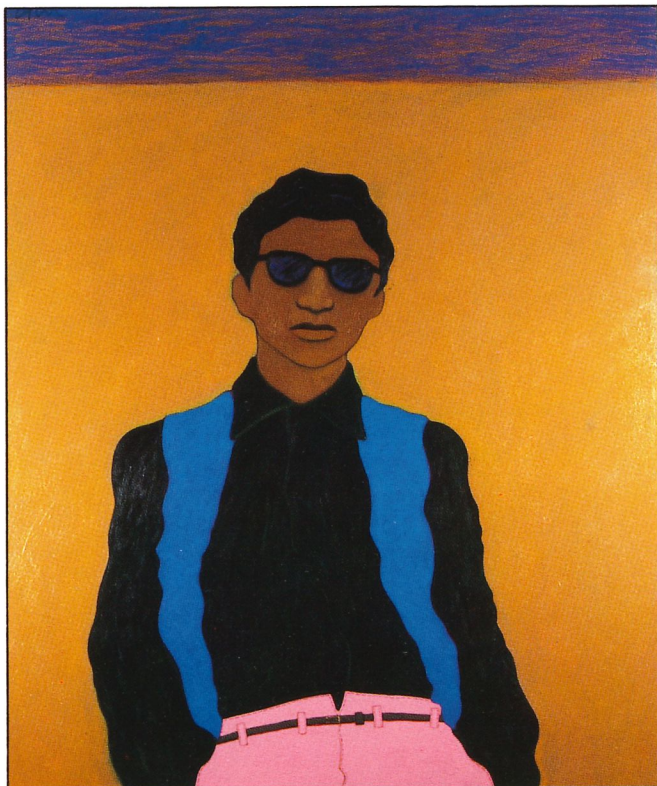




THE
Canadian Club®

HISPANIC ART TOUR



“EL PANTALON ROSA” BY
CESAR MARTINEZ, GRAND PRIZE
WINNING PAINTING FROM THE
CANADIAN CLUB HISPANIC ART
TOUR 1984. AS GRAND PRIZE
WINNER, MR. MARTINEZ
RECEIVED \$5,000 CASH AND THE
OPPORTUNITY TO DONATE
ANOTHER \$5,000 TO THE ART
SCHOOL OR ART CENTER OF HIS
CHOICE. HIS CHOICE: THE
GUADALUPE CULTURAL ARTS
CENTER, SAN ANTONIO, TEXAS.

THE SCHEDULE

THE CO-SPONSORS

PHASE I

El Museo del Barrio

1230 Fifth Avenue

New York, New York

October 11, 1985 - January 27, 1986

Hyde Park Art Center

1701 East 53rd Street

Chicago, Illinois

March 16 - April 26, 1986

PHASE II

Miami

Los Angeles

PHASE III

Houston

Denver

San Francisco

The Association of Hispanic Arts

New York, New York

Jane Delgado, Executive Director

MI RAza Arts Consortium (MIRA)

Chicago, Illinois

José G. González, Executive Director

THE ARTISTS

RAMON DELGADILLO	<i>Phoenix</i>	PICO REINOSO	<i>New York</i>
EAST LOS STREETSCAPERS	<i>Los Angeles</i>	JUAN SANCHEZ	<i>New York</i>
DIANE GAMBOA	<i>Los Angeles</i>	EDUARDO LOZANO	<i>Pittsburgh</i>
CARMEN LOMAS GARZA	<i>San Francisco</i>	BENITO HUERTA LOZANO	<i>Houston</i>
ANTHONY ORTEGA	<i>Denver</i>	LOUIS LEROY	<i>San Antonio</i>
GILBERTO RUIZ	<i>Miami</i>	CESAR MARTINEZ	<i>San Antonio</i>
GAMALIEL RAMIREZ	<i>Chicago</i>	NIVIA GONZALEZ	<i>Austin</i>
TONY RIO	<i>Chicago</i>	ALBERTO MIJANGOS	<i>San Antonio</i>
LILIANA DURAN	<i>Baltimore</i>	MARTA SANCHEZ	<i>Austin</i>
YOLANDA MESA	<i>New York</i>	JESSE TREVIÑO	<i>San Antonio</i>
MARTHA CHAVEZ	<i>New York</i>	FRANCISCO ALVARADO-JUAREZ	<i>Washington</i>
FELIX CORDERO	<i>New York</i>	JULIO LARRAZ	<i>New York</i>
MARCOS DIMAS	<i>New York</i>	JORGE DROSTEN	<i>Boston</i>
FEDERICO VIGIL	<i>New Mexico</i>	FANNY SANIN	<i>New York</i>
JULIO ALPUY	<i>New York</i>	ARNALDO ROCHE RABELL	<i>Chicago</i>
LUIS CRUZ AZACETA	<i>New York</i>		

SPONSOR'S STATEMENT

Last year, it was Canadian Club's pleasure to present a first-of-a-kind exhibition--¡Mira! The Canadian Club Hispanic Art Tour.

This year, we're even prouder to announce...“¡Mira! The Tradition Continues.”

New works. New artists. An expanded tour schedule. And new opportunities for showcasing the works of contemporary Hispanic artists from across the United States.

Certainly, this all-new exhibition follows a particularly “tough act.” The popularity and critical acclaim generated by the Art Tour '84 marked a stellar show. The Canadian Club Hispanic Art Tour '84 began a tradition in Hispanic visual arts.

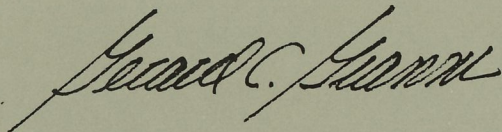
The artists involved in last year's show benefitted in several ways: the exposure they received nationwide included rave reviews in some of the nation's most prestigious publications and the opportunity to show their works in three of the nation's most prestigious exhibit sites. Increased exposure led, in many cases, to recognition as well as to increased income. A case in point: “The Dance of Latin America” by Luis Cruz Azaceta was purchased at the end of last year's tour by the Metropolitan Museum of Art-New York. And, in 1985, Mr. Azaceta was awarded the Guggenheim Fellowship for painting.

Four artists in particular--César Martínez, Francisco Alvarado-Juárez, Louis LeRoy and Luis Cruz Azaceta--prize-winning artists for 1984, received a total of \$10,000 in cash awards and were given the opportunity to donate another \$10,000 to four different art schools and/or cultural arts organizations.

And so, the beneficiaries of this Hispanic visual arts program have been many: the artists, the beneficiary organizations, young Hispanic art students and art historians, Hispanic art in general and, most of all, the public, which has been, and continues to be, treated to some of the freshest, most vibrant paintings on the art scene today.

¡Mira! The Second Canadian Club Hispanic Art Tour continues this tradition of quality as well as uniqueness. In terms of impact, “¡Mira! The Tradition Continues” will equal--perhaps even exceed--the first.

This exhibition, we feel sure, is the perfect vehicle for increasing public awareness of the talent and achievement of contemporary Hispanic artists nationwide.



*Gerard Gianni
President
Hiram Walker Incorporated
Distillers of Canadian Club*

¡MIRA!

The selection of works of art and the focus of their presentation in an exhibition are always the prerogative of the curator who receives the support of the director of the museum or gallery and/or the sponsor. Both aspects invariably reflect the expertise and interests of the curator or other person responsible for the exhibition, and the mood of the times when artists and others interested in such matters are in a position to benefit by it. The exhibitions can be composed of works by a single artist or a group of artists. One-man shows, or solo exhibitions as they are now called, can range from the presentation of works of an artist just beginning in the field to the works of a mature artist presented at the end of a long and productive

career. The group shows have traditionally focused on a particular theme, tendency or movement in art and rarely on nationality or ethnicity.

Why then, an exhibition of art by artists whose backgrounds are identified as Hispanic? The focus of this exhibition is on the work of artists whose antecedents are found in the Hispanic or Latin American world. The artists can be identified as Spanish American, Mexican American, Chicano, Cuban American, Puerto Rican, Nuyorican, and/or Latino Hispanic (all other nationalities identified with the nations of Latin America). The review of the situation with regard to exhibitions in the United States and the conditions that led to them will be instructive as the focus and content of the present exhibition are examined more closely.

I

There are a number of solo and group exhibitions that have been held in Europe, the United States and Latin America that have had an impact on the development of twentieth century art in all three areas. The retrospective exhibitions of such artists as *Van Gogh* (1901) and *Cezanne* (1906-1907) in Paris and *Picasso* (1946) in New York City are well known. There have been many others in this century that have influenced artists in this country and abroad. The group shows, designed to apprise the audience of a development of a particular movement or point of view may be one-time events or of a recurring nature. Examples of the first kind are the Armory Show (1913) held in New York City and the two exhibitions held at the Museum of Modern

Art (1936), in New York City and titled "Cubism and Abstract Art" and "Fantastic Art, Data, Surrealism."

Examples of the second kind are the biennial exhibitions, such as the Venice Biennale, founded in 1895, the Sao Paulo Bienal, and the Pittsburgh Biennial.

Up until the late seventies, exhibitions of art in the United States invariably dealt with the works of mainstream artists within the context of a formal theme. On occasion, the artist's nationality was used as a primary focus. Examples of the latter focus are the exhibitions organized by the museum of Modern Art, titled "The New American Painting" which was sent to eight European countries (1958-1959) and "Sixteen Americans" (1960).

Most theme shows dealt with the formal concerns of the artists and art critics who supported their work through the forties, fifties and sixties. A few examples of group exhibitions held in major museums and galleries in New York City and elsewhere will demonstrate this tendency: "Abstract Painting and Sculpture in America" (1951) and "The Art of Assemblage" (1961), both held at the Museum of Modern Art; "Color Field Painting" (1959-1960) - one man shows organized by Clement Greenberg for the French & Co. Gallery; "Post-Painterly Abstraction" also organized by Clement Greenberg for the Los Angeles County Museum of Art (1964) and circulated to

the Walker Art Center in Minneapolis, and the Art Center in Toronto, Canada; "Systemic Painting" organized by Laurence Alloway for the Guggenheim Museum in New York City (1966), and many others.

Why has there been such a preponderant emphasis on formal concerns in the exhibitions of art held in the major museums and galleries of New York City and elsewhere in this country? The answer lies in the development of "modern" art in this country and its acceptance by art critics, museum curators and directors, gallery directors, art dealers, collectors, art historians, art teachers, art schools and others who form the support system for the arts.

The "modernist" movement originated in Europe before and after World War I

and continued to develop up to the beginning of World War II. "Modern" art is generally non-figurative, non-objective or "abstract" in form; that is, without reference to anything outside its own realm of form and expression. It is self-referential and is independent of subject for its ultimate value as art. It is to be evaluated solely on its formal qualities which are expressive of the artist's state of mind, being, or emotion at the time of creation. Ultimately, it is the significance of the form irrespective of time and place (when or where a work of art was created) that will determine the value of a work of art. Such a view discounts not only national but ethnic boundaries as well as temporal limits in the creation of art. Form is paramount in this view.

Those who hold another view consider the form important as well as the content

(subject matter), and in some cases, the function, purpose, and genesis or source of the work of art (as in the case of Chicano public art or muralism). The latter may include the conditions that gave rise to the work and its articulation which can be the result of individual and/or collective action.

In any case, the history of art demonstrates that there are numerous ways to create art. There is no one "correct" way to do it. It should be evident that it is not the approach that will guarantee quality, but the individual and his or her involvement with that given approach and the materials brought to bear on it. It is the artist's capability, sensibility and involvement within a given movement that will determine

whether quality is involved.

The preponderant formalist view of the art world began to change in the late sixties when numerous minorities began to join the civil rights movement to express long-held grievances against the majority population of the United States. Blacks, native Americans, women, Hispanics, and other minorities began a period of protest aimed at achieving equity along economic, social, political, educational, and artistic lines. Chicanos and other Hispanics involved in their respective movements for equal rights and opportunities in all aspects of American life were part of the social and political turmoil of the sixties and seventies that was characterized by the civil rights movement, the women's movement for equal rights, the

opposition to the Vietnam war and others.

