



Untitled
Braeside School, Highland Park, IL 1993
Created with 30 fifth-grade students
©dir. Shadur, 8' x 12'



"Yesterday, Today and Tomorrow"
Wood Dale Jr. High, Wood Dale, IL 1992
Created with 200 middle school students
©dir. Shadur, 18' x 45'



Untitled
Alper JCC, Miami, FL 1995
Created with 100 campers
©dir. Shadur, 12' x 40'



Untitled
Stevenson High School, Libertyville, IL 1994
Created with high school students
©dir. Shadur, 8' x 20'



Untitled
Ryerson Conservation Center, Deerfield, IL 1988
Created with 20 adults and children
©dir. Shadur, 8' x 20'



"Celebrate the Arts"
Evanston High School, Evanston, IL 1992
Created with high school students
©dir. Shadur, 8' x 20'

BETH SHADUR

COMMUNITY MURALS



"Reflections of Ravenswood"
Chicago, IL 1980
Created with 60 neighborhood participants
©dir. Shadur, 33' x 96'



"Building Bridges Crossing Boundaries"
Miami, FL 1997
Created with 30 adults
©dir. Shadur, 6' x 24'

COMMUNITY MURALS

Community murals are participatory, collaborative projects led by an artist/ facilitator. The murals can involve any number of participants in the research, design, drawing and creating of a mural. A mural can involve any age group, from pre-kindergarten to senior citizens. Murals are "site-specific" works of art; that is, the physical needs, sociological needs, and psychological needs of the site are considered very carefully in designing a project for each site. Each mural project very carefully considers the site in terms of selection of theme, appropriateness of that theme for its audience, curriculum development or educational value to that site, and the physical beautification of the space involved.

The magic of mural-making lies in the collaborative process used to create such an ambitious project. It teaches participants to work cooperatively to create a work that likely could not be created by only one individual. There is a sense of pride and self-esteem created for each individual participant, who has contributed to a larger whole. Murals also use many methods of problem-solving, which are valuable in an educational setting. The topic selection and theme development use research skills, as students and participants are asked to gather visual and other information for use in developing a design. The design process develops an interest in drawing, and the scaling-up of the design requires the use of drawing, measuring, and proportion. Painting and color skills are developed with the assistance of the artist during the duration of the project. Finally, murals are great fun, and the result benefits current and future audiences of the site!



PROCESS

The artist will meet initially with sponsor or site to present a slide program highlighting previous participatory projects (a small fee will be charged). Once the site has determined that it would like to plan a mural project, the artist will meet with the site regarding location and size of mural, the theme, curriculum to be involved (if applicable), the number and age of participants, scheduling for the project, and a budget.

The artist will work initially with a core group of no more than 20 participants to plan the actual design for the mural. Research for the theme may be completed before the artist comes to the site, and could involve a wide range of participants. Once the design process is completed and the design transferred to the wall or panels, the painting is begun. The artist generally works with 8-10 participants at one time to paint. The final project, however, may involve hundreds of painters! Supplementary activities to the actual mural project (such as writing, documentation through photography, video, or interviews) can be planned to extend participation.

MATERIALS

A supply list will be provided to each site, and supplies will be purchased with assistance by the artist.

Murals can be painted directly on the wall, or on panels, or even on paper.

The artist can work with painted murals, or murals created with chalk, paper, fabric, or mosaic tile.

FEES

A budget will be determined based on the scope and size of the project. Supplies will be purchased directly by the site. The artist will determine her fee, and will present the site with a contract.



BIOGRAPHICAL INFORMATION

Since 1973, Beth Shadur has created over 100 mural projects, about half of which have been participatory projects with community groups of various types. Shadur has worked with a wide range of populations, including all ages of students, disabled people, prisoners, patients, psychiatric patients, senior citizens, and community members. Shadur has worked throughout the United States and in Great Britain in such settings as schools, universities, hospitals, drug prevention centers, shopping malls, psychiatric facilities, a prison, libraries, community centers, private homes and offices.

From 1982-1994, Shadur served as an Artist-in-Education for the Illinois Arts Council, and has served as a Visiting Artist at various colleges, universities and schools. Her paintings have been widely exhibited in the United States and Great Britain in museums and galleries, and have been included in exhibitions at the Art Institute of Chicago, the Drawing Center (New York City), Orlando Museum of Art (Orlando, FL), Lafayette Museum (Lafayette, IN), Illinois State Museum (Springfield, IL), Owensboro Museum (Owensboro, KY), and in many other galleries. She has had many solo exhibitions, including those at Hudson River Museum (Yonkers, NY), Wustum Museum (Racine, WI), Casements Cultural Center (Ormond Beach, FL), and a travelling exhibition in Great Britain. Shadur has received numerous awards for her work: in 1988 she received a grant from Chicago Artists Abroad to work and exhibit in Scotland, and in 1975, she was awarded

the Samuel T. Arnold Travelling Fellowship. She received her MFA from University of Illinois, and her AB with Honors from Brown University. She has lectured extensively on the subject of community arts and public art, and has presented on national and international panels at conferences.



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