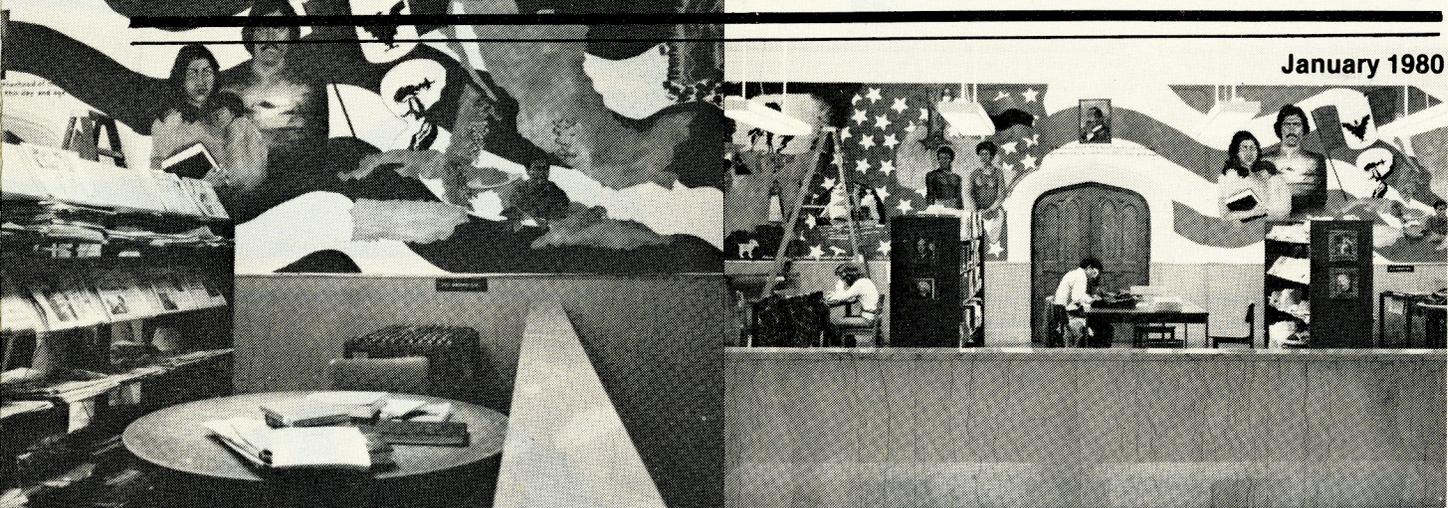




# MINORITIES RESOURCE AND RESEARCH CENTER NEWSLETTER

FARRELL LIBRARY  
KANSAS STATE  
UNIVERSITY

January 1980



## DREAM ... STRUGGLE ... REALITY

"At first it was a dream, but we were finally fortunate to see it become a reality," reflected Teresa Guillen, MEChA officer.

While it took an entire year to coordinate, create, sketch and begin painting the Minorities Center mural, it was worth the wait. The idea of a mural resulted from a discussion by Anthony Seals, Black Student Union; Teresa Guillen, MEChA; Frank Kekahbah, Native American Indian Student Body and Antonia Pigno, Director of the Minorities Center. The conversation centered around improvements for the Center. Someone suggested a mural.

It sounded like a good idea. The question was how to get it started. In the summer of 1978, Mrs. Pigno asked Rita Schwermann to chair the Mural Committee. She accepted and began by contacting the various people that would be involved. By meeting with each of the minority groups, BSU, MEChA, NAISB and the now defunct Hispanic Student Union, she was able to gain support and financial backing for the idea.

