

COMMUNITY MURALS[®]

FALL 1987
Vol. 12, No. 3

AN INTERNATIONAL VISUAL ARTS MAGAZINE



EDITORIAL

The Words We Use Do Matter

In our previous issue we talked about being "marginalized" by the governmental powers, specifically the NEA. We meant "shoved off to the side," where it is easier to be forgotten or ignored. But community artists are *not* the sidelines. We are part of the heart of society, the vast majority of the population. We should consider the importance of such words, because words give us the tools by which we locate ourselves in society. If the words we use to describe things don't fit, we are powerless. When the government does it, with the full force of its authority and the willing, unquestioning acceptance of the mass media, they can make words mean whatever they want. Orwell, describing a total-

itarian society, called it "newspeak," where "love" means "hate," "peace" means "war," "truth" means "lies."

In a recent talk Noam Chomsky pointed out the way this country's rulers use language. "Democracy" to them means "ruled by an elite, wealthy few." So when the government speaks of "special interests," they mean those who oppose the wealthy few, which in this case means the vast majority of the population of the United States. And so on. We are sure you can think of more examples.

What does this have to do with community arts? Our job is to show the gap between what rulers say and what they do, between their assertions and the reality of

people's lives. When that gap is made clear enough, the "margins" of society can more clearly assert their centrality.

It is finally our lives which are at stake if we allow ourselves to be defined by the twisted terms of the rulers. We can make the true reality visible, not the lies called "truth" by the government and its media. The fact that they try to put us on the sidelines, to marginalize us, shows that we are a threat to their power. Our art resists the distortions of the mass media by representing visually the true nature of our communities, and especially people's efforts toward a better life. We will be attacked for this, but we should be proud of it.

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Correction: The Guest Editorial in the previous issue was written by Doug Minkler. We apologize for not giving him credit.

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ISSN 0886-2044

Deadlines:

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

Winter 1988 by Thursday, October 1, 1987

Spring 1988 by Thursday, January 21, 1988

Summer 1988 by Thursday, April 21, 1988

We rely on readers sending in information and photographs about projects in their locations. Please be sure that worthy projects you know about are brought to our attention—and thereby to the attention of our readers.

Cover photo: Detail of right side of *The Bread & Roses Mural*, David Fichter, 1986, Lawrence, Massachusetts. See story page 21.

Back cover photo: *Visual Artists Against Nuclear Arms Peace Mural*, Nigel Brown, Auckland, New Zealand, 1985. See story page 11.

Subscriptions

United States individual subscriptions	\$12
United States institutional subscriptions	\$20
Foreign individual subscriptions	\$20
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► When *CMM* sends out **RENEWAL NOTICES**, please understand that you will only get one, and unless you renew promptly, continued receipt of the magazine is jeopardized. When the letter comes in, write a check and send it back at once!

- * Back issues are \$3 each, when available.
- * All payments must be in U.S.
- * All foreign subscriptions are sent airmail.

RESOURCES



29/150

Nancy Hom '87

CMM SILKSCREEN BENEFIT

Editor Nancy Hom has produced a limited edition of the original silkscreen illustrated here. The basic background color is blue, the dancer's skirt a brick color. We are selling them for \$25 each to help support the magazine. Think of friends or family, birthdays, anniversaries, or just love or friendship. Christmas is coming. Buy several. Do it today.

Each print is signed by the artist and numbered.

**PATHFINDER
MURAL PROJECT**
410 WEST STREET
N.Y., N.Y. 10014
PH: (212) 741-0690



June 29, 1987

Dear Friend,

With your help, a new artistic and political landmark will be created in Manhattan this fall. A mural will be painted at the offices of Pathfinder Press, 410 West Street, covering the entire six stories of the building. When complete, the mural will be one of the largest in New York.

This project is being initiated by Pathfinder, but will be sponsored by a broad range of artists and political figures.

The mural will celebrate the role of the working-class press in the great social struggles of yesterday and today. The painting of the mural will be done in a way to further advance the central movements of our day: the struggle against the U.S. war in Central America; the movement to abolish apartheid in South Africa; and the struggles of workers and farmers here in the U.S.

Pathfinder is in a unique position to initiate this project. Pathfinder has published the speeches and writings of revolutionaries from current and past generations, including the works of Malcolm X, Fidel Castro, Maurice Bishop, leaders of the Nicaraguan FSLN, Nelson Mandela, Eugene Debs, Marx, Engels, Lenin, Trotsky, Rosa Luxemburg and others.

The work will be conceptual, as well as plastic, in its execution. One central image of the mural will be a large press issuing sheets of paper. On the sheets will be portraits of outstanding revolutionary leaders . . . Fidel Castro, Nelson Mandela, Malcolm X and others. Artists from around the world, from schools, unions and prisons are being invited to participate by providing drawings for these portraits. Where possible, they will come to the U.S. to paint directly on the wall. If that is not possible, their submissions will be reproduced by local artists.

We hope to involve artists from Cuba, Nicaragua, El Salvador, Ireland and South Africa, making this a truly international effort. The portraits will reflect the diverse styles of the artists within the overall image of the mural.

We would like you to join us in sponsoring this project...to lend your name, to donate funds or artwork, and to participate in its execution or documentation.

We believe that art, like publishing, must be used as a weapon to reveal the truth. And we know that art of this nature may be subject to attack by censors and vandals. By being broadly sponsored we hope to establish and defend the right of artists to produce such art. We also hope to influ-

Dennis Brutus

Dennis Brutus, Exiled South African Poet and Activist

Alice Thorson

Alice Thorson, Managing Editor, New Art Examiner*

Eva Cockcroft

Eva Cockcroft, Artmakers, Inc.*

Thiago de Mello

Thiago de Mello, Brazilian Composer

Howard Petrick

Howard Petrick, Association of Independent Video and Filmmakers*

Yvonne Meléndez

Yvonne Meléndez-Carrión and Elías Castro Ramos, Independentistas Puertorriqueños, (30 de agosto de 1985)

Martha McClelland

Martha McClelland, Sinn Fein*, Ireland

ence and inspire more artists to lend their much needed skills to the struggles of workers and farmers here and internationally.

We intend to create a new work in the shadow of Wall Street...one which reflects the future of humanity, and our common struggle to create a world based on human need instead of profit.

Won't you help?

In Solidarity,

Mike Alewitz

Mike Alewitz, Artist and Project Director

Juan Sanchez

Juan Sanchez, New York

Nick Castle

Nick Castle, Director, Los Angeles

John Connolly

John Connolly, Actors Equity, SAG, AFTRA*

Roy Brown

Roy Brown, Singer and Composer

Alisa Castro-Ramos

Alisa Castro-Ramos, Independentistas Puertorriqueños, (30 de agosto de 1985)

* Organizations listed for identification purposes only

- ☐ Please add my name as a sponsor of the mural project.
- ☐ Enclosed in a tax-deductible contribution of \$s. _____ .
(Make checks payable to the Anchor Foundation.)
- ☐ I would like to work on, paint, or document the project.
- ☐ I can donate a piece of work or perform at a future show.
- ☐ I can donate equipment or materials.

Name _____ Phone _____

Address _____ Zip _____

Signature _____

Organization/Field _____

Please return to: Pathfinder Mural Project
410 West Street
New York, N.Y. 10014

FIART '87

The first International Crafts Fair and Conference will take place from the 5th to the 10th of October, 1987, in the Fairgrounds of the Palacio de las Convenciones in Havana, Cuba. The main objective of this event is to promote an understanding of Cuban craftsmanship on the part of businesses, organizations, and galleries (public and private) worldwide who specialize in the genuine expression of national culture. For more information, contact

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or Community Murals Magazine.

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talleres

Centro Cultural Faces Destruction



Mural dedication, *Centro Cultural de la Raza*, 1974. Photo: Yolanda Lopez, from the cover of *Made in Aztlan*, reviewed below.

On Monday July 20 and Monday July 27 at 2 p.m. the San Diego City Council will be voting on issues that could either destroy the Centro Cultural de la Raza or give it the financial boost that will secure its continued existence.

At stake is the 17 year history of the Centro in its present Balboa Park location and its mission of creating, promoting and preserving Mexican, Indian, and Chicano art and culture.

On July 20 the City Council will review the City Manager's recommendation that may allocate funds towards basic improvements to the converted water tank the Centro now occupies.

These improvements consist of repairing or replacing a roof and doors that are badly deteriorating, and installing restrooms.

If the Council does not vote in favor of these basic improvements the final showdown could come at their

July 27 meeting when they will decide on acceptance or rejection of the Balboa Park Master Plan which calls for the demolition of the Centro.

Centro Director Veronica Enrique and the Centro Board of Directors including past president Nathan Acuña are apprising the Council of the Centro's opposition to the Master Plan proposal and of the Centro's longstanding facilities needs.

These facilities needs are basic improvements to the building that would bring it to public health, safety and access standards.

Mr. Acuña, Ms. Enrique and others have been working with Council member Celia Ballesteros to rally council support behind the Centro.

With the support of the Council moved by the Centro's constituencies of artists, performers, audiences, visitors, from all generations and races this crisis could be turned into a victory. Centro Cultural de la Raza Members Newsletter, July 1987

□

The result of the July 27 meeting was officially a continuing of the agenda item, but there was a tremendous show of support for the Centro, indicating the true base in the community that it has developed over the years. The final vote is scheduled for September 21, and letters to the San Diego City Council would help, indicating the importance of the Centro is recognized throughout the country, not just in the immediate San Diego area. Remember, if the Centro is moved, the magnificent murals on its walls will be destroyed.

Made in Aztlan

Philip Brookman and Guillermo Gomez-Pena, editors.

San Diego: Centro Cultural de la Raza, 1986.

118 ppg. \$15.

P.O. Box 8251, San Diego, CA 92102.

Made in Aztlan is an extraordinary book. To begin with, artists might look through it and examine the graphics, consisting of black and white illustrations to the articles providing a wonderful survey of the exhibitions and activities of the Centro Cultural during its first fifteen years. There are also eight color photos/reproductions. Interspersed with the articles are poems, important poems about the meaning of being Chicano, of being marginalized along the margins of two countries and more cultures. The poems are by Jose Montoya, Juan Felipe Herrera, Guillermo Gomez-Pena, and Gina Valdes.

The bulk of the book consists of essays by four people who have been intimately connected with Chicano arts and the Centro Cultural throughout its history, and they are, individually and collectively, as

fine a group of observations about the Chicano art movement as yet exists.

