



¡Murales Rebeldes! L.A. Chicana/o Murals under Siege

TIMELINE

L.A. Mural History	1920s–1930s	The <i>¡Murales Rebeldes!</i> Project
<p>The Mexican government initiates a mural project combining aesthetics and social ideals. Muralists Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco (<i>Los Tres Grandes</i>) are leading artists. The influence of this Mexican Mural Movement spreads abroad, including the United States and especially the Southwest, where Mexican muralism inspires the Chicano Art Movement of the 1960s–1970s.</p>	<p>1920</p>	
<p>Mexican artist David Alfaro Siqueiros paints <i>América Tropical</i> on Olvera Street at El Pueblo de Los Angeles Historical Monument in downtown Los Angeles. Within months of its completion, some scenes are considered anti-American and are whitewashed. Siqueiros’s mural, which is completely whitewashed by 1934, inspires generations of Chicana/o muralists in the United States, many of whose murals are also whitewashed.</p>	<p>1932</p>	<p>Roberto Chavez is born in East Los Angeles</p>
<p>During the Great Depression, President Franklin Roosevelt’s New Deal program establishes the Public Works of Art Project (PWAP), run by the Civil Works Administration, giving work to unemployed artists to embellish public buildings, such the murals in San Francisco’s Coit Tower.</p>	<p>1933–1934</p>	
	<p>1934</p>	<p>Sergio O’Cadiz Moctezuma is born in Mexico City and moves to California in 1961.</p>

<p>The PWAP becomes the Federal Art Project (FAP) under the New Deal's Works Progress Administration (WPA). The WPA/FAP employs thousands of artists to create artworks for public spaces—some of which are idealistic and politically charged. Mexican muralists Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros are WPA muralists.</p>	<p>1935–1943</p>	
	<p>1946</p>	<p>Wayne Alaniz Healy is born in Santa Barbara and raised in East Los Angeles.</p>
		<p>David Botello is born in East Los Angeles.</p>
	<p>1949</p>	<p>Ernesto de la Loza is born in Boyle Heights.</p>
	<p>1951</p>	<p>Willie Herrón III is born in East Los Angeles.</p>
	<p>1952</p>	<p>Yreina D. Cervántez is born in Garden City, Kansas, and raised in Southern California.</p>
	<p>1955</p>	<p>George Yepes is born in Guadalajara, Jalisco, Mexico, and raised in East Los Angeles.</p>
		<p>Barbara Carrasco is born in El Paso, Texas, and raised in Los Angeles.</p>
	<p>1960s–1970s</p>	
<p>Through protest and public art, Mexican American communities demand equality and inclusion during the Chicano Movement (also known as the Chicano Civil Rights Movement or <i>el movimiento</i>).</p>	<p>1960s–1970s</p>	
<p>The Chicano Art Movement, begun in the 1960s, becomes the core of a Chicano cultural renaissance closely allied with and committed to the sociopolitical activism and ideology of <i>el movimiento</i>.</p>		
<p>Los Angeles experiences a surge in mural production. A vast majority of the over two thousand murals created at the time are painted by Chicana/o muralists.</p>		
	<p>1966</p>	<p>Alma López is born in Sinaloa, Mexico, and raised in Los Angeles.</p>

	1970s–1980s	
	1972	Willie Herrón III paints <i>The Wall That Cracked Open</i> in an alley behind his family’s bakery in City Terrace, a site of gang violence.
The Inner City Murals Project is established by the Cultural Arts Section of the Department of Recreation and Parks. <i>¡Murales Rebeldes!</i> artist Ernesto de la Loza serves as the project director.	1973	
The Estrada Courts Housing Project is founded by Charles “Cat” Felix to create over eighty community murals in Estrada Courts in Boyle Heights.		
Judith F. Baca founds the City Council-funded Citywide Mural Project. The forerunner to Mayor Tom Bradley’s 1988 program, it is Los Angeles’s first city-sponsored public mural program. After sponsoring about 250 murals, the program loses its funding in 1983.	1974	
	1974–1975	Roberto Chavez paints <i>The Path to Knowledge and the False University</i> on the façade of the Rosco C. Ingalls Auditorium at East Los Angeles College in Monterey Park.
	1974–1976	Sergio O’Cadiz Moctezuma, with community members, paints the <i>Fountain Valley Mural</i> on the Calle Zaragoza wall of Colonia Juarez in Fountain Valley.
Judith F. Baca, Christina Schlesinger, and Donna Deitch establish the Social and Public Art Resource Center (SPARC) to produce, exhibit, and preserve public artworks. Its programs include <i>The Great Wall of Los Angeles</i> , CityWide Mural Program (with the Department of Cultural Affairs), Mural Rescue Program, and UCLA@SPARC Digital/Mural Lab.	1976	
Judith F. Baca leads hundreds of youths, volunteers, and thirty-five other artists to create <i>The Great Wall of Los Angeles</i> , a 2,754-foot-long mural representing California history. To this day, it is the nation’s longest narrative mural.	1976–1983	

