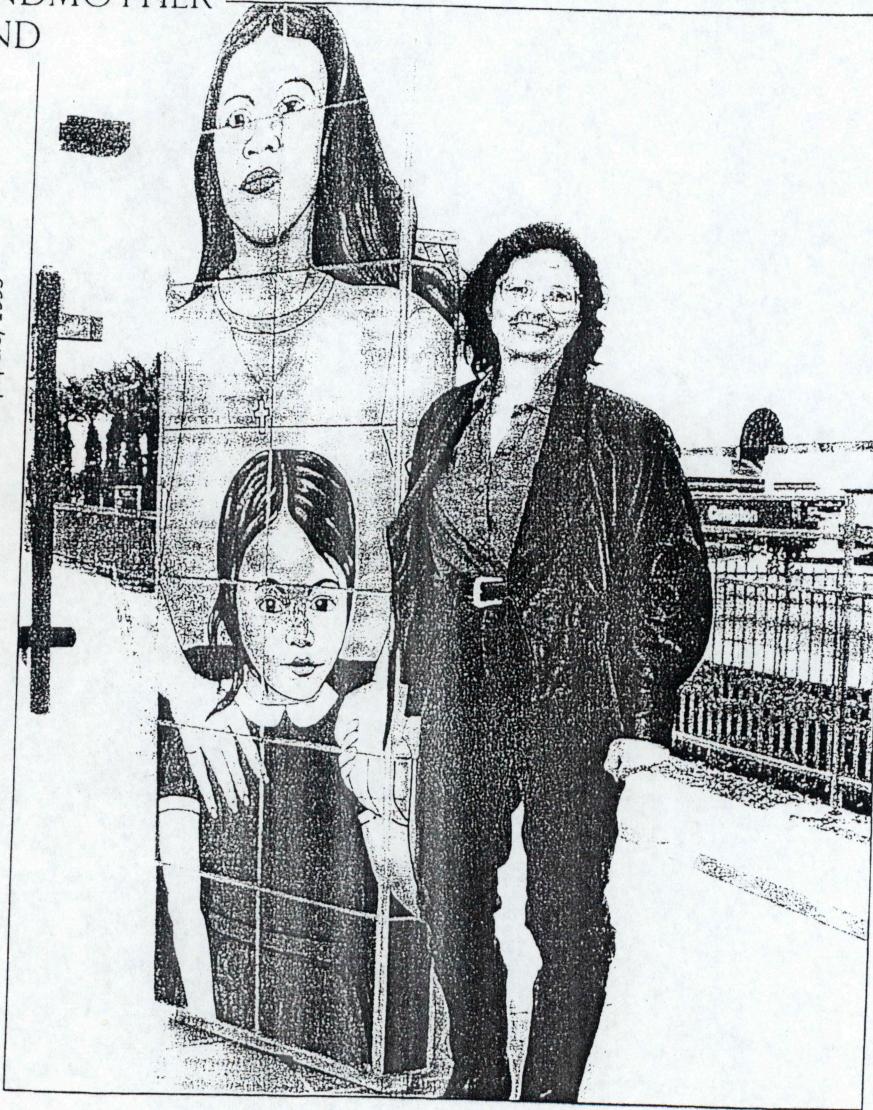


EVA COCKCROFT (1936-1999)

ARTIST
PAINTER
MURALIST
PHOTOGRAPHER
WRITER
MOTHER
GRANDMOTHER
FRIEND

IPRESENTE!

"Compton Past, Present, and Future" 1995, Compton MetroRail Blue Line Station
Willowbrook Ave & Compton Blvd., Compton, Photo SAKADA, Wave Newspapers, 1995



MEMORIAL SERVICE

May 1, 1999, 2 P.M.

Eva Sperling Cockcroft, a muralist who depicted social themes including racial unity and the dignity of labor.

At Social and Public Art Resources Center (SPARC)
685 Venice Blvd., Venice, California 310.822.9560

Eva Cockcroft
in her own words:

"Once a year on my birthday, I try to decide what I'm going to do when I grow up. The hard part is narrowing it down to one thing at a time because that doesn't really conform to my reality. Everything I do involves art and politics, but the form keeps changing."