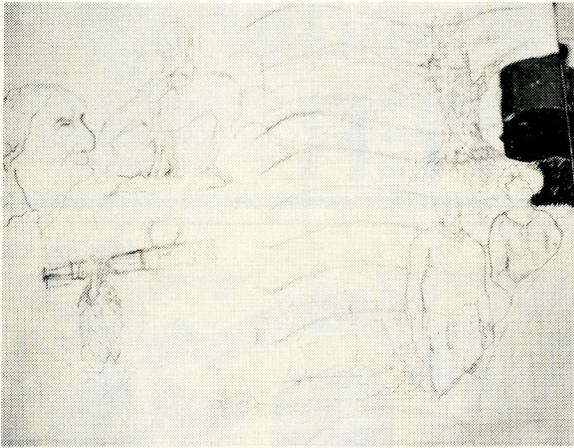
Anthony Seals suggested Travis Mosley as a possible artist. Travis agreed and arranged with the Art Department to obtain credit through the mural class. His friend, Willie McDonald, also expressed a desire to paint. The two drafted a sketch, which was subsequently presented to each of the student groups. Then, the problems began.

While each group agreed they wanted a mural, for one reason or another, each was dissatisfied with the sketch. At that time, the drawing depicted a waving flag of the United States in

the background. The foreground was made up of separate sections containing historical figures and graphic symbols which represented each ethnic group. Because Native American Indian Student Body perceived the Indian nation as sovereign, they did not want to be shown on the flag. The Hispanic groups wanted Cubans and Puerto Ricans to be represented as well as Mexican Americans. Black Student Union wanted the Black American experience expressed in the mural to incorporate the theme of "Roots."

The artists failed to totally understand what was expected of them; the student groups were frustrated because they felt the artists didn't understand their cultures. However, everyone adamantly agreed they wanted a mural. The artists wanted to paint a mural and the student groups wanted to see minorities represented on the K-State campus. Meeting after meeting, change after change, with growing awareness, a sketch was finally agreed upon.

The artists began work in October, 1978. The process was slow. The wall, covered with a very porous surface, required several coats of white paint. The stars and stripes were then added. The large forms were drawn on transparencies and enlarged on the wall by an overhead projector. They were brought to life with color and shading. Completion date was set for May 1979 when Travis would graduate. However, the mural still required additional figures and details. The idea kept evolving - from conversation to people to art. Presently, Harold Carter and Teresa Guillen are working to complete the mural.



"... the mural represents our heritage, goals and pride. It will be a source of identification and cultural reinforcement for minority students and a symbol to all students of who we are and how proud we are." T. Guillen



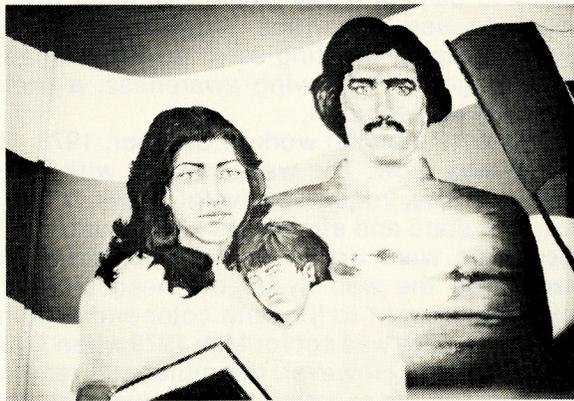
"Murals put artistic beauty to the way people live." T. Mosley



"(The mural) expresses how Black, Chicano and Native American students perceive their cultures. There are many symbolic images being portrayed, Zapata, Wounded Knee, Malcolm X, etc. One can learn much." A. Seals



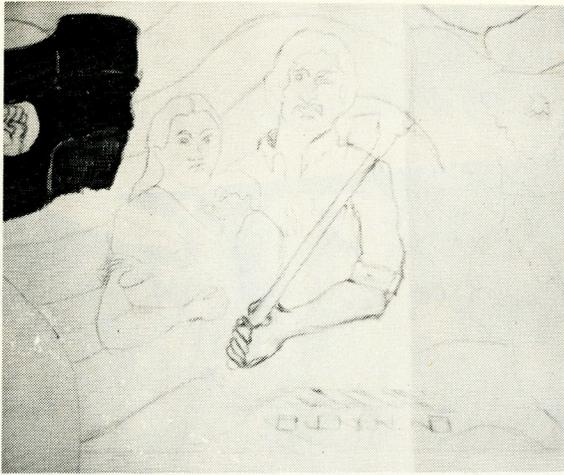
"... the mural represents minorities on campus, and this gives students of relating ethnic backgrounds something to identify with." H. Carter



