ABOUT THE COURSE

Utilizing Los Angeles resources as an active mural center in the world, this course explores Muralism as a political act of community education, development and empowerment. Beginning with the work of Los Tres Grandes of Mexico, a public art born out of revolution and created for the masses, the course addresses the influence of the Mexican Masters on contemporary Muralism and graffiti art in the United States.

It is both a lecture and lab-based course.

Hours: Tuesdays 1:00-4:50

4 units / Beyond Mexican Mural course

UCLA@SPARC DIGITAL MURAL LAB (DML)

685 Venice Blvd. Venice, CA 90291

Office hours: UCLA@SPARC DIGITAL MURAL LAB, Tuesday 4:00-6:00pm

Students are required to be in class on time. Students are responsible for arriving in a timely manner to the DML Site 685 Venice Blvd, Venice CA 90291. Carpooling to the site is up to the students to coordinate. Students can also catch the Santa Monica Blue Bus #2 on Westwood and Wilshire and be dropped off at Venice and Lincoln.

READING LIST

Students will be required to complete readings before the assigned date on a weekly basis and will be required to respond to the readings in class. In addition to the assigned readings students will be required to complete two additional books placed on line. The recommended reading list will be handed out in the first week of class. The required readings are on line for class members.

Siqueiros: His Life and Works

By Philip Stein, Ann Warren (Editor)

Signs from the Heart: California Chicano Murals

By Eva Sperling Cockcroft

Toward a Peoples Art: The Contemporary Mural Movement

By Eva Cockcroft, John Weber & James Cockcroft

Additional on line readings on the class website

See weekly annotations
ABOUT THE LAB

The César Chávez Digital/Mural Lab (CCD/ML) is a technologically equipped art studio housed at the Social and Public Art Resource Center in Venice, (10min) from UCLA campus where students can work in a community based setting in a facility where much of Los Angeles’ mural work originates. The CCD/ML is a research, production and teaching facility that utilizes the latest computer technology for the creation of community-based art. Led by Prof. Judith Baca, UCLA students in Beyond the Mexican Mural course will collaborate with community members to produce public art. The CCD/ML offers students instruction in a technologically sophisticated working environment to research, design and produce large scale painted and digitally generated public artworks for community environments. The lab component is a studio class intended to investigate and produce public artwork as a method of community development, education and organizing.

DEFINING CHARACTERISTICS OF THE CURRICULUM

In order to best understand the following syllabi the following definitions of the characteristics of the curriculum offer clarification:

The UCLA CESAR CHAVEZ/SPARC DIGITAL MURAL LAB AND LARGE-SCALE IMAGING COMMUNITY WORKSHOP IS:

1. **Activist and problem solving.** Visual art includes, but is more than, expression; it has a crucial role in community building, problem solving and changing perceptions. In recent years, public and community-based artworks have figured significantly in giving voice to people who have few alternatives

2. **Project based and product driven.** Students will identify and develop their own community-based projects which will allow for a diversity of skills and concept development, including analysis and critique. Since projects are ultimately product driven, the workshop will more realistically approximate the environment in which students will work as professionals.

3. **Learner centered.** By its very nature, art making must be grounded in the curiosities, interests and passions of the creator. Students will be encouraged to develop art out of a complex relationship between identity, empathy, community and the need to express.

4. **Collaborative.** Students will be encouraged to develop multiple approaches to art making and academic research, from solitary production to collaborative interaction with other students, with community members and with their audiences. The nature of visual art as communication requires a flexible approach to process.

5. **Interdisciplinary.** Today’s art, indeed today’s work, is profoundly interdisciplinary, not only in terms of media--in this case the integration of both hand generated and computer generated images--but in terms of the information it draws upon and the partnerships it forms. Artists work with urban planners to transform neighborhoods. They work with churches and city councils to develop a sense of community. The mandate for interdisciplinary inquiry provides students with a unique environment in which to work with students in fields other than the arts.