For the very first time, artists began to focus their attention on their status as members of minorities that for too long had been ignored by the "art" establishment. The protests ranged from the demand to rewrite the history of art in order to include the achievements of women, Hispanics, and other minority artists, to the situation at that time in which few, if any, opportunities were available to exhibit their works. With increased awareness and involvement with their respective backgrounds, Hispanics began to focus more and more on their unique situation in which the Spanish language and Hispanic culture were very important.

Among the first exhibitions of art in which the artists' ethnicity was used as the

primary focus was the one held at the Pasadena Art Museum (1970) and titled "Chicano Artists." It included contemporary drawings, paintings and sculptures by young Mexican American artists. Numerous other exhibitions in which the background of the artists was used as a focus were organized and presented throughout the seventies and eighties.

The earliest exhibition in which the works of all Hispanic American artists were included was organized and presented in 1977 by Marc Zuver and Rebecca Kelley Crumlish under the auspices of the Fondo del Sol, Washington, D.C. It was titled *Raíces Antiguas/Visiones Nuevas; Ancient Roots/New Visions* and was presented in various cities in the United States, among them Tucson, Arizona; San Antonio, Texas; and others. It was also shown in

Mexico City. In each place where the exhibition was shown, additional works were included to enrich its local component. The present ¡Mira! exhibition is the only other exhibition in which all Hispanic Americans are included.

Other Hispanic American art exhibitions are in the planning stages for 1987 and beyond. An exhibition of contemporary Hispanic American art is presently being organized by the Corcoran Gallery of Art, Washington, D.C. and is scheduled to open in the spring of 1987 in Houston, Texas. From there it will travel to other cities in the United States. An exhibition of Hispanic American and Latin American art is presently being prepared for the Bronx Museum of Art, New York,

with a historical focus. It will cover the years 1917 to 1970 and will include works by Latin American artists who worked in the United States during that period and Hispanic American artists. It will open in the fall of 1987 and will also travel to various cities in the United States.

II

Who is identified as a Hispanic American in the United States? As stated at the beginning of this essay, the many millions of Americans who acknowledge a Hispanic background are related to the peoples of Latin America where almost everyone speaks Spanish. The exceptions are the Portuguese-speaking people of Brazil; French in Haiti and other islands in the Carribean; English in Belize and also in

some of the islands in the Carribean; Dutch in Curacao and Aruba, also in the Carribean.

By and large, most people identify Latin America with the Spanish language and the many variants of culture in each nation based on European and American Indian sources, and in some cases African.

Specifically, each of the Latin American countries has developed its culture on a Spanish, Portuguese or other European base, which has been tempered by the local peoples. The third component - the African - was brought in by the European conquerors. These cultures are, therefore, an amalgamation of Indo-European peoples and cultures as in México, Central America, Perú and other Andean region countries; Afro-European in the Carribean region, parts of Brazil, Venezuela, Colombia,

Panamá and others; or predominantly European as in the countries of Argentina, Uruguay, Paraguay, and Chile in the southern cone of South America.

Each country has developed its own culture over a period of centuries under colonial rule (Spain, Portugal and others) and as independent nations since the early part of the nineteenth century. Residents of these countries have in turn brought their cultures and languages to this country over a period of time and under varying circumstances. The earliest Hispanics were the New Spaniards who settled in New Mexico (1599), Arizona, Texas, and California in the seventeenth and eighteenth centuries. Other Hispanics began to arrive in the nineteenth and twentieth centuries. Most came as a result of conquest (New

Spaniards and Mexicans in the Southwest in the middle of the nineteenth century and Puerto Ricans at the turn of the century) or upheavals in their countries in this century. (Mexicans in the teens and twenties and on up to the present, and Cubans since the sixties).

Under these circumstances, it is difficult to speak of a single Hispanic American culture and language. What brings them together is their identity as Latin Americans or Hispanic Americans in an English speaking country as well as their own ties to their respective countries, each with its own culture and language tempered by Afro and/or indigenous peoples. Finally, they are Americans with a very unique component identified for

the sake of convenience in this essay as Hispanic. The combination of the two gives us Hispanic American.

III

The most immediately apparent characteristic of the works in this exhibition is the articulation of form -- line, shape, and color -- in a very expressive way and within figurative contexts. A closer look provides clues to subjects that relate to the artist's background. Some are very specific in their motival references as in the work by East Los Streetscapers; that is, a portrait of the Mexican American baseball player from México named Valenzuela who plays for the Los Angeles Dodgers; two others by Jesse

Treviño show specific buildings in the barrio of San Antonio, Texas, where he lives and works as an artist. Comparable references to place but with a slightly different palette are seen in the works by Félix Cordero. Unlike Treviño, Cordero uses great directional thrusts that recede deep into the picture plane. References to place, in this case to the barrio, also are seen in the works by Ramón Delgado who emphasizes the residents in their attire as well as their conveyances. A recurring motif in his work is the patterned shirt worn by man and beast (a dog). Other references to place are seen in the works by Benito Huerta which are based on a very tight screen in which numerous identifiable motifs are meticulously represented. Among them are the Texas flag and the façade of the Alamo.

More conventional references to place (Chicago skyline) are seen in the work by Gamaliel Ramírez.

Other works have more generalized representations of identifiable motifs and themes that point to the artist's background. Examples are the works in which a colonial church interior is painted by Federico Vigil of New Mexico. A large Crucifixion occupies the central part of the altar area; a saint and the Holy Trinity are represented on banners placed on the left and right sides of the altar area respectively. The thematic focus is on the funerary service being held in the church; the casket is placed inside the altar area and the mourners occupy the rest of the church nave.

A work that corresponds to

an intentional "primitivism" by Carmen Lomas Garza also deals with Hispanic customs. The focus is on a typical Hispanic home interior. The figures, objects and the room are presented in a meticulous yet schematic fashion. The requisite religious icon is shown on the back wall and the individuals in the room witness a ritual in which the main protagonist sweeps the space between her and a young girl standing in front of her. She fans the fumes with a leafy branch. A small boy seated on the bed looks on in very sober fashion in keeping with the demeanor of all the others in the room. The narrative makes an obvious reference to Hispanic customs still carried on or acted out in the home.

Another example is seen in

the painting of *Louis LeRoy*, in which chili peppers and Christian crosses are the dominant motifs, an obvious reference to culinary and religious preferences in the Southwest. Other examples are the paintings by *César Martínez* of the Chicana women of the Pachuco era with their high pompadour hairdos. The reference is to the youths of the fifties in the artist's home-town of Laredo, Texas. The rather somber visages and the strict frontality of the sitters are softened by their placement within beautifully colored backgrounds. An even more emphatic cultural reference is seen in the painting by the same artist of a man with tatoos on his arms and chest. The latter area is reserved for the representation of the revered

religious icon that also has national and ethnic significance for Hispanics of Mexican background. She personifies Mexican and Hispanic American (Spanish American, Mexican American and Chicano) identity.

Another set of works deals less explicitly with the artist's background. It focuses instead on readily recognized modes of painting that do not point to a specific ethnicity. Examples are the still life paintings by *Pico Reinoso* in which everyday objects are represented on a table. The exception to the usual motifs is the image painted on the television screen which is based on the famous work by the French artist *Edouard Manet*, titled "Olympia" and dated 1863. The paintings by *Julio Larráz*

are also still lifes but presented in a totally different manner. The focus is on a very fine balance of positive and negative spaces created by the objects within their respective contexts (supports) and the exquisite treatment of each item in terms of color, line, texture, light and shadow.

There are a number of works in which the entire focus is on the full or half-figure. Examples are: The expressive works by *Diane Gamboa* in which there is an emphasis on jagged lines and jarring colors. Far more poetic in terms of movement and the low key color scheme are the works by *Gilberto Ruiz* in which the very active figures are presented within essentially symmetrical formats. The focus is on movement and on a refined treatment of color and line. Less conventional movement is seen

in the works by *Anthony Ortega* in which very broad areas of bright color are used to suggest, rather than elaborately define, the various parts of the figures in "off-balance" poses. Even more expressive than the examples cited above are the works by *Luis Cruz Azaceta* in which distortions and unexpected motifs (nude on the cheek and the open door on the forehead) are introduced, and the exaggerated configurations and jagged line in the works by *Arnaldo Roche Rabell*. A far more enigmatic character is suggested by the works by *Yolanda Mesa* who places full-clothed figures next to others who only wear bathing suits.

Some of the geometric tendencies in painting are

represented by Fanny Sanin who uses simple rectangles of color and places them in positions which echo the frame. They stand out in contrast with the very dark backgrounds. Other essentially geometric works are by Tony Rio.

Some of the more unusual works are by Martha Chavez who has concentrated on the depiction of household pets, a cat and a dog. In spite of the distortions, the works are primarily "formal" in the sense that the observer is more immediately aware of the shapes, lines and colors of the works than in the motifs per se. Closer examination reveals the two motifs already mentioned. Both are presented in seated fashion on oval rugs defined with a series of concentric ovals

in bright colors. The animals occupy a small space made even more dramatic by the relative starkness of the limited and undifferentiated background. The expressive faces add a touch of mischief (the cat) and confidence (the dog).

It is obviously impossible to discuss every work in the exhibition, given the limitations of space for this essay. The discussion has, nonetheless, demonstrated the various tendencies represented by the works in this exhibition. These in turn reflect the Hispanic American point of view of the artists. Finally, they are part of a very rich and strong tradition in which Hispanic culture forms an important and integral part.

Jacinto Quirarte
August 29, 1985

BIBLIOGRAPHY

- Arnason, H.H. HISTORY OF MODERN ART: Painting, Sculpture, Architecture. New York: N. J.: Harry N. Abrams, Inc. and Prentice-Hall, Inc. Quirarte, Jacinto. MEXICAN AMERICAN ARTISTS. Austin: University of Texas Press, 1973.*
- A HISTORY AND APPRECIATION OF CHICANO ART. San Antonio: Research Center for the Arts and Humanities, 1984.*
- Zuver, Marc and Rebecca Kelley Crumlish. Curators of the exhibition. RAICES ANTIGUAS/VISIONES NUEVAS; ANCIENT ROOTS/NEW VISIONS, Washington, D.C.: Fondo del Sol, 1977.*
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JUDGES' STATEMENTS

Jack Agüeros
Executive Director
El Museo del Barrio
New York, New York

Only one year ago, we were jumping up and down with glee as we opened ¡Mira! The Canadian Club Hispanic Art Tour. The New York press and public, known for their appreciation of good things, jumped up and down with us, and gave ¡Mira! high praise.

But Hiram Walker Incorporated, the makers of Canadian Club, need to be praised above others. Before the first works were even submitted for judging, Canadian Club had committed itself to a second Hispanic Art Tour. That kind of commitment took courage and vision. Canadian Club took the leadership and deserves an accolade, as tough New York

City said "Si" to ¡Mira! And so did Los Angeles and San Antonio. Canadian Club merits praise also for being the first major corporation to put major funding and a major effort into Hispanic art in the United States.

This year, we look forward to ¡Mira! visiting other cities. Undoubtedly, they will see in ¡Mira! II what we saw when we judged the work: excellent painters in good control of their medium-- with fresh images.

When the Latino viewer sees these paintings, he or she will also see a number of cultural ideas and ideals, sometimes expressed directly or as symbols, sometimes in a sort

of pictorial narrative...all viewers should be impressed by the energy and vigor that these primarily younger artists bring to their canvasses.

"¡Mira! The Tradition Continues" proves to us that Hispanic artists are executing works that stand up to the highest criteria of discerning art critics and art lovers. Therefore, *gracias* to the artists for pursuing one of the most difficult careers in our society; *gracias* to Canadian Club for its vision and commitment; *gracias* to the public for recognizing value.

Jim Lichon
Co-Chairman
Exhibitions Committee
Hyde Park Art Center
Chicago, Illinois

It is a pleasure to welcome ¡Mira! the Second Canadian Club Hispanic Art Tour to the Hyde Park Art Center. We are happy to be able to add to the Tour a Midwestern audience, making its sweep from coast to coast complete.

We are, as it turns out, the only non-Hispanic organization on the first phase of the Tour. But, we are a cultural and educational center, with the responsibility of staying in touch with the myriad creative communities that comprise a city like Chicago; and we are a center with the responsibility of exhibiting in our gallery the freshest and most accomplished work we can find.

