

About Phoenix Phabulous Experience

Phoenix Phabulous Experience™ is a placemaking and storytelling organization designed to bring people and cultures together to celebrate the urban core of Phoenix – showcasing the sixth-largest city in the United States through storytelling, art and technology. Phoenix Phabulous Experience™ encourages civic engagement and family-friendly fun, forging community-based collaboration through its production and community dialogues.



President and Executive Producer

Carol A. Poore, Ph.D., founded Phoenix Phabulous Experience™ in 2012 to incubate much-needed placemaking experiences for Phoenix, Arizona USA, a city featuring rapid growth as well as challenges associated with developing urban identity. Her research indicated that Phoenix needs a shared community story for residents and visitors. Phoenix Phabulous Experience delivers a unique community storytelling experience that connects, celebrates and showcases the city’s distinct history, art and cultures, attributes, and vision for the future.

Carol has built a strong community coalition of Phoenix Phabulous Experience collaborators. In 2013, she launched a community storytelling event with the help of historians and signature storytellers, leading to the production and debut of the Phoenix History Mural in 2014. This art collection is the beginning of other game-changing civic and street-level experiences for Downtown Phoenix.



Photo by Kira Olsen Photography

Mural Curator

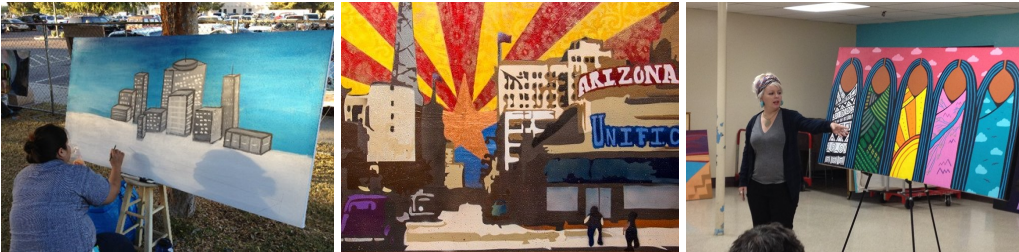
Hugo Medina served as curator of the Phoenix Phabulous History Mural. He directed a team of 16 mural artists who each studied a Phoenix time period to understand landmark events in the ancient and modern history of Phoenix, as well as the envisioned future of Phoenix.

Born in La Paz, Bolivia, Hugo immigrated to New York as a child, where his interest in art was fostered by his architect father. Hugo received his Bachelor of Fine Arts degree from C.W Post/ Long Island University in 1998 and his Master's Degree in Education from University of Phoenix in 2006.

Hugo's work as an artist is well-known in Phoenix and his experience includes leading projects internationally, as well as working with students and projects in higher education, K-12 education, and projects for community art organizations including the Scottsdale Art District, Scottsdale Center for the Arts, Arizona State University, Nelson Fine Arts Center, and The Arcosanti Foundation. He served on the Artlink Phoenix Board of Directors and City of Phoenix Arts and Culture Commission.



The Phoenix Phabulous History Mural



The Phoenix Phabulous History Mural features nine time periods of Phoenix, each artistically represented in a collection of indoor murals. The project was produced by Phoenix Phabulous Experience™ with storytelling collaboration with Phoenix Center for the Arts. The Phoenix Phabulous History Mural permits visitors, residents, and students to discuss the past, present and imagined future of our city. Scholars, artists, authors, and storytellers of all ages and backgrounds will share presentations about time periods, special topics of interest, and stories that bring together the diverse cultures and communities of Phoenix.

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About Phoenix Phabulous Experience

During its launch year in 2014, The Phoenix Phabulous History Mural created civic and artistic engagement in Phoenix, Arizona.

16 local artists created 16 indoor murals telling the story of Phoenix.

9 Downtown Phoenix grand civic spaces have hosted the collection.

100,000 + Phoenix residents and visitors have viewed the mural collection.

1,000 + audience members participated at storytelling events.

Nine Time Periods of Phoenix

Pre 1867 – Ancient Hohokam civilization, canals and community building (600 A.D. to 1450 A.D.).

1867 to 1880 – Phoenix Wild West pioneering years following the U.S. Civil War.