"My work has always been political in nature. Over the years, I have engaged with different communities and issues including anti-Imperialist struggles in Latin America, civil rights struggles here and abroad, feminist issues, and environmental issues. My art actions in support of these causes have taken the form of community-based murals, stencil, billboard and poster campaigns, photography, gallery exhibitions (both as artist and curator), and individual paintings and drawings. I have also written extensively, mainly for art publications (including Art in America and Artforum) and in book form, on other artists working in political and Latin American art."

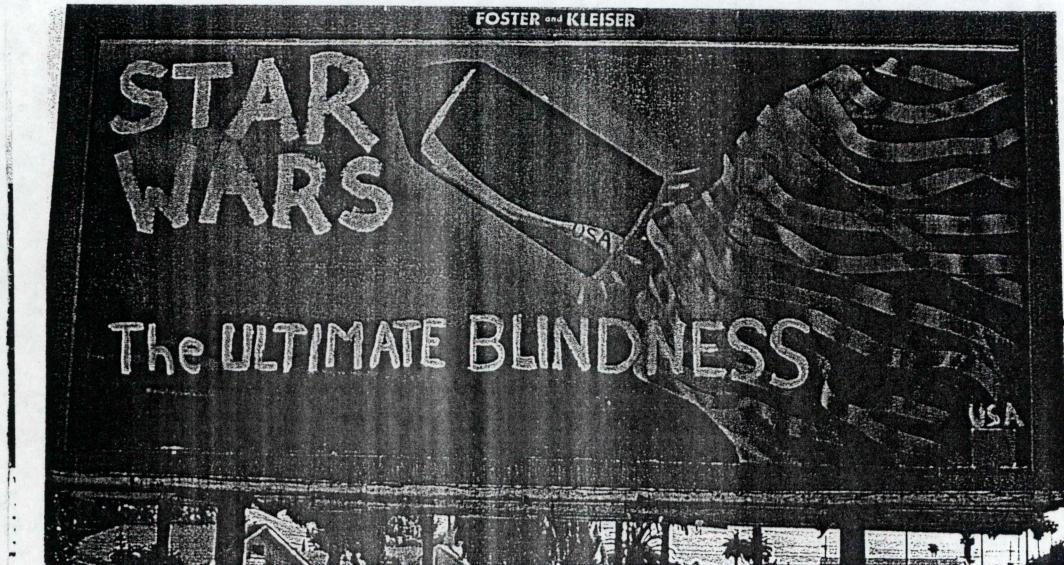
"Mainly, I'm a community muralist. Over many years I ate, dreamt, talked, painted, documented, and promoted the mural movement. Painting murals is still what I prefer doing when I can find the work. I painted about 20 murals, some individually and others collectively, all community based, including one in Nicaragua. Through

my involvement with the mural movement, I also became a writer and photographer. Over time these skills grew from being a means to an end to become separate interests with their own internal dynamic. I began to write on things other than murals and photograph migrants or revolutions with the same passion as I had documented murals. In the last few years, as the themes requested by communities have become less militant, I have turned to two other outlets for my painting: easel paintings that explore the personal with the political and street stencils. I led a stencil brigade for Artists for Nuclear Disarmament for June 12th, 1982, and did anti-gentrification stencils for PADD's Not for Sale group. Last summer, I graduated to billboards with the South Venice Billboard Correction Committee."

"As I worked to earn my daily bread, I learned how to do design and editing. I have begun again to dabble again with one of my first loves, theatre: between painting banners and organizing exhibitions, I did street theatre for Artists Call's "True Avenue of the Americas."

"As a community muralist and public artist for over twenty years, I have a great deal of experience in working with disparate communities and creating projects with varying levels of youth involvement. I have worked with at-risk youth most recently in the Santa Monica city yards mural (1996) where they, the

"Star Wars" South Venice Billboard Correction Committee, 1986? Venice, Calif.



