Our mural projects in the Adult Correctional Institutions of the state of Rhode Island were conceived of as a way to bridge the gap between incarcerated individuals and the outside community. Since the fall of 1972, we have painted in the Men’s maximum and minimum division, the Women’s unit and our current program is in the Boys Training School. The lack of meaningful activity that allows for spontaneity, creativity and vital awareness of imaginative power is one of the kernel reasons for the boredom, frustration and consistent rage that pervades penal institutions. Murals in prison have served the dual purpose of uniting the inmates with the external environment and providing individuals with the opportunity of realizing the potential richness of their interior world.

Fear and ignorance on the part of prison officials have supported censorship of murals and arbitrary whitewashing of walls painted by students, artists and the imprisoned. In the maximum security division of the A.C.I. the warden gave orders that all murals be repainted or men who refused to do so would be locked up in solitary confinement. Fortunately, this information “leaked out” through the prison grapevine and I was able to contact concerned individuals and persuade them to pressure the prison to change their position. By informing the Rhode Island newspapers of this outrageous action on the part of the officials, we succeeded in saving the murals and making it possible for men who lived on the maximum wing to decide themselves whether or not they wanted the murals. Since that time, murals have been painted in maximum through the efforts of individuals, without our acting as a catalyst.

It is impossible to separate politics from art within penal institutions, unless one wishes to turn away from dehumanization and degradation of one’s fellow creatures. After demonstrating at the R.I. State House against the extreme brutality exercised by state troopers against prisoners, my organization was banned from entering the Men’s prison and as a result of this blacklisting we initiated mural programs in the Boys Training School. All of the murals painted in the Boys School were surreptitiously covered due to orders given by anonymous administrators, and since that episode, we have only been allowed to paint on dropcloths or brown paper tacked on the wall. No reasons were given for this official destruction of images or prohibitions against further painting directly on the wall.

Unless the outside community begins to take an active interest in what happens within a penal institution, these life-denying, dehumanizing and embittering structures will continue to breed misery, apathy, anger and violence. The mural programs have been successful by creating an awareness of prisons through art, and they have also served to reduce tension to some degree by enabling the imprisoned to paint several hours a week in an open, friendly atmosphere.

Between 1972 and 1976, financial assistance was given for one year by the DN Foundation in New York, and the Black Emergency Cultural Coalition in New York. No aid was offered by the Rhode Island Department of the Arts, or other foundations within the state. Apart from student volunteers, the University of Rhode Island not only did not give aid, but actively refused to participate in the support of prison art programs.

Shelly Etrasin Killem
College Community Art Projects
AVP Faculty Apartments
Kingston, Rhode Island 02881

On May 8, the mural, almost completed, was defaced by an unknown person who covered large portions of the wall with paint, and systematically sprayed out the faces of Third World people. But the neighborhood residents would not let their mural be tampered with, and during the next several days, over three dozen people rallied to the mural with special solvents to remove the defacement. Others, often on short notice, spent whole nights guarding the wall from further attacks.

The muralists feel that the mural brought them closer to many people in their neighborhood, and forced them to solve the problems of sustaining a collective working relationship over a long period of time. They learned the necessity of constantly struggling to continue the collective process especially when it seems most difficult. “It paid off,” one of them said, “and what we learned will be applied in other projects.”

As one muralist pointed out at the dedication, “the images and colors came through the damage in the same way that our true history will come through all the lies and attempts to distort it and hide it from us.” Today, the mural stands as a wonderful artistic celebration of this history for all the working people of San Francisco.

-- Tim Drescher, 1976

Special thanks to "Common Sense" newspaper for letting us reprint this article.

The High Street Murals can be contacted at 365 Frederick St., San Francisco, Calif. 94110
WASHINGTON HEIGHTS

Millions of youths in cities and towns, big and small, are going back to school. In family after family sitting at the supper table a parent will ask, "How does it feel to be back?" A boy or girl will answer, "They cut out art and music." If you had been in the auditorium of Inwood Jr. High School last June when the 2 panel mural, "And the Children Shall Lead," was dedicated, your understanding of what art means in a public school would have been deepened. Muralist Lucy Mahler directed the team of 24 students, ranging in age from 12 to 16, who designed and executed most of the painting. But every class made suggestions during the execution of the project. The title of the mural was the outcome of a school wide contest. The students' sources: Martin Luther King Jr., Simon Bolivar and Lincoln are depicted in the mural, with symbols of the students' heritage and the flags of the countries of the U.N. Every face was drawn from life as the school principal said at the dedication ceremony. The mural "epitomizes the life of the school." The work of many, for many! (By Adelaide Baan)

