

A vibrant street mural on a wall in Oaxaca. The central focus is a black and white portrait of a smiling woman with dark hair, wearing a patterned garment. This portrait is set within a red circular frame with a blue and red scalloped border. Radiating from this center are yellow and white triangular rays, creating a sunburst effect. The entire mural is framed by a thick black border. To the right, green foliage is visible, and to the left, a grey wall is partially seen.

Street Art in Oaxaca

Aisling, Geoff & La Jessie



Mural of human rights activist Malala Yousafzai posing in the style of US WWII cultural icon Rosie the Riveter by Anat Ronen (Avis Frank Gallery in Houston, Texas).



Green Works put this 'reverse graffiti' up in San Francisco by cleaning dirt and soot off a wall.



“Message in a bottle” Priest, Mobile, Alabama, 2010 (via Wooster Collective)



Street artist Eduardo Kobra painted a mural of the legendary artists Basquiat and Warhol in Williamsburg, Brooklyn.



A man walks by a graffiti memorial in memory of Yusef Hawkins, a 16-year-old African American youth who was shot to death on August 23, 1989 in Bensonhurst, on January 17, 2013 in the Brooklyn borough of New York City.



Colectivo LaPiztola painted the bright orange facade of La Guelaguetza, a Oaxacan restaurant located in the Koreatown neighborhood of Los Angeles.



Aisling
Academy of Urban Planning
(Title 1, Bushwick, Brooklyn)

Geoff, Berkeley Carroll School Park Slope, Brooklyn (NY)





Jessie

Oak Park River Forest High School, Oak Park, IL

Miguel Del Real, York Alternative High School Teacher, Pilsen Neighborhood, Chicago

