

CCA Oral History Project  
LOG NOTES

Interviewer Name: Joey Enos  
Date: 2/7/18

Storyteller Name: Doug Minkler  
Time:

Time	Description	Note
1:44	Doug Minkler poster maker - political art maker	
	40 years	
1:24	Using my art to "over come this war culture that we still live in today"	
2:09	" <sup>fine art</sup> best hope for is that some very wealthy person will ..."	<del>AA</del>
	I quickly moved to poster making	
3:16	Hayward State College & Foothill Community college 67' grad high school	
	job was in jeopardy or	
4:40	risked you job by speaking up in opposition to govt in late 60s	
5:06	Menlo Park Palo Alto apicots <sup>orchards</sup> grew up	
5:37	"Anybody that lived in the East Bay that went to SF saw the Mod flats	<del>AA</del>
	Rubble : guys with beer ... not so interesting	
6:33	then	
7:13	Project grew out of Activist art group	AA
	tax \$ going to fund death squads, billboard altering	

7:49 "Small group community "Fireworks" collective of artists that did works around racism etc in early 80s ~~AA~~

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8:29	"old sculptures --- strewn wood"	
	"You can't put a 30ft sculpture up in mudflats without plaining... cable, nut & bolts engineering feat"	
9:29	"US. out of central america"	☆☆
	"Saber Saw to cut a head out"	
10:05	We had to walk a ways. when do the cans slow down "maximum impact"	
	"We got to stop this <del>door</del> war"	
11:09	How my days I can't recall	
11:32	"projected this thing up"	
	tall figure - defiant person when the text came out that's when we knew <del>it</del> problems would start	
	"US out of America" what you would call an anti-imperial statement	
13:05	when we finished it I took a big breath road pass a couple of military island - Presidio	
13:55	"This was a military town"	
14:34	"all the stuff we had put out there, gone!"	
	"lots of posters I've made have been used to have been censored"	

15:22 "I would call it the censors" "It's silly not to suspect the military"

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	"I didn't want to make art for wealthy people"	
16:30	Mudflats, that was going to be seen by thousands	
	"to get that much publicity for us"	
17:18	Some group in charge of contacting the media "Murals were coming in, the mural movement was concerned that the spokesmen for non had access to the billboards & the Capitol"	
18:31	entitled to put stuff up when we didn't pay... later tagging & guerrilla murals	
19:16	"We need space & where are we going to get it"	
19:37	huge 4x4 murals, put them up... (Scale)	
21:07	bill board experience	
	"How do you gauge how effective?" Distribution "Did it get seen" "Was it understood?"	
22:29	Work is censored & it raises consciousness	
23:04	"Their censoring doesn't always work in the benefit of the censors, sometimes it works for the artists"	
24:03	When I started focusing it... rejected	

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25:37	Art for art sakes folks dont want ...	
	they want vague ideas	
26:42	La Raza Graphics .. Mission Graphics .. Japan Tokyo	art Media
	"Bill board clearly public property ... Mud flats	
27:30	was a no mans land it was unclear who was taking care of it"	☆☆
	Posterwork is very tied to an organization, designing is sometimes collaborative	
28:00	"The times were kind of collaborative"	
	"rely on other people that were much more knowledgeable"	
	Lesson was ... that a small group of	
30:00	people could have a big effect the number of people that, even that one day that people went by it what a profound...	☆☆
	negative lesson - "they WILL take this down"	
31:30	negative lesson - "they WILL take this down"	
	"Co-operation of everyone, that was great!!"	
32:01	"pulling that beast up!"	

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	I think there's a lot of collaborators	
33:20	The current administration paralyzed some people but galvanized another group	*
34:43	Telegraph	
	Artist need a place to exhibit their work	
36:20	we still don't have a more public moneys where people could exhibit regardless of their political ideas	
	U.S. right in there with their nose in their stirring it up	
	Postu collectives all over the U.S. providing those space via their website - digital space is not quite the same	
38:4	Malaguias SF State ethnic studies strike at Berkeley	
	Demand for ethnic studies prior	
	Black & brown 68-69 I'm guessing could have been all the way up to the 80's	

part of that community  
Use his position of power & resources. He was living the ideal of that when he went to CCA

I think he butted heads with people  
who were more academic

I got his job when he left.

He went & got a professorship at  
Davis in the Ethnic Studies.

Malaguid's Lives up in El Mira

91' or 92''

Palestine

U.C. Davis did the

SFAI

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