. The youth, whose salaries were provided by 1980 summer C.E.T.A. program funds, were Jennifer Douglas, Marcos Baez, Guillermo Carrillo, Eliécer DeJesus, Luis Paoli, Billy Thompson, Iris DeJesus, Clifford Aranda, Sherman Wynn, Edwin Rodriguez, and Felicia McClendon.

E) Cement in Colour

Using ordinary Portland cement and any old sand and aggregate will simply give a pretty grim and cold appearance, whereas concrete can be coloured quite easily by the addition of one of a variety of oxides. However, not a lot of progress has been made in colouring concrete and the best oxide to my mind is iron. This gives a range of black, brown to marigold and rust red. Other oxides do colour concrete but in my experience they are not fast. These include the colours of yellow, green and especially blue. The lack of fastness is not due to climatic conditions but to chemical attack in the concrete. Obviously by using white cement (Snowcrete) and white sand you will assist the colouring agent and be able to achieve subtler tones of colour. However colour works well enough with ordinary Portland cement. The addition of a colouring agent must not exceed 10%. By adding only 5% you will achieve a more muted colour.

Obviously there is much more that can be learned on the uses of cement from specialist books. (For example a book on mosaics will show you how to do a mosaic by the reverse or reverse/reverse method. Or again as it is called in the building trade, transferred aggregate/mosaic. Instead of a mould you apply your mosaic to the inside of the formwork and then pour the wall.) There is a bibliography at the end which you should consult. The Cement and Concrete Association is always very helpful. Their journal 'Concrete Quarterly' is a good source of reference and they have a wide range of publications on the uses of concrete. A visit to their research establishment at Wexham Springs would also be useful. There you can see examples of concrete walls, murals, reliefs, sculptures, etc. Builders merchants can be helpful too, and, of course, there is nothing to beat the *caring* and experienced site worker or concrete Clerk of Works.

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Totnes, Devon. U.K.

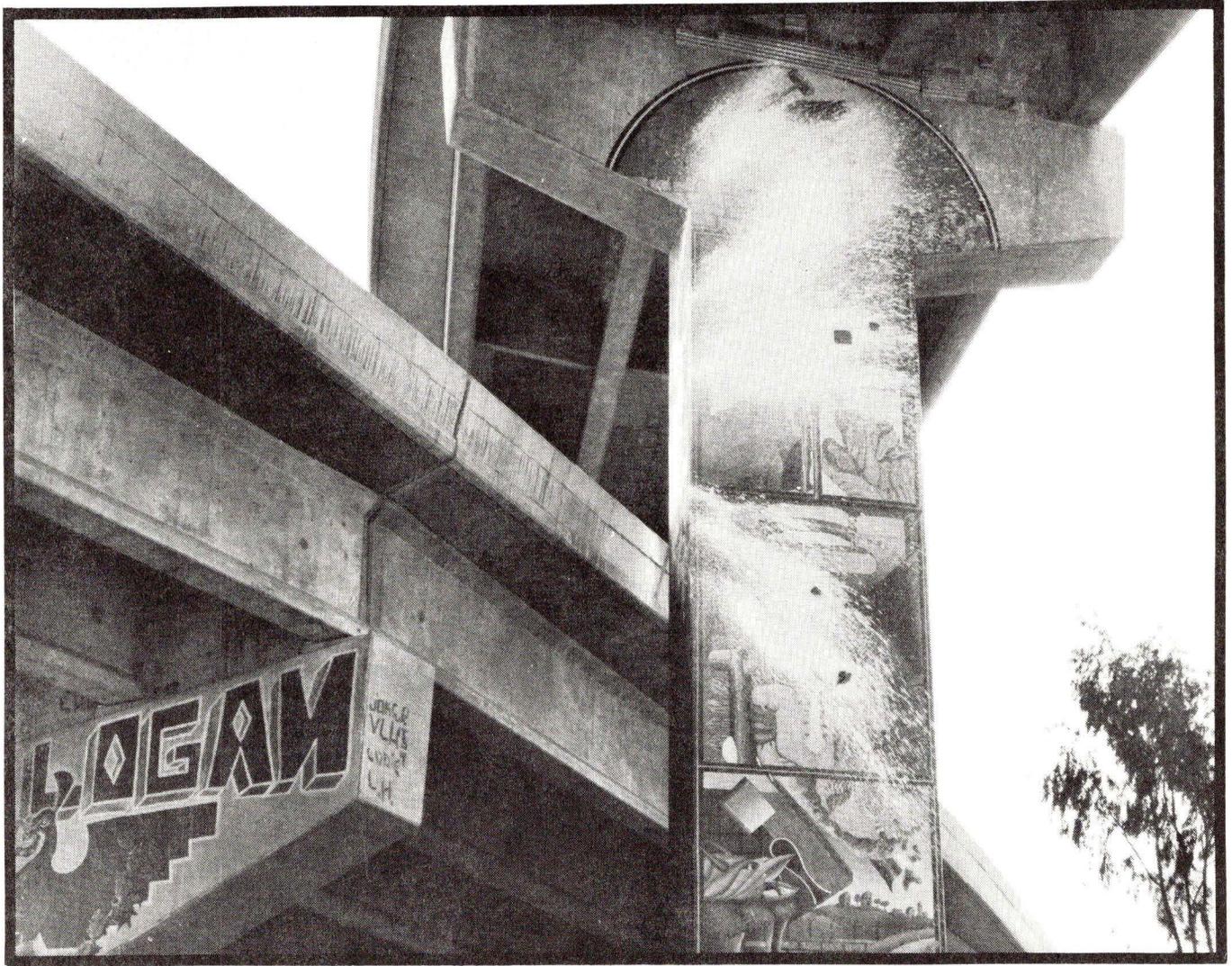
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Appendix