<p>Painter and muralist Barbara Carrasco donates 71 slides to the University of California, Santa Barbara Department of Special Collections, Davidson Library. The Barbara Carrasco Slide Collection features Carrasco’s artworks, gallery visits, portraits, and murals. The collection is part of the <i>iMurales Rebeldes!</i> Project. (In 1996, Stanford University purchases her collection of correspondence, original artwork, publications, photographs, and videos.)</p>	<p>1977</p>	
	<p>1979</p>	<p>Roberto Chavez’s <i>The Path to Knowledge and the False University</i> is whitewashed by the East Los Angeles College administration. Was it “too Chicano”?</p>
<p>1980s–1990s</p>		
<p>Los Angeles is considered the mural capital of the world, a designation earned by the city’s predominance of murals, including those created during the peak of Chicana/o muralism (1969–1975). The distinction is now held by Philadelphia.</p>	<p>1980s</p>	
	<p>1980</p>	<p>East Los Streetscapers paints <i>Filling Up on Ancient Energies</i> for Shell Oil Co. at its gas station on 4th and Soto Streets in Boyle Heights.</p>
	<p>1981</p>	<p>Barbara Carrasco paints <i>L.A. History: A Mexican Perspective</i>, a portable mural intended for 330 South Broadway in downtown Los Angeles, as part of the city’s bicentennial celebration. The mural is immediately censored for its Chicana and feminist perspective and is not displayed.</p>
<p>Frank Romero, Eloy Torrez, and East Los Streetscapers paint murals on the outside walls of Victor’s Clothing at 242 South Broadway. John Valadez, Eloy Torrez, and East Los Streetscapers also paint indoor murals at the site, turning the building into a downtown landmark.</p>	<p>1982–1985</p>	

In a second surge of mural production, the Olympic Organizing Committee commissions ten artists to paint murals along the 110 and 101 freeways as part of the Olympics Arts Festival of the Los Angeles 1984 Summer Olympics.	1984	
The Mural Conservancy of Los Angeles (MCLA) is founded to restore, preserve, and document the murals of Los Angeles. <i>¡Murales Rebeldes!</i> artist David Botello of East Los Streetscapers is among the founding members.	1987	
Judith F. Baca designs <i>The Great Walls Unlimited: Neighborhood Pride Mural Program</i> , at Mayor Tom Bradley's request, to replicate <i>The Great Wall of Los Angeles</i> mural project throughout the city. The program funds the creation and restoration of murals by local artists and employ youths to assist them. In 2003, budget cuts and other issues lead to closing the program.	1988	
		Shell Oil Co. bulldozes East Los Streetscapers' <i>Filling Up on Ancient Energies</i> without first notifying the artists. The Streetscapers decide to sue Shell Oil Co., which commissioned the mural, for its destruction.
	1990s–2000s	
	1990	Barbara Carrasco's <i>L.A. History: A Mexican Perspective</i> is displayed at Union Station as part of the Los Angeles Festival, the first and only time the Los Angeles public has seen the mural in its entirety.
	1990–1991	Ernesto de la Loza paints <i>Resurrection of the Green Planet</i> on a building at the corner of Cesar E. Chavez Avenue and Breed Street in Boyle Heights.
	1991	East Los Streetscapers wins its suit against Shell Oil Co. when the Superior Court of Los Angeles rules that murals are considered "paintings," as defined by the California Art Preservation Act (<i>Botello v. Shell Oil Co.</i>). The ruling sets precedent for the protection of murals under the act.