"It (the mural) illustrates the pride we hold for our people and ourselves. But more importantly, it ties us to this university so that we can identify with it and truly feel a part of it." T. Guillen



"The mural represents the continuing effort of minority students, staff and faculty in educating the university regarding the contributions of minorities to our society." F. Kekahbah



*"Future minority students will view the mural as a reminder of the struggles their forefathers bore in order to survive in America." H. Carter*



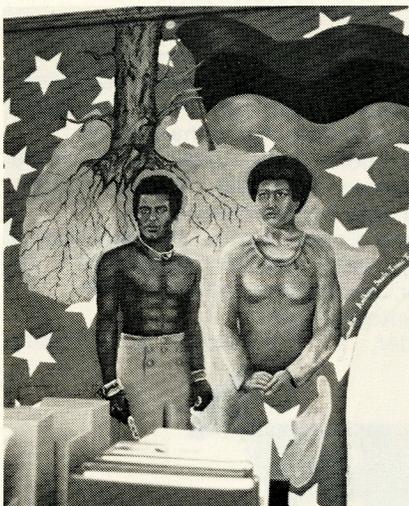
*"I have a better insight of other histories and backgrounds of minorities by working on the mural." W. McDonald*



*"I will always have something to identify with when I've left - the changes I've experienced and the people I've met. I helped to leave a mark at K-State that says there were some minority students here who cared." T. Mosley*



*"The mural represents pride of each racial and ethnic group included, pride of the students that worked toward its reality and pride of the artists who totally committed themselves through their work." A. Pigno*



*"It's a substantial step in making aware those who have had little contact with America's diverse cultures." A. Seals*



*"This is an accurate representation of creating out of nothing a work of art and a sense of pride and community." A. Pigno*



## A BRIEF SKETCH OF THE ARTISTS

### Travis Mosley

A 1979 graduate of Kansas State University in Art and Political Science, Travis is presently working for the IBM Corporation in Rockford, Illinois. As a student, he was very involved with the Art Dept. and had the opportunity to attend a sculpture conference in Toronto, Canada as a representative of K-State. Travis, now closer to his hometown, Chicago, says he enjoys his job as a Field Engineer where he has recently become increasingly involved with art exhibits. Travis and his wife, Dorothy, have three children.

### Willie McDonald

Willie, originally from Bell Grade, Florida, entered Kansas State University in 1977. At this time, he is a third-year student majoring in sociology with theater as a minor. Willie plans to move south and hopes to have the opportunity to do some playwriting once he has completed his work at Kansas State. Besides painting and playwriting, he is also a talented poet and wood carver.

The Minorities Resource and Research Center Newsletter is a bimonthly publication.

Antonia Quintana Pigno, Director, the Minorities Resource and Research Center. Farrell Library, Kansas State University. 532-6516 Ext. 51.

Rita Schwermann and Teresa Guillen, Editors

### Harold Anthony Carter

Now a junior in the Dept. of Landscape Architecture, Harold first came to Kansas State in the summer of 1976, after graduating from Washington High School in Kansas City, Kansas. In the fall of 1975, he also attended the Kansas City Institute of Art. Presently, Harold is concentrating on his landscape studio while doing artwork in his spare time. Some of Harold's future plans include traveling, a master's degree in architecture, and one day owning his own architectural firm.

Artists: Travis Mosley, Willie McDonald, Harold Carter  
With help from: Teresa Guillen, Tom Pratt, Lee Willis, Edgar Beck, Paula Carter, Rita Schwermann

Mural Committee: Anthony Seals, Isaac Turner, Frank Kekahbah, Jeannie Sandoval, Teresa Guillen, Hector Medina, Rita Schwermann-chair.

Donators: Harold and Ernest Carter, Richard Rohrer, Hector Medina, BSU, MEChA, Cook Paint, Antonia Pigno, Dr. James Boyer, Cherri Tippet.

Special thanks to: Antonia Pigno

Photos: C. Chander, B. VonReisen, E. Williams, T. Guillen

