



Scores for the City

Social Choreography & Imagination for Southern California

A guide by the Llano Del Rio Collective

The Llano Del Rio Collective aims to expand cultural, social, and political imagination of Los Angeles through the production of thematic guides, related events, and the hosting of a speakers bureau. The Llano Del Rio Colony was a socialist colony founded in California's Antelope Valley by Job Harriman in 1915. Project support provided by Andy Warhol Foundation. Design by Dept. of Graphic Sciences. llanodelrio@gmail.com TheFutureisNotForever.com





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Councilperson Arlington
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CITY OF LOS ANGELES
CALIFORNIA


 Mayor J. Thomas
 Walsh

Dear Mr. Arlington:

I am pleased to accept you, an artist/activist, for developing a diverse Civil Pageant for the neighborhoods of the City of Los Angeles. As we discuss the development of the project to celebrate our history from the City Council, the Board of Arts, and LA Cultural Affairs. However we welcome your interest through art ideas towards the development of the event.

As we discussed in the past, I am grateful for your help in developing the Civil Pageant. The idea when your program ethnographically embody the concepts of immigration, neighborhood, and relations and meeting the fact that everyone in the City of LA. It is clear that you are a pioneer in terms of leading and serving an audience when we witness cultural perceptions of the city.

We hope that by developing the Civil Pageant we can counter the misconceptions of the city that Mrs. We Chair oversees. The neighborhoods of Los Angeles can and do get along.

We are looking forward to working with you to see that projects productions.

Sincerely,
 Doris Arlington
 District 15, Los Angeles City Council

Muralism: The Wall As Framing Device For Cops and Youth



In 1976, a Westside community planned on repainting the Stoner Recreation Center at Sawtelle Park. It had been "graffitied from floor to ceiling." Invited artist Judithe Hernández worked with the neighborhood "gang" to create a mural, with the hope that the local youth would become "invested" in the mural and would not re-graffiti the building.

Hernández, acting as both mediator and artist, negotiated the very different desires of mostly white community residents and local Chicano youth. Near the end of this collaborative project the mural team was working diligently putting on final touches, when a police car aggressively rolled up. A policeman walked past the crew entering the Center. Leaving the Center's offices, the policeman unexpectedly grabbed a twelve year old kid working on the mural by the shirt, and raised the youth about four feet off the ground to the policeman's face-level.

Hernández and the rest of her crew watched, frozen in shock. Seconds later, six to seven police cars stormed the parking lot. Hernández and her small crew of painters were confronted with over half a dozen police running towards them, guns drawn. Within the next ten minutes, a mini-riot ensued resulting in the arrest of a few of the youth assistants and a white-homeowner supportive of the project. Hernández reflects: "They did it to harass these kids. They didn't like what they had done, and they were determined to ruin their moment."

How could a muralist and a group of Mexican American teens provoke such a strong reaction from the police? Why did this activity prove so threatening? Perhaps the answer lies in extending our understanding of the mural as solely an aesthetic practice to one that's also performative, spatial and social. Chicano artists like Judithe Hernández created social situations through the design, research and painting of murals that allowed Mexican American youth to act outside of the social roles allotted to them. It allowed a subject, denigrated in the popular consciousness, to become an actor, a creator of language. The platform of the mural provided a physical space to materialize counter narratives that questioned and re-imagined existing political and social structures. It allowed these youth to walk to the edge of the known and the unknown and see the possibility of another self, one outside the frame or language of their existing worlds. And within the act, a subliminal space could be reached capable of provoking "terror and wonder" as the frame of reference allotted to the "other" dissolved giving shape and form to a new subject. From the multi-faceted processes of mural making, Mexican-Americans became Chicanos.

— SANDRA DE LA LOZA