1881 to 1911 – Pre-statehood emergent years of modern Phoenix.

1912 to 1945 – Statehood and Phoenix expansion, including highrises in downtown.

1946 to 1959 – Post World War II boom Years.

1960 to 1979 – Suburb expansion and growth away from Downtown Phoenix.

1980 to 2000 – Phoenix emerges as a key player to the Southwest Metropolis.

2001 to Today – Major Phoenix revitalization and with particular expansion of biosciences and higher education in the urban core.

Imagined Future – A futuristic look into the vision for Phoenix.



To schedule a Phoenix Phabulous Experience or to inquire about opportunities for placemaking support, send an e-mail to cpoore@PhoenixPhabulousExperience.com or call 602-451-6769.

For more information, please visit: www.PhoenixPhabulousExperience.com.

The Imagined Future of Phoenix



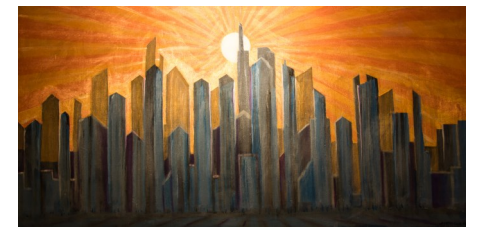
Artist: Justin Queal

www.facebook.com/Justin.queal

Phoenix-based sculptor and painter Justin Queal has been a professional artist since 1997. Queal sources his work from his diverse life passions and experiences. With open awareness and articulate hands, he channels the play of energy between himself and his subject matter, picking up on the abstract subliminal world as well as the obvious conscious world. He turns to music, the organic designs of nature, and the beauty of women for his inspiration, and his works have been shown in major cities throughout the United States.

Mural Description:

Queal's mural, "New Heights," represents an era of high rises in Phoenix history during years between 1960 and late 1980s. This was a time when Phoenix leaped forward in urban development and growth symbolized by high-rising buildings that seem to shout "community aspiration" while at the same time, some developments were built as fortresses to isolate those working within the buildings from dangers of the blighted downtown Phoenix mid-1960s to early 1980s. The Phoenix skyline symbolizes an expression of economic power and commitment to the city's future. Residents and visitors can collectively envision what's possible through these striking, new icons climbing into the sky. Towers of steel and glass represent signposts, dreams in the sky, and markers of development in our city. While Phoenix skyscrapers help define the city's skyline, creating architectural identity and sophistication, it's the small wonders of our city — the historic buildings, coffee houses, small retail stories, art galleries and gathering spots — that help to shape its urban soul.



2015 installations

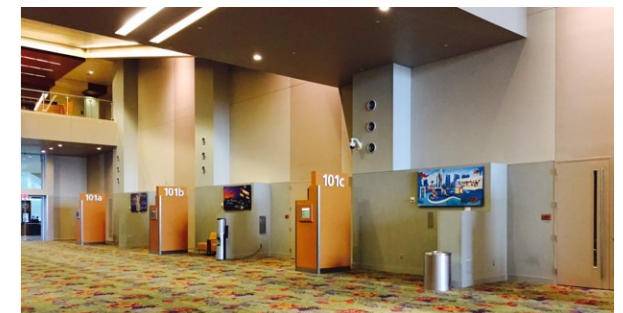


December, 2014 through March, 2015

Installation at Changing Hands Bookstore at The Newtown featuring storytelling events.

July, 2015 through end of 2016

Installation at the Phoenix Convention Center in Downtown Phoenix.



2001 to Today – Major Phoenix Revitalization and New Economic Opportunities



Artist: Anel Arriola
<https://www.facebook.com/AnelsArt>

Anel Arriola was born in Mexico City and immigrated to the U.S. at the age of ten. Arriola is a self-taught artist who works predominantly with mixed media. She primarily uses recycled materials for her artwork and explores different mediums. Arriola’s art is an exploration of the subconscious mind. She uses art to express the inner transformation, current struggles and trauma healing.