6. **Diversity oriented.** In the visual arts field, understanding cultural diversity and related questions of identity, audience and meaning forms a base of theory and practice that is fundamental to a curriculum of this nature. Workshop participants will examine current Eurocentric notions of art and art making in the context of multiple histories and ways of seeing. Students will engage in a multicultural discourse that acknowledges the values and expressive forms that come from different cultural heritages.

7. **Technologically sophisticated.** Recognizing that the image is no longer simply or exclusively generated
by hand, the Workshop will provide students with not only skills traditionally associated with visual art making, but also those offered by multi-media technology. The interdisciplinary linking of visual arts, public arts and technology will help students to develop a technological skill base that will allow them to be competitive as practicing artists, educators, sociologists, political scientists, historians, etc.

8. Reflective. Today’s visual artists must have the ability to reflect upon their own work and that of their contemporaries, to analyze the effects of their work, and to continue the critique process begun in school long after they are working on their own. With the changing nature of art, art criticism itself is changing, and contemporary artists must not only make art but also be able to speak and write about it. This process of critical reflection is the basis for lifelong learning and practice as a visual artist. The Workshop will encourage students to be critical thinkers who contribute to a national and international intellectual community.

9. Multiple level teaching. While beginning students are offered only one point of entry into the sequential course annually, intermediate and advanced students are offered entry at any time during the three-course sequence. As an aspect of the curriculum is student centered learning, various skill levels working in the studios simultaneously is a desirable characteristic of the courses. More advanced students provide impetus and support to beginning and intermediate students while learning to articulate what they have learned to less advanced students and carrying out more independent research in a studio/lab setting.

**DELIVERABLES**

- **Project 1:** Personal Narrative on Identity. (Due 10/21)
- **My Neighborhood Mural:** Find a mural in your neighborhood and photograph it. Bring it to class and present it. (Due 10/21)
- **Midterm Paper:** Write a 6-page paper on the Mexican Mural movement and its influence on the United State art. Compare Los Tres Grandes and unique achievement of each. (Due 11/18)
- **Final Project:** Students final presentation is a 5 minute presentation to class on any topic raised during the course or in discussion groups. You may work in a group of no more than three people or individually to make a visual presentation and prepare an individual 5 page paper on your chosen subject. (Due 12/9)

**GRADING CRITERIA**

1. 40% Attendance
2. 20% Participation
3. 30% Project success
4. 10% Final
WEEK ZERO (Sept. 30th)

READINGS

- *The Architectural Backdrops of the Murals of Structure 1*
- *Bonampak* by Mary Ellen Miller

WEEK ONE (Oct. 7th)

LECTURE

INTRODUCTION TO PROFESSOR JUDY BACA’S WORK

- SPARC, DML
- Murals, such as The Great Wall of Los Angeles

LAB

PROJECT 1: PERSONAL NARRATIVE ON IDENTITY

Students will work individually to complete first assignment of producing a personal composition using combination of a place/context photograph and personal image to express an idea about

Epiphany workshop

HOMEWORK

Due 10/14: Students must bring a personal photograph of a family member and/or themselves and a place or context for use in the first tutorial. Students are welcomed (but not required) to bring their images already scanned at 300 resolution. If not, a scanner is available in the lab for student use. The development of this first artwork will introduce students to basic Photoshop techniques. This work will coincide with the Overlapping of Personal History exercise.

WEEK TWO (Oct. 14th)

Presentation of Epiphany Workshop

DML TUTORIAL: SCANNING, FILE SETUP AND FILE NAMING PROTOCOL Students will learn about file protocols and how to use the scanner. They will then begin working on Project 1. They will receive an introductory lesson to Photoshop. Topics covered: Photoshop navigation, toolbars, setting up working environment, floating windows, saving and various file oneself, friend or loved one. Students will be instructed on a series of simple computer maneuvers and learn basic image manipulation techniques. Student comfort level with technology will be assessed.