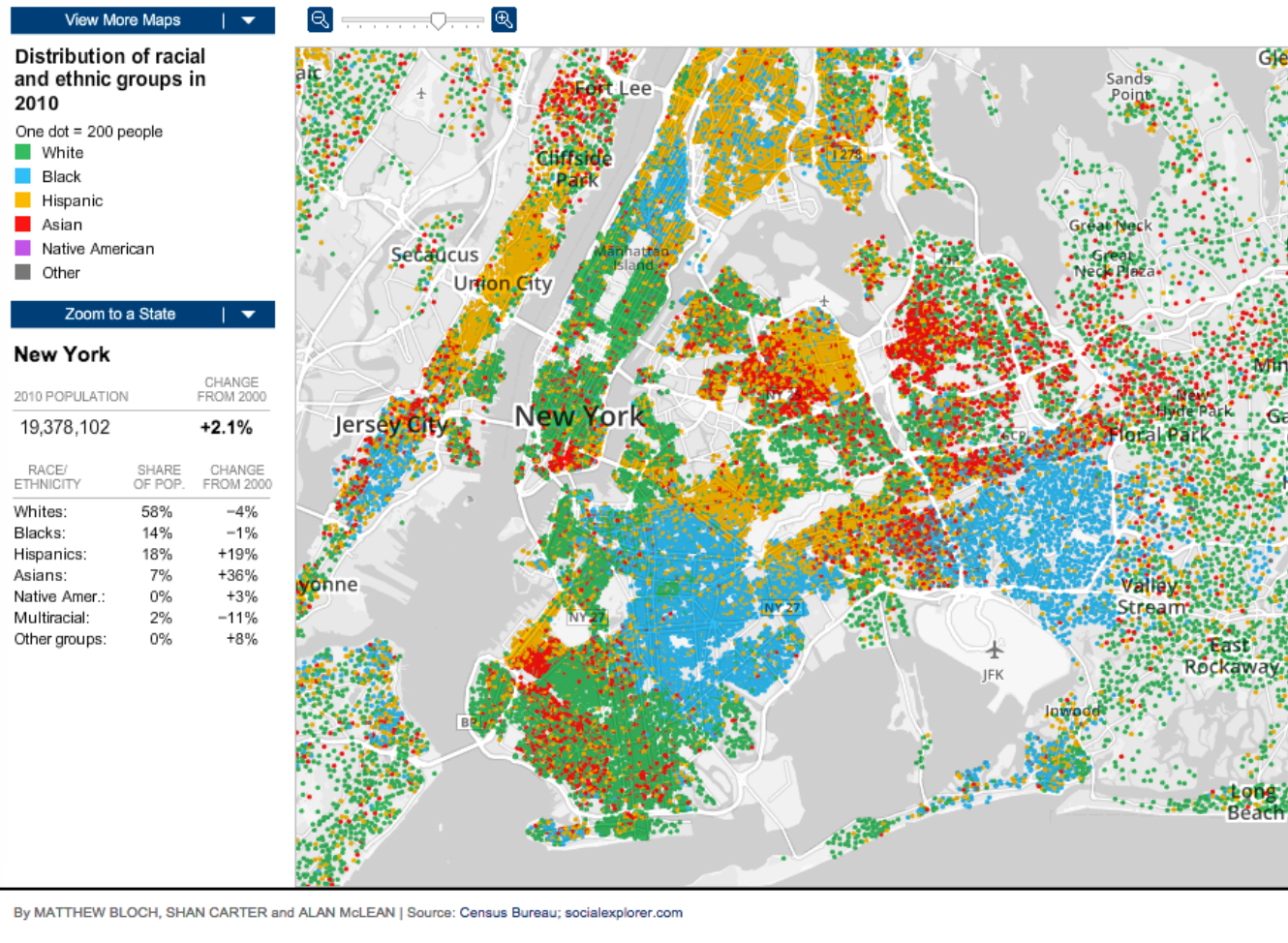


2010 Census

Demographics: NYC/Brooklyn

Source:

<http://projects.nytimes.com/census/2010/map>



Many Brooklyns:

Bushwick
and
Park Slope
(among others)

The New York Times

Mapping the 2010 U.S. Census

Browse population growth and decline, changes in racial and ethnic concentrations and patterns of housing development.

View More Maps | ▼



Distribution of racial and ethnic groups in 2010

One dot = 50 people

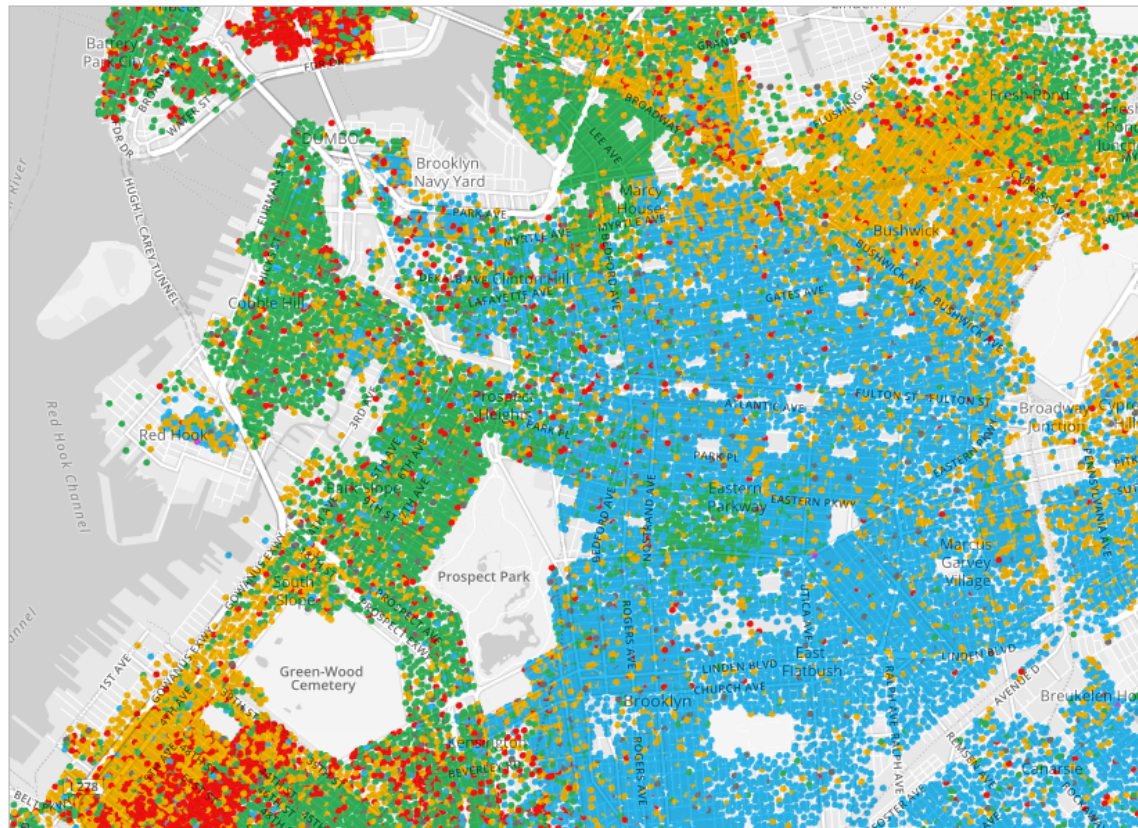
- White
- Black
- Hispanic
- Asian
- Native American
- Other