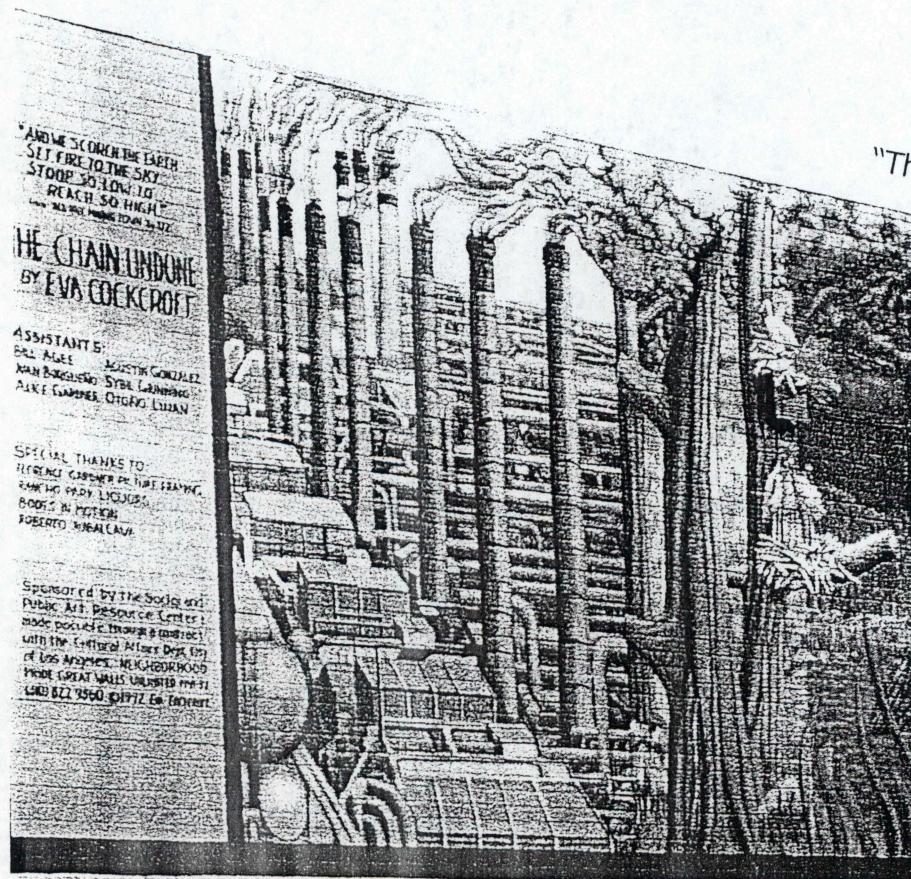
youth, were involved in both the design and execution of the project. I have also worked with graffiti artists in 1995-6 as the ARTSCORPSLA mural coordinator arranging spray can projects for them with public schools, and working together with them on the 580' long "Earth Memories" mural on Beverly Blvd. at Belmont H.S. (1995-6), the largest single concept mural in LA. On that project, the spray can artists worked primarily with brush, using spray only for accents."

"In my ceramic tile project for the MTA station in Compton, I worked with H.S. students to design an entry mural for the station. In the other 12 ceramic tile panels mounted over the benches on the platform and the two freestanding triangular columns, I both designed and executed the pieces working to express the history and migrations of the various ethnic groups that make up the

population of Compton. The communities essence was further expressed through statements about Compton inscribed on the columns. I consider the Compton project to be a representative expression of my philosophy of the artist as a vehicle for community expression."

"Although the population of Compton is almost entirely Black, Latino, and Samoan—and I am a Euro-American female—this was not an obstacle in my ability to create an artwork that they felt successfully expressed their community."

"In addition to Compton, I have worked on several local history projects in the past, among them, a bicentennial mural for the upstate N.Y. town of Warrensburg, and a historical mural for the downtown development association of Flushing, Queens in NYC. The creation of a historical map as something to be walked on, seems to me to be a fascinating creative problem in design and use of materials, and I would love to work on it. I am also interested in a creative use of signage for Venice beach."