Mural Description:

Anel’s mural represents the social and immigration issues that have occurred from 2001 to today, as well as big, exciting Phoenix Greater Downtown developments such as light rail, Arizona State University’s Downtown Campus, Civic Space Park, University of Arizona College of Medicine — Phoenix and the Biomedical Campus, CityScape, and Chase Field. While Phoenix development during the 2000s was characterized by ever-expanding suburban sprawl, Anel’s mural features the importance of cultivating a quality urban core. For Phoenix, urban revitalization has been defined by the arts, including the expansion of art in the Roosevelt Row and Grand Avenue areas, First Fridays, Third Thursdays, and the rebirth of local merchants in the greater downtown area. During the early 2000s, large-crowd sports and entertainment venues brought people back to experience the rebirth of an emerging downtown Phoenix. Despite the economic downturn from 2008 to 2012, local businesses blossomed, connecting people to the wonder and diversity of their city. Now, vibrant local businesses such as innovative cafes, coffee shops, and art galleries are creating a strong sense of community, attracting a competitive work force in Phoenix.



The Imagined Future of Phoenix



Artist: Anthony Galto

Anthony Galto is a visual artist who categorizes much of his art as “figurative expressionism”. His style and talent has been praised by gallery owners, art professionals and artists as a “unique method of creation.” Anthony’s more than 20 years of art experience began as a self-taught artist in Chicago. He grew into a community arts advocate committed to expanding arts across the Phoenix Metropolitan area. He has committed his service to grassroots public art projects, murals, community gardens and art festivals. Anthony is the founder of Agua Fria Community Artists, a 501c3 nonprofit organization advocating for the advancement of community arts and artists. Anthony serves as chairman on the City of Goodyear Arts and Culture Commission.

Mural Description:

Anthony’s section of the Phoenix history mural concentrates on the imagined future. He believes that it is necessary to learn from our past, question the present, and make every effort to address the foreseeable needs of future generations. When he looks into the imagined future, he sees an increased need to focus on responsible use of resources, including solar power and our eco-footprint. His mural represents the need to build upon technological advances and embrace cultural diversity.

His mural represents hope. Social responsibility implores us to learn from the past, educate ourselves and keep our arms open in the present, and not allow biases to dictate our future. This piece consists of solar flares, each representing specific aspects of the imagined future. The first solar flare coming from the bottom of the sun focuses on the expanded use of solar panels throughout the state while more modern, more efficient buildings arise together to represent downtown revitalization and the need to end urban sprawl.

The “biotech and biomedical research flare” represents a prosperous future in healthcare, while the “transportation flare” focuses on green transportation with the expansion of light rail and bike-friendly streets. Anthony focused the final flare on Arizona’s diverse cultures and a continuing appreciation for diversity. He imagined the Valley as a “motherboard where citizens are connected not only through technology, but through an awakening of the human spirit.” He says, “Arizona’s natural beauty and history should implore us to work as a cohesive unit. Communities that can honestly address our past, fix the present, and work towards a unified imagined future.”



Artists and Time Periods

Pre 1867 – Ancient Hohokam Civilization, Canals and Community Building (600 A.D. to 1450 A.D.)



Artist: Lauren Lee
loveleelauren.com

Lauren Lee is a Phoenix-based muralist. Her work can be seen on the side of greenHAUS gallery in the iconic "Three Birds" mural, as well as in Fair Trade Cafe, Mesa's Republica Empanada, among other locations. Her colorful style and illustrative sensibilities have placed Lauren as one of the leading muralists in Arizona. She is noted by *Phoenix New Times* as among the Top 100 Creatives as well as featured on the cover of Echo Magazine's Arts Edition. While best known for her murals, Lauren's work can be seen in local gallery shows at spaces such as greenHAUS, {9} the gallery, and Fair Trade's Roosevelt location. More information about Lauren , her work, and gallery schedule can be found at loveleelauren.com.

Mural Description:

Lauren’s segment of the Phoenix Phabulous History Mural focuses on the Hohokam time period. The Hohokam were an ancient people who populated what is now Phoenix from about 600 A.D. to about 1450 A.D. They survived and thrived in the Arizona basin. Lauren’s mural represents five separate facets of Hohokam life. From left to right, each figure represents Hohokam design and art, agriculture, the Arizona sun, the canal system dug by the Hohokams by hand, and lastly, the spirit/dream world. Lauren painted the figures *without* specific features to represent all Hohokam people, rather than specific individuals.