Philip Brookman's essay, "El Centro Cultural de la Raza, Fifteen Years," is an introduction to the Centro, to the struggles and aspirations from which it grew, to the shifts in focus, the continuing reluctance by the city of San Diego to recognize it other than superficially, to the astonishingly rich and varied programs sponsored by the Centro over the years. As Brookman says, "The Centro Cultural de la Raza in San Diego is a cultural center that supports the expressions of those people who are indigenous to the border region. For fifteen years it has been an instrumental force in producing, promoting and presenting Chicano, Mexican and Native American arts, crafts, music, dance, literature and folklore. The principal goals of the Centro Cultural have been educational and its presence in the community has fostered an ongoing dialog about the native cultures in the border region."

Brookman sketches the creation of Los Toltecas en Aztlan, the conversion of the water tank into today's Centro in Balboa Park (currently endangered by the San



Victor Ochoa in front of his mural at the Centro Cultural de la Raza, 1980.

Diego City Council, which is considering a plan to demolish the structure instead of repairing it), the painting of the murals inside and outside the tank and at Chicano Park in the Logan barrio near the Bay itself. He explores the development of dance, music, literary and artistic programs at the Centro, and the connections made with Native Americans in the southwest region.

For anyone interested in the development of centros in general, or of Chicano arts, or of arts in the San Diego area, this essay is a must.



East Los Streetscapers (David Botello, Wayne Healy, George Yepes), *Cara a Cara en Centro America—Face Off in Central America*, acrylic on canvas, 1984.

Thomas Ybarra Frausto's essay, "El Centro Cultural de la Raza Literary and Performing Arts: Social and Cultural Dimensions," explores precisely those aspects of the Centro Cultural's history. He illuminates the relation of events in San Diego to the development of El Movimiento Chicano in general, to the diverse "Mexican American community within the United States [which is] united by structural factors of ethnicity, class, history and domination... Seeking to investigate, codify and disseminate this hybrid multidimensional expression, cultural workers within the *Movimiento* created alternative cultural structures," among which was the Centro Cultural de la Raza in San Diego.

Ybarra Frausto then examines the literary development associated with El Centro Cultural, the publication of *Maize*, of the poetry of Alurista and Juan Felipe Herrera and others. He then moves on to dance and musical expression, noting that "if the Centro's literary production promoted the ideology of *indigenismo* as a nutrient source of Chicano culture, dance and musical expression reclaimed the cul-

tural essence of *mestisaje* (the cultural amalgamation of Spanish, Indian and Black elements). Another excellent, explanatory essay, which informs and makes the connections between cultural expressions and their multifarious surrounding contexts.

Shifra Goldman's "Chicano Art of the Southwest in the Eighties," is as excellent and comprehensive an overview of the topic as could be wished for in ten brief pages, including illustrations. It isn't that she mentions everyone, but that those she does mention are offered as examples of

examples. Unlike the other essays in *Made in Aztlan*, Goldman's is broader in scope, and focuses less on El Centro Cultural than on the Chicano art world in general and the tensions of its relations to the mainstream pressures it faces.

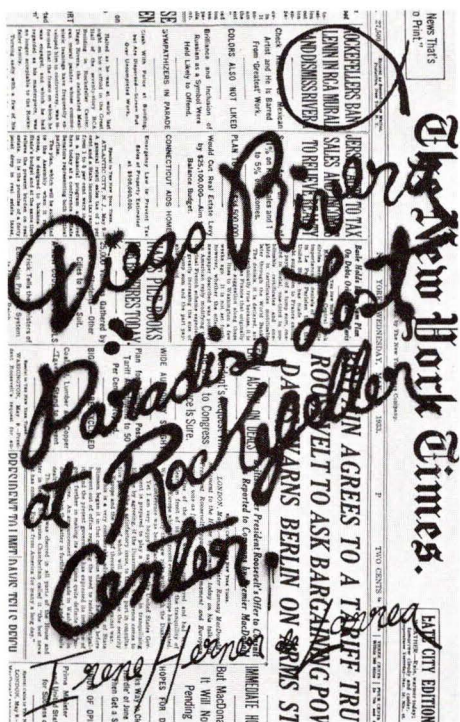
Guillermo Gomez-Pena's essay is titled "A New Artistic Continent," and it is the most personal and impassioned of the four. In many ways, it is also the most exciting. He notes, for example, the many ways in which Chicano artists foreshadowed "postmodern" tendencies in the dominant culture. "The concept of 'deconstruction' (to break down a specific tradition and to reorder its parts) had long been practiced by artists who, utilizing the traditions of Mexican folk art... had 'recontextualized' them and imbued them with wild pop culture iconography." He later continues, explaining that "today, when we attempt to define a contemporary Latino consciousness and culture, we must acknowledge 'pan-latinoamericanismo' and 'indigenismo' as being both seminal and integral concepts for artists working on both sides of the border. We must also realize that the issue is no longer an ethnic or nationalistic one. Anyone, including the Anglo-Americans and others who share the dream of a continental culture, can be part of it... Whether we want it or not, the edge of the border is widening, and the geopolitics are becoming less precise day by day."

In his stimulating discussion of what it means to work as an artist in this multicultural land today, Gomez-Pena asserts that "the 'artistic border' is artificial. It shouldn't be there, and it is up to us to erase it."

The excitement of Gomez-Pena's essay lies in the combination of insights, some of which are quoted here, with a combination of knowledge of and love for the complexity of indigenous arts practiced in the border cultures. One implication is that the borders are themselves becoming blurred, and in that lies terrific potential—in both directions, depending on how it is viewed.



Diane Gamboa, *Flowers for My Love*, oil on canvas, 1985.



Diego Rivera Paradise Lost at Rockefeller Center

Irene Herner de Larrea, Gabriel Larrea, Rafael Angle Herrerias.
Mexico City: EDICUPES, S.A. de C.V.
April 1987 228 ppg. \$15.

In many respects, this is the most interesting publication of the many recently celebrating the 100th anniversary of the birth of Diego Rivera (see *CMM* Vol.11, No.3, Fall 1986 for reviews). The table of contents gives an idea why. It begins with a prologue by Carlos Sirvent, and an Introduction, and a Chronology from 1886-1934, by which time the reader knows something unusual is happening in this book. The Chronology, for example, is focused as if to answer the question, "What would a reader like to know about events of the time *relevant* to a better understanding of the murals of Diego Rivera?" Listed are not only major events of world history, but also what Siqueiros was doing at the time, what were the cultural events filling the mass media. The following three chapters propose "A Redeeming Re-evaluation" of Rivera's murals, "The Alternative," and a chapter on the events at Rockefeller Center in 1934, when Nelson Rockefeller, later to be known as a great patron of the arts [sic], ordered Rivera's fresco destroyed.

The material in these chapters is not particularly new, but the social and political contexts they elaborate provide a rare clarity into the process of Rivera's mural work. As if to underline this contextual insight, Chapter IV consists of newspaper and magazine articles pertaining to the incident—130 pages of them! We can read

for ourselves from *The New York Times*, or the front pages of *Excelsior*, in Mexico City, or of *El Universal*, and so on. We can read contemporary articles of opinion on all sides of the question, from supporters among artists and progressives, to opponents of the right wing. These selections, which must be close to a complete collection of them, are not only copiously illustrated in black and white or sepia, depending on the page, but all of them are translated, so the materials appear on facing pages in Spanish and English. A veritable treasure trove of information.

The remaining chapters offer an essay claiming that "A Painter Undeniably has Author's Rights," which is of considerable interest to several pending mural cases today, and an essay describing in detail Rivera's later repainted version of the destroyed mural (at the Palacio de Bellas Artes in Mexico City). With this latter are included twenty pages of color reproductions of this and other Rivera works.

All in all, this publication, although reaching the United States a year after the centenary of Rivera's birth, and often suffering from wooden translation, nevertheless shares for the first time the intensity of the Rockefeller vandalism as it was perceived when it occurred. The political considerations of the essays, the sort avoided as "irrelevant" by United States authors, will be a revelation to any student or practitioner of murals.



La Linea Quebrada/The Broken Line

Guillermo Gomez-Pena and Marco Vinicio Gonzalez, editors.
Tijuana: a border arts publication, 1986.
30 ppg. \$5.

This rare gem of a publication was produced last year by a large group of artists centered around the Tijuana-San Diego area. The primary concern of the selections in the publication is the presence of the Mexico-United States border, the "line" of the title, and the broken line of the cultural reality of residents living in the area. The attitude is generally the same to that expressed in the essays in *Made in Aztlan*, i.e., the border is not an impermeable membrane, but in cultural fact is an indefinite and arbitrary device used primarily to separate people who otherwise live together, work together, and share the same mixture of rich cultures.

The initial essay by Guillermo Gomez-Pena, "La Cultura Fronteriza: Un Proceso de Negociación Hacia la Utopía," states the theme of the publication clearly, as does the following one by Marco Vinicio Gonzalez, "Con un Pie en Cado Lado," "With a Foot on Each Side."

The other contributions consist mainly of documentary photographs and photographs of performance pieces interspersed with quotations about the reality of life near the border. There are also several poems throughout, and drawings, cartoons, and a short essay on the Border Art Workshop.

The two main essays are translated into English. The publication as a whole is an amalgam of Spanish, English, and a mixture. The publication was available from the Centro Cultural de la Raza in San Diego. I am not sure if any are still available.



Guillermo Gómez-Pena, Sara-Jo Berman and Marco Vinicio Gonzalez, *Homage to the Fallen at the Border*, 1986. Photo: Philip Brookman.

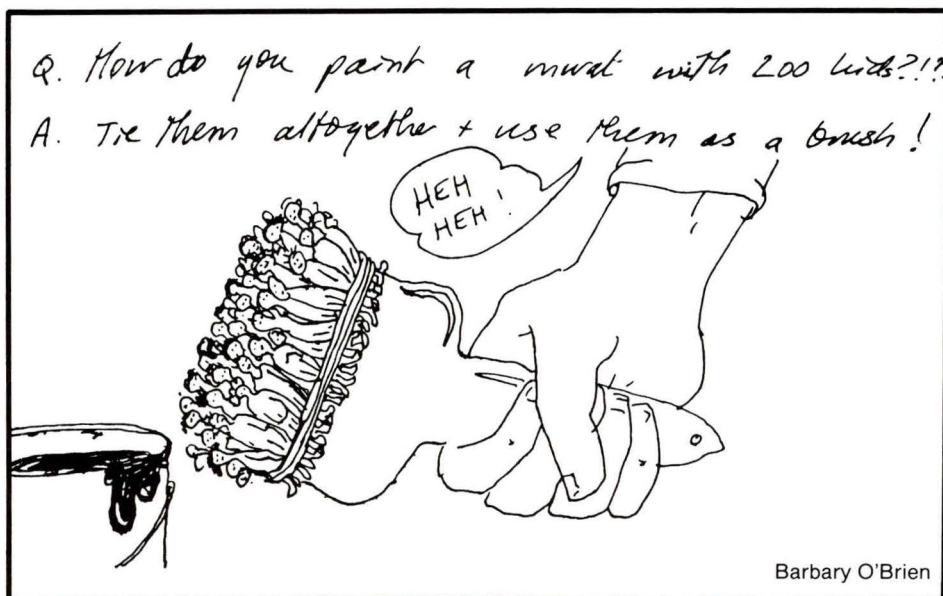
Open Letter

International Correspondence About Community-Art-Culture-Democracy

Mediumwave, Unit 405
Brixton Enterprise Centre
444 Brixton Road
London SW9 8EJ
England
6 issues £3/Britain, £5 elsewhere
8 1/4" x 6"

A fascinating little publication has begun to appear out of England called *Open Letter*. Its subtitle is "International Correspondence About Community-Art-Culture-Democracy." As the first issue says, "The way people can get hold of the next issue is to subscribe. A subscription to the next six issues (i.e. issues 2 to 7) costs 3 pounds if you're in Britain and 5 pounds or the local equivalent if you live anywhere else. Cheques or money orders to Mediumwave, Unit 405, Brixton Enterprise Centre, 444 Brixton Road, London SW9 8EJ, England."

