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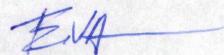
Robin Dunitz  
Post Office Box 64668  
Los Angeles, CA 90064

Dear Robin,

Here are the three texts. PLEASE feel free to edit them --I think especially the first one on the Long Beach mural is too long. Also, I am very open to changes, if you think that there are other more interesting or important aspects than what I have put down.

Thanks.

Sincerely yours,



Eva Cockcroft

## Labor

The history of women in the labor movement was a subject I had wanted to paint for a long time. I almost did it in New York, for Local 1199, but at the last minute the project fell though. When I came to California in 1989, I continued to look for an appropriate site. A friend introduced me to the Southern Callifornia Library for Social Research located in South Central LA, a private library which is home to books and archives about labor and progressive movements. It was a perfect fit. The library was enthusiastic about the idea and I began to apply for grants. After two years without any luck, I decided to fund it myself. I was teaching two days a week --the rest of the time, I worked on the wall.

The mural honors both anonymous women workers and important organizers. It contains portraits of political and labor organizer Dorothy Healy (left) International Ladies Garment Workers Union leader Rose Pesotta (center left), Charlotta Bass, publisher of The California Eagle who fought for civil rights and jobs for World War II workers (center), United Farm Workers Vice President Dolores Huerta and agricultural workers leader Luisa Moreno (center right). I was painting in the aftermath of the Rodney King beating and the background scene of police beating strikers (based on a 1930's photograph) seemed particularly apt. During the riot's that followed the verdict, the liquor store across the street was torched, but the mural was not touched.

# Eva Corkcraft

Belmont.

In 1995, I began working with ArtscorpsLA a community-based youth and arts group the works with spray can artists and Hollywood Beautification Team, a beautification and anti-graffiti program to do a series of projects in and on schools in the Hollywood area. All the projects were big, but the wall outside Belmont H. S. was enormous --580 feet long and rising from 3 to 45 feet, like the side of a battleship. It called for a big theme and we chose the history of the universe, from the big bang to the freeways of modern day Los Angeles. Earth Memories presents an evolutionary time-line: the formation of the planets, water world, the age of reptiles, dinosaurs and the death of that era, the formation of mammals, the development of man from the cave artist, to Mayan priests, to the present. The design was put together by a group of seven young writers, a recent art school graduate, and myself in a marathon week long design process.

The full-time crew was four people, myself, Eric Nieman, Jaime Reyes, and Edwin Perez. Others, who because of school or jobs could not work on weekdays, came on Saturdays along with volunteers from the school and the community. No one anticipated when we started that it would take us six months to finish, but the high sections (we had 100 feet of scaffolding which we moved twice) took a long time. The technique was brush painting, with spray for finishing and detail --especially in the section of planets, and for eyes, highlights and accents

We also did not anticipate controversy, but, when we were painting the section showing the evolution of man from earlier forms to cave-man artist, a woman came along and stopped to talk. "You're doing a good job," she said, "but why don't you paint something democratic instead of this communist evolution stuff!"

## Long Beach

Oil, Life and Ecology was the first mural on a National Guard Armory in California, and the idea made the Generals in Sacramento very nervous. It took all of Heather Green's (head of the Long Beach Mural program) persuasiveness to convince them to go ahead. At the end however they were delighted, and all the big brass came down for the dedication. As a long time anti-war activist, I felt rather strange at first to be working with the military, but, I quickly discovered that they were human, made some friends, and had many lively discussions about life, politics, and environmental issues.

The theme of oil and alternative energies was chosen because of the importance of oil in the history of Long Beach in particular and California in general. It also fit with my strong feelings about the need for environmental activism, especially in the aftermath of the Exxon Valdez wreck. As I began to research the petroleum, however, I became aware that while the use of petroleum as a fuel is no longer viable, it did serve important functions for development historically, and is still necessary for the manufacture of plastics, even the paint we were using on the wall.

The mural has a life line (beginning with early forms of sea life, to the dolphins, humans who soar to the sky and finally a rocket representing modern science which can solve the energy problem) and a oil line. Before widespread use of petroleum for energy, whale oil was widely used, so the mural begins with the image of a whaling ship. This is followed by a burning tanker, off shore oil wells and a woman rescuing an oil covered bird. The central image shows an oil refinery and representations of renewable energy sources, electric, geothermal, solar, water, and wind. This is followed by the oil oozing around the globe and a traffic jam. Finally, the positive aspects of petroleum based plastics are shown in an image of various consumer products and modern medicine with open heart surgery and a runner whose heart is hooked up to a machine.

The mural was painted with four assistants as part of the Long Beach mural mentor program. After working as assistants on the artist mural, the two young men and the two young women used their newly acquired skills to paint their own murals.

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