Sister Karen Boccalero
Self Help Graphics

In that sense, ¡Mira! might have originated right here, if we hadn't been "beaten to the punch" by Canadian Club, for it fulfills our aims so well.

That it was selectively assembled nationwide provides, of course, the critical added dimension. Its standards are high and its reach is comprehensive. It elevates our purposes and enables us to share in the extended creative achievement of all the artists in the exhibition.

The Canadian Club Hispanic Art Tour for 1985 represents an important step in the direction of art history. It taps into the vastly unrecognized pool of Latin American artists. Although the ¡MIRA! exhibition is by definition confined to U.S. painters, its underlying implications presume an energy that stems from an area of the world that is becoming unavoidably a real part of living and working in the United States. As the U.S. art establishment has historically been an appendage of European thought, nurtured in a fairly antiseptic non-mestizo land; and as it has prospered in an environment that is more old world than new, it's my feeling, as well as that of others, that

there is a certain point where the typical American artist simply may have run out of things to say. Land mass and the economic realities of contemporary Latin America are presenting to the United States on an unavoidable basis the thoughts and cultures of its peoples. The ¡MIRA! exhibition can be seen, then, as both a noble endeavor by Hiram Walker, Inc. and as an obvious conclusion to the possibilities apparent in the artists of Latin American descent. This is not to say that the artist has no debt to pay to European art history, but it does imply that whatever old world thoughts and concepts the trained artistic mind carries, are necessarily filtered through the rich milieu of Pre-

Colombian history, and the mestizo experience.

On a practical basis, the ¡MIRA! exhibition is purely and simply a showcase for this new possibility. It has presented the opportunity that is unfortunately lacking in the contemporary American art scene for most Hispanic artists. It has mounted a professional exhibit that competes with the best, publishing a catalogue that shows the diversity in styles, in full color, of each artist. This is a step in the right direction. It can't make good art, but the exhibition does at least present a forum from which the Hispanic artist can be criticized on a competitive basis as a professional working and living in contemporary America.

FEATURED WORKS

"MI MADRE"

MIXED MEDIA ON CANVAS, 1981, 40" X 60"



JUAN SANCHEZ

BORN: Brooklyn, New York
EDUCATION: B.F.A. The Cooper Union for the Advancement of Science and Art, New York, N.Y. Master of Fine Arts, Rutgers University, New Brunswick, N.J.

SELECTED EXHIBITIONS:
1985 - THE 1985 BIENNIAL EXHIBITION: GROUP MATERIAL: AMERICANA, The Whitney Museum of American Art, New York City.
1985 - ART AGAINST APARTHEID, Pennsylvania State University, Fogelville, PA.
1984-1986 - DISARMING IMAGES: ART FOR NUCLEAR

DISARMAMENT, A two-year national travelling exhibition.
1984 - FIRST HAVANA BIENNIAL, City of Havana Cuba Pavillon, Havana, Cuba.
1983 - PORTRAITS: ON A HUMAN SCALE, Whitney Museum of American Art, New York, N.Y.
SOLO SHOWS:
1985 - ANKI: INDIGENOUS WORD OF THE TAINO INDIAN OF PUERTO RICO MEANING ENEMY, John Jay College Wall Gallery, New York, N.Y.



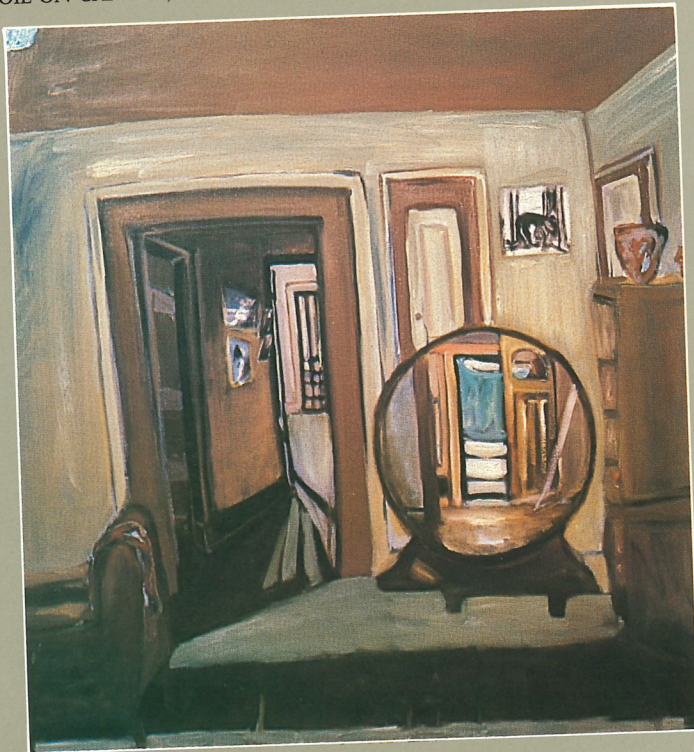
"TRES EQUIS"

OIL, THREAD, ACRYLIC ON VELVET, CANVAS, 1984,
6 1/2' X 9 1/2'

BENITO HUERTA LOZANO
BORN: Corpus Christi, Texas
EDUCATION: Bachelor of Fine Arts, University of Houston, Houston, Texas. M.A., New Mexico State University, Las Cruces, New Mexico.
SELECTED EXHIBITIONS:
1985 - COWBOYS, CADILLACS AND COMPUTERS, Lawndale Alternative, University of Houston, Houston, Texas.
1985 - CROSSROADS, Square One, Houston, Texas.

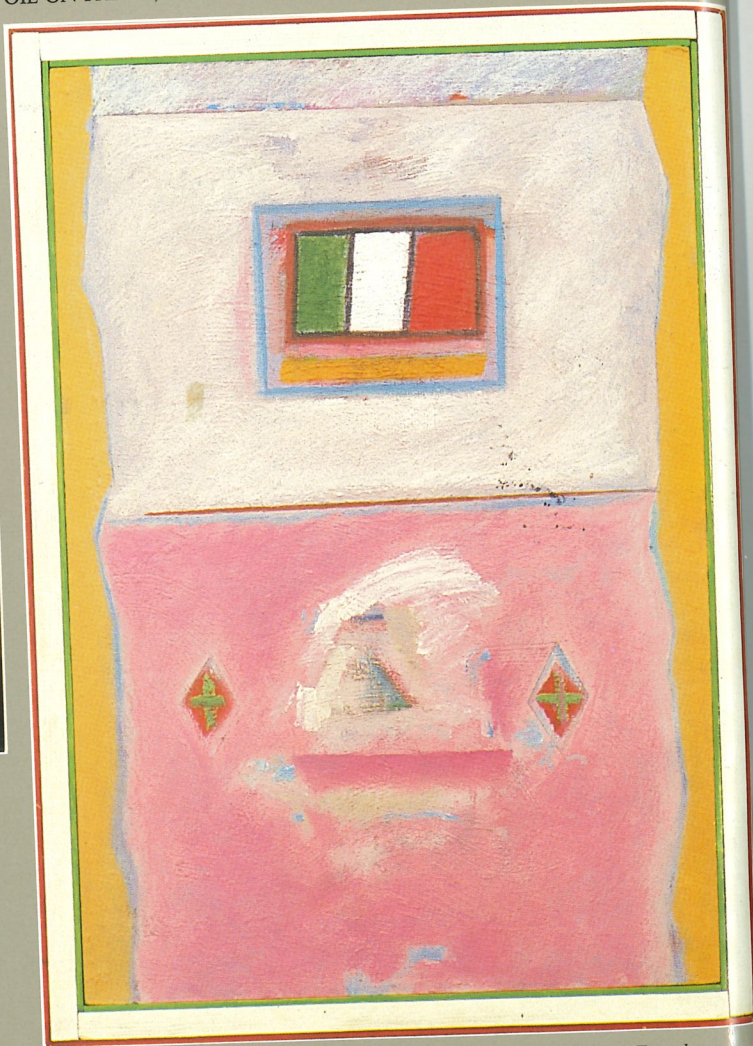
1985 - THEN, NOW, AND THEN, Lawndale Alternative, University of Houston, Houston, Texas.
1984 - HEAT WAVE, Square One, Houston, Texas.
1984 - NEW EDITIONS, Atelier 1513, Houston, Texas.
1984 - OJOS MEXICANOS, University Gallery, University Center, University of Houston, Houston, Texas.

"PROVIDENCE"
OIL ON CANVAS, 1985, 5' X 5'



MARTA SANCHEZ
BORN: *San Antonio, Texas*
EDUCATION: *Bachelor of Fine Arts, University of Texas, Austin, Texas. Tyler School of Art (Temple University), Philadelphia, PA.*
SELECTED EXHIBITIONS:
1985 - IMAGENES DE LA GUADALUPE, *Instituto Cultural Mexicano, San Antonio, Texas.*
1985 - LA MOSTRA LAUREATO: GRADUATE EXHIBITION TYLER SCHOOL OF ART, *Rome, Italy.*
1985 - TEJANAS DE TEJAS, MARS Gallery, *Phoenix, Arizona.*
1984 - VOCES DE LA MUJER, *University of Texas, Austin, Texas.*
1984 - FRENTE A FRENTE, *México City/Tijuana.*
1983 - MOLCAJETES AND ROSES, *Museo del Barrio, Austin, Texas.*

"FLAG SERIES"
OIL ON PANEL, 1985, 27" X 37"



ALBERTO MIJANGOS
BORN: *México, D.F.*
EDUCATION: *San Carlos Art Academy, México City. Chicago Art Institute, Chicago, Illinois.*
SELECTED EXHIBITIONS:
Museo Nacional de Arte, Bogotá, Colombia.

Casas de la Cultura, Quito, Ecuador.
Museum of Fine Arts, Lima, Perú.
National Library, Santiago, Chile.
SOLO SHOWS:
Gallery of Mexican Art, Los Angeles, California.
Witte Museum, San Antonio, Texas.

“TRILLIZAS”

OIL ON CANVAS, 1985, 47" X 52"



JORGE DROSTEN

BORN: *Cali, Colombia*

EDUCATION: *Boston Architecture Center. Radcliffe Institute, Cambridge, Massachusetts. Museum School of Fine Arts, Boston. M.A. Instituto Popular de Cultura/Universidad del Valle, Cali, Colombia.*

SELECTED EXHIBITIONS:

1982 - *Northeastern University, Boston, MA.*

1982 - *La Tertulia Museum of Modern Art, Cali, Colombia.*

1980 - *Institute of Contemporary Art, Boston, MA.*

SOLO SHOWS:

1982 - *Boston Center for the Arts, Boston, MA.*

1981 - *The Harbor Gallery, University of Massachusetts, Harbor Campus.*

“THE LANGUAGE OF MEMORY”

OIL ON CANVAS, 1983, 72" X 72"



JULIO LARRAZ

BORN: *Havana, Cuba*

SELECTED EXHIBITIONS:

1984: ARTISTAS LATINOAMERICANOS EN PARIS, *Galeria Arteconsult, Panamá City, Panamá*

1983 - STILL LIFE - THEMATIC SURVEY, *Zim-Lerner Gallery, New York City.*

1983 - MAESTROS LATINOAMERICANOS: OBRAS SOBRE PAPEL, *Galeria Arteconsult, Panamá City, Panamá.*

SOLO SHOWS:

1984 - *Nobra Haime Gallery, New York, N.Y.*

1984 - *Galeria Iriarte, Bogotá, Colombia.*

1984 - *Galeria Arteconsult, Panamá City, Panamá.*

FRANCISCO ALVARADO-JUAREZ

BORN: *Tela, Honduras, C.A.*

EDUCATION: *Bachelor of Arts,*

SUNY at Stony Brook, N.Y.

International Center of Photography,

New York, N.Y.

SELECTED EXHIBITIONS:

1985-1987 - RECENT AMERICAN

WORKS ON PAPER, *Second Street*

Gallery, Charlottesville, VA.; Arlington

Arts Center, Arlington, VA.;

Smithsonian Institution.

1985 - *Museum of Contemporary*

Hispanic Arts, New York, N.Y.

1984 - *Museo de Arte Contemporáneo,*

Caracas, Venezuela.