"I have had experience as the director of large public art projects including the "La Lucha" public art park project in NYC. and the "In the Name of Peace" installation in Exposition Park in 1990 in LA. Both these projects involved coordinating artists, carpenters, builders, community, fundraising, etc. For five years, from 1984-9, I was the executive director of Artmakers, Inc. a public art artist organization in NYC, which provided extensive experience in dealing with funders, artists, and budgets. I have also worked with fabricators, architects, and builders. My most recent major project was a 1% with Champion Development Co. for the One Westside Plaza at Sawtelle and Olympic in West LA. where I worked with the builder, architect and developer." During the past few years, I have worked with a group of women artists here in Los Angeles (the Common Threads Artist Group) making artwork to support the organizing efforts of UNITE among garment workers against sweatshop conditions in the industry. For close to a year, we worked on researching and creating a display in eleven windows of a defunct downtown department store on the history and current struggles of L.A.'s garment industry—Hidden Labor: Uncovering

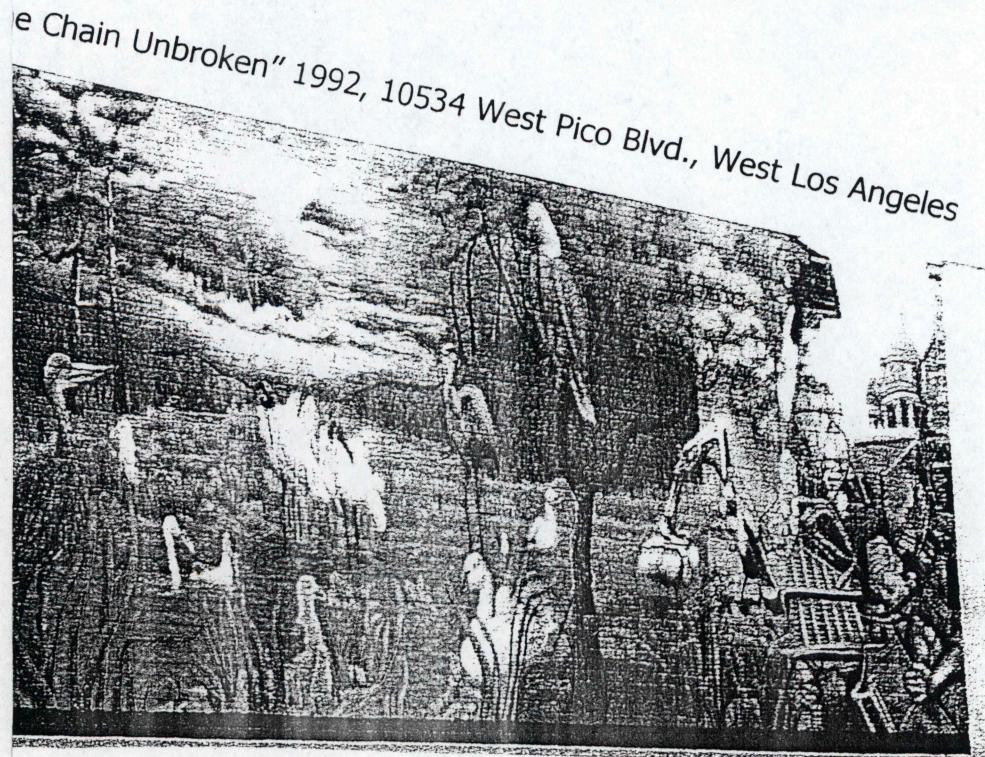
L.A.'s Garment Industry...I envision the hidden politics of breast cancer group as functioning in a similar collective manner."

About Eva Cockcroft

Born in Vienna on September 27, 1936, in Vienna, Austria, Eva came as an infant to the United States as an infant when her physician parents sought refuge from Nazi tyranny. Her life ended on April 1, 1999, after a three-year struggle against breast cancer. A graduate of Cornell University and Rutgers University, she became a prominent visual artist during the activist era of the late 1960's.

Her work as a public muralist brought her national and international stature and visibility. Her murals on social themes include the topics of: the dignity of labor; support of oppressed peoples; racial and ethnic unity and reconciliation; environmental protection; and many related topics. This body of work propelled her to the forefront of the mural community. Her large-scale murals in New York, Los Angeles, Long Beach, Germany, Nicaragua and elsewhere reflected her lifelong commitment to a consistent moral vision in art.