Artist: Damian Jim
1SpotGallery.com and www.damianjim.com

Damian Jim is "Diné" (Navajo) meaning “The People.” He has been an artist for 30 years.

“From stick airplanes & stick figures to hot rods to skulls, my work uses various mediums,” he notes. “I work mainly in acrylics and pen and ink. However, I have also worked with pencils, pastels, charcoal, pottery, and wood carving. I have been expressing my creativity through these different mediums by using surrealistic art, and Native American themes. My recent paintings reflect the various influences that I have been exposed to while traveling through different cultures and landscapes.”

He adds, “I’m am also a contemporary computer artist and graphic designer who improvised on traditional Navajo designs that were used to inspire Dine rug and basket weavers to create award winning woven art. My work has been championed by the Simpson family, owners of the Twin Rocks Trading Post, in Bluff, Utah.”

Damian has provided lectures and seminars on the history of Diné art and culture and was also featured in a variety of newspaper and magazine articles, a TV news commentary, a video from Brigham Young University, and in numerous books. Damian operates 1Spot Gallery in Downtown Phoenix with Michelle Ponce.

Mural Description:

Damien’s mural is inspired by the Hohokam time period and represents the important role that water played in this indigenous tribe’s community, and as well as the profound impact canals have made for all future generations in Phoenix, Arizona, USA.



1867 to 1880 – Phoenix Wild West Pioneering Years Following the U.S. Civil War



Artist: Angel Diaz

www.AngelDiazArte.com

Angel Diaz is a Phoenix-based artist influenced by Mexican culture and diverse styles of art. His artistic work is displayed throughout the Greater Downtown Phoenix area on outdoor murals, as well as inside prominent burgeoning galleries. His work integrates culture and graffiti in a new urban style of art.

Mural Description:

Angel's mural depicts the unique and pristine scenery of Arizona's early territorial landscape, complete with mesas, corn and cactus. This is the place where, in 1867, modern-day Phoenix was founded when Jack Swilling reconstructed ancient Hohokam Indian canals, enabling the Salt River Valley to be farmed. From the post-Civil War years to the turn of the century, the development of early Phoenix was the result of federal policies and important local actions by a diverse community of business leaders, some who came to Phoenix with wealth and experience from communities elsewhere.



Artist: Darrin Armijo-Wardle

Darrin Armijo-Wardle was born in Page, Arizona in 1979 and after graduating from high school there, he enrolled at Mesa Community College to study Graphic Design. During an art history class he saw Francisco Goya's "Third of May 1808" and found his true inspiration – oil painting. At the suggestion of a professor, he switched to studying fine arts and art history. What followed was a period of socially conscious work that reflected a world gripped by terrorism, war and globalization, in a style influenced by Picasso's "Guernica" and Yue Minjun's "Execution." This work led him to his first group showing at the West Hawthorne Gallery in San Diego, California in 2005 followed by his first solo show at MonOrchid Gallery in Phoenix in 2006. His work has shifted from the social to the technological, exploring identity in

the digital age, resulting in his second Phoenix solo show at The Hive Gallery in 2011. Armijo-Wardle lives and works in Phoenix, Arizona and is pursuing a master's degree in oil painting.

Mural Description:

Armijo-Wardle's mural, "Early Stewards of Phoenix," depicts rebirth, and this rebirth is the most iconic theme in the story of Phoenix. It starts with the Hohokam civilization that built an extensive irrigation network reviling those used in the ancient Near East, Egypt, and China.

With these canals and the fine alluvial soil of the Salt and Gila River valleys, the Hohokam transformed the desert into lush farmland. Though the Hohokam mysteriously disappeared, possibly due to drought and other factors, the ancient canal system remained in place when Jack Swilling arrived in 1867. Swilling was inspired to resurrect the canals, bringing water and farming back to the Valley.



When the water flowed so did the people, thus civilization in Phoenix was reborn. But it wouldn't come easy. For early Phoenix pioneers after 1967, foods, fires, and the tension between self-interest and the common good were ever-present. Yet, it was the stewardship of the men and women of this community from diverse walks of life – Mexican, Anglo, Native American, African-American, and Asian – that would carry Phoenix from a city in Arizona's territorial era to the chosen capital of a new state.