1984 - ¡MIRA! THE CANADIAN

CLUB HISPANIC ART TOUR, *El*

Museo del Barrio, New York; San

Antonio Museum of Art, San Antonio;

Plaza de la Raza, Los Angeles.

SOLO SHOWS:

1985 - *Arlington Arts Center,*

Arlington, VA.

1984 - *The Midtown Gallery,*

Washington, D.C.

“PORTRAIT OF A YOUNG WOMAN”

ACRYLIC ON CANVAS WITH CANVAS CONSTRUCTIONS,

1983, 49-1/4” X 72” X 6-1/4”



ARNALDO ROCHE RABELL

BORN: *San Juan, Puerto Rico*

EDUCATION: *B.A. School of the Art*

Institute of Chicago. M.A. School of

the Art Institute of Chicago, School of

Architecture.

SELECTED EXHIBITIONS:

1985 - INTERNATIONAL ART

EXPO, *Navy Pier, Chicago*

(represented by the Contemporary Art

Workshop).

1985 - CHICAGO AND VICINITY

SHOW, *Art Institute of Chicago.*

1985 - UNIQUE WORKS ON

PAPER, *El Arsenal, Museum of Art,*

San Juan, Puerto Rico.

1984 - UNESCO SHOW, *Museum of*

the University of Puerto Rico, San Juan,

Puerto Rico.

1983 - ATLAS AND ODALISQUE:

REDOING THE GRECIAN BEND,

Randolph Street Gallery, Chicago,

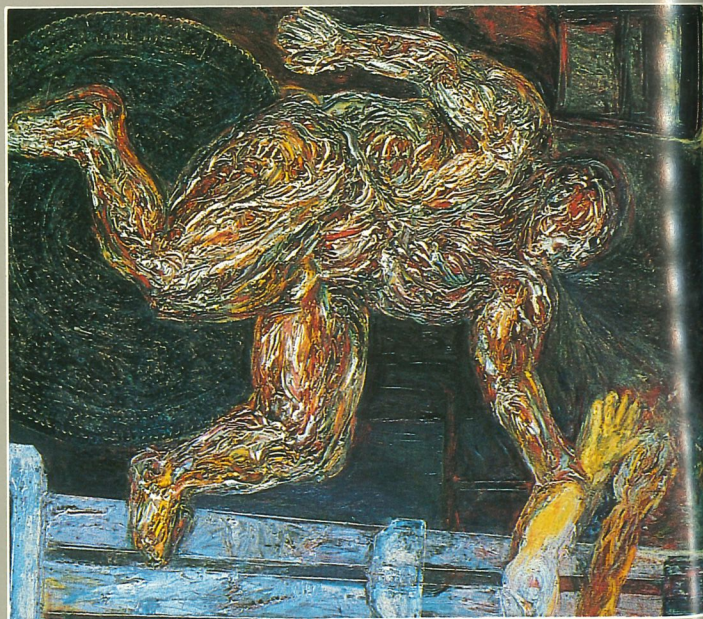
Illinois.

SOLO SHOWS:

1984 - ARNALDO ROCHE RABELL:

COMPULSIVE ACTS, *Ponce Museum*

of Art, Ponce, Puerto Rico.

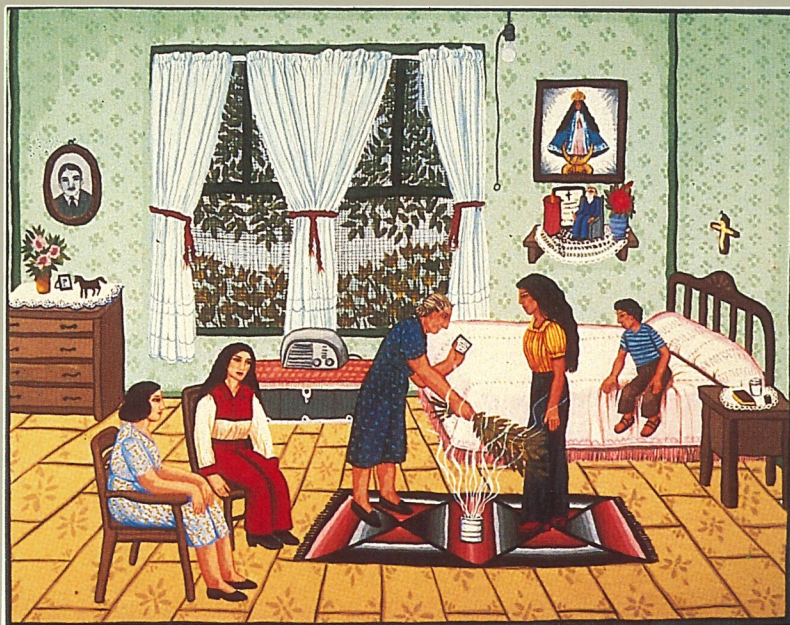


“THE HEALING”

OIL ON CANVAS, 1984, 72” X 60”

"CURANDERA"

GOUACHE ON ARCHES, 1977, 11" X 14"



CARMEN LOMAS GARZA

BORN: *Kingsville, Texas*

EDUCATION: *B.S. Texas A&I, Kingsville, Texas. M.Ed. Antioch Graduate School, Austin, Texas. M.A. San Francisco State University, San Francisco, California.*

SELECTED EXHIBITIONS:

1980-1981 - JOAN MONDALE:
SELECTIONS FOR 1980-1981, *The Home of Vice President Walter Mondale/The National Museum of American Art, Washington, D.C.*

1979 - FIRE, *The Contemporary Arts Museum, Houston, Texas.*

1978 - HOMAGE TO FRIDA
KAHLO, *Galeria de la Raza, Studio 24, San Francisco, California.*

SOLO SHOWS:

1985 - *Galeria Posada, Sacramento, California.*

1980 - *San Francisco Museum of Modern Art, San Francisco, California.*
1977 - *Mexican Museum, San Francisco, California.*



NIVIA GONZALEZ

BORN: *San Antonio, Texas*

EDUCATION: *B.A. Studio Arts, Trinity University, San Antonio, Texas. M.A. Art Education, University of Texas, Austin, Texas.*

SELECTED EXHIBITIONS:

1984 - ¡MIRA! THE CANADIAN CLUB HISPANIC ART TOUR, *El Museo del Barrio, New York City; San Antonio Museum of Art, San Antonio; Plaza de la Raza, Los Angeles.*

1984 - ARTISTAS INDIGENAS, *Dougherty Art Center, Austin, Texas.*

1984 - LA MUERTE VIVE, *Austin, Texas.*

1984 - CONCEPTS UNLIMITED, *The Arts Warehouse, Austin, Texas.*

1983 - WOMEN AND THEIR WORKS, *University of Texas, Austin, Texas.*

1982 - *Dagen Bela Galeria, San Antonio, Texas.*

UNTITLED

MIXED MEDIA, 1981, 30" X 40"

ANTHONY ORTEGA

BORN: *Santa Fe, New Mexico*

EDUCATION: A.A. *Rocky Mountain School of Art*. B.A. *University of Colorado*. Instituto Tecnológico de Estudios Superiores. *Universidad de Veracruz, Xalapa, México.*

SELECTED EXHIBITIONS:

1985 - *Pioneers' Museum, Colorado Springs, Colorado.*

1984 - *Joanne Lyon Gallery, Aspen, Colorado.*

1984 - DIA DE LOS MUERTOS ART EXHIBIT, *Pirate Contemporary Art Oasis, Denver, Colorado.*

SOLO SHOWS:

1984 - *Breckenridge Gallery, Breckenridge, Colorado.*

1984 - *Denver Center for the Performing Arts, Denver, Colorado.*

1983 - *Zach's Gallery, Denver, Colorado.*

EAST LOS STREETSCAPERS

(*Wayne Healy, David Botello, George Yepes*)

SELECTED EXHIBITIONS:

1985 - *STREETSCAPERS, Los Angeles City College.*

1985 - *LUCHAS EN AZTLAN, Oakes College/U.C. Santa Cruz.*

1985 - *AMERICAN FOLK ART TRADITIONS,*

Bucharest/Moscow/Prague/East Berlin/Budapest/Sofia.

1984 - *ON THE WALL, L.A. City Hall/Bridge Gallery.*

1984 - *THE BIG DEAD SHOW, Galeria Otra Vez/ELA.*

1984 - *STREETSCAPERS, California State University, Northridge.*

“LOS CHOLOS”

OIL ON CANVAS, 1985, 28” X 38”

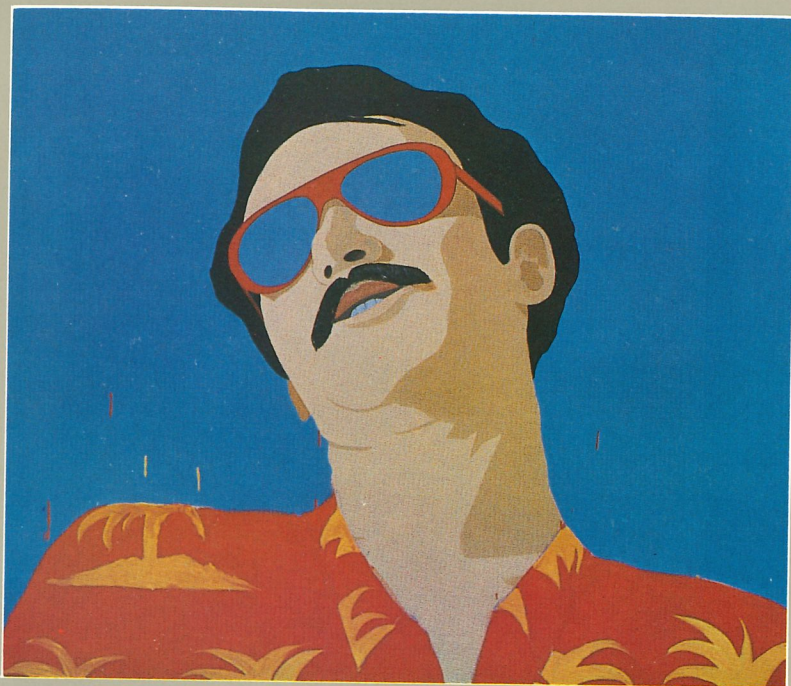


“INVASION DE FERNANDO”

ACRYLIC ON CANVAS, 1981, 108” X 120”

"JUAN"

ACRYLIC ON CANVAS, 1985, 58" X 66"



RAMON DELGADILLO

BORN: *Tijuana, México*

EDUCATION: *Bachelor of Fine Arts, Arizona State University.*

SELECTED EXHIBITIONS:

1985 - *The Coconino Center for the Arts, Flagstaff, Arizona.*

1985 - *LA PHOENQUERA V, MARS Gallery, Phoenix, Arizona.*

1985 - *TWO PERSON SHOW, MARS Gallery, Phoenix, Arizona.*

1984 - *¡MIRA! THE CANADIAN CLUB HISPANIC ART TOUR, El Museo del Barrio, New York; San Antonio Museum of Art, San Antonio; Plaza de la Raza, Los Angeles.*

SOLO SHOWS:

1983 - *PEOPLESAPES, MARS Gallery, Phoenix, Arizona.*

1983 - *Scottsdale Community College, Scottsdale, Arizona.*



"THIS IS MINE"

OIL ON CANVAS, 1981, 35" X 48"

GILBERTO RUIZ

BORN: *Havana, Cuba*

EDUCATION: *San Alejandro Academy, Havana, Cuba. National School of Design, Havana, Cuba.*

SELECTED EXHIBITIONS:

1985 - *HORT MEMORIAL COMPETITION, Museum of Art, Ft. Lauderdale, Florida.*

1985 - *SUMMIT ART CENTER JURIED SHOW, Summit, New Jersey.*

1983 - *54TH ANNUAL JURIED EXHIBITION, Society of the 4th Arts, Palm Beach, Florida.*

1982 - *10 OUT OF CUBA, Intar Gallery, New York City.*

1980 - *CONCURSO DE DIBUJO, Onelio Jorge Cardoso, Cuba.*

1979 - *CONCURSO DE DIBUJO, Artistides Fernández, Cuba.*

FANNY SANIN

BORN: *Bogotá, Colombia*

EDUCATION: *B.A. University of the Andes, Bogotá, Colombia.*

SELECTED EXHIBITIONS:

1984 - *LATIN AMERICAN ARTISTS IN NEW YORK, Arte Consult Gallery, Panamá City, Panamá.*

1984 - *3RD LATIN AMERICAN GRAPHIC ARTS BIENNIAL, Cayman Gallery, New York.*

1984 - *5 ABSTRACT ARTISTS, Garcés Velásquez Gallery, Bogotá.*

SOLO SHOWS:

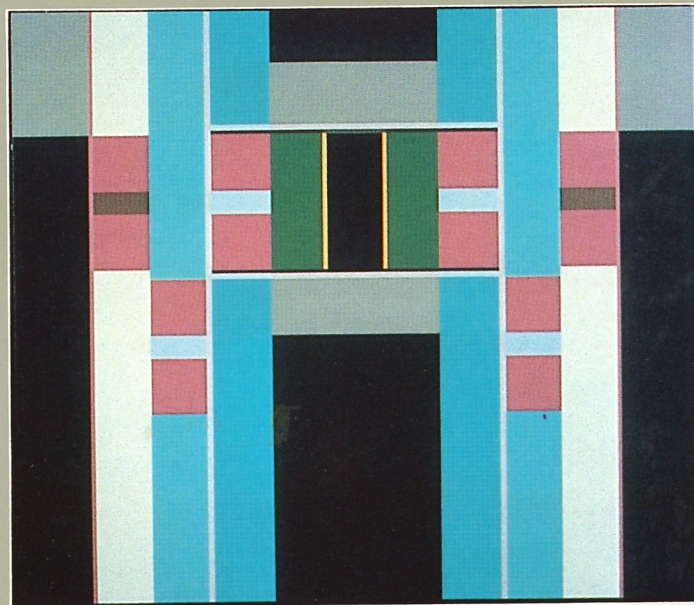
1984 - *Juán Martín Gallery, México, City.*

1984 - *Rayo Museum, Roldanillo, Colombia.*

1982 - *Phoenix Gallery, New York.*

“ACRYLIC No. 2”

ACRYLIC ON CANVAS, 1981, 28” X 40”



GAMALIEL RAMIREZ

BORN: *Bronx, New York*

SELECTED EXHIBITIONS:

1984 - ¡MIRA! THE CANADIAN CLUB HISPANIC ART TOUR, *El Museo del Barrio, New York City; San Antonio Museum of Art, San Antonio; Plaza de la Raza, Los Angeles.*

1984 - *FESTIVAL BORICUA, Chicago, Illinois.*

1984 - *PALMER SQUARE ARTS FAIR, Chicago, Illinois.*

1983 - *TWO MAN SHOW, Westtown Graphics Studio, Chicago, Illinois.*

1982 - *WICKER PARK ART FESTIVAL, Chicago, Illinois.*

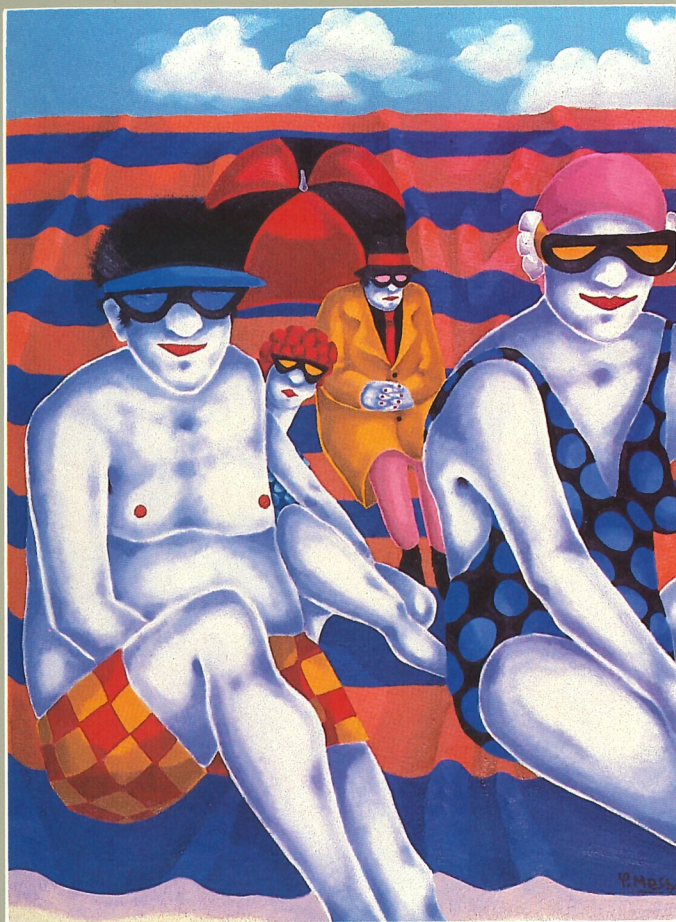
1982 - *12TH ANNUAL PILSEN EAST, Chicago, Illinois.*



“THE SIX O'CLOCK NEWS”

ACRYLIC ON CANVAS, 1984, 21” X 40”

"VOYEUR WITH BATHERS"
OIL ON CANVAS, 40" X 30"



YOLANDA MESA

BORN: *Medellin, Colombia*
EDUCATION: *Art Students League of New York. Pratt Graphic Center, New York. San Fernando Academy of Fine Arts, Madrid. Arts Institute, Medellin, Colombia.*

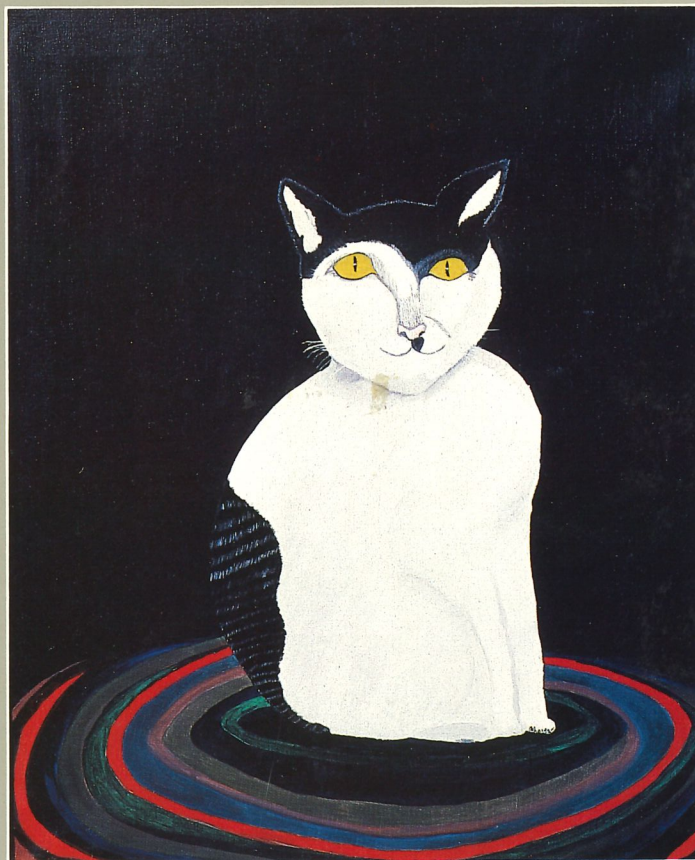
SELECTED EXHIBITIONS:

1985 - ARTE COLOMBIANO EN EL MUNDO, *Nueva Siguras, Museum of Modern Art, Bogotá, Colombia.*
1985 - XIX NATIONAL SALON OF VISUAL ARTS, *Bogotá, Colombia.*
1983 - *Arbitrage Gallery, New York City.*

SOLO SHOWS:

1985 - *Galeria Galart, Bogotá, Colombia.*
1984 - *Museo Universitario del Chopo, México City.*
1983 - *Galerie Taub, Philadelphia, PA.*

"ELOISE"
OIL ON CANVAS, 1984, 24" X 20"



MARTHA CHAVEZ

BORN: *Costa Rica*
EDUCATION: *Bachelor of Fine Arts, School of Visual Arts, New York City.*
SELECTED EXHIBITIONS:

1985 - *Museum of Contemporary Hispanic Art, New York City.*
1985 - *Citibank, New York City.*
1985 - *Ulster County Council of the Arts, Ringston, New York.*

SOLO SHOWS:

1985 - *Hispanic World's Fair, New York City, representing the Embassy of Costa Rica.*
1981 - *Intar Gallery, New York City.*
1981 - *Galeria del Rio, Brooklyn, New York.*

"THE GUIDE"

OIL ON CANVAS, 1984, 35" X 48"



PICO REINOSO

BORN: *Perú*

EDUCATION: *Bellas Artes de San Fernando, Madrid, Spain.*

SELECTED EXHIBITIONS:

1983 - INTERART '83, *New York, N. Y., sponsored by the United Nations.*

1979 - ASPAP EXHIBITION, *Perú.*

1978 - RESURGIMIENTO, *El Museo del Barrio, New York, N.Y.*

"SELF PORTRAIT"

OIL ON CANVAS, 1981, 48" X 66"



LILIANA DURAN

BORN: *Bogotá, Colombia*

EDUCATION: *B.A. Universidad de los Andes, Bogotá, Colombia. M.A. Maryland Institute, College of Art, Baltimore, Maryland.*

SELECTED EXHIBITIONS:

1985 - TRENDS, *The Museum of Contemporary Hispanic Art, New York City.*

1985 - *Maryland Art Place Traveling Show.*

1985 - ARTE COLOMBIANO EN EL MUNDO, *Museum of Modern Art, Bogotá, Colombia.*

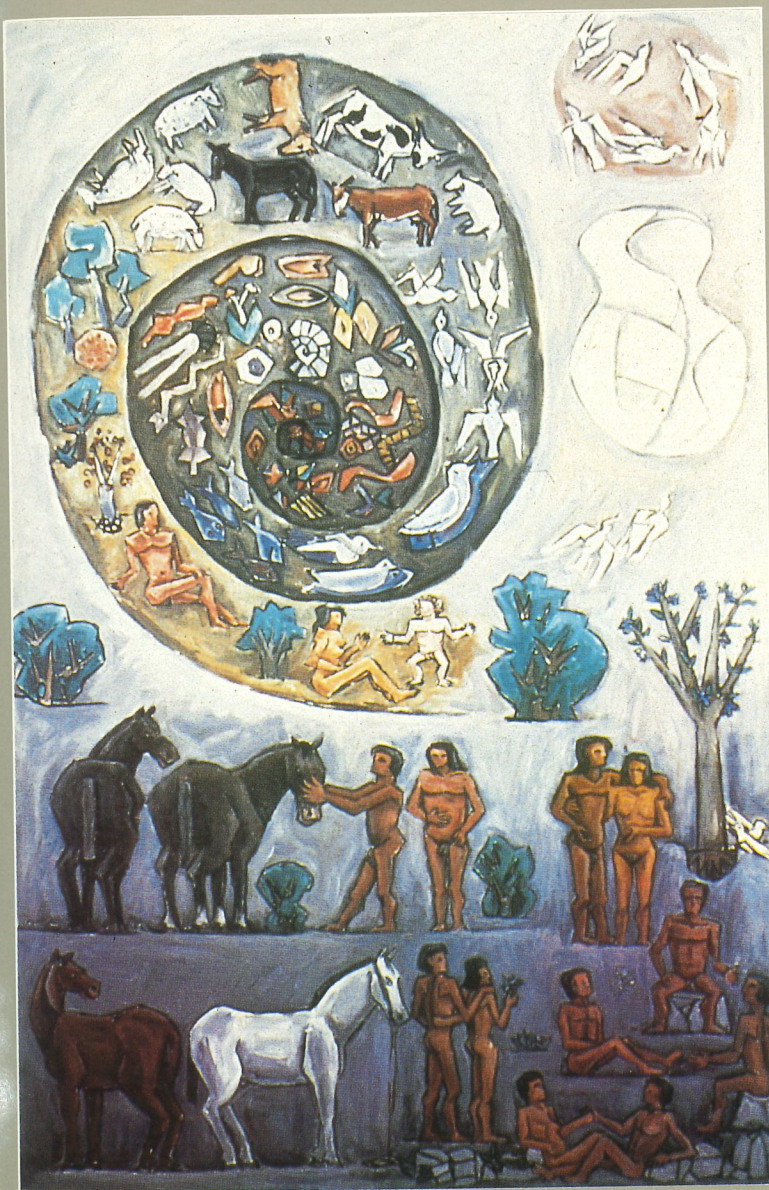
1982 - VISUAL ART EXHIBITION, *Baltimore, Maryland.*

SOLO SHOWS:

1984 - *Belarca Gallery, Bogotá, Colombia.*

1983 - EL MUNDO DE LILIANA DURAN, *Galería el Fondo Cultural Cafetero, Manizales, Colombia.*

"THE BEGINNING"
OIL ON CANVAS, 1982, 54" X 36"



"MARITZA AMOL"
ACRYLIC ON CANVAS, 1984, 55" X 65"



JULIO ALPUY
BORN: Tacuarembó, Uruguay
EDUCATION: 1939-1950 studied
Taller Tórrres García, Montevideo,
Uruguay. 1951-1953 studied in Europe.
1956-1957 studied in Latin America.
SELECTED EXHIBITIONS:
1983 - Museum of Modern Art,
Buenos Aires, Argentina.
1983 - 17TH BIENNIAL DE SAN
PABLO, San Pablo, Brazil.
1979 - WINDOW TO THE SOUTH,
Henry Street Settlement, New York
City.
1978 - ARTE IBERO AMERICANO,
Museo de Bellas Artes, Caracas,
Venezuela.
1977 - ARTE ACTUAL DE
IBEROAMERICA, Instituto de Cultura
Hispánica, Madrid, Spain.
SOLO SHOWS:
1985 - ONE MAN SHOW, Museum
of Contemporary Hispanic Art, New
York, N.Y.

