CCS188-4: Murals and Revolution in the Trump Era  
Spring Quarter 2018  
**Time:** Fridays 11AM-2:50PM  
**Location:** UCLA@SPARC Digital/Mural Lab - 685 Venice Blvd, Venice CA, 90291  

Instructor: Carlos Rogel Ph.D. Candidate - carlosnrogel@g.ucla.edu  
Instructor of Record: Prof. Judith F. Baca - judybaca@g.ucla.edu  

**Course Description**  
Murals influence our cultural space and shape the identity of participants within social movements. *Murals and Revolution* will look at the origins of radical and community-based murals and the function of mural artists in social movements. Students will gain an understanding of murals in social movements in the US, beginning with the Mexican Mural Movement, into the Los Angeles community mural movement, and arriving at contemporary mural productions and the work of institutions like the Social and Public Art Resource Center (SPARC). This course is a combined lecture and lab where students will engage in contemporary social issues in a project-based learning environment. Students will learn to use the techniques and latest arts-based technologies of the UCLA@SPARC Digital/Mural Lab to develop a public art mural for an on-campus or off-campus site. All students, regardless of experience or familiarity with visual arts, will contribute to the development of an original and permanent public artwork. Student’s individual research interests will tie into the course themes and each one will have multiple opportunities to gain new skills.  

**Course Mural Project**  
Potential project theme: *This year will mark the 25th anniversary since a student and faculty-led hunger strike led to the establishment of the department of Chicana/o Studies at UCLA. Students will research and develop a mural on the history of the creation of ethnic studies programs, with a focus on Chicana/o Studies at UCLA. Students will explore student activism, the formation of Ethnic Studies Programs at UCLA, and the larger contributions of Chicana/o Studies, including its central ties to activism and cultural production.*  

**Digital/Mural Lab Work**  
The Digital/Mural Lab component will provide students will opportunities to develop arts-based research skills and familiarity with the techniques used by artists to develop murals. Students will have the opportunity to develop an individual project and a collaborative project over the 10-week quarter. Previous activist work and willingness to engage in contemporary social and political issues are encouraged and will inform the creation of both projects. Students will learn to use technology to conceive of a project from start to finish. We will cover tutorials on digital
image-making, media management, image compositing, and large-scale printing. Technology will include working in Adobe Photoshop, Wordpress, and cloud-based collaboration tools.

**Class Requirements**

**Introductory Project and Presentation** - Students will develop an individual project on a contemporary issue, or topic related to their research interests. The introductory project will be a guided exercise that will expose you to the capacities of the Digital/Mural Lab, and the techniques used in image compositing and digital painting.

**Case Study** - Students will contribute one case study on an arts group or arts-based action of their choosing. Student will prepare a 3-5 page case study (excluding images or other media) on a contemporary mural project and provide a summary of your findings to the class.

**Final Project and Final Paper** - The final project will include a mural proposal for the Dept. of Chicana/o Studies hallway. The artwork will include a 3D maquette, sample printouts, and a written proposal that compiles student research on a web-enabled application. The written component of the project will be a collaborative description of the mural and will include media references that informed the mural’s design.

The Final Paper will be a 4-6 page digital publication that synthesizes the concepts from the course to describe the final project. Students will work in pairs to create a digital publication that provides readers with a historical or conceptual framework of the project. Prior to developing the final paper, students will receive an area of focus. Upon completing the final paper, together it will form a complementary publication of the visual artwork.

**Required Readings**

Weekly readings are listed under each week. Readings should be completed before each class. Digital copies of readings will be made available online. Reading sections will be specified online. See classroom website for specific chapters.

**Readings for Week 1**


Select case studies from: SPARC. *The UCLA@SPARC Digital/Mural Lab Book*. SPARC, 2017.