Her last mural, "Homage to Siqueiros," was a reconstruction of



Siqueiros's "America Tropical," which was white-washed in Los Angeles in 1938. Painted in East Los Angeles in 1998 with Alessandra Moctezuma, it is a tribute to one of the great Mexican muralists who influenced later generations of American public artists. This mural was selected on the internet as "mural of the month."

In 1990, she was artistic director and designer of the memorial wall for El Salvador, entitled "In the Name of Peace," which was installed for six months in Exposition Park, Los Angeles. She was co-founder of Artmakers, Inc., a community mural group in New York City, and directed the group from 1983 to 1989. In 1974 she produced a television program, "Community Murals" at KQED-TV, which was broadcast several times by public television stations in more than 30 cities around the United States.

Her work has been included in group shows in museums and galleries here and abroad, including the traveling exhibition "Committed to Print" (1988) organized by Museum of Modern Art in New York and "Lines of Vision: Drawings by Contemporary Women" (1989) organized by Hillwood Art Museum which traveled to Latin America as well as in the US. She most recently had a exhibition at Workman's Circle in Los Angeles. Eva's work is included in the collections of New York City's Museum of Modern Art, Flint

Institute of the Arts, and the Wifredo Lam Institute, Havana, Cuba.

A writer as well as an artist, she was the con-author of "Towards A People's Art The Contemporary Mural Movement," published in a second edition in 1998.

Since moving to California in 1989, she has taught at California State University at Long Beach, Art Center for Design, UCLA and the University of California at Irvine.

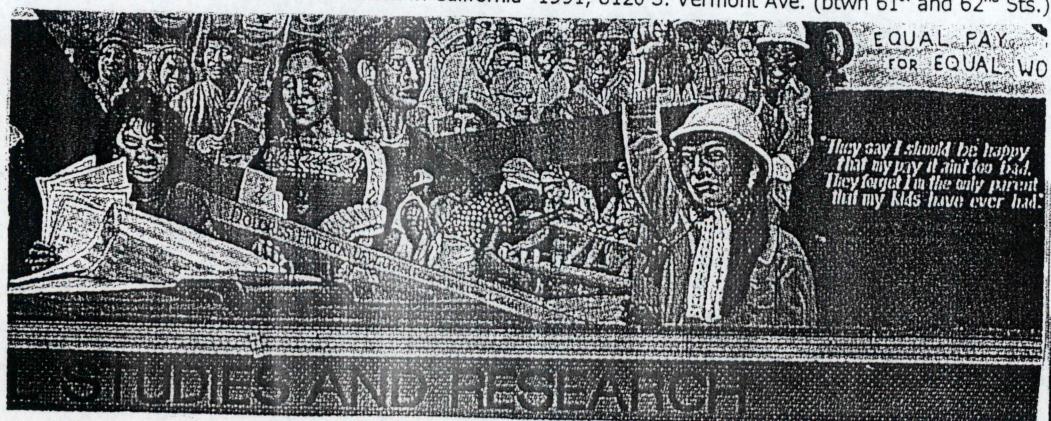
Her articles that appeared in leading art journals such as Artforum and Art in America are widely recognized as seminal contributions to 20th century art criticism. Among other awards, she has received the Elizabeth Chapin Award in 1989 from the Citizens Committee for New York.

During her final illness, she produced artworks about breast cancer in order to raise public consciousness about this devastating disease

She is survived by her father, Dr. Otto Sperling, her brother Dr. George Sperling, sons Ben, Eric, and Peter, seven grandchildren, and loving companion Bruce Snyder.

Donations in her memory may be made to the Southern California Library For Social Studies and Research, 6120 S. Vermont Avenue, Los Angeles, CA, 90044

"History of Women in the Labor Movement in California" 1991, 6120 S. Vermont Ave. (btwn 61st and 62nd Sts.)



LOS ANGELES VIEWING OPPORTUNITIES APRIL, MAY, JUNE, 1999

A retrospective of Eva's work will be exhibited at SPARC from April 24 through May 2, 1999. Her work is in the "ART.RAGE.US" exhibit at the downtown Central Branch of the Los Angeles Public Library at 630 W. 5th Street, and in the "Espritu de Colaboracion" exhibition which will open at Self Help Graphics as part of their annual graphics show at 3802 Cesar E. Chavez Blvd, (corner Gage) in East Los Angeles, starting June 27, 1999. Call (323)264-1259 for hours.