FELIX R. CORDERO
BORN: Ponce, Puerto Rico
SELECTED EXHIBITIONS:
1985 - NEW YORK HISPANIC
EXPRESSIONS, City Hall, New York
City.
1984 - BALCONES DE PUERTO
RICO, Puerto Rican Center, Storrs
University, Storrs, Connecticut.
1984 - BALCONES, Oller Campeche
Gallery, New York City.
1983 - MADERA Y CEMENTO,
Galería Morivivi, New York City.
SOLO SHOWS:
1981 - BALCONES, La Tertulia,
New York City.

“RED, ORANGE, AND YELLOW”
ACRYLIC ON CANVAS, 1982, 20” X 24”



DIANE GAMBOA

BORN: *Los Angeles, California*

SELECTED EXHIBITIONS:

1985 - OSCO EXHIBITION, *LACE Gallery, Los Angeles, California.*

1985 - CURRENT ART, *Galeria Ocaso, Los Angeles, California.*

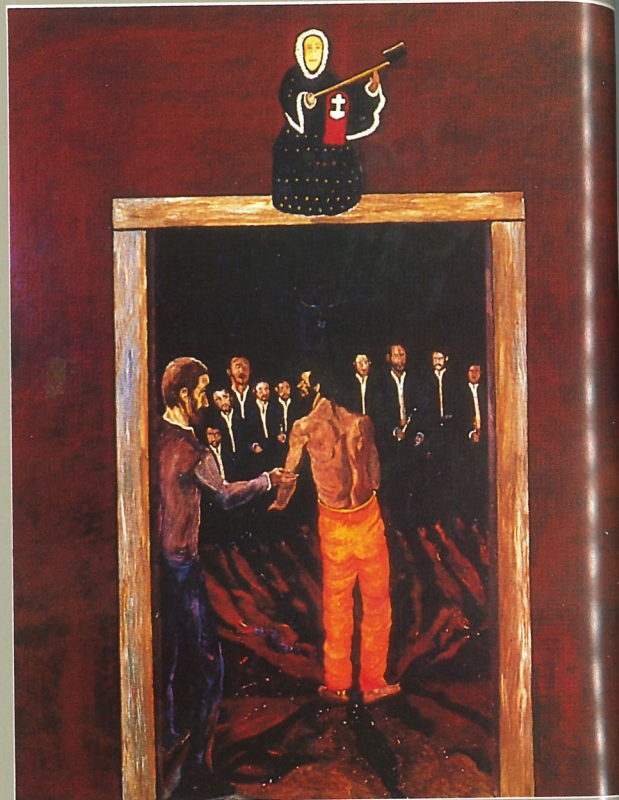
1984 - TWO PERSON SHOW, *New Directions Gallery, Los Angeles, California.*

1984 - *Atelier Three Museo Universitario del Chopo, México City.*

1984 - OSCO EXHIBITION, *Armory for the Arts, Santa Fe, New Mexico, sponsored by the Santa Fe Council of the Arts.*

1983 - STAGES ART AND SUCCESS, *Galeria de la Raza/Studio 24, San Francisco, California.*

“LA PRIMERA VEZ”
ACRYLIC ON CANVAS, 1979, 23” X 29”



FEDERICO M. VIGIL

BORN: *Santa Fé, New Mexico*

EDUCATION: *The Art of Fresco Bueno, learned from Stephen Dimitroff and Lucienne Bloch (apprentices of Diego Rivera).*

SELECTED EXHIBITIONS:

1985 - SOUTHWEST '85, *Museum of Fine Arts, Santa Fe.*

1985 - *Farmington Art Museum, Farmington, New Mexico.*

1985 - FUNCIONES: COMMUNAL CEREMONIES OF HISPANIC LIFE, *Poaepi Cultural Center, Santa Fé, New Mexico.*

1984 - A SPIRIT SHARED, *Museum of Fine Arts, Santa Fe, New Mexico.*

1982 - SENTIDOS Y AFICIONES, *Millicent Rogers Museum, Taos, New Mexico.*

1982 - *Museo de Arte y Historia, Juárez, México.*

“LIRIA’S”

ACRYLIC ON CANVAS, 1978, 48” X 66”



JESSE TREVIÑO

BORN: Monterrey, México

EDUCATION: M.F.A. University of Texas at San Antonio.

B.F.A. Our Lady of the Lake University, San Antonio, Texas.

SELECTED EXHIBITIONS:

1984 - ¡MIRA! THE CANADIAN CLUB HISPANIC ART TOUR, *El Museo del Barrio, New York City; San Antonio Museum of Art, San Antonio; Plaza de la Raza, Los Angeles.*

1981 - REAL, REALLY REAL, SUPER REAL: DIRECTIONS IN CONTEMPORARY AMERICAN REALISM, *San Antonio Museum of Art, San Antonio, Texas.*

1980 - 22ND ANNUAL 8-STATE EXHIBITION OF PAINTING, *Oklahoma Art Center, Oklahoma City, Oklahoma.*

1979 - ANCIENT ROOTS, NEW VISIONS, *Witte Museum, San Antonio; Smithsonian Institution, Washington, D.C.*

1978 - ART OF TEXAS, *University of Chicago, Chicago, Illinois.*

SOLO SHOWS:

1982 - JESSE TREVIÑO AND HIS ART, *Dagen Bela Galeria, San Antonio, Texas.*

“HOMBRE QUE LE GUSTAN MUJERES”
ACRYLIC ON CANVAS, 1985, 44” X 50”



CESAR AUGUSTO MARTINEZ

BORN: Laredo, Texas

EDUCATION: B.S. Texas A&I, Kingsville, Texas.

SELECTED EXHIBITIONS:

1984 - FRENTE A FRENTE, *Tijuana, México (Invitational print exhibition.)*

1984 - TWO PERSON SHOW, *Banco de San Antonio, San Antonio, Texas.*

1984 - ¡MIRA! THE CANADIAN CLUB HISPANIC ART TOUR, *El Museo del Barrio, New York City; San Antonio Museum of Art, San Antonio; Plaza de la Raza, Los Angeles. Grand Prize Winner.*

1983 - SHOWDOWN, PART II, *The Alternative Museum, New York City.*

1983 - HOUSTON SHOWDOWN, *Diverseworks, Houston, Texas.*

1983 - INTERNATIONAL PRINT-MAKING INVITATIONAL, *California State College at San Bernardino, San Bernardino, CA.*

1983 - TEJANO, *Fondo del Sol, Washington, D.C.*

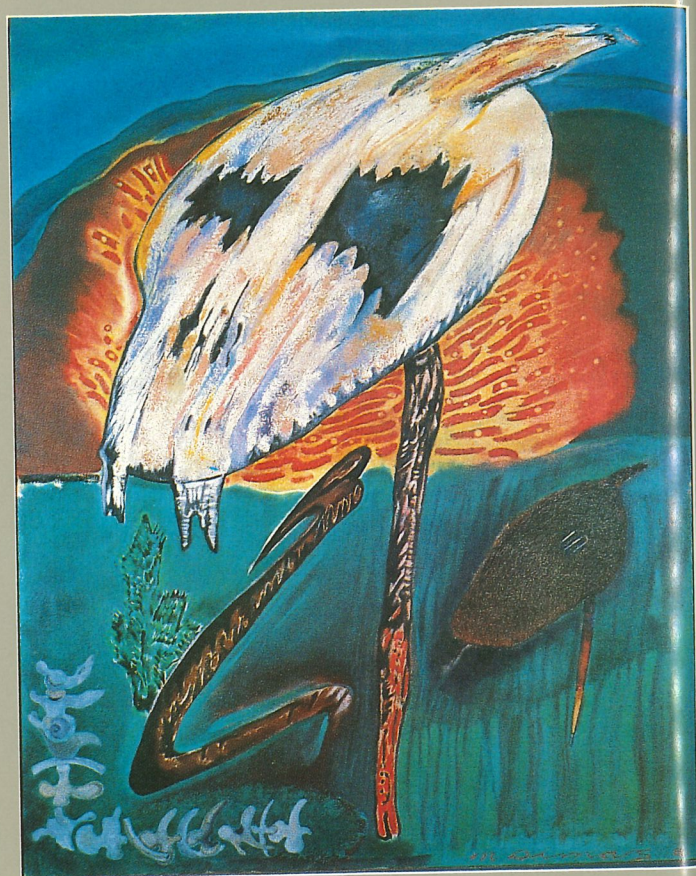
“SELF PORTRAIT: THROWING THE DEVIL OUT
AND KEEPING AN EAR ON MY MUSE”
ACRYLIC ON CANVAS, 1981, 66” X 66”



LUIS CRUZ AZACETA
BORN: *Havana, Cuba*
EDUCATION: *The School of Visual Arts, New York City.*
SELECTED EXHIBITIONS:
1985 - PAINTERS IN ANCHORAGE, *Creative Time, Inc., Brooklyn, N.Y.*
1984 - NEW FORMS OF FIGURATION, *Center for Inter-American Relations, New York City.*

1983 - VICTIMS AND VIOLATORS, *The Contemporary Arts Center, New Orleans, Louisiana.*
1982 - BEAST, P.S. #1, *Long Island City, New York.*
1981 - CRIMES OF COMPASSION, *Chrysler Art Museum, Norfolk, Virginia.*
SOLO SHOWS:
1985 - NEW PAINTINGS AND DRAWINGS, *Allan Frumkin Gallery, New York City.*
1984 - NEW DRAWINGS, *Candy Store Gallery, Folsom, California.*

“EVENING CHANT”
OIL ON CANVAS, 1981, 38” X 30”



MARCOS DIMAS
BORN: *Puerto Rico*
EDUCATION: *School of Visual Art, New York, N.Y. WNET Channel 13 School of Film and Television, New York, N.Y.*
SELECTED EXHIBITIONS:
1984 - *Hostos Community College, New York City.*
1984 - *Exit Art Gallery, New York City.*
1982 - MADE IN NEW YORK, *City Gallery, New York City.*
1981 - *The New Museum, New York City.*

1981 - *El Museo del Barrio, New York City.*
1981 - HISPANIC ART IN NEW YORK, *City Gallery, New York City.*
1979 - *Cayman Gallery, New York City.*
1979 - *The Association of Hispanic Arts, New York City.*

“DISTURBING MEMORIES”
OIL ON BOARD, 1984, 28” X 44”



EDUARDO LOZANO

BORN: *Buenos Aires, Argentina*
Librarian For Latin American Studies,
University of Pittsburgh. Member,
Center for Latin American Studies,
University of Pittsburgh.