- 1. Cement Mortar** A mixture of cement, fine sand and plasterizer.
- 2. Tesserae** Small individual pieces of glass, also of course, tile and stone.
- 3. Portland** Not a trade name but so called because it resembles Portland stone in its grey colour.
- 4. Plasticizer** Traditionally 'aged lime' but new suitable ones are readily available at builders merchants. Proportions as instructed.
- 5. Nailgun** A useful tool for in situ work which you may be able to hire or borrow from a contractor. HILTI produces one and the nails can pierce brick or mortar.
- 6. Aggregate** The stone in a concrete mix of which there is a wide variety of colour, type and size from crushed jagged rock to rounded river pebbles. For very detailed castings the size must be carefully chosen. I would recommend 9mm to 12mm. However, I have successfully cast detailed work with 20mm to 40mm. For some exposed aggregate work I have used up to 75mm.
- 7. Vibration** Concrete must be vibrated. This is normally done by inserting a vibrating poker into the concrete mix until the 'fat' rises to the surface. There are no rules about this and only experience can tell you when to stop. You can over-vibrate but there is obviously the risk here of dislodging the formwork. Pre-cast concrete firms have vibrating tables.
- 8. Gritblasting** This process needs a fair bit of equipment and special clothing but it is worth the effort. There are specialist firms who will do it or you can hire from them.
- 9. Retarder** Applied by brush to the surface of the mould, it slows up the setting of the cement mix at the surface.



Mural painter believes vandalism political act

By **JOE H. CABANISS**
Star-News Staff Writer

The defacing of several Chicano Park murals by three unidentified men has left San Diego police baffled.

But Michael Schnorr, Southwestern College art instructor and the painter of two park murals splattered by homemade paint bombs, sees the incident more clearly.

"IT'S NOT the work of some young punks out on a spree," the Imperial Beach resident said. "The attacks were racist, and targets were carefully chosen."

Schnorr believes an organized, right-wing group is responsible for the attacks. "The attack was politically motivated," he said. "It's an organized kind of mayhem."

The recent vandal attack on Chicano Park's 20 outdoor murals left seven splattered with white paint. It was the second such incident of vandalism in the past five months.

According to San Diego police, three unidentified men were seen during pre-dawn hours, hurling paint-filled bottles from a moving jeep or four-wheel drive vehicle at the large multi-colored murals painted on Coronado Bridge supports.

Witnesses gave chase after spotting one man on foot, but the speeding vehicle picked him up and sped away.

San Diego police are conducting an investigation, but have no suspects.

MANY OF the park's murals convey specific political ideas, which have been the target of past attacks. "They

hit the same seven murals this time," Schnorr said. "Two of my murals took a total of six hits in the more recent attack."

Schnorr said the vandals also blasted a large sign painted on a bridge support near the park's entrance, which says "barrio yes, junkyards no."

The message refers to considerable controversy in the community in recent years over whether local automobile wrecking yards should be allowed to remain in the area adjacent to neighborhood homes.

In the recent paint bomb spree, one of Schnorr's murals, "The Earth Goddess," a religious figure, took several direct hits. Only the bottom portion of the mural can be effectively salvaged, because it was coated with a protective coat of liquid plastic. The remainder will have to be scraped off and repainted.

SCHNORR SAID he will repaint portions of the figure hit by splattered paint, but will also allow some splatters to remain.

"The white splatter will be painted red, to mark the spot and stand as a reminder that the blood of the people has been spilled again," Schnorr said.

He added that the attackers probably had not counted on being part of the mural's message.

Schnorr's recently-completed 65-foot high, nine-foot wide mural, which tells the story of the undocumented worker, escaped the vandals' attack.

But "Not entirely," Schnorr said. "They did break one bottle of paint on the side of the bridge support. Apparently the attacker missed his mark as the vehicle sped by."