BROOKLYN

YOUNG MURALISTS WORKSHOP

In the winter of 1974, Milfred Thomas organized the Young Muralists Workshop of Fort Greene. The following summer, an artist and crew were painted on the side of a cleaner's located at the corner of Vanderbilt and DeKalb Avenues. The project involved some 15 youngsters between the ages of 14 and 17, who live in the Fort Greene-Clinton Hill Section of Brooklyn and who attend a variety of special high schools in the NYC area. It represented some 2 months of daily work by Milfred and the teenagers. The success of this first project led to a $1,000 grant from the Exxon Corporation to do more murals in the Brooklyn area. Thomas hired 3 local artists to supervise 3 mural sites -- the promotion of these community artists was seen as an important aspect of the project. These murals recently completed this summer are situated at the corners of 31 DeKalb and Clinton Avenues, supervised by Sam Sherrod; 2) Washington and Myrtle Avenues; supervised by Stephanie Richardson and 31 DeKalb and Cumberland Avenues; supervised by Les Wajdron. The Young Muralists Workshop can be reached at 111 Flushing Park, New York, New York.

A mural by Hank Pruesing is in progress at the Lafayette Avenue Presbyterian Church in Brooklyn, N.Y. Based on photographs of people walking the streets near the church, Pruesing's mural is composed of 10 panels, with themes such as patience, curiosity and anxiety. Separated by Tiffany windows and an organ pipe, each of these panels will eventually surround the church's sanctuary.

NEW JERSEY

WARRENSBURG, N.Y.

For two weeks in the spring of '76, Carole Byard undertook the task of directing 2 murals, painted by 220 students of a New Jersey Public School. As Artist-in-Residence for the N.J. State Council on the Arts, Ms. Byard worked with 2nd, 3rd, 4th and 5th grade students of the Martin Luther King School in Piazaalla, N.J. During the initial interview, Ms. Byard asked how many students were to participate, and was told 25, not knowing at the time the director meant 25 every hour.

As the project progressed, the 2nd graders were moved to a separate wall and painted a design 3' x 40'. The rest of the group painted a 46' x 6' mural on the opposite side of the room. The project began and ended under a somewhat hostile environment due to poor communications amongst the administration, faculty, Arts Council Director and the artist. However, in the midst of all this, beautiful murals come into being which soothe the hearts of all involved.

The problems of dealing with such a large number of people in such a short span of time were exhausting for the artist, the first 6 weeks were spent coordinating the mural ideas and designs of the participants -- many who never physically came together as one. The mural begins with a time fantasy of prehistoric man and ends with the future of outer space. During this period, a 3rd mural was painted in the same room by 15 students hand-picked by the administration and led by Clement Moore. The 3 murals have dramatically changed the atmosphere of this new school building and adds music to what once was 3 huge stark white walls.

LOWER EAST SIDE

This summer, Cityarts Workshop sponsored 4 mural projects. Two of the murals, painted on school walls, were the largest Cityarts mural to date, "Let Our People Grow," painted on J.U.S. 63, involved students, teachers, and community residents and is over 150 feet long. The mural depicts the struggle the community has been facing for a new school and better education. Education was also the theme for "For Los Ninos," painted on P.S. 97, on the Lower East Side. Designed and painted by community artists and art students from a nearby J.U.S.B., "For Los Ninos" is over 5 stories high. Several blood above, another community artists' apprentice project was completed -- "Create Uno Sistema Revuelto." This mural expresses the need for people to unite, and act, in a militant way, to change the conditions they face. The 'Douglas Street Mural' was painted on 95 Bowery in New York City. A new area for Cityarts. Portraits of Malcolm X, Frederick Douglass, Lolita Lebron and others are used to depict the history of struggle of the Black, Haitian and Puerto Rican community around the wall. Both interior and exterior murals are planned for the coming year.