SELECTED EXHIBITIONS
INCLUDE SHOWS IN:

*Córdoba, Argentina; Tucuman,
Argentina; San Juan, Argentina;
Buenos Aires, Argentina.*

SELECTED PUBLICATIONS:

SUR, Buenos Aires, Argentina;
POESIA DE AMERICA, México City;
ESCRITURA, Montevideo, Uruguay;
LA NACION, New York City.



LOUIS LEROY

BORN: *Yuma, Arizona*

EDUCATION: B.F.A. Art Education,
University of Arizona, Tucson,
Arizona.

SELECTED EXHIBITIONS:

1985 - MADE IN AZTLAN, Centro
Cultural de la Raza, San Diego,
California.

1984 - ¡MIRA! THE CANADIAN
CLUB HISPANIC ART TOUR, El
Museo del Barrio, New York City; San
Antonio Museum of Art, San Antonio,
Plaza de la Raza, Los Angeles.
Third Prize Winner.

1983 - CHICANO ARTISTS OF
ARIZONA, Coconino Arts Center,
Flagstaff, Arizona.

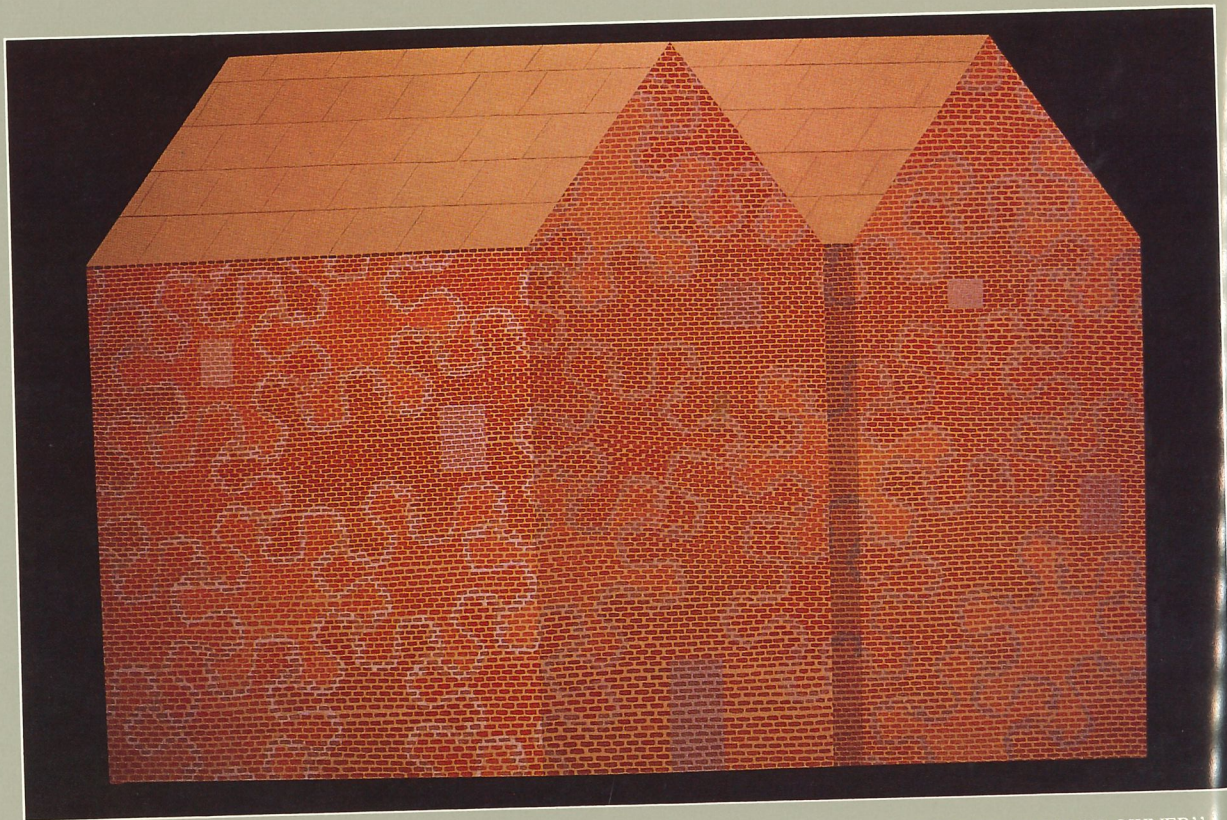
1983 - ARITZLAN - CHICANO
EXHIBITION, Galeria de la
Universidad de Guadalajara.

1982 - Group Exhibit, Sunset Café
Gallery, Coolidge, Arizona.

SOLO SHOWS:

1984 - CRUZITA'S CAFE, Artist's
Alliance Gallery, San Antonio, Texas.

“SANTA CRUZ”
ACRYLIC ON CANVAS, 1978, 26” X 22”



TONY RIO
BORN: *Havana, Cuba*
SELECTED EXHIBITIONS:
1984 - ¡MIRA! *The Canadian Club*
Hispanic Art Tour, El Museo del
Barrio, New York City, San Antonio
Museum of Art, San Antonio, Plaza de
la Raza, Los Angeles.

"FOR SALE BY ANXIOUS OWNER"
OIL ON CANVAS, 1985, 60" X 41 1/2"

THE EXHIBITION

1

Artist: Alberto Mijangos
San Antonio, Texas
Title: "Flag Series"
Medium: Oil on Panel
Date Painted: 1985
Size: 27" X 37"
Loaned courtesy of the
collection of the Artist.

2

Artist: Alberto Mijangos
San Antonio, Texas
Title: "Flag Series"
Medium: Oil on Canvas
Date Painted: 1985
Size: 50" X 60"
Loaned courtesy of the
collection of the Artist.

3

Artist: Marta Sánchez
Austin, Texas
Title: "Good Friend"
Medium: Oil
Date Painted: 1982
Size: 2' X 4'
Loaned courtesy of the
collection of the Artist.

4

Artist: Marta Sánchez
Austin, Texas
Title: "Providence"
Medium: Oil
Date Painted: 1982
Size: 5' X 5'
Loaned courtesy of the
collection of Paul Uhl.

5

Artist: César Augusto Martínez
San Antonio, Texas
Title: "Hombre que le Gustan
las Mujeres"
Medium: Acrylic/Canvas
Date Painted: 1985
Size: 44" X 47"
Loaned courtesy of the
collection of the Artist.

6

Artist: César Augusto Martínez
San Antonio, Texas
Title: "Azul Azul"
Medium: Acrylic/Canvas
Date Painted: 1984
Size: 40" X 47"
Loaned courtesy of the
collection of the Artist.

7

Artist: César Augusto Martínez
San Antonio, Texas
Title: "La Fulana"
Medium: Acrylic/Canvas
Date Painted: 1985
Size: 60" X 70"
Loaned courtesy of the
collection of the Artist.

8

Artist: Louis LeRoy
San Antonio, Texas
Title: "Primogénito"
Medium: Acrylic
Date Painted: 1978
Size: 20" X 36"
Loaned courtesy of the
collection of the Artist.

9

Artist: Louis LeRoy
San Antonio, Texas
Title: "Santa Cruz"
Medium: Acrylic
Date Painted: 1979
Size: 26" X 22"
Loaned courtesy of the
collection of the Artist.

10

Artist: Benito Huerta Lozano
Houston, Texas
Title: "Tres Equis"
Medium: Oil, Thread, Acrylic
on Velvet, Canvas
Date Painted: 1984
Size: 6 1/2' X 9 1/2'
Loaned courtesy of the
collection of the Artist.

11

Artist: Benito Huerta Lozano
Houston, Texas
Title: "Schizophrenia"
Medium: Oil, Acrylic, Thread
on Velvet, Canvas
Date Painted: 1983
Size: 7 1/2' 9 1/2'
Loaned courtesy of the
collection of the Artist.

12

Artist: Eduardo Lozano
Pittsburgh, Pennsylvania
Title: "Disturbing Memories"
Medium: Oil on Board
Date Painted: 1984
Size: 28" X 44"
Loaned courtesy of the
collection of the Artist.

13

Artist: Eduardo Lozano
Pittsburgh, Pennsylvania
Title: "The Trial"
Medium: Oil on Board
Date Painted: 1982
Size: 28" X 44"
Loaned courtesy of the
collection of the Artist.

14

Artist: Juan Sánchez
Brooklyn, New York
Title: "La Luta Continua"
Medium: Oil, Photo, Mixed
Media on Canvas
Date Painted: 1984
Size: 72" X 62"
Loaned courtesy of Guariquen,
Inc., Bayamon, Puerto Rico.

15

Artist: Juan Sánchez
Brooklyn, New York
Title: "Mi Madre"
Medium: Oil, Photo, Mixed
Media on Canvas
Date Painted: 1982
Size: 40" X 60"
Loaned courtesy of Guariquen,
Inc., Bayamon, Puerto Rico.

16

Artist: Pico Reinoso
New York, New York
Title: "Still Life by the
Window"
Medium: Oil
Date Painted: 1983
Size: 30" X 40"
Loaned courtesy of the
collection of the Artist.

17

Artist: Pico Reinoso
New York, New York
Title: "The Guide"
Medium: Oil
Date Painted: 1984
Size: 35" X 48"
Loaned courtesy of the
collection of the Artist.

18

Artist: Luis Cruz Azaceta
Ridgewood, New York
Title: "Self Portrait: Throwing
the Devil Out and Keeping an
Ear on My Muse"
Medium: Acrylic/Canvas
Date Painted: 1981
Size: 72" X 60"
Loaned courtesy of Allan
Frumkin Gallery,
New York City.

19

Artist: Luis Cruz Azaceta
Ridgewood, N.Y.
Title: "Self Portrait as a
Mechanized Head"
Medium: Acrylic/Canvas
Date Painted: 1985
Size: 72" X 60"
Loaned courtesy Allan Frumkin
Gallery, New York City.

20

Artist: Julio Alpuy
New York, New York
Title: "The Beginning"
Medium: Oil on Canvas
Date Painted: 1982
Size: 54" X 36"
Loaned courtesy of the
collection of the Artist.

21

Artist: Julio Alpuy
New York, New York
Title: "Mystery No. 1"
Medium: Oil on Canvas
Date Painted: 1984
Size: 78" X 50"
Loaned courtesy of the
collection of the Artist.

22

Artist: Federico M. Vigil
Santa Fe, New Mexico
Title: "Velorio"
Medium: Acrylic on Canvas
Date Painted: 1984
Size: 32" X 28"
Loaned courtesy of the
collection of the Artist.

23

Artist: Federico M. Vigil
Santa Fe, New Mexico
Title: "La Primera Vez"
Medium: Acrylic on Masonite
Date Painted: 1979
Size: 23" X 29"
Loaned courtesy of the
collection of the Artist.

24

Artist: Marcos Dimas
New York, N.Y.
Title: "Two Umbrellas, a
Bumper and a Belt"
Medium: Oil on Canvas
Date Painted: 1980
Size 38" X 30"
Loaned courtesy of the
collection of the Artist.

25

Artist: Marcos Dimas
New York, N.Y.
Title: "Evening Chant"
Medium: Oil on Canvas
Date Painted: 1981
Size: 38" X 30"
Loaned courtesy of the
collection of the Artist.

26

Artist: Félix R. Cordero
New York, N.Y.
Title: "Maritza Amol"
Medium: Acrylic
Date Painted: 1984
Size: 55" X 65"
Loaned courtesy of the
collection of Felicita Cordero.

27

Artist: Félix R. Cordero
New York, N.Y.
Title: "El Cometa"
Medium: Oil/Canvas
Date Painted: 1982
Size: 72" X 90"
Loaned courtesy of the
collection of El Museo del
Barrio, New York City.

28

Artist: Martha Chávez
New York, N.Y.
Title: "Kelly on Rug"
Medium: Oil
Date Painted: 1985
Size: 15-1/2" X 24"
Loaned courtesy of the
collection of Beth Harnish.

29

Artist: Martha Chávez
New York, New York
Title: "Eloise"
Medium: Oil
Date Painted: 1984
Size: 24" X 20"
Loaned courtesy of the
collection of the Artist.