The booklets are each 8 1/4" x 6", double columned. The whole idea is to write specific letters to specific people about specific concerns, and then have these published periodically so that the correspondence can be shared among many more cultural workers who share similar concerns. To date the main focus has been on *The Manifesto: Culture and Democracy*, published in 1986 by Another Standard (Comedia Publishing Group, 9 Poland Street, London W1V 3DG, England), but the format is truly open, so we can discuss whatever we want to. Folks in Australia have begun a similar publication of their own. The Editors of *CMM* want at least to include such discussions in the magazine, if we get enough letters.

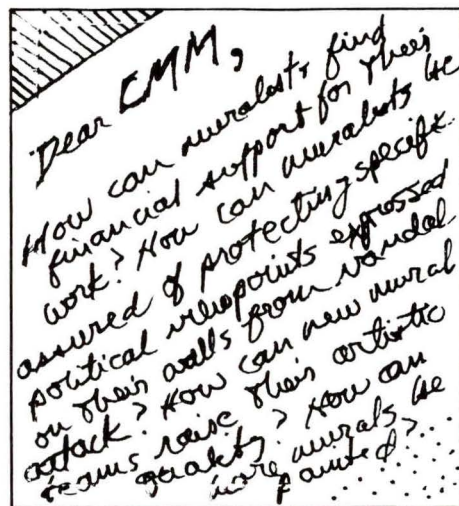


Barbary O'Brien

If enough people participate, it will be a fascinating discussion held between many diverse people thousands of miles distant. If too many of us wait to see what it is like, it will die aborning. Moral: write those letters!

□

A recent letter from Pete Seeger encourages us to "institute a page of letters from readers with the object of getting letters expressing different points of view." We think this is a great idea, and hereby request readers send such letters at once. Put the effort in to finding people who have a different point of view if you don't. In that way much needed discussion can be generated among community artists.



Mural at a day care center in Paris. Photo: Roberta Faulhaber

The Farrell International School of Art, Paris-France

Chicago area mural painters Kathleen Farrell, Roberta Faulhaber, and Kathleen Scarboro have organized an art study program in Paris that includes students working on community mural projects in Paris. Both Kathleen Scarboro and Roberta Faulhaber live permanently in Paris. If you are interested in studying painting and mural painting in Paris and receiving college credit please write The Farrell International School of ART Paris-France, 350 N. Raynor Ave., Joliet, Illinois 60435. Phone 815-723-6430. Deadline for Spring semester is November 30, 1987.

INTERNATIONAL



Wish for Peace Photo: Alex Nicoloff

Yugoslav Gift To Mexico

In September 1985 the people of Mexico received a unique gift from the people of Yugoslavia: a 10.5- by 3-meter *Wish For Peace* by the noted muralist, Borko Lazeski. For three months, Lazeski worked with very little assistance on this monumental project, located on the lower level of the Technological Museum of the Federal Commission of Electricity (second section of Chapultepec in Mexico City).

Presentation of the mural played an important part in Mexico's commemoration that year of 40 years of world peace. Lazeski was invited by the Popular Graphics Workshop to execute the mural, for which the Technological Museum offered a blank wall. Painting at such a site, he hoped, would emphasize that technology should be developed neither for its own sake nor for the perpetration of future wars but should be enlisted in efforts for worldwide peace.

In an interview with Angelina Camargo Brena of *Excelsior* (10 September 1985), Lazeski revealed that much of the motivation for his work stems from the horrifying destruction—and amazing heroism as well—which he witnessed during World War II, in which Yugoslavia lost 1,800,000 lives or ten percent of its population.

"'In a war, nobody wins,'" said Lazeski; "'There are only losers. . .'" except among

the capitalists and war merchants, of course, who profit considerably from the suffering of the people. "'This is a theme about which Mexicans know very little,'" he continued, "'... because most are too young to remember the horrors of their own Revolution.'"

Born into the Macedonian region, Lazeski comes from a family of artists but further perfected his talents in the most prestigious art schools of Belgrade, Sofia, Paris and the Far East. His early influences were fresco paintings of the thirteenth through fifteenth centuries. From his Byzantine antecedents he learned fresco technique and discovered the monumentality of form and expression he required for his own work.

In 1947, he traveled to Paris to learn mural techniques as a means of presenting public art with educational ends. Not until he had finished his first murals, however, did he discover a book on the Mexican muralists. Since then, he has painted over 700 square meters of murals—principally in Eastern Europe.

"'For me the mural technique is nearly the only means of expression. Because I belong to the war generation, my themes are powerful. The mural is like a shout, which can't be made in a small place, because then very few would hear it. I

need large spaces, since there is so much I have to say.'"

For Lazeski art is a collective privilege, a gift for all—not a pleasure which exists for itself alone or for a handful of wealthy connoisseurs. It belongs in public places, where daily life unfolds and where it can communicate with ordinary people. The muralist is concerned over current trends in the art world, in which the tastes of "art vendors" assume excessive significance.

"'To them, it doesn't matter whether the product is artistic or not. What matters is whether it will sell. As a result, many transient fads have occurred... and many good artists have lost themselves on these detours.'"

Lazeski finds the Mexican people to be "'extraordinarily talented and sensitive.'" He observed that in Mexican art "'... seems to spring naturally from its native roots... and the result is far more authentic than what is happening in New York or Paris.'"

Lazeski's first contact with Mexico came in 1959, when he received a letter from David Alfaro Siqueiros, who invited him to participate in the work of the Polyforum, but since Siqueiros was subsequently jailed for four years, by the time Lazeski reached Mexico in 1976, "'... the master had died.'"

In the spring of 1983 Lazeski mounted a major exhibit of his portable fresco work at the Museum of the Palace of Fine Arts in Mexico City. At that time he also completed a mural at the Center for Economic and Social Studies of the Third World. Writing of this work, Mexican critic Antonio Rodriguez draws certain parallels between the historical evolution of Lazeski's murals and those of his Mexican counterparts.

"The Mexican artists found in the pre-Hispanic world—in Mexican sculpture, Teotihuacan architecture, ancient manuscripts of the Aztecs and Mayas and in mural painting of the ancient temples and pyramids—much of the spirit which imbued their new language with its own accent."

Similarly, Yugoslav artists discovered in their churches of the Middle Ages the frescoes and huge spaces which inspired the development of uniquely Balkan art forms.

Another similarity between the Balkan and Mexican schools, according to Rodriguez, is that both achieved major impetus

during and as a result of liberation struggles in their respective countries: In Mexico during the social upheaval of the Revolution of 1910–1920 and in Yugoslavia during the patriotic war against Nazi invasion.

The principal difference between his work and that of the Mexican muralists, Lazeski feels, is one of style. While the Mexican group broke with the European vanguard in order to create their own form of expressionistic realism, Lazeski incorporates cubists and constructivist methods in his work, which is predominantly two-dimensional. His use of color, characterized by chromatic intensity, is also more subtle, writes Rodriguez, and lacks the "grand coloristic orchestrations" of the Mexicans.

In his *Wish For Peace* the principal colors are warm reds, ochers and yellows—in acrylic, rather than the fresco which Lazeski prefers but found inappropriate to the mural's location. At either side of the mural he has presented the forces of destruction. Images of war and technology run amuck are restrained by a barricade of strongly modeled, upraised arms.

Crowned with a halo of elliptical atomic orbits in the green, white and red of the Mexican flag, a monumental modern madonna provides the central focus of the mural. "I still feel that the best symbol of humanity is a woman with a child in her arms," Lazeski explained. Countless supplicant hands surround her, appealing for the peaceful use of science, as exemplified in scenes from Mexico's electrical and petroleum industries.

During World War II, Lazeski concluded, technology was used for anything but constructive, creative purposes.

"Science must be placed in the hands of humanity. I know that my mural is not going to stop war; however, I hope that when people visit the museum, they will see another facet of technology—that which is employed in noble causes."

Article drawn from a miscellany of Mexican press clippings, edited and translated by Marcia Rautenstrauch

Monumental Work by Nicaraguan Youth

Reinaldo Hernandez and Federico Mantus were 15 and 17, respectively, when they began to study art together in 1983. Soon thereafter they joined a brigade specializing in mural work, under the direction of a visiting Italian painter. Among their various projects, the brigade painted the already classic murals of Rigüero Church and then founded the National Institute of Monumental Art, which now offers instruction to 18 students.