SCHNORR SAID each mural damaged will cost between \$200 and \$300 to restore, not including labor, because an expensive chemical mixture is needed for the task. The special mix costs \$16 a gallon.

Most of the park's murals were painted without using a sealant to protect them from vandals' attacks.

"To properly protect them you need to use a plastic sealant to allow for easy paint removal," Schnorr said. The sealant is expensive — \$35 a gallon.

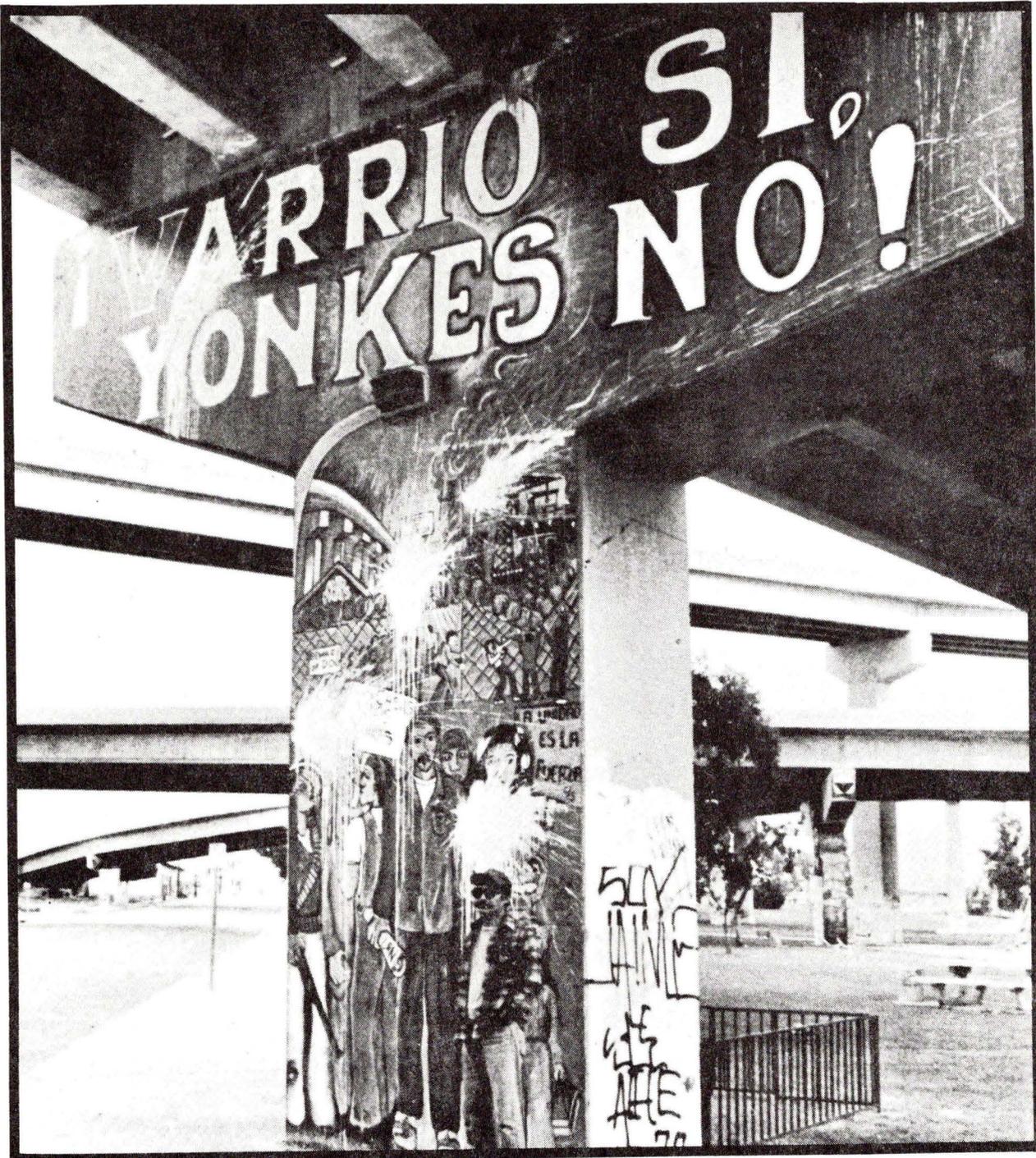
The Chicano Park Steering Committee held a special meeting last week

to seek volunteers and establish a fund to aid in restoration.

"We are accepting donations from anyone who wants to contribute," said Tommie Camarillo, consultant to the committee. "Several calls expressing interest have been received already."

CAMARILLO SAID a special subcommittee has been appointed to try to prevent similar vandalism in the future. "Many community members have told us they will be on the lookout, since this is the second time the murals have been attacked."