Zoom to a State | ▼

New York

2010 POPULATION	CHANGE FROM 2000
19,378,102	+2.1%

RACE/ETHNICITY	SHARE OF POP.	CHANGE FROM 2000
Whites:	58%	-4%
Blacks:	14%	-1%
Hispanics:	18%	+19%
Asians:	7%	+36%
Native Amer.:	0%	+3%
Multiracial:	2%	-11%
Other groups:	0%	+8%



2010 Census

Demographics: Chicago

The New York Times

Mapping the 2010 U.S. Census

Browse population growth and decline, changes in racial and ethnic concentrations and patterns of housing development.

View More Maps

Distribution of racial and ethnic groups in 2010

One dot = 200 people

- White
- Black
- Hispanic
- Asian
- Native American
- Other

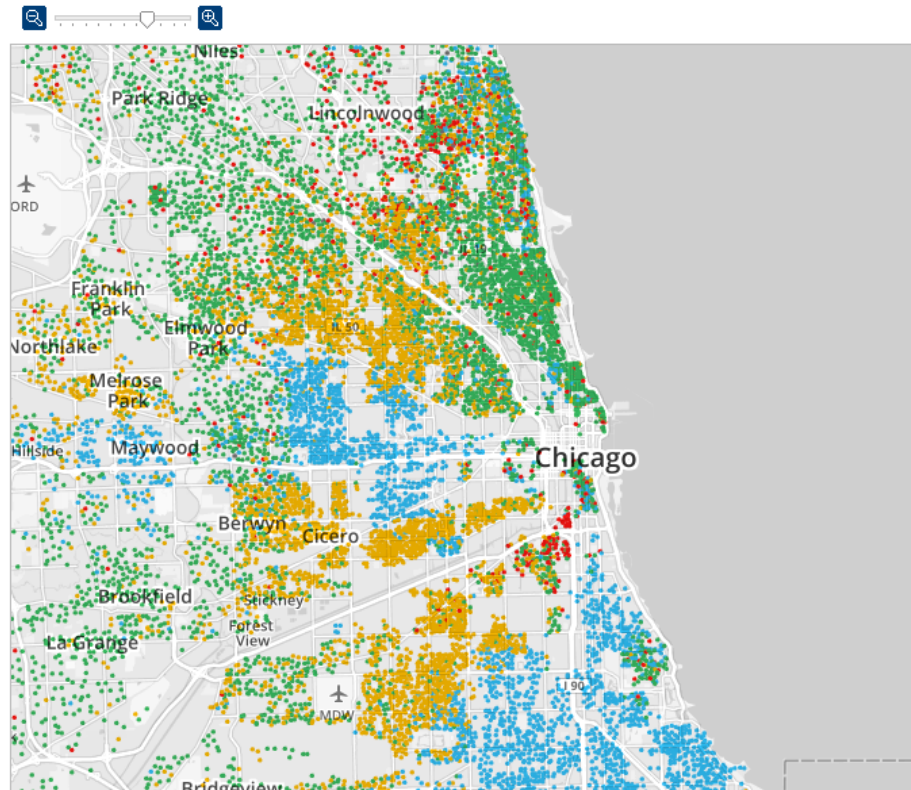
Zoom to a State

Illinois

2010 POPULATION CHANGE FROM 2000

12,830,632 +3.3%

RACE/ ETHNICITY	SHARE OF POP.	CHANGE FROM 2000
Whites:	64%	-3%
Blacks:	14%	-1%
Hispanics:	16%	+32%
Asians:	5%	+38%
Native Amer.:	0%	+3%
Multiracial:	1%	+19%
Other groups:	0%	+14%



