

Speciators view a huge canvas covered with graffitl at the opening of the "Graffiti as Art" show at the Museum of

Science and Industry, The works were done by 15 New York artists. (Daily News Photos/Henry Herr Gill)

Wall to wall

Science-Industry Museum exhibit 'Graffiti' of 15 New York painters

By Henry Hanson :

Huge, brilliantly colored. billboard-size canvases of "Graffiti as Art" have arrived in Chicago.

And once again it's New York leading the way.

The canvases are by 15 young New York artists. The show runs through June 23 in Chicago's Museum of Science. and Industry.

The artists used to use cans of spray paint and felt-tip markers to emblazon their names and nicknames around Gotham.

They'd appear overnight on subway walls and railroad cars.

Police called it vandalism. But gradually a cult of appreclation sprung up.

ARTIST Claes Oldenburg admired the confetti look and called the graffiti "a big bouquet from Latin America." Most of the artists are Puerto Ricans and blacks.

The Next York City Center Joffrey Ballet used the young artists drawing graffiti on slowle rising scrolls as a backdrop its "Deuce Coupe" ballet, which the Joffrey brought to Chicago last year to music by the Beach Boys.

This year, no less an author than Norman Mailer is out with a book on the subject, "The Faith of Graffiti." The photography is colorful but critics are panning Mailer's essay as far-fetched and overbiown.



Hugo Martinez



And the 15 artists represented at the museum show here

cocktail party to herald Mailer's book. But they boycotted

"Norman Mailer really doesn't know what graffiti is,' said Coco, leader of the New York group, which call itself United Graffiti Artists.

Six of the group came here for the opening of the show, the first time their exhibit has traveled outside of New York.

THE ARTISTS have examined Chicago's graffitt on CTA elevated platforms, subway walls and buildings - and aren't impressed.

"Chicago graffiti is behind the times. It's like graffiti in New York was five years ago. I hope we don't get blamed for it," said Coco.

Coco's name is painted several feet high on his colorful canvases in the show. It's his nickname, and stems from the fact that his parents noted he was totally bald until he was 8 months old.

"My head was like a coconut, so they called me 'Coco.' It stuck. It's the name I paint

HE SUCCEEDED founder Hugo Martinez as leader of the group. The artists have a large studio loft in New York's Washington Heights, and all the exhibitors attend art school at Universidad Boricua in Brooklyn where Hugo Martinez is now on the faculty.

The graffiti show is free, and were invited to a publisher's the paintings all are for sale at

prices ranging from \$200 to \$3,000.

The group will not be spraycan painting Chicago's public places on their visit here. They contine their work to canvages

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Hugo Martinez (second from right), United Graffiti Artists' founder, describes a "Graffiti" painting to Museum Director Victor J. Danilov (left). UGA members COCO 144 and C.A.T. 87 look on.

Subway 'Graffiti' Comes to Museum

"Graffiti As Art" was the theme of an unusual art exhibit presented at the Museum from May 20 through June 23.

The exhibit, presented by the Museum's Puerto Rican Advisory Committee, featured the colorful creations of a New York teen-age group known as United Graffiti Artists.

This two-year-old organization is made up of 15 artists from 17 to 19 years of age whose art work first appeared on New York City's subway cars and walls. Today, their brilliant designs can be seen on canvases which are often as large as billboards.

Explaining the purpose and origin of this unique organization, Hugo Martinez, UGA's founder and behind-the-scenes supervisor, says, "These kids recognized certain graffiti 'masters' who needed a place to paint after retiring at the 'old' age of 17."

In order to raise money to support their activities, the members sell their canvases and contribute a certain percentage to a central fund.

A colorful book with text by Norman Mailer, titled "The Faith of Graffiti," published recently by Praeger Publishers, deals with graffiti and the artists in the Museum's exhibit.

Preschool Exhibit Committee Named

An advisory committee has been appointed to assist the Museum with the planning of a preschool children's science exhibit.

Dr. Robert Ward, associate professor in the Graduate School of Education at the University of Chicago, heads the committee.

Others on the committee are: Joan Bradbury, co-director, Teacher-Curriculum Work Center, Hyde Park YMCA, John Marcoux, acting director, Div. of Science, Chicago Board of Education; Gloria Needleman, head teacher, Nursery School at the University of Chicago Laboratory School, and Bernadine Venn, head teacher, Model Cities Stockton "Schome," Chicago. Ann Smeltzer, a graduate student in education at the University

of Chicago, is the committee's research assistant.

The Museum has received a \$5,000 planning grant from the Chicago Community Trust to design an exhibit that will capture the interest and develop some understanding and appreciation of sciences among children from 3 to 6 years of age.

The exhibit will feature participation units designed to be easy for small children to reach, and will present subject matter that is enjoyable and educational. It will present basic principles of physical and life sciences which show how science plays a part in our lives.

Dr. Don G. Beardsley, education supervisor of the Museum, is the project coordinator.

'Poland Today' Opens July 25

A major exhibition on the culture, science, and industry of Poland—having the theme "Poland Today"—will open at the Museum July 25.

The exhibit, presented by the Polish Government, will run through Sept. 8.

The extensive display will cover 25,000 square feet and contain sections dealing with Poland's history, economy, education, science, architecture, health, music, art, and industries such as mining, energy, shipping, and chemistry.

Warsaw's Center for Progress in Technology is organizing the exhibition. George Matera is general director of the center, which is part of the Central Technical Organization (known as NOT) in Poland. NOT is a member of the World Federation of Engineers Organization.

The exhibit marks the celebration of Poland's 1,000 years as a nation. Included among the sections on Poland's history will be displays comparing dates in Polish history with developments on the American contiment and in the world.

Poland's role in World War II is traced, as well as its extensive post-war reconstruction.

The fine arts also are represented. Sculpture, tapestries, glassware, and jewelry, as well as examples of Polish folk art, will be on display. Visitors also will be able to sample Polish food in a traditional Slavic restaurant. The taste-tempting dishes will be served by waitresses in folk costume.

The exhibit has been designed and built in Poland under the direction of Richard Szumilewicz and Tomas Ruminski, with arrangements in this country being made by Czeslaw Mazurek, Polish consul for cultural affairs in Chicago, and Roman Wojnicki, cultural attache at the Polish embassy in Washington, D.C. Theodore Swigon, assistant manager of exhibits, has been coordinating the exhibit arrangements in the Museum.

Following the Chicago showing, portions of the exhibit will travel to Milwaukee, Detroit, Philadelphia, New York, and possibly other cities.