Difficult circumstances notwithstanding, Reinaldo and Federico completed many murals in Asturias, Jinotega, Boaco

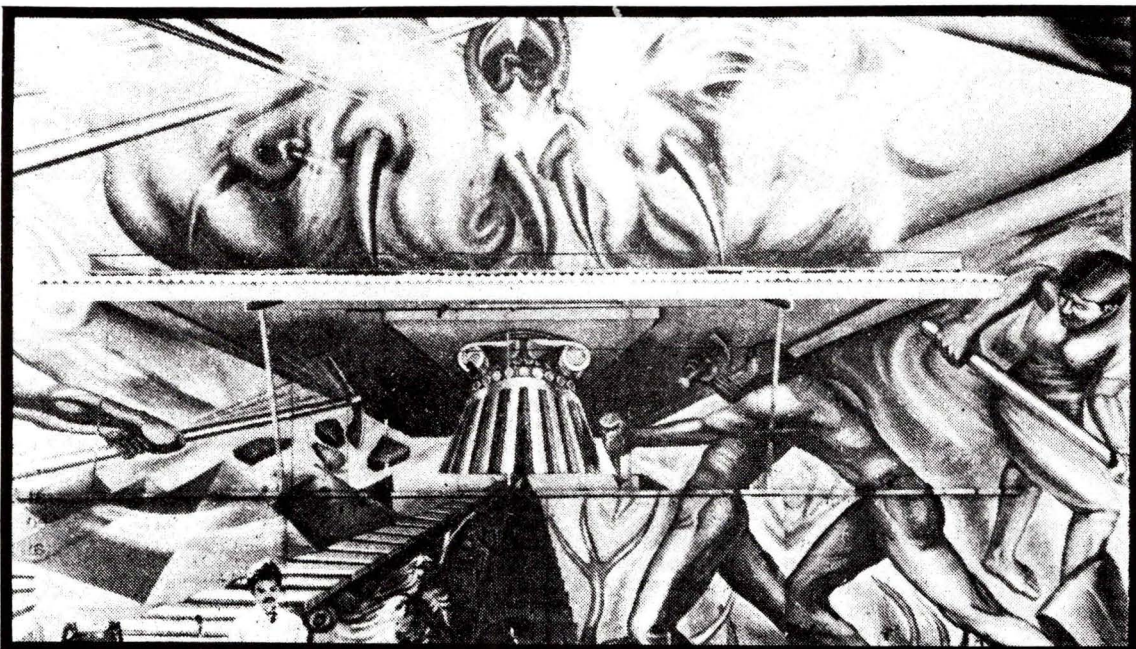
and other locations—exchanging their brushes and pencils for arms when necessary. They have been mobilized for 22 months with the Battalion of Irregular Combat of General Miguel Angel Ortes (MAO); and according to their chief, Mario Bolanos, "They are as good at combat as they are at art."

At the request of the works of the Borden Chemical Industry at Tipitapa, they have just spent three months completing an 18- by 6-meter mural, representing the defense and battle of the workers against imperialism. Reinaldo

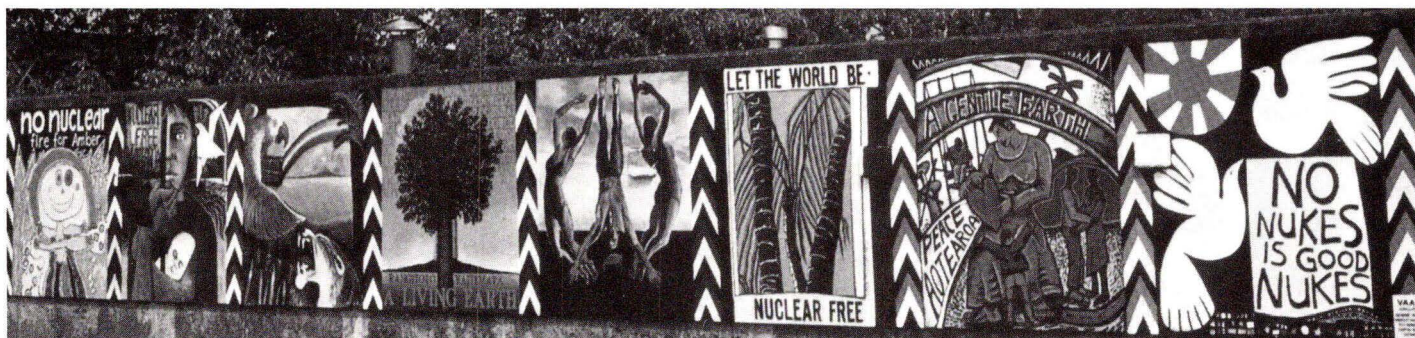
explained that the mural's theme was inspired by conversations with the factory's workers.

"We've worked here with symbols," he continued. "Imperialism is the eagle with a flag, resting upon a base of luxury and money." The design also includes golden columns in the Greek style, "...which is that of the White House," as well as marble staircases. "It shows how the workers fight and die under a production process which enriches the eagle."

From *Barricada*, 22 December 1986
Translated by Marcia Rautenstrauch



An Anti Nuclear, Pro Peace Mural in Auckland



VAANA

Visual Artists Against Nuclear Arms (VAANA) was initially formed by members of the New Zealand Society of Sculptors and Painters in July 1984. The aim was that all visual artists should use their creative ideas for the prevention of nuclear war, and membership from all areas in the visual arts is encouraged. Therefore VAANA is today a mixture of people including some commercial artists, potters, printers and of course painters. To ensure adequate links with the whole peace movement, a representative from the Auckland Peace Forum Office participates usually in VAANA meetings.

One of VAANA's main activities is to put artists in contact with other peace groups who may need visual material for their own activities. VAANA has

- contributed graphic material to fact sheets,
- produced banners, several sets of Peace Postcards,
- exhibited in Japan,
- prepared a Peace Anthology, a collection of poems from around the world.

Apart from all this VAANA realized a most spectacular Anti Nuclear Pro Peace Mural.

Team-work and Open Workshop

For three weeks, in October 1985, the OUTREACH Gallery has hosted the VAANA-painters working on eight large panels of the 20-metre Peace Mural. The artists worked together as a team and thus achieved the desired cohesion of ideas and form—and also had a constant feedback from the community while painting, because in the welcoming atmosphere of OUTREACH, all members of the public are encouraged to enter and question and contribute to all the creative activities. The painters stepped out of their usual studio-centered isolation and shared positive criticism. Although eight artists have their names and images up on the wall, many other visual artists gave vital input in their own professional fields and contributed to a pulling together, a team feeling.

Anti Nuclear, Pro Peace Mural

On October 19, 1985, the corner of Karangahape and Ponsonby Roads was transformed by a dramatic 20-metre mural on the theme of Peace. For several reasons this corner was the most popular site for the mural:

- it is close to the centre of Auckland where the widest range of ethnic groups, and not just an elitist group, can see it,
- the Sunday market makes it a community focal point,
- it is closely located to the OUTREACH Cultural Centre, which attracts many interested people.

It is the city's first outside wall mural of its kind to be fixed permanently. Despite official sanction, the realization was not without its problems.

PAT HANLY's original submission, based on Figures in Light theme was deemed indecent due to the portrayal of nudity in the silhouette figures. Hanly offered a new design based on a drawing by his 6-year-old daughter. Entitled NO Nuclear/Fire for Amber, the painting is deceptively simple and uncomplicated—a child's vision of herself, smiling, in a green and flower-growing world—but the verbal message on the black, fire sparking background, the suggestion of flames rising out of the green grass, indicate ambiguity, innocence and naivete.

One of the two paintings of the mural not to have an explicitly stated verbal message is JOHN EADEN's grouping of three acrobats/dancers, although they could symbolically suggest the 'Campaign for Nuclear Disarmament' sign. Ambiguity



VAANA, Pat Hanly, 1985



VAANA, Margaret Lawlor-Bartlett, 1985

is implicit in his painting as well. While the figures might represent freedom in the way they fly through space, the fiery shadowy red/orange and black colours could imply something more sinister: fire, slaughter, death. The burning nature of the background colours reflects a rather pessimistic view about the future.

The other one with no verbal statement is JILL CARTER-HANSEN's painting. In this case the message is carried through connotations and symbols. The brightly coloured bird in flight might well be freedom threatened by the ferociously snarling tiger which, through close proximity, is associated with the missiles which front it. With the rainbow, the covenant of peace and the palm frond jumping and continuing out above Rangitoto (volcano in the Auckland Harbor), that bode well for a nuclear-free New Zealand, the painting as a whole makes a positive statement.

To an extent, all the other paintings as well suggest an element of hope. This is particularly evident in JOHN NICOL's work. The LIVING EARTH—tree image in its setting of serene and peaceful blue is a powerful evocation of life.

MARGARET LAWLER-BARTLETT also employs images of hope and symbols of redemption but her optimism is perhaps more noticeable tinged with a sense of dread and foreboding. Although she incorporates the religious iconography of the dove, the olive branch and the rainbow in her work, the blue which she employs is a muddier nature than that in the adjoining panels and the water in the background is

turbulent and troubled—reminiscent in fact, of *The Flood*.

Of all the paintings in the mural, NIGEL BROWN's work (*A GENTLE EARTH*) is the most readily definable as 'mural' and in its 'largeness', its uncompromising and unambiguous statement and style, it reminds of Rivera's work. In a comment on the mural Brown states: "Personally I think the nuclear issue is a very critical one for the human race although finally it boils down to us learning to live on this planet with love and trust." This point of view becomes the predominant statement in his part of the mural.

The unambiguous political message is also immediately obvious in VANYA LOWRY's particularly effective stylization of two large and serene doves hearing a NO NUKES IS GOOD NUKES sign above the glittering night-lights of Auckland. The painting, the only one to be executed entirely in flat, two-dimensional, paper-cut-out-type, black, white and orange has a close affinity with graffiti art in its immediate accessibility.

Simplicity dominates CLAUDIA POND-EYLEY's painting depicting coconut palms against a flat blue sky, yet the simplicity of design is balanced by the philosophical complications of the tree as a symbol of life and knowledge. We can see neither crown nor roots of the tree but the implication of the union between Heaven and Earth is implicit. Although the visual image is centered in the South Pacific, the message is clearly universal: LET THE WORLD BE/NUCLEAR FREE.

Outlook

The VAANA mural makes a powerful impact both as street art and as a work in its own right. Judging by the enthusiastic reactions from the public this peace mural is a great success. VAANA is preparing an extension of the mural involving sculptors and other painters for 1987.