Essential Questions

- How can the study of Mesoamerica and indigenous culture help students better understand ideas of identity, community, colonialism, and resistance?
- Is street art a form of civil disobedience?
- How does studying historical codices and glyphic texts provide context for present day beliefs, values, and actions?
- How can the study of street art inform students about creative strategies of resistance and political voice?
- Who decides what is art/socially acceptable and what is graffiti/vandalism in public space? What is the difference--if any-- between corporate sponsored ads plastered on sides of buildings and street art?
- What is the relationship between the revolutionary art and murals of artists like Diego Rivera, Jose Clemente Orozco, David Alfaro Siqueiros, and Rufino Tamayo, and the contemporary street art that sprung up in Oaxaca with the Teachers Revolt in 2006?
- How can the study of indigenous media projects like "Video in the Villages," Erica Wortham's ILADMA (Indigenous Latin American Digital Media Archive), and Zack Kunuk's Isuma TV help students understand narratives of self-determination, authentic representation, cultural exchange and sustainable development amongst indigenous communities?

Activities/ Assessments: Students will

- Examine indigenous media resources, digital archives and initiatives in Mexico and Latin America, such as: [Mapas Project](#), [Virtual Mesoamerican Archive](#), [Age of Exploration](#) Digital Maps, *Indigenous Media in Mexico: Culture, Community, and the State* (book) and ILADMA (Indigenous Latin America Digital Media Archive) by Erica Wortham (professor of anthropology at George Washington University), *Getting Up for the People: The Visual Revolution of Asar--Oaxaca* by ASARO, Mike Graham de La Rosa, Suzanne M. Schadl
- Evaluate the vibrant, compelling body of work that sprung up out of the 2006 Teacher Revolt, powerfully depicted by Nevaer and Sendyk in their book *Protest Graffiti Mexico: Oaxaca* and as seen in images captured on NEH Institute 2015
- Connect street art with other forms of protest art in Latin America such as songs by artists like Ruben Blades: “Tocar para Resistir” (Alonzo)
- Create their own murals or paintings, even working collaboratively on a common mural site on or off-campus
- **Summative Assessment:** Geoff, Aisling, and Jessie will design a summative assessment in conjunction with street muralist Miguel. The assessment will allow students from Chicago and New York of different ages and diverse backgrounds to start meaningful conversations about the meaning of art, expression, and activism.

Blog Components

- (Miguel) Del Real Ink
- Women in Art
- Lapiztola
- Itandehui Xiaj Nikté - Street Art Archivist
- Tlacolulokos
- Colectivo Chiquitraca
- Raperos y Raperas (Mare y Julio)
- (To Add): Indigenous Media: Borgia and Florentine Codices
- (To Add): Mexican Muralists: Rivera, Orozco, Siqueiros, Tamayo
- (To Add): The 43- Iguala mass kidnapping (2014)

Our blog: arteurbanoenoxaca.tumblr.com



Think Pair Share

1. What role does social media play a role in maintaining or erasing political boundaries between countries?
2. In the second video Miguel says, “Art erases borders.” What do you think he means?
- 3. What are some criticisms of street art in present day America? Why might a street artist want to make a pilgrimage to cities like Oaxaca?**
- 4, How does art reflect culture?

The Inside Out Project



JR

- French photographer and artist - self described “photographeur”
- flyposts large black and white images in public locations
- says the street is the “largest art gallery in the world”



*Cultural
Values: Todo
el poder al
pueblo*

Additional Resources

Protest Graffiti Mexico: Oaxaca by Louis E. Nevaer



Getting Up for the People: The Visual Revolution of ASAR-OAXACA by Suzanne Schadl and Michael Graham de la Rosa

Mexico's street art tells stories of grief, anger and resistance by Sam Jones, The Guardian

Quick on the draw - an interview with Lapiztola, EITC

El Deleite de la Transgresion - Ita's blog

Trespass: A History Of Uncommissioned Urban Art by Carlo McCormick