FOR FURTHER INFORMATION CONTACT:
Cityarts Workshop, Inc. 525 E 6th Street, N.Y. N.Y. 10009.
THE GREAT WALL

CHICAGO

Chicago's mural season has been eventful and long. At this date, Nov 6, Carol Vasko and Lucyna Nadycki are still casting cement and painting in below 50 degree weather, on N. 63rd Street. Astrid Fuller is working to complete her mural on the history of social work in the 57th St. Illinois Central Underpass. Earlier, Fuller's project appeared blocked by a controversy. The mural originally planned for 59th Street, was opposed by residents of two nearby condominiums. Objections to the mural -- including the claim that it was 'slum art' -- would lower property values. Attenen criminal elements and dirty the sidewalks, -- were fully aired in the local press. At a chicano community meeting, the mural was supported by a majority. Nevertheless, Illinois Central requested that Fuller transfer the project to another location.

The 63rd Street cast-concrete mural is a first in Chicago, and is in the Chicago Lawn area, not far from Harem Park. The mural over 300 long, is being casted with advice from city engineers and materials from a major cement contractor. Numerous communities, residents have helped carve the molds from extruded polystyrene sheet. All materials were donated. The upper section of the wall continues the design in paint.

Elsewhere, on the south side, Chicago Cooperative Group Artists Justice Davon, Mitchell Caton and Calvin James collaborated on a mural at 1st and Bryncl, which brilliantly combines political的画面 imagery of blue players and a black family with Mexican design-inspired elements.

The north side, the Chicago Rural Group executed four large murals. Barry Brunner, Catherine Cournis and Paul Gruene, led a group of black teens at the Old Main Neighborhood Center on Clybourn, Father Chasus led Lakewood teenagers in a large mural based on photos of community residents. This mural was also a center of controversy.

On North Avenue, in a heavily industrial area, Cesia Bades, Jose Guarriero and Cynthia Weiss led a third group of young artists in designing 'Fruits of Our Labor,' and on Fullerton Avenue, John Weber led a large project on 'Together We Protect the Community.'

Also on the north side is a group of three improvisers who are designing murals for the Public Library, with support from the Illinois Labor History Society.

CHICAGO

LAKETOWN UNDERPASS MURAL:

Many people have helped to see this project developed. It's the first time so many people have been involved,' said Mark Norgren, about the Lake Street Underpass Murals.

Public Art Workshop members Edgar Williamson and Lou Arramont also helped supervise 30 CETA summer youth workers and neighborhood volunteers in the painting of the 23 underpass murals, which depict themes related to the nearby Austin YMCA, a public library and the need for daycare for the community.

In participation in the project included the Neighborhood Housing Services, Third Unitarian Church, South Austin Development Corporation, Austin Public Library and Austin YWCA Assembly. Next year, P.A.W. plans to enlarge its scope and cover the Lake Street Underpass walls with murals extending to Cicero. Williamson and Arramont plan on supervising murals dealing with politics and business aspects of the community.

The Public Art Workshop has launched the project of translating and publishing David Alfaro Siqueiros' major book Como Se Pinta un Mural (How to Paint a Mural).

Several mural projects involving MARCH (Movimiento Artistico Chicano) have been completed and several more are planned. The completed murals were designed by Aurelio Diaz, in which high school students were also involved in the actual painting. One theme of the mural was the unity of gangs.

Another mural to be painted and designed by Aurelio is on the history of the United Farm Workers. The funds are being raised by the United States CETA funds.

One mural that will be of great interest will be painted in the local park in the Pilsen area of Chicago. The entire theme is in the neighborhood of Chicago, showing various scenes of racism, police brutality and other injustices. Its designer, Salvador Vega and the funding, have been generated by the community people themselves.

The third mural was started in East Chicago, Indiana. and is almost completed. It began with a series of meetings with members of MARCH (United Neighborhood Organization) and people with an interest in the area. Jose S. Gonzalez was one of the founders of MARCH, designed the mural from the open discussions that were held. Its theme will be the immigration of people to the Calumet Region; the injustices encountered, and their hopes for the future. The support of this mural will be sought from local merchants and a factory.