30

Artist: Yolanda Mesa
New York, New York
Title: "Voyeur With Bathers"
Medium: Oil on Canvas
Date Painted: 1983
Size: 34" X 50"
Loaned courtesy of the
collection of the Artist.

31

Artist: Yolanda Mesa
New York, New York
Title: "Voyeur With Bathers"
Medium: Oil on Canvas
Date Painted: 1983
Size: 50" X 34"
Loaned courtesy of the
collection of the Artist.

32

Artist: Liliana Durán
Baltimore, Maryland
Title: "Beach"
Medium: Oil on Canvas
Date Painted: 1980
Size: 32" X 22"
Loaned courtesy of the
collection of the Artist.

33

Artist: Liliana Durán
Baltimore, Maryland
Title: "Self Portrait"
Medium: Oil on Canvas
Date Painted: 1981
Size: 66" X 48"
Loaned courtesy of the
collection of the Artist.

34

Artist: Tony Río
Chicago, Illinois
Title: "Handy Man Special"
Medium: Oil on Canvas
Date Painted: 1985
Size: 44" X 29-3/4"
Loaned courtesy of the
collection of the Artist.

35

Artist: Tony Río
Chicago, Illinois
Title: "For Sale by Anxious
Owner"
Medium: Oil on Canvas
Date Painted: 1985
Size: 60" X 41-1/2"
Loaned courtesy of the
collection of the Artist.

36

Artist: Gamaliel Ramírez
Chicago, Illinois
Title: "As She Sleeps"
Medium: Acrylic
Date Painted: 1983
Size: 18" X 24"
Loaned courtesy of the
collection of the Artist.

37

Artist: Gamaliel Ramírez
Chicago, Illinois
Title: "The Six O'clock
News"
Medium: Acrylic
Date Painted: 1984
Size: 21" X 40"
Loaned courtesy of the
collection of the Artist.

38

Artist: Gilberto Ruíz
Miami, Florida
Title: "This is Mine"
Medium: Oil on Canvas
Date Painted: 1981
Size: 35" X 48"
Loaned courtesy of the
collection of the Artist.

- 39
Artist: Gilberto Ruíz
Miami, Florida
Title: "People Playing with Food"
Medium: Oil on Canvas
Date Painted: 1981
Size: 36" X 48"
Loaned courtesy of the collection of the Artist.
- 40
Artist: Diane Gamboa
Los Angeles, California
Title: "Red, Orange, and Yellow"
Medium: Acrylic on Canvas
Date Painted: 1982
Size: 20" X 24"
Loaned courtesy of the collection of the Artist.
- 41
Artist: Diane Gamboa
Los Angeles, California
Title: "Private Dressing Room"
Medium: Enamel and Oil on Panel
Date Painted: 1985
Size: 48" X 72"
Loaned courtesy of the collection of the Artist.
- 42
Artist: Ramón Delgadillo
Phoenix, Arizona
Title: "Cadillac Dog"
Medium: Acrylic
Date Painted: 1983
Size: 55" X 65"
Loaned courtesy of the collection of the Artist.
- 43
Artist: Ramón Delgadillo
Phoenix, Arizona
Title: "Juan"
Medium: Acrylic
Date Painted: 1985
Size: 68" X 55"
Loaned courtesy of the collection of the Artist.
- 44
Artist: East Los Streetscapers
Los Angeles, California
Title: "Invasión de Fernando"
Medium: Acrylic on Canvas
Date Painted: 1981
Size: 108" X 120"
Loaned courtesy of the collection of the Artist.
- 45
Artist: Anthony Ortega
Denver, Colorado
Title: "El Charro I"
Medium: Oil on Canvas
Date Painted: 1984
Size: 20" X 30"
Loaned courtesy of the collection of Donna Jean Hitchcock.
- 46
Artist: Anthony Ortega
Denver, Colorado
Title: "Los Cholos"
Medium: Oil on Canvas
Date Painted: 1985
Size: 28" X 38"
Loaned courtesy of the collection of the Artist.
- 47
Artist: Nivia González
Austin, Texas
Title: Untitled
Medium: Mixed Media
Date Painted: 1982
Size: 30" X 40"
Loaned courtesy of the collection of Dr. and Mrs. Herbert Keyser.
- 48
Artist: Nivia González
Austin, Texas
Title: "China Doll"
Medium: Mixed Media
Date Painted: 1985
Size: 40" X 40"
Loaned courtesy of the collection of Mary & Arthur Burchardt.
- 49
Artist: Carmen Lomas Garza
San Francisco, California
Title: "Curandera"
Medium: Gouache
Date Painted: 1977
Size: 11" X 14"
Loaned courtesy of the collection of the Artist.
- 50
Artist: Carmen Lomas Garza
San Francisco, California
Title: "Camas Para Sueños"
Medium: Gouache
Date Painted: 1985
Size: 23" X 17 1/2"
Loaned courtesy of the collection of the Artist.

- 51
Artist: Fanny Sanin
New York, N. Y.
Title: "Acrylic No. 2"
Medium: Acrylic/Canvas
Date Painted: 1981
Size: 28" X 40"
Loaned courtesy of Art
Consult International, Inc.,
Boston, Massachusetts.
- 52
Artist: Fanny Sanin
New York, N.Y.
Title: "Acrylic No. 11"
Medium: Acrylic/Canvas
Date Painted: 1979
Size: 66" X 66"
Loaned courtesy of Art
Consult International, Inc.,
Boston, Massachusetts.
- 53
Artist: Jorge Drosten
Boston, MA.
Title: "El Capitán"
Medium: Oil on Canvas
Date Painted: 1981
Size: 60" X 60"
Loaned courtesy of the
collection of the Artist.
- 54
Artist: Jorge Drosten
Boston, MA.
Title: "Trillizas"
Medium: Oil on Canvas
Date Painted: 1985
Size: 47" X 52"
Loaned courtesy of Art
Consult International, Inc.,
Boston, Massachusetts.
- 55
Artist: Julio Larráz
Grandview, N.Y.
Title: "The Language of
Memory"
Medium: Oil on Canvas
Date Painted: 1983
Size: 72" X 72"
Loaned courtesy of the
collection of Mr. and Mrs.
Carlos Haime.
- 56
Artist: Julio Larráz
Grandview, N. Y.
Title: "White on White"
Medium: Oil on Canvas
Date Painted: 1983
Size: 84" X 83"
Loaned courtesy of private
collection, Nohra Haime
Gallery, New York, N.Y.
- 57
Artist: Francisco Alvarado-
Juárez
Washington, D.C.
Title: "Frida Kahlo: Her Dress
Still Hangs Here"
Medium: Acrylic on Canvas
with Canvas Constructions
Date Painted: 1984
Size: 64-3/4" X 85-1/2"
Loaned courtesy of the
collection of the Artist.
- 58
Artist: Francisco Alvarado-
Juárez
Washington, D. C.
Title: "Portrait of a Young
Woman"
Medium: Acrylic on Canvas
with Canvas Constructions
Date Painted: 1983
Size: 49-1/4" X 72"
Loaned courtesy of the
collection of the Artist.
- 59
Artist: Arnaldo Roche Rabell
Chicago, Illinois
Title: "Begging in My Own
House"
Medium: Oil on Canvas
Date Painted: 1984
Size: 72" X 88"
Loaned courtesy of the
collection of José Andreu.
- 60
Artist: Arnaldo Roche Rabell
Chicago, Illinois
Title: "The Healing"
Medium: Oil on Canvas
Date Painted: 1984
Size: 72" X 60"
Loaned courtesy of the
collection of Christopher and
Zachry Smith.
- 61
Artist: Jesse Treviño
San Antonio, Texas
Title: "La Cita"
Medium: Acrylic on Canvas
Date Painted: 1977
Size: 48" X 66"
Loaned courtesy of the
collection of the Artist.
- 62
Artist: Jesse Treviño
San Antonio, Texas
Title: "Liria's"
Medium: Acrylic on Canvas
Date Painted: 1977
Size 48" X 66"
Loaned courtesy of the
collection of the Artist.

ACKNOWLEDGEMENTS

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Their continued support of this endeavor has been a very important key to our success. And their input and guidance have been, in large measure, the reason why "The Tradition Continues." ¡Gracias!

THE JUDGES

Jack Agüeros,
Executive Director,
El Museo del Barrio
New York, New York

Jim Lichon,
Co-Chairman,
Exhibitions Committee,
Hyde Park Art Center
Chicago, Illinois

Sister Karen Bocalero,
Self Help Graphics
Los Angeles, California

THE 1984 ARTISTS

ALFREDO ARREGUIN
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FRANCISCO ALVARADO-JUAREZ
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ROBERTO BORBOA
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JUAN MELE
RAMON DELGADILLO
ALBERTO CASTAGNA

INQUIRIES

INQUIRIES ABOUT WORKS BY CANADIAN CLUB HISPANIC ART TOUR
ARTISTS SHOULD BE MADE TO THE DEALERS/AGENTS LISTED BELOW:

Francisco Alvarado-Juárez
c/o Julie Farrer
250 Riverside Drive #46B
New York, N. Y. 10025

Julio Larráz
Nohra Haime Gallery
1000 Madison Avenue
New York, N. Y. 10021

Jorge Drosten
Art Consult International,
Inc.
451 Beacon Street #1
Boston, MA 02115

Fanny Sanin
Art Consult International,
Inc.
451 Beacon Street #1
Boston, MA 02115

Carmen Lomas Garza
Carmen Lomas Garza
342 Prospect
San Francisco, CA 94110

Nivia González
Nivia González
3203 Catalina
Austin, TX 78741

Arnaldo Roche Rabell
Arnaldo Roche Rabell
5336 N. Kenmore
Chicago, IL 60640

Anthony Ortega
Anthony Ortega
PO Box 11559
Denver, CO

“East Los Streetscapers”
David Botello-Wayne
Healy-George Yepes
PO Box 2582
Los Angeles, CA

Ramón Delgadillo
Ramón Delgadillo
520 E. Medlock Drive
Phoenix, AZ

Diane Gamboa
Diane Gamboa
800 Traction Avenue
Los Angeles, CA 90013

Gilberto Ruíz
Gilberto Ruíz
1424 SW 22nd Terrace
Miami, FL 33145

Gamaliel Ramírez
Gamaliel Ramírez
3321 W. Palmer
Chicago, IL 60647

Tony Río
Tony Río
1274 W. Ardmore
Chicago, IL 60660

Liliana Durán
Liliana Durán
700 Hampton Lane
Baltimore, MD 21204

Yolanda Mesa
Yolanda Mesa
245 W. 29th Street, Floor
12A
New York, N.Y. 10001

Martha Chávez
Martha Chávez
450 W. 55th Street #4FW
New York, N.Y. 10019

Félix R. Cordero
Félix R. Cordero
159 E. 104th Street #1
New York, N.Y. 10029

Marcos Dimas
Marcos Dimas
1350 Fteley Ave.
New York, N.Y. 10472

Federico M. Vigil
Federico M. Vigil
PO Box 444
Santa Fé, NM 87504

Julio Alpuy
Ana Rank
226 Lafayette St.
New York, N.Y. 10012

Luis Cruz Azaceta
Allan Frumkin Gallery
50 W. 57th Street
New York, N.Y. 10019

Pico Reinoso
Pico Reinoso
314 E. 80th Street, Apt. 3B
New York, N.Y. 10021

Juan Sánchez
Juan Sánchez
346 S. 3rd. Street #1
Brooklyn, N.Y. 11211

Eduardo Lozano
Eduardo Lozano
202 Elysian Avenue
Pittsburgh, PA 15206

Benito Huerta Lozano
Benito Huerta Lozano
1125-1/2 W. 16th Street
Houston, TX 77008

Louis LeRoy
Louis LeRoy
100 Blanco
San Antonio, TX 78212

César Augusto Martínez
César Augusto Martínez
1511 W. Kings Highway
San Antonio, TX 78201

Alberto Mijangos
Gari Sproti & Assoc.
122 Madison
San Antonio, TX 78204

Marta Sánchez
Michael Ceasar
3507 Liberty
Austin, TX 78705

Jesse Treviño
Dagen Bela Galería
102 Concho/Market Square
San Antonio, Texas 78207