**Readings for Week 2**


Readings for Week 3


Readings for Week 4


Readings for Week 5


Readings for Week 6


**Readings for Week 7**


**Readings for Week 8**
Case Study on the Health4All Mural Campaign - from the SPARCinLA.org Website


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**Grading Criteria**

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<tbody>
<tr>
<td>Attendance / Participation</td>
<td>10%</td>
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<tr>
<td>Introductory Project and Presentation</td>
<td>10%</td>
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<tr>
<td>Case Study</td>
<td>15%</td>
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<tr>
<td>Final Project Mural Design</td>
<td>30%</td>
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<tr>
<td>Final Project Presentation</td>
<td>10%</td>
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<td>Final Paper</td>
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**Transportation**

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 Big Blue Bus #18 on Westwood Blvd and Weyburn and exit on ABBOT KINNEY NB & VENICE NS Stop #3025
Defining Characteristics of the Curriculum

The UCLA@SPARC DIGITAL MURAL LAB 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. Public and community-based artworks play a significant role in giving voice to people, and in particular, as part of social movements and organizing.

2. **Project based.** Students will identify and develop a collaborative community-based project, which use diverse skills, including analysis, research, and critique. Since the class is ultimately project 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 individual research to collaborative interaction with other students, community members and audiences. The nature of visual art as communication requires a flexible approach to process.

5. **Interdisciplinary.** Art is profoundly interdisciplinary, not only in terms of media—such as the integration of both hand generated and computer generated imagery, but also in terms of the information one draws upon and the partnerships one 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 community-based arts productions, 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 critical multicultural discourse that acknowledges the values and expressive forms that come from different cultural heritages.

7. **Technologically sophisticated.** Students will engage in traditional artmaking skills with a focus on developing capacities in digital technology, such as composing and compositing, digital painting, 3d maquette building, and the use of sophisticated technological equipment. The interdisciplinary linking of visual arts, public arts and technology will help students to develop technological skills that will allow them to not only be competitive as practicing artists and arts educators, but also as future researchers and communicators. The Digital/Mural Lab’s technological pedagogy is centered around collaboration and community-based art productions. Tutorials on the use of digital technology and equipment are geared towards addressing the

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 Digital/Mural Lab encourages students to engage critically in interpretation, self-reflection, and group discussions on meaning, aesthetics, and the different interpretations of an artwork.

9. **Multiple levels of teaching.** An aspect of the curriculum at the Digital/Mural Lab is student centered learning that is conscious of the various skill levels working in the studio. This is a desirable aspect of the students and there are no art-related prerequisites to benefit from the workshops. More advanced students provide impetus and support to beginning and intermediate students, while learning to articulate what they know and carrying out more independent research in a studio setting.

**Guidelines**

This course will cover various topics and issues that may evoke emotion or strong feelings. We will engage in respectful and critical dialog to further our understanding of the course content. Racist, sexist, elitist, homophobic, anti-immigrant, or other discriminatory commentary will not be tolerated.

A Note on Plagiarism: You are expected to write original work for this course. Plagiarism or “cheating” will not be tolerated. If you are caught committing or aiding other students in academic dishonesty will be reported to the University Administration. If you have questions about plagiarism or do not know if you are plagiarizing, please see me during office hours.

A Note on Classroom Etiquette: Please avoid engaging in distracting behavior as it is inappropriate for the classroom environment. Side conversations can also be distracting to your surrounding peers, the professor and guest lecturers. Students will respect each other and maintain a productive studio environment. The studio is outfitted with a refrigerator and microwave and students are encouraged to bring their own foods. Since the Digital/Mural Lab is a shared space, we expect everyone to maintain the space clean, especially near computer workstations.

**Resources for Students**

**UCLA Undergraduate Writing Center**  
With appointment or walk-ins accepted  
Tel: 310-206-1320  
Email: wcenter@ucla.edu  
Web: [http://wp.ucla.edu/index.php/home](http://wp.ucla.edu/index.php/home)

**UCLA CAPS: Student Counseling Center**  
Appointments or walk-ins  
Contact: Patricia Rodriguez  
Web: [http://www.counseling.ucla.edu/](http://www.counseling.ucla.edu/)  
Email: prodriguez@caps.ucla.edu
Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310)825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu.

Course Outline

Week 1

Lecture
Sites of Public Memory: Introduction to SPARC and the Digital/Mural Lab
We will introduce the history of SPARC, its founders, Judy Baca, Christina Schlesinger, and Donna Deitch, and the work of the Digital/Mural Lab. Students will learn about the facility and its capacities for supporting activist mural productions.

