

Ghazal Ghazi | Session 3:

Murals, Graffiti & Street Art: Envisioning Art in Our Communities

List of Required Supplies: notepad, pen

Space/Facility Requirements: table, chair

Student Time Required: 60 minutes

Additional Links: Short videos for additional information on artists:

- Chicano Mural Movement <https://youtu.be/1NXXSnGnMn8>
- Cornbread <https://youtu.be/WvDIGGSsof8>
- Graffiti <https://youtu.be/GEbYFrWUgTQ>
- *Style Wars* (1983) Documentary on the roots of hip-hop culture and graffiti <https://youtu.be/r4jniA9QsNI>
- Lady Pink <https://youtu.be/qIDizDaXmLI>
- Keith Haring <https://youtu.be/Z0Q7K3DWILM>
- Tatyana Fazlalizadeh <https://youtu.be/T7RbdxUP3mE>
- Swoon https://youtu.be/yYIt_TZ8ry4
- Gleo <https://youtu.be/dpbGDPdIIv8>
- Bastardilla <https://youtu.be/-1Cc1qlvlkQ>
- Milu Correch <https://youtu.be/wuOioIFkgPA>
- Banksy <https://youtu.be/Xoe3Nn5vuBg>
- Os Gemeos <https://youtu.be/4dUO17dn900>

Step-by-step Instructions

1. Review the images and artist information on the following pages along with the included external media links.
2. Complete the writing assignment at the end of the lesson.

Murals

Paintings on a wall. Can be external or internal walls. Some are authorized and others are unauthorized.

- Began in Mexican-American barrios in the American southwest and west coast
- Inspired by Mexican revolutionary muralists of the early 20th century: José Clemente Orozco, Diego Rivera, and David Alfaros Siqueiros
 - Connection to social movements
 - Chicano rights movement
 - Raza Unida Party
 - United Farm Workers
 - Mexican American Youth Organization

Chicano Mural Movement

Leo Tanguma

Rebirth of Our Nationality (1973)



Image via [The Portal to Texas History](https://www.portaltohistory.com/)

Murals of San Francisco's Mission District

Miranda Bergman and O'Brien Thiele

Culture Contains the Seed of Resistance (1984)



Image via [SF Mural Arts](#)

Juana Alicia

Ceasefire (1990)



Image via the artist's [website](#)

Created by 7 female Bay Area artists:
Juana Alicia, Miranda Bergman, Edythe Boone, Susan Kelk Cervantes, Meera Desai, Yvonne Littleton and Irene Perez.

MaestraPeace (1994)



Image via The Women's Building [website](#)



Image via The Women's Building [website](#)

Graffiti

Stylized text or graphic motifs that are painted, sprayed, or scratched on building walls or other public surfaces. One of the four elements of hip-hop. Traditionally involves spray paint, though other mediums like paint markers and household paints can also be used. Traditionally unauthorized, though also includes authorized work.

- Public space
 - Ownership of public space – who owns it?
 - Graffiti brought to the forefront the commercialization and privatization of public space.
 - Billboards everywhere advertise products, promoting consumption and materialism
 - Artists questioned why cityscapes couldn't be filled with more art and less advertisements
 - Critiques the commodification and commercialization of art

New York City (NYC) Subway Graffiti (1970s-1980s)

- Included letters (words) and tagging (unique signature of an artist)
 - Tagging began in Philadelphia in 1960s
 - Darryl Mccray aka Cornbread, credited with being the first tagger
- Unauthorized/illegal
- Painters competed to see who could paint the most
- A form of civic protest
- Some artists:
 - Blade
 - Cope2
 - Dondi
- Traditionally male-dominated, though that has been changing. In the 1980s NYC subway scene, there were also female writers like legendary
 - Lady Pink

Darryl Mccray aka Cornbread



Image via [Time Out](#)

Blade



Image via [Fatcap](#)

Cope2



Image by [Bronx Museum of the Arts](#)

Dondi



Image via [New York Times](#)

Lady Pink



Image via the artist's [website](#)

Image via the artist's [website](#)

Street Art

Global normalization of murals painted on buildings and even skyscrapers

- The positive impact that murals and public art can have are being recognized by local governments, businesses, and communities
- They beautify the cityscape, add color, meaning, and stories to a landscape that would otherwise be filled with brown and gray building walls
- Can be authorized or unauthorized
- Artists typically also work in studios and hold gallery exhibitions alongside their street work
- Includes a wide range of subject matter and materials, include wheat paste, stencils, paintings, drawings, stickers, and projections.