1980 to 2000 – Phoenix Emerges as a Key Player to the Southwest Metropolis



Photo by Kira Olsen Photography

Artist: Seth Payson

All his life Seth Payson (aka mojepe) has been surrounded by artistic and creative people. This greatly influenced Seth's art and creativity. His mother painted pictures, was involved in theater, and designed costumes. Many family friends were artists. Particularly memorable icons were Donnafred (a poet, painter, alternative thinker), Seth's great grandmother, and Frank Balaam, a stylized landscape and portrait artist who also painted troupe l'oeil murals. Others included Diana Tunis, a portrait artist and doll designer who served as set and costume designer for the Summer Youth Musical Theater Program, of which Seth participated from 7 until 14. Growing up with artists of all types, Seth developed a different approach to solving problems. He values being an individual and creating his own opportunities.

Mural Description:

Seth chose to feature Legend City, Wallace and Ladmo, and Gerald because their characters were an essential part of Phoenix culture from 1954 to 1989. The Wallace and Ladmo Show starred Bill Thompson as Wallace, Ladimir Kwiatkowski as Ladmo, and Pat McMahon as Gerald as well as a host of other hilarious characters. Although Seth was too young to have watched the show, he noted that his parents both grow up watching and enjoying the program. He said, "My mother had the opportunity to be on the show meet the whole gang, receiving a signed Ladmo Bag in 1989, the final year of production." Seth has personally met Bill Thompson and Pat McMahon. With many personal ties to the show's characters and memorabilia, Seth enjoyed hearing memories from passersby who watched him paint this mural during Phoenix Festival of the Arts in 2013.



Artist: Michael Pruitt

Michael Pruitt was born and raised in Texas. After earning his BFA from Texas Tech University, he spent a decade hiking and mountain biking the Western United States. He lived and worked in different cities and was a nomad for a while before he made Phoenix his home in 2001. He married in 2002, had his first child in 2003, another in 2004, and decided three was enough in 2008. Michael Pruitt applies his sense of adventure through an exploration of various creative outlets. While he is primarily a commissioned painter, he also teaches art at Girls Leadership Academy of Arizona, and designs and builds unique residential interior spaces. He continues to create a body of work about food which makes its initial debut

at the Coe House in 2014. Pruitt also enjoys creating work with photoshop for clients, and displayed work in the Eye Lounge invitational photography show in 2013. He has participated in Phoenix Festival of the Art's community mural, Art Detour, and in charitable contributions. His work includes book illustration, product design, installations and interactive art. He collaborated with fellow artist and wife Chris Pruitt on an installation at Burning Man for Ted X. His family, the Pruitt5, have created public interactive art installations in Phoenix.

Mural Description:

Michael's mural illustrates the planning and execution of the unprecedented growth of Phoenix, and the "rebirth" of downtown. The population boom fueled the energy of a vibrant arts scene, the acquisition of professional sports teams, improved public services, and initial Downtown Phoenix development projects such as the Herberger Theater and Arizona Center. This time period saw great progress in urban core revitalization driven by business and civic leaders. Phoenix experienced significant redevelopment through the construction of such iconic places as Arizona Science Center, Burton Barr Central Library, the new Phoenix City Hall, as well as the expansion of Phoenix Convention Center and Phoenix Art Museum.

More than \$1 billion in bond funding not only powered the built environment of Greater Downtown Phoenix, it also supported the Phoenix Mountain Preserve program, helping to protect and enhance places of natural outdoors beauty that shape the unique city of Phoenix.



1960 to 1979 – Suburb Expansion and Growth Away from Downtown Phoenix



Photo by Jill Reger

Artist: **Lucretia Torva**
www.torvafineart.com

Lucretia Torva has been painting for 30 years and every subject matter has crossed her path. Favoring reflections, refractions and shine, automobiles are a natural choice for her subject matter. Specializing in paintings of cars, she feels automobiles symbolize some of humanity's best qualities: Creativity and ingenuity. Cars also represent history and foster storytelling. In 2000, Lucretia decided to become self-employed and has painted all manner of murals, decorative accents, trompe l'oeil and wall finishes. She received both her BFA and MFA from the University of Illinois in Champaign, IL.