Lab
- Introduction to the technological capacities of the Digital/Mural Lab
- Conceptualizing the Introductory Project and Digital Tools

Readings for Week 1


SPARC. The UCLA@SPARC Digital/Mural Lab Book. SPARC, 2017.

Week 2

Lecture
Theories of Muralism: Community Cultural Development, Critical Muralism, and Creative Placemaking
We will introduce concepts of murals as part of cultural development, placemaking, and as critical artworks.

Lab
- Continue development of digital project
- Tutorials on Photoshop and Image Research

Readings for Week 2


**Week 3**

**Lecture**
The Mexican Mural Movement and Los Tres Grandes: Rivera, Orozco, and Siqueiros We will look at the origins of the mural movement through the productions of Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueiros. We will review the use of social realism, history painting, and nationalism in these works. We will follow the Mexican Muralists into the United States and learn about their practices influenced a wide range of artists into the Chicana/o Mural Movement.

**Lab**
- Complete introductory project and begin presentations
- Introduction to Mural Design Methods
- Examples of 3D Mural Maquettes and Compositions
- What is a visual metaphor?

**Readings for Week 3**


**Videos**
Walls of Fire by Herbert Kline and Edmund Penney (1971)

**Week 4**

**Lecture**
The Community Mural Movement Part 1 - the CityWide Mural Program in Los Angeles, “La Lucha Continua” murals of the Lower East Side in New York, and the founding of SPARC

**Lab**
- Begin Research on the establishment of Ethnic Studies Programs and the UCLA Dept. of Chicana/o Studies
• Tutorial on collaboration using digital research techniques

Readings for Week 4


Videos
https://www.youtube.com/watch?v=anjx_nhkJfM

“Mur Murs” by Agnes Varda (1981)
https://www.youtube.com/watch?v=bdD3-Ji9oDQ&list=PLFB04C1C649FD80A2

Week 5
Lecture
The Community Mural Movement Part 2 - Interventions in Place: The Great Wall of Los Angeles, Chicano Park, and the Mujeres Muralistas

Lab
• Continue research on the establishment of Ethnic Studies Programs and the UCLA Dept. of Chicana/o Studies
• Gather dates and imagery on important events
• Tutorial on Advanced Image Composition in Photoshop

Readings for Week 5


Videos
Chicano Park Documentary
Las Mujeres Muralistas
https://www.youtube.com/watch?v=McBOQ9yAXRs

Mission History: Muralistas in Action 1975
https://www.youtube.com/watch?v=sbpeTdMBWEE

**Week 6**

**Lecture**
Organizing Communities: The SPARC Neighborhood Pride Program
We will look at the Neighborhood Pride Program that created 105 murals across Los Angeles from 1988 to 2004.

**Group 1 Student Case Study Presentations**

**Lab**
- Continue research and development of digital mural composition
- Tutorial on Digital Painting and Composition

**Readings for Week 6**


**Week 7**

**Lecture**
Painting in Contested Spaces: Aerosol Art, Murals on the US/Mexico border, and Israel/Palestine border

**Lab**
- Continue research and development of digital mural composition
Readings for Week 7


Week 8

Lecture
SPARC’s Health4All Campaign for the Central Valley, the Watts 50th Mural Project, Issues of community-based mural conservation and the new CityWide Mural Program

Lab
- Continue development of digital mural composition
- Tutorial on Light and Color in Digital Painting

Readings for Week 8
Case Study on the Health4All Mural Campaign - from the SPARCiLA.org Website

Watts Still Rising: Visualizing Watts’s Past, Present and Future Through Public Art and Spatial Imaginaries by Kaelyn Rodriguez

Week 9

Lecture
Group 2 Student Case Study Presentations

Lab
- Continue development of digital mural composition
- Tutorial on Mural Materials and Large-scale printing

Week 10

Finalize Mural Design
Final Paper Due

Lab
- Finalize digital mural and website. Output maquette and final presentation of design