On November 24th, MARCH sponsored "NEPHELE7ON #2" at the University of Illinois at Chicago Circles. Along with a photo exhibition, "Images of the Revolution" there were revolutionary films, music and lectures on murals.
LOSA NGELAS

The Citywide Murals Project of the California Arts Council and the Mayor's Office was initiated by the City Council with the goal of creating murals throughout the city to celebrate its cultural diversity. The project invited artists to create murals on walls and buildings throughout Los Angeles, including schools, parks, and community centers. The murals were intended to reflect the city's multicultural heritage and to provide a visual record of the city's history.

SAN FRANCISCO

The Haight Ashbury Murals project was initiated in 1967 as a response to the need for public art in the area. The project aimed to involve the community in the creation of murals that would reflect the spirit of the community. The project was funded by the San Francisco Arts Commission and was led by a group of artists and community members. The murals were created on walls and buildings throughout the Haight-Ashbury district, and they continue to be an important part of the neighborhood's cultural landscape.

HOUSTON

The murals in Houston were commissioned by the city's Office of the Mayor as a way to celebrate the city's cultural diversity. The project involved a group of artists and community members who worked together to create murals on walls and buildings throughout the city. The murals were intended to reflect the city's history and culture, and they continue to be a popular attraction for visitors and residents alike.

MASSACHUSETTS

The Summer Arts Program is a summer camp for students of all ages who are interested in art. The program is held at the University of Massachusetts Amherst and offers a variety of workshops and classes in a variety of art forms. The program is funded by the Massachusetts Department of Education and is open to students from all backgrounds.

Submitted by the Citywide Mural Project Staff, 1970 South Menil, Los Angeles, California.
THE DOCUMENTATORS: SOME GUIDELINES...

THE DOCUMENTATORS: SOME GUIDELINES...

1. Documentors whose values greatly differ from those of the muralists cannot write sympathetically or with understanding about the movement. Muralists are often privileged and white, while dealing with Third World artists poor in power and class consciousness.

2. Sibillogical documentation is needed. The documentor has the responsibility to be as thorough as possible in interpreting the complexly multi-coded contents of a mural. The documentor should be prepared for, these are considered by many murals are visual, and reading, and the relation- ship a mural has to the surrounding area. Reading a photo that says nothing is a departure for photographic work.

3. There is a tremendous potential for the development of a new approach to the mural. The muralistic program has been seen by many as an attempt to make the atmosphere play a role in the social processes.


--Submitted by Tim Drucker, 1976

THE DOCUMENTATORS: SOME GUIDELINES...

POLITICAL MURALS

The following article is a summary of the proceedings of the "Political Murals: A National Discussion," held at the National Murals Conference in May, 1976.

The political murals session was debate, emotion, affirmation, discussion, probing into the political and social implications for muralists. After two full days of sessions, a lot of preliminaries had already been dispensed with. People did not feel a need for defense of the past, no need to once again go through the explanations and dis- tinctions with which the community mural movement is separated from the "environmentalists", no need to speak to the art establishment. Rather, the emphasis was on the future. In the audience were many new familiar faces, muralists from other parts of the nation who had come to participate in the conference as well as a number of local muralists. The atmosphere was electric. The packed room was one of mutual participation between audience and panelists.

The evening began with brief slide presentations by the panelists (Mark Kowalski, Public Art Workshop, Chicago; Ray Palmer, Berkeley; Jane Moore, Heights Ashbury Murals, San Francisco; Dewey Crumpler, San Francisco; John Weber, Chicago Mural Group; and Eva Crockcroft, moderator, People's Painters, New Jersey). In addition to the geographical spread, the panelists, while all committed to political walls painting, represented different kinds of experi- ence, types of organization (from individual to collective), levels and types of funding, and relationship to community audience.

Certain dominant themes re- viewed and again in the dis- cussion. The first of these was the relationship between political message and artistic integrity. In its simplest form, the supposed conflict between political message and artistic integrity was quickly resolved by a series of eloquent statements by the audience and audience. Later, specific discussion flew from and built upon this theme. Audience members probed into the questions of "subtlety" or specificity of imagery and degrees of clarity; types of themes for political art; views on oriented, negative or positive, and the changes over time in the kinds of images demanded by commu- nities; styles, the difference between style and content and whether political murals must be painted in a specific style, the need for constant experimentation and exploration of new techniques. The answers often touched directly on the two most major threats to the relationship to community audience and funding.