Mural Description:

Beginning with the color of the sky, the orange and purple represents the Phoenix Suns founded in 1968. The famous Mr. Lucky's neon sign represents the energy of entertainment and a gambling-like Grand Avenue, in Las Vegas style. The silhouette of Camelback Mountain is on the horizon. Veterans Memorial Coliseum was built in 1965. Two cars are featured, including a Studebaker police car (the officers are shooting at unseen criminals...only seen by the fire out of their guns) and a 1957 Chevy Bel Air representing the fun of cruising on Central. Bob's Big Boy restaurant on Central Avenue was an iconic landmark. Bob is holding a burger representing the Phoenix 40! Behind Bob is a vignette representing the fight for civil rights. Martin Luther King, Jr. visited Phoenix in 1964 and he is shown with Lincoln Ragsdale, an important activist for the rights of minorities. Included is a typical sign displayed at businesses who did not want to serve anyone but whites. The figure holding a sign is taken from a photograph of an actual civil rights protest in Phoenix. A canal flows through this scene at bottom left.



1960 to 1979

History of Phoenix Highrises



Artist: **Aileen Frick**
www.aileenfrick.com

Aileen Frick is a Phoenix based full-time artist interested in the way collage can be integrated into paintings in a way that the viewer is not conscious of the boundary between printed images and paint. She creates spaces that invite viewers inside. Aileen allows intuition to guide her process of searching through magazines and tearing pages to create compositions. Text and imagery within the collage mysteriously reveal their true meaning during the creative process. Once the collage is complete, Aileen then enhances each

piece by layering with oil paint, experimenting with the transparencies of the oils. Although her compositions are straight forward, much deeper meaning can be found from her use of collage.

Mural Description:

Throughout Phoenix history, highrises have represented commerce and economic development. The growth of Phoenix highrises exploded in Downtown Phoenix during the late 1920s near Central Avenue. Fortunately, a handful of historic Phoenix highrises remain today, serving as treasures and remnants of our city's history, preserved through adaptive reuse fired by passion of local historians and downtown advocates as well as by dedicated partnership and investment from developers, urban designers, and government. This mural depicts some of the most prominent high rises in the history of Phoenix, including the monumental Westward Ho, San Carlos Hotel, The Security Building, Luhrs Building and Luhrs Tower, and some of our city's more modern skyscrapers including Chase Tower and Viad Tower (formerly known as the Dial Tower). If you look closely within the collage, you'll see other iconic Phoenix high rises embedded in the reflections of buildings, as well as newspaper clippings — glimpses of Phoenix eras of tall buildings.



1881 to 1911 – Pre-Statehood Emergent Years of Modern Phoenix



Photo by Jesse Pauk

Artist: **Katharine Leigh Simpson**
www.interestingexperience.com

Katharine Leigh Simpson is a painter, fiber artist, performer and moving figure. Simpson captures in her work the intensity and simplicity of the raw nature of human emotions and the impermanence of life through line and form. She attended the Katherine K. Herberger College of Fine Arts and graduated with a Bachelor Degree in Fine Arts (BFA) in Painting. She has exhibited work in her native state of Arizona at the B side Gallery, Monorchid and The Hive. Her works were also shown in New York at the Art Students League, while attending residency under scholarship. She has added to her education through workshops with Adrienna Sloane in association with the Hand Weavers Guild of America and classes with Scandeleque.

In 2011, Simpson expanded outside of the walls of a gallery onto the stage. She has brought her performances to the Film Bar, Alwun House, and The Ghost Lounge inside Hotel San Carlos. She also participated in two production companies; The Vintagers and Vraja Productions. Simpson sells her functional fiber designs on Etsy and at The Bees Knees.

Katharine currently works with paper and fibers as a medium in her personal work for its transformational properties. She designs costumes for professional dancers and is also a painter in the Phoenix History Mural that will be unveiled in March for the Phoenix 2014 Art Detour.