-Chula Vista Star News, March 16, 1980





The farmworker mural was designed by Susan Yamagata and Michael Schnorr following the killing of Rufino Contreras in Imperial Valley early in 1979.

The lowest section of the painting has a myriad of fruit and vegetables pouring out of two crates to which are attached chains that continue up to the next section of the painting. Between the two crates is a landscape with an atom bomb-like shape on the horizon.

The second section is workers in the fields with the chains from the crates disappearing into the fields.

The third section is the confrontation, the strike and the death of Contreras (who was actually killed for trespassing on a growers property).

The fourth section is a truck filled with lettuce, the doors swung open and the horizon full of the farmworkers' flags. The truck disappears into the hair on the back of the head of the figure of justice whose arms are extended as a scale. In the left hand is the Mexican flag draped around three people (symbolic of the Mexican story of the Nifos Heroes); in the right hand is a plastic supermarket bag with fruit and vegetables inside. There are flames coming out of the front of justice and surrounding the flames are the teeth of a large gear. Pulling on the gears are a farmworker on the left and a robot on the right (symbolic of mechanized labor).

The fence in portion at the base of the mural is a vegetable garden in the center of which is a life-size fiber glass figure lying on the ground looking up at the mural (figure removed for repair in this photo). The figure is the spirit of Rufino Contreras coming out of the earth.

Muralist Recommends Sealer

San Diego (Chicano Park) muralist Michael Schnorr, who unfortunately has had considerable experience with vandalism of his works, writes that "the best clear sealer (slight gloss) I have found is made by Rainguard Products Co., 220 Glasgow Ave., Inglewood, CA 90301, and is also distributed by Dave Tingley Co., 3580 Haven Ave., Redwood City, CA. The sealer is called Vandylguard and must be purchased in 5 gallon containers for about \$75. It can be sprayed on after the mural is completed (four coats), or brushed or rolled. I prefer to roll it on then quickly smooth it out with a brush using verticle strokes to facilitate rain or any water sliding off easily. Three coats applied in this manner will protect outdoor murals for years. This stuff does not yellow or crack with age, nor does it allow bacterial substances a chance to grow. If paintings are vandalized with spray paint, paint bombs, etc., there is a substance called Vandylclean Super which will remove spray and a little Vandylguard without harming the mural itself."

We would like to hear from muralists with experiences with similar products.

Chicano Mural Defaced

On Saturday, May 3rd, a Cinco de Mayo march began at Mission and Pacific streets near the clock tower. On a nearby hillside cliff, a mural of La Virgen de Guadalupe (La Virgen de las Piedras) had overlooked the clock tower -until recently. During the week of April 15, an unknown vandal defaced the mural with white paint, nearly obliterating it.

The purpose of the march was to make people aware of the disgrace that was done to the mural. The painting had been there since December 11, 1979. It was painted by a group of Chicano UCSC students in celebration of the feast of the Earth Mother -Coatlicui, La Virgen de Guadalupe.

The march began at 9:30 to mariachi music at the site of the whitewashed mural. Community members and UCSC students marched from the mural site through the Pacific Garden Mall to the Beach Flat., an area of Santa Cruz which is predominantly Mexican-American, and located near the Boardwalk. On arriving in the Mexican-American community, the marchers were greeted by many families who then joined the march. After circulating the boardwalk area, the march ended up at the Loudon Nelson community center, where the Cinco de Mayo celebration began.

The march sponsors, MEChA and El Teatro de la Tierra Morena, would like to see the march as only the beginning of their efforts to restore the mural of La Virgen de las Piedras to her rightful location.

-Frances Castelan

Twanas, June, 1980

Hayward officials blame anti-social behavior

ANTI-GRAFFITI CAMPAIGN

The Hayward City Council and police department have been gearing up for an anti-graffiti campaign directed at removing all graffiti and "keeping it off" the walls and buildings of the city's business establishments and neighborhoods. However, such efforts have been viewed as misdirected, a waste of time and energy and dangerous in terms of the precedent for racism it has established. The tone for this campaign was set in a recent interview with Detective Lloyd Myers, a member of the Hayward community access team who has undergone special training for the study of youth gangs in El Monte, CA, and who has been working very closely with the City Council Committee Against Graffiti.

The interview of Detective Myers occurred February 7 on Hayward's "Mayor on the Air" (Cable T.V.) hosted by Councilmember Larry Ratto. Myers began the interview with his own personal definition of a gang as being a group of "anti-social kids banning together in a closely knit pseudo-family. . . for anti-social behavior and to commit crime." Aside from the stigmatizing nature of these comments (youth perceived as criminal or abnormal), such labeling creates a self-fulfilling prophesy whereupon authorities act on their own definition of the situation to produce the very conditions which they are trying to fight.