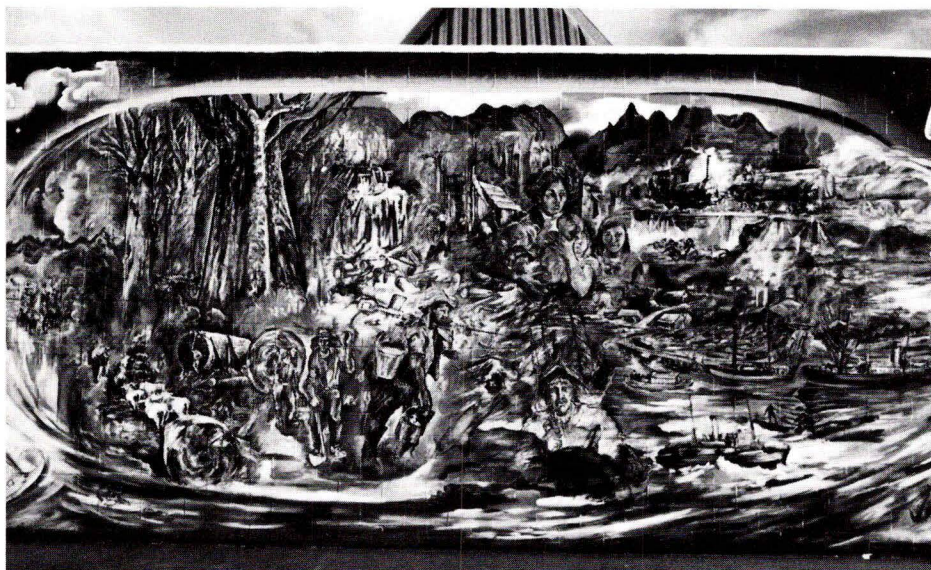
Edited by
Johann Bernhardt

This article is a summary of the following writings:

VAANA Information sheet 17/6/1986;
Report on VAANA Peace Mural painted in the Gallery of OUTREACH, Sept. 2 to 20, 1985, by Margaret Lawler-Bartlett; An Account of VAANA and its beginnings, by Nigel Brown 7/3/86; Riemke Ensing, Paintings for Peace, in *Art New Zealand* 39 Winter 1986



VAANA, Vanya Lowry, 1985



Whitianga Mural, Carol Bryson-Taylor, 4.6x30 meters, 1986

Whitianga Mural

There is a mural on the wall of a supermarket in a small seaside town called Whitianga (pronounced Fitiunga, with a soft "g") on the Coromandel Peninsula, in the North Island of New Zealand. A glorious place for tourists, Whitianga has a unique history, being the first anchoring spot for Captain James Cook during his South Pacific voyages of discovery. Later it was to become a busy port for the Kauri timber industry that thrived there from approximately 1880 to 1930. The history of the town and region is the theme of the mural.

The work, 4.6 meters by 30 meters, depicts life in the mountains, felling the giant trees, and the harbor where the logs awaiting milling and transport to Auckland are stored. The wood is shipped from there to Britain, Holland, and other European countries for shipbuilding. The Peninsula is spined by those typical South Pacific rocky forms, jutting out from lush bush which was afforested with Kauris (which are trees that can reach up to 75 ft. to their first branches, and can be up to 36 ft. in girth).

The majestic Kauris were nearly denuded in the early days. Fortunately, conservationists stepped in about 1930 to stop the felling. Men are depicted in the mural sawing, hauling with bullock teams, tripping dams that hurtled the logs jammed in gorges down to the estuary and harbor where they were boomed, milled, leaded, and rafted around the Peninsula to Auckland. Many scows (flat-bottomed sailing boats) often made a race of it during the grab, get, and "go-for-it" period at the turn of the century.

The mural is in triptych form. The middle ovoid shape contains a range of typical

activities, with the left and right wings showing four of the significant Kauri buildings of that time. The whole is "framed" above by the night, moonlit sky, and Halley's comet (which appeared in the southern skies during painting of the mural, 76 years after it did in the 1910 heavens), while below is the sea and some relics of the deep.

I was commissioned to do this work by the managers/owners of the supermarket, Noel and Nicolen Hewlett, with brother Ray, and requested by them to do this particular theme. Personally, I wanted to show a lot more human activity than I finally did. I was aware that my own attitudes to the whole concept of the working man, woman and child, and the social scene of those times in early white-colonized New Zealand, were to remain comparatively low-key.

However, I know I had to reveal part of myself, to express *something* of the difficult (sometimes even desperate) isolation of those pioneer people of the bush. I do show a very large Kauri still standing, symbolic of the success of the preservationists, to remind us that while humans expect to be on this earth about 80 years, Kauris live and relive for approximately 1,000 years.

The felling of the Kauri gave employment, but I strongly wished to paint images of killed or maimed men, and of women who often had to face lone childbirth, of older children who had to take over the care of large families from a dead father or mother or both, old before their own childhoods had been enjoyed.

Whitianga brings pleasure-seeking people as tourists, and would have been too

disturbed by such graphic descriptions, so I kept to rather haunting facial expressions. The more sensitive viewers, I am told, picked up my hidden messages.

While I did not want to imbalance the equality of the sexes, I decided to focus on the women and children in the center of the mural, above the two larger men, a gum digger and a seaman. New Zealand was the first nation to give women the vote, in 1893, so I am conscious of a strong suffrage movement from about the 1850s, especially when one considers that male colonial leaders "feared that a shortage of females would result in a society which reflected the more aggressive and undesirable aspects of masculinity." This is a statement made in an early newspaper, and no doubt women's lot, whatever their percentage of the population, is still subjected to this "violence." Women were employed to do much of the hard, dirty work in the colony and paid the lowest wages. Poor white women were slightly better off than Maori women, who at least had their large supportive tribal families to rely on. They really knew utter loneliness, homesickness, strain, stress, desertion, slavery and of course violence of all kinds.

The human beings, extraordinarily resilient, that we are, whether male or female, adult or child, can become examples of ingenuity, endurance, and sheer skill, but a few who are blinded by their obsession to use their power of class, wealth, or sex over their instinctive human qualities, cause many men and particularly women to remain ignorant, foolish, insecure, fearful if they are weak in spirit, instead of seeking self assurance, self control and strength.

As I sweated away during those hot summer months on the wall, helped in the early stages by my 17 year old daughter Leesa, and by my friend Sally, eleven years old, who did the finishing touches with me, I felt involved with those who toiled 100 years before me, as well as my love for those great trees.

An inscription on the right base of the mural reads:

Whatever its sacrifice meant to
humanity,
One great Kauri is standing today.
I see its fallen origins, its ghosts,
And its shadows.
I see the past, present, and future.
Existing, at once, before me.

Carol Bryson-Taylor

NATIONAL

Ka Luku o Ohia Lehua

The Destruction of the Ohia Lehua Forest was painted by Thomas Belsky in Hilo, Hawaii, in 1985. It is 8' x 16' on masonite, with a latex undercoat and acrylic colors, with a polyurethane varnish.

The mural is about the struggle by environmentalists on the island of Hawaii to prevent the destruction of one of the few remaining native forests on the island. Belsky was arrested in 1985 for obstructing the trucks carrying the "chipped" trees to the AMFAC generator. Later, an "act of God" destroyed the wood chipping machine and the project became economically unfeasible. International botanists, scholars, environmentalists pleaded to save the forest to no avail, and much of it was chipped by gruesome monstrous machines.

The mural was painted before and after Belsky's trial, where he was found guilty of misdemeanor obstruction of wood chip trucks.

There are two sides of the theme. The left side is innocence—children in tidepools (which itself was a repeat of an earlier mural done at general hospital but destroyed by the ladies auxiliary because it depicted nude children). The right side



suggests the rape of the environment through mechanized and disordered "cubistic" elements. Petroglyph-like forms are apparent throughout (taken from rock drawings of early Hawaii), as also was the god KU KA ILI MOKU, who is seen partially engulfed in flames in the middle right.

The ohia lehua tree is sacred to Hawaiians. Its wood alone was used for totem images, and its flowers are the

incarnation of Pele's sister, Hi'iaka. Some Hawaiians today still believe the Ohia tree harbors the soul of ancestors and incarnates them to the newborn.

The mural has stirred controversy at the cultural center where it is located because it is not "comfortable to be around," which some believe the highest form of compliment. The community of Hilo does not encourage public art that may upset tourists.



Mele O Aloha Aima

Song to the Earth Spirit of Love was painted by Thomas Belsky in 1984, in Hilo, Hawaii. It is 8' x 16', painted on masonite primed with outdoor latex, using acrylic colors with latex colorants. It is fixed with a clear polyurethane varnish. Overall, the varnish has yellowed slightly since 1984.

The theme is musicality, a Hawaiianized

version of *Yankee Doodle*, reading from the center to the outside extremes. There are Hawaiianized elements in the musicians that emphasize the unique contribution of Polynesia to U.S. pluralism.

Children ages 7 to 10 started working on the lower section, the rooster, the elephant, etc. They often went to the beach so the artists incorporated their concepts into the finished project.

Reading left to right, the mural begins with a guitarist, the female spirit of Pele (Volcano goddess), then a flutist from *Yankee Doodle*, and a drummer from Puerto Rico, and a female figure with a ukulele based on island musicians, standing basses, a favorite of local small groups that sing in Hawaiian.

Bus Art—Orange County



Design Competition Launched to Bring Art to OCTD Buses

Five Orange County Transit District (OCTD) buses will soon begin sporting artwork from some of the southland's best muralists and artists, thanks to a unique partnership between OCTD and the Western Digital Corporation of Irvine.

The year-long program known as "Art in Motion," is set to begin in June. Artists will be invited to send representative samples of their work to OCTD where an advisory panel consisting of representatives from Orange County museums and local art and business organizations will select five artists who will each be commissioned to paint a bus. Artwork selected for the buses will fall into three general categories: fine art/modern, historical and figurative.

"We're glad that Western Digital has this opportunity to share the artists' work with the entire community in an open air environment," said Roger W. Johnson, president, chief executive officer and chairman of the board of Western Digital Corporation. "This is an innovative way to invest in art for the entire community," he added. As the program's sponsor, Western Digital will cover supplies and artist fees.

"This is a unique opportunity for us to give a greater exposure to local artists and to bring art to Orange County residents in a highly unusual manner," said OCTD general manager James Reichert. "We are very excited that such a prestigious Orange County firm as Western Digital has agreed to work with us on this one-of-a-kind project. We have been assured by our panel of art professionals that this competition could be one of the premier events of the year."

Five Artists Will Turn OCTD Buses Into Art Galleries

Five artists—four from Orange County—have been selected as winners in the Orange County Transit District's (OCTD) "Art in Motion" program.

The year-long program, billed as an "art gallery on wheels," will feature original professional artwork painted onto the side of five OCTD buses. Artists will work on the buses throughout the month of May; the buses will be unveiled in a ceremony at Santa Ana's Bowers Museum June 12.

The winning artists, who were chosen from 10 semifinalists, are: Emigdio Vasquez, of Orange, who is an artist-in-residence at Bowers Museum and who has painted several large murals for the city of Anaheim; Jillian Stewart, of Mission

Viejo, whose artwork has been exhibited at the Orange County Center for Contemporary Art, the Matrix Gallery in Sacramento and the Downey Museum of Art; Janet Inez Adams, of Costa Mesa, whose work has been featured at the Laguna Beach Museum of Art and the Los Angeles County Museum of Art; Janice DeLoof, of Fullerton, who has had exhibits at the Gallery 318 in Los Angeles, the Muckenthaler Cultural Center in Fullerton and the Laguna Art Museum; and John Yoyogi Fortes of Tulare, whose work has been featured at the SPARC Gallery in Venice, the Riverside Art Museum and the Berkeley Art Center.