	1995	Yreina D. Cervántez and Alma López paint <i>La Historia de Adentro/La Historia de Afuera</i> (The History from Within/The History from Without) on the wall of the Huntington Beach Art Center parking lot.
	1996	Ernesto de la Loza paints <i>El Nuevo Mundo: Homage to the Worker</i> on the wall of the Peerless Hardware Store on Sunset Boulevard in Echo Park.
	2000–2010	
	2000	Ernesto de la Loza's <i>El Nuevo Mundo: Homage to the Worker</i> is destroyed when the Peerless Hardware Store building on which it is painted is sold to the city to make way for the Edendale branch of the Los Angeles Public Library. The building and the mural are demolished.
	2001	Sergio O'Cadiz Moctezuma's <i>Fountain Valley Mural</i> , in a state of extreme decay, is destroyed when the Calle Zaragoza wall is razed and a new wall is constructed in its place.
The City of Los Angeles enacts a citywide mural ban preventing fine art murals from being placed on private property.	2002	
Photographer Robin Duntiz donates her slides of Los Angeles murals to the Helen Topping Architecture and Fine Arts Library, University of Southern California. The Robin Duntiz Slides of Los Angeles Murals, 1925–2002, is composed of Duntiz's personal collection of 2,000 digitized slides that record her involvement in documenting and preserving Los Angeles murals. The collection is part of the <i>¡Murales Rebeldes!</i> Project.	2002–2008	
	2004	Ernesto de la Loza paints <i>Organic/Manmade</i> inside the Los Angeles Public Library Edendale branch, built on the site of his demolished mural <i>El Nuevo Mundo: Homage to the Worker</i> .

<p>Photographer Oscar R. Castillo gifts the Oscar Castillo Photograph Collection—more than 3,000 digital images beginning in the 1960s—documenting the Chicana/o community in Los Angeles and South Texas to the UCLA Chicano Studies Research Center (CRSC). The collection is part of the <i>¡Murales Rebeldes!</i> Project.</p>	<p>2006</p>	
<p>Activist and photographer Nancy Tovar donates her collection of 638 color slides of mural art to the Chicano Studies Research Center at University of California, Los Angeles. The Nancy Tovar Murals of East Los Angeles Slide Collection, 1970–1980, reflects Chicana/o life primarily in East Los Angeles in the wake of the 1960s–1970s Chicano civil rights movement. The collection is part of the <i>¡Murales Rebeldes!</i> Project.</p>	<p>2008</p>	
<p>The collection of activist and Latin American art and social historian Shifra M. Goldman is donated to the the University of California, Santa Barbara Department of Special Collections, Davidson Library. The Shifra M. Goldman Papers (1933–2011), includes Goldman’s scholarly writings, slides, audio and video recordings, and digital files. The collection is part of the <i>¡Murales Rebeldes!</i> Project.</p>	<p>2008–2010</p>	
	<p>2009</p>	<p>Yreina D. Cervántez and Alma López’s <i>La Historia de Adentro/La Historia de Afuera</i> is whitewashed by the new owner of the Huntington Beach Art Center building, despite offers by the artists to remove it first.</p>
	<p>2010–2020</p>	
	<p>2011</p>	<p>The County of Los Angeles establishes LA Plaza de Cultura y Artes, Los Angeles’s first Mexican American museum and cultural center, at the historic Vickrey-Brunswig Building across from El Pueblo de Los Angeles Historical Monument.</p>

The Mural Conservancy of Los Angeles (MCLA) begins preserving six 1984 Olympics murals along the 101 Freeway. The murals' restorations are completed in 2016.	2011	
David Alfaro Siqueiros' <i>América Tropical</i> is fully conserved and open to the public at the newly created América Tropical Interpretive Center (ATIC) at El Pueblo de Los Angeles Historical Monument.	2012	
The City of Los Angeles passes a Mural Ordinance that reverses the 2002 citywide mural ban. The ordinance allows murals on privately owned properties; creates a mural registration process; and establishes a mural database.	2013	
	2015	The California Historical Society opens its Los Angeles headquarters at LA Plaza de Cultura y Artes in the city's historic core across from El Pueblo de Los Angeles Historical Monument
		The California Historical Society and LA Plaza de Cultura y Artes join the Getty's 2017 Pacific Standard Time: Latin America/Los Angeles regional initiative with the <i>¡Murales Rebeldes!</i> Project.
The City of Los Angeles's Department of Cultural Affairs (DCA) creates a Citywide Mural Program for new mural production and restoration of city-sponsored fine art murals.	2015–2016	
	2017	The California Historical Society and LA Plaza de Cultura y Artes, in collaboration with Angel City Press, publish <i>¡Murales Rebeldes! L.A. Chicana/Chicano Murals under Siege</i> , a companion publication to the <i>¡Murales Rebeldes!</i> exhibition.
	September 20, 2017–February 27, 2018	The California Historical Society and LA Plaza de Cultura y Artes present <i>¡Murales Rebeldes! L.A. Chicana/o Murals under Siege</i> , an exhibition at LA Plaza, just a short walking distance from David Alfaro Siqueiros's mural, <i>América Tropical</i> .