In the same way, Myers went on to describe the circumstances which perpetuate gang involvement by re-emphasizing his stereotypical assumptions. He pointed out the "reason kids get into street gangs is the fact that they come from broken homes and a lot are looking for pseudo-families." And, as an example of a "broken home" that provided a perfect indication of his reasoning, he cited the instance of "one kid going to Sunset (High School) and living with his grandmother who doesn't speak English and he's running the streets without supervision".

The suggestion that not speaking English has something to do with "anti-social behavior" is not only an absurdity, but is also dangerous and racist in its implications for singling out a specific ethnic group (that is, the non-English speaking) as exhibiting a pathological demeanor. Comments such as these were expressed throughout the interview along with several on-again/off-again camera shots of the headlines of a San Francisco Chronicle newspaper dealing with gang violence in the Mission District. The fact that these headlines had no relevance whatsoever to gang behavior in the Hayward area did not detract from their sensationalist character in perpetuating the hysteria surrounding such youth activity.

GRAFFITI DOES NOT EQUAL GANGS

"You know you're in the core area (of gang activity) where there is the most graffiti," Detective Myers commented. He then went on to describe the planning efforts of the special City Council Committee Against Graffiti comprised basically of businessmen, youth groups such as the Boy Scouts, and representatives of BART, AC Transit, and the Hayward Area Recreation and Park District. The chairperson of this committee, Councilmember Gail Steele, envisions a massive clean-up campaign which proposes to eradicate graffiti in Hayward by April 19. At the same time, an on-going maintenance program will be established to remove graffiti 48 hours after it appears.

The effectiveness of such a campaign however is open to question. Many community leaders have doubts about the symptomatic nature of the program when much deeper problems--unemployment, a lack of youth activities, drugs, and poverty--need to be addressed. Ed Lopez, a representative of the Hayward Chapter of the League of United Latin American Citizens (LULAC), reiterated this concern in his remark: "I want to see something done about the real problems. Those kids down on 'A' Street don't have anything to do. What has the city done for those Latino kids?" He also declared: "I am a taxpayer. There is money that will have to be spent (on the anti-graffiti program). . ." and he felt that it appeared to be pointless for the city to spend resources on a cleanup which will have to be repeated "again, and again, and again". Nonetheless, these comments have seemed to fall on deaf ears. The City Committee is going on with its meetings, which are open to the public and developing a map to pinpoint graffiti.

EL TECOLOTE
MARCH, 1981

Federal Arts Funding Cutback

Many of us have heard or read about the anticipated cuts in NEA/NEH funding under the Republican administration. The *New York Times* articles reprinted below gives the best summary of the situation, but two additional points are worth making. The first is contained in the information following the article, which puts the true state of affairs more clearly than the article, and what is more suggests that there is movement against such biased limiting of funds for artists. The Keep the Arts Alive! Coalition can be reached at Room 1401, 360 N. Michigan, Chicago, Ill. 60601.

Second, lest the point be lost amid all this information, is the basic point that although David Stockman, Reagan's Director of Budget, argues that the federal government should not be the "employer of first resort," it in fact is not and has never been, and private sector support for the arts has grown much faster than federal support over the past several years. When the administration or its advisors suggest cutting NEA by 35-50%, they are not suggesting that all its activities be cut this much. Their attitude is to protect the elite, ruling-class biased arts and cut such programs as Expansion Arts by 100%.

Fact Sheet No. 1

1. Comparison (historical and total) of NEA funding to national budget.

	NEA Approp.	Total Federal Outlay	NEA as % Federal budget
1966\$	10,511,308	\$ 99.7 billion	.0105%
1970	22,235,000	195.3 billion	.0114%
1981	158,560,000	615.8 billion	.0266%
1982	175,000,00*	736.2 billion*	.0236%

* Carter budget

The 1982 figures indicate that under Carter's budget, for every \$100 the Federal government spends, less than 3¢ would go for the arts. If Reagan's proposals are adopted, this would be cut in half.

2. One of the Reagan Administration's key contentions is that NEA grants function to discourage private and corporate contributions to the arts. The facts are:

* Business support of the arts reached a record level of \$436 million in 1979, up from only \$22 million in 1967.

* The arts are now receiving a larger share of business' overall philanthropic contributions than ever before — of the total business contribution in 1979 to all philanthropic causes, the arts received 13.3% — up from only 8.9% in 1970.

(Source: TRIENNIAL SURVEY OF BUSINESS SUPPORT OF THE ARTS, compiled by the Business Committee for the Arts.)

3. The attitude of the American public toward the arts can be gauged by a recent survey (AMERICAN AND THE ARTS III), conducted by the National Research Center of the Arts, an associate of Louis Harris & Associates.