The five artists will paint the buses at OCTD operating divisions in Anaheim and Garden Grove.



Orange County Transit District's "Art in Motion" program, 1987, John Fortes

Potrero Hill Mural Project

The Potrero Hill Mural Project began its struggle into existence in November of 1984 when muralist and Hill resident Nicole Emanuel, proposed the project to the Mural Resource Center (MRC) for City funding. The project was pushed through postponement of funds, community controversy and finally, almost three years later, the mural was dedicated to the community with a series of accompanying exhibits and a street fair in June of 1987. What made a project so riddled with difficulties so successful and popular?

The answer to the question is twofold; first, the imagery was derived from community resources from the start; and secondly, the muralist already had a long-standing relationship to her neighborhood, emphasizing and developing community relations throughout the project.

The first six months were spent researching the history of and images representing the neighborhood through Potrero Hill merchants, individuals and cultural and social service groups; gathering signatures of support; researching fundraising resources and techniques; and developing preliminary sketches.

In May of 1985 the muralist submitted the proposal which contained the basic design concept and endorsements from 23 merchants and their employees, 5 cultural and social service organizations and many local residents. A grant from the MRC of \$8625 was promised shortly thereafter.

Over the summer Nicole further developed the Potrero Hill Mural Project—meeting with local cultural organizations and collecting a library of images and information from their archives. Fundraising research continued and the old fashioned postcards and puzzle format was designed.

In September 1985 with the format, an image library, funding resources, community support and permission to use the wall, Nicole invited artist Brooke Fancher to join her on the project. The two artists completed the design submission, passing the Art Commission Visual Arts Committee in October. All the while the MRC was going through basic changes. The Director resigned leaving the Center in a 3-month lull and the Potrero Mural was put on hold.

In February 1986 a new Director entered the MRC, notifying Nicole that "The funds were finally on their way." Through March and April, the two artists rigorously pursued funding sources. Nicole broadened the idea of the project into a community-wide series of cultural events, calling community meetings to describe the ideas. This is when the feisty four-month controversy began.

A small group of Potrero Hill residents, led by historian and teacher Francis Clauss, stormed the Mayor's offices with 400 invisible troops, claiming to represent a large membership organization, the Potrero Boosters, they targeted the funding source (the Mayor's Office of Community Development [OCD]) with calls and letters aimed at dismantling the mural project. Without democratic process, with no membership vote, this small group caused enough doubt that OCD withheld funds while trying to settle the matter.

The opposition was stated as such: Murals are a questionable artform, publicly funded in low income areas like the Mission district. They did not identify our neighborhood with these areas and would fight an invasion of this kind. Such a project does not fit in with the rhythm of our area, it will lower property value and encourage graffiti. And most alarming: there were too many black and Hispanic figures in the design which does not belong on the "North side" of the Hill

aspects of the project were presented and views aired. In the meantime the two artists worked long hours with no pay, and perhaps no project, collecting over three hundred letters of support and endorsements which were sent to OCD.

Finally, following an OCD survey of residents within a 4-block radius of the mural site (in which the consensus was 46% in favor, 13% opposed, 41% no opinions), Mayor Feinstein announced "I can only conclude that the support for the mural far outweighs opposition and it has my approval."

Difficult contract negotiations and further postponements of funds lasted until December. However, knowing the strong support of the community, with every intention to develop a series of events and exhibits to celebrate local culture, Nicole gathered donations from local merchants to throw a grand christening for the painting to begin.

After many project changes Nicole and artist Scott Branham with assistance from Dan Fontes completed the 1,500 sq. ft. Politec acrylic mural. The first section features historical scenes in the postcard

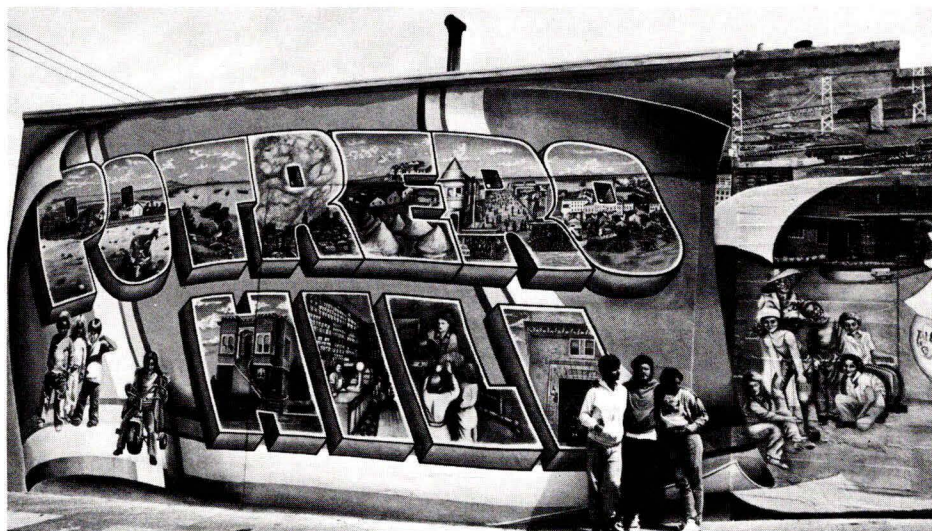


Photo: Lester Zeidman

The real political warning signs related not only to the lack of democratic process and misrepresentation but also to the generally racist and elitist notions behind their ideas of what and who is Potrero Hill. We have many Slavic, Russian, Irish, Scottish, Hispanic and Black resident. Potrero Hill was a longshore/warehouse and residential district with an industrial working class history. One of the City's largest housing projects is on the Southern side of the Hill. The opponents, by assuming misrepresentational authority and effectively redefining the class and race composition of our neighborhood, angered many residents.

Public meetings and OCD hearings followed, in which the design and other

format. The second section features local cultural and social service groups and neighborhood scenes in a jigsaw puzzle format.

The real community element of this community mural revolved around the creation of and participation of *Reflections of Potrero Hill*. Nicole developed the overall project to encompass not only the community mural, but also a series of events at which "the 2-dimensional surface of the mural comes to 3-dimensional life." With assistant Luke McGlynn and help from others the events were built to showcase local history and culture. *Reflections of Potrero Hill* included: 5 art exhibits involving professional, amateur and children's art, an exhibit of historical photo-

graphs; a reading of a novel about Potrero Hill; a walking tour and historical slide-show and finally, a block party featuring local musicians, dancers, craftspeople, social-service groups, merchants, children's events and of course, the mural dedication. It has grown into the Muralist's original vision—a community mural in the true sense of the term, a mural project which could inspire and involve the community in celebration of local history and culture.

Major funders were the Mayor's Office of Community Development, S.F. Hotel Tax Fund, Nu Lambda Trust, Zellerbach

Family Fund and Nibbi Brothers. Other crucial individuals' support germinated from community relations for the mural and events included: 6 large individual grants, 5 public service donations, 17 professional service donations and 22 material donations. In the end over 131 merchants, social service and cultural groups, public service organizations, administrative agencies and countless individuals supported the project. The strength of this project's success lays in the hard work, determination and commitment ultimately to the neighborhood.



Building Our World Together

Over 100 students of James Lick Middle School in San Francisco worked to create a new mural in their school entitled "Building Our World Together." Artist in Residence Jo Tucker coordinated the project which was sponsored by the California Arts Council and S.F. Public Schools Consent Decree money. The students worked hard for 3 months to make the mural which is 160 feet long and 5 feet high. It adorns a main hall by the auditorium and cafeteria.

A goal of the Consent Decree project, which is part of a settlement regarding busing of students, is to build understanding and cooperation among the many races and groups of students. The student body at James Lick is made up of Blacks, whites, Chicanos, Mexicanos, Central and South Americans, Chinese, Vietnamese, Laotians, Philipinos, Samoan and other Pacific Islanders, and students from various Middle Eastern nations. A large proportion are recent immigrants. To convey the message of building our world together students worked on different themes which are necessary for this, such as food and housing, learning and work, sports and arts, and cooperation and exploring frontiers. Each group discussed what images could convey this theme and used books, magazines and their imaginations to create the design. We highlighted the variety of cultures

represented in the school as well as others around the world as we planned the design.

We built on the heritage of several murals done earlier at James Lick and also took trips to see other local murals, as well as studying slides on the history of murals worldwide. Because the wall space was above lockers starting 6 feet up and there were restrictions on students using scaffolding, we had to find a different technique. With the help of the wood shop classes, the students built 10 by 5 foot frames with 2x4's and stretched canvas on them; after they were painted they were hung like wallpaper.

The mural was created by the regular art classes and the Mural Club members who came before school to paint. On several Saturdays, 40 students along with teachers, parents and neighbors painted together. The design was transferred using transparencies and an overhead projector. We used acrylic and latex paint.

The dedication of the mural was done at a school assembly with the theme of Rainbow Unity. Students presented poems, music, a choral reading and modern dance. The students who worked on the mural were honored for their contribution to the school. A special song was written following the ideas of the mural and was presented by the students.

Memorial Calls Attention to Global Problem

Fifteen thousand five hundred crosses were set into the field at Fifth and Gilman streets in Berkeley to represent children who die in the world from hunger and malnutrition.

"Every day, 35,000 children die from hunger," said Dan Fontes, a builder of the symbolic cemetery. "We built this because we want people to understand about hunger. We want this to show that real people are dying."

Each cross represents one of the infant and child deaths that occurs around the world every 12 hours from hunger related diseases.

"This is a valuable way to end world hunger because we can feel the pain," said Brad Warren, another builder.

"When I went to the Vietnam Memorial in Washington and read all the names, I felt a passion. I could visualize those deaths; and here I feel a similar pain," said Chuck Woolery, who was also working on the memorial.

Woolery, Warren, Fontes and more than 100 other people worked for five months constructing the memorial which will be exhibited at the field in the Berkeley Sculpture Garden for the next six months. Spread across an area larger than a football field, the crosses spell out "End World Hunger" when viewed from the air.

The workers are from a group called RESULTS, an acronym for response-for-feeding-starvation utilizing legislation trim-tabbing and support.

"A trim tab is the extra rudder on an airplane which makes flying easier," Woolery said.

He said RESULTS is concerned about an upcoming vote in the House and Senate which will determine funding levels for seven foreign aid programs. "Representing less than four percent of all our foreign aid, these effective groups include UNICEF, the Child Survival Fund, Vitamin A activities, A.I.D. Health and Nutrition Account, IFAD (the International Fund for Agricultural Development and Microenterprise legislation). We have to make sure these groups stay alive," he said.

On Sunday, 40 supporters of the project gathered together for a memorial service at the symbolic cemetery to bury what they call the 12 myths of hunger—literally. They placed a copy of the myths into a miniature coffin, dug a hole and buried it.