PHOTOSHOP TUTORIAL: MASKING, LAYERS AND IMAGE CLONING TECHNIQUES. INTRODUCTION OF CINTIQ TABLET.

- Students will learn how to utilize Quick Mask and masking effects on specific areas of layers. Students will learn how to utilize Content Aware Fill and Cloning Tools. Project 1 Work time and support continues.
- Students will learn how to use Wacom Cintiq to draw and create painterly effects in Photoshop. They
will learn how the Realbristols engine works and how to use paint-cloning techniques. Project 1 Work time and support continues.

- Students will learn how to use the Image>Adjustments section of Photoshop to create a sense of environment and lighting. They will learn how to use Levels, Color Balance and Hue & Saturation.

**Introduction to Assignment: My Neighborhood Mural**

- Find a mural in your neighborhood and photograph it. Bring it to class and present it during the following class.

**READINGS**

- *Diego Rivera* by Pete Hamill. Chapter one – In the town of frogs.
- *Life of Works of Siqueiros* by Philip Stein Chapter 1-5

**HOMEWORK**

- Due 10/21: My Neighborhood Mural

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**WEEK THREE (Oct. 21*)**

**LECTURE 1 ½ hours**: complete the work of Digital Mural Lab and Judy Baca

**INTRODUCTION TO THE MEXICAN MURALIST:**

**LOS TRES GRANDES:** The works of the pre-Hispanic painters. Mexican Master begins post revolution in Mexico.

- Murals of Bonampak
- Mexican Revolution
- Works of Jose Posada
- Dr. Atl Write about the meaning of the work and its intention. Describe its iconography and where it is derived analyze its meaning

**THE EARLY WORKS OF DIEGO RIVERA**

- Ministry of Education Murals
- Palacio Nacional Murals
- Dream on a Sunday afternoon in Alameda Park Mural
- **VIDEO**: Diego Rivera Marin’s grandson most recent film

**3 WORKS IN LOS ANGELES OF SIQUEIROS**

**AMERICA TROPICAL: FROM CENSORSHIP TO RESTORATION**

America Tropical by Jesus Trevino

**MY NEIGHBORHOOD MURAL CRITIQUES**
• Students will present their murals. Students will discuss each other’s finding and give feedback on what they present to the class. Enter mural on the Los Angeles mural map GPS

READINGS

• Cronicas Chapter on Electric Workers Union by Siqueiros.
• Life of Works of Siqueiros by Philip Stein Chapter 16-30
• Modern Art was CIA ‘weapon’ article from The Independent

HOMEWORK

• Present murals they have found and written about in class.
• Class discussion on topics raised by students.

WEEK FOUR (Oct. 28th)

LECTURE

THE MEXICAN MURALISTS IN THE PALACIO DE BELLAS ARTES.

• Introduction to Los Tres Grandes and the influence on the WPA muralists
• History of “Man at the cross roads” by Diego Rivera
• Man, Controller of the Universe by Diego Rivera
• Catharsis by Jose Orozco and Feminist Response Present murals they have found and written about in class. Class discussion on topics raised by students.
• Tormento of Cuatemoc by David Siqueiros
• New Democracy by David Siqueiros
• Jose Gonzales Camarena

PROJECT 1 CRITIQUES

• Students will present Project 1. Students will discuss each other’s artwork and give feedback on what they present to the class.
• Due 10/21: Personal Narrative on Identity

INTRODUCTION TO THE MIDTERM PAPER

• Write a 6-page paper on the Mexican Mural movement and its influence on the United State art. Compare Los Tres Grandes and the unique achievement of each.