PUBLIC COMMISSIONS (select list)

- 1998 Homage to Siqueiros, (with Alessandra Moctezuma) 15'x50', East Wall,
Self Help Graphics, acrylic.
- 1997 Beachin', LA, 46'x54'm & 3 10'x30' ea. round towers, & 30'x25' tower, acrylic
- 1996 Earth Memories, Belmont High School, LA, 3' to 45'x580', acrylic
- 1996 Recycle, Repair, Renew, Restore, Santa Monica, 10' to 14'x280', acrylic
- 1995 Compton, Past Present and Future, Compton MTA Station, 600 sq. ft., ceramic
- 1994 Global Chess, (with Paul Botello), Berlin, Germany, 72'x120', acrylic.
- 1992 The Chain Undone, LA, 16'x79', acrylic.
- 1992 Open Minds, Open Hearts, Building the Future, Long Beach, 10'x50', acrylic.
- 1991 History of Women in the Labor Movement, LA 7'x60', acrylic.
- 1990 Oil Life and Ecology, Long Beach, 13'x72', acrylic.
- 1986 Homage to Seurat: La Grande Jatte in Harlem, NYC, 2 walls, 30'x30' ea., acrylic.
- 1986 Push Crack Back, Artmakers collective mural, NYC, 15'x40', acrylic.
- 1985 La Lucha Continua, political art park (artistic director), NYC, 30'x40', oil enamel.

ONE PERSON SHOWS

- 1998 A Shenere Velt (Workman's Circle Gallery) 1525 South Robertson,
Los Angeles, 9/13-11/3.
- 1988-9 Gallery 1199, 310 W. 43rd St., NYC, 11/9-1/5.
- 1987 P.A.C.A. Gallery, 131 E. 7th St., NYC, 5/6-5/.
- 1984 Gallery 345, 345 Lafayette St., NYC, 5/12-6/9.
- 1982 Gallery 345, 345 Lafayette St., NYC, 9/11-10/9.
- 1979 Cayman Gallery, 381 W. Broadway, NYC, 10/12-11/10.

GROUP SHOWS (select list)

- 1998 San Francisco Public Library, Los Angeles Public Library, Art Rage.Us,
(curator: Susan Claymon).
- 1998 Many different venues, Espiritu de Colaboracion, (curator: Self Help Graphics).
- 1993 Directors Guild of America, The Art Speaks for Itself X, (curator: Jeff Phillips).
- 1990 Hillwood Art Museum, "The Political Landscape," (curator: Mary Ann Wadden)
LA Municipal Art Gallery, (curator: Harry Hopkins).
- 1990 Exposition Park, Los Angeles, "In the Name of Peace," memorial wall for El
Salvador, installed for six months (curator: Eva Cockcroft).
- 1989 Hillwood Art Museum, "lines of Vision: Drawings by Contemporary Women,"
Toured U.S. and Latin America. (curator: Judy Van Wagner), catalog.
- 1989 PS 1 Long Island City, "China: June 4, 1989," (curator Susanna Leval).
- 1988 Museum of Modern Art, NYC, "Committed to Print," Touring.
(curator: Deborah Wye), catalog.
- 1987 Museum of Contemporary Hispanic Art, 584 Broadway, NYC, catalog.
- 1986 Bienal II, Havana, Cuba, "Por Encima del Bloqueo," catalog.
- 1986 El Chopo Museum, Mexico City, "En Camino," catalog.

PUBLICATIONS (selected)

- "Abstract Expressionism, weapon of the Cold War," Artforum, June, 1974.
With Jim Cockcroft & John Pitman Weber, Toward A Peoples Art: The Contemporary Mural Movement (1977, expanded version, Oct. 1998).
Co-editor with Holly Barnet-Sanchez, Signs from the Heart: California Chicano Murals (1990).

PUBLIC COLLECTIONS

Museum of Modern Art, NYC, Flint Institute of the Arts, NYC Health and Hospital Corporation,
Wilfredo Lam Institute, Havana, Cuba, Eli Broad Family Foundation, San Francisco Art Commission