"Here's to the 'scarcity' myth that people die from hunger because we can't grow enough food," said one participant as she threw a handful of sand over the coffin.

"Here's to the 'no real solutions' myth

that claims hunger persists because there are no solutions," said another member. "We can solve world hunger," he added.

They continued until the coffin was buried.

According to Fontes, a man in Los Angeles is working on a similar educational project. Instead of crosses, he plans to assemble 35,000 real live children to make people visualize the horrible reality.

"We could do the same here," said Fontes. "Imagine if every day, the 30,000 students who attend UC-Berkeley would die."

Ruth Berkowitz
The Voice, June 4, 1987



Photo: Dan Fontes

The Right of Education/The Seed of Freedom

In the heart of San Francisco's North Beach area, very close to Fisherman's Wharf is the location of Francisco Middle School. Several years ago the assistant principal, teachers, staff and students began planning a mural for their school. After many delays due to funding red tape, they started working with artists to develop a theme and design that would reflect the multicultural make-up of their student body and the Italian population around the school. A neighborhood group and a school group were put together to give input to the artists as their images grew into the final sketch.

Many of the students are from Asian countries and black students are bussed to the school. The mural shows this reality in its depiction of the path of many young people (especially third world youth) from work at an early age, to the time when they can attend school and receive an equal education.

The mural is painted on two retaining walls in a "L" shape facing the school and the community. On the south wall are three large figures of young people dominating the upper half of the wall. One holds textbooks, another wears the school's winning gymnastics team uniform and the other extends his hand towards a globe of the Earth. They are flying through an arch representing the beautiful Italian tile doorway to the school. Emerging below them is a teacher shown as a modern and progressive professional.

Connecting the two walls of the mural is an image of three hands embracing each other and from which a flame arises symbolic of the inter-racial harmony promised by knowledge and freedom.

On the west wall is a large figure of a young person reading Winnie Mandela's

Part of My Soul Went With Him. Behind him is a section showing a Chinese abacus and imposed on it is Leonardo's schematic drawing of the Vitruvius's human figure. This section is painted as to suggest that it is a computer screen similar to the ones the students at the school are learning to use. The section of the right is about physical health and youthful mobility shown by a skateboarder and a woman teaching a younger woman martial arts.

The section on the left of this wall shows an Italian fisherboy with a heavy haul of fish, an Asian youth atop a water buffalo

and balancing a huge basket of fruit on his head, and a young chicana farmworker struggling with a short hoe.

The mural is located at Stockton and Francisco Streets and is 80' x 20' high. It is painted in Politec acrylic colors and coated with an anti-graffiti varnish. It was funded through the Mural Resource Center and the Mayor's Office of Community Development. Design team: Arch Williams, Anthony Senna, and Jo Tucker. Painting team: Arch Williams, Jose Antonio Ochoa, Selma Brown, Frances Stevens, and Leo Vallidor.



Photo: Arch Williams

Tanguma's "Passageway of Values" Mural

North High School, 2960 North Speer Blvd., is the site of Leo Tanguma's current sculptural mural, "The Passageway of Values." It reflects Tanguma's continued interest and concern about the problems of young people. His 1983 mural, "CAMI-NEMOS JUNTOS" (Let Us Walk Together) dealt with the theme of youth gang violence. This present work explores the importance of knowledge that leads to the liberation of oppressed youths' lives.

Two abstract forms (12' high by 12½" wide) create an opening through which a person can pass. Those who cross this passageway are striving to create a sense of self. On the left panel are the false values leading to self-destructive behavior, while the right panel shows the positive impact of self-knowledge and education.

On the extreme left-hand corner of the negative panel is the image of a young man with his head bound in chains. Valuable time is being wasted, represented by the hour glass in front of him. However, he is unable to make use of his youthful years or the books that are leaning against him. Above him are a triad of forces that have led to the enslavement of his mind—education, the church, and the mass media.

Education is shown as a scholar with a forked tongue. From his flowing robes and the folds of the American flag two megaphones emerge. He is preaching a blatant, self-righteous nationalism which Tanguma notes "is the ultimate sense of machismo." Above the scholar is a bishop clutching some gold coins. This symbolizes the church when it is more concerned

about economic wealth and is silent about the injustices against the poor and the defenseless of society. At the top, is a television set from which emerges a knife, signifying that is most important output is the spewing forth of violence on a daily basis.

On the right side of this panel, interspersed amongst a celluloid strip (a metaphor for the mass media) are the dual images of the high school population—Chicanos, Native Americans, Anglos, Blacks, and Asian Americans. The negative values of a consumer society are imposed upon the impressionable—young adolescents—leading to false consciousness. These false fronts or masks are shown as puppets with disjointed figures or the transitory nature of paper dolls. Behind the distorted masks and figures

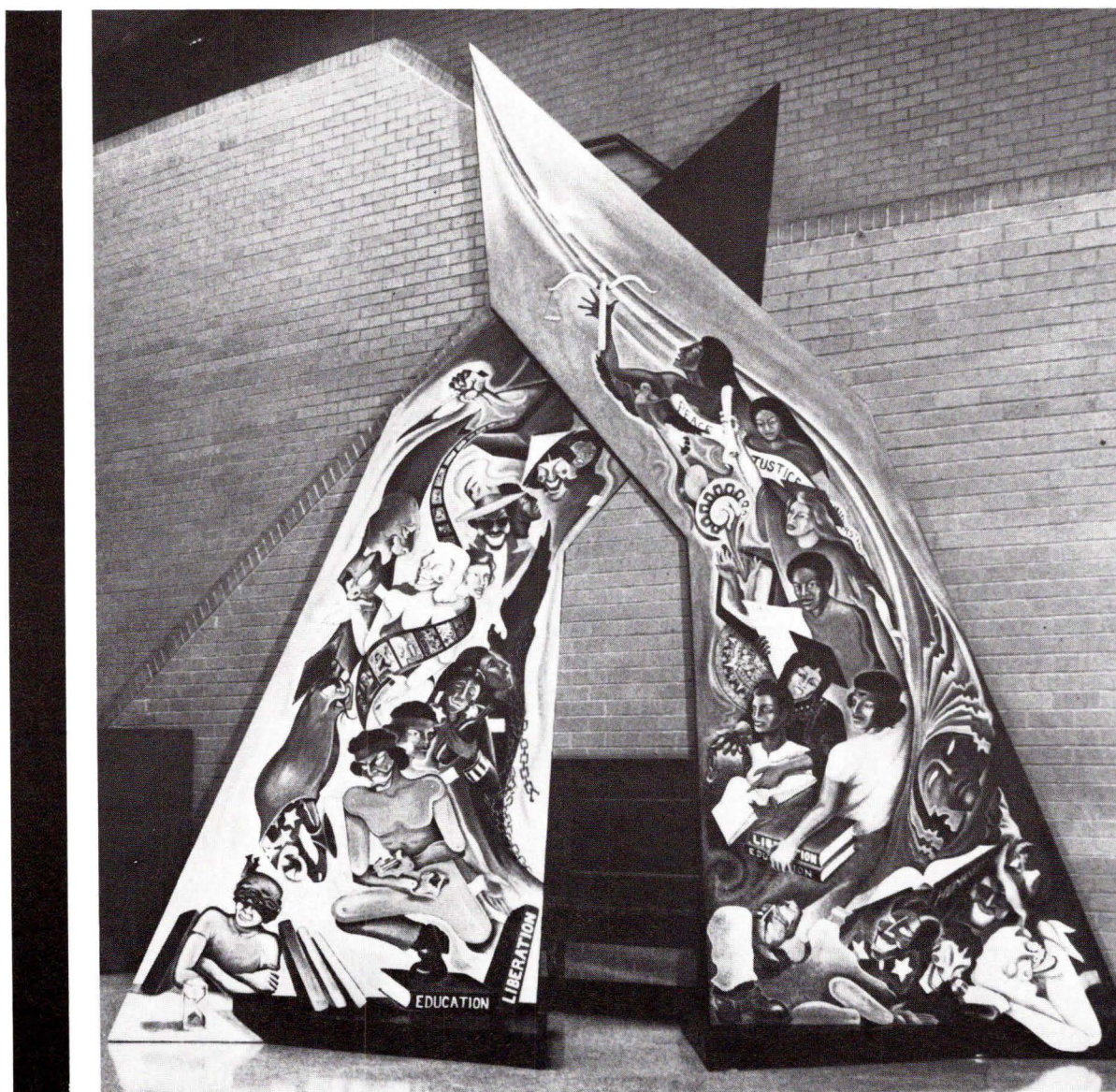


Photo: Jeanne Stanford Tanguma

are real human beings.

The Chicano face mask is one of toughness and anger, of one who is destroying himself with drugs. Unlike the young Chicano standing behind him, who reaches for a book on liberation, the angry Chicano stomps upon knowledge. Above these figures are the faces of two Native Americans. The false image, oblivious to his culture, is dressed in a suit of red, white and blue and is cuddling a bottle of alcohol. Behind him is a Native American in harmony with his heritage, nevertheless his dreams are unrealized, symbolized as a chained eagle. An Anglo female has the face of a sex object while her true self is a young girl who has no need to play games of this kind. A black is shown in the stereotypical image of a pimp. His dual image reveals a human being who wants respect, dignity and a better life.

In the right panel, the masks, along with the false values that contributed to them, have been discarded. Remnants of these items can be seen at the bottom of the mural.

Counterposed against the celluloid strip of the opposite panel is a banner that proclaims the kind of education that should be the aim of every society, Tanguma said, "peace, justice and understanding." The television has been trans-

formed into a life-giving force. It puts out images about the beauty of life—a fetus surrounded by petals of a flower, a guitar and a quetzal bird.

New values have created new people. The mask faces have disappeared. The formerly angry young Chicano now holds two books titled "Liberation" and "Education." He is no longer interested in drugs and takes pride in himself and his people. He wears a red headband with the symbol of the Chicano movement, an eagle. Another Chicano holds the now broken chains. The devious and false scholar has been changed into a beautiful, caring teacher imparting knowledge that leads to self-awareness and emancipation. A young black man holds a scroll that states that ethnic studies of oppressed peoples should be taught in schools. The Anglo woman is now a scholar, and the Native American is reaching for the scales of justice.

This mural was created as a means to provoke discussions and questions about the society that young people find themselves in. It suggests that we should not believe the false values and ideals taught in many schools, promoted by the mass media, and supported by some members of the clergy.

Students have approached Tanguma as

he works on the mural, and many issues and questions have been raised:

The poor seem to live by values not of their choice.

Drugs are used to escape from the reality of their lives.