- * By a majority of 59% to 39%, Americans *reject* the idea that the arts are only for a privileged few.
- * 81% of the public feels it important to have more and better arts and cultural facilities for both performing and visual arts in their communities. An 86% to 9% majority feels that it is important to the business and economy of their communities to have such facilities.
- * 51% of Americans favor paying an additional \$25 in federal taxes to help support the arts, and an overwhelming 70% are will to pay \$5 additional.

4. The total *increase* in military spending under Reagan's proposals (f.y. '82R as compared to f.y. '81C) is one thousand times greater than the *entire* appropriation for the NEA under Carter's f.y. '82 budget. Reagan's proposed increase in military spending includes a net increase over f.y. '81 of \$185.5 *billion*. The total NEA appropriation under Carter's budget was \$175 *million*.

Issued by: KEEP THE ARTS ALIVE! Coalition, Room 1401, 360 N. Michigan, Chicago 60601

For more information call: Mark Rogovin, 626-1713 or Carl Morrison, 277-9582

Reagan Aides Discuss U.S. Role in Helping Arts and Humanities

By HILTON KRAMER

An important debate on the future course of Government policy on the arts is in progress in the inner councils of President-elect Ronald Reagan's advisers on cultural affairs. The debate is concentrated on the programs and policies of the National Endowment for the Arts and the National Endowment for the Humanities. Its outcome is likely to determine how the two Federal agencies will allocate funds and establish priorities for years to come.

At the crux of this debate is a firmly held belief, reported to be virtually unanimous among otherwise divided Reagan advisers, that the activities of both endowments have been profoundly compromised by politicization and an accompanying lowering of standards under the Carter Administration.

Divergent Conclusions

Yet from this belief two widely divergent conclusions are being drawn. One calls for the adoption of narrower programs designed to meet stricter standards of professional accomplishment. This, in effect, would mean a significant withdrawal from programs of popularization and mass appeal, and a renewed emphasis on programs encouraging high art and professional scholarship.

The other conclusion is more extreme. It takes the view that the endowments have strayed hopelessly off their intended courses and become mired in social and political causes unsanctioned by the legislation that brought them into being. As a result, there is now no alternative but to abolish them altogether. It would, of course, require an act of Congress to abolish the agencies.

Two committees have been authorized by the President-elect's transition team to look into the activities of the endowments and make recommendations for policy. The committee assigned to evaluate the arts endowment is headed by Robert S. Carter, a Washington publicity agent who organized the Republican National Convention this year and is a former trustee of the John F. Kennedy Center for the Performing Arts in Washington. The committee for humanities endowment is headed by Richard J. Bishirjian, a conservative writer and editor who is chairman of the department of political science at the College of New Rochelle in Westchester County.

Both committees have been meeting this week with officials of the endowments. They are scheduled to submit interim reports Dec. 8, and final recommendations Dec. 22.

Conservative 'Blueprint'

Until the recommendations are submitted to the President-elect, no one associated with the committees or the transition team is speaking out on policy questions for the public record. The substance of the debate now forming the background of the committees' deliberations may be gleaned, however, in a report on the endowments just issued by the Heritage Foundation, a conservative think tank based in Washington, as part of its so-called "blueprint" for a conservative American Government.

The chairman of the team that wrote the harshly critical report on the endowments — Michael Joyce, executive director of the John M. Olin Foundation, which prepared the report for the Heritage Foundation — and several of his colleagues are now members of Mr. Bishirjian's committee on the humanities endowment.

The report states at the outset that recent activities of the endowments "reveal a tendency to emphasize politically inspired social policies at the expense of the independence of the arts and the humanities," and calls for "redirecting the endowments toward the highest purposes for which they were intended."

The section on arts endowment — written by Samuel Lipman, a concert pianist and music critic for *Commentary* magazine, assisted by Hugo Weisgall, a composer and professor of music at Queens College — is especially sweeping in its criticism:

"Because the current direction of the N.E.A. is in the hands of those with few esthetic commitments and less discernment, art is increasingly seen as mere entertainment, a diversion whose importance — and the amount of money it receives — is measured by the number of people who can be found to make up its audience."

Deploping what it calls "a flawed conception of art" and the "trifling sums" now allocated for individual composers, writers and visual artists, the report goes on to say that "the N.E.A. spends millions of dollars yearly to fund programs and policies which are unconcerned in any way with enduring artistic accomplishments; the best of these projects do no more than fossilize the popular culture of the past, and the worst are little more than high-flown welfare and employment schemes." It calls for a categorical distinction to be made between "serious art" and what it characterizes as "art for the sake of social service."

This section of the report concludes that "the major problem" now facing the arts endowment is "not financial but rather philosophical" — "the need to redefine its mission as support of art and artists, nothing less, and nothing else."