Mural Description:

Katharine's mural features as a key figure Trinidad Escalante Swilling, the first non-native to move to Phoenix and wife of Jack Swilling, one of the key founders of Phoenix renown for reviving the Hohokam canal system. There was a great deal of progress and development that occurred before our statehood in 1912. Capturing that great amount of energy was Katharine's focus. This mural shows life in the past as a flowing moment from one to the next overlapping and intertwining.

In 1887, Phoenix saw major cultural and social fluxes driven by the Southern Pacific Rail Road finding its way to Phoenix. Phoenix was quite diverse, with approximately half of the residents being from Hispanic descent until the Southern Pacific Rail Road came, bringing many new residents from the East Coast of the United States. The first horse-drawn street car for the public appeared in 1887, soon converted over to electric cars in 1893. In 1891, Phoenix residents saw the biggest flood in the city's history which divided the city's demographics.

Other major symbols of Phoenix change included construction of Roosevelt Dam, Phoenix Indian School (located at the northeast corner of today's Indian School Road and Central Avenue), and the Changing Tree, representing cultural transition and anticipation for statehood.



1881 to 1911

1912 to 1945 – Statehood and Phoenix Expansion



Photo by Marcelle Nowitz

Artist: Amanda Adkins
www.facebook.com/theartistamandaadkins

Amanda Adkins is a Phoenix-based artist, muralist and educator.

Amanda’s work is cerebral and emotional, exploring the connection between personal happiness juxtaposed with relationships. Her paintings share the story of her inner struggle inspired by raw moments of daily life, dreams and memories.

Amanda attended Katherine K. Herberger School of Fine Arts, obtaining a BFA in Art Education teaching art at ASU and in the public school system. Adkins has painted murals for The Black Theatre Troup and West Wind Art Studios, while also contributing on local community mural projects. Her celebrated work has been exhibited in galleries across the valley including the world-renown Musical Instrument Museum (MIM), Phoenix Art Museum, Coe House Gallery and others. Adkins many contributions were highlighted in publications such as the Phoenix New Times, Yab Yum and Arizona Culture to name a few.

Currently, Amanda is continuing her work on *Unraveled* a series depicting family, friends, animals or models representing the different stages of attachment and detachment according to how she recognizes it in the world around her.

Mural Description:

Amanda’s mural depicts the “Five Cs of Arizona” from 1912 to 1945 (Copper, Cattle, Cotton, Citrus, and Climate) and highlights the importance of women’s suffrage and gaining the right to vote in Arizona during the beginning of statehood. The state flag behind the female figure represents Arizona’s warm and sunny climate.

While the strong female figure with her arms outstretched as to embrace the new freedom of being able to vote stands prominent in the middle of the painting. On one side of the figure, she is surrounded by orange fields and cotton. This represents the workers and farmers who brought economic prosperity. On the other side of the figure there is a pickaxe representing the copper mining industry that boomed during the 1920s, continuing as an economic driver today.



A cattle skull portrays that in 1918, Arizona was a top provider of beef in the United States. In the midst of Arizona’s Five Cs, the Phoenix economy grew up from the desert landscape. Up in the top right corner of the mural the Arizona State seal resides, sealing in our future and what the years ahead will bring for Phoenix and the state.



Photo by Kira Olsen Photography

Artist: Jessica Eddings Correa

Jessica Eddings Correa was raised in sunny Phoenix, Arizona, born on a very cloudy November day. She found her love for patterns and shading early on in the plastered walls of houses where she explored and imagined figures popping through textures, creating scenes from old Disney movies. She was educated in drawing/painting from her early elementary school years to later attending Phoenix College.

Jessica found her love for art in the conversations that could be spoken without words and the varied perspectives of people. A hint of nostalgia is seen her work. She dabbles in an array of materials from yard sales, refurbishing stores, and sidewalk piles but uses acrylic/canvas for most of her current pieces.

She participated in the community mural at Phoenix Festival of the Art’s 2013 and group show "Celebrating Beauty-An Artist’s Perspective" in 2012. Jessica works on commissioned pieces, as well as on charity events such as the Arizona Burn Center auction. She continues to strive in creating, hoping to find herself as a supportive hand for others & contribute in the steadily growing Phoenix art community.