Everyone agreed that murals should take money from the government as long as it was not seen as a political act, and it was necessary to keep alternatives in mind. Robert Nofziger emphasized the necessity for murals to organize as a group to present the arbitrary turning on and off of a "social movement" by nefarious or fund- ing agencies through gifts or with- holding money. Finally, several panelists commented that the audience the expressed need to rely on the people and reiter- ated their determination to con- tinue painting political murals even if they had to work fulltime at other jobs to subsidize the wall.

Some of the most interesting and heated discussion dealt with the relation- ship to the community audience, the efforts to maintain changes over time, defacements, and permanence and impermanence. Patton, who worked for many years in the same community around Case Artin in Chicago, told about changes in murals there as the demands and needs of the community changed. He emphasized the need for followup in a community after the mural is done. Various func- tions of a mural were discussed. The distinction between consulting with the community and serving as a kind of Gallipoli poll of community opinion was done. In spite of defacements or controversy, the muralist's job was seen as more than the representation of commun- sense opinion. "Painting," one participant stated, "is an instrument of war against brutality and maltreatment... Another participant called it, "an educational political statement." Yet another emphasized the need to investigate and develop new ways to get to the truth, and put that on walls." Weber described his experience with murals that deal with a controver- sial issue (like integration in a changing neighborhood), and serve as a symbolic focus for the struggle, helping community resi- dents to deal with their anxieties. In one instance, what began as the minority opinion became that of the majority and the mural played some role in that change.

Long before people were ready to stop the discussion, time ran out, and we had to leave the hall. Hopefully, this newsletter can serve as a forum to discuss further some of the issues raised (but not hardly in the political mural session).

--Eva Crockcroft

RESOURCES

PUBLIC ART WORKSHOP, 5673 West Madison Street, Chicago, Illinois 60644 (312) 461-5713

In addition to its art production the Public Art Workshop serves as a national center for information on murals. The workshop's publications, recent USA murals the New Deal (1934-39), the Mexican Mural Movement, as well as repagination of the book and new clippings can be pur- chased from the Public Art Workshop. F.A.W. Write to the address for literature. Also, murals by art historians, teachers and students are invited to attend the center's slide talks, mural- making demonstrations, art tours and so on, and to send information on murals in their community.

CITYARTS WORKSHOP, INC., RESOURCE CENTER ON PUBLIC ART, 525 East 8th Street, New York, N.Y. 10009 (212) 779-1133

Also a mural production and info mail order workshops. Catalogs on publications for sale. Slide show for rent, consultation workshops and 4-6 week seminars. Traveling Exhibitions and Lectures. Cityarts work and print. Brochures available at address above.

MURAL MANUAL: HOW TO PAINT MURAL FOR THE CLASSROOM, COMUNITY CERAMIC ART MUSEUM, 13000 S. Olympic Blvd., Beverly Hills, CA. 90212, 1976. $5.00 soft cover, 110 pages. Includes nearly 100 photos of major projects in the cities, the manual provides a broad overview of the nationwide resurgence in the 1970s. A detailed review of the development of the mural movement in the US, and useful to murals beginners as an introduction to the field through every aspect of the mural process.

TOWARDS A PEOPLE'S ART: THE CONTEMPORARY MURAL MOVEMENT, E. RUTHERFORD COTTON, 1974. $4.95 by Eva Crockcroft, John Weber and Jim Crockcroft. This book presents a survey of mural activity around the country. There are sections on the muralistic and artistic content, the mural process within the broader context of the artworld's cultural impact on the movement, the analysis of the different types of mural as described by founding members of each group (artist groups, etc. 120 pages).

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NEW YORK, N.Y. 10009
L. E. SL.
CITYARTS WORKSHOP, INC.
250 W. 42nd St.
New York, N.Y. 10036

ATTENTION ALL MURALISTS AND MURAL GROUPS: Please be advised that the
telephone number listed for the New York City Office of Public Projects is the
correct one for the New York City Office of Public Projects. If you have
ever applied before or have any questions about the program, please call
this number.

Please be advised that we have changed the telephone number for the
New York City Office of Public Projects. If you have any questions or
need further information about the program, please call 212-563-0009.

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AIMS

We are artists committed to the growth of public art, and within that, community murals. Murals that not only can bring joy to many, but also can demonstrate their deep commitment to their community. We, as mural artists, have the responsibility to the people who will view and be registry by our work. To involve them, find the ignored and undiscovered young and old artists, and build a truly community-based monument public art movement in the U.S.

