

Youthquake Mural Dedication  
April 9, 2010  
Bethesda Chevy-Chase HS

Philip Hutinet, class of 1988

Since the ascendance of mankind, human beings have sought to record events through pictorial descriptions. The earliest recorded images are found in the south of France in the Chauvet Caves in Ardeche. Painted some 30,000 BCE, these cave paintings catalog dozens of animal species in great detail and with remarkable accuracy. Paintings unearthed in Pompeii depict the lavish lifestyles of wealthy roman citizens. The frescos of ceremonial sites in Mesoamerica like those found in Paleque in Chiapas Mexico codified the way in which Mayans fought and won wars and the way in which prisoners were caught and sacrificed. All of these images froze a moment in time for future generations to see.

But not all depictions are approved by all members of society! In Pompeii, mocking caricatures of politicians, public figures and early Christians can be found. These are some of the first recorded examples of graffiti. The Youthquake mural has its roots in graffiti. When we were much younger, many of us saw walls, buses, underpasses, overpasses, our clothes and shoes as beautiful canvases ripe for our markers, our paint.

Walking down C Hall, before the renovation of B-CC in 1999, the murals we saw told the story of succession of several generations of students, from the twenties to the eighties, coming of age in their respective eras. Each mural spoke of the *zeitgeist*, the spirit of time, in which the students had lived. The 30s murals were endowed with that neo-realism quality, the 40-50s with the glee club appeal, the 70s had men with long hair relaxing under a tree and my person favorite, the David bowie Ziggy stardust mural.

Youthquake captures the frenetic alternative music scene of the eighties. Somewhere between the DC hardcore scene and the alternative music scene of the time, you have youth culture taking on the identity of their favorite music. The boys and girls could just as easily be at concert as they could be at a club or a "house party" as they were called in the late eighties before they morphed into the raves of '91 and '92. My goal was to capture this movement, the essence of the moment before it escaped just as other student artists had before. It is with great pleasure that I was able to reproduce it and bring it back to life.

Currently, I live in DC, near Eastern Market and own two Galleries on H ST NE. The first gallery, **Studio H** (<http://www.studiohdc.com>) features artists on the cusp of realizing major breakthroughs in their individual work and in contributing to major contemporary movements. The second gallery, **City Gallery** (<http://www.citygallerydc.com>), also on H ST NE, is a hybrid co-op where I am a partner (I have two other partners) and a director. Here we represent a fixed group of local Capitol Hill and Cheverly, MD artists. I also publish a blog that focuses on the vibrant art scene of Anacostia, H ST and Capitol Hill; the blog is called "**East City Art**" (<http://www.eastcityart.com>).

Looking back, I have very fond memories of my time at B-CC as happy as I was to graduate. It is very refreshing to see a school take such an avid interest in the visual arts at a time when many schools see it as a luxury, which by the way it is not. I was lucky that my teacher, Ms. McIntosh who taught at the art department, helped me bring my mural to fruition and encouraged me to pursue my studies in art and I did, for a time. I studied art at Montgomery College for a year while I worked part-time at Circle Fine Art Gallery in Georgetown.

Art is not a luxury, it is a necessity. As artists, through imagery, we have recorded our shared history, developed new ideas, inspired scientists, developed the study of medicine through dissection and still live and have brought joy and beauty to the world. Don't ever let anyone dissuade you from your craft, not an art critic, not your friends, not the nay-sayers who claim that you can't make a living from art- because you can.