

# Doing Social Justice

## POWER AND MOVEMENT

A collaboration between the Anti-Defamation League, Austin ISD, and the Blanton Museum of Art



# *Barrio Flag*

**Manuel Gómez Cruz**

*Barrio Flag*, 1996.

Screenprint, 30 1/16 x 43 15/16 in., Blanton Museum of Art, The University of Texas at Austin, Gift of Gilberto Cárdenas, 2017

Manuel Gómez Cruz, a prominent figure in the Chicano Art Movement, was involved with community arts organizations in Southern California from the 1970s well into the 1990s. The image in this print was first featured as part of a large mural on East Cesar Chavez Avenue, in a Los Angeles barrio, or Spanish-speaking area. It includes

an eagle—a simultaneous reference to a symbol of the United States and the flags of Mexico and the United Farm Workers labor union. A banner hangs beneath the bird's talons with the phrase "Barrios United is Peace & Power," suggesting the artist's belief in the importance of the American barrio both to the development of Latinx artists and to the development of the country. Manuel Gómez Cruz was an important community leader who used art as a powerful tool for learning and unity. In a 2020 essay the artist's grandson, Christopher Cruz, stated, "My grandfather channeled what he witnessed and what he experienced into his artwork...rich in its depiction of life in the barrio. What he created was intended to highlight the day-to-day grind and realities of the working poor."





1971

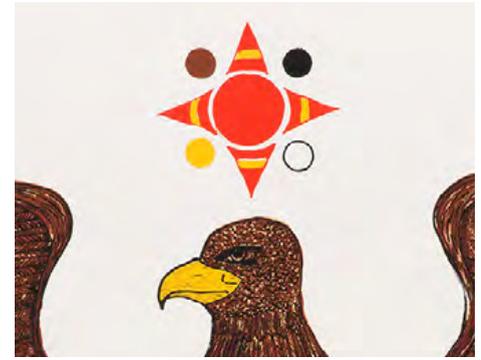
BARRIOS 1980

Marcus & King 1-14-76

## LOOK & TALK

Take a full minute to look at this print by Californian artist and activist Manuel Gómez Cruz. Notice your first reactions and questions. Take another minute to make some notes about these initial thoughts.

- What symbols do you see? What do they represent?
- Why was the artist motivated to make a new flag?
- This flag was one small feature in a large outdoor mural that has been painted over. What role do art museums play in preserving history?



## READ & MAKE

- Research the symbols on the Mexican flag. Compare and contrast the significance of the golden eagle on the Mexican flag to the bald eagle in American culture.
- Over the past 500 years or so, what are some of the most significant migrations connected to the land now known as Mexico?
- Research the Chicano movement. What connections can you make to this work of art?



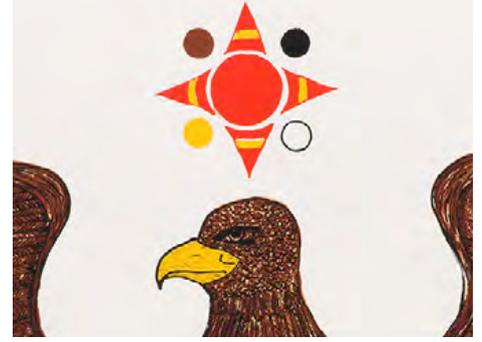
United Farm Workers (UFW) Flag



Flag of Mexico

## READ & MAKE

- Cruz's Barrio Flag was featured in a [large mural](#) in Los Angeles that is now painted over. Considering the communities, events, and actions this flag might represent, recreate (or describe in writing) a mural scene with the Barrio Flag at its center. Who is holding the flag, and what are they doing?
- Brainstorm the different categories of identity and create a list. (Consider identity indicators like: Race, Ethnicity, Education, Political Affiliation, Gender, Nationality, Immigration Status, Talents, Interests, Hobbies, Gender Identity, Religion, Languages Spoken, Geographical Location, Sexual Orientation, Ability/Disability, Culture)
- Think about different communities you are part of that have shared identity indicators. Make a flag that illustrates the union of two or more communities you consider yourself a part of.



## READ & MAKE

- Are there murals in your city? Take a walk, bike or a car ride around your neighborhood to see what you find. Which neighborhoods have the most art in them?
- Often, as a city becomes more populous, it also becomes less affordable to live there. Figure out ways in which you can advocate for or otherwise assist those in your community who are at risk of being displaced.
- Think about how you can activate symbols and images to take a stand for something you care about. How can you use visuals to communicate your message? Design a poster or banner to display in your window or yard, or a digital image you can share via social media.



# Resource Guide

ADL's No Place for Hate®, the Blanton Museum of Art, and AISD have teamed up to bring anti-bias education and object based learning to our schools. This resource is one in a series featuring a work of art from the Blanton selected to foster important conversations and inspire students to act! The theme for this series is **Power and Movement**, and each resource encourages students to contextualize the impacts of historic movements and migrations in present-day American life.