The U.S. mural movement is at a crucial moment. As a result of the economic crunch, we, like many other Americans, find ourselves consistently unemployed, and searching for funds. Is it not logical that the mural movement also be hit by the economic crisis? A movement that has joined the fight for social change, exposing inequality and injustice; speaking the truth about our culture and history and culture and identity; all against racism, sexism, and imperialism. As evidenced by this conference, the mural movement has grown tremendously in the past few years. As muralsists from all over the country, we feel the time is right to unite the different organizations of muralists, that are independently working towards the same goal: the movement for community public art.

The following is a breakdown of goals for the National Murals Network:

1. Support the Network: The Network will be a vehicle through which we can become leaders of the national picture -- as well as support each other in our personal struggles, share resources and begin to set up national exchange projects.

2. Public Information: We must acquire the support of the public with the mural movement: its history, impact, potential and contribution to the creation of a people's culture in the U.S. The people, with their tremendous talent, experience and resources who attended this conference left with the intention of maintaining communication. How can we gain knowledge of each other and the activities of muralists nationwide? The unanimous decision was a NEWSLETTER, -- that would reflect regional activities and concerns open up a dialogue and exchange of technical knowledge -- and act as a vehicle for mutual support, public information and communication between muralists.

3. COMMUNICATION: A mailing list was compiled as a tool to aid communication on a regional and national level. In line with this, the work broken into regions and a steering committee of representatives from each major geographic region was selected. It was proposed that a 2nd national mural committee would be held mid-point between the East and West coasts in 1977.

Tomi Arai, Stuart Halber New York Region Contacts City-Haus WORKSHOP, Inc. 525 East 6th Street, N.Y.C. 10002 MEETING CONTACTS:
Barbara Museum, Public Art Workshop 560 Division St., Chicago Illinois, 60644
WEST COAST CONTACTS:
Toni Drescher/ Eureka, San Francisco
Judy Allan, Citywide Mural Project 1970 South Hay, Los Angeles, California.

THE FIRST NATIONAL MURALS CONFERENCE

On May Day weekend, (April 30, May 1-2nd), over 150 murals from across the country met in New York City for a National Murals Conference sponsored by City-Haus WORKSHOP. For many of us, it was an historic event -- the first national gathering of muralists dedicated to the creation of community based public art. It was also a social occasion: an opportunity to meet other muralists and share experiences; and a time to give official recognition to the mural movement -- a people's art movement that has had national impact. Muralists from Illinois, California, New York, New Jersey, Connecticut, Rhode Island, and Wisconsin participated in a marathon of sessions that dealt with a broad range of issues -- the day-to-day experiences of artists working in the community, as well as long range questions of funding, future direction, and goal.

Muralists shared techniques and approaches to their work in a "Mural in Schools" workshop, a "Muralists' Mural" workshop and a "Collective Method" workshop. These sessions presented alternatives to the mainstream art world, as well as helpful advice to those already involved in similar endeavors. A "Painted Mural" workshop devoted to outdoor painting and scaffolding, answered technical questions. Legal matters -- copyrighting works of art, contracts and censorship were discussed with a panel of lawyers. Media presentations provided an overview of murals around the country. A series of panel discussions between "environmental" and community muralists were drawn in an open session on "The Public's Art". Two of the most informative sessions were the Political Murals Panel and a panel which focused on the different aspects of documentation, entitled, "The Documenters", have been recorded and included in this newsletter.

The most important accomplishment of the conference proved to be the formation of a National Murals Network; a coalition of over 50 mural groups and independent muralists involved with community based public art. The Network was created to insure communications among ourselves and the communities with which we paint and to provide a structure through which we could exchange information and mutual support. The first activity of the National Murals Network is the printing of this newsletter. For a strong network of muralists to exist, however, several things have yet to happen:

1) We need to spread the word.
   Many fine murals from Boston, southern California and the South were unable to attend. We must make an effort to reach out to these artists and involve them.

2) We need to provide a direction for the movement and ourselves. Ongoing dialogue around the issues raised in the conference is still necessary.