Who in their right mind would want to be ignorant and stupid?

What is there in society that leads one to have poor self expectations.

What leads young people into negative experiences?

Where do schools fail?

This is the kind of community outreach that CHAC hopes to have more involvement with. Plans are underway to create programs at North High School that will present Chicano art and culture, thus creating pride within young people of their unique heritage and a greater awareness of the society that they live in.

This mural was made possible by the work and efforts of any number of people from North High School. Dianna Vera, Spanish teacher, received a mini-grant from the Public Education Coalition to be used for this art project. Students who have assisted Tanguma are Mario Muniz, Patricia Gonzalez, Antonio Nieves, Marisela Alonso, Jacobo Lovato, and many others.

Mary Meadows

Quinto Sol, Denver June 1987



The Bread & Roses Mural, David Fichter, Lawrence, Mass., 15x50', 1986; left side. Photo: David Fichter.



The Bread & Roses Mural, David Fichter, Lawrence, Mass., 15x50', 1986; right side.

Mural in Lawrence, Mass. Depicts "Bread and Roses" Strike

This year marks the 75th anniversary of the historic 1912 "Bread and Roses" strike in the milltown of Lawrence, Massachusetts. In honor of that strike, which was an important victory in the early labor struggles for workers' rights, Cambridge artist David Fichter recently painted the *Bread and Roses Mural* on the outside of the Greater Lawrence Family Health Center.

Lawrence has always been known as the "immigrant city," attracting thousands of workers from Europe to work in the textile mills at low wages, under unsafe conditions. During the strike, mill workers from many cultures, speaking some twenty-seven languages united to press for their demands. They persevered in the face of violent opposition and changed wages and working conditions throughout New England and the nation. During the strike, several "mill girls" marched through the streets of Lawrence with a banner reading "We want bread and roses too," inspiring a poem by James Oppenheim which immortalized the event.

In the last twenty years, while the mills have shut down, immigrants from Latin America have come in enormous numbers. The city of Lawrence has become polarized between the earlier immigrant groups (primarily European) and the more recent Hispanics, primarily from Puerto Rico and the Dominican Republic.

The intent of the 50 foot mural is to celebrate the "Bread and Roses" strike as an example of women and men of various cultures speaking various languages uniting to achieve a common goal. Several years ago there was a riot in Lawrence that

received international attention. Progressive forces in Lawrence have revived the symbol of the strike as a way to urge all segments of the community to work together cooperatively and to fight against the racist attacks on the Hispanics.

The right side of the mural shows the men, women, and children involved in the Bread and Roses strike, using colors derivative of the mills, which are a reddish brick color. Some areas of the mural are left unpainted, allowing the actual brick wall of the health center to become the color as well as the canvas. The emergence of the European immigrants from the flame of the statue of liberty, which turns into the wool threads that are drawn together as the warp by the textile machinery in the mills. This conveys the idea that the immigrants came to Lawrence to find work and to escape poverty. An opposite diagonal movement is created by the same people emerging from the mills to confront the raised bayonets of the militia during the 1912 strike. Thus the mural is about the transformation of the impoverished immigrant laborers into a united political and social force.

The left side of the mural depicts the city's newest immigrants, who are primarily Hispanic and Southeast Asian. They have come to Lawrence in recent years to find work in the same mill buildings, which now house a multitude of small industries, such as electrical assembly, shoe fabrication, and clothing manufacturing. The left side of the mural mirrors the more historic side, with long epic sweeps of immigrants interwoven with scenes that show the

need for housing, health care, work, and time for people to celebrate their culture. In a sense the struggles of the 1912 strike are repeated today, in the needs and desires of the hispanic community to improve their lives and become part of the political process.

The mural is designed to demonstrate the common needs and experiences of the different ethnic communities of Lawrence. The artist could sense the strong antagonisms between these groups in some of the racist comments that he heard while painting the mural. On many occasions he heard comments such as "That's nice! Too bad these people won't appreciate it." The mural was located in a Hispanic area of the city, but on a clinic that is utilized by many different ethnic groups.

The fact that Lawrence finally seems to have come to terms with its progressive past as a leader in the struggles of the U.S. labor movement, bodes well for the changes needed in the present. The Hispanic population has been systematically excluded from the political structure of the city, as were the earlier European ethnic groups. The racist attitudes of the Anglos towards the Hispanics and the sharp divisions between different nationalities within the Hispanic community must be overcome for the city of Lawrence to become a better place to live for everyone. The memory of the strike has gained new life in the year of its 75th anniversary.

MIXED MEDIA

Jer O'Leary: Ireland's Banner Maker

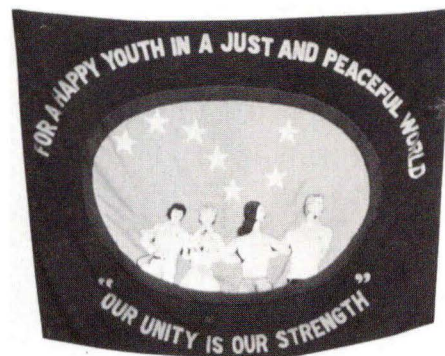
When Irish trade unionists take to the streets in protest or celebration, the likelihood is that it will be behind one of Jer O'Leary's banners. In recent years Jer O'Leary has become well known in Ireland for his many colorful and visually striking banners which he designs and makes with the assistance of his wife Eithne and others.

Banner making has a long and respected tradition within the history of the Irish labour and national movements. Conservative imagery and emblems tended to dominate the banners of the early 19th century. The early Irish banner makers used ornate tapestries and often a formal pictorial style, many of which were influenced by religious art. The symbols and illustrations captured on cloth the highest ideals and aspirations of the organizations thus represented. The banners represent the political, cultural and social themes which have always been an indispensable part of the labour and national struggles in Irish history. James Connolly, a familiar figure on many of Jer O'Leary's banners was a trade unionist and champion of the working class. He was also a revolutionary leader who took part in the 1916 Rebellion against British rule because he saw Irish national freedom as a necessary first step to the emancipation of the working class. The theme of Irish freedom is also reiterated in the coats of arms of Irish provinces

and counties which Jer weaves into his banners. These emblems which harp back to an earlier age are reminders of Ireland's ancient heritage, its freedom and its unity.

Various cloth fabrics are used in the making of Jer's banners, with a selection of techniques being employed such as embroidery, screen printing and weaving, many of which are finished with a border of golden tassels at the bottom. The banners stand about 10 feet high by 15 feet wide, and are hung from a cross pole which is attached to two carrying poles. The carriers sometimes use tubular leather holsters, which hang over the shoulders, to support the weight of the banner. To the front and rear of the pole carriers walk two people who hold the stay ropes which keep the banner upright—as Jer says, "Those big banners are very hard to carry, you know. It's a bit like yachting, you have to pay attention to the stay ropes."

Jer O'Leary was born into a working class family in August 1945 and grew up in a Dublin inner city community rich in its association with both the labour and national movements. It was from this area that many members of the Irish Citizen Army were recruited. The Irish Citizen Army was a worker's army that defended strikers in the 1913 Dublin Lock Out and played a key role in the 1916 Rebellion. By the age of 3 Jer was sketching, painting and drawing, a talent which was encour-



aged by his parents and teachers, but due to his class background he was denied formal training.

Over the years, he developed his own style in sketches and political cartoons. His interest in art has always been closely linked to his proud working class politics which are anti imperialist and internationalist in perspective. From his youth he was inspired by the two most outstanding Irish working class leaders, James Connolly and Jim Larkin who today figure prominently in his artistic work. In 1979 he won an art competition sponsored by his union, his theme being the prolonged strike by workers in the McDonald's fast food company for union recognition in the city of Dublin. He won again the following year, and was asked by the then General Secretary of his union, Michael Mullen, to make some new banners for the Irish Transport & General Workers Union. Noel Sheridan, Director of the Irish National College of Art & Design, who was principal judge in the art competition identified Jer as "... a distinguished member of that long tradition of committed artists who have tackled the complex task of giving visual representation to the hopes and aspirations of his fellow workers." Prior to his involvement in banner making Jer was known by many for his acting ability, and was widely acclaimed for his portrayal of Jim Larkin in a play called, "The Risen People," based on the Dublin 1913 Lock Out. It was as an actor that he visited Cuba as part of a theatre group and on the way was to see at first hand the murals of Siqueiros, Orozco and Rivera in Mexico City, which along with Cuban street art was to greatly influence him in his future work—in fact he now says "in a way my banners are moving murals." Other influence include Celtic art and the murals of Managua, Belfast and Derry. Jer has never con-



Photos: Derek Speirs

fined himself to Irish themes alone, and so it was no surprise that to mark the 75th anniversary of the African National Congress (ANC) in 1986, the Lord Mayor of Dublin presented a banner to the Irish Anti-Apartheid Movement made by Jer and Eithne O'Leary, representing the finest Irish tradition of international solidarity with others in struggle.

When Jer's banners went on display in a Dublin gallery the popular Irish artist Robert Ballagh stated, "... it was Jer who broke down the walls of the galleries," and of his banners the writer Fintin O'Toole remarked "... a gallery is a useful place to have a close look at them, but on the streets they billow like sails set for voyage." Since then his banners have been

displayed in galleries in London, Yorkshire and New York with plans for future exhibitions, so hopefully others will soon have an opportunity to view the "moving murals" of this fine artist of the streets.

Des McGuinness
July 1987



Las Madres de los Desaparecidos, Kevyn Lutton, crayon on paper, 42" x 61", 1987

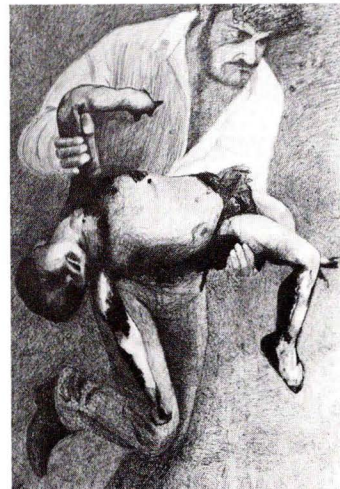
Kevyn Lutton

Kevyn Lutton is a forty-five-year-old factory worker who is angry about the way the American media desensitizes us to violence by inundating us with fictional brutality on T.V. and in film. In her art, she reveals the ruthlessness with which U.S. foreign policy assaults the third world. Her large format paintings and crayon drawings are based on photojournalism work of current political events. In her pieces she attempts to seduce the viewer into acknowledging this real and factual violence.

Kevyn D. Lutton



San Salvador 1980, Kevyn Lutton, crayon on paper, 42" x 60", 1986



Lebanon 1981, Kevyn Lutton, crayon on paper, 42" x 60", 1986

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