Mural Description:

Jessica’s mural represents Arizona’s early statehood era between 1912 and 1945. She spotlights how ethnic diversity impacted Phoenix’s developing years in the face of prevalent discrimination and enriched the foundation on which our city now flourishes.

Themes and symbols expressed in the piece represent contributions from minorities along with the marginalization of cultures (separation of Catholic masses/Churches for Hispanics, La Ligua Protectora Latina), the assimilation of Natives Indian communities, and residential barriers that coincided within this Phoenix time frame.



1945 to 1959 – Post World War II Boom Years



Artist: James McCarty III

James McCarty III is an American born graffiti and “Neo-Pop” Artist who works mainly with aerosol, acrylics and enamels. At an early age James became enthralled by an electric wave of musicians ranging from Pink Floyd, Blondie, Queen and The Beatles, to the skate rock jams of bands like Suicidal Tendencies & 24 -7 Spyz, the South Bronx beats of KRS-One and soulful pioneers like Marvin Gaye, Aretha Franklin and Curtis Mayfield.

As a young adult, James began painting for its seeming obvious functions – to record his thoughts and ideas and conceivably share these thoughts with those around him. Social communication was always a crucial yet constant struggle for him. Yet, he began to notice the more he painted, the more each color and picture began to take on a new function, a fresh new way to converse and get his thoughts out. The use of multilayered hand cut stencils always has been a very prominent feature in James’ work, and he continues to use the same techniques and mediums (acrylics, aerosol, inks and enamels) as he used in 1990. Many of his pieces are created with reclaimed materials such as barn wood, metals and other materials he collects during his travels.

Mural Description:

Centered by a copper-colored star and backdropped by luminous gold and crimson rays representing the original 13 U.S. colonies, Jim’s mural depicts a street-level scene of the late 1940s through mid-1950s. During this mid-century period, Arizona (in practice) was a segregated state. Schools and neighborhoods were racially segregated. Restaurants, hotels and other public accommodations were barred to people of color.

Within a “Downtown Phoenix” perspective of early high-rise architecture such as hotels, shopping centers and towers, the lower portion of my painting is a stylistic interpretation of landscapes and “People” (shapes and colors of all sizes) melding together into a community with relatively surmountable social barriers between races and classes. It’s Jim’s hope that this painting reveals a sense of wonder to the viewer and inspires youth, artists and communities to stand up and take an active role breaking down the segregated barriers that still exist this very day. He believes the solution is simple: “We must awaken, by realizing that our differences are an illusion that, in reality, do not exist.”



Artist: Marisa Hall Valdez

Marisa Hall Valdez knew she wanted to be an Artist the moment she completed her first Art lesson at 10 years old. A Valley resident for more than 16 years, she left her home town of Anthony, Texas when she was 21 to become a Phoenician and attended the Art Institute of Phoenix where she completed her degree in Computer Animation. In December of 2012, Marisa decided to transition away from corporate America and pursue her art full-time. Her first Solo Exhibition was held the following Spring at greenHaus Phoenix and in December of 2013, Marisa participated as a Live Artist at the Phoenix Festival of the Arts where the Mayor of Phoenix purchased her mural, “From the Desert She Rises,” currently hanging at Phoenix City Hall. Her “5 Cs” include Color, Characters, Comedy, Community, and Culture.

Mural Description:

Without air conditioning, many Phoenicians would not be here and the city would not be among the largest metropolitan areas of the United States. Marisa’s mural, “Arizona’s Unofficial 6th C – Cooling,” depicts a pivotal time in Phoenix history – the post-World War II era. It was a time of growth and expansion. Sky Harbor Airport provided quick travel to a desert oasis getaway for the winter-weary vacationer. This created growth for hotels and resorts, residential developments, and industrial complexes. The Goettl Brothers built up one of the first cooling businesses in Phoenix, and as a result, Phoenix became an ideal location to live, work and play year-round. As World War II veterans moved to Phoenix and families relocated for work, Phoenix became a place of opportunity and Phoenix saw a population boom that continues today. Air conditioning and the Phoenix airport and military air bases were catalysts for the economic base to shift from primarily an agriculture-based economy to a industrial economy centered around manufacturing.