3) We need everyone's involvement: It was the collective effort -- and enthusiasm of all those who took part in this first National Murals Conference that helped to make it a success. Those of us who organized the conference feel strongly, however, that the "successes" of a conference of this kind should also be measured in terms of the interest and commitment generated toward future work together. In addition to the National Network and newsletter, many existing cooperatives and follow-up groups were raised. We would like to see the network grow, and activities on a national level develop. But we know that this depends largely on the many mural groups and independent muralists who make up the national mural movement; their solidarity and their desire to keep the idea of a national coalition alive.

A highlight of the conference and our network building efforts was a statement sent to us by Anton Kroll, a muralist living in the I.P.A. era of the 30's. The statement provided a necessary link between the conference and past efforts of the socially conscious artists of the 30's, especially the Mexican muralists with their great tradition of public art. We have included Kroll's statement in this issue. Reading this statement reinforces our belief that we are indeed a "rebirth" of artists, which is growing stronger daily. The newsletter is the first step. Join us. Send us your name and information about your group. Help us organize the next National Murals Conference in 1977.

The muralists that attended the final conference session, drew up these statements of unity, recognizing that they were by no means a body that represented the entire nation, and that many muralists across the nation could not attend or were unknown to the group. We therefore welcome all muralists and groups to contact the network representatives in their regions and join the network.

REFLECTIONS

The following is a statement written by Horace Mann, director of Harlan Murals, a community youth program dedicated to the cultural education of the Harlem community. Harlan Murals is located at 144 Hamilton Place, New York, N.Y. 10031.

"Of the cultural issues was Political Murals. I cannot recall vocabulatin what questions were asked by those in attendance, or what explanations were offered, in support of individual concepts, but I do recall what I had to say on this subject. I thought Political Murals should relate to the truth of the social struggle. A political mural should also relate to the community. By offering the community a concept, it can feast on and grow on. It can be a gift that keeps on giving. I know I speak for the major- ity of us. When I say we suffer all sorts of cultural abuses, in the form of wide spread cultural neglect, underpayment, disillu- sionment and total cultural disregards all due to a society that breeds cultural complacency and denial. A dedicated muralist must overcome all these obstacles if he is to survive.

I believe the conference focused on and gave me a sincere feeling of belonging and being in on a serious New Artistic Cultural Movement; one that I am proud to be associated with. I hope that in the future, energies and visions will continue to generate from this noble beginning and blossom into perhaps an International Urban Mural Network, recognized by world governments as a serious and important form of communication of people's minds. Food for thought! Isn't that what art is all about?
A LETTER FROM REFREGIER

LET OUR PEOPLE GROW

The struggle for a new junior high school 65, on New York’s Lower East Side, has been going on for over 1 year. Deteriorating conditions and overcrowding in the school led to the formation of the Committee for a New J.H.S. 65 (10-13) - a group composed of parents, teachers, and community residents. They have developed plans for a new school, which would reflect the input and needs of the community.

This past summer, the New School Committee, in cooperation with Cityarts Workshop, painted a mural on the facade of J.H.S. 65. The mural project was initiated by the New School Committee as part of an effort to bring together community and school programs. Supplies and salaries for two permanent artists, Huang and Sotirov, were provided by Cityarts Workshop.

The mural project, entitled “Let Our People Grow,” involved students from the school. The following are some of their impressions:

The number of ’74 has passed and I have a great time. Because I learned that only a moral and good designs on the different things that happen in the school. We also learned the designs on the wall. The designs have problems with the help of community residents and then painted the mural of the designs on the wall. We can see that we learned about the whole summer to finish the work. We’re looking forward for next year. I would not like to paint the wall and our students.

I am a senior at William Herschel High School.

The mural that I worked on last summer with a group of students at the J.H.S. 65 and the New School Committee, was one of the first things I were working on this summer. It is basically about education. The mural shows people that are working at the school, including budget cuts. -- Thousands of teachers have been laid off and there are not enough teachers to go through everyone. The mural aims to alert the people that are meeting a school building to new teachers. In my opinion, all of these things are asking the people to build up our community, which can really be done. The main thing is to achieve this goal. The ideal is to have better housing, education, and more teachers to build up their communities. This mural shows people trying to build a better society that want to give all the children a good education with better understanding.

** NM GM RES (15 yrs. old) 3.B.S. 61 Student**