Under the Carter administration, the National Endowment for the Arts has prided itself on extending its services to more groups and larger areas of the country than were reached by Federal programs in the arts in the past. Its governing philosophy has been to enlarge the constituency for the arts while at the same time attempting to uphold the traditional values of the arts.

As an example of the endowment's recent move to lavish money on expanding the mass audience for art at the expense of standards, critics cite the endowment's Expansion Arts Program. This was described in the endow-

ment's 1979 annual report as "a point of entry for developing groups that are established in and reflect the culture of minority, blue collar, rural and low-income communities." The report goes on to say that the Expansion Arts Program "is, in many respects, a mini endowment" within the National Endowment for the Arts.

The section of the Heritage Foundation report on the humanities agency was also highly critical. It was prepared by, among others, Mr. Joyce and Philip Marcus, a former member of the endowment's staff. Dr. William J. Bennett, director of the National Humanities Center in Triangle Park, N.C., was consultant. Acknowledging that the agency "engages in many worthwhile tasks," the report urges that the endowment now "restrict itself in funding the humanities to projects and programs which truly are in the realm of humanities."

"A major issue in redirecting and reorganizing the agency will be to establish the principle of scholarly excellence as the criterion for budgeting and program definition."

\$200,000 Office-Worker Study

In keeping with its support of what the report calls "the criterion of excellence," it urges that recently established "guidelines for racial or ethnic quotas applied to the grant-review and evaluation processes" be immediately rescinded. This section of the report also deplores "some present programs" that are said "to serve political, or politicized, ends."

A 1980 humanities grant of \$199,953 to a group called Working Women: National Association of Office Workers, for holding classes, film forums and so on on the struggle of office workers for improved conditions has been cited by critics of the endowment as an example of the kind of "political" project that, in their view, does not properly belong "in the realm of humanities."

It has been the policy of the National Endowment for the Humanities under the present Administration to take a view of the humanities that embraces popular culture and social-action programs as well as projects of a scholarly nature. This is in keeping with its so-called "populist" attitude toward the humanities.

Although the Heritage Foundation's report on the two endowments urges reforms in the name of "serious art" and "scholarly excellence," there are other voices in the Reagan camp calling for the complete dismantling of Federal programs in art and culture. Speaking this year at Texas A & M University, for example, Milton Friedman — the Nobel laureate in economics whose PBS series, "Free to Choose," did much to popularize his conservative economic theories — said, "There is no justification that I can see for the National Endowment for the Humanities."

Exactly where President-elect Reagan stands on the endowments remains a little vague. During the campaign, he

spoke of the possibility of annual increases in funds for the arts, and generally showed himself to be favorably disposed to Government support for them. Despite his often-repeated talk of cuts in Federal spending, there was no call for cutting back on Government money for the arts. But he has also urged a greater degree of private and corporate support in this area.

New York Times.

New Congress May Cost Arts Support

WASHINGTON, Nov. 25 — The defeat of three dedicated Congressional patrons in this month's elections could affect the extent of future Federal involvement in the field of the arts.

Swept from office in the Republican tide on Nov. 4 was Representative John Brademas, Democrat of Indiana, who acquired the title of "Mr. Arts" in the 10 years he guided such legislation through the House.

Also defeated was Representative Frank Thompson, Democrat of New Jersey, a key sponsor of legislation that created the National Endowments for the Arts and Humanities in the mid-1960's, and Senator Jacob K. Javits, Republican of New York, long an influential voice in arts legislation.

Relegated to Minority Role

The elections also relegated another influential friend of the arts, Senator Claiborne Pell, Democrat of Rhode Island, to the ranks of the minority when Republicans take control of the Senate in January.

Still another indirect casualty of the elections was Joan Mondale, the honorary chairman of the Federal Council on the Arts and Humanities and an effective champion of the arts. Her husband, Vice President Mondale, was defeated this month, and it is likely that her role as espouser of the arts will be diminished.

These losses and shift of power, when combined with President-elect Ronald Reagan's announced plan to trim Federal spending, are troubling the arts community.

Both Mr. Brademas and Mr. Thompson are members of a House Education Subcommittee with jurisdiction over arts legislation. Mr. Brademas was subcommittee chairman until nearly two years ago, when he gave up the post to become House majority whip. However, he continued to exert strong influence on arts legislation.

The present chairman of the subcommittee, Representative William D. Ford, Democrat of Michigan, has relied heavily on both Mr. Brademas and Mr. Thompson in shaping arts bills. And even Mr. Ford may not be around to guide arts legislation through the House, for he is under heavy pressure to relinquish that subcommittee in order to become chairman of the House Committee on Post Office and Civil Service.

In the Senate, Mr. Pell has been the leading champion of the arts, in his position as chairman of a subcommittee on education, arts and the humanities. With Republicans winning control of the Senate, Mr. Pell will become ranking minority member of the panel, a post far less influential than the one he has held.