Keith Haring

- Chalk drawings in subway stations
- Murals & street art in 1980s
- Political activism: politics, war, sexuality, and raising awareness about HIV/AIDS



Image via [Wide Walls](#)



Image via [The Art Story](#)

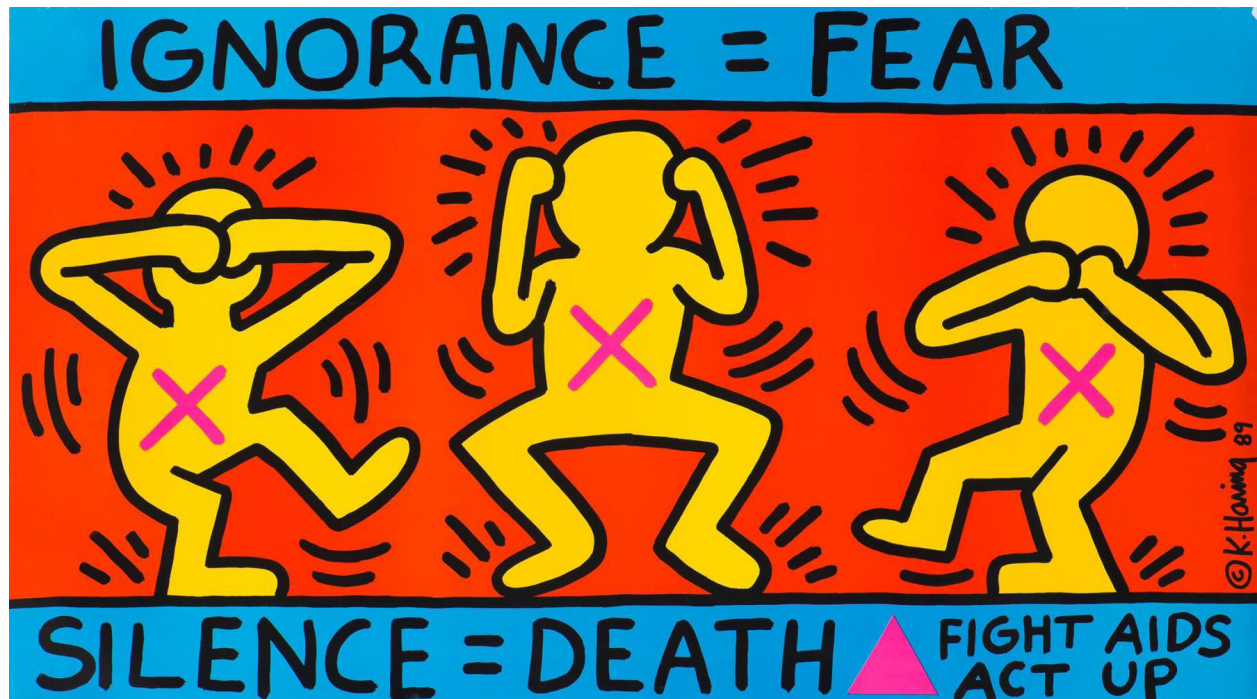


Image via [The Economist](#)

Tatyana Fazlalizadeh



Image via the artist's [website](#)



Image via the artist's [website](#)





Image via the artist's [website](#)

Swoon



Image via the artist's [website](#)



Fintan Magee



Image via the artist's [website](#)

Gleo



Image via [Graffiti World](#)

Bastardilla



Image via [Widewalls](#)



Image via [I Support Street Art](#)

Milu Correch



Image via [NodalCultura](https://www.nodalcultura.com/)



Image via [Street Art United States](#)

Banksy



Image via [Artsy](#)



Image via [Indulge Express](#)

Blu



Image via [FreeYork](#)

OS GEMEOS



Image via [Colossal](#)



Image via [Street Art Bio](#)

Writing Assignment Homework #3

Respond to the following prompt with a minimum of 1,000 words.

1. Have you come across a work of public art in your community or during travels? If so, describe it (type of public art, physical characteristics, size, themes/message). Did you like it? Why/why not? Alternatively, you can choose a work of art covered in this lesson.
2. Describe a work of public art that you would like to make. What would it be about? Would it be a sculpture, installation, performance, or mural? What materials would you use? Where would it be located? What size, color, and shape would it be? Describe its physical characteristics in detail. Dream big.
3. What social, environmental, political, or historical concerns would you respond to in your work? How do you want people to interact with the work? How do you think the work would affect your community? Would it bring change?
4. Do a quick rough conceptual sketch of your proposed public art project. It doesn't have to be perfect – it's just a rough sketch to help you conceptualize.
5. Conclude with your thoughts on public art. What value, if any, does it have? Are forms of it more effective than others? Is it more accessible and inclusive than traditional art made for the private realm of galleries and museums? What are your thoughts toward it?