This guide has everything you need to create successful discussions and a No Place for Hate Action Project.

## Here you will find:

- No Place for Hate guidelines for Action Projects
- Information about the artist and artwork
- Guiding questions for initial discussion and making
- Suggested community action projects



As this guide reaches multiple schools, we hope it will inspire students to work together to create action projects that can be shared and celebrated.

Please share your projects to [Austin@adl.org](mailto:Austin@adl.org) and [Education@blantonmuseum.org](mailto:Education@blantonmuseum.org)

# No Place For Hate®

No Place for Hate® is a self-directed framework helping educators and students take the lead on improving and maintaining a school climate where all students thrive. The Anti-Defamation League (ADL) offers resources to ensure that anti-bias and diversity education are an integral part of the school curriculum. No Place for Hate® also helps create and sustain inclusive school environments where all students feel valued and have the opportunity to succeed by promoting respect for individual difference while challenging bigotry and prejudice. Launched in Austin schools in the fall of 2004, the popular campaign has been embraced by hundreds of campuses throughout the Central Texas region. Austin ISD is the largest No Place for Hate® school district in the United States.

## The Need for Discussion

The success of No Place for Hate® relies on the assurance that all members of school communities have a central voice in creating a plan that will lead to lasting change. The foundation for creating that change is a strong coalition of school leaders — students, educators, and family members — who have a stake in the outcomes of that plan.

There is no more obvious stakeholder than a student. Too often, adults assume they know what is needed to support youth, but without engaging students in the process, change can be elusive. No Place for Hate® Committees create activities that amplify students' voices and give them opportunities to be active participants.

All qualifying activities must be consistent with the No Place for Hate® mission by challenging bigotry, bias and bullying; exposing young people to diverse identity groups, backgrounds and points of view; promoting respect for individual and group differences; and providing opportunities for community-building within the school. Projects should challenge students to think critically, instill a sense of empathy, and empower students to become allies for one another.

## No Place For Hate® Activities Should:

- Involve all students in active learning
- Involve all students in discussion and debriefing of activities
- Address school-based issues
- Have a school-wide impact
- Take place throughout the school year, with three or more activities spread out over time
- Focus on inclusivity and community

For more information visit [austin.adl.org/noplaceforhate](http://austin.adl.org/noplaceforhate).



# Blanton School Programs

The Blanton Museum of Art welcomes groups of up to 60 students, with chaperones, for guided gallery visits during the school year. Check our website for policies and updates at [blantonmuseum.org/visit](http://blantonmuseum.org/visit). To arrange a group visit, please complete the PK-12 Group Visit Request Form [here](#). The Blanton is committed to removing financial barriers to accessing collections and exhibitions. Title I schools may apply for subsidized transportation and waived admission fees.

With the exception of the Doing Social Justice lesson (designed for middle and high school students) which last 90 minutes, most guided visits last just under an hour. Small groups of 10–12 students (plus chaperone) will work with a gallery teacher—a community volunteer, graduate student, or Blanton educator—to consider a small group of 3-5 artworks. Most lessons include time for an activity—writing, drawing, or dramatic play.

Depending on the number of groups on any given day, groups who can follow museum rules about not touching art and respecting other visitors may be allowed to explore on their own for a half hour after their guided lesson. Please request this extension when you complete the [Group Visit Request Form](#).



# Blanton Digital Resources

We are also pleased to offer a range of digital resources that feature works of art from the Blanton's collections and respond to various curricular goals (TEKS). These resources are designed to support both asynchronous learning and classroom discussion. Many lessons can be broken down into smaller units for greater flexibility.

- **Social Justice [Grades 3–5, 6–8, 9–12]:** Downloadable art images with discussion prompts to engage issues of equity and inclusion.
- **#ArtWhereYouAre Studio [all ages]:** Video series led by a museum educator featuring easy, make-at-home art activities inspired by works in the museum collection.
- **SEL (Social-Emotional Learning) [Grades 4–7]:** Short video-based lessons that lead students through a close-looking activity, followed by journaling prompts.
- **STEAM [Grades 3–5]:** Longer video-based lessons that can be broken down into shorter lessons. All lessons include an art-making activity and connections to science and/or math TEKS.

All digital resources can be accessed free of charge at [bit.ly/BlantonEducation](https://bit.ly/BlantonEducation).

*Certain materials in this resource are included under the fair use exemption of the U.S. Copyright Law and have been prepared according to the educational multimedia fair use guidelines and are restricted from further use.*

Generous support for School Programs at the Blanton is provided by The Brown Foundation, Inc. Education Endowment, with additional support provided by the Buena Vista Foundation, the Burdine Johnson Foundation Education Endowment, the Lowe Foundation, the Meinig Family Foundation, and the Susan Mayer Art Enrichment Endowment.