Though some of the most effective arts spokesmen will not be back next year, there will still be some influential supporters in Congress.

In recent years, for example, Representative Sidney R. Yates, Democrat of Illinois, has become an effective voice in Federal spending on the arts, as chairman of a House appropriations subcommittee with jurisdiction over that area.

Among other supporters of the arts who will remain in Congress are Senators Charles H. Percy, Republican of Illinois; Harrison A. Williams Jr., Democrat of New Jersey; Mark O. Hatfield, Republican of Oregon; Ted Stevens, Republican of Alaska, and William S. Cohen, Republican of Maine.

The House, too, will have a substantial number of supporters of arts legislation. Included are many of the New York delegation, principally Frederick W. Richmond, Democrat of Brooklyn; Ted Weiss, Democrat of Manhattan; Peter A. Peyser, Democrat of Westchester; Mario Biaggi, Democrat of the Bronx, and W. William Green, Republican of Manhattan.

Helpful Suggestions for Funding Proposals

The Chicago Mural Group offers the following as a help to muralists facing writing funding proposals. The draft suggests practical considerations to include in your proposals, being careful to note always the need to relate any given request to the specific needs of your project and the known biases of the potential source of funds. The Magazine prints it here as a practical help to those who need it.

Problem Statement

1. Lack of adequate vehicles for cultural expression in and for cultural identification with community redevelopment.
2. Lack of symbolic focus for and long term, visible community identification of the revitalization effort.
3. Lack of coordinating vehicles which allow local business and residents to work together with visible results.
4. Lack of adequate forum for discussion between people and groups involved in economic revitalization. Lack of public articulation of community values in relation to redevelopment goals.
5. Lack of projects allowing residents to contribute to and directly participate in revitalization.

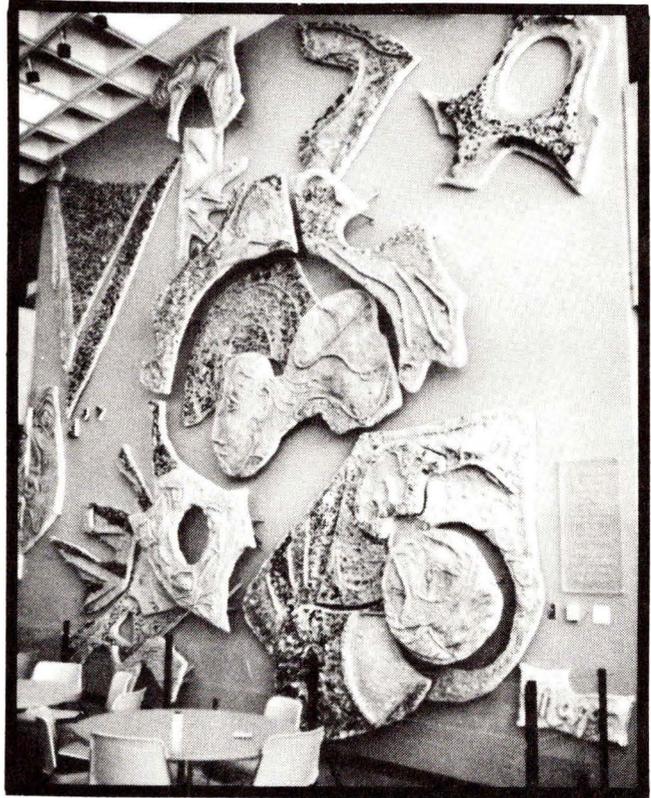
Goals

1. To provide a model for linking public art to the local planning process and to local economic development in an on-going way.
2. To provide a vehicle for cultural identification with the local area's future.
3. To initiate community-wide dialog concerning planning goals and the role of local development corporations.
4. To act as a catalyst for engaging the community in the revitalization process.

Objectives (by end of project)

- Increase involvement of 100 to 500 community members in the revitalization process by direct in-

- involvement at various levels in the mural project.
- Provide training and employment for 15 to 30 young residents for 8 to 10 weeks each.
- Identify, involve and promote awareness of 10 to 30 local resident artists, craftsmen, writers and musicians through their participation in the mural project.
- Increase the level of involvement in and support of neighborhood cultural activity by 15 to 60 local business people.



Mago Orona and students, *Time and Sand*, 1980, Valle Verde Community College, El Paso, Texas. Photo: Alan Barnett.

SPARC in Los Angeles is looking for funding for a mural conference to be held in Spring of 1982. Send any ideas about possible funding sources or ideas about what you would like to have happen at a conference to SPARC, 685 Venice Blvd., Venice, CA 90291, or to **CMM** at P.O. Box 40 383, S.F. CA 94140.

DONATIONS

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

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