LAB

PHOTOSHOP TUTORIAL: SPECIAL EFFECTS PHOTOSHOP TUTORIAL: COMPOSING DYNAMIC IMAGERY

• Students will watch a PowerPoint presentation of dynamic mural artwork and learn how to apply the Puntos system developed by David Alfaro Siqueiros in their digital compositions.
• Students will learn how to use guides, grids and smart guides to arrange imagery, compositions and drawings into dynamic compositions.
• Students will learn about special effects and techniques related to Photoshop filters, Blending options and layer options.
READINGS

• Toward a Peoples Art by John Weber

• Signs From the Heart: HOW, WHY, WHERE AND WHEN IT ALL HAPPENED, Chicano Murals of California by Cockcroft Page 22-53

HOMEWORK

WEEK FIVE (Nov. 4th)

LECTURE

EARLY LOS TRES GRANDES

• The San Ildenfoso Murals by Jose Orozco (Malinche & Cortez)
• Institute of Agriculture at Chapingo Diego Rivera
• THE WORKS OF DAVID ALFARO SIQUEIROS
• The Electric Workers Union
• Polyforum Taller Siqueiros
• The Taller Siqueiros in Cuernavaca

LAB

DEMONSTRATION OF “PUNTO DE ORO SYSTEM FOR COMPOSITION OF MURAL

• Mathematical ratios used by Siqueiros for division of space.

READINGS

• Cronicas Chapter on Electric Workers Union by Siqueiros.
• Life of Works of Siqueiros by Philip Stein Chapter 16-30
• DUE 11/18: Midterm Paper

WEEK SIX (No School on Nov. 11th)

WEEK SEVEN (Nov. 18th)

LECTURE

THE MEXICANS IN THE UNITED STATES
**VIDEO:** Movement of Siqueiros murals from Los Angeles to Santa Barbara Rare footage of the Diego Rivera and Frida Kahlo in production at Detroit Institute of the Arts.

- **VIDEO:** “Life and work of Diego Rivera” 1/2 hour tape.
- Prometheus Orozco at Dartmouth College
- Rivera at Detroit Auto Workers
- Rivera at Rockefeller Center

**READINGS**

- *Signs From the Heart: HOW, WHY, WHERE AND WHEN IT ALL HAPPENED*, Chicano Murals of California Page 22-53
- *Signs From the Heart: MURALES DEL MOVIMIENTO*, Chicano Murals and the Discourses of Art and Americanization Marcos Sanchez-Tranquilino 84 – 101
- *Signs From the Heart: Quest for Identity* Page 68.

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**WEEK EIGHT (Nov. 25th)**

**FIELD TRIP**

*Tour of mural, The Great Wall of Los Angeles.*

The Great Wall is on Coldwater Canyon Avenue between Burbank Blvd. and Oxnard St, in the Tujunga Wash Flood Control Channel (LA River). Parking is available along the street.


**READINGS**

- *Life of Works of Siqueiros* by Philip Stein Chapter 6-15

**HOMEWORK**

- Due 12/9: Final Projects

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**WEEK NINE (Dec. 2nd)**

**LECTURE**

*HISTORY OF AMERICAN MURALISM PROF. BACA*

- Examines the roots of American Muralism from the wall of Respect by Bill Walker in Detroit to the early Chicano Murals of Los Angeles in concurrence with American funding for public art and artists.
- The Great Wall of Los Angeles
- Guadalupe Murals
• La Memoria De Nuestra Tierra Usc,
• La Memoria De Nuestra Tierra Denver

CONTEMPORARY MURALS OF LOS ANGELES, CHICAGO, PHILADELPHIA, SAN FRANCISCO

• Neighborhood Pride Murals
• Arts District Daniel La HODA

READING

• Toward a Peoples Art by John Weber and Eva Cockcroft Chapters
• Spirit Poles and Flying Pigs: Guadalupe chapter, Erica Doss.

HOMEWORK

• Due 12/9: Final Projects (presentation and paper)

• Due 12/9: Bring food for the potluck celebration

WEEK TEN (Dec. 9th)

LECTURE

ONCE THE MURAL CAPITAL OF THE WORLD: HOW PUBLIC POLICIES DESTROYED A MOVEMENT

• Vara Act: The Visual Artist Rights Act The Mural Ordinance
• Works For Hire versus Fine Art Works

LAB

FINAL CLASS PRESENTATIONS

POTLUCK CELEBRATION